

# Music Week

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## Capital at new high

London's Capital FM has become the world's most popular metropolitan radio station, with its audience rising to an all-time high of 3.2m listeners.

Striking a blow for the UK radio industry across the world, the station overtook the previous record holder, Tokyo's Nippon Broadcasting System.

By increasing its audience by 237,000 in last quarter's Rajar figures, Capital moved 100,000 listeners ahead of NBS, which has 3.14m listeners, according to research by the radio department of accountants KPMG.

Capital Group's director of programming Richard Park says the success is reward for years of hard work at the station. "I'm always optimistic about how Capital performs," he says. "From time to time, we score audience figures that are just, and this is one of those times. It's a record under Rajar for us."

Capital managing director Richard Eyre adds, "What I find the most exciting is the ability of the audience to endure despite all the competition. We do appear to be a hard act to follow."

The new Rajar audience figures, announced last Monday, give Capital FM a 21.8% share of all London listening, up almost one-fifth on last quarter. The contribution of Capital Gold's figures give the Capital Group a 28.6%

share. Capital FM also increased its reach from 30% to 38%.

Capital's good news contrasted strongly with Radio One's performance. The station's audience fell to 10.5m listeners after a further 495,000 listeners turned off, taking the total of listeners who have now been lost since Matthew Bannister took over as controller in October 1993 to 5.2m.

Bannister declined to comment, but BBC Network Radio's head of marketing and publicity, Sue Farr, says negative speculation following Steve Wright's resignation contributed to the losses.

"Radio One's lost listeners are not automatically moving over to the national pop and rock stations," she says, pointing to a bigger loss in total listening hours for Virgin Radio and Atlantic 252 of 9% and 15%, compared with Radio One's 4% loss.

"We may well suffer further losses, but the impact of the planned changes is behind us. Overall, Radio One is still the most popular station, with 12.3m listeners including children," she adds. Farr stressed that the BBC still has four out of the five top station brands in terms of audience.

● **Rajar analysis, p10; Richard Park profile, next week**



Epic Records' Michael Jackson album *HIStory - Past, Present, Future Book I* will become the first album to be released on a Saturday, after the label announced last week it was moving the release by two days to June 17. The move has been made to combat potential exports to the US, where it is being issued on Tuesday, June 20. The album sleeve features a Michael Jackson statue (above) modelled on the 301 foot tall Monument To Victory in Volgograd, Russia.

### THIS WEEK

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## Take That race to double platinum

Take That's latest album *Nobody Else* crashes in at number one in the album chart this week, reaching double platinum after just three days on sale.

By the end of Thursday, it was outselling its nearest rival - Wet Wet Wet's *Picture This* - by 10 to one, and was expected to top 250,000 sales in its first week.

"The success of the album and single *Back For Good* has helped propel Take That's two previous albums *Everything Changes* and *Take That & Party* back into the upper reaches of the charts.

RCA managing director Jeremy Marsh says the sales mark an important point for the band. "The outstanding sales reflect not only Take That's phenomenal fanbase, but also the addition of a crossover audience," he says.

Last week, *Back For Good* reached number one in Germany and Australia, becoming their first chart topper in a major overseas market.

## EMI Music regains publishing crown

EMI Music Publishing has capped a memorable first quarter by regaining the top spot in the publishing markets shares.

EMI recaptures the top spot with a 22.0% share of the market, ahead of long-time rival Warner Chappell which slips to 14.7%. The success follows EMI's Queen's Award For Export which was announced last month.

Boosted by the successes of Take That, Nicki French and a 50% share in Celine Dion's *Single Twice*, EMI dominates the singles market with 22.7%, almost twice Warner Chappell's share of 11.8%.

Warner Chappell - which won three out of last year's four quarterly market shares - remains well ahead of the rest

of the field, largely through singles by the Perfecto Allstars, Green Day and Les Loose.

In third place, Chrysalis takes 9.4% of the market, boosted by the success of Wet Wet Wet's *Julia Says*, Scarlatt's *Independent Love Song* and shares in singles by The Nightcrawlers, Perthhead, Backbeats and Strike Zomba is fourth on 9.0% and PolyGram fifth at 8.4%.

The albums shares are far closer run, with EMI pipping Warner Chappell by just 0.2 percentage points, an 20.6%. Interests in Madonna, Ben Jovi and 100% of East 17 and Freak Power, put Warner Chappell on 20.3% ahead of PolyGram on 9.8%.

● Full details next week



## THE ALBUM

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▶▶▶▶▶ TWO MORE MAJORS TO DELIVER EARLY - p3 ▶▶▶▶▶

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**Kiss FM:** Full 3 week campaign scheduled for both London & Manchester. All daytime & specialist shows covered (over 150 slots).  
**ILR Stations:** Ad's booked across the country on the most important stations including Forth FM, Clyde FM, Aire FM, Piccadilly, Key 103 FM, Horizon, Invicta, SGR, Viking, KLFM, Hallam FM, Pulse, Wear FM, Galaxy, Broadland, Northsound. The campaign will run for 2 weeks initially.  
**Radio Competitions:** Over 15 radio competitions organised including: Pete Tong (Radio 1 FM), Steve Jackson daytime show (Kiss FM daytime), Piccadilly & Kiss 102 (Manchester) & Galaxy (Bristol).

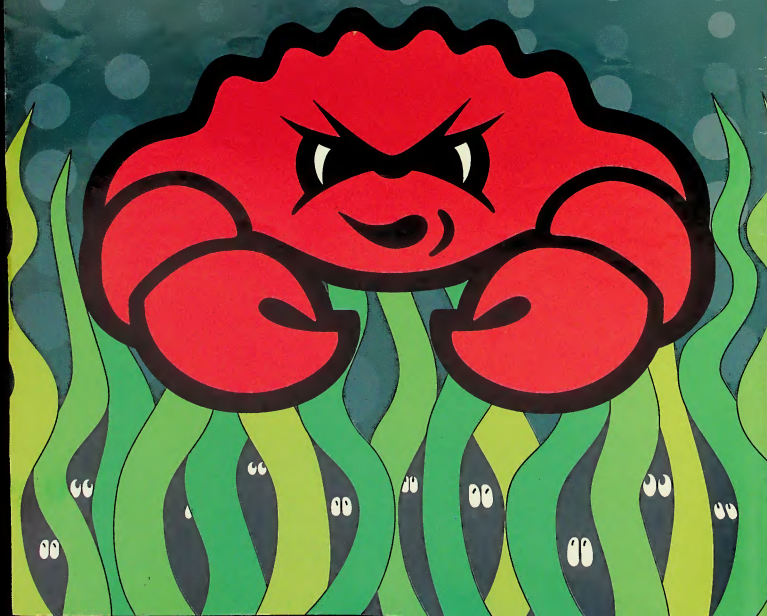
**Press:** DJ & Clubscene magazines will both feature a label profile. There will be reviews & competitions in most publications including Echoes, DJ, MixMag, Record Mirror, Sky, Vox, Generator, Music Week, i-D & Eternity.

**Press Advertising:** There will be full-colour adverts in MixMag, DJ, Muzik, M8, Eternity, Generator, Top, Boyz & NME (Vibes Section).



Order now from Vital Telesales: 0117 944 1100 or your local Vital / Full Force Representative. **Release Date:** 22.05.95

**Dealer Prices:** Double LP (REACTLP60): £6.90 MC (REACTMC60): £5.49 CD/CDX (REACTCD60 / REACTCDX60): £7.86







Lisa Moorish, Gloworm and Sister Bliss (pictured) will headline the first *Get Out Beat* tour being launched at the *Dance Aid Trust Show* at London's Equinox yesterday (Monday). The *Get Out The Good Foot* tour, which is modelled on the *Stax* and *Motown* showcase tours of the Sixties, will visit 23 venues around the country over the next two months, finishing at Manchester's *Bowlers club* on July 1. It will coincide with forthcoming singles by the three featured acts. *Sister Bliss's 'Oh What A World, Gloworm's Young Hearts and Oh What A Beautiful Morning* by *Lisa Moorish* are all being released on June 28.



# HMV plan targets 'too-busy' buyers

A home shopping service is at the core of HMV's biggest expansion plans to date. The £2m launch, HMV Direct, will come in time next spring under the management of Glen Ward, who takes on the role of director and general manager of the new service. Ward says the new system, which was announced at HMV's two-day sales conference held in Brighton last week, is aimed at lapsed buyers who are either too busy, or unwilling, to shop at HMV stores.

"We've spent a couple of years looking at this," he says. "We've confirmed the spring launch and the structure. It comes from the experience we've had with the mail order service we run."

The system allows home shoppers to choose from more than 20,000 music titles. Orders will be made by telephone or through the Internet and charged to credit, debit or cheque cards. Catalogues will be sent to homes and will be updated twice-yearly. "We're aiming for a four-day delivery target, which may be a little difficult at first but we will promise delivery within a week," says Ward.

Despite initial concerns that the concept could affect in-store sales, Ward says HMV research on other direct sell services showed home shopping had had a positive effect. "I don't think this market has seen its true potential. We will be giving people access to the biggest record store in the world, right in their living room," he says.

The launch of HMV Direct follows just a week after Virgin Our Price opened its online Internet service as part of the Compuserve home shopping network. The Virgin service will build up to offer a total of 1,500 titles.

HMV UK's managing director Brian McLaughlin says the HMV Direct launch is just one part of a massive expansion.

Four new stores will be opened over the next 12 months in Cheltenham, Ipswich, Blackpool and Milton Keynes, while 14 other stores will be extended or relocated. McLaughlin says more than 80,000 square feet of new space will be created. "This is the biggest growth we have planned," he says. "Year to year, these are the most exciting growth fig-

ures we have ever seen."

The additional shops will feature a new design to bring the in-store look in line with HMV's worldwide identity. It will also be introduced across half of the existing 94-store chain over the next year.

The expansion includes the addition of up to 300 new staff across the chain, not just in the new stores but to improve customer service across existing stores, says McLaughlin.

At the sales conference, marketing director David Terrill also unveiled plans to strengthen HMV's marketing by drawing up new co-op advertising packages - in addition to the chain's existing offers - to allow greater flexibility for suppliers. Consultation with record companies will continue over the next few weeks, he says.

The forthcoming year will also see advertising budgets increased for video, specialist music, classical music and games, he says. Terrill is also close to announcing the appointment of a marketing manager, advertising manager and promotions manager.

## Receivers back in at troubled 4-Play

Troubled retailer 4-Play has gone into receivership again, just 10 months after it was rescued from collapse.

Receiver Jonathan Pope confirmed last week that KPMG had taken control of the company on Thursday, April 27. Founder Phil Ames left the company in February.

The 12-store chain was bought out of receivership last July by Ames and former EMI Records group sales director Keith Staton for around £2m. John Gray, who was involved in the buy-out last year but describes his involvement with 4-Play as being on a consultancy basis, says the retailer had problems meeting payments.

Although KPMG refuses to confirm whether it is attempting to sell the chain as a going concern, Gray believes Staton may attempt to launch another buy-out.

The company first went into receivership in March 1994, when it was turning over an estimated £16m.

Staton was unavailable for comment.

## NEWSFILE

### Radio Two's Frances Line to retire

Radio Two controller Frances Line is to step down after 26 years with the station next February, after announcing last week that she is to take early retirement. The announcement comes two weeks after the station won a Sony Award for UK station of the year. Line, who has spent the last five years as Radio Two's controller, joined the station as a producer in 1970. She was made head of the music department in 1985.

### Basca to host post-ivors bash

The 40th Ivor Novello Awards on May 23 are to be marked with a post-awards party hosted by Basca at London's Grosvenor House Hotel. Tickets, which are priced £75, can be booked on 0171-436 2261. The evening will include entertainment by surprise guests.

### Virgin revamps sales division

Virgin has appointed senior product manager Mark Anderson to the newly-created role of sales and marketing manager for national accounts. The move is the first since Mark Hutton was promoted to the position of sales and marketing director last month. Senior reps Ian McKnight and John Willcox have also been promoted to regional managers for the north and south areas respectively.

### Nashville songwriters take the stage

Ascap is staging its first Nashville songwriters' evening at Dingwalls in Camden, London, on May 22, featuring performances by songwriters Richard Leigh, Pat Alger, Wayland Holyfield and Ralph Murray. The show will be followed two days later (May 24) by a seminar discussing the role of the writer in Nashville, which takes place at the Big Country Club, 17-19 Great Windmill Street, London W1 at 3pm. For details call Sean Devine on 0171-439 9909.

## The No.1 question in every store this week:

"What is the name of that brilliant Norwegian girl who sang on ITV's V.E. Day Show?"

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## BBC2 sets a date for Music Biz screening

BBC2's long-awaited documentary series, *The Music Biz*, finally emerges on Monday next week, with Ed Bicknell, Paul Birch and Tom Watkins among those featured in the first show.

Using a fly-on-the-wall documentary style and interviews with industry figures and artists including Bruce Springsteen, Billy Joel, Jon Bon Jovi, Richie Sambora and Aimee Mann, the series offers an inside look at the industry across six 50-minute episodes.

Produced and directed by husband and wife team Jeremy and Gina Newson for Freelance Film Partners, the series has been reduced from 150 hours of interviews recorded over 18 months. The first episode is to be broadcast at 9.40pm next Monday (18).

The first programme focuses on deal-making, with the second looking at the songwriting business. Other programmes cover the creation of image, Metallica's live show and the domination of multinational conglomerates.

Highlights of the first programme include Matt Johnson and Jason Kay of Jamiroquai's struggle to explain some of the terms in their contracts.

The protracted production period is reflected in some footage: the first programme features Nigel Grange and Chris Hill staging an impromptu demo jury from the offices of Ensign Records, which they left in January last year.

The fifth programme is devoted to Virgin Records' marketing of *Men Without Women* towards the end of 1993.

▶▶▶ MP URGES MUSIC INDUSTRY TO LEAD MULTIMEDIA DRIVE - p8 ▶▶▶



# PERFECT HARMONEY

KPMG are group auditors and advisers of three of the world's top six music companies, not to mention many others. That's why ICE, KPMG's specialist business unit for the Information, Communications and Entertainment industries, is the best source of advice on all the

increasingly complex financial issues facing the industry from licensing to copyright to valuation of catalogues. Contact David Murrell or Bob Taylor, on 0171 311 1000.

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# Radio One finds Wright excuse for biggest fall in audience levels

Uncertainty caused by breakfast show host's departure is blamed for R1's slump to 10.5m adult listeners

As BBC Radio attempted to defend the continuing decline in Radio One's audience at last Monday's Rajar results announcement, the name of recently-departed breakfast DJ Steve Wright loomed large.

Even though Wright left seven weeks after Rajar's survey period, BBC Network Radio's head of marketing and publicity Sue Farr partly attributed the latest loss of 495,000 listeners by Radio One to the negative speculation surrounding his departure.

"When a station is under such attack, it's easy to dole out listeners," she said. "The intensive speculation undermined confidence in the station and listeners tuned out before we'd had a chance to announce a successor."

The loss leaves the station with 10.5m listeners, compared with 13.1m a year ago – and 5.2m less than Matthew Bannister became controller in 1993.

The station lost more than double the 180,000 listeners that switched off in the previous quarter, but Farr said, "The long-term trend is still one of stabilisation."

Farr is unwilling to forecast how Chris Evans' new position in the prime-time breakfast slot will affect the next set of Rajar figures. "Gaining listeners is a difficult task for an established radio station," she says. "Chris Evans will not necessarily attract listeners but, over time, he will have a positive effect on the station in terms of image."

Predictably, the BBC camp tended to focus more heavily on the success of Radio Five Live, which recorded new highs in reach, share and audience.

Frances Line's last figures as Radio Two controller showed a slight decline in audience of 151,000 to 8.7m, but those listeners listen longer, with its share up 4% to 13.4%, the biggest of all the national stations.

For all Radio One's continuing problems, the BBC has reasons to feel positive about the performance of its radio network as a whole as it nosed back in front of the commercial sector in terms of overall market share. BBC Radio now has a 48.7% market share against commercial radio's 48.4%, which has seen a drop from 1994's fourth quarter high of 49%.

Radio Advertising Bureau strategic planner Justin Sampson says commercial radio could never be expected to sustain the growth it has shown in the past two years. But he says the growth in advertising revenue still demonstrates a sharp upward trend, with £55.3m being spent in the first three months of this year, up 28% from last year.

In line with the slight audience losses incurred by all national commercial stations over the first three months of this year, Classic FM and Atlantic 252 both saw a drop in listening figures for the second time in a row, with both now on 4m. Virgin Radio dropped from the second audience level it enjoyed in the last quarter, losing 168,000 listeners to settle at 3.8m – but still attracted 583,000 more listeners than this time last year. Those who do tune in to Virgin appear to listen for longer than

the other national commercial stations, putting the station ahead of its rivals with a market share of 3.5%, compared with Atlantic's 3.3% and Classic FM's 3.1%.

London's Capital Radio had cause to celebrate, though, with a record set of results showing 237,000 new listeners tuning in, taking its audience to 3.2m adults and its share from 18.6% to 21.8%. Sony Award winner Chris Tarrant attracted 2.3m adults for his breakfast show – around 23% of all Londoners.

The success of Capital has inevitably had an impact on Radio One's fortunes in London, where it has hit an all-time low. Its reach in London falls to 15%, the same as Capital Gold, which is just 32,000 listeners behind.

But the BBC's GLR enjoyed a good quarter, adding 51,000 listeners to reach an audience of 466,000.

Capital Radio director of programmes Richard Park says Capital is faring well in the competitive London market due to the consistency of its output.

"Capital has a particular style that has proved successful for the past 10 years, but we still know how to keep it fresh," he says. "A look at the figures shows our audience is happy."

The effect of Virgin Radio's new FM service, which began broadcasting in London on April 10, will not be clear until the next set of Rajar figures, but Park says he is confident Capital will retain its high listening figures.

Other commercial stations which

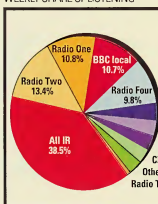
performed well included the West Midlands' Heart FM and Scot FM in central Scotland, which both launched in September. Heart FM managed a very respectable rise in reach from 9% to 12% and increased its share from 3.6% to 6.2%, while Scot FM, up 115,000 listeners to 249,000, also enjoyed a significant rise in reach from 8% to 13%, and more than doubled its share from 1.2% to 3.8%.

Although the RAB says this quarter's Rajar demonstrate a consolidation in the commercial radio sector, Farr thinks otherwise. "The commercial stations are still cannibalising each other. The losses to Radio One do not appear to be automatically benefiting the commercial stations."

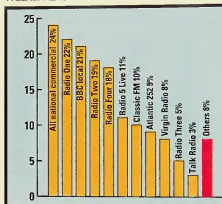
Catherine Eade

## THE NATIONAL PICTURE

WEEKLY SHARE OF LISTENING

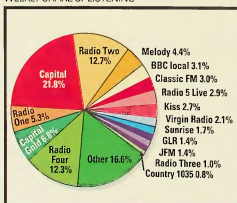


WEEKLY REACH

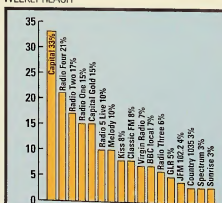


## THE REGIONAL PICTURE: LONDON

WEEKLY SHARE OF LISTENING



WEEKLY REACH



LISTENING HOURS (NATIONAL)

1 Radio Two	13.1	(12.2)
2 Radio Four	10.1	(10.6)
3 Radio One	8.7	(8.7)
4 Virgin Radio	7.9	(7.2)
5 Atlantic 252	6.4	(6.2)
6 Classic FM	6.2	(6.2)
7 Radio Five Live	5.0	(5.1)
8 Radio Three	3.2	(3.4)

Average hours tuned in per listener per week. Last quarter's figures in brackets.  
January-March 1995. Source: Rajar/RSL

WINNERS AND LOSERS (UK)

1 Radio Five Live	+14%
2 BBC local stations	+5%
3 Radio Two	+4%
4 Classic FM	-3%
5 Radio One	-3%
6 Radio Four	-7%
7 Radio Three	-10%
8 Virgin Radio	-10%
9 Atlantic 252	-10%
10 All national commercial	-10%

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

WINNERS AND LOSERS (LONDON)

1 Melody	+46%
2 Capital	+17%
3 Radio Two	+8%
4 Radio Five Live	+3%
5 Kiss 101	-5%
6 Radio Four	-6%
7 Capital Gold	-7%
8 Radio One	-11%
9 JFM 102.2	-14%
10 Virgin Radio	-25%

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



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## SINGLES

**KINKY MACHINE:** London's Calling (East West ZY383CD). Kinky's debut single on East West makes good use of singer/songwriter Louis Ellilo's distinctively sexy vocals. The band's support slot with Elastica over the next two months should boost sales. □□□

**BRANDY:** Wanna Be Down (East West A7186CD). The biggest track from the 15-year-old R&B star's debut album finally receives a proper UK release. Club-friendly rap remix is included. □□□

**DUB WAR:** Strike It! (Eareache 138CD). Schizophrenic mix of thrash, glam, reggae, jungle and funk from the eclectic Welsh group. The funk remix is unusually mellow but appealing. □□□

**BADY:** I Need Your Loving (Systematic SYSX11). Jungle pop which is right on track with this revamped version of the

Korgis' 1980 number five hit. An impressive and mellow vocal complements the jungle beat. □□□

**MUDHONEY:** Generation Spokenmodel (Reprise CDW922CD). Some more uneasy listening from the Seattle grungers, with a heavy rock sound that will succeed in the indie circuit but probably won't cross over in a big way. □□□

**REF:** Naked (S2 XPCD 637). High quality rock from the West Country four-piece, whose superb Good Feeling debut was overlooked by too many A run, pacy and hook-happy track, that will no doubt ensure plenty of interest. □□□

**BROKEN WINGS:** Suzanna (Blitz CD02). Eighties-style balladeering curiously reminiscent of Mike & The Mechanics, enhanced by grandiose production and sweeping strings. Excellent but a little fodder, a hit for the summer? □□□

**MARTYN JOSEPH:** Talk About It In The Morning (Epic EP6681342). World weary romanticism from Joseph, who has teamed up with Tom Robinson for this first single from his self-titled album, which is due next month. □□□

**LYDIA CANAAN:** Beautiful Life (Palase-8 CD0586). Seventies glam man Barry Elton co-wrote and co-produced this annual ballad which deserves to follow Celine Dion and Tina Turner into the Top 10. □□□□

**THE THERAPY:** Stories (ASM 581105-2). The first new material for a while from the trio is a little disappointing, with a repetitive "happy people have no stories" chorus amid a fairly average tune. □□

**SUBWAY (FEATURING 702):** This Lit Game We Play (Motown TMCSD 1442 860 371-2). R&B group Subway stand out by marrying rock and jill swing. That said, their debut UK release has a catchy hook but ultimately lacks balls. □□□

**GOD GOD DOLLS:** Only One (Warner Bros/Metal Blade W0233CD). The Dolls



AMY GRANT: CATCHY COVER

received a great deal of hip media attention last year. Now signed to a major, they have come up with some more coolly infectious guitar pop. □□□

**AMY GRANT:** Big Yellow Taxi (ASM 580 991-2). A cover of the Joni Mitchell classic retains its catchy, acoustic guitar. May not out-perform the original's 1970 peak of number 11, but should give Grant her first Top 40 hit since 1991's Every Heartbeat, remixed here as a B-side. □□□□

**WHIGFIELD:** Think Of You (Systematic SYCDJ10). Infectious, uncomplicated and guaranteed to complete a hat-trick of hits for the lyrically-challenged Dane. She has to resort to her cutesy diddle-doo towards the end but the happy vibe lasts the full four minutes. □□□□

**GET READY:** Wild, Wild West (Mega MTRCD0268). A kitsch explosion of East 17-style techno from three Sheffield lads who, thanks to TV and Smash Hits Roadshow exposure, already have a posse of fans who'll have this track on their wanted list. □□□□

## SINGLE OF THE WEEK

**PULP:** Common People/Underwear (Island CD1613). Jarvis Cocker exposes his sordid underbelly yet again with a storming double A-side. Common People is epic-length Pulp, while Underwear is a curious tale of embarrassing sexual encounters. □□□□

## ALBUMS

**THE JUSTIN WARFIELD SUPERMAN:** The Justin Warfield Superman (WEA 392 49871). His last album explored the dragged up world of psychedelic hip hop but don't expect more of the same. This is pure heavy rock - again with a psychedelic



THERAPY: NOT AT THEIR BEST

KINKY MACHINE: SEEDY VOCALS

edge - and it works in a laid back, simplistic kind of way. □□□□

**AURA:** Butterflychrysaliscaterpillar (Infectious Infect19CD). The first mini-album from the techno craftsman boasts six tracks, including the club singles, Touched/Earth and Caterpillar, fusing ambient and dance with excursions into dub. Nice one. □□□□

**SINGLE DUB THERAPY:** Flow, River Of My Soul (Blew & W23088). The Sydney-based trio have made three albums since forming in 1988, and this is their most accessible offering, an ambient dance trip, with vocals and chants giving it an ethnic sound. □□□□

**ROCKERS:** Hi-Fi Rockers To Rockers (Island BRCD161). A deserved re-launch of the debut album from the recently reformed dub outfit. The current vogue for roots reggae should aid their chances of success. □□□□

**JANEZ:** Ian Revenge (Greasevine GRAC 301). The songs are exceptional, the voice is as stunning as ever and the band includes Steve Gadd, Willie Weeks and Mary-Clapin Carpenter's guitarist/producer John Jennings. Spontified jazz pop. □□□□

**FRANKIE KNUCKLES:** Welcome To The Real World (Virgin VMSCM2). Alongside Mr Knuckles' legendary house soundtracks, there is a leaning towards soulful ballads and R&B. Adeva, the New Jersey queen of garage, lends her husky vocals. □□□□

**DEEP FOREST:** Bohème (Columbia CD 631). Trademark vocalising from Mongolia, Transylvania, Taiwan, Hungary, Japan and so on, but neither the search for an idea nor the attempt to be radio friendly capture the zeitgeist as well as Deep Forest 1. Still, it's guaranteed to sell. □□□□

**LENNY WHITE:** Present Tense (Hip Hop HBO 8004). The instrumental jazz funk drummer (Miles Davis, Return To Forever) makes his first solo album for 13 years. Crossover potential. □□□□

**ISAAC HAYES:** Branded (Point Blank PBPT: 24). The second most sampled artist in the world (after James Brown) returns with a part-sultry, part-funky and refreshingly vibrant work. It includes inventive cover versions of Sting's Fragile and Linn's Spoonful's Summer In The City. □□□□

**ALISON MOYET:** Singles (Columbia 48663/37). Just two new tracks on this album, which is made up of her well-known hits as a solo artist and with Yazoo. A collection to keep fans happy which, with enough promotion, could hit the Top 40. □□□□

**ASTRALASIA:** Axis Mundi (Maple Eye MEY CD9). More original atmospheric wanderings from the ambient outfit. The album perhaps lacks the commercial cutting edge of the more successful ambient works, but it's a fabulous recording and sure to prove popular among techno devotees. □□□□

**KIRK HARVEY:** La Isla Bonita (Tuni CD04). A collection of strict dance tracks from Colombia on which the title track, an unusable version of the Madonna hit, stands out. □□□□

**VARIUS:** Reconciled 16: Snappy Cracklepop Techno (Real LP86). Hectic, yet melodic, trance available in a variety of mixed and DJ-friendly unmixed packages. The inclusion of rare and import tracks should encourage sales for this popular compilation series. □□□□

**VARIUS:** Home Truths (Epic EP04). A compilation including many tracks recorded live at north London's influential Splash Club, this includes fine moments from Sleeper, Echobelly and 609 Dolls, with all the proceeds going to the Shelter charity. □□□□

**U SRINIVAS AND MICHAEL BROOK:** Dream (Virgin CDWR47). Audial ambience in four parts: Dream, Think, Run and Dream. Brook produces, composes and plays. Srinivas plays electric mandolin. Included are recordings of bicycle bells from India. □□□□

## ALBUM OF THE WEEK

**CHARLES & EDDIE:** Chocolate Milk (Parlophone CDEST 2756). More classic retro soul from the US duo on their follow-up to *Duophonic*. It is a shame, more mature ballads that mixes funky guitar with some delicate, emotive vocals. □□□□

**This week's reviewer:** Johnny Davis, Stephen Dowling, Catherine Eade, Tony Fairsides, Ian Nicolson, Nick Robinson, Ajax Scott, Martin Talbot, Paul Vaughan and Selina Webb.

## ALAN JONES TALKING MUSIC

A mellow delight in its original version by Susan Cadogan 20 years ago, **Jimmy Somerville's** cover of Hurt So Good has become an instant radio favourite. Jimmy has an obvious affection for the song, and sings it with a refreshingly simple backing, making his falsetto all the more effective. A revival many will embrace happily... Whether by coincidence or not, the soundtrack to the movie *Boys On The Side* includes only female vocalists, and music supervisor Mitchell Lieb has done a good job, bringing together some fine old favourites - **Jean Armata**'s *Why* and **Annie Lennox's** *Why* and **The Cranberries' Dreams** - and some hand-picked new material. **Melissa Etheridge** and **Sheryl Crow** show themselves to be a match for any man with their raunchy rock contributions,

while **The Pretenders** make a nice job of Morrissey's *Everyday* is Like Sunday and the film's star **Whoopi Goldberg** offers a very intense version of the **Roy Orbison** hit. You Got It. **Bonnie Raitt's** version of the same song - frankly, some way short of being her best work - is closer to the original, and is also out as a single. It's high time Raitt got the same level of appreciation here as she does in America, and if this can open the floodgates, that's fine by me... There's a whole slew of new mid-price reissues from Polydor including some vintage **Van Morrison** in the form of *Hard Nose The Highway* (a lyrically superior musical masterpiece), **Common One**, *A Sense Of Wonder* and *Saint Dominic's Preview*. The late lamented **Wonder Stuff** and **Little Angels** both have their back catalogue exhumed, with the

highlights, respectively, being **Never Loved Elvis** and **Jam**. The former was the **Wonder Stuff's** most accessible album, and features the hit *Size Of A Cow*. Meanwhile, **Jam** is proof that Little Angels were more than just a hard rock band; they had a deft touch and songs like *Too Much Too Young* and *Womankind* promised much. That they should lose their contract and split up as a result was a tragedy. Other albums back at bargain prices include *Timepieces - The Best Of Eric Clapton*, *Motown's Greatest Hits By The Four Tops*, *Level 42's* *The Remixes* and *The Best Of Yvonne Elliman* - a new compilation, and an excellent one at that, bringing together the likeable Hawaiian singer's best-known songs.

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# SUPERGRASS

## HOT CONTENDERS TO BE THE NEXT BIG THING

The past year has been heaven for lovers of indie guitar rock.

You only have to look at the list of exciting young bands who've crashed into public acceptance with number one albums: Blur, Oasis, Elastica and The Boo Radleys.

And then there's the clutch of young contenders scrambling in their wake for their own piece of the action.

Last year Irish teenagers Ash took a sure bet for mega-stardom when their debut full-length LP appears next January, but the smart money for the 'next big thing' lies firmly on another teen sensation, Oxford's Supergrass.

A six-track demo, featuring Caught By The Fuzz, stimulated label attention last summer, with Parlophone coming out victors.

Parlophone head of A&R Keith Wozencroft says, "The tape was played to me by the band's managers Chris Hafford and Bryce Edge. I loved it.

