

# musicweek

MID-PRICE SPECIAL

For Everyone in the Business of Music

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## BPI stalks Net pirates

The BPI is taking its fight against piracy to the information superhighway.

The record industry body is hiring a consultant in a bid to defend the music business against the threat of piracy on the Internet.

BPI director of legal affairs, Sara John, says the organisation is still holding discussions with possible consultants, but pledges that it is committed to fighting piracy wherever it finds it. As technology improves, the BPI expects Internet piracy to become a serious problem within a few years.

John says, "Downloading music from the Internet takes forever and the

quality is pretty poor right now, but we know it is going to improve. It will be working well within a few years and want to make sure we are ready for it."

Besides the potential for bootlegging music, the Internet also presents problems regarding other forms of copyright. Elvis Presley Enterprises in Memphis, US, took action last year against the creator of a Presley Internet page, claiming infringement of both sound and graphics.

John says the biggest current problem is that of shops, traders and mail order companies advertising bootleg CDs and tapes on the Internet.

"We are asking record company staff

to let us know what bootleg and counterfeit material is up there being advertised," she says. "A lot of traders are using the Net just as they use collectors' magazines."

One of the consultant's tasks will be to "surf" the Internet looking for such advertisements, says John. The BPI is also planning to set up its own Internet site, say following in the footsteps of UK record companies, including Virgin, Go! Discs, Parlophone, Mute and Beyond Records.

Meanwhile, the anti-piracy unit seized 1,000 illicit Australian CD recordings by artists including Madonna, Queen, Nirvana and U2 in a

raid on a record shop in Holloway, north London, on Thursday. A man was arrested and will face charges under the 1994 Trademarks Act and the 1988 Copyright, Designs & Patents Act.

The action, carried out in conjunction with the Metropolitan Police, was launched in order to head off a shipment of 200,000 more of the Australian bootlegs which was expected in the next few days. The seizure is one of only a few instances involving Australian bootlegs in the UK.

The law in Australia, under which it is legal to produce live bootlegs for the Australian market, is changing from July 1 to outlaw the products.

### THIS WEEK

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Reprise Records has signed Ash for the US. The band, signed to Kerla Marshall's Infectious label in the UK, were also being chased by Interscope and Capitol and Marshall has spent the past six months securing the right deal. "We went with Reprise because they were the ones that were really behind the band," says Marshall. Although a single, Kung Fu, is currently out in the UK, the first US release will be the mini-album, Trailer, with added B-sides, in the summer. A new UK single is expected in July with an album next February.

## Pickwick MD in abrupt exit

Pickwick managing director Garry Le Count is to leave the company after 15 years, it was announced last week.

Le Count, who has been managing director for the past two years, will be replaced by Gerry Donohoe, currently the managing director of sister company DHE (Direct Home Entertainment).

A Pickwick spokesman refuses to

comment further on the departure of Le Count, who became managing director 18 months ago. Le Count, who leaves on April 29, also declines to comment.

The news follows a month after the departures of marketing director Paul Duncanson and marketing manager Valerie Westcott as part of a sales and marketing restructuring.

## Seagram seals MCA takeover

Seagram finalised acquisition of an 80% share of MCA last week in a deal worth £3.57bn (\$5.704bn), well below the pre-offered \$7bn.

Sources within MCA in the UK suggest the deal is unlikely to have a direct or immediate effect on the day-to-day running of the record or publishing company.

The deal is the most significant move into the entertainment industry for Seagram, which owns the Oddbins off licence chain, and markets whisky brand Glenlivet, and Martell cognac.

See story, p5.

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## Warner share boosted by £5.99 deal

Warner's recent cut-price retailer promotion has boosted the company's market share in new quarterly figures published by CIN yesterday (Monday).

The newly-restructured report - which breaks down into label, record company, corporate group and distributor - shows WEA as the biggest album company with 7.2% in the first quarter of the year, ahead of Virgin on 6.1%.

WEA's lead is largely the result of a promotion offering the entire Smiths back catalogue and albums by Madonna, Eric Clapton and Simply Red for £5.99 in

chains including Woolworths and Our Price. The campaign boosts Warner to the position of biggest mid-price company by far with 35.6% of the market. EMI is second on 14.2%.

Virgin was the leading albums label with 5.2% - helped predominantly by new releases from Massive Attack, Simple Minds and the Dance 95, Best Punk Album... and Love Album compilations. The Ceeline Dion-boasted Epic was second on 4.9%, while Columbia was third with 3.9%. PolyGram, meanwhile, was biggest

corporate group and distributor with 19.1% and 19.3% respectively. It also topped both lists in singles, with 22.4% of both sections.

The singles shares otherwise show Epic to be by far the biggest label, with the success of the seven-week number one single, Think Twice by Celine Dion, helping it take 8.3% of the market. RCA was second with 4.9%. Epic is placed second in the company shares on 8.6%, behind London, which achieved 10.2%, buoyed by hits from the Nightwzlers, Alex Party, Deuce and East 17.

▶▶▶▶▶ HEAVENLY IN DECONSTRUCTION LINK-UP - p4 ▶▶▶▶▶



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# Our Price shakes up buying operation

Steve Kincaid has been appointed as head of music buying for the Virgin and Our Price chains in the most significant step yet towards a merger of the two operations.

The reorganisation, implemented by Virgin Our Price product director John Taylor, will see Our Price's senior product manager Neil Boote concentrate on buying videos, games and accessories. The pair start their new jobs on June 1.

The two buying departments will be restructured, with Kincaid taking charge of 12 product managers and Boote in charge of nine.

Kincaid, previously Virgin's head of product development, says the decision

to combine the buying teams follows the policy of replacing larger Our Price stores with "second generation" Virgin stores, a move which will increase the proportion of Virgin-branded outlets.

"If Virgin is the expanding brand, then it is better to work across that brand," he says. "On a personal level, I am very pleased to have the music side."

The restructuring is the most significant step yet towards merging the Virgin and Our Price buying systems. The two chains were brought together under one management in March 1994, and Virgin Our Price managing director Simon Burke revealed last month that the buying arms would be combined.

Taylor says he assigned Kincaid the music side of the business because the existing Virgin stores are music range specialists. He adds, "A lot of development in small stores is to do with video and games and Neil has got massive experience in this."

Kincaid is unable to confirm whether cross-brand buying will mean he and Boote will be able to strike better deals or whether there will be parity on prices in Virgin and Our Price stores. "Bringing the two teams together will make it easier to deal with people, but it doesn't suddenly mean more buying power. Each deal will have to be negotiated separately," he says.

## Dann introduces revamped Top 40

Radio One is to revamp its flagship Top 40 chart show, adding more information about singles and acts than the charts.

Radio One head of production Trevor Dann says the new show will be more than just a rundown of the charts. "It's going to be completely new: more energetic and more in tune with the sort of programming we're doing now," he says. "It will have more of a journalistic feel to it, with some surprise features."

The revamp, which begins when Mark Goodier takes over as host next Sunday (April 23), comes two months after independent radio's Network Chart show overtook the BBC programme's ratings for the first time, with 3.74m listeners compared with Radio One's 3.96m.

Meanwhile, Dann says he has completed his restructuring of the production department announced in January, claiming it is the strongest team Radio One has had.

Kate Marsh, formerly of GLR and Radio Five Live, took up the new post of programme editor last Monday (10), Jeff Graham, formerly at Red Rose, started a week earlier as executive producer (am), and Wendy Pilmer starts as executive producer for weekend and special programmes this Thursday.

Mick Wilkoje, producer of the Steve Wright show, departs at the end of this week when Wright leaves the station. Three other producers are also going - Mike Hawkes, Tony Wilson and Kevin Howlett, who is setting up his own independent production company.



Virgin Records has won the battle to sign techno dub act the Chemical Brothers and set up a new label for the duo. The band released three singles on the Junior Boy's Own label as the Dust Brothers, but were forced to change their name this year following action by a US group of the same name. The first Chemical Brothers single, Leaving Home, will be released in late May, with an album, Exit Planet Dust, following in June. Both will appear on the Dust Recordings/Junior Boy's Own label through Virgin. After that, Junior Boy's Own's involvement will cease. The band is also planning to release tracks by other artists through Dust Recordings.

## BP awards highlight upsurge

The music business has begun 1995 on an upsurge. Both singles and albums achieved almost twice as many certified sales awards than during the same period last year, according to the latest BPI figures.

Platinum, gold and silver certificates were awarded to 31 singles between January and March, compared with 17 in the first quarter of 1994.

The period saw two platinum singles, Columbia's Think Twice by Celine Dion and Zomba's Cotton Eye Joe by Rednex. And just after the end of the quarter, Tiki Ta's Back For Good on RCA became the fastest single to reach platinum status in more than 10 years.

Seven albums went gold, compared with last year's first-quarter tally of

four, and 21 achieved silver certificate status, compared with 12 in January-March 1994.

There was a 12% rise in the number of album awards with 130 during the quarter, up from 116 in the same period last year. Three albums released this year have already reached platinum status - Annie Lennox's covers album Medusa, Bruce Springsteen's Greatest Hits and BMG's dance compilation On A Dance Trip.

The number of multi-platinum awards rose from six to 10 in year. Mercury, Sony and WEA all scored two multi-platinum albums, EMI, Virgin and PolyGram shared one for Now! 29, and EMI, RCA and Gold Discs achieved one each.

The quarter also saw Mercury's The Very Best Of Elton John, certified nine-times platinum. REM's Automatic For The People went six-times platinum, The Beautiful South's Carry On Up The Charts was certified five times and Bon Jovi's Cross Road four times. Following their Brits success, sales of Blur's Parklife reached triple platinum.

The Record Industry Association of America's (RIAA) survey for the same period shows Des'ree's I Ain't Movin' has been certified gold (500,000 sales) as has The Long Black Veil by Irish act The Chieftains, despite only being released in the US in January. Meanwhile, Elton John's Greatest Hits reached 11-times platinum, with a total of 11m sales.

## Paris picked to stage MTV Awards

MTV Europe will stage its second European Music Awards at the 1,000-capacity Le Zenith in Paris on November 23, hosted by Jean Paul Gaultier, the fashion designer and presenter of Channel Four's Eurotrash. Sara Martin, who will be executive producer of the awards for the second year, says the strong cultural and creative history of Paris makes it a natural choice as the site of this year's event.

## Gordon takes Chrysalis role

Former IPFI director of communications Lisa Gordon has taken up the position of director of corporate development at Chrysalis Music, based at the company's head office in west London. She will report directly to chairman Chris Wright, who says, "She has an interesting role to perform during this exciting stage of our development."

## VCI makes Hat Trick deal

VCI has broken into film production by paying £250,000 for a 49% stake in Hat Trick Films, an associated company of award-winning independent production company Hat Trick Productions. VCI chief executive Steve Ayres and finance director Ivan Dunleavy will join the board to develop up to 10 film scripts a year.

## Price tempts Tuer to PWL

PWL managing director Peter Price has made his first major appointment since joining the label earlier this year by poaching Tim Tuer from PolyGram. The former head of sales for Mercury takes up the new position of sales and marketing director. Meanwhile, former pop journalist and PR for Blitz, Sam Tomlin, has been hired as the label's press officer. Many of the company's acts will now be handled in-house.

## Beatles album hits 5.5m sales

EMI's Beatles album *Live At The BBC* has racked up 5.5m sales worldwide since its release last November. The album has sold more than 1m copies in the UK alone. The first single from the album, Baby It's You, entered the US charts at number 67 last week.

## Warner separates senior roles

Warner Music International has split the functions of corporate communications and artist development. Brian Southall, who has been responsible for public relations, has been appointed senior corporate communications director and Tracy Nicholas Bledsoe becomes vice president, artist services to concentrate full time on the development of the company's artists.

## Brits in German showcase

British and Irish acts will be showcasing their talents at EuroPopDays '95, a music festival being staged from May 12-14 in Freiburg, Germany. A showcase of Irish bands is being staged on Friday night (12), and British bands will be featured on Sunday (14). Among the acts appearing are Revolver, The Frames, The Barking Dogs and The Enchanted. The festival is organised by music bodies across Europe including the UK's Liverpool Institute of Performing Arts (LIPA) and London's Rock School. Participants in a series of roundtable discussions include MTV Europe's Brent Hans, LIPA's Mark Featherstone-Witty and *Music Week* editor-in-chief Steve Redmond. Details are available in the UK from LIPA. Tel: 0151 707 0002 and Rock School, London. Tel: 0181 332 6303; and in Ireland from Music Base. Tel: 3531 679 0533 and Hot Press. Tel: 3531 679 5077.

## Collins moves to Empire

Features editor Andrew Collins is leaving to become editor of *Empire* Metro's *Empire* film magazine. Collins, who filled in as acting editor when editor Danny Kelly was overseeing Empire's one-off sports title *Top Sport* last month, joined the magazine more than two years ago. He was previously features editor at IPIC's *NME*.

## COMMENT

### Getting into the Groove

It's a relief that the gripes about early airplay for the Song For Europe victor are not being allowed to affect the result.

Love City Groove boasts the most ear-grabbing chorus of the year so far and, potentially speaking, is only challenged by the current number one (incidentally, wince for the lavish and superbly tongue-in-cheek search for Take That's new album. Those lads really are moving to another level). I suspect Love City Groove may prove just too hip for the Eurovision judges when it takes its chance in Dublin on May 13, but it should nonetheless signify a belated step into the Nineties for what has been an antiquated contest.

The most telling comment I've heard about the record came from a seventysomething who reckoned "the speaky bits" were the best. It seems even grandparents like rap. Love City Groove's victory demonstrated a more discerning British public than many in the music industry have dared to think.

Its stealthy progress up the chart, kicking off from a week-one pressing of just 8,000 copies, also proves that great records are perfectly capable of building into substantial hits even without the big bucks of a major record company behind them.

### Daft but delightful

While we're on the subject of good taste, just a quick word about the new Half Man Half Biscuit album, a witty collection boasting such titles as £24.99 from Argos, Styx Gig (Seen By My Mates Coming Out Of A) and — the most ingenious of the lot — Friday Night And The Gates Are Low.

It may not do us any good on the global stage, but I can't help hoping this, coupled with Jon Otway's current round of very near-success, heralds a revival of post-punk silliness.

Selina Webb

## WEBBO

### Reeling in the riggers

There are so many naive people in this business. They all seem to think that everyone is nice and moral and happy as though they all had taken a happy pill. The truth is, of course, that this is a cut-throat business like any other and in all situations there will always be those trying to take a short cut for their own (financial) advantage. I refer of course to A Song For Europe where record companies were asked to sign a contract stating they wouldn't rig the voting. This like asking a Spaniard not to eat fish. I'll bet the idea for the contract came from Jonathan King who, after more than 25 years in this business, knows a trick or two and what record companies (and managers, publishers etc.) are capable of.

The good thing about the voting was that there were so many participants it would be practically impossible to have any influence. However, if you were trying to, you wouldn't have known that beforehand. It was and probably is the same when radio stations hold phone polls. My experience is that record company staff just hit the phone to vote for their artists. (I once heard that an entire telephone team from a distribution centre came in early one morning to vote for the record of the week on Radio One's breakfast show.)

It's the same with the charts. Rumours abound about buying-in teams on the radio. The only way to stop this madness is to make all shops chart shops and rotate the panel week by week. This makes it uneconomic for anyone to try it because, at the moment, it is economic to try buying a record in. It's a ridiculous situation and I'm sure no-one wants to pay more for the chart but the record companies are spending far more attempting to distort it in any case.

Ask any MD — £10,000 for a hit single? Who shall I make the cheque out to?

Jon Webster's column is a personal view

## NEWS

Sony Music Publishing has signed Lulu and her brother Billy Lawrie to an exclusive worldwide deal. Lulu and Lawrie, whose biggest songwriting success was with the Tina Turner hit I Don't Wanna Fight, are currently writing with a wide range of writers including Take That's Gary Barlow, RSB producer Nicky Marinelli and a variety of writers in Nashville. Lulu, who is currently without a recording deal, is now being managed by Take That's manager Nigel Martin Smith. Pictured backstage at Take That's show in Munich, where Lulu was support, are Lawrie, Lulu, Sony Music Publishing managing director Blair McDonnell and the publishing arm's assistant professional manager Julie Sawyer.



# Deconstruction in Heavenly link-up

Heavenly Records has signed a label deal with Deconstruction after a year of negotiations.

The deal has been struck with Deconstruction founders Pete Hadfield and Keith Blackhurst for whom Heavenly founder Jeff Barrett has handled press for The Grid and Lionrock.

Barrett says he is looking forward to concentrating on the label again, following a year in which he has focussed predominantly on his PR interests.

The label was dropped by Columbia after four years at the end of 1993 and Barrett says he was keen to avoid a similar arrangement.

"I wasn't in any great hurry to get back after the Columbia deal," he says. "At exactly that time I got a call from Pete [Hadfield], we went out for a drink

and he asked what I was doing with the label and to keep him posted."

In 1994, the label released only four singles, by The Rockingbirds, Flowered Up, Secret Knowledge and Dr Robert through Vital Distribution, as Barrett spent most of his time working with Creation's Frial Scream.

"But now I'm ready," he says. "I've heard a few things I want to work with and now we have done this deal we can get on with signing things."

A spokesman for Deconstruction says the deal was a natural union. "Jeff is very much a like-minded individual to many people here. He is someone we have always wanted to do something with."

Marketing and distribution will not be automatically handled by BMG, but

organised on a project-by-project basis.

Barrett expects to make his first signing since linking with Deconstruction this week, by doing a deal with Monkey Mafia, the latest incarnation of John Carter, who is signed to Wall Of Sound Records as Artery.

Barrett will continue to run the label's affairs from Heavenly's offices in London's West End, together with joint managing director Martin Kelly. Robin Turner will become head of press, joined by Chloe Walsh, who joins the company from Creation.

Heavenly Records, which was founded by Jeff Barrett in 1990 and released early singles by the Manic Street Preachers, achieved success with Saint Etienne, Flowered Up and The Rockingbirds.

## Virgin FM launches challenge to Capital

Virgin Radio has launched a substantial advertising campaign to kick-start its new 105.8FM service for London and the south coast.

Virgin FM became the first new London music station to launch since Melody FM in 1990 when it began broadcasting at 6am last Monday (10) with the Russ and Joni breakfast show. Virgin chief executive officer David Campbell says the size of the launch campaign, which he says is worth £1.7m, reflects the level of the task it faces in challenging the established station, Capital Radio.

Capital has had 22 years to make itself part of the fabric of London and we're not going to do that overnight but, when we do something, we do it seriously," he says. "What we tried to do was work with the top companies in the sectors we aim at so we can gain exposure with the widest number of people."

Virgin FM, which airs Virgin's national AM service apart from its own Alive In London show each evening, is playing a different range of music to Radio One and Capital, according to Media Monitor data.

Media Monitor reveals just four tracks in Virgin's Top 20 airplay chart also appeared in Radio One's Top 20, and five in Capital's Top 20 in the week ending April 8 (see page 22).

However, the introduction of Virgin and Heart in the late summer — is expected to put increasing pressure on Capital.

Its group programming director Richard Park told last week's Music Radio 95 conference he expected Capital's 18.6% share of London listening to fall to around 15% following the introduction of the two new stations. Virgin would reach double figures within five years, with Chrysalis's Heart FM one or two points behind, he predicted.

Virgin's TV advertising campaign will continue over the next month, supported by 96-host posters in 170 sites and other promotional activity.

Guests in the first week of the Alive In London listings show, which is sponsored by Mercury One To One, included Michael Hutchence, Ken Livingstone, Mica Paris and Barbara Dickson, with a live performance from The Lightning Seeds.

## Report underlines industry's success

The music industry has weathered the recession well and is in strong shape, according to a new report.

The Pimmsell Portfolio Analysis, which rates companies by interpreting their figures for the past four financial years, shows turnover increased on average by 17% in 1994. The report also shows an average profit margin of 5%, a marked improvement on 2% for the previous year.

Larger companies fared best in the recession, according to the report, with average growth of 30% among companies with a turnover between \$5m and £13m. Companies with a £13m-plus turnover recorded an average pretax profit margin of 7% compared with 5% for businesses with less than £1.6m sales.

The report's business ratings give a "strong" rating to eight points up on last year's figure — with 27.7% of music-related companies in "strong", down from 43.5% in the last report.

The 60-page report, Pimmsell Portfolio Analysis Music, is available from Pimmsell Publishing (0642 230977), priced £295. A supplement report is also available, priced £195.

# MCA buyout hits Seagram shares

The conclusion of Seagram's \$5.7bn acquisition of 80% of MCA was greeted with alarm by the US stock exchange last week.

The deal, which was concluded on Monday and puts control of the music and film company into the hands of the drinks conglomerate, sent Seagram's stock value plummeting.

Despite a slight improvement towards the end of last week, the stock value of the company fell more than 10% from £5.17bn to £4.48bn in the seven days to Wednesday last week.

Although MCA Records declined to comment on the deal, a statement issued by Seagram on Sunday, April 9, confirmed its acquisition of the 80% stake for \$5,704bn (£3.57bn at an exchange rate of £1=\$1.96) in cash.

The deal, which leaves Matsushita with a 20% stake in the company, is well down on the \$7bn price Seagram

was expected to pay. It values MCA at \$7.13bn (£4.47bn), little above the \$6.13bn (£4.1bn) Matsushita paid in 1989 when the company had debts of \$13bn. But the statement said MCA would achieve estimated revenue of around \$4.8bn (£2.63bn) for 1994, and will be virtually debt free.

The deal, which is expected to be closed in June, was signed by Matsushita president Yoichi Moriyama and Seagram president and co-Edgar Bronfman Jr, subject to approval by the boards of both companies.

In his statement, Bronfman attempted to head off concerns over the acquisition. Critics claim the deal, funded by Seagram's sale the previous week of its stake in chemical company DuPont for £5.5bn (\$8.8bn), sees the company swapping its reliable, blue chip stake in DuPont for an involvement in the high-risk entertainment business.

Bronfman said, "Our 14-year investment in DuPont produced good returns for Seagram; we believe MCA provides our shareholders with superior prospects for the decades to come."

He also paid tribute to MCA's long-standing senior executives, Lew Wasserman and Sid Sheinberg, who were understood to be keen to quit the company under Matsushita.

MCA is Seagram's most significant venture into the entertainment business: it owns a 14.9% stake in Time Warner. Its other business involvements are limited to the wines and spirits trade. In its last set of financial results for the year ended January 31, 1994, Seagram reported turnover of \$5.2bn. Its UK interests include 100% ownership of the Odbbins off licence chain, as well as marketing whisky brand Glenlivet, Martell cognac and Sandeman port.

## MGP Travel closes with £50,000 debts

Sussex-based MGP Travel, which specialises in short trips to European concerts, ceased trading on April 6 with debts estimated at £50,000.

A senior trading standards officer from Sussex County Council believes many fans who had paid for tickets to see Page and Plant, Rod Stewart, Joe Cocker, Sheryl Crow and Elton John may be out of pocket. Only those who paid with credit cards are likely to be reimbursed, says trading standards officer Don Evans.

The company, which opted out of Abta last year to set up its own trust account to insure against failure, advertised extensively through local newspapers.

German concert promoter Mama Concerts & Rau could not confirm how many tickets it had sold through MGP for its series of four Rock Over Germany concerts in Frankfurt, Dusseldorf, Munich and Hamburg which start in mid-June. Last year it sold 36,000 tickets.

Several claims have already been made against the company in the county court and bailiffs acting on the court's behalf have already visited MGP's premises in Uckfield. A receiver or administrator is expected to be appointed shortly. The company's owner Nick McCabe was unavailable for comment.



Scottish independent FOPP has opened its fourth store at a new 2,500 sq ft flagship site in Edinburgh. Gordon Montgomery, who started the indie chain 14 years ago, also runs a 1,500 sq ft store and warehouse in Glasgow and has two franchises in Aberdeen and Sterling. He says he is now considering opening a store in Birmingham.

### Roadrunner launches dance label

Roadrunner Records, the indie thrash metal specialist, is launching a new dance label, Malawi. The label is headed by Simon Bentley, who established the Skunk dance label for Big Life in 1992. The first releases on the offshoot will appear at the end of May including a collaboration between Dean Thatcher and Richard Thair and an EP from Alex Knight. Roadrunner general manager Mark Palmer says the impetus to set up a new dance label comes after the demise of Third Mind, its existing dance imprint, which handled Front Line Assembly. The new label will be distributed by Pinnacle.

### Clean Up signs to One Little Indian

One Little Indian has signed a label deal with Clean Up Records, founded in 1993 by Kent DJ Craig Mineard. Clean Up's first release through the deal will be an EP from The Control Freaks - collectively Glyn Williams and Frazier Trewick - on April 24.

### Lauriot-Prevost in new role at PolyGram

The former managing director of Paris-based Remark Records, Matthieu Lauriot-Prevost, is to succeed Chris Griffin as director of catalogue marketing at PolyGram International. Operating from the London office, Lauriot-Prevost will report to the group's vice president of catalogue and market development Dieter Radecki.

### BMG launches Russian archive series

BMG Classics is releasing the first in a series of digitally re-mastered Russian archive recordings as part of its deal with the Melodyia label. The initial release of 26 CDs, on May 1, includes recordings from the Russian Piano School and Russian church and symphonic music, performed by the Leningrad Philharmonic under Evgeny Mravinsky. The recordings will be released at six-monthly intervals by BMG as part of a specially-designed series of editions, through an 18-year international global marketing agreement with the Russian recording company.

### DG to repromote classic recordings

Deutsche Grammophon is launching a new series, The Originals, to repromote a number of milestone classical recordings from the Fifties, Sixties and Seventies. The 29 mid-price recordings will be promoted through extensive promotions with HMV, Tower, Farringtons and WH Smith.

### Music Week Radio Map

Island FM's entry on the radio map distributed last week's issue was incorrect. The station is based in 12, Westbrook Street, Sampsons, Guernsey and not the Isle Of Wight as indicated. Its head of music is Paul Stoddart. Also the size of Galaxy 101, the regional station serving South Wales and the West Country, was under-represented. See letters, p46.

► BUMPER CROP TO BUOY MERCURY SHORTLIST - p6 ►►►►►



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## RA's Brown takes on AIRC directorship

The Radio Authority's deputy chief executive Paul Brown has been confirmed as the new director of the AIRC (Association of Independent Radio Contractors). Brown will take over on July 24, allowing for a short handover period before current director Brian West retires in the late summer. Brown was programme director at Radio Victory in the Eighties before joining the IBA as head of radio programming. He joined the Radio Authority at its inception in the early Nineties.

## Sony Music hires new jazz man

Sony Music has appointed Adam Sieff as jazz marketing manager, reporting to director of catalogue marketing Chris Black. Sieff was previously manager of the jazz department of Tower Records' London Piccadilly Circus store. The arrival of Sieff coincides with the appointment of Sharon Kelly to the position of jazz co-ordinator for the label. Kelly joins Sony from publisher Campbell Connelly.

## Youth Olympics event courts stars

Michael Ball, Love City Groove and Michelle Gayle have been approached to perform at the opening ceremony of the European Youth Olympics, which take place in Bath in July. The ceremony will be staged on July 10 at a 16,000-seater arena which is being built at the Bath rugby union club. The event, which will be the subject of BBC and HTV documentaries, will be the first fully-fledged Olympic event to take place in the UK for 47 years. Organiser Greg Lynn says Ball has confirmed his appearance, while discussions are continuing with Gayle and Love City Groove.

## New headquarters for RTM Radio

Thamesmead's RTM Radio has moved to new offices at Harrow Manor Way, London SE2 8XH. Telephone and fax numbers remain unchanged.

## Bumper albums crop to boost Mercury list

This year's Mercury Music Prize launches at the beginning of next month, with organisers already predicting the strongest shortlist yet.

Among the albums eligible for nomination are Oasis' debut *Definitely Maybe*, Tricky's *Mixiquays*, Radiohead's *The Bends*, East 17's *Steam*, Portishead's *Dummy* and The Stone Roses' long-awaited *Second Coming*. Previous winners Suede and M People also have eligible albums.

Mercury Prize managing director Dave Wilkinson says the quality of albums will make for a high number of entries. In the past two years around 130 titles have contested the prize. "There has been a bumper crop of British and Irish albums this year, and I think the judges will be spoilt for choice," he says.

Submissions are invited from May 4 for albums released between August 1 last year and July 30 this year, he says. Entries must be received by June 2.

Although final entry criteria are currently being finalised, all acts must be predominantly British or Irish. Classical albums must be works by contemporary composers and not re-recordings of traditional classical music. The

## 1995 MERCURY SCHEDULE

May 6: Opening date for entries  
 June 2: Closing date for entries  
 June/July: Judging of entries  
 July 25: Press conference to announce the 10 shortlisted albums  
 August/September: Promotional campaign  
 September 12: Presentation dinner  
**PAST WINNERS**  
 1992: Primal Scream; *Screamadelica* (Creation)  
 1993: Suede; *Suede* (Nude)  
 1994: M People; *Elegant Stunnam* (Deconstruction)

judging panel is also being finalised, with Simon Frith again due to act as chairman.

With Mercury signed to a long-term deal to sponsor the event, the company has committed an increased sum for promotion of the event, which will again involve co-operation with more than 2,000 record stores as part of its tie-in with Bard. Wilkinson says he has been particularly pleased with the award's high profile outside London and says he aims to build on that.

"That's not something that the music industry often does and I think it's nice to get those people involved. We are

breaking through and we are encouraging a debate on music," he adds.

Wilkinson says discussions are already beginning about television coverage of the event, which had been put in doubt after BBC TV head of music and arts Michael Jackson announced plans to axe *The Late Show*, which covered the Mercury Prize for the first time last year.

Wilkinson says, "All I can say is that discussions are going on at the moment. Autumn is a long way ahead. But there will definitely be television coverage this year and we expect to be able to name the show it will appear on in about a month's time."

After three years, the public awareness of the prize has reached unexpected heights, says Wilkinson. "When we first set this up, I thought it would take us five years to get us to where we have reached in only three years," he says. "We are trying to grow this organically, not hype it. We want it to have its own credibility and integrity."

Entry forms will be distributed in the May 13 issue of *MW*. Details are available from May 4 from the Mercury Music Prize, 3 Grand Union Centre, Ladbroke Grove, London W10 5AS.

▶▶▶▶▶ MID-PRICE/LOW-PRICE SUPPLEMENT STARTS - p10 ▶▶▶▶▶

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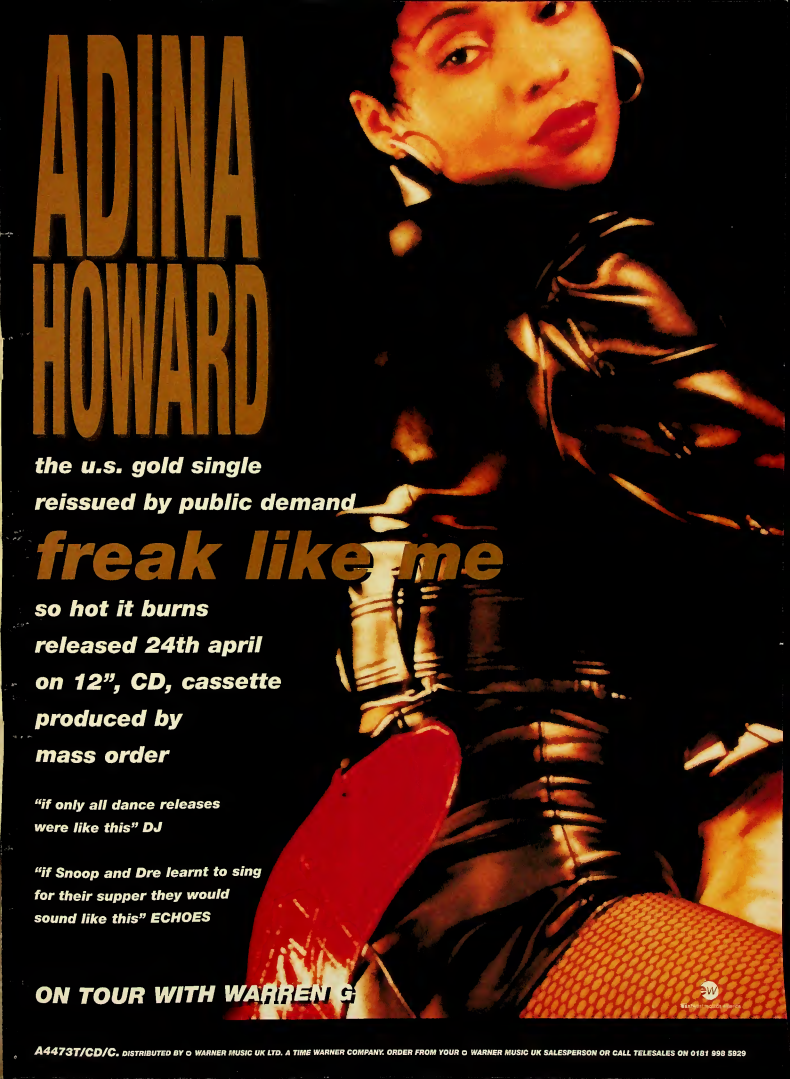
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**ON TOUR WITH WARREN G**



# Moving to a new HQ has capped a successful year for Bristol's Vital

When the music industry descends on Bristol for Sound City this week, one of the city's most successful contributors to the record business will be unpacking tea chests.

Just a week ago, Vital Distribution moved to brand new headquarters south of the city centre, doubling the size of its warehouse following an extraordinarily successful past 12 months.

While the so-called "Bristol sound" has been attracting attention the world over, Mike Chadwick and Pete Thompson's Vital company has delivered 1994's biggest-selling independent album - Oasis's 600,000-selling *Definitely Maybe* - and already has claims to repeat the feat in 1995. In the past two months, it has shipped four of the most eagerly-awaited albums of the year, by *Elastica* (number one in the album chart), *The Boo Radleys* (another chart topper), *Sleeper* (which reached number five) and *Gene* (peaking at eight). Add to that a new Oasis single, *Islands*, *Mango* and *Island Red* labels, underground labels including metal marquee *Earache*, dance imprints *Mo' Wax*, *Acid Jazz* and *Sabres Of Paradise* and alternative rock specialists *Wijia*, *Matorador* and *Setanta* you have a genuinely buoyant company.

"Mike and I have waited for this for an awful long time," says co-founder Thompson. "We've seen *The Cartel* come and go. We've watched the rise of *Pinnacle*. We've seen *Stag One* and the *Spartans* disappear. We've had a lot of experience and been able to see what independent distributors do right and what they do wrong."

When the Vital name was born just a year ago, it marked the relaxation of a union initially established when indie stalwarts *APT* and *Revolver* merged at the beginning of 1993.

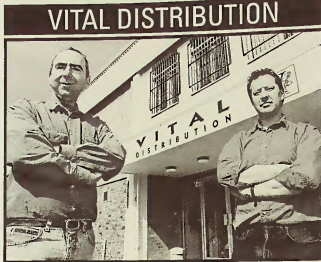
Chadwick is marginally the senior partner in a team with 32 years' experience in independent distribution. He started in the business in 1977 as a shop assistant at Bristol's *Revolver Records*, a store he was ultimately to take over and expand.

After such a long time running his own company, the merger with *APT* ended an era for Chadwick, the considered, quietly-spoken half of the partnership. As 100% owner of *Revolver*, he took a 50% share of Vital with Belgian indie *Play It Again Sam's* 95% ownership of *APT* converting to 47.5% of the new company and Thompson taking the remaining 2.5% share.

It was not a decision which was difficult to make, says Chadwick. "A *Revolver* basically got to the stage where it couldn't go to the next level. The same could be said for *APT*. Pete and I had known each other for a long time and had always wanted to work together. Besides I would rather have one half of a growing company than all of a stagnating one."

As a full consolidation of the two companies, the newly-created Vital had a significant advantage over its competitors through its link with *Play It Again Sam's* subsidiaries in France, Benelux and Germany. One indie distribution competitor says, "Vital's main strength is their tie-up with *Play It Again Sam*. That means they can plug straight into Europe and offer a straightforward pan-European distribution deal."

