

music week

For Everyone in the Business of Music

23 JULY 1994 £2.95

Bootleggers feel the heat

Anti-piracy campaigners are launching a get-tough policy on CD bootleggers after a huge raid on traders in Birmingham last Saturday.

Local police, trading standards officers and BPI Anti-Piracy Unit staff seized more than 17,000 bootleg CDs valued at £250,000 in a swoop on a record fair at the city's NEC.

The massive haul has prompted a BPI crackdown on the bootleg business, which has traditionally taken second place to action against pirate versions of studio recordings.

APU chief Tim Dabin, who led the operation, fears the trade in illicit Italian and German live imports is reaching an all-time high. "I would have thought we'd find 10,000 to 12,000

CDs at the NEC, but the fact that it was 17,000 was quite a surprise," he says. He estimates the illegal trade is worth more than £10m a year.

In the light of the raid, Dabin says he is being forced to take tougher action against the bootleggers. Many of the traders - who had stock worth up to £50,000 - obstructed the operation and threatened APU volunteers. The pirates' delaying tactics turned the raid into a seven-hour marathon.

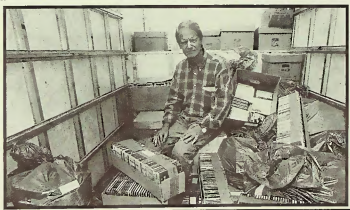
In the future, the APU will seek prison sentences for bootleg traders, says Dabin. "We have tried to be fair, by using civil rather than criminal law. I didn't want the industry to be seen as wielding a big stick, but we are going to have to seriously change our approach."

At past raids on record fairs, the APU has used civil law to seize stock from individual traders as a form of on-the-spot fine, under Section 200 of the Copyright, Designs and Patents Act.

The APU could now invoke criminal proceedings under the same law, which gives police the right to secure a warrant from a local magistrate, or the Trade Marks Act, under which traders could be subject to 10 years in jail, since many bootleg CDs use band logos.

Record fairs across the UK will be monitored following the NEC raid to gauge its effect, adds Dabin. He is also targeting retailers who sell the CDs. An initiative with Bard in October failed to resolve the problem, he says, since most culprits are non-members.

Tim Dabin examines some of the 17,164 CDs seized from the P&J Record Fair at Birmingham's NEC last Saturday (July 9). A squad of 30 police, trading standards officers, lawyers and BPI Anti-Piracy Unit volunteers swooped on the fair at 8am, confiscating stock from 13 stalls by 4pm. Many of the stall holders were highly organised with links to importers, who buy the CDs from Italy and Germany for around £5 before selling them on at an average of £15 each - a 200% mark-up. Dabin says the swoop proved popular among the many legitimate traders at the fair, who lose trade to the pirates.



Alpert and Moss return

A&M founders Herb Alpert and Jerry Moss have confirmed their return to the record business with a new independent label, *Almo Sounds*.

Offices in New York and LA have already opened and now Almo has confirmed that a UK operation will be headed by Alan Jones, the international A&R director and general manager of the UK office of Ronder Music, Alpert and Moss's music publishing company.

Jones will keep his role at Ronder while running Almo, which is currently

based at Ronder's west London office. Distribution of the new company has yet to be finalised.

Jones says, "The focus here will be on quality, not quantity - much the same philosophy from which the original A&M label was launched in 1962." His A&R strategy will include signing continental as well as UK acts, he says. "We intend to cast the A&R net over a wide area; unlike most UK labels we intend to look across the water for talent."

Jones says the fledgling company is

already talking to a number of UK acts. Its first signing will be the former Zodiac Mindwarp guitarist Jan Cyrka, who will begin recording a new album later in the year.

Like Jerry Moss, Jones was originally a pluggier. He worked for A&M in the UK and was head of promotions at Island Records before joining Ronder.

The launch of Almo comes four-and-a-half years after Alpert and Moss sold A&M Records to PolyGram and just over 12 months since they relinquished their executive roles at A&M.

Take That take RCA to the top

RCA has clinched the honours as the UK's biggest singles label in the second quarter of 1994, boosted by the success of Take That's Everything Changes and Big Mountain's Baby I Love Your Way.

The BMG label accounted for 6.2% of all singles sold, ahead of the 5.3% of Columbia, which held pole position in the first quarter.

Wet Wet Wet's hit *Love Is All Around* propelled its Phonogram-marketed Precious Organisation imprint to third place with a 5.2% share, ahead of London's 4.2% and Polydor's 3.8%. The single is by far the year's biggest-seller, racking up an estimated 650,000 sales in the first six weeks of release.

"We are well on the way to hitting the one million," says Phonogram managing director Howard Berman. "Personally, I'm delighted to have been involved in a success like this - it's a dream start."

In albums sales, Columbia has edged Virgin off the top spot to become biggest label with a 6.8% share, ahead of the EMI-owned label's 6.7%. EMI Records itself held third place with a 5.7% share, ahead of Telstar's 3.3% and Epic's 3.2%.

Full details next week.

THIS WEEK

3 Ames group buys back 4-Play



4 Beerling steers BBC festival

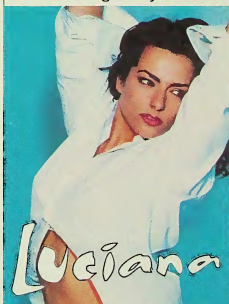
9 Indie labels bridge the Atlantic gap



31 UK dance takes on Europe



the new single • if you want



cassette - 2 x 12" - CD

twelve inch 1 & CD feature mixes by Ashley Beedle • Judge Jules & Michael Skins
twelve inch 2 features 5 new mixes by The Hustlers Convention • Tommy D

Chrysalis

out 25th July

The biggest group
in the world
are back.





CARRERAS DOMINGO PAVAROTTI

THE 3 TENORS

IN CONCERT



CARRERAS DOMINGO PAVAROTTI WITH MEHTA
THE 3 TENORS
IN CONCERT 1994

- The last album by Carreras, Domingo, Pavarotti and Mehta sold over 13 million worldwide.
- Their second public concert (broadcast last night) was viewed by literally billions of people.
- The new album and video is released on August 29th.
- The single "Libiamo" is out today with full Warner single support.
- £950,000 marketing campaign starts today.

AROTTI WITH MEHTA

ORs

RT 1994

TM



 Warner Classics

 TELDEC

Piracy matters more than ever

The size of the haul of bootleg CDs seized by the BPI in Birmingham last week almost beggars belief. Those 17,000 CDs are equivalent to twice the entire stock of a typical High Street record store. Stack them on top of each other and they would be more than three times the height of Nelson's Column.

In the past bootlegs were looked on indulgently as the work of over-zealous fans. Now it's clear that organised crime is moving in. In the CD age it can no longer be argued that bootleg and pirate CDs are necessarily inferior to official releases. The reason they must be stopped is that they represent the theft of the work of artists, songwriters, record labels and everyone in the music business.

What makes the threat even more potent is the fact that the compact disc is no longer the preserver of the music industry. With computer games, films and virtually every form of data now migrating to CD, we face a situation in which very shortly most CD plants will be controlled by people who have no allegiance to this business. It is time to put our foot down and say enough is enough.

You can relax now, Matthew

BBC Radio deserves praise for its decision to launch a five-day celebration of live music next May. It will be good for the BBC and the future of Radio One. But let's not forget the big issue—the future of Radio One. It is quite clear that Matthew Bannister's brief at Radio One has been to save it from privatisation. It is a job he has done very well. Radio One is now safe until the next century. Which means that Radio One can now afford to relax. That does not mean returning to the land of Smashie and Nicey. But it should abandon its obsession with speech and elitist fear of the mass market. That has now served its purpose.

Steve Redmond

PAUL'S QUIRKS

All quiet on the retail front

This time of the year seems to be the majors' time for doing nothing. Yet every company I have spoken to in the past few weeks has complained about how quiet it is "out there" (meaning in the shops). Well, it is not that quiet but we do need a couple of big sellers to boost customer interest. Our regulars always ask "what's new?" And we can normally reel off at least four or five good rock, dance and pop albums that are worth a listen. This week, however, we were struggling to recommend one or two in any category.

Why are the first two weeks of January and most of June? July ignored as release dates for major albums? Stores are still open and we need a steady stream of new product to sustain public interest in buying music. The beginning of January is an ideal time to launch a new album—everyone would give it display space and in-store play and customers are always browsing with Christmas cash to spend. June has Father's Day and, in July, the casual buyer is lured out by the warmer weather. Come on marketing departments. How about releasing a major album in June next year? You can always add a track and re-launch it again in September. Unless, of course, these times coincide with marketing staff holidays.

Woolies sale is not so sweet

I hope the record companies involved in the Woolworths £8.99 discount deal are as happy now the campaign is finally over as they were when it started. Woolies is happy that's for sure. The chain has shown exactly what can be done by piling it high and selling it cheap—and they boosted their sales of weeks over the promotion period. The difficulty for the labels though is the age old problem—once you've been screwed there is no going back. Just wait until next time.

Paul Quirk's column is a personal view

BBC to stage £1m live music festival

BBC network radio is to underwrite its commitment to music with the launch of a £1m five-day live music festival in Birmingham next year.

Announcing the plan at last week's Radio Academy Festival—attended by more than 300 delegates from the BBC and the independent sector and held in the city for the fourth consecutive year—managing director of network radio Liz Forgan said Music Live 95 from May 25 to 29 will be the largest outside broadcast mounted by BBC radio.

Forgan says the budget for the music festival will come from the £100m of savings created by director general John Birt's reforms of the Corporation last year. The announcement comes a week after a Government White Paper

recommended the BBC should remain publicly funded until 2007.

Forgan says, "Every radio network will take part and will draw to everyone's attention what BBC radio does every week of the year from live rock festivals on Radio One to highly staged musicals on Radio Two and the Proms on Radio Three."

The event will be independently produced by Unique Special Projects, part of Unique Broadcasting Festival director Johnny Beerling says artists have yet to be confirmed but highlights will include the Top 40 broadcast live from a Radio One roadshow, concerts by Andrew Lloyd Webber on Radio Two, live jazz and classical music on Three and hymns by massed choirs on Four.

The BBC's Music Live 95 event next May bank holiday will take place at numerous venues around Birmingham, from the International Convention Centre and the NEC to city streets and squares. Overseeing the event, which will bring together pop, classical, rock, reggae, folk, country and world music across Radio One, Two, Three and Four, will be the former Radio One controller and now independent consultant Johnny Beerling (pictured kneeling) and Andy Hudson, the managing director of Unique Special Projects (back centre). They will be assisted by the controllers of each of the BBC's networks, (from left) Matthew Bannister of R1, R3's Nick Kenyon, R2's Frances Line and R4's Michael Green.



MC Europe sets date

Digital broadcaster Music Choice Europe has confirmed plans for its launch on cable in September, nine months later than planned.

Director of marketing Nick Hopewell-Smith told the Radio Festival that after a series of delays he is confident the company will be broadcasting to 60,000 cable homes in Birmingham by the autumn.

MC Europe had planned to launch in January but the city's cable company, Birmingham Cable, was unhappy with the remote control unit used to select the 60 CD-quality music channels.

"The controller did not have the relevant codes to work all European equipment so we had to update the software, but we will definitely launch in September," Hopewell-Smith says.

In a way the delay means we now have a wider choice of channels and a better marketing strategy."

The Warner Music and Sony-backed company is investing £138,000 on a promotional campaign and is also looking to launch on cable in Leeds and in East Anglia by the end of the year.

Music tops choice of early listeners

Music radio is winning the fight against speech and television for the nation's attention at breakfast, according to new Radio Advertising Bureau figures.

The Rاجر figures show that 70% of morning radio listeners prefer music compared with the 30% who tune to speech-based stations.

At the peak weekday radio listening time of 8am-8.15 am, 21.7m people are tuned to radio, while 5.7m are watching television. Of those choosing music, 55% select a contemporary hits station, 20% easy listening, 11% gold formats, 8% classical and 8% specialist station such as London's JFM and Kiss 100.

Kiss bonds brand with Faze

London dance music station Kiss 100 has signed an historic "brand sharing" agreement with the Manchester-based dance service Faze FM which comes on air this autumn.

Under the deal, unveiled at the Radio Festival last week, Faze will change its name to Kiss 102 and the two stations will market and promote themselves together.

Both will remain separate companies

with their own music policies. Faze managing director Guy Hornsby says the partnership does not involve either company taking a financial stake in the other, and the agreement is designed to give a boost to dance music in London and the North.

"It will take dance music forward and we can hopefully work together to break new bands. Both stations are passionate about dance music," he says.

Gordon McNamee, the managing director of Kiss 100, claims the brand sharing partnership is the first of its kind in British radio and he hopes to set up similar agreements in other cities. "At this stage there is no better term than the one at Faze to carry the Kiss name forward," he says.

Faze FM won the Greater Manchester franchise last December and will broadcast to 2m adults.

Airplay logging takes leap forward

A new computerised airplay monitoring system which will give record companies accurate data within three hours goes on line next week.

Sony, EMI and Virgin are among the first to trial the service, which has been in development for the past two years by research company Media Monitor - a joint venture between *Music Week* sister company ERA and Germany's Media Control research group. It enables labels to track the effectiveness of promotions departments on their own office computers.

Airplay monitoring in the UK is currently carried out by two companies, Sham Tracking and Media

Research, which log tracks by listening to tapes of radio output.

Media Monitor is running two parallel computer systems to meet differing needs for airplay information. Both work by using digital 'fingerprints' of tracks which are then stored and used to recognise the specific track each time it is broadcast.

The first - similar to the systems used in the US and mainland Europe - works by taking the fingerprints from CDs submitted in advance. This is the fastest system and can include all chart material and product most likely to be played - up to 3,000 tracks at a time - but is likely to miss last-minute

playlist additions or DJs' 'free plays'.

The second takes the fingerprint from the broadcast signal itself. Anything not identified is stored on DAT and then manually coded and identified. Although this takes longer - around three days - it claims to offer 95.5% coverage.

Adrian Wistreich, head of Media Monitor, says the company is initially monitoring 16 radio stations nationwide, but aims to cover 40 by August.

"The combination of these two technologies means that the UK now has the most advanced airplay monitoring operation in the world," he says.

Warner sets 2.3m target for Tenors

Warner Music is launching the biggest marketing campaign in its history to back its World Cup Three Tenors project, writes Phil Sommerich.

The label is spending £945,000 in the UK in a bid to turn its audio and video releases of last Saturday's concert in Los Angeles into the biggest classical project of all time.

The concert will be available on CD, cassette, LP, MiniDisc, VHS and LaserDisc when it is released worldwide on August 29.

WEA marketing director Tony McGuinness says the project could eventually surpass sales of its Decca-released predecessor, which has sold 2.3m audio and video units in the UK and 12m worldwide since its release in 1990. Its short-term goal will be to sell one million copies by the end of the year.

McGuinness says the album's strength will be its ability to attract infrequent record buyers, mostly CV's aged 35-plus, with a slight bias towards women. "The people coming

BIG-SPENDING WARNERS BACKS THREE TENORS

TV	£700,000
In-store	£75,000
Pesters	£70,000
Press	£50,000
Other	£50,000

Planned advertising to end December 1994.
Source: Warner Music

into the shops will be new customers," he told dealers at a launch briefing last week. "They are Mr and Mrs Coronation Street. They won't all rush out and buy the record in the first week, but I see no reason why this should not at least equal sales of the first Three Tenors album over time. We are looking for sales of 2.3 million."

Warner's massive campaign opened last week with a Top Of The Pops showing of a specially-made video from a private Monte Carlo concert last month, to

back a CD single of the Verdi 'drinking song' *Lubiamo* which is released today (Monday).

The campaign continues with three phases of ad activity focusing on BBC broadcasts of the concert - a BBC1/Radio Two simulcast yesterday (Sunday, July 17) immediately before the World Cup Final and planned BBC repeats this autumn and again at Christmas.

McGuinness says "conservative" estimates suggest the first broadcast will have drawn a combined 65 million audience, dwarfing the 400,000 who watched Channel Four's 1990 broadcast.

A £50,000 press ad campaign covering all national dailies kicks off today (Monday, July 18), with further ads in the two weeks from release. It will be followed by an £70,000 nationwide 96-sheet poster drive starting August 22 and a £700,000 TV ad campaign spreading across all ITV regions and Sky which will run for two weeks from August 29 and return at Christmas.

A new Paul Weller documentary will be premiered during a season of music movies backed by IPC Magazines' NME at London's National Film Theatre next month. Highlights And Hangups - which covers Weller's solo career since autumn 1992, and is due for video release before Christmas - will kick off the Punk, Before And Beyond season of 20 movies including the premiere of Björk's *Vessel*. NME editor Steve Sutherland says, "There are loads of films that we never get to see, so we approached the NFT about putting some of them on. There are some films that none of us has seen - like The Beatles in America and *Stade in Flame* - and some that have only been released on video. It will be great to see them on the big screen." Some artists and directors are expected to attend the screenings. The NME and NFT hope to repeat the event next year, and possibly stage a touring season of films for repertory cinemas across the country.



PMI JOINS PHILIPS CD VIDEO LAUNCH - p6

Polydor picks up Piercy

Polydor Records has recruited Logic Records general manager Tony Piercy in a new A&R position overseeing the label's international repertoire. Piercy will handle material supplied by overseas affiliates as well as sign acts in their own right. Piercy, who takes up his post on July 25, has been replaced at BMG-licensed Logic by Bill Worsley, who recently left the post of marketing manager at Arista.

CIN lands Kiss contract

CIN has won the contract to supply a London dance chart to the capital's Kiss 100 radio station, in a new one-year deal. The chart owners have also extended the deal to supply the singles chart to MTV for its Hit List show for another year.

Participants pack computer show

The second European Computer Trade Show of the year, from September 4-6 at London's Business Design Centre, has confirmed more than 80 participants including Sony, Nintendo, Sega and Philips. Organiser Blenheim Online says it has nearly sold out all stand bookings. For further details contact Andy Lane on 081-742-2828.

Donovan departs from Ascap

Ascap membership representative Michael Donovan has quit the body seven months after the departure of UK regional director James Fisher. He left days before Roger Greenaway took up his position as UK and European membership director of the body. Peter Callender has been elected to Greenaway's previous position as deputy chairman (writer) on the PMS Council.

Double CD marks dance label's decade

Island dance label 4th & Broadway is celebrating its 10th anniversary by releasing the 30-track double CD, 94 & 10th - A Decade Of FAB, on August 1. The label is also marking the occasion with a party featuring live performances by Don-E, Jocelyn Brown, Drizibone and comic Steve Coogan, at London's Dingwalls on Wednesday (July 20).

Kehoe rises as Conifer

Conifer Records' head of A&R John Kehoe has been promoted to director of Conifer Classics with a brief to improve awareness of the label overseas. Kehoe, who has previously worked for EMI and Decca, has been involved in launching the label in Europe, South America, Japan and the Far East. He will work alongside Conifer's marketing director Richard Dinnage. Conifer Classics plans to celebrate its 10th birthday this year with a marketing campaign in Europe to promote its back catalogue.

Virgin's Oxford Street premises sold

Virgin Retail's Oxford Street flagship is being sold as part of a £75m portfolio of 19 properties owned by Grand Metropolitan Estates. Virgin has just signed a long-term lease with Grand Met so it can expand into adjacent buildings in a £10m expansion plan which will create the world's biggest entertainment shop at 63,000sq ft.

Hyperion selects Select

Classical indie label Hyperion has switched its distribution to Select with effect from August 1. The label was previously distributed jointly by the Complete Record Company and Gamut, but label sales manager Mike Spring says he wanted to change to a single distributor.

Ryder records for Radioactive

Former Happy Mondays frontman Shaun Ryder is due to begin recording his first solo album next month for release later this year, after signing to Radioactive, the US label owned by Talking Heads and Deborah Harry manager Gary Kurfirst. The label has opened a London office headed by Beverly Hofflander at 133 Piccadilly, London W1V 0AX. Telephone, 071-957 8654.

The following information, collected by Music Week on Thursday, is based on contributions from Andy's Records (Cambridge), Ear Records (Lancaster), HMV (Cardiff), Star Price (Golders), New Ready Records (Aylesbury), Heidi's (Blackburn), Rival Records (Plymouth), Southhouse Music (Leamington Spa), Tower (Plymouth), Westinghouse (Wigan) (Norwich). If you would like to contribute to Frontline, call Paula McGinley on 371-420 3638.

New releases

Retailers were reporting a tentative upturn in trade which they attributed to a batch of strong releases headed by Rolling Stones' *Voodoo Lounge*. And with the Stones leading the albums sector it was left to L7 and a slew of compilations including *Best Of The Eagles*, *100% Summer* and the blasting ballads featured on *Power & Soul* to mop up remaining consumer cash. Singles sales were evenly spread across a disparate group including Skin, Alice Cooper, Bad Boys Inc., Cracker, Senser, CJ Lewis and Deep Forest. Familiar faces were leading the way in video - Manga's *Guyver Part 4*, Star Trek *Deep Space 9 Volume 17* and *Strm Tek The Next Generation Volume 13*.

Pre-release news

Singles: Donna Giles, Ice MC, Erasure, Stone Temple Pilots, Red Dragon, Stereolab, Alice Cooper, Morrissey & Siouxsie, Kate Bush.
Albums: House Of Pain, Oasis, East 17, Gun, Killing Joke, Bryan Adams.
Videos: Take That, Aladdin, The Flintstones.

Additional Formats

Bad Boys Inc limited edition digipack with free poster, Skin digipacks, Alice Cooper picture disc, Cracker digipack, Blackgirl second CD.

In-store

Windows: Rolling Stones, L7, The Prudery, Deep Forest, Julia Fordham, BBM, China Black, Bad Boys Inc, Skin, Julian Cope, Senser, The Breders, Blur, Oasis.
In-store: Kim English, Rolling Stones, The Prudery, Terrorvision, L7, Senser, Usher, Omar, Ride, Oasis, Julian Cope, Ian McNabb, The Boo Radleys, Primal Scream.

Multiple Campaigns

ANDY'S RECORDS: Windows and TV campaign (Anglia) for *Power & Soul*; TV campaign (Anglia) for *The Eagles*.
BODYS: Free paperback with every music or video purchase worth £15; Mr Motivator promotion continues.
HMV: Sale continues; album of the week - House Of Pain; single - Erasure; video - Take That windows - sale, Take That.

JOHN MENZIES: EMI mid-price promotion; greatest hits promotion continues; sale continues; album of the week - Rolling Stones; singles - Erasure, The Three Tenors, Red Dragon, Kate Bush; windows - sale, Rolling Stones; in-store - The Eagles.

OUR PRICE: £2 off a new T-shirt for customers bringing in an old T-shirt in aid of Cancer Research; It's Bitty Teeny Weeny - CD from £5.99, cassettes from £3.99; BT promotion continues; recommended singles - Kate Bush, Jesus & Mary Chain, Shampoo, The Three Tenors; albums - Ben Harper, Maxx, Ian McNabb.

TOWER RECORDS: Creation Records promotion featuring CDs at £3.99; opera promotion continues; windows - Ben Harper, Rolling Stones, L7, The Gypsy Kings; mid-price sale; in-store - mid-price sale.
VIRGIN: Sale continues; windows - House Of Pain, Take That; in-store - The Gypsy Kings, Galliano, The Goats; single of the week - Erasure.

WH SMITH: Album of the week - Soul Searching; windows - Soul Searching, Absolute Country sampler, The Troops; in-store - The Three Tenors, Vince Gill & Reba McEntire; Sony Nice Price, The Jazz Tribuna Series; Virgin 1215 featured artist - ELO.
WOODWORTHS: Low Price Music promotion featuring budget CDs for £5.99 and cassettes for £2.99; BBC video promotion featuring price cuts across comedy and children's titles plus £5 off vouchers; promotions for Take That and Aladdin videos.

NEWS

Windows Philips CD/Video launch

Picture Music International is linking up Philips for the first label launch of Video CD backed by a hardware manufacturer.

EMI is launching its first five titles on the new digital video format, jointly distributed by both Philips and FMI parent, EMI.

The releases - greatest hits sets by Queen, Kate Bush, David Bowie and Tina Turner and a live package by Pink Floyd - will be sold direct to record retailers by EMI and distributed to hardware retailers by Philips. A joint marketing campaign is being planned for consumer and trade press.

The new Video CD system, the latest format standard - known as white book - agreed by Philips, Sony, Matsushita, Commodore and JVC, allows up to 72

minutes of digital CD-quality sound and VHS quality pictures to be held on a five-inch disc, using new data compression technology.

The CD-Rom discs can be played on CD-i players, many CD-based games CD-i players, many Commodore's Amiga CD 32 machines - so long as they are fitted with a digital video cartridge. Future machines will be fitted with the upgrades as standard.

Meanwhile, Panasonic is this autumn launching the first purpose-built Video CD players - which also play standard music CDs. Other hardware manufacturers are expected to begin replacing standard CD players in hi-fi units with a Video CD player.

Besides playing music and video, the CDs offer an interactive element, unlike

traditional video cassettes but in common with CD, specific tracks can be identified and coded immediately.

The first releases on the format were issued by Castle Communications in May, including the live music concert *Favarotti-Nessus Drama*.

Castle is also planning eight more music titles towards the end of Autumn, including titles by Aretha Franklin, Belinda Carlisle, Jimi Hendrix, Alice Cooper, Bob Marley, Stevie Nicks and The Troops.

Video CD follows six years after the failure of the CDV format - launched in January 1988 at a cost of £1.5m - which allowed just one video track to be held on a five inch CD disc. The format later evolved into the 12-inch LaserDisc format in 1990.

Classics target spiritual music

Sony Classical has teamed up with Steve Abbot, founder of alternative rock label Big Cat Records, to form a label specialising in sacred and spiritually inspired music, writes Phil Sommerich.

Of Arc Light will be launched on August 1 with John Tavener's *Akathist: Of Thanksgiving*, composed for the 1,000th anniversary of the Russian Orthodox church. Abbot envisages issuing three or four titles a year in the UK and US including works by British composer Jonathan Harvey and Purcell's *Funeral Service for Queen Mary*, set for release in time for the work's 300th anniversary next March.

Abbot says, "While we had the creativity we felt we needed a partner to handle the production and marketing. Sony has given us a free hand to sign who we want." Philippe Genicaut, Sony Classical marketing vice-president, says Arc of Light satisfies the major's aim of meeting new demands for classical music. "The old image for classical music as an elitist art form for a limited public is no longer valid," he says.



Columbia Records is aiming to launch Asian remixer and producer Bally Sagoo into the mainstream after signing a licensing deal with the Oriental Star Agency. Sagoo achieved gold status sales with his first seven albums, but failed to register on the charts as the majority of sales came through non-chart return shops. Signed last month by A&R man Mick Clarke, Sagoo releases his first major label single, *Chura Liya*, on August 8. Pictured with Sagoo (third right) are manager Mamo Sharma, Clarke, Columbia MD Kip Crones, Oriental Star director Mohamed Ayub, and Sony's director of business affairs and new music development De Mahoney.

