

music week

THE INTERNET:
ALL YOU NEED TO KNOW, SEE P.12

For Everyone in the Business of Music

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JF takes EMI hotseat

EMI UK's managing director Jean Francois Cecilien took control of EMI Records' UK business last week, following the promotion of Rupert Perry to a new senior European role.

Perry was appointed president and coo of EMI Europe and chairman of EMI Records UK & Eire, two roles which he says will force him to step down as chairman of the BPI in July.

Cecilien, 36, who is promoted after three years in the UK record business, says he will continue to run EMI UK in addition to his new responsibilities.

He says, "I will carry on as long as I physically, mentally and creatively can. I know how to run this label by heart and I have the most mature team in

this market behind me.

"I know the job needs to be filled. I will look internally and externally, but I'm not about to start a big hunt."

Cecilien has enjoyed a run of success since joining EMI UK, including a quadruple platinum debut album for Eternal, and triumphs in breaking Jon Secada, Tasmin Archer, Terrorvision and Postiva's Real 2 Real.

Perry, 47, says the promotion of Cecilien is recognition of his all-round strength. "For a lot of people, when he came to the UK he was a new name. But by the time he reached here he was a highly experienced record executive," he says.

After spells at EMI France as inter-

national label manager and marketing manager, Cecilien worked as director of international for Polygram & M France. In 1990, he became vice president of marketing for EMI Music International, before joining EMI UK as divisional managing director in 1992.

Perry, whose promotion follows the departure last week of EMI Records Europe's president and ceo Alexis Rotelli, will retain responsibility for Chrysalis Records, whose managing director Roy Eldridge will report to him.

Perry says he will step down as BPI chairman after two years at the helm on July 5. He is understood to have been approached to stand for a further year,

following his success in guiding the BPI through a turbulent two years which have included the pressures of the Monopolies & Mergers' Commission inquiry. He says, "I am not going to be able to offer myself for re-election because I won't have time to do it. That role should be filled by a full time UK chairman."

"I was prepared, if the council wanted me to, to carry on for another year. But these changes have happened very quickly here and unfortunately I'm not going to be able to carry on," he says.

BMG chairman John Preston — the current BPI deputy chairman — is hot favourite to take over from Perry. ● Perry's new role, p3

THIS WEEK

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Het Records (four-piece, The Verve, are aiming to build their US profile with a summer tour following the June 20 release of their new album, *A Northern Soul*. The album comes out in the US three weeks before the UK date of July 10. The band will play a 16-date tour in the US as well as appearing at UK festivals including Glastonbury, Phoenix and Reading. The Verve's next single, *On Your Own*, is released on June 5 in the UK and is followed by three dates in Manchester, Liverpool and London.

Eurovision snubs UK rap

Eurovision isn't ready for rap was the message on Saturday night when Love City Groove managed only 10th place in the 40th staging of the song contest.

The UK entry picked up maximum points from the French and Austrian juries and high marks from Portugal but proved too radical for the remaining 19 nations, finishing with a score of 76 — half that of the Norwegian winner.

Jonathan King, who was drafted in as music advisor for this year's Song For Europe, admits he is disappointed but maintains Love City Groove was

the best song in the competition. "It will probably sell more copies than the rest of the entries put together," he says.

"It is interesting that France, Austria and Portugal scored it highly — the band are delighted because those are three very nice territories to sell lots of records in."

King adds that he is keen to continue in his role as music advisor for Song For Europe — if the BBC will have him back. "I think they are happy with the result — they knew they were taking a long shot. The BBC has been very sup-

WC floats \$500m sell-off

Time Warner is investigating the possibility of selling 49% of Warner Chappell publishing.

Warner Chappell chairman Les Bider told *MW* on Friday that it was investigating options for the company.

Commenting on a story released on the Dow Jones news wire which suggested Time Warner was proposing the

sale to raise funds, he said, "There is some truth in it. We are investigating all possible alternatives."

Time Warner chairman Gerald Levin has stated recently that he intends to sell off up to \$3bn of assets in a bid to reduce debts of around \$15bn. City sources suggest a sale of 49% would raise around \$500m.

BMG shapes up for charts treble

BMG was preparing to celebrate a chart treble last week with its records set to top the singles, albums and compilation charts.

Robson & Jerome were hurtling into the number one slot in the singles charts with *Unchained Melody: The White Cliffs Of Dover*. Take That's album *Nobody Else* is well ahead in the albums chart, while BMG-financed Global TV's *On A Dance Tip 2* was set to enter the compilations chart at number one.

● See p4, Chart Focus p21.

Talk about it in the morning

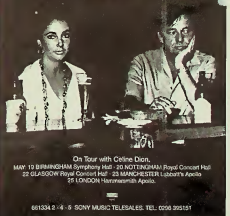
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▶▶▶▶▶ WHOLESALE AND DISTRIBUTION SPECIAL STARTS - p15 ▶▶▶▶▶

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COMMENT

Cyberspace and all that

It was a firm indication of the strange new computer culture now being absorbed into the daily life of many record companies.

At a social gathering last week, a major label executive introduced his freshly-hired 'Net surfer, and was discernibly embarrassed about it. The youth was too hip to sport an anorak but, nevertheless, gave the impression of being not quite of this world.

That's the trouble with Cyberspace. Anyone who's comfortable floating around there – or, to be precise, fiddling around on the Internet for hours on end – must be a bit of a weirdo. And although plenty of weirdos buy records, they only constitute a fraction of the market. Running an Internet site, even if you leave the ins and outs of a proprietary service like Compuserve, equals loads of hassle; hassle it's still hard to justify in terms of sales or even promotion given the dorks who are currently logging on.

Two or three years down the line it will still be hassle but a whole lot more enticing. Given the pace technology is moving, the Internet will undoubtedly have practical applications to tempt even the mass market music fan. As our feature starting on page nine explores, many music companies are investigating the possibilities. However alien it may all seem now, the prospects are exciting. See you in Cyberspace.

TV delves into The Biz

The first instalment of the BBC's long-awaited documentary series *The Music Biz* has a gigantic go at the music industry for the dubious nature of some artist contracts, but if you can shake off your indignation (or embarrassment) be prepared for a very well-made, entertaining piece of TV. It's packed with anecdotes (mostly supplied by Ed Bicknell, surprise, surprise). BBC2, 9.40pm, tonight. Don't miss it. *Selina Webb*

TILLY

HMV proves people matter

I think it's a tribute to the way they support their employees that HMV gave an award for someone who had achieved 40 years' service, and two others for 35 years at its Brighton conference.

The effervescent managing director Brian McLaughlin showed everyone that this industry is about people and music – the camaraderie evident between its employees, from area managers to shop managers to assistants, must be a major ingredient in its recipe for success. What a pleasure it was to be at a function where suppliers and their clients enjoyed themselves together. HMV is a credit and an example to the retail sector of our business. The exceptional knowledge of some of the younger staff, of music and of alcoholic beverages, makes a refreshing change from the usual talk of returns and file discounts.

Talking of young, hip and trendy people reminds me of last week's highlight on TV – Alan Freeman and Tony Blackburn competing the Glam Top 10 on Channel Four. They are the Saint and Greasie of pop and prove there is no substitute for experience and professionalism – and when these are combined with their schoolyard humour it makes great TV. Surely there is a programme maker out there with the foresight to offer these two talented youngsters a series?

Chris Evans could do with taking a leaf out of their book. What you don't need when you're the host of Top Of The Pops is to give an opinion on the values and merits or otherwise of the music on the show. The reason acts are there is because they are in the charts and the general public – ie your audience, Chris – have put them there. They don't really care whether you think Oasis are the best thing since Abba or not, so continue acting like a prat if you want, but none of us need your opinions on the content of the show.

Tilly Rutherford's column is a personal view

NEWS

RCA's double A-side single *White Cliffs Of Dover/Unchained Melody* by Robson Green & Jerome Flynn, stars of ITV drama *Soldier Soldier*, has become the biggest musical beneficiary of VE Day. RCA sales manager Steve Reeves says the single, which has had minimal radio airplay according to Media Monitor data, received its biggest boost from the pair's performance of *Unchained Melody* on Cilla Black's *Surprise Surprise* programme on April 30. By Thursday evening, the single had already sold more copies than last week's number one, *Dreamer by Livin' Joy*, shifted in the whole of the previous week. "It's gone berserk," Reeves says. "VE Day was certainly a factor."