"The lyrics, melodies, harmonies and energy were all there and the songs just sounded great."

Wozencroft, who signed the band in February this year, decided that as the demos were so strong, it made sense to keep the same producer, Sam Williams.

"The wise move was to just let it roll, use Sam and go with the feel of things as they were - and it worked," he says.

Seeing the band live in their home town of Oxford convinced Wozencroft that Supergrass really did stand out from the burgeoning UK pop pack.

Parlophone managing director Tony Wadsworth says, "At the time, there were a lot of very exciting young bands around, but we fell from the start that Supergrass had something extra to offer."

And the first lines of their first single - "Caught by the fuzz, when I was still on a buzz" - truly marked them down late last year as ones to watch.

It recalled the Buzzcocks at their witty best and it was little surprise that their second Parlophone single, Manzie Rooster, crashed into the Top 20 in February.

But Wadsworth insists that this is not a case of too-much-too-young for his proteges. He says, "We didn't go overboard on Caught By The Fuzz, simply because it was such a great song. We felt there was a very real danger of them being perceived as a one-song act and that it could become a millstone.

"The success of Manzie Rooster was quite organic, relying on word-of-mouth and positive press rather than extensive marketing outlays," Wadsworth adds.

This approach was reflected in the tracky, unpretentious - and cheap - video for Manzie Rooster, which was directed by drummer Danny Goffey's brother Nick and Dominic Hawley.

The promo, which featured the band in the bath among other things and was a big hit with the MTV Chart Show, helped the record reach number 20 - a marked improvement on Caught By The Fuzz's number 43 placing.

The band's elder statesman and bassist, Micky Quinn, 24, is pleased with Parlophone's approach. He says, "I signed in the first place because we had a very good understanding with the Parlophone people. They basically



told us, 'do what you want and we'll pay for it.'"

So to record their debut album, I Should Coco, which is released on May 15, the band opted to get away from it all and decamped to Cornwall's Seaville Studios.

Quinn says, "It was a good idea to record in the country. It certainly focused us more on the recording."

And Wadsworth is genuinely delighted with the finished product. He says, "It's a great debut. I think this album will be on the shelves throughout the summer and it's going to become

one of the biggest albums of the year.

"It will appeal right across the board, not just to indie kids. And the ecstatic reaction we've had to their appearances in America makes me very confident for their hopes there. The potential is almost limitless."

And Wadsworth's praise is well-founded as the band has come up with a surprisingly diverse and mature work.

Given the influences that drummer Danny Goffey and Quinn name - Sly Stone and JF Cole through to techno and ambient dub - it is no surprise that

they haven't stuck to the power pop genre throughout.

"They're quietly confident the album will do well, dismissing straight-in-the-number-one talk, but Quinn does admit, "Number one is the pinnacle of your career."

Even if I Should Coco does follow Elastica and The Boo Radleys recent album chart-topping success, it's a safe bet that Supergrass will be far from the peak of their career. And the fact that all three members write the songs points to a bountiful supply of good tunes in the future. **Leo Finlay**

### TRACK BY TRACK

**SUPERGRASS: I Should Coco**

Label: Parlophone  
 Publisher: EMI Music  
 Writers: Supergrass  
 Producer: Sam Williams

**Tracks:**

**I'd Like To Know 2:50**

Sparkling pop sets the correct summery mood for the album. Drummer Danny Goffey says, "It's an amazing song to play live. We get a big kick out of it. I'd give the album version six out of 10, but live it's an eight."

**Caught By The Fuzz 2:16**

Punk pop classic, with Sex Pistols-style guitar intro and Buzzcocks-as-their-best guitar riffs. Bassist Micky Quinn says, "We thought of re-recording it for the album and we could have made it a lot clearer now, but that would have lost a lot of the energy."

**Manzie Rooster 2:25**

Madness-influenced piano intro turns into a monster pop song veering from punk to pure Sixties pop. An early candidate for single of the year. Goffey says, "We're actually a bit difficult on this one, mainly because it's so hard to play it. There's so many gear-changes in it - it's quite like The Beatles in that respect."

**Always! 3:00**

Planned to be single after next, this is a

joyous celebration of youth and should become a summer anthem along the lines of The Undertones' Here Comes The Summer. Piano again plays an important role. Goffey says, "It's a happy little summer song which we wrote the day after Boxing Day strangely.

We call it our Chas & Dave song."

**Lose It 2:40**

Heaviest song on the album. It has a raw punk feel and some beautiful vocal harmonies.

Quinn says, "This is our weird take on I Want To Hold Your Hand."

**Leany 2:40**

The next single. It lacks the immediacy of their first two releases but, with the band on a roll, it should still have a high chart placing.

This one's quite a dreamy feel to it and Gaz Coombes' vocals are particularly impressive.

Goffey says, "We didn't want this to be the next single, but I think it stands up."

**Strange Ones 3:38**

Originally the B-side to Caught By The Fuzz, Strange Ones sees a definite Ruling Stones influence creep in. Quinn says, "This is one of the first songs we ever wrote. We really love the chord changes that Gaz wrote. We now realize that they are the same as those on A Forest by The Cure - but you'd never know."

**Sitting Up Stars 2:18**  
 Slow piano intro turns into another fine slab of

power pop. Goffey says: "This one took about three months to get together. It's not a very lyrical song, more a little burst of energy."

**She's So Loose 2:37**

Mature-sounding dreamy rocker, with superb soaring vocals from Coombes and a slight country feel. Goffey says, "We're really pleased with this one. It came out so well. It's a lot rockier live."

**We're Not Supposed To 3:01**

Helium-style vocals make this piece of Guitars-influenced psychedelia the album's silliest track. Micky says, "We were really off our heads on booze when we did this one. It's just a joke that turned into a song."

**Time 3:01**

This considered slow number is another possible future single. Goffey says, "This is as close as we'll ever get to sounding like the Cocteau Twins."

**Solo (Of My Lethargy) 0:30**

Band stretch themselves with a lengthy drummer, influenced by The Stone Roses and John Lennon. Quinn says, "We sound like 40-year-old session musicians here. We didn't know how to finish the song, so we kept on jamming."

**Time To Go 1:58**

Silly, but good-natured, parping shot. Goffey says, "It's a bit horrible really."

## ROD'S RECORD

Worldwide sales of more than \$m for Rod Stewart's 1983 album *Unplugged*. And Unsettled confirmed beyond doubt his status as an enduring international superstar.

The album's success in the US, where it reached number two in June 1983, ahead of fellow Bros Sing, Eric Clapton, Duran Duran and Sade, also underlined the fact that Stewart's career has been underpinned by Stateside acclaim for more than 21 years. Indeed, as far back as 1971, Stewart became the first artist to achieve the feat of simultaneously topping both the albums and singles charts in the UK and US with the Mercury album *Every Picture Tells A Story* and single *Maggie May*.

In 1979, Stewart consolidated his popularity in the US with the prophetic-sounding *Atlantic Crossing*, which spawned a series of the biggest-selling singles of the Seventies. A string of worldwide hits followed — the album *A Night On The Town* and *Bonnie and Clyde* More Fun and US Top Five singles such as *Hot Legs*, *You're In My Heart, Do Ya Think I'm Sexy?* and *Tonight's The Night*.

This winning streak was maintained through the early Eighties, when criticism of his output was at its lowest ebb. *Fascination* and the Young Turks became US Top Five singles and, in the mid-Eighties, *Infatuation*. Some Guys Have All The Luck and *Love Touch* were Top Ten hits there.

Stewart now admits to having entered an artistic cold-war with albums like 1984's *Camouflage* and *Every Beat Of My Heart* two years later. Working with Bernard Edwards and Andy Taylor on *Out Of Order* in 1988 signalled a way forward, but 1989's retrospective *The Best Of... Represents the true turning point, including his acclaimed hit cover of Tom Waits' *Downtown Train*, which was followed in 1990 by *Rhythm Of My Heart* from his last studio album, the multi-million selling *Vagabond Heart*.*

Commercially and artistically, Stewart's fortunes continued to improve, culminating with 1992's *Lead Vocalist* collection, which included the hit cover versions *Ruby Tuesday* and *Tom Traubert's Blues*.

Stewart's close friend Warner Music chairman Rob Dickins puts his enduring appeal down to his unique vocal style which lends itself to many genres.

"Rod has a great cool voice and can really sing the blues," he says, "but my favourite style is when he sings folk songs, like *Purple Heart* on the new album which is where he comes into his own."

ROD STEWART  
CLASSIC INGREDIENTS SERVED UP NINETIES STYLE

Rolk guitar interludes, covers of folk soul, R&B and Bob Dylan gems, maybe a self-written song or two, often featuring mandolins, violins and organs. Oh, and the odd raucous rocker.

These were the classic ingredients of Rod Stewart's run of early solo albums, and comes up with some really good ideas, like the Dylan song." Stewart says.

New, nearly 20 years after he was written off as a tax-exiled lart, Stewart returns with *A Spanner In The Works*.

Opening with 'some guitar noodings', it includes folk-inflected originals, roof-raising rockers and covers of Sam Cooke's *Sootie Me* and Bob Dylan's *A Sweetheart Like You*.

Yet the 50-year-old Stewart avoids resting on his former glories by drawing on the deft touch of co-producers Trevor Horn and Bernard Edwards.

He also uses a cast of new musical collaborators, including surprise appearances by the likes of US roots rock veteran David Lindley, former 10cc vocalist Lou Creame and former Beatles and Stones sideman Billy Preston, as well as songwriters of the calibre of Tom Waits, Tom Petty and The Blue Nile's Paul Buchanan.

The singer insists the release was not deliberately planned on the model of his previous albums. "I didn't put it together that way," he explains. "Three of the tracks — *Windy Town*, *Downtown Lights* and *This* — were cut three years ago for the *Lead Vocalist* album, and we kept them for ourselves and built the rest of the new album around them."

He also points out that 43 tracks were recorded for the album, which was cut at his Beverly Hills home.

"We used the guest house, which was cleared of furniture so that it was like a giant gym," Stewart says. "I started last May and worked on it until this April, apart from a three-month break. And

weekends. And, of course, Wednesday nights when I go football training."

Stewart is ever-ready to acknowledge the contribution made by Warner Music chairman Rob Dickins, a long-time friend.

"He's a really good sounding board and comes up with some really good ideas, like the Dylan song." Stewart says.

Dickins is credited with putting Stewart's career into turnaround by suggesting judicious covers of Tom Waits' *Downtown Train* and Tom Traubert's *Blues*, as well as Mark Jordan's *Rhythm Of My Heart*.

"I first met Rod in 1971 because *The Faces* were signed to Warner Publishing," recalls Dickins, who was then a novice at the company which evolved into Warner Chappell.

"I went backstage at *Top Of The Pops* to introduce myself and it was a racking experience because the *Faces* were like a gang, lots of feuding and a drink or two. They didn't have much time for a nervous youth like me."

Dickins hooked up with Stewart properly in the mid-Eighties, when the singer had plumped for a safe AOR approach to his career and was recording albums such as *Camouflage*, which he has subsequently dismissed.

"As a fan, the thing I'd loved about Rod was that he was a great discoverer of songs — like *Danny Whitten's* 'I Don't Want To Talk About It' or *Tim Hardin's* *Reason To Believe*," says Dickins.

"A few years ago, I started suggesting songs which I thought he should cover. The biggest gamble was *Tom Traubert's Blues* [the lugubrious epic which appeared on Tom Waits' 1976 album *Small Changes*]. I played it to Rod expecting him to hate it and we got halfway through and he said: 'I love it. Let's do it. It'll be a brave thing to do'."

Dickins can lay claim to having suggested five of the tracks on the new album, including the Dylan cover. The

lyric: 'What's a sweetheart like you doing in a dump like this?' is basically a pick-up line, but Dylan turns it into poetry," says Dickins, who adds that Trevor Horn must take credit for the success of Stewart's version of Waits' *Hang On St Christopher*.

"Trevor took it away and turned it around by using more than 100 drums and effects on every verse. That track really builds — I advise listening to it very loud."

Stewart says he chose to collaborate with two producers so that he could draw on their distinctive styles. "Trevor tends to take a while working on tracks, so Bernard was around to contribute to the more upfront stuff and give it a live feel," he says.

Stewart is proud of his tribute to the musical heroes — a track called *Abundance of more originals is "due to the fact that I'm a notoriously slow songwriter"*.

The first single is *You're A Star* by Frankie Miller, who suffered a brain tumour at the end of last year in New York.

"He is without doubt one of the greatest singers I've ever heard and a great songwriter," Stewart says. "It's terrible news about his poor health."

This week sees Stewart begin a tour with intensive rehearsals in Los Angeles. "I'm really looking forward to singing in the round in Britain. It was worked really well on dates we've done in the US, so I'm interested to see what the reaction will be back at home."

Meanwhile, the release of *A Spanner In The Works* should achieve the full rehabilitation of Stewart as one of the UK's greatest white R&B vocalists.

Dickins rightly tracks the change in the singer's artistic fortunes to the release of *Downtown Train* but, since then, Stewart has been canny enough to provide the public with reappraisals

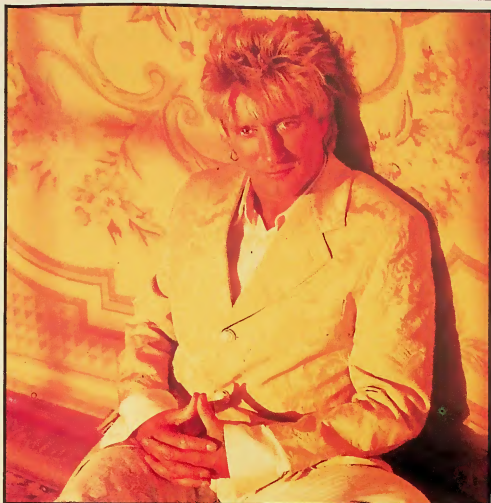
## NICK ROBINSON ON A&amp;R

Hot news from the US. *Spacehog*, an act from Leeds, now based in New York, have been signed by Seymour Stein at Sir — his first deal since parting with Warner Bros. A nine-song Bowie-ish demo is what persuaded him to sign the band, who comprise a former member of The Hollow Men and three others... *Archaic Music*/EMI Music signed the Gordie Tiro *Dubstar* to a publishing deal last Saturday at Lincoln train station, with Archaic boss Andy Ross sporting a carnation and carrying a copy of *The Times* "for a laugh". It means that Food Records Inc, of which Archaic is a part, now has both the record and publishing interests for the act, having fought off a last-minute increased bid tabled by BMG's Mike Sefton. Plans for the act include the debut single, *Stars*, on June 12, produced by Stephen Hague with various guest dance remixes... Interest is still bubbling in London-based four-piece *Peepshow*, whose debut single, inevitably, is out on club promoter Sean McCusky's Fantasy Ashtray label. A publishing deal is in the offing

and their next gig takes place at London's Club Smashing on May 19... Talking of publishing deals, the great Scott Walker has just signed to PolyGram International. Rights begin with his wonderfully strange new album, *Tilt...* Former Lemon label head and current Revolution promotions company boss Mark Horobough has set up a new label, *Jealous Records* (complete with green vinyl and ENV catalogue numbers). First signings are quirky posters *The Shave*, managed by Tim Paton, who will have a single out in August... *Bernard Butler* revealed on Radio One last week that he's currently working with Eterna and Aimee Mann. Is there no limit to his collaborative urges?... New signings include *Kris Needs' Secret Knowledge* to Deconstruction (with an album due out in the autumn) and *Time Frequency*, who have joined the Virgin roster... Also over at Virgin, *Meat Loaf* is back in the studio with *Jim Steinman*. At EMI UK's launch at the Cavern-like Cross in Kings Cross last Tuesday, *Andrew Cleary* unveiled some of

the bands he is signing including the impressive *Monorail*... Have a look at BBC2's entertaining new series *The Music Biz* next Monday (15) for the poor A&R executive forced to give an on-the-spot judgement of Paul Birch's *Some Anthe Marshall* lurking in the shadows?... *Brummies Hornblower*, who are managed by John Mostin, played an entertaining Brit-pop-style set in Birmingham last Wednesday... New 4AD signings *Sheer* displayed a neat mix of Therapy? style guitar thrash and Sundays-like vocals at Camden Underworld last week. The combination could make them the label's first UK-based success for a while... Strange showcase of the week was at Dick's Bar at the Atlantic Bar in London. *Joan Armatrading* appeared with a cellist, violinist and pianist, as well as a 36-channel mixer, but only played two songs from her new album, *What's Inside*, to the 80 eager industry fans.





## TRACK BY TRACK

ROD STEWART: A Spanner In The Works

Label: WEA

Publishers: Various

Writers: Various

Producers: Trevor Horn, Bernard Edwards, Rod Stewart

Windy Town 5.12

Chris Rea's on-the-road nostalgia-fest is granted a suitably weather-beaten and gritty rendition with a wry vocal attack from Stewart, who establishes from the off that his croaky pipes remain in the best of fettle. **Downtown Lights 6.33**

The Blue Nile's dreamy, love-lorn ballad is treated to the album's most poignant, pleading vocal before shimmering away on a haze of chattering guitars and synth riffs. "I usually don't have trouble singing new songs but this really took some work," Rod says. **Leave Virginia Alone 4.07**

Tom Petty's deceptively simple song becomes a touching slice of stuffy southern R&B. **Sweatheart 4.54**

Stewart's reputation as a Dylan interpreter par excellence remains intact with this obscure cover from Zimmerman's back pages. **This 5.19**

Booming drums and swirling strings usher in a slice of smoothly-delivered melancholia offset by Spanish guitar trills. **Lady Luck 4.25**

The first of three self-written songs has the chiming mandolins and bitter-sweet lyrics which have marked the singer's career peak. **You're The Star 4.40**

The first single. A romantic ballad with a memorable chorus. **Maddy, Sam & Otis 4.42**

Memories of long-gone heroes are given a thumping but slickly executed blue-eyed soul boy backing. **Hang On St. Christopher 4.05**

Producer Horn throws in treated guitars, jazzy organ fills, 100 drums, the Kick Horns and Lol Creme on guitars, helping Stewart achieve his closest approximation to the Tom Waits feel. **Delicious 4.41**

Monster drums and squealing guitars underpin this rocker where ex-DuranDury Andy Underdale and abets, recalling the Faces at their raucy best. **Soothe Me 3.34**

Raucous reading of the Sam Cooke classic, driven by the organ work of original Cooke session musician Billy Preston. **Purple Heather 4.59**

A gently sung verse by a choir prefaces this traditional Scottish air.

of his career via 1992's Lead Vocalist and 1993's MTV Unplugged... And Unseated, the latter of which reunited him with former Faces Ronnie Wood and Ian MacLagan.

A storming appearance by the reformed Faces, with Bill Wyman standing in for the multiple sclerosis-stricken Ronnie Lane, at the 1993 Brits Awards also helped turn industry insiders on to the fact that Stewart could still cut the mustard.

Ask him about fans such as Oasis leader Noel Gallagher, who selected Rod's 1971 Magma May rendition as his favourite Top Of The Pops appearance, and Stewart shows he has lost none of the feistiness. "He's an obnoxious little bastard, but I really like him," he says. "The music business needs people like him - real rebels, even though he often talks a load of drivel."

Stewart is also phlegmatic about his re-entry into fashionability. "It's all

about having wide lapels, thin-legged trousers and sticky-up hair," he says. "Just shows you should hang on to your suits, because they're bound to come back into fashion one day."

You're The Star is released by WEA Records today (May 8) and A Spanner In The Works is out on May 29.

Stewart's UK tour starts at Aberdeen's Pittodrie Stadium on June 8 and includes a gig at Wembley Stadium on June 17.

Paul Gorman

## ONES TO WATCH

## THE CRUEL SEA

These Australians are big names at home, but their fourth album, *Three Legged Dog*, is the first to get a proper UK release. The thrilling set, packed with dirty riffs and rhythms, is out on June 5 on Polydor.

## MONTELL JORDAN

Def Jam gets back to its earlier forays into the more soulful genres with a debut album on L&L Jordan, whose influences include Teddy Pendergrass and Stevie Wonder. The first track, *This Is How We Do It*, enters the UK Top 40 this week.

## GOO GOO DOLLS

Hailing from Buffalo in the US, the Goo Goo Dolls are the latest in the breed of quality US guitar bands who prefer real songs over straight grunge noise. With former Blurker Gu producer Lou Giordano at the controls, the album has a definite accessible pop feel to it.

## THE APARTMENTS

The newest name to drop in the burgeoning lounge-punk scene is the retiring Australian songwriter Peter Dinklage. His band, The Apartments, are a Hot Records priority and their intimate new album *A Life Full Of Fireworks* is half Radio Two, half XFM, but entirely listenable.

## NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
JOSH ALLEN	Songwriter	GORSE	Self-managed	One-off CD album	Collective signing - "Album will be based on the life of Ed Wood"
ART OF SILENCE	Electronic pop	PERMANENT	Self-managed	Album	John Leonard - "Solo project by former Art Of Noise member, JJ"
BIG - THE PRINCE OF RAP	Trance techno with rap	LOGIC	All Star Music, Germany	Album, single	Sony Dance in Germany, licensed through Logic in the UK
ELEMENTAL	Mature pop band	EMI	Tony Slater	Singles	Jean-Francois Caillien
ELEMENTS OF LIFE	US house/jazz duo	EBU	Self-managed	Single	John Berry - "Everyone loves their record"
ENVIRONMENTAL SCIENCE	Three-piece band	XL	Self-managed	Singles, album	Richard Russell
ERIRE	Female house artist with strong R&B leanings	LOGIC	Chris Sergeant	Singles, album option	Tony Piercy
FRENZY	Metal rockabilly group	RAGE	S.Whitehouse	Album	Roy Williams - "Signed to coincide with a Japanese tour"
KITACHI	Jazz/hip hop	DOPE ON PLASTIC	Self-managed	Singles, album	James Horrocks - "A kind of dub supergroup"
MORIAS	US house act	EBU	Self-managed	Singles	John Berry, Stuart Douglas - "A popular US seller, we'll be doing new mixes"
ALEX NERI	European dance act	STRESS	Self-managed	Singles, album	Nick Gordon Brown, Dave Seaman
PARTY FAITHFUL	House act	ORE	Self-managed	Single	Richard Russell
PLEASANT CHEMISTRY	Techno producer	XL	Self-managed	Singles	Richard Russell
PLORARIOID	Pop band	EMI	Tim Paton	Album, singles	Nick Manders - "Kingsley Duran Duran meets Sade's Pink Road"
SHARON S	European dance act	STRESS	Self-managed	Singles, album	Nick Gordon Brown, Dave Seaman
SPUTNIK/ THE NEXT GENERATION	Techno-Pop	EMI	Peole Edwards	Album, singles	Jean-Francois Caillien - "It's cyber pop with lots of big melodies"
TZANT	Highly commercial UK dance act	LOGIC	Paul Bobby	Singles, album option	Bill Worley
UNDERSTAND	Rock band	EAST WEST	Tank	Publishing	Mark Lewis

Compiled by Sarah Davis: 0181-948 2320

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Album catalogue No: MCD 1007 (CD). MCF 1007 (Cassette)

Performing live at Wembley Arena/Birmingham NEC on 13th/14th May 95



# Livin' Joy oust best-seller Oasis

## SALES

For the second week in a row, Britain's best-selling single is Oasis's *Some Might Say*...but it's not number one.

This strange situation comes about because *Some Might Say* was released in four formats. Chart regulations now permit a maximum of three formats to count towards a chart position, with the result that the belated 12-inch release of *Some Might Say* stands alone at number 71 in the chart after selling around 3,000 copies. Last week - more than enough to make up the waffer thin (500 sales) margin which separated the other three formats of the track from the new chart-topper, *Livin' Joy's* *Dreamer*. It's arguable that, had Oasis's single not been released on 12-inch, some of those who opted to buy it in that format would have bought one of the others, and it would still have been number one.

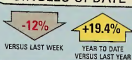
It's not, so let's concentrate instead on *Livin' Joy* and *Dreamer*. Put together by the Italian Vinnadi brothers, Venturi and Gianni - the same team who masterminded Alex Party's *Don't Give Me Your Life*, a number two hit earlier this year - *Dreamer* was a number 18 hit when first released last September. It's the third number one in a row to debut in pole position, equalling a record established in 1991, and the 40th in total. *Dreamer* was penned by *Livin' Joy's* American singer Janice Robinson and the Vinnadis. Robinson has since left the group to pursue a solo career.

After making a huge impression all over Europe, *Scatman John's* single *Scatman* (Ski-Be-Bop-Be-Do-Do-Bop) debuts at number six this week.

We've saved the biggest news till last. *Take That's* *Nobody Else* storms into the album chart at number one. It sold a massive 240,000 copies last week, but there are plenty left in the shops: RCA initially shipped more than half a million, and re-orders lifted it to double platinum status (600,000 shipped) by the end of the week. Heavy discounting was the order of the day, with the CD retailing for as little as £9.99.

It outlaid the number two album, by *Wet Wet Wet*, by a margin of nine to one, and sold as many copies as all of the records between numbers two and 34 in the artist chart added together - this group including *Take That's* own *Everything Changes* (at 13) and *Take That & Party* (33), which re-entered the chart after massive discounting found them on sale for as little as £7.99 on CD. The last album to sell more copies in a week than *Nobody Else* was the *Beautiful South's* *Carry On Up The Charts*, which sold more than 270,000 copies in Christmas week. Alan Jones

## SINGLES UPDATE



## ALBUMS UPDATE



## AIRPLAY

Oasis's *Some Might Say* still commands more Radio One play than any other record this week, its tally being three more than any other record. But its explosive debut at number one on the sales chart precipitated a more muted reaction from Radio One's competitors than might have been expected. Indeed, if Radio One's audience were to be deducted, *Some Might Say* wouldn't feature in the Airplay Top 50. It garnered only four plays on Capital and seven on Virgin Radio, for example, and clearly has some way to go before reaching its radio peak. It climbs to number 20 on the Airplay chart this week.

The chart is still led by *Take That's* *Back For Good*, which commanded an audience a quarter bigger than *Bobby Brown's* *Two Can Play That Game* to enjoy a fifth week at the summit. *Back For Good* was also number one at Atlantic 252, where it gets a tally of 89 plays. Over the 56 stations tracked by Media Monitor, it exceeds a thousand plays for the fifth week in a row.

Although the Dave Stewart documentary *Greetings From The Gutter*, aired on BBC1 last week, didn't do anything to remedy the identically titled album's lack of chart success - it failed to consolidate mid-week gains, and still fell short of the top 150 - it did generate some extra play for the current Stewart single *Jealousy*. Previously in decline, the single saw a marked increase in airplay, climbing from number 178 to 86.

Dave's former Earthyrites partner *Annie Lennox* also enjoyed increased support for her version of *Procul Harum's* *Whiter Shade Of Pale*. Destined to become Annie's next single, it moved from 121 to 72, while *No More I Love You's* finally dipped out of the top 100.

MOR instrumentals have difficulty generating airplay, no matter how well they sell. *Bill Whelan's* *Riverdance* probably has a higher sales/airplay ratio than any other record in the past 12 months.

*Perez Prado's* *Guglielmo* is shaping up in similar style, and is ranked 68th on airplay while occupying the number three sales berth.

