

music week

For Everyone in the Business of Music

22 JULY 1995 £3.10

Signed and sealed

Honours even as Sony and George Michael go public on deal

George Michael and Sony finally settled their differences late last week in a deal which will see the singer record two new songs for the company.

Work has not yet begun on the tracks, which will feature on a greatest hits package to be released in autumn 1997 by Sony, the company Michael vowed never to record for again during his bid for freedom launched in 1992.

The compilation forms part of a settlement announced by Sony in a six line statement issued on Thursday which declared that it had granted him freedom from his contract.

It is one of three albums to be released under Michael's name over the next two years. He has worked intermittently on the Trojan Souls project for WEA Records, which is expected in 1997, but the first will be his new solo set, to be released next spring by his new labels, Virgin Records internationally and DreamWorks in the US.

The two companies have advanced Michael \$10m for two albums in a deal

which was brokered by DreamWorks founder David Geffen who arranged a meeting in New York last September between Michael and Mickey Schulhof, chairman of Sony Corp of America. They agreed to settle their differences and talks began between Michael, Geffen and Ken Berry, chairman of Virgin Music Worldwide.

"George Michael is obviously an extraordinary talent and we're extremely proud and fortunate to be able to sign him as our premiere artist," says Geffen, who launched DreamWorks last autumn with director Steven Spielberg and ex-Walt Disney chairman Jeffrey Katzenberg.

Berry says the deal was struck in "an extraordinary set of circumstances, unique in the history of the industry." He adds, "I cried out to be resolved. George is one of the few artists who can sell many, many millions of records for many, many years. He has a very long career in front of him."

The first Virgin album will be trailed

by an as-yet-unnamed single in late September. One contender is Like Jesus To A Child, the song he performed at the MTV European Music Awards last November and donated to Capital Radio's Help A London Child charity.

Michael will appear in the promo for the first single, an indication that he is now prepared to promote his releases more actively. A major source of disagreement with Sony was his unwillingness to appear in videos for his last solo album, Listen Without Prejudice.

In its statement, Sony announced that it had resolved "Mr Michael's contract dispute", a reference to the bitter courtroom battle played out in the High Court between October 1993 and July 1994, where Michael claimed that his record contract represented a restraint of trade and should be nullified.

Under the terms of the confidential settlement, Sony has received a \$40m one-off payment to relinquish Michael, as well as 3% of retail sales of the artist's next two solo albums. However,

both parties agreed to split the court costs, estimated at \$7m. When Michael lost the High Court case last July, these costs were awarded against him.

The singer also won the right to control the timing and content of the planned greatest hits package, which he will compile. Although details of the DreamWorks/Virgin contracts have yet to emerge, they are understood to be "artist friendly", in that clauses such as packaging deductions, breakages and calculations based on a percentage of sales are not included.

Michael is expected to appoint a new manager by the end of the year, and has already held discussions with two potential candidates, one of whom is believed to be Roger Davies, who handles Tina Turner and Joe Cocker.

Michael has been without a manager since the departure last autumn of Rob Kahane, who has subsequently scored success with the launch of Trauma Records, whose artists include multi-million selling British rock act Bush.

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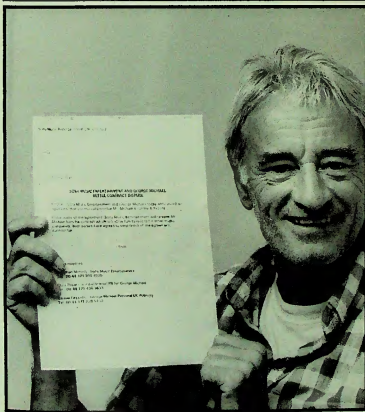
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WILLIAM WATSON

Dick Leahy, George Michael's publisher and long-time confidante, was in jubilant mood after Michael's settlement with Sony and signing to Virgin.

"George is extremely happy and relieved that this is all over," he says. "This is great news, because George can now concentrate on working on his new album."

Virgin was chosen because it offered an artist friendly environment, he says. "We were also impressed with the company's track record in handling international artists. Ken Berry and Virgin have achieved great things with acts like Janet Jackson, the Rolling Stones and Peter Dinklage. They provide a friendly and creative atmosphere and work on the marketing extremely well." Michael, who is keen to get back to the live arena after completing his first Virgin album, is expected to control the timing and content of the planned greatest hits package under the deal and will compile the package for Sony. Says Leahy, "You never know, it could include some songs from his first album for Virgin and DreamWorks."

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the remix album

includes diddy's mixes of heart of glass, atomic & the next single union city blue plus other blondie classics
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k-moss, blackdog, armand von helden,
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LEFTFIELD

LEFTISM

Leftism the debut album: Certified gold in just 12 weeks, now en route to platinum

AFRO LEFT

The next step: Afro Left a strictly limited single release.
Released 24th July 1995, Deleted 7th August 1995

COLUMBIA

Press and media coverage surrounding the Rolling Stones' first UK gigs in five years was expected to send their two current albums, *Voodoo Lounge* and *Jump Back - The Best Of 1971-1993*, and current single, *I Go Wild*, back up the charts yesterday (July 16). The Stones rolled into Sheffield's Dan Valley stadium on July 9 (where Mick Jagger is pictured) before heading south for three dates at Wembley. The Stones' Sheffield appearance, before an audience of 40,000, marked the 120th date in the *Voodoo Lounge* tour, which kicked off in Washington, US, a year ago and is set to gross £165m. The band are also due to play a smaller date at London's Brixton Academy this Wednesday.



How PolyGram joins Friday run

PolyGram is to follow the example set by Sony, EMI, Pinnacle and Warner by launching its own early deliveries service from the beginning of next month.

The company, traditionally the UK's biggest record distributor, will ship out product on August 4 to go on sale the following Monday.

The move means that BMG, which ran an early delivery test with Take That's album in May, is the only major not to have launched a regular Friday service. It is expected to follow suit before the autumn.

PolyGram distribution director Russell Richards says the company, which accounted for more than 28% of singles and more than a fifth of albums shipped in 1994, had delayed swapping to Friday deliveries until it had made some operational changes.

He says, "Because we are shipping out earlier we have had to make some

changes to working hours, shift patterns and our computer." A priority was to establish the Friday service well in advance of PolyGram's move to its new purpose-built distribution base in Milton Keynes in August 1996, he adds.

The first week of PolyGram's new service will cover releases including the Island albums by Gavin Friday, *Towering Inferno* and the Rebirth Of Cool Volume Five compilation, as well as the PolyGram TV album *Acoustic Freeway*. The singles titles include Bob Marley's Island release, *Easy Skanking*. Polydor's three releases *The Key* by Matt Goss, *Just Like Me* by The Steamboat Band and *Exotica's The Summer Is Magic*.

PolyGram will deliver contracts this week to all dealers, and will be asking them to provide a guarantee that they will not break the Monday embargo. Sales director Nigel Hayward says

stores which fail to comply will no longer be issued with product early. Alneys owner and Bard deputy chairman Richard Wootton, who also heads the body's operations committee examining early deliveries, welcomes PolyGram's decision.

"It's a great help to dealers. This has been achieved through the goodwill of both parties and the evidence shows that, so far, most dealers are behaving very responsibly," he says. EMI's recent shift from Securior to Parleline will free up more resources for PolyGram, which uses Securior, he adds. "It should ease the situation a little bit and give Securior more breathing space."

Although Pinnacle announced last week that it had withdrawn its service from two retailers, these companies operating early delivery services have declared the changeover as a success with few instances of embargo breaking.

RCA soars ahead with market share triumph

RCA swept to the top of the singles market share rankings in the second quarter, claiming 18.9% of the market.

The BMG company, whose managing director Jeremy Marsh was promoted to president of the BMG music division last week, was responsible for four of the top five selling singles between April and June, recording almost three times the share of second placed London Records on 6.4%.

Sales of the Robson Green & Jerome Flynn single - which sold almost three times its nearest rival - *Take That's Back For Good*, Perez Prado's *Gauguine* and Scatman John's *Scatman*, gave the label more than 63% of the combined sales of the quarter's Top 10.

The success of RCA also boosted BMG's performance, with the group moving up from fourth place in the previous quarter's rankings to take top spot with 21.7%, pipping PolyGram on 21.2%. BMG also topped the distributor list with 28.5% - compared with PolyGram's 21.5% - boosted by its dis-

tribution of MCA, whose Bobby Brown single, *Two Can Play That Game*, was the quarter's sixth biggest seller.

In the albums list, PolyGram continues to retain a lead over its rivals both as distributor (22.9%) and corporata group (22.6%), thanks to its one-third share of the Now! 30 compilation and albums by Wet Wet Wet, Paul Weller and Bob Jovi - which was the ninth biggest seller despite only one week of its sales falling within the survey period - among the quarter's Top 10 sellers.

In the record company rankings, Virgin topped Columbia with 6.6% of the market, due largely to the successes of its shares in Now! 30 and compilations *Street Soul* and the Best Rock Album 11.

In the labels list, Columbia takes the top spot with a 5.7% share boosted by previous hits packages from Alison Moyet and Bruce Springsteen and its first Top 10 of The Pops compilation, which was the seventh biggest selling compilation of the quarter.

● Full details next week

Earl's Court charged over seating incident

Earl's Court Ltd is being prosecuted by Kensington and Chelsea Council following the collapse of seating at the exhibition centre during a Pink Floyd concert last October.

The council is also prosecuting David McCullum, the structural engineer who certified the seating as safe, and Jonathan Smith, managing director of the seating provider Arena Promotional Facilities.

The summonses, issued under the 1974 Health and Safety at Work Act, require the defendants to appear at Walton Street Magistrates Court on August 18.

Earl's Court would not comment on the summonses, but a spokeswoman says, "We greatly regret the incident last October. Earl's Court have conducted a thorough review and are totally satisfied that all possible steps have been taken to ensure the safety of all visitors to Earl's Court Olympia."

A 20ft-high block of seating collapsed during Pink Floyd's October gig, injuring around 40 fans.

NEWSFILE

Radio confident on new ownership rules

The radio industry remains confident that government proposals to relax media ownership rules will receive the go-ahead despite a committee vote against the plans last Wednesday. A vote by the Third Standing Committee on Statutory Instruments rejected the proposals to increase the number of licences a radio group can hold from 20 to 35, when the committee chairman delivered his casting vote in favour of the status quo, after a split vote by 14 MPs. The issue will receive a final vote in the House Of Commons later this week and a spokeswoman for the Radio Authority says it remains confident that the proposal will receive the green light.

C4 confirms the end of the Word

Channel Four has confirmed that *Planet 24's* The Word will not be recommenced after five years on air. Channel Four's youth commissioning editor David Stevenson said in a statement that it was time to move on, and said the channel would continue to offer youth programmes. The move follows recent criticism of Channel Four chief executive Michael Grade, who clashed with the ITC over the channel's output.

Smiths rejects 'sale to Asda' claims

WH Smith has moved to deny last week's reports that it is to sell up to supermarket group Asda. The speculation followed analysts' suggestions that the group's profits would fall in the forthcoming financial results, which pushed share value down to 351p by the beginning of last week. A WH Smith corporate affairs spokesman denies any suggestion that the group, which has a stake in the Virgin Ur Price company as well as the Smiths High Street chain, is up for sale.

Moir to head Radio Two

The BBC's deputy director of corporate affairs James Moir is set to take over as controller of Radio Two when Frances Line retires in the New Year. Moir, 53, joined the BBC as production trainee in the light entertainment group in 1963, rising to head of light entertainment in 1987. He was appointed to his current position in 1993. Among the music-based programmes he worked on during his 30-year spell in light entertainment are Top Of The Pops, Juke Box Jury and the Eurovision Song Contest.

Date set for new Blur single

Parlophone will release Blur's first single since last November, *Country House*, on August 14. Another new track, *One Born Every Minute*, appears on the B side. The CD version of the single has an additional track, a French version of *To End With* featuring Hardy. *Country House* was previewed to 26,000 fans at the band's recent Mile End Stadium gig and features on the forthcoming album due in September.

More acts confirm for T In The Park

McAlmont and Ozric Tentacles are the latest acts to be confirmed for T In The Park, the Tennents live festival which takes place in Strathclyde Country Park on August 5 and 6. McAlmont will appear in the King Tut's/NAME tent, while the Ozrics play the Groovy Tent. Both acts appear on August 6. Other bands recently confirmed include local acts Melonhaus and Murrur, while the festival is headlined by Paul Weller and M People.

1152 Xtra survives as lightning strikes

Birmingham Broadcasters' Classic Hit station 1152 Xtra survived a direct hit by lightning last Monday night during DJ Steve Williams' show. The strike caused the mixing desk to crackle and smoke and the transmitter signal to fall. Quick repairs allowed the station to resume broadcasting within 20 minutes, though the cost of long-term repairs of the damage is expected to run into thousands of pounds.

▶▶▶▶▶ GEORGE MICHAEL: FULL COVERAGE CONTINUES ON p4 ▶▶▶▶▶

COMMENT

At last, peace in our time

So in the end it wasn't so dramatic after all. The muted coverage in the national press was testament to that. And who can blame them. It's as though nothing has changed. There's no flood of artists challenging contracts in the courts. Existing contracts remain as they were. George Michael is even going to record at least two more songs for Sony.

It ended in a whimper, not a bang. Three years, £7m in court costs and a 300-page court judgment all ended in a six-line statement from Sony. Those looking for fireworks may be disappointed, but what's reassuring is that this messy affair has been concluded in what must be the best possible way.

If it is true that the hallmark of a good deal is when both sides can hold their heads held high, then this was a good deal. George has won his freedom and a new contract with people he feels he can work with; Sony won the day in court and emerged with a handsome financial settlement.

For their part, Virgin and George's new US label DreamWorks are also winners. Virgin and its smooth operator, the ever-more-highly-regarded Ken Berry, have reaffirmed their credentials as artist-friendly big-budget negotiators; David Geffen has once again shown his mettle as the music industry's most elegant powerbroker and laid down a marker that shows DreamWorks to be a major force in music.

It would be wrong to portray the outcome of George Michael versus Sony as unalloyed good cheer. Of course it should never have happened. Relationships between labels and artists are potentially the greatest assets for both sides. They must be nurtured.

But given that the dispute did happen, it has been ended in the best possible way. With dignity.

As *Loaded* would say, "Good work, fella."

Steve Redmond

TILLY

"It Asda be...?"

Another of those retail takeover rumours emerged last week: this time the story was that supermarket group Asda is in the market to take over the WH Smith group. It sounds unlikely – and has been hotly denied by Smiths – but it got me thinking. All Asda's audio buying is done by EUIK and this could mean them buying for the WH Smith chain as well as Or Price, the Virgin Megastores and all its other customers. There is an argument that for the audio division of WH Smith this might be no bad thing if it meant the chain stocked a few more records and returned to the days when it was supporting the music business by racking new singles and albums. It might even mean Sir Malcolm Field wouldn't have to issue any more profit warnings.

But I can see sales directors and national account managers queuing in their boots at the prospect. Imagine the negotiations for file discounts and the returns situation then. It might be better to give them the artwork and the DAT master and let them get on with it, and if something sells in volume, take a bit of the profit at the end of every quarter.

When average might just be better

Last week's chart focus by Alan Jones brought home statistically what is happening to our national chart. We have to slow it down. I suggest not letting singles enter the chart in week one but rather taking an average of the first two weeks to allow them to enter in week two. For example, if a record makes number 18 in its first week and number 30 in week two, its first chart position would be at number 24. It's frightening that 90% of all chart singles peak where they debut. We have to do something now, not in two years time, or the British singles chart theme tune will be a remake of Yaz's hit, but this time it'll be called *The Only Way Is Down*.

Tilly Hetherington's column is a personal view

GEORGE MICHAEL SETTLEMENT

Artists regret a "lost opportunity"

While George Michael could afford a slice of relief after the settlement, other members of the artist community have mixed feelings.

As one of the biggest stars ever to take on his record company, Michael's attempt to establish his contract as unfair and restraining was watched with intense interest.

Amanda Harcourt of Basca says the general feeling in the artistic community supports Michael, but his decision to sign a new deal without taking Sony to appeal is also a source of frustration. Dire Straits manager Ed Bicknell says, "This

simply confirms that as an artist you are a cottage industry force to face with a major corporation."

The decision leaves several questions unanswered. Nigel Parker, litigation partner at lawyers Lee & Thompson, says that, despite the case reaching the High Court, little has been resolved. Multiple album deals will still be signed despite fears bands may have of the power of the big companies, he says.

Another issue is that surrounding ownership of masters, says Bicknell. Simple Minds manager Clive Blackwell agrees: "Artists are completely fed

up that they don't own any of their copyrights, and it's a problem they are always fighting to change. George never owned his masters at Sony and he still doesn't." Freedom Banks says he would be surprised if Virgin hasn't agreed to grant Michael the masters from his future recordings.

Michael got what he wanted, says Annie Lennox manager Simon Fuller of 19 Management. "Freedom Banks says he would be surprised if Virgin hasn't agreed to grant Michael the masters from his future recordings."

Why compromise was the best choice

When George Michael faced the world's media after last July's ignominious High Court defeat, he left no-one in any doubt about his confidence in fighting on.

"I am convinced the English legal system will not support Justice Parker's decision, or uphold what is effectively professional slavery," he said bitterly.

That confidence seems to contradict the move to settle just a year later. But lawyer David Gentle, of Gentle Jayes, is not surprised. "If the commercial deal is right, you are always better to get on with your career than leave yourself in the court's hands," he says.

Michael could never guarantee the result he wanted from an appeal, says Tony Morris of Marriott Harrison, however confident he felt. The hearing looked to be a long way off, by the end of last year the High Court had indicated

that Michael would have to wait until early 1996 before there was any prospect of his case being re-heard. More recent indications suggested an April 1996 hearing was more likely, and a defeat at that stage could have seen him battling on into the next century.

Morris doubts the wisdom of launching the action at all and adds, "I think George must have realised that litigation could have continued for another three, four or five years, by which time his time will have gone. The fact is he had a company like DreamWorks with £4bn in the bank prepared to overpay to get a superstar on the books."

Michael was certainly motivated by Sony's apparent keenness to settle the action. Hamlin Snow's Laurence Gilmore says, "Sony was absolutely right to do what they did. They had to protect

their contracts. One has to remember the huge risks record companies take."

"Sony had to make a corporate statement that their contracts are reasonable," says another lawyer. "But there was always the risk the court of appeal would overturn the High Court."

"There are a lot of clauses in George's contract which appear in other Sony contracts. If they had lost, it could have undermined every contract they have."

Ultimately, says Morris, there was no benefit to the music industry in general in continuing an action which might have seen the European courts probing the record industry's contracts.

If there is one lesson to be learned, says Brian Egges, head of the entertainment unit at Hammond Steptels, it is that the action should have been avoided from the start.



If any man embodies the attitude affirmed in the Virgin catalogue logo, "Our artists are our lives," it is Ken Berry. Leahy is clear on Berry's attraction to Michael: "David Geffen [at DreamWorks] and Ken Berry are both people who recognise his talents and will give him creative freedom," he says. Berry is typically modest when asked why Michael picked Virgin. "I would like to think I'm special," he jokes. "I don't know what people think because I don't hear about it. You'd have to ask George."

Diplomacy the key to Virgin's success

George Michael's move to Virgin is seen to have been primarily engineered by one persistent but persuasive negotiator.

Virgin Music Group Worldwide chairman and EMI International president Ken Berry may be the key to the label's coup. In 20 years at Virgin – most recently signing artists including the Rolling Stones, David Bowie and Janet Jackson – Berry has developed a reputation as a record company man who truly understands artists.

That was clearly a quality that Michael was keen to identify in a new partnership. Insiders indicated that he had decided against signing to Warner – UK chairman Rob Dickins was also in the chase, after building a relationship with the Trojan Souls project – because of tensions within the US company.

Chrysalis Music MD Jeremy Lascelles, who spent more than 13 years at Virgin, believes the Michael deal revolves entirely around Berry. "It has all his trademarks. He is a very good, perceptive negotiator. When he goes for something, he is very determined in a quiet way. This is a great coup for him," says Lascelles.

Another attraction is the label's proven ability to work diplomatically with superstars like UB40, The Rolling Stones, Meatloaf, Phil Collins and Janet Jackson. "They are very good people with high units of established acts and making them incredibly profitable," Lascelles says.

One major label A&R director adds, "Virgin is a lot more flexible and a lot more stable than a lot of other companies at the moment. It's a British company and I'm sure that carried additional weight in George's decision."

HARLOW APPOINTED IN EMI REJIC - p6

ROAD TO FREEDOM

Berry: this deal means business



Michael and Dick Leahy weigh up the options
OCTOBER 21, 1992: George Michael makes his grievances public for the first time when his lawyer Tony Russell informs Sony that Michael is not bound by his contract and owns his masters.

Ken Berry, the man who persuaded George Michael to sign his new record deal with Virgin, insists it will pay despite the multi-million dollar price tag.

As the deal was finalised on Thursday last week, sources in the US questioned its viability because of the huge cost to both DreamWorks and Virgin. "It seems like complete madness," said one.

But despite the size of Virgin's half of the bill - made up from its contribution to the \$40m "signing off" payment to Sony, the \$10m advance and Sony's over-ride of 3% on future recordings - Berry is confident that it makes sound business sense for his company.

Berry, who declines to comment on the details of the deal, says, "Any artist I'm involved in signing is going to be good for my business and good for music generally. Every time you sign an artist there is a risk of failure and the more expensive the deal, the greater the potential loss. But I have no worries about George on that score."

"Michael is a very, very excellent talent. He is one of the world's true greats. I don't think he has had his best-selling record yet," he adds.

One London-based lawyer, who represents a Sony act, believes the deal can add up for Virgin. "It will work quite easily," he says.

"The \$40m may well be based on an estimate of the profit Sony would have made had George delivered an album during the time of the court action," he says.

Such sales figures would not be extraordinary. Listen Without Prejudice achieved sales easily in excess of such figures, despite, if Michael is to be believed, only limited promotion in the US.

"Virgin have probably one of the best marketing teams around at the moment and with proper marketing, their first George Michael album could be massive," adds the lawyer.

Although it is now five years since Listen Without Prejudice was released,

MICHAEL: 40 MILLION ALBUM SALES ON

Despite selling more than 40m albums across a 12-year career, George Michael has never been the most prolific of artists.

His busiest time as a musician was in his early days with Wham!, when the duo

followed July 1982's 5m-selling *Fantastic* with *Make It Big* in November 1984. That sold 11.5m albums worldwide, and was followed by the greatest hits collection *The Final* in July 85.

It was as a solo artist that Michael's productivity declined. After producing two studio albums in 18 months as Wham!, Michael's first two solo albums for Epic fell almost three years apart, the 15m-selling *Faith* released in

the publicity of the past two years can only have helped to maintain the artist's profile, he says.

David Geffen's DreamWorks is certain to pull out all the stops for Michael in the US.

Nigel Parker, litigation partner at Lee & Thompson, believes the deal makes commercial sense for DreamWorks, even if the label was not to recoup its outlay directly from sales of George Michael records.

Founder David Geffen launched Geffen Records in the Eighties by "acquiring" artists including Elton John, Donna Summer and John Lennon and his signing of Michael suggests he is maintaining that approach.

Dire Straits manager Ed Bicknell says, "As far as DreamWorks is concerned, it has bought a shop window. I know it is also looking at Janet Jackson." Parker adds, "What this gives

November 1987 was finally followed in September 1990 by Listen Without Prejudice which went on to sell 7m copies worldwide.

His first studio album for Virgin, due at the beginning of next year, will make a total of three solo albums in more than eight years, although Michael would rightly argue that the recent period of inactivity has been enforced by the on-going court proceedings, and that he would have had at least one album to release since Listen Without Prejudice.

With an Epic greatest hits album in the winter of 1996 and WEA's Trojan Souls album expected to follow soon after, he's about to make up for his period of inactivity.

DreamWorks is credibility and a major market release instead of having to build it up gradually. It is obviously looking 10 years into the future and instead of taking two or three years to set up the label, by having George Michael it can have a major presence from day one. I know it is looking at a couple of other big name stars too.

"To go through a proper distribution system in the US, you need to guarantee shipping about 0.6m albums just to prime it up. You need to guarantee massive sales if you are starting a major label. Having a major artist, like Michael helps do that and makes it easier to push less commercial acts through the system," he says.

Although both the DreamWorks and Virgin deals are believed to cover only two albums, hints from within the Michael camp are that, barring a major falling out, it will be extended.



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OCTOBER 23, 1992: Sony disputes the claims.

OCTOBER 28, 1992: Michael issues a High Court writ claiming that his deal is weighted heavily in favour of Sony and effectively amounts to restraint of trade.

OCTOBER 4 1992: Michael's QC Mark Cran opens the High Court hearing with a five day statement.

APRIL 13, 1994: The case draws to a close in the High Court, two months later than expected, after 74 days of hearings spread over six months.

JUNE 30 1994: Judge Jonathan Parker finally gives his decision in a 270-page judgment overwhelmingly in favour of Sony, which is declared the winner on all counts. Later that afternoon Sony issues a statement saying it looks forward to continuing its relationship with Michael who states he will appeal against the verdict.

DECEMBER 12, 1994: The High Court rejects Michael's request for an early appeal date, insisting his case will not be heard until February 1995 at the earliest.

APRIL 1995: *Music Week* reports that Michael is in advanced talks with Virgin Records for the world outside the US and David Geffen's new label DreamWorks for the US (see below). Sources within Virgin suggest a George Michael album is pencilled in for the autumn.

JULY 1995: *Music Week* reveals that the singer has settled his dispute with Sony in principle, in a deal which is worth \$100m to Sony. Michael is said to have half-completed an album.