British new wave to takes NMS by storm

The new wave of British independent talent spearheads the live fringe of the New Music Seminar 94, which kicks off tomorrow (Tuesday).

These Animal Men and S'M*A*S'H headline a 'Hi-Rise/Hat Records night with Dutch band Daryll'Ann on Friday, while Creation Records' Oasis play on Thursday. Ecbobly, who have scored indie hits on 3MVD-distributed Faue, play the opening of the seminar.

Other UK acts appearing include Deceptive signings Collapsed Lung, Heavenly's St Etienne, Acid Jazz's Galliano and Circa's Bark Psychosis. Ecbobly singer Sonya Aurora-Mudan and The Shamen's Mr C are joining panels on the use of rags in music and the global dance explosion, respectively.

UK executives participating in the five-day series of industry panels include

Sony Music Publishing & A&R head Blair MacDonald, who will sit on the seminar Publishing: A Day In The Life Of A Creative Publisher, and Big Cat Records director Abbo Obaidi, who participates in the legal hypothetical when *A Major Boyz* Are Independent.

Rhythm King chairman Martin Heath will discuss Rock Independent Labels: Past, Present And Future and Richard Russell, general manager of Reaching Out To A&R; Getting A Label's Attention. Managers Raymond Coffer and Peter Jenner are set to present the UK viewpoint at the How To Join In Business symposium organised by the International Managers Forum and Alvin Ross, managing director of merchandiser Nice Man, will take part in the forum. It'll Ain't Just T-shirts.

Veteran publisher Mellin dies, aged 91

Veteran publisher and songwriter Bobby Mellin has died, aged 91. Mellin, who wrote *Strangers On The Shore*, a hit for Acker Bilk in 1961, worked in the British music business throughout the Sixties, during which time he pioneered a global approach to publishing.

EMI Music Publishing's David Read, who headed the London office of Robert Mellin Ltd publishing company for more than a decade until its closure in 1981, says, "Bobby was the first American publisher to fully comprehend that the world didn't end outside the Pacific and Atlantic coasts of America."

Mellin, who set up a London office in 1957, sold his business to EMI Music Publishing in 1981. The catalogue had publishing interests in artists including The Beach Boys, Paul Anka and Neil Sedaka.

Best of British lines up for 1994 Mercury Prize

As the Mercury Music Prize judges ponder the names on their shortlist for the Best British Album of the year, *Music Week* readers make their selections. By Caroline Moss

Take 10 albums, an expert jury and the backing of Bard, the BPI and the UK's alternative phone network and what have you got? - the perfect midsummer promotional opportunity, the Mercury Music Prize.

The prize is in its third year but it is already an established event in the music industry calendar. And its appeal has gone far beyond the industry. Market research shows public awareness of the event is now at more than 20% - a level which, as Mercury Music Prize managing director David Wilkinson is keen to point out, took the book industry equivalent, the Booker Prize 20 years to reach.

The beauty of the Mercury is that



Blur: selected by 13 of the 21 Music Week panellists.

WHO SHOULD BE SHORTLISTED FOR THE MERCURY MUSIC PRIZE? 21 TOP NAMES MAKE THEIR SUGGESTIONS

DAVE GILMOUR - A&R manager, Island Records

Blur Parklife (Parlophone) Gavin Bryars Vita Nova (ECM Records) Killing Joke Pandemonium (Burtynski) Morrissey Vauxhall And I (Parlophone) Michael Nyman The Piano Soundtrack (Virgin) Stereolab Transient Random Noise Bursts With Announcements (DuoPhonic) Tindersticks Tindersticks (This Way Up) Towering Inferno Kaddish (T Records) Paul Weller Wild Wood (Go! Discs) XC-NX-XC-NN (Rhythm King)

NICK PHILLIPS - md, MCA Records

Blur Parklife (Parlophone) Eternal Always & Forever (EMI UK) Galliano The Plot Thickens (Phonogram) The Levellers Levellers (China) M People Elegant Slumming (DeConstruction) The Orb Live 93 (Island) Eddi Reader Eddi Reader (WEA) Therapy? Troubleque (A&M) U2 Zoozoo (Island) Underworld Dubnobasswithmyheadman (Junior Boys Own)

STEVE LAMACQ - DJ and journalist

AC Acoustics Able Treasury (Elemental) Blur Parklife (Parlophone) Boo Rayleys Giant Steps

(Creation) Carter USM Post Historic Monsters (Chrysalis) The Fall Middle Class Revolt (Permanent) Fun Da Mental Seize The Time (Beggars Banquet) Therapy? Troubleque (A&M) Tindersticks Tindersticks (This Way Up) Underworld Dubnobasswithmyheadman (Junior Boys Own) The Wonder Stuff Construction For The Modern (Idiot) (Polydor)

KAREN SIMMONDS - singles buyer, HMV

The Antlers Now I'm A Cowboy (Dot Recordings) The Charlatans Up To Our Hips (Beggars Banquet) Fluke Six Wheels On My Wagon (Virgin) Mother Earth The People Tree (Acid Jazz) Shara Nelson What Silence Knows (Chrysalis) Primal Scream Give Out. But Don't Give Up (Creation) Sabres Of Paradise Sabresonic (Warp) Transglobal Underground Dream Of 100 Nations (Nation Records) Underworld Dubnobasswithmyheadman (Junior Boys Own) Paul Weller Wild Wood (Go! Discs)

EDDI READER - artist signed to WEA Records

Blur Parklife (Parlophone) Cocteau Twins Anarchy (Phonogram) Elvis Costello Brutal Youth (WEA Records) The Divine Comedy Promenade (Setanta)

Jah Wobble's Invaders Of The Heart Take Me To God (Island) Morrissey Vauxhall And I (Parlophone) Bheki Mseleku Timelessness (Polygram Jazz) PJ Harvey 4 Track Demos (Island) Pulp His 'N' Hers (Island) Therapy? Troubleque (A&M)

SASHA - DJ, remixer and artist

Banco De Gaia Mary (Planet Dog Records) Sheila Chandra The Zen Kiss (Realworld/Virgin) Dead Can Dance Into The Labyrinth (AAD) Fluke Six Wheels On My Wagon (Virgin) Future Sound of London Liferolls (Virgin) Jah Wobble's Invaders Of The Heart Take Me To God (Island) Ed Alleyne Johnson Ultraviolet (Equation/China) Michael Nyman The Piano Soundtrack (Virgin) Renegade Soundwave Howyouoidn' (Mute) Underworld Dubnobasswithmyheadman (Junior Boys Own)

JILL PEARSON

- product manager, Epic

Blur Rayleys Giant Steps (Creation) Blur Parklife (Parlophone) Future Sound Of London Liferolls (Virgin) Klass Universal (DeConstruction/Parlophone) Shara Nelson What Silence Knows (Chrysalis) The Prudig Music For The Aligned Generation (Beggars Banquet) Therapy? Troubleque

(A&M) (DeConstruction) Tindersticks Tindersticks (This Way Up) Underworld Dubnobasswithmyheadman (Junior Boys Own) Paul Weller Wild Wood (Go! Discs)

ANDY ROSS - managing director, Food Records

Banco De Gaia Mary (Planet Dog Records) Boo Rayleys Giant Steps (Creation) The Divine Comedy Promenade (Setanta Records) Kagameker To Hell With Humdrum (Chrysalis) Pulp His 'N' Hers (Island) Senses Stacked Up (Ultimate) Stereolab Transient Random Noise Bursts With Announcements (DuoPhonic) Therapy? Troubleque (A&M) Richard Thompson Mirror Blue (Parlophone) Paul Weller Wild Wood (Go! Discs)

DIANE YOUNG - A&R manager, Sony Soho Square

Kate Bush The Red Shoes (EMI UK) Cocteau Twins Four Calendar Gale (Phonogram) Galliano The Plot Thickens (Phonogram) Shara Nelson What Silence Knows (Chrysalis) Pet Shop Boys Very (Parlophone) Pink Floyd The Division Bell (EMI) Sade's Rite To Silence (London) Unseen Power Of 3 (MCA) Underworld Dubnobasswithmyheadman (Junior Boys Own) Paul Weller Wild Wood (Go! Discs)

everyone has a view. And it's in the cause of airing those views that *Musik Week* has again sought out a panel of people from the industry to give a sneak preview of what we can expect when the official judges unveil their shortlist next week.

If our unofficial panel is anything to go by, **Foed Records** act **Blur** are almost guaranteed a place among the 10. Their **Parklife** album attracted nominations from 13 of our 21 pundits. "It is quirky, original British pop of the kind nobody else is making," says **Decca's Terri Robson** while **MTV's Sunie Fletcher** simply



1993 successor: Suede by Suede and Screamedelica by Primal Scream.

calls it, "the best British album of the year." Close behind is **Paul Weller's**



Wild Wood which polled nine votes. "Full of wonderful songs

which are listenable to time and time again," says **Epic** product manager **Jill Pearson**. **HMV** buyer **Karen Simmonds** joins her in voting it a "classic album".

The voting trends of the panel indicate that relative newcomers **Therapy**, **Underworld**, **M People** and **Pulp** are all in the running, too.

For the official verdict we will have to wait until July 26. But the conclusion of our unofficial panel is that the judges are going to have their work cut out.

There's some great British music out there.

WHO SHOULD BE SHORTLISTED FOR THE MERCURY MUSIC PRIZE? 21 TOP NAMES MAKE THEIR SUGGESTIONS

MARTIN DAVIES – managing director, **Tommy Boy Europe**
Brand **New Heavies** Brother Sister (London) **Dream On Vol 1** (Magnet) **Galliano** The Plot Thickens (Phonogram) **Hokey** The Echo Has Landed (ZTT) **Julian Joseph** Reality (East West) **M People** Elegant Slumming (deConstruction) **Omar For Pleasure** (RCA) **Opas** III **Guru Mother** (PWL International) **Saint Etienne** Tiger Bay (Heavenly) **Sidi Bob** **Sala** **Grooch** (Ultimate)

DANTE BONOTTO – head of rock, **East West**
Balanescu Quartet **Luminiza** (Mute) **Blur** **Parklife** (Parlophone) **Elvis Costello** **Brutal Youth** (WEA) **Credit To The Nation** **Take Dis** (One Little Indian) **The Levellers** **Levellers** (China) **The Proclaimers** **Hit** **The Highway** (Chrysalis) **Rolling Stones** **Voodoo Lounge** (Virgin) **Therapy?** **Troublegum** (A&M) **Wishplants** **Come** (China) **KC-NX** **NXN** (Rhythm King)

SUNIE FLETCHER – senior manager, talent and artist relations, **MTV Europe**
Blur **Parklife** (Parlophone) **Dead Can Dance** **Into The Labyrinth** (4AD) **M People** **Elegant Slumming** (deConstruction) **Primal Scream** **Give Out, But Don't Give Up** (Creation) **The Prodigy** **Musie** **For The Jilted Generation** (Burgas) **Banquet** **Pulp** **His 'N' Hers** (Island) **Seaser** **Stacked Up** (Ultimate) **Take That** **Everything Changes** (RCA) **Therapy?** **Troublegum** (A&M) **U2** **Zooropa** (Island)

TERRI ROBSON – international marketing director, **Decca Records**
Djange Bates **Summer Fruits** (Polygram Jazz) **Beautiful South** **Maow** (Go! Discs) **Blur** **Parklife** (Parlophone) **Brand New Heavies** **Brother Sister** (London) **Elvis Costello** **Brutal Youth** (WEA) **Des'ree** **I Ain't Movin'** (Sony Soho Square) **Galliano** **The Plot Thickens** (Phonogram) **Jah Wobble's** **Invaders of the Heart** **Take Me To God** (Island) **Primal Scream** **Give Out, But Don't Give Up** (Creation) **Roachford** **Permanent Shade Of Blue** (Columbia)

MARK ANTHONY TURNAJE – composer
Djange Bates **Summer Fruits** (Polygram Jazz) **Brand New Heavies** **Brother Sister** (London) **Gavin Bryars** **Viva Nova!** (CCA Records) **Chilligrams** **String Quartet** **Paranoid** **Messias** (Compton) **Black** **Masaleku** **Timelessness** (Polygram Jazz) **Omar For Pleasure** (RCA) **Orby Robinson** **The Vines** **Describe** (Blue Note) **The Rolling Stones** **Voodoo Lounge** (Virgin) **Andy Sheppard** **The Delivery Suite** (Blue Note) **John Teener** **The Last Step** **Of The Virgin** (Virgin Classics)

K KLASS – **deConstruction/Parlophone** act
Blur **Parklife** (Parlophone) **Des'ree** **I Ain't Movin'** (Sony Soho Square) **Eternal** **Always And Forever** (EMI UK) **James Laid** (Phonogram) **Hokey** **The Echo Has Landed** (ZTT) **Killing Joke** **Pandemonium** (Butterfly) **Level 42** **Forever Now** (RCA) **M People** **Elegant Slumming** (deConstruction) **Pet Shop Boys** **Very** (Parlophone) **U2** **Zooropa** (Island)

DIANA GRAHAM – md, **Arista**
Aphex Twin **Selected Ambient Works** **Vol 11** (Warp) **Beautiful South** **Maow** (Go! Discs) **Brand New Heavies** **Brother Sister** (London) **M People** **Elegant Slumming** (deConstruction) **Michael Nyman** **The Piano Soundtrack** (Virgin) **Eddie Reader** **Eddi Reader** (WEA) **Roachford** **Permanent Shade Of Blue** (Columbia) **Underworld**

Dubnobasswithmyheadman (Juris' Boys Own) **U2** **Zooropa** (Island) **Paul Weller** **Wild Wood** (Go! Discs)

KEN GRUNBAUM – A&R director, **Cooltempo**
Blur **Parklife** (Parlophone) **Gabrielle** **Find Your Way** (Go! Beat) **Galliano** **The Plot Thickens** (Phonogram) **M People** **Elegant Slumming** (deConstruction) **Nu Colours** **Unlimited** (Polydor) **Pet Shop Boys** **Very** (Parlophone) **Pulp** **His 'N' Hers** (Island) **Take That** **Everything Changes** (RCA) **Urban Species** **Listen** (Phonogram) **Paul Weller** **Wild Wood** (Go! Discs)

ALAN EDWARDS – director, **Poole Edwards**
The Auteurs **Now I'm A Cowboy** (Hut Recordings) **Blur** **Parklife** (Parlophone) **Des'ree** **I Ain't Movin'** (Sony Soho Square) **Galliano** **The Plot Thickens** (Phonogram) **The Levellers** **Levellers** (China) **Bity McLean** **Just To Let You Know** (Brilliant) **Morrissey** **Vauxhall And I** (Parlophone) **M People** **Elegant Slumming** (deConstruction) **Skara Nelson** **What Silence Knows** (Chrysalis) **Renegade Soundwave** **Howyoudo!** (Mute)

ALAN JONES – managing director, **Almo Sounds, UK**
Blur **Parklife** (Parlophone) **Coldcut** **Philosophy** (Arista) **Dead Can Dance** **Into The Labyrinth** (4AD) **Gabrielle** **Find Your Way** (Go! Beat) **Romy Jordan** **The Quiet Revolution** (Island) **Primal Scream** **Give Out, But Don't Give Up** (Creation) **Squeeze** **Some Fantastic Place** (A&M) **Take That** **Everything Changes** (RCA) **Richard Thompson** **Mirror Blue** (Parlophone) **Paul Weller** **Wild Wood** (Go! Discs)

JANE WILDING – product executive, **WH Smith**
Blur **Parklife** (Parlophone) **Lena** **Fiagle** **Visions** (Mother) **James Laid** (Phonogram) **M People** **Elegant Slumming** (deConstruction) **Shara Nelson** **What Silence Knows** (Chrysalis) **Michael Nyman** **The Piano Soundtrack** (Virgin) **Pulp** **His 'N' Hers** (Island) **Toy Remy** **Boof!** (GRP Records) **Take That** **Everything Changes** (RCA) **Paul Weller** **Wild Wood** (Go! Discs)

DAMON ALBARN – **Blur**
Boo **Reddies** **Giant Steps** (Creation) **Carter** **USM** **Post History** **Monsters** (Creation) **Chris Topon** **Autogeddon** (Ede) (Chrysalis) **To The Nation** **Take Dis** (One Little Indian) **Des'ree** **I Ain't Movin'** (Sony Soho Square) **Level 42** **Forever Now** (RCA) **M People** **Elegant Slumming** (deConstruction) **Michael Nyman** **The Piano Soundtrack** (Virgin) **Therapy?** **Troublegum** (A&M) **Transglobal Underground** **Dream** **10 of Nations** (Nation Records)



Typed for the Mercury Prize shortlist: M People (top) with **Elegant Slumming** on deConstruction, **Paul Weller** (left) with **Wild Wood** on Go! Discs and **Pulp's Jarvis Cocker** (right) for **His 'N' Hers** on Island.

TRANS-ATLANTIC TRADE

Despite the weak dollar and the fact that US retail prices are currently equivalent to UK dealer prices, UK exporters and licensors report their US business is booming. US independent labels with acts they want to break in the UK and Europe are currently hungry to clinch licensing deals – especially with like-minded independent labels that have small rosters and are less likely to put the needs of their own signings above and beyond the needs of the licensed act. At this year's New Music Seminar there promises to be plenty

of transatlantic licensing business taking place among labels that want to get exposure for their acts in territories where they have few personal contacts. On the export front, good service, value for money and a wide range of product that doesn't fall foul of the parallel import rules are enabling UK operators to win business. Exporting to the US has always been a fast-moving niche business since product from established artists is usually automatically released there anyway. UK exporters have to be inventive to deal with the stringent US parallel import ban and for the most part this means concentrating on independent bands' product, unusual back-catalogue and dance music, generally not licensed in the US because of its short shelf life. Now, as ever, the key to successful business is finding the right product and getting it to the US before anyone else.

INDIE LABELS CROSS THE ATLANTIC DIVIDE

TAKING ON OVERSEAS MARKETS IS A DAUNTING TASK, BUT ESTABLISHING RELATIONS WITH THE INDEPENDENT SECTOR IS PROVIDING A SUCCESSFUL WAY FOR UK AND US LABELS TO UNLOCK EACH OTHER'S MARKETS. SUE SILLITOE REPORTS

This year the US is proving particularly fruitful for UK labels looking to license product either to or from the US and this promises to be underlined by brisk business at the New Music Seminar in New York this week.

A revival of the independent spirit Stateside is undoubtedly broadening the scope for deals.

While the UK has always had a wealth of successful independent record labels, in the US independents have had to struggle hard to maintain their credibility while overcoming the basic difficulties of distributing their product in a such a huge territory.

Historically the answer was for the label to be taken under the wing of a major, but this has often led to identity problems, and occasional conflicts of interest when it came to promoting artists who were in direct competition with those signed to the major.

However, the situation for US independent labels is now changing, mainly as a result of improved distribution through new companies like ADA which has been specifically set up to distribute indie product.

New labels are in a much stronger position to get their product out to the market and to build a credibility that goes beyond the individual acts signed to their rosters.



SHIFTING PRODUCT AT PINNACLE: THE COMPANY'S LICENSED REPERTOIRE DIVISION IS ALWAYS KEEN TO SIGN NEW LABELS

This resurgence of label identity means that US independent labels are very keen to keep control of their artists and to maintain a link between the label and the act. Instead of signing to a US major in order to promote the artist overseas, many are now looking to do their own licensing deals – either for

their entire roster or, more commonly, for particular acts signed to them.

UK labels have been quick to pick up on this and have been clinching deals which enable them to bring US talent across the Atlantic. Although these deals can be lucrative, most UK labels feel it is more important to

sign deals that allow them to help develop acts over a long period of time.

Dougie Dudgeon, special operations director at Castle Communications, says, "Everyone dreams of the really lucrative deal, but you are better off finding a good size label that you can work with on a number

of projects. A US label might have product that won't necessarily chart but does have the potential for great sales because it fits well in a particular genre. If you can build on those sales you never know what might happen."

Dudgeon adds that the majority of the licensing deals Castle Communications cements with US labels are for its own catalogue product.

The company has recently started developing new and frontline material – such as the Buzzcocks' Trade Test Transmission album, which is licensed to Caroline International in the US – and that is one reason why it will be represented at the New Music Seminar.

Most US independent labels are hungry for licensing deals overseas – and what they look for is a deal that not only helps promote the act to a new audience but also provides tour support where necessary.

Tim Kelly, general manager of Pinnacle Licensed Repertoire, a new division which Pinnacle set up with the intention of signing American product, says US labels have seen the benefits of creating a label identity by looking at British independents such as Mute, 4AD and Beggars Banquet.

As a result, in many cases they don't want to sign to US or UK majors for overseas distribution because that means giving



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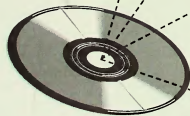
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► away too much control.

Pinnacle's new division aims to offer a solution by representing either the label or the individual artist for the whole of Europe.

Kelly explains, "We handle promotion, marketing, distribution and tour support, which is especially important for a rock act that needs to be seen. We co-ordinate everything and pay for everything and in return we get a good roster of artists that we can promote right across Europe."

Pinnacle pays the label an advance and royalties, and allows it to retain its own identity so that it can take the credit for the initial A&R success. One label that has taken up the idea is Ron Stone's World Domination Records.

Kelly says it is too soon to point to an obvious success, but he predicts that Sky Crim's Mary's album, due out in September, will be huge thanks to a single which has been re-mixed by Steve Hillage. He says US rock bands Stanford Prison Experiment and No Pop Suicide will also do well once Pinnacle gets them on tour in Europe.

Given that it is very hard to promote and market an act in a country where you have no contacts, it isn't surprising that smaller US labels are so keen to do deals in the UK.

Dave Bedford, A&R director at This Way Up, says, "When we do a licensing deal with a US label, we treat their acts exactly the same way as we would treat our own. We will promote them through the press, build up awareness of the act and make sure the records get into the shops. The records can be lucrative but the margins are different. If you license product you pay higher royalties, but then again you usually license finished product so you don't have to pay all of the recording costs."

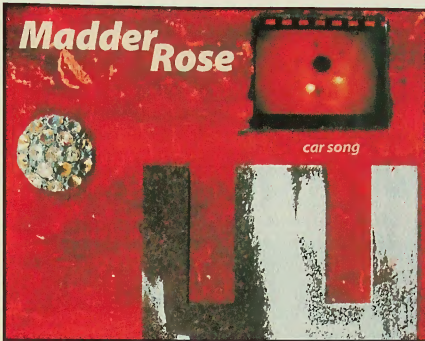
This Way Up licensed three John Prine albums from Oh Boy, all of which have now been released in the UK. Bedford feels that Prine's next album, due out in the autumn, will be a huge success. He is also confident about the Red Devils, which This Way Up licensed from Def America.

"They have sold very well in Europe but so far we have only done 3,000 units in the UK. We are now getting stuck in with the band and I think their sales will improve dramatically as a result," he says.

For US independent labels, an alternative to licensing deals is the straightforward distribution deal which, says Dave Whitehead, co-director of Real Time, gives the label even more control over their acts.

Real Time works with six US rock labels - Alias, Griffin Music, Mammoth, Matador, Restless and Seed - effectively acting as their European record company and helping to negotiate licensing deals in all European territories. He says, "The advantage of this type of deal is that the US label doesn't have to compete with the UK label's own signings."

The label may go on to pick up a licensing deal with the UK company - as Seed did with East West for the new Madder Rose album - but this isn't pre-ordained, says Whitehead. "Some



MADDER ROSE: SUBJECT OF A LICENSING DEAL STRUCK BETWEEN SEED AND EAST WEST

labels prefer to stay independent and use a company like ours because they can sell enough product to justify the choice and they like the service they get."

Whitehead's hot tips for the coming months include Throneberry and Archers Of Loaf on Alias, Jon Spencer and Liz Phair on Matador, Puzosy on Seed

and Dillan Fence on Mammoth, now licensed to East West.

Although US rock acts are a natural choice for UK labels to license, it is in the dance area that some of the most spectacular results can be had. Dan Donnelly, head of Suburban Base says he is licensing un-released US product - mainly

garage and vocal house material - releasing it in the UK where it gains momentum in the clubs and then selling it back to the US.

Most of the deals he makes are with producers and artists rather than labels and all of the product is released through his new Fruit Tree label.

HOW TO OPEN THE STATES THROUGH LICENCE DEALS

The US is such a huge country that it makes sense for UK independent labels to try and license their product to US labels if they want to break a band in that market.

As a rule, the majors have better distribution links throughout the country and they also have the funds to promote the acts and arrange much needed tours which will give the band an opportunity to create a loyal following.

But say some indies, the trouble with the majors is that they can be very impersonal and for a small UK label it can be hard to build up a good working relationship, especially if the staff turnover is high.

Paul Cox, managing director of Too Pure, a UK indie label that specialises in guitar oriented bands, says, "We licensed *Th' Faith Healers* to shipped 10,000 copies of their first album. But by the time the second album was released, the people who understood and liked the band had all left so we were a bit disappointed with the amount of promotion the second album got."

As a result, Too Pure is now concentrating on forging links with the larger US independents like Matador because Cox feels the labels understand each other better. He adds, "Labels like Matador have a huge amount of vibe and



Th' FAITH HEALERS

street cred. They are very similar to UK labels like 4AD and Mute and they have built a reputation for quality A&R work which can't be ignored. To us they feel like kidnap spirits."

Many UK labels are now looking at US independents when it comes to licensing product and provided the product is right, the US labels are generally very keen to do deals.

Castle Communications in the UK is now licensing a lot of its back catalogue rock titles to Griffin Music, a Toronto-based independent that was set up four years ago. Gina Warren, Griffin Music's head of promotions, says, "We are having a lot of success with product from classic Seventies rock acts like Hawkwind,

Nazareth, Yes and Status Quo.

We license back catalogue material that isn't available in the US and our initial order size is about 2,000 units. It sells well, we re-order to meet demand."

UK dance music is another genre that US independent labels are keen to license. DB, head of A&R at Smile Communications - the new dance label that has been set up by US-based Profile Records - says, "Until the market became over-subscribed we were doing really well with UK dance compilations like the Best Of Techno series which we licensed to Profile."

Volume One sold more than 80,000 copies when it was released in 1991, but DB says on average a dance compilation will now sell about 40,000 units because the market is so competitive.

He adds, "For other genres, anything that's on a street cred US indie label quickly gets picked up by the US majors. When the Manchester scene happened the majors here were falling over themselves to license product - some of which they hadn't even heard. But very few of them paid off and a lot of people got their fingers burned."

While the downside of a flop is failure, the size of the US means the upside of success can be very lucrative indeed.