E sales open up mid-price market

The VE Day celebrations provided a significant boost for the mid-price market, generating increased sales for dozens of wartime-linked releases.

Mid-price labels say they hope the extra sales of archive recordings will help convince retailers of the potential market among older music fans.

Conifer's release, *You Must Remember This* on the Happy Days imprint, was expected to enter the Top 20 compilation chart yesterday, while Prism's *Songs That Won The War* and Music For Pleasure's *Now The War Is Over* appeared just outside.

Michael Kennedy, Conifer Records' marketing manager for popular nostalgia and repertoire, says, "They are selling great guns, wartime is a good time for us. The old songs are back."

Music For Pleasure repertoire manager Peter O'Caïn says, "We've been selling this stuff for ages, but as soon as the 50th anniversary comes along the

retailers suddenly take it on board." Only *Wild Smith* is consistently supportive of the market and reaps the benefits because of that, he says.

The VE Day celebrations offered opportunities for direct promotions by retailers and record labels.

Strand And Media sponsored one of the UK's largest street parties at London Bridge over the weekend, using the opportunity to promote and sell copies of its *Victory album* on stalls at the event.

Head of product development Michael Neidus says the company has sold more than 25,000 copies of the album which was released at the beginning of last month.

Neidus says, "This was one of the most heavily blitzed areas of London so it seemed appropriate to promote *Victory* here."

EMI SMD's VE Day Official British Legion Collection double CD package –

which appears just outside the Top 75 – was sold on British Legion stalls in Hyde Park throughout the three day celebration.

But Tower Records reaped direct benefits by having a 200 sq ft stall in Hyde Park throughout the weekend featuring around 40 titles from artists including Vera Lynn, Glenn Miller and the big bands of the era.

Virgin Our Price also reported strong business at its Marble Arch Virgin Megastore as people left the Hyde Park celebrations.

Although an HMV spokesman says sales of VE Day music titles were not especially strong, video titles performed well as a result of press ads and in-store promotion. Strong sellers were *VVL's Songs That Won The War* and *Telstar's Chas 'n' Dave Street Party*, whose accompanying album returned a Top 10 placing. Even *Dad's Army – The Movie* received a sales boost.

Echo leads way with new CD Plus release

The Echo Label is launching one of the first music titles on the new compact disc format, CD Plus.

The title, *Eleven Track Player* by US rock band Nyack, will be the first using a CD Plus standard agreed by Sony and Philips.

CD Plus, which combines an audio CD with CD Rom data, can play music on any CD deck and display text, pictures, graphics and video using a CD-Rom drive.

Although several music titles have been issued featuring a separate CD-Rom track – known as *Track One CD-Roms* – the interactive track is identified by audio CD players and can damage playing equipment. On CD Plus releases, the interactive track is not identified by the audio CD player.

The Echo release will feature 43 minutes of music and a "scraperbook" comprising background information, photos and video footage of live performances and rehearsals.

Echo general manager John Cluiter says the album will be priced at the same rate as a standard CD. "We see CD Plus as an addition and don't feel we can charge a premium for it," he says. "We don't expect the interactivity to sell the album, but it's a good way of introducing the band."

The interactive element has been developed by the band and Newmarket-based company Wild Tangent.

Wild Tangent managing director Dan Buzzo says the interactive element cost around half the price of a cheap video to produce.

Independence Day emphasises dance

Umbrella and the International Managers' Forum are aiming to attract more members of the dance community to their second Independence Day conference at London's Columbia Hotel on June 30 and July 1.

Eric Longley, who runs his own Quark label as well as working at accountants Chantrey Vellacott, says, "Dance is where the independent sector is now going," he says. "We need to address that."

The change will be reflected in the 10 panel discussions which are being lined up, addressing subjects including how to get distribution deals, the problems faced by new people joining the industry, distribution payments and a discussion on biographers. Kim Glover, manager of Let Loose and PJ & Duncan, has been confirmed as one of the speakers.

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Stray Oasis entry to set chart trend?

The confusion caused by Oasis's *Some Might Say* single achieving two chart positions last week is likely to be repeated over the next month. The single appeared twice in the rundown after Creation Records released a fourth format which, due to new CMC chart rules allowing only three formats to qualify for the chart, was treated as a separate release.

While the first three formats of the Oasis single — CD, cassette and seven-inch — slipped to number two in the chart, the 12-inch format entered at 71. Had sales of the two positions been combined, the single would have pipped *Living Day's Dreamer* to the number one spot. Creation says it released the 12-inch at the request of Oasis.

Label manager Christine Wanless says: "We know that the band has quite a few fans who buy their releases on 12-inch," she says. "We do that for quite a number of our bands if they want us to."

Creation released a 12-inch of The Boo Radleys' *Find The Answer Within* last week, and Teenage Fanclub's *Sparky's Dream* is expected to appear as a separate seven-inch in next week's chart.

Epic's plans for the Michael Jackson single *Scream* — a duet with Janet Jackson — are likely to cause similar problems, with six formats planned for the May 29 release.

Epic product manager Catherine Davis says the single will be handled as two releases — one comprising two CDs and a seven-inch, the other two 12-inches and a seven-inch — each with its own distinctive packaging.

Bob Barnes, director of chart compiler Millward Brown, says the separate chart entries could confuse record buyers. "If I was asked whether something like this looked silly, then I would probably say yes, but it is not an issue for us to decide," he says.

CIN charts director Catharine Pusey says she has had no complaints from record companies or retailers over split entries.

She says most have welcomed the change in the format rules as it reduces the need to find additional material for new formats and new packaging designs.

But retailers voiced concern at the development last week. Peter Donne, manager of central London's Rough Trade Records, says the split Oasis release undermined the chart. "People must be thinking 'What the hell is going on?' It must look like a misprint to the uninitiated," he says.

Stewart Eden of Utrix Records also says he was "not happy" with the split entry, and Zoom Records manager David Wesson criticised the move. "It's totally ludicrous," he says. "You shouldn't have the same song in two different places in the charts."

Rival events line up to fill NMS's shoes

Three rival events are vying to fill the gap left by the demise of New York's New Music Seminar.

International Music Markets is staging a seminar in the city between July 19-21. And former NMS organisers Walter Durkacz and Anita Daly are staging the Macintosh New York Music Festival (July 17-22) event and the All Access (November 3-5) events respectively.

IMM's event, which was unveiled last week, will follow the pattern set by its Singapore conference. Pitched at marketing director, sales director, vice president and A&R director level, it is expected to attract around 600 delegates to the Waldorf Astoria.

The Macintosh New York Music Festival will link 15 clubs in the city which will feature artists including Echobelly and Shudder To Think. All Access has been delayed until November to coincide with the New York Music show. It will aim to give labels the opportunity to promote newly-signed bands, with daytime and evening showcases. Around 2,000 delegates are expected to attend the event.

It is understood that financing problems have led to the cancellation of NMS, which was due to take place in July.



Manager Jeff Chegwin is launching soft reggae duo, Angloterre, (pictured) in Denmark with the release of their debut single, *She's Back*, on May 26. It will follow several weeks of showcases and press exposure. The duo are signed directly to Sony Denmark, and Chegwin says he sought a deal on the continent because of their potential there. "I wanted to create a European act and I felt it was important to launch them in Europe rather than the UK," he says. A debut album is currently being recorded and will be released in Denmark this October.

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NEWSFILE

Letterman offers exposure for UK acts

The Late Show With David Letterman will be recorded in London this week, providing profile for UK and Irish artists including Elton John, Elvis Costello, Van Morrison, Sinead O'Connor, The Chieftains and Annie Lennox. The shows, which will be recorded at LWT studios on London's South Bank every evening starting tonight (Monday), will be aired in the US later that night and on Sky One a day later at 11pm.

Smash Hits beats sales target

The first new-look *Smash Hits* exceeded *Empire*'s initial target of 505,000 sales by 3,000, according to estimated figures — giving it its biggest sale since April 1991. The second stage of a TV campaign backing the title was launched last week to coincide with the second redesigned issue, which features Brookside actress Anna Friel on the cover.

Woolworths announces CD offer

Woolworths has launched a new price-cutting promotion offering two CDs for £17, including chart albums such as Blur's *Parklife*, Eternal's *Always & Forever* and REM's *Automatic For The People* among 72 titles. The new promotion, which will run until June 18, is an extension of the chain's Best Of The Best campaign which previously offered the CDs at £9.99.