2.55pm, JULY 13, 1995: Sony and Virgin issue separate statements announcing the singer's settlement of the Sony action and the conclusion of a deal with Virgin. EARLY 1996: Virgin and DreamWorks are due to release the first new George Michael studio album for five-and-a-half years.

George Michael: deal imminent

George Michael is believed to have reached a deal with Virgin Records and DreamWorks Music Group for a new studio album. The deal is worth \$100 million to Sony, which is said to have half-completed an album. The settlement of the Sony action and the conclusion of a deal with Virgin is expected to be announced in the next few days. The new album is expected to be released in early 1996.

How *Music Week* broke the news of the deal on April 24

▶▶▶▶▶ FERRIS COUP LURES RCA DUO TO BRILLIANT - p7 ▶▶▶▶▶

video duplication

- Latest digital mastering formats
- Weekly capacity of 350,000 units
- Fast turnaround
- Full printing and packaging service

multi media

tape duplication

- Large capacity
- Manufactured from Digital Loop-bin
- Full packaging and distribution service

cd replication

- Latest "Monoline" technology
- Fast turnaround
- Fully automated
- CD-ROM, CD-I + VIDEO CD

Forward Sound & Vision

A Forensic Technology Company

A complete duplication and manufacturing service with international distribution abilities and over 25 years experience in his chosen field

vinyl records

- Large capacity
- Black and coloured
- Picture and shaped disks

RAB plans music and radio event

The Radio Advertising Bureau is planning a music and radio conference to promote the medium within the record business. RAB director of communications David Longman says the one-day event will focus on what commercial radio can do for the music business.

Although the conference is still at planning stage, it is expected to take place sometime next year with Longman anticipating that one of the sessions will examine creativity in music ads. The news follows an RAB survey showing commercial radio was the fastest growing advertising medium in 1993 and 1994 registering an increase of more than 20% in both years, with part of this upsurge attributed to an increased use of radio ads to promote music.

MVC chain grows to 20 stores

Kingfisher's retail chain MVC opens its 20th store in Staines later this month. The opening of the 3,700 sq ft store forms part of MVC's planned expansion from 16 to 32 outlets in the south. MVC, which has stirred controversy over its price-cutting on chart product, offers discounts on all music and video product for its members. Its Maidenhead store, which opened in June, enrolled 3,000 new members during its first week.

Key 103 links with Manchester Arena

Greater Manchester radio station Key 103 has been appointed official radio station for the new Nynex Arena Manchester. The deal offers cross-promotional opportunities to both parties - Nynex will use Key 103 for the co-promotion and marketing of concerts and events, while Key 103 will promote the arena as part of its marketing strategy.

More music promised on Sky One

Sky One is upping its music quota to 37 hours a week. The hour-long Hit Mix featuring charts and live performances is being repeated on Sundays at 2pm, while the Hit Mix Long Play, currently comprising four hours of chart shows and features every night from 2am, is to be extended by an hour from September 4.

New HQ for Brassneck Publicity

Mick Houghton and Brassneck Publicity has moved to new premises at 2nd Floor, 112-116 Old Street, London EC1V 9BD, telephone 0171 336 8855, fax 0171 336 8845. Brassneck has also appointed Sara Lawrence, formerly of XS Press, who has brought with her the Radar label whose artists include The Delgados, Morning Glories and Unspohiticates.

Kemsley quits Diamond for new venture

Steve Kemsley has left his position as head of programmes at Diamond Time to set up his own production, programming and copyright clearance company, Banana Split Productions. He will continue to act as a consultant for a proportion of Diamond Time's public location programming.

Harlow moves up in latest EMI rejig

Jean-Francois Cecillon has appointed Tony Harlow as the new marketing director of EMI UK following Ian Ramage's decision to leave the company.

Harlow, 39, moves from EMI International where he was vice president pop marketing. EMI Records president and coo Cecilion says in a statement, "Tony brings to EMI UK a wealth of promotion and product management experience for his new role. I wish him success and equally would thank Ian for his superb contribution to the label over the last two years." He declines to comment further.

Although Cecilion also worked at EMI International before taking over the EMI UK label two years ago, he did not work directly with Harlow.

Harlow first joined EMI Music from

HMV in October 1989, since when he has worked within the company's international marketing division. He takes on the new role on July 31, working alongside Ramage until he departs on September 12.

Ramage, 33, who had been tipped internally as a candidate for the vacant position of managing director of EMI UK, resigned from the label a week ago to take an open-ended sabbatical and travel the world. Ramage, who in his two years as marketing director worked on successful campaigns for Eternal, Pink Floyd, Cliff Richard and Teruuzawa, was previously head of marketing for Polydor.

The appointment of Harlow coincides with a restructuring of EMI UK's marketing division, with Amanda Knight,

31, moving up from senior product manager to head of product management. She reports to Harlow.

Phil Gibbs, 37, becomes radio promotion manager, moving over from Parlophone where he covered for Helena McGeough during her maternity leave. Gibbs was previously radio promotions manager at Polydor. Trudy Bellinger, 31, takes over as head of creative affairs, an expansion of her previous role of video clip commissioner. Both will also report to Harlow.

The changes come as a week after Cecilion announced a restructuring of EMI, which included the dismantling of its 11-year-old Strategic Marketing Division to create a new label division, EMI Premier. The changes also resulted in around 20 redundancies.

Top US lawyer lines up for ITC

US lawyer Donald Passman is lined up as one of the speakers at Surf City, a mini-conference about the Internet being planned for September's In The City. The event will focus on the applications and implications for the music business of the Internet, through masterclasses and workshops.

Passman, a lawyer who has worked for Janet Jackson, REM and Tina Turner, and wrote the book *All You Need to Know About The Music Business*, is the first figure confirmed for a series of "E-Notes" - ITC's Internet-themed keynote speeches - on the Monday of the event, which is organised in association with *Music Week*.

ITC founder and director Tony Wilson says Passman - who is acknowledged as one of the leading music industry experts on the Internet - will discuss the new technology and its legal implications.

Other masterclasses planned include a panel looking at How To Make A Good Web Site and another examining *The New Mail Order*. Wilson says, "There is an incredible potential for mail order right now. The encryption of credit card information is getting there and companies are realising the potential."

At least one major label is examining the potential of consumer mail order, allowing records to be dispatched direct from distribution centres, he adds.



Chrysalis Music Publishing has signed techno pioneers Leftfield on a long-term, worldwide deal. The deal, the first publishing arrangement struck by band members Neil Barnes and Paul Daley, covers their gold Columbia album *Leftism*, as well as the single *Open Up* with John Lyon and the material recorded for the Hard Hands label. Chrysalis Music Publishing managing director Jeremy Lascelles says, "It's a very exciting move for us, not only because of their recording career, but because they already have a track record for writing music for films and commercials." *Leftism* is also due for release in the US in August.

▶▶▶▶ GRAHAM WALKER: THRIVING ON THE CHALLENGE AT HMV - p8 ▶▶▶▶



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July 31

REM (pictured right) are to go ahead with the first ever rock concert at the Alfred McAlpine Stadium in Huddersfield this weekend despite cancelling seven European dates. The band pulled the mainland European shows after guitarist Mike Mills was forced to have a stomach operation last week. They will headline two shows at the new 25,000-capacity Yorkshire venue on July 25 and 26. Taping a bill which will also feature Oasis, Billy Bragg, The Beautiful South, Terrorvision, Magnapop and Echoberry across the two nights. A spokesman for the venue says it has invited a number of rock promoters to see the REM gigs and anticipates accommodating up to six major tours annually from next year. Paul Flowers of MCR, which is promoting the REM tour, says the venue will further boost the live circuit in the north of England.



Ferris' coup sees RCA pair sign up

Independent plugger Neil Ferris has strengthened his Brilliant promotions operation by poaching RCA's director of promotion Nick Godwyn and head of TV Nick Chapman.

Godwyn, 36, and Chapman, 23, resigned from the BMG label last Friday to become directors of Brilliant PR alongside Ferris and Matthew Austin. The pair join in September. Godwyn stresses the move is not connected with recently-announced management changes at BMG.

"It's unfortunate timing, really," he says. "We've had a fantastic time at RCA. I think Hugh and Jeremy are brilliant - we owe them a lot. It's sad to leave at such an exciting time."

In their four years at RCA, Godwyn and Chapman worked with RCA's biggest acts including Take That and Annie Lennox, but Godwyn would not be drawn on speculation about which, if any, would be following them to

Brilliant. "These discussions have yet to be had," he says. "We're doing this on our own merits, on being great at TV and radio - and because we will be working with Neil," he says.

Ferris, one of the most established independent pluggers in the business, has been planning an expansion of his Brilliant operation since splitting with long-time partner Nigel Sweeney in February. The pair's Ferris & Spanner partnership was dissolved amicably after 10 years with Sweeney moving on to form Gut Intermedia with Guy Holmes.

Ferris' new company will be based in his recently-refurbished west London offices alongside the Brilliant record label. He says the addition of Godwyn, who was head of promotion at Virgin before moving to RCA, and Chapman, who was head of TV at MCA before she joined RCA, creates the definitive promotion team.

"We have all known each other for years and, as a team, share the same ideals about promotion and a common vision of where we want to take the company," he says. "Along with Sarah Adams who joined us from Virgin's TV promotion department in April, this is the strongest team working in the UK and we aim to grow from here."

The Brilliant PR roster already includes UB40, David Bowie, Prince, Robert Palmer and Depeche Mode alongside The Brit Awards, the Mercury Music Prize and new act Garbage.

RCA managing director Hugh Goldsmith says he plans to announce the label's new promotion team this week. "Nick and Nicki have been a great asset to the company," he says. "After many years working for major record companies, they felt they could not turn down the opportunity of moving to the independent sector. We will continue to work with them in the near future."

Eternal to start again with Outhere album

Eternal Records is to delete the Outhere Brothers album, 1 Polish 2 Bianchi And A Fish Sandwich, and re-record and re-package it following disappointing sales.

Warner Music sales director Jeff Beard says the album has not lived up to expectations, raised by the band's two earlier singles, Don't Stop (Wiggie Wiggle) and Boom Boom Boom.

The band is currently re-recording a new, cleaned up, vocal track in Chicago, but Beard denies that Woolworth's decision not to stock either the album or the current number one, Boom Boom Boom, had had any bearing on the move.

"When we released the album there was only one single, now we have had two number ones," he says. "In the US their records wouldn't get played in clubs with anyone under 21, but we are signing at kids here. We now want to open up the band to a bigger market."

"Woolworth's has made a business decision not to stock it, but we are still selling lots of records and it does away with the myth that you need them to get a number one," he adds.

A Woolworth's spokesman says: "We are a family retailer and Boom Boom doesn't fit in with our audience." The spokesman adds that Woolworth's would make any decisions on future Outhere Brothers releases on a case-by-case basis.

Beard says that he hopes the retailer, which derives 42% of its music sales through pop, will stock the newly-recorded album scheduled for release on September 18 and the third single, La La Hey Hey, out on August 14.

◆ Slip Records, the label that licenses the Outhere Brothers releases to Eternal, has appointed Irving Sorenson as label manager. Sorenson ran the Esoteric dance label for two years and was marketing and promotions manager for Music Factory for five years. Hein Van Der Ree, the former Phonogram and Hollywood Records managing director, has taken over as European president of US punk label Epitaph, but says he retains an involvement with Slip, which he set up with Dutch label Red Bullet last year.

Singles continue on upward trend

Buoyant singles sales have continued into the second quarter of 1995, with BPI figures showing 14 receiving awards from April to June, compared with 11 for the same period last year.

Both Take That's Back For Good and Robson Green and Jerome Flynn's Unchained Melody/White Cliffs Of Dover were certified platinum, following Celine Dion's Think Twice and Rednex's Cotton Eye Joe platinum awards in the first quarter.

The Robson and Jerome single was also certified double platinum, becoming only the fifth single to achieve the feat since the awards were introduced in 1986.

The number of album awards also increased, to 116 from 89 in the same period last year. The number of multi-platinum awards was up from seven last year to 13 this year, with Simply Red's Stars matching Brothers In Arms' 12 platinum awards, in recognition of deliveries of 55m.

◆ CBS' Michael Jackson's Bad, which is 13 times platinum, has a higher certification.

NEWSFILE

Scott re-signs to Chrysalis Records

Chrysalis Records has re-signed former Waterboy Mike Scott to a worldwide solo deal. The singer, who as part of The Waterboys spent most of his career - from 1984 to 1992 - on the Chrysalis-owned Ensign label, left Geffen last year after recording one album for the label. The singer performed tracks from his debut Chrysalis solo album *Fring 'Em All In* (out September 18) at Glastonbury Festival and the first single, which carries the same title, is out on September 4.

Ticketmaster buys share in The Box

Ticket agency Ticketmaster has finalised its acquisition of a 50% share of interactive cable TV music channel The Box. The deal, initially announced six months ago, is expected to create cross-promotional opportunities for Ticketmaster, including allowing The Box telephone operators to offer tickets and merchandise. The Box is available to 2.5m viewers in the UK and receives more than 2m video requests a year.

Blueburn ink deal with Ultraa vodka

Indian band Blueburn have secured a two-month sponsorship deal with Ultraa vodka. The drink will be on sale at the band's current 15-date UK tour and all publicity for the band will carry the Ultraa logo for the duration. Blueburn appear on the TV ad for Kodak Fun Flash cameras performing their current single, Got To Know You.

Collins joins Piccadilly Radio

Piccadilly Radio has hired Steve Collins as deputy programme director of its Key 103 and Piccadilly Gold services in Manchester. The appointment follows the April promotion of John Dash to programme director. Collins joins Piccadilly from ST Albans station Oasis, part of the Chiltern Radio group.

MTV renews Unplugged sponsorship

MTV Europe has renewed its deal with sports footwear manufacturer Fila which will sponsor the Unplugged series for the second year running. More than 2,000 sports retailers across Europe will run in-store Unplugged competitions during September. Two winners from each participating country will travel to an Unplugged show taping in America. The new series kicks off this month with The Cranberries and Live.

Sheffield Arena signs marketing head

The Sheffield Arena has appointed Joanne Williams as marketing manager following Robert Vick's promotion to director of marketing. Williams, formerly marketing officer at the York Barbican Centre, will handle all publicity, promotion and marketing for events at the Arena.

Cousins joins CLT UK Radio

CLT UK Radio has appointed David Cousins to the newly-created role of director of special projects, responsible for co-ordinating regional radio licence bids. The appointment follows his successful bid last month for a Darlington licence for CLT UK. Cousins, who has won five other regional licences during his freelance radio career, will oversee applications for anticipated licences in East Anglia, East Midlands, Solent and Yorkshire.

New album offers cover choice

China Records is releasing the debut album by Canadian singer/songwriter Charlene Smith, *Feel The Good Times*, in four different sleeves on July 31. China managing director Derek Green says the decision to offer several cover choices came after the photo session left the record company unable to decide which one was best. Green has also agreed a deal with Warner Canada to release Smith's record in her home country. The album follows a single with the same title which was released last week.

HMV's flagship store manager thrives on the challenge

Graham Walker has arguably one of the most challenging jobs in record retailing. As general manager of HMV's Oxford Circus store, the amiable 47-year-old's closest retail rival is the biggest entertainment shop in the world, Virgin's 67,000 sq ft Megastore.

But following weeks of PR coverage of Branwen's flagship store, Walker is now enjoying some of the limelight himself. His store's HMV Big Sale scored considerable press interest when it kicked off on July 7, offering, among other bargains, a 165-CD Mozart set worth £1,000-plus for £100 and The Beatles 10-album CD collection for £20.

The queues outside the shop surprised even Walker. "We've had people queuing all night. I've not seen anything like it since I've been here. We used to do something like it in the Seventies, when you could buy vinyl box sets from discount warehouses and importers for a song and sell them on as special offers. But those things have become harder and harder to source."

Walker is in a good position to make comparisons. After 23 years at the chain, he is one of HMV's longest-serving executives. Since starting as a manager of HMV's Bradford store in 1972, he has managed six different stores and overseen four openings. In that time he has seen plenty of change.

"When we opened the Manchester store, we had to close the old one on the Saturday night and physically transport all the stock on trolleys so we could open on Monday," he says.

In those days the competition between Virgin and HMV was keen, but good-hearted, he recalls. "The rivalry was always there, but it was friendly," he says. "We would talk to each other about what time we were closing and

GRAHAM WALKER



opening. The feeling, in Manchester in particular, was that as the stores were directly opposite each other, we benefited each other. If either of us didn't have something in stock, we'd send customers to the other one."

Today, such an approach is out of the question. For one thing, both chains aim to stock everything – with both carrying upwards of 160,000 lines.

Competition is certainly fiercer than ever in Oxford Street since Virgin opened its store just 200 yards away from HMV last month, taking the record for the world's biggest shop from

THE STOREKEEPER

Graham Walker is, May 11, 1993

1988: Walker takes his first steps in the music business as a sales assistant at WH Smith in Brighton working in the record department. Within a year he is running the department.

1970: He moves to Nottingham to open the chain's first self-service record department.

October 1972: After answering an ad in *Record Retailer*, he joins HMV for the first time as manager of its Bradford shop.

1975-83: Manages various stores in Liverpool, Manchester and Newcastle

1985: Moves across the Irish Sea to take over as operations manager in Dublin, overseeing the establishment of HMV's first shop in Ireland. Later the same year, he becomes deputy regional manager for the north of England.

1986: Walker is promoted to regional manager for the south of England, covering 20 stores and almost a third of the country. 1988: He is promoted to general manager Oxford Circus, overseeing the flagship Oxford Street store, as well as HMV Trocadero and the chain's airport stores.

Walker's own 50,000 sq ft store.

But Walker says that issue is not clear cut. While Virgin claims to have the biggest entertainment store in the world, Walker is keen to highlight that the Guinness Book Of Records still quotes the HMV store as the biggest record shop. A fine distinction, but an important one, he says.

Managing something the size of the Oxford Circus flagship is a different proposition to that of a standard store, says Walker, with five department managers reporting to him, each with areas as large as a full-size branch.

Despite having an office on the second floor of the store, he prefers to spend as much of his time as possible among the browsers and displays. "I don't spend more than 50% of my time on the shop floor, I don't feel good at all," he says. "I travel in from Southampton and try to use that time to do paperwork. I like to be on the shop floor."

"As general manager there is a lot of administration, but I try to minimise that. I get a real kick out of working with the product."

Walker now delegates much of his paperwork to his admin manager John Wells, who describes his boss as an absolute stickler for detail.

"He knows everybody's name and insists on being introduced to every new member of staff. There is a very relaxed atmosphere here," he says.

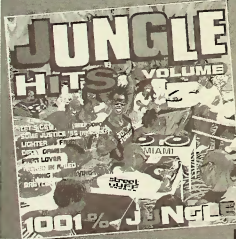
The smallest details are often the most important, says Walker. "When I find we've sold out of a key title I get annoyed. It's a great big store and we haven't got this one title – it is very upsetting."

Such pride goes back a long way. Although Walker's job description covers management of HMV's Trocadero store – itself currently being extended – and the three airport stores, the Oxford Street location has a particular place in his heart.

When, as a teenager in the Sixties, Walker was looking for an obscure Beach Boys or The Syndicate Of Sound LP, he would catch the train up from the south coast to HMV's flagship store. He never thought he would end up running the shop himself.

"It's like Buckingham Palace: you never think you're going to live there," he says. **Marlin Talbot**

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A bona fide prodigy, D'Angelo is a young American about to make a big impression on the UK R&B scene.

The singer/songwriter/multi-instrumentalist was signed by EMI in the US at the age of 18, and just a year later went on to co-write and co-produce U Will Know by Black Men United — a massive US hit that featured the combined talents of established artists such as Jodeci, R Kelly and Terin Campbell.

It is clear that D'Angelo has the potential to emulate them and achieve crossover success in the UK.

Since signing, D'Angelo (Michael Archer) has won the Harlem Apollo talent contest three times and, more recently, recorded Brown Sugar, a remarkable debut album.

Originally from Richmond, Virginia, he moved to New York once his deal with EMI had been inked.

Now 21, he has developed his music into a mixture of the old and the new. While clearly influenced by Seventies funk, plus elements of blues and jazz, D'Angelo avoids simple replication by introducing the style and verve of the street into the tracks.

It's D'Angelo's ability to sound modern, while touching on classic reference points, that is so captivating. "It's very Nineties," says Ken Grunbaum, director at Coolltempo, D'Angelo's label in the UK.

"But he's obviously been influenced by the singer-songwriters of the Seventies such as Marvin Gaye and Curtis Mayfield.

"There's blues and old soul elements in it, but at the same time I don't think it sounds completely retro," says Grunbaum, who — on the strength of Brown Sugar — has vowed to release everything Archer delivers.

A particular strength of Archer is his use of live instruments which enables him to put on a strong concert performance.

"I saw him perform last week in Philadelphia with a full band and I was blasted out of my seat," says Davitt Sigerson, ceo of EMI Records US. "Having seen that, I think it's especially important to get him touring and on the road."

D'Angelo was signed to the company, before Sigerson joined, by Gary Harris and Jocelyn Cooper.

"They discovered him and I'm very happy to take up the assignment. Like

D'ANGELO

ANOTHER R&B STAR IN THE MAKING



many people, I've been looking for the new generation of singer-songwriters and he's the first example I've come across," says Sigerson.

"Rap has been so powerful that the singer-songwriters have become more involved in producing and writing. "D'Angelo has developed as a

musician along a very similar path to the young Curtis Mayfield and the young Denny Haythway. They came out of a church background and, for some reason, we haven't recently seen a lot of talent produced from that area."

Sigerson believes D'Angelo has a sound unlike any other on the radio today, but one which fits perfectly with today's musical vegues.

"It's a music that addresses the current marketplace, but it has a lot of church in it and a lot of hip hop in its attitudes and subject matter. He is not simply a 20-year-old who wishes he was making music 15 years ago," he says. Archer himself seems aware of his heritage. "I'm not trying to re-create old songs, but I listen to a lot of old music. I don't listen to a lot of radio," he says.

"During the recording, I used old instruments like the Wurliator as well as modern stuff like drum machines. I went for instruments that had an old vibe to them.

"I used a lot of organ, valves and old effect boxes that they don't use anymore. I wanted warm textures." It's also the strength of his song-writing, evident on cuts like Brown Sugar and Cruisin', that bodes so well for Archer's future.

Both Grunbaum and Sigerson are convinced that he is a long-term prospect.

"To me, the whole plot with an artist like that is to let him develop in his own right," says Grunbaum.

"We're trying to keep it low-key. We're putting the album out and getting great press and we're going to bring him in and do a couple of showcase gigs, probably in August or September."

While D'Angelo is a high priority act for Coolltempo, the label is steering clear of too much hype and Grunbaum believes word of mouth will spread the news.

"We're not looking to put an instant single in the charts. I want people to discover the album and then we'll release the single," promises Brown Sugar. We aim to keep the campaign going for nine months to a year," he says.

Sigerson is also confident about his artist's longevity. "To have come up with the body work that he's come up with at his age, I think shows that there's no question of whether or not he'll have a long career," he says.

Brown Sugar is out now. **Jake Barnes**

PSYCLONE RANGERS

RAW AMERICANA LOOKS SET TO BLOSSOM

Dave Allen, the former Gang Of Four and Shriekback bassist who runs LA label World Domination, got in just in time when he signed The Psychone Rangers after a late-night CMJ showcase.

The deal was somewhat compromised by the fact that the band had recently decided to break up.

"Our demo was supposed to be purely for posterity," says frontman Jonathan Valania.

"But someone sent it to World Domination, so we hastily reformed when Dave expressed an interest."

The Psychone Rangers represent all the best bits of sexy American rock rolled into one sweaty package.

Hailing from Allentown, Pennsylvania, the band recall everyone from The Gun Club to The Modern Lovers and probably owe a debt to The Butthole Surfers too, but the consistent impact of their songs means they rarely sound derivative.

"There are elements of other bands there, but they mine the seam of

Americana very well," says Allen. "That and the fact that they're noisy and fun made me sign them."

Allen is realistic about the band's prospects: seeing them as "perhaps not big and famous, but certainly big enough to pay the bills".

"There's an area they can operate in successfully," he says.

Allen is also very practical about his ambitions for World Domination, which he founded in 1993 with backing from Gold Mountain Management, of Nirvana and Sonic Youth fame.

"Not every indie can be a 4AD or EpiTaph," he says. "I think we have a coherent A&R policy now, and that the roster will become even stronger in the future. But I have to accept that they may be able to sell out to a major at some point."

And he's far happier running a US indie than he would be in Britain. "It's easier to start a label in the US, as people are more willing to fund one's little adventures," he says.

"Having been involved in the punk



scene with Gang Of Four, it's a pleasure to be able to help bands make records."

The Psychone's ambitions are similarly realistic and down to earth, to the extent that they are all heading on to their day jobs, which range from freelance writer to worker with handicapped children.

"We want to go from totally obscure

to semi-obscure," says Valania.

But with Radio One's Mark Radcliffe enthusiastically plugging away on their behalf, and a superb album on the rocks, the shadow of obscurity is unlikely to cloud The Psychone Rangers for much longer.

This is one big cult band in the making. **Leo Finley**

Artistic tension between record labels and acts is nothing new, but rarely can it be harnessed to Top 10 success.

But then again nothing is conventional about the way Derek Birkett runs One Little Indian. His relationship with The Shamen might at best be described as open, at worst fraught.

Axis Mutatis (released September 11), the group's follow up to their 1993 album, *Boss Drum*, and notorious number one, *Ebenezer Goode*, is a year late, the time lag resulting from a dispute between Birkett and the band.

"Some of the delay on the album was caused by me," admits Birkett, "because I wanted to push the pop side and they wanted to push the other side."