He says, "In the UK we often don't appreciate what's on our own doorstep. US product seems more exciting simply because it's not British. For the Americans this is good because a lot of them are not getting the recognition they deserve in their own country."

His views are shared by Richard Russell, head of A&R at XL, who says, "The US is still very R&B and rap dominated so if a dance label wants chart success it needs to license the product in the UK where there is more chance of a crossover hit." He cites House Of Pain's eponymous album as an example of the success licensing deals can bring. XL licensed it from Tommy Boy and have sold over 100,000 copies in the UK, which represents a hit in anyone's language.

Mark Finkelstein, managing director of Strictly Rhythmic, says that even though the label is based in New York he sees the UK as its primary territory because it has such great potential for breaking new acts. He says, "We have always attempted to license our product into the US with roughly 80% of sales going overseas."

Finkelstein prefers to license individual acts rather than do distribution deal or a licensing deal for his entire label. That way he feels he gets a better service.

He says, "We license to a mixture of independent and major labels - it depends on the product. Indie labels do a better job with product that won't cross over into the mainstream charts, while majors are better for artist focused acts."

As an example he cites Reel 2 Reel which is licensed to Positiva for UK release because the product had cross over potential. Positiva is effectively an independent but with all the advantages of a major label as it comes under the umbrella of EMI, and Reel 2 Reel releases carry both the Positiva and Strictly Rhythmic logos which helps maintain both labels' identities.

Putting a price on a licensing deal is almost impossible because each one is negotiated individually and labels are understandably cagey about the amount they have paid.

Advances of £50,000 which cover at least part of the initial recording costs are not unusual for a single artist deal, but this figure can easily go higher if the deal includes a number of artists who all have the potential to sell well in the UK. What is certain is that the independent label's A&R role at a ground roots level should never be underestimated.

On both sides of the Atlantic many a successful act has started off signed to an independent, only to switch to a major when it needs more financial input than the label can provide.

However, licensing deals between independents are necessary for both the artist and the labels' development, but even if the artist does eventually sign with a major, the original label will always benefit from their association with that success.

PULSE-8 SIGNS NORTH AMERICAN LABEL DEAL WITH QUALITY/RADIKAL

Pulse-8, Worldwide independence



URBAN COOKIE COLLECTIVE SET TO TOUR THE USA

WITH SEVERAL MAJOR U.S. COMPANIES CHASING THE DEBUT ALBUM BY URBAN COOKIE COLLECTIVE AND FUTURE RELEASES FROM THE HIGHLY ACCLAIMED INTERNATIONAL RECORD LABEL PULSE-8, QUALITY/RADIKAL HAVE SUCCESSFULLY CONCLUDED A LONG TERM DEAL FOR THE USA AND CANADA

FIRST RELEASE
URBAN COOKIE COLLECTIVE
THE SINGLE 'HIGH ON A HAPPY VIBE'
RELEASED - JULY 18TH
THE ALBUM 'HIGH ON A HAPPY VIBE'
RELEASED - JULY 29TH

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SEPTEMBER TOGETHER WITH
2 UNLIMITED ON THE DANCE MIX
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Maxx



Intermission



Captain Hollywood

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MAXX

TOP 5 SINGLE 'GET-A-WAY'
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RELEASED JULY 11TH
SECOND SINGLE 'NO MORE'
RELEASED JULY 25TH

INTERMISSION

NEW SINGLE 'SIX DAYS
WITHOUT A LOVER'
RELEASED AUGUST 15TH
(ALREADY TOP 20 HIT IN
EUROPE)

CAPTAIN HOLLYWOOD

THREE TOP 40 SINGLES IN
THE UK FROM DEBUT
ALBUM 'LOVE IS NOT SEX'
NEW ALBUM DUE AUTUMN 1994

MAJOR ALBUMS PLANNED FOR AUTUMN RELEASE

JEANNIE TRACY

FEATURING 'IT'S MY TIME' & 'IF
THIS IS LOVE' PRODUCED BY
BAND OF GYPSIES DEBUT ALBUM
FOR FUTURE 8 RECORDS WHICH
WILL SEE THIS MUCH
ACCLAIMED VOCALIST RECEIVE
THE WORLDWIDE RECOGNITION
SHE SO JUSTLY DESERVES
HAVING PREVIOUSLY WORKED
WITH CELINE DION, WHITNEY
HOUSTON, ARETHA FRANKLIN &
THE WEATHER GIRLS



Jeannie Tracy

SECRET LIFE

DEBUT ALBUM FEATURING
THE HITS 'ALWAYS', 'LOVE
SO STRONG' AND SHE
HOLDS THE KEY. THE
LATEST SINGLE 'I WANT
YOU' REMIXED BY DAVID
MORALES AND THE
PLAYBOYS, RELEASED
AUGUST 1994. ALBUM
PRODUCED BY CHRIS
PORTER & BROTHERS IN
RHYTHM. RELEASE
SCHEDULED OCTOBER 1994.



Secret Life

EXPORTERS STRIKE THE RIGHT BALANCE

UK EXPORTERS TARGETING THE US HAVE TO TREAD A WARY PATH, ENSURING THAT PRODUCT IS KEENLY PRICED AND THAT THEY DO NOT FALL FOUL OF STRICT REGULATIONS. SUE SILLITOE REPORTS ON THE COMPANIES LEADING THE DRIVE

Exporting UK music has always been a highly competitive business, but when it comes to exporting to the US, British companies have to be particularly sharp, because the weak dollar and low retail prices across the Atlantic have made profit margins tight.

Although there is huge demand for UK products – especially dance music which is still very much a European phenomenon – exporters are finding that they need to take care not to price themselves out of the market.

US customers are prepared to pay more for imported UK product, but there is a limit to the amount they will pay. And exporters have to strike a careful balance if they want to avoid having stock on their hands that they cannot shift.

Mike Gething, sales director of Lightning, says, "Imports are esoteric and therefore they are bound to be more expensive than home grown material. They appeal to the collectors market, and to the serious fans who don't mind paying a bit more in order to own product: for example, back catalogue material which they couldn't otherwise get."

"From our point of view, pricing is sensitive, but I don't see prices coming down because we have to work within our normal mark-up. Otherwise it's not worth our while sending the product over."

UK product that does well in the US tends to fall into two categories: dance music, which does better on the East Coast; and rock music, which encompasses punk, progressive and reissues of classic catalogue material. Rock sells well throughout the US, but it is



LIGHTNING (LEFT) TAKES THE VIEW THAT IMPORTS REMAIN AN ESOTERIC MARKET, WITH SPECIAL EMPHASIS ON HARD-TO-GET MATERIAL AND OBSCURE BACK CATALOGUE PRODUCT

particularly strong on the West Coast.

Exporters have to be careful not to break stringent US laws on parallel imports and this makes exporting to the US a more exacting business than exporting to elsewhere in the world.

But as Charlie Paulinski, sales manager of Lasgo, points out, parallel imports are more of a problem for US distributors than their UK counterparts, because they shoulder the costs if product already licensed in the US comes in from elsewhere in the world.

"It is in the customer's interest not to import product that falls foul of US regulations – and they are careful because they don't have time to waste being sued," he says.

However, as Mike Gething points out, the situation tends not to arise since no company will bother importing UK product at a high price when the

very same product will be available as a US release a week or two later.

"We find that there is always business to be had on indie product and reissues," he says, "but we steer clear of products from the major record companies or product that is already licensed in the US because there's just no point in taking risks."

As a rule, UK exporters find the best way to tackle the US market is to find product which is not likely to be snapped up by a major and concentrate instead on exporting it into the US as quickly and cost-effectively as possible. Competition is fierce for this market, especially as there are now many new specialist exporters coming on stream.

On the plus side, however, freight costs have come down and distribution within the US has become so fast that many exporters find that nowadays >

Lightning EXPORT

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For any enquiries please contact:
Mike Gething or Tom Smith at
Paramount Hotel,
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Phone No: 212-764-5500

US TURNS AN EYE TOWARDS UK MUSIC VIDEOS

American demand for product from established UK rock acts has proved lucrative for Griffin Music, the Toronto-based independent label, which has been snapping up back-catalogue titles and licensing them for release in the US.

The company, set up four years ago, has already achieved notable success by releasing product that has previously only been available on import. Titles that have sold well are from Seventies and Eighties artists such as

Hawkwind, Nazareth, Blue Oyster Cult and the Buzzcocks, with much of the product coming from UK-based labels such as Castle, President and Razor.

Six months ago Griffin Music decided to address another gap in the market by releasing UK music video titles from artists of the same era, and to this end it established Griffin Video in association with Castle Communications.

Until now, it has not been possible for UK-only video

releases to enter the US even as imports because of the different television standards. UK product is released on PAL while US product is released on NTSC.

Gina Warren, Griffin's head of promotions, says: "The consumers who were buying our audio releases asked if we could get hold of UK-only video releases and we decided to try and meet that demand. We have released five titles and plan to launch 10 more during the next few months."

► they need only to deal with a few key distributors in New York and Los Angeles rather than having a client in every key city.

Vek McGuire, sales manager at Windong, says one market to watch is Texas where UK bands are beginning to gain momentum. Another profitable city for exports is Miami because it has a large Spanish-speaking population.

"Miami is an odd one because a lot of the product we export there goes straight over the border into South America," says McGuire. "Product from artists who sing in Spanish—like Gloria Estefan for example—does well, but you have to be careful of the parallel imports ban. If it's a Europe-only re-mix of a track you can export it provided the record company has no plans to release it in the US."

Michelle Graham, key accounts manager at Caroline International, says the company has tasted success with UK compilations such as the Now! series which are not licensed in the US. Now! in particular is seen as one of the best compilations on the market. Other successes include product from indie bands such as Echobelly, Tindersticks, Meat Machine and Chumbawumb. "Sales can run as high as 1,000 units for just one single," she says, "but the trouble is that once the band gets a following in the US through exports they usually get snapped up by a major—then we have to leave them alone."

One UK exporter which is a relative newcomer to the US



THE GLOBAL TEAM: (CLOCKWISE FROM TOP LEFT) GARY REEVES, MARTIN ORTON, DAVID IYON (MD), GILES GOODMAN (SALES MANAGER), ROY PERRY, DAVE TYLER

market is the dance specialist Global Exports. Managing director Giles Goodman says, "New York is the Mecca for dance product—75% of our exports go there because that is where the club scene is strongest. We have had a lot of success with US artists like Robert Owen, Keith Thompson with Nocturnal and Carleen Anderson, all of whom are releasing product in the UK which is then exported back to the US."

Goodman says that even though the US is one of the best

markets for extending the shelf life of a 12-inch dance single, exporters still have to be fast on their feet if they want to stay ahead of the competition. And, as an exporter operating at the sharp end, he often has to educate UK labels not to price their product out of the market.

"Some labels try to get greedy," he says, "especially with the price of doublepacks. We have to point out that if the net price here goes much beyond £3.50 the product will end up being too expensive by the time it



CARLEEN ANDERSON: EXPORTED BACK TO THE US AFTER UK CLUB SUCCESS

gets to the US. DJs simply won't buy it and, as a result, the artist will suffer from lack of exposure in the US clubs."

UK exporters agree that the US is well served by the major record companies. In most cases leading acts have US deals already, so there is little scope to export product from established

artists. In order to make a profit from exporting to the US, UK companies have to rely on product that is either unusual or at the cutting edge.

Exporting is, after all, about having the expertise and tenacity to come up with the product that can do the business, however fleetingly. ■

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Hope You've
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D.A.T.A.B.A.S.E.

CHARTS AND PRODUCT NEWS
week ending
23 JULY 1994

Wets clock up 8 weeks at No 1 • Stones album outsells all compilations

CHART FOCUS

In the US, All-4-One's I Swear has doomed Warren G & Nate Dogg's Regulate. Janet Jackson's Any Time, Any Place and Madonna's I'll Remember to peaking at number two, as it has remained at number one for 10 weeks in a row. Madonna was particularly unlucky! I'll Remember is one of her 10 biggest-selling singles ever. Statewide, but couldn't quite make it to the top, spending four weeks holding down second place before finally giving up the fight.

In the UK, it's All-4-One who have been the runners-up for four weeks, as they tried and failed to catch up to Wet Wet Wet's Love Is All Around, which has ruled the roost now for eight consecutive weeks.

That makes it the longest running chart-topper since Whitney Houston's I Will Always Love You. And the Wets' run seems far from over—All-4-One are actually falling further behind, and the only other challengers with even half as many sales last week as All-4-One were the BC52's, whose sales nationally increased by one measly panel sale.

The Euro-invasion continues, with the continental export of the Top 40 upon us again this week. Moves that make their mark, with five songs from soundtracks in the Top 15.

Half of the Top 10 artist albums are compilations, with notable performers including Nina Simone's Feeling Good—the first Top 10 album of her career, some 29



Thirty years after their last visit to the chart summit, the Rolling Stones register their tenth number one album with *Voodoo Lounge*. It's a proper number one, setting off this year's 11 artist album chart-toppers can claim. Only the Beatles, with 12, have had more number one albums than the Stones, who first topped the chart in 1964. Their average age then was a mere 22, now (with a different core membership of Jagger, Richards, Watts and Wood) it's 50, making them comfortably the most elderly group ever to top the chart.

years after her album chart debut, and The Eagles' *Very Best Of The* and *Hotel California* to the chart at number eight, equalling the 1985

peak of their Best Of The Eagles album. Adding the word "Very" to the title of their latest hits package suggests it's more succinct—in fact, it's an expanded version of the Best Of The Eagles, including all of the 13 tracks that were on that, plus four more.

It's not just in the artist albums chart that compilations are doing well either—in the two album charts were merged, no fewer than 15 of the Top 20 albums would be comprised entirely of compilations of old recordings.

Multi-artist albums would dominate the Top 20, taking 11 places, and the only albums comprising new material in the Top 20 would be those by the Rolling Stones, the Prodigy, Ace Of Base, Mariah Carey and the Four Weddings & A Funeral soundtrack.

For a change, let's mention some records that haven't made the chart—or, at least, the published sections. Daniel O'Donnell, Brit's country-and-Irish star, has had seven chart albums in less than six years, but his latest, *The Last Waltz*, got off to a slow start last week, and ranks no higher than number 142.

Meanwhile, *John Mellencamp*, who last glimpsed album chart action with *Human Wheels* last September, is doing well in the US with his quirkier follow-up *Dance Naked*, but UK record buyers have given a thumbs down to the album—which retails at regular price, but includes a mere 29 minutes of music, some 50 minutes fewer than many current albums.

Alan Jones

SALES AWARDS

Gold: Various; Jazz: Moths.
Silver: The Grid; Swamp Thing (single); Rolling Stones; Voodoo Lounge; Various; Peter's Friends.

AIRPLAY ADDS

Radio 1 FM: w/c 18.07.94: B List: Biny Malcaeo—What Goes Around Comes Around; Shampoo—Tonight; Rosie Simons—B Good 2 Me; Bobby Womack—Forever Love; Sophie B Hawkins—Right Beside You; Rozalla—The Time I Found Love; N List: Sereolab—Frog King; Angel Pie—She; Urban Sessions—Listen; Diddy—Ain't No Way 2 Die; Capital FM: w/c 12.07.94: B List: Babyface—Rochbottom; The Brand New Heavens—Midnight At The Oasis; Depe-Lite—Panic In The Street; DJ Miko—What's Up; C List: Ce Ce Peniston—Hi By You; Spin Doctors—You Let Her Heart Go Too Fast; Status Quo—I Didn't Mean It; Volcano—More To Love; Sophie B Hawkins—Right Beside You; Boyz Men—What Goes Around Comes Around; Glowworm—I'll Be Your Cup; Virgin 1235: w/c 12.07.94: C List: BBM—Where In The World; Status Quo—I Didn't Mean It; D List: Gilbey Clarke—Kill Me Or Cure Me; Sin—Tower Of Babel.

The Box: w/c 15.07.94: J & Duncan—Let's Get Ready To Rhumba; Alice Cooper—I'm Me; Spin Doctors—You Let Her Heart Go Too Fast; Luciano—If You Want It, Eat Best Sandwich—Love; Tompans; Hope—Little Bit Of Love; Jaki Graham—Ain't No Body; Glowworm—I'll Be Your Cup; Clubhouse—Living In The Sunshine; Coolie—Fantastic Voyage; House Of Pain—On Point.
MTV Europe: w/c 19.07.94: Lucas—Win The Lid Off; Ben Lee—Good Days; Don't Smile—Kiss From A Rose; Erasure—Run To The Sun.

SALES UPDATE

SINGLES

↓11%

versus last week

↑3.7%

Year to date versus last year

ALBUMS

↓7%

versus last week

↑2.1%

Year to date versus last year

MUSIC VIDEO

↓18%

versus last week

↓7.7%

Year to date versus last year

NEXT WEEK'S HITS

Singles: Kate Bush & Larry Adler—The Man I Love (Mercury); Depe-Lite: Panic In The Summer (Epic); Erasure: Run To The Sun (MCA); EYE: Black Book (MCA); The Family Cat: Golden Rule (Decca); The Jesus & Mary Chain: Sometimes Always (Blanco & Napoli); Morrissey & Siouxsie: Intuition (A&P); Joe Roberts: Above It All; Kenia Aroz (TNT); Shampoo: Tonight (Font); Sonic: Hopefully (Virgin); You (Decca); Spin Doctors: You Let Her Heart Go Too Fast (Epic); X-Press: Rock 2 House/R&B/House (Junior Boy's Own); Alison: House Of Pain: Same As I Ever Was (Ruffnut); Various: The Best of Albums in the World (Sire); Various: 3 Rings (Polygram); Predictions compiled by Alan. Last week's score: 11 of 12.

NEWCOMERS

8 WARREN G & NATE DOGG: Regulate (Interscope/Dutch East India US debut). **Notes:** Having peaked at number two in the US, Regulate has been exclusively remixed for the domestic market—stereos with Michael McDonald's I Keep Regulating. Regulate is also from the soundtrack to Above The Rim which also includes contributions from SWV, Sha and the film's star, Ice Cube. To date the album's sold nearly 2m copies. Warren G is Ice Cube's brother, and has his solo album out at the end of the month on R&B/Influ. Follow rapper Nate Dogg as a member of *Street Dogg's* The Dogg Pound and its debut (a limited-edition album) to its upcoming Death Row debut album. **Album:** Above The Rim (GWS) but now/Regulate. **G-Funk:** Eric [7/5].

10 CJ LEVINS: Everything Is Alright (Uplight) (Black Market Int.) UK 2nd hit. **First/Last hit:** Sweetest For My Sweetest (4). **Notes:** CJ continues his trek into cover versions of upstarts of Steve Wonder's number 14 chart debut from 1986. Levins's first single has sold more than 500,000 copies in Europe, where it has charted in 10 territories including Germany and France. **Album:** Dollars (August 23).

19 SKIN: Tower Of Strength (Piripheon) UK 4th hit. **First hit:** Skin Up (8). **Notes:** Biggest hit: Money EP (18). **Line-up:** Neville Macdonald (s), Mike Gray (g), Andy Redden (b), Dorian Fizer (d). **Notes:** The fifth single lifted from the group's eponymous debut album which peaked at number nine in May. **Album:** Skin (last week), was formerly in *Top 20* edge—then brought his bang You Don't Stop (number 18 in 1992). Fizer teamed up with Skin after playing on Bruce Dickinson's solo world tour. The group start their UK tour tomorrow (23). **Album:** Skin (last week).

32 VOLCANO: More To Love (Reconstruction/Olympic) Newpop/UK debut. **Line-up:** Oz Moss (k), Rene Lindvall (s), Samantha Cartwright (b). **Notes:** Originally the stand-out track on an



Dynpic Records compilation last year—the band were subsequently signed by Deconstruction in May. Friends since childhood, Moss and Lindvall hail from Tromsø in Norway. **Byronic** vocalist Samantha Cartwright previously recorded with Sam the Sham & The Pharaohs before becoming a full-time singer at Decca before becoming a full-time member of the group. **Album:** later in the year.

35 KIM ENGLISH: Nice Life (Hi Life) UK debut. **Notes:** An RM Club Chart topper and the first release for new Polydor imprint Hi Life. Licensed from New York's Nervous Label. Nice Life is co-written and produced by Tim City's Brent Shively. A native of Chicago, English's musical education began at the Culinary Mennonist Baptist Church. English is currently recording her follow-up *Just Time For Love* and an album with Steely and Mannell. **Album:** later in the year.

39 ANIMAL (pictured): Wipe Out (BMG Kids) US debut. **Notes:** Animal is the music shaggy-haired drummer from rock legends Dr Teeth & The Electric Mayhem who hung out with Kermit, Miss Piggy and Gonzo. Wipe Out is taken from the Muppet Beach Party album, which also includes their "unique" interpretations of surf classics such as Under the Boardwalk, Roy Orbison's Yellow Submarine and Surf City. **Album:** Muppet Beach Party (last week).

41 COOLIO: Fantastic Voyage (Tommy Boy) US debut. **Notes:** Currently rising in the US charts number six, this is the first fully solo release here for Tommy Boy Records through its new distribution deal with BMG. Fantastic Voyage takes its name and inspiration from Lakeside's funk workout of the same name and the Stage 9ers' I Take You Home. Born and raised in California, Coolio previously performed on radio shows on LA rap station KDAY and was one of the city's first rappers to make a record. **Album:** The Takes A (April August 22).

43 OMAR: Outside/Saturday (RCA) US 4th hit. **First/Single hit:** The City's Nuthin' But a G, D, F (1). **Notes:** Last hit: Music (5). **Notes:** The UK's great soul hope returns to the singles chart for the first time since signing to RCA. 18 months ago, Lambert Dozier co-wrote Outside which includes vocal contributions from Nu Soul. The album features a cast of who's who of soul music, including Stevie Wonder, Leon Ware and former Heatwave 105's Player DeBartle. **Album:** Pleasure (last week).

57 PHILIP LEO: Second Chance (EMI) UK debut. **Notes:** Previously a C.J. Lewis and co-writer of Sweeter For My Sweetest. This marks Leo's solo chart debut, although he previously recorded for Fashion Records in the late Eighties. He also wrote a string of hits for the label including the reggae number one Two Timing Love, for Janet Davis. Why Do You Feel In Love, for C.J. Lewis, and Nervous Josephus Show The World. **Album:** same year.

Chart Newcomers compiled by Neil Lewis. E-mail: chartnewcomers@musicweek.com

MUSIC PUBLISHING A Music Week Report

Following the recent market share figures, Music Week's August 6 issue will take a look at the acts and writers responsible for music publishing's successes so far this year.

Reach everyone involved in the writing and making of music by calling the Ad. dept on 071-620 3636

Booking Deadline: July 20
Copy Deadline: July 27

1994 **music week**

A·D·F·O·C·U·S

EXPOSURE
AIRING THIS WEEK

Bryan Adams' Live Live Live, released next week through A&M, will be press advertised in *Smooth Hits* and *Kerrang!* There will be a nationwide street poster campaign and a mailout to the fan base. In-store displays will run with 150 independent retailers.

Black Girl's Treat U Right, released on Monday through Capen/RCA, will be advertised in *Blues & Soul* in conjunction with HMV. There will also be solus advertising in the black press. **Gilby Clarke's Pawnshop Guitars**, out next week through Virgin, will be advertised in *Q* with HMV, *Raw* with Our Price, *Kerrang!* with Virgin and *Vox* with Tower. There will be in-store displays with selected independent and multiple retailers.

Leonard Cohen Live, released next Monday through Columbia, will be press advertised in *Mojo*, *The Guardian*, *The Independent* and the *NME*. There will be a London Transport poster campaign during August.

The Very Best Of ELO, out now through Dine, receives TV ad backing in the ITV Central and Anglia regions from next Monday. There will also be radio ads on Virgin 1215.

Energy Rush Presents Dance Hits 94, Dine's latest dance compilation which will be released next Monday, will be nationally TV advertised on Channel Four for three weeks. There will be radio ads on Kiss FM and Atlantic 252 and a street poster campaign in Scotland and London. The release is Menzies album of the week and there will be in-store displays with 250 independent retailers.

Warren G's Regulate... G Funk Era, released next week through Island, will be press advertised in *Blues & Soul*, *The Ticket*, *The Voice*, *Echoes*, *Touch* and *Hip Hop Connection*. There will be a week-long radio advertising campaign on Kiss and Choice and in-store displays with HMV and 100 independent retailers.

CAMPAIGN OF THE WEEK



22
BRILLIANT NEW & CLASSIC REGGAE HITS

PLANNING
DAWN PENN DENNIS BROWN REAL 7 REEL CHAKA DEAN & PETERS BOB MARLEY C J LEWIS BITTY MCLEAN TINNER GIBBS SHABBA RANIS

Reggae music is once more confirmed as the ideal summer music and one which is more than capable of crossing-over into the mainstream charts. And so, after its first two outings into the genre, Telstar next Monday releases **100% Reggae 3** - which is released next Monday. The campaign will include national TV advertising plus promotions with selected radio stations throughout August. The strong branding of Telstar's 100% Reggae series will be used on this release to build on existing consumer awareness. Telstar anticipates that this compilation will equal the previous two releases in terms of sales and they both went platinum.

Record label: Telstar.
Media agency/executor: MDV/Zarish/Andy Smith.
A&R director: Adam Hollywood.

TV: There will be a heavyweight advertising campaign covering all ITV areas, plus a national campaign on Channel Four. Satellite TV advertising will include ESBtv and UK Gold. All of the TV advertising will run for a minimum of four weeks from release.

Radio: Advertising will run on Capital FM, Kiss FM, Choice FM and Southern Radio. Kiss and Choice are running promotional competitions to back up the advertising. In-store: There will be in-store displays with selected independents and point of sale material will be available to all retailers.

Target audience: Mass market.

Global Communication's 76:14, out next week through BMG/RCA, will be advertised in the *NME* with Chain With No Name, *Melody Maker* with Virgin, *Q* in conjunction with Our Price, *Vox* with HMV and in *Select*, *Hip Garden*, *MixMag* and *ID*. The

release will feature on Virgin listing posts and there will be in-store displays with Chain With No Name where limited edition vinyl copies of the album will be available. **Gypsy Kings Greatest Hits**, released next week through

Columbia, will be TV advertised in the ITV LWK and Meridian regions for one week as part of a co-op campaign with Our Price. Press ads will run in the *Daily Express*, *Hello*, *Daily Mirror* with W H Smith and *Q*, *Radio Times* and *Time Out* with HMV. There will also be a London Transport poster campaign during August.

Alan Jackson's Who I Am, released next Monday through Arista, will be advertised in *Country Music International* in conjunction with HMV. **Freedy Johnston's This Perfect World**, released next Monday through WEA, will carry ads in *Q*, *Mojo* and *Time Out*.

