

music week

DANCE SPECIAL
STARTS p 19

For Everyone in the Business of Music

9 SEPTEMBER 1995 £3.10

War Child album set to hit top spot

by Jake Barnes and Martin Talbot

Industry support for Go! Discs' War Child charity album *Help* is building to a level not seen since the Live Aid launches of the mid-Eighties.

Retail support for the album, which brings together artists including Paul Weller, Blur, the Stone Roses, Orbital and Purlmouth, is expected to send it to platinum status on the day of release this Saturday.

Recorded today (Monday) at studios around the country, the charity title is being mastered tomorrow (Tuesday), pressed on Wednesday for delivery on Friday and release on Saturday.

Besides contributions from the artists, retailers HMV and Virgin are contributing free window displays in all their stores and Our Price is giving in-store displays.

Virgin and Our Price are making a financial contribution for every sale of

the album, while HMV is also contributing an estimated £16,000-worth of marketing packages. Virgin is also planning a concert on Saturday afternoon featuring one of the artists at London's Astoria venue which is being provided free of charge.

Go! Discs' Tony Crean, one of the project's organisers, says the reaction to the album has been extraordinary.

"I've been gobsmacked," he says. "Everybody has really got behind the whole project. Pop music seems very frivolous at times, but the best pop music is also about emotion and this album has really got to people."

Nigel Hayward, sales director at PolyGram UK which is distributing the title, believes it is set for a dramatic entrance into the national charts even though only one day's sales will be recorded.

He stresses that retailers can rack the album on Saturday, unlike other

albums shipped on Friday as part of the company's early deliveries policy. But he adds, "Retail has been very supportive."

"This is going to be a very big album. We're going to have around 300,000 units ready for delivery on Friday. It will be a platinum album on the day of release."

David Fryde, product manager at HMV predicts the album will enter at number one and has the potential to be the biggest music-related charity event since Live Aid.

Media support for the album is also mounting. Anglo Flaggings' Roland Hill adds that updates will be running through the week on Radio One's The Evening Session, and London's Capital Radio.

In addition to a one-hour film to be screened on Channel Four on Sunday (10), Radio One is planning a documentary about the album on Saturday (9).

R1 campaign boosts image

Radio One's high-profile advertising campaign is being acclaimed as a massive success, helping lift the station's image among listeners.

A new Millward Brown researched survey indicates a dramatic improvement in the image of the station since the campaign began four months ago, says the station's marketing manager Sophie McLaughlin.

The £2m campaign, which was launched at the end of April, represented a fresh approach to Radio One promotion with a campaign on posters and in the quality press based on a series of black and white, behind the scenes photographs of staff.

"The research shows the campaign has been very positive and successful in addressing the gulf between negatives fuelled by the media and the reality of what is a much improved product," adds McLaughlin.

The survey indicates that 74% of 15 to 24-year-olds enjoy the station, and a further 76% believe it is up-to-date. Some 62% say it is good at promoting new musicians and bands, and 81% that Radio One has DJs who are informed about music.

THIS WEEK

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Polydor's Liverpool four-piece Cast are expected to be one of the highlights of In The City, which takes place in Manchester this week drawing to a close on Wednesday (6). The band play at the Canal Cafe Bar tonight (Monday), arriving in the city from an appearance at the PolyGram sales conference in Brighton on Friday. Their debut single, *Finetime*, was a Top 20 hit, and their second, *Airight*, is released on September 18, with their debut album, *All Change*, produced by John Leckie, following in October. Other highlights of the ITC live festival are expected to be Ash and Mantaray at Manchester University tonight. Tomorrow sees gigs by The Foo Fighters, The Charlatans, and a host of dance events with live PAs from Luvafied, Tony de Vit and Gerideau performing.



Dotmusic signs Windows 95 deal

Dotmusic, Miller Freeman Entertainment's worldwide Internet site, is being made available to the 1m-plus users of the Windows 95 system in a deal with computer giant Microsoft.

Users of the Microsoft Network, a new online information service available to all users of Windows 95, will have instant access to dotmusic, which provides regular updates of the official CIN charts as well as stories and information from Miller Freeman Entertainment's roster of magazines, including *Music Week*, *Record Mirror*,



Music Business International and San Francisco-based radio tipsheet *Gavin*.

Doug Shuard, managing director of Miller Freeman Entertainment, says, "The Microsoft Network is an ideal way for us to transmit high quality entertainment industry information around the world. The official CIN charts on dotmusic have already been accessed by people in more than 40 countries."

Dotmusic project leader, Steve Redmond, adds "When we decided to launch dotmusic we did so with the aim of ultimately creating one of the world's pre-eminent online entertainment industry services. Making it available direct to users of the MSN is an important part of our plan."

Dotmusic was launched on the Internet last month (*MW*, August 5), but the potential for new users to access the service is now enormous because the vast majority of the world's computers can run Windows 95.

AC/DC

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1991
shara nelson is a featured songwriter and vocalist on massive attack's
blue lines album



1993
shara's debut solo album what silence knows is released featuring the hit singles
down that road and one goodbye in ten.



1994
a third hit single uptight is released to coincide with shara's two brit nominations.
what silence knows is nominated for the mercury music prize.
inside out is the fourth top 40 single and the album goes gold.



1995
25th september sees the release of the long awaited new album friendly fire.



preceded, this week by the first single rough with the smooth, the album is an
impressive collection of ten beautiful songs that showcase shara's songwriting
skills and stunning voice.



the album will be supported by an equally impressive marketing campaign, including
full page colour ads in the face, q, sky, echoes, attitude, blues & soul and touch.
there will be a national flyposter campaign, instore displays and tv advertising.



friendly fire will be supported by the release of more singles, live dates and further
marketing from release, through christmas and well into 1996.



shara nelson

friendly fire

25th september 1995

cd cdcd48 / lp ctlp48 / tape ctto48





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Felix Bugat Mangione, President/International
Manager, Blanco Y Negro Music SA, Spain

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substitute..."**

Ralph Siegel - President/Owner, Siegel Music
Companies/Jupiter-Records, Germany

"Please continue..."

Caes P. Varvoord - President & CEO,
Buma/Sierma (Copyright Societies),
Netherlands

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of our business
year"**

Wendy Newton, President,
Green Linnet Records/
Xenophile Records, USA

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Industry could
not function
properly without
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Chris Leaning, Label Manager,
Baktabak Records, UK

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Al Sherman, President,
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Chris Checkley, Label Manager, Indochina, UK

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Eric Goodis, President/Label Manager, Cargo
Records America Ltd, USA

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each year"**

Martin Bandier, Chairman and CEO,
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Label and heralds PWL's A&R network

by Robert Ashton

PWL International is launching a new label and studio complex in Manchester as part of a nationwide initiative to establish what it believes will be the unique A&R network through its chain of record shops.

The move, which centres around the launch of a new label, Coliseum Records in Manchester, will see a new £750,000 state-of-the-art recording studio being built in the city.

PWL will also install around £6,000-worth of sampler and keyboard equipment in its existing six shops, and open them up to new talent around the UK.

PWL chairman Peter Waterman says new producers or bands discovered through the shops will be given the opportunity to work on further material at PWL in London or the new studio complex in Manchester. Currently

under construction, the set-up will include a programming suite, rehearsal rooms and two studio areas.

"Record producers are the meat and potatoes of the business and along with the shops we want budding producers or artists to have the facilities on their doorsteps," he says.

Waterman says eventually he hopes to extend the concept by expanding to around 24 shops nationwide, which will act as A&R bases with access to local PWL studios. As part of this scheme he is currently examining the feasibility of two further studio sites.

The launch coincides with the arrival of remixer Johnny Jay as joint head of dance A&R for PWL International. Jay, who will co-ordinate Coliseum Records, believes the initiative is unique. "A project of this size has never been attempted before and I'm confident it will boost PWL's strength and influence in the

music industry beyond belief," he says.

Jay, who has remixed tracks by artists including Urban Cookie Collective, Gabrielle, Rednex and East 17, will share the head of dance title with Eastern Bloc label manager John Barratt.

Coliseum, which will act as an umbrella imprint for the other two shipping labels, Eastern Bloc and Shindig!, will have a broad musical range incorporating rock, pop, house and garage. But Waterman says it will give the group access to rock and guitar bands not yet serviced by its stable of ethnic pop and dance labels. "You've got to be on the scene, but we've never had a way of getting into the boy bands market before," he says.

PWL is a joint venture company with Warner Music. Founder Waterman sold stake to the company in November 1992.

Nestle and Our Price link in £15m CD push

Nestlé is joining forces with High Street retailer Our Price to launch a £15m on-pack promotion offering free compilation CDs and a discount on CDs or cassettes bought from the retailer's outlets.

The Nescafé Best Moments In Music offer, the largest promotion mounted by the food manufacturer to date, will also allow coffee buyers to claim one of four specially branded compilation CDs.

The labels of more than 10m Nescafé jars will include £1 off vouchers for Our Price redeemable against albums outside the Top 40. A further 500,000 winning labels will entitle winners to choose from four CD titles compiled by Nestlé, covering rock/pop, dance/soul, film and classical music.

The year-long promotion is being supported by a £750,000 national TV campaign and Our Price will also feature in-store displays. The rest of the £15m budget is made up from the costs of producing the CDs and other promotional activity.

Nestlé senior brand manager Don Howat says the promotion represents a continuation of Nescafé's longstanding association with music.

"It will help to significantly increase volume sales, while generating fresh consumer interest in the brand across all target markets, including young consumers," he says.

War Child LP keeps 'em guessing

by Martin Tulbot

As recording-D-day approached for Gol Discs' War Child album Help last week, the final details were still far from being confirmed.

Only at midnight tonight (Monday), when all the tracks are finally recorded by a cast list boasting Blur, the Stone Roses, the Charlatans and Portishead, will Gol Discs be sure of the final track-listing.

It certainly isn't the standard approach to releasing an album, but then this isn't an ordinary album. For one thing, a host of top names have been queuing up to contribute since plans to put together the album were finalised two weeks ago.

Towards the end of last week, Gol Discs' Tony Crean was pulling the strings together for an album project

HELP TRACK LISTING

The tracks so far confirmed
Paul Weller - Come Together
Portishead - Mourning Air
The Boo Radleys - Oh Brother
The Levellers - The Barrel Of Gun
The Charlatans with **The Chemical Brothers** - Time For Loving
Suede - Shipbuilding
Suede MCs - Sweetest Truth
Other tracks by: Blur, The Manic Street Preachers, Orbital, Terry Hall and Marjorie Spink, The Cherry Tarravision, the Stone Roses and Andrew Weatherall.

which gets bigger day by day. "It's a shame we don't have enough time to do a double album," he says. "I'm trying to work out if there's enough space on the CD for everybody who wants to do it."

In the past week, the Stereo MCs,



Brian Bonner has restructured his Mayking Multi Media company with three senior promotions. Managing director Bonner (centre) has brought together his four separate companies - Mayking Records, Cassettes, Compact Discs and Videoprint - under the new title. The move addresses the company's increasing involvement in pressing CDs for interactive formats such as CD-Rom and Video CD. Clive Robins (l) is the new sales director, with Robert Barr-James (r) becoming finance director on the four-man board. Simon Vail (not photographed) becomes production director for the whole operation.

Andrew Weatherall and Terry Hall have been added to the contributors (see table for full listing). And besides contributing to the recording of the album, artists have willingly stepped forward to support its promotion.

"Yesterday Noel Gallagher got off a plane from Japan and went straight in to do a photo shoot just minutes after he'd found out about it," says Crean.

The *NME* and *Melody Maker* are both turning over their covers to the project, with the *NME* featuring a photo session showing The Stone Roses and Noel Gallagher, while *MM* is featuring The Charlatans, Chemical Brothers, Terry Hall and Brian Eno.

And one of the acts which appears on the album is expected to play a concert organised by Virgin UK at London's Astoria venue on Saturday afternoon to raise funds for the cause.

NEWSFILE

Potter pitches for PRS chairmanship

PRS council director Andrew Potter will stand against Wayne Bickerton for the chairmanship of the body at the next general council meeting in October, a month after the agm. Council members are decided either by general discussion or by paper ballot at the meeting. If elected, Potter will replace former A&R manager and songwriter Bickerton, who has been chairman for three years, and will take up the post on January 1, 1996.

Reading threatens police axe

The Mean Fiddler Organisation is threatening to ban police from next year's Reading Festival. Organiser Melvin Benn says that despite 149 arrests and 545 reported crimes, Thames Valley police were unco-operative and in some cases were working against him. Benn says he believes he can get an entertainment licence without the police. But Ian Blair, assistant chief constable territorial/policing, says the suggestion that private security could do the job of the police is misplaced.

PolyGram TV's Meekings moves up

PolyGram TV's head of marketing and repertoire Karen Meekings has been promoted to general manager marketing and repertoire at the label. Her elevation comes a month after a restructuring of PolyGram TV division, with PolyGram TV head Brian Berg taking over as managing director of the new commercial marketing division covering the PolyGram TV label, licensing, premium, spoken word, Import Music Services, synchronisation and market research. John Kavanagh, previously general manager of the TV division, is also promoted to general manager and commercial director of the whole new division. Stan Roche also joins as product and repertoire manager from Britannia Music.

Bugle Songs HQ switches to LA

Miles Copeland's publishing company Bugle Songs is transferring its head office to Los Angeles, leaving managing director Torquill Creevy without a position after more than eight years at the company. Bugle Group managing director Tony Brinsly says, "Torquill didn't want to move to LA. It was an amicable split." Creevy says he is considering offers from other publishing companies. Bugle Songs' office in London will remain open to deal with admin until further notice.

Virgin Radio eyes Scotland

Virgin Radio is promoting itself to Scottish listeners with a cover-mounted cassette on Scotland's monthly music magazine *Biff*, featuring cult breakfast show presenters Russ 'n' Jono. The tape consists of snippets from the breakfast show and is a follow-up to Virgin's recent presence at the Edinburgh Festival. Virgin has 455,000 listeners in Scotland, according to Rajar data.

EMI veteran dies

One of EMI's longest-serving employees, George Alexander, has died at his Zurich home. Alexander's 44 years at the EMI group included a series of top jobs in outposts including Argentina, Spain and Switzerland. More recently he worked as an adviser on recording agreements and licensing in the UK in 1972.

BT uses music to target students

Former Equator Records A&R manager Gleave Parsons has linked up with British Telecom and *Melody Maker* to produce a co-op marketing venture featuring indie bands including Supergrass and The Boo Radleys. The 10-track compilation CD, Connected, is designed to encourage students to hook up with BT.

Wisseloord Studios

Contrary to information in an ad for Holland-based Wisseloord Studios B.V. in last month's studio supplement, the correct telephone and fax numbers are, respectively: (0) 31 35 6217256 and (0) 31 35 6244881.

US radio: a lesson to us all

Capital Radio's Richard Park doesn't know he is born, nor does Virgin's Mark Story, and despite the fact he's launching a radio station this week Heart FM's Keith Pringle has it pretty easy; or at least you might well think so if you compared their lot with Ted Edwards of WNEW in New York. Last week I visited the A3 - Album Adult Alternative - radio seminar held by our sister paper Gavin in Boulder, Colorado and heard Edwards explain how he has successfully reformed his station as Rock Alternative. The really extraordinary thing Edwards revealed was his ambitions for the new service. "If we get 4% to 5% of 25-54 year olds we'll be happy," he said. Contrast that with Capital's current 25% share of all London listening and it's clear there's still some way to go before the UK has a really competitive radio market. Americans I spoke to last week were bemused at the fact that there is no alternative station in London - in Denver alone, for instance, there are four. Even more bizarre to them are the "promises of performance" which radio stations must make to the Radio Authority which effectively prevent them from doing what Edwards has done and change their format. There is undoubtedly much for us to learn from the Americans about music radio, (and MWs currently planning a new initiative to throw some light on this area).

But if I became convinced of anything last week it is that we need more frequencies and we need to allow stations to adopt any format they choose. This would generate not only far more diversity, but it could also paradoxically put the music far higher up the agenda of UK radio. Sad to say, and with a number of other UK radio executives music is hardly discussed. In Boulder they talked of nothing else. It's arguable whether the current partial deregulation of UK radio has much benefited either the consumer or the music industry. Total regulation might just be the answer. Steve Redmond

PAUL'S QUIRKS

Basking in a busy business period

Doesn't time fly when you're enjoying yourself? There we were basking in the sun during a truly remarkable summer and then suddenly we are into the autumn sales campaigns and conferences with a vengeance. September is also the month for in the City in Manchester where all the A&R, marketing and management personnel meet to listen to up-and-coming bands and discuss the music industry in general. It serves as a great talking shop where new ideas are launched and new friendships are forged. Genuine attempts to include music retailers at In The City have failed again, yet most other major retail sectors manage to organise an annual trade fair to exhibit their new products before the busiest part of their selling season. You only have to look at how the fashion industry or the motor trade orchestrate their annual exhibitions to see how important they feel it is to meet all their customers on a personal basis. Having said that, our industry is unique and one look at the price (£9.95) of the new Lovell's, Morrissey and Charlatans CD albums in your local sweet shop and paper shop (you know exactly what I mean) will tell you why our suppliers don't want to meet indie retailers face to face.

On a brighter note, record companies seem to be taking customer care more seriously at last. Vital aren't the first to set up a dedicated customer care line but they are the first to use a low-cost telephone number. EMI have also noted the wind of change and issued a freephone number for the next month while they changed deliveries from Securix to Parcelfine. Everyone is striving to match Warner's legendary efficiency and that can only be good for retailers. I just wish that every change at BMG and PolyGram wasn't followed by months of abysmal customer service as they get their act together.

Paul Quirk's column is a personal view

Virgin is planning two volumes of soundtracks to tie in with the BBC documentary series *The People's Century*, which goes on air this week. The first album will be released on September 25, two weeks after the first 10 episodes of the documentary are screened. The second will coincide with the last 10 episodes in spring next year. The label is also planning to release the theme music by composer Zbigniew Preisner as a single. Preisner (pictured) has composed scores for films including *Three Colours Blue*, *White and Red* and *The Secret Life Of Veronique*. Other composers who contributed to the soundtrack include Fiacra Trench, Orlanda Gough, Debbie Wiseman and Jonathan Dove.



Price pressure threatens indies' Christmas revenue

by Thomas Quinn

Independent retailers fear increasing price pressure will undermine business leading into the crucial Christmas sales period.

Ten days ago, Woolworths reduced prices on 20 albums to £9.99, including the latest releases by Boyzone, Deuce, Black Grape, Morrissey, Take That and Paul Weller, as well as compilations including *Dance Boom 2*, *Pure Swing III*, *Shine II* and *Natural Woman*. The launch follows WH Smith's £9.99 campaign which began the week before.

Entertainment UK is also understood to be putting together a further promotion for later this month in conjunction with Sony and BMG, similar to its "Two CDs for £10" deal last spring.

Although an EUK spokesman says it has yet to finalise details of its promotional plans for September, a major label source says EUK has been talking to labels about a campaign.

Les Hare, owner of Manchester-based Kingbee Records, says the Woolworth

deal has put the pressure on. "We've got a Woolies just a couple of hundred yards away and these sorts of things continually piss us off," he says.

East Anglian independent Compact Music is to close its last store in Norwich later this week, just months after closing its Ipswich store after five years of trading. Owner Stuart Wickland blames increased price competition for the decision.

Adrian Rondau, who runs his independent record store Adrian's on the High Street in Wickford, Essex, says the aggressive pricing tactics of Woolworths are hitting business. "Woolworths are directly opposite us and we cannot sell our chart CDs at £12.99 if theirs are £9.99," he says. "We lose customers that way."

With dealer price on many titles at around £8.50, the addition of VAT means independents must operate at a loss by competing with the £9.99 price point.

Hare says he has begun buying some of his new stock from a nearby HMV

because it is cheaper than from wholesalers.

"The titles they discount we wouldn't be able to sell unless it was to a regular customer who doesn't go to Woolworths and I probably would have gone out of business years ago if it wasn't for my second-hand stock and the fact we still have vinyl," he says.

John Corbett, the proprietor of two *Easy Listening* shops near Birmingham which are also close to Woolworths outlets, agrees, "It's making life extremely difficult and more frustrating on new releases, which we could all sell, but they immediately cut the price down to the bone. These sorts of deals devalue the product."

The developments come as both BMG and PolyGram are planning to launch extensive mid-price campaigns over the coming month.

PolyGram is issuing more than 90 titles at mid-price for the first time towards the end of this month, featuring albums by the Happy Mondays, New Order and Joy Division.

Wheeler exits Capital and joins news service

Capital Radio is looking for a new programme controller after Capital veteran Nick Wheeler resigned last Tuesday after just one year in the post.

Wheeler, 41, is moving to become editor of news provider Independent Radio News, of which Capital is one of the main shareholders, after 10 years at the London service.

Capital Radio Group programming director Richard Park says the loss of Wheeler has come as a surprise but will not pose a problem for Capital because of the station's strong position. The latest Rajar figures show Capital lost 127,000 listeners over the last quarter, but retained its substantial lead in London, with a reach of 21% and share of 19.2%. Chris Tarrant's breakfast show remains the most listened-to in London, with around 2.1m listeners.

"Wheeler had a brief but successful reign over the past 12 months as programme controller but it's an

understandable decision to return to journalism and I don't intend to stand in his way. It is a completely amicable parting," says Park.

Wheeler joined Capital in 1985 as the first editor of the evening news programme *The Way It Is*. He was promoted to programme controller in August last year after a short stint as deputy programme controller.

Wheeler says, "Capital will continue to flourish without me because it is bigger than one person. I hope I've made a contribution to the company."

In a separate move, Capital Gold DJs Mike Read, Mike Abern and Dave Symonds have left the station after their one year contracts were not renewed. Dave Symonds' slot has been covered by extending Tony Blackburn's breakfast show and Eamonn Kelly's lunchtime slot, while Andy Wint replaces Mike Read at drivetime and sport takes the place of Mike Abern's shows.

Classic deliveries lag behind market

Classical sales are running behind the rest of the buoyant record market according to the BPI's new trade delivery figures for the second quarter of 1995, writes Peter Braun.

Although unit sales were up just 2.7% on the same quarter last year, with £3.2m albums sold in the period, value rose by 8.5% to £14.4m. But classical titles made up just 8.3% of all albums sold, compared to 9.5% during the same quarter a year ago.

The strong improvement in value is attributed to an increased turnover of full price product. The majority of top selling albums in the quarter were full price titles, like consistent sellers Canto Gregoriano (EMI Classics), *The Three Tenors In Concert 1994* (Teldec) and *The Piano* (Virgin Venture). The quarter's number one album was The Choir featuring choirboy Anthony Way, which outsold the number two album, *EGS* (The Gear Classics, by more than six times the amount).

With total annual market size relatively stable at between 15.5m and 15.9m units during the past nine months, the data shows the classical sector has reached a plateau after three years of steady growth since the end of 1992.

Millward Brown names early delivery offenders

by Robert Ashton

Millward Brown is beginning to reveal the identity of retailers who break early delivery agreements, following a cross-industry agreement between Bard and the BPI.

The company, which has previously resisted record companies' calls to name stores because of the confidentiality of the chart panel agreement, began issuing warning letters to offenders last month. The chart researcher has also reached agreement with CIN, Bard and the BPI to identify the stores.

The letters, sent on behalf of all three bodies, demand an explanation from offending retailers within a week. If a record company then wants to check whether retailers are adhering to release dates it can apply to Millward

Brown for a confidential list of the stores breaking the embargo.

Four record companies have already made use of the service, which Millward Brown has not been actively publicising to date, according to project manager Craig Morris.

The warnings have already proved extremely effective in stamping out pre-release date sales, adds Morris. "They have tailed off considerably and are now down to about a dozen a week," he says.

Bob Lewis, general secretary of Bard, says the body wants to ensure Friday deliveries continue. "But if a retailer is caught out, as a matter of course we would support any action a distributor or label would take against them," he says. The most likely form of punishment is to permanently return the store to Monday deliveries, he says.

Chris Maskery, sales manager at Pinnacle, says he has not yet used the new service from Millward Brown, but says it is a positive move, even though retailers have, so far, respected the release dates.

"There have only been a few retailers who we have put back to Monday deliveries," he says. "Generally things have been very good."

Pinnacle was the first company to introduce early deliveries in the spring, since when most of the biggest distributors have introduced similar services including Vital, Sony, Warner, EMI and PolyGram.

PolyGram sales director Nigel Hayward says his company's early deliveries have been very successful so far, with not a single retailer breaking the embargo.

Heart backs launch with prime-time ads

London's newest adult contemporary station, Heart 106.2, begins a series of regional TV ads today to back the launch of the service which goes on air tomorrow (Tuesday).

The Chrysalis-owned station begins broadcasting across the capital from 7am, following TV advertising on LWT, Carlton and Channel Four that kicks off tonight in the prime-time Coronation Street ad break.

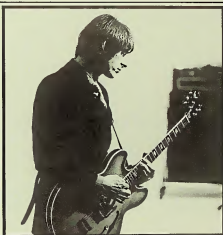
Heart London's launch director Philip Riley says there is a £2m promotional campaign behind the launch, and says the amount of spend reflects the importance of the station's debut in London as a rival to established leader Capital and new competitor Virgin FM.

"It's a very substantial campaign," says Riley. "We are committed to using television because it builds coverage quickest and offers people the opportunity to sample the music."

There are three different 30 second and 20 second TV advertisements created by Mellors Reay, one of which features high-profile hairdresser Nicky Clarke.

"We're reasonably confident that the right music programming is in place," says Riley, who is also managing director of the one-year-old Heart FM station launched in the Midlands which now has 324,000 listeners. "We're hoping for a reach of around 9% (approximately 900,000 listeners) in London," he says.

The target audience of 25 to 44-year-olds, with a slight bias towards "female thirties-somethings", will be treated to a mix of melodic songs from artists such as Simply Red and Michael Bolton alongside classics from the Sixties and Seventies, says Riley.



Paul Weller has become the latest artist to announce an autumn tour taking in venues outside the conventional live circuit. Weller's 15-night tour, which is promoted by Harvey Goldsmith Entertainments, kicks off on November 8 and includes dates at the Whiteley Bay and Humberstone Ice Rinks, an equestrian centre in Braintree, Essex, the Milton Keynes Sanctuary and the Bournemouth International Centre. It follows the announcement of tours of similarly low-key venues by both Blur and Oasis this autumn. Weller will also be the subject of a new book published by Go! Discs on October 13, including photographs by Lawrence Watson, the book, *Days Lose Their Names And Time Slips Away*, will feature text by Paolo Hewitt.

NEWSFILE

The Face hits record sales

Magazine publisher Wagadam has reported record circulation figures for *The Face*. ABC statistics for the period January to June give the magazine a circulation of 107,152, nearly 7,000 more than last year's 106,804 and 2,000 more than the previous highest figure of 105,000 in 1993. However, the mens' magazine *Arena* recorded a drop to 76,873 compared with the previous year's 80,406.

XFM marks return to air with album

XFM's return to the airwaves for the fifth time on October 2 is being marked by the release of a 17-track album, which includes previously unreleased tracks by acts including U2, The Cure and Oasis. The CD and cassette, called 104.9FM after the rock station's frequency, includes a cover of Bowie's Young Americans by The Cure, a Soul Assassins mix of U2's *Numb*, Oasis's live version of *Married With Children* and the specially-recorded XFM *Is Ace* by The Boo Radleys. It will be released the same day XFM goes on air. XFM will broadcast until October 29.

New limited edition Garbage single

Mushroom Records is continuing with its marketing-led launch of hotly-tipped rock act Garbage, whose third single and debut album are released over the next month. The new single, *Only Happy When It Rains*, is released on September 18 as a 5,000 limited edition seven-inch in a coloured mirrored sleeve with a hologram of the Garbage 'G' logo. Mushroom has also linked with 3mv to make it the sales force's first single of the week in more than 100 of its Knowledge retailers, with joint Knowledge/Garbage point of sale material. The stores will run an exclusive playback of the band's self-titled album, due on October 2, between 4-6pm on the day the single goes on sale.

Owens steps up at Star FM

Paul Owens has been promoted to programme controller of Thames Valley station Star FM. Owens, who was previously director of music and presentation, also takes on the role of head of music of the UKRD group, of which Star FM is a part.

Howard takes new press role at WEA

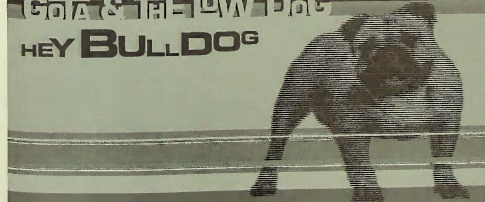
Andy Howard is being promoted to press manager at WEA Records after a year at the label, effectively becoming number two to head of press Barbara Charone. Howard was previously in press at Rising High, before which she was marketing manager at CIN.

Kiss 102 launches new playlist service

Manchester's Kiss 102 is launching a playlist by telephone service, which would make the station's line-up available by 8am every Wednesday on a faxback service or through the Internet. The playlist can be found on the Internet on the station's home page at <http://www.u-net.com/kiss102/>. For details on the faxback service call David Danne on 0161 228 0102.

▶▶▶ ALL THE NEWS FROM THE POLYGRAM SALES CONFERENCE - p8 ▶▶▶

GO! & THE LOW DICE HEY BULLDOG



A new single out on the 4th September

CD/12 includes mixes by Judge Jules & Michael Skins, Sneaky & Smiley

Special appearance @
Subterania 6:9:95

RPL



STARS FROM ACROSS ALL POLYGRAM LABELS LINE UP FOR A STRONG AUTUMN AS THE COMPANY EYES THE SUCCESS OF 1994. (CLOCKWISE FROM LEFT) BABY D, ACE OF BASE, THE CARDIGANS

PolyGram strives to top

When PolyGram's labels gathered in Brighton for their sales conference in Brighton last autumn, the company was about to launch into a season which would exceed even its own high expectations.

After 15 weeks at the top of the chart, Wet Wet Wet was about to be replaced by Whigfield's Saturday Night. With a festive number one on the way from East 17 and albums by Bon Jovi and The Beautiful South set to dominate the album charts, it was to be a Christmas to remember—and a difficult one to follow.

As the company gathered again in Brighton last week, the prevalent attitude was a resignation to the fact that repeating such figures would be close on impossible.

"We had a hell of a year last year," says sales director Nigel Haywood. "In fact it couldn't have been better. Everything came to fruition for us, so much so that it's going to be difficult to follow."

While not as spectacular as 1994, this year has, so far, given Haywood plenty to be satisfied about. Of the 42 PolyGram albums which have charted up to the beginning of August this year, 11 reached the top five. Such figures

RUNNERS AND RIDERS IN THE POLYGRAM STABLE

POLYGRAM UK

Chairman: Roger Ames.
Sales director: Nigel Haywood.

A&M

Managing director: Daman Erlap.
General manager: Harry Maggs.
Singles: Top 20s—nine; Top 40s—21.
Albums: Top 20s—five; Top 40s—six.

ISLAND

Managing director: Marc Marot.
General manager: Nick Rowe.
Singles: Top 20s—11; Top 40s—21.
Albums: Top 20s—seven; Top 40s—eight.

LONDON

Managing director: Colin Bell.
Director of marketing: Laurie Cokeil.

compare with EMI's five top five albums out of 27 which have charted and Sony's five out of 21 charted releases, says Haywood.

In the singles market too, PolyGram remains strong. Of 159 singles released which entered the Top 75, 54 have reached the Top 20, with 10 hitting the top five. PolyGram's nearest competitor

Singles: Number ones—two (East 17—Stay Another Day; Chet, Chrissie Hynde and Neneh Cherry—Love Can Build A Bridge); Top 20s—19; Top 40s—28.
Albums: Top 20s—six; Top 40s—seven.

GO DISCS

Managing director: Andy Macdonald.
General manager: Mike Henegan.
Singles: Top 20s—three; Top 40s—11.
Albums: Numbers ones—one (Paul Weller—Stanley Road); Top 20s—two; Top 40s—three.

MERCURY

Managing director: Howard Berman.
General manager: Jonathan Green.
Singles: Top 20s—nine; Top 40s—13.
Albums: Numbers ones—three (Bon Jovi—Crossroad; Wet Wet Wet—Picture This; Bon Jovi—These Days); Top 20s—nine; Top 40s—11.

is BMG, which has scored six top five singles.

For PolyGram chairman Roger Ames, the key to this year's performance has been transforming singles success to albums. "What we said last year was that we had come through a period in which we were really strong in singles and we wanted

POLYDOR

Managing director: Marc Lumbroso.
A&R director: Lucian Grange.
Singles: Top 20s—seven; Top 40s—17.
Albums: Number ones—one (Boyzone—Sold And Done); Top 20s—four; Top 40s—seven.

POLYGRAM TV

Managing director, commercial marketing division: Brian Berg.
Singles: Top 20s—two.
Albums: Top 20s—two.
Compilation Albums: Number ones—two (Dance Zone Level 4; Dance Zone Level 5); Top 20s—24.

● Figures for year-to-date, up to and including chart dated Sept 2, 1995.

to transfer that to albums," he says. "There was the question of how you turn dance singles into album turnover, and the Dance Zone series has been really successful in helping us do that." Certainly, the coming year will be one of consolidation after what has been a steady 12 months in terms of senior personnel. When Marc

CLASSICS GEAR UP FOR CHRISTMAS MARKET

With just six months left before his retirement in March, PolyGram Classics UK boss Peter Russell enters his last Christmas at the helm with no plans to take his foot off the gas.

"Since taking over as the head of PolyGram Classics in 1992, Russell has built the division into an untouchable position at the top of the market shares. In the most recent CMI figures for the second quarter, PolyGram's Decca, DG and Philips labels accounted for 35.5% of the market, more than double the nearest competitor, EMI, which claimed 17.9%.

Russell is confident he leaves the division in a strong position for the coming years.

"Artists such as Bryn Terfel, Cecilia Bartoli, John Eliot Gardiner, Anna Sofie von Otter and Jean-Yves Thibaudet are still relatively early in their careers and PolyGram has adjusted very well to changing conditions in the industry," he says.

Many such name artists feature as part of the company's autumn release schedule, alongside a raft of mid- and low-price releases, an area which has become vitally important to the classical sector, says Russell.