"It's been a compromise. As a band, The Shamen aren't interested in the commercial exploitation of their work, but to compete at the level of their last album, which sold 800,000 in the UK, you have to play the game," he says.

The differences between the two camps has manifested itself in a split record that attempts to reconcile the tastes of both Birkett and The Shamen. Axis Mutatis will be accompanied by an underground dance version entitled *Arbor Bons*. *Arbor Mala*. Even more confusingly the two albums will initially be released as a single package.

"As a compromise we agreed to do the double at single cost up until Christmas then split it after," says Birkett.

"The Shamen would have liked it to have been a double album going out for little more than normal album cost, but we can't afford to do that on the volume of sales that we anticipate," he says.

While the group themselves are quite happy to make both commercial pop and underground dance music, they feel the label has failed to understand their music.

Mr C (29-year-old Richard West), the group's mouthy mouth rapper, says, "We thought that because this is our third album with this label they understood our music. The remakes from the *Boss Drum* were mind blowing underground tracks and we thought the label understood that's what The Shamen were into."

Mr C describes the new album as experimental. "Destination Ecstasy" (the first single out on August 7) was 10 minutes long. We presented them with the album and they didn't give us a chance to say we had the pop mixes coming. They said it was too underground. We've had to go and get all these formulaic pop mixes done."

"We've had to show them here's the pop mix, here's the seven-inch, here's

THE SHAMEN REACHING A HAPPY COMPROMISE



DIARY OF A BAND'S EVOLUTION

1986: Colin Angus leaves Aberdeen University and forms indie rockers The Shamen. Their debut album is *Good Drop*.

1987: A new Shamen single, Christopher Mayhew Says, merges indie rock with elements of the hip hop and house scenes.

1988: *Wid Sin*, a fusion of Angus's from college, joins the band. Their next single, Jesus Loves America, has a noticeable techno influence and, attracted by the acid house scene at clubs like Shoom and Circa Street, The Shamen moves their operations to London.

1989: Within months they record *Transcendental*, a collaboration with the Chicago house producer Ben Barn. Their second LP in *Gorbachev We Trust*, further underlines the band's interest in fusing rock and dance.

1989: They sign to One Little Indian and release *Ginga Assa*, confirming their status as a dance act.

1990: Their Progeny single features a new vocalist, the repping Mr C and marks a definite move by the band towards

mainstream pop. The highly hit single completes the band's transition from rockers to underground dance act to pop stars.

1991: Tragedy strikes as WDI Sin drowns off the coast of Gambia, near Tanzania. As a response The Shamen release the anthemic *Movie Any Mountain* which stays in the Top Five for five weeks.

1992: The band release the infectious house track *LSI* with new vocalist Jhalisa Anderson. *LSI* is followed by *Ebenezer Goode*, a blatant pop track and their first number one. The album *Boss Drum* debuts at number three.

1993: After a low key year, The Shamen release the SOS EP in October. *Motifs* made up of remakes of old hits nevertheless reaches number 15. An updated version of *Boss Drum* is released in December.

Containing both pop and underground mixes, it's a signpost that The Shamen intend to cater to two different scenes.

1995: Victoria Wilson James joins Colin and Mr C and Axis Mutatis is completed.

the handbag mix, here's the track for the video and here's the extended Beatmasters mix." Mr C continues.

Such discord between artist and staff should signal disaster, but it's all part of the creative process at One Little Indian, a completely independent label whose diverse roster includes Skunk Anansie, Credit To The Nation and Björk.

"The deal I did with The Shamen, and most of the other bands on the label, is that they're completely autonomous," says Birkett. "They make their own records, they deliver the recordings, they do their own artwork and commission their own videos. I'll tell them what I think but 95% of the time they won't listen to me," he says. "It's the artist that makes record labels, not the record labels who make the artists. Our job is to make the resources available to the band. It's tough but it works."

"Because the artist has complete control," he adds, with reference to The Shamen, "I say no to a lot of things we would like them to do."

Aside from the double album, The Shamen have their own site on the Internet (www.shamen.com) and are developing a CD-Rom for Christmas release.

They've also recruited a new vocalist, Victoria Wilson James, last heard of in the UK singing on Soul II Soul's 1990 single, *A Dreamer's A Dream*.

"I lived with Victoria for a year," says West. "We needed a singer and I asked her. She had a solo deal with Sony in America which didn't work. Since then she's done a few underground tunes and has just finished a solo album that's coming out through Sony Dance Pool Europe."

In spite of their differences both The Shamen and Birkett are very happy with the final results. Finally, they are in accord.

"It'll be a big album," says West. "The label reckons we've got three obvious pop songs and I think we've got five. The pop songs are more adult contemporary than the last lot which the kiddies could get into."

"Destination Ecstasy" (which comes in a staggering 10 different mixes) is along the lines of *Phorever* people but more serious and trippy," he says.

Birkett says the first record is another landmark techno album from the band. "The first cover the ground of people like The Orb, Future Sound Of London and Orbital, but is better, and the pop side is significantly better than acts like the Pet Shop Boys, Erasure and PM Dawn," he says.

"I think Axis Mutatis will do significantly better than the last album." **Jake Barnes**

NICK ROBINSON ON A&R

Edinburgh trip hoppers **Coco & The Bean** — first launched on these pages last year — have just signed to John Epstein's new Mantra label at Beggars Banquet. This follows their publishing deal with Momentum Music earlier this year. But the next release from the act will be on another label. The group, along with six other similar Scottish acts, have two tracks on the East Coast Project album on the Stereo MCs' Natural Response label through Arista in September. The album will get a pre-launch party when the acts play Edinburgh Festival on August 21...Despite what last week's charts may have had you believe, **Cast**'s new single is not published by **Go! Discs**. In fact, there's currently a publishing frenzy to sign the band who played a couple of storming London shows last week...**Bristol's Ecstatic Orange**,

who released a single on the city's Pop God label earlier this year, have now signed a deal with Kenny Gates at Play It Again Sam. The group play Bristol Thekla on July 21 and Pop God's final Orange release is the single, **Tie Me**, out next month...Various members of **UB40** are allegedly behind a new label set up in their home city of Birmingham. **PENG Records** will showcase mainly reggae acts and has a bunch of releases on the way including a single from **John McLean**. **PENG** will be distributed by Jetstar and Grapevine...Manchester's 2 Damn Loud label is releasing three limited edition singles from new acts over the next month. The artists are **Northwich's Thrush Puppies**, **Bury five-piece Peanut** and **Malvern's Blessed Ethel**. There are 1,000 copies of each single which are

pressed on seven-inch coloured vinyl.

The three bands will launch the singles with a showcase gig at Manchester Boardwalk on July 20...The interest in **Harvey's Rabbit** last week was a little bit premature. Okay, the single's not bad but — having witnessed their London Splash Club gig — there's a little more time needed yet before they get on the right track...On after them were **Peepshow** who continue to impress and seem to be building a healthy set of tunes...Hottest gig of the week — at least, temperature-wise — was **Weezer** at the London Astoria. The band pushed through their punky set, with no encore, a seemingly generous gesture so that everyone could clear out of the cauldron...



When The Levellers attracted one of the biggest crowds ever at the Glastonbury Festival two years ago, it finally confirmed their status as one of the UK's top acts.

Until that point in 1995, when 70,000 people watched them on the main stage, the group had been regarded by much of the industry as an annoying crusty act who played the fiddle and sang about travellers.

What people failed to realize was that their records were also steadily increasing in sales—the last Levellers album has now sold more than 250,000 in the UK alone.

One of the reasons behind the band's success is that they have remained totally focused on what they do, without compromise, and without taking any notice of the cynicism surrounding them.

Over the past year, the Brighton-based group has made a determined effort to make a Levellers album that would represent the best combination yet of their folk and rock roots—and reach an even wider audience.

China Records' head of A&R Paul Weighell has watched the group develop since 1991 when he signed their debut album, *A Weapon Called The Word*, on French label Musidisc. "At the time that I was interested in the band, not a single other A&R was bothered with them. I don't think anyone thought they would develop like they have," says Weighell.

"But by the time I signed them, they had just played a sold-out London Astoria show and suddenly everyone wanted to sign them."

The group then released a second album, *Levelling The Land*, but had yet to hit the Top 40. This they achieved, though, in May 1992 when the single, *16 Years*, made number 11.

By the time the third album was released, The Levellers had rocked Glastonbury and concert halls all over Europe where they were attracting increasingly larger audiences.

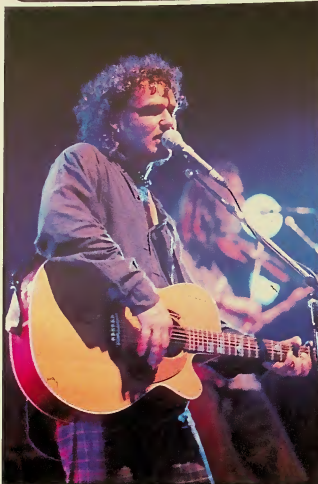
Back in the UK, relations with the British music press had become strained due to continued disagreements between the band and the weekly inks. This resulted in the band doing hardly any interviews and retreating to their Brighton base.

In September 1994, they bought a disused factory in the town with the intention of converting it into their own rehearsal rooms.

What resulted was a complete refurbishment adding Tom Robinson's old studio, management, fan club and

THE LEVELLERS

GOING FOR A STRONG STUDIO SOUND



merchandising offices, a few bedrooms, a pool room, a bar and several local arts and crafts businesses.

Band co-founder and bassist Jeremy Cunningham is obviously delighted with the new Levellers HQ, dubbed The Metway.

"It had always been an idea of ours because rehearsals are always so

expensive. The idea just grew and as we had always said we wanted people to share in our success, we got lots more people involved," he says.

"We now have somewhere that's a lot better than any studio we have recorded in. So many studios are designed the same way and because we built this one it is unique to us as far as

the sound is concerned." Cunningham says that the band had heard of other artists recording in purpose-built studios, particularly bands they admired from the Seventies such as Led Zeppelin.

"It's a way of recording that's particularly prevalent in the US. These 'house recordings' have been done by bands like Counting Crows—you just hire a house and bring in the outboard gear and mixing desk. It's a lot less intimidating," says Weighell.

Producer Al Seara—who had worked on The Levellers' previous album as well as acts ranging from Bizarre Inc to Bolt Thrower—was recruited again and the group began recording in April this year.

This involved all manner of bizarre techniques and experiments including recording the drums on the stairs of the four-storey building.

According to Cunningham, the idea was to stop trying to recreate their live sound and concentrate on getting a richer folk and rock fusion.

"The last album was such a rush that we wanted this one to have as big a sound as possible. It had been bothering us personally that we could record ourselves a lot better," he says.

"I looked at other bands and thought 'They are really great live but have never really made a great record.' Then I realised 'Fuck, people are saying that about us!'"

It took them about seven weeks to record about 16 songs and the 13 that have made the album are currently being mixed at Parkgate Studios in Battle, Sussex.

All the band members contribute to the songwriting. "We sit around and whoever has got the tune and words puts it together and then we just jam it about until it works," says Cunningham.

"Seven out of 10 times it starts from an acoustic song that Mark [Chadwick, vocalist/guitarist] and Simon [Friend, guitarist] have put together."

He believes the new album, Zeigist, shows the band at its most confident. "There's a bit less shouting and more introspection without the music being less intense. It's also not so violin-led and more at one with the guitars—more solid."

Weighell adds, "As a band, they have integrated the rock and folk elements better than before and got out of any stylistic cul-de-sacs. They are daring to be different."

Zeigist is released on China on August 28 and is preceded by the single *Hope Street* on July 31. **Nick Robinson**

ONES TO WATCH

BABY BIRD

Baby Bird is actually Sheffield-based Kwi Steven Jones, a prolific talent who has already written 600 songs and has yet to release an album. Chrysalis Music has inked a deal with the singer/songwriter and a bunch of labels are now chasing him. His 16-5, Daniel Johnson-style guitar pop gets its first release on his Baby Bird Records label on July 31.

IN AURA

Previously known as Polaroid—until the film giant cut it to stop it—this Bishop Stortford four-piece have spent the past six months recording a debut album for EMI (out next year) that blends the dancey edge of New Jesus Jones with a pure indie guitar feel. The first single *This Month's Epic*—which is fully eight and a half minutes long—is out in September.

AMANDU

Maybe soon Walthamstow will no longer be known just for the dogs and East 17. Amandu are another four young men from E17, this time from the First Avenue stable, via *Debut*. Catchy pop rap is their style and the artist single, *This Is It*, is out this week.

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
AT THE GATES	Swedish five-piece death metal act	EARACHE	Self-managed	Album	Digby Pearson
JULIAN COPE	Rock singer/songwriter	CHRYSLIS MUSIC	Seb Shelton	World publishing	Jeremy Lascelles
DE UNDERGROUND	Heavy jungle label	NOTTING HILL MUSIC	N/A	Sub publishing	Andy McCueen
FURY THROUGH	Noise trio from Texas	TRANCE SYNDCATE RECORDS	Self managed	Album	King Coffey
KMC FEAT DHANY	Italian dance act	CHAMPION	Paul Seers, Off Limits	Single	Johnny Walker
MAXI JAZZ	Contemporary artist	NOTTING HILL MUSIC	Self-managed	Album	Rolf Armstrong
LINDA MURIEL	Ex Brand New Heavies/Incognito singer/writer	CHRYSLIS MUSIC	Eric Longley	World publishing	Dave Loder "I saw her on an Umbrella seminar gig"
CHUCK NORMAN	London-writer/producer	HIT & RUN	None	World publishing	Jon Drowley
MIKE PARADINAS	Electronic experimentalist	CHRYSLIS MUSIC	Tony Beard	World publishing	Steve Cassie
QUINT	London-based duo	SOUTHERN RECORDS	Self managed	Seven-inch single	John Loder
REX	Atmospheric/no-fi/indie five piece from New York	SOUTHERN RECORDS	Self managed	Three albums	Danielle Soto
RHYTHM MASTERS	Producer/artist duo	FAZ 2	Self managed	Singles/album option	Frank Sansom
SMOOTHIES	Chicago indie four piece	SOUTHERN RECORDS	Self managed	Three albums	Danielle Soto
STARFISH	Texas punk four piece	TRANCE SYNDCATE RECORDS	Self managed	Album	King Coffey
STEN	London-based rock trio	MINT/JUNGLE	Charlie Sten	Album	Graham Combi
SUBTILE BY DESIGN	Producer/artist duo	FAZ 2	Self managed	Singles/album option	Frank Sansom
SWEET LIFE	Producer/artist duo	FAZ 2	Self managed	Singles/album option	Frank Sansom
THE VISITORS	Italian Europop duo	WEA/WEA ITALY	N/A	Album	Steve Allen "WEA in Italy save me stuff!" Mati Medali
KRISTINE W	Las Vegas solo singer	CHAMPION	Famous Artists, NY	Album	

Compiled by Sarah Davis 0181 948 2320

Outthere Bros Hold Off Rias

SALES

An unchanged top three in the singles chart this week, with **The Outthere Brothers' Boom Boom** maintaining a handsome lead over **Supergress's Alright/Time** and **Diana King's Shy Guy**.

Supergress have now had four hits, only longer than the one before. Caught by **The Fuzz** reached number 43 last October, **Manzire Rooster** reached number 20 in February and **Lenny** peaked at number 10 in May. All four singles are on the bands' album **I Should Coco**, which soars to number two on the album chart, its highest position yet.

That is impressive – but it should be noted that artist album sales are in the doldrums at the moment, the summer slump having really taken hold. Only the compilation album market is buoyant, and when artists and compilation charts are combined, I should Coco is ranked a less impressive eighth.

Only a fortnight after establishing a degree of autonomy within the BMG set-up, **Deconstruction** has four singles in the Top 40 simultaneously for the first time – **Disco Citizens** at number 40, the **Basheads** at number 39, **M People** at number 31 and **Kylie Minogue** at number 16.

Kylie's latest success, **Where Is The Feeling?**, is her 22nd consecutive Top 20 hit, and her third for **Deconstruction**. It was previously a single for **4th & Broadway** act **Within A Dream** in February 1993, but it failed to chart. It was co-authored by the group's **Jay Hanna**, now signed to Virgin.

The **Batman Forever** movie opened on Friday, stimulating a 98% increase in sales of the soundtrack album, which climbed from number 29 to number 21 on the compilation chart. Two songs from the movie are in the Top 10 this week, **Seal's Kiss From A Rose**, which climbs from number 14 to number eight, and **12th Hold Me, Thrill Me, Kiss Me, Kill Me**, which leaps from number 10 to number six.

The newly-named **Carlton Home Entertainment** (formerly **Pickwick**) registers its first chart album this week, as **Los Ninots's Fragile: The Mystical Sound Of The Panpipes** debuts at number 74 on its **Pearls** label. Aside from the **Sting**-penned title track, **Los Ninots** tackle **Another Day In Paradise**, **Everything I Do, I Do It For You**, **The Power Of Love** and 28 others.

Finally, due to a production error, **The Verve's A Northern Soul** was incorrectly flagged as the highest new entry to the Top 75 album chart last week. The honour should have gone to **James Blunt's Volume II – The New Reality**, which debuted at number 12.

Alan Jones.

SINGLES UPDATE

↓ -9%
VERSUS LAST WEEK

↑ +23.6%
YEAR TO DATE
VERSUS LAST YEAR

ALBUMS UPDATE

↑ +6%
VERSUS LAST WEEK

↑ +10.7%
YEAR TO DATE
VERSUS LAST YEAR

SALES AWARDS

Gold: Roberts Flack: *The Best Of Roberts Flack: The Beloved: Conscience*; Various: *Cream Live*.
Silver: The Sisters Of Mercy: *A Slight Case Of Overbombing*; Various: *Crow 052: Various: The No. 1 Classic Soul Album*; Various: *The [No. 1 Reggae Album*; Various: *The Best Summer Ever!*

PLAYLIST ADDS

Radio 1 FM: w/c 12.07.95: **B List:** Tina Arena - *Heaven Help My Heart: Boyzone - So Good: Deuce - On The Bible: Levelers - Hope Street: Scarlet - Love Hangover: Suggs - I'm Only Sleeping*; **C List:** Julian Cope - *Try, Try, Try, Duffy - Sugar High: Guru featuring Chaka Khan - Watch What You Say: Mary Kiani - When I Call Your Name: Alison Kraus - Now That I've Found You: Pet Shop Boys - Paninaro 95: Stay - Moment In Time: West End - Love Rules*.
Capital FM: w/c 13.07.95: **A List:** Michelle Gayle - *Happy Just To Be With You*; **B List:** Gary Kemp - *An Inexplicable Mind: Suggs - I'm Only Sleeping: Tina Arena - Heaven Help My Heart*; **C List:** PJ & Duncan - *Stuck On You: Supergress - Alright*.
Virgin 1215: w/c 13.07.95: **B List:** Suggs - *I'm Only Dreaming*; **C List:** Sheryl Crow - *Run Baby Run*; **D List:** Menowear - *Daydreamer, Whistle - 'I'll Do Ya*.
MTV Europe: w/c 18.07.95: **Supergress - Alright: Alanis Morissette - You Oughta Know: Seal - Kiss From A Rose: Shaggy featuring Raycon - In The Summertime; Scatman John - Scatman's World.**

THIS WEEK'S HITS

Singles

NUMBER ONE: Boom Boom Boom
The Outthere Brothers - Stip/Elemental/WEA
HIGHEST NEW ENTRY: You Do Something To Me
Paul Weller - Go! Discs
HIGHEST CLIMBER: 3 Is Family Dana Dawson - EMI
NUMBER ONE R&B SINGLE: Shy Guy Diana King - Columbia
NUMBER ONE DANCE SINGLE: Stay (Tonight)
Ilisha-D - Cleveland City

Albums

NUMBER ONE: These Days Bon Jovi - Mercury
HIGHEST NEW ENTRY: Gorgeous George
Edwyn Collins - Setanta
HIGHEST CLIMBER: Divine Madness Madness - Virgin
NUMBER ONE COMPILATION: Dance Mania 95 Vol 3
Various - Pure Music

Airplay

NUMBER ONE SINGLE: A Girl Like You
Edwyn Collins - Setanta
BIGGEST GROWER: Alright Supergress - Parlophone
MOST ADDED: Never Forget Take That - RCA

AIRPLAY

For the second week in a row, **M People's Search For The Hero** is Britain's most played record – but for the second week it is number two in the airplay chart, with rankings being determined by audience rather than plays.

The record which has blocked it for the past fortnight is **Edwyn Collins's A Girl Like You**, which is getting more airplay at larger stations like **Radio One**. Even though it registered 29 fewer spins than the **M People** track last week, its audience was some 25% bigger.

As expected, and despite its daunting time of five minutes and 34 seconds, **Take That's Never Forget** makes its significant upwards move this week, rising from number 67 to number 27. Its plays exactly treble, from 82 to 246, while its audience increases by a massive 126%.

It is ranked above their current single **Back For Good** for the first time, even though the latter title scored more plays – 364 – it slips to 30th place, as its support is increasingly among smaller, less influential stations.

On the station that really matters, **Radio One**, **Back For Good** received just one play last week, compared to a massive 19 for **Never Forget**.

Manchester's Piccadilly Radio continues to be by far the strongest supporter of the **Jayhawks' Bad Time**. In last week's chart, it accounted for 35 of the record's 101 plays. This week, it's 42 out of 224, making it Piccadilly's most spun disc.

Radio was very late in picking up the new **Brownstone** single **Grapevine**. Despite its obvious radio-friendly style and the recent success of the group's **If U Wanna Party**, **M People's Grapevine** was only ranked at number 112 on the airplay chart when it debuted at number 16 on the **CIN** chart last week. It makes a huge downward move in the sales chart this week, plummeting to number 30, while **Radio** is now warming to it in a big way. It registers five times as big an audience on the airwaves this week, and climbs to number 20.

Radio was equally late climbing aboard **Supergress's Alright**. It took a lot of stations by surprise when it debuted at number two on sales last week, with only 213 plays. It puts on a further 274 this week, to top the **Growers** list, and moves from 22 to 13 on the airplay chart. It remains **Radio One's** most-played track, with 81 exposures in the week.

Finally, although it amazingly fell short of the sales chart when first released last year, **Sheryl Crow's Run, Baby, Run** seems set to explode at retail this time around, and **Radio** is already showing its support, as it debuts at number 47 on the airplay chart this week.

Alan Jones.

2,000,000 people listening...
2,000,000 records sold... 2,000 radio stations reporting...

The *Connells* 74 - 75

European single success of the year...UK single 31st July.