For Chadwick, recognising the importance of international exposure goes back to his days at *Revolver*. "In the late Eighties, when *Revolver* was still part of *The Cartel*, you were limited with what you could do in the UK, so I began to look at deals in Europe," he says. "It makes sense. If you



MIKE CHADWICK (LEFT) AND PETER THOMPSON OUTSIDE THE NEW WAREHOUSE

## VITAL STATISTICS

**1977:** Mike Chadwick joins *Revolver Records* shop in Park Street, Bristol, as a shop assistant. A year later, *Revolver* begins working with Rough Trade wholesaling records in the south west of England, the first steps towards establishing wholesalers' networks, *The Cartel*.

**1981:** Pete Thompson starts working at York's *Red Rhino* record shop, one of the wholesalers which make up the rest of *The Cartel*. Soon he takes on the role of label manager.

**1983:** Chadwick teams up with Lloyd Harris to buy out *Revolver's* owner Chris Parker. They continue running the shop for two years before selling it, retaining the *Revolver* distribution arm.

**1988:** *Red Rhino* goes bust.

**1989:** The assets, warehouse, fixtures and fittings of *Red Rhino* are bought by Belgian Michel Lambot's *Play It Again Sam* and relaunched as *APT Distribution*, with Pete Thompson as labels manager. Meanwhile, in Bristol, Mike Chadwick buys Lloyd's stake in *Revolver*.

**1990:** Thompson becomes general manager of *APT*. In December, *Revolver* leaves *The Cartel*, launching its own sales team at the beginning of 1991 with *Pinnacle* which offers physical distribution.

**January 1993:** *Revolver* and *APT* come together to form one distributor, closing *APT's* York offices and moving into the Portland Square HQ of *Revolver*.

**April 1994:** *APT/Revolver* changes its name and Vital Distribution is born.

**August 1994:** Vital scores its first number one album with Oasis's *Definitely Maybe*, which also breaks the record as the fastest selling UK debut album in history, moving 86,000 units in one week.

**January 1995:** Announces plans to move to a new warehouse, with extra sales and tele-sales staff.

**March 1995:** *Elastica's* debut album sells 70,000 in a week debuting at number one.

**April 1995:** The company moves to the new 23,000 sq ft warehouse, a week after celebrating the third number one album in Vital's history, with *The Boo Radleys' Waka Upi*

## THE VITAL TEAM

**Managing director:** Mike Chadwick  
**Product director:** Pete Thompson  
**Operations director:** Andy Stephenson  
**Finance manager:** Phil Saussez  
**Sales manager:** Tony Duckworth  
**Staff:** around 100 in total

## SELECTED LABELS

Acid Jazz, Cooking Vinyl, Costermonger, Deceptive, Earache, Fantazia, Indolent, Island Red, Mammoth, Mango, Matorador, Mo' Wax, Play It Again Sam, R&S, React, Rykodisc, Sabres Of Paradise, Setanta, Too Pure, Tribal UK, Wijia.

## VITAL INGREDIENTS



ACTS DISTRIBUTED INCLUDE SALAD (LEFT), POWDER (TOP RIGHT) AND THE BOO RADLEYS

can't control one territory, you look at another."

Circumstances may have changed at times, but the international theory still holds true today. The new *Powder* single, 20th Century Gods, released on Phil Savidge and John Best's *Parkway* label, may only sell 1,000 copies in the UK, but Vital's international sales department has estimated 500 more seven-inch copies for sale on the continent.

While it continues to support solidly independent acts such as *Powder*, Vital is viewed suspiciously from some quarters for its apparent reliance on major-funded acts. From *Creation's* *Oasis* and *Das Radleys* - going through the Sony-linked 3MV sales force - to *Gene* on Polydor-based *Costermonger* and *Sleeper* on RCA's *Indolent* label, its biggest successes have links with the major sector.

One distribution rival says, "They have done extraordinarily well over the past year. But I would be concerned if a much of my turnover was coming from major-funded deals. It's a very short-term business. Once Vital has broken an act, there is almost no point in the major keeping with independent distribution. That's what happened with *Virgin* and *Hut* after the *Smashing Pumpkins* broke through distribution with *RTM/Pinnacle*."

It is a criticism of the company which Chadwick rejects. "No sensible company is going to build up their company on major label business," he says. "We are enjoying major label turnover at the moment, but we are not building the company on that. I don't think you can assume long-term business from any company." And, says Thompson, many of Vital's major contracts are longer than some of its indie label deals.

Indeed, Thompson and Chadwick remain firmly anti-corporate. "I think our strength is that we still have an enthusiasm about music," says Thompson. "It's determined this will never be a company ruled by turnover and chart placings. We will never get complacent about our position."

"Pete and Mike are gods," says one indie label executive. "They are just the sort of people who give independent a good name. When we wanted a distributor, they just said, 'Yeah. We own your bands. We'll do that.'"

Phil Savidge adds, "The thing with Vital is that they seem to have grown bigger without becoming unwieldy. When we went to them with our label, they seemed genuinely interested and, of all the companies, they had their act completely together."

That keen interest in music runs throughout the company, says Steve Lewis, whose *Indolent* act *Sleeper* has scored a top five album and single this year alone. "Enthusiasm is the key word for all of them," he says. "I've been out with their sales reps and they actually talk about the music. They've come back to me and told us things we didn't know about our acts."

Thompson acknowledges the importance of creating excitement, enthusiasm and a buzz within the Vital walls. Even when it came to finding new headquarters, one of the motivating forces was to bring in all sides of the company together. With the lease-up on the company's Portland Square head office, it made sense to bring the depot - previously at Dove Lane - under the same roof.

"It makes for a better atmosphere and a feel for what we are all doing if all the office staff and label managers can see all the stock going out of the door," says Thompson.

The way Vital's business is going right now, it would be hard to miss.

Martin Talbot



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# MID-PRICE/ LOW-PRICE

It is not really surprising that the mid- and low-price sector is leading the way in volume sales, according to BPI figures. A quick glance at the product listed at the end of this supplement gives just a small indication of how many releases are flooding the market. The specialists such as MCI, Tring, Charly and the majors' special divisions such as Sony's Nice Price, PolyGram's Karussell and EMI's Music For Pleasure are more than aware of the sales opportunities from this booming sector. It is also to these companies' credit that,

despite the huge amount of product finding its way into music stores and non-traditional outlets such as supermarkets and garages, they are still able to come up with new ideas. Yet despite the sector's undeniable growth, there are fears that the market could become saturated. The companies hope to avoid this by introducing added value to their products using better packaging and informative sleeve notes. The future for the sector looks bright if the companies can continue to be innovative but, as one label head remarks, there could be a large black cloud on the horizon. There may well come a time, he says, when people will be able to obtain virtually all the back catalogue they are now buying at mid- and low-price from satellite and cable music services being broadcast to their home.

# MARKETING DRIVES THE BUDGET BOOM

THE RISE IN QUALITY OF TITLES AVAILABLE AT MID- AND LOW-PRICE AND INCREASINGLY SOPHISTICATED MARKETING TECHNIQUES ARE WINNING CONSUMERS OVER — BUDGET IS NOW THE BOOMING SECTOR. PAUL GORMAN REPORTS

It's official — budget is the boom sector of the UK music industry, and is being propelled by increasingly sophisticated marketing techniques.

The latest BPI statistics show that budget sales account for 32% of total unit sales, with mid-price taking 7% and full-price 61% — a transformation of the share-split five years ago, when budget occupied just 2% of the market, compared with mid-price's 19% and full-price's 79%.

The rise in the quality and standards of mid- and low-price releases has been the key to the overall sales increase, according to budget experts like Danny Keene, marketing director of Music Collection International.

"The public is no longer resistant to buying product at a low price point, as long as it is presented in an attractive and informative way. We can match the values of our full-price competition," he says.

The market has also benefited from cut-price activity among the multiple retailers, with Kingfisher's Woolworths and MCV chasing the most aggressive.

Woolworth launched its £8.99 CD campaigns last year and has followed this with its "two CDs for £10" drive in tandem with Warner Music. Meanwhile, MCV offers a £2-plus discount on back-catalogue titles to its 500,000 consumer members.

While volume sales of mid- and low-price releases have rocketed, the value of the budget sector has grown rapidly too and is worth



PRISM (LEFT) AND ANEYS RECORDS: NOW THE MAJORS ARE INCREASINGLY MOVING IN ON THE LOWER-PRICE SECTOR, SPECIALIST COMPANIES ARE HAVING TO MATCH THEIR PRESENTATION PROWESS

around £175m or a fifth of the total value of the market, according to the BPI trade shipment statistics.

In addition, the dazzling variety of non-traditional outlets which sell budget products — from

street markets to CTNs to airport lounges to giant supermarkets — cloud the real figure still further.

"We derive around 50% of our sales through non-traditional units," points out Tring International's head of marketing Michael Infante.

There is disagreement among suppliers about what exactly constitutes a non-traditional outlet. Steve Beecham, general



out-and-out music retailers."

Although agreement is difficult to reach on several aspects of the market, there is consensus on the definitions of specific categories. For example, CD is broken down as follows: mid-price is under £8.99, low-price under £5.99, budget under £3.99 and superbudget under £2.99.

The latter is where sales go largely unmarked, but is possibly the most vibrant sector. Beecham says PolyGram's research has uncovered a massive superbudget market in its own right. "There are many companies out there issuing CDs under £2.99, and these sales go unrecorded, although they are often stacked by major retailers," he says.

"There are probably only a couple of companies with more than 5% of that particular market, excluding export figures, and there are more than 50 companies making up around half of the sales."

The increased availability of budget product is one of the many reasons for the boom in sales. There is no doubt that CD hardware penetration — which increased from 9% in 1988 to 56% last year — has played its part, as has the early Nineties recession, which increased cash-consciousness at a vital time. This in turn was exploited by the vigorous licensing and marketing approach adopted by companies such as Tring International and Hong Kong-based classical specialist Naxos.

"Tring, which now boasts annual UK sales of around



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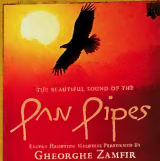
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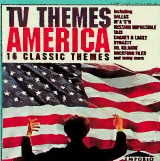
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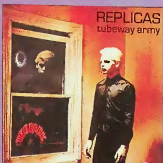
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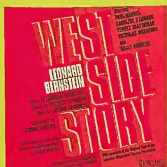
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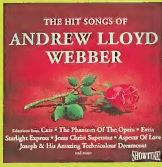


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► EMI, has been inextricably linked since its launch in 1960 with legal disputes over licensing rights.

However, the number of complaints diminished following a series of out-of-court settlements in the run-up to the company's £50m public flotation last year.

Although it is currently embroiled in rows with EMI and impresario Cameron Mackintosh, the group's impressive financial growth and acceptance in City circles has set the pace among the majors as well as companies which led the market for so long, such as Fickwick and Music For Pleasure.

MFP - owned by Thorn EMI - is just one example of the major record companies' willingness for direct involvement in the sector. Two years ago, PolyGram launched Karussell as a focus for its budget activities, while Sony has diversified from reliance on its long-established Nipex Price range by launching a number of separate imprints.

As the BPI statistics underline, mid-price sales have suffered at the expense of the in-roads made by budget companies. But this is set for change following a campaign from an unexpected quarter - Warner Music.

The artist-friendly company was reinvigorated by its hands-on

approach to the area, maintaining its mid-price series but resisting more enthusiastic price-slashing for fear of undervaluing prestigious acts such as Madonna, REM or Neil Young.

Yet it has now displayed a willingness to mark down prices with the early spring offer of hundreds of A-list back catalogue titles.

This has been backed by Indies and multiple retailers alike, although Woolworths' offer of two CDs for £10 and Our Price's four CDs for £20 drew flak from independent shop owners such as Merseyside retailer Paul Quirk. He welcomes the Warner offer but has condemned those particular multiple promotions in *Music Week* as examples of a "barrow buy mentality".

This retail in-fighting aside, Warners has achieved its objective, with an array of titles flooding back into the charts, including Chris Rea's Road To Hell which topped the mid-price chart and reached number 23 on the main album chart. Other revived titles include Prince's Purple Rain (number 18 in the album chart), Simply Red's Men And Women (20) and Frankie Goes To Hollywood's Welcome To The Pleasure Dome (24).

The campaign was also warmly received by retailers such as

running all year. Previously we carried Sony and EMI CDs at three for £20, and last autumn promoted Castle titles at four for £20.

Williams explains that the shops are themed to back the promotion, with overhead chevrons and stickers highlighting product under offer. Sony Music is taking up the gauntlet thrown down by Warner with a general offer of three CDs for £21. However, Sony's marketing manager Philip Saville says, "We will not be dropping to ridiculously low prices like some of our rivals, because that isn't in the long-term interests of the product."

On April 18 Sony launched its promotion to coincide with the latest batch of Nice Price releases, including Bob Dylan's Street Legal and Terence Trent D'Arby's Introducing The Hardline.

Both multiples and Indies have been offered the same deal: a dealer price of £5.55 for any of the 400-plus Nice Price titles as long as the minimum order reaches 100 units.

"We are providing a merchandising unit which holds 100 titles and standard local press ads which shops can tailor to their needs," adds Saville.

The readiness of the dominant record companies to discount

**CELEBRATION TIME**

IN THE MOOD  
GLENN MILLER  
REISSUE WHITE ORCHESTRA  
1994 100% US

SONGS THAT WON THE WAR  
50  
REISSUE  
1994 100% US

SING-A-LONG  
45  
REISSUE  
1994 100% US

3 Great New Titles

INCREASED CD HARDWARE PENETRATION, THE CASH-CONSCIOUSNESS OF THE NINETIES AND THE GROWING AVAILABILITY OF BUDGET PRODUCT ALL PLAYED THEIR PART IN THE SALES BOOM

Andy's Records, the mid-sized regional chain which has pioneered multiple CD purchases.

"Our Warners offer is working very well," says Andy's marketing manager Clare Williams. "We tend to have a special offer

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SIDE SHOW • BLACK PEARL  
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MANY RIVERS TO CROSS  
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INCLUDING:  
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SUZANNE EBARE OF THE BANTU  
BARRADOS • AMIGO  
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LOVE OF THE COMMON PEOPLE  
REAL FASHION REGGAE STYLE  
MONEY IN MY POCKET  
AND MANY MORE

EACH ALBUM CONTAINS 20 HITS THAT MADE REGGAE MUSIC THE WORLD FAMOUS

product prompts a mixed reaction from specialist companies.

"Now the majors are focusing on the lower-price market we all have to take great care to match their offer in terms of compilation and presentation," says Michael Nieldus, head of product development at Sound & Media. Nieldus was previously Old Gold label manager at Music Collection International and was recruited by joint venture Sound & Media following last year's acquisition of a 50% stake by Richard Branson's Virgin Group, which resulted in a switch of emphasis at the former overstocks and deletions specialist Sound Solutions UK.

Sound & Media was launched on January 30 with a Crusaders greatest hits collection on the Calibre mid-price label, which has also issued a double CD of the Everly Brothers' reunion concert and a CD of Adeva's greatest hits. The Summit superbudget CD-only range was launched in February.

Danny Keene of MCI believes that the majors' promotions may have a beneficial impact. "Their success means that music is now recognised as a multi-purchase product. Also, the appearance of work from leading artists at mid- or low-price gives the whole sector a stamp of quality."

One effect of the majors' campaigns has been a general raising of marketing standards for a sector whose margins would be wiped out by costly advertising.

MCI, which was launched four years ago as an offshoot of video distributor VCI, regularly uses competitions in daily papers, as well as specialist radio and print ads.

"Releases such as George Clinton's Computer Games have to be handled carefully," explains Keene. "This is the first time the album is appearing on CD, and it features tracks like Atomic Dog which have influenced artists such as Snoopy Doggy Dogg. We regularly spend up to £20,000 on advertising campaigns."

Last year MCI supported the release of a compilation by Sugarhill artists with ads on Kiss FM and Choice FM, as well as a co-op advertising burst in *Melody Maker*.

"Such mainstream activity is a signal to budget operators that they are determined to rid the sector of the 'backstreet' image associated with cheaply promoted, shoddily packaged and weakly compiled product.

With the Holy Grail of quality firmly within the sector's grasp, there is now little prospect of the budget boom tailing off.

MORE MID-PRICE/LOW PRICE SPECIAL REPORTS ON P32

# THIS SUMMER'S SPECIAL MENU FROM PRISM



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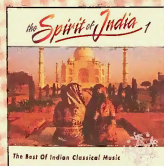
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It's been eight years since Isaac Hayes was last heard of on record yet the classic Hayes stamp present throughout his new album, *Branded*, makes it sound like he has never been away.

Since leaving Columbia in 1988, Hayes, the man behind the legendary Seventies film soundtrack, *Shaft*, and other massively influential albums such as *Hot Buttered Soul* and *Black Moses*, has been busy himself with acting while waiting patiently for a suitable record deal.

"The first thing labels hit me with was, 'what have you got?' Hayes recalls. "It's like they don't trust what you're doing, based on your own legacy, which is kind of an insult. Why try and sound like what's happening now, music which I've influenced? So I chose not to go through that, but to work in movies. I knew one day the right situation would occur."

It eventually did when Hayes met John Wooler, the man behind Virgin's blues/funk offshoot in the UK, Point Blank.

Wooler set up Point Blank in America last year, where he signed up other legends such as John Lee Hooker and Grammy-winning Pop Staples and worked with several of Hayes' old musical accomplices including guitarist Michael Toler.

"I always asked what Isaac was up to, and eventually I got to meet him," says Wooler. "He spoke of resitting labels' attempts to get him to make a Nineties dance record, but I said he should do what he has always done."

Hayes says that *Branded* was an easy album to make. "Someone once said that, in order to repeat a successful action, go back in and employ the things that got you started, so I used my old musicians again."

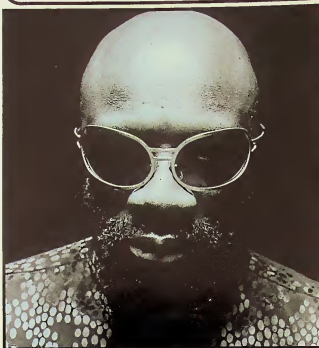
He also revived his classic old track, *Hyperbolicity/abscissae/quadlymistic*, giving it a new slant by teaming up with Public Enemy's Chuck D. "I wanted to reach the rap market, but to retain integrity," says Hayes - and *Branded* also includes covers of Sting's *Fragile* and the Lovin' Spoonful hit, *Summer In The City*.

According to Wooler, Hayes is a timeless artist. "He's the second most sampled artist in the world, after James Brown, and you hear him on almost every new rap record."

"In terms of sound, things have gone round full circle. He might as well be doing his music himself. No one else sounds like him."

A Hayes sample even made the UK Top 20 late last year, on Portishead's *Glorious Day*, and the same kind of string sample was also used by Tricky on a recent album cut.

## ISAAC HAYES INFLUENTIAL SOUL STAR RETURNS



### TRACK BY TRACK

**ISAAC HAYES: Branded**  
Label: Point Blank  
Publisher: Lil' Ann Music, Magnetic  
Publishing, Robocut Music, Irving/East  
Music Media

Writers: Isaac Hayes, David Porter, Sting,  
John B. Sebastian.  
Producers: Isaac Hayes.

Tracks:

**1. He's Plea 1:18**

A short, slow rap to set the scene.

**2. Life's Mood 2:53**

An instrumental with Shaft-style whaka-whaka guitar and horn riffs.

**3. Fragile 5:21**

Hayes covers Sting's environmentally-conscious track "because it speaks of the condition of the world today and it's beautiful."

**4. Life's Mood II 3:21**

Another take on the album's second track. Another hit from Chuck D of Public Enemy.

The old Lovin' Spoonful classic given the funky Hayes treatment. From the forthcoming *Die Hard III* film soundtrack.

**5. Let Me Love You 4:42**

A sensual, orchestral ballad. "It's very erotic."

**6. I'll Do Anything (To Turn You Out) 7:45**

Another funky workout, with guitar/gospel/soul coda.

**7. Thanks To The Feel 4:10**

The album's second classic sensual Hayes ballad. Co-written with David Porter.

**8. Branded 7:02**

Uptempo funk outing.

**9. Soulsville 4:09**

From the Shaft soundtrack, a sultry soul outing given a new sheen. "The track addressed conditions that existed in the 'hoods then which still exist today."

**10. Hyperbolicity/abscissae/quadlymistic 12:00**

Another revamped Hayes classic, with a guest trap from Chuck D of Public Enemy.

Hayes first heard the Portishead track at a photo session. "I said, 'damn, that sounds nice.' Wait a minute, that's familiar... that's my music! But they gave me the credit, and it sounds good."

He recently met Tricky at the Brit Awards. "He was all nervous and tongue-tied but I told him, 'hey, relax, we're all in the same boat.'" Hayes remembers, chucking. "It's flattering, you know. People are doing their own thing but still include my music as a backdrop, which validates me after all these years."

All those years saw Hayes have an up and down affair with the music business.

A much-publicised row over royalties with Stax, the label he helped put on the map, ended the relationship, at which point Hayes formed his own, Hot Buttered Soul (later, under ABC) but it went bankrupt after two years.

In 1977, he signed to Polydor but chose to retire for five years in 1981, as disco prevailed.

His acting career got off the ground but, in 1986, he signed to Columbia. "That deal bit trouble when Hayes felt his second Columbia album, 1988's *Love Attack*, was under-promoted.

He says, "I knew the Japanese were buying the label but I still wanted an explanation I could hang my hat on. My music slipped through the cracks and that soured on me."

Hayes is a much happier man today. He sees Virgin as the kind of label that cares about product and artist. "They're a hell of a family," he says.

Wooler says that Hayes will be playing a few key dates. Concerts in London, Paris and Germany have already been confirmed but there won't be a full-scale tour due to the expense of Hayes' show. The band is 14-strong for starters, with live strings and horns to boot.

By taking time, Hayes feels he can build up enough of a fanbase to justify the right venues to repeat the Hayes live extravaganzas of old.

"Like before, I want to give audiences exactly what they heard when they bought the record," he maintains. "People said I was crazy using an orchestra in the past, but it paid off."

Although Hayes has been acting consistently - he took four roles last year alone - music is very much on his current agenda.

An instrumental, jazz-tinged album, *Raw And Refined*, has been finished, and is awaiting a release date. "Raw and refined is a damn accurate description of me," he says.

Hayes has asked, "Can you dig it? Right on, as Shaft would have it. Martin Aston

## NICK ROBINSON ON A&R

Didn't we say that **Cable** were looking very close to signing? Well, sure enough, the call came through this week that **Korda Marshall** at Infectious is the man with their signatures. The Derby-based group signed a worldwide deal last Friday. Dates are being lined up for the end of April with the debut release on the label due in the autumn... Meanwhile, **Catonia** staff stayed up until 6am last Tuesday, celebrating their deal with **Blanc Y Negro**, and **Factory Two** have had a bid for **Northern Uproar**... **Flying Saucer Attack**, mentioned in last week's column as a unsigned highlight of this week's Sound City event in Bristol, say that their gig has nothing to do with the biz lig and is actually a celebration for the release of their new album, **Further**, on the Domino label. Sorry, but don't be surprised if a few of us turn up

anyway... It seems that the excellent **Girts Against Boys** are still being chased by a variety of US companies but there's no news about whether they are ready to leave their present home at **Touch And Go**... One act creating a stir over here is **Delicious** who feature **Gas Whelan** from the **Happy Mondays** and **Andy Rourke** from **The Smiths**... After five years on the label and only one album, **Drizabone** have parted company with **Island/4th & Broadway**. And at **Arista**, **Nigel Grainge** and co have said goodbye to MTV presenter **Rebecca De Ruvo**. **Alexis Grover** is looking after her career interests... Former Epic product manager and ITB agent **Jill Pearson** has taken a new A&R consultancy role at **BMG International**... A&R attendance of the week was for **Gluebound** in Liverpool; the general reaction was that it was just okay... **The Orb**

played a somewhat confusing, erratic show at **The Forum** last Friday which found them in an unsettled mood musically following the recent departure of key man **Thrash**... **Elastica** made it short, sweet and simple on the last date of their tour at **Shepherd's Bush Empire**. Their buzzing, endearing set was followed by a party next door at a cramped **Bush Hotel**... **Polydor's Steamboat** looked as if they'll be the perfect UK answer to the **Black Crowes** at **The Garage** - once they've worked on their stage presence a little... **Agent Provocateur** have been playing a month of weekly gigs at the **St Moritz Club** - a sweaty tunnel-like venue under **Wardour Street**. Trip hot with a hard edge is the general feel although the songs have yet to really blossom...





The ascendancy of Machine Head from virtual unknowns to headline act in six months owes a lot to the contribution of their record company, Roadrunner Records, and the abundant enthusiasm of the specialist metal press. It helps, of course, that Burn My Eyes, the Oakland metal act's debut album, was something of a milestone in the genre.

*Kerrang!* dubbed the album "The Mightiest Metal Debut Of '94" and hailed them as the new Metallica, and the mainstream music press also heaped it with praise.

"Burn My Eyes is a colossal album, a landmark," parred Q, which included the album among its 50 best albums of 1994. The fact that the magazine's appraisal ended with the prediction that "Machine Head will undoubtedly be great" was no spellbinding act of foresight.

Burn My Eyes had already vaulted into the albums chart at number 25 and was on its way to making a serious impact on the metal community.

The band capitalised on the lavish attention they had received with a series of shows as support to thrash luminaries Slayer that wowed the critics and, crucially, the record-buying public.

That Machine Head achieved so much, so soon owes much to astute handling by their label.

Roadrunner's A&R vice president in the US, Monte Conner, is in no doubt as to the importance played by his UK-based colleagues in promoting the album.

Fire all of the band made a really incredible record, the kind of record that the metal world really needed," he says. "So I don't want to take anything away from the record, but, at the same time, our European office, specifically

# MACHINE HEAD

## ROADRUNNER BRINGS CALIFORNIA METAL ACT OUT OF OBSCURITY



England, has done a really great job in selling this record.

"The UK office pretty much knew from day one how strong this record was, so everything around it was well-timed, even to the point of servicing."

The label pressed about 500 copies of the demo tape that got the band signed and circulated it to the UK press. That got a buzz going and also let care went into the promotion of the record.

"I think it really showed the importance we felt about this release and what a priority it was for us," adds Conner.

"We also have to give credit to *Kerrang!* who've really embraced Machine Head and decided it was the best metal record in a while. They got behind it in a way they've never really got behind a new band before."

"Hand in hand," is how the band's drummer Chris Kontos describes

Roadrunner's part in the success of Burn My Eyes. "One of the reasons we went with Roadrunner is because it's very small. We wanted that kind of family, gut-level record label."

Roadrunner releases the single, *Old*, a track from Burn My Eyes, in three formats on May 15 with the aim of achieving a Top 40 chart place.

And with six UK dates to follow, Machine Head are destined to move ever upwards. **Andy Martin**

# WHALE

## HUT HAS HIGH HOPES

It's a safe bet that if you have watched MTV at all over the past year then you've seen Whale in action.

They were the Swedish outfit with the shapely female lead singer baring her teeth braces to the world while the boys behind her showed off their Y-fronts.

The song, *Hobo Humpin'* Slobo Babe, was about a woman who sleeps with tramps for a laugh. It was one of the best singles of the year, causing the groove of *Dee-Lite* with the power of the Beastie Boys at their best, and has made their new material the most talked about and eagerly anticipated by any new artist for a long while.

The follow-up, the *Pay For Me* EP, which comes out on May 9 on Hut Records, is again all about strange sexual practices.

Are all their songs about sordid sex? "Yes," beams guitarist and chief songwriter Henrik Schyffert. "Great, isn't it?"

It certainly is great for Hut — a label that signed the band almost by accident. This time last year, with everyone raving about Hobo, they had a singles deal with East West. However, the label failed to renew its option. "We met the people from Hut who were really nice and lots of fun so we signed to them," says Schyffert.

Hut managing director Dave Boyd sees a great future for his signings. "I originally thought the relationship would be all about development," he says, "but when I listen to the tracks I think it's just going to go straight away."

Whale will be playing in the UK to support *Pay For Me*, but Boyd feels the traditional British resistance to quality European music could be a problem.

The British will swallow pap like *Ace Of Base* and *Roxette*, but there's still a feeling that no-one else can do music as well as we do," he says.

Schyffert, who lived in London for three years in the Eighties, is keen to make an impact here.

"In terms of sales and live shows, Germany is definitely the most important market but, when it comes to taste, Britain rules the world," he says. "It's very important for us to do well there." **Leo Finlay**



# MARK MORRISON

## BRIT READY TO TAKE ON R KELLY

A cross between Mike Tyson, Shabba Ranks and Bobby Brown is how Clive Black, A&R director at WEA, describes Mark Morrison.

The young singer, born and now based in Leicester but resident in Miami for eight years, has a distinct nasal vocal tone that often leads to comparisons with Cameo's Larry Blackmon.

Musically, however, he's more akin to R Kelly, Jodeci and Aaron Hall and his arrival on the scene is indicative of an increasing British interest in swingbeat, the vibrant mixture of hip hop and soul that has become the predominant genre of black music in the US since the late Eighties.

One of the factors that encouraged Black to sign Morrison was a video of the artist's eclectic performance in Manchester where he was grabbed and mauled by female fans.

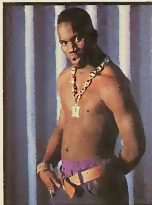
"I was amazed at the reaction he got and went to see him. He'd PA'd all around the north and become incredibly popular with these young, sexy girls. Mark is fearless on stage."

Morrison has a sizeable financial backing apparent in the colourful video accompanying the debut single, *Crazy*, which was masterminded by leading dance video directors Max and Danis.

However, Black intends to build fan support from the underground. "The initial buyers will be tastemakers in the dance community, girls that have seen Mark PA and people that are in tune with black music," he says.

Morrison himself is keen to bridge the gap between the dance scene and the pop charts.

"If I want any success I have to crossover. This is US music, that's



where it's selling but in the next year or two it'll be doing the same here in England," he says.

New American artists such as R Kelly, Blackstreet and Aaliyah have firmly established themselves in the UK market over the past year, with Kelly achieving Top 10 success.

On the concert circuit, too, it has continually been the US names that have pulled the big crowds.

But the groundwork for the UK's own R&B scene has already been laid by acts such as *Creuz*, *Rhythm And Bass* and *Wayne Marshall*.

With the R&B chart fully under way with UK groups like *Ultimate Kool*, *Eternal* and *MN8* all achieving high chart positions, it seems the time has come for an artist like Morrison to take mainstream British R&B to the next level. **Jake Barnes**

The string quartet, historically one of the most traditional forms in classical music, is undergoing a revival of interest—due almost entirely to the talent and personality of one group of players, the Kronos Quartet.

The group was founded in 1973 by Seattle-based violinist David Harrington, whose ears were opened by a Beethoven quartet and who started his first group when he was only 11.

Since then, the Kronos quartet has filled the full title (and has quickly become one of the leading influences in new classical music today. The line up of Harrington, cellist Joan Jeanrenaud, John Sherba on violin and Hank Dutt on viola dates from 1975.

As commissioners and collaborators, the ensemble has virtually rebuilt the contemporary repertoire for string quartets and set the standard by which other classical ensembles are judged.

Playing unknown 20th century repertoire, they were initially ignored by mainstream concert agents. Instead, they turned to the US college circuit, sharing platforms with rock acts such as Jefferson Starship—a far cry from the historic role for string quartets as providers of salon entertainment for the aristocracy.

Today, their records for Warner Classics sell in tens of thousands, compared with a few thousand for a conventional classical quartet.

Known in the business as the 'Three Men and a Blonde' quartet, the highly respected string magazine *The Strad* once described cellist Jeanrenaud as 'the embodiment of our own, *à la mode* femininity, waif-like androgyny and a boy's blonde crop.'

This unusual accolade provides a key to Kronos' success. Their style has greatly transformed the most exclusive, traditional male intellectual bastions of European art music into the coolest show group in town.

It is that style which makes the group so fascinating and which is far more likely to create a cult following and make deeper inroads into pop culture than even Nigel Kennedy has achieved.

Jeanrenaud says, 'The quartet becomes an almost mystical unit. All four of us can become an instrument.'

According to Warner Classics' general manager Bill Holland, 'Kronos sold themselves as a complete package, taking in presentation, style, image and attitude, as well as the music.'

'More recently, quartets like the

## KRONOS QUARTET

SETTING THE STANDARD FOR CLASSICAL ENSEMBLES



Britten, Brodsky, Balanescu and Greene Quartets have followed the same route.'

The quartet's extensive repertoire ranges from Webern, Bartok and Barber, to Ornette Coleman and Jimi Hendrix. They have worked closely with such composers as Steve Reich, Henry Gorecki, Terry Riley and John Zorn, as well as commissioning new works from the most innovative

contemporary composers such as Louis Andriessen and Astor Piazzolla.

In the process, they have mined the wealth of musical cultures from around the world, extending their reach to China, Africa, Japan, Scandinavia, New Zealand and the Middle East for rock, jazz and ethnic influences.

Constantly at work commissioning and learning new music, Kronos are currently collaborating with Philip

Glass (pictured with the quartet). Glass, like Kronos, is typical of today's composers, who are asking the players to use their instruments in ways that were inconceivable less than 20 years ago, including input from tape and electronics.

For Harrington, the essence of the string quartet is its adaptability. 'Every composer I can think of sounds different when they're rewriting quartets,' he says.

'It's very revealing of their personalities, a hand-made kind of music. There's a confessional, intimate quality, almost the inner voice—that's one of the things that attracted me to the quartet as a medium.'

'What we've discovered is that it's a dynamic social process as well. One of the things we're involved with is opening doors.'

On May 3, the Kronos and Glass take another step in ringing the changes by appearing at the rock-orientated Shepherd's Bush Empire in London, with Glass playing his own piano music.

David Jones, of promoter Serious Speakout, says, 'The Kronos still have a long way to go in reaching beyond new music audiences to a wider public.' But he feels the Empire will provide a more intimate atmosphere than concert venues such as the South Bank.

This will suit the programme—two Glass quartets from the recent album, *The Kronos Quartet Performs Philip Glass*, on Nonesuch.

The album, produced by Judith Sherman, Kurt Munkacsy and Glass, and recorded at the Skywalker Sound, Marin County, California in August 1993, was the culmination of a 10-year collaboration which began with music for the Paul Schrader film, *Mishima*, in 1985.

Kronos performed the string quartet sections for the soundtrack, hailed as one of Glass's most dazzling achievements. Since then, Kronos have worked closely with Glass on all five of his numbered quartets, four of which are featured on the Nonesuch release.

Arguably the most generative artists in new music today, Kronos and Glass have followed parallel paths in establishing their artistic identities and producing many of the landmark works of the past 20 years.

But Harrington is not interested in mere sonic pioneering. His search is for a powerful, emotional language that will reach out not just to audiences'

### ONES TO WATCH

#### SQUIRREL NUT ZIPTERS

Here's an odd one. All the way from North Carolina comes this bunch of Charleston-friendly, Twenties-style musicians. This time, though, they have recorded their own material and its the sort-of-the-way madness that might just catch on. Their gig at last month's South By Southwest coincides in Austin, Texas has already helped them on their way.

#### CORNERSHOP

These boys have been around for a couple of years now and were in danger of falling victim to the generic music press novelty tag by virtue of being angry Asian Bunnies. But the tracks on the new album, *Women's Gotta Have It* (Wija), and particularly the stunning new single, *Jalisco* (Shave), prove that the songs are strong enough to help them rise above that.

#### LICK

These new signings to WEA have their debut single, *Coma* (Sire), out this month. Formed in July 1994, the London-based group have developed their trash pop sound into an infectious guitar and vocal mix that's persuasive in its energy and excitement.

### IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
MARC ALMOND	single	MERCURY	David Bates	STROGROOM (London)	Marty Ware
ANGEL CORPUS CHRISTI	album	ALMO SOUNDS (LA)	Howard Thompson	EDEM (London)	Craig Leon
BASS 5	single	MUSHROOM	Colin Daniel	APARTMENT (London)	Rapino Brothers
BJORK	track	ONE LITTLE INDIAN	Derek Elkett Paul Adam	WHITFIELD STREET (London)	Howie Bernstein
CHARLOTTE	album	POLYDOR	Tim Parry	THE BARRACKS (London)	John Lackie
BRIANNA CORRIGAN	album	EAST WEST	Ian Stanley	METROPOLIS (London)	Kristi S. Riley
THE CURE	album	FICTION	Chris Parry	PARR STREET (Liverpool)	Mike Hedges
GIVA	single	EAST WEST	Naïhan McGaugh	ST CATHERINES (London)	Steve Lynch
EDUSTAR	tracks	FOOD	Andy Ross	RAK (London)	Rose/Foster
DUSTAR	single	FOOD	Andy Ross	RAK (London)	Stephen Hague
GABRIELLE	album	GO! DISCS	Ferdy	APARTMENT (London)	Rapino Brothers
HOUSE OF VIRGINISM	single	CLUBVISION	Ian Eckholm	APARTMENT (London)	Bollerhouse Boys
KILLING JOE	album	BIG LIFE	Tim Parry	BUTTERFLY (London)	Rapino Brothers
MARION	track	LONDON	Paul McDonald	BRITANNIA ROW (London)	Chris Potter
SALE KEITA	mixes	EAST WEST	Spenner Baldwin	ORINDO (London)	Dave Bascombe
CALEF KEITA	album	ISLAND/MANNO	Junjo	METROPOLIS (London)	Gary Wilkinson
SIVA NELSON	album	COOLTEMP	Ken Grimbaum	WHITFIELD STREET (London)	Wally Badarou
NEW ORDER/JAY DIVISION	album	LONDON	Peta Tong	LOOKING GLASS (New York)	Mika Pedan
ORANGE	album	CHRYSALIS	Mika Andrews	CHARLES (Lima)	Mark Plati
SIMPLY RED	album	SO WHAT ARTS	Eliot Rashman	ART LYONS/SHIRT HALL (London)	Gus Dudgeon
SISTER MACHINE GUN	album	TVT	Tom Sarig	BRITANNIA ROW (London)	Stewart Levine
JIMMY SOMERVILLE	album	LONDON	Tracy Bennett	RAK (London)	John Fryer
THE HAPPY	album	A&M	David Rose	GREEN LINCOLN MANOR (Bucks.) (LA)	Stephen Hague
TRAY MCDONNE	album	LAUREL	Howard Gough	GREENHOUSE (London)	Phil Collins
TRASH CAN SINATRAS	album	GO! DISCS	Simon Dine	ROUNDHOUSE (London)	Mark Wallace
WORLD OF LEATHER	album	SOUNDCKES	Fergus Esact	LIVINGSTON (London)	Tot Taylor

Confirmed bookings, week ending April 7. Source: C&E

# Take That enjoy career-best sales

## SALES

**T**ake That continue to turn in impressive sales at the top of the singles chart, with a further 140,000 copies of *Back For Good* finding buyers last week, taking the cumulative sales of the record to more than 650,000 in just three weeks.

Already the second-biggest seller of the year, *Back For Good* is now *Take That's* biggest hit and is still outelling its nearest competitor **The Outdoors Brothers' Don't Stop** (Wiggle Wiggle) - by a margin of nearly two to one.

"Nobody loves me" whinge **Portishead** on their single, *Sour Times*, and, while that may have been true when it first came out, it isn't now. *Sour Times* was initially released last August and peaked disappointingly at number 67. Since then, the group has won great acclaim and sold more than 200,000 copies of their debut album, *Dummy*. In January, its single, *Glory Box*, peaked at number 15, setting up the re-issue of *Sour Times*, which debuts at number 13.

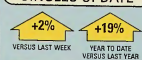
The UK's going crazy - or so it seems. And what it's going crazy for is songs called *Crazy* which, this week, becomes the chart's most recurrent title, replacing *Tonight*, a hit name 10 times, all of them different songs.

It's less than 25 years since the first hit called *Crazy* entered the chart, providing a number 12 hit for *Mud* in 1973. A quarter of a century later, we've had 11 hits entitled *Crazy* (10 of them different songs) including five in the past year - from Bob Geldof's last May, which reached number 65, followed by Julio Iglesias (43 in June), Aerosmith (23 in November), Eternal (15 in January) and now **Mark Morrison**, the hotly-tipped Leicester lad whose debut hit enters the chart this week at number 19. Other *Crazy* hits came from the Manhattans in 1963, Icehouse (1987), Boys (1990), Seal (1990), and *Fat City* (1990). Only the Cline and Iglesias hits are the same song.

**Wet Wet Wet** register their fourth number one album of their seven-LP career as *Picture This*. This debuts in pole position. It sold around 140,000 copies last week, more than four times as many sales as any other artist album, but 60,000 fewer than **Now That's What I Call Music!** 30, the first regular *Now!* release since *Now!* 29 achieved a record 1,800,000 sales for the series at Christmas.

The remainder of the artist albums chart is beginning to reflect early sales in the Woolworths' *Best Of The Best* campaign in which 72 full-price best of... albums have been reduced to £9.99. Expect this campaign to bite more deeply next week. *Alan Jones*

## SINGLES UPDATE



## ALBUMS UPDATE



## SALES AWARDS

- **Platinum:** Simply Red: *Love Shine A Light* (x7); Phil Collins: *Face Value* (x5); **Celine Dion:** *Colour Of My Love* (x3); **Wet Wet Wet:** *Picture This*.
- **Silver:** **The Backstreet Boys:** *The Bomb!* (*These Sounds Fall Into My Mind*) (single); **Carleen Anderson:** *True Spirit*; **Various:** *Rocks Off!*

## PLAYLIST ADDS

**Radio 1 FM:** w/c 13.04.95: **B List:** Elton John - *Made In England*; R. Kelly - *Your Body's Calling*; **C List:** Bjork - *Army Of Me*; Shed Seven - *Where Have You Been Tonight*; **Thunder** - *Casies In The Sand*; **Boo Radleys** - *Find The Answer Within*; **Apache Indian** - *Ragamuffin Girl*; **Shiva** - *Work It Out*; **Definition Of Sound** - *Boom Boom*; **Bob Marley** - *Keep On Movin'*; **Deja Vu** - *Deja Vu*; **Jimmy Nail** - *Calling Out Your Name*.  
**Capital FM:** w/c 13.04.95: **A List:** **Dionne Farris** - *I Know*; **Elton John** - *Made In England*; **Bruce Springsteen** - *Secret Garden*; **B List:** **Rod Stewart** - *You're The Star*; **C List:** **Montell Jordan** - *This Is How We Do It*; **Nicki French** - *For All We Know*; **R.E.M.** - *Strangest Countries*.  
**Virgin Radio:** w/c 14.04.95: **B List:** **Elton John** - *Made In England*; **Rod Stewart** - *You're The Star*; **C List:** **Sheryl Crow** - *Can't Cry Anymore*; **D List:** **Casia** - *Some Might Say*.  
**MTV Europe:** w/c 18.04.95: **Tricky** - *Black Steel*; **Bjork** - *Army Of Me*; **Radiohead** - *High And Dry*; **The Backstreet Boys** - *The Bomb!* (*These Sounds Fall Into My Mind*).

## THIS WEEK'S HITS

### Singles

- NUMBER ONE: **Back For Good** *Take That* - RCA
- HIGHEST NEW ENTRY: **Have You Ever...** **Bryan Adams** - A&M
- HIGHEST CLIMBER: **Love City Groove** *Love City Groove* - Planet 3
- NUMBER ONE R&B SINGLE: **Two Can Play That Game** **Bobby Brown** - MCA
- NUMBER ONE DANCE SINGLE: **Legends Of The Dark Black, Part Two** *Wildchild - Hi-Life/Polydor*

### Albums

- NUMBER ONE/HIGHEST NEW ENTRY: **Picture This** *Wet Wet Wet* - **Precious Organisation**
- HIGHEST CLIMBER: **Automatic** *For The People* **REM** - Warner Bros
- NUMBER ONE COMPILATION: **Now That's What I Call Music! 30** - EMI/Virgin/PolyGram

### Airplay

- NUMBER ONE SINGLE: **Back For Good** *Take That* - RCA
- BIGGEST GROWER: **If You Love Me** **Brownstone** - Epic
- MOST ADDED: **You're The Star** **Rod Stewart** - Warner Bros

## AIRPLAY

**F**or the second week in a row, **Take That's** *Back For Good* logs more than 1,000 plays - the highest tally for any record - but its total audience is still 15% smaller than that of **Freak Power's** declining hit, *Turn On, Tune In, Cop Out*, largely because Atlantic 252 played *Turn On...* 97 times but gave *Back For Good* just two spins.

**Radio One** gave *Back For Good* 31 plays last week but, while it supports the popular favourites, it continues to go out on a limb, giving no fewer than 14 plays to the **Gigolo Aunty** *Where I Find My Heaven*, accounting for more than 99% of that record's overall audience. The track served as a theme for recent BBC2 sitcom, *Game On*, and is included on the soundtrack to *The Dumb And Dumber* movie.

Oddly enough, one record that might have been expected to garner more **Radio One** support than average failed to do so. **Love City Groove's** self-titled pop/rap nugget, that is the UK representative in the Eurovision Song Contest is 25th on **Radio One's** chart, compared with 24th nationally. ILR stations are graciously routing for the record, even though the BBC monopolises UK broadcast rights for Eurovision.

**Virgin** continues to wring long-lasting airplay out of dead pop hits, with **Simple Minds' Hypnotised**, **Janet Jackson's Whoops Now** and **Mike & The Mechanics' Over My Shoulder** taking sixth, seventh and eighth places in the airplay chart, although they are long past their sales peak, occupying 38th, 29th and 70th places in the list of best-selling singles.

**Radio 1** is also showing staunch support for **Sophie B Hawkins' As I Lay Me Down**, which never really caught fire at retail, but continues to command more than 300 plays a week. Currently the 21st most popular record on the airwaves, it has climbed as high as number 12 on this chart, even though its **CIN** career ended with a number 24 peak more than a month ago.

**Joshua Kadison's** *Jessie* is beginning to get into its stride third time round, with 202 plays and 72nd place in the airplay chart, setting it up nicely for its re-release this week.

It has been assisted by the fact that it has been promoted to radio in a special sleeve which reminds programmers that **Danny Wilson's** *Mary's Prayer*, **Som Brown's** *Stop*, **Elton John's** *Sacrifice*, **Marc Cohn's** *Walking In Memphis* and **Celine Dion's** *Think Twice* were "not instant successes, but radio made all of them massive hits". *Alan Jones*

# Manufacturing

for a **MANUFACTURERS** eye view of the music industry, including news from replitech, vienna and an update on new and developing formats, read music week's **6th may issue**

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# TOP 75 SINGLES

22 APRIL 1995

Pos	Last	Title	Artist (Producer)	Publisher (Writer)	Label	CD/Cass (Distributor)
1	1	<b>BACK FOR GOOD</b> ★	Take (The Pointer Sisters)	EMI (Barlow)	RCA	742327/4627/4322/27464 (BMG) 742327/467-9
2	2	<b>DON'T STOP (WIGGLE WIGGLE)</b>	Shirley Bassey (The Supersound Orchestra)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
3	3	<b>TWO CAN PLAY THAT GAME</b>	Boyz II Men (The Boyz II Men)	MCA (MCTD)	MCA	MCTD 9370/MCSC 1933 (BMG) MCA 9370/MCSC 1933 (BMG)
4	NEW	<b>HAVE YOU EVER LOVED A WOMAN?</b>	Bryan Adams (Adams)	Zomba (Adams/Lange/Kane)	AT&T	5810/265/361/394 (F) 5810/237-
5	5	<b>BABY BABY</b>	Cornelia (The Roots)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
6	10	<b>I'VE GOT A FEELING</b>	Cher (Cher)	Mercury (Cher)	Mercury	742327/467-9
7	13	<b>CHAINS</b>	The Texas (Tyrod CC (Armen/Werfel/Reisick))	MCA	611255/6611254 (SM)	-
8	8	<b>IF YOU LOVE ME</b>	Boyz II Men (The Boyz II Men)	MCA (MCTD)	MCA	9370/MCSC 1933 (BMG) MCA 9370/MCSC 1933 (BMG)
9	9	<b>NOT OVER YET</b>	Perfect 10 (The Perfect 10)	Perfect 10 (The Perfect 10)	Perfect 10	PERF 1041 (W)
10	NEW	<b>NEED YOU</b>	Debra (The Debra)	London (LOND)	365/LONS 365 (F)	365/LONS 365 (F)
11	7	<b>JULIA SAYS</b> *	Priscilla Presley (Priscilla Presley)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
12	NEW	<b>LOVE &amp; DEVOTION</b>	Alvin & The Chipmunks (The Chipmunks)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
13	REF	<b>SHORT TIMES</b>	Paul McCartney (The Beatles)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
14	10	<b>THE BOMB! (THESE SOUNDS FALL INTO MY MIND)</b>	The Bomb (The Bomb)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
15	15	<b>BUBBLING HOT</b>	Fats Domino (The Domino)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
16	15	<b>THE FIRST THE LAST</b>	Erin (Erin)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
17	NEW	<b>LOVE CITY GROOVE</b>	Love City Groove (Love City Groove)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
18	NEW	<b>RED LIGHT SPECIAL</b>	Lafayette (Lafayette)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
19	NEW	<b>CRAZY</b>	Mark Morrison (Mark Morrison)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
20	25	<b>HOLDING ON TO YOU</b>	Cher (Cher)	Mercury (Cher)	Mercury	742327/467-9
21	15	<b>DON'T GIVE YOUR LIFE UP</b>	Alex Pany (Alex Pany)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
22	17	<b>THINK TWICE *</b>	Tommy Lister (Tommy Lister)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
23	NEW	<b>STRANGE CURRENTS</b>	Warner Bros (Warner Bros)	Warner Bros	WB 9230/CD 9230 (V)	WB 9230/CD 9230 (V)
24	NEW	<b>MARVELOUS</b>	Lightning Seeds (Lightning Seeds)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
25	11	<b>LOVE CAN BUILD A BRIDGE</b>	London (London)	London	LOND 365/LONS 365 (F)	LOND 365/LONS 365 (F)
26	NEW	<b>THANK YOU</b>	Melvin (Melvin)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
27	15	<b>PUSH THE FEELING ON</b>	Boyz II Men (The Boyz II Men)	MCA (MCTD)	MCA	9370/MCSC 1933 (BMG) MCA 9370/MCSC 1933 (BMG)
28	15	<b>I'M GOING DOWN</b>	Marv (Marv)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
29	15	<b>WHOOPS NOW/WHAT'LL I DO</b>	Virgin (Virgin)	Virgin	VSD27 1530/VCS 1533 (F)	VSD27 1530/VCS 1533 (F)
30	20	<b>TURN ON, TUNE IN, COP OUT</b>	6th+4th (6th+4th)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
31	NEW	<b>RAGMUFFIN GIRL</b>	London (LOND)	London	LOND 365/LONS 365 (F)	LOND 365/LONS 365 (F)
32	15	<b>LET IT RAIN</b>	London (LOND)	London	LOND 365/LONS 365 (F)	LOND 365/LONS 365 (F)
33	NEW	<b>ONE MAN IN MY HEART</b>	East West (East West)	East West	EW 742327/467-9	EW 742327/467-9
34	NEW	<b>LEGENDS OF THE DARK BLACK - PT 2</b>	Hi-Fi (Hi-Fi)	Hi-Fi	HI 1234/CD 1234 (F)	HI 1234/CD 1234 (F)
35	20	<b>THE BALLAD OF PETER PUMPKINHEAD</b>	Crash (Crash)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
36	24	<b>GOOD FEELING</b>	Sony (Sony)	Sony	SONY 5230/CD 5230 (V)	SONY 5230/CD 5230 (V)
37	18	<b>DOLL PARTS</b>	Gelatin (Gelatin)	Gelatin	GELS 9370 (F)	GELS 9370 (F)

Pos	Last	Title	Artist (Producer)	Publisher (Writer)	Label	CD/Cass (Distributor)
38	23	<b>HYPNOTIZED</b>	Simple Minds (Simple Minds)	EMI (Kane/Burchill)	Virgin	VSDX 1534/VCS 1534 (F)
39	35	<b>SHOW A LITTLE LOVE</b>	Wild Card (Wild Card)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
40	32	<b>OVER THE RIVER</b>	Brilliant (Brilliant)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
41	27	<b>BABY IT'S YOU</b>	The Beatles (The Beatles)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
42	NEW	<b>ALL WE KNOW BIG AS YOU</b>	The Backstreet Boys (The Backstreet Boys)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
43	22	<b>AIN'T NO STOPPING US NOW</b>	Little Anthony & The Imperials (Little Anthony & The Imperials)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
44	NEW	<b>SECRET GARDEN</b>	Bruce Springsteen (Bruce Springsteen)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
45	NEW	<b>CHOLI KE PECHEE</b>	Alka Yagnik (Alka Yagnik)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
46	NEW	<b>MOVE THAT BODY</b>	Blurred (Blurred)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
47	NEW	<b>WAKE UP BOO!</b>	The Boo Radleys (The Boo Radleys)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
48	1	<b>YOU BELONG TO ME</b>	Alka Yagnik (Alka Yagnik)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
49	NEW	<b>ONE</b>	Mica Paris (Mica Paris)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
50	28	<b>BLACK STEEL</b>	Tricky (Tricky)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
51	2	<b>YOU AND I WILL NEVER SEE THINGS ETO...</b>	Dynasty (Dynasty)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
52	NEW	<b>AXEL F/KEEP PUSHIN'</b>	Medina M&M (Medina M&M)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
53	4	<b>OLD POP IN AN OAK</b>	Alfred (Alfred)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
54	2	<b>YOU GOTTA BE</b>	Dusted (Dusted)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
55	NEW	<b>HOPE IN THE BUCKET</b>	Spokane (Spokane)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
56	15	<b>CROCODILE SHOES *</b>	Jenny Holm (Jenny Holm)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
57	NEW	<b>LIBERATION</b>	More Protein (More Protein)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
58	1	<b>KARMA COMA</b>	Major (Major)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
59	12	<b>I'VE GOT A LITTLE SOMETHING FOR YOU</b>	Miki (Miki)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
60	55	<b>ANTHONY WALKS</b>	Anthony (Anthony)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
61	10	<b>ANIME LENS</b>	Anime Lens (Anime Lens)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
62	45	<b>BITS &amp; PIECES</b>	Hoops (Hoops)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
63	2	<b>NATURAL BORN KILLAZ</b>	Death Row (Death Row)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
64	NEW	<b>KEEP IN TOUCH (BODY TO BODY)</b>	Shades (Shades)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
65	53	<b>SUDDENLY</b>	Sarah (Sarah)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
66	51	<b>ALWAYS SOMETHING THERE TO REMIND ME</b>	Tommy (Tommy)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
67	61	<b>POISON</b>	The Prodigy (The Prodigy)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
68	NEW	<b>ONE GIFT OF LOVE</b>	Melvin (Melvin)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
69	3	<b>YOU CAN HAVE IT ALL</b>	Cleveland (Cleveland)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
70	2	<b>OVER MY SHOULDER</b>	Virgin (Virgin)	Virgin	VSDX 1536/VCS 1536 (F)	VSDX 1536/VCS 1536 (F)
71	4	<b>GET WILD</b>	NPG (NPG)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
72	19	<b>SET YOU FREE *</b>	All Around the World (All Around the World)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
73	52	<b>VEGAS</b>	Infant (Infant)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
74	59	<b>4</b>	Positive (Positive)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)
75	3	<b>SOMETHING WORTHWHILE</b>	Shades (Shades)	Capitol (Wendell)	Capitol	9210/9211/9212 (V)

As used by Top Of The Pops and Radio One

## TITLES A-Z

Artist	Title	Pos
Alka Yagnik	Choli Ke Pechee	45
Alka Yagnik	You Gotta Be	54
Alka Yagnik	You Belong To Me	48
Alka Yagnik	One	49
Alka Yagnik	Hope In The Bucket	55
Alka Yagnik	Secret Garden	44
Alka Yagnik	Choli Ke Pechee	45
Alka Yagnik	Move That Body	46
Alka Yagnik	Wake Up Boo!	47
Alka Yagnik	You Belong To Me	48
Alka Yagnik	One	49
Alka Yagnik	Black Steel	50
Alka Yagnik	You And I Will Never See Things ETO...	51
Alka Yagnik	AXEL F/KEEP PUSHIN'	52
Alka Yagnik	OLD POP IN AN OAK	53
Alka Yagnik	YOU GOTTA BE	54
Alka Yagnik	HOPE IN THE BUCKET	55
Alka Yagnik	CROCODILE SHOES *	56
Alka Yagnik	LIBERATION	57
Alka Yagnik	KARMA COMA	58
Alka Yagnik	I'VE GOT A LITTLE SOMETHING FOR YOU	59
Alka Yagnik	ANTHONY WALKS	60
Alka Yagnik	ANIME LENS	61
Alka Yagnik	BITS & PIECES	62
Alka Yagnik	NATURAL BORN KILLAZ	63
Alka Yagnik	KEEP IN TOUCH (BODY TO BODY)	64
Alka Yagnik	SUDDENLY	65
Alka Yagnik	ALWAYS SOMETHING THERE TO REMIND ME	66
Alka Yagnik	POISON	67
Alka Yagnik	ONE GIFT OF LOVE	68
Alka Yagnik	YOU CAN HAVE IT ALL	69
Alka Yagnik	OVER MY SHOULDER	70
Alka Yagnik	GET WILD	71
Alka Yagnik	SET YOU FREE *	72
Alka Yagnik	VEGAS	73
Alka Yagnik	4	74
Alka Yagnik	SOMETHING WORTHWHILE	75

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# TOP 75 ALBUMS cin

22 APRIL 1995

Pos	Label	Title	Artist (Producer)	Label/CID (Distributor)	Casa/Vinyl
<b>1</b>	<b>NEW</b>	<b>PICTURE THIS</b> ★	Precious Organzation 50885 (2) [F]	West/Wet/Wet (Wet/Wet/Wet/Clark)	52665/4/52665/1
<b>2</b>		<b>GREATEST HITS</b> ★	Columbia 479552 (SM)	Blaze Springfield (Landsa/Van Zandt/Songi/Spanz/Songi/Spanz/Songi/Spanz)	479552/4/76531
<b>3</b>		<b>THE CHOR - MUSIC FROM THE BBC TV SERIES</b>	Decca 446154 (F)	Anthony Way (Vanous)	446154/1
<b>4</b>		<b>THE COLOUR OF MY LOVE</b> ★	Epic 474742 (SM)	Celine Dion (Luprano/Doyle)	474742/4
<b>5</b>		<b>NO NEED TO ARGUE</b> ★	Island CID 8028 (F)	The Cranberries (Street)	ICT 8028/PL 8029
<b>6</b>		<b>MEDUSA</b> ★	RCA 7432157/172 (BMG)	Annie Lennox (Lipson)	7432157/174
<b>7</b>		<b>PARK LIFE</b> ★	Food/Panorama F00D03 10 (E)	Bur (Street/Hopps)	F00D03 10/F00D03 11
<b>8</b>		<b>DUMMY</b> *	Go Beat 828522 (F)	Portishead (Portishead/Dikey)	828522/4/828522/1
<b>9</b>		<b>WAKE UP!</b> *	Creation CRECD 178 (3/AMV)	The Boo Radleys (The Boo Radleys)	CRECD 178/CDF 178/CDF 179
<b>10</b>		<b>ELASTICA</b> *	Deceptive BLUFF 014 (F)	Elastica (Waterman/Elastica)	BLUFF 014/MC/BLUFF 014/F
<b>11</b>		<b>MADE IN ENGLAND</b> *	Rocket 5281852 (F)	Elton John (Penny/Jay)	5281852/4/5281851
<b>12</b>		<b>OCTOPUS</b> *	East West 405998792 (NW)	The Human League (Stanley)	405998792/4/405998791
<b>13</b>		<b>MONSTER</b> ★	Warner Bros 503545652 (NW)	REM (L/R/EM)	503545652/4/503545651
<b>14</b>		<b>PAIN PIPE MOODS</b> *	PolyGram TV 571972 (F)	The Spin Eaters (Edwards/Magnus)	TV 571972 (F)
<b>15</b>		<b>CARRY ON UP THE CHARITS - THE BEST OF</b> ★	Capitol 470872 (F)	The Beautiful South (Hedge/Kelly/Brough/MacKinnon)	470872/4/470871
<b>16</b>		<b>GALEORE</b> *	Virgin CIV 2763 (E)	Kirsty MacColl (Various)	CIV 2763/1
<b>17</b>		<b>DEFINITELY MAYBE</b> *	Creation CRECD 139 (3/AMV)	Oasis (Dasso/Coyle)	CRECD 139/CRECD 139
<b>18</b>	<b>NEW</b>	<b>WUOZE ZOWIE</b>	Big Cat ABB A80 (F)	Pavement (Pavement)	ABB A80/ABB 91
<b>19</b>		<b>DOOKIE</b> *	Reprise 52907492 (NW)	Green Day (Carroll/Green Day)	52907492/4/52907491
<b>20</b>		<b>DRIVE-THRU BOOTY</b>	4th & W 880234 608 (F)	BR5400 (Various)	880234 608/PL 89
<b>21</b>		<b>CROCODILE SHOES</b> ★	East West 405998954 (NW)	Jimmey Nail (McNamee/Nail/Kelly)	405998954/1
<b>22</b>		<b>THE BENDS</b>	Parlophone CDPCS 7372 (E)	Rashohead (Leckie)	CDPCS 7372/PCS 7372
<b>23</b>		<b>CROSS ROAD - THE BEST OF</b> ★	Mercury 5226362 (F)	Bon Jovi (Farbman/Rock/Collins)	5226362/4/5226361
<b>24</b>		<b>BIZARRE FRUIT</b> ★	Deconstruction/RCA 743212401/2 (BMG)	M People (M People)	743212401/4/743212401/1
<b>25</b>		<b>UNPLUGGED IN NEW YORK</b> ★	Geffen DECD 2472 (BMG)	Nirvana (Nirvana/Lutz)	DECD 2472/DECD 2472/2
<b>26</b>		<b>AUTOMATIC FOR THE PEOPLE</b> ★	Warner Bros 53451222/XXV 486C/WK 68 (NW)	REM (L/R/EM)	53451222/XXV 486C/WK 68 (NW)
<b>27</b>		<b>LEFTISM</b> *	Hard Hands/HANDMA 212 (SM)	Leftfield (Leftfield)	CANDIC 212/HANDMA 21/2
<b>28</b>		<b>ALWAYS &amp; FOREVER</b> ★	1st Ave/EMO CREK001/022/XXV 120 (BMG)	Enormal (Loomis/Paraghar/Chicks/Winnard/Western)	EMO 120
<b>29</b>		<b>STEAM</b> ★	London 828942 (F)	East 17 (Harding/Curnnon/Kear/Stannard)	828942/828942/1
<b>30</b>		<b>JANET/JANET REMIXED</b> *	Virgin CIV07 2720 (E)	Janet Jackson (Janet/Maslove/Jackson)	TV CVY 2720/VY 2720
<b>31</b>		<b>PROTECTION/NO PROTECTION</b> *	Virgin WBRCO 3 (E)	Mansuv Attack (Hooper/Maslove Attack)	WBRCO 3/WBRLP 3
<b>32</b>		<b>GOD NEWS FROM THE NEXT WORLD</b> *	Virgin CIV 2780 (E)	Simple Minds (Porsy/Simple Minds)	CIV 2780/V 2780
<b>33</b>		<b>NEVERMIND</b> ★	Geffen DGCDC 2445 (BMG)	Nirvana (Vig/Nirvana)	DGCDC 2445/DGC 2445
<b>34</b>		<b>XODUS</b>	4th & W 891032 NW (F)	The New Power Generation (The New Power Generation)	891032 NW/891032 NW/1
<b>35</b>		<b>MAXIMUMOVER</b> *	4th & W 891032 NW (F)	Tricky (Tricky/Saunders/Petrie/Howie)	BRCA 891032/BRPL 610
<b>36</b>		<b>TUESDAY NIGHT MUSIC CLUB</b>	ASB 54126250/1264 (F)	Sheryl Crow (Buttelle)	ASB 54126250/1264 (F)
<b>37</b>		<b>SMART</b>	Indolent/SLEEP/001 (V)	Sleeper (Conk/Sleeper)	SLEEP/001/SLEEP 001A
<b>38</b>		<b>BEGGAR ON A BEACH OF GOLD</b>	Virgin CIV 2772 (E)	Mike And The Mechanics (Neil/Reuber/D)	TV CVY 2772/2772
<b>39</b>		<b>TWISTED</b> *	ADM 540312 (F)	De Amici (Clay)	540312/540311/1
<b>40</b>		<b>FIELDS OF GOLD - THE BEST OF</b> ★	ADM 540302 (F)	Sing (Padgham/Sing/Dorfman/Smith/Vaux)	540302/4/540301/1
<b>41</b>		<b>SMASH</b>	Empire 1 64322 (PH)	Offspring (Offspring)	E 64322/PH 64322/1
<b>42</b>		<b>LIVE AT THE BBC</b> ★	Apple CBS 81170/CT/PCSP 726/PC 726 (E)	The Beatles (Andrew/Hensbury/Bateman/Martin/Geoffrey/Grant)	81170/CT/PCSP 726/PC 726 (E)
<b>43</b>		<b>KING FOR A DAY, FOOL FOR A LIFETIME</b>	Capitol 480382 (F)	Fats Domino (Watkins/Face/Mo/Nor)	480382/4/80382/1
<b>44</b>	<b>RE</b>	<b>THE VERY BEST OF ...</b>	Elektra 954622792 (NW)	Pat Metheny (Metheny)	954622792/4
<b>45</b>	<b>RE</b>	<b>LIVE THROUGH THIS</b>	City/Sing EFA 146232 (SPL)	Sing (EFA/146232/SPL)	EFA 146232/SPL 146232/1
<b>46</b>		<b>THE HITS</b> *	Liberty CDSP 829212 (E)	Garni Brooks (Reynolds)	TCST 2921/1
<b>47</b>		<b>MUSIC FOR THE JILTED GENERATION</b>	XLXJL 114X/MX 114X/PL 114 (W)	The Prodigy (Howden/Lewis)	XLXJL 114X/MX 114X/PL 114 (W)
<b>48</b>	<b>RE</b>	<b>SIMPLY THE BEST</b> ★	Capitol CDSTV 11 (E)	Tina Turner (Various)	CDSTV 11/STV 11
<b>49</b>		<b>SUBHUMAN RACE</b>	Atlantic 756787302 (W)	Skid Row (Rock)	756787302/4/756787301
<b>50</b>		<b>CLEAR</b>	4th & W 891032 NW (F)	Bomb The Bass (Simanon)	BRCA 891032/PL 611
<b>51</b>		<b>SINGLES</b> *	WEA 405999290 (W)	The Smells (Morrissey/Mari/Foster/Steel)	405999290/4
<b>52</b>		<b>EVERYBODY ELSE IS DOING IT, SO WHY CAN'T YOU?</b> [F]	The Cranberries (Street)	ICT 8031CT/8031CT/8031CT	8031CT
<b>53</b>	<b>RE</b>	<b>GREATEST HITS 2</b> ★	Parlophone CDP 379712 (E)	Queen (Richards/Grove)	CDP 379712/2
<b>54</b>		<b>CRACKED REAR VIEW</b>	East West 7620132 (NW)	Hoeste & The Blowfish (Geltman)	7620132/14
<b>55</b>		<b>HOW TO MAKE FRIENDS AND INFLUENCE PEOPLE</b> *	Terraviva (Norton/EMI) VEAGS022/VEAGS12 (E)	Terraviva (Norton/EMI)	VEAGS022/VEAGS12 (E)
<b>56</b>	<b>RE</b>	<b>CANTO GREGORIANO</b>	EMI Classics (E)	Manor! (Manor! Siles)	CMG 951272/EC 951274/1
<b>57</b>	<b>RE</b>	<b>12 PLAY</b>	Jive CHM 144 (BMG)	R Kelly (Kelly)	HVC 144/HP 144
<b>58</b>		<b>THE SECOND TINDERBOLTS ALBUM</b>	The Whylys 528323 (SRI)	The Tinderbolts (The Tinderbolts/Caple)	528323/4/528323/1
<b>59</b>	<b>RE</b>	<b>THE DARK SIDE OF THE MOON</b> ★	EMI (S&P)	Pink Floyd (Pink Floyd)	CDP 7814273/CDHM 004/SHV 004
<b>60</b>		<b>WONDERFUL</b>	EMI CDCEM 369 (E)	Adem Ant (Touss)	CDCEM 369 (E)
<b>61</b>		<b>THANK YOU</b>	Parlophone CD036 36 (E)	Duran Duran (Duran Duran)	CD036 36/CD036 36/1
<b>62</b>		<b>MOODS SYMPHONIQUE 95</b>	Virgin VIS10 10 (F)	Symphonique (Reidman)	VIS10 10/10
<b>63</b>	<b>RE</b>	<b>TWELVE DEADLY SINS, AND THEM SOME</b> ★	Capitol 470622 (SM)	Cyber Lounge (Langer/Chertoff/Vaux)	470622/4
<b>64</b>	<b>RE</b>	<b>DIVINE MADNESS</b> ★	Virgin CIV06 2 (E)	Madness (Langer/Wintanley)	CIV 06 2/2
<b>65</b>	<b>RE</b>	<b>THE BEST OF ROD STEWART</b> ★	Rod Stewart/Virgin Warner Bros 50323042/WK 142 (W)	Rod Stewart (Various)	50323042/WK 142 (W)
<b>66</b>	<b>RE</b>	<b>OUR TOWN - GREATEST HITS</b> ★	Columbia 4766223049/4 (SM)	Deacon Blue (Kelly/Lynch/Galvin/Dobson/Vaux)	476622/1
<b>67</b>		<b>ALIEN LOVE SECRETS</b>	Virtuosito 470882 (SM)	Stove (Vat)	470882/4/07861
<b>68</b>		<b>OLYMPIAN</b>	Costamanger GENE 0102 (W)	Gene (Gene)	GENE 0102/GENE 0102/1
<b>69</b>		<b>GOIN' BACK - THE VERY BEST OF</b> *	Philips 948162 (F)	Dusty Springfield (Springfield)	948162/4
<b>70</b>		<b>GREATEST HITS</b> *	Capitol CDST 2241 (E)	The Sins Royales (Royale)	CDST 2241 (E)
<b>71</b>		<b>SECOND COMING</b> *	Geffen DECD 2450 (BMG)	The Stone Roses (Bawson/Schroeder)	DECD 2450/DECD 2450/1
<b>72</b>	<b>RE</b>	<b>JULIATION</b>	Epic 472729 (SM)	Lightning Seeds (Roger/Broadfield)	472729/4/472721
<b>73</b>		<b>I AM MOVIN'</b>	Sony 52 475842 (SM)	Des'ree (Ingram/Des'ree)	475842/4/54341
<b>74</b>		<b>EVERYTHING CHANGES</b> ★	RCA 74321 169262 (BMG)	Tate (Various)	74321 169262/4/74321 169261
<b>75</b>		<b>BEDTIME STORIES</b> ★	Maverick/Sony 53054702 (W)	Madonna (Madonna/Hogers/Austin/Sa)	53054702/4/53054701/1

★: Based on sales of 100,000 copies; (F) = first week sales; (W) = week of release; (E) = European release; (S) = sales; (M) = million; (N) = number of copies; (P) = peak position; (R) = reissue; (S) = special edition; (T) = top ten; (U) = UK; (V) = vinyl; (W) = CD; (X) = cassette; (Y) = picture disc; (Z) = CD with picture disc; (AA) = audiobook; (AB) = audiobook; (AC) = audiobook; (AD) = audiobook; (AE) = audiobook; (AF) = audiobook; (AG) = audiobook; (AH) = audiobook; (AI) = audiobook; (AJ) = audiobook; (AK) = audiobook; (AL) = audiobook; (AM) = audiobook; (AN) = audiobook; (AO) = audiobook; (AP) = audiobook; (AQ) = audiobook; (AR) = audiobook; (AS) = audiobook; (AT) = audiobook; (AU) = audiobook; (AV) = audiobook; (AW) = audiobook; (AX) = audiobook; (AY) = audiobook; (AZ) = audiobook.