JULIAN LLOYD WEBBER
BETHOVEN SYMPHONIES: Dresden Staatskapelle/Colin Davis (Sept 18). The first big-band Beethoven cycle for some while is sure to create excitement as Davis joins the LSD as its new music director. Philips' six for the price of four offers returns in the overtures as well and with the already issued Eroica, a Penguin Guide top recommendation, this could be the definitive Beethoven symphony set.
WAGNER: Das Rheingold/Cleveland Orchestra/Dohnanyi/International Cast —

Decca (Sept 18). Honed to perfection by concert performance in Cleveland and the renowned Severance Hall, this is a surprise entry in the Ring stakes to compete with Decca's pioneering Solti set.

HANDEL Israel in Egypt/Monteverdi Choir/English Baroque Soloists/John Eliot Gardiner—Philips (Sept 18). Gardiner continues his impressive cycle of Handel's choral works plus two Corellian Anthems — Zadok the Priest/The King Shall Rejoice—in typically exciting interpretations.

JULIAN LLOYD WEBBER: Cradle Song — Philips (Sept 18). Lullabies by Brahms, Schumann and others including a piece by cellist Lloyd-Webber himself, written for his baby son.

HERBERT VON KARAJAN: Adagio — DG (Sept 18). A regular chart-topper is reissued with the added benefit of a major national TV campaign.

LUCIANO PAVAROTTI: The Royal Albert Hall VE Day Concert in aid of the UK Red Cross — Decca (Oct 9). Pavarotti plus some of the young singers he has helped on their way. A bonus track features Verdi's rarely heard Hymn To The Nations.

CHIFFERLES: Fiammen/Piano Concerto and the German Symphony — Decca (Oct 9). Three more titles in Decca's

historic Entartete series of music banned by the Nazis.

CECILIA BARTOLI: Portrait compilation — Decca (Oct 16). A relatively rare visitor to the UK, Bartoli is one of the hottest properties in the recording studio with a string of Mozart and Rossini opera and aria discs to her credit. Initial orders already total 15,000 and there will be massive marketing support.

BRYN TERFEL: Impressions — DG (Oct 16). The Welsh baritone who has scored an international reputation in recital time, helped by success at the Salzburg, follows his Vagabond and Schubert discs with a best of compilation.

LONDON PHILHARMONIC ORCHESTRA: Us And Them. The LPD Play Pink Floyd — Philips (October 16). Philips has brought the LPD together with Youth and Jaz. Coleman of Killing Joke goes to arrange and produce Floyd hits.

ANNE-SOPHIE MUTTER: Romance — DG (Oct 30). After the fireworks of her Carmen Fantasy disc this Karajan discovery follows up with a more relaxing selection.

GAVIN BRYARS: The Last Days Quartets Balanescu — Decca (November). Decca's contemporary label Argo releases this disc by the former Mercury Prize nominee.



MARC ALMOND, LLOYD COLE AND SQUEEZE

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Lumbroso was appointed as Polygram managing director on the eve of last year's conference, he was the last senior change since Amies own elevation three years ago.

For Lumbroso it has been a solid start, although he concludes there is some way to go. "I'm glad to have a number one album in my first year in England, but I know that Boyzone are an Irish act," he says. "I'm here to bring on English acts."

The early success of Cast will be followed by the Liverpool band's debut album this autumn and Lumbroso has high hopes for new signings Raissa, Howie B and Twelve Rounds, each of which have debut albums due early next year.

London Records marketing director Laurie Cokell has similar ambitions. "The label, which has supplied both of PolyGram's two number one singles this year - East 17's 1994 hangover *Stay Another Day* and the Lovin' Can *Build A Bridge* - clearly resonated - will follow a Christmas period boasting a new East 17 album and albums by Baby D and Ace Of Base with plans to establish some new UK acts.

"We're breaking Goldie and Deuce and have had a silver album from Whigfield, but we will be working on both Marion and Orbital," he says.

For Haywood, the next few months represent a period of consolidation prior to a move into a brand new, purpose built distribution centre in Milton Keynes next autumn. It has certainly been a busy 1995 to date, with a string of operational changes including the contracting out of its order desk, the launch of a fully-computerised returns system and the absorption of the Posttrack system - which allowed PolyGram to guarantee next day delivery to certain accounts - into its general service.

The integration of Eros has also continued apace; today, more than 70% of all PolyGram's orders come through the system, says Haywood.

Among the successes of the year has been last month's introduction of Friday deliveries. While PolyGram was among the more tentative converts to the policy, Haywood is more than pleased by its results to date.

"We have had no retailers selling early at all," he says. "The first Saturday I had both teams out there doing a survey, but there were no problems at all."

Such seamless changes certainly bode well for the company's move to its new warehouse. Martin Talbot

VARIOUS: *Help - Go! Discs* (Sept 9). Blur, Daxi's Noel Gallagher, Paul Weller and Portishead - among others - are recording tracks today (Monday) to be mastered, pressed and distributed in time for this War Child charity album to be released on Saturday. An hour-long Channel Four TV special on its making will ensure it will not be a one-week wonder.

THE CARDIGANS: *Sick & Tired - Polydor* (Sept 10). A re-release of this extraordinary piece of candy pop will help promote the Swedish band's album. It's a compilation of their first two albums back home.

LLOYD COLE: *Love Story - Fontana* (Sept 25). Reunited with former Commotion Neil Clark and guitarist Robert Guine, the acclaimed songwriter produces a mellow, acoustic guitar-led album which will be supported by five dates in October.

VARIOUS: *Kiss In Ibiza - PolyGram TV* (Sept 25). A 24-track double CD compilation of summer dance anthems in conjunction with the two Kiss radio sessions in London and Manchester including a live broadcast beach party. Ads planned for Ace Channel Four, ITV and satellite.

CATHERINE WHEEL: *Happy Day - Fontana* (Oct 2). Mercury is aiming to recreate the current US buzz surrounding the Great Yarmouth rock four-piece with the release of their new album in the UK, following his single success of *Waydown*.

PM DAWN: *Jesus West - Oct 2*. Following the release of the dance duo's latest single, *Downtown Venus*, this third album is a more acoustic vein than its predecessors.

VARIOUS: *The Essential Mix Show - Manilla/Master/Record* (Oct 9). Produced by Snap, this compilation of techno mixes covers the range from Leftfield and Fritzie to The Roots and Red Eye.

VARIOUS: *Ambience - Contemporary Meeds - PolyGram TV* (Oct 9). Mood music from the likes of Portishead, Tricky, Leftfield and The Aphex Twin is brought together on this title which will be backed by Channel Four, MTV and satellite. The area round *VERY RAFFERTY: One More Dream*, the *GERB OFF!* - *PolyGram TV* (Oct 16). Ranging from the Reservior Dogs-linked *Stuck In The Middle With You* to Baker Street, this compilation will be backed with initial ads in Scotland and Yorkshire before rolling out nationally.

OLETA ADAMS: *Movier' On - Fontana* (Oct 16). With production credits from soul specialists Vassal Bedford, Michael J Powell and Alan Rich & Judd Friedman, Adams' third album follows the single *Never Knew*, out September 18.

C&M: *All Change - Polygram* (Oct 16). The debut album from one of Polygram's priority acts.

THE OSMONDS: *The Osmonds Collection - Polygram* (Oct 16). Following the release of the Utah Saints mix of the band's Crazy Horses, Polygram is aiming to do for the Seventies act what it did for Abba a couple of years back with this TV-backed album.

VARIOUS: *Motown Hits Collection Vol 1 - Motown* (Oct 23). A TV advertised double CD package, which follows last Christmas's platinum Volume 1, will be TV advertised to highlight its Top 10 singles.

DEF LEPPARD: *Vault - Bludgeon Riffola* (October 23). A compilation of the best moments in the Sheffield rockers' career. Mercury is hoping to repeat the success of *Ren Jovi's* *Crossroads*.

VARIOUS: *The Number One All Time Rock Album - Polygram TV* (Oct 23). Follows the successful launch of the No 1 series, and particularly the number three chart position of the Seventies rock TV. Ads will follow the project on Channel Four, ITV and satellite.

PULP: *the 10 - Island* (Oct 23). Follows their Mercury-nominated *His 'N'ers* and the single *Common People*. The album will be supported by a high-profile tour in October.

SHIRLEY BASSEY: *Sings The Movies - Polygram TV* (Oct 23). A compilation of

POLYGRAM SHOWS STRENGTH IN DEPTH



A&M has licensed several tracks from Janet Jackson's most recent label Virgin for the compilation, *Design Of A Decade 1986-1996*, which is released on October 2. Featuring two new tracks, delivered as the concluded her A&M deal, the album will be trailed by the release of one. *Runaway*, as a single on September 11. The album otherwise includes a selection of Jackson's finest moments, including *Nasty*, *What Have You Done For Me Lately* and *The Best Things In Life Are Free*.

Bassys's songs from films including the James Bond movies, *Mad Max*, *Sheepless* in Seattle and *Pretty Woman*. Personal appearances from Bassy will underpin an ad campaign on TV, Channel Four and satellite.

VARIOUS: *Shine III - Polygram TV* (Oct 23). The third in the indie compilation series will have 20 tracks including Blur's *Country House* and Daxi's *Roll With It*. The campaign will focus on Channel Four, satellite and radio ads.

U2 & BRIAN ENO: *title the - Island* (Oct 30). The long-awaited new album, credited officially as a joint album with the area round with Eno taking lead vocals on one track.

THE SWEET: *Ballroom Blitz - Their Greatest Hits - Polygram TV* (Oct 30). This TV-advertised compilation will further boost the Seventies revival and features hits such as *Blockbuster* and *Teenage Rampage*. TV ads will feature on TV, Channel Four and satellite, with radio ads on Virgin.

VARIOUS: *The Number One Movies Album - Polygram TV* (Oct 30). With the success of last year's 100,000-selling *Movie Love* Songs album suggesting a strong market, this double CD combines rock tracks on one disc and ballads on the other. TV, Channel Four and satellite ads will be launched from



London Records premiered two new tracks from the new East 17 album at last week's sales conference. The release, which has yet to be titled and is currently being recorded in east London, will follow the band's international breakthrough release *Steem* which has now sold almost 2m copies worldwide. The title is tentatively scheduled for release in September.

release, along with radio ads on Atlantic 252 and Capital FM.

VARIOUS: *Pen Pinn Meets II - Polygram TV* (Oct 30). Following 300,000 sales of the first volume, ITV, GMTV and Channel Four advertising will again form the thrust for this launch.

ACE OF BASE: *Lucky Love - London* (Oct 30). Following their first, double platinum title *Happy Nation*, this latest studio collection will be trailed by a single release of the title track. A TV campaign is planned.

CHINA BLUE: *China Black - Wild Card* (October). Repackaged with the new single *Don't Throw It All Away* (out early October) and their *Rugby-linked* hit, *Swing Low Sweet Chariot*.

SQUEEZE: *Ridiculous - A&M* (Nov 6). Following a well-received set at the summer's Glastonbury Festival, this is being hailed as the south London veterans' best album in years.

MARC ALMOND: *Fantastic Star - Mercury* (Nov 6). Back with the label where he began with Scott Cutler, Almond returns with a poppier, glam-influenced album which was recorded in New York and London.

CHRIS DE BURGH: *Beautiful Dreams - A&M* (Nov 6). De Burgh goes unplugged, singing covers and some of his own classics, including *The Lady In Red* and *Don't Pay The Ferryman*, reworked with full orchestral backing.

VARIOUS: *The Number One Christmas Album - Polygram TV* (Nov 6). The first Christmas compilation to be released by Polygram TV, this collects contemporary hits including last year's East 17 number one *Stay Another Day* and *Jon Javi's* *Please Come Home For Christmas*. National press and TV ads on Channel Four, satellite and ITV will support the release.

VARIOUS: *Dance Zone '96 - Polygram TV* (Nov 6). This 44-track collection continues PolyGram's established *Dance Zone* series, which is now into its sixth volume. TV ads will centre around Channel Four and satellite, with radio ads on Virgin.

DAVID ESSEX: *Missing You - Polygram TV* (Nov 13). A collection of 15 classic love songs, this follows the gold album *Cover Shots* and includes new covers of *For Your Love* and *Light My Fire*. Essex will promote the title, which will be backed by TV ads on Channel Four, GMTV and selected ITV slots as well as national press ads.

BABY D: *So Pure - Systematic* (Nov 13). Featuring three top five singles and the release on October 23 of the new single, this will be backed with a national TV campaign running through to Christmas.

JAN WOBBLER: *Heaven & Earth - Island* (Nov 13). Recorded with jazz sax player Pharaoh Saunders, this latest album from the Mercury-nominated artist is a more instrumental offering. With Wobbler's collaborative album with Brian Eno and Spinner also due through indie label All Saints this autumn, it will further raise the profile of the former PFL bassist.

VARIOUS: *Pete Tong's Essential Selection - FRB* (Nov 13). A compilation of credible dance tunes segue into extended mixes by star DJs including *Tong himself*, tying into the London A&R director's hugely successful *Ratio* line dance show.

VARIOUS: *Get Yer Rocks On! - Polygram TV* (Nov 13). Artists including *U2*, *Jon Bon Jovi*, *Guns N' Roses* and *Simple Minds* are represented on this ballads album, which follows the 100,000-selling *Rocks Off* title from earlier this year. Channel Four, ITV and satellite TV ads are also planned.

MELISSA THERIDGE: *Who Your Starting Stars - Island* (Nov 27). A long-standing act in the US, with 14m sales worldwide, *Heritage* makes a further attempt to tie the heights in the UK with this, her first studio album produced by Hugh Padgham.

BOYZONE: *Coming Home - Polygram* (November). A single aimed at the Christmas market will look to improve on last year's top five Christmas hit, and help promote the chart-topping album through the festive season.

CONFERENCE NEWS

POLYGRAM

New identity heralds a fresh approach for wholesaler

Just a year ago Terry Broad Distribution was given the new identity of Total Home Entertainment, and the record industry said goodbye to one of its most familiar names.

For more than a decade, Terry Broad had been synonymous in the record business with last minute, rapid delivery of chart and catalogue records.

Today, 12 months after the name of the company's founder was jettisoned, THE's past identity has been all but forgotten. When, last month, the company secured a lucrative deal to exclusively distribute all Nintendo video game products, it removed any last memories of the specialist record and video wholesaler of the Eighties.

The John Menzies-owned wholesaler is changing in line with an ever-broadening record business; just as HMV and Virgin increasingly consider themselves entertainment retailers, THE is an entertainment distributor, says managing director Alan Taylor.

"Our aim is to become Europe's leading multimedia distributor and the UK's leading wholesaler and distributor of all entertainment product," says the 41-year-old, who joined THE as managing director in November 1993 from the Safeway supermarket chain, where he was commercial director.

While the Nintendo deal may have grabbed THE its biggest headlines since last September's realignment, the task of transforming THE has been a year-long process.

The Staffordshire-based company's first change was to merge the its two ordering systems – one for books and one for home entertainment products – allowing all retailers to order across the entire product range.

ALAN TAYLOR



The deadline for retailers' orders – to guarantee next day delivery – has been extended to 6pm, six days a week, and further changes are in the pipeline including the launch of THEO – THE Online – which will provide customers with instant computer access to product information and services on the Internet.

Rather than losing its identity the company has burgeoned during its period of change. The company now supplies more than 8,000 multiples and independents with a product range exceeding 150,000 items.

The service changes have certainly encouraged plaudits from its traditional record retailer customers. Brad Aspas, who runs concession operation 'Now', says, "I always found THE to be very good even before the name changed, but the service has improved. What does impress me is the

THE FACT FILE

KEY STAFF

Alan Taylor: Managing director
Alexandra Ogilvie: Deputy managing director
Michael Knight: Finance director
Bob Shingleton: Customer services and operations director
Mark White: Sales and marketing director
Mark Thompson: Director of trading – entertainment
Julia Brewis: Director of UK marketing
Paul Winterburn: Director of distribution

KEY LABELS

Dynamite, Newsound, Charly Records, Deja Vu Records, Grapevine, Creole, Magpie, Cooking, Glass Gramophone, Javeline

KEY ACCOUNTS

Boots, John Menzies Retail, Summerfield, Asda, Nurdin & Peacock, Sainsbury

much wider product range and the fact that deliveries ordered by 6pm arrive without fail the following morning."

"The company's new-found focus and commitment has surprised us all," adds Billy Gray, director of independent music retailer Andy's.

While the Nintendo deal was important in confirming how serious THE is in establishing itself within the games world, of equal significance was the spring deal to acquire a 37% interest in Funsoft – Germany's leading publisher and distributor of CD-Rom and other multimedia software.

After doubling the company's catalogue of books to around 110,000 over the past year, the company was keen to underline the seriousness of its ambitions in the games business.

"Getting Funsoft and Nintendo on board effectively completed the jigsaw,"

says Taylor. "Our intention now is to build multimedia and games to the same level as the rest of our business. In 1996, I want to see THE's turnover increased to £400m with a quarter of the turnover coming from each area – games and multimedia, video, audio and books."

Taylor doesn't downplay the importance of THE's traditional business base in the wholesaling of audio product, but the company is now increasing its role as exclusive distributor for more than 300 audio and video labels.

"Distributed labels are very important," Taylor says. "Although we still act as a traditional wholesaler, we are moving towards exclusive distribution because the mature nature of the UK entertainment business means that the value we can add as a wholesaler is limited."

THE's company took its first steps into the realms of the record and video publishing business in autumn last year with the launch of True Trax – a budget-priced CD and cassette range of popular music compilations by original artists from the Fifties to the Nineties and two new video ranges.

Cross selling such a wide product range across different formats and retail sectors is key to Taylor's initiative to forge ever closer retail links.

"Our success is based on a partnership with retailers which enables them to grow their business," he says. "We have to have the flexibility to understand the issues that they encounter," he says.

As someone with more than 10 years' experience in retail behind him, Taylor should certainly know. **Sue Sillitoe**

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Philips opened the door to retail-friendly multimedia?

Yet another CD format is enough to try the patience of any retailer, but Philips feels its Rainbow CD provides the perfect solution to combining music, visuals and graphics

Don't scream, but there's a new CD format coming out this month. Well, it's not really a new format, rather four existing ones all stuffed together—but it is still a significant move.

The disc can be played on a PC, an Apple Mac, an audio CD player or on one of Philips' CD-i players and it's the first time someone has produced a multimedia disc that can be used on such a wide variety of existing hardware. It's from Philips and they call it Rainbow CD.

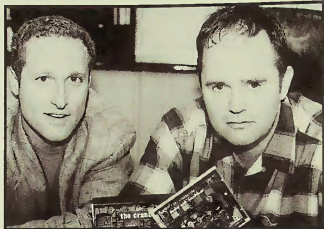
The first Rainbow CD is Doors And Windows, a collection of music, video and computer graphics from The Cranberries (given the company behind this is a PolyGram act was an inevitability).

Before we even think about the awkward question "is it any good?" (quick answer: yes-ish, for the general user—definitely, if you're a fan), there's a whole host of things to look at, as with the launch of any new technology. Content and quality might be vital once a product makes it into the front room, but the real battle is to get it there in the first place.

This is why Michael Krushner, senior vice president and general manager of Philips Media Multimedia Music, the man behind this disc, says he spends 50% of his time dealing with creative issues and 50% of his time on technical matters. Ideally he wants that split to be 80:20 in favour of the creative side—but so many of the processes involved here are still in their infancy that this would currently be a luxury.

According to Krushner, the Rainbow format came out of the need to make life easier for retailers, who, he says, "need a means to ease into multimedia." This "one size fits all" approach saves stores from having to stock three different types of discs as well as saving embarrassment for staff who might not know their MPEG from a clothes peg.

Its retail price will lie between that of an audio CD and a normal CD-ROM



KRUSHNER (LEFT) AND MAROT WITH THE NEW RAINBOW CD FEATURING THE CRANBERRIES (usually around \$39.99) - the figure \$19.99 has been mentioned, but is some way from being finalised.

There are even two types of packaging planned—a standard jewel box for music retailers and a premium boxed set with free headphones for software retailers.

Now, while Philips has spent the past three years at the heart of the multimedia movement, this is Island Records' first venture into it. Managing director Marc Marot is prepared to admit that this is still a very experimental area. "We don't enter into this saying it's going to be a huge money-making venture," he says, "in fact, we have no bloody idea, but we're going to try our hardest to make it work."

He believes The Cranberries were suited for the project because they have a wide enough fan base, they had material available—and they were interested.

"We're finding," he adds, "that persuading the artists is one of the most

difficulties that will be overcome with all platforms, there have to be a few compromises.

Each format needs its own bits of information, reducing the overall amount of stuff you can fit on to the disc. The Mac and PC data can be shared to a great extent, but the CD-i data stands alone. So, while there is a there is not as much as if separate discs had been created for each format. Also, in common with other CD-Roms, Doors And Windows can seem rather slow to get around.

All of these are "bandwidth" difficulties that will be overcome with time, because, as Krushner says, "The authoring tools are getting better, the computers are getting faster, and people are finding more efficient ways of compressing data."

fundamental ingredients here."

Fundamental it may be, but it is only one problem. Finding time to add the process of multimedia production alongside the normal commitments of recording and touring also comes into it. Marot says Pulp, for example, fit the bill for a similar project and the band is willing, but finishing their next album comes first and could well prevent any multimedia work for the moment.

Consequently both Marot and Krushner see projects such as Doors And Windows, which draws from both Cranberries albums, existing outside of the normal album cycle as stand alone products.

Details such as overall production run are still being decided, so Marot and Krushner are cautious about likely sales—they are, however, confident that they will be able to make a return on the \$200,000 it cost to make the disc (excluding the original production costs for the music).

The format may sound like a heaven sent solution to format confusion, but it

doesn't have its problems. When you create something that aims to suit all platforms, there have to be a few compromises.

Each format needs its own bits of information, reducing the overall amount of stuff you can fit on to the disc. The Mac and PC data can be shared to a great extent, but the CD-i data stands alone. So, while there is a there is not as much as if separate discs had been created for each format. Also, in common with other CD-Roms, Doors And Windows can seem rather slow to get around.

All of these are "bandwidth" difficulties that will be overcome with time, because, as Krushner says, "The authoring tools are getting better, the computers are getting faster, and people are finding more efficient ways of compressing data."

But, at the moment, there is no escape from the "track one problem" in common with all discs shared by audio and computer hardware—that is, the computer data has to be on track one to meet the requirements of the CD-ROM drive software. So, when someone puts this disc on their audio player, if they don't immediately skip to track two they get 50 minutes of white noise that has the potential to destroy their speakers. The Philips option is to provide a warning on the packaging, the CD and the audio itself—a case of prevention, but not cure.

Now, these may be problems, but they don't detract from the fact that Philips and Island have between them created something pretty good, that works, that has a relatively broad user base, and should be reasonably retailer-friendly.

In two years' time, that will not be enough, but at this stage it's all much more important than creating something brilliant that's only of use to those who've £10,000 worth of the latest hardware on their desks.

Simon Waldman

While most labels in the UK are just making their first forays on the World Wide Web, in the US there is a much more commercial interest in on-line services. These services, including Compuserve, America-on-Line, Prodigy and now, of course, The Microsoft Network act effectively as a gateway to The Net with a wealth of facilities of their own for people to browse on their way. Last week's Virgin Records America set up an "interactive cyberkick" on America-on-Line. Using this, AOL subscribers can get a mass of information about Virgin bands, get involved with on-line chat sessions (Blur were there last week) and then click straight to bands' Web sites. The concept is similar to Virgin's UK site, The Rat, but much broader in its

NEW ON THE NET AND BEYOND

MAMMOTH

The Mammoth Music Meta-List

Origin: www.mammothmusic.com

From pages on our online **Sweet Tracks** in **U2** on **IGNITE**... **UNDER THE RAINBOW**... is an experiment in cooperation. Thanks to the people who've responded well to it.

Artists:

- America-on-Line
- New Line
- On-Line
- Prodigy
- Virgin Records America
- AOL
- Microsoft Network
- Compuserve
- America-on-Line
- Prodigy
- New Line
- On-Line
- Virgin Records America
- AOL
- Microsoft Network
- Compuserve

approach. As part of the launch, there was also an exclusive sample from David Bowie's new single, Hearts Filly Lesson, made available for AOL subscribers. AOL's

easy AIR GUITAR

VOLUME ONE

"It's a Philson, it's gotta be rock and roll"

"It's a Philson, it's gotta be rock and roll"

"It's a Philson, it's gotta be rock and roll"

looking to launch a service here at the moment. Its rivals will include Europe On-Line from a Euro-media consortium that includes Burda and Hachette and UK On-Line from Olivetti Telematica.

Concert promoter Riverma is developing what it believes to be the first on-line directory for the UK's music scene on the World Wide Web. Working in conjunction with Musicbase, it is planning to let venues around the country buy a page each on its Web site which they could use to provide a map, plus details of how to get there and what facilities are available. The price for a page, including updates, is £20 plus VAT.

If you've run out of music sites to look at, go to the Mammoth Music Meta-List, now part of Time Warner's excellent Wise On-Line (<http://www.patlink.com/comp/mmm>). It contains a huge set of links for individual artists and labels, including both official and unofficial pages.

And finally, for meta fans in need of light relief, head to <http://www.digitalar.com/mirar/air/air.htm> for a comprehensive course of lessons in air guitar playing.

MAKING HISTORY



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MANUFACTURING FOR THE NEW MILLENIUM

Chiltern presenter fears '1984' radio Women and music

This could be a novel way of handing my notice in.

Once upon a time the Chiltern network had a forward thinking music policy, a belief in personalities, but absolutely no interest in maintaining its facilities. For a company that earned a huge revenue, it had no money to hire a single producer, although it seemed able to acquire an awful lot of small franchises. As for facilities, pathetic.

Two examples: no replacement CD players and no live session equipment. It's highly embarrassing saying to world class pop acts, "there's no reverb and can you all crowd round one microphone". But, now the hostile takeover by GWR is complete, I'm sure the frontline equipment will be updated immediately. It has already pledged a team of support staff to encourage and "train" everybody in the ways of GWR.

What is in doubt is its commitment to quality broadcasting. Radio seems to be dictated by Rajar, which as I see it when commercial stations heavily advertise their brand name and give away substantial amounts of money to the listeners for no apparent reason. This is money which, in my opinion, would be far better spent on staff, facilities and programming.

Anyway, the other day at the Welcome To The GWR Family gathering, it explained its policy of (and I quote) "more Phil Collins because that's what the audience want". This research is based on Rajar figures, and we all know the accuracy of opinion polls. When I asked GWR about its policy of DJs reading cue cards it retorted, "Rubbish, we actually have (and I'm quoting again) a Bible (sic) of

things for our DJs to say." Wasn't Enya speak in George Orwell's 1984, and wasn't there something in the book about less and less music until there is only one tune?

**Big George Webby,
Presenter,
The Chiltern Network,
Milton Keynes.**

Webbo, what is this sexist piffle? (Women's role in Rock, MW August 26). The industry that can afford macho sports days and football fixtures can afford to support a Woman of the Year awards dinner. If this industry wants women buying its products and participating as employees, then women deserve the same glittering prizes you boys so readily hog for yourselves.

Instead of ignoring or making excuses for misogyny, Webbo, the industry must face and tackle it. Or - others will.

**This grown woman may soon be addressing MPs regarding sexual harassment legislation for broadcasting. See the kind of jobs we women get to do? In a future column, perhaps you would like to consider why I'm having to do this, Webbo.
Robin Katz,
London, NW6.**

As a woman with more than 20 years in the music industry, which, according to one managing director, also now means I am additionally suffering from being "venerable" (though my seven-year-old friend thinks it's great to discuss both The Beatles and Oasis with me), I

rarely get through many pages of *Music Week* without severe irritation. Not due to the magazine itself, but because, after being in the business for so long, I am constantly outraged to come across so few women executives in its pages.

Anyway, this time I got to Jon Webster's column (Women's role in Rock, MW August 26). While I am not sure I agree with his view that A&R is necessarily the route to the top, I am truly puzzled by the lack of women in A&R. I should be surprised if this fact could not be positively correlated to the "passive" music buying habits of women.

I have a lot of respect for many of the men in the industry, but I have to honestly say I believe that there are so few who understand what music women like and why.

I believe, as with other industries, music companies are researching how to attract "aggressive" purchasing from women and as with other industries change is generally financially, rather than socially, motivated.

May I therefore suggest that there are some very obvious and easy steps which I don't believe will cost a huge amount of money. These are that this industry appoints some women to A&R and that they ask their women staff what music they like. But most importantly give all of us the opportunity to give opinions honestly without a hint that we're rocking the boat, being tactless, upsetting the boys' club, solely promoting lesbian music or, my goodness, being a feminist!

I enjoy being a woman and like Chrissie Hynde in *Big Issue* I never particularly felt discriminated against.

But I firmly believe the fact that women think differently to men. And I believe this is great and could be a tremendous asset to the business. Consequently, I have another point of view to don't.

With respect to a women's awards dinner, I am sure whoever the recipient will be, well deserving. I do not, however, feel that women will be so petty as to believe, as Jon suggests, that if the event is not well supported, then this will be due to chauvinism. I know very few women and, after many years of denying it, very few men now who will not accept that this industry is chauvinistic.

**Ann Munday,
Cavendish Road,
London NW6.**

I am writing to say how much I support Paul Quirk's over the lack of a national record token scheme (Paul's Quirks, MW, August 19).

One solution which I employ is to accept anybody's tokens in payment for goods I sell. In my High Street there are no branches of any of the multiple record retailers. I can then sell them to my customers who wish to send a gift to someone outside of Kent, where retailers have their own token scheme organised by Mike Winch at Gatfield Sounds. Alternatively I can wait until they are selling something I want at less than trade price and send my wife out to buy it with their tokens.

**Theo Loyla,
Trade,
Birmingham-on-Sea,
Kent.**

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As second comings go, that of Shaun Ryder and his dancing Happy Mondays collier. Bez has not only been stronger than that of their Manchester associates The Stone Roses, but much more unexpected.

Having formed Black Grape with ex-Ruthless Rap Assassins vocalist Paul "Kermit" Leveridge and drummer Ged Lynch plus ex-Paris Angels guitarist Paul Wagstaff, the band's debut album *It's Great When You're Straight... Yeah* has topped the 100,000 mark after just a month in the racks. To paraphrase the band's debut single *Reverend Black Grape*, it has been the most "joyful and triumphant" success story of 1995.

Radioactive general manager Brendan Bourke, who was lined up to be the Mondays' American manager when the band capsize, won the race to sign Black Grape. "I had always been a big Mondays fan, and felt Shaun was talented enough and could make a great enough record and, if he did, that there would be enough people rooting for him, so it was worth taking a big chance of getting involved with a man of his reputation," he says, although he admits, "If anyone had said that Shaun and Bez would make a record better than any Mondays record, nobody would have believed them."

Common consensus was that the last, unhappy days of The Mondays had left Ryder a burnt out, drug-addled mess. Recorded amid legendary Bacchanalian excesses in Barbados, the band's third and last album *Yes Please!* proved to be a critical and commercial letdown, while in-fighting between the members had reached a no-going-back situation.

After the band split, Ryder momentarily broke his silence after several months with a joint single in conjunction with Mancunian indie dancers Interstella. "I think everyone would agree the track wasn't very good, which increased people's suspicions," says John Yates of Bad Moon PR, co-ordinators of the current Grape campaign. "No one had heard any Black Grape stuff by that point."

The press were naturally down on Ryder but what wasn't apparent at the time was that the singer had started recruiting a new team (including Bez) more weeks after the Mondays had split. "Ryder said, 'People thought we were doing absolutely nothing but we were, we were getting this together, and we was a deal together.'"

Besides the ubiquitous, underrated Bez, Ryder had found himself another great stick-in Kermit. The writing partnership was immediately successful, according to Stephen Lironi — who initially co-wrote and demoed a song with Ryder (which became *Shake It (Be Money)*) and ended up co-producing the *Grape* album with American hip-hop hotshot Danny Saber — the band's early demos included several of the album highlights like *Reverend Black Grape*, *Yeah Brother* and *Kelly's Hears*.

Lironi says, "Shaun might not have been in as good shape when I first met him as he was when we recorded the album but, even then, he wanted to be successful and have hit records and make great pop music, rather than be an unknown cult artist. And when Shaun gets on a roll, he's got a great rock 'n' roll voice, and writes some of the funniest lyrics you've heard, and some of the most insightful too. He's never just shambling along without a clue, plus he has good people around him."

The presence of Kermit, Lironi agrees, was a deciding influence. "The pair consistently bounce ideas off each other. He's got the highest energy levels of anyone I've ever met."

And let's not forget Bez. "People laugh at him, but he was in the studio probably more often than Shaun was,

BLACK GRAPE

CELEBRATING A TRIUMPHANT SECOND COMING



RETAILERS KEEP THE FAITH IN RYDER

You might have thought that Shaun Ryder's reputation and two-year silence would have caused retailers to hedge their bets over Black Grape, but both HMV and Virgin/Our Price say they kept the faith in the man all along. "Black Grape is an supremely original talent. "It's no surprise that, once again, he has produced a fresh sounding album for 1995. We always expected the album to be a success."

Virgin/Our Price product director John Taylor was equally supportive. "Both brand stores

were fully behind the album from the start, especially since as specialist music retailers, the music was more up our street. We give it window support in both brand stores, and it was our number one album in both store charts too. We felt the Mondays' old fan base would have been desperate to get hold of the album, which has continued to sell after reaching number one, so it's obviously sold on the merits of people thinking it was a very good record."

According to Frye, the Black Grape album is further indication that the north of England and

Manchester in particular are clearly rising again as a talent pool. "You have The Stone Roses back again, The Charlatems back with a bang, and new acts like East are already a success. There are lots of exciting new bands like Northern Uprock, Manson, Smaller, East West, Thrush Puppies, and Persistence. It's not a result of Black Grape or a reason for their success but it's no surprise that bands from Manchester are successful. Black Grape epitomise a mood of music to suit that town, and time, and market."

and he has opinions," Lironi enthuses. "When he stands up and starts dancing you know you have it right, which is just as important as someone who plays a guitar part."

According to Bourke, Ryder wanted to make a record that crossed *Cypress Hill* with *The Rolling Stones*. To fulfil his wishes, Bourke called in Saber and Lironi.