LONDON

TOP 75 SINGLES

22 JULY 1995

TITLES A-Z

Rank	Weeks on Chart	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)	Rank	Weeks on Chart	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)
1	1	BOOM BOOM BOOM	STYPERVANTAGE VS KURTZ VS SMI (The Quiblers/Brahm) (The Quiblers/Brahm/Soyuz/Chae/Hayes/Meyer)	7/2 5887	38	28	SCREEN	Michael Jeter & Jon Lind (Luv) (Luv/Jacobs/MWC/Orca) (Luv/Jacobs/MWC/Orca)	Epic 651022/651024/4 (15)
2	2	ALRIGHT/TIME	Parlophone CCR 6413/7CD 6413 (6)	7/2141-2	39	24	IS THERE ANYBODY OUT THERE?	Deconstruction 7421238/7421238/6 (BAG)	Deconstruction 7421238/7421238/6 (BAG)
3	3	SHY GUY	Columbia 662182/662184/1-621186 (SM)	7/1413-2	40	RIGHT HERE RIGHT NOW	Deconstruction 7421239/7421239/4 (21239/4)	Deconstruction 7421239/7421239/4 (21239/4)	
4	4	A GIRL LIKE YOU	Saturna 20P 0002/CD 000 03P (3)	7/2021-3	41	GET YOUR HANDS OFF MY MAN!	Total UK/Ponics CD 0711/CT 0711 (7)	Total UK/Ponics CD 0711/CT 0711 (7)	
5	3	IN THE SUMMERTIME	Virgin USOC 1542/VCS 1542 (E)	7/2141-2	42	RIGHT IN THE NIGHT (ALL IN LOVE WITH MUSIC)	Jive & Spinnaker 7421238/7421238/6 (BAG)	Jive & Spinnaker 7421238/7421238/6 (BAG)	
6	10	HOLD ME, THRILL ME, KISS ME, KILL ME	Island/UKA 1710/D 1710 (W)	7/1315-6	43	STILL IN TIME	Sony 82 800252-1 (E)	Sony 82 800252-1 (E)	
7	10	UNCHAINED MELODY/WHITE CLIPS OF DOVER	RLA 7103/3840/7038/3840 (BMG)	7/1413-2	44	SCATMAN (SKI-BA-BOP-BA-BOP-BOP)	RLA 74212811/74212810 (BAG)	RLA 74212811/74212810 (BAG)	
8	14	KISS FROM A ROSE/IM ALIVE	ZTT/ZANG 7002/ZANG 100 (W)	7/2401-9	45	I GO WILD	Virgin USOC 1538/VCS 1538 (E)	Virgin USOC 1538/VCS 1538 (E)	
9	NEW	DO YOU DO SOMETHING TO ME	Big Dada G00DC 130/G00DC 130 (3)	7/2021-3	46	STEEP LEEP	Creation CRESCD 203/CRESC 203 (MVA/W)	Creation CRESCD 203/CRESC 203 (MVA/W)	
10	19	3 IS FAMILY	EMI CDNA 374/CTC 378 (E)	7/2141-2	47	THIS Ain't A LOVE SONG	Mercury JIVVC 1710/VJVC 17 (F)	Mercury JIVVC 1710/VJVC 17 (F)	
11	5	IF I BELIEVER	Parlophone CCR 6412/7CD 6412 (E)	7/2141-2	48	MISERY	Capitol 662182/662184 (SM)	Capitol 662182/662184 (SM)	
12	NEW	LUVE ENUFF	Virgin USOC 1542/VCS 1542 (E)	7/2021-3	49	DON'T WANT TO FORGIVE ME NOW	Praxis Digimania J40D 15/ANVC 2 (5)	Praxis Digimania J40D 15/ANVC 2 (5)	
13	4	WHOMP!!! (THREE I)	Media MCSTD 209/MCSTD 209 (BMG)	7/2141-2	50	ROLL TO ME	ABM 58113/25811284 (F)	ABM 58113/25811284 (F)	
14	NEW	TRY ME	Eternal/WEA 75 955CD/75 955C (W)	7/2141-2	51	AM I A ROLL (DANCE)	East West 75 955CD/75 955C (W)	East West 75 955CD/75 955C (W)	
15	11	KEEP WARM (REMIX)	Multiple COMULTY 50/CAMULTY 5 (TRC/BMG)	7/2141-2	52	GUAGLIONE	RCA 74212501/74212501/94 (BAG)	RCA 74212501/74212501/94 (BAG)	
16	NEW	WHAT IS THE FEELING?	Deconstruction 7421238/7421238/6 (BAG)	7/2141-2	53	DAYDREAMER	Laurel LAUCD 514/MC 51 (F)	Laurel LAUCD 514/MC 51 (F)	
17	2	HAPPY	1st Avenue/Columbia 66221/66221/94 (SM)	7/2141-2	54	BRASSLET THERE BE HOUSE	A&M 10C 16CDA/10C 16 (W)	A&M 10C 16CDA/10C 16 (W)	
18	NEW	OLYMPIAN	CostumeCenter 0052/CD 0052/0052 (W)	7/2141-2	55	MISRILOU	Tempo Tones CD 0709/4M 0709/4 (MVA/W)	Tempo Tones CD 0709/4M 0709/4 (MVA/W)	
19	17	FINE TIME	Polydor 57592/75920584 (F)	7/2141-2	56	1 CAN MAKE YOU FEEL LIKE	Pulse 8 CDLSE 8/CDLSE 8 (W)	Pulse 8 CDLSE 8/CDLSE 8 (W)	
20	26	BIG YELLOW TAXI	ABM 50287/50289/6 (F)	7/2141-2	57	AM I LOVE YOU LIKE THAT	Admisa A 810CDA 810C (W)	Admisa A 810CDA 810C (W)	
21	13	HUMPIN' AROUND	MCA MCSTD 207/MCSTD 207 (BMG)	7/2141-2	58	HEART OF GLASS (REMIX)	Chrysalis CDHS 5027/CTCS 5023 (E)	Chrysalis CDHS 5027/CTCS 5023 (E)	
22	10	THINK OF YOU	Mercury/MCA/MCAV (Mercury/MCA/MCAV)	7/2141-2	59	PEOPLE IN THE MIDDLE	Sandwich/Warner/Pan Polygram (W)	Sandwich/Warner/Pan Polygram (W)	
23	18	COMMON PEOPLE	Island CIO 613/CS 613 (F)	7/2141-2	60	LIAR LIAR	One Little Indian 144 TP/CD 144 (TP) (E)	One Little Indian 144 TP/CD 144 (TP) (E)	
24	3	SHOOT ME WITH YOUR LOVE	XL/Magnet MAG 1034/MAG 1034 (W)	7/2141-2	61	HOLD MY BODY TIGHT	Londr LOCDD 367/LONS 367 (F)	Londr LOCDD 367/LONS 367 (F)	
25	24	ZOMBIE	Eternal/WEA 75 951CD/75 951C (W)	7/2141-2	62	THAT LOOK IN YOUR EYE	Kiff KUPFD 1/KUPFC 1 (E)	Kiff KUPFD 1/KUPFC 1 (E)	
26	NEW	PERFECT	Epic 662170/662170A (SM)	7/2141-2	63	OH WHAT A WORLD	Go Beat DGD02 126/DGD02 126 (F)	Go Beat DGD02 126/DGD02 126 (F)	
27	30	SWEET HARMONY/ONE LOVE FAMILY	XL Recordings 7421238/7421238/6 (BAG)	7/2141-2	64	YOUR LOVING ARMS	Magnet MAG 1031/MAG 1031 (W)	Magnet MAG 1031/MAG 1031 (W)	
28	NEW	STAY (TONGHT)	Cleveland City Blue CCBD0 1500C/CCBM 150 (MVA/SM)	7/2141-2	65	CAN'T YOU SEE	Tommy Boy TBCD 1007/TBCS 700 (RTM/CD)	Tommy Boy TBCD 1007/TBCS 700 (RTM/CD)	
29	NEW	CHON-DI	Island CIO 614 (F)	7/2141-2	66	SOME MIGHT SAY	Creation CRESCD 204/CRESC 204 (MVA/W)	Creation CRESCD 204/CRESC 204 (MVA/W)	
30	NEW	GRACEYVA	MJJ/Epic 662094/662094 (W)	7/2141-2	67	SHE SAID	Mother MUMCD 66/MUMAC 66 (F)	Mother MUMCD 66/MUMAC 66 (F)	
31	NEW	SEARCH FOR THE HERO	Deconstruction 7421238/7421238/6 (BAG)	7/2141-2	68	WATER RUNS DRY	Motown TMDGD 1442/TMDC 1442 (F)	Motown TMDGD 1442/TMDC 1442 (F)	
32	21	EVERYBODY'S GOT TO LEARN SOMETHING	Sony Music 82 800252-1 (E)	7/2141-2	69	RIGHT HERE	Wild Cat 579832/5798794 (F)	Wild Cat 579832/5798794 (F)	
33	2	BE MY LOVER	Syntone SYSD 113/SYSD 113 (F)	7/2141-2	70	DREAMER	Undiscovered MCA/MCSTD 2056/MCSTD 2056 (BMG)	Undiscovered MCA/MCSTD 2056/MCSTD 2056 (BMG)	
34	NEW	THE WISCH	American Records 7421238/7421238/6 (BAG)	7/2141-2	71	TOMORROW ROBINS WILL SING	Motown 603372/603056 (F)	Motown 603372/603056 (F)	
35	NEW	SEAL MY FATE	4AD BAD0 5007/CD - RTM (D)	7/2141-2	72	STARS	Foxtel/EMI CD 6107/CD 610 (E)	Foxtel/EMI CD 6107/CD 610 (E)	
36	NEW	MIND BLOWN	Jive JIVCD 374/CD 379 (BMG)	7/2141-2	73	DREK 'N' YOU	Upstream MCSTD 2072/MCSTD 2072 (BMG)	Upstream MCSTD 2072/MCSTD 2072 (BMG)	
37	NEW	WE Ain't AIN'T SO	Geffen GFSTD 95/GFSD 95 (BMG)	7/2141-2	74	THIS IS A CALL	Roswell/Parlophone CD 7421238/7421238/6 (BAG)	Roswell/Parlophone CD 7421238/7421238/6 (BAG)	
					75	SKY HIGH	Bags Of Fun/Loke This BAGSCD 04/BAGSC 04 (TRC/BMG)	Bags Of Fun/Loke This BAGSCD 04/BAGSC 04 (TRC/BMG)	

As used by Top Of The Pops and Radio One

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THE OFFICIAL CHARTS - 22 JULY

music week
AS USED BY



TOTP



SINGLES

1 BOOM BOOM BOOM

1	Slip/Eternal/WEA	Parlophone
2	ALRIGHT/TIME Supergrass	Columbia
3	SHY GUY Diana King	Seranta
4	A GIRL LIKE YOU Edwin Collins	Virgin
5	IN THE SUMMERTIME Shaaggy featuring Rayvorn	Virgin
6	HOLD ME, THRILL ME, KISS ME, KILL ME U2	Island/Atlantic
7	UNCHAINED MELODY/WHITE CLIFFS OF DOVER Robson Green & Jerome Flynn	RCA
14	KISS FROM A ROSE/I'M ALIVE Seal	ZTT
9	YOU DO SOMETHING TO ME Paul Weller	Go!Discs
10	3 IS FAMILY Dana Dawson	EMI
11	I'M A BELIEVER EMF/Reeves And Mortimer	Parlophone
12	LOVE ENUFF Soul II Soul	Virgin
13	WHOOPI! (THERE IT IS) Clock	Media
14	TRY ME OUT Corona	Eternal/WEA
15	KEEP WARM (REMIX) Jimmy	Multiply
16	WHERE IS THE FEELING? Kylie Minogue	Deconstruction
17	HAPPY MN8	1st Avenue/Columbia
18	OLYMPIAN Gene	Costromonger
19	FINETIME Cast	Polydor
26	BIG YELLOW TAXI Amy Grant	A&M
20	HUMPIN' AROUND Bobby Brown	MCA
21	THINK OF YOU Whingfield	Systematic
22	COMMON PEOPLE Pulp	Island
23	SHOOT ME WITH YOUR LOVE D-Bearm	EXL/Manopt
24	NOBODY ELSE Take That	Capitol

ALBUMS

1 THESE DAYS

1	Bon Jovi	Mercury
2	I SHOULD COCO Supergrass	Parlophone
3	HISTORY-PAST, PRESENT AND FUTURE BOOK 1 Michael Jackson	Epic
4	PICTURE THIS Wet Wet Wet	Precious Organisation
5	SINGLES Alison Moyet	Columbia
6	THE COLOUR OF MY LOVE Celine Dion	Epic
7	STANLEY ROAD Paul Weller	Go!Discs
8	GORGEOUS GEORGE Edwin Collins	Seranta
9	BIZARRE FRUIT M People	Deconstruction/RCA
10	NO NEED TO ARGUE The Cranberries	Island
11	POST Björk	One Little Indian
12	PULSE Pink Floyd	EMI
13	VOODOO LOUNGE The Rolling Stones	Virgin
14	DEFINITELY MAYBE Oasis	Creation
15	FOO FIGHTERS Foo Fighters	Roswell/Parlophone
16	BEGGAR ON A BEACH OF GOLD Mike & The Mechanics	Virgin
17	MIRROR BALL Neil Young	Reprise
18	MEDUSA Annie Lennox	RCA
19	JAZZMAJAZZ VOLUME II - THE NEW REALITY Guru	Cochitempo
20	DAYS LIKE THIS Van Morrison	Exile/Polydor
21	JUMP BACK - THE BEST OF '71 - '93 The Rolling Stones	Virgin
22	GALORE Kirsty MacColl	Virgin
23	NOBODY ELSE Take That	RCA



gary
kemp

decon wins race for de'lacy

four dance labels chase 'hideaway' track

Deconstruction has licensed Slip 'N' Slide's garage smash 'Hideaway' by De'lacy in the face of fierce competition. Four of the UK's biggest dance labels - A&M, Muffin, Sound Of Ministry and Deconstruction - are believed to have chased the track, a single whose formidably slow it hit the top of the dance albums

chart two weeks ago. 'Hideaway' was originally licensed by Slip 'N' Slide from the legendary New York indie Easy Street and produced by the Blaze room. Slip 'N' Slide's label manager Jim Ingle says, "In the end we went for what we considered to be the best deal rather than just a

load of cash upfront. "We feel the track is a potential Top 20 hit, so it's important that the deal terms were right," he says. Although a great attention grabber, De'lacy's number one entry in the dance albums chart was not planned, says Ingle. "We did the doublepack so that the mixes would be

pressed up loud enough for DJs to play them. "We hit the roof when we found out I wouldn't be eligible for the singles chart. "But in the end it was a laugh. Michael Jackson was number two in the dance albums chart and De'lacy was number one," says Ingle.

inside

- (N) orbit takes strange cargo to the stage
- (B) joey negro makes mixing comeback
- (E) king of house todd rick picks his top 10 tracks

club chart:

1 FREEDOM
Shiva

cool cuts:

1 I FEEL
LOVE
Donna
Summer

The rumor is that it is none other than George Michael who is guesting on Lisa Moorish's cover version of George's own composition 'I'm Your Man', and even a canny listen seems to bear this out. This strange liaison apparently came about when the two singers were using the same studio. However, a subject of more interest to dance fans will no doubt be the single's B-side, 'Beautiful Morning', which has been remixed from its original r&b state for the dancefloor by Loveland and Satoshi Tomie. With 'Beautiful Morning' currently climbing the dance charts, the track should make up for the disappointing performance by the very popular 'That's the Way It Is'. Moorish's last single, which got lost over the Christmas period, 'I'm Your Man' and the r&b and house mixes of 'Beautiful Morning' are out on July 31.



jungle brothers go back to gee street

Gee Street Records, home to the likes of PM Down and the Stereo MCs, has re-signed the Jungle Brothers for the world, seven years after licensing the group's first records in the UK.

The Jungle Brothers originally signed to Gee Street in 1988 with the label selling 80,000 copies of their debut album 'Straight Out The Jungle' before the group left for a major deal with Warner Brothers.

However, the Jungle Brothers never managed to recreate their early success with the two albums they released with Warner Brothers and eventually left the label last year.

"WEA wasn't an environment in which they

felt they could flourish, so when they left the label the natural forces of gravity pulled them back to us," says Gee Street's managing director Jon Baker.

"We're going to pick up from where we left off with the debut album. It's going to be a very rootsy, raw record. The group are very positive and motivated," says Baker.

Gee Street has a good track record of rejuvenating the careers of established rap stars - old school rapper Doug E Fresh is currently signed to the label, as are The Gravediggaz, who have just gone gold with their debut LP in the States and count two members of the now defunct Salsoulers among their members.

PET SHOP BOYS PANINARO '95
THE NEW SINGLE
CASSETTE AND CD PART ONE
OUT JULY 24
CD PART TWO OUT JULY 31
CD PART ONE: FEATURING MIXES
BY TIN TIN OUT, PET SHOP BOYS,
ANGEL MORAES AND
TRACY & SHARON.
CD PART TWO: FEATURING
PANINARO '95, IN THE NIGHT
AND GIRLS AND BOYS

Parlophone
BIT OF MAGIC
TAKEN FROM THE ALBUM

- 23 25 ZOMBIE
- 26 PERRE
- 27 SWEET
- 28 STAY
- 29 C'MON
- 30 GRAP
- 31 SEAR
- 32 (RE)BORN
- 33 BE MY
- 34 WISE
- 35 SEAL
- 36 MIND
- 37 SAY IT
- 38 SCRE
- 39 IS THE
- 40 RIGHT

▶ Bulleted titles are

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LuvDup, Al MacKenzie,
Jeremy Healey, Danny
Rampling, Ben Hudson.

Spinning:
Eurythmics 'Here Comes
The Rain (Brothers In
Rhythm Mix)'; Size 9 'I'm
Ready'; Rhora Johnson
'Keep Looking Up
(Untouchable Dub)';
Swag 'Dark Corner EP';
Double FM 'Come
Together (FM Mix)'.
DJs' view:
"It's a brilliant crowd.
People come from Cardiff
and Swindon and they
always really put the effort
in to have a good time.
Every tune gets a huge
cheer." - Ben Hudson.

Industry view:
"Nice guys. Nice
attitude. They put on a top
show." - Alexis Petridis,
MixMag.

Ticket price:
Normally 5.6.

news
**orbit's strange cargo
hits the south bank**

William Orbit will be taking his highly-rated Strange Cargo project out of the studio and on to the stage for one night at the Queen Elizabeth Hall this Thursday (20).

Orbit will be joined for the show - entitled 'In The Realm Of The Strangest' - by fellow artists from his N-Gram label: Caroline Lovell, Torch Song and The Electric Chamber.

"I was led up being stuck in a studio," says Orbit. "I'm going to be doing a lot more live stuff, ranging from festivals to radio and gigs. I want the fifth Strange Cargo to grow from what I play live."

Strange Cargo is Orbit's ongoing ambient/soundtrack album project whose popularity has grown to such levels that volume three sold more than 100,000 copies in the States, as well as being the basis for Orbit's recent deal with WEA.

This is also the first time since his days with Basement Jaxx that Orbit has tried anything live. "It's going to be an



exceptionally good atmosphere. There'll be a film playing along with the Strange Cargo part of the show. Also, it will be really

exciting to actually see my artists - usually I just talk to them on the phone or via internet," says Orbit.

T Power's 'Mutant Jazz' has been one of the most enduring jungle singles of the year, fitting in perfectly with the growing crossover between the jazz and jungle scenes. The track has also been another big release for S.O.U.R., joining similarly huge tracks by Elizabeth Troy and UK Apache. Now S.O.U.R.'s best moments have been collected on an LP, 'Junglism', which you can win by answering the following question. Who did the original version of 'Greater Love' which Elizabeth Troy covered? (a) The Young Disciples (b) The Chimes (c) Nu Colours. Answers to Junglism Comp. RM 245. Blackfords Road, London SE1 9UR, from July 26.



Aside from being the biggest live act the dance scene has yet produced, The Prodigy are also probably the most popular video group from the dance arena. The group's popularity is such that their videos are featured on almost hourly rotation on the vote-led cable music channel The Box, and a series of highly effective promos has played no small part in the group's massive success. As such The Prodigy's next hit will no doubt be the release of 'Electronic Punks', their first full-length video, which includes all of the group's videos so far, from the first hit 'Charly' through to 'Poison'. Also, included in the 97 minutes is private footage of the band themselves as well as lots of live material. 'Electronic Punks' is released by XL on July 24.

**kiss 102
launches
net site**

Kiss 102 in Manchester is going interactive with the launch of its first internet site.

The new lach-minded station, which already has a computerised playlist, will also now have full-colour internet pages linked directly to its on-air studio.

Net surfers will be able to access pictures of presenters, the programme schedule, dance chart information and the station's playlist. Kissingles will be able to be downloaded and of course requests and messages can be sent via the E-mail.

Kiss 102 can be contacted on its home page at <http://www.u-net.com/kiss102/> or on an e-mail at bigshot@kiss102.u-net.com

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joey negro makes mixing comeback

There was a time not so long ago when the name Joey Negro was everywhere. However, for the past two years Negro—real name Dave Lee—has stayed away from the limelight, only emerging now with a flurry of remixed activity.

"I just got really fed up with the whole remix thing," says Lee, explaining his absence.

"You go through a honeymoon period when you're nam'd on every record but you end up just doing the same thing over and over again. Also, you realize that you're



only ever as good as the record you're remixing and there's not much you can do to a really bad record. So now I just do a remix if I think the record's really good

to start with." In keeping with this philosophy, the new Joey Negro remix is of Fibre Foundation's 'Wisecrime', the latest release on Lee's Z Records.

This track also appears on the compilation 'Disco House' which Lee has compiled for Escapee Records and which features a host of disco-inspired garage tracks. It is scheduled for

release on July 31. While the Joey Negro name disappeared off the scene, a new Lee pseudonym appeared with Hed Boys, whose 'Girls & Boys' reached number 21 in the charts in August last year, having been licensed to Deconstruction from Lee's Victor label.

The ultra commercial track started off as a tongue-in-cheek studio project.

"We did the whole Hed Boys thing as an experiment, because everybody always says anyone can make a

commercial dance track and we just wanted to see whether it was true.

"Now every time we put something out on Victor, it sells well or we license it," says Lee.

"Hed Boys' 'Girls & Boys' is also being re-released on August 7 as part of the Deconstruction Classic series with new mixes.

Lee is currently working with the original disco diva Thekla Houston. "When you hear someone like that singing, everything you do just sounds so much better," he says.

from culture club to club culture

If you ever wondered what happened to Boy George's partners in Culture Club, *RMF* can at least provide part of the answer with the news that the group's guitarist Mikey Craig has launched a dance label called Slamm.

"For the past two years, I've just been listening and studying what's going on. I wanted to get involved but it was a matter of finding the right people to do it with. Now I'm confident I've found the two guys I've been waiting for," says Craig, who will be running the label with Kevin Parkinson and Marcus Mockintosh.

Slamm's first release, Interface's 'Make It Right', is due for release in early August and has been produced by Mark Summers, the man behind Summers Magic's 'Moggy Roundabout'.

"In general, we'll just be releasing straight dance stuff ranging from hard house to handbag," says Craig. Forthcoming releases are due from Imperial, Cookie Butterina and Dino. Craig is confident about the label's prospects. "Obviously we'd like to chart, we're not just a bedroom business," he says. "We're taking things step by step and keeping an eye on what we release."



west end hit the road

Unfairly described as a bunch of Shores, dance sensation West End are in fact Lorraine, Sheryl and Dawn, who look set to have a hit with their first release, 'Love Rules'.

The track has bubbled around the top of the Club Chart for some weeks and must set some sort of record in having six remix tunes—Dick Van Dyke, Chris & James, MK, NKK, Lenny Fontana and Edgy Fingers—involved in making the tune, which was originally written by the veteran composing team of Simon Climie and Lamont Dozier.

Those wanting to catch the girls in action should note the following PA dates: Village Mansfield (20); Tofts, Scarborough and Tofts, York (21); Emporium, Leicester and Crystals, Loughborough (22); Ritzy, Swansea (25); Odyssey, Bristol (27); Raxy, Sheffield and MGM, Nottingham (28); Firm Avenue, Ramsgate and Zoel, Leicester (31).

say what!

how can dance music benefit from the internet?

Heidi Lawden—label manager, *Norotic Records*
"It means remote global access to information which isn't just a one way thing. Soon people will be able to access a whole Norotic profile that will include interviews with artists, pictures of all the sleeves, soundbytes, etc. They can give us direct feedback."

Rob Young—deputy editor, *The Wire*
"It present the internet is being used more as a non-lobby tool, but I think this will change. Colour post up all the samples they use which can be very useful."

Louise Williams—dance marketing, *ASM*
"The internet raises awareness of everyone involved in the dance community. Pre-release promotion is one area which

could benefit from the internet in the future.

Matthew Kershaw—Editor, *Acid Jazz News*
"The internet has been useful to us with the Acid Jazz label in terms of getting information out there and also getting feedback, but it has been limited. Most of the users at the moment seem to be American college students. Once it goes mainstream, I fear that along with every other medium, it will become dominated by the

major, who will have the budgets to operate the best sites."

Jon Boies—Internet Underground Music Association
"It's good for marketing as it means people can find out everything they need to know about certain artists. The internet is especially useful for dance because the music is so universal now. It is the perfect way to obtain a worldwide presence without spending nearly any money."

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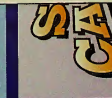


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"I think we succeed
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rip people off. We've got
another shop in Guildford
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reputation and we've got
good contacts in the
record industry. The shop
is kitted out like a
nightclub. There's a turbo
sound system and a
lighting rig tailor-made for
the shop. The Technics
listening posts are a key
feature of the shop... we've
got six and the customers
really appreciate being
able to hear what they are
buying." - **Graham
Beesley, manager.**

Distributor's view:

"They're really strong on
the trance stuff. They've
also got a powerful sound
system which people
really like. They do a lot of
ticket sales as well. It's
only just started but
already I'd say they've
conquered Brighton." -
**Rick Davis, Record
Corner Distribution.**

DJ's view:
"It's very well organised
for a record shop. They
have pleasant staff,
they're always helpful and
the Technics listening
posts mean you can get
on with listening to the
records yourself. I've
never come across that
before." - **DJ SY.**

club & shop focus
compiled by Johnny Davis.
tel: 0171-263 2883.

COOLcuts

1 NEW

I FEEL LOVE
Donna Summer

The big guns are brought out to remix the classic disco anthem - Rollo and MAW

Manifesto

- | | | | |
|-----------|------|---|-------------------|
| 2 | (1) | BLUE MONDAY New Order | frfr |
| 3 | NEW | LOOK AHEAD Danny Tenaglia
Tuff garage with Murk on the mix | Tribal UK |
| 4 | NEW | WHEN Sunscreen
Triplepack of mixes from K-Klass, Armand van Helden and Self Preservation Society | Sony |
| 5 | (8) | U GIRLS Nush | 4th & B'way |
| 6 | NEW | LET NO MAN PUT ASUNDER First Choice featuring Rochelle Fleming
Another disco classic with hot new mixes | X-Clusive |
| 7 | (6) | MIND BOMB/SHOUT DJ Pierre | Strictly Rhythm |
| 8 | NEW | SUN Virus
Strong trancey Euro house | Perfecto |
| 9 | (9) | PLANET FUNK Alex Neri | Stress |
| 10 | (7) | PANINARO '95 Pet Shop Boys | Parlophone |
| 11 | NEW | PEARLS Shadey
Last year's Sade bootleg idea becomes a cover version with Lee-John on vocals | WEA |
| 12 | (14) | HOLD ON Happy Clappers | Shindig |
| 13 | NEW | OHIO Ulah Saints
A hellu doublepack of hard house mixes | frfr |
| 14 | NEW | O 28th St Crew
Top US house track with new mixes | Sound Of Ministry |
| 15 | NEW | I WANNA TAKE YOU HIGHER Sugar Shack
Stompin' breakbeat house workout | Wired |
| 16 | (10) | BEAUTIFUL MORNING Lisa Moorish | Got Beat |
| 17 | (12) | KEEP ON M + S featuring Joye Eiza Ruh | Public Demand |
| 18 | NEW | HEAVEN KNOWS Angel Moraes
Excellent tough garage with strong vocals | EBU |
| 19 | NEW | WE'VE GOT TO WORK IT OUT Bel Carlo
Way Out West with another tough mix | Good Groove |
| 20 | NEW | BREAK OF DAWN Rhythm On The Loose
A classic a capella surfrocks again | Six8 |



a guide to the most essential new club tunes as featured on 1bn's "essential selection", with party long, sixweeks every Friday between 7pm and 10pm. Compiled by DJ Bradock and data collected from leading DJs and the following street city sounds: **NY** (New York), **MI** (Miami), **LA** (Los Angeles), **SD** (San Diego), **SEA** (Seattle), **UK** (Manchester), **23rd** (London), **PL** (Pleasure), **3** (Best), **NY** (New York), **W** (Washington), **TX** (Texas), **NC** (North Carolina), **J** (Japan), **NY** (New York), **LA** (Los Angeles), **SEA** (Seattle), **UK** (Manchester).