# TOP COMPILATIONS

Pos	Label	Title	Artist	Label/CID (Distributor)	Casa/Vinyl
<b>1</b>	<b>NEW</b>	<b>NOW THAT'S WHAT I CALL MUSIC! 30</b>	EMI/Virgin PolyGram CDNW9 30/CDNW30NW9 30 (E)		
<b>2</b>		<b>DANCE MANIA 95 - VOLUME 2</b>	Pure Music 95/0210/PMMC 7010/1 (BMG)		
<b>3</b>		<b>THE BEST ROCK ALBUM IN THE WORLD...EVER!</b> II	Virgin VICT0 4701 DMC 47/1 (E)		
<b>4</b>		<b>ROCKS OFF</b> *	PolyGram TV 525487 (F)		
<b>5</b>		<b>DRIVE TIME</b>	Dino DINO 96 (P)		
<b>6</b>		<b>DANCE ZONE LEVEL 4</b> ★	PolyGram TV 51691 2/51691 4/ (F)		
<b>7</b>	<b>NEW</b>	<b>CLUB CLASS</b>	Global Television RACDD 10/RACDD 10/RACDD 10 (BMG)		
<b>8</b>		<b>FIFTY NUMBER ONE OF THE '60s</b>	Global Television RACDD 08/RACDD 08 (BMG)		
<b>9</b>	<b>NEW</b>	<b>INTO THE EIGHTIES</b>	Global Television RACDD 09/RACDD 09 (BMG)		
<b>10</b>		<b>NOW DANCE '95</b> *	EMI/Virgin CDN10 15/CDN10 15 (E)		
<b>11</b>		<b>TOGETHER</b> *	PolyGram TV 525481 (2)		
<b>12</b>		<b>PULP FICTION (OST)</b>	MCA MCD 11163 (BMG)		
<b>13</b>		<b>SMASH HITS 95 - VOLUME 1</b>	Telstar CD 2783 (BMG)		
<b>14</b>		<b>100% ACID JAZZ</b>	Virgin VICT0 4701 DMC 47/3 (E)		
<b>15</b>		<b>PURE SWING</b>	Dino DINO 97 (P)		
<b>16</b>		<b>JUNGLE MANIA 3</b>	Pure Music 95/0210/PMMC 7010/2 (BMG)		
<b>17</b>		<b>THE BEST PUNK ALBUM IN THE WORLD...EVER!</b> II	Virgin VICT0 4701 DMC 42 (E)		
<b>18</b>		<b>DANCE MANIA 95 - VOLUME 1</b>	Pure Music 95/0210/PMMC 7008/PMMC 7008 (BMG)		
<b>19</b>		<b>ON A DANCE TIP</b> *	Global Television RACDD 07/RACDD 07 (BMG)		
<b>20</b>		<b>THE BEST COUNTRY ALBUM IN THE WORLD...EVER!</b> II	EMI CDMTV 87/CDMTV 87/CDMTV 87 (E)		

# AIRPLAY PROFILE



No. of plays

PL	ARTIST	TITLE	LP	TW
1	Back For Good	Tina Turner (RCA)	31	31
2	Julia Says	Van Halen (Peanut)	27	27
3	Turn On, Tune In, Cop Out	Frank Power (Heath & Bookbinder)	26	26
4	Baby Baby	Celine Dion (RCA)	20	29
5	Two Can Play That Game	Boyz n the Banda (MCA)	29	27
6	The First The Last Eternity (Till The End)	Stage Feet, Summer (Atlantic)	24	26
7	Strange Circumstances	REM (Mercury)	19	24
8	If You Love Me	Bronze (Atlantic)	24	24
9	Let It Rain	Dr. Hook (Polygram)	28	24
10	Marvellous	Johnny Snake (Big)	18	23
11	Not Over Yet	Guns (Geffen)	21	23
12	Some Might Say	Jason Donovan (Polygram)	21	21
13	If You Only Let Me In	Love (Columbia)	8	21
14	One Kiss Plus Company	23	21	
15	Here And Now	Dee Snider (MCA)	24	20
16	Wake Up Boo!	Boyz n the Banda (MCA)	27	20
17	Thank You	Sam & Dave (Mercury)	15	19
18	One Man In My Heart	Human League (East West)	25	17
19	Love & Devotion	MCA (Atlantic)	18	17
20	Bubbling Hot	Pat Benatar With Rickie Lee Jones (Mercury)	14	17
21	My Girl	Josephine Simon (Capricorn)	1	17
22	Love City Groove	Love City Drivers (Parade)	4	16
23	Aint No Stoppin' Us Now	Real Gone (Globe)	14	16
24	Holding On To You	Tina Turner (Epic)	13	16
25	Have You Ever Really Loved A Woman	Enya (Atlantic)	13	16
26	Chains	The Arsonists (Mercury)	12	15
27	Where I Find My Heaven	Enya (Atlantic)	4	14



No. of plays

PL	ARTIST	TITLE	LP	TW
1	Turn On, Tune In, Cop Out	Frank Power (Heath & Bookbinder)	63	97
2	No More Love You	Amie Lorenz (MCA)	73	72
3	Don't Give Me Your Life	Ann Perry (MCA)	51	70
4	Wake Up Boo!	Boyz n the Banda (MCA)	68	66
5	Over My Shoulder	Viva & The Mechanics (Big)	65	65
6	I Can't Be With You	Charlene Elms (Big)	35	63
7	Two Can Play That Game	Boyz n the Banda (MCA)	32	50
8	Whatever	Guns (Geffen)	60	42
9	You Gotta Be	Quincy (Globe)	50	35
10	Sight For Sore Eyes	My People (Discomotion)	22	34
11	Baby Baby	Celine Dion (RCA)	11	25
12	Hold My Hand	Boyz n the Banda (MCA)	33	32
13	One Man In My Heart	Human League (East West)	34	32
14	Julia Says	Van Halen (Peanut)	49	32
15	Hypnotised	Sammy Davis Jr. (Mercury)	26	32
16	Independent Love Song	Scarlet (Mercury)	22	31
17	Bubbling Hot	Pat Benatar With Rickie Lee Jones (Mercury)	21	31
18	Not Over Yet	Guns (Geffen)	22	30
19	As I Lay Me Down	Scuba & The Beachcombers (Atlantic)	0	27
20	Have You Ever Really Loved A Woman	Enya (Atlantic)	25	26
21	If You Love Me	Bronze (Atlantic)	43	24
22	This Cowboy Song	Sing (MCA)	3	24
23	So Good	Donna Summer (Atlantic)	29	23
24	Another Night	Just Say So (Atlantic)	0	23
25	The Bomb!	These Sounds Fall Into My Mind (The Bookends) (Polygram)	0	23
26	Chains	The Arsonists (Mercury)	19	23
27	Best Of My Love	Amie Lorenz (MCA)	26	22
28	2 Seconds	Walter (Mercury)	25	22
29	When We Dance	Sing (MCA)	25	20
30	Strange Circumstances	REM (Mercury)	0	20



## 95.8 CAPITAL FM

LONDON

No. of plays

PL	ARTIST	TITLE	LP	TW
1	Back For Good	Tina Turner (RCA)	28	28
2	Over My Shoulder	Viva & The Mechanics (Big)	18	27
3	Someday I'll Be Saturday Night	Boyz n the Banda (MCA)	26	26
4	Turn On, Tune In, Cop Out	Frank Power (Heath & Bookbinder)	25	25
5	Wake Up Boo!	Boyz n the Banda (MCA)	29	24
6	Here And Now	Dee Snider (MCA)	28	23
7	Marvellous	Johnny Snake (Big)	19	21
8	Hypnotised	Sammy Davis Jr. (Mercury)	21	21
9	I Can't Be With You	Charlene Elms (Big)	19	20
10	Holding On To You	Tina Turner (Epic)	18	20
11	Caroline	Carole King (Mercury)	19	19
12	Strange Circumstances	REM (Mercury)	19	19
13	Whatever	Guns (Geffen)	19	18
14	This Cowboy Song	Sing (MCA)	19	18
15	Have You Ever Really Loved A Woman	Enya (Atlantic)	19	18
16	No More Love You	Amie Lorenz (MCA)	19	18
17	I Wanna Be Free To Be With Him	Enya (Atlantic)	14	18
18	The Ballad Of Peter Pumpkinhead	Cash Tomlin (MCA)	19	18
19	As I Lay Me Down	Scuba & The Beachcombers (Atlantic)	17	18
20	Run To You	Revue (MCA)	19	16
21	Secret Garden	Enya (Atlantic)	19	16
22	Parliffe	Enya (Atlantic)	12	15
23	Stuck In The Middle With You	The Jellife Band (Mercury)	13	15
24	The Changing Man	Warrior (Mercury)	2	14
25	Risk & Drip	Enya (Atlantic)	14	14
26	Believe	Enya (Atlantic)	11	13
27	Hold My Hand	Boyz n the Banda (MCA)	18	13
28	She's A River	Sing (MCA)	11	13
29	The Strangest Party These Are The Times	Wax (Mercury)	10	12
30	Sense	Enya (Atlantic)	12	12

PL	ARTIST	TITLE	LP	TW
1	Two Can Play That Game	Boyz n the Banda (MCA)	49	41
2	Over My Shoulder	Viva & The Mechanics (Big)	34	38
3	Here And Now	Dee Snider (MCA)	41	35
4	Back For Good	Tina Turner (RCA)	41	35
5	Turn On, Tune In, Cop Out	Frank Power (Heath & Bookbinder)	27	35
6	Don't Give Me Your Life	Ann Perry (MCA)	40	35
7	If You Love Me	Bronze (Atlantic)	29	33
8	Chains	The Arsonists (Mercury)	35	33
9	Love City Groove	Love City Drivers (Parade)	6	28
10	Julia Says	Van Halen (Peanut)	24	26
11	Best In Me	Lo Lasso (Mercury)	23	25
12	Hypnotised	Sammy Davis Jr. (Mercury)	41	23
13	Have You Ever Really Loved A Woman	Enya (Atlantic)	28	22
14	I Know	Enya (Atlantic)	7	22
15	One Man In My Heart	Human League (East West)	32	22
16	No More Love You	Amie Lorenz (MCA)	30	22
17	Think Twice	Celine Dion (RCA)	28	22
18	U Sure Do	Scuba (Mercury)	25	22
19	Not Over Yet	Guns (Geffen)	12	20
20	Baby Baby	Celine Dion (RCA)	11	16
21	Marvellous	Johnny Snake (Big)	15	13
22	For All We Know	Boyz n the Banda (MCA)	28	11
23	Love City Groove	Love City Drivers (Parade)	5	11
24	The First The Last Eternity (Till The End)	Stage Feet, Summer (Atlantic)	20	10
25	One Man In My Heart	Human League (East West)	8	9
26	You Gotta Be	Quincy (Globe)	24	9
27	Driving With The Brakes On	Joe Raposo (MCA)	24	9
28	Let Me When	Norma Largee (Mercury)	11	8
29	Nothing But Me	Sing (MCA)	4	8
30	Nothing	Enya (Atlantic)	5	8

All data this page © Media Monitor. Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 8 April 1995 until 24:00 on Saturday 15 April 1995.

# AIRPLAY FOCUS

## WEST SOUND RADIO

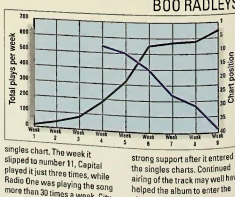
West Sound Radio, broadcasting from Ayre since 1981, has a split frequency which dictates different genres of music according to the time of day. When the station broadcasts only on medium wave during the day, its playlist is 25-45, although programming director Gordon McArthur says the 59.5-plus audience is also an important sector of the listenership which has to be

catered for. Weekly reach is 41% and the station has a 28.8% market share. Media Monitor tracked mainly current chart hits in the station's output, although it does air a large number of traditional oldies that have not been digitally fingerprinted. McArthur explains, "Our medium wave audience is older, and traditional Scottish, Irish and country music goes down very well with them. It's a delicate taste to blend that with the chart music we play on 59.5. We're broadcasting to a very wide band of people and we cater for a disparity of tastes." Catherine Eado

### WEST SOUND TOP 10

Track	Plays
1 Whoops Now (Janet Jackson) (Virgin)	13
2 Back For Good (Tina Turner) (RCA)	13
3 Hypnotised (Sammy Davis Jr.) (Mercury)	12
4 Two Can Play That Game (Boyz n the Banda) (MCA)	14
5 Marvellous (Johnny Snake) (Big)	12
6 Lightning Seeds (Epic)	11
7 Julie Say, Wet Wet Wet (Polygram)	11
8 Wake Up Boo! (Boyz n the Banda) (MCA)	10
9 One Man In My Heart (Human League) (East West)	10
10 Love City Groove (Love City Drivers) (Parade)	10
11 Don't Give Me Your Life (Ann Perry) (MCA)	10
12 Best played chart singles on West Sound (MCA) - Media Monitor	10

The Boo Radleys' Wake Up Boo had a mixed reaction from stations early on, surprisingly for such an up-tempo, pop track. Wake Up Boo didn't enter the Top 50 airplay chart until it entered the sales charts at number nine in the week ending March 15, the week when it was Radio One's most-played track. Strong backing from Radio One, which supported the track from an early stage, may account for much of its success. Media Monitor first picked it up on the station's Evening Session on January 31. Other stations, notably Capital, weren't playing it at all, even when it entered the



single chart. The week it slipped to number 11, Capital played it just three times, while Radio One was playing the song and Piccadilly gave the track strong support after it entered the singles charts. Continued airing of the track may have helped the album to enter the charts at number one three weeks ago. Catherine Eado

# TOP 50 AIRPLAY HITS

22 APRIL 1995



The List	Title/Artist/Label	Radio 1 FM										Total no. of plays	Total audience	Weekly % air-			
		Wash. Post	Wash. Post	Midwest 23	WBRB	Capital	City	Circle	Heart FM	Innova	Metro				PacifiCity	Virgin Radio	
1	1	<b>TURN ON, TUNE IN, COP OUT</b> <i>Fresh Power (Fourth &amp; Broadway)</i>	A	30	67	30	35	24	32	0	1	16	39	25	847	69.27	-2.0
2	8	<b>BACK FOR GOOD</b> <i>Take That (RCA)</i>	A	31	2	47	35	33	41	33	32	31	0	0	1030	59.41	-0.2
3	3	<b>TWO CAN PLAY THAT GAME</b> <i>Bobby Brown (MCA)</i>	A	23	63	42	41	37	48	0	1	29	29	0	873	58.68	6.7
4	2	<b>JULIA SAYS</b> <i>What Was Me (Pleasures Organisation)</i>	A	31	32	19	26	28	37	16	28	19	28	27	844	52.81	-0.9
5	10	<b>WAKE UP BOO!</b> <i>Roxi Burrells (Creative)</i>	A	20	70	1	1	24	19	0	1	29	36	24	697	45.82	-5.2
6	11	<b>HYPNOTISED</b> <i>Simple Minds (Virgin)</i>	A	21	32	19	23	23	38	0	30	9	28	21	654	43.65	7.3
7	3	<b>WHOOPEE NOW</b> <i>James Jackson (Virgin)</i>	A	27	3	30	36	4	38	2	24	27	6	0	731	40.54	-8.6
8	4	<b>OVER MY SHOULDER</b> <i>Nile &amp; The Mechanica (Virgin)</i>	A	0	66	28	38	35	42	7	31	31	22	28	694	38.71	-7.1
9	15	<b>IF YOU LOVE ME</b> <i>Brownstone (Epic)</i>	A	24	26	20	33	22	33	0	1	14	1	0	525	37.03	36.4
10	5	<b>DON'T GIVE ME YOUR LIFE</b> <i>Alexa Party (UMG)</i>	B	13	72	2	35	21	39	0	1	2	2	0	451	36.63	-20.5
11	19	<b>CHAINS</b> <i>Tina Arena (Columbia)</i>	B	15	23	36	30	23	42	30	28	5	2	0	708	35.69	38.5
12	9	<b>ONE MAN IN MY HEART</b> <i>Human League (East West)</i>	A	17	32	26	32	33	33	0	28	11	4	0	614	35.54	-17.2
13	54	<b>BABY BABY</b> <i>Carrot's (Sire)</i>	B	29	34	4	16	5	29	0	1	3	1	0	330	25.21	33.9
14	17	<b>HAVE YOU EVER REALLY LOVED A WOMAN</b> <i>Bryan Adams (A&amp;M)</i>	B	16	27	27	22	20	19	29	26	19	22	18	562	32.20	24.0
15	17	<b>NO MORE I LOVE YOU'S</b> <i>Annie Lennox (RCA)</i>	1	91	17	22	3	26	3	29	4	1	18	45	465	31.63	4.3
16	24	<b>STRANGE CURRENCIES</b> <i>REM (Warner Bros)</i>	A	26	20	1	6	7	30	0	1	3	30	19	350	30.87	44.3
17	25	<b>MARVELOUS</b> <i>Lightning Seeds (Epic)</i>	B	23	0	12	13	12	12	0	1	8	19	21	389	30.06	44.6
18	22	<b>NOT OVER YET</b> <i>Grace (Preface)</i>	A	23	31	7	20	6	28	0	1	3	6	0	314	28.87	20.6
19	8	<b>YOU GOTTA BE</b> <i>DeVine (Dusted Sound)</i>	A	10	42	1	9	15	29	16	10	7	41	0	553	25.74	-71.5
20	23	<b>U SURE DO</b> <i>Stone (FRO)</i>	A	24	0	8	22	2	10	0	1	2	2	0	274	24.53	3.8
21	13	<b>AS I LAY ME DOWN</b> <i>Sydney B. Haverstick (Columbia)</i>	B	6	30	1	1	29	5	19	1	5	20	18	333	22.34	-25.2
22	42	<b>AIN'T NO STOPPIN' US NOW</b> <i>Luther Vandross (Epic)</i>	B	16	0	5	4	29	21	24	1	21	20	0	560	22.31	20.8
23	27	<b>BUBBLING HOT</b> <i>Pat Benatar With Ranking Roger (Virgin)</i>	B	17	31	5	6	1	5	0	1	5	1	0	241	21.77	14.1
24	178	<b>LOVE CITY GROOVE</b> <i>Love City Grooves (Planet 3 Records)</i>	B	16	0	13	28	0	1	0	0	0	0	0	173	21.04	250.3
25	26	<b>THE FIRST THE LAST ETERNITY (TILL THE END)</b> <i>Shap Faw. Summer (Arista)</i>	A	27	0	11	10	1	6	0	1	2	1	0	155	20.97	1.7
26	31	<b>I CAN'T BE WITH YOU</b> <i>Transexual Island</i>	2	65	1	1	0	12	0	1	1	1	20	186	19.52	18.4	
27	20	<b>ONE MICE PAIS</b> <i>Coalition</i>	A	21	0	2	1	7	37	1	3	7	25	0	389	19.49	31.6
28	21	<b>LET IT RAIN</b> <i>East 17 (Jenson)</i>	A	24	0	3	2	12	0	1	4	1	0	0	199	18.89	-28.0
29	14	<b>OVER THE RIVER</b> <i>Pat McClean (Billboard)</i>	A	20	0	8	6	1	6	0	1	1	1	0	149	17.72	54.2
30	49	<b>BEST IN ME</b> <i>Let Loose (Mercury)</i>	B	13	0	12	25	0	0	0	17	11	0	0	255	17.69	84.3
31	39	<b>I WANNA BE FREE (TO BE WITH HIM)</b> <i>Scarlett (Warner Bros)</i>	B	12	0	6	5	0	17	20	7	9	5	18	316	17.30	32.1
32	78	<b>IF YOU ONLY LET ME IN</b> <i>MN 8 (Columbia)</i>	B	21	0	6	2	0	6	0	0	5	0	0	217	15.69	138.9
33	43	<b>THANK YOU</b> <i>Boyz II Men (Motown)</i>	B	19	0	4	5	3	1	0	0	6	19	0	230	15.66	25.3
34	18	<b>LOVE CAN BUILD A BRIDGE</b> <i>Gene Rittner (London)</i>	A	7	0	8	11	29	30	28	3	3	1	0	472	15.56	65.8
35	28	<b>HOLDING ON TO YOU</b> <i>Teresa Trena D'Arby (Columbia)</i>	B	16	0	1	1	0	1	0	1	2	1	20	191	15.53	11.7
36	120	<b>LOVE &amp; DEVOTION</b> <i>(MC Ser 8) The Real McCoy (Logic)</i>	B	17	0	6	7	0	4	0	0	10	0	0	118	15.41	10.9
37	43	<b>WHATEVER</b> <i>Deen (Creative)</i>	1	50	0	0	0	2	10	0	0	2	18	89	14.31	33.2	
38	46	<b>THE BALLAD OF PETER PUMPKINHEAD</b> <i>Crash Test Dummies (RCA)</i>	C	11	0	1	1	15	4	0	1	1	18	60	13.75	30.0	
39	106	<b>SOME MIGHT SAY</b> <i>Oasis (Creative)</i>	B	23	0	0	0	0	0	0	0	2	1	20	13.20	29.3	
40	28	<b>THINK TWICE</b> <i>Celine Dion (Epic)</i>	2	3	18	22	2	4	3	26	5	1	0	363	12.06	-54.7	
41	134	<b>KEY TO MY LIFE</b> <i>Boyzone (Polygram)</i>	12	0	6	6	0	3	0	0	11	0	0	235	11.90	331.2	
42	37	<b>SIGHT FOR SORE EYES</b> <i>M People (Reconstruction)</i>	4	35	8	3	1	2	0	7	1	0	0	105	11.27	-20.6	
43	30	<b>THIS COWBOY SONG</b> <i>Sling (A&amp;M)</i>	2	24	6	1	0	10	3	0	0	0	18	114	10.61	-24.6	
44	44	<b>HOLD MY HAND</b> <i>Hesta And The Blackfish (Atlantic)</i>	0	23	0	0	1	13	0	0	3	0	13	135	10.38	-3.2	
45	40	<b>THE BOMBI (THESE SOUNDS FALL INTO MY MIND)</b> <i>The Buckenheims (Portrait)</i>	0	33	4	5	2	6	0	1	2	1	0	164	10.30	33.2	
46	32	<b>INDEPENDENT LOVE SONG</b> <i>Scarlett (WEA)</i>	B	0	31	11	0	2	3	0	0	1	9	173	10.26	-41.0	
47	81	<b>SECRET GARDEN</b> <i>Bruce Springsteen (Columbia)</i>	C	10	0	2	7	6	8	0	12	1	3	16	128	10.06	28.3
48	186	<b>I'M GOIN' DOWN</b> <i>Mary J. Blige (Uptown)</i>	C	11	0	1	1	0	2	0	1	2	1	0	102	9.72	75.7
49	33	<b>SOMEWAY I'LL BE SATURDAY NIGHT</b> <i>Boyz II Men (Motown)</i>	1	2	1	1	0	20	0	1	1	1	26	149	9.68	-82.2	
50	34	<b>DON'T STOP (WIGGLE WIGGLE)</b> <i>Durban Brothers (Sire)</i>	C	7	0	1	5	1	1	0	1	2	2	0	98	9.53	23.4

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## TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in number of plays
1	<b>IF YOU LOVE ME</b> <i>Brownstone (Epic)</i>	525	181
2	<b>I WANNA BE FREE (TO BE WITH HIM)</b> <i>Scarlett (Warner Bros)</i>	316	157
3	<b>STRANGE CURRENCIES</b> <i>REM (Warner Bros)</i>	390	144
4	<b>HAVE YOU EVER REALLY LOVED A WOMAN</b> <i>Bryan Adams (A&amp;M)</i>	562	139
5	<b>CHAINS</b> <i>Tina Arena (Columbia)</i>	708	131
6	<b>24-7-365</b> <i>Charlies &amp; Eddie (Capitol)</i>	124	111
7	<b>AIN'T NO STOPPIN' US NOW</b> <i>Luther Vandross (Epic)</i>	560	110
8	<b>YOU'RE THE STAR</b> <i>Rod Stewart (Warner Bros)</i>	99	99
9	<b>IF YOU ONLY LET ME IN</b> <i>MN 8 (Columbia)</i>	217	97
10	<b>TWO CAN PLAY THAT GAME</b> <i>Bobby Brown (MCA)</i>	873	93

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

## TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total stations	Stations +4 plays	Add this week
1	<b>YOU'RE THE STAR</b> <i>Rod Stewart (Warner Bros)</i>	19	11	11
2	<b>24-7-365</b> <i>Charlies &amp; Eddie (Capitol)</i>	18	12	7
3	<b>I WANNA BE FREE (TO BE WITH HIM)</b> <i>Scarlett (Warner Bros)</i>	32	26	5
4	<b>IF YOU ONLY LET ME IN</b> <i>MN 8 (Columbia)</i>	30	19	3
5	<b>I'M GOIN' DOWN</b> <i>Mary J. Blige (Uptown)</i>	29	9	3
6	<b>CALLING OUT YOUR NAME</b> <i>Jimmy Nail (East West)</i>	17	7	3
7	<b>ONLY ONE ROAD</b> <i>Celine Dion (Epic)</i>	17	5	3
8	<b>CAN'T CRY ANYMORE</b> <i>Sheryl Crow (A&amp;M)</i>	10	3	3
9	<b>STRANGE CURRENCIES</b> <i>REM (Warner Bros)</i>	33	25	2
10	<b>DRIVING WITH THE BRAKES ON</b> <i>Del Amitri (A&amp;M)</i>	24	19	2

© Media Monitor. Chart shows tracks boasting greatest number of stations adds (add defined as four or more plays).

AIRPLAY

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

22 APRIL 1995







22 4 95

# ★ 4th & b'way ★ plans star-studded ★ tricky treat ★

4th & Broadway is capitalising on the instant success of Tricky on the instant success of Tricky with the announcement that the rapper/producer has already finished work on a star-studded LP project called *Nearly God*.

*Nearly God* will be produced by Tricky and will feature guest vocal performances by singers such as Damien from Blur, Terry Hall, Bark and Alison Moyet. The first single from the project will be released in September with the LP following in January.

Tricky's first LP 'Maxinquaye' entered the album chart at number three in March without the benefit of a hit single and has so far sold more than 80,000 copies.

Along with the recent Top 10 hit for Freak Power's 'Turn On, Tune In, Cop Out', 4th & Broadway's golden run looks to be extended with a new album from the Stereo MCs in September, as well as new

material from the likes of Don E and Bomb. The Boss.

Aside from its Blurred vision, 4th & Broadway has increasingly turned away from dance music, instead concentrating on a core group of artists based in black music but increasingly less club orientated in their approach.

"We've always been known as a dance label but I've never really known why," says MD Julian Palmer. "When we launched acts such as the Stereo MCs we tried going the club route and got nowhere. It was only when we got them touring with the likes of the Stone Roses that they took off."

Of the long-awaited Stereo MCs material, Palmer says, "It's a lot rawer, funkier and more aggressive than their last album. They've been very conscious of the need to move on and not just repeat themselves."



In *RM*'s ongoing search to uncover the minds at work behind the cheesy dance hits that are dominating the UK's chart, this week leave the continentals and come closer to home. Frequency Dip are a UK duo - Jimmy Brown and Will Senior - who on May 15 will be unleashing a dance version of Jean-Michel Jarre's classic 'Oxygene'. In their defence, Brown and Senior point out that they are old enough to remember when 'Oxygene' originally came out in the Seventies. "It was actually a dance track back then," says Brown, "I remember hearing it at a club in Sunderland when it was 16. It was a rock night but they'd play dance stuff in a small room while the band was on in the main hall. I heard it and it was like a breath of fresh air." Frequency Dip also deny their version is a cheap shot at a hit. "No, it's a tribute to a great analogue god," says Brown. In the future the duo want to record a double album, which, says Brown, will have four tracks, as well as 25 tempo and key changes. The duo have already started buying up old analogue synthesizers in anticipation but are particularly keen to find on EMS VCS3, a favourite of Brian Eno. Anyone with one to sell should contact the group through *RM*.

## decon clinches heavenly deal

Deconstruction has broadened its A&R base by signing a deal with Jeff Barrett's Heavenly label.

Heavenly, famed for acts such as Si Elenne, Flowered Up and Espirita, will add more alternative indie-style acts to Decon's dance repertoire.

Jeff Barrett's A&R instincts were proved, almost by default, recently when Tin Tin Out featuring Espirita scored a Top 10 hit with 'Always Something There To Remind Me', originally on Heavenly but never properly released.

No doubt inspired by the

recent sayings of Eric Cantona, Decon's Mancunian MD Pete Hadfield's enigmatic comment on the deal was, "The deal is a partnership of drinking partners inspired by the food of different continents." Barrett's comment was as even more cryptic, "Bottoms up".

## inside

- 12 moody boy starts language school
- 13 two join new fiddler expansion programme
- 15 dj pierce picks his classic tracks

## club chart:

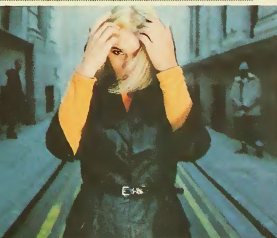
- 1 TAKE YOU THERE  
Roni Simon
- 2 cool cuts:  
3 DREAMER  
Living Joy

shiva. work it out. number one club single. includes remixes by david morales, fathers of sound and west end.



11	25	WUCAN
12	26	THANT
13	27	PUSH
14	28	FMI GO
15	29	WHOO
16	30	TURN
17	31	RAGGA
18	32	LET IT
19	33	ONE N
20	34	LEGEND
21	35	THE BALL
22	36	GOOD
23	37	DOLL F
24	38	HYPNK
25	39	SHOW
26	40	OVER

Bullheaded titles are



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**Music policy:**

Vocal house.

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Foncait, Jon of the Pleased  
Wimmin, Graham Gold.

**Spinning:**

Rollo Goes Mystic 'Love  
Love Love Here I Come';  
Koolworld 'Invader'  
(Remixes); DMB 'If We  
Lose Our Lovin'; 'Music For  
Lovers' EP; 'The Rescue  
Project' 'Direct Me (Sasha's  
3am Drop Mix)'.  
**DJ's view:**

"It's a great shaped club  
and the visuals are twinkly  
and work in all the right  
places. Good sound  
system." - Sister Bliss.

**Industry view:**

"The crowd are brilliant.  
They're really uptight on  
booking - by the time acts  
play there they're massive."  
- Jody Sharp, Ikon.

**Ticket price:**

£6 members; £10 flyers;  
NUS discounts.

news

# moody boy starts language school



Once one of the most respected  
pillars of the techno scene, Tony  
Thorpe disappeared a year ago  
for a break of Gazza-style  
proportions.

However, this month he  
returns - not with new material  
of his own but with a host of  
releases from others on his new  
Language label.

"The Moody Boy's" musical  
activities were originally put on  
hold by the demise last year of  
Gunita Records, for which the  
act had just recorded an album.  
Thorpe says, "Dick O'Dell  
completely disappeared off the  
face of the earth and after that  
whole experience I just thought  
why not start up a label of my  
own," says Thorpe.

"I'm really enjoying music  
again. I've got people coming in  
with really good material.

They've got real  
freedom to do what  
they like - all they  
have to do is  
appeal to my sense  
of taste.

The venture has  
been put together in  
collaboration with  
Belgium label  
Drammed Disc.  
"I really like the idea  
of properly being  
part of Europe," says  
Thorpe.

In terms of music as  
well there are  
French, German and  
Italian releases on  
the label," he says.  
The first release will  
be a compilation -  
"The Language  
Sampler" - released

on May 1. Musically the album  
is a very mixed bag. "I don't  
want the label to be seen as a  
techno label. I think people are  
really up for being pushed  
forward musically to the  
moment and having people  
break boundaries," says  
Thorpe.

Consequently the first  
"Language" album stretches  
from a contribution from music  
critic David Toop, 'Living Dues',  
to the jungle of Endermic Void's  
'Sub City'.

Unlike many of his peers from  
the UK's early techno scene,  
Thorpe has embraced the jungle  
scene, "I could never really get  
into the rave stuff or hardcore  
but I really like jungle.

"All these people who slog it  
off are just old farts," says  
Thorpe.

## mac recovers gems

Currently riding high in the Club Chart, Gems For Jim's 'Lifting Me Higher' is the work of Steve Mac and Darren Peacock. First emerging in 1990 for one of the UK's best-ever sides of jazzy house 'We're On The Move', the name Gems For Jim has lain dormant until being resurrected last August for the initial release of 'Lifting Me Higher'.

During that gap, Steve Mac has been busy elsewhere, having co-produced Nomad's 'Devotion', scored further mainstream success with Undercover's 'Baker Street' in 1992 and more recently been involved on projects with Truze and A&M's Terri Symon, for whom he recorded the current 'I Want To Know What Love Is'. But Mac is now taking a rest from one-off production jobs in order to concentrate on Gems For Jim with Peacock and singer Kioudia.



The song 'Lifting Me Higher' is influenced by the old Swiya 'Champagne' King classic 'Hi Energy' and the addition of French ex-model and dancer Kioudia was the result of a night's drinking. "We saw her in a wine bar singing these old tunes and just thought that's wicked. I wish I could find more singers like that," says Mac.



Reports that CJ Mackintosh and Robert O'Hillies have collaborated on an album project for MCA will only be strengthened when CJ and Robert edge on a Ministry of Sound tour of the UK this week. Pictured above is the Jaguar licence plate M Sound supplied to CJ by the Ministry for the 22-date tour, which also features guest DJs such as Harvey, Tony Humphries, Erick Morillo and Tommy B. The tour has been arranged in support of the Ministry's 'The Sessions Volume 4' which Mackintosh has mixed. Dates include: Sheffield Music Factory (April 22), Main Entrance, Blockpool (27), Cream, Liverpool (28), Lakota, Bristol (28), Parrado, Brighton (27), University Of East Anglia, Norwich (4), Maestro, Bradford (5), Angels, Burnley (6), Salford University, Manchester (8), The Ballroom, Northumbria (10), Hertfordshire University, Hatfield (11), Coliseum, Stratford (12), The Venue, Bath University (13).

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**VOICES INSIDE MY HEAD**

RELEASED: 17<sup>th</sup> MAY 1995

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1	<b>BA</b>	Take It
2	<b>DONT'S</b>	
3	<b>TWO</b>	
4	<b>HAVEY</b>	
5	<b>BABY</b>	
6	<b>U SUR</b>	
7	<b>CHAIN</b>	13
8	<b>IF YOU</b>	14
9	<b>NOT O</b>	15
10	<b>I NEED</b>	16
11	<b>JULIA</b>	17
12	<b>LOVE &amp;</b>	18
13	<b>SOUR</b>	19
14	<b>THE BOB</b>	20
15	<b>BUBB</b>	21
16	<b>THE FRE</b>	22
17	<b>LOVE</b>	23
18	<b>RED U</b>	24
19	<b>CRAZY</b>	25
20	<b>HOLDI</b>	26
21	<b>DONT</b>	27
22	<b>THINK</b>	28
23	<b>STRAY</b>	29
24	<b>LOVE</b>	30

# mean fiddler hires two for expansion

The Mean Fiddler Organisation is stepping up its club operations with the recruitment of two new staff, an extension to its Subterranean club and the opening of a new bar.

The new staff are Lara Bestrode and Andy Cooky who will be joining Nadi Contractor, the Mean Fiddler Organisation's promotions manager.

Bestrode will be press and marketing manager, having previously spent 18 months running London's best club, Cooky has been brought in as a club consultant for the organisation, bringing with him the experience of having

promoted a series of successful London club nights such as Bobes In Taylor, Hollywood Babylon, Billion Dollar Babes, Studio 85 and Cookie.

The new staff's main area of activity will be Lorokro Grove's Subterranean Club, which will see the addition of an extra music room later in the year.

The club's profile has already been significantly raised over the past year by two highly popular weekend club nights, the funktop night Rotation on a Friday, and Modesty, a house night on Saturday.