"The former had a wealth of hip hop and rock remixes under his belt (including *Dig, TC Holmes and Terrorvision*) while the latter was once *Altered Images'* drummer and later a songwriter for the likes of *Rose Royce* and wife *Clare Grogan*."

Bourke says, "Neither had done anything of any significant chart level and both were early on in their production careers, but both were could accommodate both ends of the spectrum under one umbrella. It certainly worked that way."

According to Kermit, Saber was the louder influence with the same musical tastes as the band, while Lironi was the calming influence with the task to help structure songs while adding the album's one distinct drug-celebration track *Tranzami Party* to his co-writing list. Lironi points out that the

production collaboration was more beneficial than problematic. "It takes some of the pressure off as there's someone to back you up," he says.

The results, as the media reaction and subsequent sales explosion indicate, were sensational. Bourke had visited the studio several times during the seven weeks it took to record the album, and clearly noticed a change in Ryder's approach. "His excitement was back, and the happiness at being back in the studio was evident. We sat there at the end and realised what an amazing album we had on our hands," he says.

The final piece in the jigsaw was the media. The press would have crucified Ryder had he returned with a dud but, as Yates points out, as soon as anyone heard the album, any scepticism about Ryder and Bez's capabilities went straight out of the window.

According to Yates, there has an almost unprecedented thumbs up across the board, with just been one bad review in the whole of the UK. *Step up, Brighton monthly Impact*, which reported, "We're all allowed a comeback... but this album reeks of rehased Happy Mondays party-time pissed singalongs. There are no real dynamics, no diversions and the vocals

are sound asleep at their best... give this one a miss."

In fact Black Grape now look on course for making a huge impact — not just in the UK. With Radioactive's home base — and Bourke — in America, the band might even achieve what The Mondays failed to do. "We're under no pretences that the job's going to be easy because they're a brand new band that no-one has seen live, but a number one UK album gives us credence as radio programmers here are watching the UK charts again," says Bourke.

Kermit is already keen to get on and record the second album. "In a way, it's practically been done. We gave Radioactive 24 tracks, including some that we knew were better than some they chose for the album, plus me and Shaun both wrote a lot. We're still bursting with ideas."

Reputations die hard, and some still be waiting for Black Grape to crash and burn like the Mondays. But as Kermit says, "Shaun's come through it all so well. He's changed so much too, and for the better. He's shown he's a fucking good writer and knows what sounds good."

With Black Grape's example, all artists might find that getting straight is the path to true greatness. **Martin Aston**

He's not positive, but Jim Barber, A&R director at Geffen Records, reckons that Lisa Loeb is the first ever artist to have a US number one single without having a record deal.

That was a year ago, when Loeb's friend Ethan Hawke managed to persuade the producers of the film *Reality Bites* to use Lisa's song *Stay* (I Missed You) as a theme.

The furore that followed was a very public example of chequebook A&R at its worst as record companies scrambled to sign her, and much was said about the million dollars that Geffen was alleged to have paid.

After the signing followed the promotional push, in which the combining weight of Geffen and MCA showed Lisa Loeb into the charts around the world. In the UK she was launched at *In The City* exactly a year ago, and with a select and well-publicised showcase at the *Borderline*. For a couple of months she was well up at all the world's big awards shows, but then there was silence, broken only by the sneers of jealous A&R men who reckoned that Geffen had blown a fortune on nothing because there was no instant album follow up.

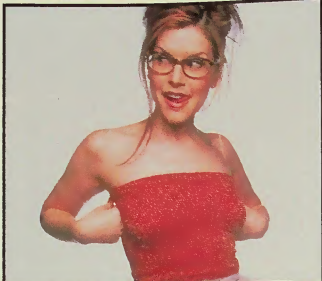
Of course this was sour grapes. The true story behind Loeb's apparent disappearance was little more than a case of intelligent, panic-free record company support for a determined, well-organised artist with an eye on a long-term career. And one year on, with blood pressure stable and an air of quiet confidence, Loeb launches her second infectious single, *Do You Sleep*, to herald an excellent album. This, in the midst of the post-*Stay* chaos, Loeb's development has been an object lesson in restraint and common sense.

For the artist who had the big before getting the deal, doing things in her own way is a career prerequisite. Indeed, she chose Geffen because it would let her make the decisions. "She had her choice of who she wanted to sign with and she took her time over it, but her choice had a lot to do with the label's history and the fact that it gave artists the freedom to approach their careers the way that they wanted to," says Barber. Loeb agrees and says that the success of *Stay* gave her a position of strength.

This lack of panic and pressure also applied to the recording of the album. Loeb's co-producer, Juan Patino, had produced *Stay* and was her choice for the album - without any protest from Geffen. "Lisa had worked with Juan on *Stay* and they had been friends for several years," says Barber. "I had no problem at all with him producing. She did not want anyone involved with the

LISA LOEB

GENTLY BUILDING UP FOR THE NEW LP



recording of the record who was not involved with her career before she was successful, and I thought that was a really smart move on her part because it kept her in touch with the people who helped create *Stay*."

"The album was also recorded in a very relaxed style, mainly on ADA's eight-track digital recorders stacked up to 24 tracks. "It was largely recorded in Juan's apartment in New York," says Loeb. "We did some drums in Electric Lady and RPM studios and some of the guitars were recorded in a beach house in South Hampton."

"This all helped to create an album which sounds as though it was recorded at the same time as *Stay*."

"They were recorded in a similar manner. We had the same production values. *Stay* is maybe more gentle sounding, but they came from the same place stylistically," says Loeb.

There is certainly no mistaking the style, but Lisa Loeb is not just the sweet singer of songs mourning lost love. Her distinctive voice and quirky lyrics tie the album together, but the songs swing from gentle ballads to soft rock with tough guitars from her band, Nine

Stories, and more than a hint of sarcasm in the lyrics. "They are the songs which we were excited about so we chose them and the record company agreed," says Loeb. They are songs which are drawn from 10 years' solo writing and their diversity affected the choice of the single *Do You Sleep*. "There's a lot of sides to her that *Stay* may not have suggested," says Barber. "Do You Sleep suggests a lot of the other sounds that appear on the record."

With the release of *Tails* on September 11, Loeb will embark on a promotion tour followed by a series of concerts around the world. The Geffen marketing machine is starting to wind up, but Loeb and Barber are both determined to take things gently.

"The response to the record from press, retailers and radio has been so unanimous that I don't know if it would be possible to come out quietly, but the idea was not to make an overblown pop album with her," says Barber. "It was a very purposeful choice on our part and especially on her part that this should be a statement of what she is about."

Neville Farmer

TRACK BY TRACK

LISA LOEB: Tails
Label: Geffen
Producers: Loeb/Juan Patino
Publisher: Copyright control
Writers: Loeb
Tracks:
1. It's Over

"I wrote it after I heard that a friend of my brother drove his truck into a wall, on purpose. It slips you in the face, so it's a good way to start the album."

Snow Day

"It's a similar thing but it's a little bit warmer. It's about when you have a bad day and having someone who helps you."

Tally

"It was written about somebody who isn't but I'm not going to tell you who. It's a little bit more sarcastic. It was an impulsive song."

All The Stars Are Falling

"It's about when you're trying really hard to succeed and reach for the stars. It was written before I signed the deal, but it's more of a psychological thing than that."

Do You Sleep?

"This is about after a relationship and wondering if they think about you and remembering that you'd never wanted to see them again."

Hurricane

"This is a story with three different characters, the narrator, the skeleton boy and the hurricane woman."

Rose Coloured Times

"Loosely based on Paper Moon and recorded in Tatum O'Neal's beach house, it's about the story of the girl growing up and looking back and realising they were really scary times."

Sandwiched

"A love song that was mainly done in one take, but it's almost like a love song that isn't a love song."

Alone

"This kind of jazz standard meets Fogel with all those guitar stops. It just reminds me of walking for someone to come home."

Waiting For Wednesday

"The first half of the song I'm waiting for this person to come back, and the second part I'm wondering why I'm even waiting. It's a joyous song really."

Lisa Listen

"Throughout this song there's a feeling that you can find your spirituality through playing in a band or love or whatever."

Garden Of Delights

"It was one of the first songs I ever wrote. I have a background of acoustic guitar, but the music I love is Zeppelin or Hendrix and I wanted some of that to come into the album."

Stay (I Missed You)

"I've always come more easily to me, but I take a really long time over songs. Like on 'I've Over' I wanted it to sound really strong so there was no fls and no buts."

ONES TO WATCH

GUMDROPS

Senjo, Nakai and Keiko make up this Japanese trio who combine off-beat vocals with great pop melodies. It's not as wacky as you might think and the album *High Speed...OK* on Grass Records is a fine introduction to their westerised quirky pop.

SPOOKEY RUBEN

This lot are a real find. Currently residing on Steve Gontley's TVT label in the US, Spooky Ruben combine all manner of instruments, vocals and other sounds on a brilliant pop album that is both innovative and immediate. Search out the NY band's debut album *Modes Of Transportation Vol.1*.

THE MYSTICS

Signed to Fontana, this four piece make a thrilling racket that fits perfectly into the *Supergas/Radioland* end of the Britpop scene and - surprise, surprise - they are based in Oxford. Check the next section. Butterfly and the upcoming debut album.

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
ABOVE ALL	Hardcore four-piece	ROADRUNNER	none	album	Ruth Robinson
BEN BARSON	London producer	EMI MUSIC	self managed	worldwide publishing	Paul Lisberg
MARK STEPHEN CAWLEY	Songwriter	WINDSWIFT PACIFIC	none	worldwide publishing	Nick Bathe
MICHAEL FOTOOH	London writer/producer	EMI MUSIC	self managed	worldwide publishing	Allen Jacobs
JAMES HALL	Four-piece rock band	RONDOR	Domme Graves	worldwide publishing	Stuart Hornall/James Dewar
JACK	London-based six piece	SWEET SWEET MUSIC PUBLISHING	none	worldwide publishing	collective signing
KURO	UK R&B act	LONDON MUSIC	Clama Khan	worldwide publishing	Ian Surry
LILYS	US alternative pop trio	CHE	none	album	collective signing
LORD ELLIOT, ZEE (PLANET SONGS)	Songwriters	MCA MUSIC	Trevor Porter	worldwide publishing	Will Morrison
NINDICHIME	Nottingham garage act	EQUITY RECORDS	Nicola Calmrossa, Eclectic	single/publishing	Paul Moore
MULE	Detroit's finest	ROUGH TRADE PUBLISHING	self managed	European publishing	
NADINE RENEE	US based Latin/Euro pop	MCA MUSIC	none	worldwide publishing	Kees Van Der Hoeven
RHYTHM INC FET Nervada	gospel garage act	ZIT	none	production deal	Liam Teeling/Fraser Easley
JULIA TAYLOR STANLEY	Songwriter/producer	PEER	Dee Harrington	worldwide publishing	
TEEZ	Girl pop dance trio	PULSE 8	Berry Long	two singles plus option	Steve Long
THE LOVERS	Mod pop act	TSD RECORDS	Trevor Dawton	single/album	Bridget Smith

Compiled by Sarah Davis 0181 948 2330

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4,755 - 7,997	00.849	7243 835235-2-4
7,843 - 5,888	00.791	7243 835235-4-2



Year	Estimated	Total for Year
Yr to Aug 95	60.2	0.2003
Yr to Aug 95	50	4.4510
6 months to May 95	8.9	0.9299
Yr to May 95	46	-
Yr to May 95	40	-
Yr to June 1	10.2	2.2191

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There was a time five years ago when it seemed every kid on the block had a Charlatans. Inspirational Carpenters or Stones. Techie, or a nod to the former band's frontman. Tim Burgess, was their pin-up, pointing and strutting across stages around the globe.

The Charlatans' star rose with the ascent of Madchester. Burgess and bass player Martin Blunt were Mancunians by birth, and Northwich, The Charlatans' home base, is all but a suburb of the big M.

Strangely, though, their manager Steve Harrison had problems hooking up the band with a record deal, and decided to launch his own label - Dead Dead Good - for them. They had an underground hit with Indian Rope, before its follow-up, *The Only One I Know*, became a true blue Madchester anthem. A deal with a large indie, Beggars Banquet, gave them security as the next single. Then, also reached the Top 10 and the ensuing album *Some Friendly*, debuted at number one.

Five years on, the clamour surrounding The Charlies is beginning to reach similar proportions, and it makes up for the period in between where anything that could go wrong seemed to be for the band.

After the first album, guitarist Jon Baker jumped ship and Blunt suffered a breakdown. Despite two more strong albums, 1992's underrated *Between 10th & 11th* and last year's *Up To Our Hips*, the inks and monthlies had their knives drawn for The Charlatans. The swagger, they thought, had turned into arrogance. The coolness of the *bum* period had dissolved into whiteness. Meanwhile, keyboard player Rob Collins got mixed up in a robbery, was arrested and jailed. That *Up To Our Hips* - chiefly recorded while Collins was in prison - was the sound of The Charlatans on top of their game is further proof of their durability. The band had grown up in public.

"They've certainly matured," Harrison says today. "Some Friendly

THE CHARLATANS RETURNING TO THE NUMBER ONE SPOT



really reflected what was going on in Manchester at the time - a very exciting time. I think 10th & 11th became very exploratory as the producer, Flood, came from a technology-based background. Up To Our Hips started realising the potential of the band, but at this time the UK

media hadn't caught up with us. What's helped sustain it is probably one of the most loyal and partisan fanbases that any band has in the UK."

This support recently helped The Charlatans to enter the charts at number 12 with the single *Just When You're Thinkin' Things Over*, which also

belatedly earned the band their first single of the week plaudit in *NME*. And its success has already been surpassed by the new eponymously-titled album, which was due to enter the chart at number one yesterday. The enthusiasm looks set to be mirrored in other Charlatans strongholds like the US and France. It will all be supported by the famed Charlatans live show, including an In The City performance on Tuesday at Manchester's Boardwalk for the Radio One Evening Session.

"We're getting in people's faces, which has been one of our biggest criticisms, that we've never been that ambitious," says Burgess, who adds that he's happy with the way the band have approached things. "I love the fact that The Charlatans release records and then go back into the studio and do some more and then go back out, release another one, tour it and go back and do some more. I love it - pretending to be Brian Wilson one night or Sly Stone the other night, George Best the night after."

The Charlatans' admiration for each other and their fans has a common denominator, their love for the music. "There's an inner belief," explains Harrison. "If you stick by your game, you develop. It sounds really dramatic, but I'm fucking so proud. I don't get bitter and twisted but I could do, because we've been written off so many times by the British press."

"It's made us get a grip of things," Burgess adds. "Everyone's taken it in turns, and I think that's what makes us a proper band, what makes us in our heart of hearts better than the rest."

He draws a loose parallel with Blur, who suffered a similar critical nadir early in their career. "But I think the difference is that we almost self-destructed, whereas they didn't."

"No one knows where they're going with us, but one of us finds the path. Hopefully someone is shining a bit of a light on us now and again."

Stephen Worth

NICK ROBINSON ON A&R

Not, in fact, me on A&R but Nick Foote on Donington and David Knight on Reading as I, being laid up, missed the whole lot not to mention some enticing gigs in the interim. Normal service will hopefully be resumed next week, but in the meantime over to those who were in the thick of it... Given the strict scheduling of this year's Castle Donington heavy metal extravaganza, it was highly unlikely that any of the eight supporting bands would steal any thunder from headliners *Metallica*, writes *Nick Foote*. But considering that opening bands *Corrosion Of Conformity* and *Warrior Soul* were allotted a mean 25 minutes each, and that their sets were over before 12.30pm, both got a very respectable head pit going. Oakland thrashers *Machine Head* promised us "English sickness" - some fast songs and delivered, despite a stand-in drummer. The latest metal band to cop the "Satanists" media tag (yawn), *White Zombie* needed more time to win over the uncommitted, but at least no divine retribution was forthcoming. *Slash's Snakepit* aren't Guns N' Roses, but they do remind you of what fun the latter used to be until Axl lost it. For much of the set, *Slash* remained surprisingly muted, with singer Eric Dover taking centre stage, but *Slash's* famous black hat was reassuringly prominent for the last two songs. *Slayer* came closest to stealing the show, aying favourites like *Dead Skin Mask* and *Angel Of Death*.

Unlike *Metallica*, they have stayed close to their thrash roots, and are simply the best at what they do. Every festival needs a Sebastian Bach. To some, the *Skid Row* frontman is a sex-God, to others he is an amiable wally, but he excels at working a crowd. Despite excellent albums and powerful songs, like *Hell Belly*, *Trigger Inside* and *Screamager*, sole UK act *Theatry?* in the special guest slot were too static. Catch them on their own terms as they tour this autumn. *Metallica* are so big that Donington organisers Aimcarve could give the one-finger salute to those who complained that "Escape From The Studio" clashed head-on with Reading. Even when somewhat rusty, *Metallica* always deliver. The set list, including a gentle parody of the other bands on the bill, was not predictable although it was still the spectacular *One* and *Enter Sandman* that drew the biggest cheers. Metal, like other music genres, is often and unashamedly escapist. And *Metallica*, like 75,000 happy punters, enjoyed their day off... A stellar array of American rock acts were the main attraction at this year's Reading Festival, but there was also plenty of *Britpop*, writes *David Knight*. Unfortunately the facilities were often not able to accommodate the popularity of both, as several British bands drew crowds way in excess of the capacity of the second stage. The shows of *Cast*, *Ash*, *Reef*, and *Weknowwheretheyoulive* were among those

massively oversubscribed at the inadequately-sized *Melody Maker* tent. Although it was during the *American Foot Fighters* show that the crush almost turned to disaster. Thankfully that was also memorable for a storming set by Dave Groh's new band. The highlights in the *Melody Maker* tent among the homegrown acts were shows from *Ash*, *Gene*, *Echobilly* - who seem to be getting a second wind on the back of the impressive single *Good Things* - and particularly *Stereolab*. Their Trauffaunt-meets-Kraftwerk sound layering was as deliciously hypnotic as always, but they are also developing a poppier angle. Meanwhile the main stage, at least for two days, provided a line-up that would have made any Stateside rock fan sick with envy, featuring most of the (still active) major players of the grunge movement. *Smashing Pumpkins* heralded the sound of late grunge with new songs even darker and more twisted than ever and an unrelenting heaviness was forthcoming from several bands. The mood was leavened by the eclectic brilliance of *Pavement*, the pathetic/hilarious antics of Courtney Love's *Hole* and the phenomenally popular and frankly English sounding *Green Day*. *Neil Young* (with members of Pearl Jam as his backing band) was an outstanding way to end the weekend...



DANCE

The Nineties are fast becoming the decade of dance. Dance music is arguably the fastest growing genre within the entire music industry and, in the past three years, the club culture explosion has regularly created a UK Top 10 resembling more of a dance-only chart. Meanwhile, on an underground level, the club scene has continued to spawn an almost never-ending stream of thriving and distinctly British genres, such as jungle, hardcore, progressive house, acid jazz and trip hop. As we approach the millennium, what better time to consider what the next five years may hold in store for

this thriving sector. In this supplement, *Music Week* highlights the growth in the UK of the alternative dance market, which has been one of the most pertinent developments in helping to expand dance music away from its traditional club base and into new areas such as the live arena and the albums market. There are many people in the dance market who have a view on the current state of their industry and where it is going, and we have asked four of them to give a personal perspective on the current state of the dance scene (page 22). Finally, our Fantasy Footwork Team profiles 11 dance industry players (page 36) that have shown particularly good form over the past year and who look set to take us dancing towards the year 2000.

DICK 'N' MIX ROUTE TO DANCE ALBUM SALES

ONE OF THE FASTEST GROWING SECTORS OF THE DANCE INDUSTRY IS, ALTERNATIVE, EXPERIMENTAL MUSIC, AND THE LABELS AND ARTISTS THAT ARE PIONEERING THIS GENRE ARE ALSO GENERATING HEALTHY ALBUM SALES, SAYS TONY FARSIDES

It's been a truism throughout the entire history of music that the alternative and outrageous often become the most popular, and nowhere is this more true than in the case of modern dance music. Musical styles such as house that started deep in the clubland underground have been popularised to the extent that, today, they form the backbone for much of the mainstream pop chart.

Yet, while one side of the dance scene has become ever more commercial, another side has held on to dance music's original experimental ethos, and it is these alternative dance acts and record labels that can claim to be part of one of the biggest growth areas.

The huge potential of this alternative sector is demonstrated by The Prodigy, the undoubted kings of the alternative dance scene. Sticking with defiantly experimental and challenging techno-based music, over their four-year career they have sold more than 4m units worldwide, 1m of which were generated by the sales of their last album, 1993's *Music For The Jilted Generation*.

The group's success has largely been a result of moving away from the DJ and club-based fans that supported their earliest hits, and building an audience in other areas, most notably the indie/student rock market.

"When your popularity is not



KINGS OF THE ALTERNATIVE DANCE SCENE: THE PRODIGY

based on just pleasing the DJs and club audience, you can experiment and produce music with a bit more depth," explains Richard Russell, head of A&R at The Prodigy's label XL.

"With The Prodigy, when the

club audience dropped off we began to build up a live audience instead, and at the same time the rock press really took to the group. All these things give you the chance to sell albums and actually have a bit of longevity."

This crossover, into the areas once dominated by rock groups, has been a central feature in the growth of the alternative dance market, and the potential of acts like The Prodigy is not lost on the A&R men at the majors either.

Deconstruction's Secret Knowledge, Virgin's Chemical Brothers and Sony's Leftfield are just three high-profile acts signed by majors with an eye obviously trained on this lucrative new albums market, while the chart success of Tricky, Portishead and most recently Coldie has proved that The Prodigy are far from a one-off.

Russell says, "I think it's a genuinely vibrant scene and all these groups are important because it's creating a dance albums market. It's alright selling a million singles, but the real deal is selling a million albums, and only the likes of M People have really sold any albums from the commercial dance scene."

As well as selling lots of albums, these alternative groups are also breaking the stifling musical boundaries that the dance scene had previously created for itself, fusing different types of music together to create a new style of experimental record that appeals to a broad constituency of listeners rather than just one section of the dance audience.

An obvious example of this phenomenon in action is the Mo Wax label, which was recently signed to A&M in a deal reputed to be worth £2m. Starting off as an acid jazz label, it has released everything from hip hop and jazz to techno and jungle, more often than not merged together on to one disc.



► For many, including Mo Wax's 21-year-old managing director James Lavelle, the rigid boundaries that once divided the dance scene into strict categories and audiences simply don't exist anymore.

"I've always wanted to bring together all the different types of music that I've grown up with and intertwine them to create something that people my age can get into," he says.

At a retail level, the attitude of these labels has had the knock-on effect of allowing shops which once specialised in only one form of music to sell a variety of styles which fall under the alternative/experimental umbrella. A record buyer is just as likely to buy an ambient jungle LP, as they are a trip hop record or a techno track. Covent Garden's Fat Cat Records is a shop which started out specialising in techno but which nowadays finds itself selling everything from ambient jungle to the various Mo Wax releases.

"There's definitely a new group of customers who are just into everything. Musically, everything is totally being now, and that stigma that you're only allowed to like one style is a thing of the past," says the shop's manager Dave Cawley.

This change in attitude has also found its way back into the club scene. That's How It Is, for example, is a weekly club in London which features DJs such as James Lavelle and Gilles Peterson playing a mishmash of experimental musical styles to a young, open-minded audience.

The 600-capacity club has been running for more than two years, and is usually sold out by 10.30pm. "The crowd we get now is basically the little brothers and sisters of the rave generation and to them, acid jazz, jungle, hip hop, techno and all the different styles we play aren't separate things. There's a whole new generation of clubs like us — Dazed, Athletics and Jazz Goes Pop," says Gilles Peterson, who is also head of A&R at Talkin Loud.

While an alternative club scene might be flourishing, it is the live arena that remains one of



the biggest areas of growth for alternative dance acts.

At this year's Glastonbury Festival, for example, the Prodigy and Orbital were two of the biggest draws, even when pitted against the cream of the indie rock world.

Nadir Contractor, head of promotions for the Mean Fiddler Organisation and responsible for booking acts at the Phoenix Festival and May's Tribal Gathering in Oxfordshire, which attracted more than 30,000 people, is in no doubt about the live potential of the experimental dance acts.

"The safest way to gauge it is via ticket sales," he says. "Five years ago there probably wasn't a single dance act that could actually sell concert tickets off its own back, they would always be packaged in with a rave."

"Even 18 months ago, a band like The Prodigy would only be able to sell out a relatively small club like the Marquee. Now, you have The Prodigy selling 5,000 tickets for the Brixton Academy or headlining an event like Tribal Gathering."

He adds, "Orbital were able to sell up to 6,000 tickets for their gigs in London this year, while last year they were playing the

Leisure Lounge, which struggles to hold 1,000 people. There's a huge growth and I really do believe that a band like The Prodigy could be the first ever stadium techno act."

Playing live has also become a vital way of selling albums. "If I got a Prodigy-style group come to me that can't play live, I tell them to forget it," says Russell.

"The live side is just as important. Imagine if you signed a guitar group that couldn't play live; how are you going to sell their records? With those more experimental deeper dance acts you're not going to get club play, so how else are people going to hear them?"

One key ingredient to the improved live profile of alternative dance acts has been the support of the traditionally rock orientated press such as *NME* and *Melody Maker*.

Nadir Contractor says, "The inbies are very important now, they're really got behind and championed the techno acts. Two years ago they wouldn't have put a dance act on the cover, while now they will give it to something like the Tribal Gathering event which is great."

The impact that good press coverage can have on record sales

ALTERNATIVE LINE-UP: (CLOCKWISE FROM LEFT) TRICKY, THE CHEMICAL BROTHERS, PORTISHEAD AND LEFTFIELD



is evident with Goldie, a jungle artist who signed to firr and was marketed to the alternative dance market through the media rather than the club/DM jungle scene that actually spawned him.

This policy helped his debut album, *Timeless*, enter the national chart at number eight with little or no club support or radio play.

"Goldie sold as an album artist only because you now have this alternative crowd that will go into Our Price and buy his album," says Gilles Peterson.

Ultimately, what many of those involved in the alternative market point out is that these groups are selling on the merits of their music, and for many punters these acts represent a return to the experimental ethos and basic excitement which

attracted them to dance music in the first place.

Peterson adds, "What is really good is that this new music is really messing up the people who turned dance music into a formula just to make money."

The huge commercial success of "uncommercial" acts such as Portishead, who have now sold more than 700,000 copies of their debut album *Dummy*, will ensure that the spirit of experimentation will prevail over caution for some time yet.

As *Go! Discs*' A&R manager Ferdy Unger-Hamilton confirms, "Initially it was, how on earth am I going to get this group to anyone? But now it's all got broken down and you almost wouldn't be scared to put anything out. It's all one big mess."



the singles so far ...

PERFECTO ALLSTARZ

JON OF THE PLEASED WIMMIN

B.T.

GRACE

VIRUS

the singles to come ...

B.T.

GRACE

MAN WITH NO NAME

WILD COLOUR

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SO FAR IN THE
NINETIES, DANCE
HAS BEEN PERHAPS
THE FASTEST
GROWING AREA IN
THE ENTIRE MUSIC
BUSINESS WITH NEW
CLUBS AND LITERALLY

HUNDREDS OF
RECORDS BEING
RELEASED EVERY
WEEK. WITH NO END
IN SIGHT TO THE
DANCE BOOM, WE
ASKED FOUR OF THE
MORE OPINIONATED
FIGURES FROM THE
DANCE WORLD —
TERRY FARLEY, PETER
HARRIS, WENDY
DOUGLAS AND JUDGE
JULES — TO GIVE US
THEIR CANDID VIEWS
ON THE CURRENT
STATE OF DANCE, THE
WAY THE SCENE HAS
DEVELOPED SINCE THE
BEGINNING OF THE
DECADE — AND TO
LOOK TOWARDS
THE YEAR 2000.
BY TONY FARSIDES

THE ANCHING UNWIND THE MILLENNIUM

What are your overall feelings about the dance scene and the way it has developed over the past five years? Is it in a good state of health at the moment?

Terry Farley: "I think it's in a good state of health from the major record companies' point of view, especially with house. They seem to have eaten up everything and something that started off as a very gay, underground independent thing has been turned right around by the record companies. On the flipside, there are loads of people in London who are now making really rough, black American house music. There are small labels such as U Star and people like Alladin Jacks who are making house that sounds like house is supposed to sound. I think the corporate housebeat is about to sink, and hopefully the people who will be left are the people who liked house in the first place."

Peter Harris: "Dance has exploded, and lots of labels like myself are moving into the 21st century with a much wider market in which to sell our product. Dance has now become global, which is very good for small labels like ours. Over the next five years, lots of companies like ourselves, if we survive, are going to be the next Rough Trade or the next Mute. If you look at the mid-Eighties, the indie rock scene threw up Peggys Bannock, 4AD, Mute, Rough Trade, Creation etc. and made a whole load of wealthy companies. With dance going into the 21st century there will be labels like the Kickins and the XLs which will survive and become middle-sized companies with the resources to break big global dance acts."

Wendy Douglas: "The club scene is really healthy — where else in the world can you find the range of clubs that exists, not just in London, but across the country? You can find reggae, hip hop, house, R&B/swing, techno, trip

hop, everything. It's healthy, there is literally something there for everyone. But in terms of actual music, it is and it isn't healthy. Across the genres you have good music that's coming out but we have been saturated with a lot of material that just isn't that good. Certainly working at Kiss and doing the type of show that I do, keeping track of the amount of records coming through and keeping on top of it all is nigh on impossible. It's obviously a lot easier for people these days to make a record, they can do it in their bedroom. But there's no longevity with a lot of material."



TERRY FARLEY

Now most familiar as one half of the Heller & Farley remix/production duo, alongside partner Steve Heller, Terry Farley first came to prominence as part of the Boy's Own magazine and party team in the late Eighties.

An ardent clubber since the mid-Eighties, Farley's DJing career took off at the mid-Eighties Raid club before he went on to become one of the main movers and shakers in the UK house scene. As producers, Farley & Heller's credits range from their own Fire Island and Roach Motel projects to Kylie Minogue. Recent remix credits include Sunscreen and Janet Jackson.

Judge Jules: "It's almost wrong to describe it as the dance scene because there are so many sub divisions. The pie has been divided into so many slices that what is dance music to one person isn't to another. People who like techno and stadium techno bands such as Underworld would hate handbag, and probably vice versa, but both would consider themselves to be into dance. I suppose that means overall it is quite healthy because it's constantly reinventing itself. The only thing that might go out of vogue is the term dance. I don't think dance music as such will go out of vogue."

What have been the key developments for dance music in the Nineties?

TF: "For me, I think the key thing

is that dance music — and when I talk about dance, I mean house music because that's what I know. At present I feel more in common with someone who makes hip hop or latin jazz than I do with 90% of the people in this country who make house music. That's because most of it just isn't coming from where I think it should be coming from. Also, in terms of being remixers, I feel we're all being used by these big record companies. And as long as they keep on being bunged money, people are willing to be used. I've been guilty in the past of doing remixes I shouldn't have

important is the increased access to global markets, which we've never had before because the majors used to have a stranglehold on the international market. Now, through technology and the general spread of information, smaller companies can interact more easily and we can sell to a wider market which is obviously more financially beneficial."

WD: "The first one was Kiss 100 becoming a legal dance station at the beginning of the Nineties. That was a really key development because it meant there was a place where people could hear dance music 24 hours a day. People can say what they want about the development of Kiss, but it's still the only place in London where you can get music across the genres. Also, with Radio One poaching specialist DJs from Kiss and other stations, dance music is going nationwide with Danny Rampling and the jungle show. Dance magazines such as *Music* and *Generator* are also doing very well, there's a market out there now for that type of magazine, and that's another significant development. Also, the growth of a lot of independent dance labels alongside dance labels being set up within the major record companies must be a good thing."

done and I'm wise to it now. I'm not blaming anyone, but I think it's pretty obvious what's going on and it's time to get back to what made the music so exciting and so different, before there's nothing there."

PK: "I think the most significant shift is that DJs have become celebrities, which has helped a lot. I also think the development of club culture and its mutation from the old days when, if you had a record to break, you had to go to the Mecca and First Leisure discos to do it. Now the big clubs like Ministry of Sound and Cream, all these big rave-style clubs, have exposed records to a much wider market and also a more accessible market for a more sophisticated type of product. What's also been

AK: "The fact that dance now exists on both a very mainstream and a very underground level is significant. Also, the fact that the artist album exists but is no longer the key selling point in dance. Compilations have become the key selling point, which is yet another facet of the short attention span generation. It's happened in all aspects of the media, for example in film you have numbers 1, 2, and 3, or on TV you have 'best of...' re-runs, and I think compilations are just another facet of consumers wanting to go for the 'best

HOW HIDEAWAY BECAME A RUNAWAY SUCCESS

Popkomm has always been a place where the dance fraternity could discuss the merits of tracks which have international appeal, and De LaCy's *Hideaway* was one of the most talked about records at this year's event. Even people who don't like that smooth, New York garage sound have got caught up in the vibe of this runaway success.

Hideaway originally came out on East Street Records, one of the longest-established house labels in the US. It was picked up by Jim Ingle, A&R manager at Kickin subsidiary Slip N'Slide, and has subsequently been licensed to A&M via Deconstruction which is excited to see it glide smoothly from the Club Chart Top 10 into the

UK charts at number nine last week.

Kickin managing director Peter Harris was at Popkomm to promote the track, among other product, and was delighted with the feedback he got. He says there was plenty of international interest. "Hideaway is a Polydor priority record in Benelux, and other territories are picking it up including Europe and Asian territories," he says.

The production was handled by Blaze, considered by many to be one of New York's finest soulful Deep Dish teams, and among the mixes is the stand-out Deep Dish mix.

Slip N'Slide label manager Max says, "I met Deep

Dish in New York and heard their work on Quench and I was raving about it. Coincidentally, Jim had heard a Deep Dish mix of Joli Cardwell's *Troubles* at somebody's house, and loved it. He said a Deep Dish mix would be perfect for De LaCy and he sorted it out."

Slip N'Slide felt the mixes were so good and so strong, it decided to release *Hideaway* as a 12-inch doublepack, not something it normally does. However, to capitalise on the record's success so far, and to comply with singles chart restrictions, the track listing has been reorganised so Deconstruction could release it as a 12-inch single and thus qualify for a chart placing.