Body Shop tests in-store radio

The Body Shop is currently testing an in-store radio station, beamed from the Astra satellite, at a dozen shops nationwide. Music will account for about 90% of the station's output. The rest will comprise information bulletins and environmental messages to customers and there will be no advertisements.

Arista launches new compilation

Arista Records is releasing the first in a new compilation series drawing on its associated US R&B and hip hop labels. The first album in the *Street From The Street* series, released today (May 15), features artists such as LaFace, Rowdy and Bad Boy. The compilations will combine hits with lesser known tracks to help break burgeoning talent in the UK. Radio has already picked up on Monica Arnold's *Don't Take It Personal* as a result of its inclusion on the first volume. Arista is expecting sales of around 6,000.

China chops CD-Rom price

China Records is releasing a CD-Rom from Zion Train at £9.99, believed to be the lowest price for an interactive title of its type. The CD-Rom, out on June 5, also plays on Apple Macs and IBM-compatible machines. It includes background information on the band as well as an interactive interview with The Sex Pistols' illustrator Jamie Reid. Traditionally, fully operational CD-Roms have retailed at more than £25. The China title will have a dealer price of £5.95.

Sadly, sobtastically, blubmungously ...
it's time to say goodbye to

VCI
DISTRIBUTION

Confidence and listenership at Capital has reached a new high

If Richard Park becomes a father for the fourth time, the rest of the radio industry should get ready to duck for cover.

Over the past three decades, the high points in the career of the Capital Radio Group programming director have all coincided with the birth of his three children.

When first son Paul arrived in 1969, Park made his debut as a presenter on Radio One. Four years later, the arrival of daughter Jennifer marked Park's first full-time radio job at Radio Clyde, Scotland's first and most successful ILR station.

And, last weekend, Park broke off from celebrating Capital FM's highest audience figure of 3.2m listeners to attend the christening of his second son Jonathan. With Capital also carrying off three golds at the previous week's Sony Radio Awards – including regional station of the year and a breakfast show gold for Chris Tarrant – it's been a good time for Park.

"We're now the most listened-to metropolitan music station in the world," he says. "The atmosphere here last week was fantastic. After the Sontys, my little office was crowded with incredibly happy people."

For all the phenomenal profitability of the Capital Group – last year's financial figures recorded turnover at an all-time high of £32m – Park's first-floor office in London's Easton Tower looks little different to the rest of the building: the same slightly grotty blue carpet, a few of the awards collected to his heart in close view and a well-used hi-fi and tuner rig within easy reach.

It's hard to believe this is the office of the most successful programmer in commercial radio right now. "I've been very lucky. Every company I've ever worked at, even the pirate Radio Scotland, was blue-chip, the very best," he says. "But, for me, it always makes sense to move on to the next challenge. Always keep polishing your act... never sit back and relax."

Old friend James Gordon, managing director at Radio Clyde, remembers that attitude well. "He is an adrenaline junkie, a man with all the commercial radio talents, who we used to have to rein back from working seven days a week... and one of the finest sports commentators I've ever heard," he says.

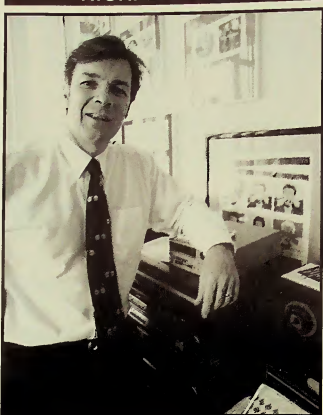
Warmer Music Vision managing director Ray Still agrees. "He's a unique animal in radio," he says. "He stands out even in a very talented crowd." His forceful personality seldom takes a back seat when it comes to the performances of his staff. A close friend tells the story of when Sony Radio Personality Of The Year Neil Fox fluffed an air, closed the mike and muttered, "Shit, now Park's going to be on the phone any second for sure."

Park is in a good position to criticise. Besides his success shaping the sound and consistency of Capital's FM and Gold services, he is an award-winning radio presenter in his own right. And there is an immaculate showbiz air about the man.

For all his understandable confidence, Park retains a sense of modesty. On leaving Clyde for Capital in 1987, Park decided to end his stints on-air. "I'm very demanding of my broadcasters," he says. "And I thought maybe I wasn't good enough for Capital."

An Intermedia's Guy Holmes puts it, "Richard's real gift is his focus. Some people call him arrogant or rude but that's not it. He takes no crap from anyone about his business, so you know exactly where you stand. He knows what he wants to do, and he knows what he wants to achieve, and he listens to the

RICHARD PARK



PARK LIFE

- Richard Park** (born, March 10 1948)
1964: Leaves school and becomes a trainee reporter for *File News Service*, later joining the *File Herald*.
1966: Joins pirate radio Scotland, which requires demanding two week shifts on board the *Comet ship* and one week ashore. His time on land is not wasted, as Park DJs in clubs, playing *Motown* and *Swax* sets between performances by bands including *The Who* and *The Move*.
1967: Rejoins the *File Herald* newspaper when *Marine Offences Act* puts the pirate stations out of business. "The paper kindly took me back," he recalls.
1969: Determined not to leave radio behind, he gets his first freelance radio work for Radio One, working on the Radio Club.
1970: Park sets up *Victoria Hospital Radio Network* in Kirkcaldy.
1972: To supplement his extra-curricular radio work, he opens and runs the *Harbour Bar* seafood restaurant on Kirkcaldy waterfront with his father James.
1973: After two years in the catering business, he leaves the restaurant and his Radio One work behind to join Glasgow ILR station Radio Clyde at its launch, presenting the lunchtime show as well as the *Saturday Scoreboard* sports results show. By the second week on air, Park had taken control of the daily playlists.
1977: Wins the *Music Week* Hit-Picker of the Year award.
1978: With Park as programmer, Radio Clyde scores a 64% share of listening – still the highest ILR score – in the final quarter *Jicar* figures.
1979: Becomes host of Radio Clyde's *Super Scoreboard* with former *Brain D* Britain Bob Crangle. Two years later, he is appointed Radio Clyde's new music and sport, in which position he helps create the station's *Cash For Kids* appeal.
1983: Park's work as a presenter for Radio Clyde helps him win the *Sony Radio Personality Of The Year* award. A year later, he wins the *New York Radio Festival* award for world sports personality of the year.
1987: After 14 years at Radio Clyde – where licence renewal and potential splits were in the air – Park joins Capital Radio as head of music. "It was Clyde times 25," says Park. "And there was just one other place to be." At the same time, he retires from presenting.
1988: Appointed programme controller, he oversees the split between Capital FM and Scotland, an oldies format station which is to prove the formula for dozens of similar stations around the country.
1992: He is appointed to the board of Capital Radio plc as programme director.
1994: Becomes Capital Radio plc's group programme director, a role which sees him move away from the day-to-day operation of Capital to oversee the output of all 12 stations in the Capital Group, including *ORB* and *Xtra*, *Invicta FM* and *Supergold*, *Southern FM*, *South Coast Radio*, *Ocean Sound*, *Ocean Sound* and *Power FM*.

radio 24 hours a day. That's why he's been lucky."

His current position as group programming director – covering Capital FM, Capital Gold, BRMB, Xtra, Invicta FM, Supergold, Southern FM, South Coast Radio, Ocean Sound and Power FM – is

certainly a long way from the much-loved *Caroline*-era Radio Scotland. But it is that tough mid-Sixties training ground in pirate broadcasting – two weeks ship-bound, one week ashore DJing in nightclubs around Kirkcaldy – which Park credits an early crash course in

radio. "It was a fantastic training, under John Kerr, the station programmer, working with DJs from all over the world with wildly varying lifestyles and ailments," he says.

The collapse of pirate radio might have deflated that enthusiasm, but the turning point in Park's career came in 1973. A call from programme controller Andy Park led to Richard Park's installation as lunchtime jock for the launch of Radio Clyde, in what he recalls as the glory days of Scottish pop, the days of *Slik*, *The Bay City Rollers*, *The Dead End Kids* and the *Gerry Rafferty/Billy Connolly* double act.

Even back then, at the age of 26, he had an unswerving confidence in his ability. By the station's second week on air, Park had taken on the daily playlists, as well as presenting the Saturday afternoon sports show. "I always felt that I knew how to image a station through the music," he says. "And I felt I knew Glasgow backwards and inside out as well. All I ever wanted to do was make great radio, and at Clyde I really got that chance for the first time."