"We've had a good year. We found a lot of people in west

London had stopped going out, so we've been working with local people to get them back in the venue," says Bestrode.

The run of high profile rap events that the Subterranean successfully pulled off last year will continue in 1995 with the venue confirmed as the site for the "10th anniversary party for DJ Jam."

The Mean Fiddler will also be opening a new bar in London's King's Cross aimed at the music industry with the attraction of a 3am doctored licence. Called The Cross Bar, it is located on Pentonville Road on the site of the Old Seal pub.

A few years ago it was not unusual to have to wait months to see US rap artists get their product released in the UK - but no longer. There's a very speedy release for two major rap projects via one old set and one new. 'Poverty's Paradise' is the eagerly-awaited third album by New Jersey's finest Naughty By Nature. With the new material, the crew have gone for an obvious crossover with the track 'Cruizers', while purists will be relieved that the first UK single is the more



sizeable hit for some time. And Nine's debut LP, 'Nine Lives', develops the hard-edged beats and working rap of the single. Both are released in the UK next week, with a remix of 'Whatcha Want' on the UK single release of 'Any MC'.

street 'Feel Me Flow' and will find other highlights via tracks like 'Connections' and 'Meanwhile', one of the biggest rap cuts in New York recently has been Nine's 'Whatcha Want', giving the rap indie Profile its first

2 heads are better than 1

Reasoning that two heads are better than one, Moonshine Records has employed two of the jungle scene's most respected DJs, Darren J and Mickey Finn, to mix its new 'Jungle Warfare' compilation.

Originally just releasing compilations for the US, Moonshine now also sells its product in the UK. When finalising the track listing, the DJs were careful to ensure it would appeal to listeners on both sides of the Atlantic.

"If an album's going out in the US, there's no point in whacking on the latest dub plates that probably won't

even be released there for six months. So we've tried to break them in slowly with a mixture of upstart stuff

and more well-known material. But there's nothing too commercial on there," says Darren J.

The collaboration was of J's insistence. "Moonshine wanted a concept that was a little unusual, so I had the idea of a different DJ doing each side. Mickey's a friend and a great DJ."

"Jungle Warfare", featuring tracks from DJ SS, Eastman, DJ Monk and Do Dogz among others, breaks out on April 24.



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Jazz and house may seem strange bedfellows, but almost since the advent of house music, there's been strong links between the two. Several Chicago house DJs, such as Adonis, Larry Heard and Ron Trent, have released jazz inspired releases ever since Slip's 'Slidin' compilation 'Jazz in the House' features many of the best jazz house crossovers of recent times. With a copy by just answering the question, which of these is a house musician rather than a jazzman - (a) Red Gibson (b) Marshall Jefferson (c) Duke Cellanov? Answers to Jazz Comp, RM, 246 Blackhorse Road, London SE1 9UR by April 26.

## Say what? club uk midlands - what's your verdict on this new venue?

**Helen Street - club promotions, Polydor**  
"The venue was excellent and the music was pretty bangin', although some more uplifting house would have gone down well that night. We had a great night out."

**Barry Ashworth - Deja Vu**  
"The building has a European, almost Baroque, feel about it and there were loads of projections outside which was really cool. The sound system was mental and the crowd was really trendy - there were some really nice girls which is always important. It was just perfect. Charlie has really surpassed himself this time. Bonkers!"

**Any Howard - press officer, WEA**  
"It's a better space than Club UK in London - the venue looked really good. I think the music was quite good but a little more varied in the different rooms. The fact that they didn't turn off the cold running water in the ladies was a definite plus. I'm sure I'll do very well!"

**Charlie Chester - promoter, Club UK Midlands**  
"I'm really happy with the way it went. At 7.30pm there were already 500 people queuing outside. The sound system was amazing and I have been assured that after a few weeks it will be even better. Danny Tenaglia said that the system was as good as the one of The Sound Factory in New York, which is an incredible compliment. The lighting was brilliant and the air-conditioning actually worked. People have been ringing all day saying how much they enjoyed it. I am very pleased!"

**Elisen Schrimmer - press officer, Virgin**  
"I drove down with Boy George and another friend. There were loads of people and the VIP bar was completely packed. If I'm honest, I must admit I spent most of the night in the room behind the DJ box. From what I've heard, the rest of the club was great but for me it's definitely the back room that gets 10 out of 10."

18 DANCE MANIA 95 - VOLUME 1

19 ON A DANCE TIP

20 THE BEST COUNTRY ALBUM IN THE WORLD EVER! 95

Per Music

Subs 4 years

### the-reese-project



"direct-me"  
Sasha-remix

"the-3am-drop-tour"

April 21	-	Soul Weekend	-	Southport
April 22	-	UK Midlands	-	Wolverhampton

via BMG (UK) Ltd.

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Total  
Record Company  
Ltd.

ad manager: rudi blackett @ deputy ad manager: judith rivers @ senior ad executive: steve masters @ ad executives: ben cherrill, rachel hughes @ marketing manager: mark ryan

11	25	LOVECAN	26	32	LET IT	31	37	DOLL F
12	26	THANI	27	33	ONE IN	32	38	HYPNE
13	27	PUSH	28	34	LEGENT	33	39	SHOW
14	28	I'M GO	29	35	THE BALL	34	40	OVER
15	29	WHIOO	30	36	GOOD			
16	30	TURM	31	37	DOLL F			
17	31	RAGGA	32	38	HYPNE			
18	32	LET IT	33	39	SHOW			
19	33	ONE IN	34	40	OVER			
20	34	LEGENT						
21	35	THE BALL						
22	36	GOOD						
23	37	DOLL F						
24	38	HYPNE						
25	39	SHOW						
26	40	OVER						

Bullated titles an

ROYAL LYN W Cat

RELEASE DATE 18TH APRIL

Shop  
focus

Shop  
Strawberry Bazaar, 17  
County Place, Perth: Tel:  
01738 443788



**Specialist areas:**  
Mainly vinyl. Chicago, Detroit and New York house, UK house, Euro house, disco, hip hop, dub, techno, trance, trip hop, back catalogue. Merchandise: T-shirts, flight bags, slipmats, DJ mix tapes. Ticket agent, mail-order service.

**Owners' view:**  
"There has never been a specialist shop in this part of the country before but there has always been a large demand for specialist product. We've done clubs up here so we've built up a following. US house leads the way now but we do pretty well with Euro and UK product. We try to reflect the music that's being played in the clubs here in our stock. We tend to stay away from rave, jungle and hardcore as there aren't any clubs playing it up here." - **Mark Burns and Colin Hassan.**

**Distributors' view:**  
"Quality buying of underground techno and dance will sure see this shop is here to stay. Keep it up guys!" - **Rob Jarvis, Prime.**

**DJ's view:**  
"Mark is responsible for the success of our music. He used to go forgoing for music for us, nobody else has done that. He is totally altruistic. I can't sing his praises highly enough. He has a genuine love of good music and he doesn't slot himself into a particular scene." - **Orde Meikle, SLAM.**

club & shop focus  
compiled by sarah davis.  
tel: 0181-948 2320.

COOL cuts

1	(2)	<b>DREAMER</b> Living Joy	MCA
2	(6)	<b>TOO MANY FISH</b> Frankie Knuckles featuring Adeva	Virgin
3	NEW	<b>SURRENDER YOUR LOVE</b> Nightcrawlers MK with another hypnotic garage tune	Final Vinyl
4	(1)	<b>I'M ALIVE</b> Seal	ZTT
5	(4)	<b>BORN SLIPPIY</b> Underworld	Junior Boy's Own
6	(10)	<b>AS LONG AS YOU'RE GOOD TO ME</b> Judy Cheeks	Positive
7	(7)	<b>NOT ANYONE</b> Black Box	Mercury
8	NEW	<b>GIVE ME ALL YOUR MONEY</b> Mamba Tough Vasquez-style groove with a deliberately anonymous label - another Hed Boys perhaps?	Nu
9	(9)	<b>STRINGS OF LIFE</b> Rhythm Is Rhythm	Network
10	NEW	<b>1ST MOVEMENT IN C MINOR</b> Subtle By Design Unusual mixture of classical and jungle breakbeats	White Label
11	(12)	<b>ARMY OF ME</b> Bjork	One Little Indian
12	NEW	<b>WARM IT UP</b> Jay For Life Lively British house number from Nottingham	Stress
13	NEW	<b>MOONSHINE</b> Kenlou Masters At Work on their own new label	US MAW
14	NEW	<b>SENTINEL EP</b> Sentinel If only all trip hop was as original and good as this	Hard Hands
15	(15)	<b>FAVELAS</b> The Aloaf	East West
16	NEW	<b>TEN PER CENT KWS</b> vs Double Exposure KWS join up with the song's originators to create a Salsoul tune for the Nineties	X-Clusive
17	NEW	<b>LOVE BREAKDOWN</b> Streetlife Excellent underground New York garage	Tribal UK
18	NEW	<b>SING A SONG</b> Carolyn Harding & Damon Horton Strong vocal track with mixes from the Masters	Indochina/Strictly Rhythm
19	NEW	<b>NEXT CHAPTER OF DUB</b> Renegade Soundwave Hot dub plate sampler from the forthcoming album	Mute
20	NEW	<b>EASTER ISLAND VW</b> Excellent techno from Mis Wood and Rob Vanden	No Easy Love



a guide to the most essential new club tunes as featured on 11 new "essential selection", with pole top track/cover every Friday between 7pm and 11pm. Compiled by dj feedback and data collected from leading clubs and the following stores: city sound/fun/ingr/zoom/black market (London), eastern blood/underground (Manchester), 23rd precinct (Glasgow), 3 beat (Liverpool), werg (Sheff), Inca (Newcastle), joy for life (Nottingham).



T.C. 1995  
'JUST GET UP AND DANCE'

PLANET FOUR COMMUNICATIONS  
AVAILABLE NOW



1	BA	Take T
2	DONT	
3	TWO	
4	HAVE	
5	BABY	
6	U SUR	
7	CHAIN	
8	IF YOU	
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10	I NEED	
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14	THE BO	
15	BUBBS	
16	THE FE	
17	LOVE	
18	RED U	
19	CRAZY	
20	HOLDI	
21	DONT	
22	THINK	
23	STRAN	

# Joakim

## on his box

godfather of chicago house dj pierre got his first decks as a present. here are his classics

**'move your body' marshall jefferson (trax)**  
 "This is the ultimate party song, the most powerful I've ever heard. You and your friends will want to jump up and down and sing all the words. It's got the most dominant house piano chord progression in house today; everybody has stolen those chords. That chord progression is essential in house/garage music."

**'let the music use you' the nightwriters (jack trax)**  
 "This is the type of song that before you get all the way in, people are starting to cheer; the bells are so dominant and the bad piano organ slabs."

**'running away' roy ayers (polydor)**  
 "I've always liked Roy Ayers' musicianship and what he writes about. He hasn't got a great singing voice but I like the tone. I love the chorus. I love the chant."

**'hunkanova' wood brass and steel (tarbox)**  
 "Very few people are familiar with this. For me, it marks a time in Chicago when I was in love with classics — I like to listen to all the old stuff, that jazz/funk type of groove. It was the first one I liked and the only one I still play. Everybody wants to hear it. Somebody sampled it on Junior Boy's Own so now is a good time to play it again. It's a bad song — guitars, strings, no vocals."

**dj pierre**  
**'ambulance' robert armani (dancemania)**  
 "One of the old acid tracks that never seems to age — I still play it all of nearly every party. People know I'm going to play it. For three years, it was one of the ultimate acid records for us. The snare, hi hats and loud clap are very appealing. People are starting to emulate it again."

**'it's not over' first choice (salsoul)**  
 "That was the first time I fell in love with that voice. It is probably one of the best vocal songs I've ever heard. I like the production: sweet harmonies and the vocals are soft yet strong. When Rochelle Fleming's not singing hard sounds she's soft and sweet but she still has power. There's no hard edges, no shrillness, and I like that."

**'can you feel it' fingers inc (trax)**  
 "When you hear this it feels like you're on cloud nine. The track uses an organ which is played like strings — long chords which are held and not straddled. Everyone who hears that song just mellow out and goes back to a time when things were perfect in their lives."

**'the bottle' gil scott heron (arista)**  
 "This song tells the story of a man who lives in a bottle, he's drunk. It's got bad tune and I like the acoustic bass. It's a sing-a-long song; even when I played it just recently at Hard Times people were singing along. It's a fun song."

**'strings of life' rhythm is rhythm (transcend)**  
 "This is the ultimate stringy song. The arrangement is brilliant and has a piano string breakdown which established the breakdown that many people use today. It was one of the first songs to put percussion to the forefront."

**'altered states' roo trent (warehouse)**  
 "I like the synth strings, they're spacedy with a lot of reverb on them, they're real fat. When the strings come in you get really excited, they make the song. People also really like the otterbed kick drum."

### steamers

**tips for the week**

- 'supernatural' sting (olyon)
- 'count your steps' (m) williams (silk)
- 'beyond it all' (ceylon)
- 'changingly' konny (trek)
- 'twin gods ep' (on booley (tbl productions))
- 'reading' (dave barbe (rockit/crest) (m) (olyon))
- 'over the top' (m) (olyon)
- 'only test' (m) (olyon)
- 'ambulation' (m) (olyon)
- 'ambulation' (m) (olyon)
- 'unknown' (m) (olyon)
- 'reading' (m) (olyon)
- 'reading' (m) (olyon)

**BORN:** 12 July 1965, Harvey, Illinois. **LIFE BEFORE DJING:** "I was in a marching band at school and when I graduated in '83 got turntables for a present and started DJing." **FIRST DJ GIG:** Bismark Pavilion in 1986. "There were about 5,000 people and I'd brought enough records to play for about two hours — I ended up playing a six-hour set!" **MOST MEMORABLE GIG:** Best - "DJing at Little Louis parties, specifically the ones at the Pier Ballroom." **Worst** - "When my name was Nori Jamin Jones (my name is Nathaniel Pierre). The party started late and when I got to the decks the music was broken, and there was no spare. Thousands of flyers had gone out with my name on so I had to change my name." **DJ TRADEMARK:** "Diversity. I don't stick to one style of music. I like to take people on a musical ride through their lives." **FAVOURITE CLUBS:** Hard Times, Leeds; Yellow and Gold, both in Japan. **LIFE OUTSIDE DJING:** "Working as an artist on a mini-LP; comics; I'm a Trekkie; and making sure my wife and daughter are the most successful thing in my life."

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**APRIL 1991**

**18 DANCE MANIA 65 - VOLUME 1**  
**19 ON A DANCE TIP**  
**20 THE BEST COUNTRY ALBUM IN THE WORLD, EVER!**

via BMG (UK) Ltd.  
 the  
 Total  
 Record Company  
 Ltd.

**RELEASE DATE 18TH APRIL**

- 11 25 LIVE CAN  
 12 26 THAW  
 13 27 PUSH  
 14 28 I'M GO  
 15 29 WHOO  
 16 30 TURN  
 17 31 RAGGA  
 18 32 LET IT  
 19 33 ONE M  
 20 34 LEGENT  
 21 35 THE BALL  
 22 36 GOOD  
 23 37 DOLL  
 24 38 HYPNK  
 25 39 SHOW  
 26 40 OVER

**ROY LINDA**



# THE OFFICIAL CHARTS - 22 APR

the **UK** **chart**



Britain's **most** beats till **24**  
**4**  
**95**

the **UK** **chart**

**1** BA  
Take It

**2** DON'TS

**3** TWO

**4** HAVEN

**5** BABY

**6** U SUR

**7** CHAIN

**8** IF YOU

**9** NOT C

**10** I NEED

**11** JULIA

**12** LOVE I

**13** SOUR

**14** THE BO

**15** BUBB

**16** THE FI

**17** LOVE I

**18** RED U

**19** CRAZY

**20** HOLDI

**21** DON'T

**22** THINK

**23** STRAN

compiled by alan jones from a sample of over 600 dj returns (fax: 071-928 2881) ⊕

## TAKE YOU THERE (SURE IS PURE/DANNY TAURUS/XEN MANTRA/SPICE OF LIFE/PLAY BOYS MIXES)

- 1 **1** WORK IT OUT (MINDWARP/FATHERS OF SOUND/MORALES/WEST END MIXES) Shiva
- 2 **2** DIRECT ME (SASHA/DANNY TAURUS/JOEY NEGRO MIXES) Reese Project
- 3 **3** BURNING BAK '95 (MR ROY MIXES) W.K.
- 4 **4** LOVE LOVE LOVE - HERE I COME (ROLLO & SISTER BLISS MIXES) Rollo/Gems Myatic
- 5 **5** I SURVIVED JOHNNY VICIOUS MIXES) Lolaelita - Hollywood
- 6 **6** TOO MANY FISH Frankie Knuckles/Adewa
- 7 **7** LIFTING ME HIGHER (TALL PAUL/GENIUS FOR JEM MIXES) Genius For Jem
- 8 **8** HOT Midget Village
- 9 **9** ADORED AND EXPLORED (JANDY MEECHAM/A-PRESS 2KING/EU-BEATMASTERS MIXES) Marc Almond
- 10 **10** WIZARDS OF THE SOUND (RED JERRY/WESTBAM/CJ BOLAND MIXES) Westbam
- 11 **11** IT'S A MAN'S MAN'S WORLD (STONEBRIDGE & WICK NICE/SLEAZE SISTERS/RAND) Jeaneie Tracy & Bobby Womack
- 12 **12** IT'S ALRIGHT (MIXES) S.A.I.N. PART II
- 13 **13** COME INTO MY LIFE (GEORGE MENA/SIMON HARRIS/GRAEME PARK MIXES) George Sims
- 14 **14** VOICES INSIDE MY HEAD (E-SMOOVE/ROGERS MIXES) The Police
- 15 **15** WAVES OF LIFE (DON JOAN/WFLYING HIGH/JANDEE'S UNDERGROUND MIXES) Body Heat
- 16 **16** GUDWIFE (MR ROY/WAND/TIMMAN MIXES) Timman
- 17 **17** MOVE YOUR BODY Hyper Go Meets E-Groove
- 18 **18** THE JOY OF LIVING (LITTLE BA BA ORIGINAL/RED CITY/OVERWORLD MIXES) Red City

- 19 **19** DREAMER (JOV/JUNIOR VASQUEZ/JUPITER SWING 50/ROLLO/LOVELAND/ALEX PARTY MIXES) Luigi Joy
- 20 **20** SEX LIFE (ARMAND VAN HELDEN/THE COMMISSION/URBAN HERO MIXES) Geoffrey Williams
- 21 **21** MY CHILDREN Joseph Carr
- 22 **22** THE CYBICAL EP: KEEP ROCKIN' JUICE/GO DUT DANCE AFC Betsavanna
- 23 **23** SWITCHHEAD (ORIGINAL MIX/DYKO/DUB) Marshall Sixx
- 24 **24** BACK TO THE OLD SKOOL (VOLUME 1): TO THE RHYTHM/BLOW MY MIND/PARADISE Malone & Malicon
- 25 **25** GET ON UP/TUP YOURS MIX/INMIT Project 'A'
- 26 **26** CRAZY (TIM TUN OUT MIXES) Mark Morrison
- 27 **27** SPEND THE DAY (DANCE COLLECTIVE/DEVELOPMENT CORPORATION MIXES) Urban Cookie Collective
- 28 **28** THE MEANING (BANANA REPUBLIC/FAT CLUB MIXES) The Sound Gathering
- 29 **29** ARMY OF ME Blokk
- 30 **30** I HAVE SOMETHING FOR YOU Federal Hill
- 31 **31** BUMPER (HARD ABE MIX) Chrome
- 32 **32** MY DRYING'S ORIGINAL Dee Fleg
- 33 **33** PUSH PUSH (ORIGINAL MIX/NEW BLOOD MIX) Rockers Hi-Fi
- 34 **34** SEE IF YOU CAN DANCE/REAL LOVE D2
- 35 **35** FAVELAS (THE ALDOO/STUART McMILLAN & ORDE MEIKLE MIXES) The Aldo
- 36 **36** NO MORE BAINY DAIN'S (FRANKIE FONCET/BRONIN/DOWNTOWN BEIRUT MIXES) Free Spirit
- 37 **37** WELCOME TO THE FACTORY (MIXES) Morales
- 38 **38** YEW (MIXES) Buckla & Foggy featuring Pastor Juggler
- 39 **39** WITHOUT YOUR LOVE (SUDD MIX/KNOW BIX MIX) Spiral Stares
- 40 **40** MOONSHINE/HILLBILLY SONG Kenlou
- 41 **41** FOOLS GOLD (TALL PAUL/OIGINAL/LOLLE DAGOIS MIXES) Stone Places
- 42 **42** BEAST IN THE WORLD (INDUSTALOGA/FREAKS/NIGEL LOWIS MIXES) Obitronic
- 43 **43** I NEED YOU (MIXES) Dinosaur
- 44 **44** I FICED YOU (MIXES) Donovan
- 45 **45** I'M A MAN'S MAN'S WORLD (MORALE) USA/ROXY/TORREZ/DAVID NORMAN/STONE/ROCKERS MIXES
- 46 **46** THE SOUND OF THE SOUND USA/ROXY/TORREZ/DAVID NORMAN/STONE/ROCKERS MIXES
- 47 **47** THE SOUND OF THE SOUND USA/ROXY/TORREZ/DAVID NORMAN/STONE/ROCKERS MIXES
- 48 **48** THE SOUND OF THE SOUND USA/ROXY/TORREZ/DAVID NORMAN/STONE/ROCKERS MIXES
- 49 **49** THE SOUND OF THE SOUND USA/ROXY/TORREZ/DAVID NORMAN/STONE/ROCKERS MIXES
- 50 **50** THE SOUND OF THE SOUND USA/ROXY/TORREZ/DAVID NORMAN/STONE/ROCKERS MIXES
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- 59 **59** THE SOUND OF THE SOUND USA/ROXY/TORREZ/DAVID NORMAN/STONE/ROCKERS MIXES
- 60 **60** THE SOUND OF THE SOUND USA/ROXY/TORREZ/DAVID NORMAN/STONE/ROCKERS MIXES

UK chart compiled by Alan Jones from a sample of over 600 DJ returns (fax: 071-928 2881) ⊕

- 11 **24** WREAN
- 12 **25** THAW
- 13 **26** THAW
- 14 **27** PUSH
- 15 **28** I'M GO
- 16 **29** WHOOD
- 17 **30** TURN
- 18 **31** RAGGA
- 19 **32** LET IT
- 20 **33** ONE M
- 21 **34** LEGENT
- 22 **35** THE BALL
- 23 **36** GOOD
- 24 **37** DOLL F
- 25 **38** HYPNK
- 26 **39** SHOW
- 27 **40** OVER

↑ Bullated titles are

ROYAL LIVING (w) Cat.

RELEASE DATE  
18TH APRIL

via BMG (UK) Ltd.  
the  
Total  
Record Company  
Ltd.

**whitehead bros. forget i was a b**

12" & CD FEATURE THE EASTY 'N' BEE AND THE BROCK/POCKET REMIXES. ALL FORMATS INCLUDE THE BONUS TRACK 'SEA ON THE BEACH'

18 **18** DANCE MANIA 95 - VOLUME 1  
19 **19** ON A DANCE TIP  
20 **20** THE BEST COUNTRY ALBUM IN THE WORLD... EVER!

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- 1 **20** H&O featuring Billy
- 2 **21** SEXUAL FEM FEM SODY: MOTHERFUNK(PARKSIDE MIXES) Miriam Rowe
- 3 **22** LEGENDS OF THE DARK BLACK - PT 2 (RENEGADE MASTER MIX/DARK BLACK ANTHEM MIX)/RENEGADE MUSIC MIX/CAIN I GET A HO (REMIX) Wilechid
- 4 **23** MOVE THAT BODY (NUSH/BOTTOM DOLLAR MIXES) Nush
- 5 **24** MR RIGHT (DAVE LEWIS & JAKE ROBERTS MIXES)  
The Carrall featuring Eleanor Mills
- 6 **25** DON'T LAUGH (JOSH WINK/TONY DE VIT/JUNIOR VASQUEZ MIXES)
- 7 **26** EVERYBODY (ROGER SANCHEZ/MASTERS AT WORK/BLUZY MIXES)  
Incognito
- 8 **27** VOLUME 1 Krinkle Kut Grooves
- 9 **28** HEDONISTO (SOLITAIRE GEE/BAMBI/ROADSTOOD MIXES)  
Indigo Dream featuring Gygy Nation
- 10 **29** SHEET LOVE (MEMBERS ONLY MIX) Damn General
- 11 **30** COME ON & BOODIE (TZ' FUNKY MIX/DUOB 4 CLUBS MIX/WIZZ-ADD REMIX/ORB MAGIC LIVE REMIX) Funky Disco & The Nugroove
- 12 **31** ANOTHER DAY (SMACK PRODS/BOOKER T MIXES)  
Farley 'Jackmaster' Funk featuring Uganda Brown
- 13 **32** DEJA VU (BACK 2 BASICS/PLAYBOYS MIXES) DeJa Vu
- 14 **33** PUMP (RICKY MORRISON/TRIBE ON A VIBE/PHIL KELSEY & ROBERT P MIXES)  
Dreadstock

the 12" club chart is available as a special fixed service in extended form as soon as it is compiled on the Friday before publication; details on 071 423 3256

- 1 **50** WHAT? (SLANGE II) VANILLA FANOVY (SATO SHI TOMIEMIDA VO) NORMALES/ROCKSTONE MIXES)
- 2 **51** A&M doublepack  
Final Vinyl  
Perfecto  
Tribal UK
- 3 **52** Terri Sympson
- 4 **53** SURRENDER YOUR LOVE (MK DUB MIX) Nightcrawlers
- 5 **54** NOT OVER YET (BYDANCING DIVA/OORIGINAL MIXES) Grace
- 6 **55** I WON'T WASTE YOUR TIME (Jai & Jairo)
- 7 **56** IF YOU ONLY LET ME IN (KEITH "KC" COHEN/DARRYL JAMES MIXES)  
M18
- 8 **57** CHE LIFE (KEITH THOMPSON/DIESEL MIXES) African Opera
- 9 **58** blanco y negro  
Subconscious
- 10 **59** SCIENCE FICTION (KENNY LARKIN MIXES) Carl Craig
- 11 **60** CELEBRATION/TEARS (Jaha)
- 12 **61** JUST GET UP AND DANCE (PI FUNKY/OPINIONS/INTRALLAZI NIGHTLY/HOT MIXES)  
T.L. 1995
- 13 **62** I WANT YOU Itchy & Scratchy
- 14 **63** IS THIS LOVE Balbar
- 15 **64** I'M ALIVE (SASHA & BT REMIX) Seal
- 16 **65** DANCE TO THE MUSIC (CHRIS & JAMES MIXES)/DUB TO THE MUSIC/THE CHANT (JOHNNY STRESS Doublepack  
Clubvision  
Azuli  
Justice)
- 17 **66** VICIOUS REMIX (THE ONLY ONE (ORGANIC EDIT) Hustlers Convention
- 18 **67** UNITY (TWA/PIERRE JAWA & YAU/KEITH HAERING MIXES) TWA
- 19 **68** MINISTRY OF LOVE (Romanthony)
- 20 **69** EVERYTIME Mecha Bhavna
- 21 **70** FOLLOW THE LEADER (GEORGE CLINTON/SERGE BANAEIERS & DOMINIC SAS/MIKE LUDUP & ANDREW BANTON/PHAT QATS MIXES)  
Parliament, Funkadelic & The P-Funk Allstars
- 22 **71** I WANT YOU Itchy & Scratchy
- 23 **72** IS THIS LOVE Balbar
- 24 **73** I'M ALIVE (SASHA & BT REMIX) Seal
- 25 **74** DANCE TO THE MUSIC (CHRIS & JAMES MIXES)/DUB TO THE MUSIC/THE CHANT (JOHNNY STRESS Doublepack  
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Justice)
- 26 **75** VICIOUS REMIX (THE ONLY ONE (ORGANIC EDIT) Hustlers Convention
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Parliament, Funkadelic & The P-Funk Allstars

Hot Hands doublepack  
© Parlophone Ltd.

**ROLLO GOES MYSTIC**

Released May 15th

# ON A POP TIP

## cup chart

22  
4  
95

compiled by alan jones from a sample of over 600 dj returns (fax: 071-928 2881)



- |                      |  |                      |   |
|----------------------|--|----------------------|---|
| <b>1</b>             | <b>U SURE DO</b><br>Strike<br>Frsh   | <b>20</b>            | <b>17 LET IT RAIN</b><br>East 17<br>London  |
| <b>2</b>             | <b>BABY BABY</b><br>Corona<br>Eternal  | <b>21</b>            | <b>SLEEPING IN MY CAR</b><br>Mobius Loop featuring Julie 'Zee'<br>Bags Of Fun/Love This |
| <b>3</b>             | <b>DON'T STOP (WIGGLE WIGGLE)</b><br>The Outhere Brothers<br>Eternal                                   | <b>22</b>            | <b>SAVE IT TILL THE MOURNING AFTER</b><br>Shut Up And Dance<br>Pulse-8                  |
| <b>4</b>             | <b>NOT OVER YET</b><br>Grace<br>Perfecto   | <b>23</b> <b>NEW</b> | <b>BACK FOR GOOD</b><br>Real Emotion<br>Living Beat                                     |
| <b>5</b>             | <b>YOU BELONG TO ME</b><br>JX<br>Hooj Choons/ffreedom  | <b>24</b>            | <b>FOR ALL WE KNOW</b><br>Nicki French<br>Bags Of Fun/Love This                         |
| <b>6</b>             | <b>TWO CAN PLAY THAT GAME</b><br>Bobby Brown<br>MCA  | <b>25</b>            | <b>BOOGIE WOOGIE BUGLE BOY (DON'T STOP)</b><br>2 In A Tank<br>Bald Cat & Shoo           |
| <b>7</b>             | <b>ALWAYS SOMETHING THERE TO REMIND ME</b><br>Tin Tin Out featuring Espirtu<br>WEA                     | <b>26</b> <b>NEW</b> | <b>CRAZY</b><br>Mark Morrison<br>WEA  |
| <b>8</b>             | <b>SWEET DREAMS</b><br>DJ Scott featuring Lorna B Steppin' Out/Love This/Silly Money                   | <b>27</b>            | <b>PUSH THE FEELING ON</b><br>Nightcrawlers<br>frr                                      |
| <b>9</b>             | <b>ICE-A-MEGAMIX/THINK ABOUT THE WAY</b><br>Ice Mc<br>Eternal  | <b>28</b> <b>RE</b>  | <b>AIN'T NO STOPPIN' US NOW</b><br>Luther Vandross<br>Epic                              |
| <b>10</b>            | <b>SCATMAN</b><br>Scatman John<br>Ariola   | <b>29</b>            | <b>AXEL F/KEEP PUSHIN'</b><br>Clock<br>Media  |
| <b>11</b>            | <b>TEARS DON'T LIE</b><br>Mark' Oh<br>Systematic   | <b>30</b>            | <b>IT'S A LOVING THING</b><br>CB Milton<br>Logic  |
| <b>12</b>            | <b>RIGHT TYPE OF MOOD</b><br>Herbie<br>Arista  | <b>31</b> <b>RE</b>  | <b>THE FIRST, THE LAST, ETERNITY</b><br>Snap<br>Arista                                  |
| <b>13</b>            | <b>I NEED YOU</b><br>Deuce<br>London   | <b>32</b>            | <b>CONWAY</b><br>Reel 2 Real featuring The Mad Stuntman<br>Positiva                     |
| <b>14</b>            | <b>BEST THING IN THE WORLD (NOSTALGIA FREAKS/NIGEL LOWIS MIXES)</b><br>Optimystic<br>WEA               | <b>33</b> <b>NEW</b> | <b>LIFTING ME HIGHER</b><br>Gems For Jem<br>Box 21                                      |
| <b>15</b>            | <b>THE BOMB! (THESE SOUNDS FALL INTO MY MIND)</b><br>Kenny 'Dope' presents The Bucketheads<br>Positiva | <b>34</b> <b>NEW</b> | <b>MOVE YOUR BODY</b><br>Hyper Go Go Meets E-Groove<br>Avex 10*                         |
| <b>16</b>            | <b>IF YOU ONLY LET ME BE ME</b><br>Melo<br>ter Avenue/Columbia   | <b>35</b> <b>NEW</b> | <b>BITS &amp; PIECES</b><br>Artemesia<br>Hooj Choons                                    |
| <b>17</b>            | <b>DON'T GIVE ME YOUR LIFE</b><br>Alex Party<br>UMM/Systematic   | <b>36</b>            | <b>BUBBLING HOT</b><br>Pato Banton with Ranking Roger<br>Virgin                         |
| <b>18</b> <b>NEW</b> | <b>HYMN</b><br>Caballero<br>Eternal  | <b>37</b>            | <b>MOVE YOUR ASS!</b><br>Scooter<br>Club Tools  |
| <b>19</b>            | <b>LOVE &amp; DEVOTION</b><br>(MC Sar &) The Real McCoy<br>Logic                                       | <b>38</b>            | <b>OXYGENE</b><br>Frequency Dip<br>Feverpitch   |
|                      |  | <b>39</b> <b>NEW</b> | <b>COME INTO MY LIFE</b><br>Joyce Sims<br>Club Tools                                    |
|                      |  | <b>40</b>            | <b>SWEET DREAMS</b><br>Swing featuring Dr. Alban<br>Cheiron                             |

# SI

- |           |                         |
|-----------|-------------------------|
| <b>1</b>  | <b>BA</b><br>Take It    |
| <b>2</b>  | <b>DON'T STOP</b>       |
| <b>3</b>  | <b>TWO</b>              |
| <b>4</b>  | <b>HAVE</b>             |
| <b>5</b>  | <b>BABY</b>             |
| <b>6</b>  | <b>U</b>                |
| <b>7</b>  | <b>13</b> <b>CHAIN</b>  |
| <b>8</b>  | <b>8</b> <b>IF YOU</b>  |
| <b>9</b>  | <b>9</b> <b>NOT O</b>   |
| <b>10</b> | <b>10</b> <b>I NEED</b> |
| <b>11</b> | <b>11</b> <b>JULIA</b>  |
| <b>12</b> | <b>12</b> <b>LOVE</b>   |
| <b>13</b> | <b>13</b> <b>SOUR</b>   |
| <b>14</b> | <b>14</b> <b>THE BO</b> |
| <b>15</b> | <b>15</b> <b>BUBB</b>   |
| <b>16</b> | <b>16</b> <b>THE FT</b> |
| <b>17</b> | <b>17</b> <b>LOVE</b>   |
| <b>18</b> | <b>18</b> <b>RED U</b>  |
| <b>19</b> | <b>19</b> <b>CRAZ</b>   |
| <b>20</b> | <b>20</b> <b>HOLDI</b>  |
| <b>21</b> | <b>21</b> <b>DON'T</b>  |
| <b>22</b> | <b>22</b> <b>STRAN</b>  |
| <b>23</b> | <b>23</b> <b>THINK</b>  |



namecheck: daisy d havoc @ james hyman @ brad beatnik @ andy beavers

## tune of the week

### dead elvis: 'opium shuffle' (concrete)

**dlb** The debut from DJ Richard Fearless and Steven Heller is a delightful, off-the-wall dub cut in a mellow Chemical Brothers vein. Thumping beats are joined by shimmering guitar, flute and vocal snatches on the Skunk Mix. The Dub in Vegas Mix, meanwhile, is a more experimental, minimal and darker mix that goes for guitar riffs and squawking synths. Fat stuff. **☆☆☆☆**



### garage

**FRANKIE KNUCKLES** featuring **ADEVA Too Many Fish** (Virgin). It is good to see Frankie Knuckles returning to writing and producing, rather than just remixing and it is also reassuring to have Adeva back behind the mike after being dropped by Cooltempo. Frankie's Club mix is pure class with its subtle but assured garage sound topped off by Adeva's distinctive delivery of the quality lyrics.