Sarah Davis

MORE REPORTS ON THE DANCE SCENE ON PAGE 33

Jackson edges ahead of Blur

SALES

In the closest-run singles chart of the year, **Michael Jackson** squeezes past **Blur** to take pole position with **You Are Not Alone**.

It is Jackson's first number one hit since 1991's **Black Or White** and brings an end to **Blur**'s tenure at the top after just two weeks with **Country House**. Only 800 sales separate the two singles at the top, but **Country House** is still Britain's best-selling song because a fourth format of the track debuts solo at number 57 after selling 6,000 copies last week.

The situation ironically recalls that of **Blur**'s rivals **Oasis**, whose **Some Might Say** lost its crown to **Livin' on Jeans** in identical circumstances in May.

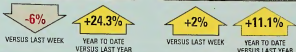
While **Jackson** moves to the top of the chart here, he is surprisingly ousted after just one week at the top of the US chart by **Coolio**'s **Gangsta's Paradise**. It is the fourth US number one in as many weeks – the first time this has happened in this slow-moving market since the beginning of 1992. **Jackson**'s processor at the top, **Seal**'s **Kiss For A Day** also only spent seven days at the summit after ousting seven-week topper **Waterfalls** by **TLC**.

Life Is Sweet this week for **The Charlatans**' lead singer **Tim Burgess**. His group's self-titled album debuts at number one on the albums chart, while **Life Is Sweet**, the **Chemical Brothers** single on which he sings, enters the chart at number 27.

The **Charlatans**' debut album also reached number one, in 1990, but subsequent albums have not done so well – between 10th and 11th reached number 21 in 1992 while **Up To Our Hips** reached number eight last year. Their triumph deprives **The Levellers** of their first number one – their Zeitgeist album debuts at number two. Exactly two years ago, **The Levellers** also debuted at number two with a self-titled album, failing to dethrone **UB40**'s **Promises And Lies**.

Today (**Monday**) sees the release of yet another **Charlatans** album entitled **Charlatans**, but it has no connection with the first. These **Charlatans** are a Sicilian psychedelic band from San Francisco, whose album was first released here on Philips in 1969. Expanded to include the single **32-20** (their most sought-after track), it returns courtesy of reissue label **One Way** and is distributed via **Greyhound**. ● The highest climber in last week's album chart was **Moist**'s **Silver** and not **Alanis Morissette**'s **Jagged Little Pill** as indicated on the chart. **Moist** moved 71-49 but slip back to number 70 this week. **Alan Jones**

SINGLES UPDATE



SALES AWARDS

Gold: **Blur:** *Country House* (single); **Lightening Seeds:** *Jollification*; **Black Grape:** *It's Great When You're Straight...Yeah*; **Variuos:** *The Best Rock Ballads Album In The World...Ever!*
Silver: **Pet Shop Boys:** *Alternative*; **Billy Star:** *The Breeners*; *Last Splash*; **Gene:** *Olympian*.

PLAYLIST ADDS

Radio 1 FM: w/c 01.09.95: **B List:** Erasure - *Stay With Me*; Mariah Carey - *Fantasy*; Paul Weller - *Broken Silence*; **PM Dance** - *Downtown Venus*; **Prince + New Power Generation** - *I Can't Tell You Why*; **Candy Girls** featuring **Sweet Pussy Pauline** - *Fee Fi Fo Gum*; **EVC** - *I Can Feel It*; **Eddi Reader** - *Nobody Lives Without Love*; **Foo Fighters** - *Till It's Over*; **Michael Bolton** - *Can I Touch You There*; **Outhere Brothers** - *La La Hey Hey*; **Petra** - *Full Up To The Burper*. The **Grid** - *Diablo*
Capital FM: w/c 31.08.95: **A List:** **Eternal** - *The Power Of A Woman*; **B List:** **Brownstone** - *I Can't Tell You Why*; **Shara Nelson** - *Rough With The Smooth*; **Wat Wet** - *Somehow*; **C List:** **D:Ream** - *Party Up The World*; **EVC** - *I Can Feel It*; **N-Trance** - *Stainy Alive*; **Nightcrawlers** - *Don't Let The Feeling Go*
Virgin 1215: w/c 31.08.95: **C List:** **Lloyd Cole** - *Like Loves Do*; **Echobelly** - *Great Things*; **PM Dawn** - *Expendable Venus*
MTV Europe: w/c 04.09.95: **Jon Jovi** - *Something For The Pain*; **Buffalo Tom** - *Summer*; **Levellers** - *Hope Street*; **David Bowie** - *Heart's Filthy Lesson*; **AC/DC** - *Hard As A Rock*

THIS WEEK'S HITS

Singles

- NUMBER ONE: **You Are Not Alone** Michael Jackson – Epic
 HIGHEST NEW ENTRY: **I Feel Love** Donna Summer – Manifesto/Mercury
 HIGHEST CLIMBER: **Another Cup Of Coffee** Mike & The Mechanics – Virgin
 NUMBER ONE R&B SINGLE: **Waterfalls** TLC – Laface
 NUMBER ONE DANCE SINGLE: **I Feel Love** Donna Summer – Manifesto/Mercury

Albums

- NUMBER ONE: **The Charlatans** The Charlatans – Beggars Banquet
 HIGHEST NEW ENTRY: **Zeitgeist** Levellers – China
 HIGHEST CLIMBER: **Foo Fighters** Foo Fighters – Roswell/Parlophone
 NUMBER ONE COMPILATION: **Dance Zone – Level Six** – PolyGram TV

Airplay

- NUMBER ONE SINGLE: **Fairground** Simply Red – East West
 BIGGEST GROWER: **Fairground** Simply Red – East West
 MOST ADDED: **Fantasy** Mariah Carey – Columbia

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AIRPLAY

After six weeks at the top of the airplay chart, **Seal**'s **Kiss From A Rose** is still being played more than any other song, but the chart is determined by audience rather than plays and, on that basis, **Rose** has withered to be replaced by **Simply Red**'s **Fairground**, which reaches the top only a week after debuting at number 12.

Fairground's success is spectacular. It is the only record to top the airplay chart before release. **Capital** remains its most fervent supporter. It debuted at the top of the **Capital** chart last week and was played 58 times in the seven-day period covered by the latest survey. Even **Atlantic**'s 265 abandons its conservative programming to accommodate the track, giving it 27 spins last week.

Before **Fairground**, the record to gather most airplay pre-release this year was **Annie Lennox**'s **No More I Love You**, the introductory single from her **Medusa** album. The third single from that album, a remake of **Bob Marley**'s hit **Waiting In Vain**, debuts at number 56 this week, while specialist dance play is also being gamened by the **Junior Vasquez** remix of **No More I Love You** and **Todd Terry**'s treatment of **Annie**'s reworking of the **Clash** hit **Train In Vain**.

Unusually reunited with Warner Music, **Prince** is getting plenty of early play for his upcoming single **Eye Hate U**, enough, in fact, to debut at number 68. Technically, it is a single by the symbol he uses to represent himself and the first word of the title is a visual representation of an eye. I don't think we have the technology to indulge him and who wants to, anyway?

Virgin **CIN** continues to hammer away with **Del Amitri**'s **Roll To Me**, increasing its plays to a best yet 33 on its fourth week at the top of its rankings, though it vanished from the **CIN** chart some time ago.

With **Heart FM** due to make its official debut tomorrow (**Tuesday**), **Virgin** doesn't seem to have finished its repositioning: after okaying **Boyzone**'s **Said And Done** for its album chart last week (it debuted at number two), it has decided it is inappropriate this week, hence its disappearance from the chart, on which **Virgin** is allowed an audience overlay by **CIN**.

● I remarked a fortnight ago that radio was surprisingly reticent about playing the **Shamen**'s **Destination** **Eschaton**. Not so – **Media Monitor** was using the wrong sample of the track and was thus detecting only a fraction of its airplay. This adversely affected its airplay and **Network Chart** positions. **Alan Jones**

REGGAE HITS VOL 18

The No 1 Selling Series is Back!
 16 Dangerous Rhythms
 Featuring: Shamba Banks,
 Gregory Isaacs, Mikey Spice,
 Sanchez, and many more...
 "Reggae Hits Guaranteed
 To Nice Up Any Dance"
 Distributed Nationwide By:
 Jet Star: 0751 061 5818

AIRPLAY PROFILE



Rank	Week	Title/Artist	Days	Spins	Wk	TW
1	1	Roll Me In (Dee Dee Aron)	AMM	28	33	
2	4	Country House (The People)	Deconstruction	28	28	
3	2	Kiss From A Rose (Sade)	MTJ	23	23	
4	4	76-75 The Cavaliers (DVI)		25	28	
5	2	Alright (Sade)	Phyllis	26	26	
6	12	Run Baby Run (Dee Dee Aron)		16	23	
7	1	Waterfalls (The Black Eyed Peas)		22	27	
8	35	Fairground (Sade)	Phyllis	11	22	
9	20	Waiting In Vain (Herb Lubiano)	ICA	6	22	
10	12	Another Cup of Coffee (The Madman)	Mgmt	18	22	
11	11	I'll Be There For You (Boy II Band)		17	21	
12	1	Let Your Year Be Yeah (Campbell Mullen)		19	21	
13	1	This Summer (Square AMM)		19	21	
14	12	Roll With It (Dee Dee Aron)		18	21	
15	24	The World Is Not Enough (Shayne Adams)		12	21	
16	1	I'm Only Sleeping (Sade)	Phyllis	21	20	
17	6	Tongue (New Order)		21	20	
18	13	Lady Luck (Rod Stewart)	Warner	18	20	
19	27	Search For The Hero (The People)	Deconstruction	8	19	
20	1	A Girl Like You (Erin O'Brien)		19	19	
21	31	Hope I'm Learning (Sade)		14	19	
22	20	You and Me Song (Meredith)		6	18	
23	18	In The Groove Again (Dee Dee Aron)	ICA	18	17	
24	26	That Goes By (Dee Dee Aron)	Warner	6	15	
25	10	Hold Me, Thrill Me, Kiss Me, Kill Me (The Black Eyed Peas)		18	14	
26	18	You Do Something To Me (Paul Weller)	Real Gone	16	13	
27	21	Try, Try, Try (Janet)	Capitol	14	12	
28	26	DownTown Venus (Sade)	Phyllis	6	12	
29	2	Live Forever (The Smiths)		0	8	
30	1	Prayer For The Dying (Meredith)		1	7	
31	1	Roll To Me (Dee Dee Aron)	AMM	28	28	
32	1	Country House (The People)	Deconstruction	28	28	
33	1	Happy Just To Be With You (Victoria Beckham)	ICA	24	28	
34	1	I Luv You Baby (The Black Eyed Peas)		24	28	
35	1	I Feel Love (Remix) (Dee Dee Aron)	Warner	16	27	
36	1	I'll Be There For You (Boy II Band)		22	27	
37	1	Waterfalls (The Black Eyed Peas)		23	24	
38	1	Gimme Little Sign (Dee Dee Aron)	ICA	12	24	
39	1	Sunshine After The Rain (Dee Dee Aron)	Warner	17	23	
40	1	Great Things (Emeli Sande)	Capitol	16	23	
41	18	50 (Dee Dee Aron)	Warner	19	22	
42	1	Have Fun, Go Mad (Dee Dee Aron)	Warner	15	22	
43	1	On The Bible (Dee Dee Aron)	Warner	21	21	
44	1	Fairground (Sade)	Phyllis	5	20	
45	1	Burnin' (The Black Eyed Peas)		25	20	
46	1	Hideaway (Dee Dee Aron)	Warner	12	19	
47	1	You Are Not Alone (Christina Aguilera)		7	18	
48	1	76-75 The Cavaliers (DVI)		18	18	
49	1	Staying Alive (The Black Eyed Peas)		6	18	
50	1	When I Think Of You (Kerry James)	Deconstruction	19	18	
51	1	Runaway (Janet)	Capitol	5	18	
52	1	Party Up The World (Dee Dee Aron)	Warner	11	18	
53	1	You Doughta Know (Janet)	Capitol	22	17	
54	1	Try Me Out (Sade)	Phyllis	22	17	
55	1	Like Lovvers Do (Lulu)	Warner	13	17	
56	1	Summertime Healing (Lulu)	Warner	22	16	
57	1	Something 'n' A Da Heaven (Sade)	Phyllis	11	16	
58	1	Destination (Dee Dee Aron)	Warner	24	15	
59	1	Daenham Dave (Dee Dee Aron)	Warner	20	13	
60	1	Let Your Year Be Yeah (Campbell Mullen)		19	13	
61	1	Rock and Roll is Dead (Sade)	Phyllis	13	13	



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95.8 CAPITAL FM

LONDON

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As from this page © Media Monitor. Station plays charts rank by total number of spins per station from 03.00 on Sunday 27 August 1995 and 04.00 on Saturday 1 September 1995.

AIRPLAY FOCUS

THE PULSE

What's in a name? Quite a lot for West Yorkshire's The Pulse, which three years after ditching previous name Pennine FM has risen from sixth to second overall in the area's share of radio listening. Latest RAJAR figures reveal the station has 222,000 listeners and a reach of 26% in its £85,000 transmission area. And designated programme director Steve Martin points out that its 15.5% market share means commercial radio has overtaken Radio One in the area for the first time ever. So negative was the Metro Radio Group takeover, he says, it decided to start again

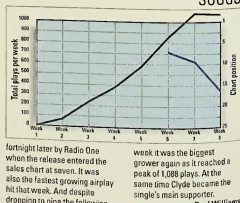
from scratch. He says, "We came in with a new presenter, a new music policy, a new features and promotions policy, and decided that we needed an image for the Nineties. We came up with the name The Pulse of West Yorkshire to signal to the marketplace things had changed radically." Previously music policy had drifted from light rock to Top 40 to easy listening, but now it is a blend of adult contemporary tracks and current music aimed at the target 20 to 40 year old audience. Local record shops help compile a weekly chart.

Paul Williams

PULSE TOP 10

Rank	Title/Artist	Spins	Wk	TW
1	Alright (Sade)	26	26	
2	I Luv You Baby (The Black Eyed Peas)	24	28	
3	Happy Just To Be With You (Victoria Beckham)	24	28	
4	Search For The Hero (The People)	25	25	
5	Never Forget (Tina Turner)	25	25	
6	Kiss From A Rose (Sade)	23	23	
7	Come And Get Your Love (Real Gone)	18	18	
8	Latter Cup of Coffee (The Madman)	18	18	
9	When I Think Of You (Kerry James)	19	18	
10	76-75 The Cavaliers (DVI)	19	18	
11	Heaven Help My Heart (The America)	18	18	
12	Another Cup of Coffee (The Madman)	18	17	
13	Runaway (Janet)	19	17	
14	Waterfalls (The Black Eyed Peas)	22	17	
15	Waiting In Vain (Herb Lubiano)	22	17	

Couple the voice of Madness with a classic Beatles song and you have a rapidly growing airplay hit. It's been eight years since Sugals last recorded any new material but his reggae version of the Revolver track I'm Only Sleeping picked up widespread radio support several weeks before its release. Its biggest champion was Capital FM which gave it more plays than any other station for five weeks on the trot plus making the song its airplay number one for three consecutive weeks. Virgin also made the Sugals single its most played track, to be joined a



THE OFFICIAL CHARTS - 9 SEPT

MW music week
AS USED BY
TOPTV
TOPTV
TOPTV
TOPTV

SINGLES

1	YOU ARE NOT ALONE Michael Jackson	Epic
2	COUNTRY HOUSE BLUR	Food/Parlophone
3	I'LL BE THERE FOR YOU	The Rembrandts East West
4	THE SUNSHINE AFTER THE RAIN	Beri 3 Beat/Firesound
5	ROLL WITH IT	Oasis Creation
6	I LUV U BABY (REMIX)	The Original Ore/XL Recordings
7	WATERFALLS	TLC Laface
8	I FEEL LOVE	Donna Summer Manifesto/Mercury
9	HIDEAWAY	De laicy Slip N Slide/Deconstruction
10	SCATMAN'S WORLD	Scatman John RCA
11	TO MY AIMES ENCORE (TO LOVE ME AGAIN)	Celine Dion Epic
12	HAPPY JUST TO BE WITH YOU	Michelle Gayle 1st Avenue/RCA
13	DON'T LET THE FEELING GO	The Nightcrawlers feat John Reid Fred Vini/Asba
14	CAN I TOUCH YOU... THERE?	Michael Bolton Columbia
15	NEVER FORGET	Take That RCA
16	KISS FROM A ROSE/IM ALIVE	Seal ZTT
17	EVERYBODY	Clock Media
18	CLOSE TO YOU	Whingfield Systematic
19	TRY ME OUT	Corona Eternal/WEA
20	WHO THE F**K IS ALICE?	Smoke feat Roy Chubby Brown NOW
21	PARTY UP THE WORLD	D-Ream FXU/Magnet
22	ROCK AND ROLL IS DEAD	Lenny Kravitz Virgin
23	SHY GUY	Diana King Columbia
24	OVERSAMPLING	Stavros Niarchos Foundation
25	THE	Epic

ALBUMS

1	THE CHARLATANS The Charlatans	Beggars Banquet
2	ZETTGEIST	Levellers China
3	SAID AND DONE	Boyzone Polydor
4	SOUTHPAW GRAMMAR	Morrissey RCA Victor
5	STANLEY ROAD	Paul Weller Go Discs
6	IT'S GREAT WHEN YOU'RE STRAIGHT... YEAH	Black Grape Parlophone
7	DEFINITELY MAYBE	Oasis Creation
8	CRAZYSEXYCOOL	TLC LaFace/Arista
9	HISTORY-PAST, PRESENT AND FUTURE, BOOK 1	Michael Jackson Epic
10	I SHOULD COCO	Supergross Parlophone
11	PARKLIFE	Blur Food/Parlophone
12	SEAL	Seal ZTT
13	NOBODY ELSE	Take That RCA
14	NO NEED TO ARGUE	The Cranberries Island
15	THE BEST OF (THE REST OF) NEW ORDER	New Order Centredale Co/London
16	SIX DAYS	Bon Jovi Mercury
17	SAX MOODS	Blowing Free Duno
18	ON THE LOOSE!	Deuce London
19	THE COLOUR OF MY LOVE	Celine Dion Epic
20	PRESENTS 20 MOTHERS	Julian Cope Echo
21	SINGLES	Alison Moyet Columbia
22	PICTURE THIS	Wet Wet Wet Precious Organisation
23	JOLLIFICATION	Lightning Seeds Epic

jam & spoon
 featuring *plavka*

find me
 (odyssey to anyone)

the follow up to the top ten hit
right in the night

out now on
 12" • cassette • cd



andy thompson takes wraps off new virgin label

VC Recordings is set to be the name for Andy Thompson's new-look dance department at Virgin Records with the imprint's first release to be "Fee Fi Fo Fun" by the Candy Girls featuring Sweet Pussy Pauline (pictured), out on September 11.

Talking to *RM* about his plans for Virgin's re-entry into the dance market, Thompson says the choice of such an understated name reflects his policy at Virgin of putting music before label identity.

"I'm very passionate about that," he says. "There are so many labels that look great but put out crap music. I want to put my energy first of all into getting the music right. It's called VC as in Virgin Club, so there's the link with Virgin but if I also have a

separate identity that can hopefully spread internationally."

The Candy Girls' record will be followed by re-releases of two recent club hits, "Movin' Melodies: La Luna (To The Beat Of The Drum)" and the Josh Wink production Size 9's "I'm Ready".

Thompson admits they are all pretty safe choices. "Initially, I need to get a bit of juice within the company and also within the retailers. It's taken me five months to put a record out because I wanted to understand properly the way the company works."

"There's so much product around now that there's no point putting out a record unless you're sure it'll go."



However, Thompson insists he will be looking for more than just big singles. "I want to develop at least two of our first artists as long-term acts."

"The first few projects are very Euro in their sound but further down the line the label will fully reflect my taste, which is right across the board from trashy

Euro to mad techno to Dorado-style avanté garde jazz funk," he says.

As well as releasing his material through Virgin's international departments abroad, Thompson is also hoping in turn to draw on product signed by those overseas divisions.

cream hits the road again

Looking to give serious competition to the likes of Guns N' Roses, Liverpool's hard-rockin' Cream club has announced yet another UK tour.

Called The Foundation Tour, this UK joint will draw on a pool of DJs including such big names as Paul Oakenfold, Rocky & Diesel, Groove Park, CJ Mackintosh, Laurent Garnier, Jon Of The Pleasud Wimmim, Judge Jules and Jon Kelly, who will join the resident Cream DJs Paul Bleasdale, Jeremy Healey and Andy Conell.

With the DJs splitting into two teams, some nights will see the tour hit two cities simultaneously. The dates are: Lakota, Bristol and Pimp, Wolverhampton (September 15); Sleaf, Sheffield (23); To The Manor Born, Durham (October 1); Decadence, Birmingham (4); Dejo Vu, Hull (6); Feet, Preston (7); Ministry Of Sin (8) and Ask For Dust, Nottingham (12); UK Midland, Wolverhampton (14); Teeside University, Teeside (17); Hub Club, Bath (19); Sweet, Chester (20); Hippo Club, Cardiff (20); Main Exit, Blackpool (21); The Point, Dublin (27); and Love 2 Be, Sheffield (28).

heavenly in war child club night

Heavenly Records is to hold a special edition of its legendary Sunday Social Club night to file in with the release of Boston charity War Child's compilation album 'Help'.

The event takes place this Sunday (September 10), the day before the LP's release, at the Hanover Grand, Hanover Street, London W1 from 5pm to 12am. The live-up so far is Espritita with Monkey Mafia playing live, with DJs the Chemical Brothers, Saint Etienne, Tricky, Dave

Clarke, Tim Burgess from The Charlatans, Richard Fearless and Andy Weatherall.

"We thought it would be nice to do something on a club level. A lot of the artists we're involved with are working on the LP but also a lot of our people want to help but weren't big enough to be involved," says a label spokesman.

Tickets are £10 and at the time of printing available only from Heavenly, 72 Wardour Street, London W1V 3HP. Tel: 0171-494 2998.

inside

- 2 r1 celebrates success of jungle series
- 5 Steve Edwards picks his classic cuts
- 9 all the latest reviews and tune of the week

club chart RUNAWAY WHEN I THINK OF YOU
Janet Jackson

cool cuts: I'LL BE AROUND
C&C Music Factory



Debut single out on September 18th
Illustration by Marcus Frenchick. 0133 73344. UNIVERSAL MUSIC GROUP

Virgin
Nonesuch
Polygram UK

15 18 THE BEST SUMMER EVER

16 19 100% CARNIVAL

15 20 ACOUSTIC FREEDOM

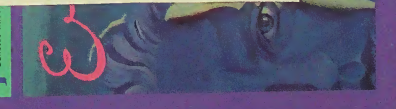
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THIS IS THE WAY

Includes mixes by Biff & Memphis, Knife N Fork & Dennis POP

NEW SINGLE
CD1+MC - 11TH SEPTEMBER
CD2 - 18TH SEPTEMBER

25	25	74-7	17	26	SON	32	32	TAK	39	39	COM
26	27	LIFE	18	30	ON T	33	33	THE	40	40	YOU
27	28	HUM	19	31	SOM	34	34	R TO			
28	29	ALIC	20	32	SOME	35	35	MOV			
29	30	ON T	21	33	TAK	36	36	THIS			
30	31	SOM	22	34	THE	37	37	WHE			
31	32	TAK	23	35	MOV	38	38	BOO			
32	33	THE	24	36	COM	39	39	COM			
33	34	R TO	25	37	WHE	40	40	YOU			
34	35	MOV	26	38	BOO						
35	36	THIS	27	39	COM						
36	37	WHE	28	40	YOU						
37	38	BOO									
38	39	COM									
39	40	YOU									



new^s

radio one in jungle triumph



Club:
Wobble, Venue, Branson Street, Hockley, Jewellery Qr, Birmingham.
Saturdays 11pm-7am.



Capacity/PA/ special features:
530/BK downstairs; 6K upstairs/untilite furniture.
Door policy:
"Cloud up and trendy without being over glamorous." - Phil Gifford.
Music policy:
Upstairs - deep, dark, Detroit and hard; downstairs - commercial house.

DJs:
Laurent Garnier, Jeremy Healey, Lisa Loud, Nick Warren, Josh Wink.

Spinning:
Shirli 'Twinkler', Southstreet Players 'Who Keeps Changing Your Mind?' (Sure Is Pure Mix); That Kid Chris 'Keep Pressing On'; Unlouchagals 'O.T.'; Krypocalypse 'Now It's Disco'.

DJ's view
"Variation is the name of the game." - Phil Gifford.
Industry view:
"It's wicked. Upstairs is just the best place ever - they're not scared of booking unknown DJs." - Katie Ellis, Network.

Ticket price:
58 members before
12pm; 56 NUS all night.

Last Thursday saw the last in the series of Radio One's One in the Jungle programmes with its producers heralding the show's seven-week run as an unqualified success.

The final one-hour show saw DJ Bristol on the decks and MC Del on the mike. Other guests during the series included Gelsie, DJ Rap, Roni Size, Kenny Kar, A Guy called Gerald and Shy FX.
The reception of the show far outstripped its producers' expectations. "We had no how idea just how successful it was



going to be," says One in the Jungle producer Ivor Eilene. "Then we started getting boxes from places like the Isle Of Wight and Guernsey. It's good because the programmes have

helped spread the whole jungle message nationwide."
Last week also saw the release of a tie-in jungle compilation, '1 In The Jungle' on Take One Records, with each of the DJs who were featured on the show nominating three tunes for inclusion. Artists on the album include DJ Krust, Tek 9, DJ Rap and Daring.

Eilene says, "The '1 In The Jungle' album is a way of keeping in touch now that the series is over. The important thing, also, is that the album isn't a mainstream

compilation. It's quite hardcore which I don't think has been done before with a Radio One album and it'll definitely keep the interest going."

Meanwhile, Eilene confirmed there will be more jungle on Radio One in the future.
"We're hoping to do another series early next year. It's certainly not something we're going to give up on now we've seen the response. We're also looking at other genres of music such as reggae and rare groove for a similar sort of series," says Eilene.

top names line up for r&b charity tune

The British R&B Association (BRBA) is to record a special charity single featuring the cream of the UK's soul, funk and r&b talent. The Brand New Heavies, D-Influence, Mica Paris, Incognito, Trace (pictured), No Colours, Carleen Anderson and Junior Giscombe are just a few of the names that have been confirmed for the project, which will be a cover version of the Isley Brothers' 'Harvest For The World'.

All proceeds from the record will be given to Survival International, a charity set up to help the US's native American population. Errol Pierre Davis of the BRBA says, "The BRBA was not formed only to lighten the interest in the R&B music industry but also to contribute to, or support, in any way possible other related organisations, industries and charities. This is an opportunity for us to do so."

The recording of the track will take place at Opaz and EMI's studios with the single being produced by Opaz's Roy Hayden and Junior Giscombe.



The featured artists will between them provide all the lead and backing vocals. "We've just finished the pre-production and we'll be recording the vocals next month. We're still looking for a few really big names to come on board," says Pierre Davis.
The single is scheduled for release in late September or early October.
More information is available on 0181-986 8066.

The names and faces might change but since its arrival in the mid-Eighties, the fusion of jazz influences and hip hop beats has remained a winning formula with the public. "Street Jazz: Where Hip Hop Meets Jazz" is a new compilation that showcases a variety of more street orientated rap fusion efforts ranging from Gang Starr's seminal "Words I Manifest" to relative unknowns like Tribeca Sound. We have five CDs to give away, just answer this question. Who recorded the track 'Jazz Thing' - (a) Steetsonic (b) De La Soul (c) Gang Starr? Answers to Jazz Thing Comp, RM, 245 Blackfriars Road, London SE1 9UR by September 12.



Sigs Of Life's performance on the Rampage stage at last week's Notting Hill Carnival was the latest part in a built-up campaign for what could end up as one of those rarer-than-rare occurrences - a jungle hit. "It's 'Your Love' has already been added to the Radio One playlist and garnered liberal doses of support from stations such as Kiss FM.

Sigs Of Life are also benefiting from being an actual group, comprising singer Yvonne Newman, ex-Soul II Soul and beloved programmer Marjyn Phillips and Cuban Jamaican bossist John Harris.
Indeed, the group's musical skills are such that they've been signed by Herb Alpert for the ex-A&M head honcho's new label Almo Sounds. Incredibly, Herb is reportedly lined up to play on a few of the tracks.
Tiljanna Jungle, maybe!
Meanwhile, 'It's Your Love' is released on September 11 with mixes by Sure Is Pure and Shy FX.

MokoStef

he's mine
The debut single available on 12" CD / MC
Top 10 U.S. hit single



"He's Mine" is taken from MokoStef's stunning debut album "Az'iz"



rm: rancecheck editor: le-chiel, stave redmond / managing editor: seline webb / site editor: nick robinson / contributing editor: tony bayles / design/web-editor: diane robinson / marketing manager: mark new

THE OFFICIAL CHARTS - 9 SEPT

WWW.MUSICMAGAZINE.CO.UK

3	1	2	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
YO	COOL	FLL B	THE S	ROLL	LUV	WAT	FEE	HIDE	SCAT	TU M	HAPP	DONT	CAN	NEVE	KISS	EVER	CLOS	TRY I	WHO	PART	ROCK	SHY	2A	7A
3	1	2	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

PAULINE HENRY

SUGAR FREE

THE NEW SINGLE • OUT 18TH SEPTEMBER • 12" • CD • CASS

15 **18** THE BEST SUMMER EVER
16 **19** 100% CARAVALLI
17 **20** ACOUSTIC FREEWAY
18
19
20

NEW SINGLE
CD1 • MC — 11TH SEPTEMBER
CD2 — 18TH SEPTEMBER

Debut Single out on September 18th
Published by Phonogram Records No. 01589-02104 LPTN0200 LPTN0200 LPTN0200



- 13 **24** GREY
- 25 **25** 74-7
- 17 **26** SON
- 18 **27** LIFE I
- 21 **28** HUNG
- 22 **29** ALICE
- 18 **30** ON TI
- 15 **31** SOMI
- 32 **32** TAKE
- 33 **33** THE T
- 34 **34** R TO
- 22 **35** MOV
- 36 **36** THIS
- 21 **37** WHEI
- 23 **38** BOOR
- 24 **39** COMI
- 30 **40** YOU

Bullethead titles



Shop
focus

Shop:
New Groove Records, 2-4
Albion Court, Westgate,
Wakefield. Tel: (01924)
201544. (20ft x 30ft).



NEW GROOVE

Specialist areas:
American house, US
techno, Mo Wax, funk,
dub. Also record bags,
T-shirts, tickets for local
events. The shop also runs
a second-hand vinyl
exchange system.

Owners view:
"I think we offer very good
customer service. A lot of
DJs come here from Leeds
and that's probably because
we do more US
house and techno than the
other shops. The
weekends are usually
really busy. Since we're
the only specialist dance
shop in Wakefield we
aren't really competing
with anyone else. In fact,
we're competing with
Leeds if anywhere,
although we have such
good customer
relationships that we keep
building up that the big
new shops in Leeds
haven't really affected our
sales." - Paul Davis.

**Distributors
view:**

"It's great as a US house
and techno shop
Wakefield used to have
this reputation and to be
renowned for its more
poppy material and its
commercial house and
New Groove seem to have
changed the direction of
that quite a bit. The people
in the shop seem keen and
they buy quite a lot of
stuff." - Noel Cooper,
Greyhound.

DJs view:
"It's a well underrated little
shop. It's a consistently
good shop. If I hear a
good record I always let
them know about it.
They're great." - Uggoy.

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

COOL cuts

MCA

1 (11)

I'LL BE AROUND
C&C Music Factory

- 2
- 3
- 4
- 5
- 6

- (1) DREAMS Wild Colours
- (5) NO MORE I LOVE YOU Annie Lennox
- (3) LOVE COME DOWN Eve Gallagher
- (7) MY LOVE IS ALIVE Maria Christensen
- NEW GOT TO GIVE ME LOVE Dana Dawson
With enough mixes for a whole set so you're bound to find at least one you like

- 7
- 8
- 9
- 10
- 11

- NEW HAPPY DAYS Sweet Mercy featuring Joe Roberts
Deep UK produced garage with excellent vocals
- (10) SOMEDAY Love To Infinity
- (13) ILLEGAL FUNK EP DJ Loco
- (8) THIS IS THE WAY E Type
- NEW TURN ME ON Kathy Sledge
Back again with new mixes from Chris & James

- 12
- 13
- 14
- 15

- NEW EXPLOSION ROAD Van Basten
Very tough techno workout
- NEW THIS TIME BABY Pandelia
Another classic from the attic with new mixes from Mary and Play Boys
- (19) FEEL GOOD Antonia Luoss
- NEW TRANSAMAZONIA The Shaman
A deeper and darker vibe with mixes from Vissati and Zion Train

- 16
- 17
- 18
- 19

- NEW HOUSE DA CROWD (MOVIN) Discodaine
Pumping house with a rough, raw attitude
- NEW FLOOR ESSENCE Man With No Name
Trancer in the Goa mould
- NEW A MOVER LA COLITA Chazz
Unusual and different salsa flavoured house
- NEW COOLTEMPO REMIXED Various
Selections from the forthcoming album including D'Jammin, Adeva, River Ocean and Urban Soul

- 20

- NEW FREE BASS EP Yum Yum
Aggressive Bill techno track

- Perfecto
- Aristo
- Cleveland City
- East West
- EMI
- Grass Green
- Mushroom
- Fantastic
- freedom
- Stress
- Brute
- Network
- white label
- One Little Indian
- Zoom
- Perfecto
- white label
- Cooltempo
- Sperm



a guide to the most essential new club tunes as featured on 1fm's "essential selection", with pulse long
broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading djs and
the following stores: city sounds/flying/zoom/black market (london), eastern bloc/underground (manchester),
23rd precinct (glasgow), 3 beat (liverpool), warp (sheffield), max (newcastle), joy for life (nottingham).



Kiss 100 fm
LONDON'S 100% PURE MUSIC STATION IS
EXPANDING ITS MILLION POUND TURNOVER
CLUBS & CONCERTS OPERATION AND NEEDS A
CLUBS PROMOTIONS MANAGER

You will play a key role in the creative development of Kiss 100s club activities by working closely with promoters building relationships. You'll recognise viable creative ideas and understand most markets within dance music. Working hours include both daytime and nighttime so 100% commitment is essential. Typically you have extensive management experience in a creative people environment and 2/3 years of music or club business experience.