The *Boo Radleys* achieve the rare feat of having two records among Radio One's 30 most played songs at the same time, with a dozen plays for *White Up Boo!* and 10 for *Find The Answer* Within. It's typical of the Radio One policy, conscious or not, of giving more exposure to British acts than overseas artists. All but nine of its top 30 tracks are by homegrown acts. Alan Jones

## SALES AWARDS

- Platinum: *Curtis Stigers*; *Curtis Stigers* (2); *Take That: Nobody Else* (2)
- Gold: *Bob Seger & The Silver Bullet Band*; *Greatest Hits*; *Morrissey*; *Vauxhall*
- And 1
- Silver: *Boyzone*; *Key To My Life* (single); *Oasis*; *Some Might Say* (single); *Sleater: Smart*; *Various*; *Street Soul*

## PLAYLIST ADDS

- Radio One FM: w/c 04.05.95: B List: *Teenage Fanclub - Sparky's Dream*; *Bon Jovi - This Ain't A Love Song*; *Dionne Farris - I Know*; C List: *Whitnests - I Wanna Go Where The People Go*; Act Of Faith - *Last On A Breeze*; *Blackstreet - Joy*; *Celine Dion - Only One Road*; *Baby D - Everybody's Got To Learn Sometime*; *I Need Your Loving*; *McAlmont & Butler - Yes*
- Capital FM: w/c 04.05.95: A List: *China Black - Swing Low, Sweet Chariot*; *Celine Dion - Only One Road*; *Annie Lennox - Whiter Shade Of Pale*; *Wet Wet Wet - Don't Want To Forget Me*; *Now B List: Blessed Union Of Souls - Believe*; *Charles & Eddie - 24-7-365*; C List: *Gigolo Aunts - Where I Find My Heaven*; *Whigfield - Think Of You*; *Scatman John - Scatman*; *Shiva - Work It Out*
- Virgin Radio: w/c 07.05.95: B List: *Mike & The Mechanics - Beggar On A Beach Of Sand*; C List: *Cardigans - Carnival*; *Gigolo Aunts - Where I Find My Heaven*; *Pulp - Common People*; *Thunder-Catkins In The Sand*; D List: *Reef - Naked*; *Whitehearts - I Wanna Go Where The People Go*
- MTV Europe: w/c 09.05.95: *Bryan Adams - Have You Ever Really Loved A Woman*; *Weezer - Buddy Holly, White - Pay For Me*; *Montell Jordan - This Is How We Do It*

## THIS WEEK'S HITS

### Singles

- NUMBER ONE: *Dreamer Livin' Joy* - Undiscovered/MCA  
HIGHEST NEW ENTRY: *Dreamer Livin' Joy* - Undiscovered/MCA  
HIGHEST CLIMBER: *Guglielmo Perez 'Proz' Prado & His Orchestra* - RCA  
NUMBER ONE R&B SINGLE: *This Is How We Do It* Montell Jordan - Def Jam/Island  
NUMBER ONE DANCE SINGLE: *Dreamer Livin' Joy* - Undiscovered/MCA

### Albums

- NUMBER ONE: *Nobody Else Take That* - RCA  
HIGHEST NEW ENTRY: *Nobody Else Take That* - RCA  
HIGHEST CLIMBER: *Weezer Weezer* - Geffen  
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: *Jessie Joshua Kadison* - EMI  
MOST ADDED: *Some Might Say Oasis* - Creation

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# TOP 75 SINGLES

13 MAY 1995

Chart	Week	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)	7/12	Label	CD/Cass (Distributor)	7/12	TITLES A-Z	
										7	12
1	NEW	<b>DREAMER</b>	Undisclosed/CMA MCSTO 2059/MCSC 2056 (BMG)	MCA (Visual/Thomson)	CD/CS	71/72	Capital	DDCL5 747/CCM 747 (E)	71/72	24-36	→
2	1	<b>SOME MIGHT SAY</b>	Creation CRESCD 204/CRECS 204 (BMG)	Creation CRESCD	CD/CS	→	Flash	FRSHD 159/FSM 159 (SM)	→	14-24	→
3	11	<b>AGUAGLIONE</b>	RCA 7432125019/7432125019A (BMG)	RCA	CD/CS	→	East West	EW 4473DC 1441 (F)	→	17-24	→
4	1	<b>BACK FOR GOOD *</b>	RCA 7432127144/7432127144A (BMG)	RCA	CD/CS	→	Whitbread	WB 1441/GW 1441 (W)	→	17-24	→
5	2	<b>KEY TO MY LIFE *</b>	Polygram P22Z 304/PCS 342 (P)	Polygram	CD/CS	→	East West	EW 4473DC 1441 (F)	→	17-24	→
6	NEW	<b>SCATMAN (SKI-BA-BOP-BA-DOOP-DO)</b>	RCA 7432181127/7432181204 (BMG)	RCA	CD/CS	→	Island	RED CIR0 106/CRS 106 (I)	→	18-24	→
7	1	<b>CHAINS</b>	Columbia 6611292661/1294 (SM)	Columbia	CD/CS	→	Virgin	VICD 302T 1530V/302 (E)	→	18-24	→
8	1	<b>TWO CAN PLAY THAT GAME</b>	MCA MCSTO 193/MCSC 193 (BMG)	MCA	CD/CS	→	Ruby	RUBY 333/333 (R)	→	18-24	→
9	1	<b>DON'T STOP (WIGGLE WIGGLE)</b>	Step/Dance/WEA 74 9110CD/74 91C (W)	Step/Dance/WEA	CD/CS	→	Parade	PAR 200/200 (P)	→	18-24	→
10	NEW	<b>LENNY</b>	Parlophone CD8 641128 6410 (E)	Parlophone	CD/CS	→	Siavonne	OVCD 710/REV 71 (P)	→	18-24	→
11	NEW	<b>THIS IS HOW WE DO IT</b>	Def Jam/Label DEFCD 010/DEF 01 (F)	Def Jam/Label	CD/CS	→	Epic	EPICD 604/EPIC 04 (GRP/IMP)	→	18-24	→
12	1	<b>IF YOU ONLY LET ME IN</b>	1st Avenue/Columbia 6613232661/3264 (SM)	1st Avenue/Columbia	CD/CS	→	Box 2	BOX 2/BOX 2 (IMP)	→	18-24	→
13	2	<b>BUDDY HOLLY</b>	Geffen GFST0 80/8FSC 80 (BMG)	Geffen	CD/CS	→	Junior Boy's Own	JBO 292CS/ (RTM/P)	→	18-24	→
14	1	<b>HAVE YOU EVER REALLY LOVED A WOMAN?</b>	ABM 5811292661/2924 (F)	ABM	CD/CS	→	Underwood	UNDRW007/Underwood (Columbia)	→	18-24	→
15	NEW	<b>WERE GONNA DO IT AGAIN</b>	PolyGram TV MANU 962/MANU 962 (P)	PolyGram	CD/CS	→	Arista	ARISTA 2542/2542 (A)	→	18-24	→
16	1	<b>LOVE CITY GROOVE</b>	Planet 3 GZY 2902CD/GZY 2000M (P)	Planet 3 GZY	CD/CS	→	Wax	WAX 2542/2542 (W)	→	18-24	→
17	1	<b>IF YOU LOVE ME</b>	M.J./Epic 6614353661/4134 (SM)	M.J./Epic	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
18	1	<b>AN URBAL AS 'THE HIGHEST APPEAL'</b>	Chrysalis CD05 300/CD05 302 (E)	Chrysalis	CD/CS	→	Parade	PAR 200/200 (P)	→	18-24	→
19	1	<b>LOVE &amp; SEDUCTION</b>	Logic/Arista 7432127207/7432127207A (BMG)	Logic/Arista	CD/CS	→	MCA	MCSTO 193/MCSC 193 (BMG)	→	18-24	→
20	1	<b>JESSIE</b>	SBK CDSEK 30/CDSEK 33 (P)	SBK	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
21	1	<b>ARMY OF ME</b>	One Little India 1827P 7CD/1827P 7C (P)	One Little India	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
22	1	<b>I WANNA GO WHERE THE PEOPLE GO</b>	East West 74 9202CD/74 9202X (W)	East West	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
23	NEW	<b>WHERE HAVE YOU BEEN TONIGHT?</b>	Polygram YORCD 51/YORCS 51 (P)	Polygram	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
24	1	<b>THE CHANGINGMAN</b>	Go/Dinos GDD0 121/GDD0 122 (P)	Go/Dinos	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
25	NEW	<b>ADORED AND EXPLORED</b>	Mercury MERDD 42B/MERDMC 42B (F)	Mercury	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
26	1	<b>MY GIRL JOSEPHINE</b>	Columbia 6614702661/474 (SM)	Columbia	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
27	NEW	<b>CAN'T STAND LOSING YOU (LIVE)</b>	ABM 581072/581 (F)	ABM	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
28	1	<b>BEST IN ME</b>	Mercury MERDD 42B/MERDMC 42B (F)	Mercury	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
29	NEW	<b>WHERE I FIND MY HEAVEN</b>	Blaze/BMG 91/BLAZE 91/MC (P)	Blaze/BMG	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
30	1	<b>CASTLES IN THE SAND</b>	EMI CDEMS 37/CDTEA 37 (P)	EMI	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
31	1	<b>BABY BABA</b>	Emena/WEA 74 919CD/74 919C (W)	Emena/WEA	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
32	1	<b>TEARS DON'T LIE</b>	Systematic SYSCD 93/SYSCM 93 (SM)	Systematic	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
33	NEW	<b>DOWN WITH THE CLIQUE</b>	Jive JIVECD 371/JIVEF 371 (BMG)	Jive	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
34	1	<b>DO NOT GET YET</b>	Perfecto/East West PERF 100C/PERF 104C (W)	Perfecto/East West	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
35	NEW	<b>THIS IS MUSIC</b>	Hut HURTD 54/5 (F)	Hut	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
36	1	<b>WORK IT OUT</b>	Mer FCD 254/361 (F)	Mer	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
37	NEW	<b>FIND THE ANSWER WITHIN</b>	Creation CRESCD 202/CRECS 202 (BMG)	Creation	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
38	NEW	<b>24-7-365</b>	Decca/Dot/EMI Deutsche Grammophon/Sony (BMG)	Decca/Dot/EMI	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
39	25	<b>U SURE DO</b>	EMI/Chrysalis/MCA (Columbia)	EMI/Chrysalis/MCA	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
40	1	<b>FORGET I WAS A G</b>	Motown TMSD 144/TMSM 144 (F)	Motown	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
41	3	<b>FREAK LIKE ME</b>	East West 4 4473DC 1441 (F)	East West	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
42	NEW	<b>MOTORKIBE TO HEAVEN</b>	Island RED CIR0 106/CRS 106 (I)	Island	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
43	27	<b>BUBBLING HOT</b>	Virgin VICD02 1530V/302 (E)	Virgin	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
44	11	<b>THE BOMB! (THOSE SOUNDS FALL INTO MY MIND)</b>	Parade PAR 200/200 (P)	Parade	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
45	26	<b>I NEED YOU</b>	Island RED CIR0 106/CRS 106 (I)	Island	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
46	1	<b>THE 4 PLAY EPIS</b>	Jive JIVECD 376/JIVEF 376 (BMG)	Jive	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
47	3	<b>I WANNA BE FREE (TO BE WITH HIM)</b>	WEA 74 913CD/74 913C (W)	WEA	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
48	NEW	<b>BOOGIE WOGUE BUGLE BOY (DON'T STOP)</b>	Ball 2 A Tark 2 A Tark/MCA/Factory/BMG (BMG)	Ball 2 A Tark	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
49	25	<b>FOOLS GOLD '95</b>	Siavonne OREC0 710/REV 71 (P)	Siavonne	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
50	1	<b>FREDDOM (EP)</b>	Epic EPICD 604/EPIC 04 (GRP/IMP)	Epic	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
51	2	<b>LIFTING ME HIGHER</b>	Box 2 CD/BOX 2/BOX 2 (IMP)	Box 2	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
52	NEW	<b>NUM SLIPPY</b>	Junior Boy's Own JBO 292CS/ (RTM/P)	Junior Boy's Own	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
53	34	<b>THE FIRST THE LAST ETERNITY</b>	Arista ARISTA 2542/2542 (A)	Arista	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
54	1	<b>HOLDING ON TO YOU</b>	Columbia 661423661/4234 (SM)	Columbia	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
55	NEW	<b>HIGH AS A KITE</b>	Mer FCD 250/FC5 259 (F)	Mer	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
56	1	<b>CRAZY</b>	Parade PAR 200/200 (P)	Parade	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
57	NEW	<b>TOYS FOR BOYS</b>	London LOND03 386L/ONCS 386L/LON 386 (F)	London	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
58	1	<b>SOUR TIMES</b>	Go Beat/Gold 116/GDDM 116 (P)	Go Beat/Gold	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
59	1	<b>DRIVING WITH THE BRAKES ON</b>	ABM 581007/581 (F)	ABM	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
60	1	<b>JULIA SAYS</b>	Precious Organisation JLD0 24/JALMC 24 (F)	Precious Organisation	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
61	1	<b>ZION YOUTH</b>	Virgin VSCD0 1530V/302 (E)	Virgin	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
62	1	<b>DO NOT LAUGH</b>	XL Recordings XLS 820C/XLS 820 (E)	XL Recordings	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
63	1	<b>LET'S GET IT ON</b>	Shabba Ranks (Rooney/Morales)/MCA/Sony (Gordony/Rooney/Morales)	Shabba Ranks	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
64	1	<b>PUSH THE FEELING ON</b>	Mer FCD 250/FC5 259 (F)	Mer	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
65	1	<b>RED LIGHT SPECIAL</b>	Lafayette 7432127366/7432127366A (BMG)	Lafayette	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
66	1	<b>TURN ON, TUNE IN, COP OUT *</b>	4th+B-Way BRC0 317/BRC3A 317 (P)	4th+B-Way	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
67	1	<b>THINK TWICE *</b>	Mer FCD 250/FC5 259 (F)	Mer	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
68	NEW	<b>NO MORE RAINY DAYS</b>	Columbia 6614285661/4284 (SM)	Columbia	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
69	1	<b>MARVELOUS</b>	Columbia 6614285661/4284 (SM)	Columbia	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
70	NEW	<b>BEST THING IN THE WORLD</b>	WEA 74 9202CD/74 9202C (W)	WEA	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
71	NEW	<b>SOME MIGHT SAY (12INCH FORMAT)</b>	Creation J/CMNVV (BMG)	Creation	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
72	1	<b>DON'T GIVE ME YOUR LIFE *</b>	Systematic SYSCD 93/SYSCM 93 (SM)	Systematic	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
73	NEW	<b>THIS IS A MAN'S MAN'S WORLD</b>	Plus-9 CD/CDL BUCAL05E 18/CMV (BMG)	Plus-9	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
74	1	<b>FEEL ME FLOW</b>	Biggie Little 115/BLLT 115 (P)	Biggie Little	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→
75	NEW	<b>HOW THE F*CK IS ALICE?</b>	N.D.W. CDWAG245 CDWAG245 (TRC/BMG)	N.D.W.	CD/CS	→	Mer	FCD 250/FC5 259 (F)	→	18-24	→

As used by Top Of The Pops and Radio One

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# TOP 75 ALBUMS cin

13 MAY 1995

This Week	Last Week	Title Artist (Producer)	Label/C.D. (Distributor) Case/Vinyl
1	(NEW)	<b>NOBODY ELSE</b> ★ 2 Tina Turner (Bernie Taupin/Robbie Robertson in Rhythm/Jamie) 74321237094	BMG
2	1	<b>PICTURE THIS</b> ★ Precious Organist 5268512 (F) (Vic West Int./Mot West/Wea/Cas)	WEA
3	3	<b>STREET PARTY</b> Clash 17 (Dave Higgs/Peachcock) Telstar TCD 2783/STAC 2783-1	WEA
4	3	<b>GREATEST HITS</b> ★ Columbia 4785552 (SM) (Sire/Syrosystem/Landau/Van Zandt/Sargeant/Warwick/AS/41355)	SM
5	6	<b>DEFINITELY MAYBE</b> ★ 2 Creation CRECD 169 (BMG) Oasis (Cinn/Coyote) CCRE 169/CEP 169	BMG
6	2	<b>DUMMY</b> ★ Food/Parlophone F000D 10 (F) (Blair/Street/Pavage) Food 621822/24082521	WEA
7	4	<b>NO NEED TO ARGUE</b> ★ 2 Island CID 4029 (F) The Cranberries (C) ICT 8029/IPS 8029	WEA
8	2	<b>THE COLOUR OF MY LOVE</b> ★ 3 Epic 474452 (F) Celine Dion (Luprano/Doyle) 474434/CA	Sony
9	8	<b>PARKLIFE</b> ★ 3 Food/Parlophone F000D 10 (F) (Blair/Street/Pavage) Food 621822/24082521	WEA
10	6	<b>MEDUSA</b> ★ RCA 74231257172 (BMG) Anne Lennox (Lipson) RCA 74231257172/74	BMG
11	11	<b>WAKE UP</b> ○ Creation CRECD 173 (BMG) The Box Raddies (The Box Raddies) 173/CR2LP 173	BMG
12	12	<b>PAN PIP INSPIRATIONS</b> Pure Music PMCD 7011 (BMG) Inspirations (Inspirations/Vanous) PMMC 7011-1	BMG
13	RE	<b>EVERYTHING CHANGES</b> ★ 3 RCA 7432118322 (BMG) (The) Who (Who) RCA 7432118322/4	BMG
14	7	<b>THE CHOIR - MUSIC FROM THE BBC TV SERIES</b> ○ 3cca 4818 (F) Anthony Way (Various) 4818/3CA	WEA
15	10	<b>MONSTER</b> ★ 2 Warner Bros 385163425 (A&M) REM (Luster) WBS 385163425/4501	WEA
16	14	<b>CARRY ON UP THE CHARTS - THE BEST OF</b> ★ 4 50c/DCA 4785212 (F) The Beach Boys (Heddy/Kelly/Bough/Mackay) 4785212/4785212	WEA
17	15	<b>ELASTICA</b> ○ Deceptive BLUFF 014CD (F) Elastica (Waterman/Elastica) BLUFF 014CD/BLUFF 014LP	WEA
18	NEW	<b>RED MEDICINE</b> Dischord DIS 90CD (SRD) Fogaz (Fogazi) DIS 90CD/IS 90	WEA
19	15	<b>TERENCE TRENT D'ARBY'S VIBRATOR</b> Columbia 4786251 (SM) Terence Trent D'Arby (D'Arby) 4786251-4	SM
20	45	<b>LET LOOSE</b> ○ Mercury 526182 (F) Let Loose (Graham/Let Loose) 526182/4V	WEA
21	10	<b>FROM THE BOTTOM UP</b> MCA/Epic 4773622 (SM) Brownstone (Hall) 4773622/4773621	Sony
22	21	<b>CROCODILE SHOES</b> ★ 2 East West 450989562 (A&M) Jimmy Nail (McCreaner/Nazi/Kelly) 450989562/4	WEA
23	23	<b>PAN PIPE MOODS</b> ○ PolyGram TV 527192 (F) Fine The Spirit (Edwards/Magnus) 527192/4V	WEA
24	25	<b>DOOKIE</b> ○ Reprise 958265792 (V) Green Day (Cawthon/Green Day) 958265792/45095291	WEA
25	11	<b>AUTOMATIC FOR THE PEOPLE</b> ★ 4 RE/MCA/Epic Warner Bros 38545222/224X 48RC/WAX 486 (V)	Sony

26	3	<b>THE VERY BEST</b> Motown 5305472 (F) The Commodores (Carniche/The Commodores/Vanous) 530547-4	WEA
27	10	<b>TWISTED</b> ○ A&M 5403121 (F) Del Annin (Kely) A&M 5403121/4500311	WEA
28	2	<b>MADE IN ENGLAND</b> ○ Rocket 5261882 (F) Del Annin (Kely) 5261882/450185	WEA
29	9	<b>GALORE</b> ○ Virgin DVD 2763 (F) Virgin DVD 2763 (F)	WEA
30	7	<b>UNPLUGGED</b> Columbia 4783742 (SM/CD) Bob Dylan (D'Arby)	SM
31	NEW	<b>THE LAST TO LHASA</b> Planet DVD BARCD 0115 (SM/VA) Bango De La Gaita (María) BAR/MAC 0115/BAR/LP 0115	WEA
32	65	<b>4 WEEZER</b> Geffen DVD 2463 (F) Weezer (Cossack) Geffen DVD 2463/CEC 2462/2V	WEA
33	RE	<b>TAKE THAT &amp; PARTY</b> ★ 2 RCA 7432119322 (BMG) Take That (Various) RCA 7432119322/4	BMG
34	2	<b>TUESDAY NIGHT MUSIC CLUB</b> ○ A&M 5401262/5401264 (F) Sheryl Crow (Bottrill)	WEA
35	14	<b>SMOXY THE VERY BEST</b> ★ 6 Capitol CEDE2 11 (F) Tina Turner (Various) TCESTV 11/STV 11	WEA
36	34	<b>CROSS ROAD - THE BEST OF</b> ★ 4 Mercury 5259392 (F) Bon Jovi (Farbman/Rock/Collins) Mercury 5259392/31	WEA
37	10	<b>ALWAYS &amp; FOREVER</b> ★ 4 1st Avenue/EM CEDE0 105 (F) Esmay (Lown/Faragel/Cherief/Winters/Various) CEDE0 105/3	WEA
38	13	<b>SMASH</b> Epic/8 86422 (F) Epic/8 86422/86421	WEA
39	2	<b>UNPLUGGED IN NEW YORK</b> ★ Geffen DVD 2427 (BMG) Eric Clapton (Various) GEC 2427/627 2427	WEA
40	27	<b>PROTECTION/NO PROTECTION</b> ○ 3 Music Attack/WBSP/Wassner/Attack WBSP/WBSP/3	WEA
41	25	<b>BIZARRE FRUIT</b> ○ Deconstruction/RCA 7432170121 (BMG) 14 People (M People) RCA 7432170121/4	BMG
42	1	<b>THE BENDS</b> ○ Parlophone CDPCS 7372 (F) Radiohead (Luckie) CDPCS 7372/PCS 7372	WEA
43	40	<b>12 PLAY</b> ○ Jive CHIP 144 (BMG) R Kelly (Kelly) JIVE 144/41P 144	WEA
44	25	<b>OCTOPUS</b> ○ East West 45097592 (A&M) The Human League (Stanley) 45097592/45097591	WEA
45	21	<b>THE VERY BEST OF ...</b> ★ Elektra 55483232 (F) Eagles (Smyczynski/Johns) 55483232/94	WEA
46	7	<b>DIVINE MADNESS</b> ★ 3 Virgin CDV 2692 (F) Madness (Langer/Winstler) TV 2692/2	WEA
47	13	<b>LEFTISM</b> ○ Hard Hand/Columbia 2142CD 2 (SM) Leftfield (Leftfield) HANCDM 2/HANDLP 2	WEA
48	GREATER HITS II	Parlophone CDV 79771 (F) Phoenix (Pheonix/Dunlop) CDV 79771/2	WEA
49	12	<b>NEVERMIND</b> ★ 2 Geffen DGCD 2424 (BMG) Nirvana (Nirvana) DGCC 2424/CEC 2424	WEA
50	42	<b>THE DARK SIDE OF THE MOON</b> ★ 1 (EM) Pink Floyd (Pink Floyd) GEP 743742/CSWA 819/2 (A&M)	WEA
51	3	<b>OUR TOWN - GREATEST HITS</b> ★ 3 Columbia 4786251 (SM/CD) Deacon Blue (Kelly/Leamy/Daniels/Dobson/Various) 4786251	SM

52	12	<b>GREATEST HITS</b> ○ Capitol CEDE2 2241 (F) Bob Seger And The Silver Bullet Band (Seger) TCEST 2241/241	WEA
53	41	<b>EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ★ 4</b> The Cranberries (Street) Island CID 4032/ICT 4000/IPS 4003 (F)	WEA
54	57	<b>JANET/JANET REMIXED</b> ★ 4 Virgin DVD 2720 (F) Janet Jackson (Janet/Lamarr/Jackson) TVCY 2720/4V 2720	WEA
55	5	<b>DRIVE-THROUGH BOOTS</b> 4th+8 Way BRDXX 606 (F) Fresh Power (Koolhaas) BRCA 606/BR 606	WEA
56	39	<b>MUSIC FOR THE JILTED GENERATION</b> ★ The Evelyn Evans (Evans) A&M 5401326 (A&M/PL) 5401326/1 (A&M)	WEA
57	32	<b>THEY'RE DEADLY CYNICS. AND SO AM I</b> ○ Epic 47620 (SM) Cynix/Lars (Larsen) EPIC 47620/34	WEA
58	24	<b>I CARE BECAUSE YOU DO</b> Waga/WARPCD 26 (BMG/P) The Apex Twin (Liamas) WAG 26/34W/PL 26	WEA
59	3	<b>MY LIFE</b> Uptown UPTD 1155 (BMG) Mary J. Blige (Combs) MCA 1155/6MCA 1156	WEA
60	8	<b>CRACKED REAR VIEW</b> East West 702612 (W) Hoese & The Slowfish (Gelman) 75070261/34	WEA
61	11	<b>MAXIMUM/QUE</b> ○ 4th+8 Way BRDXX 610 (F) Tinley (Tinley/Saunders/Petrie/Holloway) BRCA 610/BR 610	WEA
62	13	<b>THE IMMACULATE COLLECTION</b> ★ 3 Waga/WARPCD 210 (F) Madonna (Various) WAG 210/WJC/WX 210	WEA
63	12	<b>THE BEST OF UB40 VOL 1</b> ★ 4 DEP International DUBTV 1 (F) UB40 (Various) WEA 8302/042 (F) WAX 314/WAX 314	WEA
64	10	<b>THE BEST OF ROD STEWART</b> ★ 3 Warner Bros K 502042 (F) Rod Stewart (Various) WAX 314/WAX 314	WEA
65	24	<b>FIELDS OF GOLD - THE BEST OF</b> ★ 2 A&M 5403072 (F) Stevie Nicks (Pachman/Song/Dorfman/Simly/Various) 5403072/1	WEA
66	NEW	<b>ONCE UPON THE CROSS</b> Roadrunner RR 9892 (F) RR 9892/RR 9891	WEA
67	21	<b>SECOND COMING</b> ★ Geffen DVD 2463 (BMG) The Stone Roses (Osborne/Schroeder) GEC 2463/2EP 2463	WEA
68	5	<b>JULIATION</b> Epic 477273 (F) Lightning Seeds (Rogers/Broudie) Epic 477273/477271	WEA
69	20	<b>THE HITS</b> ○ Liberty CDG 832912 (F) Garth Brooks (Reynolds) CEEST 2247/1	WEA
70	5	<b>STONES IN THE ROAD</b> Columbia CK 46223 (F) Mary Chapin Carpenter (Lipman/Carpenter) 476794/4	WEA
71	RE	<b>GOLD - GREATEST HITS</b> ○ 3 Polydor 5170072 (F) Alka (Anderson/Uheau/Anderson) 5170074/5170071	WEA
72	8	<b>BEGGAR ON A BEACH OF GOLD</b> ○ Virgin DVD 2772 (F) Mike And The Mechanics (Neil/Rutherford) TVC 2772/2771	WEA
73	54	<b>GOOD NEWS FROM THE NEXT WORLD</b> ○ Virgin DVD 2786 (F) Simple Minds (Forsey/Simple Minds) TVC 2786/2	WEA
74	75	<b>FAITH</b> ★ 2 Epic 460009 (SM) Faith No More (Michael) Epic 460009/460001	WEA
75	RE	<b>WILD WOOD</b> ○ GeolDisc 828362 (F) Paul Weller (Lynch/Weller) 828362/4828351	WEA

PLATINUM (1,000,000) GOLD (500,000) SILVER (250,000) RI means an album certified with a platinum, double platinum or gold record. \*RI means an album certified with a platinum, double platinum or gold record. †RI means an album certified with a platinum, double platinum or gold record. ‡RI means an album certified with a platinum, double platinum or gold record. §RI means an album certified with a platinum, double platinum or gold record. ¶RI means an album certified with a platinum, double platinum or gold record. ††RI means an album certified with a platinum, double platinum or gold record. †††RI means an album certified with a platinum, double platinum or gold record. ††††RI means an album certified with a platinum, double platinum or gold record. †††††RI means an album certified with a platinum, double platinum or gold record.

## TOP COMPILATIONS ARTISTS A-Z

This Week	Last Week	Title Artist	Label/C.D. (Distributor) Case/Vinyl
1	1	<b>NOW THAT'S WHAT I CALL MUSIC!</b> 30 ★ 2 EMI/Virgin/PolyGram CDNOW 30/CDNOW 30/CDNOW 30 (F)	WEA
2	2	<b>WARNING! DANCE FLOOR</b> Telstar TCD 2783/STAC 2783-1	WEA
3	4	<b>STREET SOUL</b> ○ Virgin VTD 41 (F) VTD/41 (F)	WEA
4	NEW	<b>SHINE</b> PolyGram TV 525674 (F) 525674/4V	WEA
5	3	<b>CREAM LIVE</b> Deconstruction 7421272195/7432172794/7432172791 (BMG)	WEA
6	NEW	<b>DANCE NATION 95</b> Virgin VSD 11/WISM 11 (F) MCA MCD 11103 (BMG) MCC 11103/RCA 11103	WEA
7	24	<b>PULP FICTION (OST)</b> ○ MCA MCD 11103 (BMG) MCC 11103/RCA 11103	WEA
8	3	<b>LET'S HEAR IT FOR THE GIRLS</b> ○ PolyGram TV 5165252/5165544 (F) 5165252/4V	WEA
9	6	<b>DANCE MANIA 95 - VOLUME 2</b> ○ Pure Music PMCD 7010/PMCC 7010-1 (BMG)	WEA

10	4	<b>THE BEST ROCK ALBUM IN THE WORLD...EVER II</b> ○ Virgin VTD 41 (F) VTD/41 (F)	WEA
11	5	<b>CLUB CLASS</b> ○ Virgin VTD 41 (F) VTD/41 (F)	WEA
12	2	<b>MINISTRY OF SOUND - THE SESSIONS 4</b> Parlophone CD 3022/CD 3022 (F)	WEA
13	11	<b>THE HOUSE COLLECTION - VOLUME 2</b> Parlophone FHC 8022/CD 8022 (F)	WEA
14	15	<b>DRIVE TIME</b> Dine Din DDMC 96 (F) DDMC 96/2	WEA
15	12	<b>INTO THE EIGHTIES</b> ○ Global Television RADCD 09/RADCD 09 (BMG)	WEA
16	NEW	<b>YOU MUST REMEMBER THIS</b> Happy Days CD 2658/MCHD 2658-1 (J&M)	WEA
17	14	<b>CLUB TOGETHER 2</b> Reac/Epic/EMCM 3704/EMC 3704-1 (F)	WEA
18	13	<b>ROCKS OFF</b> ○ Virgin DVD 254872 (F) 254874/4V	WEA
19	16	<b>DANCE ZONE LEVEL 4</b> ★ PolyGram TV 516812/516854 (F) 516812/4V	WEA
20	RE	<b>PURE SWING</b> Dine Din DDMC 97 (F) DDMC 97/2/STV 97	WEA

ARTIST	#	ARTIST	#
ABBA	31	THE PEOPLE	41
APRIL WAIN	32	MADNESS	45
BANCO DE GAIA	33	MADONNA	42
BEATLES	34	MARQUEE ATTACK	40
BLUES BURY	35	MICHAEL GEORGE	74
BOB DYLAN	36	MIKE AND THE MECHANICS	72
BOB DYLAN	37	MACCOLL, Kirsty	29
BON JOVI	38	NAIL, Jimmy	53
BROCKED OUT	39	NIRVANA	38,49
BROWN BROS	40	NOVA	52
CARPENTER, Mary Chapin	70	OFFSPRING	38
CHAS N DAVE	35	PINK FLOYD	50
COMMODORES	36	PRODIGY	38
CRANBERRIES	71,73	PRODIGY	38
CROW, Brandy	34	RICK O'CASEY	46
D'ARBY, Terence Trent	31	RODHADAO	45
DEEP BLUE	41	ROTH, Bob	32
DEUCE	48	SEGER, Bob And The SILVER BULLET BAND	37
DEL ANNIN	27	SMILE KNOX	73
DIXIE, Carole	8	STONE ISLAND	47
DIXIE, Carole	8	STONE ISLAND	47
EAGLES	46	STEWART, Rod	64
ELECTRA	17	STING	45
ETERNAL	37	STONE ROSS	48
FEAR PRAKOR	55	TAKE THAT	1,13,33
FRESH START	22	TAYLOR, Billy	32
FUGAZI	19	TURNER, Tina	36
GENIE	24	U2	32
HITS & THE BLOWDOWN	61	WAG, Anthony/Graham/SYRENWICZ, 14	
HUMAN LEAGUE, The	42	WEEZER	32
INSPIRATIONS	42	WELLER, Paul	74
JACKSON, Janet	38	WET WET WET	2
JOHN, Eric	43		
LAUREN, David	43		
LEPPARD	10		
LENNEX, Anita	10		
LET LOOSE	20		
LIGHTNING SEEDS	68		

# AIRPLAY PROFILE



No. of plays

Rank	Title	Artist	LW	TW
1	3	THIS HEAVEN (Giggs Acas)	32	30
2	1	SOME NIGHT SAY (Sister)	30	27
3	1	BACK FOR GOOD (The MCs)	26	27
4	1	BABY BABY (Guns N' Roses)	26	27
5	1	IF YOU ONLY LET ME IN (Columbia)	25	27
6	1	LOVE & DEVOTION (The Real McJannet)	26	26
7	1	YOU CAN PLAY THAT GAME (Baby Brown)	25	25
8	1	NOT OVER YET (Sister)	24	24
9	1	MARVELOUS (Sister)	20	22
10	1	KEY TO MY LIFE (Sister)	22	22
11	1	BEST IN ME (Laurie)	22	22
12	1	USURE DO (Sister)	18	22
13	1	CHAINS (Joshua Kadison)	20	22
14	1	WHERE I FIND MY HEAVEN (Giggs Acas)	18	21
15	1	I WANNA BE FREE TO BE WITH HIM (Sister)	21	21
16	1	MY GIRL JOSEPHINE (Sister)	22	21
17	1	IF YOU LOVE ME (Sister)	22	20
18	1	JULIA SAYS (The Phishers)	14	20
19	1	SOUR TIMES (Punk)	26	19
20	1	BUDDY HOLLY (Walter)	18	19
21	1	BUBBLING HOT (Punk)	18	19
22	1	COMMON PEOPLE (Sister)	19	18
23	1	BOOM BOOM (Sister)	11	17
24	1	THE CHANGING MAN (Walter)	14	16
25	1	HURT SO GOOD (Jimmy)	16	15
26	1	WAKE UP BOO (Sister)	16	15
27	1	DREAMER (Joy)	8	15
28	1	LOVE CITY GROOVE (Laurie)	19	14
29	1	DRIVING WITH THE BRAKES ON (Sister)	16	14
30	1	I NEED YOU (Sister)	18	13
31	1	FIND THE ANSWER WITHIN (Sister)	11	13