The recordings came from the other DJ Mixers: David Morales goes for a harder and faster treatment that does not do the vocals any great favours but is certainly more immediate; Bobby D Ambrosio strikes a better balance with big beats and strident pianos that still leave plenty of room for that vocal; and Satoshi Tomie rounds off the doublepack with a mix that is a bit too restrained for its own good. **☆☆☆☆**

### house

**ROD & KATO** 'Arlight' (Slip 'N' Slide). The duo return with a cool, soulful organ and vocal track which features the fried and lested "It's arlight" vocal sample. It also comes with a plethora of mixes by RBK, Davidson Ospina and Henry Street, which range from mid-tempo garage to disco, Detroit, NY and deep dub. **☆☆☆☆**

**NIGHTCRAWLERS** 'Surrender Your Love' (Final Vinyl). Just when we've worked out the lyrics for the lead hit, along comes another brainbreaker. This is very much in the same mould with MK on hand again to cut up the vocal and add the inimitably simple keyboard stabs and rumbling organ and bass. This one-sided promo is equally catchy and there's no reason why it shouldn't go the same way as 'Push The Feeling On'. **☆☆☆☆**

**LIBERA** 'Libers' (Mercury). Gregorian chants, ambient soundscapes, pumping Euro house — and that's just the Tin Tin Out and Ben Liebrand mixes. There are also a couple by Secret Knowledge which go for harder techno lechro with speed changes and clever atmospherics. These could be the ones that give the Richard Burgess-produced tune the real club action. **☆☆☆☆**

vocals are thrown into the mixes to endorsing effect. The Tooxtal version is particularly funky. **☆☆☆☆**

**THE ALOOF Fovelets** (East West). The new track added to the duo's re-released 'Cover The Crime' album is lifted as a single and remixed by the band and Slam. Slam's version is particularly notable for its slow-building deep boss groove. The Aloo go for trippy dub, deep trance and skipping piano in their three versions. Plenty to mess around with. **☆☆☆☆**

**ZERO THE HERO** 'Come With Me' (Ugly Bug). As with the majority of Ugly Bug's releases, this is a confident, swaggering house track that

will simply rock the floor with its killer piano and vocal lines. The B-side's 'Rock Around The Block' is an altogether funkier treat and both tracks will do the business admirably. **☆☆☆☆**

**JAMES CHRISTIAN** 'Get Your Sex On EP' (Bomba). For all the many Armand Van Helden fans desperately scrambling around for more good hard US house, this EP is a bit of a find. Every track on this New York via Glasgow release positively throbs with the kind of energy that made 'Living In Danger' such a welcome relief last year. And even though it's really nothing like it, this record will have similar effects. It's music with power and this time it's soul power. **☆☆☆☆**

### techno

**DI PAUL ELSTAK** 'Life Is Like A Dance' (Rotterdam). Hardcore doesn't get much happier than this with the famed 'Nightmare In Rotterdam' row DJ Paul Elstak pulling the 'T' firmly into Toytown. The high pitched 'Life is like a dance, show me... show me the way to go' is just one element that reminds me of Mark O'h 'Tears Don't Lie' and this has the potential to equal the latter's success. Also included is the more menacing Dark Veder-sampling 'Power Of The Dark



☆☆☆☆ this corking cut is one to remember

☆☆☆☆ will press all the right buttons

☆☆☆☆ one to watch

☆☆☆☆ put this tune on hold

☆☆☆☆ pray for a power cut

Sid's but it's the title track which is sure to gain initial momentum in places such as Scotland. **☆☆☆☆**

**MEGALON** 'Medusa EP' (Plink Plink). Plink Plink's tag-and-cut deliver another rich slice of dark yet inventive techno with this four tracker. Any menacing edges are subdued by the lush synth instrumentation which bubbles and blows in all the right places. Deep and mysterious, this is one for the purists and open-minded. **☆☆☆☆**

**KARNAK** 'Black Moon/White Roll' (Tribal UK). Joydee returns under a new guise to give us another epic trance track that simply thumps along while slots of synth and reverberating vocal punctuate the beats. While Moor's has the edge though for while it's just as minimal, it's in a much funkier vein with its groovy synth and cymbal rhythm. One to play alongside 'Plastic Dreams' and 'Jestofunk'. **☆☆☆☆**

**TURPH** 'Chisel' (Probe). The Plus 8 subsidiary unveils more dark techno with a beguiling eerily bad. Turph is Himantri (one half of Teke), Bliss and S Keenan and together they have created two blissfully groovy minimalist tracks with acidic

shola

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- 21 35 THE BALL
- 22 36 GOOD
- 23 37 DOLL
- 24 38 HYPNK
- 25 39 SHOW
- 26 40 OVER

Blurred titles an

ROY LIN (W) Cat.

albums

● **PRINCE FAR I & THE ARABS** 'Dub To Africa' (On-U Sound). When it comes to authentic dub, you simply can't beat the originals and Prince Far I is a prime example. First released under the name Crya Fut & The Originals in 1979, this features the Prince alongside another legend, Slye Scott, and includes the unique violin-like sound of the title track, seven other originals and two added dub plate cuts. Pure gems is what you get on this wonderful On-U Sound re-release that matches the quality of the Blood & Fire label reissues over the past few months. **☆☆☆☆** bb

● **GLOBAL ELECTRONIC NETWORK** featuring 4E 'Electronic Desert' (Mille Plateaux). If electronic experimentation is your bag, then you could do much worse than try out this collection of 10 unified tracks recorded in New York City. They could well be remakes of one tune as each version is of a fairly furry if minimal nature with a few dialogue samples and synth noises thrown in to differentiate them. Not as impermissible as some of Mille Plateaux's tunes, this is stimulating for both the mind and feet, although at 72 minutes long it's probably one to select your favourite cuts from. **☆☆☆☆** bb

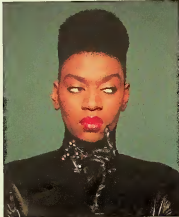
● **VARIOUS** 'Blue Room Released Volume 1 - Outside The Reactor' (Blue Room). The Working-Group based B+W Loudspeakers company has set up its own techno label and this compilation of Goa-inspired acid trance is its debut release. The opening 'Wires' by Gungang sets a formidable pace with its superb thumping, squelching beats and along the way you also get Juno Reactor's acid mix 'Galma Monisms', 'The Loveliner' and Spectral's 'Bizarre Planet' (both of which appear on a promo sampler), Vector, Virtuality, Hair-It, Moog, Astral Projection, Voodoo People and

Total Eclipse also provide killer hard tunes on a lively album that combines acid and techno in a totally inspiring way. **☆☆☆☆** bb

● **VARIOUS** 'Jungle Renegades Volume 1' (Rev. Admin). Mowen's Shogun's offshoot label Re-Admin has already spawned the 'Tenegea Selector' series. The latest compilation continues the excellence set by its predecessors. Quality is assured by a DJ handily encouraged by the label's 'too hot to handle' Randall, and 20 tracks from some of jungle's leading luminaries

such as Doc Scott, Alex Reece, Wax Doctor & Tel 9. **☆☆☆☆** jh

● **SCANNER** 'Spore' (New Electronica). Scanner is a telephone terrorist scolding surreal sounds and music, from noise/inference and people's soundbytes picked up from the 'dog and bone'. What makes his third album so intriguing is not just how concepts in music can be redefined through techniques such as aural collage, but it also raises important untagged issues such as copyright, invasion of privacy and legally of the very tools he is implementing. **☆☆☆☆** jh



burps and bleeps keeping the mood fresh and funky. **☆☆☆☆** bb

adewa

**hip hop**

**CHUCK CHILLOUT PRESENTS THE C-YA ENTERTAINMENT ALLSTARS '2.3 Break 1995/8 MC's On The Freestyle You Suckers' (Phat Wax).** Strictly rhythm's hip hop label is reinvigorated after a year-long break. This one is pure old style with chunky pat beats and raps on the A-side and a few classic instrumental samples and a thwacking drum beat beeping up the flip. Irresistible and remarkably fresh. **☆☆☆☆** bb

**soul**

**INCOGNITO 'Everyday' (Tainin Loud).** No expense has been spared on this pair of doublepacks that includes mixes not only from Masters At Work, but from Roger S as well. It is debatable whether such lavishness was necessary because Blusey's excellent original mix would have found its way into most DJ boxes on its own merits. Lush strings, firing horns and a funky bassline provide the backdrop for impressive hook-laden vocals from Pamela Anderson (Corleone's cousin). MMW keep things very funky and move the speed up a few notches, while the Simon excels

himself with his Supreme mix, a thumping housed-up version that retains the great horn riffs. He also contributes a jazz funk-infused Underground mix that works particularly well in its spacious dub reworking. **☆☆☆☆** eb

**AQUATREX 'Putting Pictures Into Words' (white label).** A delicious, soulful street jazz track from D-Influence co-founder Ned Bigham that features some stunning vocals from ex-Womack & Womack sessioner Jacqui Bernal and some great horns. Slick, slick and catchy, this is a very impressive debut from the UK's latest street hotshots. Look out for the house and dub mixes on the flip too. **☆☆☆☆** bb

**SHOLA 'Heaven' (Wired).** This is a really enticing funky soul song that should appeal to plenty of people. By complete coincidence it's reminiscent of Chime's material ('Heaven' and others) and makes you so relaxed you forget what day it is and what you're supposed to be doing. There are eight mixes - deeper and weirder or lighter and jazzier to varying degrees. **☆☆☆☆** d&h

**OUI 3 'Joy Of Living' (MCA).** The original of this track is, if you ignore the male vocal bit in the middle, a groovy pop

song all about how great life is. It could even be our Eurovision entry now we're officially hip in Britain. The two mainstream koster mixes are not bad examples of pop house with belly pants and overwhelming bits of 'Filled to the brim with the joy of living'. Oh and there's a deeper house dub on the end. Above average all round and probably more so for pop-pickers. **☆☆** d&h

**alternative**

**BURK 'Army Of Me' (One Little Indian).** Everybody's favourite islander is back with this uncompromising single co-written with Graham Massey and produced in conjunction with Nellie Hooper. Their original mix is built around a downtempo beat and a dirty grating synth line with the unmistakable and defiant vocals soaring above. Shura Anzures contribute a high-momentum guitar-heavy version, while Mike D from the Beastie Boys provides the dancefloor interest with some strong dubbed-up funk treatments. Also worth seeking out is an excellent Graham Massey harder mix on a separate promo. **☆☆** eb

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club chart  
commentary

**Network** strengthens its stranglehold on the top of the club charts with three records among the top five. On its **Six** imprint are **'Direct Me'** by the **Reese Project**, and **'I Survived'** by **Lolatta Holloway**. The new number one is a joint **Fresh** and **Network** release, **'Take You There'** by **Ronni Simon**. Climbing to the top in just two weeks, **'Take You There'** far outperforms Simon's previous single **'B Good 2 Me'**, which peaked at 58 last June. **'Take You There'** has a slender lead over **'Direct Me'**, but is number one in the influential London/South-east areas. In **Network's** home territory (West Midlands), the **Reese Project** disc is a clear leader... Using the female vocalist from one of **Beat** out (Gloworm) and a mixer from another (**Sister Bliss**), **Rolla's** latest project **Rolla Goes Mystic** lands the week's highest new entry, debuting at number four with **'Love, Love, Love - Here I Come'**. It already has more number one reports from DJs than any other disc... **Incognito's** new single **'Everyday'** debuts at 26, but it's an expensively earned debut, as the disc has been sent out to DJs simultaneously on two separate 12 inch doublepacks. It goes to prove that multi-pack mania is not over yet. **MCA** recently became the first company to phase them out completely, but dispatched two separate 12-inches to DJs with knob-twiddlers **Joy's 'Dreamer'**. With an impressive line-up of knob-twiddlers, **'Dreamer'** debuts at number 34 this week... Both of the highest new entries to the **On A Pop** Tip chart this week are remakes. **Cobalero** have the highest new entry of number 18, with a remake of **Ultravox's** 1982 hit **'Hymn'**, while **Real Emotion** debut at number 23 with a dance version of **Take That's** current chart-topper **'Back For Good'**, due imminently on **Music Of Life's** **Living Beat** subsidiary... **Club Chart** breakers this week are **Roc & Koto**, **MLO**, **Alex Nerf**, **Deee Vious**, **Cathy Wood**, **Heller & Farley**, **Zero The Hero**, **Lighthouse Family**, **Size 9**, **Shazam**, **Baby D**, **Black Box**, **Renegade Soundwave**, **Aaliyah** and **Unit 46**.

beats &

A techno super duo has been formed in the delightfully-titled **Steb** (pictured), an act which brings together the creative juices of **Nina Walsh**, the woman behind the highly respected **Sobrelites**, and **Lol Hammond** from the legendary **Drum Club**. The pair's first release is **'Lidhopper'**, out on May 9, which will be followed by three further 12 inches. **Steb** also plan to appear live soon... Beware of two hoodling CDs that are doing the rounds: **'Ace Of Clubs'** is the name of the CDs containing unrelated tracks mixed by **Sasha** and **John Digweed**. Anyone with information about the origins of these dodgy items should contact **7PM Management** on 0171-706 1622. **Zip Dog Records** is updating its mailing list. Any DJs playing dub reggae and rancey techno should call **Lewis** on 0181-578 9758 or fax 01494 791212... For the reissue of the last volume of **Street Sounds'** classic **'Jazz Juice'** compilation, **Beechwood Music** sponsored an appearance by the legendary jazz singer **Jon Lucien** of **Camden's** **Jazz Cafe** in London. So successful was the experiment that it is doing it again - this time with veteran jazz singer **Janet Lawson** at the venue on May 17... Next Thursday sees the opening of **Club Unity**, a club spin-off from **London's** superb **Unity** record shop. DJs will be **Derrick, Noodles, Marcia Carr, Miss Jamm, Rich E D, Kenny Boots'** plus guests. The club will be happening every Thursday at **Caro Jacks, 10 Beak Street, London W1**... **Washington's** finest **95 North** will be touring the UK in May. The dates are: **London (20)**; **Music Factory, Sheffield (22)**; **Deluxe, Nottingham (28)**; **Middlesbrough Arena (29)**... **Mushroom Records** is updating its mailing list. Any DJs looking to receive classy house and garage records should contact **Mushroom** in writing of **PO Box 4226, London, SW6 2X4**. Apologies to distributors **3MV**. In last week's **RM** we said it was part-owned by **Sony**, whereas in fact it only has a distribution deal with the major... **AND THE BEAT GOES ON!**



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"THE TRUE MIX-A DANCEFLOOR ANTHEM"

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"CLUB CLASSIC - END OF STORY!"  
(CHECK OUT THE REMIXES)

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- 11 **25** LOVE CAN BUILD A BRIDGE Cher, Chrissie Hynde & Menzel Cherry with Eric Clapton *London*
- 12 **26** THANK YOU Boyz II Men *Motown*
- 13 **27** PUSH THE FEELING ON Nightcrawlers *ffrr*
- 14 **28** I'M GOIN' DOWN Mary J Blige *Uptown/MCA*
- 15 **29** WHOOPS NOW/WHAT'LL I DO Janet Jackson *Virgin*
- 16 **30** TURN ON, TUNE IN, COP OUT Freak Power *4th+B/Way*
- 17 **31** RAGGAMUFFIN GIRL Apache Indian featuring Frankie Paul *Island*
- 18 **32** LET IT RAIN East 17 *London*
- 19 **33** ONE MAN IN MY HEART The Human League *East West*
- 20 **34** LEGENDS OF THE DARK BLACK - PT 2 Wildchild *Hill/Jive/Polydor*
- 21 **35** THE BALLAD OF PETER PUMPKINHEAD Crash Test Dummies featuring Brian Road *RCA*
- 22 **36** GOOD FEELING Reef *Sony/SZ*
- 23 **37** DOLL PARTS Hole *Geffen*
- 24 **38** HYPNOTISED Simple Minds *Virgin*
- 25 **39** SHOW A LITTLE LOVE Ultimate Kaos *Wild Card*
- 26 **40** OVER THE RIVER Bitty McLean *Brilliant*

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




## TOP TWENTY COMPILATIONS

### 1 NOW THAT'S WHAT I CALL MUSIC! 30 EMM/Motown/PolyGram

- 2 **2** DANCE MANIA 95 - VOLUME 2 *Par Music*
- 3 **3** THE BEST ROCK ALBUM IN THE WORLD... EVER II *Virgin*
- 4 **4** ROCKS OFF *PolyGram TV*
- 5 **5** DRIVE TIME *Duo*
- 6 **6** DANCE ZONE LEVEL 4 *PolyGram TV*
- 7 **7** CLUB CLASS *Global Invasion*
- 8 **8** FIFTY NUMBER ONES OF THE '80s *Global Invasion*
- 9 **9** INTO THE EIGHTIES *Global Invasion*
- 10 **10** NOW DANCE '95 *EM/Virgin*
- 11 **11** TOGETHER *PolyGram TV*
- 12 **12** PULP FICTION (OST) *MCA*
- 13 **13** SMASH HITS 95 - VOLUME 1 *Virgin*
- 14 **14** 100% ACID JAZZ *Isaac*
- 15 **15** PURE SWING *Duo*
- 16 **16** JUNGLE MANIA 3 *Virgin*
- 17 **17** THE BEST PUNK ALBUM IN THE WORLD... EVER! *Virgin*
- 18 **18** DANCE MANIA 95 - VOLUME 1 *Par Music*
- 19 **19** ON A DANCE TIP *Global Invasion*
- 20 **20** THE BEST COUNTRY ALBUM IN THE WORLD... EVER! *EM*

- 21 **25** UNPLUGGED IN NEW YORK Nirvana *Geffen*
- 22 **26** AUTOMATIC FOR THE PEOPLE REM *Warner Bros*
- 23 **27** LEFTISM Leftfield *Hard Hands/Columbia*
- 24 **28** ALWAYS & FOREVER Eternal *1st Avenue/EMI*
- 25 **29** STEAM East 17 *London*
- 26 **30** JANET/JANET REMIXED Janet Jackson *Virgin*
- 27 **31** PROTECTION/NO PROTECTION Massive Attack *Virgin*
- 28 **32** GOOD NEWS FROM THE NEXT WORLD Simple Minds *Virgin*
- 29 **33** NEVERMIND Nirvana *Geffen*
- 30 **34** EXODUS The New Power Generation *NFG*
- 31 **35** MAXIMUM/QUAYE Tricky *4th+B/Way*
- 32 **36** TUESDAY NIGHT MUSIC CLUB Sheryl Crow *A&M*
- 33 **37** SMART Sleeper *Indolent*
- 34 **38** BEGGAR ON A BEACH OF GOLD Mike And The Mechanics *Virgin*
- 35 **39** TWISTED Del Amitri *A&M*
- 36 **40** FIELDS OF GOLD - THE BEST OF Sting *A&M*

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featuring

# ROY CHUBBY BROWN


## LIVING NEXT DOOR TO ALICE

(who the f\*\*k is Alice?)

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**RELEASE DATE 18TH APRIL**

# HALF PINT

greetings



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JUNGLE MIX  
HIP HOP MIX  
RAGGA MIX

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# US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	THIS IS HOW WE DO IT (Herald/Jordan)	(J&F)	26	I'VE GOT MY LIFE FOR YOU (Fireside)	(F&C)
2	RED LIGHT SPECIAL (I.R.C.)	(I.R.C.)	27	THANK YOU (Mercury)	(Mercury)
3	CANDY RAIN (Soul for Real)	(A&M)	28	COTTON EYE JOE (Redbox)	(Mercury)
4	FREAK LIKE ME (A&M/Road)	(A&M)	29	ON BENDED KNEE (Mercury)	(Mercury)
5	RUN AWAY (The Real McCoy)	(Mercury)	30	LET HER CRY (RCA/ABC)	(Mercury)
6	TAKE A BOW (MCA/ABC)	(Mercury)	31	TELL ME WHEN (The Human League)	(East West)
7	BIG POPPA (Warning)	(A&M)	32	NO MORE I LOVE YOURS (A&M)	(Mercury)
8	I KNOW (Gems/Atlantic)	(Mercury)	33	HAVE YOU EVER REALLY LOVED A WOMAN (Epic/Adelphi)	(Mercury)
9	STRONG ENOUGH (Sire/Capitol)	(A&M)	34	DREAM ABOUT YOURS (Mercury)	(Mercury)
10	KEEP THEIR HEADS RINGIN' (D-Dee)	(Mercury)	35	THE RHYTHM OF THE NIGHT (Columbia)	(Mercury)
11	CREEP (I.R.C.)	(I.R.C.)	36	CAN'T YOU SEE (Soul for Real/The Notorious B.I.G.)	(Mercury)
12	BABY (Mercury)	(Mercury)	37	CAN'T STOP LOVIN' YOU (Mercury)	(Mercury)
13	DEAR MAMA (Zydeco)	(Mercury)	38	ALWAYS (Mercury)	(Mercury)
14	BEFORE I LET GO (Soul)	(Mercury)	39	EVERLASTING LOVE (Mercury)	(Mercury)
15	YOU GOTTA BE (Sire/Capitol)	(Mercury)	40	GIVE IT TO YOU (Soul for Real)	(Mercury)
16	I BELIEVE (Blue Jays)	(Mercury)	41	I'LL BE AROUND (Rage Against the Machine)	(Mercury)
17	IF YOU LOVE ME (Mercury)	(Mercury)	42	HE'S THE ONLY ONE (Mercury)	(Mercury)
18	THIS 'L G GAMES WE PLAY (Sire)	(Mercury)	43	JOY (Mercury)	(Mercury)
19	IN THE HOUSE OF STONE AND LIGHT (Mercury)	(Mercury)	44	GET READY FOR THIS (Mercury)	(Mercury)
20	HOLD MY HAND (Soul for Real)	(Mercury)	45	I'D RATHER BE ALONE (Mercury)	(Mercury)
21	HOLD ON (Mercury)	(Mercury)	46	YOU DON'T KNOW HOW IT FEELS (Mercury)	(Mercury)
22	I AM GOIN' DOWN (Mercury)	(Mercury)	47	EVERY DAY OF THE WEEK (Mercury)	(Mercury)
23	IF I WANTED TO (Mercury)	(Mercury)	48	YOU GOT IT (Mercury)	(Mercury)
24	ANOTHER NIGHT (Mercury)	(Mercury)	49	SUNNY (Mercury)	(Mercury)
25	ASK OF YOU (Mercury)	(Mercury)	50	BEFORE I LET YOU GO (Mercury)	(Mercury)

Chart source: Billboard 72 April 1995. \* Artists are awarded to those products demonstrating the greatest play and sales gain. † UK acts are UK-signed acts.

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	ME AGAINST THE WORLD (Jive)	(Jive)	26	MY LIFE (Mercury)	(Mercury)
2	THE LION KING (OST) (Walt Disney)	(Walt Disney)	27	VITALITY (J&F)	(J&F)
3	CRACKED REAR VIEW (Mercury)	(Mercury)	28	PULP FICTION (OST) (Mercury)	(Mercury)
4	THROWING COPPER (Mercury)	(Mercury)	29	NEW JERSEY DRIVE (OST) VOL. 1 (Mercury)	(Mercury)
5	GREATEST HITS (Mercury)	(Mercury)	30	BRANDY (Mercury)	(Mercury)
6	JOHN MICHAEL MONTGOMERY (Mercury)	(Mercury)	31	UNDER THE TABLE AND DREAM (Mercury)	(Mercury)
7	HELL FREEZES OVER (Mercury)	(Mercury)	32	BEDTIME STORIES (Mercury)	(Mercury)
8	TWELVE NIGHT MUSIC CLUB (Mercury)	(Mercury)	33	I AIN'T MOVIN' (Mercury)	(Mercury)
9	BYE BYE (Mercury)	(Mercury)	34	WILDLOWERS (Mercury)	(Mercury)
10	CRAZYSEXYYO! (Mercury)	(Mercury)	35	GREATEST HITS (Mercury)	(Mercury)
11	DOOKIE (Mercury)	(Mercury)	36	AMOR PROHIBITO (Mercury)	(Mercury)
12	THE HITS (Mercury)	(Mercury)	37	SIXTEEN STONE (Mercury)	(Mercury)
13	ANOTHER NIGHT (Mercury)	(Mercury)	38	NO ORDINARY MAN (Mercury)	(Mercury)
14	BALANCE (Mercury)	(Mercury)	39	CONVERSATION PEACE (Mercury)	(Mercury)
15	MADE IN ENGLAND (Mercury)	(Mercury)	40	MTV UNPLUGGED IN NEW YORK (Mercury)	(Mercury)
16	NO NEED TO ARGUE (Mercury)	(Mercury)	41	NOT A MOMENT TOO SOON (Mercury)	(Mercury)
17	RETURN TO THE 36 CHAMBERS (Mercury)	(Mercury)	42	READY TO DIE (Mercury)	(Mercury)
18	MEDUSA (Mercury)	(Mercury)	43	BAD BOYS (OST) (Mercury)	(Mercury)
19	THANK YOU (Mercury)	(Mercury)	44	DO YOU WANNA RIDE? (Mercury)	(Mercury)
20	THIS IS HOW WE DO IT (Mercury)	(Mercury)	45	IN A MAJOR WAY (Mercury)	(Mercury)
21	ENCOUNTER: A TRIBUTE TO LED ZEPPELIN (Mercury)	(Mercury)	46	ABOVE THE STONE (Mercury)	(Mercury)
22	SMASH (Mercury)	(Mercury)	47	COLLECTIVE SOUL (Mercury)	(Mercury)
23	THE LION KING: RHYTHM (Mercury)	(Mercury)	48	FROM THE BOTTOM UP (Mercury)	(Mercury)
24	CANDY RAIN (Mercury)	(Mercury)	49	FORREST GUMP (OST) (Mercury)	(Mercury)
25	YES! I AM (Mercury)	(Mercury)	50	CREEPIN' ON AN OMEGA (Mercury)	(Mercury)

# UK WORLD HITS

## UK WORLD HITS:

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

SWEDEN	AUSTRALIA	GERMANY	MACEONIA
1 (1) BACK FOR GOOD Take That (I.R.C.)	1 (1) TOTAL ECLIPSE OF THE HEART (Mercury)	1 (1) BACK FOR GOOD Take That (I.R.C.)	1 (1) NO MORE I LOVE YOURS Amie Lemaire (Mercury)
2 (2) I'VE GOT A MAN (Columbia)	2 (2) SKY HIGH Newton (Fresenius)	2 (2) TURN, TURN, COFF UP (Mercury)	2 (2) SHE'S A LIVER Simple Minds (Virgin)
3 (3) PUSH THE FEELING ON (Mercury)	3 (3) A GIRL LIKE YOU Edwyn Collins (BMG)	3 (3) NO MORE I LOVE YOURS Amie Lemaire (Mercury)	3 (3) STAY ANOTHER DAY East 17 (London)
4 (4) CROCODILE SINGS Jimmy Nail (East West)	4 (4) BACK FOR GOOD Take That (Mercury)	4 (4) I'VE GOT IT EAST 17 (Mercury)	4 (4) THIS COWBOY SONG (Mercury)
5 (5) TAKE AWAY THE COLOUR (Mercury)	5 (5) BELIEVE Elton John (BMG)	5 (5) I'VE GOT A MAN (Mercury)	5 (5) TOTAL ECLIPSE OF THE HEART (Mercury)

Source: GfK Optima

Source: Australian Retail Assn.

Source: Media Control

Source: Macedonian Television

# NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	BACK FOR GOOD Take That	(I.R.C.)	21	BURRING HOT (Mercury)	(Mercury)
2	DON'T STOP (Mercury)	(Mercury)	22	THE BOMB (Mercury)	(Mercury)
3	TWO CAN PLAY AT THAT GAME (Mercury)	(Mercury)	23	MARVELOUS LIGHTING (Mercury)	(Mercury)
4	HAVE YOU EVER REALLY LOVED A WOMAN (Mercury)	(Mercury)	24	THINK TWICE (Mercury)	(Mercury)
5	BABY (Mercury)	(Mercury)	25	LOVE CITY GROOVE (Mercury)	(Mercury)
6	I SURE DO (Mercury)	(Mercury)	26	LOVE & DEVOTION (Mercury)	(Mercury)
7	CHAINS (Mercury)	(Mercury)	27	LOVE CAN BUILD A BRIDGE (Mercury)	(Mercury)
8	IF YOU LOVE ME (Mercury)	(Mercury)	28	FOUR TIMES (Mercury)	(Mercury)
9	NOT OVER YET (Mercury)	(Mercury)	29	HOLDING ON TO YOU (Mercury)	(Mercury)
10	I NEED YOU (Mercury)	(Mercury)	30	THE BEST OF THE BEST (Mercury)	(Mercury)
11	TURN ON, TURN ON, COP OUT (Mercury)	(Mercury)	31	CAN'T BE WITH YOU (Mercury)	(Mercury)
12	JULIA SAYS (Mercury)	(Mercury)	32	YOU GOTTA BE (Mercury)	(Mercury)
13	OVER MY SHOULDER (Mercury)	(Mercury)	33	AIN'T NO STOPPING US NOW (Mercury)	(Mercury)
14	DON'T GIVE ME YOUR LIFE (Mercury)	(Mercury)	34	THANK YOU (Mercury)	(Mercury)
15	WAKE UP BOY (Mercury)	(Mercury)	35	THE BALLAD OF PETER PUMPKINHEAD (Mercury)	(Mercury)
16	HYPNOTISED (Mercury)	(Mercury)	36	RED LIGHT SPECIAL (Mercury)	(Mercury)
17	NO MORE I LOVE YOURS (Mercury)	(Mercury)	37	CRAZY (Mercury)	(Mercury)
18	ONE MAN IN MY HEART (Mercury)	(Mercury)	38	WHATEVER (Mercury)	(Mercury)
19	WHOOOPS NOW (Mercury)	(Mercury)	39	LET IT RAIN (Mercury)	(Mercury)
20	STRANGE CURRENCIES (Mercury)	(Mercury)	40	PUSH THE FEELING ON (Mercury)	(Mercury)

© I.R.C. The Network Chart is compiled by ERA for Independent Radio using play data from Media Monitor and CIN sales data.

# VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	PICTURE THIS (Mercury)	(Mercury)	21	UNPLUGGED IN NEW YORK (Mercury)	(Mercury)
2	GREATEST HITS (Mercury)	(Mercury)	22	GOOD NEWS FROM THE NEXT WORLD (Mercury)	(Mercury)
3	MEDUSA (Mercury)	(Mercury)	23	THE SECOND UNDERSTAS ALBUM (Mercury)	(Mercury)
4	NO NEED TO ARGUE (Mercury)	(Mercury)	24	TUESDAY NIGHT MUSIC CLUB (Mercury)	(Mercury)
5	WAKE UP! (Mercury)	(Mercury)	25	THANK YOU (Mercury)	(Mercury)
6	MADE IN ENGLAND (Mercury)	(Mercury)	26	TWISTED (Mercury)	(Mercury)
7	ELASTICA (Mercury)	(Mercury)	27	WONDERFUL (Mercury)	(Mercury)
8	PAKIFIRE (Mercury)	(Mercury)	28	NEVERMIND (Mercury)	(Mercury)
9	DUMMY (Mercury)	(Mercury)	29	KING FOR A DAY, FOOL FOR A LIFETIME (Mercury)	(Mercury)
10	DRIVE THRU BOOTY (Mercury)	(Mercury)	30	BEGAR ON A BEACH OF GOLD (Mercury)	(Mercury)
11	GALORE (Mercury)	(Mercury)	31	SMART (Mercury)	(Mercury)
12	CARRY ON UP THE CHAIRS - THE BEST OF (Mercury)	(Mercury)	32	FIELDS OF GOLD - THE BEST OF (Mercury)	(Mercury)
13	MONSTER (Mercury)	(Mercury)	33	SMASH (Mercury)	(Mercury)
14	DEFINITELY MAYBE (Mercury)	(Mercury)	34	LIVE AT THE BBC (Mercury)	(Mercury)
15	DOOKIE (Mercury)	(Mercury)	35	THE HITS (Mercury)	(Mercury)
16	THE BENDS (Mercury)	(Mercury)	36	SINGLES (Mercury)	(Mercury)
17	CROSS ROAD - THE BEST OF (Mercury)	(Mercury)	37	DEERBONE IS DRING IT (Mercury)	(Mercury)
18	CROCODILE SINGS (Mercury)	(Mercury)	38	HOW TO MAKE FRIENDS AND INFLUENCE PEOPLE (Mercury)	(Mercury)
19	OCTOPUS (Mercury)	(Mercury)	39	CRACKED REAR VIEW (Mercury)	(Mercury)
20	EXODUS (Mercury)	(Mercury)	40	AUTOMATIC FOR THE PEOPLE (Mercury)	(Mercury)

© I.R.C. Compiled by ERA

# R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1		<b>TWO CAN PLAY THAT GAME</b>	Bobby Brown	MCA/MCST 1973 (BMG)
2	2	<b>IF YOU LOVE ME</b>	Brownstone	MJL/Epic 6614136 (S&M)
3	5	<b>SOUR TIMES</b>	Portishead	Gal Beat GDX 116 (F)
4	4	<b>CRAZY</b>	Mark Morrison	WEA YZ 9077 (W)
5	6	<b>RED LIGHT SPECIAL</b>	TLC	LaFace 7432123661 (BMG)
6	3	<b>THANK YOU</b>	Boyz II Men	Motown TMSX 1438 (F)
7	5	<b>LOVE CITY GROOVE</b>	Love City Groove	Planet 3 GXY 20037 (F)
8	3	<b>I'M GOIN' DOWN</b>	Mary J Blige	Upstwn/MCA/MCST 2083 (BMG)
9	3	<b>RAGGAMUFFIN GIRL</b>	Apache Indian feat Frankie Paul	Island CDUX 6067 (F)
10	4	<b>CHOLI KE PEECHE</b>	Bally Saigo	Columbia 6613256 (S&M)
11	4	<b>TURN ON, TUNE IN, COP OUT</b>	Freak Power	4th B/Way 12BRW 317 (F)
12	8	<b>ONE</b>	Mica Paris	Cooltemp 12CDDJ304 (E)
13	7	<b>WHOOFS NOW/WHATLL I DO</b>	Janet Jackson	Virgin VSTY 1533 (E)
14	8	<b>SHOW A LITTLE LOVE</b>	Ultimate Kaos	Wild Card CD/CARD 18 (F)
15	4	<b>HOLE IN THE BUCKET</b>	Spearhead	Capitol 12CL 742 (E)
16	9	<b>YOU GOTTA BE</b>	Des'ree	Dunited Sound/Sony 626613216 (S&M)
17	14	<b>I'VE GOT A LITTLE SOMETHING FOR YOU</b>	MNS	1st Avenue/Columbia 6508806 (S&M)
18	12	<b>FLAVOUR OF THE OLD SCHOOL</b>	Beverly Knight	Dome 12DOME 101 (E)
19	10	<b>I ONLY WANT TO BE WITH YOU</b>	Barry White	ABM 5810171 (F)
20	11	<b>THE SWEETEST DAYS</b>	Vanessa Williams	Mercury CD/MERC 422 (F)
21	16	<b>HERE COMES THE HOTSTEPPER</b>	Imi Kazama	Columbia 6610476 (S&M)
22	13	<b>SPIRIT INSIDE</b>	Spirits	MCA/MCST 3045 (BMG)
23	17	<b>I CAN CALL YOU</b>	Portrait	Capitol 12CL 740 (E)
24	19	<b>DO YOU SEE</b>	Warren G	RAJ/Island 129AL 3 (F)
25	15	<b>I'M JUST YOUR PUPPET ON A... (STRING!)</b>	Londonbeat	Arnois CD/423127892 (BMG)
26	18	<b>1 TO 1 RELIGION</b>	Band The Best featuring Carolee and Raylene No-8 Way	18RXP 203 (F)
27	21	<b>GET WILD</b>	The New Power Generation	NPG - (F)
28	22	<b>CLOSE TO YOU</b>	The Brand New Heavies	thr BNX 7 (F)
29	20	<b>GET DOWN</b>	Craig Mack	Puff Daddy/Arista 74321263401 (BMG)
30	24	<b>REAL LOVE</b>	Drizibone	4th-B/Way 12BRX 311 (F)
31	23	<b>BIG POPPA</b>	The Notorious B.I.G. Puff Daddy/Arista 7432126341 (BMG)	
32	27	<b>AGE AIN'T NOTHING BUT A NUMBER</b>	Ashley	Jive JIVET 369 (BMG)
33	25	<b>BURIAL</b>	Leviticus	thr FX 255 (F)
34	26	<b>IT THOUGHT I MEANT THE WORLD TO YOU</b>	Alysha Warren	WM Carl CARDX 16 (F)
35	32	<b>BUMP N GRIND</b>	R Kelly	Jive JIVET 368 (BMG)
36	35	<b>U WILL KNOW</b>	BMJ	Mercury MERX 420 (F)
37	34	<b>PROTECTION</b>	Massive Attack	Virgin WBRIT 6 (E)
38	30	<b>YOU ARE EVERYTHING</b>	Melanie Williams & Joe Robert/Columbia 6611756 (S&M)	
39	33	<b>FOR YOUR LOVE</b>	Steve Wonder	Motown CD/TMCCD 1437 (F)
40	31	<b>COMPLETED LOVE</b>	Sandeez AB (In) featuring E-Troy	Sound 401/Argonaut 550815 (S&M)