If you want a new challenge and are a dedicated team player, a generous package is offered to the suitable candidate for this one off job which demands a written application now.

To: THE HEAD OF CLUBS & CONCERTS, PO BOX 100, LONDON N7 8BR. DEADLINE 22ND SEPT '95

1	YOUNG MIGHT	2	COURT	3	I'LL BE	4	THE S	5	ROLL	6	I LUV	7	WAT	8	IFEE	9	HIDE	10	SCAT	11	TU IM	12	HAPP	13	DOITI	14	CAN	15	NEVE	16	KISS	17	EVER	18	CLOS	19	TRY I	20	WHO	21	PART	22	ROCK	23	SHY	24	ONE
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jack on his box

'anticipate sex after every gig' warns soul/r&b dj steve edwards. here are his top 10



steve edwards

Debut Single out on September 18th
 Released by Parlophone, Release No. 6189-87114
 LITTLESTAR RECORDS



'only love can make it better' wormed jones (paradise)
 "This came out in 1976 and didn't get as much attention as it should have at the time, and it is still only on import. It's a strong underground cut that you'll find real DJs have in their collection. You can only buy it at record fairs now but I am going to pull it out on Rotations UK, my production company, which I've set up to give people back the music they've got hold of."

'my love' mary j blige (rca)
 "This came out last year - check Heavy D on the rap - it's what makes it for me in a massive way."

'who got the props' black moon (nervous ry)
 "Another killer cut that utilises sample technology. It's mainly rap but it has a soulful structure. It's a much respected tune among the hip hop fraternity."

'philly jump' instant funk (philadelphia international)
 "I bought this in Anlowines in Shepherd's Bush in 1976. They supplied us with the latest soul and r&b imports. This was the highlight of the year for me. This record had all the right ingredients: it was well produced, and to this day I still can't do the Philly jump."

'broad jumping' both worlds (calla)
 "This came out in 1975, the year I really started collecting soul, r&b and jazz. This was an independent soul record and it's a very good analogue of what James Brown was doing at the time - the funky drum and bass made you think it was James Brown but it fooled you and you realised at the end."

'think lyn collins (polydor)
 "This is a real floorfiller. It came out in the mid-Seventies and is always in my box. It became part of the rare groove framework of music around that time. It's got a lot of James Brown influences, like the funky bassline. She was part of James Brown's band. He got hold of singers and then produced them on their own albums."

'if only you knew' donnell rush (rca)
 "This is from 1993 and has still not been released - it's been shelved. He didn't have a track record so it didn't get the support. It'll be a Nihilates classic."

'i really love you' heaven and earth (vornot)
 "This floorfiller is a dance classic. It's a crossover between the soul and dance markets - it uses soul and dance rhythms - and is loved by soul lovers and dance lovers. It's just been released on CD."

'you can do it' dino turrell (love boat)
 "I like this record because it sounds like Lesley Burgess - I think it may be a pseudonym of Leroy. It came out in 1986 and became very much in demand. It surprised me as a DJ. I played it out yesterday - it's an excellent tune."

'candy rain' soul for real (mca)
 "This came out at the end of last year - I bought it on import and it finally made its UK debut in mid-1995. I think it will be a future classic. Heavy D produced it - and he's got the formation right for identifying the whole area of soul and new jack swing."

steamin'
tips for the week
 ● 'I never knew' oleta adams (santa) ● 'Rhythm of life' don-e (4th & broadway) ● 'The sun will shine' steph'd (warner) ● 'You're my impronious' (no jazz) ● 'We must be in love' pure soul (atlantic) ● 'Yakex your mind' soucity (motown) ● 'What about our love' moysa (blue thumb) ● 'Come live with me angel' leon wore (expansion) ● 'All night long' mary j blige (rca) ● 'I been thinking about you' marisa giral (bmg)

compiled by scott cooke
 Tel: 011-1-969-2320

BORN: created in the Sixties. **LIFE BEFORE DJING:** university graduate; optician; DJ on pirate radio station LWR. **FIRST DJ GIG:** "An Entz gig at university. It was a jazz funk gig and worked well." **MOST MEMORABLE GIG:** *Best* - "Soul Shack at Caliro's in Sheffield recently. I didn't know what to expect and it was jam-packed. It had an atmosphere any DJ would want. It felt very real." **Worst** - "Missing the Southport Soul weekend. It was in France and drove back without stopping and was about 20 minutes late for my slot, and because the timetable was so tight the next DJ was already on. The weather was terrible and I waited in the rain like second hand." **NEXT THREE GIGS:** "Summer of love to launch Rotations in soul publications, 20-date UK tour in the they're like second handes." **DJ TRADEMARK:** "A pioneer of good music. Anticipate sex after every gig." **LIFE OUTSIDE DJING:** "Running my production company, Rotations UK. I do a lot of music reference reading; I love designer clothes - Paul Smith's included; sex."

15 18 THE BEST SUMMER EVER
 16 19 100% CARNIVAL
 17 20 ACOUSTIC FREQUENCY

NEW SINGLE
 CD1 • MC - 11TH SEPTEMBER
 CD2 - 18TH SEPTEMBER

CVI

13	2A	GREX	25	25	74-7
17	26	SON	27	27	LIFE
21	28	HUM	36	29	ALICE
18	30	ON T	15	31	SOM
32	32	TAKE	33	32	THE
34	R	T	34	R	T
22	35	MOV	36	36	THIS
27	37	WHE	23	38	BOOT
24	39	COM	30	40	YOU

Bullethead titles



THE OFFICIAL CHARTS -9 SEPT

100



Britain's nearest beats till 11
95

chart

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 3 ILL B
 4 THE S
 5 ROLL
 6 I LUV
 7 WAT
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 16 MISS
 17 EVER
 18 CLOS
 19 TRY I
 20 WHO
 21 PART
 22 ROCK
 23 SHY I
 24 SWEA
 25

Rank	Artist	Track	Genre	Chart
1	Alan JONES	MAN, CAN'T GET A JOB SISTER BLISS/SAVE THE DAY DISS CUSSY/THE FEELING	Hoop Chooms	11
2	MARY JANE (ALL NIGHT LONG) (BOTTOM DOLLAR/SEAN PUFFY COMBS/SOULSHOCK & KARLUN MIXES)/TM GOIN' DOWN (SEAN PUFFY COMBS REMIX)	A&M	2	
3	MARY J BLIGE	UPDOWN/MCA	3	
4	STAY TOGETHER (MASTERS AT WORK/GREED/ARMAND VAN HELDEN/FRANKE FELICIANO MIXES)/Barbara Tucker	Positive	4	
5	WEEKEND TERRY (TERRY/DANCING DIVAZ/GREED/FULL INTENTION MIXES)	One	5	
6	CHURCH OF FREEDOM (QUIVER/TINMAN/ROCKY & DIESEL/THE BEAT BARONS/CLUBBING MIXES) Arms	More Protein/Positive	6	
7	THIS IS THE WAY (BIF N' MEMPHIS/KUFE 'N' FORK MIXES) E-Type	freedom	7	
8	THIS TIME BABY (MARRY/PAL BOYS MIXES)/RISE UP (DANSA DUB)/KEEP THE FIRE BURNING (MARRY'S VOCAL DUB) Pandella	Network	8	
9	NEVER KNEW (DANNY TENAGLIA & SATOSHI TOMI/ESPICE OF LIFE MIXES)	Mercury	9	
10	MY PREROGATIVE (JOE T. VAN NELLI MIXES) Bobby Brown	MCA	10	
11	CRY (INDIA ITALL PAUL/TOCAYO MIXES) Umbaba	Limbo	11	
12	BELIEVE IN ME (ERIC KUPPER/JULES BROOKES/E-SMOO/E/RON ASLAN MIXES)	Limbo/Positive	12	
13	STRINGS OF LIFE (ASHLEY BEEDLE MIX) THE 10TH PLANET/TRIANGLE OF LOVE (KREM/GET IT RIGHT) MAX/ON Fade II Black	Network	13	
14	DREAMS (PERFECT/TIN TUB/T. MIXES) Wild Colour	Network	14	
15	I COULD BE THIS... LOJAY MUSA/PHIA/GEORGE MOREL/AQUARIUS MIXES)	Positive	15	
16	LOVING YOU MORE (B.T. & DORLAND & OSBORNE MIXES)	Distinctive	16	
17	DEBILITATE THE WORLD V.P.D.	B+Influence	17	
18	FLOOR-ESSENCE (DAY/GLO/BLACK LIGHT MIXES) Man With No Name	B+Influence	18	
19	DYNAMIC KUTZ/3 John S	B+Influence	19	
20	DO YOU LOVE ME/THIS PLACE I WANT YOU/Chrome	B+Influence	20	
21	DIABLO (THE GRID/SECRET KNOWLEDGE MIXES) The Grid	B+Influence	21	
22	SOMEbody TO TOUCH ME (MIXES) KAC featuring Dany	B+Influence	22	
23	PUP Spicy	B+Influence	23	
24	EVERLASTING GOBSTOPPER (GET UP) (MIXES) Balouga Boys	Bel Camo	24	
25	ROUGH WITH THE SMOOTH (STREET LEVEL/MIKE PEDEN/ASHLEY BEEDLE/WINNY VERO MIXES) Shara Nelson	Bel Camo	25	
26	THE THING I LIKE (PAUL GOTEI MIXES) Asiljah	Bel Camo	26	
27	STAYIN' ALIVE (N+France featuring Ricardo Da Force	Bel Camo	27	
28	FEARNS (MARSHAL STAX/MIKE KOGUN MIXES) Uppy Lou	Bel Camo	28	
29	ROLLERSKATE DISCO (HANSON & NELSON/ORIGINAL MIXES) Ian Pooley	Bel Camo	29	
30	LET'S ROCK (TONY DE VIT MIX) E+Trix	Bel Camo	30	
31	HOLD THAT SUCKER DOWN (ROLLO & ROB D MIXES) The O.T. Quartet	Bel Camo	31	
32	WAITING ID-INFLUENCE/YOUNG SOUL/MOUNT RUSHMORE/DA-BEA MINERZ MIXES)	Bel Camo	32	
33	EVERLASTING GOBSTOPPER (GET UP) (MIXES) Balouga Boys	Bel Camo	33	
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44	THE THING I LIKE (PAUL GOTEI MIXES) Asiljah	Bel Camo	44	
45	STAYIN' ALIVE (N+France featuring Ricardo Da Force	Bel Camo	45	
46	FEARNS (MARSHAL STAX/MIKE KOGUN MIXES) Uppy Lou	Bel Camo	46	
47	ROLLERSKATE DISCO (HANSON & NELSON/ORIGINAL MIXES) Ian Pooley	Bel Camo	47	
48	LET'S ROCK (TONY DE VIT MIX) E+Trix	Bel Camo	48	
49	HOLD THAT SUCKER DOWN (ROLLO & ROB D MIXES) The O.T. Quartet	Bel Camo	49	
50	WAITING ID-INFLUENCE/YOUNG SOUL/MOUNT RUSHMORE/DA-BEA MINERZ MIXES)	Bel Camo	50	
51	EVERLASTING GOBSTOPPER (GET UP) (MIXES) Balouga Boys	Bel Camo	51	
52	ROUGH WITH THE SMOOTH (STREET LEVEL/MIKE PEDEN/ASHLEY BEEDLE/WINNY VERO MIXES) Shara Nelson	Bel Camo	52	
53	THE THING I LIKE (PAUL GOTEI MIXES) Asiljah	Bel Camo	53	
54	STAYIN' ALIVE (N+France featuring Ricardo Da Force	Bel Camo	54	
55	FEARNS (MARSHAL STAX/MIKE KOGUN MIXES) Uppy Lou	Bel Camo	55	
56	ROLLERSKATE DISCO (HANSON & NELSON/ORIGINAL MIXES) Ian Pooley	Bel Camo	56	
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95	WAITING ID-INFLUENCE/YOUNG SOUL/MOUNT RUSHMORE/DA-BEA MINERZ MIXES)	Bel Camo	95	

Public Demand
 Perfecto
 Underground Vibe
 Consolidated
 Deconstruction
 Champion
 Manifesto

13 24 GREY
25 25 74-7
17 26 SON
H 27 LIFE
21 28 HUM
36 29 ALC
18 30 ON T
15 31 ON T
32 32 TAKI
H 33 THE
H 34 R TO
22 35 MOV
H 36 THIS
27 37 WHE
23 38 BOO
24 39 COM
30 40 YOU

! Bulleted titles


- BT... featuring... **17** **NEW** NO MORE LOVE YOURS (LUDWIG VASQUEZ MIXES) / TRAM IN VAIN (TODD TERRY/DANICU) DANNY D MIXES) Angie Lennox
- 18** **NEW** LOVE COME DOWN (T-EMPO/COW AN GATE MIXES) Eve Gallagher
- 19** **NEW** FEE FI FO FUM (BATED PG/SHARP MIXES) Candy Girls featuring Sweet Pussy/Pauline
- 20** **NEW** ANYWHERE (KATHY LITMAN/GRACIE PARK/GORICH MIXES) Dubstar
- 21** **NEW** DEEPER (MATT DAREY/CHAKA BOOM BONG/NUSH MIXES) Escrima
- 22** **NEW** NO TIME FOR PLAYIN' (DOCKERTY/TEPPER/PRESLEE MIXES) Grand Larceny
- 23** **NEW** EXPRESS IT THRU THE DANCE (DARREN NORMAN/SPENCER WILLIAMS/SILVAINICK WOLFSON & MARK SHIMMON) CHRIS & JAMES MIXES) Frontalr Man
- 24** TAKE ME HIGHER (B.T./EMPO/PELX DA/HOUSECAT MIXES) Diana Ross
- 25** I FEEL LOVE (MASTERS AT WORK/ROLLO & SISTER BLISS MIXES) Donna Summer
- 26** **NEW** HIDEAWAY (DUBRE & SHARAM/K-KLASS MIXES) De'Lacy Slip 'N' Slide/Destruction
- 27** **NEW** U GIRLS (NUSH/ALEX PARTY/GRAANT NELSON/JUNIOR VASQUEZ MIXES) Nush
- 28** **NEW** MY LOVE IS ALIVE (BOTTOM DOLLAR/RICHIE-JONES MIXES) Maria Christensen
- 29** **NEW** ROUND AND AROUND (PHIL KEELSEY-SMOOVE MIXES) Carl James
- 30** LOVE ME Suz Carr
- 31** **NEW** SOME OF THESE WERE HOOL... REMIXES, MAKE YOU WHOLE ANDRONICUS/CAN'T GET A

The new CD chart is available as a special limited edition in a special format as soon as it is compiled on the Friday before publication, which is 011-420-355.


- 32** **NEW** PULP (SPEEDY BOWSER)
- 33** **NEW** PASSION (BOSTON)
- 34** **NEW** STRONG, TO SURVIVE (EAT)
- 35** **NEW** YOU ARE NOT ALONE (PRAVNIK MIXES) (KNUCKLES MIXES) / ROCK WITH YOU (FRANKIE KNIGHTS/MASTERS AT WORK MIXES) Michael Jackson
- 36** **NEW** WE LIFT OUR VOICES (Integrated Society)
- 37** **NEW** I CAN'T TELL YOU WHY (ORIGINAL/UND CLO MIXES) Brownstone
- 38** **NEW** HOLLABALOO (Hank)
- 39** **NEW** STAY WITH ME (KONOVANS KEORIKAN & MATTHIAS HELBRONN MIX) Erasure
- 40** **NEW** LA LA LA HEY HEY (DANCING DIVA/OZ/ORIGINAL MIXES) The Outhere Brothers
- 41** **NEW** PEOPLE STAND UP (TIN TIN OUT/PARTY FAITHFUL MIXES) Phoenix
- 42** **NEW** RUNNING AROUND TOWN (B.T./BILLE RAY MARTIN MIXES) Bille Ray Martin
- 43** **NEW** AUDIO SENSATIONS EP (Grant Nelson & Richard Pursar)
- 44** **NEW** THE ORGAN GRINDER (Rushmore & Panofnik)
- 45** **NEW** THE WEEKEND'S HERE (GREEN/OZ/ORIGINAL MIXES) Shut Up And Dance with Dee 1 & Da
- 46** **NEW** WIDE OPEN SPACES (MOTHERS PRIDE/OZ/ORIGINAL MIXES) Fabrik/Bogastabo
- 47** **NEW** BOOMBASTIC (Shaggy)
- 48** **NEW** TURN ME OUT (CHRIS & JAMES/OZ/OZ/DELORE/EPHIL KEELSEY MIXES) Kathy Brown
- 49** **NEW** TOTAL SATISFACTION (ABSOLUTE/GRAN DADDY G/WILTON FARNELL MIXES) Dee Heron

Manifisto
Sweat
MU/Epic
Ugly Bug
Mute
Eternal
WEA
Magnet
Nice 'N' Ripe
Spirits Of Inspiration
Pulse-8
SkinnyMalinky
Virgin
Stress
Sidestep

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CHEK12.009 / CHEKCD.009 / CHEKK.009

NEW SINGLE
CD1 • MC - 11TH SEPTEMBER
CD2 - 18TH SEPTEMBER

15 18 THE BEST SUMMER EVER!
15 19 100% CARNIVAL!
15 20 ACOUSTIC FREQUENCY



Debut Single out on **September 18th**
Booked by Promise, Houston, TX 0189-12144 UNICEF'S UNICEF'S UNICEF'S

CLUB ON A POP TIP chart

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

1	1	LA LA LA HEY HEY	The Outthere Brothers	Eternal	21	14	SEXUAL HEALING	BG - The Prince Of Rap	Logic
2	2	STAYIN' ALIVE	N-Trance featuring Ricardo Da Force	All Around The World	22	15	BEAT WITH YOU/YOU ARE NOT ALONE	Beat Doctors	Stip
3	4	I FEEL LOVE	Donna Summer	Manifesto	23	NEW	GO FOR THE HEART	Sam Fox	Living Beat
4	15	IS THERE ANYBODY OUT THERE?	Nicki French	Love This	24	11	I LUV U BABY	The Original	Ore
5	12	AMERICAN PIE	Just Luis	Pro-Activ	25	24	ARMED & EXTREMELY DANGEROUS	M Brace featuring Angie	Living Beat
6	6	FALLING IN LOVE	La Bouche	Arista	26	28	LOVE EVICTION	Quartz Lock featuring Lonnie Gordon	X:Plode
7	NEW	OOH LA LA LA	Red Raw featuring 007	Media	27	NEW	PASS THE DUTCHIE	Mister Spiffy	Chase
8	19	BREAK THE CHAIN	Motiv 8	Eternal	28	21	CATCH A FIRE	Haddaway	Logic
9	5	EVERYBODY	Clock	Media/MCA	29	38	PULP	Speedy Gonzalez	Manifesto
10	3	MESSAGE IN A BOTTLE	Dance Floor Virus	Epic	30	23	WHEN I THINK OF YOU	Kenny Thomas	Cooltempo
11	13	WHEN I THINK OF YOU/RUNAWAY	Janet Jackson	A&M	31	32	SUNSHINE AFTER THE RAIN	Berri	Fusion/3 Beat Music
12	NEW	HERE I GO AGAIN (REMIX)	BND	Love This	32	NEW	MYSTERIOUS GIRL	Peter Andre	Mushroom
13	NEW	LET'S GET DOWN	Mark Morrison	WEA	33	NEW	NEVER KNEW	Oleta Adams	Mercury
14	NEW	GO!	Juicy	Daco International	34	26	IT'S ALRIGHT/SATURDAY NIGHT (CLASSIC VOCAL MIX)	Whigfield	Systematic
15	NEW	LET THE SPIRIT MOVE YOU	Johnna	PWL International	35	39	(THE MORNING AFTER) FREE AT LAST	Strike	Fresh
16	8	WALKING ON SUNSHINE	Reddbone featuring Rhonda	Eternal	36	RE	HOW DEEP IS LOVE	Rio & MARS	Feverpitch
17	7	INDEPENDENT LOVE SONG	Bombers	Steppin' Out/EMI	37	RE	NASTY GIRLS	TWA	Mercury
18	NEW	PASSION	Netzwerk	Internal Affairs	38	36	TAKE 5 IN THE JUNGLE	Teknicolour	Arista
19	20	BOOMBASTIC	Shaggy	Virgin	39	NEW	DREAMS	Wild Colour	Perfecto
20	NEW	CAN'T LOVE YOU			40	NEW	LAY DOWN	Zoo Inc.	Eternal

1	YO	Mickie
2	COUT	
3	FLL B	
4	THE S	
5	ROLL	
6	I LUV	
7	WAT	
8	I FEEL	
9	HIDE	
10	SCAT	
11	TU M	
12	HAPP	
13	DONT	
14	CAN	
15	NEVE	
16	KISS	
17	EVER	
18	CLOS	
19	TRY I	
20	WHO	
21	PART	
22	ROCK	
23	SHY I	
24	EVER	



Candy Girls

Fee Fi Fo Fum

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catalogue nos: VCRT1, VCOR1, VCRC1

VC :

music flags



Debut Single out on September 18th
 illustrated by Patrick Moulins for 11899-83168
 LUTRUCOS LUTRUCOS LUTRUCOS

hot vinyl

namecheck: ralph lee © film jeffery © andy beavers

house

GRANT NELSON & RICHARD PURSER 'The Audio Sessions EP' (Nice 'n' Ripe) The Nice 'n' Ripe crew continue to deliver quality EPs of superior Brit-house with glowing regularity. This latest is even better than most. 'Sensation One' features a solid piano-prodded base, topped off with cool vibes, warm Rhodes licks and choice vocal loops. 'Sensation Two' is a stripped down slab of reconstructed disco, while 'Three' is a bumping NY-style house groove with a strong male vocal hook. 'Sensation Four' is an upbeat stomper with a bit of an old school Italo feel. **★★★★** **ab**

TRAVIS NELSON 'The Devil's Disco' (Planet). This is an extremely tasty three-tracker from the Mount Rushmore boys. The 'Remix (A Tribute)' will draw you in with its lush keyboard themes, then carry you along with its globular bassline and raw sax riffs. 'Breakin' Rocks' is a tougher affair featuring a rough and ready reassembly of disco snatches topped off with a 'breaking up rocks on the chain gang' vocal loop. If you liked the first part of 'The Bomb', then you'll go for this. The same applies to the final track, 'Now Screamin'', with its

hard-hitting drums and abrasive synth sounds underpinned by funky basslines. **★★★★** **ab**

ANTIGUA MANAGUA 'In The Middle?' (white label). More party frolics from the Milanese outfit who impressed with their 'Back To The Future EP' on Centricity last year. The A-side starts off as a relatively heavy rhythmic work-out before switching to a bumping retro disco groove with catchy female vocals. The flipside features 'Do That Funky Groove', which also appeared on the earlier EP. It is an irresistible blend of rolling basslines, familiar vocal samples and jazzy guitar picking. **★★★★** **ab**

LUV SPUNGE 'Sexual Healing' (Dance 2). Simple and very catchy Brit-house with a very infectious high pitched female vocal that elches itself into your brain immediately. The original mixes are fairly straightforward and effective while the Luvspud remix is a deeper affair that builds the track gradually with a bouncing bassline and atmospheric synths to a climatic breakdown. This has genuine crossover potential so don't be surprised if it pops up on a major label at some point. **★★★★** **ij**

DJ LACE 'Illegal Funk EP' (Fontastic). Utterly brilliant. **ij**

tune of the week

c&c music factory: 'I'll be around' (mca)

house Despite the sad loss of David Cole, his spirit lives well and truly on. C&C's enormous talent is matched by their understanding of dance music, i.e. you can't just release a slow track and then get someone else to speed it up for the house version like many US swing acts have done. The club and slow funky versions are treated as separate entities and so you have a song that works both ways with superb production, great music, irresistible rhythms and excitement all the way through. And all done by themselves with not a remix in sight. Virtually faultless. **★★★★★** **ij**



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15 18 THE BEST SUMMER EVER
 16 19 100% CARNIVAL
 17 20 ACOUSTIC FREEDOM

NEW SINGLE
 CD1 • MC — 11TH SEPTEMBER
 CD2 — 18TH SEPTEMBER

13	24	GREASE
25	26	SON
27	28	LIFE
29	30	HUM
31	32	ALICE
33	34	ON TI
35	36	SOMM
37	38	TAKE
39	40	THE
41	42	R TO
43	44	MOV
45	46	THIS
47	48	WHEE
49	50	BOON
51	52	COMI
53	54	YOU

Bulletted titles



clubchart
commentary

by alan jones
A stato top three this week disguises the fact that Janet Jackson has a record lead of the summit. Janet's 'When I Think Of You?' 'Runaway' - now serviced to lucky DJs in two different doublepacks and a separate 12-inch - scores 80% more points than the runner-up, Mary J Blige's 'Mary Jane (All Night Long)', and has more than twice as many points as third placed Barbara Tucker's 'Stay Together'. It's not so much that Janet is particularly strong - she has less support than Donna Summer had in three of her weeks at the top - just that her competition is fairly weak... Boy George's 'More Proteins' (in print) awakens from its record lapar to deliver three hits to the chart simultaneously. Leading the way - indeed, making the highest debut of all the chart's 23 newcomers - is Amos's 'Church Of Freedom'. Already getting more new reports than any record except 'When I Think Of You', it debuts at five, followed by Eve Gallagher at 18 with 'Love Come Down' and Lippy Lou at 47 with 'Freaks'. The Amos and Eve Gallagher singles are licensed to Positiva and Cleveland City respectively, while Lippy Lou bears only More Protein's badge. As from this week, we are dispensing with doublepack and triplepack notations on the chart, primarily because of a confusion of formats such as that noted above for Janet Jackson and for Dana Dawson (whose new single 'Got To Give Me Love' was simultaneously mailed in a doublepack of house mixes, a further single disc of house mixes, and a fourth disc of 6&6 mixes), there is no easy way to note the full range of mix/match options employed on individual discs. Several records have broken the bend and made steady climbs in the Club Chart in recent weeks, including Suzi Carr's 'Love Me', Candy Girls' 'Fee Fi Fo Fum' and Wild Colour's 'Dreams'. While fewer than 10% of CIn has ever climo, 70% of Club Chart no. 1. Even so, Club Chart turnover is faster than ever, and the number of entries has reached record levels every year in the Nineties.

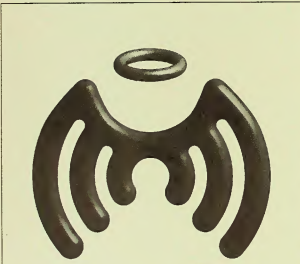
beats &



Perfecto has cemented its long-standing relationship with the highly rated US producer BT (pictured) by signing the young American for a hefty five-album deal. More details next week... The venue for Tribal Gathering Ireland '95 has been changed and will, as a result, feature one less stage than originally planned. The event will take place on September 30 at the Cavan Equestrian Centre, Cavan, which can hold 15,000 people. The line-up for the event remains the same with **The Prodigy**, **The Orb** and **The Grid** headlining. Next Tuesday (September 12) sees UK hip hoppers **Benz** at BPM, Dingwells in London... **Eurobeat 2000**, **Synewave** from New York and the UK's own **Klektik** label will be launching 'Synewave New York Volume One' with a Bang The Acid Party. To be held this Friday (8) at London's EC1 club in Farringdon, the night will run from 10pm to 6am and features DJs **Damon Wild**, **Tim Taylor**, **Warlock**, **Frankie D** and **T23**. Meanwhile, just down the road at Turnmill's, Saturday night's pre-trance club **Jazz Goes Pop** is continuing to go from strength to strength. DJs **Patrick Forge** and **Johnny Chandler** will be joined by **Peshay** and **The Karmilsky Experience** on the decks... This week's MTV Party Zone - on Friday (8) between 11pm and 1am GMT - will be co-hosted by UK techno baffe **Fluke** with UK hip hoppers **11.59** doing the honours next week... **Jeremy Healey** and **Alister Whitehead** will be the new jocks to be given the chance to DJ live at Virgin's Oxford Street Magistrate on September 28. The performance will be transmitted live by cable to local Virgin stores across the country. The two DJs will be promoting Fanzoid's 'House Collection Volume 3' on which they both feature... **Hype Promotions** is a new company looking to promote r&b, hip hop, jazz and jungle. Contact Hype at 51 Lexington Street, London W1R 4HL. Tel and fax 0171-287 1403... **Spacebeats** is happening next Wednesday at London's Vintom with **Collin Dale**, **Murf** and **Matt Simons** in the main room and **Andree Parker**, **Ben T** and **Asad** in the "experimental lounge"... **AND THE BEAT GOES ON!**



pieces



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	1 be pop 5.32	3 bump 5.31	11.9.95
	2 shuffle 5.31	4 airborne 5.46 (δαυε ANGEL mix)	

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3	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
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13 24 GREK

- 25 **25** 74-'75 The Connells TNT/London
Freedom
- 17 **26** SON OF A GUN JX Freedom
- 27 **27** LIFE IS SWEET The Chemical Brothers Junior Boy's Own
- 21 **28** HUMAN NATURE Madonna Maverick/Sire
- 36 **29** ALICE (WHO THE X IS ALICE?) Gompie Habana
London
- 18 **30** ON THE BIBLE Deuce London
- 15 **31** SOMETHIN' 4 DA HONEYZ Montell Jordan Def Jam/Island
- 32 **32** TAKE ME HIGHER Diana Ross EMI
- 33 **33** THE THING I LIKE Aaliyah Jive
- 34 **34** R TO THE A.C.J Lewis Black Market
- 22 **35** MOVE YOUR BODY Xpansions 95 Anista
- 36 **36** THIS SUMMER Squeeze A&M
- 27 **37** WHEN I THINK OF YOU Kenny Thomas Cooltempo
- 23 **38** BOOM BOOM BOOM The Outhere Brothers/Skip/Eternal/WEA
- 24 **39** COME AND GET YOUR LOVE The Real McCoy Logic
- 30 **40** YOU OUGHTA KNOW Alanis Morissette Maverick/Sire

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



TOP TWENTY COMPILATIONS

- 2 **1** DANCE ZONE - LEVEL SIX PolyGram TV
- 1 **2** NOW THAT'S WHAT I CALL MUSIC! 31 EMI Virgin/Reagan
- 8 **3** THE BEST ROCK BALLADS ALBUM IN THE WORLD...EVER! Viper
- 4 **4** SHINE TOO PolyGram TV
- 8 **5** THE BEST DANCE ALBUM OF THE YEAR! Viper
- 3 **6** PURE SWING III Dine
- 7 **7** WARNING! DANCE ROOM 2 Teton
- 5 **8** HITZ BLITZ Great Western
- 11 **9** THIS IS CULT FICION Viper
- 8 **10** THE NO. 1 '93 ROCK ALBUM PolyGram TV
- 14 **11** PULP FICTION (OST) MCA
- 13 **12** NATURAL WOMAN Great Western
- 13 **13** THE AMERICAN DIVER Dine
- 18 **14** A RETROSPECTIVE OF HOUSE BY '95 - VOL. 1 Soul Decision
- 9 **15** SUMMERTIME SOUL PolyGram TV
- 12 **16** SUMMER DANCE PARTY Great Western
- 17 **17** CREAM LIVE Destruction
- 15 **18** THE BEST SUMMER...EVER! Viper
- 15 **19** 100% CARINVAU Viper
- 15 **20** ACOUSTIC FREEDAY PolyGram TV

20 24 FRODO BAGGINS

- 19 **25** BIZARRE FRUIT M People Deconstruction/RCA
- 21 **26** SMASH Offspring Epitaph
- 24 **27** DUMMY Portishead Go Beat
- 22 **28** MONSTER REM Warner Bros
- 28 **29** THE BENDS Radiohead Parlophone
- 29 **30** DAYS LIKE THIS Van Morrison Exile/Polydor
- 25 **31** CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South Go/Discs
- 33 **32** JAGGED LITTLE PILL Alanis Morissette Maverick/Sire
- 51 **33** FOO FIGHTERS Foo Fighters Roswell/Parlophone
- 43 **34** MAXIMUMDUAYE Tricky 4th+8way
- 35 **35** MARK'S KEYBOARD REPAIR Money Mark Mo Wax
- 36 **36** RING The Connells London
- 23 **37** ALTERNATIVE Pet Shop Boys Parlophone
- 35 **38** DOOKIE Green Day Reprise
- 26 **39** THE WAR OF THE WORLDS Jeff Wayne Columbia
- 39 **40** BEGGAR ON A BEACH OF GOLD Mike & The Mechanics Virgin

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Erasure
STAY WITH ME

NEW SINGLE
CD1 • MC — 11TH SEPTEMBER
CD2 — 18TH SEPTEMBER

bnd

HERE I GO AGAIN
"a crackler good time"