Brigitte McWilliams' Take Advantage Of Me, released next Monday through Virgin, gets press ad backing in *Blues & Soul*, *Echoes* and *Hip Hop Connection*. There will also be co-op advertising in *Blues & Soul* with HMV which is featuring the release as its soul selection.

The Very Best Rock & Roll Love Songs, a double CD compilation which is out now through Dine, will be nationally TV advertised on Channel Four next week. In addition there will be radio advertising on Capital.

Gil Scott Heron's Spirits, released next Monday through Polydor, will be press advertised in *The Guardian*, and *NME*. There will be a nationwide street poster campaign and in-store displays with independent retailers where the release is a No

Risk Disk. HMV is featuring the album in its Vox selection and running in-store displays. Meanwhile Our Price is promoting the album as one of its recommended releases.

Start: The Best Of British, a compilation of classic tracks from the Eighties, will receive national TV advertising on Channel Four by Dine. The three week marketing campaign begins today (July 18).

Compiled by Sue Sillitoe: 071-228-6257



PICK OF THE WEEK

Motown Legacy, Sunday July 24, **Radio One**: 7-8pm
A two-part series tracing Motown's discovery of priceless, previously unreleased recordings in its tape archive 18 months ago. The company is now preparing to release this massive back catalogue which includes 200 tracks by Marvin Gaye (pictured).

MONDAY JULY 18

- The Music Machine** featuring **The Brodsky Quartet** and **Miranda Sex Garden**, **Radio Three**: 5.5-15pm
- MTV Unplugged** with **Lenny Kravitz** features an acoustic performance recorded at New York's Sony Studio, **MTV**: 8-9pm

TUESDAY JULY 19

- The Big Breakfast** featuring **Little Red**, **Channel Four**: 7-9am
- The Beat** featuring **Crowded House**, **McAlmont** and **Dee-Lite**, **ITV**: 12.30-1.30am

WEDNESDAY JULY 20

- An Afternoon On The Moon** featuring **Sonia**, **Bad Boys Inc** and **Louisa Sparr** on space travel, **BBC1**: 4.10-5pm
- Loudon & Co** featuring **Chris Rea** and **Marcella Detroit**, **BBC1**: 11.15-11.55pm

THURSDAY JULY 21

- The One FM Roundshow** featuring **Baby D**, **Radio One**: 12.45-2pm
- Best Of The Word** featuring **Soul Asylum**, **Channel Four**: 6.30-7pm

FRIDAY JULY 22

- The One FM Roundshow** featuring **Joe Roberts**, **Radio One**: 12.45-2pm
- Sean's Shorts** featuring **Carter USM**, **Channel Four**: 10.10-10.30pm
- Passengers** featuring **Jamaican singer Patra**, **Channel Four**: 11.05pm-12.10am

SATURDAY JULY 23

- Gimme 5** featuring **Bad Boys Inc**, **ITV**: 9.25-11.30am
- Johnnie Walker** featuring **James** in concert, **Radio One**: 7.11pm
- MTV Live!** featuring **Blurs** in concert, **MTV**: 10.30-11pm

SUNDAY JULY 24

- The O Zone**: **Erasure** Special, **BBC2**: 11.45am-12noon

ON THE BOX

SLOT	MUSIC	ARTIST	AVAILABILITY
BIRD'S EYE VEGETABLE CUISINE (food ad)	Bread And Butter	The Newbeats	Sequel (BMG) (CD/EGC single) also on Best Of The Newbeats, Sequel: NEXTCO 231 (CD)
FAMILY (BBC1 drama series)	You Tripped At Every Step	Elvis Costello	WEA: W0251 (CD) (single)
FISHERMAN'S FRIEND (cough medicines)	I Want You	The Utah Saints	Utah Saints, London 828 379-2 (CD or CD single)
GUINNESS PURE GENIUS (drink ad)	We Have All The Time In The World	Louis Armstrong	James Bond 30th Anniversary Album, EMI: CDBOND 007 (CD)
LIFEBOAT (BBC1 drama series)	Theme song	Terry Neason	WEA: 826 447-2 (CD)
NETWORK Q (TV ad)	Only You	The Platners	Golden Hits (Mercury/Poly): 826 447-2 (CD)
NISSAN MICRA (car ad)	Don't Blame It On That Girl	Matt Bianco	Best Of Matt Bianco, WEA (WEA): 9031 7250-2 (CD)
ODDBINS (off licence ad)	Cocktails For Two	Spike Jones & His City Slickers	Best Of, RCA (BMG): 74321 13576-2 (CD)
P&O EUROPEAN FERRIES (ferry ad)	C'est Si Facile De Vous Aimer	Josephine Baker	Great French Hits Of The 30s, Happy Days (Confi): CHD 157 (CD)
PEUGEOT 106 MARDI GRAS Special Edit (car ad)	My Blue Heaven	Fats Domino	Best Of FFF (EMI): CDMFF 5026 (CD)
SAINSBURY'S CLASSIC COLA (soft drink ad)	Maybellene	Chuck Berry	20 Great Tracks, MFP (EMI): CDMFP 5936

Source: Mike Preston Music, compiler of Telo-Tunes book and supplements, tel: 0524 421172

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JAMES and PHONOGRAM RECORDS
on 500,000 "Laid" albums ex UK

POLYGRAM / ISLAND MUSIC

COMMITTED TO NEW TALENT



PolyGram



MARKET P.R.E.V.E.W

DANCE

DONNA GILES: And I'm Telling You I'm Not Going (ORE AG4). This is a defiant last stand from the transexual vocalist who died from AIDS earlier this year. Her impassioned delivery of the Jennifer Holiday song over a range of strong club mixes from Loveland, Stonebridge and Johnny Vicious has been a big club chart hit and should sell pretty well. **3.5A**

PORTISHEAD: *Source Times* (Go Beat GO116). Hot on the heels of their critically acclaimed *Numb*, the Bristol duo are re-releasing this single which first appeared as a very limited self-financed white label several months back. It is another moody downbeat tune featuring melancholy vocals, although it is a less leftfield and more complete song than *Numb*. **3.5A**

VARIOUS: DJ Power - Mixed by Danny Rampling (Escapade POWD 1 via 3M/Sony). This new series of DJ mixes kicks off in fine style with Danny Rampling splicing together a well chosen selection of tunes in a both eclectic and bang up to date (The much in-demand 'In Tin Out' track will be available here before the commercial single release). Rampling's mix for the Journeys By DJ series was a big seller last year and this CD and tape should do even better. **3.5A**

HELICOPTER: *On Ya Way (Helicopter TIG007).* This happy house track was a big club hit when it was first released as Helicopter's debut back in 1992. This reissue - two 12 inches featuring the original plus remixes from Jules & Skins, Al Mackenzie and the duo themselves - have taken the track into the club chart Top 10 and should attract strong specialist demand. **3.5A**

VARIOUS: The Drum Album (CKT CKTLP1). This compilation was conceived by the Cowan Kemsley Taylor advertising agency as part of its campaign for Drum Club. It has commissioned 11 new tracks from the people behind some of the UK's hippest clubs, such as Back 2 Basics, Vague, Cream, Ludvup and The Drum Club. The end result is inevitably a bit hit and miss, but there are

★★★★	Guaranteed banker
★★★	Should do well
★★	Worth a punt
★	Only for the brave
□	SOR only



Tina Turner: concert combination on CD and video

enough worthwhile contributions to ensure that there will be reasonable demand. **3.5A**

ROMANTHONY: In The Mix (Azuli AZNY28). The recent Morales mixes of Let Me Show You Love have helped Romantony reach a wider audience. His cause should be further helped by this follow up which is a disco-influenced tribute to NY DJ Tina Humphries. **3.5A**

PICK OF THE WEEK

HED BOYS: Girls & Boys (Deconstruction 74321223321). This driving funky house tune which is apparently the work of Dave 'Joey Negro' Lee and Andrew 'Doc' Livingstone, first appeared in limited quantities on the Seka label before it was snapped up by Deconstruction. With its powerful hooks sampled from an old Trax tune, it has been taking clubland by storm and is shaping up to be a crossover hit. **3.5A**

Andy Beevers

MUSIC VIDEO

BARRY MANLOW: Copacabana (BMG 74321166233). The made-for-TV music film was originally released in the early Eighties but reappears to coincide with the current West End hit show. Bazza himself is in town to help promote the 95-minute film while the marketing campaign includes a mail out to 45,000 Manlow fans. Released on August 15 with a dealer price of £7.48. **3.5A**

PINK FLOYD: The Delicate Sound Of Thunder (PML PM CD 4912752). PML is the

David Bowie's *Sound & Vision* and Queen's *Greatest Flix I and II* (PML's best selling music video) to two updated promo collections in Kate Bush's *The Whole Story 1994* and Tina Turner's *Simply The Best 1994*. Release date is July 25 and the collection has a dealer price of £12.00 except for Queen 1 which, at more than two hours long, is £15.01. **3.5A**

PICK OF THE WEEK

TINA TURNER: Private Dancer Live (PML SAV 4913083). This month PML also debuts *Sound & Vision*, a new CD and music video double pack concept. A specially designed box contains a re-release of a live concert with the companion soundtrack making its CD debut. Turner's dazzling show is perhaps the most promising seller but good support comes from Kate Bush's *Live At Hammersmith Odeon*, Iron Maiden's *Maiden England* and Joe Cocker's *Best Of Live*. It's a great concept, going for quality and value for money, but it means that the standalone videos have now been deleted. Marketing plans included national and music press advertisements, national

posters and a retail co-op campaign. Release date is August 8 with an introductory dealer price of £10.21. **3.5A**

Martin Aston

CLASSICAL

TURNAGE: Drowned Out, Kai, Momentum, Three Screaming Popes, City of Birmingham Symphony Orchestra/Rattle (EMI 55091 2). Mark-Anthony Turnage, the bad boy of British contemporary music, caused a stir in 1992 when EMI released *Three Screaming Popes* as a CD single. This album of his large-scale works is boosted by the televised *From on July 18 of Rattle and the CSBO performing Turnage*. Excerpts from the release will feature in BBC TV's forthcoming series *The Score*. **3.5A**

ELGAR: Cello Concerto. BLOCH: Schelomo. Isserlis, London Symphony Orchestra/Hickox (Virgin Ultraviolet CUV 5 61125 2). Ultraviolet, Virgin's first mid-price series, has been launched exclusively through Virgin Retail, but there is still

MAINSTREAM - SINGLES

SONIA: Hopelessly Devoted To You (Cockney COCCD 2). The Liverpool star of the stage musical of *Grease* returns with a straightforward reading of one of its most famous songs, originally made famous by Olivia Newton-John. The inclusion of a medley of Hi-NRG favourites adds further sales potential. **3.5A**

FRENTE!: Bizarre Love Triangle (Mushroom D 1139). New Order's 1986 hit gets a refreshing overhaul from the Aussie band, who turn it into a gentle, acoustic, almost skeletal version using only Angie Hart's voice and acoustic guitar. A possible hit. **3.5A**

EYQ: Black Book (MCA MCSTD 1987). Tight, tuneful and nicely understated. Vaguely redolent of one of Lenny Kravitz's songs, it's instantly commercial and should have no problems capitalising on their popularity. **3.5A**

THE SPIN DOCTORS: You Let Your Heart Go Too Fast (Epic 6606612). Sturdy workaday rock that will attract interest to the good

Doctors' *Turn It Upside Down CD*, though it is probably neither distinctive nor commercial enough to be a big hit single. **3.5A**



Sonia: straightforward

ROZALLA: This Time I Found Love (EGG33742). Not wholly successful in its pre-release club trials, and considerably less obviously hitbound than her early Pulse 5 hits, this is nonetheless a happy anthem that will find enough buyers to save face. **3.5A**

BITTY McLEAN: What Goes Around (Brilliant! CDBR16 6). With four straight smashes under his belt, Bitty McLean is at the forefront of reggae's recent renaissance but this uptempo track is somewhat weaker than his predecessors. **3.5A**

GENERAL SAINT/DON CAMPBELL: Save The Last Dance For Me (Copasetic COXP 0012). Perfectly

parodying the Chaka Demus & Pliers style for the second time, General Saint and Don Campbell apply the familiar Doctor Regga and Mister Crown style to the old Drifters hit. The result is a likeable romp that is already getting some support from Radio 1. It could just sneak into the lower half of the chart. **3.5A**

TONY DI BART: Do It (Cleveland City Blues CCB 1503). Set in the same tempo as his similar one hit *The Real Thing*, but much more of a groove and much less of a song, this is storming up the club chart. Di Bart sings effortlessly, but the haunting refrain that turned *The Real Thing* into such a hit has no equivalent here. However, it should still reach the Top 20. **3.5A**

PICK OF THE WEEK

THE BRAND NEW HEAVIES: Midnight At The Oasis (Acid Jazz/Her BNHCD 15). Stripped of the stretched jazzy gliding that typified Maria Mulder's original, this 1974 hit is speeded up somewhat but adapts perfectly to the Acid Jazz treatment. More radical overhauls are also included for clubs, where the record is already going down a storm. **3.5A**

Alan Jones

THE ESSENTIAL
my music week
 STOCKING
 GUIDE

Sinfonia Domestica
 Suite for Winds op.4



Strauss

Minnesota Orchestra
 Edo de Waart

releasing a compilation of Handel choruses, but this one is driven by a dealer price of just £3.99 so could sneak up an unexplored market. **£25**

CHOPIN: Famous Piano Works. Katsaris (Teldec/Warner 4509 95499 2). Teldec belatedly joins the twofold trend of offering back catalogues in a slimline dubbox at dealer price £7.99 with four titles. While promotion is minimal, Cyprian Katsaris's Chopin received enthusiastic reviews at full price. **£23**

PICK OF THE WEEK

VARIOUS: The Julian Lloyd Webber Collection (Philips CD/MC 446 050-2/4). Cellist Lloyd Webber's previous television album sold more than 150,000 units so this one should be a fast mover even during a slack summer. It is backed by a two-week campaign comprising Classic FM advertisements, national press and music magazine advertising, national displays and extensive radio, television and press PA's. The 20 tracks include the theme from The South Bank Show, Ave Maria and many other pops. **£16.99**
Phil Sommerich



ultraviolet

Ultraviolet's Strauss: one of 30 titles with strong potential

strong potential in this range of 30 titles plus sampler with striking monochrome covers. They are being advertised in *Classic CD* and *Gramophone*; the series gets editorial coverage in August issues of classical magazines; and extensive POS material is

available. As with this album, many of the titles got excellent reviews when issued at full price. **£25**

HANDEL: Hallelujah. Various choirs (Teldec/Warner 4509 95498 2). It's an odd time of year to be

MAINSTREAM - ALBUMS

VARIOUS: Soul Searching (Columbia MOODCD 34). Singers like Anita Baker, Aretha Franklin and Marvin Gaye demonstrate why they became so successful. It's not all obvious stuff though - Hi Glass's classy 'You'll Never Know' and Jean Carne's 'Don't Let It Go To Your Head' are a couple of unexpected inclusions. There's also a few faster tracks and some modern soul from SWV, R Kelly and Haddaway. Well thought out, and TV advertised, so it's likely to break big. **£16.99**



Aretha Franklin: soul searching

HOUSE OF PAIN: Same As It Ever Was (Ruffness/XL XLCD 115). Another relentless selection of shamrock shennigans, low on originality, but high on commitment. It's somewhat samey, and the best track, 'On Point', has already been released as a single, but the best known Irish-Americans in the rap business retain a hardcore edge that few can rival. There's nothing here to match Jump Around, and draw in new listeners, so this is one for the fans. **£12**

VARIOUS: 110 Below (Beechwood BELOW 1CD). An interesting selection of dubs

which share a tempo that never breaks above 110 beats per minute, hence the title. And a very catholic collection of tracks it is, too, with representatives from the world of mainstream pop and rock - Paul Weller, Julian Cope, Primal Scream - as well as reggae, dance and world music. The first of what appears to be an ongoing series, and one which should attract a good deal of attention. **£12**

LUTHER ALLISON: Bad Love (Ruff RRCD 801295). Born in Arkansas, and now domiciled in France, Luther Allison is one of blues music's top attractions, and this, his latest album is a fine selection of originals and covers, which suggest he is ready for a wider

audience. Allison is about to headline the Great British R&B Festival at Colne, where he is sure to expand his fanbase. **£12**

VARIOUS: That Loving Feeling Volume VII (Dino DINC83). The phenomenally successful Loving Feeling series rolls on, with what is likely to be yet another chart-topping compilation. As usual, a major TV campaign supports this release, which includes 30 tender tracks, a mixture of classic oldies and contemporary hits. Elton John, Tina Turner, M People, Tony Di Bart and George Michael are among the attractions. **£16.99**

PICK OF THE WEEK

VARIOUS: The Best Dance Album In The World...Ever! Part 3 (Virgin VTDCD 32). After selling upwards of a million copies of the first two albums in this series, Virgin can be optimistic about the prospects for the latest, though this one tends towards the more poppy side of things. Included are tracks from Tony Di Bart and Clubhouse which seem to have been on every recent compilation alongside older cuts like 'Naked In The Rain, Touch Me and (I Wanna Give You) Devotion. A very big release. **£16.99**

Alan Jones

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THE OFFICIAL CHARTS - 23 JULY

music week
 AS USED BY

SINGLES

1 LOVE IS ALL AROUND

	Weeks On Chart	Previous Disposition
2 02 I SWEAR	Act 4 One	ASCAP
4 03 (MEET) THE FLINSTONES	BC 525	MCA
5 04 SWAMP THING	The One	Disco/Atlantic/RCA
6 05 SHINE	Along	Elektra
10 06 CRAZY FOR YOU	Left Last	MCA/ABC
3 07 LOVE AMY! HERE ANYMORE	Top Ten	RCA
7 08 EVERYBODY GOIN' FOR	Two Weeks	3 Blue/Treasure
09 REGULATE	Women G & Her's One	Capitol/RCA/Impress
10 EVERYTHING IS AUBURN (Upfront)	C1 Last	Blackwood/MCA
17 11 SEARCHING	One Week	Wild One
8 12 BUSY, I LOVE YOUR WAY	Big Move	RCA
9 13 WORD UP	Got	ABM
15 14 CAN YOU FEEL THE LOVE TONIGHT	Extra Day	MCA/ABC
15 15 TAKE ME AWAY (I'll Follow You)	Big Move	ABM
11 16 GO ON MOVE	Re-2 But, returned The New Sunshine	Polygram
13 17 DON'T TURN AROUND	Act D' Edge	Mercury/Capitol
18 LET'S GET READY TO RUMBLE	PJ And D' Edge	ASDA/ABC/USA
19 TOWER OF STRENGTH	SON	PALMCO
12 20 YOU DON'T LOVE ME (No, No, No)	Dance Floor	Big Beat/Atlantic
21 Living In The Sunshine	Quarant' National One	PWL/Disco/ABC
15 22 NO GOOD (START THE DANCE)	The Party	XL/Disco/ABC
23 AFTERNOONS & CONFESSIONS	Dance Floor	RCA

ALBUMS

1 VOODOO LOUNGE

	Weeks On Chart	Previous Disposition
1 02 MUSIC FOR THE UNITED GENERATION - The Pleasure	The Eclectic Streets	XL/Disco/ABC
3 03 END OF PART ONE (HORN GREATEST HITS) - Art Blakey	Top Ten	Preceded Disposition
4 04 HAPPY NATION	Act D' Blast	MCA/ABC/Capitol
7 05 GREATEST HITS	Wentback	EMI
5 06 MUSIC BOX	Minor Move	Columbia
6 07 THE VERY BEST OF THE ECLECTIC LOUNGE - The Eclectic Light Orchestra	One	One
08 THE VERY BEST OF ...	Extra	Elektra
9 09 FEELING GOOD - The Very Best Of	New Sound	Preceded TV
8 10 EMOTIONAL EXIST IS DANCE IT, SO WHY CAN'T WE? - The Outcasts	Island	Island
14 11 GOOD SHUFFLED HIS FEET	Dance Floor	RCA
11 12 OUR TOWN - GREATEST HITS	Dance Floor	Columbia
10 13 PARQUE	Ball	Four/Parade
13 14 EVERYTHING CHANGES	Top Ten	RCA
7 15 TURN IT UPSIDE DOWN	New Sound	Eric
15 16 THE DIVISION BELL	Pre-Form	EMI
19 17 SEAL	Six	ZTT
12 18 EDDIE READER	Eric Reader	Black & White
18 19 CRAZY	Just Inland	Columbia
20 20 ALWAYS & FOREVER	Extra	EMI
21 21 NEVERMIND	Special	Capitol
17 22 ONE WOMAN - THE ULTIMATE COLLECTION	Dance Floor	EMI
23 ACB ANY? NOTHING BUT A NUMBER	Album	ABC
24 THE CROSS OF CHANCES	Album	ABC

MICHAEL BALL

From Here To Eternity THE NEW SINGLE

All formats include the track
 "Sandman's Coming".
 Second CD available 25th July includes
 "If You Really Love Me".

See MICHAEL on the following TVs in July:
 18th GMTV
 19th RUSSELL GRANT
 21st PEBBLE MILL
 26th THE BIG BREAKFAST
 27th MICHAEL BALL TV SHOW

*Not available on the forthcoming album
 666690 7442 COLUMBIA

music week
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NIGHT OF THE LIVING DUB

Club:
Night Of The Living Dub at the Sir George Robey, 240 Seven Sisters Road, London N4. Every first and third Saturday 9pm-6am
Capacity/PA special features:
215/main room - 4K, back room - 2K/ percussion & drum workshops in back room.

Door policy:
"No dress, age or race restriction." - Grob.
Music policy:
"Dub is our benchmark - we cover the whole reggae spectrum." - Grob.
DJs:
Residents - Dub Sound of 1-Shen, Guests Mad Professor, Channel One and Boomshackalacka Sound Systems, Ohm.

Spinning:
Italian Steppers 'Hi Rise Vibrations', Strange Brew 'Hashashin (Glass Jah Dub)', 1-Shen Sound 'Heavy Dub/Geronimo', Last Disciples 'Return to Adis Ababa', Audio Active featuring Bim Sherman 'Dee The Marjona'.

DJ's view:
"Full-on dub: There's not many places like that." - Neil Perch, Zion Train Sound System.
Industry view:
"Wonderful - these guys really know how to put on dub." - Neil Fraser, Ariwa.

Ticket price:
£4/£3 concessions.

alan-of-all-trades in techno LP launch

Alan Oldham is something of a jack-of-all-trades when it comes to creative dance music.

Otherwise known as DJ T1000, Oldham's full-time job is running hard techno label Generator Records in the home of techno, Detroit. His lesser known hobbies include designing T-shirts and label artwork for Dutch DJax and creating his own comic strips. In fact, his first Generator comic book is out this summer.

Rumours that Oldham has been busy creating a strip especially for the UK dance industry, featuring Judge 'Dredd' Jules and the Furry Freak Demz Brothers among others, are not confirmed. But what is confirmed is a new compilation, 'Generator World Sock Domination', available in the UK via Kickin' Records, which catalogues the US label's two year history.

DJ T1000, TXO-1, DJ ESP and Madrigal are among the contributors of tracks which the likes of Faver, Dale and Rockcliff have been hammering for the past few months. The album is out this week via SRD.



philly filly

Legendary Queen of Philly Jean Carne has returned to the studio after six years. The singer, who gave the world the classic 'Was That All It Was' and 'Don't Let It Go To Your Head' (best covered by the Brand New Heavies), is releasing her first record since the 1988 album 'You're A Part Of Me' in August.

And the EP, featuring the aptly named 'Baby I'm Yours', the gospel track 'Sweet Bitter Love' and a cover of 'Leon On My' will be available only in the UK and Europe.

The record is out on the Van McCoy Music label via Rapid Music after having been initially slated for release on Maurice Starr's Boston International label in the US.

The single will preview an album due later in the year. The new album will be co-produced by Carne in Washington, and will be supported by live dates in August.

beechwood buys streetsounds

Beechwood Music has bought the Streetsounds label, the innovative early Eighties stable that pioneered the market for dance compilations in the UK.

Beechwood, which has itself enjoyed massive success with its Masterclass compilation series, will now have full world rights to the Streetsounds name and its considerable catalogue. There are even plans for previously unreleased material.

The deal was signed with original Streetsounds founder Morgan Khan, who built a reputation as one of dance

music's maverick characters and is now active within the Indian film industry.

Beechwood managing director Ben Selwood says: "The contract is very tight and Morgan's input is minimal. He will be involved purely on an A&R basis."

The first releases through Beechwood will be a reissue of Volume 1 & 2 of the 'Jazz Juice' series in a bid to counter bootlegs of the original albums which have started to circulate. Following 'Jazz Juice', material from the original Streetsounds series of albums

will be released with all the albums going under the banner 'Streetsound Classics'. To avoid legal problems, the tracks on these albums have been re-licensed by Beechwood.

The label will also be issuing new material. "We'll be doing a new Streetsound series which will start at the end of September. It will feature cutting edge stuff and this is where Morgan Khan will be employed in an A&R capacity," says Selwood.

Distribution will be handled by Total/BMG.

polygram lures chalk

One of the UK's biggest music publishers has recognised the increasing rate of dance in the industry and appointed a new head of A&R, dance.

Matt Chalk, previously head of A&R of Paermusic, takes on the new role of PolyGram Music this week with the job of creating a new dance roster for the company.

PolyGram Music managing director Richard Manners says Chalk has the knack of spotting fledgling talents and helping them to develop into writers.

"The dance market is so important and there are some excellent talented songwriters out there," says Manners.

"Matt is one of the few people in the dance market who has a publishing background as well and has the same feel for the music as the rest of the people working within it."

Chalk, who in the past has signed Tony Di Cori, Bomb The Bass and Urban Outfitters Collective, intends to add a new list of names to PolyGram's current dance roster which includes Sasha and Hyper Go Go among others.

"There will be three other people working with me on the dance side but they won't be based in the office and I'll be on more of a consultancy basis," says Chalk.



The George Michael case will no doubt encourage more artists to get a lawyer and an accountant before they sign a deal. But over at accountants Sloane & Co in West London, the company is offering artists the chance of getting a record deal with them.

Boss David Sloane, whose clients include Soul II Soul and Maxi Priest, has set up Equity Records and his first signings are dance artist Alison Sheryl (pictured) and soul singer Tony Stone.

"The label has been set up with private money and basically it was a way of helping our clients get their records out," says Sloane. Sheryl's debut 'Open Up Your Heart' is out this week and has been produced by Phil Dona and Rob Davis. Tony Stone's new single, 'Living On Sunshine' is out next month. Distribution is through Total/BMG.