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

# DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	<b>LEGENDS OF THE DARK BLACK - PT 2</b>	Wildchild	Hi-Life/PolyGram 12H 9 (F)
2	2	<b>MOVE THAT BODY</b>	Nush	Blunted Vinyl/Island 12BLN 012 (V)
3	3	<b>CRAZY</b>	Mark Morrison	WEA YZ 9077 (W)
4	4	<b>KEEP IN TOUCH (BODY TO BODY)</b>	Shades Of Love	Vicious-Muck/MJZ 102 (S&M)
5	1	<b>NOT OVER YET</b>	Grace	PerfectoEast/West PERF 1047 (W)
6	5	<b>I'M GOIN' DOWN</b>	Mary J Blige	Upstwn/MCA/MCST 2083 (BMG)
7	2	<b>YOU CAN HAVE IT ALL</b>	Eve Gallagher	Cleveland City CLE 13023 (BMV/S&M)
8	4	<b>LIBERATION</b>	Lippy Lau	More Protein PROT 105 (TRC/BMG)
9	4	<b>U SURE DO</b>	Strike	Fresh FRSH 19 (DMV/S&M)
10	3	<b>BITS + PIECES</b>	Hotj	Howe/HDJ 51 (RTM/F)
11	4	<b>AHNONGHAY</b>	Inner City	Sh6 SIX 123 (S&M)
12	6	<b>TWO CAN PLAY THAT GAME</b>	Bobby Brown	MCA/MCST 1973 (BMG)
13	5	<b>JUST GET UP AND DANCE</b>	Ti 1995	Planet 4 PCT 19 (S&M)
14	5	<b>RED LIGHT SPECIAL</b>	TLC	LaFace 7432123661 (BMG)
15	4	<b>MEN ADRE...</b>	Fierce Child	Dynamo DYN 302 (F)
16	14	<b>FLAVOUR OF THE OLD SCHOOL</b>	Beverly Knight	Dome 12DOME 101 (E)
17	7	<b>BABY BABY</b>	Concha	Berna/WEA YZ 9187 (W)
18	25	<b>TOTAL CONTROL/THE STEPPER</b>	Foal Play	Moving Shadow SHADOW57 (SRO)
19	23	<b>BABYLON</b>	Splash	Dave Jay Recordings DJXJ02 (SRO)
20	16	<b>THE CYNICAL EP</b>	APC Botswana	Fantastic UO1ST 13 (S&M)
21	12	<b>YOU BELONG TO ME</b>	JX	freedrom TABX 227 (F)
22	22	<b>LOVE &amp; DEVOTION</b>	IMC Str & The Real McCoy Logos/Arista 7432122101 (BMG)	
23	23	<b>COME BACK</b>	Deep Dish Pres De Degressed	Kickin SLPJ21 (F)
24	9	<b>INVADER</b>	Koolhaif Productions	Koolworld KWR 004 (F/V)
25	11	<b>IF YOU LOVE ME</b>	Brownstone	MJL/Epic 6614136 (S&M)
26	18	<b>DON'T STOP (WIGGLE WIGGLE)</b>	The Outrage Brothers	Step/Way WE 2117 (W)
27	27	<b>PUSH THE FEELING ON</b>	Nightcrawlers	thr FX 257 (F)
28	28	<b>THANK YOU</b>	Boyz II Men	Motown TMSX 1438 (F)
29	6	<b>NATURAL BORN KILLAZ</b>	Dr Dre & Ice Cube	Death Row A 81977X (W)
30	30	<b>YEKE YEKE</b>	Mory Kanté	freedrom TABX 228 (F)

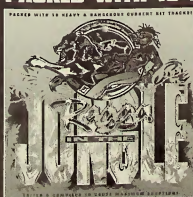
# DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	<b>DRUM &amp; BASS SELECTION 4</b>	Various	Break Down BDRP/B 6 (S&M)
2	2	<b>THE FUTURE SOUND OF NEW YORK</b>	Various	Sound Of Mirrors SDRP 153/MCA/MC 110M/UMJ
3	2	<b>RETURN TO THE 3 CHAMBERS DIRTY DESSON</b>	Cl Diny Barnard	Elektra 755901699/755901699A (W)
4	4	<b>PROTECTION/NO PROTECTION</b>	Massive Attack	Virgin VSRP 12 2WB/MC 2 (E)
5	5	<b>THIS IS HOW WE DO IT</b>	Morrell Jordan	RAJ 5271791/5271794 (F)
6	7	<b>WE AGAINST THE WORLD</b>	2 Pac	Atlantic 654422295/654422299A (W)
7	4	<b>SURRENDER</b>	Kut Klose	Elektra 755901682/755901688A (W)
8	1	<b>CLEAR</b>	Born The Boss	4th-B/Way BHP 118/BRCA 811 (F)
9	8	<b>LEFTISM</b>	Leftfield	Columbia HANCLP 2/T/HANDMC 2 (S&M)

SPECIALIST CHARTS

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## VIDEO

This	Last	Artist/Title	Label/Cat No	15	5	MANCHESTER UNITED ON VIDEO
1	2	THE ARISTOCATS	Walt Disney 021932	17	16	BACKBEAT
2	1	FOUR WEDDINGS AND A FUNERAL	PolyGram Video 021930	18	19	DENNIS
3	4	COOL BUNNINGS	Walt Disney 021225	19	20	ALDOUS
4	3	THUMBELINA	Warner Home Video 021200	20	18	HOMEROUND
5	5	THE CROW	Walt Disney 021222	21	22	ON DEADLY GROUND
6	6	BETHOVENS 2ND	Walt Disney 021227	22	23	SNOW WHITE AND THE SEVEN DWARFS
7	4	THE RETURN OF JAFAR	Walt Disney 021227	23	27	THOMAS THE TANK ENGINE & STEWY
8	8	STAR TREK DEEP SPACE NINE - 3.5	Walt Disney 021227	24	26	SING A LONG SONGS - 101 NIGHTS OF FUN
9	9	ACI VENTURA POLY DETECTIVE	Warner Home Video 021329	25	18	MR BEAN - THE EXCITING ESCAPADES
10	10	STINKING DISTANCE	Columbia TriStar 021062	27	26	POPE JOHN PAUL II - A CELEBRATION OF MASS
11	11	SING A LONG SONGS - CIRCLE OF LIFE	Walt Disney 021222	27	26	MEGA MACHINES - EXCELLENT EARTH MOVERS
12	12	THE THREE MUSKETEERS	Walt Disney 021932	28	13	HELLASER II
13	13	STAR TREK NEXT GENERATION - MOVIE 7	Walt Disney 021222	29	23	BILLY CONNOLLY LIVE 1994
14	10	SISTER ACT II	Touchstone 021492	30	28	BREITOVEN
15	18	PHILADELPHIA	Columbia TriStar 021062	31	29	

This	Last	Artist/Title	Label/Cat No	15	5	MANCHESTER UNITED ON VIDEO
1	1	JURRY PACE & ROBERT PLANT No Quarter	Warrner 021932			
2	2	LUTHER VANORIS Always And Forever - An Evening	SWN 93102			
3	4	BLUR Showtime	PM 021932			
4	3	SNOOP DOGGY DOGG Murder Was The Case	Warrner 021932			
5	5	VARIOUS ARTISTS: Songs That Won The War	WAL 021932			
6	5	JARVIS MANNE: The 3000th & 9th Anniversary	PM 021932			
7	13	JANET JACKSON: Janet	Walt Disney 021242			
8	7	NIWANALLO: Tonight's Soul Ball	Columbia Home Video 021930			
9	8	BOB DYLAN: Concert for George	PM 021932			
10	6	THE NOTORIOUS B.I.G.: Ready to Die	Walt Disney 021242			
11	10	THE NOTORIOUS B.I.G.: Ready to Die	Walt Disney 021242			
12	9	THE NOTORIOUS B.I.G.: Ready to Die	Walt Disney 021242			
13	11	THE NOTORIOUS B.I.G.: Ready to Die	Walt Disney 021242			
14	14	ELVIS PRESLEY: The Last Performances	MGM UA 3525759			

## INDEPENDENT SINGLES

This	Last	Artist/Title	Label/Cat No	15	5	MANCHESTER UNITED ON VIDEO
1	8	LOVE CITY GROOVE	Love City Groove			
2	2	BITS + PIECES	Astermedia			
3	3	TL MANAGER SOMERHOW	Monument			
4	4	WAKE UP BOO!	Boo Radleys			
5	3	SAVE IT TILL THE MOURNING...	Shut Up And Dance			
6	1	VEGAS	Sleeper			
7	2	MELLOW DOUBT	Tenenge Fanclub			
8	7	GET WILD	NPG			
9	5	VENTILUP EP	Aphex Twin			
10	10	1, 2, 3, 4 - TIC TOC	Ultra Sonic			
11	9	KUNG FU	Ash			
12	8	SWEET DREAMS	DJ Scott feat. Lorna B			
13	12	INVADER	Steppin' Out SPONDC 3 (P)			
14	11	GET WILD (6th Form)	Koolhaud Productions			
15	11	ERIC THE KING-OF-RAH CANTONA	NPG			
16	16	STROBELIGHT EP	K-Stand/Pete Boyle			
17	17	FAMOUS	Chil FM/Technosave			
18	16	EVERYTHING YOU TOUCH ME	Thurman			
19	13	SELLING JESUS	Moly			
20	13	FREEDOM OF 76	Skunk Anansie			

## INDEPENDENT ALBUMS

This	Last	Artist/Title	Label/Cat No	15	5	MANCHESTER UNITED ON VIDEO
1	1	WAKE UP!	Warrner 021932			
2	2	ELASTICA	Creation CREATION 179 (3MV/V)			
3	3	THE SECOND TINDERSTICKS ALBUM	Deceptive BLUFF 914CD (V)			
4	5	DEFINITELY MAYBE	This Way Up 56332Z (5R0)			
5	3	EXODUS	This Way Up 56332Z (5R0)			
6	7	SMASH	NPG			
7	9	SMART	NPG			
8	4	OLYMPIAN	NPG			
9	8	EVERYTHING IS WRONG	NPG			
10	5	DRUGSTORE	NPG			
11	10	OXYGEN	NPG			
12	12	GIVE OUT BUT DON'T GIVE UP	NPG			
13	13	YES	NPG			
14	18	KREUZ CONTROL	NPG			
15	15	THE THEORY OF EVOLUTION	NPG			
16	16	MISERY LOVES CO.	NPG			
17	17	THE SILENT WHALES OF LUNAR SEA	NPG			
18	20	IN THE HAND OF THE INEVITABLE	NPG			
19	19	DOG MAN STAR	NPG			
20	14	CRAZIEST	NPG			

## ROCK

This	Last	Artist/Title	Label/Cat No	15	5	MANCHESTER UNITED ON VIDEO
1	2	DOOKIE	Green Day			
2	1	SUBHUMAN RACE	Skid Row			
3	2	ALIEN LOVE SECRETS	Steve Vai			
4	5	UNPLUGGED IN NEW YORK	Nirvana			
5	4	CROSS ROAD - THE BEST OF	Bon Jovi			
6	3	KING FOR A DAY, FOOL FOR A...	Faith No More			
7	6	SMASH	Offspring			
8	7	NEVERMIND	Nirvana			
9	8	HOW TO MAKE FRIENDS...	Terrorvision			
10	11	IN UTERO	Nirvana			

This	Last	Artist/Title	Label/Cat No	15	5	MANCHESTER UNITED ON VIDEO
11	1	YES	Margine			
12	2	MISERY LOVES CO.	Misery Loves Co.			
13	9	ABOVE	Mad Season			
14	15	BONES	Aerosmith			
15	10	DOPE TO INFINITY	Monstar Magnet			
16	14	BLOOD SUGAR SEX MARIK	Red Hot Chili Peppers			
17	12	BEHIND CLOSED DOORS	Thunder			
18	1	THE SILENT WHALES OF LUNAR SEA	Skylad			
19	17	INCITESTICE	Nirvana			
20	20	BLEACH	Nirvana			

## CLASSICAL

This	Last	Artist/Title	Label/Cat No	15	5	MANCHESTER UNITED ON VIDEO
1	1	THE CHOIR	Anthony Way			
2	2	100% CLASSICS	Various Artists			
3	7	CANTO GREGORIANO	Monks Church Sites			
4	3	THE ULTIMATE COLLECTION	Jussi Björling			
5	4	THE 3 TENDORS IN CONCERT 1994	Carreras, Pavarotti, Domingo			
6	5	THE PIANO	Michael Nyman			
7	8	THE CLASSIC EXPERIENCE	Various			
8	6	OFFICIN	Jan Garbarek/Wildfire Ensemble			
9	14	TRANQUILITY	Various Artists			
10	9	SHOSTAKOVICH: THE JAZZ ALBUM	CDG/Chilly			

This	Last	Artist/Title	Label/Cat No	15	5	MANCHESTER UNITED ON VIDEO
11	10	DECCA 438433Z (F)	Decca			
12	13	SIMPLE GIFTS	Lesley Garrett			
13	11	DR. JOANS' CLASSIC RELAXATION	Various Artists			
14	12	ADAGIO	BPO/Karajan			
15	18	IMMORTAL BELOVED	Original Soundtrack			
16	19	BINGEN: CANTICLES OF ECSTASY	Sequentia			
17	17	A FEATHER ON THE BREATH OF GOD	Kirkby/Gothic Voices			
18	16	VIVALDI FOUR SEASONS	Nigel Kennedy/ECD			
19	15	PERFORMS PHILIP GLASS	Kennedy Quartet			
20	20	ANCIENT AND MODERN	Anne Dudley			

## MID PRICE

This	Last	Artist/Title	Label/Cat No	15	5	MANCHESTER UNITED ON VIDEO
1	3	WELCOME TO THE PLEASUREDOME	Frankie Goes To Hollywood			
2	8	TRACY CHAPMAN	Tracy Chapman			
3	15	KNOWING ME KNOWING YOU 3	Alan Partridge			
4	5	THE ROAD TO HELL	Chris Rea			
5	2	DIAMONDS AND PEARLS	Price & The NPG			
6	1	PURPLE RAIN	Price & The Revolution			
7	4	MEN AND WOMAN	Simply Red			
8	6	DRUGSTORE	Drugsstore			
9	5	ALIEN LOVE SECRETS	Steve Vai			
10	6	TANGO IN THE NIGHT	Heartwood Mac			

This	Last	Artist/Title	Label/Cat No	15	5	MANCHESTER UNITED ON VIDEO
11	20	DOCK OF THE BAY - DEFINITIVE	Dino Redding			
12	7	THE QUEEN IS DEAD	The Smiths			
13	13	WHAT COLOUR IS THE WIND	Charli Landsborough			
14	14	STRANGERS HERE WE COME	The Smiths			
15	15	THROWING CUPPER	Live			
16	13	THE SMITHS	The Smiths			
17	17	LEASURE	Blur			
18	10	IT'S A SHAME ABOUT RAY	The Lemonheads			
19	9	AUGUST	Eric Clapton			
20	13	TAXI FOR THESE ANIMAL MEN	These Animal Men			



## BEHIND THE COUNTER

## TIM ELLIS, HMV, Derby

"Now! 30 has done the business for us this week, along with Wet Wet Wet's Picture This and Pavement's Wowee Zowee. The kids being off from school has certainly increased traffic in-store, and we're currently running an HMV: Number One For Singles campaign. This offers selected titles for £1.99 on CD and 99p on cassette, spanning acts such as Boyz II Men, Apache Indian, Wildchild, TLC, Real McCool and Bruce Springsteen. We're promoting it at the front of the store with brightly-coloured POS and it seems to be working very well. We're busy with promotions generally at the moment, having just kicked off our Most Wanted campaign. This offers chart and hot back catalogue CDs from £8.99 and videos from £4.99, and should get a shot in the arm from Easter. It's interesting how the Easter period has now created significant sales opportunities for music as gift buying has become more established. This not only benefits product across the board but provides an excuse to rack product together within an Easter theme. For example, videos such as The Pope and the album from The Choir television series are currently doing very well on the back of this, while Four Weddings And A Funeral is sustaining its strong gift purchase appeal."

## NEW RELEASES

Now! 30, Wet Wet Wet and Pavement enlivened album sales in what was generally a quiet week. Singles action was led, again, by Take That.

## PRE-RELEASE ENQUIRIES

Singles: Oasis, Portsmouth

Albums: Take That, Brownstone, Supergrass

## ADDITIONAL FORMATS

Limited edition Menswear seven-inch in clear plastic sleeve, Supergrass yellow seven-inch

## IN-STORE

Windows: Terence Trent D'Arby, Freak Power, Kingmaker, Jimi Hendrix, The Tindersticks, Bruce Springsteen, Into The Eighties

In-store: Club Together 2, Kingmaker, Muriel's Wedding soundtrack, Annie Lennox, Now! 30, Wet Wet Wet, Celine Dion

## MULTIPLE CAMPAIGNS

Windows – Bruce Springsteen, Annie Lennox, Into The Eighties, 50 Number Ones Of The Sixties; In-store – three CDs for £20, Bruce Springsteen, Annie Lennox; TV advertising – Bruce Springsteen (Anglia), Annie Lennox (Anglia and Yorkshire); Press advertising – Marcus Miller

In-store – Three for the price of two on selected CDs and videos, Peter Skellern, Warning! Dance Boom, Together Duets, Dance Mania, Smash Hits '95, The Choir, V E Day, Philadelphia, Pinocchio, Four Weddings And A Funeral, Aristocats, The X Files

Album – Terence Trent D'Arby, Essential selection – Bob Dylan, Ultimate Kaos and Kingmaker; Video – The Pope; Windows – Terence Trent D'Arby, Ultimate Kaos, Kingmaker; Fantasia; In-store – Club Together 2, Muriel's Wedding soundtrack, Most Wanted promotion offering reductions across chart and back catalogue audio, video and computer games; Press advertising – Artcore, Ultimate Kaos, Terence Trent D'Arby, Rebirth Of The Blues, Ecotium

## ON THE ROAD

**MAGGIE CHINN, Fullforce rep, Wales and west**  
 "There's a lot of excitement about Sound City '95. There are only two record shops in Bristol selling tickets – Rival Records and Our Price – and loads of people are coming in and asking about it and buying tickets. Galaxy Radio are plugging it as well as Radio One, so there's a lot of interest being generated. People are excited that such a big live event is going on in Bristol. There's a lot of interest in live bands here, in fact people spend more money going to see bands than they do on records. Quite a few of my shops sell concert tickets and the amount of music I see changing hands is amazing. On the whole, things are ticking over nicely, although sales are a little slow at the moment because a lot of the students have gone home for Easter. When they come back, things will pick up again – they'll be spending the pocket money their parents gave them to buy food on music and posters. Love City Groove is doing well for us, despite the stigma of Eurovision. All the dealers are behind it. I think Wild Child will do well for us and, on Telstar, Dance Mania Volume 2 and Smash Hits have done extremely well. But the main buzz is really about Sound City which is going to go off like a bomb. I would go myself but I'll be watching my son play ice hockey at Wembley..."

## IN THE SHOPS THIS WEEK



In-store – Club Class, Into The Eighties, Ultimate Kaos, Save Pounds promotion across selected music and video back catalogue, chart singles promotion offering selected titles from 99p



In-store: Devalution, Pavement, Optica, NY Loose; Press ads – Pure Morning, Carcass, Real People, Warrior, Soul, Angel, Gae, Joy Kilier, Payphone Rangers, Orange Deluxe, Vic Chesnut, Scanner



In-store – Now! 30, Wet Wet Wet, Celine Dion, Annie Lennox, Pan Pipe Moods, Four Weddings And A Funeral



Singles – Boyzone, Biosphere; Albums – House Collection Volume Two, Indie Top 20 Volume 21; Windows – Boyzone, Wet Wet Wet, Take That, MNR; In-store – Now! 30, Wet Wet Wet, Rocks Off; Press ads – Kingmaker, Del Amiri, budget video promotion



Single – Naughty By Nature; Windows – PolyGram sale, The Tindersticks, Kingmaker; Faxads; Jimi Hendrix; Wet Wet Wet, Mad Season, Terence Trent D'Arby, Morphine, Freak Power; In-store – PolyGram full and mid-price sale, country and folk sale; Press advertising – Kingmaker, Terence Trent D'Arby, Ministry 4



Megaplay single – Naughty By Nature; Essential album – Terence Trent D'Arby; Featured artist – Kingmaker; Windows/in-store – Commodores, Ministry Of Sound, V E Day; Press ads – Prizma, Method Man, William Orbit, Devalution, Julianna Hatfield, Hole



Album – Absolute Country 2, Beethoven's Second; Press ads – Absolute Country 2, Classical Moods, Wet Wet Wet, Ellen John, Top 10 CDs at £8.99, Charity Blues promotion; Press ads – Absolute Country 2; Radio advertising – Andrew Lloyd Webber



Singles – Scarlet, MNR; Album – Pan Pipe Inspirations; In-store – V E Day video promotion, war videos and family videos for £7.99, The Best Of The Best promotion

The above information, collected by Music Week on Thursday, is based on contributions from Andy's Records (Kings Lynn), Beggar's Banquet (Kingston-Upon-Thames), Bordline (Gateshead), Now, Our Price (Huntingdon), Rival Records (Bath), Rock Box (Cambridge), Spinadisc (Coventry), Virgin (Dorset SL), HMV (Derby). If you would like to contribute to Frontline, call Karen Faux on 0161-543-4830

## EXPOSURE

## TELEVISION

## 22.4.95

What's Up Doc? featuring Boyzone, ITV: 9:30 – 11:30pm  
 The History Of The E Street Band, MTV: 2 – 2:30pm  
 MTV Plugged featuring Bruce Springsteen, MTV: 8 – 9:30pm

The White Room with Björk, Sinead O'Connor, Shane MacGowan, Lou Reed and Dave Stewart, Channel Four: 10 – 11:05pm

## 23.4.95

Rock Stories: Deep Purple, VH-1: 9 – 10pm  
 24.3.95

Jimi Hendrix Rockumentary, MTV: 8 – 8:30pm

VH-1 To 1 with Joe Cocker, VH-1: 6:30 – 7:30pm  
 25.4.95

Omnibus: Divas – featuring Joan Sutherland, Marie Cellas, Jessye Norman and Montserrat Caballe, BBC 1: 10:30 – 11:30pm

27.4.95  
 MTV Live: Stereo MCs, MTV: 10:30 – 11pm  
 The Beat with Corner Shop and The Charlatanes, ITV: 1:15 – 2:15pm

The Album Show featuring Foreigner, ITV: 2:15 – 3:15pm  
 28.4.95  
 Jonathan Ross Presents with Chris Isaak, VH-1: 10 – 10:30pm

## 22.4.95

Johnnie Walker with The Best Of Sound City '95, featuring Suede, Supergrass, Sleeper and Elastic, Radio One: 2 – 5pm  
 John Peel presents Moveitones and Flying Saucer Attack, Radio One: 5 – 7pm  
 The Essential Mix featuring Portishead, Radio One, midnight – 1am

## 23.4.95

Rock Show with Reef, Headwinds, B.L.O.W. and Moist, Radio One: 8 – 10pm

Andy Kershaw presents: Henry and Louis and Mississippi John L. Watson, Radio One: 10pm – midnight

## 24.4.95

Chris Evans' Breakfast Show begins, Radio One: 6:30 – 9am  
 Evening Session with Kingmaker and Nova Mob, Radio One: 7 – 9pm

## 25.4.95

Kevin Greening with Thunder live, Radio One: 9pm – noon

## 27.4.95

Soundbite spotlight: Scott Walker, Radio One: 9 – 10pm

## 28.4.95

John Peel presents Berlin band 18th Dye and France's Sly, Radio One: 10pm – 1am

## RADIO

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
CHAS 'N' DAVE VE Day Street Party	Teletar	April 18	[TV] [Radio] [Press] [Posters]	This double CD release will be promoted with press and radio competitions and a VE Day street party in London on May 7.
THE COMMODORES Very Best Of The Commodores	Polydor	April 24	[TV] [Radio] [Press] [Posters]	There will be in-store displays with HMV, Virgin, Menzies, Woolworths, WH Smith, Our Price and 200 independents in support of this release. The release will be advertised in the specialist rock press including <i>Ravand Kerrang!</i>
DOG EAT DOG All Bone Kings	RCA	April 24	[TV] [Radio] [Press] [Posters]	There will be displays with the independents and the album is an HMV recommended release.
PETE D'BRIDGE Neskita Second	Columbia	April 18	[TV] [Radio] [Press] [Posters]	There will be in-store displays with Virgin. Our Price and independent retailers plus a poster campaign with HMV.
BOB DYLAN MTV Unplugged	Epic	April 18	[TV] [Radio] [Press] [Posters]	The release will be advertised in the specialist rock press.
FIGHT A Small Deadly Space	EMI	April 18	[TV] [Radio] [Press] [Posters]	The single will be promoted with an £18,000 radio advertising campaign and in-store point of sale material.
JOSHUA KADISON Jessie (single)	EMI	April 18	[TV] [Radio] [Press] [Posters]	The album is being re-released on CD along with <i>The Mix</i> , <i>Radio-Activity</i> and <i>Man Machine</i> . All four will be advertised in the rock press. The campaign will include advertising in the specialist music press.
KRAFFTWERK Computer World	Virgin	April 18	[TV] [Radio] [Press] [Posters]	Advertising in the specialist music press will be reinforced with a street poster campaign in London and the South-east.
MAIDS OF GRAVITY Strange Channels	RCA	April 24	[TV] [Radio] [Press] [Posters]	This film soundtrack will be promoted in HMV, Virgin and independent retail outlets and added to radio and TV advertising for the film.
MOBS DEEP The Infamous Mobz Deep	Polydor	April 18	[TV] [Radio] [Press] [Posters]	Randall is touring with <i>Many Chasin Carpenter</i> and the album will be promoted to tie in with the tour dates.
MURIEL'S WEDDING Muriel's Wedding	RCA	April 18	[TV] [Radio] [Press] [Posters]	The release will be radio advertised on Kiss, Choice and Galaxy from today as part of a teaser and answer campaign.
JON RANDALL What You Don't Know	Epic	April 18	[TV] [Radio] [Press] [Posters]	There will be press ads in <i>Moj</i> and <i>The Wire</i> for this release and three other Tangerine Dream titles which are also being re-released.
SKABBA BANKS Let's Get It On (single)	Virgin	April 18	[TV] [Radio] [Press] [Posters]	There will be advertising in <i>MaxMag</i> and <i>The Face</i> plus in-store posters for retailers.
TANGERINE DREAM Encore	WEA	April 24	[TV] [Radio] [Press] [Posters]	The release will be promoted in-store by multiples and independents and there will be a mail-out to the fanbase.
TORCH SONG Towers The Unknown Region	Polydor	April 18	[TV] [Radio] [Press] [Posters]	The release will initially be available through WH Smith which is running in-store displays promoting this album alongside Lari White's <i>Wishes</i> and Clay Walker's <i>I'd Could Make A Living</i> .
ULTIMATE KIDS Ultimate Kace	RCA/Arista/Giant	April 18	[TV] [Radio] [Press] [Posters]	The campaign includes advertising in motoring magazines to attract thirty-something male buyers.
VARIOUS Absolute Country 2	Virgin	out now	[TV] [Radio] [Press] [Posters]	The release, aimed at commemorating VE Day, will be promoted on Radio 2 as part of its VE Day retrospective.
VARIOUS The Best Back Album In The World...Ever 2	Warner Classics	April 18	[TV] [Radio] [Press] [Posters]	The release will be advertised in the specialist dance music press.
VARIOUS Classic Swing	EMI/SMD	out now	[TV] [Radio] [Press] [Posters]	The campaign includes national TV advertising on ITV and Channel Four, plus radio advertising and competitions.
VARIOUS Club Together 2	Pure Music	out now	[TV] [Radio] [Press] [Posters]	The release will be heavily radio advertised on Atlantic, Capital, Virgin Radio and IR stations.
VARIOUS Dance Mania 95 Vol 2	Dino	out now	[TV] [Radio] [Press] [Posters]	A high profile advertising campaign on ITV and Channel Four will be used to promote this release.
VARIOUS Drive Time	Breakdown	out now	[TV] [Radio] [Press] [Posters]	This film soundtrack will also be promoted with a competition and in-store point of sale material.
VARIOUS Dumb And Bass Selection	RCA	out now	[TV] [Radio] [Press] [Posters]	National TV advertising on Channel Four will be used to promote this release.
VARIOUS Dumb And Dumber	Breakdown	out now	[TV] [Radio] [Press] [Posters]	This VE Day album featuring music and spoken word will be promoted with a mail-out to members of the British Legion.
VARIOUS Global House Grooves Vol 2	Warner Classics	April 24	[TV] [Radio] [Press] [Posters]	The release will be nationally TV advertised on Channel Four and regionally TV advertised on ITV including Anglia and Central.
VARIOUS Let's Hear It For The Girls	PolyGram TV	April 24	[TV] [Radio] [Press] [Posters]	The release will be advertised in selected regional ITV and Channel Four areas.
VARIOUS Let's Hear It For The Girls	Pure Music	April 18	[TV] [Radio] [Press] [Posters]	The campaign will include ITV and Channel Four TV advertising plus in-store displays with multiples and independent retailers.
VARIOUS Pan Pipe Inspiration	PolyGram TV	out now	[TV] [Radio] [Press] [Posters]	The campaign includes specialist dance press advertising and leafleting at all London clubs.
VARIOUS Rocks Off	Mute	April 24	[TV] [Radio] [Press] [Posters]	The release will be promoted with regional ITV advertising covering most areas and national TV advertising on Channel Four.
VARIOUS Tresor 3	Teletar	April 24	[TV] [Radio] [Press] [Posters]	
VARIOUS Warning! Dance Boom	Teletar	April 24	[TV] [Radio] [Press] [Posters]	

Compiled by Sue Sillito: 0181-767 2255

[TV] [Radio] [Press] [Posters]

CAMPAIGNS OF THE WEEK

ARTIST



**KINGMAKER - IN THE BEST POSSIBLE TASTE**  
Record label: Chrysalis  
Media agency: CIA  
Media executive: Gareth Curry  
Head of marketing: Steve Davis  
Creative concept: Eddie Deighton  
With more than 18 months since the release of the last Kingmaker studio album, Chrysalis is concentrating its

marketing efforts on plenty of press and in-store activity to promote *In The Best Possible Taste*, which is out today. The fan base has already been alerted through the release of the current single and a fanclub tour earlier this month. Press advertising will be extensive and will include co-op activity with Tower, Our Price and Virgin. There will be posters and in-store displays with HMV, Our Price, Virgin (where it will also be played on in-store radio).

COMPILATION



**STREET SOUL**  
Record label: Virgin  
Media agencies: TMD Carat and MCS  
Media executives: Gareth Jones, Mark Holden  
Product managers: Steve Pritchard, Peter Duckworth  
Creative concept: Box Music, Virgin  
Capitalising on the chart success of UK and US R&B artists such as Bobby Brown, Janet Jackson and En Vogue, Virgin Records is targeting its

particularly females. Virgin will be backing its release next Monday with TV ads on both Channel Four and ITV. Radio advertising includes Kiss and Choice and press ads will run in *Smash Hits*, *TV Hits*, *Sugar* and *Top Of The Pops* magazine. There will be in-store displays with both multiple and independent retailers.