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|-----------|------------------|--------|
| 1 | BO | The On |
| 2 | ALRIC | |
| 3 | SHY C | |
| 4 | A GIR | |
| 7 | 5 IN TH | |
| 10 | 6 HOLD | |
| 4 | 7 UNCHAS | |
| 14 | 8 KISS | |
| 9 | 9 YOU I | |
| 19 | 10 3 IS F | |
| 5 | 11 I'M A | |
| 12 | 12 LOVE | |
| 13 | 13 WHO | |
| 14 | 14 TRY A | |
| 11 | 15 KEEP | |
| 16 | 16 WHEI | |
| 17 | 17 HAPP | |
| 18 | 18 OLYW | |
| 19 | 19 FINET | |
| 26 | 20 BIG Y | |
| 13 | 21 HUMI | |
| 15 | 22 THINK | |
| 18 | 23 COMI | |
| 12 | 24 SHOO | |
| 20 | 25 | |

jock on his box

king of royal house
todd terry likes to
keep it noisy
for his crowd.
here are his
top 10 tracks



todd terry

'running away' roy ayers (cls)

"This came out in the early Eighties. It's got one of those choruses that always sticks in your mind and the bass is a good groove."

'mainline' black ivory (mercury)

"Teroy Burgess sang on this and the group was rocking."

'ain't nobody' rufus & chaka khian (warner bros)

"This brought me into more of the melodic type of thing – a funky beat type vibe. I definitely play this record out."

'jingo' candido (salsoul)

"I think this came out around '81. A friend of mine was in a record pool and he got sent it and I begged him for it. I don't think he really knew what it was, especially as it was a white label DJ promo. He wouldn't have given it to me if he'd known. It's a Latin percussion type thing – no verses."

'walking on sunshine' central line (mercury)

"This came out in the early Eighties. It's another sunshine record – I like these sunshine records. It had that dance groove – raw sounds over a skippy beat with a swing to it. It's not really straight, it's like a swing groove. I'm playing in Florida, and if it's a classic set, I'll play that."

'do i do' stevie wonder (motown)

"I went into a store in Brooklyn and bought this in the early Eighties. He made this a club record, not a radio record. It has Dizzy Gillespie on it – it's like a jam session. It has a good feel, great hooks and lots of melodic sounds."

'just us' martha wash (rca)

"This came out in '83 and was a remake of an old song she did – she used to be in a group called Two Tons Of Fun. I like this more: it's faster – the old one was slow, 112 bpm, you couldn't mix it with anything – this is brought up by 10% of around 122 bpm."

'everybody loves the sunshine' roy ayers (cls)

"I believe this came out earlier than 'Running Away'. It's a groovy type track. You can almost feel the high strings in it – it's a summer record."

'watching you' slave (casalibon)

"This came out around 1983. It was like a New York roller skate record. Not that I roller skated – I didn't want to break my legs. I play this in a classic set."

'don't make me wait' peach boys (west end)

"This came out in 1980 although I didn't get it until a couple of years later. It was a big record both on the radio and in the clubs. The singers, Bernard Fowler, was great; he rocks those kinds of records. I don't know if he's still around. If I ever find him I'll get him back up here again."

steamin'

tips for the week

- 'free' mo'zle b project (freeze)
- 'a day in the life' in project (freeze)
- 'Just make that move' in project (freeze)
- 'Missing' ally (cathie)
- 'what we need is love' roman project (freeze)
- 'sexy body' chadstock (freeze)
- 'relax' crystal waters (88m import)
- 'love enuff' soul ii soul (virgin)
- 'It's gonna be alright' cebil jingles (suburban)
- 'daddy style' fast eddie (dj international)

compiled by sean davis
tel: 0181-916 2220

BORN: April 10, 1967, Brooklyn, LIFE BEFORE DJING: "Hanging out with kids that had a radio in their hands blasting music."
FIRST DJ GIG: North Moor, Manhattan, around 1983/84. "It was a rap, classies type of thing." **MOST MEMORABLE GIG:** Blackpool in 1991. It was the best and the worst at the same time. The turntable broke and I had to play with a tapedeck and one turntable. But it was good – the club really vibed with me." **FAVOURITE CLUBS:** Nells, New York. **NEXT THREE GIGS:** Hub Club, Bath (July 20); Hacienda, Manchester (21); Hard Times, Leeds (22). **DJ TRADEMARK:** "The energy. I play a set with a different feel, much harder than a deep house DJ. More noise – that's how you'll know it's me." **LIFE OUTSIDE DJING:** "Artist; working on the new Annie Lennox and Michael Jackson records; label owner; playing cards; movies; young lady walker."

CV:

12	24	36	48	60	72	84	96	108	120	132	144	156	168	180	192	204	216	228	240	252	264	276	288	300	
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ALITTLE BIT OF MAGIC
TAKEN FROM THE ALBUM

THE OFFICIAL CHARTS - 22 JULY



1 BOOM!



britain's nearest beats till

24
7
95

chart

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

- 1 1 BOOM! The On
- 2 2 ALRG
- 3 3 SHY G
- 4 4 A GIRL
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- 6 6 HOLD
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- 9 YOU E
- 10 3 IS F
- 11 I'M A
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- 15 KEEP
- 16 WHER
- 17 HAPP
- 18 OLYM
- 19 FINET
- 20 BIG YI
- 21 HUMF
- 22 THINK
- 23 COMA
- 24 SHO
- 25 70M

- 1 **FREEDOM (LOVELAND/K-KLASS/B.T. MIXES)** Shiva
- 2 I HEAR YOUR NAME (ROGER SBLURV7-EMPO MIXES) Incognito
- 3 SING IT (THE HALLLELUJAH SONG) (GOODFELAS/QUIVER MIXES) Mosaic
- 4 LOST IN LOVE (SASSA GRABEHE PARK/ROLLSON & MALORIE MIXES) Up Yer Bunsen, featuring Mary Pierce
- 5 LOVE RULES (DICK VAN DYKE/MK/LENNY FONTANA/CHRIS & JAMES/ANYKEDDY FINGERS MIXES) West End
- 6 MOVE YOUR BODY (ORIGINAL/TONY DE VITO/BLU PETER/KOOL/WORLD MIXES) Xpansions 95
- 7 WE CAN MAKE IT (JAZZ-N-GROOVE/JOE TVANELLO/TOMMY D MIXES) Mingo
- 8 EVERYBODY MUST PARTY (MAURICE UOSHUA/JOEY DONATELLO/GERBIE PORGIE/BU/SWEET FACTORY/TMVS MIXES) George Porgie
- 9 I WANNA TAKE YOU HIGHER (MOTHERPAUL GOTTEL/MILES BENEDETTI MIXES) Sugar Shack
- 10 GET DOWN SATURDAY NIGHT (MIXES) The Grove, featuring Juan Wells
- 11 I CAN'T GET NO SLEEP '95 (MASTERS AT WORK/DAVID MORALES MIXES) Masters At Work present India
- 12 SON OF A GUN '95 (JAVIER JERRY/CANDY GIRLS/BLU PETER & TRIGGER MIXES) JX
- 13 KEEP IT UP (PETER PITCHARD/DJ PROFESSOR MIXES) Sharada House Gang
- 14 DANCE YOUR RUNNY (PAGANY MIXES) Pagany, featuring Shureen
- 15 NEVER FELT THIS WAY (HAPPY MIX/HORNY MIX) IH-Lux
- 16 SPREAD LOVE (RHED MIXES) Blu Room
- 17 SUNSHINE AFTER THE RAIN (DANCIN' DIVAZ/TWO COWBOYS/NEW ATLANTIC MIXES) Barri
- 18 THE DOL X-PRESS (TIN OUT MIXES) Mellow Heat
- 19 REUNITE (MIRIAM) (L... Mix) Mellow Heat

- 20 18 OLYM
- 21 20 BIG YI
- 22 21 HUMF
- 23 22 THINK
- 24 23 COMA
- 25 24 SHO
- 26 25 70M

- 16 **NOT ENOUGH LOVING (BOOKER T MIXES)** Keith Thompson & N.S.P.
- 17 **YOUNG HEARTS RUN FREE (WAY OUT WEST/LOVELAND/OUT ON VINYL/KRINKY BOYZ MIXES)** Respect, featuring Hamah Jones
- 18 **YOUR LOVING ARMS (BROTHERS IN RHYTHM REMIX)** Billie Ray Martin
- 19 **PANINARAO '95 (TRACY & SHARON/TIN OUT/PUT SHOP BOYS MIXES)** Pat Shop Boys
- 20 **ARE YOU MAN ENOUGH (UNO OLD MIXES)** Uno Cio
- 21 **LET NO MAN PUT ASUNDER (T5 REMIXES)** First Choice, featuring Rochelle Fleming
- 22 **DREAMS** Stan
- 23 **SHOW ME LOVE (COOL LEMON/VAL MCKENZIE/OORIGINAL MIXES)** Organik
- 24 **WILL BE THERE FOR YOU-YOU'RE ALL I NEED TO GET BY** Methodman, featuring Mary J. Blige & BRING THE PAIN (CHEMICAL BROTHERS REMIX/RELEASE YOU/DEEP (PRODIGY REMIX) Methodman
- 25 **LET NO MAN PUT ASUNDER (T5 REMIXES)** Stan
- 26 **ARE YOU MAN ENOUGH (UNO OLD MIXES)** Uno Cio
- 27 **KEY TO LIFE** featuring Sabrina Johnston
- 28 **DISCO GROOVE (MIKE WOOD & KATO MIXES)** BB1, Sreedingang
- 29 **EVERYBODY LISTEN (TALL PAUL & BIG STEVE MIXES)** Gypsy Queens
- 30 **THE HEAVYWEIGHT SELECTION-FIFTH CHAPTER LP/SAMPLER I WANT YOUR LOVE** The Prodigy
- 31 **DOWN FOR THE ONE** Beverley Knight
- 32 **SAVED (BLUE BANGBO MIX)** Mr Roy
- 33 **TAKE IT EASY (BAND OF GYPSIES REMIXES)** Julietta James
- 34 **MY LOVE IS DEEP (ARMAND VAN HELDEN/SHARP MIXES)** Sam Parker
- 35 **ANYBODY (MIXES)** Her Club
- 36 **THE WONDER OF LOVE (LOVELAND MIXES)** Loveland
- 37 **ONE OF THESE (MORRIS & THE MORRIS MIXES)** Morris
- 38 **THE WONDER OF LOVE (LOVELAND MIXES)** Loveland
- 39 **THE WONDER OF LOVE (LOVELAND MIXES)** Loveland
- 40 **THE WONDER OF LOVE (LOVELAND MIXES)** Loveland
- 41 **THE WONDER OF LOVE (LOVELAND MIXES)** Loveland
- 42 **THE WONDER OF LOVE (LOVELAND MIXES)** Loveland
- 43 **THE WONDER OF LOVE (LOVELAND MIXES)** Loveland
- 44 **THE WONDER OF LOVE (LOVELAND MIXES)** Loveland
- 45 **THE WONDER OF LOVE (LOVELAND MIXES)** Loveland

- 46 **ONE LITTLE INDIAN DOUBLEPACK** 4 Liberty
- 47 **ALRIGHT DOUBLEPACK** Magnet
- 48 **PARLOPHONE** Distinctive
- 49 **X-CLUSIVE DOUBLEPACK** Mustard
- 50 **FADER** Parlophone/Capitol doublepack
- 51 **Hands On** Parlophone/Capitol doublepack
- 52 **Polydor** Polydor
- 53 **Sweat doublepack** Sweat doublepack
- 54 **Transworld** Transworld
- 55 **Moonshine pink vinyl** Moonshine pink vinyl
- 56 **XL Recordings** XL Recordings
- 57 **Domme** Domme
- 58 **Fresh** Fresh
- 59 **Black Market International/MCA** Black Market International/MCA
- 60 **Sharp** Sharp
- 61 **Epic** Epic
- 62 **Our On Vinyl** Our On Vinyl
- 63 **Everest doublepack** Everest doublepack
- 64 **Eastern Bloc** Eastern Bloc

12	24	SRUO
23	25	ZOMB
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33	BE MY	
34	WISE'	
35	SEAL	
36	MIND	
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38	SCREA	
39	IS THE	
40	RIGHT	

↓ Billed titles as

49	BEAUTIFUL MORNING (Asa Moonah)
50	BULLET (LUNGE/EMPIRON/ATLAS/DUST BROTHERS MIXES) Fikle
51	IT'S WHAT'S UPFRONT THAT COUNTS (Yosh presents Love/Be/By Akemi)
52	HOLD ON (KEEP ON BELIEVING) (KNOBBY/BOOMSHANKA MIXES)
53	Happy Claps
54	DIVE TO PARADISE (ANTHOLOGY/BOYZ WITH PRIDE/ERIG MIXES) Eurogroove
55	NASTY GIRLS (TV/A/HARD/DOOR/KETH LITMAN MIXES) TWA
56	DON'T YOU WANT ME (PATRICK PRINCS/DJ PROFESSOR MIXES) Felix
57	GET YOUR HANDS OFF MY MAN! (NUSH/FIRE ISLAND/JUNIOR VASOUZ MIXES)
58	Jamón (Vesquez)
59	ABOUT YOU (MIXES) Louisa featuring Yolanda Reynolds
60	MOVIN' UP (PE TIPS/PARTY FAITHFUL MIXES) Dream World
61	BACK FROM THE DEAD (Todd Terry)
62	REACHING (T-EMPO/TOMMY G MIXES) Gerideau
63	DO U WANNA FUNK? (JOE T. VANNELL/BBG/SPACE 2000 MIXES)
64	Salva Mea (SAVE ME) (ROLLO & GOETZ/SISTER BLISS MIXES)
65	Fairless
66	WHEN I CALL YOUR NAME (MOTIV & HARD/FLOOR/A-TEAM PARADISE MIXES)
67	Mary Kiani
68	THERE WILL COME A DAY (The Absolutz)
69	DESTINATION ESPERANTO (SHAMEN/HARD/DOOR/BEATMASTERS/RAISEMENT BUDS)

For an each chart list available, see a regional record store or visit www.billboard.com as it is compiled on the Friday following publication. Details on 971-539-3339

69	Scena Bizzare/Mercy double track
70	Go! Bar!
71	Circa double track
72	Umbo
73	Shinig
74	Axex
75	Mercy
76	Deconstruction
77	Tribal UK/Positiva
78	Slip N' Slide
79	Rair
80	Hard Times
81	L'Attitude
82	Wired double track
83	Cheeky double track
84	1st Avenue/Mercy
85	Tribal UK

86	TRY ME OUT (ALEX/RY/YLEE MARRON/MARK MIXES) Corona
87	THE WONDER OF LOVE (LOVELAND MIXES) Loveland
88	ZONE ONE HANSON & NELSON/LIGHT FANTASY/2000 B
89	YOU AND ME COME TOGETHER (OH-AH OH)
90	Edward IVs: The Development Corporation
91	COMMON PEOPLE (MOTIV B REMIXES) Pulp
92	KEEP WARM (ORIGINAL/ALEX PARTY T-EMPO/BU PETER MIXES) Jimmy
93	IT'S JUST A FEELING (ORIGINAL/JYMC BROTHERS/SHAWN IMREI & JOHN WILLIAMS/MARY
94	HORNERS MIXES) Tortoise
95	C'EST LA VIE (HOUSE MIX/HARD MIX) Rama 1
96	THE SUN ALWAYS SHINES ON TV (PAUL OAKENFOLD/MARK SPIKE STEVENS/JASON
97	KELLY/VOLCANO MIXES) Dina
98	EVERLASTING PICTURES (RIGHT THROUGH INFINITY) (STONE & NICK/DOOKER/T/ALTER
99	EGO/ASHLEY BEEDIE MIXES) B-Zet
100	STAY (TONGHT) (MIXES) Ish-D
101	GO ON (MOVE) (WORK MIX) LIKE TO MOVE IT (ALEX PARTY X-PLODE REMIX)/CONWAY
102	(WAY OUT WEST MIX) (Rea 2 Real featuring The Med Summeran
103	LOVE ENUFF (MASE/AT/ODD TERRY MIXES) Soul II Soul
104	ROCK IT (SHADES OF RHYTHM/MIM LOCUSTS To Paradise
105	RIGHT HERE (RIGHT NOW) (ORIGINAL/J.C.J. SCOTT MIXES) Disco Citizens
106	COME ON HOME (JUNIOR VASOUZ MIXES) Dnyrd Lauper
107	SEX (MOTIV & SLAEZE SISTERS MIXES)
108	Shazna Steens with Vicki Sheppard
109	Perfecto double track
110	Eye O double track
111	Cleveland City Blues
112	Positiva
113	Ten Virgin
114	Pumpkin Vinyl
115	Deconstruction
116	Epic double track
117	Pulse-8 double track

49 *Whisper clubber* 50 *primetime live*

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ON A POP TIP

club chart

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



1 COMMON PEOPLE (MOTIV 8 REMIX)

Pulp **Island**

- | | | | |
|----|---------------------------------------|-----------------------------------|-----------------------|
| 2 | TRY ME OUT | Corona | Eternal |
| 3 | IN THE SUMMERTIME | Sally-Anne Marsh | RCA |
| 4 | SANTA MARIA | Tatjana | |
| 5 | I CAN'T GIVE YOU ANYTHING BUT MY LOVE | Dis-Gyze | Pukka |
| 6 | THE SUMMER IS MAGIC | Exotica | Polydor |
| 7 | FUNK IT UP | T.O.F. | X-Ray |
| 8 | THINK TWICE | Rochelle | Systematic |
| 9 | LOVE RULES | West End | 1st Avenue/RCA |
| 10 | WHOOMPH! (THERE IT IS) | Clock | Media/MCA |
| 11 | WHEN I CALL YOUR NAME | Mary Kiani | 1st Avenue/Mercury |
| 12 | SCATMAN'S WORLD | Scatman John | RCA |
| 13 | ALL CRIED OUT | Jamie Watson | Daco International |
| 14 | ZOMBIE | A.D.A.M. featuring Amy | Eternal |
| 15 | SHOOT ME WITH YOUR LOVE | D:Ream | FXU/Magnet |
| 16 | DIVE TO PARADISE | Eurogroove | Avex |
| 17 | KEEP WARM | Jinny | Multiply |
| 18 | BE MY LOVER | La Bouche | MCI/Arista |
| 19 | I HEAR YOUR NAME | Incognito | Talkin Loud |
| 20 | GET YOUR HANDS OFF MY MAN! | Junior Vasquez | Tribal UK/Positiva |
| 21 | DREAMS (WILL COME ALIVE) | 2 Brothers On The Fourth Floor | Eternal |
| 22 | IT'S GOT TO BE LOVE | Shannon | ZYX |
| 23 | DID YOU EVER REALLY LOVE ME? | Nicki French | Love This |
| 24 | SUNSHINE AFTER THE RAIN | Berri | Fusion/3 Beat Music |
| 25 | FAME | Lorraine Velez | Really Useful |
| 26 | SKY HIGH | Newton | Bags Of Fun/Love This |
| 27 | THE SUN ALWAYS SHINES ON TV | Diva | Perfecto |
| 28 | MOMENT IN TIME | Stex | WEA |
| 29 | WALKING ON SUNSHINE | Reddbone featuring Rhonda | WEA |
| 30 | YOUNG HEARTS RUN FREE | Respect featuring Hannah Jones | Almighty |
| 31 | THINK OF YOU | Whigfield | Systematic |
| 32 | HAPPY | MN8 | 1st Avenue/Columbia |
| 33 | SHUT UP (AND SLEEP WITH ME) | Sin With Sebastian | Sing Sing |
| 34 | MOVIN' UP | Dream World | Rair |
| 35 | BOOM BOOM BOOM | The Outhere Brothers | Eternal |
| 36 | GET DOWN ON IT | Louchie Lou & Michie One | China |
| 37 | HUMPIN' AROUND | Bobby Brown | MCA |
| 38 | PURE LOVE | Sherrone | M&G |
| 39 | SEX | Sleaze Sisters with Vicki Shepard | Pulse-8 |
| 40 | ALL I NEED IS LOVE | Diana | 3 Beat Music |

S

- | | | | |
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| 22 | 15 | 22 | THINK |
| 23 | 18 | 23 | COMA |
| 24 | 12 | 24 | SHOO |
| 25 | 22 | 25 | ZOMI |

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A LITTLE BIT OF MAGIC

TAKEN FROM THE ALBUM

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↑ Bullied titles a

- 12 24 SMOU
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- 27 39 IS TH
- 28 40 RIGHT

hot vinyl

namecheck: daisy & havoc @ ralph tee @ brod beatnik @ ilm jeffery @ andy beavers

tune of the week

leftfield: afro' (hard hands)

house One of the most fearsome and certainly most played tracks from the album gets a single release in a doublepack of mixes that fully exploit the dub potential of this superb Afro-chaunted trancer. The original mix is probably still the best for DJs but the trippy excursions on the dub mixes make this worth buying again. Full of raw breakbeats and echoed effects put together expertly for some great experimental underground house. **jj**



alternative

CEASEFIRE 'Trickshot' (Well Of Sound) The impressive debut from the London-based trio starts with some gangster dialogue before the funky boombait kicks in and is joined by a moody rumbling bassline and an who-splay guitar loop. It has already been featured in a One FM Mix by the Chemical Brothers. The flip features the down-tempo 'She Don't Lie', which develops from its simple bongo-based intro into something a bit special. The package is completed by the stripped down and more

abrasive 'Ghost Train'. Look out for the hard-pointed sleeve with the first 100 copies. **jj**

HARDKISS 'The Phoenix' (Latitude) At last this tune emerges from the guitar sample wilderness on two pieces of shiny white vinyl. The trip house feel versions are still in possession of enormous and complicated build-ups but folks will argue and no doubt whinge about the replacement guitars. What can you do? Direct them to the chilled-out second 12 inch perhaps with its two very fine new versions... there's a good bass-plucking version by

Robbie Hardkiss and a fascinating bit of weirdness from Rabbit In The Moon. **d&h**

house

FAITHLESS 'Salvo Mea (Save My)' (Cheeky) At last, a track that is an Epic mix that's truly worthy of the word. The A-side mix is impossible to describe in a few words so just bear in mind that it's got a very classical feel, a very lightness vocal, a slow stomping break and tough housey beats too. A potentially massive track that has three other equally

adventurous mixes. 'Salvo Mea' should provide hours of top quality fun for DJs and clubbers alike. Monumental. **jj**

LOVE & SEX featuring DARENA 'Boyfriend' (Swank) Following on the Sister Bliss/Vosquez 'girls with attitudes' theme, this is yet another thumping house groove with typical 'I'm after your boyfriend' style vocals. It does extremely well though and - with its three excellent mixes - is more of a real complement to the others rather than a rip-off. **jj**

TONY DE VIT 'Starlight' (X-Plode) Full-on Euro NRG that razzes off at a breakneck speed with stabbing synths and hissing hi-hats and doesn't stop to breathe. Breakdowns with good ol' harsh hardware sounds that will floor you, though it is unlikely to chart as high as his previous hit. **jj**

techno

ENVOY 'Solitary Mission EP' (Soma) A new signing and a slightly different direction for Soma. This one builds from an excellent slow, meandering synth intro with acid squashes before it cuts out and a new synth intro replaces it. Cool,

first class
musical journey
sure to reach
all key stations
on the right track
a late starter
signal failure

breezy percussion then moves in before gentle summery techno sounds fill the mix. Uplifting mood music for your seaside headphones, this is a riveting mellow techno anthem. **bb**

PRESSURE OF SPEECH 'Mothman' (North South) The duo return with a new five-mix pack of minimalist techno tunes. Their own version centres on a clattering beat with banks of synths drifting over the top while Higher Intelligence Agency make fit all mystical and quiet and Scanner simply adds a few phone conversations over more experimental beats. Nothing ground-breaking but the A-side provides some decent club beats. **bb**

albums

VARIOUS 'Black Milk' (Black On Black) Entertaining Bob Jones, the legendary soul DJ, releases an eclectic collection of soul, hippy funky outfits. Brazilian jazzy flavours and an assortment of R&B vibes with a UK street edge. On the more experimental side of jazz, The Jazzicos offer two cuts while the funky Index and soulful Tyson deliver a pair of tracks each. Highlights of the set are the smooth soul ballad 'Rebound' (Tyson) and the more kick-edged soul tune 'Let It Flow' by Cam Elie. **rt**

VARIOUS 'There Are Too Many Fools Following Too Many Rules' (Drial-Discs) A bizarre

compilation, for sure, thanks to the horrible imagery of the Mango-slyla cartoon sleeve that bears no relevance to the myriad of tunes within the double album. These range from the leftfield and sublime (Aqua Regia's NYC Smile On Me) to the likes of Beaulayan, Anthony Manning and Heptacognitive - all of whom have at least two cuts each featured. The quality overall is fairly high and the changes in style - from funky to hard techno - are enough to retain your interest over the two hours-plus. **bb**

UNION JACK 'There Will Be No Armageddon' (Platipus) Having built up a healthy



reputation for colourful, hard trance with their 'Two Full Moons And A Traur' and 'Cuck' singles, Union Jack deliver their debut album. Both those tracks are included on a record that maintains

baby doc & the dentist

that high octane yet diverse rhythmic feel throughout. At times, the tunes get a little ambitious (only two of the eight included are under seven minutes) but at least they keep a

steady momentum, thanks to the backing of a collage of interesting sounds. **bb**

BABY DOC AND THE DENTIST 'In Worship Of False Idols' (TEC) A hard trance theme is the basis for this fine mix album from the Doc and the Dentist. It includes five previously unreleased tracks from John Truelove's label as well as the main mix of the duo's own 'Mantra To The Buddha' (The Hyperspace version is also included). Pounding is the best way to describe the album that builds from a gentle, orchestrated intro into a riveting dancefloor attack. One to wear in at home or in the club. **bb**

NewOrder/BlueMonday-95

Featuring mixes by Hardfloor, Jam & Spoon and the original 12" mix.