No. of plays

Rank	Title	Artist	LW	TW
1	3	THIS HEAVEN (Giggs Acas)	33	30
2	1	BACK FOR GOOD (The MCs)	69	27
3	1	JULIA SAYS (The Phishers)	34	20
4	1	TWO CAN PLAY THAT GAME (Baby Brown)	70	68
5	1	OVER MY SHOULDER (Sister)	58	62
6	1	WAKE UP BOO (Sister)	54	60
7	1	YOU GOTTA BE (Sister)	33	58
8	1	ONE MAN IN MY HEART (Brown)	28	55
9	1	USURE DO (Sister)	72	52
10	1	DON'T GIVE ME YOUR LIFE (Sister)	78	50
11	1	TURN ON, TUNE IN, COP OUT (Sister)	4	46
12	1	WHATEVER (Sister)	37	41
13	1	JESSIE (Joshua Kadison)	31	37
14	1	INDEPENDENT LOVE (Sister)	30	35
15	1	CHAINS (Joshua Kadison)	36	35
16	1	SOMEBODY I'LL BE SATURDAY NIGHT (Sister)	25	34
17	1	HYPOCRISY (Sister)	25	33
18	1	KEY TO MY LIFE (Sister)	30	32
19	1	I CAN'T BE WITH YOU (Sister)	33	31
20	1	STRANGE CURRENCIES (Sister)	33	29
21	1	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) (Sister)	29	28
22	1	IF YOU ONLY LET ME IN (Sister)	29	26
23	1	IF YOU LOVE ME (Sister)	33	24
24	1	NO MORE LOVE YOU (Sister)	21	23
25	1	BABY COME BACK (Sister)	14	20
26	1	WE HAVE ALL THE TIME IN THE WORLD (Sister)	14	20
27	1	LOVE CITY GROOVE (Laurie)	19	20
28	1	THIS COWBOY SONG (Sister)	20	20
29	1	THE STRANGEST PARTY THESE ARE THE TIMES (Sister)	0	19
30	1	LOVE & DEVOTION (Sister)	18	19
31	1	I WANNA DO (Sister)	18	19



## 95.8 CAPITAL FM

LONDON

Rank	Title	Artist	LW	TW
1	3	THIS HEAVEN (Giggs Acas)	17	29
2	1	MADE IN ENGLAND (The Jam)	21	29
3	1	HYPOCRISY (Sister)	29	27
4	1	STRANGE CURRENCIES (Sister)	19	27
5	1	AS I LAY ME DOWN (Sister)	18	23
6	1	SECRET GARDEN (Sister)	18	21
7	1	WALKING ON TO YOU (Sister)	20	20
8	1	HURT SO GOOD (Sister)	21	20
9	1	THIS COWBOY SONG (Sister)	17	19
10	1	KEEP ON MOVING (Sister)	11	19
11	1	I CAN'T BE WITH YOU (Sister)	19	19
12	1	HAVE YOU EVER REALLY LOVED A WOMAN (Sister)	19	18
13	1	OVER MY SHOULDER (Sister)	18	18
14	1	WHY MY SNEAK OF PALE (Sister)	18	18
15	1	HERE AND NOW (Sister)	21	18
16	1	TURN ON, TUNE IN, COP OUT (Sister)	26	18
17	1	I KNOW (Sister)	17	17
18	1	JULIA SAYS (The Phishers)	27	17
19	1	THE BALLAD OF PETER PUMPKINHEAD (Sister)	15	17
20	1	THE CHANGING MAN (Walter)	16	17
21	1	I WANNA BE FREE TO BE WITH HIM (Sister)	17	17
22	1	BUDDY HOLLY (Walter)	14	17
23	1	SOUR TIMES (Punk)	15	17
24	1	SOMEBODY I'LL BE SATURDAY NIGHT (Sister)	28	16
25	1	CANT CRY ANYMORE (Sister)	16	15
26	1	HURT SO GOOD (Sister)	16	15
27	1	WHAT'S THE FREQUENCY, KENNETH? (Sister)	8	15
28	1	WHATEVER (Sister)	19	11
29	1	SHE'S A RIVER (Sister)	11	10
30	1	PARKLIFE (Sister)	13	10

Rank	Title	Artist	LW	TW
1	3	THIS HEAVEN (Giggs Acas)	27	44
2	1	TWO CAN PLAY THAT GAME (Baby Brown)	65	42
3	1	BEST IN ME (Laurie)	58	39
4	1	MADE IN ENGLAND (The Jam)	40	38
5	1	BACK FOR GOOD (The MCs)	42	38
6	1	TURN ON, TUNE IN, COP OUT (Sister)	40	36
7	1	I KNOW (Sister)	29	36
8	1	KEY TO MY LIFE (Sister)	26	36
9	1	IF YOU LOVE ME (Sister)	36	35
10	1	YOU'RE THE STAR (Sister)	17	32
11	1	KEEP ON MOVING (Sister)	26	31
12	1	WHYDYS NOW (Sister)	42	31
13	1	LOVE CITY GROOVE (Laurie)	40	31
14	1	LOVE & DEVOTION (Sister)	42	29
15	1	HAVE YOU EVER REALLY LOVED A WOMAN (Sister)	27	28
16	1	JULIA SAYS (The Phishers)	42	28
17	1	JESSIE (Joshua Kadison)	24	23
18	1	ONLY ONE ROAD (Sister)	20	23
19	1	FREAK LIKE ME (Sister)	8	15
20	1	NO MORE LOVE YOU (Sister)	21	14
21	1	THAT LOOK IN YOUR EYE (Sister)	19	13
22	1	CALLING OUT YOUR NAME (Sister)	6	12
23	1	FREEDOM (Sister)	8	11
24	1	CHEER UP YOUR NAME (Sister)	6	11
25	1	WHITER SHADE OF PALE (Sister)	4	10
26	1	THINK TWICE (Sister)	4	10
27	1	DREAMER (Joy)	4	10
28	1	BABY BABY (Guns N' Roses)	17	9
29	1	THIS IS HOW WE DO IT (Sister)	6	9
30	1	DRIVING WITH THE BRAKES ON (Sister)	10	9

All data this page © Media Monitor Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 30 April 1995 until 24:00 on Saturday 5 May 1995.

# AIRPLAY FOCUS

**GLR**  
GLR has good reason to celebrate the latest Rajar figures. With a 31,000 leap in listeners to 466,000, the station has enjoyed a jump in reach from 43% to 55% and growth in share from 1.2% to 1.4%. Assistant editor of programming Jude Howells says GLR has more freedom than commercial stations to be experimental. "Our audience research has shown that people like GLR because it's not chart oriented," she says. "We have a discerning audience, a profile between 25-45, people who are interested in new music and new bands." A look at the

listening tracked by Media Monitor shows that the station indeed pays little attention to sales, preferring to concentrate on new releases and playing a much wider selection of music than most stations studied by Media Monitor. Howells and music manager John Myers have a meeting every Monday to decide on the playlist, but the station's DJs also have freedom to play the music they want on their shows, says Howells. GLR's listeners are a loyal bunch who so far do not seem to have been tempted by Virgin's new FM service, adds Howells.

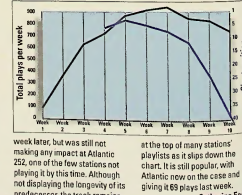
Catherine Eade

**GLR TOP 10**

1	Another Sinful Day Little Ape (Ward)	14
2	Buddy Holly Wagon (Gaffar)	14
3	Stranger Than Paradise (Gaffar)	12
4	The Changing Man Paul Weller (Sister)	12
5	Where I Find My Heaven (Giggs Acas)	12
6	Keep On Moving (Sister)	11
7	What's The Frequency, Kenneth? (Sister)	11
8	Marvellous (Sister)	9
9	Somebody I'll Be Saturday Night (Sister)	9
10	Find The Answer Within (Sister)	8

Most played chart singles on GLR via 24/7S, © Media Monitor

Love Is All Around, 1994's biggest airplay hit, is certainly some act to follow, but Wet Wet Wet's Julia Sings did pretty well for itself, gaining 51 plays after the song, four weeks after entering the charts. Cycle 1, where the song was first played up by Media Monitor, played it 17 times in its first week on the airwaves. Capital and Pico-daily were also strong supporters, the former station playing it 35 times in the second week shown in the graph, and 40 times two weeks later. Pico-daily played it 41 times in the interim, the same week it was still on Radio One & 1. It made the A list at Radio One a



# TOP 50 AIRPLAY HITS

13 MAY 1995



Pos.	Last 2 weeks	Title/Artist/Label	Radio 1 FM Last wk's No. of plays	Atlantic 252 No. of plays	Capital No. of plays	Clyde No. of plays	Heart FM No. of plays	Innova No. of plays	Metro No. of plays	PicoRadio No. of plays	Virgin Radio No. of plays	Total no. of plays	Weekly audience % ± w/w					
														Radio 1 FM	Atlantic 252	Capital	Clyde	Heart FM
1	1	BACK FOR GOOD Take Thru (RCA)	A	27	89	27	38	32	35	28	28	34	41	0	1051	67.54	-2.8	
2	3	TWO CAN PLAY THAT GAME Baby Brown (MCA)	A	25	70	45	43	33	38	0	1	32	1	0	876	54.58	9.1	
3	7	CHAINS Two Avons (Columbia)	A	22	35	44	44	37	40	26	34	17	41	0	908	49.01	19.2	
4	19	IF YOU ONLY LET ME IN MN & Columbia)	A	27	28	17	36	15	39	0	1	30	8	0	736	44.40	23.1	
5	14	KEY TO MY LIFE Boyzone (Polydor)	A	22	33	22	36	5	40	0	9	29	11	0	605	40.89	30.7	
6	3	JULIA SAYS Wet Wet Wet (Parsons Organisation)	A	19	73	9	24	30	2	26	22	8	1	17	611	40.21	-23.1	
7	19	MADE IN ENGLAND Eton John (Rocket)	A	20	0	29	38	31	33	22	29	11	21	29	609	39.65	33.2	
8	9	IF YOU LOVE ME Brownstone (Capitol)	A	20	26	15	35	29	37	5	1	19	2	0	542	34.04	-16.9	
9	5	TURN ON, TUNE IN, COP OUT Fresh Power! (Fourth & Broadway)	B	12	50	34	36	1	10	0	1	5	3	18	519	33.44	-24.1	
10	4	WAKE UP BOO! Bob Radleys (Creative)	A	15	62	1	1	4	13	0	1	7	17	20	462	32.97	-35.4	
11	22	14 BABY BABY Corona (Epic)	A	27	46	3	9	3	26	0	1	6	3	0	355	32.38	24.6	
12	11	24 BEST IN ME Let Loose (Mercury)	A	22	0	14	39	5	16	0	31	18	1	0	539	32.02	-5.7	
13	6	HAVE YOU EVER REALLY LOVED A WOMAN Bryan Adams (A&M)	B	10	12	22	26	22	33	25	30	19	25	18	707	31.42	-31.6	
14	21	LOVE & DEVOTION (MC Sor A) The Real McCoy (Logic)	A	26	19	11	29	2	1	2	1	17	1	0	316	31.23	-1.2	
15	39	LOVE CITY GROOVE Love City Groove (Planet 3 Records)	A	14	20	36	31	26	4	0	1	3	1	0	481	28.85	-6.1	
16	35	7 I WANNA BE FREE (TO BE WITH HIM) Scarlat (Warner Bros)	A	21	0	4	5	23	43	22	11	27	25	17	631	27.85	-11.1	
17	13	MARVELOUS Lightning Seeds (Epic)	A	24	0	1	2	3	37	2	0	1	13	1	29	452	27.25	-15.3
18	23	17 U SURE DO Snake (Frost)	A	24	55	5	6	36	22	0	1	5	5	0	324	27.18	6.1	
19	31	88 JESSIE Jessica Kadijion (EMI)	A	1	37	35	23	28	32	13	33	23	13	0	646	27.02	47.8	
20	29	41 SOME MIGHT SAY Oasis (Creation)	A	30	0	1	4	6	8	0	1	5	2	10	253	26.57	39.5	
21	62	69 KEEP ON MOVING Bob Marley & The Wailers (Island)	B	12	0	15	31	0	10	20	28	0	0	19	281	26.62	83.3	
22	16	12 ONE MAN IN MY HEART Human League (East West)	B	9	56	1	1	2	7	0	1	2	20	0	425	22.27	-38.0	
23	10	WHOOOPS NOW Janet Jackson (Virgin)	A	2	9	2	30	31	1	8	3	26	26	1	0	429	22.21	-62.4
24	25	16 NOT OVER YET Grace (Perfecto)	A	25	2	2	4	3	26	0	1	1	5	0	284	21.82	-1.1	
25	18	OVER MY SHOULDER Mike And The Mechanics (Virgin)	0	68	6	2	33	23	31	31	27	1	18	43	214	21.64	-33.5	
26	11	11 HYPNOTISED Simple Minds (Virgin)	1	34	1	1	1	31	0	1	1	39	27	400	20.64	-29.0		
27	63	84 I KNOW Dionne Farris (Columbia)	5	0	13	36	24	40	0	11	5	0	17	260	17.85	149.6		
28	118	HURT SO GOOD Jimmy Somerville (London)	B	16	0	11	8	17	11	0	10	11	21	15	200	17.24	25.6	
29	45	DRIVING WITH THE BRAKES ON Dal Amico (A&M)	B	14	0	7	9	21	29	0	5	4	24	2	429	16.78	-13.7	
30	32	BUBBLING HOT Pato Banton With Rubbing Roger (Virgin)	A	18	14	1	1	0	1	0	1	6	1	0	268	16.57	-31.5	
31	24	28 YOU GOTTA BE One's (Sire)	1	60	1	1	2	10	32	3	3	41	0	0	286	16.21	-54.1	
32	13	STRANGE CURRENCIES REM (Warner Bros)	0	31	1	1	1	6	0	1	1	41	27	286	16.09	-31.8		
33	73	BUDDY HOLLY Weezer (Gotham)	B	18	0	1	1	1	1	0	1	4	1	17	114	15.24	58.5	
34	56	THE CHANGING MAN Paul Weller (Go! Discs)	C	16	0	1	1	1	8	0	1	2	2	17	144	14.59	38.1	
35	100	CAN'T CRY ANYMORE Sheryl Crow (A&M)	C	11	0	0	0	1	14	0	0	0	17	15	204	13.83	188.8	
36	17	8 DON'T GIVE ME YOUR LIFE Live Party (UMG)	0	52	1	2	4	32	0	1	1	3	0	265	12.94	134.8		
37	31	1 I NEED YOU Deuce (Guns)	A	13	0	1	1	0	6	0	1	11	15	0	192	12.91	-42.4	
38	70	MY GIRL JOSEPHINE Super Cat Feet Rock Jodica (Columbia)	A	21	0	1	0	0	4	0	0	1	1	0	112	12.76	-1.7	
39	144	31 I WANNA GO WHERE THE PEOPLE GO Walthams (Warner Bros)	10	0	0	0	1	1	0	0	1	0	0	0	26	12.72	427.7	
40	109	74 THAT LOOK IN YOUR EYE All Campbell (Virgin)	B	10	0	15	13	14	0	28	10	1	26	0	259	12.51	41.6	
41	58	66 YOU'RE THE STAR Real Stewart (Warner Bros)	0	0	15	32	0	9	0	22	0	0	0	0	257	12.36	51.4	
42	65	8 WHERE I FIND MY HEAVEN Sighe Asona (RCA)	A	22	0	5	4	0	0	0	0	3	1	1	93	12.31	21.3	
43	38	30 SOME TIMES Rushhead (Del Beat)	A	19	0	0	0	1	3	0	0	0	0	0	117	11.24	-9.8	
44	35	35 SOMEDAY I'LL BE SATURDAY NIGHT Bon Jovi (Jambou)	3	35	7	5	0	12	0	1	2	1	16	168	12.13	-33.9		
45	218	FREEDOM Michelle Gayle (RCA)	B	12	0	7	12	10	2	0	0	0	16	0	115	12.06	179.9	
46	33	20 NO MORE I LOVE YOU Annie Lennox (RCA)	2	24	7	14	4	7	3	18	2	1	0	179	11.70	-35.5		
47	41	40 HOLDING ON TO YOU Vanessa Trainor D'Amico (Columbia)	B	12	0	0	2	0	1	0	1	2	20	15	111	11.32	-9.6	
48	113	258 EVERYDAY Recognize (Tuff) (Lords)	B	12	0	5	0	1	9	0	0	4	0	0	137	10.73	198.2	
49	258	248 DREAMER Live! Jay (MCA)	B	15	0	5	10	0	8	0	0	0	7	0	126	10.58	139.3	
50	51	46 THIS COWBOY SONG Sting (A&M)	1	20	7	7	0	6	4	0	1	0	19	90	10.33	2.9		

© Media Monitor. Compiled from data gathered from 00:00 on Sunday 30 April 1995 until 24:00 on Saturday 6 May 1995. Stations ranked by audience figures based on latest 14-hour figure data.

## TOP 10 GROWERS

Pos.	Title/Artist/Label	Total number of plays	Increase in number of plays
1	JESSIE Jessica Kadijion (EMI)	646	196
2	SOME MIGHT SAY Oasis (Creation)	253	170
3	IF YOU ONLY LET ME IN MN & Columbia)	736	167
4	KEEP ON MOVING Bob Marley & The Wailers (Island)	281	137
5	MADE IN ENGLAND Eton John (Rocket)	609	122
6	I KNOW Dionne Farris (Columbia)	260	122
7	A BEGGAR ON A BEACH OF GOLD Mike & The Mechanics (Virgin)	185	118
8	KEY TO MY LIFE Boyzone (Polydor)	605	106
9	WHITER SHADE OF PALE Annie Lennox (RCA)	123	98
10	LOVE CITY GROOVE Love City Groove (Planet 3 Records)	481	93

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

## TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total stations +4/5/6 this week
1	SOME MIGHT SAY Oasis (Creation)	31
2	WHITER SHADE OF PALE Annie Lennox (RCA)	19
3	WHEREVER WOULD I BE Dusty Springfield & Daryl Hall (Columbia)	15
4	A BEGGAR ON A BEACH OF GOLD Mike & The Mechanics (Virgin)	27
5	THE CHANGING MAN Paul Weller (Go! Discs)	33
6	GUAGLIONE Perez 'Prez' (RCA)	33
7	MISHALE Andru Donalds (Capitol)	8
8	ARMY OF ME Spark (One Little Indian)	31
9	WHITE LINES (DON'T DO IT) Duran Duran (Parlophone)	9
10	SOMEbody'S CRYING Chris Isaak (Warner Bros)	7

© Media Monitor. Chart shows tracks boasting greatest number of stations which had defined its four or more plays.

# AIRPLAY

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monitors three  
stations 24  
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seven days a  
week. Atlantic  
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# THE OFFICIAL CHARTS - 13 MAY

TV  
**music week**

AS USED BY



## SINGLES

	<b>1 DREAMER</b> Livin' Joy	Undiscovered/MCA	Creation
1	<b>SOME MIGHT SAY</b> Oasis	RCA	Creation
11	<b>GUAGLIONE</b> Perez, Prez Prado & His Orchestra	RCA	RCA
2	<b>BACK FOR GOOD</b> Take That	RCA	RCA
3	<b>KEY TO MY LIFE</b> Boyzone	Polydor	Polydor
4	<b>SCATMAN (SKI-BA-BOP-BA-DOP-BOP)</b> Scatman John	RCA	RCA
5	<b>CHAINS</b> Tina Arena	Columbia	Columbia
6	<b>TWO CAN PLAY THAT GAME</b> Bobby Brown	MCA	MCA
7	<b>DON'T STOP (WIGGLE WIGGLE)</b> The Outhere Bombers	Sire/Eternal/WEA	Sire/Eternal/WEA
8	<b>LENNY</b> Supergrass	Parlophone	Parlophone
9	<b>THIS IS HOW WE DO IT</b> Montell Jordan	Def Jam/Island	Def Jam/Island
10	<b>IF YOU ONLY LET ME IN</b> MN8	1st Avenue/Columbia	1st Avenue/Columbia
11	<b>BUDDY HOLLY</b> Weezer	Geffen	Geffen
12	<b>HAVE YOU EVER REALLY LOVED A WOMAN?</b> Bryan Adams	ASW	ASW
13	<b>WE'RE COMING TO TOWN</b> The Manchester United 1995 Football Squad/Spyder	PolyGram TV	PolyGram TV
14	<b>LOVE CITY GROOVE</b> Love City Groove	Planet 3	Planet 3
15	<b>IF YOU LOVE ME</b> Brownstone	MCA/Epic	MCA/Epic
16	<b>AN UBHAL AS AIRDE (THE HIGHEST APPLE)</b> Ruffin	Chrysalis	Chrysalis
17	<b>LOVE &amp; DEVOTION (MC Sar &amp; The Real McCoy)</b> Logic/Arista	Logic/Arista	Logic/Arista
18	<b>ARMY OF ME</b> Bjork	One Little Indian	One Little Indian
19	<b>I WANNA GO WHERE THE PEOPLE GO</b> The Widespreads	East West	East West
20	<b>WHERE HAVE YOU BEEN TONIGHT?</b> Shed Seven	Polydor	Polydor
21	<b>25</b>	ADD	ADD



# BOB DYLAN

## ALBUMS

	<b>1 NOBODY ELSE</b> Take That	RCA
1	<b>PICTURE THIS</b> Wet Wet Wet	Precious Organisation
13	<b>STREET PARTY</b> Chas 'n' Dave	Telstar
2	<b>GREATEST HITS</b> Bruce Springsteen	Columbia
3	<b>DEFINITELY MAYBE</b> Oasis	Creation
4	<b>DUMMNY</b> Portishead	Go Beat
5	<b>NO NEED TO ARGUE</b> The Cranberries	Island
6	<b>THE COLOUR OF MY LOVE</b> Celine Dion	Epic
7	<b>PARKLIFE</b> Blur	Food/Parrlophone
8	<b>MEDUSA</b> Annie Lennox	RCA
9	<b>WAKE UP!</b> The Boo Radleys	Creation
10	<b>PAN PIPE INSPIRATIONS</b> Inspirations	Pure Music
11	<b>EVERYTHING CHANGES</b> Take That	RCA
12	<b>THE CHOR - MUSIC FROM THE BBC TV SERIES</b> Anthony Wayne/Sandwich/Syrenicz	Decca
13	<b>MONSTER REM</b>	Warner Bros
14	<b>CARRY ON UP THE CHARTS - THE BEST OF THE BEAUTIFUL SOUTH</b>	Go/Discs
15	<b>ELASTICA</b> Elastica	Deceptive
16	<b>RED MEDICINE</b> Fugazi	Dischord
17	<b>TRENDY</b> TRENCH DABBY'S VIBRATOR	Terence Trent D'Arby
18	<b>LET LOOSE</b> Let Loose	Columbia
19	<b>FROM THE BOTTOM UP</b> Brownstone	Mercury
20	<b>CROCODILE SHOES</b> Jimmy Nail	MCA/Epic
21	<b>PAN PIPE MOODS</b> Free The Spirit	East West
22	<b>25</b>	PolyGram TV
23	<b>25</b>	ADD

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## sunday groovin' gets the legal green light



The Government finally decided last week to repeal laws that currently make it an offence for clubs and discos to allow dancing on Sundays.

The 1780 Sunday Observance Act means venues are technically breaking the law if they charge money for dancing on their premises on Sundays, even though many clubs and discos have been ignoring the law.

The new laws should take effect by Christmas so clubs will legally be able to open on Christmas Eve and New Year's Eve, both of which fall on Sunday this year.

The changes will be overseen by Home Office

minister Michael Forsyth, who says, "It's time to strip away this outdated restriction and enable people to go to discos and dancehalls on Sundays."

The move has been greeted with enthusiasm by clubs. "It's about time," says Shelly Boswell, manageress of London's Gardening Club. "I used to run a club in Bournemouth a few years ago and on Sundays we had to put chairs and tables on the dancefloor and even then the Dorset police would still come and check that people weren't dancing."

However, there will still be a discrepancy between the law in England and Wales and that in Scotland. North

the border not only has dancing always been legal on a Sunday but the clubs are also licensed to serve alcohol until 2-3am.

Ricky Maggown of Scottish club promoter Steel Rave says, "Sunday has always been a strong night for us. That's how we made our name running clubs like Salsa and Steel Rave at the Ayr Pavilion on Sunday nights."

And Boswell adds, "We're still only half way there. OK, you can now dance and drink on a Sunday but you can still only do it up until 10.30pm. That's laughable when you compare it to the rest of Europe or even Scotland."

## clubs await fun awards

The second annual London Club Awards take place at the Empire Theatre in London's Leicester Square next Wednesday (15). Inaugurated last year, the 15 awards offer a tongue-in-cheek appraisal of various London clubland performances over the past year and this year will be hosted by Boy George.

With awards like Rudest Door Policy and Sexiest Host among others, the emphasis of the event is on humour. Awards organiser Mark Armstrong

says, "It's a really enjoyable event rather than people stopping each other on the back."

Virgin is sponsoring the event and Richard Brandon will present an award with other stars also lined up.

Winners last year included Freds for Worst Toilets, Steve Strange for Longest Guest List and the Icon for Rudest Door Staff.

The organisers intend to expand the awards in the future. "We want to widen it out to the rest of the country," says Armstrong.

This has been the year of the r&b star in the US and few of the new million-selling artists have burned as brightly as 15-year-old Brandy. Overcoming an obsession with Whitney Houston (to whom Brandy dedicates her album), the youngster - real name Brandy Norwood - in collaboration with producers Keith Crouch and Kipper Jones produced one of the most inventive and soulful debuts in years, deservedly matching the sales of contemporaries such as TLC and Brownstone. The re-release of the single 'I Wanna Be Down' in the UK next week (May 16) will no doubt go some way to establishing the young starlet here, with that track already filling floors in the r&b orientated London clubs, particularly the harder hip hop mix featuring MC Lyte and Queen Latifah. The real scope of Brandy's talents will be up for judgement when she performs a one-of showcase at London's Subterrania on May 25.

## inside

- 2 knuckles celebrates 10 years with club hit
- 5 doctor bob Jones picks his classic cuts

## club chart: SEX ON THE STREETS Pizzaman



## cool cuts: STAY Isha D



13 18 RICKS OFF  
15 19 DANCE ZONE LEVEL 4  
20 PURE SWING



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- 36 30 CASTI
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**Club:**  
UK Midlands, Foxes Lane,  
Wolverhampton, Every  
Saturday 9pm-2am.



**Capacity/PA/**  
**special features:**  
1830/45K/air  
conditioning, DJ chill out  
room, VIP room.

**Door policy:**  
Smart dress - friendly  
Music policy:  
Main room - vocal house/  
garage; second room -  
trancey/harder house;  
third room - dub/trip hop/  
funk/soul.

**DJs:**  
Terry Farley, Phil Perry,  
Clive Henry, Doc Martin  
and Boy George.

**Spinning:**  
Incognito 'Everybody'  
(Masters At Work and  
Roger Sanchez mixes);  
'Farley & Hellar Project'  
Farley & Heller; The Rease  
Project 'Direct Me'; Deja  
Vu 'Deja Vu'; Ronni Simon  
'Take You There'.

**DJ's view:**  
"The sound system is the  
best that I have heard in  
the UK for a long time. It's  
as good as The Sound  
Factory in New York," -  
Danny Tengella.

**Industry view:**  
"ideal layout, good use of  
space, excellent sound  
system and an up-for-it  
crowd," - Eileen  
Schembri, Virgin.  
**Ticket price:**  
£7/£8 non-members.

**n3w1**  
**club hit marks  
10 years for  
frankie knuckles**

Frankie Knuckles looks set to celebrate his 10th year as a record producer with his biggest hit since the classic 'Whistle Song' in 1991. 'Too Many Fish' is the first release from Knuckles' forthcoming second album, 'Welcome To The Real World', and is already surging up the buzz charts.

Both single and LP see Knuckles utilise the formidable vocal talents of original house/garage diva Adeva. "When I was given the new she was available, it seemed like a good idea because we're old friends," says Knuckles.

"I gave her the chance to work with me from the ground up - she's co-written a lot of the songs. I didn't want her to

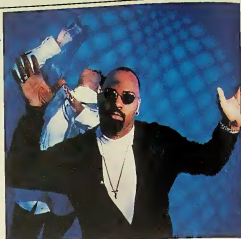
approach it like a one-off project."

The LP 'Welcome To The Real World' is a tribute to the late Larry Lemon, the legendary New York DJ who was a lifetime friend of Knuckles. "I'm very proud of it," he says.

Musically, the album shows Knuckles' enduring love for more soulful and r&b-based music. "I'm not into the frizzy fancy stuff. I just concentrate on song writing and vocal performances. I want to make beautiful deep and dark music.

"I can't think about the marketplace or put myself into a competitive mode. I just want to make sure I leave a legacy of music behind."

On the DJ front, Knuckles is lucky enough to be one of the



few New York DJs with a regular gig in a very depressed US club scene, spinning weekly at the legendary Sound Factory bar.

"I'm very fortunate to be in the best room in the city," says Knuckles. "It's a sound system that I helped to build and it's the room to come to if you want to hear new music and you

want to hear it well.

"It still surprises me that there are still so many people who have never appreciated what sound can be. I can't get inspired to play on a bad sound system."

'Too Many Fish' is released today (May 10) with the album 'Welcome To The Real World' out on May 22.

**black box ride on to a new wave**

The current club popularity of Black Box's 'Not Anyone' proves beyond doubt that the acts who often seem the least likely to endure are usually the ones that end up lasting the longest.

Starting in 1989 with the massive 'Ride On Time', Italy's first big house act Black Box are still going strong six years on with the original production talents of Daniele Davoli, Mirko Linnal and Valerie Simpson still behind them.

When asked about the group's renewed success, Daniele Davoli jokingly replies, "I'm not surprised, I was praying for it. When you've been number one you always want to do it again."

A large part of the group's new appeal is thanks to the efforts of Black Box's latest singer, New York-born Charvonn, who replaced Mariah Wash - the voice behind such Black Box hits as

'Everybody, Everybody' and 'I Don't Know Anybody Else'. However, the past two years have been difficult for Davoli and Co, who have found themselves at odds with the heavy European, and particularly German, influence that has dominated the Italian dance scene.

"Italian radio is very German influenced at the moment and that has had an effect on the market. Our songs have always been a mixture of pop and black music but they've always been black influenced. That's what I love. If I thought I had to make European-style music, then I'd retire. I tell the musicians all they have to worry about is the Black Box style, which is songs and black music," says Davoli adamantly.

A Black Box album, 'Positive Vibrations', will follow later in the summer. Meanwhile Davoli to visit the UK nearly every weekend to DJ, an activity that gives him a unique insight into his UK audience. "I DJ-ed at Max Monopenny in Birmingham and that club must have the highest concentration of beautiful girls in Britain. It's unbelievable, they always distract me," he says.



Maybe we've been getting it wrong all these years, but isn't calling an ambient LP 'Chill Out Or Die' going against the fluffy clouds, cows in fields vibe of the ambient scene? Well, obviously not because Rising High's ambient series titled just that has now reached its fourth instalment. Included in the latest LP of only fairly tunes one Air Liquide's 'Nephrology', James Bernard's 'helpless', Wagon Christ's 'river' and many others. To win a copy, just answer this question, who is the spiritual forefather of the ambient scene? (a) James Last (b) Motherhead's Lemmy (c) Brian Eno. Entries to Chill Out Comp, RM, 245 Blackfins Road, London SE1 9UR, by 17 May

**dying for their art**



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SECRET WEAPONS  
VOLUME TWO



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# dance names line up for music fair

Priding itself on being Europe's only music convention devoted to electronic and techno music, the second annual Electronic Music Fair in Barcelona takes place in June as part of the annual Sonar festival.