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EMERSON/UMTS/UNIVERS

US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	GANGSTA'S PARADISE (feat. Cuban Link) MC Hammer (RCA)	26	CARNIVAL (feat. Michael Jackson) Herbie Hancock (A&M)		
2	YOU ARE NOT ALONE (feat. Michael Jackson) George Michael (GTM)	27	FRESH 'N' HOT (feat. Michael Jackson) Herbie Hancock (A&M)		
3	KISS FROM A ROSE Seal (Jive)	28	EVERY LITTLE THING I DO Seal For Real (Jive)		
4	WATERFALLS TLC (Jive)	29	LET HER CRY (feat. Herbie Hancock & The Blowfish) Michael (Atlantic)		
5	BOOMBASTIC (feat. Biggie) 2Pac (A&M)	30	BACK FOR GOOD (feat. The Notorious B.I.G.) Herbie Hancock (A&M)		
6	I CAN LOVE YOU LIKE THAT All-4-One (Jive)	31	SUGAR HILL 2 JAY-Z (RCA)		
7	COLORS FROM THE WIND Vanessa Williams (Epic)	32	BROWN SUGAR (feat. Herbie Hancock & The Blowfish) Seal (Jive)		
8	ONLY WANNABE WITH YOU Boyz II Men & The Blowfish (Jive)	33	I LIKE IT, I LOVE IT (feat. The Notorious B.I.G.) Herbie Hancock (A&M)		
9	RIIM-AROUND (feat. The Notorious B.I.G.) Jay-Z (RCA)	34	COME AND GET YOUR LOVE (feat. The Notorious B.I.G.) Herbie Hancock (A&M)		
10	I GOT SO ON It's a Wonderful Life (Jive)	35	TOTAL ECLIPSE OF THE HEART (feat. Herbie Hancock & The Notorious B.I.G.) Seal (Jive)		
11	HE'S MINE (feat. Seal) Seal (Jive)	36	CAN'T CRY ANYMORE (feat. Seal) Seal (Jive)		
12	DON'T TAKE IT PERSONAL (JUST ONE OF THEM...) Seal (Jive)	37	BROKENHEARTED (feat. Seal) Seal (Jive)		
13	I WISH Seal (Jive)	38	CAN I TOUCH YOU... THERE? (feat. Michael Bolton) Columbia		
14	1ST OF THE MONTH (feat. The Notorious B.I.G.) Seal (Jive)	39	GOOD (feat. The Notorious B.I.G.) Seal (Jive)		
15	PLAYER'S CHANCE (feat. Herbie Hancock) Seal (Jive)	40	"TU YOU DO ME RIGHT (feat. Seal) Seal (Jive)		
16	ONE MORE CHANCE (feat. Herbie Hancock) Seal (Jive)	41	HAVE YOU EVER REALLY LOVED A WOMAN? (feat. Michael Bolton) Columbia		
17	HOW HIGH (feat. Herbie Hancock & Seal) Seal (Jive)	42	I KNOW (feat. Seal) Seal (Jive)		
18	AS I LAY ME DOWN (feat. Seal & Herbie Hancock) Seal (Jive)	43	TELL ME (feat. Seal) Seal (Jive)		
19	WATER RUNS DRY (feat. Seal) Seal (Jive)	44	FEEL ME (feat. Seal) Seal (Jive)		
20	Someone to Love (feat. Seal & Herbie Hancock) Seal (Jive)	45	THIS Ain't A Love Song (feat. Seal) Seal (Jive)		
21	DECEMBER (feat. Seal) Seal (Jive)	46	I WANNA B WITH U (feat. Seal) Seal (Jive)		
22	SOMETHIN' (A HONEY) (feat. Seal, Herbie Hancock & The Notorious B.I.G.) Seal (Jive)	47	I BELIEVE (feat. Seal) Seal (Jive)		
23	ROLL TO ME (feat. Seal) Seal (Jive)	48	THIS IS HOW WE DO IT (feat. Seal) Seal (Jive)		
24	SHY GUY (feat. Seal) Seal (Jive)	49	LET ME BE THE ONE (feat. Seal) Seal (Jive)		
25	YOU USED TO LOVE ME (feat. Seal) Seal (Jive)	50	HOLD ME, THRILL ME, KISS ME, KILL ME (feat. Seal) Seal (Jive)		

Chart courtesy Billboard 9 September 1995. * Artists are awarded to those products containing the greatest airplay and sales data. UK acc. UK-credited acts.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	DANGEROUS MINDS (OST) Various (RCA)	24	II Boyz II Men (Jive)		
2	CRACKED REAR VIEW (feat. Herbie Hancock & The Blowfish) Seal (Jive)	25	THE HITS (feat. Seal) Seal (Jive)		
3	JAGGED LITTLE PILL (feat. Boyz II Men) (Jive)	26	I REMEMBER YOU (feat. Seal) Seal (Jive)		
4	THE SHOW (OST) Various (Jive)	27	COLLECTIVE SOUL (feat. Seal) Seal (Jive)		
5	E 1999 ETERNAL (feat. The Notorious B.I.G. & Herbie Hancock) (Jive)	28	AND THE MUSIC SPEAKS (feat. Seal) Seal (Jive)		
6	CRAZEY EXCOOL 'TIL (feat. Seal) Seal (Jive)	29	NO NEED TO ARGUE (feat. Seal) Seal (Jive)		
7	THE WOMAN IN ME (feat. Seal) Seal (Jive)	30	JACK JAMES VOL 1 (feat. Seal) Seal (Jive)		
8	FOUR (feat. Seal) Seal (Jive)	31	OFF THE HOOK (feat. Seal) Seal (Jive)		
9	DREAMING OF YOU (feat. Seal) Seal (Jive)	32	DELUXE (feat. Seal) Seal (Jive)		
10	GAMES REDNECKS PLAY (feat. Seal) Seal (Jive)	33	CONVERSATION (feat. Seal) Seal (Jive)		
11	THROWING COPPER (feat. Seal) Seal (Jive)	34	UP (feat. Seal) Seal (Jive)		
12	FROSTUMP (feat. Seal) Seal (Jive)	35	HELL FREEZES OVER (feat. Seal) Seal (Jive)		
13	UNDER THE TABLE AND DREAM (feat. Seal) Seal (Jive)	36	MEDUSA (feat. Seal) Seal (Jive)		
14	BATMAN FOREVER (OST) Various (Jive)	37	MORTAL KOMBAT (OST) Various (Jive)		
15	SEAL (feat. Seal) Seal (Jive)	38	NOW THAT YOU'VE FOUND YOU... (feat. Seal) Seal (Jive)		
16	I'LL LEAD YOU HOME (feat. Seal) Seal (Jive)	39	BOOMBASTIC (feat. Seal) Seal (Jive)		
17	HISTORY: PAST, PRESENT AND FUTURE (feat. Seal) Seal (Jive)	40	FOO FIGHTERS (feat. Seal) Seal (Jive)		
18	THE SHOW, THE AFTER PARTY, THE HOTEL (feat. Seal) Seal (Jive)	41	WEEZER (feat. Seal) Seal (Jive)		
19	TIGERLILY (feat. Seal) Seal (Jive)	42	AND OUT COME THE WOLVES (feat. Seal) Seal (Jive)		
20	POCANTHUS (OST) Various (Jive)	43	ANOTHER NIGHT (feat. Seal) Seal (Jive)		
21	SIXTEEN STORE (feat. Seal) Seal (Jive)	44	BROWN SUGAR (feat. Seal) Seal (Jive)		
22	BAROMETR SOUP (feat. Seal) Seal (Jive)	45	LET'S SEE HOW WE DO IT (feat. Seal) Seal (Jive)		
23	JOHN MICALLEF MONTAGNE (feat. Seal) Seal (Jive)	46	LET YOUR DIM LIGHT SHINE (feat. Seal) Seal (Jive)		
24	ASTRO CREEP 2000 SONGS OF LOVE (feat. Seal) Seal (Jive)	47	I THINK OF YOU (feat. Seal) Seal (Jive)		
25	ONLY BUILT 4 CUBAN L... (feat. Seal) Seal (Jive)				

UK WORLD HITS

UK WORLD HITS:

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

AUSTRIA	SWEDEN	AUSTRALIA	NETHERLANDS
1 (30) I WANNA BE HAPPY (feat. Seal) (Atlantic)	1 (6) A GIRL LIKE YOU (feat. Seal) (Sire)	1 (11) KISS FROM A ROSE Seal (Jive)	1 (16) KISS FROM A ROSE Seal (Jive)
2 (24) SUMMER '96 (feat. Seal) (BMG)	2 (8) COMMON PEOPLE Pulp (Island)	2 (10) NEVER FORGET Take That (BMG)	2 (24) MISSING Everything But The Girl (WEA)
3 (25) A GIRL LIKE YOU (feat. Seal) (EMI)	3 (20) ROLL WITH IT Oasis (Geffen)	3 (18) U SURE DO SHINE (Festival)	3 (20) NEVER FORGET Take That (BMG)
4 (10) NEVER FORGET Take That (BMG)	4 (10) COUNTRY HOUSE Blur (Parlophone)	4 (10) I WANNA BE HAPPY (feat. Seal) (Atlantic)	4 (10) I WANNA BE HAPPY (feat. Seal) (Atlantic)
5 (10) NEVER FORGET Take That (BMG)	5 (10) KISS FROM A ROSE Seal (Jive)	5 (10) SET YOU FREE N-Trance (Check)	5 (10) TECHNOCAT Tom Wilson (Jive)

NETWORK CHART

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	YOU ARE NOT ALONE (feat. Michael Jackson) George Michael (GTM)	21	SHY GUY (feat. Seal) Seal (Jive)		
2	COUNTRY HOUSE (feat. Seal) Seal (Jive)	22	SEARCH FOR THE HERO (feat. Seal) Seal (Jive)		
3	I'LL BE THERE FOR YOU (feat. Seal) Seal (Jive)	23	CAN I TOUCH YOU... THERE? (feat. Michael Bolton) Columbia		
4	SUNSHINE AFTER THE RAIN (feat. Seal) Seal (Jive)	24	COME AND GET YOUR LOVE (feat. Seal) Seal (Jive)		
5	ROLL WITH IT (feat. Seal) Seal (Jive)	25	TRY ME OUT (feat. Seal) Seal (Jive)		
6	I LOVE YOU BABY (feat. Seal) Seal (Jive)	26	HOLD ME, THRILL ME, KISS ME, KILL ME (feat. Seal) Seal (Jive)		
7	WATERFALLS (feat. Seal) Seal (Jive)	27	LET YOUR VIBE BE HEARD (feat. Seal) Seal (Jive)		
8	FEEL LOVE (feat. Seal) Seal (Jive)	28	ROLL TO ME (feat. Seal) Seal (Jive)		
9	HIDEAWAY (feat. Seal) Seal (Jive)	29	WHEN I THINK OF YOU (feat. Seal) Seal (Jive)		
10	SCATMAN'S WORLD (feat. Seal) Seal (Jive)	30	FANTASY (feat. Seal) Seal (Jive)		
11	KISS FROM A ROSE Seal (Jive)	31	THIS SUMMER (feat. Seal) Seal (Jive)		
12	HAPPY JUST TO BE WITH YOU (feat. Seal) Seal (Jive)	32	DON'T LET THE FEELING GO (feat. Seal) Seal (Jive)		
13	NEVER FORGET Take That (BMG)	33	EVERYBODY (feat. Seal) Seal (Jive)		
14	A GIRL LIKE YOU (feat. Seal) Seal (Jive)	34	3 IS FAMILY (feat. Seal) Seal (Jive)		
15	FAIRGROUND (feat. Seal) Seal (Jive)	35	ON THE BIBLE (feat. Seal) Seal (Jive)		
16	I'M ONLY SLEEPING (feat. Seal) Seal (Jive)	36	BIG YELLOW TAXI (feat. Seal) Seal (Jive)		
17	TO WHOMSOEVER IT CONCERN (feat. Seal) Seal (Jive)	37	SO GOOD (feat. Seal) Seal (Jive)		
18	ALRIGHT (feat. Seal) Seal (Jive)	38	HUMAN NATURE (feat. Seal) Seal (Jive)		
19	74.75 (feat. Seal) Seal (Jive)	39	ANOTHER CUP OF COFFEE (feat. Seal) Seal (Jive)		
20	HEAVEN HELP MY HEART (feat. Seal) Seal (Jive)	40	TWO CAN PLAY THAT GAME (feat. Seal) Seal (Jive)		

#	Title/Artist	Label	#	Title/Artist	Label
1	THE CHARLATANS (feat. Seal) (Virgin)	21	MONSTER (feat. Seal) Seal (Jive)		
2	ZEITGEIST (feat. Seal) Seal (Jive)	22	11 DUMMIES (feat. Seal) Seal (Jive)		
3	STANLEY CUBE (feat. Seal) Seal (Jive)	23	ALTERNATIVE (feat. Seal) Seal (Jive)		
4	IT'S GREAT WHEN YOU PRINCE (feat. Seal) Seal (Jive)	24	CARRY ON UP THE CHARTS... THE BEST OF THE BEST (feat. Seal) Seal (Jive)		
5	I SHOULD COO (feat. Seal) Seal (Jive)	25	THE WAR OF THE WORLDS (feat. Seal) Seal (Jive)		
6	DEFINITELY MAYBE (feat. Seal) Seal (Jive)	26	DAYS LIKE THIS (feat. Seal) Seal (Jive)		
7	PARK LIFE (feat. Seal) Seal (Jive)	27	THE BENDS (feat. Seal) Seal (Jive)		
8	SOUTHMAP (feat. Seal) Seal (Jive)	28	JAGGED LITTLE PILL (feat. Seal) Seal (Jive)		
9	SEAL (feat. Seal) Seal (Jive)	29	TWISTED (feat. Seal) Seal (Jive)		
10	HISTORY: PAST, PRESENT AND FUTURE (feat. Seal) Seal (Jive)	30	DEE (feat. Seal) Seal (Jive)		
11	IT'S TIME BEHIND (feat. Seal) Seal (Jive)	31	EVERYBODY (feat. Seal) Seal (Jive)		
12	NO NEED TO ARGUE (feat. Seal) Seal (Jive)	32	HIS 'N' HERS (feat. Seal) Seal (Jive)		
13	THESE DAYS (feat. Seal) Seal (Jive)	33	MAXIMUMOVE (feat. Seal) Seal (Jive)		
14	SINGLES (feat. Seal) Seal (Jive)	34	TWO NIGHT MUSIC CLUB (feat. Seal) Seal (Jive)		
15	PICTURE THIS (feat. Seal) Seal (Jive)	35	CROSS ROAD - THE BEST OF (feat. Seal) Seal (Jive)		
16	POST BOX (feat. Seal) Seal (Jive)	36	BEGAN ON A BEACH OF GOLD (feat. Seal) Seal (Jive)		
17	BIZARRE FRUIT (feat. Seal) Seal (Jive)	37	GALORE (feat. Seal) Seal (Jive)		
18	ILLUMINATION (feat. Seal) Seal (Jive)	38	PULSE (feat. Seal) Seal (Jive)		
19	SMASH (feat. Seal) Seal (Jive)	39	MEDUSA (feat. Seal) Seal (Jive)		
20	PRESENTS 20 MOTHERS (feat. Seal) Seal (Jive)	40	FOO FIGHTERS (feat. Seal) Seal (Jive)		

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	WATERFALLS	TLC	Lafayette	MQ21229881 (BMG)
2	3	HAPPY JUST TO BE WITH YOU	Michelle Gayle	1st Avenue/RCA	7432130291 (BMG)
3	2	SOMETHIN' 4 DA HONEYZ	Montell Jordan	Def Jam	12DEF 10 (F)
4	4	THE THING I LIKE	Aaliyah	Jive	JIVET 382 (BMG)
5	5	ANGEL	Goldie		ffr FX 266 (F)
6	5	SHY GUY	Diane King	Columbia	6C21836 (SM)
7	4	HUMAN NATURE	Madonna	Maverick/Sire	W 0302 (W)
8	6	SUMMERTIME HEALING	Eunbee	Mama's Yard	12MAAMA 4 (E)
9	8	DOWN FOR THE ONE	Beverley Knight	Domino	12DOMO 102 (BMV/S&A)
10	7	THE FINEST	Truce	Big Life	BLRT 118 (F)
11	9	WE GOT THE LOVE	Tn	Epic	6E22646 (SM)
12	11	ONE MORE CHANCE/STAY WITH ME	The Notorious B.I.G.	Puff Daddy/Arista	7423130391 (BMG)
13	10	WATCH WHAT YOU SAY	Guru featuring Chaka Khan	Coedcamp	12COOL 398 (E)
14	12	3 IS FAMILY	Dana Dawson	EMI	12EM 378 (E)
15	14	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	Method Man featuring Mary J. Blige	Def Jam/Island	12DEF 111 (F)
16	16	DO IT TONITE (PERSONAL JUST ONE OF DEM DANKS)	Monica	Arista	CD 7432130145 (BMG)
17	15	THE HELL EP	Tricky vs The Gravediggaz	4th & Broadway	12BRW 329 (F)
18	13	LOVE ENUFF	Soul II Soul	Virgin	VST 152 (E)
19	20	SCREAM	Michael Jackson & Janet Jackson	Epic	CD 68222 (SM)
20	18	I HEAR YOUR NAME	Incognito	Talkin' Loud	TLOX 56 (F)
21	17	HAPPY	MNB	Columbia	CD 6622192 (SM)
22	24	I CAN'T GET NO SLEEP '95	Masters At Work	present India A&M	5811431 (F)
23	23	GIRLFRIEND'S BOYFRIEND	Gwen McCrae	Home Groves	HGT4 (US)
24	19	STILLNESS IN TIME	Jamiroquai	Sony	522620256 (SM)
25	21	FREEK 'N YOU	Jodeci	Upstwn	MCST 3072 (BMG)
26	28	GRAPEVINE	Brownstone	M.J.J./Epic	6E20946 (SM)
27	28	STAY (TONIGHT)	Ishia D	Cleveland City Blues	CCB 15006 (BMV/S&M)
28	23	I SEEN A MAN DIE	Scarface	Virgin	VUST 94 (E)
29	22	LOVELY THANG	Kut Kloss	Elektra	EKR2071 (W)
30	25	FROGGY STYLE	Nasim' Noyce	Jive	JIVET 381 (BMG)
31	26	KEEP THEIR HEADS RINGIN'	Dr Dre	Priority	PTYST 103 (E)
32	35	CAN'T YOU SEE	Total featuring Notorious B.I.G.	Torrey Boy TB 700	8570 (DISC)
33	29	MIND BLOWIN'	Smooth	Jive	JIVET 379 (BMG)
34	27	CRY	Keyboard Money Mark	Mo Wax	MW 036 (V)
35	32	DEAR MAMA	2Pac	Interscope	A 81567 (W)
36	34	FRAGILE	Isaac Hayes	Pointblank/Island	POBT 12 (E)
37	37	DEDICATED	Funkdoobiest	Epic	6E22629 (SM)
38	31	IF YOUR GUY'S GOT TO LEAVE (SOMETIMES I NEED YOU) LIVING	Baby D	Systematic	SYX3 11 (F)
39	33	SEARCH FOR THE HERO	M People	Deconstruction	7432129781 (BMG)
40	38	OVER THERE (I DON'T CARE)	House Of Pain	Ruffnuz/XX	Recordings CD 15418 (D)

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DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	I FEEL LOVE	Donna Summer	Manifesto/Mercury	FESK 1 (F)
2	1	HIDEAWAY	De'Lacy	Sip 'N' Sips/Deconstruction	7432130471 (BMG)
3	3	TO THE LIMIT	Tony De Vit	Xplode	BANG 11 (W)
4	4	TAKE ME HIGHER	Siama Ross		EM 12EM4 388 (E)
5	5	I KNOW A PLACE	Kim English	H&L	Polystar 578071 (F)
6	6	DON'T LET THE FEELING GO	TheNigroton/De'Niro/John/Bid	First Vibe/Arista	74322862 (BMG)
7	7	LIFE IS SWEET	The Chemical Brothers	Junior Boy's Own	CHEMST 2 (E)
8	3	THE SUNSHINE AFTER THE RAIN	Bani		Phaedon TAREX 22 (F)
9	9	ANGEL	Goldie		ffr FX 266 (F)
10	8	PLAY THIS HOUSE	B B Club		Positiva 12TV141 (E)
11	6	MOVE YOUR BODY	Xpansions 95		Arista 7432129481 (BMG)
12	10	DIVA	Club 69		Tribal UK TRUK 029 (V)
13	14	HAPPY JUST TO BE WITH YOU	Michelle Gayle	1st Avenue/RCA	7432130291 (BMG)
14	5	NEVER FELT THIS WAY/FEEL IT	Hi-Lux	Champion	CHAMP 21 219 (BMG)
15	2	RUNNING AROUND TOWN	Billie Ray Martin	Magnet	MAG 1035 (W)
16	12	ROLLERSKATE DISCO	Ian Pooley		Effective ECF 024 (F)
17	17	FLIGHT IN 2 FANTASY	Cmsc	Junior Boy's Own	JBO 22 (RTM/DISC)
18	18	ONLY YOU	Rolo	Tribal UK	TRUK 044 (V)
19	9	HOLD ON	Happy Clappers	Shindig/PWL	SKIN 77 (W)
20	20	THE THING I LIKE	Aaliyah	Jive	JIVET 382 (BMG)
21	21	POWER TO MOVE YA	Ziggy Marley & Melody Makers	Elektra	EKR 2082 (W)
22	23	A HIGHER STATE OF CONSCIOUSNESS	Wink	Sirecity/Rhyme	SR 1202 (I)
23	7	SOMETHIN' 4 DA HONEYZ	Montell Jordan	Def Jam/Island	12DEF 10 (F)
24	10	I LUV U BABY (REMIX)	The Original	Ore'N Records	AGR 8 (W)
25	25	I'M ALIVE	Cut 'n' Move	EMI	12EM 375 (E)
26	26	R TO THE A	C J Lewis	Black Market	BMIT 003 (BMG)
27	19	EVERYBODY	Clock	Media	MCST 2071 (BMG)
28	28	EVERYBODY BE SOMEBODY	Ruffnuz/Feat Yavahm	M.a.w.	MAW8002 (U)
29	29	REST OF MY LOVE	Urban Cookie Collective	Pulse-8	12LOSE 91 (F)
30	20	FREEDOM	Shiva		ffr FX 263 (F)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	SOME OF THESE WERE HOOL...TWO	Various	Hot Creations	HOOLP 2 HOOLJMC 2 (RTM/DISC)
2	NEW	MARK'S KEYBOARD REPAIR	Money Mark	Mo Wax	MW 036 (V)
3	NEW	FAITH	Faith	Bad Boy	861220031/861220034 (BMG)
4	2	PURE SWING III	Various	Dino D'NITY	108DINAMC 109 (P)
5	8	THE SHOW, THE AFTER PARTY, THE HOTEL	Jodeci	Upstwn/MCA	MCA 1258/MCC 1128 (BMG)
6	9	ONLY BUILT A CUBAN LIX...	Rakwoun	Loud	0786366631V (BMG)
7	NEW	A RETROSPECTIVE OF HOUSE '91-'95 - VOL 1	Various	Sound Dimension	SOUNDLP 3 SOUNDMC 3 (TRC/BMG)
8	10	TIMELESS	Goldie		ffr E086141/0288144 (F)
9	1	TIMES FLY	Orbital	Internal	UARX 231 (P)
10	NEW	AWOL LIVE	Various	Ministry 01 Sound	AWOLLP 1AWOLMC 1 (W)

SPECIALIST CHARTS

9 SEPTEMBER 1995

MIRO
Music Industry Research Organisation

September 1995

- RELEASES
- TOURS
- PROMOS
- RECORDING
- CHARTS
- MEDIA

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VIDEO

This	Last	Title	Label	Cat No	16	8	BLACK VEYER
1	2	STAR TREK VOYAGER - VOL 14	DCI Video	VH4103	17	11	STAR TREK VOYAGER - VOL 13
2	1	TRUE LIES	DCI Video	VH4103	18	15	THE SONS OF KATE ELDER
3	3	OASIS Live By The Sea	EMI	MMA054773	19	24	CASPER - BOOLE AND ARROWS
4	4	STAR TREK DEEP SPACE NINE - 34	DCI Video	VH4103	20	12	FREE WILLY
5	2	TAKE THAT Remembers - Live At Manchester 6-Mix	BMG Video	7421284153	21	12	ELDORADO
6	4	BLI WHELAN Remembers - The Show	VO	VO5484	22	17	DIE HARD/DIE HARD 2
7	3	THE FLINTSTONES	DCI Video	VH4103	23	17	TAKE THAT Berlin
8	5	PINOCCHIO	Walt Disney	WD23230	24	27	CASPER - COMES TO CLOWN
9	9	BLOWN AWAY	Warner Home Video	VS5345	25	16	ROBOCOP 3
10	6	PAIGEMASTER	Columbia TriStar	CTV62221	26	26	THE SECRET GARDEN
11	11	MANCHESTER LTD VIDEO MAGAZINE VOL 3 NO 1	Manchester Ltd	MALV3301	27	26	SCHEIDER'S LIST
12	10	THE ARISTOCATS	Walt Disney	WD23132	28	28	CASPER - SPONG AND SPAN
13	15	INCIDENT AT ROSWELL	Ancient	AH3232	29	18	MICHAEL JACKSON Video Greatest Hits - History
14	7	HOMECOMING BROADCAST	Walt Disney	WD23012	30	13	IN HARRY'S WAY
15	8	THE WAR WAGON	4 Front	DS3430	31	31	

This	Last	Title	Label	Cat No	1 <th>1 <th>OASIS: Live By The Sea</th> </th>	1 <th>OASIS: Live By The Sea</th>	OASIS: Live By The Sea
1	1	Warner Home Video VS0239	1	1	1	1	OASIS: Live By The Sea
2	2	DCI Video VH4103	2	1	2	2	DELTA Force: Live In München: Silver
3	3	4 Front DS3430	3	2	3	3	BILL WHELAN: Remembers The Show
4	4	Castle Video VCS053	4	3	4	4	TAKE THAT: Berlin
5	5	Warner Home Video VS0235	5	4	5	5	MICHAEL JACKSON: Video Greatest Hits - History
6	6	4 Front DS3430	6	5	6	6	REM Parallel
7	7	4 Front DS3430	7	6	7	7	THE PRODUCERS: Electronic Punk
8	8	BMG Video 7421232719	8	7	8	8	PINK FLOYD: Pulse - 25.10.94
9	9	Caslon Video CVG4203	9	8	9	9	BON DYKAR: Road-Rest Of
10	10	Warner Home Video VS0239	10	9	10	10	SEPTUAGINT: Third World Chaos
11	11	Caslon Video CVG4203	11	9	11	11	TAKE THAT: Everything Changes
12	12	Warner Home Video VS0239	12	10	12	12	JOHN DENVER: The Wildlife Concert
13	13	Caslon Video CVG4203	13	10	13	13	PET SHOP BOYS: Discovery - Live In Rio
14	14	SMV Epic 501222	14	12	14	14	ELVIS PRESLEY: The Last Performances
15	15	4 Front DS3430	15	15	15	15	MIRVANA: Live! Tonight! Sold Out! Gaffs: Home Video

INDEPENDENT SINGLES

This	Last	Title	Artist	Label	Cat No	1 <th>1 <th>ROLL WITH IT</th> </th>	1 <th>ROLL WITH IT</th>	ROLL WITH IT
1	1	ROLL WITH IT	Dasia	Creation CRESO 212 (3MV/V)	1	1	1	ROLL WITH IT
2	2	GREAT THINGS	Echobelly	Faava FAUV SCOX (3MV/V)	2	2	2	GREAT THINGS
3	3	JUST WHEN YOU'RE THINKING...	The Charlatans	Beggars Banquet B80 800 (RTM/0)	3	2	3	JUST WHEN YOU'RE THINKING...
4	4	CHARITY	Skunk Anansie	One Little Indian J13 TP7CD (P)	4	3	4	CHARITY
5	5	THE FINEST	Truse	Big Life BLRD 118 (P)	5	5	5	THE FINEST
6	4	GIRL FROM MARS	Ash	Infectious INFECT 2400 (RTM/0)	6	6	6	GIRL FROM MARS
7	6	DESTINATION ESCAPION	Shamen	One Little Indian 128 TP7CD (P)	7	6	7	DESTINATION ESCAPION
8	7	A GIRL LIKE YOU	Edwyn Collins	Setanta 20P 083CD (V)	8	4	8	A GIRL LIKE YOU
9	9	NEIL YOUNG	Teenage Fanclub	Creation CRESO 216 (3MV/V)	9	5	9	NEIL YOUNG
10	5	HOPE ST.	Lewellers	China WOKCD 2059 (P)	10	7	10	HOPE ST.
11	3	ISOBEL	Byark	One Little Indian 172TP 7CD (P)	11	11	11	ISOBEL
12	10	JUST GOOD FRIENDS	Fish featuring Sam Brown	Creation CRESO 204 (3MV/V)	12	9	12	JUST GOOD FRIENDS
13	14	SOME MIGHT SAY	Oasis	Creation CSC 212T (BMG)	13	8	13	SOME MIGHT SAY
14	15	ROLL WITH IT (17th FORMAT)	Oasis	Creation CRESO 195 (3MV/V)	14	15	14	ROLL WITH IT (17th FORMAT)
15	13	WHAT'EVER	New Power Generation	NPG 061515 NPG (P)	15	16	15	WHAT'EVER
16	12	THE GOOD LIFE	Leucos Lou & Michie One	China WOKCD 2054 (P)	16	19	16	THE GOOD LIFE
17	11	GET DOWN ON IT	Out Of Step Woods 2CDs (P)	Creation CRESO 176 (V)	17	19	17	GET DOWN ON IT
18	17	GOTTA GET AWAY	Oasis	Creation CRESO 190 (3MV/V)	18	12	18	GOTTA GET AWAY
19	17	SUPERSONIC	Oasis	Creation CRESO 190 (3MV/V)	19	20	19	SUPERSONIC
20	16	CIGARETTES & ALCOHOL	Oasis	Creation CRESO 190 (3MV/V)	20	20	20	CIGARETTES & ALCOHOL

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	Cat No	1 <th>1 <th>DEFINITELY MAYBE</th> </th>	1 <th>DEFINITELY MAYBE</th>	DEFINITELY MAYBE
1	1	DEFINITELY MAYBE	Oris	Creation CRESO 169 (3MV/V)	1	1	1	DEFINITELY MAYBE
2	2	TIME LYS	Oris	Internal LIEDCD 23 (P)	2	2	2	TIME LYS
3	3	POST	Bjark	One Little Indian TPLP 510CD (P)	3	3	3	POST
4	4	SMASH	Offspring	Epic 849322 (P/R)	4	4	4	SMASH
5	5	STRICTLY COMMERCIAL - BEST OF	Frank Zappa	Rykadisc BCD 4050 (V)	5	5	5	STRICTLY COMMERCIAL - BEST OF
6	6	...AND OUT CAME THE WIDOWS	Rancid	Epic 849322 (P/R)	6	6	6	...AND OUT CAME THE WIDOWS
7	6	ELASTICA	Elastica	Rykadisc BCD 4050 (V)	7	6	7	ELASTICA
8	4	GORGEOUS GEORGE	Edwyn Collins	Creation CRESO 179 (3MV/V)	8	4	8	GORGEOUS GEORGE
9	5	WAKE UPI	Ben Rayden	Creation CRESO 179 (3MV/V)	9	5	9	WAKE UPI
10	7	THE COMPLETE	Sane Roses	Silvertone CRESO 535 (P)	10	7	10	THE COMPLETE
11	8	DUFFY	Duffy	Infectious INFECT 003 (V)	11	8	11	DUFFY
12	9	SMART	Sleeper	Indolent SLEPPCD 007 (V)	12	9	12	SMART
13	8	TRAMPYAN	Gene	Centerstream GENE 010CD (V)	13	8	13	TRAMPYAN
14	15	OLIVER	Ash	Cosmogenics INFECT 14CD (RTM/TP)	14	15	14	OLIVER
15	11	EVERYONE'S GOT ONE	Echobelly	Faava FAUV SCOX (3MV/V)	15	11	15	EVERYONE'S GOT ONE
16	16	THE MIRROR BALL	Liza Gerrard	4AD CAD 50030 (RTM/0)	16	16	16	THE MIRROR BALL
17	19	GRAND PRIX	Teenage Fanclub	Creation CRESO 173 (3MV/V)	17	19	17	GRAND PRIX
18	12	DEBUT	Bjark	Silvertone CRESO 502 (P)	18	12	18	DEBUT
19	18	THE STONE ROSES	The Stone Roses	Silvertone CRESO 502 (P)	19	18	19	THE STONE ROSES
20	20	SALSA WITH MELIOUTE	Mu-Ziq	Hi-Rise Recordings FLATSCD 10 (P)	20	20	20	SALSA WITH MELIOUTE

ROCK

This	Last	Title	Artist	Label	Cat No	1 <th>1 <th>SMASH</th> </th>	1 <th>SMASH</th>	SMASH
1	3	SMASH	Offspring	Epic 849322 (P)	1	2	1	SMASH
2	1	THIS DAY'S	Ben Jovi	Mercury 520248Z (P)	2	3	2	THIS DAY'S
3	2	DOOKIE	Green Day	Reprise 60VE5232 (W)	3	1	3	DOOKIE
4	5	CROSS ROAD - THE BEST OF	Ben Jovi	Jambao 523236Z (P)	4	5	4	CROSS ROAD - THE BEST OF
5	4	FOO FIGHTERS	Foo Fighters	Roswell CD0ST 226E (E)	5	4	5	FOO FIGHTERS
6	6	...AND OUT CAME THE WIDOWS	Rancid	Epic 849424 (V)	6	6	6	...AND OUT CAME THE WIDOWS
7	8	UNPLUGGED IN NEW YORK	Nirvana	Geffen 674277 (BMG)	7	7	7	UNPLUGGED IN NEW YORK
8	7	NEVERMIND	Nirvana	DGC DGCD 2424S (BMG)	8	7	8	NEVERMIND
9	9	INFERNAL LOVE	Therapy?	A&M 540339Z (P)	9	20	9	INFERNAL LOVE
10	11	SO FAR SO GOOD	Bryan Adams	A&M 540339Z (P)	10	20	10	SO FAR SO GOOD

This	Last	Title	Artist	Label	Cat No	1 <th>1 <th>METALLICA</th> </th>	1 <th>METALLICA</th>	METALLICA
1	1	METALLICA	Metallica	Vertigo 519022Z (F)	1	1	1	METALLICA
2	8	KING FOR A DAY, FOOL FOR A...	Faith No More	Slash 825602 (F)	2	8	2	KING FOR A DAY, FOOL FOR A...
3	13	ASTRO CREEP 2000	White Zombi	Geffen GED 24080 (BMG)	3	13	3	ASTRO CREEP 2000
4	10	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759268812 (W)	4	10	4	BLOOD SUGAR SEX MAGIK
5	12	BIG ONES	Aeromith	Geffen GED 24546 (BMG)	5	12	5	BIG ONES
6	15	IN UTERO	Nirvana	Geffen GED 24536 (BMG)	6	15	6	IN UTERO
7	17	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472224Z (SM)	7	17	7	RAGE AGAINST THE MACHINE
8	18	MENACE TO SOCIETY	Ugly Kid Joe	Mercury 528232 (E)	8	18	8	MENACE TO SOCIETY
9	20	MAGNUM OPUS	Yogone/Malsteen	MFN CD/MFN 188 (P)	9	20	9	MAGNUM OPUS
10	20	KEEP THE FAITH	Jon Jasin	Jambao 514197Z (F)	10	20	10	KEEP THE FAITH