Park's enthusiasm for radio, what makes it work and how to pull in listeners has earned him a great deal of respect and paid dividends for his stations. Consistent success at pulling ratings – and thus revenues – for Capital has proven a cornerstone of the group's steady expansion across the UK.

"He has the ability to spot swings in audience taste first," says Capital FM programmer Clive Dickens. "And the art of picking the right songs at the right time."

At Radio Clyde, he helped achieve record-breaking ratings: during one halcyon period in 1978, more than 60% of the available Glasgow audience tuned in week to week.

The first few years at Radio Clyde formed the cornerstone of what Park calls "the *Cosa Costa!*", a tight circle of friends and colleagues in the music and radio business who share a regional identity and a fierce personal loyalty. It is a group which has become a mantra: "Don't talk about work when you're having fun."

As Guy Holmes says, "I've known Richard for years, and they've been good years. He's so unpretentious, and always full of laughs."

A sense of loyalty and camaraderie is something which also embraces his approach to the business and management of Capital's DJs and producers. A hard task master he may be, but Park feels very much part of a team.

Keen to ensure everyone at Capital gets their share of the credit, he is willing to name everyone from the chairman to the newest jock.

"I believe in identifying the strengths of the team, and then making the total greater than the sum of the parts," he says, jumping up to catch a new jingle at the top of the hour. "And these days I'm spending a lot of time finding the right people to work for as programme controllers throughout the group. Like Nick Wheeler, who we promoted from within Capital at the end of 1994."

An important question remains, though: where Park goes next, after a career which has moved steadily from one pinnacle to another. The suggestion that movies or television might hold some attraction, elicits a coy, non-committal reaction. "Something like that could be very interesting," he smiles.

Maybe he's just the radio business which should be keeping its eyes on the births page.

IAN NICOLSON

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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

Chrysalis Music propels new-look EMI into top rank

EMI may have scooped the main publishing honours but Chrysalis turned in a sterling performance

If one song dominated the quarter's single charts, it was obviously Think Twice, the million-selling Pete Sinfield and Andy Hill composition with which Canadian chanteuse Céline Dion sat at number one in the UK singles charts for six weeks. With Think Twice Sinfield and Hill celebrated more than a dozen years as one of the UK's top international songwriting teams.

Pete Sinfield's half share of Think Twice obviously held boost the aggregate of market leader EMI Music, although it was the full claims on Take That's blockbuster Back For Good and Nicki French's revamp of Jim Steinman's Total Eclipse Of The Heart which gave Peter Reichardt's team 25% of the quarter's Top 10 titles.

It was the newly rejuvenated Chrysalis Music, led by Jeremy Lascelles, which probably benefited most from the Dion effect. Its half portion of the hit, equipped with substantial claims on other Top 20-charting titles such as Push The Feeling On by the Nightcrawlers, Independent Love Song by Scarlet and The Bucketheads' The Bomb! (These Sounds Fall Into My Mind) played a key role in boosting its share of the singles market by 57.1% to place it third over both Zomba and PolyGram Island. This led directly to a staggering 640% increase in Chrysalis Music's corporate performance for the year and secured it 7.4% of the overall market, lifting it to fifth place, well above its nearest rival BMG.

Meanwhile, at the top of the league EMI Music has proved its dominance at home once again. Hot on the heels of its Queen's Award for Export Achievement, it added an extra 15.7% to its overall figures for the last quarter of 1994 to emerge with a 22% share of the UK's top-selling copyrights for the first three months of the year.

Thus EMI has not only beaten back 1994's year-end winner Warner Chappell Music, but it has also registered an 11.1% improvement in its own performance over the same period a year ago. Had EMI's fortunes not taken a small tumble in the summer, it would have been even more impressive.

What that the statistics were so kind to Warner Chappell Music. After six months as firm market leader, its dive from just over 20% to less than 15% of the combined returns will cast a shadow over Park Street. The slide of more than 28% in Warner Chappell's overall performance was largely owing to its control of the quarter's best-selling singles falling by nearly a half.

In the album listings, on the other hand, it held its head up high, and added almost another two percentage points to its 18.5% share, which it topped the charts at Christmas.

Under other circumstances, such a score might have kept Warner Chappell at number one in what is, after all, the highest-scoring sector of the market. But, to add insult to injury, it was pipped to the post by a whizzer by an EMI Music which put on a surge of some 13%.

Warner Chappell's results were disappointing, but PolyGram Island's must have come as an equal blow for Richard Mannen, who is faced with

losses of more than a third in all three listings.

Only three months ago, the newly-merged major was creating a wave and threatening to go the distance with EMI and Warner Chappell. Now, without a single title in the quarter's Top 10, dropping back to single figures in every listing, its new 8.9% of the combined chart representing only three quarters of its share for the same period last year, it would appear that the wave has broken.

Similarly, the tide seems to be going out for MCA Music. Some 54% of its Christmas quarter returns have ebbed away leaving it with a meagre 4.8% of the overall market, its lowest figure in 12 months.

Zomba Music, on the other hand, is in full flood. Its 17.4% spurt in the combined charts sees the mini major secure 8.5% of the overall UK market. Closer examination reveals that success was due to an increase of 125% in singles sales and very nearly twice that in album-related business. They combine to give Zomba a clean sweep at number four across all three charts.

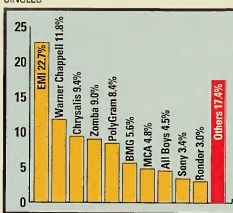
Quite coincidentally, Zomba can also make a claim to the fourth largest share of the aggregated Top 20 titles, thanks to full control of Rednex's Cotton Eye Joe plus significant shares of the Red Nose Day anthem Love Can Build A Bridge and Don't Stop (Wiggle Wiggle). Meanwhile the presence of Kelly and Bruce Springsteen in the

lower half of the writers' Top 20 gives an indication of who contributed to Zomba's healthy album action too.

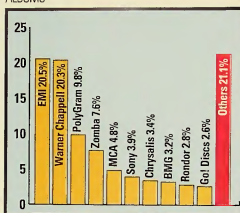
As might have been expected, it was still dance music which drew the charts in the first quarter of 1995. Seven of the Top 10 titles were club favourites including the third placed N-Trance's Set You Free which heralded the return of Pete Waterman's All Boys imprint after more than a year out of the publisher charts. First Avenue also fared well with MNS's I've Got A Little Something For You, penned by newcomer Mark Taylor. They both played a key role in ensuring that UK writers started 1995 with overall creative control of the UK Top 10. Long may it stay that way. *Chas de Whalley*

PUBLISHING FIRST QUARTER SNAPSHOT

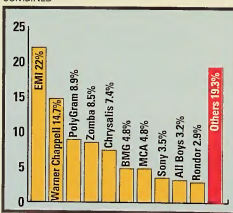
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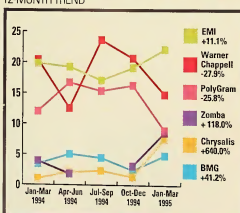
ALBUMS



COMBINED



12-MONTH TREND



Source: CML. Compiled by Ira from Midland Brown data. Based on chart panel sales from the A-side of the Top 100 singles and the Top 50 albums from Jan-Mar 1995

TOP 10 SONGWRITERS

Writer	Label	Artist
1. Sinfield/Hill	EMI/Chrysalis	Celine Dion
2. Ericsson/Dugg/Edenberg	Zomba	Rednex
3. Lewis/Langworthy/O'Keefe	All Boys	N-Trance
4. Kamme/Gibbs/Kantor	in dispute	Ini Kamme
5. Domingo/Kelly/Nix	EMI	Take That
6. Barlow	MCA	Alex Party
7. Vissani/Campbell	MCA	Alex Party
8. Taylor	First Avenue/Mat Music	MNS
9. Steinman	EMI	Nicki French
10. Freyman/Hughes	BMG	Antia Linnax
11. Mahone/Simpkins/Mayberry/Alaido	BMG/Sip/ Warner Chappell	Outhere Bros

TOP 10 SINGLES

Label/Artist	Position	Label/Artist	Position
1. THINK TWICE - Céline Dion	EMI 50%	Chrysalis 50%	
2. COTTON EYE JOE - Rednex	Zomba 100%		
3. SET YOU FREE - N-Trance	All Boys 100%		
4. HERE COMES THE HOTSTEP - Ini Kamme	in dispute		
5. TAKE FOR GOOD - Take That	EMI 100%		
6. DON'T GIVE ME YOUR LIFE - Alex Party	MCA 100%		
7. I'VE GOT A LITTLE SOMETHING FOR YOU - MNS	First Avenue 50% / Mat Music 50%		
8. DON'T STOP (WIGGLE WIGGLE) - Outhere Bros.	Zomba 50% / Warner Chappell 25%		
9. TOTAL ECLIPSE OF THE HEART - Nicki French	EMI 100%		
10. NO MORE I LOVE YOU - Antia Linnax	EMI 50% / BMG 50%		



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Reload



Images



Open



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Everyone else is doing it - so why don't we?