A host of big names have been confirmed to appear, including Orbital, Dead & Co., Kenny Larkin, Biosphere, Soanmer, John Acquaviva, Stefan Roberts and Psychick Warriors Ov Goa.

The event will run for three

days from June 15-17 with the 30 acts and 20 DJs appearing in the evenings, while the daytime hours have had attracted around 70 companies, including record labels such as KX, R&S, Limbo, 23rd Precinct and Peace Frog.

Event organiser Gary Smith says, "The scene in Spain is really exploding. Last year we had about 6,000 members of the public visiting the event and we got people travelling from all over Europe."

Anybody registering for the

Electronic Music Fair will also be registered for the wider Sonar Festival with its multimedia stalls and panels as well.

More information about the event is available on 00343 488 2180.

## swindon's diva is back on the floor

Riding high in the *RM Club Chart*, 'Sing-A-Song' heralds a welcome return for the vocal talents of Carolyn Harding, this time in collaboration with producer Damon Horton (pictured).

Originally released last year on US Strictly Rhythm, the track has seen a new lease of life in the UK having been signed up by Indochina complete with Masters At Work mixes.

The older among you may remember Carolyn as the voice behind the massive 1987 garage track 'Moving On', which was a big club hit in the States and an anthem for the embryonic garage scene here. Indeed, until last year that was the last that was heard of poor Carolyn. "Well a lot's happened inbetween. I got married, had a baby and got a divorce," she says. "And now I've got this new track and another one, 'Pick It Up' coming soon."

Born in Swindon (well, isn't that where all the best garage divas come from), where she lived for her first year, Carolyn now works at Premier Temporary Employment in New York. "I love my work, I'm going to try to hold on to both it and the singing for as long as possible," she says. But she'll be taking some time off in the next few weeks for some UK PAs.



## colin's abstrakt art

Colin Dale has been one of the prime movers and shakers at the harder end of the European techno scene almost since its inception.

The enduring popularity of Dale's Abstrakt Dance show on Kiss, broadcast between 9pm and 11pm every Thursday, is made all the more impressive by Dale's staunchly experimental approach with the music consistently matching the show's title.

"There's still a big audience for good hard techno," says Dale. "There are a lot of clubs that are doing really well and even commercial clubs like Club Kix have a techno night."

Recently, though, Dale's experimentation has led him into softer territory, as reflected in his selections for the second volume of his 'Outer Limits' compilation series for Kickin'.

"The material is not really hard techno, it has more of a house tempo. That's the way things are swinging: away from a cold clinical European feel to a more funky Detroit style," he says.

Dale has also started his own label, called Abstrakt Dance, whose first release, Dark Star 'Disco 2000', was produced by Dale's brother Trevor.

Colin Dale spins in the UK when he plays Boz, at the Vauxhall Coliseum on May 12 and at Knockout at Linton Film Studios on May 19.



## say what?

### what other law changes would improve uk night life?

**Suzi Mason - promoter, Vogue**  
"First, we need bar extensions - all clubs can open till 6am then bars should be allowed to do the same. The laws which stop people dancing on a Sunday are just archaic. It's so bad not allowing people to let off steam if they want to."

**Simon Piskett - Power Promotions**  
"It would be better if we

applied the same licensing laws all over the country - they vary in different areas, there needs to be more consistency."

**Andy Jackson - press officer, Hacienda**

"We aren't allowed to serve alcohol after 2am and we're open until 6am so it's a real problem. We literally have to go round looking drinks from people, which can make them pretty pissed off but if the police come in after 2am and see someone with a drink, then the manager could get arrested. Manchester is so behind the

times with its antiquated licensing laws. Some local council members are trying to turn Manchester into a 24-hour city and it's happening, but very slowly."

**Howard Uitchfield - Universe**

"Licensing hours should be expanded not only for clubs but also for bars and cafes where people meet. It seems Victorian that when people in European cities can eat, drink and dance for 24 hours, people in the UK are limited to London at the weekends for 24-hour entertainment."

**Graham Gold - Peech**

"Clubbing over the past five years has turned around in so far as Friday and Saturday used to be the main nights but now Sunday has become an important night for clubbers and I think people are starting to notice that. I also think that councils in regional areas should take note of West End licensing laws and allow the same rules in their clubs. It's ridiculous that 65-year-old council members should be telling 20-year-old clubbers that they should be tucked up in bed by 2am."

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Shop  
focus

**Shop:**  
Soul Jazz, 12 Ingestre  
Place, Soho, London  
W12. Tel: 0171-494  
2004 (25 ft x 35 ft).

**SOUL  
JAZZ  
RECORDS**

**Specialist areas:**  
Jazz, hip hop, funk, soul,  
trip hop, imports.

**Manager's view:**

"The shop's been going about six years. When we came to Soho there weren't very many record shops; now there's Quaff, Reckless and all sorts. We're in the fortunate position of being in the walkway between those shops. People come to Soho just for records now and record buyers aren't as defined as they used to be. We used to get serious jazzheads; now we get people from the hip-hop shops who might buy Brazilian music or jazz. We also attract a lot of European and Japanese customers - people with lots of money!" - **Ethan Reid** (acting manager while Alec Liddell is away).

**Distributor's view:**

"It's rather a good shop - the fact that they've got their own label has helped them. All the assistants are really friendly and there's a real feeling that you're in a specialist shop without any of the intimidation you can sometimes get." - **Marc Lessner, Soul Trader.**

**D.J.'s view:**

"I love it. It's really well stocked and is definitely part of my Soho trip. There's a good selection of old music and they've kept up with the trip-hop vibe as well." - **Gilles Peterson, Talkin Loud.**

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

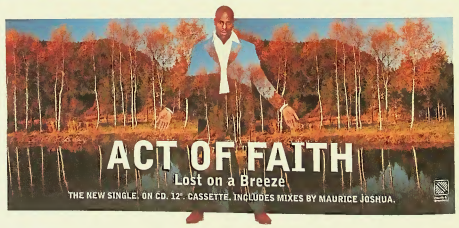
COOL cuts

Cleveland City

- |           |      |  |                |
|-----------|------|--|----------------|
| <b>1</b>  | (1)  | <b>STAY Isha D</b>   | Tribal UK      |
| <b>2</b>  | (4)  | <b>THAT'S WHAT I GOT</b> Liberty City  | Loaded/Cowboy  |
| <b>3</b>  | (2)  | <b>SEX ON THE STREETS</b> Pizzaman   | East West      |
| <b>4</b>  | NEW  | <b>JOHN CLEESE IS HE FUNNY/FILLING UP WITH HEAVEN</b> The Human League                   | Positiva       |
|           |      | Dave Valentine and Hardfloor provide the crucial mixes                                   | Deconstruction |
| <b>5</b>  | (7)  | <b>SWEETEST DAY OF MAY</b> Joe T Vaneelli Project  | Stress         |
| <b>6</b>  | NEW  | <b>WHERE IS THE FEELING</b> Kylie Minogue  | Harthouse      |
|           |      | Another pop star is given the club treatment by Brothers in Rhythm and Felix Da Housecat | Wired          |
| <b>7</b>  | NEW  | <b>CHANGE</b> Daphne   | Systematic     |
|           |      | Classy garage with mixes from Danny Tenaglia and Fathers Of Sound                        | XL             |
| <b>8</b>  | NEW  | <b>MAHOGANY ROOTS</b> Hardfloor  | Eastern Bloc   |
|           |      | Taken from the album and given new mixes by Slam and Work                                | Ore            |
| <b>9</b>  | (5)  | <b>FIRE UP</b> Elevator Man  | Dynamo         |
| <b>10</b> | (9)  | <b>(EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING</b> Baby D                     | Virgin         |
| <b>11</b> | NEW  | <b>SWEET HARMONY</b> Liquid  | Radikal Fear   |
|           |      | Happy hardcore classic with the Ce Ce Rogers samples in new mixes                        | Shindig        |
| <b>12</b> | NEW  | <b>DON'T MAKE ME WAIT</b> Loveland featuring Rachel McFarlane                            | freedom        |
|           |      | Uplifting happy house  | 4th & B'way    |
| <b>13</b> | (8)  | <b>RIGHT AND EXACT</b> Christy Ward  | KMS UK         |
| <b>14</b> | NEW  | <b>BAD GIRLS</b> Xavier Gold   |                |
|           |      | Cover of the Donna Summer classic with mixes from Sura is Pure                           |                |
| <b>15</b> | NEW  | <b>APRES LA PLUIE</b> Les Negresses Vertes   |                |
|           |      | Masters At Work give them a funky house workover   |                |
| <b>16</b> | NEW  | <b>RADIKAL BITCH</b> Armando   |                |
|           |      | Excellent underground house  |                |
| <b>17</b> | NEW  | <b>GONNA FIND A WAY</b> Furry Phreaks  |                |
|           |      | San Francisco track with new mixes   |                |
| <b>18</b> | NEW  | <b>AND I'LL BE THERE</b> Antimonia   |                |
|           |      | Strong mixes from LWS and Nice 'N' Ripe  |                |
| <b>19</b> | NEW  | <b>LIVE ON A BREEZE</b> Act Of Faith   |                |
|           |      | Rise US garage with Maurice Joshua on the mix  |                |
| <b>20</b> | (13) | <b>THE REAL LOVE THANG</b> L'Homme Van Riem  |                |



a guide to the most essential new club tunes as featured on 1bn's "essential selection", with pale tons, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading dj's and the following stores: city sounds/rying/zoom/black market (london), eastern block/underground (manchester), 23rd precinct (glasgow), 3 beat (Liverpool), warp (Sheffield), trax (Newcastle), Jay for life (Nottingham).



Shop

- |          |         |          |
|----------|---------|----------|
| <b>1</b> | DR      | Livin' J |
| 2        | SOME    |          |
| 3        | GUAG    |          |
| 4        | BACK    |          |
| 5        | KEY T   |          |
| 6        | SCATH   |          |
| 7        | CHAIN   |          |
| 8        | TWO C   |          |
| 9        | DON'T   |          |
| 10       | LENNY   |          |
| 11       | THIS I  |          |
| 12       | IF YOU  |          |
| 13       | BUDD    |          |
| 14       | HAVE Y  |          |
| 15       | WE'RE G |          |
| 16       | LOVE I  |          |
| 17       | IF YOU  |          |
| 18       | AN UN   |          |
| 19       | LOVE &  |          |
| 20       | JESSI   |          |
| 21       | ARMY    |          |
| 22       | I WANT  |          |
| 23       | WHERE   |          |
| 24       | ADDI    |          |
| 25       | ANDY    |          |

# jock on his box

doctor bob has the cure for all those soul girls & boys. here are his classic cuts



## bob jones

### 'by daylight' jnr (jnr dem0)

"This is based on 'Twilight' by the Maze. It's a tough British mix that came out in '92 and still holds its own. It's pretty rare and it's worth searching for. It's one of my all-time favourites."

### 'steamin'

#### tips for the week

- 'Telling' native dances (hey 4)
- 'The grave of St. Louis' record (old english)
- 'The 12' 'scat' house (viper portlands)
- '25th steps' outside (parody)
- 'Chocolate street' jazz (to come)
- 'You're the best thing' (scat) (am truck)
- 'Jah's whistles' jazzy (black on black)
- 'Let it flow' 'corn' (white label)
- 'Very serious smokin' control' (black on black)
- 'Tall' 'my love' taste (jellybean)

### 'bad company' ullander mcclough (atlantic)

"Probably the best Ashford & Simpson on vinyl. Pure boogie from 1981 but it still sounds fresh today. The vocals are unique."

### 'wings of fire' (tom molton mix) dennis coffey (atco)

"This was a promo only. It's a mix that still kicks the dirt today. Superb jazz dancer with licks that make you want to holler. Ruff!"

### 'avade' instant house (jungle sounds)

"This is New York jazz house from '92. The sax solo is unbelievably raw and the cut is stripped to the bone. It's a big sleeper record which needs more exposure. It must have come over in limited quantities. I picked it up from Soul Man in Southend."

### 'staten island groove' down to the bone (internal bass)

"This surfaced in late '94 and if you didn't know it was a UK record you'd think it was some long-lost jazz-funk dancer. It's a rare Nineties groove."

### 'optimistic' sounds of blackness (perspective/a&m)

"Every now and again something comes along which brings a lump to the throat and a shiver down the spine. This is modern gospel at its best."

### 'can't hide love' creative source (sussex)

"It was originally recorded as a B-side to Earth, Wind and Fire's 'September'. This is the infonet boogie classic with outrageous harmonies."

### 'some day' ce ce rogers (atlantic)

"An inspiring, soulful classic."

### 'how could you break my heart' bobby woomack (arista)

"The ultimate in raw, modern soul. Many DJs would be afraid to drop this because it's only B86am, but take that chance. Believe me, it's worth it. Crowds go wild to it. It came out in 1983/84 and is a very collectible item."

### 'as' stevie wonder (tamlia motown)

"An original soul dance classic. A full tune all the way."

compiled by scott dawson  
tel: 0181 9462 2250

**BORN:** Chelmsford, Essex, January 9, 1949. **LIFE BEFORE DJING:** Electrician. **FIRST DJ GIG:** DeeJays, Chelmsford, 1971. "They asked me to fill in on a Friday for the regular DJ and paid me \$25 for playing from 8pm until 2.30am." **MOST MEMORABLE GIG:** *Bees* - "Andrew Weatherall invited me to play at Sabrina's last year. It was an honour. I was nervous as hell playing to a really hard dance crowd. It was the other side of Bob Jones." **Worst** - "France in the Alps in winter '93: the hall held 3,000 but only about 300 turned up. The promoter did a runner so we didn't get paid and we were kicked out of our hotel. Then I had to wait 16 hours to get a plane home." **FAVOURITE CLUB:** The Surgery, Shake It Loose, Bar Rumba, London. **NEXT THREE GIGS:** Ministry of Sound (May 13); Muzik party, VIP bar, MoS, London (18); Soul On Top, Chains, Barking (20). **DJ TRADEMARK:** "They call me the doctor or the don. I used to write a column in *Blues & Soul* called Doctor Jazz. My show on Kiss and my club are both called The Surgery, so the name stuck." **LIFE OUTSIDE DJING:** producer/remixer/owner of Black On Black label; writing; films.

# CVI

How to Scat: Lesson #1

# SKI-BA-BOP-BA-DOP-BOP

SCATMAN JOHN  
**SCATMAN**

#1, European Club Hit Out Now on 12", CD & Cassette



1	2A	THE C
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Bullethead titles a

Light



13 18 RICKS OFF  
15 19 DANCE ZONE LABEL 4  
20 PURE SWING

OUT NEXT WEEK ON CD 8516692 TO DIGIPAIN 8516672 MC 8516666

# THE OFFICIAL CHARTS - 13 MAY

1994



britain's **newest** beats till **15**  
**1** **5** **95**  
**the** **1** **5** **95**

chart

**1** **DR**  
 1 2 **OME**  
 11 3 **GUAG**  
 2 4 **BACK**  
 3 5 **KEY TI**  
 6 **SCATT**  
 7 **CHAIN**  
 8 **TWO I**  
 9 **DONT**  
 10 **LENN**  
 11 **THIS I**  
 12 **IF YOU**  
 13 **BUDD**  
 14 **HAVE Y**  
 15 **WE'RE**  
 16 **LOVE**  
 17 **IF YOU**  
 18 **AN UB**  
 19 **LOVE I**  
 20 **JESSI**  
 21 **ARMY**  
 22 **I WANT**  
 23 **WHERE**  
 24 **TWO O**  
 25 **ARCE**

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

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

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**SEX ON THE STREETS (PIZZAMAN/PLAY BOYS MIXES)**

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# ON A POP TIP club chart

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



Rank	Artist	Label	Notes
1	<b>DREAMER</b> Lavin' Joy	Unifun/covered/MCA	
2	<b>MOVE YOUR BODY</b> Eurogroove	Avex	
3	<b>BABY BABY</b> Corona	Eternal	
4	<b>THINK OF YOU/SATURDAY NIGHT</b> Whigfield	Systematic	
5	<b>U SURE DO</b> Strike	Fresh	
6	<b>(EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING</b> Baby D	Systematic/Production House	
7	<b>NOT ANYONE</b> Blackbox	Groove Groove Melody/Mercury	
8	<b>FREEDOM</b> Michelle Gayle	1st Avenue/RCA	
9	<b>MAY ONLY I WARD, SEN WITH YOUR</b> E. Sade	Rightbeat/Atlantic	
10	<b>CRAZY</b> Mark Morrison	WEA	
11	<b>TEARS DON'T LIE</b> Mark' Oh	Systematic	
12	<b>BACK FOR GOOD</b> Real Emotion	Living Beat	
13	<b>NOT OVER YET</b> Grace	Perfecto	
14	<b>DON'T MAKE ME WAIT</b> Loveland featuring Rachel McFarlane	Eastern Bloc	
15	<b>SPEND THE DAY</b> Urban Cookie Collective	Pulse-8	
16	<b>HYMN</b> Caballero	Eternal	
17	<b>TWO CAN PLAY THAT GAME</b> Bobby Brown	MCA	
18	<b>MY CRYING'S DONE</b> Rage	Pulse-8	
19	<b>LIFTING ME HIGHER</b> Gems For Jem	Box 21	
20	<b>SCATMAN</b> Scatman John	Ariola/RCA	
21	<b>LOVE &amp; DEVOTION</b> The Real McCoy	Logic	
22	<b>WHAT IS LOVE (I WANNA KNOW)</b> Terri Symon	A&M	
23	<b>DON'T STOP (WIGGLE WIGGLE)</b> The Outhere Brothers	Eternal	
24	<b>SURRENDER YOUR LOVE</b> Nightcrawlers	Final Vinyl	
25	<b>TAKE YOU THERE</b> Ronni Simon	Fresh/Network	
26	<b>IF YOU ONLY LET ME IN</b> MN8	1st Avenue/Columbia	
27	<b>WILD, WILD WEST</b> Get Ready	Mega	
28	<b>WHITE LINES</b> Duran Duran	EMI	
29	<b>RUNNIN'</b> Mix Factory	All Around The World	
30	<b>SWEET DREAMS</b> DJ Scott featuring Lorna B Steppin' Out/Love This/Silly Money		
31	<b>NO GUARANTEE</b> Shazam	EMI	
32	<b>YOU BELONG TO ME</b> JX	Hooj Choons/ffrredom	
33	<b>CHASE</b> Main Output	Rumour	
34	<b>LOVE IS ALL AROUND</b> DJ Bobo	Avex	
35	<b>DON'T NEED YOUR LOVE</b> Motiv 8	Eternal	
36	<b>THE LONE RANGER</b> Swagman featuring Quantum Jump	Chase	
37	<b>RIGHT TYPE OF MOOD</b> Herbie	Arista	
38	<b>RUB-A-DUB/SPLISH SPLASH</b> Clay O'Shea Black Market International		
39	<b>BOOGIE WOOGIE BUGLE BOY (DON'T STOP)</b> 2 In A Tank	Bald Cat & Shoo	
40	<b>THE BOMB! (THESE SOUNDS FALL INTO MY MIND)</b> Kenny 'Dope' presents The Bucketheads	Positiva	



Rank	Artist	Label
1	<b>DRIVE</b> Lavin' Joy	
2	<b>SOME</b>	
3	<b>GUAG</b>	
4	<b>BACK</b>	
5	<b>KEY TI</b>	
6	<b>SCATM</b>	
7	<b>CHAIN</b>	
8	<b>TWO (</b>	
9	<b>DON'T S</b>	
10	<b>LENNY</b>	
11	<b>THIS I</b>	
12	<b>IF YOU</b>	
13	<b>BUDD</b>	
14	<b>HAVE Y</b>	
15	<b>WEEK-GO</b>	
16	<b>LOVE</b>	
17	<b>IF YOU</b>	
18	<b>AN UB</b>	
19	<b>LOVE &amp;</b>	
20	<b>JESSII</b>	
21	<b>ARMY</b>	
22	<b>I WANNA</b>	
23	<b>WHERE</b>	
24	<b>THE</b>	
25	<b>ADDR</b>	

# FRANKIE KNUCKLES featuring ADEVA

THE NEW SINGLE

15 • 5 • 95

CD • 12 • MC

mixes available from :

Frankie Knuckles

David Morales

Satoshi Tomiie

Bobby D' Ambrosio

## TOO MANY FISH

# hot vinyl

namecheck: daisy & hauc © james hyman © brad beatnik © tim jeffery © andy bewers

## tune of the week

**t power vs mk ultra: 'mutant jazz' (sour)**

**Jungle** Any jungle artist who wishes to achieve crossover appeal will have to be sufficiently open-minded to blend styles and moods. T Power is one such artist and 'Mutant Jazz' - like Goldie's 'Timeless' - is another track destined to further the future jungle cause. A lilting sax theme is backed by swirling beats and sweet synth touches to build a beautiful, seductive track of inspirational quality. **4 4 4 4 4 4** **bb**



## techno

**SLAB 'Lidpopper' (Hydrogen Databox)** Sobrieties Ironwoman Nina Walsh and The Drum Club's Lol Hammond join forces for a three tracker of awesome techno power. The budgeting A-side mix is uncompromising to the max while Technova adds a few acidic tones on the second version and the final Roof Bubble Rumble mix goes for minimal trancey beats. If you like it hard, this is as solid as they come. **4 4 4 4** **bb**

**HARDFLOOR 'Mahogany Roots' (HartHouse)** It's hard funk all the way as the deadly German duo once again whip up a fierce, frenzied groove that combines the minimalism of hard trance with a dance-friendly bassline to die for. Slam and Work provide the mixes which also make sure the harder techno purists are catered for. The first mix has an irresistible break - in typical Hardcore style - which adds to the overwhelming charm of this essential buy. **4 4 4 4 4 4** **bb**

**THE DIGITAL BLONDES 'Stars/Reborn & Bangin' (Positive**

**Projects)** The A-side of this Evolution/Prince's Youth Business Trust collaboration is a fairly tight if a little unoriginal hard techno trance cut while the flip mashes things up with some funky analogue noises. Again, it's a little pedestrian at times but there are grooves worth dipping into. **4 4 4 4** **bb**

**LIQUID WHEEL 'Srobnic Injection EP' (Red)** The accompanying press sheet proclaims this to be Red's finest release to date and for once it's not just hype. 'Z' is galloping techno with a bubbling bassline, minimal

percussion that builds with some great heavy synth noises and the original mix is even more interesting with a strange Western feel to it. The second 12-inch features two mixes of 'Mutronic', another techno track laden with melodies and funkier rhythms. **4 4 4 4 4 4** **11**

## house

**SHIMMON & WOOLFFSON 'Do You Want' (Jamm)** This bundles along with a strong bassline and layers of noisy synths gradually piling on top of each other to a great climax before a big drop and getting back to the grind once again. No nonsense laugh stuff with the B-side's 'Acid' and Denier's mixes featuring more in the way of 303 and hashier drum sounds for those who like it even harder. **4 4 4 4** **11**

**FRESH AND LOW 'Interlude/Rock Up' (Diy Communications)** 'Interlude' is an excellent deep hypnotic house groove in, dare I say, very Carl Craig style with a muted synth and bass that wobble about gradually as the percussive elements sweep around. 'Rock Up' has some harsher slapping synth noises and voice samples that similarly suck you into the

**4 4 4 4 4 4** this heavenly tune will get your feet moving on a Sunday

**4 4 4 4 4 4** will have you praying for more

**4 4 4 4** p(h)ew what a platter **4 4 4 4** this tune will increase you

**4 H-E-L-L**

rhythm. The lack of obvious build-ups and here-we-go snare rolls is a refreshing change from much British produced house. Not for 'big tune' DJs but a great piece of underground house. **4 4 4 4 4 4** **11**

**SHARP TOOLS VOLUME ONE (Sharp)** Anonymous three-track EP that's made in the UK but has its heart firmly across the Atlantic. Solid rolling basslines, excellent drum programming, keyboard sounds and a generally good vibe throughout with the stand-out being the A-side (they have no fluff either) with its long unfolding rhythms, deep organ bassline, low key percussion and some great weird vocals. Different and original. **4 4 4 4 4 4** **11**

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flamenc-o-matic + mk tribal mixes  
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- 28 BEST
- 29 WHER
- 30 CASTI
- 31 BABY
- 32 TEARS
- 33 DOWN
- 34 NOT C
- 35 THIS I
- 36 WORK
- 37 FIND T
- 38 24-7-3
- 39 U SUR
- 40 FORGI

Bulletted titles a

Lighth



13 18 ROCKS OFF

16 19 DANCE ZONE LEVEL 4

20 PURE SWING

OUT NEXT WEEK ON CD 8516692

CD DIGIPAK 8516692

MC 85166564





by James Hamilton

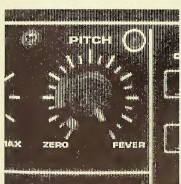
**BABY D** (Everybody's Got To Love Something) **I Need Your Loving** (Production House/Systemic SYSX 11), sure-fire smash hit attractively warbled jurgistic remake of the Kings' 1980 classic on three promos (all for some reason with only B and D sides) in deluxe fullery **40-160-00pm** Original, basic galling **135.50pm** Masters Of Love, frantic strong **146.80pm** R.A.F. Zone and snagging **0-148.80pm** T.S.O.B. Mixes—separate rapping sparse **0-159.80pm** Roy Kelly No Sell Out Remix, skittery tranquil **0-162.10pm** D-SF Remix and Jerks! **159.90pm** Roll Out Mix, plus a first 45rpm pressing's then **39-159.87/79.9-00pm** Original Mix and its exciting twitlery throbbing **0-142.00pm** rerecorded-Double. **BILLIE RAY MARTIN** 'Your Loving Arms' (Magnet MAG1031), cooing husky erstwhile Electric 101 girl resupply from last culture's Junior Vasquez's exciting twitlery lapping then pounding **130pm** Sound Factory Vocal and the God's solo-ish Hi-NOG **131.70pm** Original Extended Mix, now joined by Roger Sanchez's more garage style keyboards jabbid jiggy shuffling **123.7-00pm** Hands In The Air Mix from the original recent import and breezy organ

peeped **123.70pm** S-Mon's Arhian Mix from just its much in demand US promo. (kay this time to smash... **HUSTLES CONVENTION** 'Dance To The Music' (Stress 12 STR/STRX 53, P), Sly & The Family Stone classic raucously remade in faithful **0-127.80pm** Extended Euphoric Mix and **126.20pm** Bob EOB Edit, different Jilly Dooie Brothers-ishly jabbid **126.8-127.80pm** Chris & James Remix, a separate initially twitlery 'Dance To The Music' having modern house style breezy galloping **132.00pm** Downright Funky and 'Slipper' bounding **130pm** Downright Dubby versions, unrelated fullery strange jolling **124-00pm** The Chant (Johnny Vicious Remix) and bliss naggid shuffling **130.00pm** The Only One (Organic Edit). **MON-TELL JORDAN** 'This is How We Do It' (PMP Records/RAL/Del Jam recordings/12DEF 7), soulfully whined, charmed and rapped riddid jockwing joller selling an impact over three months in the **0-103.50pm** Winz, **0-103.30pm** Barr 9, **0-103.30pm** Album and **103.50pm** LP Instrumental Mixes that have dominated the top of the US chart, here now with Todd Terry's sepa-

rately promoted for jountier Bally Wright 'Clean Up Woman'-ibly enticed lapping **119.40pm** Tee's Club, Dub and Radio Mixes, Tee's Freeze and Bonus Mix, **MARIA ROWE** 'Sexual' (The FX 248), sweetly cooed and muted **0-95.80pm** groin grinder in stinkily rare grooving Fem 12" and 'Plankly rolling Sexy Molarfunk Mixes, with Goema Park's bubbly jiggling keyboards driven **117.90pm** 12" Parkside Club and Dub, first promoted last October... **ROBEY My Cryin's Done** (Pulse-8 12 LOSE 87, 3M/VS8), Steve Lee hollered Euro style gollaper's soaring atmospheric synth swirled **129.10pm** Original 12", yowling twitlery **0-129.10pm** Moody Sultar Mixes, doled wimpoppy birdsong and "come on" shouts punctuated frantic cheesy **0-134.90pm** Tall Pup Vocal Mix, **134.90pm** Dub (initial promos had the mix names on their sides)... **INGOIGNITO** 'Everyday' (talkin Loud TLKX 95) Pamela Anderson (Griefen's) cooing...and the Baywatch babe) and Joy Malcolm sung late Seventies style brassy Players Association-ish Britfunk promoted as 11 tracks over two separate twitlery **129.7-129.60pm** Lovestollon's Eden

classy shuffling **1140pm** Bluz's 12" Jekily lapped then lightly confining **0-123.90pm** Roger's Supreme, lushly doled then breezily pottering **0-123.9-00pm** Roger's Undercover Club and similar slick wriggly thunderbombed romping **0-123.90pm** Masters At Work Dobie's Mixes, plus a syndrum nudged jiggy sparse grooving **123.90pm** Masters At Work Everybody (sic) which somehow was not an original promo at all... **RONNI SIMON** 'Take You There' (Santoro Records/tech WHTS 58), last November's Horse song of hope (when you can hear it) repromoted as The Herk (Remixes/Mixes twitlery with tinkly jiggling gentle **1250pm** Vocal of Lie Nu Soul Mix and stultary percussive Monster Tribal Dub) (sic), original jonly stinging melow **122.80pm** Playboys Vocal Mix and stultary lurching **125.60pm** Fully Loaded Dub, truckly flunged then lapping melow **120.80pm** Sure-E Pure Vocal Mix and flutlery bumping Dub, monotonous stultary lapping **1240pm** Danny Taurus Deep Dub Mix and repetitive jekily pottering **126.70pm** Xen Mantra Tribal Dub, plus more recently as supports The Fresh Mixes with beebly throbbing **0-129.7-129.60pm** Lovestollon's Eden

and stultary plinking **0-128-00pm** Strike Mixes. **BODY HEAT** 'Waves Of Life' (Espresso/Rainbow Records JAF&B 3M/VS8), sparking noisy Dutch techno-pop gollaper's bippy bashing violent **140.10pm** Don Joon's Mix, with an 11 Feet Low 'like synth beat emphasized more in still twitlery **0-1380pm** Flying High and coitly pushed **134.80pm** Jay-Da's Underground Mixes. **DEJA VU** 'Deja Vu' (Cowboy Records RODE 05112, 3M/VS8), Boy George co-produced Rolling Stones 'We Love You'-ish grooving and droning wriggly pop **0-130-00pm** Original Vocal, twitlery promoted twitlery bounding **129.70pm** Playboys Vocal, much more underground flutlery throbbing Fully Loaded Dub, monotonous squelchy **1280pm** Back 2 Basics Vocal, stinging bippy Dub Mixes. **The ALOOF** 'Favelas' (East West Y2307Y/23007Z), Left-field style strangeness with silbeed trippy tapping stark samboregga **0-71.9/43.9-00pm** Sambodromo and Jew's horn twitlery pottering then thumping **129.60pm** Novocok Mixes, separately 12-inch sparse lone drummed pulsing progressive **130-00pm** Slam and wriggly rumbing **129.80pm** Face City Mixes.