Shape Navigator summer's promise

Err 70 Matthew Roberts Mixed
Err 70c Shape Navigator Mixed
Err 70cd

Release Date: Monday July 25th

Distributed by Pirnie Distribution, Electron House, Gray Avenue, St Mary Cray, Orpington, Kent, Tel 0689 873141

rm namecheck: editor-in-chief: steve redmond @ managing editor: selina webb @ associate editor: nick robinson @ designer/sub-editor: fiona robertson

2	02	1	SWEAR	4	03	1	MEET	5	04	1	SWAMP	6	05	1	SHINE	10	06	1	CRACY	3	07	1	LOVE	7	08	1	EVERY	9	09	1	REGULATE	17	11	1	SEARCHIN	8	12	1	Baby, I L	9	13	1	Wand U	15	14	1	Can You	11	15	1	TAKE	13	17	1	Don't U	18	18	1	LET'S GET	19	19	1	TOWER O	12	20	1	You Don	16	21	1	LYING IN	21	21	1	No Good	27	23	1	ATTENTION
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air bustle and bristol fashion

in the mix...

Funny isn't it, how one band's success can suddenly snowball into a whole scene? That's what has happened in Bristol - and the album that's caused all the fuss, by Portishead, hasn't even been released yet!

It all began with Massive Attack and Smith & Mighty three years ago, and this year the likes of Tricky, Portishead and recent Cooltempo signings Echobelly have been carrying the flag.

Well, the latest arrivals on the Bristol tip hop! jazz scene are Up Bustle & Out on Coldcut's Niña Tune label. Formed as a side project out of dance band Soul In Motion, Up Bustle & Out (pictured) are the brainchild of co-writer and producer Rupert M. Soul in



Motion have been regularly gigging in Bristol venues such as The Moon Club and

The Dig In since 1991. The first Up Bustle & Out release, the 'Rustline' EP, came late last year and now a debut album is about to hit the rocks.

'The Breeds Was Mellow (As The Guns Cooled In The Cellary)' is out on August 1 and features guest saxophonist Vicki Burke and vocalists Sally Larkin and Sharon Wyster (from Massive Attack). The set is already picking up generous club and radio DJ reactions but the band are not letting all the heaps of praise go to their heads - they're off to Bolivia to play a few festivals and open a cafe in the Andean foothills. Honest!

The latest remixes, producers and hot tunes include: limited white labels of Masters At Work mixes of Jamiroquai's 'Emergency On Planet Earth' which are now kicking up a storm in London - well over a year after having been done. Only 500 have been pressed and there won't be a re-release. The ultra-friendly Ballistic Brothers will be re-mixing Mother's 'Indian Vibes', a remake of jazzman Dave Pike's still-drenched Sixties instrumental... As Massive Attack gear up for their second album, remixes for the new single 'Sly' include Tim Simenon and The Underdog... With production credits for Jeru The Damocel, Winton Marsalis and KRS One, Gang Starr's DJ Premier has been a man to watch this year and has been chosen to remix the new Omar single 'Keep On Steppin''. In his Scottish tradition, Limbo Records has recruited Al McKenzie to remix its second compilation album while Chris & James handle the Irish-bred duties on Havana's 'Ethnic Prayer' re-release... The Coldcut boys are working on Otha Haza's new material... Norman 'Pizzaman' Cook is remixing the new Duke single 'So In Love With You' ■■■■■

global warning

London-based techno experimentalists Reload are crafting a new name for their latest side project. The duo first used the name Global Communications (pictured) when they remixed the album 'Panemorphosis' for Chapterhouse last year. The name stuck and now Messrs Mark Pritchard and Tom Middleton are back with Global's own recordings.

The track '9-25' has already been well-received on white label and is

previews the debut Global album '76:14', out on Decoluted this week. The 10-track album is available on two vinyl doublepacks and is only available via Chain With No Name shops.



SPIRITS BURNER: Gil Scott Heron (pictured) returns this week with his first new album for 12 years called 'Spirits'. The album is released in the UK on the Mother label and will be supported by live dates, including three nights at London's Jazz Cafe (20-22), The Grand In Clichmont (23) and the Reading WOMAD Festival (24). The album includes guest appearances by the likes of A Tribe Called Quest's All Sheedee, Mother's managing director Malcolm Dunbar says, "Gil's been such an influence on so many current bands, I'm really proud to have an artist of his stature and importance on Mother."



win win win

One of the most prolific trance labels in the past year has been Rising High Records, which is virtually cornering the market in techno/trance classics. And the label's third 'Secret Life Of Trance' compilation, released this month, is no exception. RM has a copy of the seemingly endless double album and a Rising High goody bag to win along with albums for the two runners-up. Just tell us the other, more familiar, name of the group Ball & send your entry to Secret, RM, Eighth Floor, Lodge House, 245 Blackfriars Road, London SE1 9UR, by July 28.

say what?

John MacGillivray - Dub Vendor shop, London
"Anything that helps black music get across to a wider audience and helps expose artists has got to be good."

Shabs - Media Village
"The BMA does a difficult job but the feeling is that there's a lack of information about what their goals and objectives are. The problem with

what has the bma done for you?

organisations like this is, are we talking integration or segregation?"

Trevor Wyatt - A&B, Island
"They brought people like Omar to everybody's attention. I think they're excellent and they do a great job in helping to nurture young talent as professionally as they know how."

Lindsay Westler - head of music, Kiss FM
"I've had nothing to do with them because at no stage did

they contact me to ask me to work with them to promote black music in this country. From what I've heard, they spend a colossal amount of time in meetings and very little promoting black music. But I think the new organisation - the Black Entertainment Society - will be good."

Tippa Irie - artist
"I've been working with them for about 10 years and they seem competent and pretty well organised. They're good for young musicians and I

think anybody that's pushing black music has got my vote."

Omar - artist
"I found joining the BMA beneficial not only for its contacts but it really helped me understand the business side of the industry as well."

Sinclair - artist
"They've never done anything for me of all and the only reason I've heard of them is because I used to sell Kongo Music and their offices were downstairs."

HOPELESSLY DEVOTED To You - (COCKNEY) SONIA
10 HOT TIPS TIPPED TO CHART NEXT WEEK



help my friend : slo moshun

state of the heart - instead of state of the art
rejoice - it's the gospel truth
this is a journey - into sound and soul
help my friend - it's black and white

V - CD - MC

mixes by slo moshun, dj pierre, graeme park, hustlers convention, aquarel.

OUT NOW - created with love at the basement™



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save the mix

SAI

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70	24	1	Success
14	25	90s	Girl
23	26	Love	Is It
21	27	Arrive	At
20	29	Swain	
29	30	Swells	
19	31	Oh Pink!	
32		More To	
45	33	I'm No A	
34		It's Life	
35		Nine Life	
24	36	Gr-A-V	
18	37	Feelin'	
22	38	U & Me	
39		Wife Of	
40		You Me	
30	40	© CIN. PRODIG	
		BASED ON A S	

RELEASED 25th July 1995

COF0012: 7" - COPX0012: 12" - COPCF0012: CD - COPCM0012: Cassette
Available from Polygram Telesales on 081 910 1799,
Gravitate on 071 284 0900, Jetstar on 081 961 5818
Taken from the forthcoming album **Time on the Run** - featuring the hit Single **Oh Carri!**

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COOL cuts

- | | | | |
|-----------|------|--|----------------|
| 1 | (1) | MAGIC
Sasha | ffrr |
| 2 | NEW | EIGHTEEN STRINGS Tinman
Finally available - not with the original guitar sample but just as good | Cooltempo |
| 3 | NEW | CONGO The Boss
A deep and def Morales production | Network |
| 4 | (4) | COLOUR OF LOVE Rease Project | ffrr |
| 5 | (7) | MIDNIGHT AT THE OASIS Brand New Heavies | Cowboy |
| 6 | (10) | SPEED OF LOVE DeJa Vu | Deconstruction |
| 7 | NEW | TRIPWIRE Ligatrac
Long-awaited return from Justin Robertson in true techno fashion | MCA |
| 8 | NEW | DREAMER Livin' Joy
Now with new mixes, this could be a big crossover hit | Motown |
| 9 | (11) | I LIKE Shonice | Media |
| 10 | NEW | KEEP THE FIRE BURNING Clock
Strong follow-up to 'The Rhythm' | Hard Hands |
| 11 | NEW | STEPPIN' TO THE SOUND Flammable
Powerful throbbing UK tracer | White Label |
| 12 | NEW | PUSHER Merin
Excellent p-funky return for the UK rapper | Go! Beat |
| 13 | NEW | WALKIN' ON Sheer Bronze
Revived with new mixes from Our Tribe and Fire Island | Planet Dog |
| 14 | NEW | SURVIVORS Eat Stale
Superb techno excursion | Clubstitute |
| 15 | NEW | THE HUNTER/INDIAN BLOOD Daydream
The 'Pisicé Dreams' man returns with the sequel | Columbia |
| 16 | NEW | BONITA MANANA Espirito
With mixes from Johnny Vicious, Gang Starr and Urukup | Phat As Phuck |
| 17 | NEW | GET HUH Ride Committee
Deep house with big basslines and mixes from Vasquez | Virgin |
| 18 | NEW | I GET THE JOB DONE Brigitte McWilliams
Big buzz on this funky swing thing | Bomba |
| 19 | NEW | VESPA Harri vs Visnadi
Lively meeting of techno minds between Glasgow and Italy | Jamm |
| 20 | NEW | ANOTHER WAY Precious
UK garage with mixes from Parks & Wilson | |

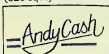


A guide to the most essential new club tunes as featured on 1bn's "essential selection", with Pete Tong, Woodzoo! every Friday between 7am and 10pm. Compiled by dj feedback and data collected from leading dj's and the following sites: city.sounds4u.it/gzooon/black market (London), eastern.bloc Underground (Manchester), 23rd precinct (Glasgow), 3 bear (Liverpool), warp (Sheffield), mix (Newcastle), joy for life (Birmingham).



Shop focus

Shop:
Andy Cash, 596
Kingsbury Road,
Edlingdon, Birmingham
(325 sq m)



Specialist areas:
All formats: acid jazz, funk, swing, reggae, hip hop, ragga, garage, house and progressive. Merchandise includes DJ bags, boxes.

Buyer's view:
"The new jungle craze means we sell big titles by artists like General Levy, Buju Banton, Levitus - we'll sell 50 of those in a week. In Birmingham, the club scene is quite big. Young people go for underground progressive and Euro house and the mature people go for jazz and soul. Ragga and reggae is also quite big. We have to order every day from Jelslar - sometimes they can't meet the demand for imports. There's always been a big demand for hip hop too," - **Aubrey Nathan.**

Distributor's view:
"Very friendly people: they're really clued up to the music. They read all the reviews and are good buyers. Some of the product they want is hard-to-get imports from all over the world. In the past year they've been taking more records than ever so they must be building up a good customer base," - **Cathy Furness, Timewarp.**

DJ's view:
"Andy's is the most upfront shop for dance imports in the area. I'd say I'm the main buyer - I spend about £7.8 a week. They've got brilliant prices - some of the big stores like HMV will be a pound dearer - plus you get a good discount," - **Krisz Roto (Wobble, Cream).**

Club & shop focus compiled by Sarah Davis. Tel: 081-948 2320.

scs basics RECORDINGS

DEBUT SINGLE

HOTH

SYSTEM EP (SYSTEM 1, 2 & 3)

WRITTEN & PRODUCED BY HUGGY

SYSTEM 2+3 CO-WRITTEN & PRODUCED BY LIEN DAVIES
SYSTEM 1 CO-WRITTEN & PRODUCED BY MARK BELL

'LIKE THE MAN HIMSELF ITS FUCKING MASSIVE' (LOUD & CLEAR)

SI 1 LOV

2	02	I SWEAR
4	03	(MEET)
5	04	SWAMP
6	05	SHINE
10	06	CRAZY F
3	07	LOVE AN
7	08	EVERED
9	09	REGUL
10	10	EVERYTH
17	11	SEARCHER
8	12	Baby, I
9	13	Wound U
15	14	Can You
15	15	TAKE ME
11	16	Go On N
13	17	Don't T

18	18	Let's Be
19	19	TOWER O
20	20	You Don
21	21	Lyric In
16	22	No Good
27	23	ARTURO

70 715 70c

andy weatherall
kicks off the first
in a new series
focusing on the
classic tracks
you'll find in the
hottest djs' boxes

Jock 'n his box

andy weatherall

'how jam' - bernie worrell:.....
I bought this punily because I had Bernie Worrell and Goh Hotoda on the same record and thought it must be good and it is! I'm the world's worst transpoorter.

'we are phuture' - (phuture trap):
This is ahead of its time. The line, "Rocket Ship, laser guns and acid music all night long" says it all for me.

'belstaff' - orbital (ffrr): This promo is 3-4 years old and conjures up good memories of Ireland, and Belfast in particular.

'it is what it is - rhythm is rhythm (transmat): I got this in '88 - Transmat were the first techno label. It is one of those classic end-of-the-night soulful techno tunes. If you'd been there six years ago and seen me dancing to it, that would be funny! When people come up to me while I'm playing, it brings back memories of what an asshole I made of myself going up to DJs and pestering them about tracks.

'phuture assassins theme' - phuture assassins (b/w records): This was a promo which I was sent 4-5 years ago. I don't get sent any promos now because I used to write to people telling them how shit their tracks were! This is a classic case of an average promo A-side with a good B-side.

'guidance' - bandulu (infonet): You can play it at Cream in Liverpool and of more techno-orientated clubs and find people like it whether they're into house, garage or techno. I usually play it at the end of the set - I tell people there's a message in the song's vocal.

'looking from a hilltop - section 25 (factory): When I was 18, Factory was the label for the dance stuff I was into at the time - all that weirded-out electronic stuff.

'virtual' - the black dog (black dog productions): I bought this second hand in 1990 for £1. This single has a good vocal sample: "I sit in my room and think about the future." I was a needy transpoorter and that's what I used to do a lot.

'muzik (mike burns house mix)' - tyre presents nyoshi morris: I got this in 1988 and again I can play it in a house, garage or techno club. It's another one of those end-of-the-night tracks and it's as uplifting as I'm going to get - it's uplifting but devoid of chest!

'looks like we're shy one horse - colourbox (4ad): They were a big influence. They were doing freaked out dubby dance stuff and then they just stopped. I like the fact that people can make such brilliant tracks and bow out with no fuss..... and do something different.

CW:

BORN: 6 April, 1963
LIFE BEFORE DJ-ING: Building film sets, manager of a gentlemen's smokers, worked on a building site
FIRST DJ GIG: The Trip at the Astoria, Nicky Holloway's club.
"Terry Farley and I did alternative bolearic in 1988/89. I used to get £50 and spend £110 on records!"
MOST MEMORABLE GIG: Best - "Saturday before last of Rub A Dub's second birthday at Club 69 in Paisley. It restored my faith."

Worst: "A barn in Ascot five years ago where a combination of good drugs and garlic brownies led to disaster"
FAVOURITE CLUB: Sheom. "It was the combination of good people, good drugs and good mixture of music."
DJ TRADEMARK: "I'm into everything and play a range of clubs from Cream to the Orbit. You can tell it's me by the people with quizzical looks on their faces saying, 'what the fuck is that music playing?'"
OTHER MUSIC INTERESTS: Recording an album, due out on Warp in September. Just completed a Solesis Of Paradise remix for Scorn on Earache Records and a Lords Of Alford remix on 'Destination Africa' by the Moody Boys.

steam' tips for the week

- **ph 1700 (only)** - U & M (rain)
- **'sublimis sounds'** - (shiver vs II) (shiver records)
- **body slam** - perfect sylv (evidence records)
- **'transporter'** - q sp (generator)
- **'recycled esp'** - moody boyz (quanta)
- **'tillage stereo'** - vo, vantage (bz)
- **'prescience'** - bandulu (infonet)
- **'psycho king'** - prof. johnson (4ad)
- **shobbi** - the underground (infonet)
- **'acrobaticism (last night of, credits/ken)** - solesis of paradise



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Taken from the forthcoming album **Time on the Run** - featuring the hit Single **Oh Carol!**

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73	24	1	SUSAN
73	25	906	GIRL
14	26	Love Is 8	
21	27	ANYTIME	
28	28	SWANNY	
20	29	WILLING	
29	30	SWELLS	
19	31	Oh Punk	
32	32	More To	
45	33	I'm No A	
34	34	It's Me	
35	35	Nine Life	
24	36	Gr-A-V	
18	37	Franz'	
22	38	U & Me	
39	39	Wife Du	
30	40	You Mid	

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save the



SAI

reissue

SL 1 LOW

2	02	I SWEAT
4	03	(MEE?)
5	04	SWAMP
6	05	SINNE
10	06	CHICKY F
3	07	LOVE ALL
7	08	EVERYONE
NEW	09	REQUILA
NEW	10	EVERYTH
17	11	STANDIN
8	12	BLASY J
9	13	WORO L
15	14	CAN YOU
NEW	15	TAKE ME
11	16	GO ON!
13	17	DOK'T T
NEW	18	LET'S GE
12	19	TOWER C
NEW	20	YOU DUB
NEW	21	LUNNO B
16	22	NO GOOD
21	23	ARTIFICI
26	24	7 SUCRO
73	25	90% CUP

dj directory

by James Hamilton

ICE MC 'Think About The Way (bam digl digl digl bam bam digl bam...)' (WEA Y2829T), UK born Ian Campbell's unstoppable cheesy Euro smashpipe an ultra commercial catchy cod "hagg" rapped and plaintive Jasmine (from Germany) whined 133bpm gallop, twmpack promo here with three Original Italian, two LuV-Dup and three chunkier 126bpm Jules & Skins mixes, all set to explode. **DJ JAZZY JEFF & THE FRESH PRINCE 'Summertime' (Jive JIVE T 279)**, straight reissue (even with original sleeve and number) by public demand of their three years old Kool & The Gang 'Summer Madness' based on long-gone slinky anthem's 94.8bpm Instrumental, 94.7bpm DJ Jazzy Jeff Mix and LP Version, plus also as then (because originally on Champion) their jaunty 'I Dream Of Jamaica' TV theme jiggled 97.2bpm 'Girls Ain't Nothing But Trouble' debut from 1986... **X-PRESS 2 FEATURING LO-PRO 'Hip Housa' (Junior Boy's Own**

JRO 21, RTM/P), steam driven flutery strong chugger's MC Lyte rapped 0-123.8-0bpm Lo-Pro Vocal Mix and shorter bossy 0-124bpm Hip-Housin' Dub (with Felix Du Housecat and Richie Hawtin remixes to follow), just X-Press 2 getting credited for the cooler bounding good progressive 0-127.7-63.9-0bpm 'Rock 2 London 2 (London Mix)', labelled as A-side but not now promoted so... **VARIOUS THE DD Promo EP' (Deep Distraction SLIK 2DJ, V)**, available only with a CD or cassette of 'Deep Distraction - The Album', an exciting continuous megamix by Richard Ford of the label's acts, this previously promoted vinyl EP separates out the album's newest! techae tracks, **FLOORJAM'S** Kraftwerk-ish jaunty charming whiffery 131.9bpm 'Deep Distraction', 13000's shuffling jumpy 134bpm 'Who's Into House?', **BACK TO FRONT's** rumbly flutery 0-129.9 bpm 'Isid', **HOOK, LINE & SINKER's**

galloping cheesy 129.8bpm 'I'm Gonna Get You'... **OHAR 'Outside' (RCA 74321 21397-1)**, Lamont Dozier co-composed shimmering gentle acid jazz swayer's 0-75.1-76-0-75.7-76.9bpm Full Opaz Mix, with the lushly harmonized rolling 89bpm 'Saturday' in midly jock swinging Absolute and 'Plunkily slinking Frankie Fonetti remixes (fractionally faster than promoted)... **SABRINA JOHNSTON 'Satisfy My Love' (Champion CHAMP 12.311, BMS)**, 'Peccol' diva's Slewbridge & Nick Nice produced tuneful garage/jangler in trotting 121bpm House Factor, striding 124.7bpm Johnny Boy's Monday Full On, jiggling 126bpm John S Mixes! **ROGER SANCHEZ Time 2 Step' (Hard Times HT 001, SD)**, study rumbly jiggly roller compelling Rockers' Revenge 'work until it's time to stop' growls and Latino chants with 'O'Jay' for The Love Of Money, hype boss in beat fosing 124.3-124.2bpm

Time 2 Step, even chopper 0-124.1-124bpm S Man's Ruff Dub, steadily percussive 124bpm The Horny Mixes... **PIZZAMAN 'Trippin' On Sunshine' (Loaded/Cowboy Records LOAD 16, EP/BN/SM)**, due now for split release on Cowboy, Norman Coak's hoarsely started swirring and building breezy Lolita flavoured 0-127.9-0bpm romp has the Play Boys' flutery throbbing 127.6bpm Dub and on organ 'Fibbed' 0-128.3bpm Mixing Thing. **ERASURE 'Run To The Sun' (Mute 12 MUTE 153)**, old fashioned galloping 133.9bpm HI-NRG with more exciting quavery swirling then throbbing 0-143bpm Ambient Solaire, 136bpm 'Bedmasters' Galactic, whispering bippy Bedmasters' Outergalactic, chugging stuttery 0-133.9bpm Diss-Cuss, tapping Punjabi 121.8bpm Simon + Diamond Bhanga, ambient flutery 0-119.9/59.9-0bpm Set The Controls For The Heart Of

The Sun Mixes... **DEEE-LITE 'Picnic In The Summertime' (Elektra EKR186T)**, ooball doubler's Lady Kier muffled jerky wriggler promoed in shuffling 0-100bpm LP Version, jiggly rolling 100bpm Ronin Get-Down-Tempo Mix, funkier 97.3bpm Guru Jeepster Sell Mix and stark junglestic 0-149.4bpm Sampledelle Jumbo Jungle Remix, with the earlier promoed even jerkier progressive sluttery (reaching 'Bring Me Your Love' in beely 129-0bpm DJ FFX Remix, disjointedly spurring 0-126-0-100-0-126-0bpm Johnny Vicious Remix), rumbly 0-130-85-130bpm Johnny Vicious Remix 2, trickily decelerating 0-130-84-0-130-0bpm LP Version and bumpily surging 0-123.9-0-123.9bpm DJ Digit Remix, only the first part of each being on commercial (the rest are on two separate CDs joined by the jaunty jazzily skipping 130.9-0bpm 'Party Happening People'.

Xtra

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23.25	90s Girl
14.26	Love Is S
21.27	ANYTIME
20.28	SWANKA
20.29	WELLING
29.30	SHIELDS L
19.31	On Point
20.32	Money To
15.33	I'm No A
34.34	It's Me
35.35	Nite Life
24.36	Gr-A-W
18.37	FEENW
22.38	U & Me
39.39	Wipe Out
30.40	You Mock

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Save The SAI

beats

It was all giggles in the **Hed Boys** camp last week when it was revealed that said group is none other than **Joey Negro (Dave Lee)** and **Andrew 'Doc' Livingstone**. In the past month, the duo have managed to fool various record companies by sending them their 'Girls & Boys' track but assuming a false identity (including wigs!). The majors began to get suspicious though when the duo made demands for nude photos of A&R men in return for their signature on a deal, although Deconstruction, which eventually signed the tune, claims it was the first to unmask the Heds (pictured)...Jungle takes one more step into the mainstream this week with **M-Beat** signing a publishing deal with **EMI Music** with a rumoured **Polydor** album deal in the offing. Meanwhile, **Renk** is set to re-release **M-Beat's** hit with **General Levy** 'Incredible' very soon...Look out for a new **legal west London radio station**... **Ice Cube** has a new single 'Bop Gurr/ Ghetto Bird' out on August 15 featuring exclusive remixes for the UK...**Original Rockers** have signed to **4th & Broadway** and have their 'What A Life' single out on August 15. A new version of their debut album will be released soon...Also on 4th & Broadway, **Rebel MC** is set to return with **X-Project** and 'Code Red',



& pieces

on August 22... **Liverpool's Cream** celebrates its second birthday with two all-nighters on October 14/15. DJs include **Park, Morales** and **Sasha** with special guest **PAs**... Talking of birthdays, **Club UK** in London has produced a special free mix cassette series for lucky clubbers with 13 different tapes available over the next 13 weeks on the door... **Soul Trader's** new label **Wall of Sound** releases its first compilation 'Give 'Em Enough Dope' next week, featuring **Marden Hill, Ballistic Brothers** and **Mekon**... The 'Spinal Tap of techno' movie, **The Wasted Weekender**, will run at the **ICA** for seven days in August for all those who missed the 48-hour United States of Mind Frankfurt trip. If that isn't enough, the **Son Of The Wasted Weekender** hits the road on August 26/27... Another weekender to consider is **Don't Forget Your Toothbrush** in a Cotswolds mansion on July 30-31 featuring **Mark Shimmer, Drew, Alex 'Jinx' Chamberlain** and **Popeye**. Call 071-587 1672 for details... Manchester gay club collective **A Bit Ginger** launches a new night, **Gingerland**, at the Equinox club on Saturdays, from July 23... Congrats to the winners of our ambient competition, **Mark Vaughn (Sutton); Mr M Powney (Liverpool); Robin Rimbud (London); John Robinson (Nottinghamshire)** and **William White (Bristol)**... **AND THE BEAT GOES ON!**



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...latest

London's Subterania previews its Jungle In The Groove Wednesday night club with a General Levy DJ on August 4....