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BO	ALIC	SHY C	A GIR	IN TH	HOLD	UNGRAN	KISS	YOU T	3 IS E	IM A	LOVE	WHON	TRY N	KEEP	WHEP	HAPP	OIVM	FINET	BIG Y	HUMF	THINK	COMV	SHO	ZOMP
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25

HYPERLOGIC 'Only Me' (Systematic/London SYX 15), very commercial Italo type galloper combining the planking piano from U2's 'New Year's Day', a squawking phrase from Alison Williams's 'Sleep Talk' and some Quantum Jump-ish demurred multi-felling, promoted in various forms since last November, most recently as a twinpac with shrilly buzzing. **0-135.8-0bpm** P & C, bloopily swirling **0-139.6bpm** Red Jarry, cheerily fluttering **141.6-0bpm** Original and twillery throbbing **0-144.6-0bpm** Morroto Mixes. **INCIGNITO 'I Hear Your Name'** (Gala Load TLX 56), unnecessarily promoted across two separate twinpacs, this girls wailed and cooed jazz-link soul swinger is re-mixed by Roger Sanchez in still lush late Seventies style **122bpm** Roger's 7", blandly leping then breezier again girls wailed brassy **122bpm** Roger's Ultimate Anthem Mix, organ prodded Factory Dub, sluttily hotting **121.9-0bpm** 6 Minutes of Luv

Dub, Brazilian style tribal **0-122bpm** Percussion and similar calmer **0-121.9bpm** Nights Of Bahia Mixes, with Jean Paul 'Bluay' Maunick's own original choppiy jiggled spurs percussive **123.2bpm** Bluay's 12" and similarly percussive Bluay's Samba, plus Tim Lannox, Adam Clough & Calin Thorpe's terrific creamy slick disco strings swamped joyfully ramping **126.9bpm** T-Empo's Summer Vibes 12" and sparser twillery throbbing Stormin' Dub. **MARY KIANI 'When I Call Your Name'** (1st Avenue Records/Mercury MEXX 440), wailing now solo The Time Frequency singer's over-repithively chorused frantic Hi-NRG hippy galloping **143.0bpm** Motiv & Special Club Jollier Italo-like **135.9-0bpm** Motiv B Club, bouncily chugged twillery droning **0-127.9bpm** Hardfloor Vocal, separately probed similar even more twillery instrumental **127.7bpm**

Hardfloor Dub, plinkly rattling **139.8bpm** A-Team Paradise Mixes, sure to sail in Scotland. **RESPECT featuring: Hannah Jones 'Young Hearts Run Free'** (Aimhighy Records T2ALMY 74, TRC/BMG), June 1994's Candy Station remake twinpac promoted still in dull jerky jaiting quavery **0-127.0bpm** Way Out West Heavenly Vocal, twillery chugging **127bpm** Loveland's NRGetically Executed Dub and less radical (all the rest are properly sung) good bouncily con-fering **125bpm** Loveland's Full On Vocal Mixes from last year, plus new sparse jittery throbbing **0-130bpm** Paradise Loft (sic), straight-forward jiggly bright **124.6bpm** Rhythm, exciting swirlingly synthed bubbly Euro type **0-129.7bpm** Clubland and swingy bounding bilpally pulsed **0-134bpm** Kinky Boyz Mixes. **LORAINÉ VELEZ 'Fame'** (Really Useful Records/Polydor 579 771-2) Nigel Wright produced disco performer's **0-134.1bpm** soundalike

remake, with **0-133.8bpm** Extended and clubber Live Forever Mixes, of the current West End musical's classic Hi-NRG theme song (in fact the only song released by the show from the 1980 film and 1982 TV series), promoted but possibly not released on 12-inch while the CD apparently adds Irene Cara's chart-topping original movie version (still circa 131bpm?). **DIVA 'The Sun Always Shines On TV'** (Perfecto/EastWest Y2947T), prettily cooed and sighed remake of A-Ha's 1986 chart-topper, similarity Norwegian by birth, promo twinpaced with Paul Oakenfold's excellent atmospheric tinkly then twillery swirling of times Italo-ish keyboards throbbled **0-126.9bpm** Perfecto Mix and even more powerful instrumental Sexy Disco Dub, Mark 'Spice' Venz's **0-126.8-0bpm** Radio Edit, Jason Kelly's bounding bass wriggled **0-131.9-0bpm** Sunshine and Sunshine Instrumental Mixes, plus local lads Ole Johan Mixes, Torbjorn

Brundtland & Rune Lunbeck's jangler rumbling **132bpm** Volcano Club Mix and **132-0bpm** Edit. **SUMMIT STORY** (RCA SUMMIT 1), Maurice Williams & The Zodiacs' 1960 classic (revived earlier this year by Dream House as CJ Lewis style ragga-pop) now remade as gentler nice summery singalong reggae, promoted just in **119.6bpm** Extended and **119.7bpm** Radio Mixes. A surfeit of time consuming twin (and quad) packs which unfortunately could not be ignored slowed down my reviewing rate this week, but other releases that ought to be due out about now include Club Chart entries and breakers by **FLUKE, FELIX, DREAMWORLD, M.G. (MATT GOSS), FAITHLESS, EXODUS TO PARADISE, GEOFFREY WILLIAMS, TONY TERRY** presents SOUND DESIGN, **TAO, SWEET LIFE, NUTTIN NYCE, SPOOKY, FUNKDOOBIEIST, RANDY CRAWFORD, ADEVA, STEVIE WONDER, AMANDU, MONICA** and **SHOLA**.

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18 DREAM LIFE
 19 PRIDE - THE VERY BEST OF SCOTLAND
 20 SMASH HITS 95 - VOLUME 2

A LITTLE BIT OF MAGIC
 TAKEN FROM THE ALBUM

- 12 24 SROU
- 23 25 ZOMB
- 26 PERFE
- 27 SWEET
- 28 STAY
- 29 C'MON
- 30 GRAP
- 31 SEARP
- 32 EVERB
- 33 BE MY
- 34 WISE
- 35 SEAL
- 36 MIND
- 37 SAY IT
- 38 SCREA
- 39 IS THE
- 40 RIGHT

Bulletted titles as



club chart
commentary

by alan jones

The top two records both make heavy asses this week, but there's no dominant new tunes to take their places, so once again **Shiva's 'Freedom'** leads the way with **IncoGNiTo's 'I Hear Your Name'** at number two — though the gap between them is small, and IncoGNiTo very nearly became one of the few acts to lose the throne and then regain it. Overall, it's a fairly quiet week, with the only two new entries to the Top 20 coming via remixes of old Club Chart favourites. At number six is **Kpnations'** updated **'Move Your Body'**, originally a number one club hit (and a Top 10 pop hit) in 1989, while **JX's 'Son Of A Gun'** storms in at 12. The JX record was not only a big club hit, but also a number 13 pop hit a little over a year ago. Several recent examples have proved that while record companies would formerly have been content with a Top 40 pop hit, they are no longer happy that a record has fulfilled its potential if it only reaches the Top 20. In the case of JX, again a number 13 hit on the DIN chart is considered too small to list first. At this rate, only number one hits will soon be judged to be sufficiently successful to leave alone. Another classic aside returning to the chart in new mixes is **First Choice's 'Let No Man Put Asunder'**, which checks in at number 41. The latest in a series of Seventies dance gems revived on KNS's Chris King's X-O-Slave label, it's actually tagged 'Let No Man Put Us Under' this time around, though Chris insists no mix was intended. We'll stick with the original and correct title, though even we sometimes fall into the trap of reproducing erroneous titles and remix credits on given records. It's scary, because they're so often wrong. **Jay's** hottest current remixer — with apologies to the Vishni brothers — is Joe T Vannelli, Vannelli, Vannelli or Vannell, depending on which of his current credits you believe. **Breakers** include: **The Groove Corporation**, **The Original Cappella**, **Friends Of Matthew**, **The Nightrowlers**, **Terence Trent D'Arby**, **Tootsi and Disco Universe Orchestra**.

b e a t s &



Fatless's 'Salvo Mea' is believed unique in being the first track in recorded history to feature a Buddhist rap. This monumental musical feat is performed by rapper **Maxi Jazz**, who, as our picture shows, apart from rapping is also capable of Uri Geller-style feats with naked flames, bringing a whole new meaning to the cry of 'lighter posse' and offering Maxi an unending stream of work of U2 gigs and jungle raves. **Wizz Records** often has trouble getting hold of **Nigel Reveller**, boss of its distribution company Grapevine. In fact, Nigel was proving so elusive that Wizz's **Gary Van Den Bussche** decided to send a personal messenger down to the Grapevine offices who would then strip to reveal the message "Ring Me, Wizz Records". This caused much amusement in the Grapevine offices but no joy in terms of getting a phone call. E-mail maybe? **Phony** is a new monthly club from Friday July 21 at Ormond's in London's Mayfair. The club will mix old school rhythms, soundtracks and other radical grooves with a suitably outre slide show. Guests lined up include the **Chemical Brothers**, **Portishead's Andy Smith**, **Coldcut** and **Hive B...** **Cream** will be making its first excursion to Ireland for the Feile festival in Dublin on August 6, followed by a Cream night at Dublin's leading house club, the **POD**, on the 12. **Tony Humphries** will be kicking off his new monthly residency at London's Ministry on July 22. Meanwhile, on the night before (21) at the Ministry **Bandulu** will be playing live at Open All Hours. **Tribal Drift** will be joined by guests **Aura**, the **Spring Heel Jack** sound system and **DJ Rockett** for their gig of the Garage in London's Highbury on July 20. Further dates include Penny Theatre, Canterbury, (21), Duchess Of York, Leeds (28), Deptford Free Festival (29) and Nottingham New Music Festival (30). It was with great sadness that **RM** heard of the death of original soul diva **Vivian Hymon**, the voice behind the seminal 'You Know How To Love Me'. A larger than life performer, she will be much missed... **AND THE BEAT GOES ON!**



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| 1 | 1 BO | The Out |
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| 3 | 3 SHYG | |
| 4 | 4 A GIRL | |
| 5 | 5 IN THE | |
| 6 | 6 HOLD | |
| 7 | 7 UNCHAM | |
| 8 | 8 KISS I | |
| 9 | 9 YOU I | |
| 10 | 10 3IS F | |
| 11 | 11 I'M A | |
| 12 | 12 LOVE | |
| 13 | 13 WHON | |
| 14 | 14 TRY M | |
| 15 | 15 KEEP | |
| 16 | 16 WHER | |
| 17 | 17 HAPP | |
| 18 | 18 OLYM | |
| 19 | 19 FINET | |
| 20 | 20 BIG Y | |
| 21 | 21 HUMF | |
| 22 | 22 THINK | |
| 23 | 23 COMM | |
| 24 | 24 ZMORIE | Featuring Amy |

23	ZOMBIE ADAM featuring Amy	Eternal/A&A
25	PERFECT Lightning Seeds	Epic
26	SWEET HARMONY/ONE LOVE FAMILY Liquid	XL Recordings
27	STAY (TONIGHT) Isha-D	Cleveland City Blues
28	C'MON BILLY PJ Harvey	Island
29	GRAPEVINE Brownstone	MJJ/Epic
30	SEARCH FOR THE HERO M People	Deconstruction
31	EVERYBODY'S GOT TO LEARN SOMETIME I NEED YOUR LO (Baby I)	Systematic
32	BE MY LOVER La Bouche	Arista
33	WISER TIME The Black Crowes	American Recordings
34	SEAL MY FATE Belly	4AD
35	MIND BLOWIN' Smooth	Jive
36	SAV IT AIN'T SO Weezer	Geffen
37	SCREAM Michael Jackson & Janet Jackson	Epic
38	IS THERE ANYBODY OUT THERE? Bassheads	Deconstruction
39	RIGHT HERE RIGHT NOW Disco Citizens	Deconstruction
40		

↓ Battered titles are those with the biggest sales gains over last week

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TOP TWENTY COMPILATIONS

1	DANCE MANIA 95 - VOLUME 3	Para Music	Pop
2	THE BEST SUMMER EVER!	Capitol	Pop
3	DANCE ZONE - LEVEL FIVE	Real Gone Th	Pop
4	DRIVE TIME 2	Doty	Pop
5	THE BEST DANCE ALBUM IN THE WORLD. EVER!	BMG	Pop
6	THE BEST CLASSICAL ALBUM IN THE WORLD. EVER!	BMG	Classical
7	CHARTBUSTERS	Capitol	Pop
8	THE NO.1 CLASSIC SOUL ALBUM	Polygram U	Pop
9	RAVE ANYTMS	De	Pop
10	MOST EXCELLENT DANCE	BMG	Pop
11	THE BLUES ALBUM	Vega	Pop
12	THEMES & DREAMS	Capitol	Pop
13	MUNDO LATINO	BMG	Pop
14	THE NO.1 REGGAE ALBUM	Real Gone Th	Pop
15	PUP POTION (OST)	BMG	Pop
16	THE HOUSE OF HANDBAG	Island	Pop
17	PUSSY ATTRACTION	BMG	Pop
18	CREAM LIVE	Deconstruction	Pop
19	PRIDE - THE VERY BEST OF SCOTLAND	BMG	Pop
20	SMASH HITS 95 - VOLUME 2	BMG	Pop

24	EXIT PLANET DUST The Chemical Brothers	Junior Boy's Own
25	TUESDAY NIGHT MUSIC CLUB Sheryl Crow	A&M
26	VIOLIN PLAYER Vanessa-Mae	EMI
27	A NORTHERN SOUL The Verve	Hut
28	DUMMY Portishead	Go Beat
29	TWISTED Del Amitri	A&M
30	SLEEPY EYED Buffalo Tom	Beggars Banquet
31	DIVINE MADNESS Madness	Virgin
32	CARRY ON UP THE CHARTS - THE BEST OF THE BEAUTIFUL SOUTH	Go Discs
33	PARKLIFE Blur	Food/Parlophone
34	DOOKIE Green Day	Reprise
35	GREATEST HITS Bruce Springsteen	Columbia
36	THROWING COPPER Live	Radiorock
37	SMASH Offspring	Epic
38	THE RETURN OF THE SPACE COWBOY Jamiroquai	Sony S2
39	REFRESH Reef	Sony S2
40		

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R&B SINGLES

Disc	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	SHY GUY	Diana King	Columbia	6621986	(SM)
2	4	LOVE ENUFF	Soul II Soul	Virgin	VSCDF 1527	(E)
3	4	KEEP WARM	Jinny	Multiply	12MULTIPLY 5 (TRC)	(BMG)
4	4	HAPPY	MNS	Columbia	CD 6622182	(SM)
5	5	STAY (TONIGHT)	Ina-D	Cleveland City	CDCBCD 15005	(SOM/SM)
6	3	GRAPEVYNE	Brownstone	M.U.J.	Epic 6620946	(SM)
7	5	MIND BLOWIN'	Smooth	Alive	JIVECD 3719	(BMG)
8	5	STILLNESS IN TIME	Jamiroquai	Sony	SD 6620526	(SM)
9	6	IF SOMEONE'S GOTT TO LEARN SOMETHING, I NEED YOU HEARING	Baby D	Systematic	SYXSA 111	(F)
10	8	SEARCH FOR THE HERO	M People	Deconstruction	7421297361	(BMG)
11	9	SCREAM	Michael Jackson & Janet Jackson	Epic	CD 6320222	(SM)
12	7	I CAN LOVE YOU LIKE THAT	All-4-One	Asteric	CD-A-6130CD	(W)
13	10	CAN'T YOU SEE	Total featuring Notorious B.I.G.	Torrey	Bay 78 100	(RTM/DISC)
14	11	WATER RUNS DRY	Boyz II Men	Motown	TMAXC 1443	(F)
15	11	TOMORROW ROBINS WILL SING	Stevie Wonder	Motown	860372	(BMG)
16	18	FREEK 'N YOU	Jadeci	Urban	MCSY 2072	(BMG)
17	12	CANDY RAIN	Soul For Real	Uptown	MCSY 2052	(BMG)
18	13	SACRIFICE	Carl James	A&M	5811172	(F)
19	13	OVER THERE (I DON'T CARE)	House Of Pain	Ruffness/RL	Recordings CD-XLS 610CD	(W)
20	15	HOW DEEP IS YOUR LOVE	Portrait	Capitol	12CL 751	(E)
21	17	I'LL BE AROUND	Ruppel's 4 featuring The Spinners	Cashmere	CD33 308	(E)
22	14	WISHING ON A STAR	88.3 feat Lisa Moya	Urban	Gorilla UDR 37	(W)
23	19	ASK OF YOU	Raphael Saadiq	Epic	6621086	(SM)
24	16	RIGHT HERE	Ultimate Kase	Wild Card	CD-5795732	(F)
25	20	THE WAY THAT YOU LOVE	Vanessa Williams	Wing/Mercury	MERX 438	(F)
26	21	PARTY ALL NIGHT	Kreuz	Direst	DES 104C	(US)
27	22	MY LOVE IS FOR REAL	Paula Abdul featuring O'Jays	Virgin	VLST 91	(E)
28	23	GOING ROUND	D'hora	Vibe/MCA	MCSY 2055	(BMG)
29	24	KEEP THEIR HEADS RINGIN'	Dr Dre	Priority	PTYSY 103	(E)
30	25	SCREAM (4TH, 5TH & 6TH)	Michael Jackson & Janet Jackson	Epic	6621278	(SM)
31	26	THE (REAL) LOVE THANG	L'Homees Van Remm	KMS	UK KMCSO 17	(SM)
32	28	YOU'RE THE STORY OF MY LIFE	Judy Cheeks	Positive	12TV 34	(E)
33	27	YOU DON'T KNOW NOTHIN'	For Real	A&M	5811231	(F)
34	26	I APOLOGISE	Anita Baker	Elektra	EKR 2017	(W)
35	32	I WANNA BE DOWN	Brandy	Atlantic	A 71857	(W)
36	29	FREEDOM	Michelle Gayle	1st Avenue/RCA	14321284691	(BMG)
37	31	MIDNITE	D'influence	East West	A 44187	(W)
38	34	IF YOU LOVE ME	Brownstone	M.U.J.	Epic 6614738	(SM)
39	35	ONE MORE CHANCE	The Notorious B.I.G.	Bad Boy	7812790321	(Import)
40	30	FRIENDLY PRESSURE	Jhelli	Carada	DORO 40R	(RTM/DISC)

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

DANCE SINGLES

Disc	Last	Title	Artist	Label	Cat. No.	(Distributor)	
1	1	STAY (TONIGHT)	Alpha-D	Cleveland City	(SM/SM)		
2	6	3 IS FAMILY	Diana Dawson	EMI	12EM 378	(E)	
2	1	KEEP WARM (REMIX)	Jinny	Multiply	12MULTIPLY 5 (TRC)	(BMG)	
4	4	RIGHT HERE RIGHT NOW	Disco Citizens	Deconstruction	742129381	(BMG)	
5	5	BRASS: LET THERE BE HOUSE	iParty Faithful	One AG	10 (W)		
6	5	LOVE ENUFF	Soul II Soul	Virgin	VSY 1527	(E)	
7	3	GET YOUR HANDS OFF MY MAN!	Junior Vasquez	Tribal	UK/Positive 12TV 37	(E)	
8	2	IS THERE ANYBODY OUT THERE?	Basquards	Deconstruction	742129381	(BMG)	
9	2	MY LOVE IS DEEP	Sara Parker	Shirp	SHARP 033	(V)	
10	4	SWEET HARMONY/ONE LOVE FAMILY	Liquid	XL	Recordings XL 65	(W)	
11	11	TRY ME OUT	Corona	Eternal	Y2 907	(W)	
12	10	SOUND DESIGN (BACK...)	Todd Terry	Hard Times	HT 68	(SM)	
13	13	WHERE IS THE FEELING	Kyle Minogue	Deconstruction	742129381	(BMG)	
14	13	MIND BLOWIN'	Smooth	Jive	JIVET 379	(BMG)	
15	7	YOU'RE MY ONE AND ONLY TRUE LOVE	Azn-Marie Smith	Media	MCST 2368	(BMG)	
16	16	MISIRLOU	Spaghett Surfers	Tommy Tonos	TDONS 4	(SM/SM)	
17	5	KISS FROM A ROSE/IM ALIVE	Seal	ZTT	ZANG 707	(W)	
18	18	OPORTO DEEP CUTS	OLN	Tribal	UK/TRLK 028	(V)	
19	10	GRAPEVYNE	Brownstone	M.U.J.	Epic 6620946	(SM)	
20	20	RAIN	Allen Nation	Duché	DU 125 14	(RTM/DISC)	
21	21	NO TIME FOR PLAYIN'	Grand Larceny	Urban	Hero UH 214	(SM)	
22	20	CENSORED	Kamasutra	Transworld	TRAWR 117	(F)	
23	23	SACRIFICE	Carl James	A&M	5811177	(F)	
24	19	JJ TRIBUTE	Asha	freedom	TABEX 238	(F)	
25	12	BAILANDO CON LOBOS	Cabana	H-Life/Polygram	5782511	(F)	
26	11	SHY GUY	Diana King	Columbia	6621986	(SM)	
27	27	CLAIRE	JD Pulsinger	Mo Wax	MWEX 002	(V)	
28	18	STILLNESS IN TIME	Jamiroquai	Sony	SD 6620526	(SM)	
29	9	SENSATION	Electroselt	freedom	TABEX 237	(F)	
30	20	EGO ACID!	Pump Panel	Planet DJ	Drums	SHARP 033	(F)

DANCE ALBUMS

Disc	Last	Title	Artist				
1	1	JAZZMATAZZ VOLUME II - THE NEW REALITY	Guns	CTL/P40/CTTC47	(E)		
2	2	JUNGLE HITS - VOLUME 3	Various	Street Talk	STRLP 3/STRM3	(US)	
3	3	THIS FILM'S CRAP LET'S SLASH...	David Holmes	GG	05es - 428632	(E)	
4	3	SEXANTONAL	Tony Thornton	Giant	742127886/7432126384	(BMG)	
5	3	THERE WILL COME A DAY	Absolute introducing S Palmer	Tribal	UK/TRLK 028	(V)	
6	2	EXIT PLANET DUST	The Chemical Brothers	Junior Boy's Own	30205TP	VRUG/VC 1	(E)
7	7	UNITED SOUND OF ITALIAN DJs	Various	Sessa	STRP 25/STRM 2	(F)	
8	4	THE HOUSE OF HANDBAG	Various	UltraSound	USLP 30/USMC 1	(GRP/WP)	
9	9	MASTERCUTS CLASSIC HIP HOP	Various	Mastercuts	CD/USLP 29/CD/USMC 29	(BMG)	
10	10	BAD BOYS (OST)	Various	Work	460834	(SM)	

SPECIALIST CHARTS

22 JULY 1995

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RETAIL SERVICES

The retail services industry is big business and is becoming increasingly lucrative as suppliers develop new technology for displaying, buying and protecting product in-store. The shopping industry alone is worth £1.2bn a year, according to the National Association of Shopfitters. And it is a sure bet that the music multiples have been among its

members' top customers as they invest heavily in modern merchandising to win market share and fuel consumer excitement for buying entertainment products, whether they are music, videos, computer games or the latest multimedia releases. The impressive £12m investment in the Virgin Megastore on London's Oxford Street is testament to that. The indies, too, are keen to look at ways of improving their stores, with more and more of them being tempted by labels to install listening posts. There is no doubt that the retail services on offer can be tailored to suit any size of store, providing both the shop and the record company with the perfect selling vehicle to show off great product to grateful customers.

TECHNOLOGY POWERS RETAILING REVOLUTION

INCREASED COMPETITION ON THE HIGH STREET HAS SEEN RETAILERS EMBRACE TECHNOLOGY BOTH IN AN ATTEMPT TO STAY ONE STEP AHEAD OF THEIR RIVALS AND TO TAKE A MORE PRO-ACTIVE APPROACH TO SELLING. BY ELAINE CAVANAGH

From the simple listening post to the latest interactive ordering systems, the record industry is witnessing a revolution in the way music is sold.

Prompted by a growing awareness that today's consumers, however music-hungry, want to sample before they buy, retailers large and small are embracing the latest retail technology, and ensuring there is no going back to the old days of uninspired stores and an associated lack of product information.

The growth in multimedia technology is prompting music retailers to convert themselves into one-stop entertainment stores. The increased competition among the shops themselves has convinced many that they must offer something different, and they are therefore willing to spend thousands of pounds on the latest display and merchandising techniques, electronic ordering systems and interactive product areas.

Music stores are well aware of the threat to their traditional customer base posed by the non-specialist operators (such as supermarkets) and the advancement of home-based PC-technology, which will enable the public to purchase music using electronic home shopping systems.

HMV, like its main rivals, has harnessed the power of listening post technology for several years. It has also been running trials of the VidZone, a multi-media music information console, and is currently negotiating with *Gramophone* magazine to put all its classical music offerings on to

THE MULTIPLE: HMV

In a year that will see 19 new HMV branches open, the chain also plans to refurbish half its stores – and the pace of development at the company is evidence of a continuing policy to create a better shopping environment.

"We must be aware of the wider marketplace and realise that our stores have a social function – young people like to meet in them – so we have to make them as attractive and exciting as possible," says HMV's marketing manager Paul Goodwin.