PRODUCT AVAILABILITY:

**FREQUENCY DIP 'OXYGENE'**  
CD & 12" OUT NOW

**PROJECT 'A' 'GET ON UP'**  
CD & 12" OUT NEXT WEEK

COMING SOON FROM FEVERPITCH:

NINA 'THE REASON IS YOU'  
EMJ 'REAL LOVE'

**FEVERPITCH**

ATCHIN' 4 IT



18 ROCKS OFF  
19 DANCE ZONE LEVEL 4  
20 PURE SWING

OUT NEXT WEEK ON CD 8516692  
OUT NEXT WEEK ON CD 8516692

- 24 MY GIRL
- 22 26 MY GIRL
- 27 CANT'
- 15 28 BEST II
- 29 WHERE
- 36 30 CASTL
- 19 31 BABY I
- 24 32 TEARS
- 33 DOWN
- 21 34 NOT O'
- 35 THIS IS
- 36 WORK
- 37 FIND IT
- 38 24-7-36
- 39 U SURE
- 25 39 U SURE
- 40 FORGE

Bullseyed titles are

Light



clubchart  
commentary

by alan jones  
People enjoy sex on the streets. Sorry, that's 'Sex On The Streets', the new Pizzaman single, which is set to make them a lot of dough, and rises to the top of the Club Chart with a sensational 72 to one leap. That's the biggest in-chart move ever, topping the Reese Project's 67 to one advance with 'Colour Of Love' last August. But the Reese Project took advantage of weak opposition, while Pizzaman have strong competition, and score an impressive 72% more support from our panel of DJs. Even so, Pizzaman's stay at the summit may be brief - Loveland sprint from 22 to two with 'Don't Make Me Wait', and are adjudged the week's premier floorfiller by more DJs... Apart from the fast risers at the top of the chart, it's a quiet week, with only 14 records making their debut in the Top 75. It's not due to lack of competition, as the promos are still being mailed in huge numbers. One major record company promoters department recently calculated that it was competing with 60 other mailing lists for DJs' attentions. Perhaps the dearth of new records this week simply reflects the fact that those that are there are strong, or those that aren't are weak... Ousted from the top of the upfront club chart by Pizzaman, 'Livin' Joy's 'Dreamer' moves emphatically to the top of the On A Pop Tip chart. It thus fails to manage to top both charts at the same time, a feat no record has yet achieved. And, of course, it makes a fairly convincing debut on the CIN chart this week too... One dance record not currently in the Club Chart, but still likely to explode at retail is Billie Ray Martin's 'Your Loving Arms'. A club hit last year, it was recently remixed by Roger Sanchez and has been bubbling under on an import for weeks. East West, which is marketing the record here, has opted not to do a mail-out of the new mixes, so the only DJs playing it are those who have bought it themselves. This exclusive little group report extremely strong reaction to the song by the former Electric 101 song/trush, and it seems certain to better the 38 chart peak it scored last November.

beats &

Pictured this week are images that should strike terror into any of those who dabble with drugs. Using the latest computer technology, scientists are now able to predict the likely effects of long-term abuse of the type of designer drugs taken by many dance fans. Only joking: in fact, the picture



is of Endive, whose 'The Feeling' single is currently ready for release on Distinctive. The reason for the cabbage-style make-up is to cover up the fact that Endive are those roughly Nash boys under yet another pseudonym... DJs are always complaining they only ever get hour-long sets in which to stuff their stuff - well, if you saw what they charge per hour maybe you'd understand why! However, the promoters of new club Solo - happening every Thursday at the Cross, King's Cross - have managed to get a bunch of top-name DJs to play five-hour sets that will cover the whole night... Sunscreen, who appeared to have been keeping suspiciously quiet since their chart bashing days two years ago, have actually been doing sneaky ones and letting out their material under various pseudonyms. Their most recent alias was **Anna-Div**, which they used for their contribution to the recent 'Renaissance' compilation... Goon sound divolets **Blue Room Records** is holding a launch party this Thursday (12) at London's Forum. Appearing live will be **Total Eclipse**, **Juno Reactor** and **Moog**, with **DJs Serge**, **Dino Soares** and **Mike Maguire**, all playing on a B&W sound system. Tickets are £10... **Plink Plink Records** is rejuvenating its **Skizem** night every Thursday at Turnmills, Clerkenwell Road, London EC1. The music policy is "deep funky techno, future soul, freemorph electro and free-style" provided by residents **Mark Broom** and **Richard Grey**. Other DJs lined up are **Matthew 'Bushwacka' B** (18), **Derrick Carter** (June 1) and **Mr C** (15). **AND THE BEAT GOES ON!**



freedom  
michelle  
gayle

the latest single from her debut album 'michelle gayle'

15.5.95  
remixes by david morales, hitmakers, 2b3 & mc moose

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NEED YOUR LOVING  
(Everybody's Gotta Learn Sometime)

Includes the True Original Hardcore Mix  
and new mixes by  
Ronni Size and the House of NRG.

Accept no substitute buy the original.

Out on 15th May on  
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RGH NRG

1 DR  
2 SOME  
3 GUAG  
4 BACK  
5 KEY T  
6 SCATT  
7 CHAIT  
8 TWO  
9 DONT  
10 LENN  
11 THIS  
12 IF YOU  
13 BUDD  
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16 LOVE  
17 IF YOU  
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19 LOVE  
20 JESSI  
21 ARMY  
22 IWANI  
23 WHER  
1 24 THE C  
25

25	ADORED AND EXPLORED	Marc Almond	Mercury
26	MY GIRL JOSEPHINE	Super Cat featuring Jack Radics	Columbia
27	CANT STAND LOSING YOU (LIVE)	The Police	A&M
28	BEST IN ME	Let Loose	Mercury
29	WHERE I FIND MY HEAVEN	Gigolo Aunts	Mercury
30	CASTLES IN THE SAND	Thunder	EMI
31	BABY BABY	Corona	Eternal/WEA
32	TEARS DON'T LIE	Mark Oh	Systematic
33	DOWN WITH THE CLOUQE	Aaliyah	Jive
34	NOT OVER YET	Grace	Perfecto/East West
35	THIS IS MUSIC	The Verve	Hut
36	WORK IT OUT	Shiva	frr
37	FIND THE ANSWER WITHIN	The Boo Radleys	Creation
38	24-7-365	Charles And Eddie	Capitol
39	U SURE DO Strike		Fresh
40	FORGET I WAS A G	Whithead Bros	Motown

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

Lighthouse Family *Lifted*

OUT NEXT WEEK ON CD 8516692 (CD/DVD) 8516694 MC 8516654

The New Single

CD1 includes A HARD RAIN'S A-GONNA FALL (live)  
and  
CD2 includes IT AIN'T ME BABE (live)  
both tracks previously unavailable in the UK  
Taken from the top 10 album **UNPLUGGED**

COLUMBIA

**TOP TWENTY COMPILATIONS**

1	NOW THAT'S WHAT I CALL MUSIC! 30	EM/Virgin/PolyGram
2	WARNING! DANCE BOOM	Telstar
3	STREET SOUL	Virgin
4	SHINE	PolyGram/TV
5	CREAM LIFE	Dunmore
6	DANCE NATION 95	Virgin
7	PULP FRICTION (OST)	UJA
8	LET'S HEAR IT FOR THE GIRLS	PolyGram/TV
9	DANCE MANIA 95 - VOLUME 2	Time Music
10	THE BEST ROCK ALBUM IN THE WORLD... EVER!!	Virgin
11	CLUB CLASS	Soul Train
12	MINISTRY OF SOUND - THE SESSIONS 4	Sony BM Music
13	THE HOUSE COLLECTION - VOLUME 2	Real Gone
14	DRIVE TIME	Duo
15	INTO THE EIGHTIES	Gold Expansion
16	YOU MUST REMEMBER THIS	Real Gone
17	CLUB TOGETHER 2	Real Gone
18	ROCKS OFF	PolyGram/TV
19	DANCE ZONE LEVEL 4	PolyGram/TV
20	PURE SWING	Duo

19	AUTOMATIC FOR THE PEOPLE	REM	Warner Bros
26	THE VERY BEST	The Commodores	Motown
27	TWISTED	Del Amtrri	A&M
28	MADE IN ENGLAND	Elton John	Rocket
29	GALORE	Kirsty MacColl	Virgin
30	UNPLUGGED	Bob Dylan	Columbia
31	LAST TRAIN TO LHASA	Banco De Gaia	Planet Dog
32	WEZGER	Weezer	Geffen
33	TAKE THAT & PARTY	Take That	RCA
34	TUESDAY NIGHT MUSIC CLUB	Sheryl Crow	A&M
35	SIMPLY THE BEST	Tina Turner	Capitol
36	CROSS ROAD - THE BEST OF	Bon Jovi	Mercury
37	ALWAYS & FOREVER	Eternal	1st Avenue/EMI
38	SMASH	Offspring	Epic/ah
39	UNPLUGGED IN NEW YORK	Nirvana	Geffen
40	PROTECTION/NO PROTECTION	Massive Attack	Virgin

© D.M. Produced in co-operation with the BPI and BARD, based on a sample of more than 1,000 record outlets.

whigfield think of you



# US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	<b>THIS IS HOW WE DO IT</b> Maroon 5/Jordan (RHP)		26	<b>THIS 'LIL GAME WE PLAY</b> Subway (J&R)	
2	<b>FREAK LIKE ME</b> Aja Brown (Merca) (Merca)		27	<b>IF YOU LOVE ME</b> Beanie Sigel (J&R)	
3	<b>RID LIGHT SPECIAL LLC</b> (J&R)		28	<b>GIVE IT TO YOU</b> The Roots (J&R)	
4	<b>I KNOW</b> Shinedele (J&R)		29	<b>NO MORE 'LIVE YOU'S</b> Jamie Foxx (J&R)	
5	<b>HAVE YOU EVER REALLY LOVED A WOMAN?</b> Three 6's (Merca) (Merca)		30	<b>YOU GOTTA BE</b> Outlaw (J&R)	
6	<b>RUN AWAY</b> The Real McCoys (Merca) (Merca)		31	<b>I LIVE MY LIFE FOR YOU</b> Freshies (J&R)	
7	<b>WATER RUNS DRY</b> Day 10 (Merca) (Merca)		32	<b>IF I WANTED TO TAKE THE...</b> Melissa Etheridge (J&R)	
8	<b>I BELIEVE</b> Braxton Ford & Da Brat (J&R)		33	<b>CREEP TIG</b> (J&R)	
9	<b>DEAR MAMA</b> The Roots (Merca) (Merca)		34	<b>CAN'T STOP LOVIN' YOU</b> Van Halen (Merca) (Merca)	
10	<b>STRONG ENOUGH</b> Sheryl Crow (J&R)		35	<b>ANOTHER NIGHT</b> Real McCoys (Merca) (Merca)	
11	<b>CANDY BAIN</b> Soul For Real (J&R)		36	<b>DREAM ABOUT YOU/FUNKY MELODY</b> Don 9 (Merca) (Merca)	
12	<b>WELL I'LL BE THERE FOR A REAL WOMAN</b> (J&R)		37	<b>DON'T TAKE IT PERSONAL</b> Maroon 5 (Merca) (Merca)	
13	<b>I BELIEVE</b> Eminem (Merca) (Merca)		38	<b>EVERY LITTLE THING I DO</b> Soul For Real (J&R)	
14	<b>IN THE HOUSE OF STONE AND LIGHT</b> (Merca) (Merca)		39	<b>I AM GOIN' DOWN</b> Heavy D & The Soul Brothers (J&R)	
15	<b>TAKE A BOW</b> Madonna (Merca) (Merca)		40	<b>TELL ME WHEN</b> The Roots League (J&R)	
16	<b>TOTAL ECLIPSE OF THE HEART</b> (Merca) (Merca)		41	<b>RUN-AROUND</b> Busta Rhymes (Merca) (Merca)	
17	<b>BIG POPPA/WARNING</b> The Notorious B.I.G. (Merca) (Merca)		42	<b>ON BENDED KNEE</b> Busta Rhymes (Merca) (Merca)	
18	<b>KEEP THEIR HEADS RINGIN'</b> Jay-Z (Merca) (Merca)		43	<b>I'LL BE AROUND</b> Ruffalo & The Real Space (Merca) (Merca)	
19	<b>HOLD ON</b> James Brown (Merca) (Merca)		44	<b>THANK YOU</b> Busta Rhymes (Merca) (Merca)	
20	<b>MY HAND</b> Maroon 5 & The Roots (Merca) (Merca)		45	<b>WONDERFUL</b> Adam Ant (Merca) (Merca)	
21	<b>ASK OF YOU</b> Jay-Z & Busta Rhymes (Merca) (Merca)		46	<b>I'D RATHER BE ALONE</b> Jay-Z (Merca) (Merca)	
22	<b>LET HER GO</b> Maroon 5 & The Roots (Merca) (Merca)		47	<b>SHY GUY</b> Busta Rhymes (Merca) (Merca)	
23	<b>CAN'T YOU SEE</b> Jay-Z & Busta Rhymes (Merca) (Merca)		48	<b>SOMEONE TO LOVE</b> Jay-Z & Busta Rhymes (Merca) (Merca)	
24	<b>BABY</b> Busta Rhymes (Merca) (Merca)		49	<b>UNTIL THE END OF TIME</b> Busta Rhymes (Merca) (Merca)	
25	<b>COTTON EYE JOE</b> Busta Rhymes (Merca) (Merca)		50	<b>THE RHYTHM OF THE NIGHT</b> Green Day (Merca) (Merca)	

Charts courtesy Billboard 13 May 1995. \* Awards are awarded to those products demonstrating the greatest appeal and sales gain. © UKCC/UK signed acts.

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	<b>FRIDAY (OST)</b> Various (Polygram)		26	<b>ENCOUNTER, A TRIBUTE TO LED ZEPPELIN</b> Various (Merca)	
2	<b>THRIVING COPPER</b> (Merca)		27	<b>SIXTEEN STONE</b> Bush (Merca)	
3	<b>CRACKED REAR VIEW</b> Hootie & The Blowfish (Merca)		28	<b>YES I AM</b> Maroon 5 (Merca)	
4	<b>ME AGAINST THE WORLD</b> (Merca)		29	<b>BAD BOYS (OST)</b> Various (Merca)	
5	<b>THE LION KING (OST)</b> (Merca)		30	<b>NO ORDINARY MAN</b> Tracy Bird (Merca)	
6	<b>It's About a Boy</b> (Merca)		31	<b>AMOR PROHIBITO</b> (Merca)	
7	<b>BELL FREEZES OVER</b> (Merca)		32	<b>NEW JERSEY DRIVE (OST)</b> Vol 1 (Merca)	
8	<b>JOHN MICHAEL MONTGOMERY</b> (Merca)		33	<b>NOW THAT I'VE FOUND YOU</b> (Merca)	
9	<b>ASTRO CREEP: 2000 SONGS OF...</b> (Merca)		34	<b>COLLECTIVE SOUL</b> (Merca)	
10	<b>CRAZYSKYCOOL TIG</b> (Merca)		35	<b>WILDFLOWERS</b> (Merca)	
11	<b>TUESDAY NIGHT MUSIC CLUB</b> (Merca)		36	<b>THE LION KING: RHYTHM OF...</b> (Merca)	
12	<b>DOOKIE</b> (Merca)		37	<b>GREATEST HITS</b> (Merca)	
13	<b>GREATEST HITS</b> (Merca)		38	<b>MY LIFE</b> (Merca)	
14	<b>THE HITS</b> (Merca)		39	<b>FOUR</b> (Merca)	
15	<b>ANOTHER NIGHT</b> (Merca)		40	<b>VITALITY</b> (Merca)	
16	<b>NO NEED TO ARGUE</b> (Merca)		41	<b>BRANDY</b> (Merca)	
17	<b>UNDER THE TABLE AND DREAM</b> (Merca)		42	<b>I AIN'T MOVIN'</b> (Merca)	
18	<b>INFAMOUS</b> (Merca)		43	<b>RETURN TO THE 3 CHAMBERS</b> (Merca)	
19	<b>BALANCE</b> (Merca)		44	<b>BEDTIME STORIES</b> (Merca)	
20	<b>MEUSA</b> (Merca)		45	<b>NOT A MOMENT TOO SOON</b> (Merca)	
21	<b>MADE IN ENGLAND</b> (Merca)		46	<b>DO YOU WANNA RIDE?</b> (Merca)	
22	<b>FORREST GUMP (OST)</b> (Merca)		47	<b>ABOVE</b> (Merca)	
23	<b>THIS IS HOW WE DO IT</b> (Merca)		48	<b>MTV UNPLUGGED IN NEW YORK</b> (Merca)	
24	<b>SMASH</b> (Merca)		49	<b>PULP FICION (OST)</b> (Merca)	
25	<b>CANDY RAIN</b> (Merca)		50	<b>FROM THE BOTTOM UP</b> (Merca)	

# UK WORLD HITS

## GERMANY

1	<b>BACK FOR GOOD</b> Take That (J&R)
2	<b>TUN ON TUNE IN, COP OUT</b> Fresh Power (Merca)
3	<b>LET IT RAIN</b> East 17 (Merca)
4	<b>I'VE GOT A... MNS</b> (Merca)
5	<b>WHITELINES</b> Dorian Duran (Merca)

Source: Media Control

## AUSTRALIA

1	<b>BACK FOR GOOD</b> Take That (J&R)
2	<b>TOTAL ECLIPSE OF THE HEART</b> (Merca)
3	<b>LET IT RAIN</b> East 17 (Merca)
4	<b>I'VE GOT A... MNS</b> (Merca)
5	<b>WHITELINES</b> Dorian Duran (Merca)

Source: Australian Record Ind. Assn.

## NETHERLANDS

1	<b>BACK FOR GOOD</b> Take That (J&R)
2	<b>FROM THE FEELING IN</b> Highwaters (Merca)
3	<b>U SURE DO STRIKE</b> (Merca)
4	<b>TUN ON TUNE IN, COP OUT</b> Fresh Power (Merca)

Source: Stichting Mega Top 50

## SWEDEN

1	<b>BACK FOR GOOD</b> Take That (J&R)
2	<b>PUSH THE FEELING IN</b> Highwaters (Merca)
3	<b>SOME MIGHT SAY GASS</b> (Merca)
4	<b>I'VE GOT A... MNS</b> (Merca)
5	<b>CROCODILE SHOES</b> Jimmy Nail (Merca)

Source: SVEPPI

**UK WORLD HITS:**  
The MW guide to the top British performers in key markets (chart position in brackets)

# NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	<b>DREAMER</b> Live Day (Merca)		21	<b>OVER MY SHOULDER</b> Mike And The Mechanics (Merca)	
2	<b>SOME MIGHT SAY GASS</b> (Merca)		22	<b>WAKE UP BOO!</b> (Merca)	
3	<b>GIUGLIONE</b> (Merca)		23	<b>WYNOTISED</b> Simple Minds (Merca)	
4	<b>BACK FOR GOOD</b> Take That (Merca)		24	<b>BABY BAY</b> Carina (Merca)	
5	<b>KEY TO MY LIFE</b> Boyzone (Merca)		25	<b>I WANNA BE FREE (TO BE WITH HIM)</b> Sheryl Crow (Merca)	
6	<b>SCATMAN</b> Stevie Nicks (Merca)		26	<b>SURE DO STRIKE</b> (Merca)	
7	<b>CHAINS</b> Tim Allen (Merca)		27	<b>STRANGE CURRENCIES</b> Sam (Merca)	
8	<b>TWO CAN PLAY THAT GAME</b> Boyzone (Merca)		28	<b>ONE MAN IN MY HEART</b> Boyzone (Merca)	
9	<b>DONT STOP (OGGIE WIGGLE)</b> Joshua Brothers (Merca)		29	<b>YOU GOTTA BE</b> (Merca)	
10	<b>LENNY</b> Supergrass (Merca)		30	<b>WHODS NOW</b> James Jackson (Merca)	
11	<b>IF YOU ONLY LET ME IN</b> (Merca)		31	<b>KEEP ON MOVING</b> Bob Marley & The Wailers (Merca)	
12	<b>HAVE YOU EVER REALLY LOVED A WOMAN?</b> (Merca)		32	<b>KNOW</b> Dorian Duran (Merca)	
13	<b>JESSIE</b> Joshua Redson (Merca)		33	<b>THIS IS HOW WE DO IT</b> (Merca)	
14	<b>IF YOU LOVE ME</b> (Merca)		34	<b>BUDDY HOLLY</b> (Merca)	
15	<b>JULIA SAYS</b> (Merca)		35	<b>DONT GIVE ME YOUR LIFE</b> (Merca)	
16	<b>TUN ON, TUNE IN, COP OUT</b> (Merca)		36	<b>MARVELOUS</b> (Merca)	
17	<b>LOVE CITY GROOVE</b> (Merca)		37	<b>THE CHANGING MAN</b> (Merca)	
18	<b>MADE IN ENGLAND</b> (Merca)		38	<b>DRIVING WITH THE BRAKES ON</b> (Merca)	
19	<b>BEST IN ME</b> (Merca)		39	<b>SOMEYD'Y'LL BE SATURDAY NIGHT</b> (Merca)	
20	<b>LOVE &amp; DEVOTION</b> (Merca)		40	<b>ARMY OF ME</b> (Merca)	

© EMI. The Network Chart is compiled by EMI for Independent Radio using copy data from Media Monitor and CMI sales data.

# BRITAIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	<b>PICTURE THIS</b> (Merca)		21	<b>TUESDAY NIGHT MUSIC CLUB</b> (Merca)	
2	<b>GREATEST HITS</b> (Merca)		22	<b>THE BENDS</b> (Merca)	
3	<b>DUMMEY</b> (Merca)		23	<b>OCTOPUS</b> (Merca)	
4	<b>NO NEED TO ARGUE</b> (Merca)		24	<b>CROSS ROAD - THE BEST OF</b> (Merca)	
5	<b>DEFINITELY MAYBE</b> (Merca)		25	<b>NEVERMIND</b> (Merca)	
6	<b>MEUSA</b> (Merca)		26	<b>SMASH</b> (Merca)	
7	<b>PARK LIFE</b> (Merca)		27	<b>SIMPLY THE BEST</b> (Merca)	
8	<b>WAKE UP!</b> (Merca)		28	<b>WEEZER</b> (Merca)	
9	<b>MONSTER</b> (Merca)		29	<b>GREATEST HITS</b> (Merca)	
10	<b>ELASTICA</b> (Merca)		30	<b>DRIVE THRU BODY SHOP</b> (Merca)	
11	<b>CARRY ON UP THE GRAB!</b> (Merca)		31	<b>EVERYBODY ELSE IS GOING TO SAY CAN'T YOU</b> (Merca)	
12	<b>TURKISH TOWN D'ARBY'S VIBRATOR</b> (Merca)		32	<b>THE VERY BEST OF...</b> (Merca)	
13	<b>UNPLUGGED</b> (Merca)		33	<b>GREATEST HITS</b> (Merca)	
14	<b>CROCODILE SHOES</b> (Merca)		34	<b>DIVINE MADNESS</b> (Merca)	
15	<b>GALORE</b> (Merca)		35	<b>CRACKED REAR VIEW</b> (Merca)	
16	<b>TWISTED</b> (Merca)		36	<b>THE DARK SIDE OF THE MOON</b> (Merca)	
17	<b>DOOKIE</b> (Merca)		37	<b>THE HITS</b> (Merca)	
18	<b>AUTOMATIC FOR THE PEOPLE</b> (Merca)		38	<b>SECOND COMING</b> (Merca)	
19	<b>MADE IN ENGLAND</b> (Merca)		39	<b>JULIFICATION</b> (Merca)	
20	<b>UNPLUGGED IN NEW YORK</b> (Merca)		40	<b>FIELDS OF GOLD - THE BEST OF</b> (Merca)	

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# R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	<b>THIS IS HOW WE DO IT</b>	Morrell Jordan	Def Jam/Island 12DEF 17 (F)
2	1	<b>IF YOU ONLY LET ME IN</b>	MNB	1st Avenue/Columbia CD 9613252 (SM)
3	2	<b>TWO CAN PLAY THAT GAME</b>	Bobby Brown	MCA/MCST 1973 (BMG)
4	3	<b>IF YOU LOVE ME</b>	Brownstone	MJ/J Epic 6614138 (SM)
5	4	<b>LOVE CITY GROOVE</b>	Love City Groove	Planet 3.3/DXY 20037 (P)
6	NEW	<b>DOWN WITH THE CLIQUE</b>	Aaliyah	Jive JIVE 377 (BMG)
7	NEW	<b>FORGET I WAS A G</b>	Whitehead Bros	Motown TMXG 1441 (F)
8	24-7-365		Charles And Eddie	Capitol CD CDCL5 147 (E)
9	7	<b>FREAK LIKE ME</b>	Adina Howard	East West A 44727 (W)
10	5	<b>THE 4 PLAY EPs</b>	R.Kelly	Jive CD JIVECD 376 (BMG)
11	6	<b>CRAZY</b>	Mark Morrison	WEA YZ 9377 (W)
12	8	<b>SOUR TIMES</b>	Puritishad	Go Beat GODX 116 (F)
13	NEW	<b>IT'S A MAN'S MAN'S MAN'S WORLD</b>	Jenita Tracy & Bobby Womack	Pulp 8 12LOSE 89 (SM/W/M)
14	9	<b>RED LIGHT SPECIAL</b>	TLC	Lafuze 74321273661 (BMG)
15	10	<b>FEEL ME FLOW</b>	Naughty By Nature	Big Life BLRT 115 (P)
16	12	<b>I'M GOIN' DOWN</b>	Mary J Blige	Uptown/MCA/MCST 2653 (BMG)
17	14	<b>TURN ON, TUNE IN, COP OUT</b>	Freak Power	4th & Bway 129RW 317 (F)
18	11	<b>FIRE</b>	Prinsa feat Denzel Man	Labelo Blanco/PWL NUB 18 (SR)
19	13	<b>THANK YOU</b>	Boyz II Men	Motown TMXG 1438 (F)
20	20	<b>YOU GOTTA BE</b>	Des'ree	Dusted Sound/Sony S2 6613216 (SM)
21	15	<b>WHOOFS NOW/WHAT LL I DO</b>	Janet Jackson	Virgin VSTY 1533 (E)
22	16	<b>RELEASE YO' DELF</b>	Methed Man	Def Jam/Island 12DEF 6 (F)
23	18	<b>ONE</b>	Mica Paris	Cos tempo 12COUL304 (E)
24	17	<b>RAGGAMUFFIN GIRL</b>	Apache Indian/featuring Frankie Paul	Island 125 606 (F)
25	19	<b>HOLE IN THE BUCKET</b>	Spearhead	Capitol 13CL 742 (E)
26	21	<b>I'VE GOT A LITTLE SOMETHING FOR YOU</b>	MNB	1st Avenue/Columbia 68886 (SM)
27	NEW	<b>THINK TWICE</b>	Donna Marie	London 12LDR082 (P)
28	22	<b>SHOW A LITTLE LOVE</b>	Ultimate Kacs	Wild Card CD/CARD 18 (F)
29	24	<b>I ONLY WANT TO BE WITH YOU</b>	Berry White	A&M 981071 (F)
30	25	<b>FLAVOUR OF THE OLD SCHOOL</b>	Beverly Knight	Dome 12DOME 101 (E)
31	NEW	<b>CAN I GET YOUR NUMBER?</b>	Full Force	Horns Grove/HOMEGROWN 1 (LS)
32	28	<b>SPIRIT INSIDE</b>	Spirits	MCA/MCST 2045 (BMG)
33	23	<b>CHOLI KE PEECHE</b>	Bally Sagoo	Columbia 6613239 (SM)
34	31	<b>DO YOU SEE</b>	Warren G	RAJ/Island 12RAL 3 (F)
35	30	<b>1 TO 1 RELIGION</b>	Bomb The Boss	Stored Heights/Nth Bway 128RA 203 (P)
36	27	<b>HERE COMES THE HOTSTEPPER</b>	Ini Kamoze	Columbia 6610478 (SM)
37	32	<b>LIFE</b>	Orly Robinson	EMI 12EM1371 (E)
38	29	<b>THE SWEETEST DAYS</b>	Vanessa Williams	Mercury CD/AMERC 422 (F)
39	26	<b>FOLLOW THE LEADER</b>	Parliament Funkadelic	Hothounds 12HQ11 (TRC/BMG)
40	NEW	<b>DO WHAT I WANT</b>	Blak Pania	Tommy Boy TB 974 (RTM/P)

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# DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	<b>DREAMER</b>	Luvin' Joy	Undiscovered/MCA/MCST 2059 (BMG)
2	NEW	<b>WORK IT OUT</b>	Shiva	firr FX 261 (F)
3	NEW	<b>HIGH AS A KITE</b>	One Tribe featuring Roger	firr FX 259 (F)
4	NEW	<b>THIS IS HOW WE DO IT</b>	Morrell Jordan	Def Jam/Island 12DEF 17 (F)
5	1	<b>LIFTING ME HIGHER</b>	Gems For Jam	Box 21 12BOKS 3 (SM/W)
6	NEW	<b>BUMPER</b>	Chrome	Consolidated CSO 22003 (SM/W)
7	NEW	<b>BORN SLIPPY</b>	Underworld	Junior Boy's Own JB/O 29 (RTM/P)
8	NEW	<b>MY CHILDREN</b>	Moseph Cat	Cleveland City CLC 1304 (SM/W/M)
9	NEW	<b>SCATMAN (SKI-BA-BOP-BA-BOP-BOP)</b>	Stranah John	RCA N2020201 (RH)
10	NEW	<b>TOW TRUCK</b>	Sabres Of Paradise	Warp WAP 62 (RTM/P)
11	2	<b>DIRECT-ME</b>	The Reese Project	Network NWK 87 (NET/SM)
12	3	<b>DON'T LAUGH</b>	Winn	XL Recordings XL T 62 (W)
13	NEW	<b>HOT</b>	Mesqib Vilaga	Fantastico 15 (NET/SM)
14	NEW	<b>THE TEST PRESS EP</b>	24hr Experience	Nice 'n' Ripe NNR 021 (FX)
15	NEW	<b>FORGET I WAS A G</b>	Whitehead Bros	Motown TMXG 1441 (F)
16	NEW	<b>I WANT YOU</b>	Itchy And Scratchy	Spot On SEB007 (ADD)
17	5	<b>MOVE THAT BODY</b>	Nush	Blurred Vinyl/Island 129LN 012 (W)
18	6	<b>LEGENDS OF THE DARK BLACK - PT 2</b>	Wildchild	R-Lite/Polygram 12H 9 (F)
19	NEW	<b>DOWN WITH THE CLIQUE</b>	Aaliyah	Jive JIVE 377 (BMG)
20	NEW	<b>DANCING DAFFODILS</b>	Beat Syndicate	Global Beat GBB 001 (P)
21	18	<b>CRAZY</b>	Mark Morrison	WEA YZ 9377 (W)
22	NEW	<b>IT'S A MAN'S MAN'S MAN'S WORLD</b>	Jenita Tracy & Bobby Womack	Pulp 8 12LOSE 89 (SM/W/M)
23	7	<b>FREAK LIKE ME</b>	Adina Howard	East West A 44727 (W)
24	15	<b>TEARS DON'T LIE</b>	Mark 'Oh	Systematic SYSX 9 (F)
25	NEW	<b>RISE UP</b>	Danny Red	Columbia 6612706 (SM)
26	NEW	<b>ZION YOUTH</b>	Dreadzone	Virgin VST 1537 (E)
27	10	<b>FIRE</b>	Prinsa feat Denzel Man	Labelo Blanco/PWL NUB 18 (SR)
28	4	<b>IT'S ALRIGHT</b>	SAIN Part Two	Effective EEPF3 020 (P)
29	NEW	<b>I SURVIVED</b>	Lolawata Holloway	Sod SIX125 (I)
30	17	<b>TWO CAN PLAY THAT GAME</b>	Bobby Brown	MCA/MCST 1973 (BMG)

# DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	<b>CREAM LIVE</b>	Various	Deconstruction 74321272191/74321272194 (BMG)
2	NEW	<b>LAST TRAIN TO LHASA</b>	Barco De Gale	Planet Dog BARCO P 15 (BARCO/AT 91) (SM/W)
3	2	<b>THE HOUSE COLLECTION - VOLUME 2</b>	Various	Fantastico #FHC 02/MC (E)
4	6	<b>THE INFAMOUS</b>	Mobb Deep	RCA 7863364881 (E) (Improm)
5	3	<b>MINISTRY OF SOUND - THE SESSIONS 4</b>	Various	Sire/OT Ministry/MLP/EP 4/199 (VCA) 4 (3/96) (G)
6	5	<b>FROM THE BOTTOM UP</b>	Brownstone	MJ/J Epic 477382/14773824 (SM)
7	10	<b>SURRENDER</b>	Kut Klose	Elektra 7559018681/7559018684 (W)
8	7	<b>DUMMY</b>	Puritishad	Go Beat 8285221/8285224 (F)
9	NEW	<b>STREET SOUL</b>	Various	Virgin-V/TDMC 41 (E)
10	4	<b>...I CARE BECAUSE YOU DO</b>	The Aphex Trax	Warp WARP.P.30/WARP.30 (RTM/P)

SPECIALIST CHARTS

13 MAY 1995

LOCO STUDIOS

would like to congratulate



on their No 1 single 'Some Might Say' - recorded & mixed at Loco by Owen Morris

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UK Studio Accord Member

# VIDEO

This	Last	Artist/Title	Label/Cat No	16	12	WALLACE & GROMIT - A GRAND DAY OUT
1	1	THE X-FILES-FILE 2 PILOT/DEEP THROAT	Fox Video 86785	17	16	NEW DOWN ON TANK POLICE ACT 6
2	2	THE X-FILES-FILE 2-SQUEEZE/CONDUIT	Fox Video 86785	18	18	THE RETURN OF JAFAR
3	2	THE ARISTOCATS	Walt Disney 124195Z	19	11	AGE VENTURA PET DETECTIVE
4	3	RED DWARF V-GUNMEN OF THE APOCALYPSE	BBC/BBC5580	20	13	WALLACE & GROMIT: THE WRONG TROUSERS
5	8	VARIOUS ARTISTS: Songs That Won The War	W.A. 95053	21	20	THE SUCCESSION OF DUKE STREET - PART 5
6	5	THE X-FILES-BOX SET	Fox Video 86740	22	3	STAR TREK DEEP SPACE NINE - 20
7	4	DOCTOR WHO - THE STONES OF BLOOD	BBC/BBC5580	23	9	RETRIEVER'S END
8	4	COOL RUNNINGS	Walt Disney 122262	24	22	DA'S ARMY - THE MOVIE
9	5	DOCTOR WHO - THE ANDROIDS OF TARA	BBC/BBC5580	25	6	STAR TREK NEXT GENERATION-MOVIE 6
10	5	THE CROW	EVI 05157	26	15	HELLRAISER III
11	5	MAX BYGRAVES: Singalandscape War Years	W.A. 94073	27	14	SISTER ACT 2
12	23	VERA DYNIN'S OUR WAR TO REMEMBER	W.A. 94890	28	20	D-DAY TO VE DAY
13	7	THUMBELINA	Warner Home Video 7013080	29	21	ABSOLUTELY FABULOUS - NEW BEST FRIEND
14	25	CHAS 'N' DAVE: Street Party	Telstar Video 7013080	30	17	ABSOLUTELY FABULOUS - HOSPITAL
15	1	FOUR WEDDINGS AND A FUNERAL	PolyGram Video 017883			

# MUSIC VIDEO

This	Last	Title	Label/Cat No
1	1	VARIOUS ARTISTS: Songs That Won The War	W.A. 95053
2	3	MAX BYGRAVES: Singalandscape War Years	W.A. 94073
3	2	CHAS 'N' DAVE: Street Party	Telstar Video 7013080
4	9	VARIOUS ARTISTS: Hits Of The War Years	AVE 00203
5	4	TERRORVISION: Fire Up & Lally	PMI MAF91423
6	5	VARIOUS ARTISTS: The Best Of The War Years	United Video 9582200
7	6	SMOOP DOGGY DOGG: Muttin' Was The Best	BMG Video 742013472
8	7	TAKE THAT: Everything Changes	BMG Video 742013213
9	11	TAKE THAT: Berlin	PMI MAF91422
10	10	BLUR: Showtime	PolyGram Video 057763
11	15	BOY JOY: Love Road Show	PolyGram Video 057763
12	15	BLUES BROTHERS: Once Upon A Time In The West	HEP 91627
13	7	LUTHER: HARRISBURG AND Some Evening 3 Song	BMG Video 742013472
14	12	JARVIS: BURNING SWORDS: No Reason Out	PolyGram Video 058282
15	18	ELVIS PRESLEY: The Last Performance	MGM/UA 5322758

# INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	SOME MIGHT SAY	Creation	CRESCO 204 (3MVV)
2	2	ARMY OF FIVE	Oasis	Creation CRESCO 182 (3PVC) (P)
3	1	LOVE CITY GROOVE	Long City Groove	Planet 3 GUY 2000 (P)
4	2	FOOLS GOLD '95	The Stone Roses	Silverstone CRESCO 171 (P)
5	4	FEEL ME FLOW	Naughty By Nature	Big Life BLND 115 (P)
6	4	FIRE	Prison/Demolition Man	Labelle Ballade NPLED 18 (SR0)
7	5	NOVELTY WAVES	Biosphere	Appollo APOLLO 20CD (V)
8	5	(LOVE IS) THE DRUG	Warrior Soul	Music For Nations COKUT 164 (P)
9	6	MOVE THAT BODY	Nush	Blind Vinyl BLIND 012 (V)
10	7	BITS + PIECES	Artemesia	Hoops Hoops J31C (RTM/P)
11	8	WAKE UP BOO!	Boo Radeys	Creation CRESCO 191X (3MVV)
12	10	IT'S ALRIGHT	S.A.I.N. Part Two	Effective EPFS 00CD (P)
13	7	CIGARETTES & ALCOHOL	Oasis	Creation CRESCO 190 (3MVV/V)
14	10	SHAKESMOKER	Oasis	Creation CRESCO 182 (3MVV/V)
15	15	SUPERSONIC	Oasis	Creation CRESCO 178 (P)
16	14	1, 2, 3, 4 - TIC TIC	Ultra Sonic	Clubscene DCST 04 (Self)
17	16	BREATHLESS	Bang Bang Machine	Ultimate TOPP 03CD (3MVV/V)
18	16	FIELD FOREVER	Oasis	Creation CRESCO 185 (3MVV/V)
19	12	DUKE OF EARLSFIELD	Sobres Of Paradise	Warp TWAP 6Z (RTM/P)
20	12	STROBELIGHT EP	CMI FM/Technorate	Massive Respect MR 060CD (IM)

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	DEFINITELY MAYBE	Oasis	Creation CRESCO 169 (3MVV)
2	2	WAKE UP!	Boo Radeys	Creation CRESCO 179 (3MVV/V)
3	1	ELASTICA	Elastica	Decapitive BLUFF 014CD (V)
4	1	J J CARE BECAUSE YOU DO	Aphex Twin	Warp WARPCD 30 (RTM/P)
5	7	SMASH	Offspring	Empire E 86432Z (PH)
6	4	SMART	Sleeper	Big Cat ABB 84CD (P)
7	5	WOWEE ZOWEE	Pavement	Costermonger GENE 00CD (V)
8	10	OLYMPIAN	Gene	This Way Up 52029Z (SR0)
9	8	THE SECOND TINDERSTICKS ALBUM	Tindersticks	NPG 00632Z (VPS (P))
10	9	EXODUS	NPG	Roadrunner RR 8002Z (P)
11	11	ALL BORD KINGS	Dog Eat Dog	Daemonic UHF (RTM/P)
12	5	MUSIC FOR AMORPHOUS BODY...	Starelab	Moby CDSTUM130 (RTM/P)
13	11	EVERYTHING IS WRONG	Moby	Mutey Music FDM 36571Z (P)
14	12	TALES	Marcus Miller	Silverstone CRESCO 182 (P)
15	13	THE STONE ROSES	The Stone Roses	Honey 82807Z (P)
16	15	DRUGSTORE	Drugsstore	Dialled DESCD 01 (JS)
17	18	KREUZ CONTROL	Kreuz	One Little Line TPLP 31CD (P)
18	16	DEBUT	Bjork	Creation CRESCO 146 (P)
19	14	GIVE OUT BUT DON'T GIVE UP	Primal Scream	Nude NUDE 31CD (RTM/P)
20	19	DOG MAN STAG	Suede	

# ROCK

This	Last	Title	Artist	Label (distributor)
1	1	DOOKIE	Green Day	Reprise 0820582Z (W)
2	2	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 242Z (BMG)
3	3	NEVERMIND	Nirvana	Capitol CDCC 2405 (BMG)
4	5	SMASH	Offspring	Epicsh E 86432Z (PH)
5	4	CROSS ROAD - THE BEST OF	Bon Jovi	Jambco 522932Z (F)
6	6	KING FOR A DAY, FOOL FOR A...	Faith No More	Slash 82956Z (F)
7	10	ALL BORD KINGS	Dog Eat Dog	Roadrunner RR 9020Z (P)
8	10	HOW TO MAKE FRIENDS...	Terravision	Total Vegas VEGASCD 2 (E)
9	9	ALIEN LOVE SECRETS	Steve Vai	Relativity 478584 (SM)
10	8	SUBHUMAN RACE	Skid Row	Atlantic 756782730Z (W)
11	7	IN UTERO	Nirvana	Geffen GED 2658Z (BMG)
12	19	BEHIND CLOSED DOORS	Thunder	EMI COEMD 1676 (E)
13	12	VICIOUS CIRCLE	LA Guns	Polygram 521156Z (F)
14	10	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 75926612Z (W)
15	16	BIG ONES	Aerobitch	Geffen GED 2654Z (BMG)
16	13	VODODO SOUP	Jimi Hendrix	Polygram 527502Z (F)
17	18	SO FAR SO GOOD	Bryan Adams	ASM 540152Z (F)
18	17	USE YOUR ILLUSION II	Guns N' Roses	Geffen GFCD 2440Z (BMG)
19	12	BLEACH	Nirvana	Geffen GFCD 2443Z (BMG)
20	17	SUPERUNKNOWN	Soundgarden	ASM 502152Z (F)

# COUNTRY

This	Last	Title	Artist	Label (distributor)
1	7	STONES IN THE ROAD	Mary-Chapin Carpenter	Columbia 474792Z (SM)
2	1	ON THE WAY TO A DREAM	Dominic Keenan	Riz RITZCD 0074 (P)
3	2	INGENU	KD Lang	Sire 75892840Z (W)
4	3	THINKIN' ABOUT YOU	Trisha Yearwood	MCA MCD 11226 (SM)
5	4	THE ROAD GOES ON FOREVER	Highwayman	Capitol CDCE7 2253 (E)
6	11	COME ON COME ON	Mary-Chapin Carpenter	Columbia 471892Z (SM)
7	9	WHAT A CRYING SHAME	LaverneLynn	MCA MCD 10951 (BMG)
8	8	THE LAST WALTZ	Daniel O'Donnell	Riz RITZCD 0096 (P)
9	5	ESPECIALLY FOR YOU	Daniel O'Donnell	Riz RITZCD 703 (P)
10	12	WHO I AM	Alan Jackson	Arista 74231276Z (BMG)
11	8	WALKING AWAY A WINNER	Kathy Mattea	Mercury 519852Z (F)
12	14	THE WAY THAT I AM	Marina McBride	RCA 743211529Z (BMG)
13	10	IN PIECES	Garth Brooks	Liberty CDCE7 2219 (E)
14	13	DID I MAKE MY LEGS FOR THIS?	Deana Carter	Capitol CDCE7 2242 (E)
15	15	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Riz RITZCD 702 (P)
16	16	SHADOWLAND	KD Lang	Warner Bros 505740Z (F)
17	17	FLYER	Nancy Griffith	MCA MCD 11155 (BMG)
18	18	I LOVE EVERYBODY	Lyle Lovett	Curb MCD 10908 (BMG)
19	19	SHOOTING STRAIGHT IN THE DARK	Mary-Chapin Carpenter	Columbia 467468Z (SM)
20	20	FOLLOW YOUR DREAM	Daniel O'Donnell	Riz RITZCD 701 (P)

# JAZZ & BLUES

This	Last	Title	Artist	Label (distributor)
1	4	BREATHLESS	Kenny G	Arista 078221846Z (BMG)
2	5	WE HAVE ALL THE TIME IN THE WORLD	Louis Armstrong	EMI COEMTV 89 (E)
3	6	FROM THE CRADLE	Eric Clapton	Duck 336245725Z (W)
4	1	CHILL OUT	John Lee Hooker	PointBlank VPBCD 22 (E)
5	8	FEELING GOOD - BEST OF NINA SIMONE	Nina Simone	Mercury 522692Z (P)
6	3	SPINNING COIN	John Mayall & The Bluesbreakers	Silverstone CRESCO 203 (P)
7	6	ESSENTIAL ELKA	Ella Fitzgerald	Verve 522992Z (P)
8	10	NECK AND NECK	Chet Atkins/Mark Knopfler	Columbia 467435Z (SM)
9	7	SHOSTAKOVICH: THE JAZZ ALBUM	COQ/Cherry	Decca 433702Z (P)
10	9	THE BEST OF JOHN LEE HOOKER	John Lee Hooker	Music Club International MCCD 020 (MC)

# T SHIRT CHART

This	Last	Title	description
1	1	X-Files	Various
2	4	Mr Men	Various
3	2	Oasis	Stripie
4	10	Beastie Boys-	Polar Bear
5	3	Superman	logo
6	10	Wallis & Grommet-	knitting
7	10	Massive Attack-	album cover
8	2	Oasis	Definitely Not
9	10	Take That	Band 34
10	10	Oasis	Gitter

## BEHIND THE COUNTER

## ERIC WALL, WH Smith, Bolton

"Last week, Take That's Nobody Else created a record high for sales at this time of year and also surprised us for being in demand on CD rather than cassette. Their fanbase does seem to have broadened, but it is the core teenage market which is opting for CD this time. Our music department is also busy with a promotion linked to Virgin Records. This offers a free Virgin label CD with the purchase of two of its titles and has proved a winner for bands such as Genesis and Japan. We're particularly looking forward to the release of Whitney Houston's new album which should enliven the summer months when compilations traditionally dominate. There's also currently plenty going on with video. Our BBC Video promotion offering £5 off comedy titles such as Absolutely Fabulous and Dad's Army, along with collectables such as Doctor Who, has dramatically increased video traffic over the past few weeks. The window display featuring large colour stills from the programmes has worked well in drawing people into the store. Now we're expecting great things of Schindler's List on CIC Video."

## ON THE ROAD

## TIM ROBERTS, 3MV rep for the East Midlands

"Oasis is our big thing at the moment - it gives you a warm feeling having a number one. It's also pushing the album. I sometimes wonder if there's anyone out there who hasn't got an Oasis album... Take That and Livin' Joy are flying out. With the Take That album, everybody was anticipating that Woolies and Smiths would be doing it at £9.99, so the indies advertised it at £9.99 and now they're undercutting everybody else. They're also making the most of the lifefize cut-outs of the band. Some fans are offering vast amounts of money for them. The dealers are happy that Warner is going to do early releases. Word in the shops is that BMG could be next, then we'll have to see about PolyGram. CIC's three-format rule is starting to affect some dealers. Indie dealers think it's anti vinyl, but they still find there's a lot of demand. I've not been going to gigs much as my girlfriend Helen is expecting her first baby in August. She's an RTM sales rep and is wearing a baggy coat to hide everything. It's been a quiet week because the weather is keeping the punters away. I've been cruising around, listening to Teenage Fanclub's new album. Do I like it? It's better than sex."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Take That's album swept the board, with many retailers reporting that they had never witnessed such a high level of sales outside Christmas. Meanwhile, Supergrass and Sheer Seven did brisk business on the singles front.

## PRE-RELEASE ENQUIRIES

Albums: Supergrass, Moonflowers, Pink Floyd (live), Paul Weller  
Singles: Livin' Joy, The Nublies, Teenage Fanclub

## ADDITIONAL FORMATS

Limited-edition Conception CD album with free mask, Police 12-inch picture disc, limited-edition Cream Live in various coloured rubber boxes

## IN-STORE

Windows: Take That, Sounds Of The Seventies, The Real McCoy, Schindler's List, Chart Machine, Pavarotti, On A Dance Tip 2  
In-store: Robson & Jerome, Take That, Chart Machine, Robert Cray, The Mavericks, On A Dance Tip 2, Now! 30, Annie Lennox, Wet Wet Wet

## MULTIPLE CAMPAIGNS

Windows - Sounds Of The 70s, Sony promotion: Voyage To The Bottom Of The CDs offering three CDs for £20. In-store - The Mavericks, Robert Cray, Vaughan Williams, Sony promotion: TV advertising - Sounds Of The Seventies (Yorkshire); Press advertising - Vaughan Williams, Robert Cray



In-store: Take That, three for the price of two on selected music and video, Pavarotti, Schindler's List, VE Day Remembered, The X-Files



Album - TLC. In-store - mid-price promotion, Take That, Chart Machine, Corona, Emperor's New Clothes, The X-Files



Singles - Bob Marley, Tony Di Bart, Elton John, Robson & Jerome; Windows - Take That, Schindler's List; In-store - The Real McCoy, The Chieftans, Silk And Steel, mid-price promotion including Depeche Mode and Erasure, Tring budget promotion, video feature films for £4.99



In-store - Delicatessen album in Digipak, Paradise Lost single in special tatty pack; Press advertising - James Hall, Delicatessen, Delirium, Single Gun Theory, Tackhead, Shooty Groove, Paradise Lost, The Cardiacs, Angel Cage, Big White Stars



Single - Jerome & Robson; In-store - 20% off budget product on Bank Holiday Monday, Take That, Now! 30, Annie Lennox, CD singles for £3.99 and cassette singles for £1.99, Wet Wet Wet



Singles - Bob Marley, Robson & Jerome, Rod Stewart; Albums - Bush, Robert Cray, Thurston Moore; Windows - Take That, Schindler's List; In-store - Take That, Chart Machine, On A Dance Tip 2, Tina Turner; Press ads - Cream Live, John Williams, Corona



Windows - Sony Nice Price promotion, Christy Moore, Celtic Heartbeat, Pavarotti, Graham Parker; VE Day-related product, Scott Walker; In-store - Sony Nice Price promotion; Press advertising - Stranglers, Christy Moore, Delicatessen, John Williams, Isaac Hayes, Graham Parker, Wasted



Megaplay single - Bob Marley, Featured artist - Scott Walker; Windows and in-store - Supergrass, Paul Weller, Schindler's List, mid-price promotion; Press advertising - Incognito, Wayne Marshall



Album - On A Dance Tip 2, Windows - On A Dance Tip 2, Chart Machine, Pavarotti; In-store - Take That, promotion on exclusive classical CDs offering free box of five After Eight chocolates with each purchase, BBC Spoken word promotion offering £1 off one purchase and £3 off two, Absolute Country 2, VE Day-related videos; Press advertising - Sissel, The Real McCoy, Harry Scobom, Silk And Steel



Singles - Robson & Jerome, Rod Stewart; Albums - On A Dance Tip 2, In-store - Best Of The Best promotion with selected CDs at £3.99 and cassettes at £3.99, VE Day-related war films and documentaries

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Southport), Richards (Canterbury), FOPPI (Aberdeen), HMV (Dudley), Our Price (Luncfon), Powerplay (Eastbourne), Revue (Bristol), Swordfish (Birmingham) and Virgin (Sheffield).  
If you would like to contribute, call Karen Faux on 0181 543 4830

## EXPOSURE

## TELEVISION

## 13.5.95

Fully Backed with Michelle Gayle, BBC 1: 8.30 - 10.24am  
Scratchy & Co featuring Robson And Jerome and DJ Bebo, ITV: 9.30 - 11.30am  
The Chart Show featuring Celine Dion, ITV: 11.30 - 12.30pm  
Old Grey Whistle Test with Judas Priest, Supertramp, Jefferson Starship and John Lennon, VH-1: 6.30 - 7pm  
On The Road: Iggy Pop, VH-1: 10pm - midnight  
Later With Jools Holland featuring Hole, Marianne Faithfull, Diana Ferris and Massive Attack, BBC2: 11pm - midnight

## 15.5.95

The Music Biz: The Deal. Six-part series kicks off investigating artist contracts, BBC2: 9.40 - 10.30pm  
17.5.95  
VH-1: 1 featuring Stevie Wonder, VH-1: 10.30 - 11.30pm  
18.5.95  
MTV Live with Radiohead, MTV: 10.30 - 11pm  
The Album Show spotlights Paul Weller, ITV: 2.15 - 3.10pm  
19.5.95  
Jonathan Ross presents Gloria Estefan, VH-1: 10 - 10.30pm










































## 13.5.95

Johnnie Walker: In Concert features M-People, Radio One: 3.30 - 5pm  
John Peel presents Glasgow's The Delgados and Florida's Crowdfell, Radio One: 5 - 7pm  
The Essential Mix featuring Peta Tong, Radio One: midnight - 2am  
14.5.95  
The Steve Edwards Soul Show with Aaliyah live, Radio One: 2 - 4pm  
History Of In Concert with Tyrannosaurus Rex, Led Zeppelin, David Bowie, Jonie Mitchell and The Jam, Radio One: 7 - 8pm  
Rock Show features music from Monster





Magnet, Radio One: 8 - 10pm  
Andy Kershaw presents Philip Walker and The Mighty 45, Radio One: 10pm - midnight  
7.5.95, 9.55  
Nickly Campbell with guest Annie Lennox, Radio One: 2 - 4pm  
16.5.95  
Simon Mayo with Michelle Gayle playing live, Radio One: 5am - noon  
7.5.95, 9.55  
Simon Mayo with guest Eivissa Costello, Radio One: 5am - noon  
John Peel with Calvin Party and Huevos Rancheros, Radio One: 10pm - 1am

## RADIO

## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ADIEMUS Songs Of Sanctuary	Virgin	May 15	 	The release will feature on Andy's, Menzies and Sam Goody's listening posts and there will be a postcard mail-out and displays with independent retailers. The release will be advertised in <i>NME</i> and <i>Melody Maker</i> .
BRACKET Four Wheel Vibe	Hut	May 8		
CORONA Rhythm Of The Night	WEA	May 8	 	There will be in-store displays with HMV and Woolworths, which is running TV advertising in conjunction with WEA. Advertising will run in the specialist dance press including <i>Generator</i> and <i>Muzik</i> .
CARL CRAIG Land Cracking	WEA	May 8		
ROBERT CRAY Some Rainy Morning	Mercury	May 8		The campaign includes co-op advertising in <i>The Guardian</i> with Andy's.
GREEN JELLY 333	RCA	May 8		Advertising in <i>Kerrang!</i> and <i>Raw</i> will be supported with a mail-out to the fanbase.
JOSHUA KADISON Painted Desert Serenade	EMI	May 15	 	The album is being re-promoted with regional press and radio interviews including <i>Tower</i> , which is running a poster campaign. The release will be played on Virgin's in-store radio and displayed in-store by independent retailers.
MACHINE HEAD Old	Roadrunner	May 15		The release will be re-promoted for three weeks to tie in with his sell-out tour. There will be displays with HMV and <i>Tower</i> .
CHRISTIE MOORE Live At The Point	Grapevine	out now		The campaign will include displays with Woolworths, Menzies, Virgin and selected independent retailers.
THE REAL MCDYD Another Night	Logic/Arista	May 8	 	There will be a pre-awareness campaign with multiples, a mail-out to fans and window displays with Our Price, HMV, Virgin and Woolworths.
SUPERGRASS I Should Coco	Parlophone	May 15	 	The release is an album of the week with HMV and Our Price and there will be co-op press advertising with Virgin.
TLC CrazySexyCool	Arista	May 8		The marketing campaign will also include a mail-out to the Hut database.
WHALE Pay For Me	Hut	May 8		This album - along with the entire Zappa back catalogue - is being heavily re-promoted throughout 1995 with press ads, posters and a CD sampler for radio and in-store play.
FRANK ZAPPA We're Only In It For The Money	Rykodisc	out now		The film soundtrack will be tagged on all film posters, press and TV ads and promoted in cinema flyers nationwide.
VARIOUS Boys On The Side	Arista	May 15	 	ITV and Channel Four TV advertising will be backed by radio advertising on Capital, Kiss and Atlantic 252.
VARIOUS Dance Nation 95	Virgin	out now		This soundtrack featuring Bryan Adams will also be promoted on film posters.
VARIOUS Don Juan De Marco	A&M	May 15		A high-profile advertising campaign on ITV and Channel Four will be used to promote this release.
VARIOUS Drum And Bass Selection 4	Breakdown	out now	 	National TV advertising on Channel Four will promote this release.
VARIOUS Global House Grooves Vol 2	Breakdown	out now	 	The release will be nationally TV advertised on Channel Four and regionally advertised on ITV.
VARIOUS Let's Hear It For The Girls	PolyGram TV	out now		The campaign includes in-store displays with HMV, Virgin and 150 independents. The release will feature on Virgin listening posts.
VARIOUS The Sessions Vol 4	Ministry of Sound Recordings	out now	 	There will be extensive TV advertising on ITV and Channel Four plus advertising in the rock press.
VARIOUS Shine	PolyGram TV	out now	 	Channel Four TV advertising will run for three weeks and the release will be displayed in-store through HMV.
VARIOUS Six Mania	Dino	May 15	 	The release will be extensively advertised on ITV and Channel Four for a minimum of four weeks.
VARIOUS Smash Hits Volume 2	Telstar	May 15		There will be co-op radio advertising on Choice, Kiss, Galaxy and Horizon with independent retailers.
VARIOUS Straight From The Street	Arista	May 15		There will be extensive TV advertising on Channel Four and ITV for at least two weeks.
VARIOUS Street Soul	Virgin	out now	 	Advertising in the national press will form the basis of the marketing campaign for this release.
VARIOUS Tackhead Power Inc	Blanc Records	May 15		There will be advertising in the specialist rock and dance press to support this release.
VARIOUS Tackhead Animal	Virgin	May 8		Co-op advertising will run in <i>i-D</i> (with HMV) and <i>The Big Issue</i> (with <i>Tower</i> ). There will also be a solus press ad in <i>Select</i> .
VARIOUS Wasted	Volume	May 8		

Compiled by Sue Sillitoe: 0181-767 2255

## CAMPAIGNS OF THE WEEK

## ARTIST



PAUL WELLER - STANLEY ROAD

Record label: Go! Discs

Media agency: LAP

Media executives: Ian Ringrose,

Simon Dodds

Product managers: Marilyn Firth,

Fergus Denham

Creative concept: Mike Heneghan,

Tony Crean

With sales of more than 350,000 for Wildwood, Go! Discs is putting plenty of effort into its marketing campaign for Paul Weller's new album, *Stanley Road*, due out next Monday. The company plans a heavyweight in-store campaign with multiples and 200 independents and extensive press advertising. A pre-awareness push starts today at HMV, Our Price and Virgin stores and will be followed by ads in the music, style, national and male-orientated press. There will also be a nationwide poster campaign and a mail-out to the fanbase.

## COMPILED



SKA MANIA

Record label: Dino

Media agency: MCS

Media executive: Justin Lucas

Product manager: Steve Tallamy

Creative concept: Mario Warner, Steve

Tallamy

Dino will be targeting white males in the 25-35 age bracket for its *Skama Mania* compilation which is released

next Monday. This 24-track album, which features seminal figures in the evolution of ska and includes bands such as *The Specials* and *Madness*, will be promoted by a three-week television campaign on Channel Four and radio advertising on Virgin, Capital and other IR stations. There will be press ads in *Maxim*, *Mojo* and *The Guardian* plus an Adshel and Tube escalator poster campaign. In-store the release will be displayed by selected multiples and independent retailers including HMV.



# VENUES

**T**he health of the live music scene was reflected back in March in the clamour for tickets for the International Live Music Conference. The ILMC was started seven years ago by Primary Talent's Martin Hopewell, initially as a one-off meeting for people from all sectors of the industry who he felt would work together better if they got to know each other. Although attendance is by invitation only with guests allowed to nominate one other person, the ILMC has grown beyond Hopewell's expectations, with this year's event attracting a record 550 people, up from 400 in 1994. Hopewell says, "ILMC was supposed to be just a small gathering and was not

intended to become an industry convention, but it has just grown and grown." Discussions this year covered the effects of new technology on the live scene, a look at how the majors run their in-house tour departments, a debate on sponsorship and advice on how the live industry can protect itself when a show is cancelled. Meanwhile, the hectic festival season is approaching. The strength of the line-ups at this summer's largest events (see page 36) is proof there is not much wrong with the live industry although, for the second year running, promoters have been unable to resurrect the Isle of Wight Festival. Isle of Wight Concerts withdrew its licence application for a 125,000-capacity event after rival promoter Landmark Promotions had its application for a 75,000-capacity event turned down by the council who feared a conflict with the normal tourist trade.

# DOORS OPEN FOR UNSIGNED ACTS

TODAY'S UNSIGNED BANDS MAY BE THE STARS AND HITMAKERS OF THE FUTURE, BUT ARE THEY GETTING THE SUPPORT THEY NEED FROM THE COUNTRY'S VENUES? LEO FINLAY REPORTS ON THE DIFFICULTIES AND OPPORTUNITIES THEY FACE

**F**or acts struggling to attract the attention of record companies, life is one long slog of demo recordings, non-returned calls to A&R execs and, worst of all, Tuesday-night gigs to tiny and usually uninterested audiences.

But even the biggest acts have to start somewhere - it's not so long ago you could find Blur third on a bill to Dandelion Adventure at London's Lady Owen Arms.

Bands can dream about selling out gigs at Wembley Stadium, but they are never going to get there without learning the ropes down at the Red Lion's back room.

One of the main things that has traditionally prevented bands from playing small gigs has been the pay-to-play policy adopted by many venues. The practice became so rife that, in 1992, the Musicians' Union started a campaign called 'Pay to play - no way', which gave venues a sticker for the window if they didn't demand a deposit from bands, thereby implicating any venue without a prominently-displayed sign.

The MU's business adviser Horace Trubridge schemes worked. "Pay to play is much less of an issue than it was," he says. "It's certainly a lot better in London, although there are still pockets of it outside the capital.

Often a new promoter, who doesn't know much about bands, will employ the policy, but any promoter who knows what's



BLUR: PROGRESSED FROM APPEARANCES AT THE LADY OWEN ARMS TO THE BIGGEST STADIUMS IN THE COUNTRY

happening won't have to resort to it."

The DF Concerts-owned King Tut's Wah Wah Hut in Glasgow is renowned for its support of young and unsigned bands. It

was after a support slot at the club that Alan McGee signed Oasis to Creation. Venue manager and promoter Geoff Ellis sees unsigned bands as very important for the venue and

dismisses pay to play venues as "at-ting musicians".