CLASSICAL

This	Last	Title	Artist	Label	Cat No	1 <th>1 <th>THE BEST CLASSICAL ALBUM...EVER!</th> </th>	1 <th>THE BEST CLASSICAL ALBUM...EVER!</th>	THE BEST CLASSICAL ALBUM...EVER!
1	1	THE BEST CLASSICAL ALBUM...EVER!	Various	EMI CDENV0 95 (E)	1	1	1	THE BEST CLASSICAL ALBUM...EVER!
2	5	CLASSICS ON A SUMMER'S DAY	Various	Pure Music PMMC 7014 (BMG)	2	5	2	CLASSICS ON A SUMMER'S DAY
3	3	SONGS OF SANCTUARY	Adiemus	Venture CDVE 825 (E)	3	4	3	SONGS OF SANCTUARY
4	2	THE CHOIR	Anthony Way	Decca 448185Z (P)	4	2	4	THE CHOIR
5	4	THE PIANO	Michael Nyman	Venture CDVEX919 (E)	5	4	5	THE PIANO
6	8	CLASSIC FM BREAKFAST BAROQUE	Various Artists	Classic FM CFMCD4 (CRC)	6	8	6	CLASSIC FM BREAKFAST BAROQUE
7	6	VISION OF VYOM	Monks of Ampleforth Abbey	Classic FM CFMCD 1183 (CRC/P)	7	6	7	VISION OF VYOM
8	7	THE 3 TENDERS IN CONCERT 1994	Carerras, Pavarotti, Domingo	Teldec 4507960Z (W)	8	7	8	THE 3 TENDERS IN CONCERT 1994
9	10	TOP GEAR CLASSICS: TURBO CLASSICS	Various Artists	Deutsche Grammophon 447341Z (F)	9	10	9	TOP GEAR CLASSICS: TURBO CLASSICS
10	11	OFFICULM	Jan Barabek/Hilland Ensemble	ECM 445382Z (P)	10	11	10	OFFICULM

This	Last	Title	Artist	Label	Cat No	1 <th>1 <th>THE VAGABOND</th> </th>	1 <th>THE VAGABOND</th>	THE VAGABOND
1	1	THE VAGABOND	Bryn Terfel	Deutsche Grammophon 445942Z (F)	1	1	1	THE VAGABOND
2	13	TRANQUILITY	Various Artists	EMI CD55543Z (E)	2	13	2	TRANQUILITY
3	12	THE ALBUM	Lesley Garrett	Telstar TCD 2180 (BMG)	3	12	3	THE ALBUM
4	14	CANTO PREGGIANDO	Monks Chorus Siles	EMI Classics CDS 656212Z (E)	4	14	4	CANTO PREGGIANDO
5	15	IN CONCERT	Carerras, Pavarotti, Domingo	Decca 448185Z (P)	5	15	5	IN CONCERT
6	16	THE CLASSIC EXPERIENCE	Various Artists	EMI DVD10 45 (E)	6	16	6	THE CLASSIC EXPERIENCE
7	17	100% CLASSICS	Various Artists	100% TV 375Z (BMG)	7	17	7	100% CLASSICS
8	18	SHOT/STARDUST/IN THE JAZZ ALBUM	CGO/Charly	Decca 433212Z (F)	8	18	8	SHOT/STARDUST/IN THE JAZZ ALBUM
9	19	THE CLASSIC EXPERIENCE II	Various Artists	EMI DVD10 50 (E)	9	19	9	THE CLASSIC EXPERIENCE II
10	20	THE ULTIMATE COLLECTION	Justi Björling	RCA Victor 7432142812Z (BMG)	10	20	10	THE ULTIMATE COLLECTION

MID PRICE

This	Last	Title	Artist	Label	Cat No	1 <th>1 <th>ON THE ROAD AGAIN</th> </th>	1 <th>ON THE ROAD AGAIN</th>	ON THE ROAD AGAIN
1	1	ON THE ROAD AGAIN	Various Artists	TEMPLE TMPCD 018 (BMG)	1	1	1	ON THE ROAD AGAIN
2	1	THE BEAT GOES ON	Various Artists	TPR ULTD006 (EUK)	2	2	2	THE BEAT GOES ON
3	1	MIDNIGHT LOVE	Various Artists	ULTD002 (I)	3	3	3	MIDNIGHT LOVE
4	3	REGGAE GROOVE	Various Artists	The Hit Label ultcd029 (P)	4	4	4	REGGAE GROOVE
5	5	ULTIMATE 6'S	PolyGram TV 51863Z (F)	5	5	5	5	ULTIMATE 6'S
6	5	ULTIMATE 6'S - VOLUME 1	The Hit Label ULTD001 (F)	6	5	6	6	ULTIMATE 6'S - VOLUME 1
7	8	LEISURE	Blur	Foed CDP 797562Z (E)	7	7	7	LEISURE
8	5	THE GOLD ALBUM	Various Artists		8	8	8	THE GOLD ALBUM
9	2	SUMMER FUN	Various Artists	MCI Music MUSD 027 (DISC/TRE)	9	2	9	SUMMER FUN

This	Last	Title	Artist	Label	Cat No	1 <th>1 <th>ULTIMATE 20'S</th> </th>	1 <th>ULTIMATE 20'S</th>	ULTIMATE 20'S
1	1	ULTIMATE 20'S	Various Artists		1	1	1	ULTIMATE 20'S
2	1	UNFORGETTABLE	Various Artists		2	1	2	UNFORGETTABLE
3	1	ULTIMATE 60'S - VOLUME 2	Various Artists		3	1	3	ULTIMATE 60'S

'One future problem will be that the size of the distribution area for smaller labels' product is steadily diminishing. There's an increasing centralisation of retail space' - Peter Harris

> of... I also think licensing laws have got a lot more lenient, which was quite a positive by-product of the rave and warehouse scene, and it has meant clubs are now open later. That's definitely helped the cult of the DJ develop because you can fit more DJs into a night. It can become a night's worth of entertainment rather than just an element of what you do on a Saturday night."

What will be the biggest problems facing dance music over the next five years?

TF: "I think it's too easy to make good dance records. If you look at all these really good disco records from the Seventies, they had 40-piece orchestras and really good singers. It's very difficult to produce a good singer. When we produced Michael Watford we were in the studio for a week with him getting the phrasing right and it was really hard work. But to sample someone from an old record is not hard work. To put four or five loops together to make something that sounds good isn't hard, anyone can do it - and anyone is doing it. There's too much product out there. There are also too many DJs, all playing different records. So tracks can't become anthems anymore, they only become an anthem if you are on a label that can afford to mail out 1,000 copies, and then they'll only be an anthem for three weeks, until someone brings out the next triplepack. With hip hop, the flet you must have someone who can actually hold it all together but with things like trip hop, it's a piece of pie to make. It used to be easy to make bad house records, now it's become easy to make good house records but it's still hard to make really great ones because you need good singers and musicians."

PH: "There are a number of areas that are going to cause problems for smaller dance labels over the next five years. One of the most important is that the size of the distribution area for smaller labels' product is steadily diminishing. There's an increasing centralisation of retail space with the big boys acquiring more and more shop space. The independent retail sector, especially the area that deals with vinyl, which is very important to dance, is actually dying off. So we'll be forced in the future to sell dance music more through those areas or face dire consequences. Another thing that will affect dance music is digital jukeboxes. In the next few years if you haven't got a link-up with someone with an access to that facility you're going to have a problem. Because if the dance shops dry up and you're a dance label, you're going to be left in a vacuum."

PH: "Because there's so much dance music and so many different kinds of things starting up, I think just defining dance music is going to be a problem in five years. I'll get too dispersed. Already people are thinking, 'What is dance?', what music fits under the dance umbrella? If it continues at the rate it's going, a lot of new records and new acts

could be left by the wayside because people haven't got the time to listen to them."

AD: "There are certain genres and areas of dance that are completely saturated. One person has a good idea but unfortunately too many people jump on the bandwagon. You can see that

choice that they can become quite lethargic about it all."

How does the UK dance scene and UK dance music compare with abroad?

TF: "I think it fares favourably."

The US has no dance scene but I think that's because American DJs would rather come over here and earn a couple of grand than get up off their arses and actually start some decent clubs, which is exactly what we had to do in this country. If you look at all the DJs in the UK who are of note, they all began by starting their own clubs, every one of them. And the ones that are still there, still put on parties. You try and find an American who would spend six weeks organising a party in the US rather than get three grand for an hour and a half's work here. There isn't anyone, apart

from people like Louie Vega, Junior Vasquez and Frankie Knuckles. They're the only three who see the benefit of working on their club scene. I like Italy, we've played quite a lot over there. It's fresh and they're quite fanatical about their music and what they think makes a good club."

PH: "Compared to abroad, the UK dance scene is very unhealthy. You only have to go to Miami or Popkomm to see how wealthy these foreign companies are. For example ID&T, five years ago it started up with four members of staff, now it has 50. People like

your Logics, R&S and Low Spirit are all fairly new labels, but because of the help they get from within their industry and their governments they have been able to survive and expand to become very viable businesses. Most of the small labels from, say, Germany or Holland at exhibitions like Popkomm or Middel are helped by big multinational corporations. A big company will sponsor a small label, so they have a good stand and all they need. In Britain, every label has to survive on its own. Compared to these labels from other countries we're at a big disadvantage, and if we're not careful they will dominate the world market in the future and will be trying on the big breadcrumbs. Also, within the UK our labels need to interact and share information about simple things like club lists, merchandise, shop lists, whatever, so that we can all survive."

WB: "I see the UK and London as the capital of dance music. There really is just so much to choose from. For example, the development of jungle is a uniquely UK phenomenon, something like that could only happen here. It's the multiculturalism of it all. I don't think there's anywhere else that has had the same cultural mix in terms of who's making music. In the UK, you have black people making house music, you have white people making house music, you have black people making hip hop as well as black people are making hip hop. That cross-fertilisation of cultures puts us ahead of everybody else. For example, New York is supposed to be the city that never sleeps but I've got to say going out in New York is very disappointing. Although there are key clubs going on, the vibe is just not



PETER HARRIS

Kickin' Records managing director Peter Harris is currently enjoying another success with De La Lucy's *Hideaway* hitting the nation's Top 10 after being licensed from Kickin' imprint Slip 'N Slide to

indie dance scene. Kickin' was one of the pioneering labels for the early Nineties rave scene with groundbreaking tracks from artists such as The Scientist. Harris is generally recognised as one of the dance scene's most astute operators on both a domestic and international level.



WENDY DOUGLAS

Wendy Douglas is one of the country's leading dance journalists, best known as the presenter of *Kiss FM's* nightly magazine programme *The Word*. As well as her work on *Kiss*, Wendy has also begun to pursue a TV career, working as a presenter on ITV's weekly *BPM* dance show. When not interviewing the stars of the dance world, Wendy also finds time to DJ herself, playing a variety of different musical styles at clubs up and down the country.

with all the handbag house that's coming out at the moment and there's a serious shortage of good songs. As a DJ, I probably play less songs in a house set than I ever have, and that's not because I don't want to play songs, it's just that there simply aren't the songs there to play. Although there are areas that can survive quite nicely without songs, I do think it's the backbone of music and that's a worrying trend. I also believe London is saturated with clubs. I sometimes think that ease of access can dampen the atmosphere in clubs - in London people have so much

from people like Louie Vega, Junior Vasquez and Frankie Knuckles. They're the only three who see the benefit of working on their club scene. I like Italy, we've played quite a lot over there. It's fresh and they're quite fanatical about their music and what they think makes a good club."

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UK OPENS ITS ARMS TO JUNGLE EXPLOSION BUT THE REST OF EUROPE IS NOT SO WELCOMING

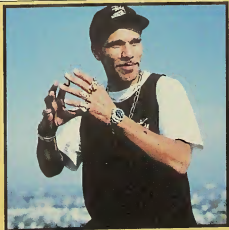
With Goldie's limited edition album, *Timeless*, debuting at number eight in the *CIN* album chart, the UK jungle scene has finally lived up to its media hype.

Spearheaded by Goldie (pictured), the scene is continually expanding but the plethora of product that fuels the UK market is not so welcome elsewhere and has even been accused of suffocating some European markets.

Well established jungle labels like Suburban Base and Moving Shadow have been joined by a proliferation of underground labels such as Lucky Spin, RAM, SOUR and Section 5. Compilations, drawn together lots of often hard-to-find 12-inches, are the most popular product.

The Lucky Spin label, for example, was launched with the London shop of the same name and is thriving. With its associated labels Higher Limits, Force 10, Interconnected and Dee Jay, it is releasing consistently good product by some of the UK's top jungle DJs including LTJ Bukem, DJ Crystal, Grooverider and Phantasy.

Lucky Spin's general manager, Justin Cohen, is delighted with the response and is preparing a levy of tracks for the autumn, including Crystal's collection of the best early material from DJ Crystal, now signed to London Records, and top notch compilation *Ruff N Ready*, both on the Higher Limits imprint. *Ruff N Ready* is mixed by DJ Swift, features vocals by GG and includes tracks by Bukem, Future Sound of Hardcore, Orca, Fokus, Acro and Street Science.



Cohen was at Popkomm to promote his label, but he may find the jungle scene isn't so rosy in Europe, as Dutch label BOJU has discovered. BOJU was launched five years ago by Bean Van Gils and Jean Rollocks, better known as rave act TNT. As TNT, they have achieved a cluster of European album ones, and have worked as lyricists for European acts including Unlimited, Technotronic, MC Fixx II and Twenty 4 Seven. They have been very successful on the dance

compilation scene, with rave, techno, trance, trip hop, jazz and African techno, released on imprints including *Keytrip* and *Chicago FM*. BOJU's Popkomm stand was one of the busiest, with delegates swarming around for the first sound of its African techno and soulful jazz tracks.

BOJU had entered the jungle scene early, expecting to achieve the same success, particularly with the harder raggamuffin style from artists such as Juggler, Kinetic and General Levy, who were popular with the territory's large black population.

So what went wrong? Label managing director Beau Van Gils says: "We were one of the first in Benelux to get into jungle with our *Concrete Jungle* compilations, and our single artist releases such as General Levy. There was plenty of awareness and radio was willing to play it, but very quickly there was a glut of jungle on the market - too many licensed deals, lots of UK compilations and then the majors started putting out compilations. It was too much."

He adds there was a such a wide choice that in the end people stopped buying because they did not know what to choose from the vast array of unfamiliar product. But Van Gils feels there is a solution which will benefit both domestic and import labels. "If you're to succeed in Benelux, you need to have fewer releases and the record buyers should be educated about the scene and about individual artists," he says. "Informed buyers will make informed purchases and the scene may once again kickstart into action."

Sarah Davis

'There's a need for more quality. I don't think a lot of artists who make dance music think about quality, they are just concerned about getting something released' – Wendy Douglas

► the same as in London. Even in places like Italy, Barcelona and Berlin, it's more on a house techno level than anything else." JJ: "I think Germany has a similar infrastructure in terms of having quite underground clubs as well as quite commercial rave type clubs. In other countries such as France, it's still an underground thing. Different countries are on different spots, but we're all on the same line. There's not one country I've played where I've gone back and it's died off – it's always got bigger, in terms of the amount of people going out, the amount of DJs and people making music. The difference tends to be in what the predominant taste is. In countries where they don't speak good English, vocal music obviously isn't that popular. I remember going to Germany for the first time and being told, 'You can play everything you like but don't play any vocals.'"

Where would you like to see dance music going over the next five years? TP: "I'd like dance music to go back to its roots, which as I said before is black gay America. There will always be pop dance records and they have a place in the commercial High Street clubs and on stations like Capital Radio. I don't think that radio stations like Kiss should be playing them or that people who say they're house DJs should be playing them. Unless you look after your roots, your tree falls

down. It might have loads of branches and loads of leaves that people pick but it'll still fall down because there are no roots left." PH: "I'd like to see dance music go the same way as other pop music. Obviously, dance music has crossed over tremendously already but I'd like to see dance artists treated like your other 'big push' recording artists. So they get equal opportunities for radio exposure etc. I'd like to see it placed where it really should be, because dance music is truly international. Everybody likes dance, so I'd like to see a level playing field with rock'n'roll and pop, so it can get fair exposure. People don't really get a chance to hear it, so they don't know whether they want to buy it or not."

WB: "I guess I'd like to see dance music become less disposable. I'd like to see more bands being able to recreate what they do in a studio live, like Tricky – you go out and see him do his album live and it's brilliant. So back to more live things. In general, I think there's a need for more quality. I don't think a lot of artists who make dance music think about the quality, they are just concerned about getting

something out. That can be good when people in, say, the trip hop or techno scene come up with totally off-the-cuff material, but in general there needs to be more quality control. It's true for clubs, music, magazines, even radio and TV. Especially in terms of television, we need to see some programmes that people can relate to." JJ: "I hope that the whole rocky

they make up for a general lack of community spirit. People can get to meet people that they've never met before. In general, humans are quite gregarious social beings and because of that I think the club scene will continue to prosper."

What would you choose as your highlight of the Nineties so far?

TP: "My highlights would be working with people like Michael Watford and Robert Owens and meeting people who I've always considered as heroes. We had dinner with Frankie Knuckles last week and although we didn't say much – we just sat there mumbling and stumbling over our words – that was really cool. We've also travelled quite a lot, we've been to Japan, Hong Kong, Australia and Argentina which has a brilliant scene."

PH: "I feel the highlights of the Nineties is new technology. To me, technology has made it possible for anybody to make good dance tracks, or any music. The miniature studios which people fit into their bedrooms is a true phenomenon and I think that will bring forth a load of new talent that will replace the old

school. That's the highlight for me, the accessibility of technology to kids, so they're able to make their own tunes – bedroom beds having megas scenes. And, if you look at the new genre of people that have been coming through during the past eight years, they have all been bedroom beds."

WB: Living in London and having a good time has always been, and will always be, a highlight for me, but I go out so much it's impossible to actually choose one night in particular. In terms of what I've been doing at Kiss, the highlight has been the amount of different people I've had the chance to meet and interview. I've met such a wide variety of people, from world famous names to unknowns. A lot have been really touching, for instance, when I met Mavis Staples I actually cried during our interview because of what she was saying about her experiences and what she sees in the black youth of America."

JJ: "It's all been an evolution and not a revolution, which makes it difficult to pinpoint one event or situation. It's almost like time lapse photography, when you come back every year and see how much it's all grown. If you were a tourist who came to the clubs just once every year, you would have seen such a change and such a growth. For me, that's the highlight of the decade so far. I'm more into theorizing than looking at one-off events."



JUDGE JULES

This year saw Judge Jules – a.k.a. Jules O'Rearden – move from being one of the country's best loved and in demand dance DJs to the world of A&R with a job at new Mercury dance imprint Manifesto. Having been counted over the years by nearly every major record company, Mercury's success in signing Jules has paid almost instantaneous dividends with Manifesto set for a huge hit with the remixes of Donna Summer's I Feel Love. As well as his club and record company work, Jules is also one of Kiss FM's top presenters with two of the station's top rated weekend specialist shows. Jules is also one half of the very successful Jules & Skins remix team.

down tempo thing a la Portishead grows; that's an area I really like. I find that a lot of the soulful end of swing, soul and garage is lyrically puerile and still based on that rather antiquated American boy meets girl sex thing. For me it tends to cheapen the whole message. So songs with substance would be an important development. On the technical front, people are raving about the 'club in your house down the telephone' idea but I think the key to why dances and clubs have become so popular is because

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THE MW FANTASY



STEVE ALLEN

Possibly the dance success story of the year, WEA's Eternal imprint was launched by Steve Allen (pictured above during his days with Liverpool band, Deaf School) less than a year ago and already it has turned into a hit machine to rival the likes of Firr and Deconstruction.

Focusing on Euro pop dance, the label has had two number ones with 'The Outhere Brothers' Wiggle, Wiggle and Boom Boom, while Corona has scored three Top 10 smashes with Baby, Baby, Try Me Out and Rhythm Of The Night, which sold 400,000

units. Picking up some strong album sales from both as well, Allen has also intently licensed his product to various territories outside the UK, his greatest success being with Rhythm Of The Night.

Proud of the fact that every record he's signed so far has recouped, Allen thinks the reasons for his success are simple. "It's songs, all my stuff is song based. Even The Outhere Brothers stuff has strong hooks," he says.

JAMES LAVELLE

The boy wonder of the alternative dance scene. Starting his label as an 18-



year-old shop assistant, Lavelle not only pioneered what has come to be known as "trip hop", but also bagged a deal with A&M for a reputed £2m, having also been courted by London and Virgin.

Mo Wax is significant for being one of the few labels in the dance arena that can successfully market everything from jazz and hip hop to jungle, while its graphic images have kept the label light years ahead of anyone else in the marketplace. With co-owner Steve Finan keeping an eye on the business side, Lavelle can now mix his undoubted talent for reading the mind of his generation with a healthy dose of corporate clout. Currently in LA recording his own Unkle album, Lavelle looks set to be a key figure on the UK music scene for many years to come.

STEVE WOLFE

The MCA A&R head was originally criticised by some for giving his label's US R&B acts like Jodeci and Mary J Blige the hokey hokey remix treatment. However, no-one at MCA was

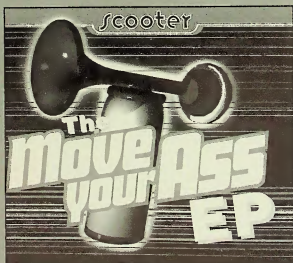


complaining when he commissioned K-Klass to remix Bobby Brown's Two Can Play That Game and gave the label one of the biggest pop dance hits of the year. Reaching number three and selling around 350,000 units, this was then swiftly followed up by Livin' Joy's Dreamer, which reached number one and sold a massive 305,000 units. Both releases were among the Top 10 singles of the second quarter, boosting MCA's market share by 80% over the previous quarter. Wolfe has also started enjoying hits with other acts



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from MCA's US roster. Mary J Blige had her first UK Top 20 hit this year with I'm Going Down, while Jodeci had a number 15 single with Freak You and went straight into the album chart at number four with their latest album The Show, The After Party, The Hotel.

DANNY RAMPLING
Danny Rampling's career has undergone a series of transformations with each mutation propelling one of the most genuinely self-



effacing men in dance to ever greater heights.

Still perhaps best known as one of the pioneers of acid house through his 1988 Shoom club, which he ran with his wife Jenny, Rampling actually began his career working with DJ Nicky Holloway and presenting an independent soul show on the then pirate station Kiss FM.

And it may ultimately be radio that provides Rampling with his greatest success.

In 1990 Rampling's Saturday night show on a legalised Kiss FM introduced him to a whole new audience. Consistently one of Kiss's most popular shows, its success was not lost on Radio One which, towards the end of last year, headhunted Rampling for its new-look Saturday night. Its reward is a show which figures among the station's 10 most popular slots.

PAUL OAKENFOLD

Many would be content to relax if their CV included achievements to match those of Paul Oakenfold - launching Def Jam in the UK, helping pioneer the Balearic/acid



revolution with The Future, producing The Happy Mondays and remixing and touring with U2.

However, over the past year Oakenfold has resisted the temptation of the huge amounts of money he could be earning remixing and producing, choosing instead to plough all his energies into the relaunch of his record label Perfecto.

Its success has become something of a holy grail for Oakenfold. Originally starting life at RCA, in its early days

Perfecto only managed hits with Gary Clall and Carl Cox before being dropped. Relunched last year at East West, Perfecto is now shaping up to be one of the big boys in the dance scene. Off the bat Oakenfold had a hit with a co-production of his own, the Perfecto All Stars Reach Up (Papa's Got A Brand New Pigbag), which he has since followed up with chart hits Grace's Higher & Higher and most recently Mozaic's Sing It (The Hallelujah Song). Expect much more from Oakenfold and Perfecto in the 12 months ahead.

VICKI ASPINALL and DAVE MORGAN, FRESH RECORDS

As the major labels have tightened their grip on the singles chart, it's become increasingly difficult for smaller independent labels to get a look in with their dance tracks.

However, every year produces at least one or two big indie records and the biggest this year has to be Strike's U Sure Make Me Feel, which came out on the small west London indie Fresh Records. The label narrowly missed out on a hit



with Mr Roy's Something 'Bout U, but found success when it decided to re-release Strike's single. It eventually made number three in the charts and sold more than 300,000 copies.

"It's important because it proves that you can still put a good record out and it will go," says Dave Morgan, co-director of the label with Vicki Aspinall.

"I think it's basically perseverance. We've slogged away for three years. >

NUTTIN' BUT STRUTTIN'

► We've really felt that some of the other things we've had should have been hits, but we knew the dam would eventually burst and it did." Subsequently chased for a licensing deal by various majors, Fresh has decided to stay independent, continuing its distribution deal with Jive. It vows to have more hits in the coming year. "We're not one hit wonders," says Morgan.



CREAM

Slugging it out with that perennial superclub The Ministry Of Sound for the title of biggest and best UK club, James Barton and Darren Hughes' legendary Liverpool club, Cream, has had the most successful year of its three-year history. While the jury might still be out on the winner of this north/south title fight, Cream's achievements this year include virtually taking over Ibiza for the summer with a run of 12 sell-out weekends at the island's 4,000 capacity Ku club, while in the UK it undertook two tours, its own Sold Out jaunt and an Essential Selection Tour in association with Radio One.

Meanwhile, on a new frontier the club's Cream Live double compilation LP on Deconstruction has sold 125,000 units, as the club which originally spawned all this activity continues to see more than 3,500 people pass through its doors every weekend. October will see the club celebrate its third birthday with the release of Cream Anthems, a double CD of the club's biggest tracks mixed by David Morales and Paul Elendeadle, and the launch of a monthly night in Scotland.

CHRISTIAN TATTERSFIELD

On the dance side of the music business the name of Ffr/Systematic A&R/marketing man Christian Tattersfield has an almost Gatsby quality attached to it. The reason is quite simple: namely that in one of the most saturated singles markets ever, Tattersfield and A&R man Ben Khan have produced a



string of absolute monster hits. Of the 2m singles sales Systematic has been responsible for this year, there were sales of 1m for Whigfield's Saturday Night, 470,000 for Baby D's Let Me Be Your Fantasy, 390,000 for Alex Party's Don't Give Me Your Life, 290,000 for Baby D's I Need Your Lovin', 245,000 for Whigfield's Another Day and 210,000 for the singer's latest track, Think Of You. Of the 15 records put out by Systematic in the past year, only one has failed to make the Top 40. While Tattersfield is the undisputed king of the dance singles market, on the albums front he has yet to strike it big. Just 60,000 copies of Whigfield's debut LP, Whigfield, have been sold. However, all this might change now as Orbital's latest LP, Times Fly (on Tattersfield's other imprint Internal) has already topped the dance album chart, picking up Prodigy/Leftfield-style sales from the album-friendly alternative dance crowd.

JAMES HORRICKS and THOMAS FOLEY

The TV-advertised dance compilation market may be a heavyweight brawl slugged out between giants like Telstar, PolyGram TV and Virgin, but the star of the independent dance compilation market remains James Horricks and Thomas Foley's React Records. Launched in 1991, React has a back catalogue of about 60



Gabrielle, Gloworm, Delta House Of Funk and Sister Bliss, but I hit paydirt with Portishead.

compilations to its name, selling as many as 90,000 units of a top selling collection like Carl Cox's Fact, while albums like the Reactivite series and the Bleseric compilation Cafe Del Mar Volume 2 hit the 50,000 mark. Virtually every one of the company's releases will make the Top 10, and this year has seen React diversify from house and techno into new fields, including trip hop. "I think what makes us different is that all our compilations are tastefully compiled. We don't just do those 'best of...' type albums. We always try to go with an interesting idea or concept," says React managing director James Horricks. Next year will see the company put out "bigger projects but probably less of them", says Horricks, including the first quadruple CD dance compilation which will feature dance hits mixed by DJs Boy George, Sister Bliss, Al Macoinze and Mark Moore.

FERDY UNGER-HAMILTON

Anyone around the dance industry will be aware of the new manna being chanted by label bosses and dance A&R executives this year. It goes



something like this, "We're not interested in one-off singles, what we really want to do is to build long-term artists that can sell albums and have a bit of longevity."

The subtext to this is that the singles market is now becoming virtually impossible to crack on a consistent level and is not very profitable even if you do — once you've done your deals, mailed out your 1,000 DJ double packs and seen your record leave the chart the week after it's entered that is. However, while most labels have got little further in their album-oriented endeavours than signing an intelligent techno/jungle artist or sending their one-hit-wonder dance groups off into the studios to produce an album, one man has demonstrated the very attractive rewards of developing a dance based album act. Ferdie Unger-Hamilton of Go! Beat already has a reputation for imaginative A&R with a roster that included

Almost out of nowhere the group have gone on to sell more than 300,000 units of their debut LP, Dummy, in the UK, and are up for a Mercury award next month, ensuring even more sales to come. What's more, the album has also taken off in the US, notching up sales of around 400,000. Suffice to say it would take a lot of handbag house hits to match this type of revenue generation. The master's secret? "I don't know really. I know it sounds corny, but I really like songs and just a good tune. I don't really like instrumental music," he says.



JUNIOR HART

With all the hypebole about jungle last year, only one thing was missing: a hit single. After various labels, both major and indie, had tried and failed to introduce the singles-buying public to the jungle sound, it fell to a tiny east London indie, Renk, to achieve this feat, not only once, but twice with the act M Beat.

The label's first success came last autumn when M Beat featuring General Levy's Incredible reached number eight, with M Beat's follow up, Sweet Love, featuring singer Nazellyn, hitting 18 in the Christmas chart. As both tracks had been turned down by majors, Hart was understandably proud of his achievement. "In any situation there have got to be leaders, and we've built ourselves to a certain standard where we lead the market. If it says jungle we want people to think Renk," he says. Subsequently, no one else has been able to match the label's success.

However, the arrival of Goldie's Ffr/jungle album Timeless at number eight in the charts this August, as well as the general clamour over what's become known as "intelligent" jungle, may see the genre's mainstream future lie more in the albums market than the singles chart. Talkin Loud/Mercury, London, Island, and Mr Wax/A&M are just some of the labels who have signed album-oriented jungle artists this year.



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ABLEX'S PIONEERING SPIRIT RETURNS WITH 1995 BUY-OUT

When Ablex's reputation for being at the forefront of manufacturing innovation started to falter, industry high flier John Metcalf hatched a management buy-in buy-out plan to take over the company. Valerie Potter reports

THE past six months have seen the renaissance of one of the oldest and most respected manufacturing companies in the music industry.

Since it was originally founded by the Decca Record Co in 1969 to manufacture audio cassettes, Ablex Audio Video Ltd. has acquired a reputation for a high standard of customer service, and during its 26-year history, has been at the forefront of innovation in its field.

The Telford-based company became the first European duplicator to use the Dolby B noise reduction recording process in 1972, the first UK duplicator to introduce chrome dioxide tape in 1981 and to switch from analogue to digital high speed duplication in 1989. In 1991 it achieved BS7550 Pt. II (ISO 9002) accreditation – a statement of intent to make products of quality – and remains the only British company to do so. It also expanded into floppy disk replication in 1984 and into CD and CD-Rom production in 1993.

On April 4 this year, Ablex was subject to a Management Buy-In and Buy-Out (Bimbo) from Racal Electronics Plc, which had acquired the company via its takeover of Decca in 1980.

The deal was the brainchild of John Metcalf, the former chief executive of the CD-Rom division of Nimbus Music, who realised that Ablex was starting to fall behind its competitors in terms of technological advance. Not only was this restricting its output, but it was not taking advantages of opportunities like, for example, allowing other manufacturers to use its DLB 3000 Digital Loopbin technology. This machine, which can replace up to three conventional loop bins and offers a high standard of clarity in replication, was developed and constructed by Ablex, but the company had insufficient resources to promote it. However, on the plus side, Metcalf appreciated the value of Ablex's strong market penetration and impressive reputation for customer service.

After the buy-out, Metcalf's former Nimbus colleague Stephen Connolly, immediately joined Ablex as its general manager for business development, while Stephen McEwen became the company's chief executive, taking over from Peter Barks, who voluntarily moved to customer service and who, along with Ron Pitt (finance) and Howard Shakespeare (production), is part of the trio of existing Ablex directors who joined the new management team and completed the Bimbo equation.

The deal to buy the company cost £2m, but further funding of £5m was required so that a significant expansion programme could be started immediately. Lloyd's Development Capital put up the bulk of the money, but 31 has also recently invested £1m in Ablex, while Racal still retains a £500,000 investment, which is a mark of its continuing confidence in the company.

The new management team realised that, on gaining control of the company, they had to act quickly to stop



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it from slipping further behind its competitors. One of the first things they did was to install five additional lines for CD production. With their state-of-the-art Leybold duoline machine, they can now turn out discs in two seconds, as opposed to the average 4.6 to 12 seconds of rival companies.

Metcalf outlines the aims of the buy-out: "The main thing was to take Ablex from £7m to £20m turnover immediately, which obviously affects the breakeven analysis and performance. The next step was to increase by 50% the sales of cassettes, which we've done, and we shall double that. We also have to improve the technology inside Ablex, improving techniques on floppy, cassette and CD, and then take the volume sales up on CD. Everybody that buys from us can buy their product cheaper elsewhere; they're not buying from us on price, they're buying on speed of delivery and quality.

"We have an unlimited supply of money available for future investment, but we have to show that we

need it. The thing that we've got to do is to perform profitably and investors have to be confident that we've got the order books. Ablex has got plenty of good customers who have waited patiently for it to have CD capacity. They wouldn't trust it with one machine, but now, having five lines, it's more trustworthy.

"Another good thing is that in 1990, it cost £20m to set up a 20m disc capacity plant. Now, it costs £3.8m, so there are a lot of companies still working out of a £20m investment."

In buying into the company, its directors also set up future investment routes of between three and seven years, when it may be either acquired or floated. By that time, Metcalf, McEwen and their team plan to have made Ablex one of the leading replicators of CDs, CD Roms and audio cassettes in Europe. So while Ablex has already enjoyed an illustrious past, under its new management guidance and investment programme, the future is looking even brighter.