SI

7 LO

2	02	I SWEAR
4	03	(MIST)
5	04	SWAMP
6	05	SHINE
10	06	Choc' F
3	07	LOVE AN
7	08	EVERYBO
8	09	REGULAT
8	10	ESSENTI
17	11	SEARCHI
8	12	BABY, I
9	13	WIND U
15	14	Can You
15	15	TAKE ME
11	16	GO ON N
13	17	DON'T H
18	18	LET'S BE
19	19	TOWER C
12	20	You Don
16	21	LYING IN
16	22	No Good
27	23	ARRANG

23	25	90s Girl	Buena Vista	Wishu	RCA
14	26	Love Is Strong	The House of Blues	Manu Curry	Dolby
21	27	ANYTIME YOU NEED A FRIEND	Manu Curry	Manu Curry	Dolby
28	SAVANNAH DANCE	DEEP FOREST	DEEP FOREST	DEEP FOREST	Dolby
20	29	Wishing To Forgive	Africa's Rhythms	Africa's Rhythms	A&R
29	30	SWEETS LIKE TEEN SPIRIT	A&R	Kanye/Ruffalo	A&R
19	31	ON POINT	House Of Pain	RUMORS/OLB/Ruffalo	A&R
32	32	MORE TO LOVE	Volcano	Volcano	Dolby/Dolby/Dolby
45	33	IN NO ANGEL	Musical Demos	Musical Demos	London
34	34	IT'S ME	Axel Damb	Axel Damb	Eric
35	35	NITE LIFE	Koi Exotic	Koi Exotic	Hi Low/Panacea
24	36	GET-A-WAY	Max	Max	Pulse-8
18	37	FEENIX	Jaco	Jaco	MCA
22	38	U & ME	Compa	Compa	Intrepid Discz
39	39	WIPE OUT	Animal	Animal	BMG Kox
40	40	You Mean The Wind To Me	The Exotic	The Exotic	A&R/Exotic

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Save The Last Dance For Me



SAINT & CAMPBELL

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Taken from the forthcoming album **THE 90S PARTY** - featuring the hit Single **OH CAROL!**

CAMPBELL RECORDS



From Here To Eternity

HOT

OUT THIS WEEK

THE MAN I LOVE - KATE BUSH & LARRY ADLER (MERCURY)
PICNIC IN THE SUMMERTIME - DEE-LITE (ELEKTRA)
BLACK BOCK - E.Y.C. (MCA)
RUN TO THE SUN - ERASURE (MUTE)
TWYFORD DOWN - GALLIANO (TALKIN' LOUD)
SOMETIMES ALWAYS - JESUS AND MARY CHAIN (BLANCO Y NEGRO)
YOU LET YOUR HEART GO TOO FAST - SPIN DOCTORS (EPIC)
THINK ABOUT THE WAY - ICE MC (WEA)
KISS FROM A ROSE - SEAL (ZTT)
HOPELESSLY DEVOTED TO YOU - SONIA (COOKNEY)

10 HOT HITS TIPPED TO CHART NEXT WEEK

25	25	ALL-4-ONE	As4-One	As4-One	Atlantic
26	26	HUNGRY FOR STINK	L7	L7	Slash
28	27	TOM BRAXTON	The Braxtons	The Braxtons	A&M/Def Jam
26	28	ILL COMMUNICATION	Bonnie Brann	Bonnie Brann	Global/Ruffalo/Capitol
27	29	GREATEST HITS	The Roots	The Roots	Profile/Def Jam
22	30	REAL THINGS	2 Unlimited	2 Unlimited	PWL/Decca/Capitol
25	31	MIDNIGHT	The Beautiful South	The Beautiful South	Griffiths
30	32	BROTHER SISTER	The Brown New Matics	The Brown New Matics	Acis/Jagjaguars
32	33	GET A GRIP	Asaphon	Asaphon	Decca
31	34	ELEGANT SLIMMING	M Patti	M Patti	RCA
35	35	IN CONCERT	Perkins/Careless/Whisper	Perkins/Careless/Whisper	Decca
33	36	THE PILOT THICKENS	Gaetano	Gaetano	Town Lane
45	37	LAST OF THE INDEPENDENTS	Perkins/Careless/Whisper	Perkins/Careless/Whisper	WEA
43	38	RISE AND SHINE	Asawa	Asawa	Banana
39	39	DREAM ON VOL. 1	Dream	Dream	POLYGRAM
16	40	OUTREDDON	Jason Day	Jason Day	Exon

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Red Dragon

with Brian and Tony Gold

compliments on your kiss out now

available on cd, casset & 12"



ROCK

This Last

1	GREATEST HITS	Whitesnake	EMI CDDEM 1065 (E)
2	NEVERMIND	Nirvana	DGC DGCD 24425 (BMG)
3	PURPLE	Stone Temple Pilots	Atlantic 756782672 (W)
4	HOW TO MAKE FRIENDS...	Terrorvision	Total Vegas VEGASC2 2 (E)
5	GET A GRIP	Aerosmith	Capitol DGC 24444 (BMG)
6	20 BLIND MELON	Blind Melon	Geffen DCEZ 2188 (E)
7	14 SUPERUNKNOWN	Soundgarden	A&M 5402152 (F)
8	BETTY	Helmet	Interscope 854942402 (W)
9	12 IN UTERO	Nirvana	Geffen DGC 24536 (BMG)
10	8 TROUBLEGUM	Therapy?	A&M 5401962 (F)

11	13 RAGE AGAINST THE MACHINE	Rage Against The Machine	Capitol 4722242 (SM)
12	10 WALK ON	Boston	MCA MCD 10973 (BMG)
13	6 THE LAST TEMPTATION	Alice Cooper	Epic 4765942 (SM)
14	11 SO FAR SO GOOD	Bryan Adams	A&M 5401572 (F)
15	15 BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759268312 (W)
16	18 TEN	Pearl Jam	Epic 4688842 (E)
17	16 THE SPAGHETTI INCIDENT?	Guns N' Roses	Geffen DGC 24617 (BMG)
18	14 FAR BEYOND DRIVE IN	Pantera	Atco 756792022 (W)
19	3 AROUND THE NEXT DREAM	BBM	Virgin CDV 2745 (E)
20	4 TOO POSH TO MOSH, TOO GOOD...	Little Angels	Essential ESSCD 213 (BMG)

COUNTRY

This Last

1	2 INGENUE	KD Lang	Sire 759268602 (W)
2	1 IN PIECES	Garth Brooks	Liberty CDEST 2212 (E)
3	4 NO FENCES	Garth Brooks	Capitol CDEZ 2136 (E)
4	3 COWGIRLS PRAYER	Emmylou Harris	Grapevine GRACD 101 (F)
5	5 A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RITZCD 702 (P)
6	11 THE WAY THAT I AM	Marina McBride	RCR 7432192282 (BMG)
7	6 EVERY LITTLE WORD	Hal Ketchum	Cur/Hill Label CURCD 11 (F)
8	- TAKE ME AS I AM	Faith Hill	Warner Brothers 936245382 (W)
9	8 WHEN LOVE FINDS YOU	Vince Gill	MCA MCD 11078 (BMG)
10	12 MY LIFE	Iris De Ment	Warner Brothers 936245382 (W)

11	7 ROVIN' THE WIND	Garth Brooks	Capitol CDESTU 2162 (E)
12	13 THE CHASE	Garth Brooks	Liberty CDESTU 2184 (E)
13	9 FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RITZCD 701 (P)
14	- READ MY LICKS	Cher Atkins	Columbia 4746282 (SM)
15	15 THIS TIME	Dwight Yoakam	Reprise 936245212 (W)
16	15 KICKIN' IT UP	John McElderry	Atlantic 756785952 (W)
17	- LITTLE LOVE LETTERS	Carlene Carter	Giant 74321156062 (BMG)
18	18 ABSOLUTE TORCH AND TWANG	kd lang and The Reclines	Sire 9258772 (W)
19	14 I NEED YOU	Daniel O'Donnell	Ritz RITZCD 104 (P)
20	19 COME ON COME ON	Mary-Chapin Carpenter	Columbia 4718982 (SM)

SPOKEN WORD

This Last

1	NEW BATMAN - KNIGHTFALL	Original Radio 1 Cast	BBC ZBBC 1612 (P)
2	2 AN EVENING WITH JOHNNERS	Brian Johnston	Listen For Pleasure LFP 7742 (E)
3	1 BRAVO TWO ZERO	Aryl McNab	PolyGram TV 5220004 (F)
4	3 THE BENN TAPES	Tony Benn	BBC ZBBC 1594 (P)
5	5 RED DWARF: INFINITY WELCOMES CARFUL	Chris Barrie	Laughing Stock LAFFC 14 (P)
6	NEW THE RADIO HAM/BLOOD DONOR	Tony Hancock	Laughing Stock LAFFC 24 (P)
7	RE THE WAY I LOVE LARK 6	Original BBC Radio Cast	BBC ZBBC 1592 (P)
8	4 SOMEONE WHO WAS	Brian Johnston	Speaking Volumes 5182224 (F)
9	7 DAD'S ARMY 4	Original TV Cast	BBC ZBBC 1533 (P)
10	12 GOON SHOW CLASSICS: YOU CAN'T GET ...	Original Radio Cast	BBC ZBBC 1513 (P)

11	13 WORLD OF TONY HANCOCK	Tony Hancock	Speaking Volumes 8208954 (F)
12	10 CLASSIC CONNOLLY - IN WORDS & MUSIC	Billy Connolly	Speaking Volumes 5186564 (F)
13	16 A PORTION OF...	Jethro	Speaking Volumes 5189434 (F)
14	19 NEW LOVE ON A BRANCH LINE	Michael Cochrane	BBC ZBBC 1542 (P)
15	15 RE I'M SORRY I HAVEN'T A CLUE	Original Radio Cast	BBC ZBBC 1388 (P)
16	16 NEW THE RAVEN AT THE GATE	Derek Jacobi	Listen For Pleasure LFP 7787 (E)
17	9 BLACKAZULER II-PARTE THE SECOND: MONKEY	Original Radio Cast	BBC ZBBC 1578 (P)
18	18 MURDER AT THE VICARAGE	Original Radio Cast	BBC ZBBC 1545 (P)
19	19 NEW AN EXCELLENT MYSTERY	Derek Jacobi	Listen For Pleasure LFP 7794 (E)
20	11 ROUND THE HORNE	Original Radio Cast	BBC ZBBC 1010 (P)

INDEPENDENT SINGLES


This Last/Who

1	NEW 1 SMELLS LIKE TEEN SPIRIT	Abigail	Klone CDKLN25 (P)
2	3 AIN'T NOBODY (LOVES ME BETTER)	KWS/Gwen Dickey	X-Clusive XCLU 010CD (P)
3	1 THE PANDEMONIUM SINGLE	Killing Joke	Batterfly BFD 17 (P)
4	2 3 SHAKEMAKER	Doris	Creation CRECSO 182 (BMG/F)
5	5 O & ME	Cappella	Internal Bros BDC 6 (RTM/P)
6	NEW 1 TERRORIST/SOMETHING I FEEL	Itzagaida/Ray Keith	Money Showd SHADW 45 (SRD)
7	6 2 ROK DA HOUSE	Tall Paul	Efective EFFS 014CD (P)
8	1 LOVERMAN	Nick Cave & The Bad Seeds	Musie COMUTE 169 (RTM/P)
9	4 JESUS HARBO	The Christians	Beggans Banquet BBS 20201 (RTM/P)
10	NEW 1 MUSIC IS SO WONDERFUL	Vivian Lee	Sig 'N' Side SLP 012CD (W)
11	1 YOUR MY/PLANK	Island Red CIR0 103 (V)	
12	5 3 I CAN'T IMAGINE THE WORLD...	Echobelly	Faive FAUV 2CD (SMV/F)
13	7 2 SEATHER	Veruca Salt	Scared HENRY 082CD (V)
14	NEW 1 LIVING FOR THE MOMENT	Mercades	Vinyl Solution VSTM 82CD (RTM/P)
15	13 4 DARK & LONG	Underworld	Junior Boy's Own JB0 19CDS (RTM/P)
16	9 2 ECHO DRIP	Taiko	Consolidated CDSC 220N (ADD)
17	17 2 TRIPPIN ON SUNSHINE	Pazaman	Loaded LOAD 10 (EP)
18	NEW 1 SATELLITE SERENADE	Sunuku K1	AD ORCASO 17 (V)
19	12 13 SUPERBING	Danis	Creation CRECSO 178 (V)
20	11 5 JALIBIRO	Primal Scream	Creation CRECSO 145 (P)

INDEPENDENT ALBUMS

This Last/Who

1	NEW 1 AUTOGEODD	Julian Cope	Echo Label ECHCD 1 (P)
2	- 3 THE VERY BEST OF	Electric Light Orchestra	Dino DINO CD 30 (P)
3	1 2 ARBORESCENCE	Gnuc Tentacles	Downhill DOWN 17 (P)
4	2 3 CARNIVAL OF LIGHT	Ride	Creation CRECD 147 (P)
5	6 3 1 IMPLANT	Est Static	Planet DOP BARCK 05 (SMV/V)
6	8 1 STAKED UP	Ober Sound	Ultimate TOPPED 088 (JMV/V)
7	NEW 1 THE CONVERSATION	Cabaret Voltaire	Apollo AMB 6394CD (V)
8	7 15 GIVE OUT BUT DON'T GIVE UP	Primal Scream	Creation CRECD 146 (P)
9	5 3 90 DEGREES AND RISING	Wayne Marshall	Soul Town SOULCD 31 (US)
10	4 3 TOO SUSSID	These Animal Men	Hi-Rise Recordings FLATMCD 4 (P)
11	6 5 2 DEBUT	Sajid	One Little Indian TPL 31CD (P)
12	9 3 LEVYING THE LAND	The Levellers	Chine WOLCD 1022 (P)
13	13 2 THE LEVELERS	The Levellers	Chine WOLCD 1024 (P)
14	NEW 1 TENAGE SYMPHONIES TO GOD	Vehet Cruz	Creation CRECD 130 (P)
15	12 2 ANARCHY	Chumbaamba	One Little Indian TPL 46CD (P)
16	11 4 SPLT	Lush	4AD CAD 4011 CD (RTM/F)
17	6 10 G UOT 2 KNOW	Cappella	Internal CAPCD 1 (RTM/P)
18	16 8 I SAY I SAY I SAY	Erasure	Muse COSTUM 15 (RTM/P)
19	RE 1 ARE YOU SATISFIED?	Danu	Tribal UK TRUB 086CD (V)
20	19 4 SIEZE THE DAY	Fan-De-Mental	Nation NATCD 33 (RTM/P)



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A.I.R.P.L.A.Y.

THE OFFICIAL
music week
CHARTS
23 JULY 1994

THIS AIRPLAY CHART IS THE MOST UP-TO-DATE AVAILABLE

It combines Radio One and IR play in a weighting system derived from latest audited listening figures. IR stations contributing data include:

102.6 FM Signal One; 2CR FM; 96.4 FM BRMB; 96.7 BCR; Aire FM; Atlantic 252; BBC Radio 1; Beacon; Borders; Broadland; CNFM; Capital FM; Central FM; Chiltern Network City; Clyde One FM; Cool FM; County Sound Network; Downtown; Essex; Fort FM; Fox FM; GWR FM; Hallam FM; Hereford; Invicta FM; Lincs FM; MFM 1034 & 971; Mercury; Metro FM; Moray Firth; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Red Dragon; SGR FM; Swansea Sound; TFM; Tay; The Pulse; Trent; Viking FM; Virgin 1215; West Sound; Wyvern.

THIS REPRESENTS AROUND 84.04% OF POP RADIO LISTENING IN THE UK

The Last Week	Title Artist (Label)	Last weeks IRM Playlist	Station with most plays	The Last Week	Title Artist (Label)	Last weeks IRM Playlist	Station with most plays
1	LOVE IS ALL AROUND <i>Wet Wet Wet (Prestige)</i>	P	Atlantic 252	21	WORD UP <i>Gen (ASAP)</i>	A	West Sound
2	BABY I LOVE YOUR WAY <i>Big Mountain (RCA)</i>	P	Atlantic 252	22	I WANNA BE YOUR MAN <i>Chaka Demus & Pliers (Mango)</i>	A	Power FM
3	SHINE <i>Sound (Island)</i>	P	Essex	23	SWAMP THING <i>The Gipsies (Decca)</i>	A	West Sound
4	EVERYBODY'S TALKIN' <i>The Beautiful South (Island)</i>	A	Atlantic 252	24	7 SECONDS <i>Yussef Kaitoo (Columbia)</i>	B	Virgin 1215
5	I SWEAR <i>All-4-One (Mercury)</i>	A	Capital FM	25	GIRL U WANT <i>Robert Palmer (EMI)</i>	B	Capital FM
6	NIGHT IN MY VEINS <i>The Pretenders (WEA)</i>	P	Aire FM	26	ROCK BOTTOM <i>Babyface (A&M)</i>	A	Orchard FM
7	ANYTIME YOU NEED A FRIEND <i>Mariah Carey (Columbia)</i>	A	Atlantic 252	27	GET-A-WAY <i>Wesley (Poly B)</i>	A	BBC Radio 1
8	LOVE AIN'T HERE ANYMORE <i>Take That (RCA)</i>	P	102.6 FM Signal One	28	RUN TO THE SUN <i>Enigma (RCA)</i>	A	Orchard FM
9	(MEET) THE FLINTSTONES <i>BC-52's (MCA)</i>	P	102.6 FM Signal One	29	REGULATE <i>Warren G & Nasir Duggan (Debut)</i>	A	Chiltern Network
10	DON'T TURN AROUND <i>Ace Of Base (Meritone)</i>	P	Chiltern Network	30	SOMETIMES ALWAYS <i>Jesse And Mary Jane (Blanco y Negro)</i>	B	BBC Radio 1
11	CAN YOU FEEL THE LOVE TONIGHT <i>Elton John (Mercury)</i>	A	Cool FM	31	I'M NO ANGEL <i>Marcelo D'Amico (London)</i>	B	Aire FM
12	WILLING TO FORGIVE <i>Arctic Frocks (Armal)</i>	A	Chiltern Network	32	KISS FROM A ROSE <i>Seal (ZTT)</i>	B	Piccadilly Key 103 FM
13	LOVE IS STRONG <i>The Rolling Stones (Virgin)</i>	A	Red Dragon	33	TAKE ME AWAY (I'LL FOLLOW YOU) <i>Bad Boys Inc. (ASAP)</i>	A	Chiltern Network
14	CRAZY FOR YOU <i>Let Loose (Mercury)</i>	A	Cool FM	34	BACK AND FORTH <i>Analyst (Virgin)</i>	A	Orchard FM
15	CAUGHT IN THE MIDDLE <i>Julie Stiles (Columbia)</i>	A	Chiltern Network	35	ADORE <i>Jon Roberts (BFI)</i>	A	Red Dragon
16	YOU MEAN THE WORLD <i>Tina Turner & Jay-Z (A&M)</i>	A	Chiltern Network	36	JUST A STEP FROM HEAVEN <i>Ensoniq (EMI)</i>	A	BBC Radio 1
17	AROUND THE WORLD <i>East 17 (London)</i>	A	Chiltern Network	37	SHAKER MAKER <i>Osun (Columbia)</i>	B	Chiltern Network
18	YOU DON'T LOVE ME (NO NO NO) <i>Dawn Penn (Big Beat)</i>	P	Power FM	38	EVERYTHING'S ALRIGHT (UPFIGHT) <i>CJ Lewis (Black Market)</i>	B	Chiltern Network
19	AFTERNOONS & COFFEE SPOONS <i>Dash Trust (Mercury)</i>	B	Cool FM	39	MIDNIGHT AT THE OASIS <i>Grand New Features (Acid Jazz)</i>	B	102.6 FM Signal One
20	SEARCHING <i>Chino Black (MCA)</i>	A	Aire FM	40	U & ME <i>Capella (Mercury)</i>	B	Essex

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BREAKERS

The	Title Artist (Label)	The	Title Artist (Label)
1	COMPLIMENTS ON YOUR KISS <i>Red Dragon with Brian & Tony (Mango)</i>	11	LOVE IN A PEACEFUL WORLD <i>Level 42 (RCA)</i>
2	DEUCE <i>Lenny Kravitz (Virgin America)</i>	12	LUCAS WITH THE LID OFF <i>Lucas (RVA)</i>
3	LET'S GET READY TO RUMBLE <i>PJ & Duncan (KSH/lyric)</i>	13	SUMMER IN THE CITY <i>Joe Cocker (Capitol)</i>
4	YOU LET YOUR HEART GO TOO FAST <i>Spin Doctors (Epic)</i>	14	PING PONG <i>Stereolab (Doughboy)</i>
5	LOVESING <i>Proco (J&R)</i>	15	C'MON C'MON (I'M NOT IN...) <i>Velvet Jungle (Sony)</i>
6	BLACK BOOK <i>e.y.c (MCA)</i>	16	ST ANDREWS BY THE WARDROBE <i>Joan Holland (IRS)</i>
7	FANTASTIC VOYAGE <i>Cadino (Tannoy Boy)</i>	17	THIS TIME I FOUND LOVE <i>Isabella (Epic)</i>
8	SECOND CHANCE <i>Philip Lee (EMI)</i>	18	MORE TO LOVE <i>Isabella (Decca)</i>
9	GET OFF THIS <i>Cracker (Virgin)</i>	19	LIVING IN THE SUNSHINE <i>Club House featuring Carl (Mercury)</i>
10	TROUBLE <i>Osunape (Faced)</i>	20	WILD NIGHT <i>John Mellencamp, M. Night Shyamalan (Mercury)</i>

Records are new to the Airplay Chart but not on last week's CIN Top 200 singles chart.

NETWORK CHART

1	Title Artist (Label)	21	Title Artist (Label)
1	LOVE IS ALL AROUND <i>Wet Wet Wet (Prestige)</i>	21	YOU MEAN THE WORLD TO ME <i>Tina Turner & Jay-Z (A&M)</i>
2	I SWEAR <i>All-4-One (Mercury)</i>	22	7 SECONDS <i>Yussef Kaitoo (Columbia)</i>
3	(MEET) THE FLINTSTONES <i>BC-52's (MCA)</i>	23	YOU DON'T LOVE ME (NO NO NO) <i>Dawn Penn (Big Beat)</i>
4	SWAMP THING <i>Sound (Island)</i>	24	WORD UP <i>Gen (ASAP)</i>
5	SHINE <i>Sound (Island)</i>	25	JUST A STEP FROM HEAVEN <i>Ensoniq (EMI)</i>
6	CRAZY FOR YOU <i>Let Loose (Mercury)</i>	26	CAUGHT IN THE MIDDLE <i>Julie Stiles (Columbia)</i>
7	LOVE AIN'T HERE ANYMORE <i>Take That (RCA)</i>	27	AROUND THE WORLD <i>East 17 (London)</i>
8	EVERYBODY'S TALKIN' <i>The Beautiful South (Island)</i>	28	I'M NO ANGEL <i>Marcelo D'Amico (London)</i>
9	REGULATE <i>Warren G & Nasir Duggan (Debut)</i>	29	TAKE ME AWAY (I'LL FOLLOW YOU) <i>Bad Boys Inc. (ASAP)</i>
10	EVERYTHING'S ALRIGHT (UPFIGHT) <i>CJ Lewis (Black Market)</i>	30	GO ON MOVE <i>Red Hot Chili Peppers (Polygram)</i>
11	BABY I LOVE YOUR WAY <i>Big Mountain (RCA)</i>	31	WHY DO FOOLS FALL IN LOVE <i>Slim Peas (EMI)</i>
12	CAN YOU FEEL THE LOVE TONIGHT <i>Elton John (Mercury)</i>	32	GIRL U WANT <i>Robert Palmer (EMI)</i>
13	EVERYBODY'S TALKIN' <i>The Beautiful South (Island)</i>	33	SWEETS FOR MY SWEET <i>CJ Lewis (Black Market)</i>
14	ANYTIME YOU NEED A FRIEND <i>Mariah Carey (Columbia)</i>	34	THE REAL THING <i>Tony D. (Mercury)</i>
15	DON'T TURN AROUND <i>Ace Of Base (Meritone)</i>	35	PATIENCE <i>The Cranberries (Virgin)</i>
16	SEARCHING <i>Osunape (MCA)</i>	36	ANY HOOBY WORDS BE BETTER (OH) <i>Ensoniq (EMI)</i>
17	WILLING TO FORGIVE <i>Arctic Frocks (Armal)</i>	37	I'LL STAND BY YOU <i>The Pretenders (RCA)</i>
18	AFTERNOONS & COFFEE SPOONS <i>Dash Trust (Mercury)</i>	38	LIVING IN THE SUNSHINE <i>Club House featuring Carl (Mercury)</i>
19	NIGHT IN MY VEINS <i>The Pretenders (WEA)</i>	39	TOWER OF STRENGTH <i>Ensoniq (EMI)</i>
20	LOVE IS STRONG <i>The Rolling Stones (Virgin)</i>		

© ERA. The Network Chart is compiled by ERA for independent Radio using airplay data and CIN sales data.