## SINGLES

**50FT DOLLS: No 1 Pure Alcohol/White Knuckle Ride (Rough Trade TR379).** A month-long headline tour and support with The Boo Radleys should boost the Dolls' second offering, an R&B-influenced, soul-sounding double A-side. **□□□**  
**OPTIMYSTIC: Best Thing In The World (WEA V2928CD).** Optimystic are undertaking a May media marathon to promote their third single—a bright, summery pop song. After two near misses, a Top 30 berth should be theirs this time. **□□□**  
**BJORK: Amy Of Me (One Little Indian 1627P).** The long-awaited return isn't quite the quirky pop we come to expect from the singer but a more brooding, darker affair that comes with funkier mixes from the Beastie Boys' Mike D. Expect healthy chart action. **□□□**  
**GIGLO AUNTS: Where I Find My Heaven (Blaze 87CD).** Featuring on the Dumb & Dumber soundtrack and as the theme to the BBC TV sitcom Game On, Fire Records gives another shot to this supremely slice of indie guitar pop from 1993's splendid *Flippin'* Out album. **□□□**

**CARDIACS: Balleye (Org Onan 01CD).** An unsung influence on the likes of Blur and Supergrass, the quartet return after a three-year absence with a splendid slice of hook-laden pop mania. Loyal fans will snap it up. **□□□□**  
**LUNA: Bonnie And Clyde (Beggars Banquet 80956).** An EP that includes a Serge Gainsbourg cover with guest vocals from Stevie Nicks' Lactina Sadler, a Talking Heads cover and a typically languid original bodes well for Luna's forthcoming album. **□□□**  
**SHED SEVEN: Where Have You Been Tonight? (Polydor YORCD5 579532).** Therapy? and Television producer Chris Sheldon has given the new material from the Shedders a harder and heavier sound. But could it alienate younger fans? **□□**

**SALAD: Motorbike To Heaven (Island Red CD190 854 299).** The Island Red signposts for the excellent *Drink The Beer* with an equally catchy rocker, complete with plonking xylophone. On this form, their forthcoming 1 Am December album will be a stunner. **□□□□**  
**SUPERGRASS: Lenny (Parlophone CD8410).** Another pop work that shows the Oxford three-piece is slightly rockier form than on their two previous outings. Another winner, another Top 20 hit. **□□□□**

**MOBY: Into The Blue (Mute 178).** Lifted from the debut *Everything Is Wrong LP*, this disc little to damage the bald vegan's reputation for accessible, eclectic techno-pop. An assortment of fine remixes are included, not least Jon Peel's offering. **□□□□**  
**THE STAMBOURD BAND: She's Coming My Way (Polydor WACD 1 85167).** Jimmy



**50FT DOLLS: MOD-SOUNDING SINGLE FROM THE WELSH OUTFIT**

Barnes meets Gun in a very dark alley indeed. Retro blues-rock for the initiated, but not yet ready for the mainstream despite fair riffs and competent songwriting. **□□□**  
**THE VERVE: This Is Music (Hut HUTCD5).** The Verve's first material for 18 months has an insistently raw feel strengthened by Oasis producer Owen Morris. A series of April concerts sees them supporting Oasis, too. **□□□**  
**DEFINITION OF SOUND: Boom Boom (Fontana D05CJ 1).** Key and Don's first single for EMI is a bit of a slow-burner, trip-hop on a pop tip with an unusual wait-time beat. It bodes well for their new album. **□□□□**  
**CHARLES & EDDIE: 24-7-365 (Capitol DCD1747).** The first lifting single from the American duo's forthcoming *Chocolate Milk* album is as sumptuous and summery as they come. Expect big things. **□□□□**  
**JEFF BUCKLEY: Last Goodbye (Columbia 66204202).** Columbia has at last decided on a track to lift from Buckley's critically-acclaimed album and this one encompasses the rocky, soulful and melodic edges of the man's voice and guitar beautifully. Extra live tracks feature on two CDs. **□□□□**

## SINGLE OF THE WEEK

**TEENAGE FANCLUB: Sparky's Dream (Creation CRESCD201P).** A more familiar ringing rock sound after the somewhat restrained *Mellow Doubt* single. As guitars chime away, cool vocals drift across the melody in a Big Star/Birds kind of way. A cracking single. **□□□□□**

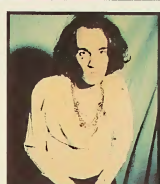
## ALBUMS

**JAMES HALL: Low Sex And Spirit (Rebel Records EMD039).** The thin disc's debut album opens with the simple Silver Tongues, moves to the memorable *So Precious* and ends with the forthcoming *Feeling Of Hope*, with plenty of fiery guitar and splintering tension in between. As hoped, a strong debut. **□□□□**

**FINITRIBE: Sheigra (Irr 826152).** Some startlingly inventive techno from the threesome who recorded the album in a cottage in Scotland, with 11 tracks ranging from blissed-out ambient to hard dancefloor bangers. **□□□□**  
**OST: Low Down Dirty Shama (Jive CHIP156).** The follow up to 'I'm Gonna Get You Sucker has a soulful track crammed with hip hop, swing and soul from the live stable including Zhane, R. Kelly, Nattin' NYCE and Rajane. A treat. **□□□□**  
**MERCURY TRIP: See You On The Other Side (Beggars Banquet 880176).** The New Yorkers' third album is unlikely to add mainstream acceptance to their cult success but, on a musical level, the band continue to grow. **□□□**  
**TAKE THAT: Nobody Else (RCA 7432173692).** The boys play safe with a blend of slickly-produced uptempo cuts and lush ballads. The lack of rough edges could ensure another multi-platinum success, but sceptics may claim an overall lack of inspiration. More number ones are guaranteed. **□□□□**

**EMPIRE: THE NEW GAMES: Wisdom And Lies (Acid Jazz JAZZ LP 122).** Newcastle's inventive jazz club deliver atmospheric soundscapes with a distinct eastern flavour: Pan Pipe Modes for the hip and tripped out. **□□□**  
**FILTER: Short Bus (WEA 85205842).** A grinding frenzy of hard rock riffs, astonishingly powerful for a duo, although writer, vocalist, bassist, drummer etc. Richard Patrick's *Nine Inch Nails* garage adds necessary weight. **□□□□**  
**KILLING JOE: Wilful Days (Virgin CD0V0440).** Dike fans will love this one. Included are 13 rare, hard-edged and uncompromising tracks from one of the most influential bands of the post-punk era. **□□□□**

**THE STONE ROSES: The Complete Stone Roses (Silvertone 08RE35).** "Complete" is perhaps misleading; this is effectively the Silvertone Singles Plus B-Sides. No doubt fans will be overjoyed to find the inclusion of rare early singles and duly outraged that Fools Gold and



**JAMES HALL: STRONG DEBUT ALBUM**

*Resurrection* are present in edited form only. **□□□□**  
**SCOTT WALKER: Titl (Fontana TILT).** As you might expect from the most uncompromising of artists, Titl is a weighty, almost requiem style work, as magnificent as it is uncommercial. Punters will be divided. **□□□**  
**FORTMAYN: Avocado Suite (Mute STUMM13).** A peppy and impenetrable third album, chock with minimalist abstract beats. "Listen closely, you'll hear the sound of nothing being played backwards", advises the press release. Not for the nervous. **□□**  
**THE PSYCLONE RANGERS: The Devil May Care (World Domination WDPFR1022).** Pleading power-pop from the American four-piece who wear their alternative rock tag with pride, produced by Tindersticks and Mary Chain's Ian Cople. **□□□□**  
**OST: Tusk Girl (WEA 755901760).** With the strong mix of musical styles on this soundtrack, it should be a gear. Hole, Bjork, Bush, Portishead and Ice T rub shoulders, thanks to Courtney Love as music co-ordinator. **□□□**  
**THE WEDDING ALBUM (TELDEC 6509 9209).** The definitive collection of nuptial music in a gold-emerald slipcase with 16 tracks for the happy couple. **□□□**  
**HANLER: Symphonies 6, 7 and 10 (Decca 444 87146472).** Ricardo Chazky conducts his two orchestras, the Amsterdam Concertoebou and Berlin Radio SO with interesting couplings by Diepenbrock, Zemlinsky and Schoenberg. **□□□□**

## ALBUM OF THE WEEK

**DELICATESSEN: Skin Touching Water (Starfish STF001).** The Leicester quintet have made a striking debut with their delicate, refreshingly original guitar rock featuring textural detail and tempo shifts on 16 spellbinding tracks. **□□□□**

This week's reviewers: Michael Arnold, Martin Aston, Peter Brown, John Davis, Catherine Eade, Simon Harper, Ian Nicholson, Nick Robinson, Martin Talbot, Paul Vaughan and Selina Webb.



# ALAN JONES TALKING MUSIC

Indifferent sales haven't stemmed the flow of tribute albums, and this week sees the release of two more — **Come Together: America Salutes The Beatles**, which features 16 country acts plus Huey Lewis, and **Encomium**, a tribute to **Led Zeppelin**, executed by acts including **4-Non Blondes**, **Sheryl Crow** and **Duran Duran** (Thank You makes its third album appearance in two months). New band **Never The Bride** nearly steal the show with a simple but effective piano "n" strings version of **Going To California** while **Robert Plant** turns up to share vocals with **Tori Amos** on **Down By The Seaside**... Number one in Germany for the past few weeks has been **Vangelis's Conquest Of Paradise**, from the movie soundtrack **1492 — Conquest Of Paradise**. The haunting, tense

piece of work, with atmospheric ensemble vocals from the English Chamber Choir, didn't do anything here when first released, but is getting a second chance... More obvious reissues are **Fogie Fagin's That's Livin' Alright**, to capitalise on the re-screening of TV drama **Auf Wiedersehen, Pet**, for which it serves as theme, and **Portishead's Sour Times**, which fell short of the Top 40 last year but should make a much better showing this time around... After a tough battle, **Jive** has managed to establish **R Kelly**. His breakthrough album, **4-Play**, is celebrated on the 4-Play EP, from which the soulful, yearning ballad **Your Body's Callin'** is the prime candidate for airplay. Sweetly sung, summery and sensuous, it can't fail... Out for a few weeks now, but making a revival in the

clubs, **Seb's Sugar Shack** is a bizarre, NR-NGR stomper, with an almost fairground quality as well as some dextrous keyboard work. It sounds cheap and tacky, but it is very catchy and will probably make it in the end... While **Take That's Back For Good** moves into platinum territory, the fact that it hasn't been given a club mix has been acted upon by **Real Emotion**, who have made a piano-pounding house alternative... Japanese indie **Avea** is looking for success with **RM Club Chart hit, Move Your Body by Eurogroove**. Even though the song was written by one of the company's Japanese writers, Eurogroove are aptly named and their record is typically continental sounding.

# CREATIVE THINKING

THE PRESSURE TO DEVELOP NEW PRODUCT IDEAS IS CONSTANT IN THE FAST-MOVING MUSIC BUSINESS, ESPECIALLY IN THE MID-AND LOW-PRICE SECTOR WHICH RELIES ON IMPULSE PURCHASES FOR THE BULK OF ITS SALES. PAUL GORMAN REPORTS

**F**or many years' the budget market was flooded by product which rotated a finite number of tracks and artists without imagination or flair, leading premier division acts to insert "no budget release" clauses into their record contracts.

It should be noted that the superbudget sector continues to rely on the narrow genres which sell well in street markets and other non-traditional outlets - German beer drinking songs, English organ music and nostalgia compilations are just a few of the dominant styles.

But elsewhere, the creative skills of independent reissue specialists such as Charly since the early Eighties have had a ripple effect, improving packaging and reducing track duplication.

Charly's managing director Tony Heneberry says the company would not survive if it did not develop new ideas. "It is core to our business to come up with new ideas, it is how we gain market share," he says.

The willingness of the majors to become involved in mid- and low-price sales has unlocked vast repertoires which are being exploited in-house and by third party specialists.

And the subsequent introduction of professional standards has raised the level of creativity among many participants hoping to make

their product an impulse purchase.

"We now have to ensure that everything is in place to persuade the purchaser to make that snap decision, not just visually but also in terms of content and execution," says Michael Infante, head of marketing at Tring International.

Last year, the budget specialist hooked up with the Royal Philharmonic Orchestra in a £2.5m deal for 150 classical titles which an executive at a leading rival grudgingly describes as "a very smart way of appealing to classical consumers".

Infante agrees, "The RPO deal really breaks the mould for budget companies in that we have allied ourselves with a highly-prestigious orchestra. All the recordings are digital, using Sony's 20-bit SBM method, providing full-price quality at under £5."

Tring has also undertaken a high-profile promotional campaign to support the RPO range, which Infante says is carried in around 6,000 outlets, half of which are supermarkets and other non-traditional stores. The RPO releases have been radio advertised on Classic FM and within the pages of *Gramophone* and the *BBC Music Magazine*, publications which are also being utilised by Pickwick to relaunch its classical activities.

"We're rebranding and re-promoting up to 300 titles from



HIGH PROFILE PROMOTIONS SUCH AS TRING'S RPO AND MCI'S SHOWTIME ARE BEING REWARDED BY INCREASED SALES



our catalogue as IMP Masters and TMP Classics," says Pickwick's classical head Charles Padley, who explains that the company's deal with BBC Audio International has also resulted in

the release of 25 BBC Radio Classics titles.

"We have licensed around 100 titles recorded for the BBC between 1955 and 1985," says Padley, who adds that the BBC

recordings command a retail price of £5.99. Pickwick audio marketing head Alan Bowden says that show tunes also continue to be a focus for the company's activities. "We tend >

## LABEL LAUNCHES FUEL THE BURGEONING SECTOR



Label launches are all the craze in the burgeoning budget and mid-price sectors, and Start Audio & Video has launched budget label Musketeer with 76 titles priced at £4.99 for CD and £3.99 for cassette.

The launch follows Castle's plans for debut albums on the Renaissance imprint this summer, MCI adding to its new Showtime catalogue and Pickwick relaunching titles under the IMP Classics banner.

"This price point represents the fastest growing sector in the industry," says Start



Audio & Video's sales and commercial manager Brian Atkinson. "Our experience is that releases pitched at this price can be marketed extremely successfully."

The Musketeer titles range across all music genres from Mario Lanza to rock 'n' roll, but Atkinson adds, "We have steered clear of out-and-out classical music, preferring to touch on crossover areas such as light opera."

The launch of Musketeer will not affect decade-old Start's other operations, which include the full-price Start label, which has released theme albums such as



the Radio Caroline tribute, Don't Touch That Dial, featuring voiceover contributions from Johnnie Walker.

The company, whose sales and distribution are handled by Koch International, has also released a full-price VE Day album, Now Is The Hour, which features extracts from speeches by Churchill, Eisenhower and Montgomery Two, including tracks by Glenn Miller and Marlene Dietrich. With a CD dealer price of £6.55, this is being promoted alongside nostalgia titles such as Victory WWII and

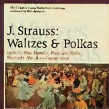


albums by Jo Stafford, Vera Lynn and Anne Shelton.

Start also operates a number of sub-labels including Rock Heritage, which has released albums by acts such as The Pretty Things at £3.99, Focus, whose acts have included the Sensational Alex Harvey Band and Hawkwind (£7.99) and On Stage, with releases by Acker Bilk and Kenny Ball (£7.99). The company also has Thirties and Forties nostalgia imprint Parade, which prices its releases at £5.99.

"Musketeer will dovetail alongside all of our other operations," Atkinson adds.

# WORLD FAMOUS ARTISTS



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► to be more selective so that we can appeal to collectors as well as general fans with titles like *Evita* starring Marii Webb," he says.

He adds that the purchase of the Scandinavian Success catalogue has granted Pickwick access to around 500 titles from the Three Tenors to Johnny Cash, and that the launch of the American Classics series has allowed the company to repack classic Fifties and Sixties tracks. "Increasingly we have to come up with imaginative and creative ways of compiling our releases. That's the challenge nowadays," he says.

MCI has responded to this challenge, too, by launching its specialist shows imprint Showtime, which is stocked by Our Price, Virgin and WH Smith, as well as in 400 non-traditional outlets, including branches of Asda, Littlewoods and warehouse club Makro. Priced at £4.99 for CD and £3.99 for cassette, Showtime springs out of a licensing deal with That's Entertainment Records. MCI, which has acquired rights to 140 titles, has drafted in theatrical designers Dewynters, who were responsible for logos for popular stage hits such as *Les Miserables* and *Miss Saigon*.

"Dewynters has helped to give the range a stamp of quality, which is what consumers expect these days," says MCI's Danny Keene. Meanwhile, PolyGram-owned Karussell is putting its faith into soundtracks with a new range set to appear at £5.99 for CD on its Spectrum label, which has been adapted to include a clapperboard logo for

## THE RENAISSANCE MAN

Mick Carpenter is an expert in mid- and low-price releases who can truly boast that he has worked on both sides of the licensing and compilation fence.

After 16 years with CBS/Sony, special products division head Carpenter left the major in March to join Castle Communications and oversee the launch of the group's new label Renaissance.

The move has helped provide Carpenter, 37, with an invaluable business perspective. Currently based at the offices of Castle's Sequel offshoot - from where he is putting the final touches to the Renaissance launch - Carpenter says, "It's great to become hands-on again. During the last 18 months or so at Sony, my duties distanced me from the product itself. Although I enjoyed the job, I started to miss that daily involvement, working on track listings or trying to untangle licensing problems."

Carpenter started his career in the music business in 1977, working on production at Anchor/ABC, before moving to a similar post at CBS two years



CARPENTER: THE EXPERT

later. He switched to music licensing in 1982 and, by the mid-Eighties, was also handling video licensing at CBS/Fox, where the major scored hits with titles by Wham! and Bros.

"From the early Eighties, the specialist indies like Castle were really making the running on reissues and lower priced releases, but all the majors, including Sony, caught on," says

Carpenter, who was promoted to manager of specialist markets in the late Eighties, working on back-catalogue and introducing new releases.

Notable successes from this period include compilations by single artists like Meat Loaf and Bonnie Tyler, as well as collections such as the Soul Desire series.

Now Castle is utilising his skills for new mid-price label Renaissance. "We have half a dozen multi-artist compilations scheduled for June and July," says Carpenter. These will all be theme-based - American rock, love, late Eighties hits - with

dealer prices set at £4.96 for CD and £2.97 for cassettes.

Carpenter sees the label launch as yet another sign of the buoyancy of this particular market. "There is always room for mid-price releases, as long as they are carefully compiled and given a strong visual identity. Repertoire does have a life cycle, so it is important to know when to release at the appropriate price point," he says.

"The permutations for quality budget releases are never-ending. Just look at the vast catalogues held by the majors. These alone are an indication of the new ways in which product can be marketed." The spring

mid-price campaign launched by Warner Music can be seen as another example of creative values being brought to bear on discounted product. "It's only in the last year or two that we have gone out and aggressively marketed mid-price," says Warner director Phil Knox-Roberts.

The company regularly organises one-off campaigns with multiple retailers to complement its mid-price range, which currently runs to around 500 titles, but the spring offer was its first dedicated drive to boost distribution through both independent and multiple chains. The dealer price offer of £5.40 for a minimum of 100 titles resulted in 1.5m units being shifted by the major over a matter of weeks in February and March.

Knox-Roberts says the major is now planning two smaller scale mid-price campaigns to boost sales of specialist catalogue material. In mid-May it will offer around 20 jazz titles from the repertoire of Warners-backed US reissue specialist Rhino, including albums which have only been previously released in the States and Japan by Aaron Neville and Charlie Mingus.

At the same time it will also be releasing titles from the Discovery catalogue, which was acquired last year. Both sets of releases will carry a CD dealer price of £5.40 for single albums and £9.17 for doubles.

"With huge catalogues like ours, there is no chance that we're going to run out of product, or ways in which to promote it," says Knox-Roberts. ■

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**T**he coming weeks will see extensive coverage of the celebrations to mark the 50th anniversary of VE Day on May 8.

A slew of budget releases will be promoted to tie in with the event, demonstrating the sector's ability to identify niche audiences within this booming and increasingly competitive market.

For example, Sound & Media's hand of product development Michael Neidus says the company has presold its VE Day title, *Victory*, "into five racks, and WH Smith will be picking it alongside five other titles". *Victory* includes a 12-page poster and a facsimile of contemporary *Daily Express* reports, while the CD features tunes associated with World War Two, such as *The Dambusters* theme.

Meanwhile, as part of its campaign for the £5.99 CD, *In The Mood - The Music Of Glenn Miller*, Prism Leisure has hitched up with promoter Flying Music's VE Celebration Tour, which is playing dates all over the UK until June.

"We'll be marketing the title aggressively on the tour as well as through retailers such as Woolworths, HMV, Virgin and Andy's," says Prism's director Steve Brink.

At MFP, repertoire manager Alex Sherman, who is looking forward to healthy sales of his company's *Songs That Won The War* release, says targeting individual tastes is essential in the increasingly competitive budget market as the number of

newcomers and major record companies entering the sector continues to grow.

"We tested this particular niche last year with the D-Day celebrations, and learnt that you have to rethink retail deals early," says Sherman.

Consequently, MFP has been concentrating on VE Day since the beginning of the year, reaching agreements with a variety of multiple and indie shops which have agreed to display leaflets and run competitions to support the product.

Although MOR and classical releases remain the staple diet of the budget business, themes such as party mixes, Irish folk songs and a wide selection of other musical styles are moving to the fore.

"Our strategy is to consider esoteric genres, from bhanga to French cafe music to Argentinean tangos," says MCI's marketing director Danny Keene.

"This strategy appears to have paid off, with MCI's three-volume *Kings Of Cajun* series shifting 200,000 units. "We hire experts - journalists or collectors - who bring their knowledge of particular genres," says Keene. "This is invaluable for track listing, sleeve notes, photographic sourcing and general compilation."

At Tring International, Michael Infante stresses, "Gone are the days of releases going into circulation forever, appearing time after time in slightly different packaging. We develop product here specifically

# HITTING THE R

SPECIAL OCCASIONS, SUCH AS THE VE DAY CELEBRATIONS, ARE AN IDEAL OPP

to be sold at low prices to impulse buyers. We understand that consumers don't wake up in the morning and think, 'I must buy a Tring CD'. Instead we make product available from between £2.99 to £4.99 which appeals as a spur-of-the-moment purchase," he says.

He is particularly proud of *Looking Back by Toyah*, a recent release in which the artist has re-recorded classic tracks from her repertoire spanning nearly 20 years. "The Sixties are still very strong in terms of budget sales," says Infante. "But there is a huge appetite now for Seventies music and the Toyah album is a different way to meet that demand."

The majors are also looking for alternative ways to flex their marketing power. BMG's catalogue development and licensing manager Paul Robinson says that the mid-price imprint Ariola Express relied on product being supplied from the international roster via the German head office.

"Over recent years, we have started generating ideas in the UK and have been pretty successful with single artist compilations such as those by Vangelis and Bucks Fizz," he



KEENE: CONSIDERING ESOTERIC GENRES

says. "There are also areas like gospel, cajun and blues that we are investigating more thoroughly."

Price points can also be used to target consumers, particularly when the budget bugbear of track duplication rears its head. Michael Neidus at Sound & Media describes the company's recent *Crusaders* greatest hits package as "a mid-price double CD".

He adds: "There are a lot of



BEECHAM: BACKING THE MOR MARKET

*Crusaders* albums around at £5.99, so we went for a double at £9.99 with the minimum of track duplication to distinguish it from the rest. Backed by some competitors, it spent four weeks at number two in the JFM chart and two weeks at number one."

Label identities also help to establish footholds in the crowded mid- and low-price sector. This is the main reason why operations such as MCI are

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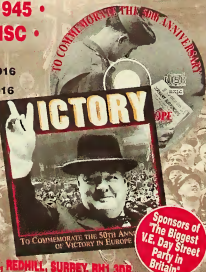
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# SUMMER CHECKLIST

THE SUMMER IS A VITAL TIME FOR THE MID-PRICE AND LOW-PRICE INDUSTRY. HERE MUSIC WEEK LISTS JUST SOME OF THE HUNDREDS OF TITLES WHICH THE COMPANIES HOPE WILL BOOST THEIR SHARE OF THIS THRIVING SECTOR

## BMG ENTERPRISES

Commercial Division

**Cavendish House:**  
422 New Kings Road,  
London SW6 6RN  
Tel: 0171 973 0011. Fax: 0171 973 0345.

**Boney M:** Night Flight To  
Venus/Love For Sale  
(7432126042 2)

**Clannad:** The Angel And The  
Soldier Boy (7432125081 2)  
**Coldcut:** Some Like It Cold  
(7432125140 2)

**Eurythmics:** Be Yourself  
Tonight/Revenge (7432126442 2)  
**Fairground Attraction:** First  
Of A Million Kisses/Ay Fond Kiss  
(7432125959 2)

**Level 42:** Guaranteed  
(7432124497 2)

**Meat Loaf:** Blind Before I  
Stop/Bad Attitude (7432125967  
2)

**Elvis Presley:** Elvis For  
Everyone (0786335450)

**Cherry Ponder:** The Very Best  
Of... (7432127214 2)

**Stray Cats:** Stray Cats/Gonna  
Ball (7432125955 2)

**Various:** Music World Ireland  
(7432125880 2)

**Various:** This Is Soul  
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(ESMCD262)

**Hanoi Rocks:** All These Wasted  
Years (ESMCD 281)

**Engelbert Humperdinck:**  
Sings The Classics (CCSCD432)

**Bert Jansch:** The  
Collection (CSCSD430)

**Tom Jones:** The Collection  
(CSCSD431)

**The Pasadena Roof  
Orchestra:** The Best Of...  
(MATCD313)

**Gerry Rafferty:** Transatlantic  
Years (CSCSD428)

**John Renbourn:** The Collection  
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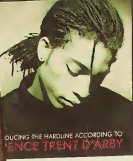
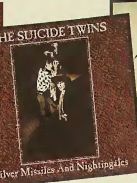
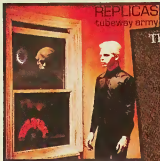
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**Various:** Latin Jazz (CDHot  
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**Duke Ellington:** Take The 'A'  
Train (EMPRCD565)

**Charles Mingus:** In A Soulful  
Mood (MCCD201)

**The London Punkharmonic  
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**Tubeway Army:** Replicas  
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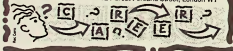


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The real role of commercial radio Cover album grumbles

In his enthusiasm for his "radio in two camps" theme (*Music Week*, April 13) Steve Redmond, who is usually shrewd in his comments on commercial radio, made the erroneous assumption to which some music industry people are still prone: that radio's purpose should be to help them sell their product.

The fact is, it does help them enormously and they can help themselves further by using it (as advertisers) intelligently, but this is a mutual benefit relationship, not a master and servant one!

All commercial stations, not just "the big ones", want to maximise profits - why else be commercial? But their tools for plying this trade are many and various. Yes, the music they play is a key one and they couldn't operate without it. But so is the choice of that music, the positioning of the station, its overall sound, the skills of presenters, the quality of news and information, the inventiveness of promotions, the tenacity of sales people and so on.

Redmond harked back to the Tribunal (who will forget it? The *Music Week* front page of March 13, 1993 still adorns my wall) and I was reminded of my evidence on this very point. Yes, we did argue the value of any and all and the Tribunal agreed with us. But we also explained (as I have just done again) - and the Tribunal accepted this, too - how the records are not the only reason for a station's success. And I think Redmond proved this again by complaining that the most successful stations don't play what the record companies want them to play.

The key to the success of this relationship is, as it always has been, mutually candid recognition that each side needs the other, but that neither can make the other do precisely what it wishes. So when Redmond floats the possibility of labels charging higher royalties to stations which do not play what they want them to play, he's way off beam. However, royalty discounts for what labels consider to be "music-oriented" stations could be something else.

Carry it far enough and you've got pay for play - which is what many broadcasters believe should happen anyway.

**Brian West,**  
Director and chief executive,  
AIRC,  
Radio House,  
Westbourne Grove,  
London W2.

I know they say size isn't everything but we are at Galaxy 101 are proud of being big and therefore need to reassure all our friends in the music industry that we aren't actually as small as the otherwise excellent Radio Map in last week's *Music Week* indicates.

Far from being a little dot, we are in fact a big blob.

Galaxy 101 is one of the UK's five regional superstations, based in both Bristol and Cardiff. We cover an area of more than 2m people in South Wales and the West playing classic and contemporary dance music 24 hours a day.

We've been on the air since last September - and our brand of dance music is going down well. Our first official audience figures show a four-weekly audience of more than 300,000 people who listen for an average of nearly eight hours a week.

The music industry needs to know that more than three quarters of Galaxy 101's audience

## THINK TWICE ABOUT ARRANGERS' CREDITS



In your otherwise interesting article on the KWS case (April 8 1995), you state that "Celine Dion's number one, Think Twice, was dramatically changed from its original version by its producer, Chris Neil". You are quite wrong.

The original song, which was produced by its composer Andy Hill, is in fact virtually identical to Celine's version in almost everything but instrumentation and the sex of the singer.

No disrespect to Chris Neil whose production is immaculate but I think respect and credit is due to Andy Hill for not only writing, but also essentially arranging, the song as millions now know it.

**Jeremy Lascalles, managing director, Chrysalis Music, Bramley Road, London W10.**

are aged under 35. They tune to us because they love our mix of dance music - and want to go out and buy it.

What better a big blob could we offer for increased record company advertising?  
**Paul Chantler,**  
Chief executive,  
Galaxy 101,  
Portland Square,  
Bristol.

New East West signings (and presumably prize arseholes) J-Pac have spraysainted their logo on the front of buildings all over London.

I travelled down Easton Road on Tuesday and saw at least a dozen grand old buildings that had been attacked in this manner. What justification can the band, their record company or their manager Tom Watkins have for this? There comes a point at which the music industry must have an environmental conscience.

Flyposting and stickering is bad enough, but graffiti is a guerrilla tactic too far.

We're only selling records here. History proves that if your record is good enough you don't need to deface architecture.

**Marketing Bob,**  
Major Label.

I read with some dismay your report of Elvis Costello's covers album. When an artist of Costello's considerable talent releases a covers album, and this hot on the heels of *Annie Lennox* and *Duran Duran*, I just despair.

The cover version should be a B side. It should be a bit of fun, an interesting aside. *Wet Wet Wet* got it right with their album of covers given away with *High On The Happy Side*, a bit of a bonus for the fans and the collectors.

But, if new songs and new ideas are a thing of the past and rehearsed compilation albums and new versions of old songs is all the music biz of the Nineties is capable of producing, then I guess we get

what we deserve, one long karaoke party with the washed up and the worn out on the mic.

Yours, with a rousing chorus of unchained melody,  
**Alistair Pattullo,**  
Borderline Music Video Games,  
Channell Street,  
Galashiels,  
Selkirkshire.

I am pleased to see my complaints (the latest one on May 14 1994) about Eurovision at last seem to bear some fruit.

It remains to be seen if *Love City Groove* is a winner, but if the act has an album with equally strong material it should be established without much problem on the Continent.

It seems the Eurovision is at a turning point - also here in Sweden the "right" song won (coincidentally controlled by the undersigned). To maintain and develop this new era for the Eurovision, I firmly believe in a conscious effort to eliminate further "expert" decisions on what's right for the market - the viewers took good care of that, as we saw last Friday.

If a handful more of the contestants reach the commercial standard of the UK and Sweden entries, we will witness the most entertaining final in 20 years.  
**Hoffe Persson,**  
President, NEW Music,  
Stockholm,  
Sweden.

As an active arranger in London since 1976, I have always joined with my fellow arrangers in "one of the most well-established assumptions within the music business" (*Analysis*, April 8) that we would be paid any flat fee for our work.

That work often consists of "composing" important hooks, memorable counter-melodies and defining the sound of a production. No matter how unpleasant the prospect of paying a royalty to arrangers may be to record companies, let's be honest, they sometimes make important

contributions to hits.

Often they are not even given sleeve credit, much less paid a royalty for their work. In the US they are treated with some respect and awarded (Brits take note!).

It is thought-provoking that ZYX owns the copyright to Robert Zanetti's arrangement and Zanetti doesn't seem to get even a cup of cappuccino!

Perhaps the answer lies in what happens in the US, where record companies pay a 1% royalty to the Musicians' Union which then distributes the money pro rata to musicians on the basis of how many recording sessions they have done. Perhaps record sales should also come into the equation.

This would not only benefit arrangers, but composers (who are arrangers with a hipper name) and musicians who also make undeniable contributions.

**Richard Niles,**  
Niles Productions,  
Benumton Road,  
London W4.

Your story on the Department of Trade's draft legislation on rental and lending rights (news, April 8) raised a serious issue. As it stands, the draft does not implement the European Directive fully. Performers will therefore not receive the "equitable remuneration" which is due to them. They may also lose substantial foreign earnings.

We have only until April 28 (not July 1) to get this legislation re-drafted. If the Government does not budge, performers (and the invisible earnings potential of the music business) will lose out for years to come.

Anyone wishing to argue that performers must (as stated in the European Directive) have a right to "equitable remuneration" from the broadcaster, rather than a "reasonable proportion" of record company earnings, should write now to Ian Taylor MP, Minister For Trade and Technology, DTI, Ashdown House, 123 Victoria Street, London, SW1E 6RB.  
**Dominic McGovern,**  
Administrator,  
Performers & Composers Section,  
Incorporated Society of Musicians,  
Stratford Place,  
London W1.

I read your analysis of the Virgin Our Price merger (*Analysis*, March 25) with great interest and felt that, in general, it reflected very well the current state of the business.

One point which I felt I must raise, however, is the statement that Our Price was "clearly the less successful half of the merger". This I feel is unfair. Our Price was at the time (and remains) the country's leading music retailer.

Following its re-branching and re-positioning in 1993, it had returned to profitability and was making a similar level of profit to Virgin Retail.

The pricing of the merger between WH Smith and the Virgin Group reflected a merger of businesses of equal value and it is fair to say that both Virgin and Our Price had compelling reasons for coming together.  
**Simon Burke,**  
Managing Director,  
Virgin Our Price,  
Kew House,  
Capital Interchange Way,  
Brentford,  
Middlesex.

Please send all letters for publication to The Editor, *Music Week*, Lodge House, 245 Brixton Road, London SW18 1SR. (E-Mail: 01 893 401 0025. We reserve the right to edit letters on grounds of length or on the basis of our lawyers.

# DOOLEY'S DIARY

Remember where you heard it: In a week of the most feverish speculation about job moves we've heard in an age (see right), let's not forget that **David Geffen's** non-compete clause with **Geffen ran out** this weekend...Meanwhile **Rob Dickens** is as talked about as ever...and the word continues to predict even better things ahead for **RCA's Hugh Goldsmith**...At the **NUS** conference (see caption) **Elliot Rashman** leapt to the defence of his fellow bigwigs when a **disgruntled student** had a go at the record company presence for "just stepping out of your limos for five minutes..." Rashman retorted: "I'm a **socialist**, I'm from Manchester, I haven't got a limo." He was stopped in his tracks by a tad embarrassed **Paul Conroy**, once a starving student himself, who had to admit he had rolled up in, ahem, a **Jaguar with tinted windows**...Dooley is grateful to **Chrysalis** for its wonderful **Kingmaker anoraks**, but **sunglasses** had to be donned as the girls' version was pulled from its oversized jiffy bag. The boys' dark blue one is eminently wearable but the **luminous red** version sent office staff scurrying away. "We did ask for dull red," Chrysalis head of press



This man could yet end up running the world. EMI Records Group president and CEO international Ken Berry - pictured here at a party in London for dectuple-platinum selling artist Janet Jackson with his wife and Virgin executive vice president Nancy Berry - last week found himself embroiled in the most feverish bout of speculation to be heard in the record business for some time. Speculators speculated that EMI Music is on the verge of a radical restructuring involving good news for Rupert Perry, Paul Conroy, Ray Cooney and, most of all Ken Berry. Less good news for Charles Koppelman and who can tell what for Jim Field? The reality? No-one who knows is talking.

**Suzanne Parkes** later explained... **Radio One's Trevor Dann** is clearly getting excited about the changes to the Top 40 show: "It's going to be...completely fab and groovy," he enthused, before reverting to more corporatespeak...Dooley throws down the gauntlet to radio stations nationwide. We've had it on the **Musica Week** gramophone, but which of you is brave enough to air the 1976 Smokie hit **Alice**, **Who's F\*\*\* Is Alice?** which has been number one in the Dutch chart for six weeks. Could a blanket ban send it straight to number one here? **Manager Bill Stonebridge** is currently enjoying success with **Grace's Not Over Yet**, but he wasn't so lucky first time around. The **Paul Oakenfold** track originally recorded a year ago by another of his charges **Lisa B** when she was signed to London, was not released as it was not deemed to have hit quality...Dooley was somewhat puzzled to read in last week's **Melody**

**Maker** that "Erasure has just finished recording their new album which has the working title **Tarantula**. The album has been engineered by Richard 'Digby' Smith..." especially when minutes before a leisurely flick through the **NME** revealed the real story "**Ride** have finished songs for their fourth album - provisionally entitled **Tarantula**. The band worked with Richard 'Digby' Smith..."**The Mean Fiddler** organisation launched its **King's Cross** post-gig/pre-club venue **Crossbar** last Wednesday, which was so well attended Dooley had trouble finding the bar. A quick star sweepstake in the office the next day revealed that **Shane McGowan**, **Elastica**, **Pulp**, **Out Of My Hair**, **Shed Seven** and **Lush** among others had been hiding amidst the assorted trends and record industry liggers. Just as Dooley was leaving fashionably early, **MTV Europe** head **Bill Roedy** was spotted pushing his way into the heaving throng...Finally, congratulations are in order for **EMI UK's Jean Francois Ceillon** and his wife **Catherine**, who on April 4 were blessed with un petit garcon **Johan Laurent**, who weighed in at **7lb and 9oz**.....



**VIRGIN FOUND ON UNIVERSITY CAMPUS SHOCK**. Actually not that shocking since it's **Paul Conroy**, head boy at **Virgin Records**, who recently schooled 1,700 college social secretaries at the annual **NUS** conference in a bid to forge closer links with the student community. The company has set up a new college department to keep the undergrads up to speed with new bands and their releases. Presumably **Elliot Rashman**, centre, was on hand in case some biochemistry PhD has had his head in a Bunsen burner for the last decade and missed the **Simply Red** phenomenon. Student Union entertainments head honcho **Matt Williams** (right) was on hand to show 'em all a good time.

Better get those tip top lawyers to check the small print boys. Don't fret, we're only joshing. Those rumours that the godfather of **Radio One** is insisting on an audience-related pay scheme are totally unfounded. **Kid Tempo**, aka **Ian Hord**, and **The Ginger Prince** - can you blame



him? **Mrs Profler** christened him **Nigel** - collectively of **Radio Top** step up for a new mid-week evening show from April 26 promising to put the tip into the country's top pop station. From left are the **Kid**, **Don Bannister** and **Nige**, the second ginger bouncer **Bannister** has lured to **Radio One**. Is tonsonia have a new policy, **Matthew?**

**music week**  
Incorporating Record Mirror

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## Heaven

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1992

Osais  
The Auteurs  
Urban Cookie Collective  
Suede  
The Brand New Heavies  
M- People  
Radiohead  
Fun/da'mental  
Transglobal Underground  
Bivouac

1993

Elastica  
Manon  
Compulsion  
Shed 7  
Des'ree  
The Verve  
Purescence  
Powder  
S\*M\*A\*S\*H  
Sub Sub  
Drugstore  
Blessed Etbel  
Rachel McFarlane

1994

Gene  
Polaroid  
Goya Dress  
60R Dolls  
Pure Morning  
Hopper  
Gorky's Zygotic Mynci  
Catatonia  
Broccoli  
Psyched Up Janis  
Deus  
Flinch  
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