If 1994 was the year when guitars came back into fashion, 1995 could well go down as the year of The Net.

This time last year, most of us in the music industry did not even know what the Internet was, let alone how to use it to promote our businesses. Now the amount of music on the worldwide computer network increases every week, along with the number of people "surfing" it.

The music industry is beginning to ramp up

its activities in cyberspace. Virgin, Sony, Warner and Island all have their own sites on the Net alongside independent labels such as Infectious, Kickin' Records, and a host of smaller labels from across the globe, and there has been a headlong rush to get on-line from many quarters. This week we speak to some of those using the Net from unsigned bands like Slightly Miffed (below) to PMI which has sent its Benedictine Monks into cyberspace. Their experiences help shed some

light on the claims that the Internet will change the lives of music buyers.

Although it is difficult to pin down the exact number of Internet users, estimates put the figure at between 30m and 40m and rising by up to 1m a month, although the majority of transactions are email. There are around 1m Net users in the UK, a third of whom are private users.

The music industry appears split about the benefits to be gained from the Internet. <

THE BAND

Many of the bands on the Net rely on their record companies to get them a site, and the majority that do are well-known names. But doing it yourself is also an option for many unsigned bands.

Slightly Miffed, an industrial thrash band based in Wiltshire, set up their own Web site in March through Internet provider U-Net. Since then the site has been accessed more than 5,000 times - with an average of 250 visitors daily - and the band has been offered deals by independent record labels, had offers to distribute their first single, and received interest from radio stations worldwide.

"It's a way of making contact with people all over the world at the same time," says Andrew Tinker, the band's guitarist and Net spokesman. "It enables us to get out and market ourselves without using traditional methods. So far it's been going really well."

Radio stations in Germany, Belgium and the US have contacted the band on their email address to ask for demo tapes which are currently being aired - particularly on college radio stations, which are prolific on the Net.

The band pay around £35 per month to be on-line: £25 for renting the 5Mb (megabyte) space on which it has built its site, plus a £10 flat fee for its email address, both payable to its access provider, U-Net. The site, which all members of the band contribute to,



Slightly Miffed

contains biographies of the band alongside graphics and press clippings, and a 30 second sound clip is provided to give visitors an idea of the band's musical ability.

Tinker says creating links with other sites where potential fans might be browsing is an important way of building on a site's success: The more links the better as surfers are encouraged to visit again, and links with non-music sites like comedy pages are welcomed.

The band only have a small clip of their music on the Miffed site at present, but they hope to produce a "virtual single", available only through

THE MUSICIANS' UNION

The Musicians' Union set up a temporary page on the Net through Cerberus Sound and Vision during this year's Sound City, which was accessed up to 1,000 times a day. MU music business advisor Horace Trubridge says the union is planning to have a permanent site on the World Wide Web which will give musicians advice about contracts and partnerships. "I would like to make performers aware of issues in the music industry, and warn them of problems they could encounter." The MU page is still there but has not been updated recently. Find details on <http://www.cerberus.co.uk/cd/mu/>.

YAHOO

Pictured right, Yahoo (<http://akebono.stanford.edu/yahoo/>) is a good place to start for finding music related information on the Web. Created by Stanford University, it has a host of music subjects and you can add your own page.

the Internet. The site will need to be expanded in order to achieve this as its current 5Mb of space is just about enough for 150 seconds of music.

Slightly Miffed also plan to market a real CD on the net, giving users the chance to order it directly and pay automatically from their bank using a secure link.

Tinker believes using the Internet has given the band a headstart over unsigned bands going through the usual channels. "It's the music industry's toy at the moment. All <





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Some focus on the limitations of the technology and time consuming nature of browsing, denying that the Internet has anything useful to offer the music industry. Others speak of embracing the electronic medium for promoting and distributing music, pointing to the dramatic growth in the number of users.

Things must be put into perspective: the majority of homes do not have computers, and will not for quite some time. At the BPI's

multimedia conference on May 2, new media consultant Liz Sharpe warned the music industry not to rely too heavily on the Internet as a new marketing vehicle to reach consumers, because the demographic profile of an Internet user is extremely narrow, with women particularly disinterested.

In the US, she says, the profile of an on-line subscriber is aged around 48, 84% likely to be male, earning around \$50,000 (£33,000) a year. Some 67% of users have children and

58% will hold professional jobs. "When you compare this with who buys music, which is both male and female and of all ages and social groups, it indicates how the multimedia industry must widen its appeal - and it especially must attract more women," she says.

At the same conference, independent multimedia consultant Steve McAuley focused on the positive aspects of technology, seeing the Internet as a medium that

QUESTIONS AND ANSWERS

So what is the Internet anyway?
It's a global network of hundreds of other computer networks linked together, or if you like, a global communications network of individuals, information and ideas.

What's everybody doing on it?
Most people are using it to communicate, using electronic mail, or email, but you can search computer databases worldwide for information, and send or receive large amounts of data quickly and cheaply. An increasing number of record labels are promoting their artists on it.

What is the World Wide Web?
It's a sub-set of the Internet, a recent development whereby multimedia files are stored and transmitted in a form called Hypertext, which enables cross referencing. This means you can jump from one site to another using Hypertext links - words, phrases or pictures - and enter new areas of the Internet without having to type in an address, or to use the jargon, a Uniform Resource Locator (URL), so it's much more user friendly.

Why should I be trying to get on it?
There are a lot of people checking out what's on offer, or to use Netscape "surfing". So far the music industry is mainly using the Web to promote bands: it's a good way of letting fans know when new releases are expected, when bands are touring, even what new releases sound like. Web sites are not generally used to generate revenue at the moment - the main aim is to build a customer base you can target in the future. Record companies can also use "being on-line" as a research tool, to find out what kind of people are "out there" and whether they are interested in buying product.

Alright, you've convinced me - what's the first step?
You need to approach an Internet provider, or ISP, which will

information you need you can get off the Net, and it's really only just beginning over here," he says. "I think we've definitely been noticed more than if we hadn't been one of the first unsigned bands to set up its own site on the Net."

The Slightly Miffed site can be found at <http://www.u-net.com/miffed/>

THE FAN

"I use IUMA (The Internet Underground Music Archive) to check out new bands, and I've downloaded video clips in the past but they take ages, so I don't do that so much anymore," says Steve Helstrip, a music fan and amateur musician who has access to the Internet through his work on a computer magazine.

But he often has problems trying to download music, usually because he does not have the right software or hardware to actually play music or videos. "For a start there's no guarantee I'll work on my machine unless you have an MPEG card (MPEG being a compression standard), and some audio is in 8U, a compression standard that can't be run by standard Microsoft Windows unless you use a utility to convert files," he says.

Such technical problems should not worry someone as computer literate as Helstrip, but the more average PC user could find downloading music a nightmare. It presents the quality of music posted on the Net varies widely for people trying to access it, with hi-fi sound available to the masses and CD quality tracks available for technophiles and those with patience to spare.

One of Helstrip's favourite sites is the one set up by students at Stanford University, which is effectively full of fanzines on UK bands such as 888 State. "But there's a lot of boring lyrics and photographs of bands that I think are a complete waste of space on the Internet. I don't find downloading pictures and snippets of songs and text that interesting, but if you're a fanatic I suppose it's worthwhile," he says.