He says, "We treat unsigned bands very well, because we see them as an investment in the future. And they can be a very

important source of revenue. We don't always make money through the door, but we can, and do, sell out with bills of unsigned acts.

"If bands get a good feeling >

"About a venue, they'll come back when they're more successful. We've had Supergrass and The Bluetones do supports here, and the Bluetones, like many acts before them, are coming back to headline. However, there's not a lot to be gained from putting on an unknown Liverpool band, unless as a support to a better-known band."

Mark Johnston, promoter at the Phoenix Pig in Trowbridge, Wiltshire, agrees. "Acts have to be realistic—we can't have them a gig unless they've got something substantial to offer," he says.

"Some bands just expect a living, rather than having to work for it. But live music is coming back big time, and bands like Blur and Oasis have had a positive effect in getting people out to shows."

London's Water Rats club is another hot-bed of activity for the A&R fraternity, with dozens of unknowns playing there every month.

Club booker Chris Myhill enjoys life at the cutting edge of the live scene, and recognises the need for fairness. "We encourage bands to leaflet and use flyers, so they can make the most of the gig," he says.

Sarah Krizna of The Mekons played there with the unsigned Mental Weapon. She says, "No-one turned up, but they still paid us and gave us a beer, which is quite rare."

In her experience, a lot of good young bands are forced to split up because of the lack of paying gigs, but The Water Rats is always prepared to do a deal.

"It's a busy night, the band will get a set fee. On slower nights, we negotiate that the more people they bring in, the more they get paid," says Myhill. "Signed Tw's, the venue pays for all production, promotion and

riдер costs, and always makes sure the act takes something away."

Ellis says, "Initially with new bands, we do a ticket deal, where they get a 50/50 split after VAT, and they can come out with £200. When bands get a bit bigger we can do a deal where they pay us £200 and everything above that is theirs. It can be a very profitable for the right band."

Many bands however feel it is difficult to be treated fairly without employing an agent.

Drew Richard manages Flineh, who were voted best unsigned act at last year's In The City and have since signed to indie label Clawfist. He says, "I've booked gigs for the band and had huge problems. Now, with an agent booking the same venues, we get sorted out with a rider. It might sound like a small thing, but it is a nice to get a beer and a sandwich."

Harriet Daly, who manages Silver and The Flamingoes, agrees. "Promoters tend to take advantage if you don't have an agent. There's no rider and, often, no guarantee of payment."

Matthew Roberts, of unsigned artist management agency Mister Mister, believes that band managers need to do a lot of groundwork to get recognition for their acts.

He says, "We have compiled a list of 28,000 names of gig-goers, so we can do regional mailshots to let people know when one of our acts is playing in the area. When venues and promoters see you have a working strategy, they're invariably prepared to help you out."

John Fidler who is a vital starting point for young acts who want to succeed in London.

Roberts feels it is vital to get gigs there. "The Mean Fidler network is very important, because it commands a lot of respect. It's much better to have its name in

your bag than your local pub's."

"I don't approve of the situation where you have to sell a set number of tickets to your friends, because basically you're still paying to play, but they do treat you fairly and are very supportive of any efforts to publicise shows," he says.

Mean Fidler promoter Steve Simmons, who books unsigned bands for the venue's three weekly showcases, argues that a band who can't pull 40-50 punters shouldn't really be thinking of playing such prestigious venues.

The Fidler gives acts £3 concession tickets, with £1 handed over for each ticket received at the door.

He says, "I always tell new bands to bring about 50 people, which means you will have 200 people coming in for a showcase, creating a better atmosphere."

"Unless a band is exceptional, we like to see them making some effort to pull a crowd. However, if we were to get a great band from a Glasgow band, we'd give them a showcase and try to make it worthwhile for them."

Simmons says 17 A&Rs turned up to see Typhoon Genes recently, and that 18 came to check out the much-fancied Travis.

Finch's manager Drew Richard would like to see the music licence abolished for pubs and smaller venues. He says, "We have done gigs at unlicensed places, where they can give you £100 and nobody feels cheated. With the licence system, a lot of pub landlords will go for the cheaper option and get a karaoke machine."

But everyone agrees that the live scene is back with a bang. And, with hard-working live bands such as Sleeper, Elastica and Supergrass following Blur and Finch up the ladder, there's never been more incentive for



SLEEPER: ACHIEVING SUCCESS AFTER HARD WORK GIGGING AROUND THE UK

people to get up and play. Things might be tough to begin with, but acts with talent generally get where they want to go. And, according to the MU's Horace T'bridge, all that is needed is a realistic attitude.

"I always preach to young bands that they should conquer

their own backyard and not worry about the big cities. You should stick to your area and build a bigger and bigger audience. This is a word-of-mouth industry and A&Rs will hear about you if you're building a lot of interest in your own area," he says.

## WEMBLEY WINNERS

Manchester-based promoter Kennedy Street Enterprises has won Wembley Arena's 1994 Top Promoter of the year award. It won the accolade by notching up a total of 19 nights at the Arena with concerts by Meatloaf, Take That and Barry Manilow, as well as Return of the Giants of Motown — two nights that sold out by appealing to the "golden memories" audience.

Danny Betesh, managing director of Kennedy Street Enterprises, says he is delighted because Wembley Arena is regarded as one of the most prestigious venues in the world.

"It is really good to get this recognition for our 1994 activity as, overall, Kennedy Street Enterprises has probably staged more shows at the Arena than any other promoter," he says.

The Wembley Arena award was first presented five years ago and is given annually to the promoter who books the most days or nights at the 12,000-seat venue.

Martin Corrie, Wembley Arena's head of press, says sports events are not included

in the reckoning and nor are the actual number of shows. "We have had to qualify the award otherwise we would have had the London Towers basketball team or Holiday On Ice winning every time," he says. Although the award is not a physical award in terms of a cup or trophy, the kudos it lends to a promoter is considered invaluable because it indicates that the promoter is dealing with some of the top names in the music business.

For Kennedy Street Enterprises, 1994's success is the result of more than 30 years of hard work. Betesh says, "I started the company in 1963 and, believe it or not, the first large tour I ever promoted was by The Beatles. We did 21 dates around the country with Roy Orbison and Gerry And The Pacemakers on the bill as well."

Over the past few years Kennedy Street Enterprises has promoted indoor and outdoor shows for artists such as Olivia Newton-John, Luther Vandross, Rush, Pink Floyd and Barry White. Its most recent promotion was for Prince.

## ELLIS GIVES SCOTTISH TALENT A BOOST

DF Concerts promoter Geoff Ellis decided to do his bit for Glasgow's unsigned talent by organising The Glasgow A&R Festival in February, writes Leo Finlay.

Around 60 young local acts played in five venues across the city in an event attended by more than 100 industry figures. Glasgow-based promoter DF Concerts runs the legendary 300-capacity King Tut's Wah Wah Hut which has long had a reputation for featuring the best young acts in the early stages of their career.

Ellis, who also manages the venue, says he organised the event to raise local consciousness of musical talent and to show the industry that Scotland has a lot to offer. He says, "It's been a bit dead musically here for the past few years. There have been a lot of Teenage Fanclub-derivative bands around, so this festival was designed to show there's more to Scottish music than that."

"Scottish people aren't supporting music the way they used to. Wet Wet Wet didn't happen overnight, and there



won't be another one if Scottish people don't start paying attention."

Chrystalis A&R Steve Levy was impressed by the event. "It was very positive and good for making new contacts," he says. "I saw six bands in two nights, which was beneficial and, even though I didn't think the bands were great, it was an excellent thing to go to."

"There have got to be more of these events across the country, given the huge swing back to live music we're experiencing." No-one has, as yet, been signed as a result of the festival, but Ellis says there are a few development deals being discussed and that The Moonbirds (above) and Travis attracted a huge amount of interest from the A&Rs present.

# LEAVING THE PACE

NEW LEVELS OF CROWD SECURITY ARE BEING INTRODUCED AT UK VENUES AFTER A SPATE OF INCIDENTS, RANGING FROM SHOOTINGS TO RIOTS. STEPHEN DOWLING REPORTS ON THE MEASURES BEING USED TO COMBAT CONCERT VIOLENCE

**R**ock audiences have come a long way from the volatile days of the late Seventies, when violence seemed an integral part of a good night out.

But some elements of the live scene, notably ragga and reggae, still labour with a violent tag that has been hard to shift.

Festivals have also had their share of trouble, yet while the spectre of violence often hangs over the events, most pass with only minor trouble.

But in London, a handful of high-profile incidents in the past two years has led to a clampdown on ragga and reggae acts at inner-city venues.

Two incidents at the Hammersmith Palais as though to have been the catalyst for the bans. In April 1993 a man was shot at Champions In Action featuring various reggae and ragga acts in five, months later, up to 700 people fought with police after a concert by US rap act Onyx was over sold.

Trouble erupted again last August when a young fan was murdered at an Ice Cube gig at The Barrowlands in Glasgow,

prompting the venue to spend £40,000 on security equipment such as metal detectors.

New promoters of rap and ragga concerts claim many venues will not touch their acts and that, when concerts are allowed to go ahead, they receive excessive attention from the police.

Journalist Jaimie D'Cruz, editor of London-based street magazine *Touch*, says he has noticed a prejudice against ragga acts in the capital. For D'Cruz, the argument of poor security at the concerts holds little water.

"Nearly all reggae acts have been banned and driven out into the wilderness," he says. "Obviously there have been some incidents, but when you get someone like Shabba Ranks coming in, you get the perception it's going to be violent."

He believes security measures should have been taken by the venues themselves rather than relying on a large police presence at these type of gigs.

"I remember at the Shoop Doggy Dogg gig [at the Equinox in Leicester Square in February

last year] there was a ridiculous amount of police. It was just a joke."

"You get reactions even to the good natured jostling, when a gig's sold out and the people who have got tickets are trying to get to the front. If a little scuffle breaks out, rather than being sorted out by security, at a reggae gig the police will move in, then it's the dogs, the works."

Richard Pascoe, Rondon Music's A&R manager for R&B, has been playing venues and festivals for the past 10 years with his Rampage sound system. He believes the reason black concerts are seen as trouble spots is the way they are promoted.

"If you listen to a radio station like Choice FM, an ad for a rap concert will use an aggressive voice, while for an R&B act it's done with a really sweet voice. Why? Why not do the rap ad with the sweet voice as well?"

"Promoters are selling the hard image and that rubs off. The same people are going to the rap gigs as to the R&B gigs, it's just the atmosphere that's changing."

Pascoe says despite his aim for a happy night's entertainment, security precautions remain a priority. "No matter what venue Rampage go to, we always take our own security with us - even if it's just to watch the venue's security."

Despite these efforts, there are only a few venues still happy to book the more underground reggae shows. Iford's The Island, in particular, has a reputation for taking acts that would have little chance of being booked elsewhere in Greater London.

The venue's advertising manager, Amanda Jessup, says the venue runs to strict safety guidelines, from body searching all customers through to fire safety regulations.

"For the last Shabba Ranks concert, we were the only venue that would take him," she says. The Island's policy is to try and avoid involving police, relying on its own staff to avoid trouble. Its policy of body searching also extends to artists and DJs. Jessup says the policy is so well known now that they have little argument.

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Certainly, ragga and hip hop do have a bad name on the violence. The Glastonbury Festival was marred last year by a shoot out (thought to have involved a drugs dispute) that wounded five people.

As a recent Carter USM concert in Cork, Ireland, ended with a crowd being read the Riot Act by police after a riot of violence caused by rave-goes pushing their way into the gig. Most London venues treat the

threat of crowd violence very seriously, though most venue managers are quick to point out incidents are rare.

Most venues err on the side of caution. Many have closed circuit television and hire extra security staff and even metal detectors for certain gigs.

Jon Hamblin, who took over as manager of the Hammersmith Palais after the Onyx concert riot, says, "I can tell you, as someone who's operated in venues like these for the past 20 years, that the levels of violence now are not a patch on what they were 20 years ago or even 10 years ago."

Hamblin says a nationally-recognised system for rock concert wardens and security staff is needed.

The threat of violence does not stop when the music goes outside, either. Festivals remain the biggest headache for security companies and promoters; up to 80,000 people crammed into an area that can be very difficult to monitor properly.

Mick Upton, director of security company Showsec International, says the problems

of security at large festivals are not likely to be easily addressed.

"What happens at a big event like Glastonbury or Phoenix is the promoter calls on people to act on his instructions. The level to which security people are involved depends on the approval of the promoter. In places like Donington, we are able to coordinate the whole thing.

Upton says it is impossible to search people properly at a festival ("If we were to make proper body searches on everyone it would take days"), which means concealed drugs and guns can pass almost freely. He says he knows of at least four firearms recovered from festivals last year.

"It's extremely difficult. For a start there are strict laws about our rules of search. For example, we can't search for drugs alone or else we get in trouble with civil liberties. We have to make a general search."

Upton says the level of violence remains low, but he urges promoters to involve their security teams in event planning to help keep violent incidents to the current, relatively low level. ■

## COPING WITH THE CROWDS

### SHEPHERD'S BUSH EMPIRE, LONDON

Security features: CCTV cameras.  
Trained staff: Uses security firm Scorpion.  
Incidents: Very minor.  
Comments: Security is not a big worry at the venue, which stages a range of concerts. Manager Paul Buxton says audience should realise management are patient but will not tolerate any disturbances.

### BRITXON ACADEMY, LONDON

Security features: CCTV, plus body searches. Makes sure promoters do not sell more tickets than the house capacity. Will consider metal detectors for certain concerts.  
Trained staff: Trains own staff.  
Incidents: A shooting of a policeman during a Buj Banton gig in 1990. Since then a tough door policy, and reluctance to book some acts, has kept things quiet.  
Comments: Manager Simon Parkes says he doesn't book dance hall ragga because of its violent connotations.

### THE BARROWLANDS, GLASGOW

Security features: Airport style metal detectors, CCTV and full body searches.  
Trained staff: All staff are

trained and accredited by the council-run Glasgow licensing board.  
Incidents: Last August, a fan at an Ice Cube gig was stabbed to death without provocation. The death sparked the stringent security measures now in force. Comments: Despite no problems here or since, the security measures are likely to stay.

### THE NATIONAL BOWL, MILTON KEYNES

Security features: Has a temporary police station outside the arena but they usually leave internal security to wardens.  
Trained staff: Uses Showsec International wardens.  
Incidents: No serious incidents reported.  
Comments: Do not allow alcohol in the arena, apart from that sold by licensed vendors. No bottles or glass. Most concerts have run smoothly.

### LONDON ARENA, LONDON

Security features: Interior and exterior CCTV cameras. Would consider using metal detectors, depending on the show, says manager Bob Schwarz.  
Trained staff: Uses Showsec International staff.  
Incidents: The Arena is described as quiet on the violence front.  
Comments: No glass or bottles allowed at the venue.

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# NEW IN NEWCASTLE

NORTH-EAST ENGLAND IS GETTING ITS OWN 10,500-CAPACITY INDOOR VENUE, THE NEWCASTLE ARENA, IN DECEMBER

Ogden Entertainment's decision to spend £5m of its own money and £5m of investment finance and grants on a new 10,500-seater indoor arena in Newcastle has been welcomed by live music promoters.

Ogden's European facilities director John Lord says the industry has been crying out for a live music venue in north-east England and the new arena will attract world class performers who have been unable to play in the region before because of the lack of a suitably-sized venue.

He says, "At the moment, people from the North East have

to go to Sheffield or Glasgow if they want to see a superstar artist perform live. The only other venues in the area are Newcastle Town Hall, which seats 2,000 people, and Whitley Bay Ice Rink which seats 4,000. Neither are big enough to cater for top international acts."

The Arena will create 30 permanent jobs and provide temporary work for hundreds more, during the construction phase and after the venue opens in December.

"This is a significant project that will position Newcastle alongside cities like London and Birmingham on the international

touring circuit," adds Lord. "The whole area should benefit as a result of business to taxi firms, hotels, restaurants and so on." Lord stresses that Newcastle has needed a large venue for years, but a project of this size has been unable to get off the ground before because investment finance was so difficult to raise.

However, Ogden's experience of the live sound business and the fact that it was prepared to fund half the project from its own resources helped inspire confidence among investors. That enabled the company to raise the rest of the finance from the Royal Bank of Scotland and Tyne and

Wear Development Corporation grants.

Lord says, "I have no idea how much more it would have cost to build a venue of this size in London, although I am sure the North East is considerably cheaper because the overheads are so much lower. But that is a marginal benefit because this is a long-term business venture for us that we intend to manage for at least 30 years."

The new Arena is being built on a greenfield site close to the city centre where it will be in easy reach of the main rail and road links. Lord says the Arena will also stage trade exhibitions,

conferences and sporting events.

It is too early to say which act will open the Arena, but Lord says negotiations are already under way with a number of promoters and a decision will be made by the autumn.

Ogden Entertainment Services is a subsidiary of Ogden US Corporation, a company listed on the US stock exchange, which has an annual turnover of \$2bn.

Ogden Europe is part of Ogden Entertainment Services and is based in Windsor. It has five European contracts, all of which are under construction including the 20,000-seater Manchester Arena, due to open in July. ■

## CAESARS SEEKS NEW BUSINESS

Record company executives and agents are being invited to visit London music and cabaret venue Caesars in Streatham in a bid to boost the profile of the 2,000-capacity venue which has undergone a £2m refit. The site has had a difficult time since it was re-launched by Caesars London on November 19 amid a blaze of publicity generated by publicist Max

Clifford. Financial problems led to the company being taken over less than a month later by entertainments business Dona God Ltd. Venue manager Paul Levene says, "We have had our problems, but the fact remains we are one of the few multi-purpose venues in London. The place has been totally refurbished and we just want

the music industry to come down and take a look." Artists to appear have included Dionne Warwick, Rita Coolidge, Crystal Gayle, Kool & The Gang, Mica Paris and various comedians, but Caesars is seeking to shed its mainly middle-of-the-road image, and is offering reduced booking fees for the next six months to encourage new business.

## EXTENDING AN EMPIRE

Plenty of industry eyebrows were raised in January when the owners of London venue The Borderline announced they were buying the Shepherds Bush Empire (right) for £1m.

The 2,000-capacity former BBC Television Theatre - which was venue of the year in the latest *Music Week* Awards - only reopened last March after being totally refurbished by Andrew Marler and Turner Page Music. Soundgarden performed the inaugural gig and were followed by

appearances from the likes of Blur, Sheryl Crow, East 17 and Primal Scream. But operations director of Break For The Border, John Northcote, says Marler and his team always planned to sell the Empire because they recognised they did not have the promotions experience to run it long term.

"Andrew is an ideas man. He likes to set things up and sell them on," says Northcote. "Our experience lies in running venues and we were keen to spread the talents of the operations and promotions team that had proved so successful at The Borderline."

Indeed, when it comes to showcasing new talent, there are very few UK venues that can beat the intimacy of London's Borderline, a 275-capacity club which has been successfully exploiting this niche since it first opened in 1988. Northcote adds, "The Borderline had been so successful that we wanted to move the concept on to a larger venue. We chose the Empire because it is an



excellent venue in a great location and was already popular with a large number of bands."

Break For The Border intends to keep the character of The Shepherd's Bush Empire and is not planning any dramatic changes. Simon Grainger, Break For The Border's financial controller, says: "We plan to enhance its character by running more of our own promotions."

The company is also looking to extend its existing licence so it can open more regularly. Break For The Border, a publicly-quoted holding company, had a turnover of £4.2m last year and expects to reach a £9m turnover this year, as a result of the acquisition of the Empire and five other units in Dublin.

Apart from The Borderline and the Shepherds Bush Empire, the company also owns two cafes in central London and is opening a party venue, Dick's Last Resort, in Covent Garden this month.

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THE CURE: AMONG THE HEADLINERS AT THE 25TH ANNIVERSARY GLASTONBURY FESTIVAL

# FESTIVAL FOCUS

THE MUSIC INDUSTRY IS ABOUT TO ENTER THE BUSY FESTIVAL SEASON, WITH MANY TOP-NAME ACTS OUT AND ABOUT THROUGHOUT THE UK. STEPHEN DOWLING GIVES A RUNDOWN OF WHICH ARTISTS ARE PLAYING WHERE AND WHEN

## GLASTONBURY FESTIVAL

**Dates:** June 23 to 25.  
**Capacity:** 82,500.  
**Acts this year:** More than 1,000 artists will appear, proving that Glastonbury remains the grand-daddy of all music festivals. This year's headline acts include Oasis, The Stone Roses, The Cure, The Prodigy, Elastica, and Simple Minds. A full range of indie, dance, ambient, country and blues artists will also appear.  
**Promoter:** Michael Eavis.  
**Glastonbury Festivals Ltd.**  
**History:** Celebrating its 25th

year, Glastonbury grew from a humble one-day music festival in 1970 to the highlight of the festival calendar it is today. It has consistently drawn the biggest names in the business as well as a plethora of smaller acts from all areas of contemporary music. The famous pyramid stage burnt to the ground before last year's event.

## READING FESTIVAL

**Dates:** August 26 to 28.  
**Capacity:** 45,000.  
**Acts this year:** To early to tell, though the rumour mill has been working overtime. Gene are

supposed to have been confirmed for the second stage, along with Carter USM. The Smashing Pumpkins may be headlining, and Björk is reputed to be the main act for day two.  
**Promoter:** Mean Fiddler Organisation  
**History:** The event has been running for 33 years, and was taken over by Mean Fiddler in 1999. The festival features a diverse music policy and two stages. Over the years, Reading has played host to acts such as New Order, Nirvana, Iggy Pop, The Lemonheads, Primal Scream, Ice Cube and Blur.

## PHOENIX

**Dates:** July 13 to 16 in Stratford-Upon-Avon.  
**Capacity:** 35,000.  
**Acts this year:** Suede, Credit To The Nation, Faith No More, Paul Weller, Brand New Heavies, The Orb, Public Enemy and Ice T have been confirmed.  
**Promoter:** Mean Fiddler Organisation  
**History:** Started in 1993 as a left-of-centre festival in Stratford. Headliners that year included Sonic Youth and Faith No More. The Phoenix Festival will be remembered for the last show by The Wonder Stuff in 1994.

## T IN THE PARK

**Dates:** August 5 and 6 at Strathclyde Park, Glasgow.  
**Capacity:** Not finalised but should be around 50,000 over the two days.  
**Acts this year:** The Boo Radleys, The Beautiful South, The Prodigy, Radiohead, M People, Menswear, and Goya Dress have all been confirmed.  
**Promoter:** DF Concerts in association with MCD.  
**History:** Started last year with headliners: Björk, Crowded House, Rage Against The Machine, Cypress Hill, Pulp, Blur and Oasis.

## MTV AT THE HEART OF THE ACTION

MTV plans to increase its coverage of this year's music festivals in the UK and across Europe. The satellite music station will be promoting dates and line-ups on air and filming the musicians in action for MTV's Long Festival Weekend, which will be broadcast at the end of August. MTV has also put together a European Festival Guide to help fans who want to attend the events. It includes maps and

details of festival culture. The guide will be given away with a number of consumer magazines including *The Big Issue*. The festivals being covered by MTV include Glastonbury, Reading, Roskilde (Denmark, June 29-July 2), Beach Bum Rock (Italy, July 6-8), Eurockennes (France, July 7-9), Feile (Ireland, August 4-6), Rock Summer (Estonia, July 13-16) and the Big Cat Festival Tour (Germany, Belgium and Holland, June 10-22).

## FLEADH

**Date:** June 10 at Finsbury Park, north London.  
**Capacity:** 30,000.  
**Acts this year:** Headlined by The Beautiful South, Van Morrison and Sinead O'Connor, and will also include Jimmy Barnes and U2.  
**Promoter:** Mean Fiddler Organisation  
**History:** This is the sixth event. The Fleadh is ostensibly an Irish festival, held in the heart of Celtic London, Finsbury Park. Its brief has widened, however, to include non-Irish performers in recent years, hence the inclusion of New Zealand band Crowded House as headliners in 1994.



M PEOPLE: TAKING PART IN T IN THE PARK



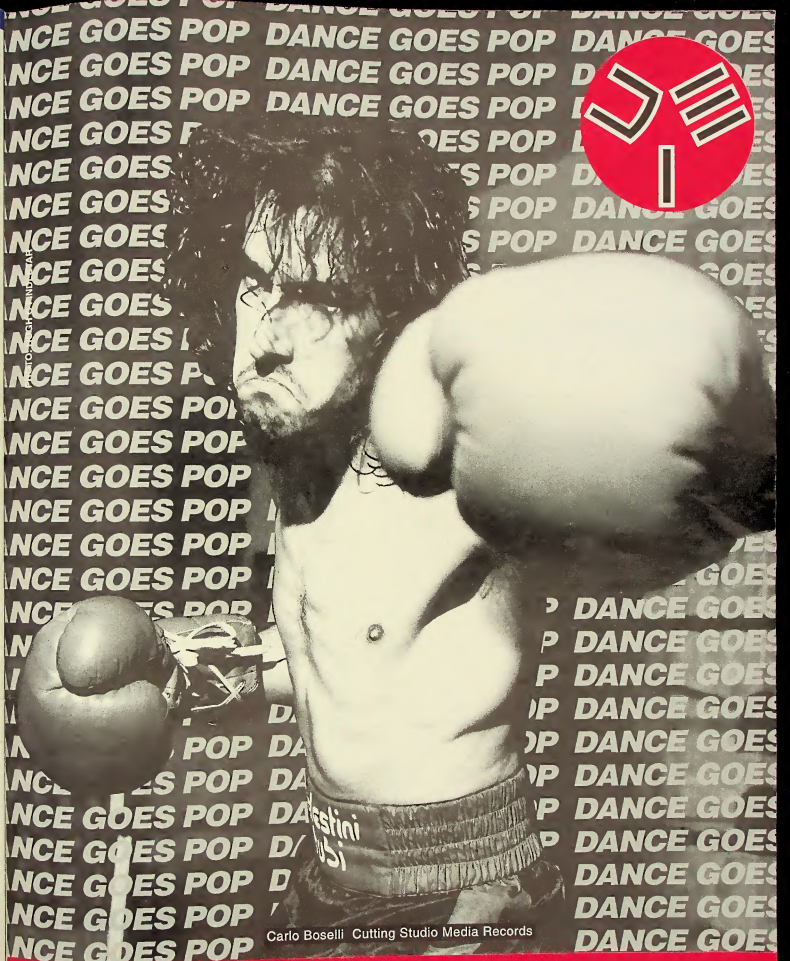


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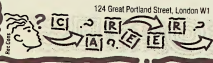
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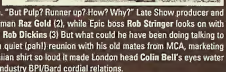
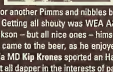
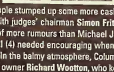
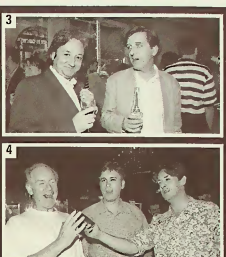
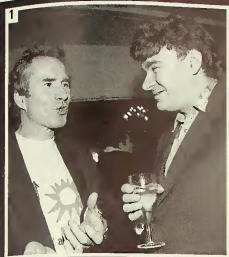
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# DOOLEY'S DIARY



Mercury Music Prize is with us again, so these nice telephone people stumped up some more cash for another Pimms and nibbles bash. "But Pulp? Runner up? How? Why?" Late Show producer and former judge Marc Cooper (1) debates last year's talking point with judges' chairman Simon Frith. Getting all shabby was WEA A&R man Rag Gold (2), while Epic boss Rob Stringer looks on with alarm. All the top boys were there, including Mr Tim the source of more rumours than Michael Jackson – but all nice ones – himself! Rob Dickens (3) But what could he have been doing talking to Destruction boss Keith Blackhurst? Pinnacle MD Tony Powell (4) needed encouraging when it came to the beer, as he enjoyed a quiet (path) reunion with his old mates from MCA, marketing director Joe Cokell and director of promotions Damien Christian. In the balmy atmosphere, Columbia MD Kit Kromes sported an Hawaiian shirt so loud it made London head Colin Bell's eyes water (5). No such excess from Virgin Records' Paul Cowley and Aninley's owner Richard Wootton, who kept all dapper in the interests of pan-industry DPA/Bard cordial relations.

**Remember where you heard it:** Add another date to that diary: it looks like NY's New Music Seminar is to be reborn with support from a computer giant...Expectations of musical chairs at a big publisher are rubbished in both London and LA, but the chatter doesn't go away...**Reid all about it:** not quite, but news soon on a move for the Irishman...**The most talked about speech** at the BPI's multimedia morning last week came from new media consultant and proud Luddite **Liz Sharpe**, who spurned the latest video and slide presentation technology available at Bafta in favour of a traditional overhead projector which displayed only parts of her information all through the presentation because she was unable to adjust it...Even those who wanted to use the technology had a few problems – a couple of the interactive segments had to be ditched because a crucial link between the control room and the stage failed to function...**Congrats to those lawyers at Olswang** who entertained the audience with a role play session about how a band gets a site on the Internet. The most uncomfortable role was taken by **Julian Dickens** who, as the head of

service provider **Anoraks On-Line**, played the whole scene dressed in a sweltering blue anorak with a rather fetching hood and toggles...**Mercury MD Howard Berman** suffered the wrath of Brighton's vandals, coming out to his car parked at the Grand Hotel after **HMV's conference** last week to find a rock on his rear seat and his back window smashed in. Both he and **A&M's Harry Magee** – to whom Howard had promised a lift home – had to suffer blustery wind all the way up the M23...On the closing night of **HMV's conference**, the wicked wit of **Brian McLaughlin** flowed freely

at the awards ceremony. Among the winners on the receiving end of his expertly-delivered digs were manager of the year **Paul Johnson**, who runs **HMV's Liverpool store**, and the finance department's **Richard Colyer**, who walked off with the **Dave Wilde** award for outstanding contribution. The long-service gongs went to store development manager **Jim Peal**, finance clerk **Harry Wells** (35 years apiece) and purchasing and service manager **Mike Donaghue** (a storming 40 years). **HMV** kicked off its drive to raise £80,000 for **Nordoff-Robbins** by gathering **£3,200** from a charity raffle at the gala dinner...**No-one** saw that kind of money at **Damont's** jaunt to Ascot when **Dooley** (£2 up on the day) looked on **enviously** as credit manager **Marie Moore** and senior sales exec **Lorraine Gavin** won on every race...**Dooley** managed to catch **Pete Waterman** on **Desert Island Discs** last Friday, choosing **Let's Dance**, **Heard It Through The Grapevine** ("Rick Astley was my **Marvin Gaye**," he said later), **Locomotion** and **She Loves You**, interspersed with some classical pieces. And what would **Waterman** do if stuck on an island himself? "**Cross species of fish**".....



**Top Of The Pops** producer **Ric Blaxill** got his chance of plank-punking fame when the **Wildhearts** asked him to guest on strings when they performed on **TOPP**. The guitar played by **Lucky Ric** (pictured centre) was apparently donated to **La Blaxill** after he admired the style of the **Wildhearts'** own planks. Now, though, **Ric** is the proud owner of the only existing one of its type in the world, after the **Wildhearts'** own version was nicked during a video shoot in New York.

## music week

Incorporating Record Mirror

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ISSN 0265-1548

**ABC**  
BUSINESS PRESS  
Average weekly circulation: 1, July 1993 to 30 June 1994: 12,038.



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