VIRGIN 1215 CHART

1	Title Artist (Label)	21	Title Artist (Label)
1	END OF PART ONE (THE GREATS) <i>Wet Wet Wet (Prestige)</i>	21	CRASH BOMB BANG <i>Reverie (J&R)</i>
2	GREATEST HITS <i>Stevie Nicks (GEM)</i>	22	SLIPPERY WHEN WET <i>Ensoniq (EMI)</i>
3	THEY MET AT THE ELECTRIC BLUE <i>Osunape (Virgin)</i>	23	HIS 'N' HERS <i>PJ (Decca)</i>
4	TURM IN UPSIDE DOWN <i>Spin Doctors (Epic)</i>	24	LAST OF THE INDEPENDENTS <i>Primal Scream (Decca)</i>
5	EVERYBODY ELSE (IS) <i>WHY CAN'T HE (Mercury)</i>	25	GIVE OUT, BUT DON'T GIVE UP <i>Primal Scream (Decca)</i>
6	OUR TOWN - GREATEST HITS <i>Decca Box (Various)</i>	26	THIRTY YEARS OF MAXIMUM R&B <i>The Who (Polygram)</i>
7	PARK LIFE <i>Blur (Polygram)</i>	27	BE OUT OF HELL II - BACK TO HELL <i>Head Load (Decca)</i>
8	EDDI READER <i>Club House (Mercury)</i>	28	AUGUST AND EVERYTHING AFTER <i>Clawing Claw (Decca)</i>
9	GOD SHUFFLED HIS FEET <i>Crash Trust (Mercury)</i>	29	SUPERUNKNOWN <i>Soundgarden (A&M)</i>
10	THE DIVISION BELL <i>Red Hot (EMI)</i>	30	WINDFACE <i>Crashed Music (Decca)</i>
11	SEAL <i>JETTY (J&R)</i>	31	PERMANENT SHADE OF BLUE <i>Resonance (Decca)</i>
12	LEONARDO - THE BEST OF <i>The Brothers Black & Red (Mercury)</i>	32	POCKET FULL OF KRYPTONITE <i>Spin Doctors (Epic)</i>
13	NEVERMIND <i>Nirvana (Epic)</i>	33	SO FAR SO GOOD <i>Blondie Adams (A&M)</i>
14	MAJAO <i>The Beautiful South (Island)</i>	34	PURPLE <i>Stone Temple Pilots (A&M)</i>
15	GREATEST HITS <i>The Troops (Polygram)</i>	35	LEGEND <i>Red Hot Chili Peppers & The Walkers (Epic)</i>
16	HEAD LIKE A ROCK <i>Red Hot Chili Peppers (Epic)</i>	36	THE VERY BEST OF MARVIN GAYE <i>Mercury (Decca)</i>
17	GET A GRIP <i>Armal (Decca)</i>	37	DEBUT <i>Spin Doctors (Epic)</i>
18	THE PLOT THICKENS <i>Osunape (Mercury)</i>	38	THE BEST OF VAN MORRISON <i>Ensoniq (Mercury)</i>
19	HEW TO MEAT FRIENDS AND NEIGHBOURS PEOPLE <i>Mercury (EMI)</i>	39	BLOOD SUGAR SEX MAGIK <i>Red Hot Chili Peppers (Mercury)</i>
20	CARNIVAL OF LIGHT <i>Ensoniq (EMI)</i>	40	DIVINE MADNESS <i>Mercury (EMI)</i>

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US SINGLES

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	I SWEAR - A-1	(RCA)	25	ALWAYS IN MY HEART - Tracy Campbell	(Epic)
2	STAY A MISSED YOU - Los Lobos & Nicky Sattler	(MCA)	27	PRAYER FOR THE DYING - Coal	(GTT)
3	REGULATE - Eminem & Nate Dogg	(Jive)	28	BACK IN THE DAY - Aerosmith	(Giant)
4	ANY TIME, ANY PLACE - Janel Jackman	(Mercury)	29	DON'T TAKE THE GIRL - Tom McLaughlin	(Mercury)
5	NO TWIN AROUND - Ace Of Base	(Mercury)	30	COME TO MY WINDOW - Mariah Carey	(A&M)
6	FANTASTIC VOYAGE - China	(Mercury)	31	WILLING TO FORGIVE - Melissa Etheridge	(Giant)
7	CAN YOU FEEL THE LOVE TONIGHT - Tim Allen	(Mercury)	32	ANYTHING - Billy	(RCA)
8	BACK & FORTH - Aaliyah	(Jive)	33	FALL DOWN - The Notorious B.I.G.	(A&M)
9	FUNKAFIED - Da Brat	(Go Go)	34	I'M READY - Tracy Campbell	(Epic)
10	IF YOU GO - Jay-Z	(RCA)	35	THE PLACE WHERE YOU BELONG - Dina	(MCA)
11	YOU MEAN THE WORLD TO ME - Toni Braxton	(A&M)	36	100% PURE LOVE - Crystal Waters	(Mercury)
12	WILD NIGHT - John Mellencamp	(Mercury)	37	THE WAY SHE LOVES ME - Richard Marx	(Capitol)
13	I'LL REMEMBER - Madonna	(Mercury)	38	BUMP 'N' GRIND - Kelly	(Epic)
14	ANYTIME YOU NEED A FRIEND - Mariah Carey & Columbia	(Mercury)	39	I'LL TAKE YOU THERE - Cuban Pablo	(Epic)
15	SHINE - Corina	(Mercury)	40	THINER? PROBLEM - Da Brat	(Mercury)
16	I MISS YOU - Aaliyah	(Jive)	41	MISLED - China Zee	(J&M)
17	YOUR BODY'S CALLING - Kelly Rowland	(Jive)	42	YOU BETTER WAIT - Soul Forgy	(Mercury)
18	BABY, I LOVE YOUR WAY - Jay-Z	(RCA)	43	SELLING THE DREAM - J. Lo	(Mercury)
19	CRAZY - Jay-Z	(Mercury)	44	WHATTA MAN - Sade	(Epic)
20	THE SIGN - Ace Of Base	(Mercury)	45	WHYTA MAN - Sade	(Epic)
21	ALWAYS - Faith	(Mercury)	46	SENDING MY LOVE - The Roots	(Mercury)
22	THE MOST BEAUTIFUL GIRL IN THE WORLD - Dina	(MCA)	47	BACKWATER - Hood Gators	(Mercury)
23	BEAUTIFUL IN MY EYES - Jay-Z	(RCA)	48	NOW AND FOREVER - Richard Marx	(Capitol)
24	WHEN CAN I SEE YOU - Britney	(Jive)	49	COT ME WAITING - Hootie & The Blow	(Epic)
25	RETURN TO INNOCENCE - Sade	(Epic)	50	SLEEPING IN MY CAR - Sade	(Epic)

Charts starting 18/02/23. 7/10/2004. * Artists are awarded to those products demonstrating the greatest growth and sales gain. UK acts are UK original acts.

US ALBUMS

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	THE LION KING (OST) - Various	(WB)	26	LIVE AT THE ACROPOLIS - Various	(Mercury)
2	PURPLE - Santana	(Mercury)	27	DOOKIE - Limp Bizkit	(Mercury)
3	THE SIGN - Ace Of Base	(Mercury)	28	STANESIDE - Limp Bizkit	(Mercury)
4	REGULATE - G Funk Era	(Mercury)	29	MUSIC BOX - Limp Bizkit	(Mercury)
5	WHO AM I - Jay-Z	(Mercury)	30	REALLY BITE (OST) - Various	(Mercury)
6	AUGUST & EVERYTHING AFTER - Counting Crows	(Geffen)	31	GET A GRIP - Limp Bizkit	(Mercury)
7	NOT A MOMENT TOO SOON - Timbaland	(RCA)	32	SMASH - Limp Bizkit	(Mercury)
8	ALL-4-ONE - A-1	(RCA)	33	KICKIN' IT UP - Limp Bizkit	(Mercury)
9	SUPERUNKNOWN - Limp Bizkit	(Mercury)	34	FORREST GUMP (OST) - Various	(Mercury)
10	GET UP ON IT - Jay-Z	(Mercury)	35	HEART, SOUL & A VOICE - Jay-Z	(Mercury)
11	FUNKAFIED - Da Brat	(Go Go)	36	WALK ON - Limp Bizkit	(Mercury)
12	CHAM - Limp Bizkit	(Mercury)	37	THE COLOUR OF MY LOVE - Various	(Mercury)
13	CANDLEBOX - Candlebox	(Mercury)	38	READ MY MIND - Limp Bizkit	(Mercury)
14	ABOVE THE RIM (OST) - Various	(Mercury)	39	FRUITCAKES - Limp Bizkit	(Mercury)
15	HITS, ALLEGATIONS & THINGS LEFT - Limp Bizkit	(Mercury)	40	THE LION KING - SING-ALONG - Various	(Mercury)
16	THE CROW (OST) - Various	(Mercury)	41	THE CROSS OF CHANGES - Limp Bizkit	(Mercury)
17	WHEN LOVE FINDS YOU - Limp Bizkit	(Mercury)	42	SOUTHERNPLAYSTATECALIFORNIA - Limp Bizkit	(Mercury)
18	ILL COMMUNICATION - Limp Bizkit	(Mercury)	43	NUTTY BUT LOVE - Limp Bizkit	(Mercury)
19	TOM BRAXTON - Tom Braxton	(Mercury)	44	JANET - Limp Bizkit	(Mercury)
20	SAME AS IT EVER WAS - Limp Bizkit	(Mercury)	45	MTV PARTY TO GO, VOLUME 5 - Various	(Mercury)
21	AGONY & ECSTASY - Limp Bizkit	(Mercury)	46	TURN IT UPSIDE DOWN - Limp Bizkit	(Mercury)
22	DANCE NAMED - Limp Bizkit	(Mercury)	47	LONGING IN THEIR HEARTS - Limp Bizkit	(Mercury)
23	THE DIVISION BELL - Limp Bizkit	(Mercury)	48	DOGGY STYLE - Limp Bizkit	(Mercury)
24	SEALED - Limp Bizkit	(Mercury)	49	SOMETHYR SYRUS - Limp Bizkit	(Mercury)
25	12 PLAY - Limp Bizkit	(Mercury)	50	KISS MY ASS - Limp Bizkit	(Mercury)

Charts starting 18/02/23. 7/10/2004. * Artists are awarded to those products demonstrating the greatest growth and sales gain. UK acts are UK original acts.

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

AUSTRIA

- 1 (1) LOVE IS ALL AROUND (The Not Us) (Phonogram)
- 2 (1) STAY Eternal (EMI)
- 3 (1) AROUND THE WORLD East 17 (PolyGram)
- 4 (1) YOU GOTTA BE DREAM (Epic)
- 5 (1) I'LL TAKE YOU THERE (Cuban Pablo)

Source: Austrian Record Industry Assn.

BELGIUM

- 1 (1) LOVE IS ALL AROUND (The Not Us) (Phonogram)
- 2 (1) I'LL TAKE YOU THERE (Cuban Pablo)
- 3 (1) SWEETS FOR MY SWEET (CJ Lewis) (MCA)
- 4 (1) THE REAL THING Tom Byrd (Epic)
- 5 (1) AROUND THE WORLD East 17 (London)

Source: SAMA/BPI

NETHERLANDS

- 1 (1) INSIDE Substink (Virgin)
- 2 (1) NO GOOD (START THE DANCE) Prodigy (Pik)
- 3 (1) AROUND THE WORLD East 17 (London)
- 4 (1) LOVE IS STRONG Rolling Stones (Virgin)
- 5 (1) SWEETS FOR MY SWEET CJ Lewis (MCA)

Source: Stichting Top 50

SWEDEN

- 1 (1) LOVE IS ALL AROUND (The Not Us) (Phonogram)
- 2 (1) INSIDE Substink (Virgin)
- 3 (1) SWEETS FOR MY SWEET CJ Lewis (MCA)
- 4 (1) LOVE IS STRONG Rolling Stones (Virgin)
- 5 (1) NO GOOD (START THE DANCE) Prodigy (Pik)

Source: GLP/BPI

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MUSIC VIDEO

THE OFFICIAL
music week
CHARTS
23 July 1994

This Week	Last Week	Artist Title Category/Running time	Label Cat No
1		JOE LONGTHORNE: LIVE IN CONCERT Live/1hr 15min	PMI MV4912943
2	33	TAKE THAT: The Party - Live At Wembley BMG Video Live/1hr 22min	74321164493
3	2	THE WHO: Thirty Years Of Maximum R&B Live PolyGram Video Live/2hr 35min	6310123
4	6	TAKE THAT: Take That & Party Compilation/1hr 12min	BMG Video 74321126863
5	16	U2-Zoo TV-Live In Sydney PolyGram Video Live/2hr	6311553
6	5	VARIOUS ARTISTS: Songs That Won The War VCL Compilation/1hr 15min	8316223
7	11	CARRERAS/DOMINGO/PAVARTOTTI: In Concert PolyGram Video Live/1hr 26min	PGV11121
8	28	MARIAH CAREY: Here Is Mariah Carey SMV Columbia Music/1hr	491750
9	17	MADONNA: The Girlie Show Down Under Warner Music Video Live/2hr	7599362913
10	10	BOB MARLEY: Legend PolyGram Video Compilation/57min	629643
11	16	WET WET WET: Greatest Hits PolyGram Video Compilation/1hr 40min	667343
12	13	BRYAN ADAMS: So Far So Good VCL Compilation/1hr 30mins	895961
13	12	JAM: Best Of PolyGram Video Compilation/1hr	804363
14	14	TAKE THAT: Tape That - Take That Warner/Warner Compilation/1hr 20min	WNR 2039

This Week	Last Week	Artist Title Category/Running time	Label Cat No
15	9	EAST 17: Pie And Mash Polygram Video Compilation/1hr	671823
16	29	GUNS N' ROSES: The Making Of Estranged Home Video Documentary/1hr	GPCV39549
17	17	JETHRO TULL: 25th Anniversary Video PMI Live/45min	MV4911263
18	15	DANIEL O'DONNELL: Daniel And Friends Live Home Production Ltd Live/1hr 45min	RC1291792
19	22	MEAT LOAF: Hits Out Of Hell SMV Compilation/52min	49827.2
20	25	FUTURE SOUND OF LONDON: Lifeforms Virgin Compilation/13min	VIZ0272
21	27	BON JOVI: Keeping The Faith Polygram Video Compilation/1hr	671863
22	23	KATE BUSH: The Red Shoes Pickwick Feature/1hr	RC12049
23	30	VARIOUS: Favourite Songs - Irish Favourites Cennel Productions Compilation/1hr	CPMA028
24	NEW	MADONNA: The Unauthorised Biography Missing In Action Documentary/1hr	304104
25	29	FRENI PAVARTOTTI/SAN FRANCISCO Opera: La Boheme VCL Live/1hr 45min	VV0063
26	18	CHAKA DEMUS & PLIERS: Tease Me VCL Compilation/25mins	6232463
27	RE	QUEEN: Live In Rio Music Club Live/1hr 30min	MZ1216
28	21	DIANA ROSS: One Woman-Video Coll PMI MNH 4911353	
29	19	ABBA: More Abba Gold PolyGram Video Compilation/35min	673803
30	24	THE BEAUTIFUL SOUTH: Pumpkin PolyGram Video Compilation/50min	694803

This Week	Last Week	Title Artist Category/Running time	Label Cat No
1	NEW	STAR TREK NEXT GENERATION 83 CIC Video Sci-Fi/1hr 28min	VHR262
2	NEW	STAR TREK DEEP SPACE NINE 17 CIC Video Sci-Fi/1hr 28min	VHR2670
3	1	RED DWARF V - BACK TO REALITY BBC Sci-Fi/1hr 22min	BBCV3197
4	NEW	THE GUYVER PART 4 Manga Sci-Fi/31min	MANV165
5	7	BAMBI Walt Disney Children/1hr 5min	WD0962
6	28	MOTIVATOR BLT WORKOUT Polygram Video Special Interest/1 hr	088710
7	5	MANCHESTER UNITED VIDEO MAGAZINE NO.4 Manchester Utd Sport/1hr	MUAM104
8	11	MOTIVATOR 2 - BODY CONDITIONER PolyGram Video Sport/1hr	087123
9	16	WALLACE & GROMIT - THE WRONG TROUSERS BBC Video Children/29min	BBV050
10	6	TALE OF TOM KITTEN AND JEMIMA PUDDLEDUCK Pickwick Children/30min	PIV294
11	13	MANCHESTER UNITED - CHAMPIONS 1993/94 Manchester Utd Sport/1hr	MU9
12	7	DOCTOR WHO - DESTINY OF THE DALEKS BBC Sci-Fi/1hr 38min	BBCV550
13	10	PETER RABBIT AND BENJAMIN BUNNY Pickwick Children/30min	PIV293
14	NEW	FAMILY TOWERS - THE GERMANS BBC Video Comedy/1hr 45min	BBCV4000
15	9	MADE IN AMERICA Warner Home Video Comedy/1hr 45min	301262

DANCE SINGLES

THE OFFICIAL
music week
CHARTS
23 July 1994

This Week	Last Week	Title Artist Category/Running time	Label (12) (Distributor)
1	NEW	U GIRLS Nush	Blued Beat V212LUN 006 (V)
2	NEW	REGULATE Warren G & Faith Dugg	Interscope A 8207 (W)
3	NEW	MORE TO LOVE Various	Deconstruction 7432121931 (BMG)
4	NEW	NITE LIFE Kin English	Hi Life/Polydor PZ 323 (F)
5	NEW	CASANOVA Baby D	Production House PNT 005 (J/S/Self)
6	NEW	LIVING IN THE SUNSHINE Clubhouse featuring Cari	PWL PW11 309 (W)
7	1	FEENIN' Judeen	MCA MCST 1994 (BMG)
8	4	EVERYBODY GONFI-GON Two Cowbells	Shedding TABX 21 (F)
9	NEW	DEF IN THE FAMILY Hyper On Experience	Mosdef Shadow SHAD09 30R2 (SRD)
10	7	TURN IT UP DJ Duke	HR FX 235 (F)
11	5	ROK DA HOUSE Tai Pout	Effective EPPS 014 (P)
12	7	SMELLS LIKE TEEN SPIRIT Alphaj	Klone KLOHE 25 (P)
13	NEW	FANTASTIC VOYAGE Goats	Tommy Boy TB 0617V (RTM/P)
14	6	90'S GIRL Blackgirl	RCA 7432121881 (BMG)
15	9	ECHO DROP Tako	Consolidated CSD 22001 (SMV/SW)
16	17	SWAMP THING The Grid	Deconstruction 7432120561 (BMG)
17	10	ON POINT House Of Pain	XL XLT 52 (W)

This Week	Last Week	Title Artist Category/Running time	Label (12) (Distributor)
18	NEW	THE CALIBER EP Joey Bataan	Warp WAP 49 (RTM/P)
19	3	TERRORIST/SOMETHING I FEEL Renaissance feat Ray Keith	Mo'Nique Shadow SHAD09 45 (SRD)
20	NEW	HORSEWORK Hard Hands	HAND 14 (V)
21	NEW	SECOND CHANCE Philip Lab	EMI 12EM 327 (E)
22	NEW	OUTSIDE Omni	RCA 7432121381 (BMG)

This Week	Last Week	Title Artist Category/Running time	Label (12) (Distributor)
1	NEW	MUSIC FOR THE JILTED GENERATION The Prodigy	XL XLPL 1140JMG 114 (W)
2	NEW	AGE AIN'T NOTHING BUT A NUMBER Aiyah	Jive HIP 143/IMP/ 149 (BMG)
3	2	BLACKSTREET Blackstreet	Interscope/Atlantic/654862351/654402351
4	NEW	STRICTLY RHYTHM 3 Various	React REACT.TP 43/REACT.MC 43 (BMG)
5	4	ILL COMMUNICATION Ike & Tina Turner	Capitol EST 2229/TCST 2229 (E)
6	3	GET UP ON IT Keith Sweat	Elektra 7559015591/755915504 (W)
7	6	DANCE ZONE-LEVEL TWO Various	PolyGram TV 5169121/5169124 (F)
8	7	SUPERFUNK Various	Virgin VTRLP 30V/TDMC 30 (E)
9	RE	THE PLOT THICKENS Galliano	Talkin Loud 5242651/5242824 (F)
10	8	JOURNEYS BY DJ VOLUME 5 Various	Music Unitz J.O.U.P.5/DJ.MC 5 (TRC/BMG)

This Week	Last Week	Title Artist Category/Running time	Label (12) (Distributor)
23	NEW	ALWAYS Midi Rain	Vinyl Solution STORM 91 (RTM/P)
24	24	AIN'T NOBODY (LOVES ME BETTER) Kiss & Green Day	X-classic XCLU 0107 (P)
25	11	AIN'T NOBODY Pulse B 12LOSE 84 (DMV/SW)	
26	22	THE AWAKENING/CALAMITY JANE Mrs Wood	React 12REACT 42 (SRD)
27	19	I'M COMING OUT/WHY DO FOOLS... Diane Ross	EMI 12EM 327 (E)
28	NEW	SYCOPHANTASY Rejuvenation	Soma SOMA 16A(DD)
29	13	TRIPPIN' ON SUNSHINE Pizzaman	Loaded LOAD 16 (Self)
30	4	CAUGHT IN THE MIDDLE Julee Roberts	Coolemp COOLX 291 (E)
31	4	BACK AND FORTH Nashiq	Jive JIVL 357 (BMG)
32	10	SOMEDAY Eddy	Positive 12POS 14 (E)
33	20	GO ON MOVE Real 2 Real feat Mad Stuntman	Positive 12TV 15 (E)
34	RE	YOU DON'T LOVE ME (NO, NO, NO) Dawn Penn	React 12REACT 42 (SRD)
35	21	TAKE MY LOVE Boombanks	Mother 12MUM 54 (F)
36	NEW	JACKED Lex Luthor	Phat As Phuck PHAT 003 (RTM/P)
37	NEW	THOUGHTS OF A TRANCED LOU Limo Limbo 33 (RTM/P)	
38	24	DARK & LONG Underwood	Junior Boy's Own JBO 19 (RTM/P)
39	23	CELEBRATION GENERATION Westbeat	Polydor PD 5 (GRM/P)
40	35	CRAZY MAN Blas featuring VDC	MCA MCST 1987 (BMG)

DANCE

Independent labels such as Stress, Warp and Network along with major associated dance labels such as ffr, Cooltempo and Deconstruction are proving that UK dance acts are not a here today, gone tomorrow phenomenon. Stronger marketing and more thoughtful artist development are giving them a longer life in both the dance chart and the pop chart, and making them stronger opponents to their mainland Europe counterparts. A shining example is Tony Di Bart's *The Real Thing* on Cleveland City: after reaching number one in the UK pop chart it went on to repeat that success in every major European territory.

At grassroots level, the momentum of dance still relies on the

indefatigable distributor which is prepared to get behind the product it believes in. Independent operators such as Total, Sub-level, Empire, Mo's Music, Deltra and Amato Disco have carved a market niche for themselves by consistently backing the hits and swiftly delivering them into the stores that matter. Most UK distributors number DJs and acts within their staff ranks and their A&R role continues to be important.

On the underground scene, jungle is the next trend poised to make the leap to the mainstream. While it is still only on offer at underground club one-nighters across London, jungle acts are being honed for mass consumption. General Levy's *Incredible* briefly caught the public's interest when it made the pop Top 40, and now with a new deal with ffr – and a planned re-release – it could go a lot further. Watch this space.

UK TACKLES EUROPE'S DANCE STRANGLEHOLD

BRITISH LABELS ARE CURRENTLY REVERSING THE TREND THAT SAW ACTS FROM MAINLAND EUROPE DOMINATING THE CHARTS, AND ARE PROVING THE UK CAN STILL DELIVER THE GOODS WHEN IT COMES TO DANCE. NICK ROBINSON REPORTS

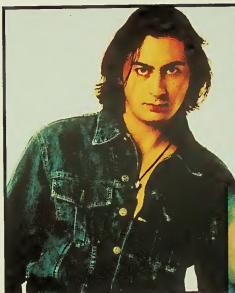
There may have been no let up in the turnover of records in the UK dance charts this year, but the positive news is that the success rate of many labels has become steadier and as a result the lifespan of records has increased.

And it's not just the majors that are consistently hanging out the hits. In the first 28 weeks of 1994 there were a staggering 400 new entries in the dance sales chart published in *Music Week* representing an average of 16 a week. While they still come from many diverse sources, there are now more and more long-term providers within the genre. The rise of dance label offshoots at the majors and the stability of many of their independent rivals, has resulted in a growing core of labels providing regular club and chart hits.

Stress, Warp, Network, Jive, Junior Boy's Own, Champion, Limbo – each has produced at least a handful of the top dance records so far this year. They have joined the majors and major-associated dance arms such as AM/PM, ffr, Postiva, Deconstruction and Cooltempo, and have become equally significant A&R sources.

Perhaps the best example so far in 1994 is Nottingham-based Cleveland City which scored one of the biggest dance hits of the year – and with British talent.

On its second release after a brief appearance in 1993, Tony Di Bart's *The Real Thing* not only topped the dance chart but also



THE SUCCESS RATE OF MANY LABELS HAS BECOME STEADIER AND THE LIFESPAN OF RECORDS BY SUCH ARTISTS AS TONY DI BART, ATLANTIC OCEAN AND REEL TO REAL (CLOCKWISE FROM ABOVE) HAS INCREASED

hit number one in the pop chart. For label manager Mike Evans it was the highlight of six years of steady growth at the label.

Cleveland City has had 19 consecutive dance hits since it began, with this year's successes including Alex Party's *Saturday Night Party* and Chubby Chunks' *Treatment 4* – all tracks that have kept the label's

underground fanbase happy.

"I think our buyers understand that we just put out records that we like and that we won't be adopting a policy to get pop hits," says Evans.



What *The Real Thing* achieved was to show that the UK can still come up with the goods when it comes to dance. While more than half of the dance hits come from mainland Europe, PWL's head of A&R Phil France believes that the UK is beginning to reverse the trend and take hits – such as Tony Di Bart's – to the Continent.

At the same time as handling A&R for PWL's pop interests, France also looks after the company's new

Peach label which established itself this year with Madonna's hit *Out Of My Head*, which reached number eight in the dance chart and 36 in the pop chart.

PWL also owns the Eastern Blue label in Manchester which has scored two crossover hits already this year with Atlantic Ocean's Top 40 singles *Waterfall* and *Body In Motion*.

"The records that go on to sell in large quantities are still very much European-sounding tracks.

Underground >



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Contact : Giles Goodman / David Itkin / Spencer Weekes / Roy Perry



► dance singles sell to their 10,000 to 30,000 fanbase and that's it," says France.

"Nothing has really changed in that sense. Out of 11 dance tracks we started in the clubs, only four proved to be worth putting out on general release."

The latter also explains why there is still such a high turnover in the dance chart. Most of the new entries last no more than four weeks and they are usually promoted by the labels for the same length of time.

The few exceptions so far this year are all tracks that have gone on to achieve pop chart success - Reel 2 Reel's I Like To Move It (14 weeks), D-Real's Things Can Only Get Better (11), Atlantic Ocean's Waterfall (11), Tony Di Bart (9) and K-7's Come Baby Come (9).

Of the 400 new entries in the dance chart this year, 121 came from new artists. Otherwise it has been the chart regulars such as Ce Ce Peniston, Juliet Roberts, Cappella, D-Real and K-Klass, that have been providing the hits.

The most consistent label in the dance chart so far this year is London's ffr which has had a remarkable 16 dance chart hits, only one of which, We Are Going On Down by Deadly Sins, failed to make the UK Top 40.

ffr's hits can be divided into two categories. The first are long-term, artist-based releases such as those by Degrees Of Motion (who reached number eight in the UK chart with Shine On and went on to sell 130,000 copies) and DJ Duke (number 15 with Blow Your Whistle).



Then there are the one-off licensed records and novelty hits such as JX's Son Of A Gun and Black Machine's How Gee.

This kind of combination of releases has also worked for XL Recordings this year which, while maintaining hits with long-term acts such as The Prodigy, scored a huge number one with Daop's Doop.

That balance is what is enabling many dance labels to survive. But with the frenetic turnover of the chart, it remains difficult to break new artists.

In the first 26 weeks of the year there were 23 different dance chart number ones, reflecting the here-today-gone-tomorrow nature of the market. Despite having the highest

number of dance releases, ffr label manager Andy Thompson says he is being forced to be more selective.

"There are a ridiculous number of new releases. Any aspiring new long-term artist just isn't getting a second chance these days," he says.

"Good records are getting swamped and inevitably the

quality control suffers."

While the dance chart may still be reflecting the dominance of European artists and an occasional reliance on novelty hits, the continuing success of labels such as Champion, Network, Stress, Cleveland City and PWL/Peach/Eastern Bloc shows the UK is still a pre-eminent force in dance.



LABEL ROSTERS OFTEN COMBINE ACTS ABLE TO PULL OFF NOVELTY HITS SUCH AS DOOP (FAR LEFT), WITH LONG-TERM ARTISTS LIKE D-REAL (ABOVE) AND THE PRODIGY

What are you on?



DISTRIBUTION'S NEW BREED HAVE AN EAR FOR A BIG TUNE

MANY OF THE PEOPLE BEHIND THE NEW BREED OF DANCE DISTRIBUTORS STARTED OUT IN THE INDUSTRY AS ROVING VAN SALESMEN. NOW THEY'RE GRABBING AN IMPRESSIVE SLICE OF THE MARKET, DISCOVERS SARAH DAVIS

When rave began in the late-Eighties, new distributors took up the challenge of getting records into the shops that the big distributors and specialists wouldn't take. The easiest way to start was by selling them from the back of a car or van.

As dance fragmented into myriad styles, new distributors with an A&R talent for spotting new riches began to challenge established companies such as Pinnacle and Soul Trader.

Now UK-based dance specialists such as Empire, Deltra, Amato Disco, Mo's Music Machine and Plastic Head are consolidating their success, and the ability to maximise import business is top of the agenda.

A car, a few boxes of records and a belief in the music has been the starting point for many a successful independent distributor. Gary van den Bussche of Empire, Terry

Hollingsworth of Deltra and Mario Howell of Amato were all such salesmen who saw gaps in the market.