So what would make the Net a better place for a raving music fan? "What everybody's talking about is logging onto a site, being able to download a whole album onto your hard disk and pay for it automatically, but the bandwidth will

IUMA

John Loder, who set up the IUMA service (<http://www.southern.com>) at Southern Studios in north London, has been encouraging UK bands to get their music on the Net since the service was set up in California a year ago. The service delivers music samples to an on-line audience, giving unsigned indie bands the same exposure as established artists. Bands pay a fee of around £50 to put their music on the Net in the hope of encouraging interest from record labels and music buyers.

have to get bigger and compression techniques will have to improve before that becomes widespread," says Helstrip.

There are a lot of experimental sites going up on the Net, some of which are worth exploring while others are time consuming and disappointing, he says. Surfing the Net reveals the differences between labels who have simply put themselves on the Net to keep up with the rest and those who have made serious attempts to improve their business.

Helstrip is realistic: "It's not like watching Top Of The Pops where you get to hear songs and see bands. Basically at the moment it's a huge advertisement site for the record companies."

THE RETAILER

Home shopping started in the US, but the UK is starting to jump on the bandwagon. An increasing number of retailers are using the Internet to

offer their services, including music stores.

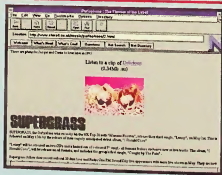
Virgin Megastore launched its first home shopping service on April 27, enabling ComputerShare subscribers to order around 500 titles, a number which will rise to 1,500. Just like a real store, music will be broken down into genres and customers will pay by credit card.

HMV Direct, a new home shopping service for music, is due to launch next spring, providing customers with Internet access to up to 200,000 titles. Graphics of album sleeves will be available to download onto a customer's hard disk, and soundbites of around 15 seconds of music - with a choice of stereo or mono for those with lesser configured computers and slower modems - will perform the same role as listening posts in traditional outlets. Director of the service Glen Ward says a four-day delivery target is the aim. The cost of ordering CDs on top of their original cost varies and depends on how

SITE DESIGN

A whole new industry has emerged from music industry companies wanting access to the Net. For the most part record companies are getting hooked up through Internet consultancy and design services. Companies such as Good Technology (18 labels on-line so far including Parlophone, picture), Liberation Technologies (Mute Records) and Netmare (Radio One) are currently in a strong position to offer music companies access to something they don't yet fully understand. Good

Technology founder Richard Baulis, formerly a product manager at MCA has been running MusicBase (<http://www.musicbase.co.uk/music>) since last August, and is constantly adding bands to the site. There you'll find Eternal rubbing shoulders with Blur, Pop Will Eat Itself and Terrorisation.



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will move the music industry into the 21st century.

Promotional activities still make up most of the music industry's business on the Net, but as the technology develops and more sectors of the industry get on-line, further applications will be developed. Perhaps the biggest waves are being created by those who talk of the potential to distribute music over the Internet. One organisation already offering free music is the Internet

Underground Music Archive (IUMA), which has thousands of tracks of near CD quality ready to download.

Cerberus Sound And Usion takes the concept a step further, with plans to set up a digital jukebox of tracks for users to download directly onto their hard disks. Whether that materialises or not, technology experts are agreed that music will eventually be made available. At present most music on the Net is either a 15-30 second clip or a low

quality mono recording.

RealAudio - although mostly speech based - boasts snippets of audio that can be downloaded in real time. On the RealAudio site (<http://www.realaudio.com/>) news bulletins and other audio segments sit alongside two minute clips of Rolling Stones songs. Internet Talk Radio can also be accessed through this site, but the technology needed to actually listen to sound is beyond the reach of the majority of computer users at present.

E-ZINES

There are hundreds of music fanzines on the Net, but also look out for electronic magazines or 'e-zines', some of which are written by established music industry writers, notably for *Addicted To Noise* (<http://www.addict.com/RTN>) which is published in association with IUMA. *RAGE* (<http://www.southern.net/rage>) is one of the newest music, fashion and lifestyle 'zines, whose second issue went on-line on May 15.



many are ordered.

Besides encouraging buyers who would not normally venture into record shops, there are additional benefits for stores such as building brand image.

Fears that home shopping will eat into more traditional methods of buying products are dismissed by retailers going on-line. "You don't need to touch music to buy it, but I'm not sure people will buy a car this way yet," says Matthew Varborough, Tower's electronic media coordinator in the US.

He is busy creating an enormous virtual music store due to open this autumn with some 150,000 titles holding intricate details about music stocked in Tower warehouses worldwide, from names of artists and guest artists down to soloists' and conductors' names.

Varborough explains, "We're planning a two-pronged attack. We'll offer the customer ways into the database with hypertext links from other Web sites, and we're putting *Pulse* (Tower's US store magazine) on line, which will enable people to order music from a band they've just read about. We want to help people find stuff they might not know about, offer unusual and rare recordings as well as all the mainstream artists." *Pulse* will eventually become

interactive, Varborough adds, with fans able to interview artists featured in the magazine over the Net.

THE RADIO STATION

Pete Tong and Mark Goodier are just two Radio One DJs who use email to contact and take requests from listeners, but the station recently went a step further in its bid to embrace Net technology by running an interactive three hour broadcast at the end of March.

Using Good Technology and Netware to set up a site on the World Wide Web, the station offered access to previously unreleased music from big name bands including Pop Will Eat Itself, The Orb, Belly and Bomb The Bass, an on-line interview with Blur at the London's Cyberia Cafe, and a live concert by Orbital from their studio via an ISDN line.

The show's producer Nick Ware believes radio can benefit in many ways from getting on-line, both in terms of programming and as a way of promoting stations.

"We can use the Internet to extend a programme by offering a range of things we just can't do on air, like putting out longer versions of interviews instead of just 48 second quotes, or offering listeners the chance to download tracks onto their computers," he says.

As with other sectors putting music on the Net, the question of licensing has yet to be resolved, but because One can use the Internet to extend a programme by offering a range of things we just can't do on air, like putting out longer versions of interviews instead of just 48 second quotes, or offering listeners the chance to download tracks onto their computers," he says.

THE BENEDICTINE MONKS

Picture Music International has put the Benedictine Monks of gregorian chant fame on the Net. The site provides an on-line virtual tour of the Monastery of Santa Domingo de Silos, home of the Monks. Users can also listen to samples of the album and video footage. New media manager for EMI Records UK/PMI says he put the Monks on because he "liked the disparity brought about by placing this ancient, millennium-old repertoire in a cutting-edge, 21st century medium." See the monks for yourself on <http://www.demon.co.uk/canta>



quality music will take place is undecided, but the number of people that logged into the Radio Interact Web pages that night - more than 70,000 between 7pm and 2am - indicates there is a demand for this type of service despite the length of time it took to actually download tracks. Ware says it took a minimum of 20 minutes to download just one song of CD quality. As compression techniques improve, demand will increase.

Ware believes that the potential for audio on demand is great. Using real time audio a radio station could use its own site to past news, chart rundowns, or Chris Evans sketches for Net users.

Cybergurus have even suggested the possibility of programming computer software on the Net to capture certain tracks from radio stations and put them together to create a set of mix and match personalised radio programme.

Apart from the possibilities in radio programming, the advantages of a station using the Net for promotion are clear. Teasers, playlists and snippets of forthcoming shows posted on the Net could attract more listeners. And hauling playlists of popular shows on the Net, like Pete Tong's cult Friday night dance

sell you an Internet connection and some space to post information and graphics. An ISP usually installs facilities for email and using the World Wide Web and will provide you with the software you'll need to access the system. Most record companies at present employ a third party to sort this part out. Good Technology, run by former MCA product manager Richard Davis has put MEA, Parlophone, MCA, Geffen, East West, Creation, Infectious and Kickin' Records on the net through Music Base, and a Polydor site is next on the agenda, with Island due to launch its site in September.

How do I find an access provider? There are many ISPs to choose from, with some more well known names including CIX, CompuServe, Demon Internet, Pipex and U-NET. When choosing you'll need to use it's essential to go for one which has a network connection nearby, so you only pay local phone charges. You should also check whether you'll be paying a fixed charge each month or for usage based on time; whether the ISP offers you just email or full Net access and, importantly, access to the World Wide Web; and whether 24-hour technical help is included.

What will I need to have to access my own site and do a bit of "surfing" myself?

You'll need a PC or Mac - preferably a fairly recent model with a decent sized hard disk and at least 4MB of memory, colour support and sound - either built in or via a sound card - and a modem, again preferably a new one. A 3,600 bps (bits per second) modem is about the minimum speed you can get away with. More advanced and faster than a modem is fibre optic cable. As for software, your access provider will give you what you need to get started.