New store openings allow HMV to incorporate new features. In fact, the selling environment created at one recent superstore opening in Leeds won HMV and its designer Red Jacket a prestigious Design & Art Direction Award.



month. It has come up with new designs for the store which will more than double in size to 17,000 sq ft and rack 35,000 music titles, 5,000 computer games and 3,500 videos. A 10,000 sq ft shop will also open at the Metro Centre in Gateshead.

New retail technology is now an integral part of any revamp or store opening, with listening posts automatically introduced.

"They are an essential marketing tool but also a customer service," says Goodwin.

"We recognise that we are at the dawn of the multimedia era, and there is tremendous potential. Stores of the future could become a gateway for information."

Red Jacket will also be playing an instrumental role in HMV's £4m revamp of its Piccadilly Circus site at London's Trocadero Centre which was announced last

CD-Rom. Tower Records has been trialling the VidZone at its Piccadilly flagship store for more than 18 months.

Vid Smith identifies listening posts as one of its most important selling tools and will introduce them into most of its stores in the next year. "We know from customer feedback that people find them useful and now expect to find them in our

stores," says music promotions manager Kathryn Bruce. Five years ago Virgin Retail installed its first listening posts in Edinburgh where its new Megastore format was being trialled. Marketing manager Dave Alder says they were an instant success and within a year were installed in every Megastore. Standard listening posts, on which Virgin dictates

the music played, have since been joined by a second variety (currently installed in the classical department) which let customers select their own tracks.

"They are a great tool for debut acts," he says. "Customers love it because they can hear something they might have read about but haven't heard. It's also a great opportunity for us to give

our endorsement to a new sound and means the record companies should hopefully sell more product."

Virgin has also introduced CD-I and PC demo units, wide screen demo units, and liquid crystal display screens onto browsers. Virgin's in-house team works with Leeds-based Watson Designs on many of its systems.

"With a large store there is a danger of shopping becoming a passive, almost library-type experience. So it is important for us to give the consumer added value through interactive features of this kind," says Alder, who adds that this type of interactivity will be one of the biggest issues affecting retailers in the future.

It is not alone in believing that interactive selling is the way ahead.

Bryan Wright, managing director of 1-2-1 Interactive Multi-Media, and previously creative director of 303D Design who worked with Virgin on its original Megastore concept, believes technology can be used to expose bigger catalogues and help customers make their purchases more swiftly.

It is not just the larger retailers who are ringing the changes. The survival of independents is often based on the knowledge and enthusiasm of their staff and, here too, there is growing recognition that today's retail technology can help.

The independent stores are also finding that their way of selling music is changing from being reactive to pro-active, and this has meant investing in more sophisticated merchandising techniques.

While some find installation >

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► costs prohibitive, many of the larger independent chains have invested in new technology, in particular listening posts.

Over the past two-and-a-half years MW independent retailer of the year Andy's Records, for example, has invested heavily in listening posts and now has 100 across its 26 branches. Harrison Musique a 3,500 sq ft store on the Isle of Man, uses Lift's listening stations. So too does Ainley's in Leicester, which has installed 20 throughout its 4,000 sq ft store. Owner Richard Woolton says they are particularly valuable for promoting new bands in-store. He is less excited, however, about computerised information and ordering systems: "Having studied them I have found they are mostly used by people as toys," he says.

Woolworths experienced such problems during its recent trials of entertainment customer ordering systems in 60 of its stores. Many people using them were youngsters with no intention of placing an order. As a result, Woolworths relocated the terminals to its customer services area where they could be monitored more closely.

The terminals, developed by Woolworths together with Julia Schofield Consultants, ICL and Olivetti, gave customers the chance to access a 12,000-item database of CDs, tapes and albums. Orders could be placed through the system and then paid for at the customer ordering desk. Results of the trial, which ended in February, are still being processed, but Woolworths says

early evidence indicated that the system was popular.

Don Jackson, senior management consultant with ICL, believes such systems will open up new opportunities for retailers, record companies and consumers.

"Accessing music that is only available on back catalogue will be a huge area for interactive systems," he says. "And if a retailer can provide customers with a broader range of product they will encourage customer loyalty."

"You can see the power of such systems, particularly for smaller retailers with limited shelf space. They could use multimedia to allow customers to search through a system and get a sound or picture bite and then place an order. Card payment systems could even be incorporated," he says.

The record companies, meanwhile, have given a mixed response to some of the high-tech developments in merchandising.

David Hughes, EMI's vice president communications and external affairs, anticipates that the future could see record companies investing in bespoke interactive systems. "The key to selling is still the 'feel it, see it, touch it factors', although, with listening posts, people can now hear it as well," he says.

Mike Wilson, senior marketing manager at WEA, says, "Everybody in the industry is viewing new technology as something that has to be adopted sooner or later. All the major record retailers have expressed an interest in taking on board

the touch-screen technology and there is no doubting the fact that the shop floor is going to look very different in the future."

Mark Dennis, marketing manager of One Little Indian, believes high-tech merchandising, using listening posts and systems such as the VidZone, appeal to the "casual punter's inquisitive nature", while video walls can attract the attention of the browser – and all are capable of prompting additional sales. The company bought space on the VidZone to promote Björk and, according to Dennis, received a positive result.

The face of the retail technology industry is changing at a rapid speed, and the advantage to music stores is there to be seen. ■



LISTENING POSTS AT WOOLWORTHS: ATTRACTING CUSTOMERS AND SALES

THE MEDIUM-SIZED CHAIN: VOLUME RECORDS

The four-store, mini-chain Volume Records could not have a greater diversity of target customer. Located within a 15-mile radius of each other in the North-east, the stores offer very different genres of music. As a result, each has adopted its own bespoke approach to merchandising and in-store services.

Alan Jordan is manager of the largest of the Volume Records branches at Sunderland, a mainstream 1,000 sq ft store retailing on two floors. The others in the chain are smaller,

ranging between 200 sq ft and 300 sq ft. Newcastle is very indie, Washington, a combination of punk and pop, while Durham has a strong rock element.

The Sunderland branch is the only shop with a listening post because it is the only store large enough to accommodate one, while its target audience is broader and more accustomed to such a service. Jordan says the PolyGram listening post, introduced a year ago, has attracted a lot of interest from customers.

"We don't have any control

over what is played because PolyGram supplies the music," he says. "But it certainly doesn't do us any harm to have it."

Meanwhile, manager Hass Gaylani describes his Newcastle store as "shabby and friendly", and that is the way he and his customers like it.

Defiantly low-tech, listening posts take the form of staff putting customer music choices on the player and the interactive information system comes in the shape of a book, in which staff simply write down relevant information.

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SECURING DESIGN FLEXIBILITY

IN DESIGNING A STORE, A KEY ELEMENT MUST BE FLEXIBILITY TO ALLOW FOR THE CHANGING NEEDS OF THE CUSTOMER

Ask merchandising experts to quote one key element crucial to designing the perfect music retail environment, and most will say flexibility.

The dynamic nature of music retailing means the companies serving the stores with their essential tools of the trade – shop fit-outs, merchandising systems, point of sale and security protection systems – must be able to adapt the service they provide to accommodate changing customer needs.

Bryan Wright, managing director of 1-2-1 Interactive Multi-Media, identifies three factors that are driving change: shifting buying patterns; the need to help customers move quickly from the product to the till area; and the importance of ensuring customers remain excited about buying music and return to the store.

"We are seeing the genesis of a convergence of formats," he says. "This poses important questions for how record retailers term themselves. Most of the multiples refer to their shops as entertainment stores."

Neil Whitehead of design consultancy Fitch emphasises the role of technology in changing the retail environment. "The fundamental thing driving this whole business forwards is the fact that we are moving into

an information-led society."

His company has recently been working with Blockbuster Music Stores in the US. The integration of listening posts was a key part of the project which had to remain flexible, with each post tailored to its product category.

John Findlay, a partner at International Displays, also recognises the need for change and flexibility. "Music retailers do not stop evolving. We feel the basic design of our modular display system is right, but we have to adapt it all the time."

Working on a brief to rack out large scale Virgin Megastores in Europe has involved constant refinement for shop fitting company ISYS, which has worked with Virgin across seven countries, a variety of different buildings and varying customer profiles.

The need to maintain continuity of image is vital. But security protection demands can vary considerably depending on the nature of the business.

Lift UK understands these contrasting pressures. It has just agreed a deal to supply 300 WH Smith stores, and managing director Robert Walker says, "There are challenges for us from

the ever-increasing number of music formats because they all have to be fitted into the same selling space."

To meet the extra demands the company has extended its retail services to include listening stations, security products, point of sale displays and wall racking systems, including a new product called Compact Slat.

Music products have always appealed to the light fingered shopper so security protection is vital. Service providers in the security industry are now investigating the source tagging of products by manufacturers for the UK market.

Successful trials are already well under way in the DIY and supermarket sectors, but the peculiar demands of the music sector – including the need for regular re-activation and deactivation facilities – have held it back.

However, as Mark Stafford of Senomatic explains, it is now moving in the right direction. In the US the company was



FITCH DESIGNS AT BLOCKBUSTER IN THE US

involved in a trial that saw 10,000 CDs – source tagged by the manufacturers – being shipped to the Camelot music chain. Blockbuster Music stores and the giant Wal-Mart operation are now being supplied with 1m source tagged CDs every month.

The music stores arguably have a harder time keeping their outlets secure than those in other retail sectors because their shopping environment must appear relaxed and inviting to consumers. A mix of good design and discreet security is the ideal combination. **EX**

THE INDIE TRAX

Trevor Willetts started his specialist Trax record store in Christchurch, Dorset, eight years ago and from day one he wanted his shop to be different.

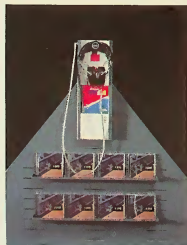
Having researched the various shopfitting systems, he opted for Lift and has since invested in two Lift listening posts.

Willetts says he can see enormous potential for boosting sales through new music formats such as MiniDisc, but says there is a lack of information. "Sony provided a demo system for us, but we couldn't sell the product with confidence because we couldn't get the product or enough information about it."

His store environment is seen as key in the selling mix – complementing the Trax investment in high-tech listening posts and sophisticated merchandising techniques. "There is definitely a need to present the product in an exciting way. I think all the elements are important, and I regularly look around the multiples to see what they are doing," he says.

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BEHIND THE COUNTER

SIMON AUCHABUR, Jingles, south London

"It's been a quiet week for us partly due to the hot weather, which seems to make small record shops unappealing places to dive into. Like many other dance specialists we've recently done very well with Junior M.A.F.A.'s The Player's Anthem, while hip hop tracks such as The Notorious B.I.G.'s One More Chance and Big L's MVP have also done well on 12-inch. These days we tend to concentrate on R&B, rap, garage, jungle and New York sounds generally. Last year we noticed that a lot of soul fans got into jungle but now, in spite of more mainstream coverage on radio stations such as Radio One, it has retreated back into the underground. Overall, I would say that dance sales are down compared with last summer. Whereas last year we would reel off a whole list of records to a customer and they would buy them all, now they are being more selective. But there's still a lot going on in the shop and we're currently using it to promote a jam session at a club called Raw in the West End. We've been doing it for the past couple of months and with the music mainly R&B and hip hop it's creating more interest in this kind of product in the store."

ON THE ROAD

STUART MEIKLE, 3MV rep, East Anglia

"The week's been really good for us with some strong releases, like Isha D on Cleveland City and Faithless on Cheeky. Heavy Stereo's Sleep Freak on Creation is looking really good. People say that vinyl is dying, but seven-inch is the best selling format for Sleep Freak at the moment. There's a lot of kerfuffle about Epos machines. A lot of shops have come to the end of their trial period and for small indies having to come up with £6,000 puts Epos completely out of their range, so a lot of dealers are upset. We're still building profile on The Boo Radleys. Their new single has just been A-listed on Radio One which is more good news for the album. People are looking forward to Oasis' new single in August. Let It Roll, which went down brilliantly at Glastonbury. I'm going to Phoenix and I'm looking forward to seeing Aztec Camera, The Fall and Edwyn Collins - I'm glad he's finally become a star. And I want to see Velvet Crush who I think are vastly underrated. With Bob Dylan playing there should be a lot of profile. Not that I'm going to watch him, I don't like him. I'll be living it rough with loads of other reps."

IN THE SHOPS THIS WEEK

NEW RELEASES

Another quiet week for albums although Edwyn Collins, Ned's Automatic Dustbin and compilations such as Drive Time Volume 2, 100% Reggae Originals and Classic Hip Hop Masters Volume 1 did brisk business. Not singles included Gene, Black Crowes and Kylie.

PRE-RELEASE ENQUIRIES

Singles: The Beautiful South, Masters At Work. Albums: Jodeci, Gold, Pulp, D-Real

ADDITIONAL FORMATS

Belly limited edition seven-inch in plastic wallet

IN-STORE

Windows: Ben Harper, Best Summer Album In The World Ever, Jodeci, Blondie
In-store: Dedicated To Pleasure, Now Dance 95, Disco Inferno, Judge Dredd, Bitty McLean, Blondie, The Best Blues Album In The World Ever

MULTIPLE CAMPAIGNS

Andy's Records

Windows - Pride; In-store - Five For 20 campaign with five CDs for £20 across selected range. Press ads - Pride, Ben Harper, Gene

Boots

In-store - free disposable camera with £15 purchases of music or video, Elaine Paige, Curtis Stigers, Magical Music Of Disney, Best Classical Album In The World Ever, MFP Relaxing Classics range promotion, Cafe Classics, Top Gear Classics, Rod Stewart, The Best Blues Album In The World Ever, Black Beauty, Riverdance

HMV

HMV Singles - Method Man, Hole, Rikta, Therapy?, Monica, Album - Jodeci, Essential Selection - Blondie, Bitty McLean, Video - Page Master; Press ads - Rave Anthems, Classic Hip Hop Masters, Jodeci, Method Man, Therapy?, Lightning Seeds, Boo Radleys

MENZIES

Singles - Boo Radleys, PJ & Duncan, New Order, Kirsty MacColl; Windows - July sale; In-store - No 1 Reggae Album, chart CDs at a reduced price, Wet Wet Wet back catalogue, Dedicated To Pleasure, Blondie, Now Dance 95, Disco Inferno, REM back catalogue, BBC spoken word promotion, music and video July sale

NEWSTAR

Press ads - The Lanor Record Story, Stephen Bruton, Dave Hole, Deep Purple, Robert Berry, Cindy Lee, Arena, Threshold, GTS Jacqui McShee, Gerry Conway, Spencer Cozens

NOW

Album - Now Dance Summer 95; In-store - Michael Jackson, Alison Moyet, Celine Dion, Elaine Paige, Dedicated To Pleasure, No 1 Classic Soul Album, 30 Classic Albums promotion, summer sale with up to 20% off selected CDs, cassettes, videos and games, chart cassette singles at £1.99, 200 cases titles at £1.99.

our price

Singles - Fluke, Method Man and Mary J. Blige, PJ & Duncan, Therapy?; Albums - Blur, Boo Radleys, Chemical Brothers, Del Amitri, Dugge, Echobelly, Elastica, Gene, Windows - No 1 Reggae Album, Bitty McLean, Now Dance Summer 95, Drive Time Volume 2, PJ & Duncan, Therapy?, The Verve, Star Trek video; In-store - Hair Raising Prices promotion with CDs from £5.99, Supergroup, The Verve, Paul Weller, Oasis, Boo Radleys, Blur; Press ads - Gary Kemp, Therapy?

TOWER

Single - Silverchair; Windows - Judge Dredd, Ben Harper, Rolling Stones, Drive Time Volume 2, David Holmes, IM, Buffalo Tom; In-store - BMG, MCA and IMS sales, Summer Sizzlers with selected chart CDs at £9.99; Press ads - Summer Sizzlers, Ben Harper, Drive Time Volume 2, Posters - BMG and MCA sales

WICKSTEAD

Megaplay single - Boo Radleys; Essential album - Blondie; Windows - sale, Sega Saturn; In-store - Bitty McLean, Judge Dredd, Jodeci, Belly

WH SMITH

Album - Best Summer Album In The World Ever; Windows and in-store - Best Summer Album In The World Ever, Elkie Brooks; Press ads - Best Summer Album In The World Ever, Sunday Times promotion with redeemable CD voucher

WOOLWORTHS

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

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Shaftill), FOPF (Glasgow), HMV (Worcester), Jingles (Footing), Our Price (Maidenhead), Powerplay (Eastbourne), Rock Box (Cambridge), Spiradisc (Coventry), Virgin (Chester).
If you would like to contribute, call Karen Faux on 0181 543 4802.

EXPOSURE

TELEVISION

22.7.95

Fully Booked featuring PJ & Duncan, BBC 1: 8.30-10.55am
Scratchy & Co with Kylie Minogue and PJ & Duncan, ITV: 9.25-11.30am
Steve Wright's People Show featuring Doree and Take That, BBC 1: 7.20-8pm
Rock Family Trees: New York Punk, BBC 2: 9-9.50pm
23.7.95
MTV Hip Hop Unplugged with De La Soul and LL Cool J, MTV: 8.30-7pm
Night Music with Lou Reed, Gladys Knight and Harry Connick Jr., VH-1: 11-midnight

24.7.95

Proms 95: Beethoven and Elgar, BBC 2: 7-9pm
Van Halen Rockumentary 11, MTV: 8-8.30pm
VH-1-2-3: Simply Red, VH-1-6-8.15pm
26.7.95
The Album Show features Soul II Soul, ITV: 1.40-2.40pm
27.7.95
The Best live from the Phoenix Festival featuring Faith No More, Ice-T, Terrorvision, Marion, Suede, Tricky and Shooty Groove, ITV: 2.05-3am

RADIO


22.7.95





Johnnie Walker with Buffalo Tom and Walter Trout live, plus The Beautiful South in concert, Radio One: 2-5pm
The Essential Mix with Roger Sanchez, Radio One: midnight-2am
23.7.95
Interactive Futures featuring a soundtrack from Coldcut, Radio One: 7-9pm
Andy Karshaw presents Tex-Mex band The Blazers, Radio One: 10-midnight
24.7.95
Radio One Roadshow with PJ & Duncan, Radio One: 11.30-12.30pm

25.7.95

Sinus Mayo with Terence Trent D'Arby live, Radio One: 9-11.30am
Radio One Roadshow featuring O-Jai and Marcie Arnold, Radio One: 11.30-12.30pm
27.7.95
Sinus Mayo features Malcolm McLaren, Radio One: 9-11.30am
Radio One Roadshow with Aawad and Bing Abrahams, Radio One: 11.30-12.30pm
28.7.95
John Peel presents north London group Badlyed and a recent session from Brighton band Pussy Cat, Radio One: 10-1am

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BEASTIE BOYS Licensed To Ill	Def Jam/Island	July 17	   	This mid-price release will be advertised in <i>Vox</i> , <i>NME</i> and <i>HipHop Connection</i> as part of a Def Jam label promotion during July.
BLONDIE Beautiful – The Remix Album	Chrysalis	July 17	   	The album will be launched at the Fringe in Brighton and at 10 regional clubs. It will also be charted in <i>HMV</i> and <i>Virgin</i> and reeked in <i>Dur</i> , <i>Price</i> . The album is being re-promoted to fit in with her current single. There will be advertising on Capital FM and in the national press.
AMY GRANT House Of Love	A&M	July 24	   	There will be music and national press ads and the release will feature on Virgin listening posts and in Tower Piccadilly windows.
BEN HARPER Fight For Your Mind	Virgin	July 17	   	The release is an <i>HMV</i> album of the week and will feature in <i>Virgin</i> , <i>Dur</i> <i>Price</i> and selected independent retailers' displays.
JODECI The Show, The After-Party, The Hotel	MCA	July 17	   	There will be specialist press and extensive specialist radio advertising plus in-store displays with selected multiples and independents.
DIANA KING Tougher Than Love	Columbia	July 17	   	This mid-price release will be advertised in <i>Vox</i> , <i>NME</i> and <i>HipHop Connection</i> as part of a Def Jam label promotion during July.
LL COOL J Mama Said Knock You Out	Def Jam/Island	July 17	   	This mid-price release will be advertised in <i>Vox</i> , <i>NME</i> and <i>HipHop Connection</i> as part of a Def Jam label promotion during July.
JODECI It Takes A Nation Of Millions	Def Jam/Island	July 17	   	The album will be advertised in the specialist rock press.
TESTAMENT Live At The Fillmore	Music For Nations	July 17	   	The campaign for this film soundtrack includes cinema foyer promotion and advertising in all cinema magazines and on posters.
VARIOUS Apollo 13	MCA	July 17	   	National Channel Four and regional ITV ads will be used to promote this release which is also being radio and press advertised.
VARIOUS The Blues Album	Virgin	out now	   	This film soundtrack will be promoted through cinema foyers and with press ads. There will be competitions and reviews on children's TV.
VARIOUS Casper	MCA	July 17	   	The release will be nationally advertised on ITV, Channel Four and satellite channels and radio advertised on Atlantic 252 and Kiss.
VARIOUS The Chart Show Dance Album	PolyGram TV	July 24	   	Radio advertising will run on Kiss and Choice and there will be posters available for in-store use.
VARIOUS Classic HipHop Mastercuts Vol 1	Mastercuts	out now	   	There will be a four-week ITV, Channel Four and satellite TV ad campaign with radio ads on Capital FM and Atlantic 252.
VARIOUS Club Zone	Telstar	July 24	   	There will be a nationwide TV campaign and the release will also be tagged onto all Haagen Dazs cinema, TV and press ads.
VARIOUS Dedicated To Pleasure	EMI	July 17	   	There will be advertising on ITV, Channel Four and satellite channels plus radio ads on Capital, Atlantic and SIR6.
VARIOUS Dance Mania Volume 3	Pure Music	out now	   	There will be extensive TV and radio advertising. Press ads will run in the <i>Daily Star</i> and there will be posters at motorway service stations.
VARIOUS Drive Time Vol 2	Dino	out now	   	The album will be promoted in-store by independent retailers where there is a discount scheme and co-op ads in <i>M&M</i> and <i>Generator</i> .
VARIOUS F**king Hardcore Part 3	Roadrunner	July 17	   	Channel Four and ITV ads will run in Manchester, London and the Midlands and there will be ads on BSkyB, the radio and in the press.
VARIOUS The House Of Handbag	Street Sounds	out now	   	Ads on Kiss in London and Manchester and JFM London and Northwest will be backed by ads in <i>Jazz On CD</i> , <i>The Wire</i> and <i>Straight No Chaser</i> .
VARIOUS Jazz Juice Vol 3	Ultrasound	out now	   	A nationwide TV campaign on Channel Four, ITV and satellite channels will be backed by radio advertising on Capital and Choice.
VARIOUS The No. 1 Classic Soul Album	PolyGram TV	July 3	   	This compilation will be backed by ads on national TV and radio and in-store displays with <i>Our Price</i> and independent retailers.
VARIOUS New Dance Summer 95	EMI	July 17	   	Regional ITV, Channel Four and radio ads will run from today with Tube posters and press ads in <i>Loaded</i> , <i>Generator</i> , <i>NME</i> and <i>ASH</i> .
VARIOUS Rave Anthems	Dino	out now	   	Ads will run in regional ITV areas and nationally on Channel Four. There will also be ads on satellite channels and on Kiss, Choice and Capital FM.
VARIOUS 100% Reggae Originals	Street Sounds	out now	   	A £300,000 marketing spend will include ads on GMTV, satellite channels and ITV in the <i>Daily Mail</i> and <i>Reader's Digest</i> and on radio.
VARIOUS Sex Meads	Ultrasound	July 17	   	There will be in-store displays with <i>HMV</i> and selected independents in support of this release.
VARIOUS Serious Swing	Vision	out now	   	National Channel Four and regional ITV ads will run throughout the three-week campaign and the album will feature in Woolworths windows and <i>Our Price</i> in-store displays.
VARIOUS Summer Swing	Virgin	July 17	   	The release will be advertised on ITV, Channel Four and BSkyB. There will be radio advertising on Capital FM, Capital Gold and Atlantic 252.
VARIOUS 100% Summer 95	Telstar	out now	   	Advertising will run on ITV, Channel Four and satellite channels. There will be radio ads on Capital FM and Atlantic 252.
VARIOUS 100% Summer Jazz	Telstar	July 17	   	The release will be promoted with radio advertising on Capital, BRMB and Atlantic 252.
VARIOUS Summer Fun!	MCI Music	out now	   	The release will be advertised on Kiss and in the music and style press. It will also feature on Virgin listening posts and posters will be available to all retailers.
VARIOUS Superstar DJ Keoki – All Mixed Up	Moonshine	July 24	   	
Compiled by Sue Sillitoe, 0181-767 2255				

CAMPAIGNS OF THE WEEK

ARTIST



JODECI – The Show, The After-Party, The Hotel
Record label: MCA
Media agency: The Media Business
Media executive: Tony Williamson
Product manager: Richard Newton
Creative concept: MCA (US) in-house
 Although Jodeci's core audience is R&B based, MCA is planning a wide-ranging ad campaign to bring the US quartet's third album to the attention of more mainstream music buyers. The marketing will include heavyweight press advertising in selected music and style titles, posters in the London, Birmingham and Manchester areas and plenty of in-store activity with multiples and independents.

COMPILED



CLUB ZONE
Record label: Telstar
Media agency: Pure Media
Media executive: David Collins
Sales and marketing managers: Leigh Newton/Colin Elms
Creative concept: Adam Hollywood/Billy Grant
 Telstar's 30-track Club Zone album, out next Monday, is targeting both club and mainstream markets with a four-week nationwide TV campaign. Telstar believes that by offering extended and unusual club remixes of well known chart material it will be able to appeal to traditional and specialist markets. There will be radio ads on Atlantic 252 and Capital and POS material is available to all retailers.