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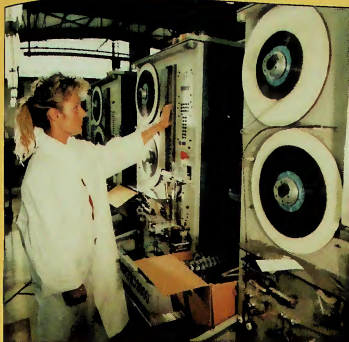
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Ablex facilities: putting tape inside the cassettes from a master roll (left) and an engineer performing a mask change operation

TAPPING INTO THE GROWTH MARKETS OF THE FUTURE

Keeping the customer happy while increasing turnover and investigating new markets are priorities for Ablex

ONE of the primary aims when the new management team took over Ablex Audio Video was to generate a threefold increase in turnover.

The company regularly replicates on average 20 audio cassette singles from each week's Top 40, and this is the kind of volume it is now trying to achieve with CD singles as well. By installing high tonnage presses, Ablex is now also prepared for video CD production and throughout all its activities, the company is committed to maintaining its prestigious ISO 9002 standard.

But despite the investment in technology, the company's directors are also very aware of the value of human resources. Within their operation, they aim to promote teamwork and a helpful and co-operative attitude in their staff. As far as they are concerned, their future success is based on maintaining a high degree of customer service and that means talking to the client and tailoring the company's activities to suit individual requirements.

"Different customers have got different needs," observes John Metcalf. "Somebody who's in the singles marketplace has got a different need to somebody in talking books, whose need will not be so speedy. Some companies we deal with want to get into interactive and because we're a centre of technical excellence and we know our industry, we listen carefully to what the customer's saying to us."

Certainly, few companies are as well placed to advise on multimedia as Ablex. In an earlier consultancy for Disctronics, Metcalf was the first person to release video CDs in the UK, while general manager of business development Stephen Connolly has a huge database of contacts within the industry.

"Money seems to be coming into the music trade from back catalogue at the moment, but you can only churn Fifties, Sixties and Seventies stuff so many times," says Connolly. "What we haven't tapped into is the associated media that goes along with that material. Some of the music companies are having a go already, but it's not easy to make video CDs; you've got to know the people and understand what interactivity is all about. We can bring that aspect of development to the table.

"A music company could come to us and say, 'Look, we've got all this music, this huge pile of images, all these video tapes - what the hell can we do with it?', and we can say, 'Right, you do this, this and this, and here's your new product.' That new product may not sell very many this year, but next year, it could be selling 10,000."

Further multimedia growth areas that Metcalf has identified include the increasingly popular cover mounts for magazines, "try me and buy me" trial software and mail order catalogues. And he is adamant that once Ablex becomes committed to a customer for cover mounts or CD-Rom, it will remain so, even when capacity is in high demand for the production of music CDs in the autumn.

"If someone has booked allocation, we won't turn around in October or November and say, 'Go away!'" around in October or November and say, "Go away!"

"If customers are faithful to us, we'll be faithful to them and we won't walk away."

One example of the way in which Ablex ensures that it can meet its customers' future needs is the fact that before the company was taken over, the management team made an agreement with their plastic supplier that, despite the world shortage of polycarbonate, they would always have sufficient

stocks, not matter how much Ablex expanded, enabling them to guarantee the supply of raw materials.

And in another move calculated to make life easier for its clients, Ablex now has its own site on the Internet, where enquiries, orders and requests for sales brochures and technical specifications can be lodged, and it is believed to be the first in its field to offer this kind of service.

As Connolly explains, customer service is a constantly evolving area for Ablex, and he plans to develop the industry's smoothest running one-stop service, whether for music, CD data or floppy disk. This includes getting product into the relevant distribution channels and offering facilities such as holding stocks of product and/or selling it by mail order, if that is what the customer wants.

"We don't take it for granted that a client is going to stay with us, just because they have in the past," he says. "You have to go on reviewing the situation as regards your own service and that changes as the client's needs change, whether it's because of personalities within the organisation or the demands of the market. Really, the skill that we're trying to bring to this business is the foresight to predict the way it's going and to draw on the knowledge of our friends in the network to confirm what our feelings are."

Ablex Audio Video's directors will unveil their plans for the future at a launch party in London on September 13, until which time they are being carefully kept under wraps, but one thing is for certain: no matter how much the company continues to expand in the future, keeping the customer satisfied will always be its main priority.

Ablex

WHO'S WHO AT ABLEX AUDIO...

JOHN METCALF, marketing director

A member of the Magic Circle, John Metcalf is used to achieving magical results with the projects he's been involved with. Having already retired twice from successful concerns that he set up, he was formerly the chief executive of the CD-Rom division of Nimbus Music before he put together the Bimbo deal to acquire Ablex. Looking forward to the future, Metcalf says, "Now that investment has enabled Ablex to catch up in the marketplace, we have to keep up as the industry grows."

STEPHEN CONNOLLY, general manager of business developments

Stephen Connolly worked with John Metcalf at Nimbus and has extensive experience in the marketing and sales of CD and multimedia. In 1993, he was invited to sit on the Advisory Committee of the EEC Project Jukebox "as a leading authority on CD-Rom".

MARTINE TAPMAN, sales manager

Martine Tapman has been with Ablex for 11 years and is responsible for sales of all formats: floppy, audio and CD-Rom and cassette. "We're pleased that the investment is now in place so we can progress with CD, which is obviously the format of the future," she comments.

PETER BANKS, customer service director

Peter Banks first joined Ablex as a project engineer when it formed in 1969. Formerly the company's



Architects of the Bimbo deal: McEwen (l) and Metcalf

managing director, he voluntarily moved to customer service after the buy-out, prior to partial retirement. He primarily liaises with existing customers as the main company contact and processes their orders.

RON PITT, financial director

A qualified accountant of 20 years' standing, Ron Pitt has worked with Ablex for seven years. As financial director, he is responsible for the accountancy reporting system to directors, outside investors and banks.

ELAINE MONTFORD, production manager

Without Elaine Montford, everything at Ablex would grind to a halt, because she is the person who is in charge of making sure that everything runs smoothly on the factory floor. Another long-serving member of staff, she has worked for Ablex for 26 years. "Even if people leave, they generally come back," she notes.

HOWARD SHAKESPEARE, production director

Howard is another person to have worked for the company for 26 years, although he still prefers to keep a low profile. He is responsible for production and personnel at Ablex.

ROD TOMPSETT, non-executive chairman

Rod Tompsett became Ablex's non-executive chairman at the beginning of June. As managing director of Vendure Services, he spearheaded that company's expansion from a loss-making subsidiary of GKN to a profit-making market leader and led its subsequent management buy-out. He has now brought his talent for profitable growth and innovative thinking to Ablex.

STEPHEN McEWEN, chief executive

Stephen McEwen was a fellow architect of the Bimbo deal with John Metcalf. With a thorough knowledge of the City, McEwen is determined to establish Ablex as a leading one-stop fulfilment house, with the capacity to meet the diverse needs of the multimedia duplication industry.

SKM

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BEHIND THE COUNTER

DAVE WILLIAMS, Tudor Tunes, Lichfield

"Although it was pretty quiet on the Bank Holiday Monday, it was definitely worthwhile opening. It was great that for the first time we could give our Saturday customers a guarantee that we would have all the big albums ready to go on the Monday and, as expected, Morrissey, The Charlatans, The Levellers and The Connells were our strongest sellers. While the smooth running of early deliveries is helping us to combat the competition from our neighbouring Woolworths, the store's sustained low pricing is squeezing our margins. With Woolies currently offering new release albums at £9.99, we've had to bite the bullet and match them on price. But it's good to see that indie stores are increasingly benefiting from the promotional activities of The Network and Chain With No Name. Their commitment to advertising means that a store like ours really can benefit from exclusives and limited editions, and build up a loyal fan-base of collectors. We also welcome the fact that Vital Distribution is about to launch a similar initiative and intend to support it with the new acts it will be trying to break."

ON THE ROAD
DAVE GIBBS, Impulse rep for Yorks/ East Midlands

"A very busy week this week. I've been covering for PolyGram as they're at conference. Donna Summer, Whigfield and Goldie all seem to be flying out. Dealers at the moment are very happy with trade and optimistic, especially with students coming back. Got some big albums this week: The Charlatans which is doing very well, also Julian Cope. We've got the Aaliyah single on this week so that should go even better next week. We're getting asked quite a lot for the new Erasure single and also we've got a Signs Of Life single.

That's a jungle record that's coming out on Almo Records. Also, we've got some Sony conference work in a couple of weeks' time. I think the cooler weather's helping the dealers along this week. It's been so hot and trade has been really badly affected. It could give a mention to Scunthorpe United. They've had their normal formidable start of four points out of four games so they're about fifth from the bottom. A couple of weeks ago we would have had a number one single with The Original if it wasn't for Chas'n'Dave and Status Quo."

IN THE SHOPS THIS WEEK

NEW RELEASES

The Charlatans, Morrissey, Julian Cope and The Levellers were the frontrunners in what was a very healthy week for album releases. Star singles performers were Lenny Kravitz, the Chemical Brothers, Electrafunk, Donna Summer, the Nightcrawlers and Goldie

PRE-RELEASE ENQUIRIES

Singles - Intastella, Eurasie;
Albums - Goldie (reissue), Blur, Oasis

ADDITIONAL FORMATS

Lenny Kravitz limited edition 10-inch single in box; limited edition Blur CD single

IN-STORE

Windows - Diana Ross, Mercury Music Prize, Help, Dope On Plastic 2, Julian Cope;
In-store - Shara Nelson, Mary Black, Jose Carreras, Music On A Summer Evening, Warming Dance Boom 2, Classic Ads 2, Jethro Tull

MULTIPLE CAMPAIGNS



Windows - Hit Blitz, The American Diner, buy two CDs get one free across selected range; In-store - Alison Krauss, Frank Zappa, Music On A Summer Evening; Press ads - Cult Fiction, James MacMillan



In-store - three-for-two mid-price compilations across selected range, Best Of British Animation video promotion, Family Favourites video promotion, Best Dance Of The Year, Classics On A Summer's Day, Music On A Summer Evening, Mercury Music Prize.



Single - Shara Nelson; Album - The Best...Album In The World...Ever, Essential selection - N-Trance, BT, Salad, Nush, Diana Ross, Morton Harket, Jethro Tull; Windows - Diana Ross, Mercury Music Prize, Help, Pulp Fiction; In-store - Mary Black, Shara Nelson; Press ads - Shara Nelson, Inspiral Carpets, Clock, Janet Jackson



Windows - Star Buys with CD and cassette reductions; In-store - The Levellers, Mercury Music Prize, The Charlatans, Gary Clark



In-store - Cherry Bomb, Morning Glories, Elvis Costello, Top Gear Comedy, Press ads - Peter Bruntell, Louchie Lou, The Rake's Progress, Loop Guru, Flat Of Fun, Combie Lou & Michie One, Rancid, Stanford Prison Experiment, A Is For Apple, Untone Hi-Fi



Album - Diana Ross: Single - Rembrandts; In-store - Best Indie Album In The World, Shine Top, Top 30 cassette singles at £1.99, Disky promotion with CDs at £5.99 each or four for £20, selected videos at £4.99 each or five for £19.99, selected cassettes at £1.99 each or six for £9.99, Pulp Fiction, Speed, Voyager



Singles - Lisa Loeb, Salad, Mike Scott, Vanessa Williams; Albums - Mary Black, Fish, Goldie, Morton Harket, King E, Windows - Pulp Fiction, Blur (pre-release), Nescafe promotion, Lenny Kravitz, Morrissey, Boyzone, Mercury Music Prize, Pet Shop Boys, The Charlatans; In-store - Our Price sale, EMI mid-price promotion with three CDs for the price of two across a selected range, Morrissey, The Levellers, The Charlatans, Speed, Pulp Fiction; TV ads - Diana Ross (LWT, Granada, Central, Border, North, Meridian)



Single - Silverchair; Windows - Dope On Plastic 2, Mercury Music Prize, Diana Ross, Fame, Julian Cope, 500 Great Titles sale, Hot Mikado soundtrack, TDK promotion, The Charlatans, Julia Iglesias, Pulp Fiction; In-store - mid-price sale, 500 Great Titles sale, singles sale; Press ads - Diana Ross, Westminster Abbey, Millennium Music



Single - Nush; Album - Mary Black; Windows - PolyGram promotion, Blur, Mercury Music Prize, The Lion King; In-store - Erasure, EMI mid-price promotion, PolyGram promotion; Playlist; Press ads - Mary Black, Bobby McFerrin, Salad,



Album - Diana Ross; Windows - Best Rock Album In The World...Ever, Mercury Music Prize, The Levellers; In-store - Diana Ross, Classic Ads 2, Jethro Tull



Album - Mercury Music Prize Sampler; In-store - The Ultimate Collection, children's spoken word exclusive range promotion, three CDs for £10, three cassettes for £5

The above information compiled by Music Week on Thursday, is based on contributions from FOP (Pictured), HMV (Bath), Our Price (Poole), Piccadilly Records (Manchester), Richard's (Canterbury), Tone (Colchester), Tower (Piccadilly), Tudor Tunes (Lichfield), Virgin (Chester). If you would like to contribute, call Karen Faux on 0181 543 4830.

EXPOSURE

TELEVISION

9.9.95
Fully Booked featuring EYC and Cappella, BBC 1: 8.30 - 10.17am
Stretchy & Co with D. Beam and The Rembrandts, ITV: 9.25 - 11.30am
BPM with presenter Mary Kiani at Glasgow club Love Boutique, ITV: 3.10 - 4.05am
10.9.95
Ten Of The Best: Big Country pick videos by Kate Bush, Duran Duran and Robert Palmer, VH-1: noon - 1pm
11.9.95
Omnibus: Proms Centenary, BBC 1: 10.40 - 11.30pm

12.9.95
VH-1 2-3: The Beautiful South, VH-1: 6 - 15pm
Sound Stories: The Beat Band, on the road with their brand of yzeco, BBC 2: 7.30 - 8pm
12.9.95
The Album Show features Diana Ross, ITV: 2 - 2.55pm
12.9.95
The Beat with The Foo Fighters, ITV: 2.05 - 3am
13.9.95
Ten Of The Best: Chaka Khan, with Carleen Anderson, Seal, Joni Mitchell and Soul II Soul, VH-1: 2 - 3pm

9.9.95
Johnnie Walker with the Longgigs and Calinda Pink in session, plus The Shamen in concert, Radio One: 2 - 5pm
John Peel featuring Sabras Of Paradise and Geobert Patrol, Radio One: 5 - 7pm
10.9.95
The Week Of An Eye: The Last Days Of Jimi Hendrix, focusing on his last European tour, Radio One: 7 - 8pm
Simple Minds Live In Glasgow, Radio One: 8 - 10pm
Andy Kershaw features South African group The Soul Brothers, Radio One: 10 - midnight

11.9.95
Evening Session with Supergrass and Audiofile in the studio, Radio One: 7 - 9pm
12.9.95
The Mercury Music Prize Award Party, live from the Savoy Hotel, Radio One: 10 - midnight
13.9.95
Mark Radcliffe Show with Julian Cope behind the mic, Radio One: 10 - midnight
15.9.95
The Essential Selection with Pete Tong playing the week's best dance cuts, Radio One: 7 - 10pm

RADIO

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
MARY BLACK Circus	Grapevine	September 4	TV	Press ads will run in the <i>Irish Post</i> , <i>Irish World</i> and <i>The Guardian</i> . There will be nationwide posters, a mail-out to fans and in-store displays.
BLUR The Great Escape	Parlophone/Food	September 11	TV, Radio, Press, Posters	Extensive retail activity and press ads in the music and national press will run from release. There will also be a poster campaign with HMV. There will be advertising in Q as part of HMV's 'Q Selection'.
DAG Ripheous	Columbia	September 4	TV	
ALBERT COLLINS AND THE ICEBREAKERS Live 52/53	Virgin	September 11	TV	Ads will run in <i>Mojó</i> , <i>Guitar</i> , <i>Top</i> , <i>Guitarist</i> and <i>Blues & Soul</i> . The release is a Tower No Risk Disk and will be promoted in-store by Sam Goody's.
ECONOLINE CRUSH Affliction	EMI	September 4	TV	With the band touring in the UK, EMI plans to promote this release with ads in the specialist music press.
GANG OF FOUR Shrinkwrapped	Whn! Recordings	September 11	TV, Radio, Press, Posters	The album will be advertised in <i>Q</i> , <i>Mojó</i> , <i>Vox</i> , <i>The Guardian</i> and <i>NME</i> with Virgin. A national Rock Box poster campaign is also planned.
PETER GREEN'S FLEETWOOD MAC Live At The BBC	Essential	September 11	TV, Radio, Press, Posters	TV ads will run on MTV and VH1 with radio ads on JFM. There will be national press ads, a Rock Box poster campaign and in-store displays with Manzanita.
FAITH HILL It Matters To Me	WEA	September 11	TV	There will be specialist music press advertising to support this release.
LENNY KRAVITZ Circus	Virgin	September 11	TV, Radio, Press, Posters	There will be window and in-store displays with Tower and HMV. National press ads and posters will run from release.
MUTTON BIRDS Nature	Virgin	September 4	TV, Radio, Press, Posters	Ads will run in the music press, <i>TNT</i> , <i>New Zealand News</i> , <i>TOP</i> , <i>Time Out</i> and <i>Q</i> with HMV. There will be a sampler mail-out and in-store displays.
VINCE NEIL Carved in Stone	WEA	September 11	TV	Advertising will run in the specialist music press.
PAN PIPE DREAMS Pan Pipe Dreams	Pure Music	September 11	TV, Radio, Press, Posters	A regional ITV and national Channel Four ad campaign will be backed by radio ads on Classic FM and Melody.
RAINBOW Stranger In Us All	RCA	September 11	TV, Radio, Press, Posters	The album will be advertised in <i>Q</i> , <i>Mojó</i> , <i>Vox</i> , <i>The Guardian</i> and <i>NME</i> and there will be posters available for in-store use.
RED HOT CHILI PEPPERS One Hot Minute	WEA	September 11	TV, Radio, Press, Posters	Press ads will run in <i>Q</i> , <i>Time Out</i> , <i>Load</i> , <i>Sky</i> , <i>NME</i> , <i>Raw</i> and <i>Kerrang!</i> There will be in-store displays with multiples and independents.
JOSHUA REDMAN Spirit of The Moment	WEA	September 11	TV, Radio, Press, Posters	Advertising will run in the specialist press including <i>Wire</i> .
DIANA ROSS Take Me Higher	EMI	September 4	TV, Radio, Press, Posters	This release will be promoted in-store by all multiples and most independents. There will be TV and poster ads nationwide.
SILVERCHAIR Frogstump	Columbia	September 11	TV, Radio, Press, Posters	HMV is supporting this release with a chart discount ad in <i>Kerrang!</i> Other press ads will run in <i>Raw</i> , <i>Metal Hammer</i> and <i>NME</i> (with Virgin).
SPONGE Rotting Pinata	Columbia	September 11	TV, Radio, Press, Posters	The release will be advertised in the rock press and there will also be rock club promotion.
TLC CrazySexyCool	Arista	out now	TV, Radio, Press, Posters	The album is being re-promoted with ads on the Box, BSKyB, Capital FM and Atlantic. There will be press ads and in-store displays.
VARIOUS Acoustic Rock	PolyGram TV	September 11	TV, Radio, Press, Posters	National TV ads and regional ITV ads will promote this release.
VARIOUS The Best Album In The World... Ever	Virgin	September 4	TV, Radio, Press, Posters	There will also be satellite TV ads and radio ads on Virgin 1215.
VARIOUS 100% Carnival	Telstar	out now	TV, Radio, Press, Posters	National Channel Four and late-night ITV ads will back this release.
VARIOUS 1995 Mercury Music Prize Ten Albums Of The Year	MMP	out now	TV, Radio, Press, Posters	There will also be extensive press and radio advertising.
VARIOUS The No. 1 70's Rock Album	PolyGram TV	out now	TV, Radio, Press, Posters	The compilation will be promoted with a nationwide TV campaign on Channel Four and in selected ITV regions and backed by radio ads.
VARIOUS One Hell Of A Rock Album	Vision	September 4	TV, Radio, Press, Posters	National press ads and extensive in-store and window displays will promote this release and all 10 albums nominated.
VARIOUS Pure Swing Vol 3	Dino	out now	TV, Radio, Press, Posters	National TV ads on Channel Four and BSKyB will be backed by regional ITV ads. There will also be ads on Virgin and Capital and in the press.
VARIOUS Reggae Hits Vol. 18	Jetstar	out now	TV, Radio, Press, Posters	A £150,000 national TV campaign will run on ITV, Channel Four and BSKyB, backed by radio and press ads and in-store displays.
VARIOUS Shine II	PolyGram TV	out now	TV, Radio, Press, Posters	The third volume in this series will be regionally advertised on ITV and Channel Four and promoted in the press.
VARIOUS This Is Cult Fiction	Virgin	out now	TV, Radio, Press, Posters	TV ads will run on Channel Four, Carlton and cable stations. There will be extensive radio advertising and nationwide posters.
VARIOUS Warning Dance Boon Volume 2	Telstar	out now	TV, Radio, Press, Posters	The release will be nationally TV advertised and promoted on Virgin 1215 and in the press.
Compiled by Sue Sillico: 0181-787 2255			TV, Radio, Press, Posters	This compilation of classic film and TV soundtracks will be advertised in cinemas and on Channel Four. There will be press ads and Tube posters. A four-week campaign including regional ITV and national Channel Four ads will back this release.

CAMPAIGNS OF THE WEEK

ARTIST



BLUR – THE GREAT ESCAPE
Record label: Parlophone/Food
Media agencies: CIA and TMD Carat
Media executives: Gareth Jones and Gareth Curme
Senior product manager: Terry Felgate
Creative concept: Chris Thompson at Stylo Rouge
 Parlophone/Food's marketing campaign for Blur's latest album, *The Great Escape* which is due out on Monday, will run in stages until next March and will include TV ads in the run-up to Christmas. Initially the campaign will be press and retail-led with in-store and window displays with multiples and independents. There will be ads in the music press and *The Guardian* and posters with HMV. With Blur touring the week of release and special events planned, including a BBC Radio live broadcast from a secret venue, the album is guaranteed plenty of press and radio interest.

ACOUSTIC ROCK

Record label: PolyGram TV
Media agency: The Media Business
Media executive: Tina Digby
Head of marketing: Karen Meekings
Creative concept: Karen Meekings
 In a bid to find a previously unexploited gap in the compilation market, PolyGram TV is releasing an album of contemporary rock tracks with an acoustic feel aimed at 25-40 year olds. Out next Monday, the album includes tracks by Sheryl Crow, World Party, Crash Test Dummies on Channel Four and regionally on ITV in a campaign which will eventually roll out to all areas. Satellite advertising will appear on BSKyB and UK Gold and radio ads will run on Virgin 1215. There will be press advertising in music titles and all multiples are pledging their support with in-store displays.

COMPILATION



20 of the best acoustic rock tracks ever

SINGLES

MENSWEAR: *Stardust* (Laurel LAUCODE). Possibly the most commercial offering yet from the hottie, but with hotly touted menswear, albeit sporting a more early Seventies glam influence than *Saved by the Bell*. Still, the promise is apparently being fulfilled.

LODS OF BROOKLYN: *Saturday Night Fever* (Atlantic Recordings 742121807). Not exactly a cover of the Bee Gees' great, although there is the odd sample, this is reworked House Of Pain style, and could be a surprise charter.

ANNIE LENNOX: *Waiting in Vain* (RCA 742131672). This interpretation of Marley's classic will probably turn regular fans appreciative, but the general public will lap it up.

CAST: *Alright* (Polydor 5798272). John Fave's Liverpoolian foursome mix influences from The Who, Beatles and rockers. Stones riffs on what is an even more immediate contender than their 20 debut *Five Time*.

THE CARIBBEANS: *Sick & Tired* (Polydor 8573742). A resuscitation of the candy pop offering from the Swedish St Etienne, which could improve on its previous, lowly Top 75 placing with a little radio play.

THE VERVE: *History* (Hut HUTC059). One of the standout tracks from The Verve's impressive A Northern Soul album, and sadly a reflection of their recent split, this draws sweeping strings into a heart-breaking ballad.

DAVE CLARKE: *Red 3* (Deconstruction 742130698). There's a real buzz around this track which mixes minimalist techno with synth-house. It's the third in the trilogy from one of the UK's techno lords.

RUFFY HYPERSONIC: *Parkway PARK093*. The debut from West London's all female Fluffy sounds like a New York rocking version of Elastic, with sharply delineated vocals, pumping punk riffs and lippy cool. Ones to watch.

CARL LUMLEY: *Round And Around* (J&M 715454/21711). Originally a Top 10 hit for John Graham a decade ago, this 17-year-old R&B vocalist follows her debut *Sacrifice* with a soulful number that could make it if radio is willing.

BU FIFER: *Magic* (Reed REACT4). The familiar feel to this energetic techno/BPM release could see it achieve mainstream success, with the heavy female vocal that's in favour.

WILD COLOUR: *Dreams* (Perfecto SAM1625). This old Fused-Use tune, given the treatment by Okamoto and Osborne, sounds like a chart as well as club hit.

CARTER USM: *Born On The 5th Of November* (Chrysalis CDUSM13). Heralding their forthcoming greatest hits set, this



THE VERVE: STANDOUT TRACK

average track is unlikely to win any new converts at this stage in the game.

LA BOUCHE: *Fallen In Love* (Arista 7421305292). Pop dance ballad from the self-styled Eurogroovers, whose hooky continental hit is also making its mark on the US club chart.

GEMINI: *Even Though You Broke My Heart* (EMI CDEM191). A saugary sweet mix which should establish the fresh-faced twins as startlets in the boppo firmament.

10TH PLANET: *Strings Of Life* (Network) (NWKCD8). One of the superior dance anthems of the late Eighties remixed in fine style by Ashley Beedle, with some storming breaks and pounding techno beats.

SINGLARS: *Casanova* (Dome) (CO COME 103). The light feathery swing/pop ditty which first charted in 1993 is back complete with a distinctive Jackson 5 slant. Could sink its way into the Top 40.

SKRIBED: *Day In Day Out* (Telstar SKRCD1). Energetic soulful pop with a Wham-like vibe from the East London-based trio. A confident first step on the teen band conveyor belt, aided by some sensational dance mixes.

GARBAGE: *Only Happy When It Rains* (Dischordant D1189). A grinding, catchy third single, with Shirley Manson's vocals veering between fuzzy darkness and crystal brilliance.

DELIVERANCE: *Time Of Your Life* (Capasitic CDX0618). An up and coming biggie in the clubs already, this up-tempo cross to a wider audience, including a sudden switch to bouncy Euro-pop.

SIMPLY RED: *Fairground* (East West EW010CD1). No wonder radio has leapt on this, a charmingly-delivered song which couples instant commerciality in the tune stacks with a hip tribal backing. Headed straight for the summit.

MIKE SCOTT: *Bring 'Em All In* (Chrysalis CHR101). Not blues, not rock, not folk, but an agreeable acoustic mix of all three from the former Waterboys frontman. Occasionally beautiful.

MICHAEL BUCKE: *Top Greatest Hits 1985-1995* (Columbia 48102). A decade of hits alongside five new songs should give this platinum-selling artist and housewives' choice yet another big sell.

MIKE PARADINAS: *Planet* (FLATCO 20). Mike Paradinas, surely the most prolific man in techno right now — and that's saying something — produces an album which is, at turns, both inaccessible and compelling.

BILLIE RAY MARTIN: *Deadline For My Memories* (Magne/East West 083012182). The voice is smooth, the production slick and the demographic almost perfect — Annie Lennox meets Archa Franklin in Nineties clubland.

NIGHTCRAWLERS: *Let's Push It* (Final Vinyl/Anima CD742109702). John Reid and his pals push their distinctive sound to the limits on this collection which includes their hits with remixes by MK and Tin Tin The Out.

TRUCE NASH: *But The Truce* (Big Life BLRCDP2). After the recent charting single *The Finest* comes the debut album from this sassy London trio. Production from Don E and Na Colors man Lawrence Johnson polishes tracks ranging from swing bump'n grind to gospel influenced harmonies.



SKREAM: ENERGETIC, SOULFUL POP

ALBUMS

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TARNATION: *Genre Creators* (H&M CD 5010). Beautiful, shimmering country ballads from San Francisco's four-piece who bring to mind the Cowboy Junkies, Manic McKeen and true, hardcore C&W.

A cult record in the making. **TRANSPARENT COMMUNICATIONS:** *Prez-A-Beebe* (3rd Stone ST0N9150). Get in the bath, turn out the lights and open your mind to some spiritual musical entertainment with this debut from Anthony Tombling Jr.

D-REAM: *World* (Magne/East West 0830117862). D-REAM's brand of stadium dance attempts to slug it out with the pop heavyweights.

VARIOUS: *Jazz In The House Vol 2* (Slip 'N' Slide Slip'N'CD). Slip 'N' Slide's eclectic mix of the less mainstream side of dance music makes this post-club collection a vibrant affair.

RUFERT PARKER: *Electric Harp - Original Works* (Makley Street Productions via Grapevine MSPCD0504). A more contemporary sound than you might expect from the Savh Electric Harp, and the 11 compositions featured here have a calming effect not unlike that purveyed by the Penguin Cafe Orchestra.

A ONE: *Free Association* (IndeCina ZENO40CD). This mix of free association jazz and funky vibes show Duncan Miller in good form on his debut album.

STONE AGE: *Stone Age* (Columbia 47724). Enigma on a Celtic hit, with strong hints of Jean Michel Jarre. There's a lot of it about.

METRO BUELL: *Metromania* (Metro Bue CD724834348). Not Waits fans buy it, but this album of ballads penned by the gravel-voiced one may find favour thanks to the sheer brilliance of the song, sung with style by the Canadian vocalist.

PAV TRAVERS: *Halfway To Somewhere* (Proton PRG 70842). In which retro guitar hero Travers follows up his successful first album for the Dutch rock label with hard-edged but melodic tracks in metal, ZZ Top boogie and stadium-ready electric blues. Worth a punt.

LOOP GURU: *Amrita* (North South Guru 200CD). Unsurpassed at blending contemporary traces with Eastern influences, Loop Guru should find boosted sales after impressive live sets at festivals.

VARIOUS: *Heigh Ho!* (Mozart (Delos DE1386). A refreshingly delightful look at contemporary traces with Eastern influences. Loop Guru should find boosted sales after impressive live sets at festivals.

ECHOBELLY: *On (Faive CD6)*. With a stronger pop spring in their step and fertile melodies cascading from their guitars, Echobelly have made a better second album than anyone might have expected. A candidate for Britpop album of the year.

ALBUM OF THE WEEK
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This week's reviewers: Michael Arnold, Martin Aston, Peter Brown, Sarah Davis, Steve Downton, Catherine Eden, Ruth Getz, Paul Gorman, Duncan Holland, Ian Nicolson, Saba Saliman, Martin Talbot and Sefina Webb

ALAN JONES TALKING MUSIC

The voice of The Chimes, **Pauline Henry** took a rock direction with her first solo album, and her powerhouse vocals made for an effective version of the Bad Company hit *Feel Like Making Love*. The first single from her second solo album is *Sugar Free*, a remake of the old Mtume hit with the percussive framework and bass sound from another Mtume record, the better-known *Judy Fruit*. A classy return which should see Henry back in the chart. **MOON** *Revisited* is the title of a new Magna Carta/Roadrunner label tribute to Pink Floyd's *Dark Side Of The Moon*, wherein different acts tackle each of the nine cuts on this classic album. They have bafflingly chosen to recreate the original as nearly as possible, so Floyd fans will be

disappointed to find no attempt to revamp the originals. **Julianne Taylor's** *Like A Rolling Stone* is a refreshing take on one of Bob Dylan's best known songs. A fairly intense piece is rendered cool, laidback and extremely tuneful. It serves as a nice companion piece to **Alison Krauss's** update of the Foundations' *Baby Now That I've Found You*, and suggests a promising new talent. **PM Dawn's** *Downtown Venus*, the first single from their upcoming album *Jesus Wept*, is a wistful, piano-based piece with an old-fashioned Soul II Soul shuffle beat. Delicate vocals from Prince Be and nice counter-harmonies lend an exquisite sheen to the *I Wanna Be Into You* mix, while the original is much more percussive. Though never as

haunting as his classic *Dreamweaver*, **Gary**

Wright's *Seventies hit My Love Is Alive* has been restructured for the Nineties by **Maria Christensen**, whose pumping garage version, featuring some gospel-flavoured chanting, makes for a powerful club cut, with both regular and trancey mixes. Expect to find it in a chart near you soon. After their tender version of *Love You (For Sentimental Reasons)*, which set a couple of notches short of the chart, **Five Star** continue their comeback with *I Give You* Give, a sparkling house workout, where their superior vocal style and a fine melody combine to great effect. There may yet be a way back for them.



Table with columns: ARTIST, ALBUM, LABEL, CAT No, DISTRIBUTOR, CATEGORY. Includes artists like Various Artists, Van Halen, and Van Morrison.

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SINGLES RELEASES FOR 11 SEP-17 SEP 1995: 130 NEW YEAR TO DATE: 4,031

Table with columns: ARTIST, TRACKS, LABEL, CAT No, DISTRIBUTOR, CATEGORY. Includes artists like Various Artists, Van Halen, and Van Morrison.

Table with columns: ARTIST, TRACKS, LABEL, CAT No, DISTRIBUTOR, CATEGORY. Includes artists like Various Artists, Van Halen, and Van Morrison.

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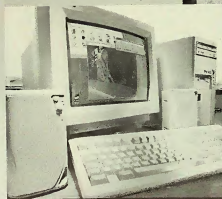
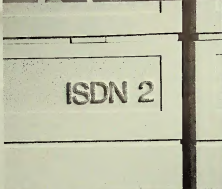
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Fantazia - Made In Heaven	FANTA 005 LLP	FANTA 5 LP
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Fantazia Made In Heaven	FANTA 005 MC	FANTA 5 MC
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Fantazia DJ Vol 1 Carl Cox	FANTA 007 CD	FANTA 7 CD
Fantazia DJ Vol 1 Carl Cox	FANTA 007 MC	FANTA 7 MC
Fantazia - Fourth Dimension	FANTA 008 LP	FANTA 8 LP
Fantazia - Fourth Dimension	FANTA 008 CD	FANTA 8 CD
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