Can I do whatever I want with my Internet site? At present there's no protection on digital copyrights, so there's nothing to stop you sampling a CD and sending it all over the Net. As more record companies start



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☞ The main concern is that all this music flying about should earn the relevant artists, publishers and record companies money. But the question of rights in the digital domain is unclear. Both the PRS and the MCPS are currently negotiating with companies on the Net, although neither rights body has set up a blanket system to cover licensing, and each case is treated differently. PPL has not needed to step in as, so far, nothing that has gone out on the Net has been counted as a

public performance.

Distributors can stay calm for the time being: it can take up to an hour to download a CD-quality three-minute song from the Net – not an attractive prospect for the majority of people. That it's time consuming, over-hyped and chaotic is probably enough to put many people off making the internet an integral part of their lives quite yet, no matter what the enthusiasts might say.

But as compression techniques advance,

fibre optic cable becomes widely used instead of modems, and the bandwidth for moving data around is enlarged, things are likely to change drastically.

The industry has a long way to go before it understands the full implications of the information superhighway, but one thing is clear – the best way to understand the Net is to get on it yourself. Anyone in the music industry who ignores it could be in for a surprise.

Catherine Eade

☞ To make music available for Net users, rights bodies will have to come to some agreement about licensing.

Are there any other potential problems with using the Net? The lack of security offered by the Net worries many people. They are wary of posting their credit card details onto a worldwide network of computers, for example. The race is now on for companies to introduce secure forms of payment. The cost of using the Net, particularly in the UK, is also a cause for concern. In the US local calls are free, but over here every minute you spend surfing swells your phone bill.

OK, I've got my own site all set up, with some pretty graphics and stuff. How can I find if anyone is actually accessing it? You'll get lots of email for a start (hopefully) and your Internet access provider will have a record of how many people "hit" your site and how long they stayed there.

Are there any reasons why I should avoid before getting involved with the Internet?

Well, the number of people who have computers in their homes for leisure activities is still small, and the percentage actually using the Net to find out about music is tiny.

Who uses it the most?

Estimates suggest that at least 85% of users are male. Many women are put off by hostile male dominated discussion groups and the vast amount of pornography that permeates the Net.

Whether people embrace new technological advancements essentially depends on how easy they are to use and what they cost. But there are other considerations: music lovers may not find downloading an album onto a hard disk quite as pleasurable an experience as spending time browsing in a shop and walking away with a bag of goodies. However, putting music on the Net is one way for people to come into contact with music they would never normally experience.

☞ It shows, could benefit retailers as well as record companies.

The most recent move by BBC Radio has been to post a questionnaire to users asking what they would like to see on the site in future. The radio live Net site can be found on the BBC home page (<http://www.bbcnc.org.uk/online/radiointeract>).

THE RECORD LABEL

"People hang out in the Living Room at the Creation site – the Net space embodies the spirit of Creation," says the label's marketing manager John Andrews, who is in charge of Creation's presence on the Net. Creation Records launched its Internet site in tandem with the release of the new Slouidie album in February, setting up a live link from London's Cyberia Cafe where fans got the opportunity to interview the band live on the Net.

The site was designed by Good Technology which continues to manage it as well as having regular meetings with Andrews to discuss ways of updating and improving the site.

Andrews says it cost the label around £588 to get onto the Internet, a figure covering the fee to Good Technology, the appropriate software, and a modem. It already had the computer equipment necessary (a 486 PC or a Mac running System 7 or higher). Creation also pays a separate monthly fee in advance to its access provider CityScape, an amount which varies according to how much space the label requires.

For Andrews, the Net is a marketing tool that enables the label to form a direct relationship with its fans. It is an interactive site which gets accessed roughly 36,000 times a month.

One of the immediate results of being on-line is the volume of email the company receives. "Ideally we



would have someone to answer all the email – we get around 280 messages a week," he says. "We get enquiries about new releases, charts of fans' favourite Creation records, invitations to go snowboarding in the States, dissertations on albums, photographs that people have taken at gigs, email from Lithuania, Brazil and Coventry," says Andrews.

In turn, Creation offers band's diaries, competitions, free drafts, the history of Creation – written by Creation artist Ed Ball – and video/audio clips. Two full length videos of current charting artists on the label, Teenage Fan Club's Sparky's Dream and The Boo Radleys' Find The Answer, are now available on CD quality audio, although Andrews admits they can take up to an hour to download depending on what equipment the user has. Both the MCPS and PRS are informed and the label pays a publishing and performance fee to the licensing bodies.

Plans for the ever changing Creation site are being kept under wraps, but Andrews says the aim is to make it increasingly interactive. "The whole idea is to take Creation into the homes and offices of internet users so that for users the experience is like walking into the office at Creation, with people telling them about upcoming releases, playing them music and showing them videos."

CERBERUS

Cerberus Sound Ltd Media is working towards a system whereby artists will get royalties without having to press a record. The company, headed by former sound engineer Ricky Idris, is certainly making waves, but the jukebox has yet to materialise, although it has now completed negotiations with the MCPS and PRS and looks set to announce a launch date for the service within the month. Check out its progress on <http://www.cerberus.co.uk/cdj/>. Cerberus has also won a contract to put a Web page up for Glastenbury, Phoenix, Womad and Reading.

VIRGIN MUSIC GROUP

The Virgin Music Group launched its own site (<http://www.vmg.co.uk>) last month which is the first Internet site in the UK to be made available through the high-speed UK university network, SuperJanet. Its manager Jeremy Silver says the site enjoys at least 50,000 browsers per week with an average visit time of 11 minutes in the UK and eight minutes in the US. The RAF features news, sound bites, graphics of Virgin bands and a worldwide gig guide called "Who's playing anywhere in the world tonight?" SuperJanet runs 100 times faster than Net set-ups available in the home, so graphics and sound can be grabbed quickly and transmitted in real time.

VELLO

There are many artists who have set themselves up independently of record companies. Yello has an interesting site (<http://yello.space.net/yello/>) featuring video clips and samples from the album and a feedback page.

CONTACTS

The BPi is planning to publish a book of its multimedia on-line all Irish Fitzpatrick on 0181 287 4422. To get onto the net using a design and management consultancy, contact Good Technology on 0181 749 7887.

To get on-line call one of the many access providers for details: Compuserve 01 754 391864; EUn 01492 641961; Demon Internet 0181 571 1234; Pipex 01223 250126; U-Net 01925 633144.

Law firm Olsung is clued up on all the issues involved with getting on to the Net. Tel: 0171 723 9393. To get a feel for what's out there go and surf at London's Cyberia cafe. Tel: 0171 209 0982.

Sound City: a victim of its own success? The displays malaise

I read with great interest your recent piece on Bristol Sound City '95 and Menace Music's Dennis Collopy's response (MW May 6).

Collopy seems to have summed it up pretty well when he says that what Sound City has achieved is to "raise the profile and awareness of the local music scene and, in Glasgow's case, persuade the local community to organise itself".

Later this year, Glasgow will feature its own development of Sound City with an event to be called The Ten Day Weekend, and that is in addition to a whole year of fervent Sound City activity in 1994.

As you report, Bristol seems set to follow the Glasgow example and put in place an infrastructure that will build on all the teamwork and enthusiasm on all the teamwork and enthusiasm on all this happens, and we have no reason to doubt that it will, then the core sponsors of Sound City will be happy.

We began four years ago with modest plans and, despite the year-on-year growth of the event, our aspirations remain the same: to celebrate live music performance and, in so doing, create what has been termed "an urban Glasnost" in a different British city each year.

As part of the process, we endeavour to bring the focus of the music industry to that city for the week, attracting not only A&R people, but managers and record company representatives from across the board and broadcasters who are committed to live music sessions and keeping abreast of new bands.

Along with this focus goes a week of public seminars, talks and workshops designed to de-mystify the music industry and, underpinning it all, for Sound City was a Radio One initiative, is Radio One's 30 hours of live

broadcast, giving the city in question a special place for the week.

The problem we now experience with Sound City has something to do with the scale of its success. Regardless of our shaping, the event has always meant different things to different people and, in a sense, that has been one of its strengths.

Let me tell you what it isn't. It isn't an A&R convention, even though we counted 11 full-time A&R people in Bristol during the week and that figure is by no means complete. It isn't the industry addressing itself; there are other events that cater more than adequately for that and it isn't a short cut for "city" bands either in the form of broadcast or recording contract.