"Van den Bussche was a DJ and recording artist who got started as a distributor when he took back 1,000 of his own tracks from a distributor who couldn't sell them. "I put them in the back of my car and sold them within two days," he says. Now Empire has grown to six van drivers and four teleshops staff and distributes a host of hot labels including Junior Boy's Own, Cleveland City, UMM, London, Fresh Fruit, Street and Postiva.

At Amato the roster includes 23 bustin' house labels including Black Sunshine and Exploding Plastic. The company was born after Howell spent the summer of

1990 DJing in Italy and returned with some hot product to sell. "I brought home the FPI Project, Double D and Seechi and sold them to shops out of the back of my car," he says. "They loved them and wanted more." Other labels saw his success and asked him to distribute their product, now he has 10 staff - and seven are DJs.

Deltra's Terry Hollingsworth ran a Belgian New Beat label distributed by Rough Trade, but

DISTRIBUTION TEAMS FROM GO GO, Mo's MUSIC MACHINE AND PLASTIC HEAD (LEFT TO RIGHT)



he felt his product wasn't getting the same attention as bigger labels like Mute and 4AD. He says: "We weren't reaching the shops so we had to do it ourselves."

He built up a rapport with the buyers and the shops, and started to push Deltra labels including trance and techno imports, UK house and hard house on labels like Damn Mad, Sound Asylum and Africat.

Hollingsworth opened an office in Los Angeles two years ago. While keeping it going has been financially tight, Hollingsworth is determined to continue.

Now there are expert UK distributors for all dance styles and the majority of staff at distribution companies have a long track record in the dance industry as DJs, artists or working in shops.

Most operate nationwide, using a combination of van salesmen, telesales and couriers and other distributors. All aim for that next day delivery which is vital given the short life of

most dance tracks. One exception is Hit The North which concentrates solely on supplying the Midlands, the North, Scotland and Ireland.

Some of the newest operators include Go Go, which handles house and techno, Hit The North which mostly distributes house and garage, Strictly Base and Stage One for hardcore, and Futura for trance and ambient imports.

Longer established distributors are aware that these new aggressive companies are taking a slice of their market. Pinnacle set up its Sub-Level subsidiary to pursue this side of the business and is taking on lots of new and underground labels. Meanwhile Soul Trader is always willing to take a chance on ground-breaking white labels. Simon Marks, assistant label manager at underground house label Anuli says the label gets excellent service from companies like Soul Trader and Amato.

While distributors may rise and fall on their ability to ensure shops pay up on time and to pay their labels and artists promptly, ultimately, their longevity rests on a gut feeling for big tunes and grabbing them as exclusives before other distributors get in on the act.

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GIVING SHOPS THE REAL THING

One of the UK's hottest crossover dance hits so far this year was Tony Di Bart's *The Real Thing* on Cleveland City.

The track was originally released last October on limited edition blue translucent vinyl on the company's experimental R'n'B label Cleveland City Blues. Empire's Gary van den Bussche and Mo's Lee Muspratt both say shops weren't keen on the funk soul A-side so their van salesmen and telesales people pushed hard to persuade the shops to give the upfront house mixes on the other side a listen - and once heard, they couldn't get enough of it.

Then the copies ran out in November and both distributors tried to persuade Cleveland City

to press more. In the meantime, they were bringing it in on Belgian import, keeping the £2-£3 price difference between imports and UK pressings, the shops were buying as many of the imports as they could get. Even when Cleveland City decided to re-release the track (on black vinyl) in February, the shops were still buying imports until just before the new UK pressings were due.

Empire and Mo's each sold several thousand copies of *The Real Thing* until February when it was picked up by BMV/Sony. Then it was in its way to commercial chart success and no longer of interest to the specialist shops.

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UK CLUBS WAKE UP TO JUNGLE RHYTHMS

JUNGLE HAS ALREADY TAKEN UNDERGROUND CLUBS BY STORM. WITH ITS CURRENT HIGH MEDIA PROFILE AND A TOP 40 HIT UNDER ITS BELT, IT IS NOW ON THE BRINK OF A NATIONWIDE BREAKTHROUGH, REPORTS CAROLINE MOSS

There's only one word to describe what's currently happening on the underground club scene in London - jungle.

Techno and ambient have been assimilated into the overall club sound and are standard offerings at big clubs like London's Club UK and the newly-opened Leisure Lounge. However, jungle is still only on offer at one-nighters across the capital.

Although the media has for the most part only recently picked up on the genre following its first Top 40 entry with M-Beat and General Levy's Incredible, jungle is by no means new.

General Levy says, "It has gradually developed out of techno and has been underground for about three years, played at warehouses and raves. Now it's beginning to cross over." That crossover will be fuelled by Levy's new deal with fir which is set to re-release the single, which entered the charts in June at 40, climbed one place then dropped out.

Jungle DJ and producer Alan Spencer reckons there are about 100 jungle clubs in London each weekend, among the most popular being Jungle Splash at the Roller Express, the Paradise Club and the Lasserdome. Some of these clubs hold more than 2,000 people, and although Spencer describes the vibe as "very hot and sweaty, with everyone going there specifically to dance all night", none are the days of casual, baggy clubwear as women don their ragga-style minis and hotpants and designer labels are much in evidence.

"There's not much difference between the clubs because they

play the same style of jungle and it's the same crowd each week," says Spencer. Jungle remixes are now springing up and Spencer predicts a mass reworking of classic reggae tracks.

There are hints that there is a need for something new in UK clubland. This has been signified by this summer's closure of two popular nights, the Drum Club and Andy Weatherall's Sebersonic. Charlie Hall from the Drum Club says that it wasn't falling numbers but "a little bit of boredom" which led to its closure in June, although he fully expects it to resurface.

Hall predicts the way ahead will be for DJs turned artists such as Weatherall (Sabres Of Paradise), Darren Emerson (Underworld) and Fabio Parra (Fabie's Soundclash System) - to play their music live. For now he intends to concentrate on his own music and says, "We may start another club and it will most definitely be live."

One of Hall's complaints is that larger clubs' ability to fly in the best DJs from around the world is forcing the underground scene - from which the larger clubs draw their inspiration - further underground.

Others believe that large clubs which have cashed in on the dance boom have a responsibility to reinvest in the venues. DJ Allister Whitehead, who plays at clubs nationwide, feels the lack of decent venues results from clubs which will only spend money to hire costly, crowd-pulling DJs to play at decrepit ballrooms.

He says the UK needs more decent venues such as the Conservatory in Derby. "It's purpose-built, pretty sparse with a good sound system, no dropping

10 OF THE UK'S MOST HAPPENING CLUBS

PURE - Edinburgh
CREAM - Liverpool
SUGAR SWEET - Belfast
THE TUNNEL CLUB - Glasgow
LOVE TO BE - Sheffield
JUNGLE SPLASH at the Roller Express - London
CULTURAL VIBES - Plymouth
BACK 2 BASICS - Leeds
LEISURE LOUNGE - London
SPICE OF LIFE - University of Swansea

condensation or sticky carpet, two dance floors and a real underground feel to it." Two welcome additions to London's club scene this year are state-of-the-art venues the Leisure Lounge and Nicky Holloway's Velvet Underground.

Some of the most happening events are one-off or occasional party nights such as those hosted by experimental house label Plink Plonk and CD magazine *Volume* to showcase new talent. Plink Plonk takes over a large film studio with one room for DJs and one for live acts. In addition to spinning the vinyl, the DJs preview previously unheard material on quarter-inch reels taken straight from the studio. The nights draw a regular, sophisticated crowd and promotions manager Lula says, "This trippy sort of trance is definitely filtering out to the underground clubs."

Six weekly nights were held at the Leisure Lounge to launch the *Trance Europe Express 2* CD magazine, compiled by the *Volume* crew. Themes included a

UK night featuring Pluto and Salt Tank with Darren Emerson DJing and a Frankfurt night with Hardfloor on the decks.

Editor Helen Mead says the nights worked to "mix up lots of people who wouldn't normally get together and get across all the different ideas of what's going on in techno, trance and ambient."

Although London is the place to be for varied clubbing within a small area, many of the UK's most essential clubs are to be found outside the capital. Cream in Liverpool is so popular that people flock to it from all over the country at weekends.

Promoter Darren Hughes describes its current musical style as "handbag, with vocal, garage-orientated tunes in one room and a tougher, faster vibe in the other room."

At Back 2 Basics in Leeds, the vibe is also mellower although one of the three rooms plays Detroit-style techno, less fast than its European counterpart. "The word on the street is for a lighter sound," says promoter Dave Beer.

When predicting future trends most people agree there is a merging of styles. "Everyone's starting to use bits and pieces from other styles of house, for example the original acid sounds are being re-used and put into techno," says Spencer.

Helen Mead agrees. "The Americans have always used house beats in their techno and it's happening a lot more in the UK."

She also notes the emergence of fusions such as "trancey jazz, trancey jungle and trancey dub," Champion Records, for example, has just completed a techno mix of house classic Break For Love

by Raze.

Casper Pound, producer and A&R man at Rising High Records says his long-term prediction is "that hip hop beats will become a big focal point of the techno sound. It'll be slow, heavy techno music in clubs based on hip hop beats without rapping but with electronics over the top."

So while the different dance styles race to create new sounds, a revival of original US house also seems likely. But how successful is UK dance music in making the exchange trip to US clubland?

Rising High has been licensing tracks to the US since the label started three years ago and Pound says, "It's been a hard slog but now we're established there."

Plink Plonk's compilation album *Parasols* was the number one underground dance album for two weeks in San Francisco while Lula also reports a strong response from New York and Florida. *Volume* has introduced acts to producer and remixer Scott Hardkiss in San Francisco.

Champion is pioneering an Anglo-American sound by using a combination of US vocalists with British songwriter/producers. "This introduces a new production sound to America, while the US singer gives the audience something to latch on to," says A&R manager Johnny Walker.

It's a long journey from the underground to the UK mainstream and from there to the US, and jungle is just the latest example of the UK's talent for mixing and matching genres. But now jungle has gained a foothold in the national charts and major clubs, who can say how far it will travel? ■

FOLK MUSIC

Ken Woollard, who died earlier this year, was more than just the organiser of the annual Cambridge Folk Festival. His vision in presenting folk music beyond its traditional boundaries made the event a unique showcase for all roots music, elevating the festival to a position where if you were serious about folk, you were serious about Cambridge. This year the three day festival celebrates its 30th anniversary and the bill again reflects Woollard's pluralist philosophy. Veteran Joan Baez, survivor of the original Sixties folk boom rubs shoulders with rowdy country boys the Cactus Brothers, while The Palladinos celebrate the release of their debut album with a late addition to the bill.

If Cambridge can lay reasonable claim to being an institution and an accepted part of the network of live summer concerts, the music, with occasional exceptions, still struggles to make its mark on the charts.

But it is at an event such as Cambridge that the groundwork can be done. New acts perform to new audiences, veterans confirm their reputations and every year sees brisk business at the record stalls as labels and distributors again discover that untapped, lies a substantial audience for all music, roots and beyond. Direct Distribution will again be keeping an keen eye on the new acts previewed every year, while CM Distribution reports healthy activity in its mail order back catalogue business.

More than anything though, it is the sheer breadth of music available that makes Cambridge unique and allows it to stand as a true tribute to the memory of Ken Woollard.

TAKING FOLK TO THE PEOPLE AND BEYOND

THE END OF JULY SEES ROOTS MUSIC HAVE ITS ANNUAL CELEBRATION AT THE CAMBRIDGE FOLK FESTIVAL, AND, AGAIN IT WILL BE AN OPPORTUNITY TO INTRODUCE A NEW AUDIENCE TO VETERANS AND NEWCOMERS ALIKE, REPORTS STEVE MORRIS

Thirty years on, the finest tribute to the late Ken Woollard is that the Cambridge Folk Festival will not only run, but run very much along the lines he established as organiser at the inaugural event of 1964.

However narrow a definition of folk music many may hold, Cambridge presented a broad spectrum from the very beginning. In describing one particular act on the first bill Woollard said, "their music was about something." And that seems to stand as the best definition of acceptability for a spot at the festival to this very day.

Festival marketing manager Tim Holt emphasises this with his revelation that, "Last year Ken was on the point of booking The Disposable Heroes Of Hiphoprisy" adding that "his whole booking policy was that it should be as wide as possible."

But it could be argued the annual folk landmark actually came about by accident. In 1964 Cambridge City Council had hoped to stage three festivals but the budget of £1,500 would barely cover one. Folk music was chosen. Woollard became involved through a background of local politics and regular attendance at the Cambridge Folk Club. He based the event on the Newport Jazz Festival as a

viewed in the movie *Jazz On A Summer's Day*, adding a camp site, a marquee as protection against being rained off and "a bar because this was part of the whole folk club thing."

The very first event threw up an illustration of the importance that would attach itself to the festival and Woollard's real world approach. CBS desperately wanted Paul Simon to play, but the artists' budget (all of £1,000) was gone. Woollard suggested that the label took a full page ad in the programme. It did. Simon played, was paid and the festival made a profit on his appearance.

Despite that financial shrewdness, an overall loss of £200 was recorded, but Cambridge Council was happy and the seeds were sown for what has grown into Europe's, and potentially the world's, foremost folk music festival.

Tim Holt is certain of Cambridge's continuing place in the order of things. "People aren't buying tickets for the small events, but they are buying them for the big league events like Glastonbury, The Fleadh and Cambridge. Cambridge is definitely in the big league." And that is something that brings certain benefits. "We never approach artists, we are always approached," says Holt. "We listen to a lot of things



IRIS DeMENT: FROM STARRING AT CAMBRIDGE TO WIDER ACCLAIM

too, as much as we can, and we take advice from friends. Paul Christies of Asgard, for example, is very helpful."

As an event it has grown both in physical size as well as the influence it has in the world of roots retail and distribution. Direct Distribution's head of distribution, Richard Porter says, "From our point of view it's very

important for breaking new bands.

"If you look at the acts who've played over the years, they've had everyone who's significant in roots based music, whether you want to call it folk, folk rock, country or anything else. Cambridge always reflects what is happening," he says.

A pivotal role of the The Cambridge Folk Festival is providing a showcase for new or emerging folk artists. For example, Iris DeMent played last year, gaining instant acclaim from a large audience in one hit.

Jez Riley partner at Yorkshire based specialist ADA agrees. "It's extremely important. It's a showcase to artists who are not just content to sing traditional songs but who want to take their roots and advance them."

On the back of this the festival attracts labels such as Projection Records which set up stalls, selling and promoting a wide cross section of folk product.

ADA's Riley explains that it is crucial for expanding the business beyond its traditional market.

"The good thing about Cambridge is that it doesn't just attract people that are into folk music," he says. "In fact it attracts mainly people who are not into folk music, but when they hear the music, they

important, it's a good showcase for a lot of the acts and it's also a good way of selling records. There are so many people who go there and it's our target audience. It's people seeing what's about and it gets it into their minds when they go into the stores leading into autumn and Christmas."

Porter also feels Cambridge is

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► want to start exploring that type of music."

His company uses the event to maximise business. "We always mail the shops with a list of artists who are appearing and obviously if we have any of our own artists on the bill we highlight them," he says. "A lot of acts appearing are now on big labels but they have earlier albums on small labels and we can supply those."

One thing all agree on is that the market is growing – "And much faster than it has done for a long time," asserts Riley.

"When we first started, our monthly new release sheet would have 20 titles if we were lucky. Now it's round about 200, which is far too many. So, although we had to provide every label, we had to start pushing the quality releases above the others."

Richard Porter says, "It's significant that they can book the Albert Hall for a tribute to Ken Woollard. I think we've been existing for too long under the surface, we haven't been shouting about what we're doing."

And while shouting may not be the roots way, Direct is finding some major league allies. Porter says, "HMV buyer Jim McMahon wants to get more folk into his stores; we've just done a campaign with them and while it's too early to say how it has done, I think it's significant that the product is in the stores."

Porter is also convinced that

healthy sales of Music Club's Martin Carthy, June Tabor and Folk Heritage titles, all featuring material licensed from the Topic/Special Delivery catalogue, have unearthed a significant yet immeasurable pool of untapped customers beyond traditional folk buyers.

CM Distribution managing director Dave Bulmer agrees the market is growing, pointing out that folk catalogues just keeps on selling. "Unlike pop, folk artists achieve sales slowly but steadily and often over a long period of time," he says. "But with fewer independent retailers around it can be a problem getting the product stocked and we're currently seeing a growth in mail-order and direct sales at gigs."

Distributors and labels are working hard to give store buyers the kind of product knowledge they need to really give folk a chance.

Meanwhile it is encouraging to note that there are some signs of life on the specialist retailer



KEN WOOLLARD: THE VISIONARY BEHIND CAMBRIDGE

front. Real Music in Glasgow and Triangle in Liverpool point the way forward for other independent stores by proving that healthy business can be done with folk and roots based music.

Nanci Griffith, a past festival star, claims, "folk music is people music". Cambridge brings the people to the music, now is the time to bring the music to the people.

HOW TO SELL FOLK'S HERITAGE

That quality budget label Music Club has succeeded in shifting over 20,000 copies of its Folk Heritage album – mainly through non traditional outlets – proves that there is a respectable sales base for the music, that includes impulse buyers as well as dedicated fans. While the strong coterie of knowledgeable independent stores do an

important job in supplying the core market, distributors still have some ground to make up in getting the music into the chains and thus allowing it a stab at the mass market.

Becoming more efficient is one way specialists are currently rising to the challenge. Two years ago, recognising the gap for a fully computerised, nationwide distribution service, Topic Records and Projection Records got together with Alan Hodgson, product development manager at Our Price to form Direct Distribution.

Direct's head of distribution Richard Porter says, "We brought in computers and a 24



DIRECT DISTRIBUTION'S RICHARD PORTER AND TONY ENGLE

hour service so we could provide the same level of service as a Pinnacle or PolyGram. As a result sales have increased for our Topic and Special Delivery labels, and we've made headway with the multiples. Following on from Our Price, both Virgin and HMV are taking product on board."

At Grapevine Distribution which also has its own Grapevine label, the approach has been to provide fully-integrated marketing campaigns that include carefully thought out promotions. Product manager Lauren Lorenzo says, "For example, for Emmylou Harris's

Cowgirl's Prayer our campaign covered TV and press ads, an HMV co-promotion and a window display in Tower Piccadilly."

Distributor ADA prides itself on providing the same level of service for both large and small labels, and sees supporting the independent stores as very important.

"We like to say we're a very specialised

distributor in so far as we can supply around 98% of all folk titles issued, however small the label they are issued on," says partner Jez Riley.

Some specialist distributors have the edge by being active in a variety of ways on the folk scene. CM, which began as a book shop and then a label now has its own studios in Northumberland where hotly-tipped act Cian Alba are currently polishing their debut album.

Similarly Koch, which services labels such as Hightone and Sanachie, is considering setting up an A&R department in the future which could benefit the roots and folk side of its business.

Mary Black

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KEY ACTS APPEARING AT CAMBRIDGE



JOAN BAEZ: Play Me Backward (Virgin). Baez returned to a fresher and more simple sound on this, her Virgin debut, and with input from other writers such as Jans Jan and John Hiatt, recruited some new fans along the way. Baez still stands as an icon to the Sixties and with more than 30 albums to her credit, there could be an upturn in business for her available back catalogue in addition to this.

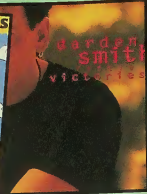
MARY BLACK: The Collection (Grapevine). After reigning as a superstar in Ireland during the Eighties, Black has recently succeeded in making solid sales inroads in the UK, as well as the US and Japan. Her sophisticated brand of Irish folk is well represented on this



compilation which features Mary Chapin Carpenter song *The Moon and St Christopher*.

THE CACTUS BROTHERS: The Cactus Brothers (Liberty). Last year's debut established the band as "Nashville's answer to the Pogues" and their Cambridge appearance promises to underline their ability to provide a thundering good time live. Renewed interest in the album could follow.

JOHN HAMMOND: Trouble No More (Pointblank). Hammond teamed up with producer JJ Cale to hone his Delta blues sound that rides on slide guitar and harmonica. Hammond's relentless live schedule has helped gain



followers in the UK and his Cambridge appearance should provide a profile boost.

RALPH MCTELL: Silver Celebration (Castle Communication). *Silver Celebration* was released in 1992 to mark the 25th anniversary of McTell's career and includes a cross section of tracks from the whole of his songwriting career - although omits his most successful hit *Streets of London*.

THE PALLADINOS: Travelling Dark (Pangaee). The band signed to Sting's label earlier in the year and since then they have supported him at the Royal Albert Hall and at New York's Madison Square Gardens.

With sustained action on the live circuit this summer, and column inches in the consumer music press, this could be one to stock.

SHERMAN ROBERTSON: I'm The Man (Code Blue/East West). Louisiana-born Sherman fuses blues with soul and rock guitar on this album that was originally released last year on the Indigo label, before East West secured it for its new Code Blue blues subsidiary. Sherman has picked up positive reviews in the consumer music press since embarking on a two year stint of tours and promotions, and is poised to take his crossover potential further.

THE SAW DOCTORS: All The Way From Tuam (Warner Brothers).

This second album is now two years old, and since initially inching into the Top 40 on release, has proved a steady seller since. The Irish combo's indefatigable commitment to the live circuit has helped to do the business and their appearance at Cambridge this year should provide a useful lever for their next album, with the working title *Winter's Just A Dream*, due out later in the autumn.

DARDEN SMITH: Little Victories (Columbia/Chaos).

Texas singer/songwriter Smith made a smooth transition to the country rock market in the UK with this intelligently written album, helped along by co-writer Bob Hewerdine, whose songs can also be heard on Eddi Reader's current album.

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MUSIC WEEK 23 JULY 1994

DOOLEY'S DIARY

Remember where you heard it: Ewe had to see it to believe it. At the Radio Festival last Tuesday, Virgin 1215 launched a sabotage operation on the **One FM roadshow** by sending two sheep dressed in "I'm A Steve Wright Listener" T-shirts... When the sheep ran amok in Birmingham's Centenary Square at 6.15am, Virgin's **Jonno Coleman** was ignominiously arrested dressed as a shepherd... One FM controller **Matthew Bannister** told the festival's newsletter he would least like to be stuck in a lift with a record pluggler, while the best thing about his job is "being paid to listen to music". And the worst part? "Some of the music I have to listen to"... Trust **Tony Wilson** to be out of the country when the **Factory** deal was finally done. It proved a fortuitous move, however, when it emerged that the signature of LA-based Factory designer **Brett**



As president and ceo of PolyGram, Alain Levy surely doesn't need any more qualifications to make his way in the world. But that didn't stop the London Business School making him the first music industry executive to win an Honorary Fellowship. The high-flying Frenchman (right) was pleased as punch when he received the honour from professor Charles Handy, for his work in building the PolyGram group, in particular his role in the purchase of Island and A&M Records. He shares his distinguished honour with BT boss Iain Vallance and former BR chairman Sir Peter Parker.

ocean wave" 37th birthday party on Friday, at which he doubtless appeared as **Long John Silver**... Columbia head of promotions **Nick Fiveash** and PR man **Graeme Hill** have quit to set up their own television, radio and press company... **Jonathan King** may pride himself on his talent to "goad" but his reference to **George Michael** as a "nasty little Greek" is racist and offensive... The effective demotion of Warner Bros chief **Mo Ostin** in Warner Music Group's dramatic US restructuring is v. ironic considering the label is expected to have its hottest quarter ever with albums slated from **Prince, REM and Madonna**... What a Scandal! The place to be these days is **Cliveden**, the posh country house where **Christine Keeler** made her name. The past week has seen product launches there for **Robert Palmer, the Three Tenors and Thorn EMI's pre-agn** "shall we de-merge or not?" meeting... The ultimate (non-)collectable?

Capital Radio has produced a very limited edition compilation of **Young Blackburn** singles to celebrate his 30 years in broadcasting... These are flattering times for **Big Orange** artist **Junior Reid**. Not only are there persistent rumours that **Madonna's Maverick** is pursuing him, but his new single, **Listen To The Voices**, has been chosen as the official anthem of this year's **Reggae Sunsplash** in Jamaica... No footie surprises at **Wembley** last week, where the team representing England in the **Music Industry World Cup** staged by the International Live Music Conference flopped. Despite boasting the talents of **HMV's Steve Knott** and **MCP Promotion's Tim Parsons**, the team finished a miserable last while the **Dutch** put paid to **Ireland's** ambitions in the final... **Confusion** about the two **Chrysalis** should ease with news that the **EMI** lot are on the verge of a very salubrious move... Exotic sounding temptress **Mona Martyniuk**, label manager at **Warners**, became slightly less glamorous at the weekend by becoming **Mrs Boote** when she married **Neil Boote** of **Our Price** on Saturday. The **Bootes** will be hot footing it on honeymoon to **Turkey!** — **BOOTE-iful**.....



More than 200 EMI staff crammed into **Abbey Road Studios** to see president and ceo **Rupert Perry** (right) receive the **Queen's Award for export**, awarded to the company in April. Staff from **Manchester Square** climbed aboard specially chartered red London double-decker buses to witness **Brigadier Peter Bowmer** present the award — a replacement for **Radio Two** presenter **David Jacobs** who fell ill at the last moment. The export award has now been given pride of place in EMI's reception — next to the identical honour it won in 1978.

Wickens was needed to finally seal the drawn-out deal... Since **London** has secured **Wilson's** services on the basis of his ears, they'll be hoping his hearing recovers after the **Fac-man** found himself stuck in front of the **drumming Brazil** supporters at the **World Cup** semi-final... **Anglo Plugging's Garry Blackburn** broke his leg last week in a motorbike accident, inadvertently preparing himself for his "life on the



It will come as no surprise that **Wet Wet Wet's Love Is All Around** is the biggest selling single this year so far, and has become only the second single of 1994 to achieve platinum status (the other being **Mariah Carey's** **Without You**). It will also come as no surprise that **Bluesman Records** managing director **Howard Berman** is quite chuffed about it all. Here he is (front centre) dishing out platinum discs to (rear, l-r) band members **Marti Pellow, Graeme Duffin, Tommy Cunningham, Graeme Clark** and tour manager **Dougie Souness**; and (front) **Neil Mitchell** and **Weiss manager Elliot Davis**.

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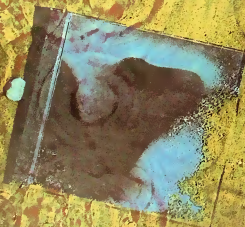
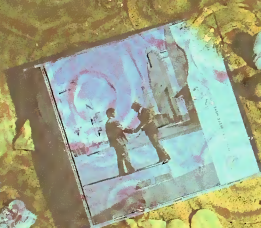
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