SINGLES

BOYZONE: So Good (Polydor 579765-2). The Irish rugby boys turn in some more great full pop, and this time it's got a more mature swing to it. □□□

TINA ARENA: Heaven Help My Heart (Columbia XPCD 657). Sony's regional radio pluggers will have plenty of takers for this soft rock follow-up to *Chains*, although it doesn't hit quite the same spot. □□□

TINDERSTICKS: Travelling Light (This Way Up WAY 453). Typically moody and laid back fare from the mistletoes of moodiness, who remain implacably nonidiotic, who remain implacably nonidiotic, who remain implacably nonidiotic. Wonderful all the same. □□□

THE CRANBERIES: Ridiculous Thoughts (Island PRCD 6580-2). No need to argue with another choice from the 'berries last album. Without challenging expectations, the medium-paced track should help convert more fans. □□□

ALL-4-ONE: I Can Love You Like That (East West 756758152). More formulaic harmonies to follow the massive Grammy winning *I Swear*. Immaculate production by David Foster should guarantee another Top Five entry. □□

BUSH: Little Things (Trauma/Interscope A8150D). The second single from *Sixteen Stone* is a headbashing heavy rock number that explains the band's strength in the States and should pick up a few votes here. □□□

THE DAYS: Sheila (No Label NO 321-5556). This Nottingham indie five-piece's second single is a breezy, quintessentially English affair, which will find an audience among indie jangly-core lovers. □□□

MONIE: We Can Make It I AM PM (AMPWIC22). Belting vocals over a garagey groove may make a crossover hit for the uplifting singer. □□□

DEUCE: On The Bible (London LOND368). Good to see the SCS Band's trademark synth 'woob' getting dusted down for this gospel-favoured theological pop mini-epic. Splendid stuff. □□□

THE WALTONS: End Of The World (Sire CD918). Taken from the forthcoming *Circle* album, the Waltons have polished up their hillbilly pop into an Americana take on Gerry And The Pacemakers. Indie by nature, if not fostered by label, this might just fly. □□□

BING ABRAHAM: Desperately (Hands On CD9R8). Heading for the shade in this hot summer of pop, Bing's self-penned effort is trying too hard to be cool. □□

VOICE OF THE BEEHIVE: Angel (East West 72973CD). A three-year break sees Tracey and Melissa trade guitars for Wilson Phillips-style harmonies and power beds. Pure pop, ripe for more gold if radio twigs. □□□

DUKE BAYSE: I Want You Girl (Double Decker CD DEK 2). The bus conductor captures the zeitgeist with his third



DIANA KING: TOUGH AND SOULFUL

single release, though competition for the pop/reggae crown may prove too fierce. □□□

THE JIM CARROLL BAND: People Who Died (Island CIO 618). The rough and punky lead single from the OST to *The Basketball Diaries* (also out July 31) takes a leaf out of NY streetpoet Carroll's musical back pages. IR isn't going to love this, but the public might take note of the album which includes Soundgarden and Pearl Jam. □□

MOTHER EARTH: Free Thinker EP (Acid Jazz JAZC1D116). Pleasant jazz tunes from the mature Acid Jazzers with a Jamiroquai-ish flavour. Summer breezy listening. □□□

THE LUVELLERS: Your Ticket To Hope St. (China WOKCD2058). The original crusties return with a rockier sound than last, underpinned by washes of Zep guitar. A more assured and sophisticated approach. □□□

ASK: The Girl From Mars (Intelectus INFECT 24CD). The rise and rise of the Irish teen trio continues with another one-thirty three minute buzzsaw punk pop wonder. □□□

SINGLE OF THE WEEK

WHIPPING BOY: Twinkle (Columbia 661371). Freshly signed to Columbia, the Dublin band's strong first single from the forthcoming *Heartworn* album is a powerful, seething brew, with more than a nod to *The Chameleons*. □□□

ALBUMS

BIJU BANTON: Ti Shiloh (Island 73182155-2). Bringing together some of his biggest dancehall hits of the past two years, Biju's second major label album underlines why he is the voice of Jamaica, containing a future crossover hit in *Hush Baby Hush*. □□□

BRAD: Shame (Epic 473582). A release of the obscure classic sits alongside five other releases from the Loosegroove label: Critics Buggin, Devilhead, Prose And Onsets, Malfunkuh and Weapon Of Choice. □□□



BUSH: HEADBASHING HEAVY ROCK SET TO PICK UP A UK AUDIENCE

CHARLENE SMITH: Feel The Goodtimes (China Records WOLCD1068). Smith's smooth soul debut ranges from ballads to more up tempo grooves and although it lacks any urgency it is certainly pleasant listening. □□□

SHINAD/HLAH: Happy Families Tour (Noise N02583). A seven-track primer from two of Noise's most promising acts combines the eccentricity of HLAH with the stirring bluesiness of New Zealand's Shihad. The latter's Phoenix stint may stir interest in this provocative showcase. □□□

ROBERT MITCHUM: HIS CALYPSO BAND: Yo Yo - Is Like Sa... (Rev Day CREV 03). Yes it is the famous film star and in such good voice you'd never believe it. A corking collection, it is being re-released along with two other splendid period pieces, Martin Denny's atmospheric *The Exotic Sounds Of...* (CREV 039) and Tina Turner's extraordinary retrospective *Voice Of The Xzabay/Manbo* (CREV 034). □□□

VARIOUS: Counterforce (Internal TRUMCT). Definitive drum and bass compilation, DJ-mixed by Vaporwave. This selection includes DJ Crystal, Orbital and Goldie as the summer jungle vibe trundles on. □□□□

SEAN O'HAGAN: The High Llamas (Demon FIENDC152). Following the reissue of *Gideon Gay* comes the ex-Microdisney man's first album, a ballad, more Disney-like release which is likely to garner more sales this time. □□□□

ASWAD: The Greatest Hits (Bubblegum Records BUB80CD). Aswad draw together a selection of singles naturally including the more recent hits *Don't Turn Around* and *Shine*. Could be their highest album charter yet. □□□

DIANA KING: Tougher Than Love (Columbia 47758 2). A fitting title adorns this strongly reggae/ska-influenced album which amply showcases King as an unusual female talent, who is most impressive when she sings it straight and soulful. □□□

BBY BIRD: I Was Born A Man (Baby Bird Recordings Baby Bird1). More

extraordinary lo-fi cuts from this prolific New Zealand song writer, who manages to combine Roy Harper-like vocals with some alternatively spluttering and softly sung ballads. Quite wonderful. □□□□

VARIOUS: Roots And Culture Series Selections Vol 1 (Grapevine/Mastarc CD REG 3). Compiler David Rodigan's taste is as impeccable as ever for the third release in this reggae reissues series. With classics from Fabian, Dennis Brown and Burning Spear, this is essential for all collectors. □□□□

ROY HARPER: Hi (Science Friction H00019). A re-release for the sought-after 1975 album, digitally remastered and with three extra tracks and new sleeve notes to satisfy Harper fans. Harper at his classic best. □□□

JULIO IGLESIAS: La Carretera (Columbia 4807942). The Spanish crooner returns with an album of ballads which shows him in fine voice and, despite being entirely in Spanish, should have fans ranging to the record stores. □□□

METALHEADZ: Timeless (London E89142). An unshakably long, splendid and at times frenzied introduction to jungle techno Goldie style. Should win plenty of converts to the genre. □□□□

PENDECKER IGALA: Church, Orchestral and Chamber Works (Sony SK 66294). Recorded at a gala concert in Warsaw celebrating the composer's 60th birthday, and includes two first recordings. □□□

ALBUM OF THE WEEK

WHALE: We Care (Hi CDUT73). A grinding mesh of guitar noise, lazy female vocals and head banging beats characterises the debut album from the hotly tipped Swedes. If they don't make some inroads into the charts with this album, there's no justice. □□□□

This week's reviewers: Michael Arnold, Peter Brown, Johnny Davis, Steve Dowling, Catherine Edde, Ivo Finlay, Paul Gorman, Andy Martin, Ian Nicholson, Ajax Scott, Martin Talbot and Sheila Webb

ALAN JONES TALKING MUSIC

A trailblazer when first released in 1977, *Donna Summer's I Feel Love* has recently been doing the rounds Stateside in new *Masters At Work* mixes, which are a trifle disappointing. It's a wise move, therefore, for Phonogram to have hired *Rollo & Sister Bliss* to put their particularly popular and contemporary spin on the song for its UK release. The *Rollo & Sister Bliss* mix grows and grows, picking up vocals and some nifty and airy synth riffs along the way, building into a superb house stomper. A masterful piece of work, and one that will surely launch the new Manifesto label in style...A hallowed classic, (I Love You) *Fer Sentimental Reasons*, nevertheless converts effortlessly into a stylish and soulful groin

grinder at the hands of the newly-rehabilitated *Five Star*. A shimmering and seductive taste of summer from the Pearson siblings, released on their own TRI (Tent Records International) label, it thoroughly deserves to rekindle their popularity... *Funkdoobiest's Dedicated* is largely a rollcall of idols, ideas and places precious to the group, to whom this easy-paced rap is indeed dedicated. Underpinned by a sweetly rolling jazzy Roy Ayers sample, it's hypnotic and contemporary, a fine excerpt from their *Brothas Doobie* album... Now signed to East West in Germany, *Marky Mark* returns with *No Mercy* (The Fist Of Tiger), a surprisingly metallic rap, from which the only respite is provided by the occasional

uncredited and soulful wail of *No Mercy*, and the woo-ah, echo it prompts...Perhaps the best of the tributes to this sweltering season is *MCI's Summer Fun!* Retailing at just £7.99, it collects together 18 songs which either mention or evoke that warm glow. It's sensibly sequenced too, with *Arrow's* soca-styled *Hot Hot Hot* giving way to *Wham!'s Club Troicana* and the *Beach Boys* being followed by *Wilson Phillips*, the defunct trio that included two of *Brian Wilson's* daughters...Finally, country and MOR fans will find *Ann Murray's* triple anthology *Now & Forever* and the single disc alternative *The Best...* So far a sublime delight.



ARTIST	ALBUM	LABEL	CAT NO.	DISTRIBUTOR	CATEGORY	NOTE	DATE	PRICE	FORM	GENRE	DISTRIBUTOR	CATEGORY
ABBEY ROAD THE BEATLES	ABBEY ROAD THE BEATLES	ASV	ASV 106	ASV	Pop	REISSUE	7/1	14.95	CD	Rock	ASV	Pop
ADOLENCE THE DOORS	ADOLENCE	REPRISE	REPRISE 302	REPRISE	Pop	REISSUE	7/1	14.95	CD	Rock	REPRISE	Pop
ADOLENCE THE DOORS	ADOLENCE	REPRISE	REPRISE 302	REPRISE	Pop	REISSUE	7/1	14.95	CD	Rock	REPRISE	Pop
ADOLENCE THE DOORS	ADOLENCE	REPRISE	REPRISE 302	REPRISE	Pop	REISSUE	7/1	14.95	CD	Rock	REPRISE	Pop
ADOLENCE THE DOORS	ADOLENCE	REPRISE	REPRISE 302	REPRISE	Pop	REISSUE	7/1	14.95	CD	Rock	REPRISE	Pop
ADOLENCE THE DOORS	ADOLENCE	REPRISE	REPRISE 302	REPRISE	Pop	REISSUE	7/1	14.95	CD	Rock	REPRISE	Pop
ADOLENCE THE DOORS	ADOLENCE	REPRISE	REPRISE 302	REPRISE	Pop	REISSUE	7/1	14.95	CD	Rock	REPRISE	Pop
ADOLENCE THE DOORS	ADOLENCE	REPRISE	REPRISE 302	REPRISE	Pop	REISSUE	7/1	14.95	CD	Rock	REPRISE	Pop
ADOLENCE THE DOORS	ADOLENCE	REPRISE	REPRISE 302	REPRISE	Pop	REISSUE	7/1	14.95	CD	Rock	REPRISE	Pop
ADOLENCE THE DOORS	ADOLENCE	REPRISE	REPRISE 302	REPRISE	Pop	REISSUE	7/1	14.95	CD	Rock	REPRISE	Pop
ADOLENCE THE DOORS	ADOLENCE	REPRISE	REPRISE 302	REPRISE	Pop	REISSUE	7/1	14.95	CD	Rock	REPRISE	Pop

DISTRIBUTORS					
ABC - CD 80-341	20th Century Fox - CD 930-1000	P.P. - CD 880-3000	U2 - CD 920-1000	WEA - CD 880-3000	World Circuit - CD 930-1000
A&M - CD 80-341	Atlantic - CD 880-3000	Warner Bros. - CD 930-1000	World Circuit - CD 930-1000	World Circuit - CD 930-1000	World Circuit - CD 930-1000
Capitol - CD 880-3000	Columbia - CD 930-1000	Capitol - CD 880-3000	Columbia - CD 930-1000	Capitol - CD 880-3000	Columbia - CD 930-1000
CBS - CD 930-1000	Capitol - CD 880-3000	CBS - CD 930-1000	Capitol - CD 880-3000	CBS - CD 930-1000	Capitol - CD 880-3000
Columbia - CD 930-1000	CBS - CD 930-1000	Columbia - CD 930-1000	CBS - CD 930-1000	Columbia - CD 930-1000	CBS - CD 930-1000
Decca - CD 880-3000	CBS - CD 930-1000	Decca - CD 880-3000	CBS - CD 930-1000	Decca - CD 880-3000	CBS - CD 930-1000
Elektra - CD 930-1000	Capitol - CD 880-3000	Elektra - CD 930-1000	Capitol - CD 880-3000	Elektra - CD 930-1000	Capitol - CD 880-3000
Epic - CD 880-3000	Capitol - CD 880-3000	Epic - CD 880-3000	Capitol - CD 880-3000	Epic - CD 880-3000	Capitol - CD 880-3000
Mercury - CD 930-1000	Capitol - CD 880-3000	Mercury - CD 930-1000	Capitol - CD 880-3000	Mercury - CD 930-1000	Capitol - CD 880-3000
MCA - CD 880-3000	Capitol - CD 880-3000	MCA - CD 880-3000	Capitol - CD 880-3000	MCA - CD 880-3000	Capitol - CD 880-3000
Real Gone Music - CD 930-1000	Capitol - CD 880-3000	Real Gone Music - CD 930-1000	Capitol - CD 880-3000	Real Gone Music - CD 930-1000	Capitol - CD 880-3000
Reprise - CD 930-1000	Capitol - CD 880-3000	Reprise - CD 930-1000	Capitol - CD 880-3000	Reprise - CD 930-1000	Capitol - CD 880-3000
Sire - CD 880-3000	Capitol - CD 880-3000	Sire - CD 880-3000	Capitol - CD 880-3000	Sire - CD 880-3000	Capitol - CD 880-3000
Sony - CD 930-1000	Capitol - CD 880-3000	Sony - CD 930-1000	Capitol - CD 880-3000	Sony - CD 930-1000	Capitol - CD 880-3000
Telstar - CD 880-3000	Capitol - CD 880-3000	Telstar - CD 880-3000	Capitol - CD 880-3000	Telstar - CD 880-3000	Capitol - CD 880-3000
Top Tone - CD 930-1000	Capitol - CD 880-3000	Top Tone - CD 930-1000	Capitol - CD 880-3000	Top Tone - CD 930-1000	Capitol - CD 880-3000
Vanguard - CD 880-3000	Capitol - CD 880-3000	Vanguard - CD 880-3000	Capitol - CD 880-3000	Vanguard - CD 880-3000	Capitol - CD 880-3000
World Circuit - CD 930-1000	Capitol - CD 880-3000	World Circuit - CD 930-1000	Capitol - CD 880-3000	World Circuit - CD 930-1000	Capitol - CD 880-3000

NEW RELEASES THE OFFICIAL MUSIC WEEK PRODUCT LISTING

ARTIST	ALBUM	LABEL	CAT NO.	DISTRIBUTION	CATEGORY
VARIKIDS HOT LIPS AND TWEET	YIP DIDDY	Capitol	4595	Capitol	CD
VARIOUS ARTISTS	THE GREAT JAZZ VOLUME 3	Street	Underground	Street	CD
ETHNIC	CD	STOMP	7-12	RD	Dance
VARRIO JAZZ	ARCADIA	Capitol	4595	Capitol	CD
VARIOUS ARTISTS	VOLUME 3 STREET TALK CD	STOMP	7-12	RD	Dance
VARIOUS ARTISTS	VARIOUS ARTISTS	Capitol	4595	Capitol	CD
VARIOUS ARTISTS	VARIOUS ARTISTS	Capitol	4595	Capitol	CD
VARIOUS ARTISTS	VARIOUS ARTISTS	Capitol	4595	Capitol	CD
VARIOUS ARTISTS	VARIOUS ARTISTS	Capitol	4595	Capitol	CD

ARTIST	ALBUM	LABEL	CAT NO.	DISTRIBUTION	CATEGORY
VARIOUS ARTISTS	THE GREAT JAZZ VOLUME 3	Street	Underground	Street	CD
VARIOUS ARTISTS	VARIOUS ARTISTS	Capitol	4595	Capitol	CD
VARIOUS ARTISTS	VARIOUS ARTISTS	Capitol	4595	Capitol	CD
VARIOUS ARTISTS	VARIOUS ARTISTS	Capitol	4595	Capitol	CD
VARIOUS ARTISTS	VARIOUS ARTISTS	Capitol	4595	Capitol	CD
VARIOUS ARTISTS	VARIOUS ARTISTS	Capitol	4595	Capitol	CD

VARIOUS ARTISTS THE GREAT JAZZ VOLUME 3 STREET UNDERGROUND STREET CD STOMP 7-12 DANCE

SINGLES RELEASES FOR 24 JUL 30 1995

ARTIST	TRACKS	LABEL	CAT NO.	DISTRIBUTION	CATEGORY
ADAM ROSE	JOHNNY FROM THE LONELY	Mercury	3198	MCA	Pop
AQUINO	REAR WINDOW	Mercury	3198	MCA	Pop
ARABIAN NIGHTS	MILAN	Capitol	4595	Capitol	CD
ARABIAN NIGHTS	MILAN	Capitol	4595	Capitol	CD
ARABIAN NIGHTS	MILAN	Capitol	4595	Capitol	CD
ARABIAN NIGHTS	MILAN	Capitol	4595	Capitol	CD

TRACKS 195: 133 YEAR TO DATE: 3,140

ARTIST	TRACKS	LABEL	CAT NO.	DISTRIBUTION	CATEGORY
MAJIMA	MAJIMA	Capitol	4595	Capitol	CD
MAJIMA	MAJIMA	Capitol	4595	Capitol	CD
MAJIMA	MAJIMA	Capitol	4595	Capitol	CD
MAJIMA	MAJIMA	Capitol	4595	Capitol	CD
MAJIMA	MAJIMA	Capitol	4595	Capitol	CD

ARTIST TRACKS LABEL CAT NO. DISTRIBUTION CATEGORY
 MAJIMA MAJIMA CAPITOL 4595 CAPITOL CD
 MAJIMA MAJIMA CAPITOL 4595 CAPITOL CD
 MAJIMA MAJIMA CAPITOL 4595 CAPITOL CD
 MAJIMA MAJIMA CAPITOL 4595 CAPITOL CD
 MAJIMA MAJIMA CAPITOL 4595 CAPITOL CD

Previously listed in alternative format

SINGLES TITLES A-Z

77444 LIPS	A	BLUP	B	DRIFTS AWAY ON NIGHT
77444 LIPS	A	BLUP	B	DRIFTS AWAY ON NIGHT
77444 LIPS	A	BLUP	B	DRIFTS AWAY ON NIGHT
77444 LIPS	A	BLUP	B	DRIFTS AWAY ON NIGHT
77444 LIPS	A	BLUP	B	DRIFTS AWAY ON NIGHT

ALVIN	B	DRIFTS AWAY ON NIGHT
ALVIN	B	DRIFTS AWAY ON NIGHT
ALVIN	B	DRIFTS AWAY ON NIGHT
ALVIN	B	DRIFTS AWAY ON NIGHT
ALVIN	B	DRIFTS AWAY ON NIGHT

ARTIST TRACKS LABEL CAT NO. DISTRIBUTION CATEGORY
 ALVIN DRIFTS AWAY ON NIGHT MERCURY 3198 MCA POP
 ALVIN DRIFTS AWAY ON NIGHT MERCURY 3198 MCA POP
 ALVIN DRIFTS AWAY ON NIGHT MERCURY 3198 MCA POP
 ALVIN DRIFTS AWAY ON NIGHT MERCURY 3198 MCA POP
 ALVIN DRIFTS AWAY ON NIGHT MERCURY 3198 MCA POP

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APPOINTMENTS

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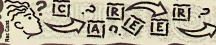
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DOOLEY'S DIARY

Remember where you heard it: **George Michael** was in jubilant spirits after last week's deal was announced, but just one thing bothered him. Why didn't **Noel Gallagher** win an **Ivor Novello** award this year? "He's got a point, knowharrmean?" says the shorter-haired Gallagher. "Mind you, I thought there were some sound songs on **Listen Without Prejudice**..." **Virgin's Ken Berry** seemed in naturally good mood after his **George** coup, although nicely acid about what seems like weeks of press leaks. "This story has been leaking like a sieve for ages and we've been playing the good soldiers and not leaking to anyone, not like certain other people." Hmm, wonder who he could mean?...It was particularly hot and steamy at **Croydon's Brit School** last week when students staged their end-of-year showcase. Among the sweltering masses were **BPI** director general **John Deacon**, Warner chairman **Rob Dickins**, and **RCA's** newly-promoted marketing director **Kevin Dawson**, admiring plenty of talent – notably the stunning vocals of **Wendy De Graft Johnson** and 17-year-old east Londoner **Immy**, whose **Tracy Chapman** voice, funky grooves and **Bjork** haircut singled her



Those fun-friendly **Fab** fellows from **Finchley** are always game for a laugh. And the arrival of **Carival**, the new single from Swedish popsters **The Cardigans**, at **Fab's** north London record store gave **Simon Mason** ample excuse to don the war paint and pretend he was a tiger for the day in a sort of human point-of-sale promotion. What next? **Virgin's** **Simon Burke** standing in as a browser? **HMV's** **Brian McLaughlin** offering his services as a listening post? **MVC's** **Garry Neeble** as a live window display? Suggestions on a postcard please.

out as a star of the future...Whoever said artists only surface in the afternoon? When rapper **Chuck D** popped along for a meeting at **Island Records** on Monday he turned up at 9am – two hours early – and had to wait in the foyer for his label-mates to get into the office...After **China Records** gave away lottery tickets with promo copies of the new **Levellers** single **Hope Street**, **Mercury Records** had to go one better, producing its own instant lottery tickets "Idol Instants" to promote the new **Marc Almond** single **The Idol**. If you scratch away to find a picture of **Marc** himself alongside icons such as **Elvis Presley**, **Marc Bolan** and **James Dean**, you win a **Marc** goodie bag...Conversations to **Big River** signings and **Columbia** development act **Schtm**, who are more than a mite miffed about having their van broken into last Thursday night while they were in **Manchester** for a gig. The culprits stole the band's equipment – anyone with info is requested to call 01504 372178 ...Among the brave music retail show-offs seen flying helicopters and driving fast cars at the **Driving Ambition Centre** near **Luton** last Sunday were **NOW's** **Brad Aspass**,

HMV's **Ricky Gordon** and **Andy and Billy Gray**, who managed to upstage everyone celebrating **BBC Radio Collection's** Christmas offering, by arriving in a posh, spangly **K-reg Bentley**...**Stone Roses** fans prepare yourselves. In a **Radio One** exclusive tonight (July 17), the **Manc** lads will announce details of their first **UK tour** for five years. Will it be worth the wait?...The time nears for **HMV's** charity cricket match, raising money for **Nordoff-Robbins Music Therapy**. Two teams, **HMV Outlets** and **Music Industry Sloggers**, will battle it out on July 23. Word is there'll be the odd star cricketer in the field. Call **Emma Allen** on 0171 439 2112 for tickets...**Ex-EMI UK**



Diets were thrown to the wind on a balmy **Soho** eve to mark the release of **EMI's Dedicated To Pleasure** collection of sultry aural workouts. Dedicated to slip comfortably on the decks while dripping **Haagen-Dazs** down your partner's...well, whatever takes your fancy, the CD-tracker contains passion manifests from **Martin Guy's** **Sexual Healing** to smooch-alongs like **Phyllis Nelson's** **Move Closer**. The concept was dreamed up by **The Music & Movie Partnership's** **Rick Blaskey** (centre), who unfortunately had to content himself with rubbing up to **EMI** vice president of communications **David Hughes** (left) and **Grand Met Foods' commercial director Tony Mair** with a tub of fast-melting pecan and pistachio.

head of regional promotions **Steve Dunwoody** can be contacted on 0151 427 9884, while **Gina Walters**, former **A&R** manager of **Rock** (**Warner Chappell**), awaits calls on 0181 830 3435...Pats on the back for indie **PR Malcolm Packer** and his wife **Rachel**, whose first nipper **Florence**, weighed in at 9lb 9.5 oz, without the nappy, on July 3...And congrats to **Sleevenotes** **Musics Ian Fowler** and wife **Liz** on their new release, **Christopher James**, who was born on June 22.....



When chief **Waaler Henrik Shyffert** and co-band member **Cia Berg** tipped up at **Charing Cross Road** to put their scouplings to the **Musical** band's finest publishing deal with **EMI**, the pair explained the mystery of their debut single – then for **East West - Hobo Humpin' Slobo Babe**. **Whale's** ditty about a classy broad screwing wans, translated to this alliteration-heavy title because the Scandinavians were outwitted by the pronunciation of the term "Sloane Ranger". Pictured having a whale of a time are (l-r), senior vp of international acquisitions **Peter Reichardt**, **Shyffert**, **Berg** and creative director **Sally Petyman**.

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