Sound City is a means to an end in that it enables bands to perform, perhaps to discover something new about the music industry and take whatever advantage they can of having the focus moved from London for one week in the year.

We helped, via an expanded "fringe", to put on more than 300 acts in Bristol and circulated full lists of these to BPI members. Of course it would be a bonus to have a Bristol band signed and develop with success as a result of Sound City, but we are not holding our breath and would not judge the success or otherwise of the event by it.

We know that at the very least international attention has been drawn to Bristol not only by radio, but in front page articles in *Billboard*, articles that, by their very nature, would make anyone, wherever they are in the world, sit up and say, "it really looks as if something is happening in this city, let's take a bit more notice".

The Sound City core sponsors will meet up in the next two weeks for a

post mortem on Bristol and make an announcement regarding which city will host the event in 1996. Thanks for giving us something to think about.

Stuart Grundy,
Sound City national co-ordinator,
c/o Unique Broadcasting,
Lisson Street,
London NW1.

Although only a third of our turnover is classical, our public regard us as a "Classical Shop".

Why? Because we have classical displays on the walls. Why? Because we no longer seem to be on the "pop" lists for the displays. Why? Because we no longer buy-in such large figures of premier new releases. Why? Because it makes bad business sense to commit to large quantities of an item (Wet Wet Wet, maybe), only to find it press-advertised at £9.99 by a large nationwide retail outlet.

And so it's Pavarotti on the wall, not the Weets, nor Jimi Hendrix nor Elton John. It's the classical look for us, even though we sell far more rock and pop and even though we sold six times as much *Voodoo Soup* as *Picture This*, the Weets got to number one and Hendrix didn't even show. "O sole mio!"

Peter Rees,
The CD Shop,
Easteote,
Middlesex.

I was interested to read about the appointment of Nancy Farham as the new head of international for RCA UK (MW, May 6).

It seems such a shame to me that the person she replaces, Christie Harwood,

seems to have been given no credit for the current international success that she worked so hard at achieving for acts such as Annie Lennox and Take That among many others. I know would also applaud her work over the years.

I know that Christie maintains a relatively low profile herself, but this is due to the tremendous commitment she makes to actually doing the job.

You should check with any number of managers who would agree that she has played a fundamental role in achieving the international success of their acts. Let's give credit where credit is due - it's no wonder that RCA is ensuring that Christie maintains a role in its international department - it will need to.

Sandra Turnbull,
Manager, Londonbeat,
Hyperkinetics,
Park Road,
London N8.

As a "new kid on the block" releasing full-price packaged low-price music, I read your Mid-Price/Low-Price feature (MW, April 22).

I would, however, like to see the record straight, as follows: *Old Gold* was acquired by Pickwick in 1988, not MCI and Sound And Media is the leading supplier in the UK of deletions and overstocks, and this remains our core business. The development of a varied range of own product will take time to build and is, therefore, incremental business.

Michael Neidus,
Head of product development
Sound And Media,
Redhill,
Surrey.

LETTERS

Please send all letters for publication to: The Editor, Music Week, Lodge House, 245 Broadwater Road, London SE16 5SR. Or fax on 071-401 8025. We reserve the right to edit letters on grounds of length or on the advice of our lawyers.

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SINGLES

DRUGSTORE: Fader (Go! Discs 879). Another typically classic, sultry pop cut from the London based trio, which builds to an upbeat tempo with evocative vibecasting from Brazilian vocalist Isobel Monteiro. □□□

OUT OF MY MIRE: Mister Jones (RCA 7432162/812). Gloomy FM pop smothered with classy production. Should ease its way on to radio, musically reveling in a variety of Britpop influences from The Beatles to Bowie. □□□

BLACK GRAPE: Revisited Black Grape (IndieCollective RAXTD16). The Happy Mondays' Shaun Ryder returns with sidekick Bez alongside rapper Kermitt and Jed from Ruthless Rap Assassins for a blacker, tighter take on the Mondays' old wasted groove. □□□

DUSTY SPRINGFIELD: Wherever Would I Be (Columbia 6620594/2). Powerful duets with (Darryl) Hall in this dusty rock ballad with a poignant quality that provides the first taster for the forthcoming album. □□□

NOVOCENT: Day And Night (ZTT SAN157). Unusual vocals and an infectious Europop feel could see Day And Night becoming one of this summer's club anthems. □□□

CL STEALERS: Interactive (Deceptive BLOOD 01). Elastica label-mates CL Stealers (aka Collapsed Lung) team up with On-U Sound chanteuse Little Annie for a cool, funky workout that sounds like a languid Freak Power fronted by Eartha Kitt. □□□

PAPA FRITAS: Passion Play (Minty Fresh MF01). A quirky, charming debut from the Boston trio, laden with lush strings and velvet smooth, almost childlike vocals. □□□

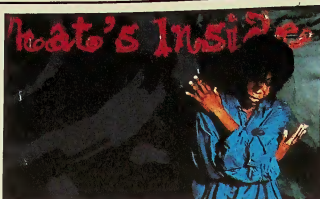
PENDULUM: I Need You (Foreign Policy PFC004). Techno-pop from Australia, I Need You could be the first chart-bound summer holiday anthem of 1995. □□□

SUNCHILDIE: Teacher Teacher (Sony SX XPC030). This debut single from the self-appointed children of the sun is a vibey R&B affair. The trio's support slot with D Influence in May/June could create interest. □□□

SHARKBOY: Big Black Jaguar (Nude NU016). After a year in the studio, Sharkboy release a melodic, poppy outing with vocals reminiscent of Edie Brickell. □□□

THE LEGENDARY JIM RUIZ ROUP: Mj Amsterdam (Minty Fresh MF01). Imagine Raw Sex with a female vocalist and you're nearly there. The lo-fi sound may appeal to lounge jazz fans. □□□

LOVELAND feat. RACHEL MCPHARLANE: Don't Make Me Wait (Eastside: BLOC 002). An all too familiar three-chord piano motif ushers in this M People-style house-pop boiler. Unfortunately lack of



JOAN ARMATRADING: BEST WORK FOR YEARS

imagination renders it a purely perfunctory pop experience. □□

ZIG AND ZAG: Hands Up (RCA 7432182/832). More madness from the burry Irish newbies, this time borrowing heavily from the Rednex "country techno" sound. Watch it steam into the charts. □□

F-ROTIC: Max Don't Have Sex With Your Ex (51p/Wee Wee Buller CD ST192). Parodying the Euro-techno sounds that have dominated the charts recently, this cautious tug-of-love tale could be the tune suburban young men collapse to on the Med this summer. □□□

PANIC: Asking For It (Musique 11742). Punk-by-numbers that can't hide its message charms behind the crashing guitars. For committed new-wavers only. □□

THE PG PUNKS: Get Out (3rd Stone 019C). Bright, melody-driven indie pop that sits well within the third Stone parameters. The Sleeper-like title track has hooks aplenty. □□□

SINGLE OF THE WEEK

PENTATONIK: Orestes/Zeitgeist (Deviant DWNT 2). Simon Bowring draws guitar and drums into his ambient soundscapes to extraordinary effect. A clash of mellow mood music and meticulous feedback offers a step forward in the evolution of ambient. □□□□

ALBUMS

JOAN ARMATRADING: What's Inside (RCA 7432172/826). Armatrading's first album since her departure from A&M combines typically strong songwriting with a world music feel. Although it trails away slightly after a promising start, it still finds Armatrading in her best form in years. □□□

ROD STEWART: A Spanner in the Works (WEA 8382436/72). Rod returns with an invigorating set reflecting former

glories and showing refreshed interpretive skills through covers such as Sam Cooke's *Soothe Me* and The Blue Nile's *Downtown Lights*. □□□

BJ COLE: The Heart Of The Moment (Resurgence 107CD). Veteran pedal steel sessioneer Cole flexes his experimental muscles with an impressionistic set of eclectic soundscapes which set his unique sound against piano, cello, violin and Chinese flute. □□□

TEENAGE FANCLUB: Grand Prix (Creation CRECD 173). The Fannies still have what it takes when it comes to mellow, melodic rock. Not up to the finer moments of *Thirteen* and *Bandwagonesque*, but still the standard to which other guitar pop should be compared. □□□

LUCIANO: Luciano (Island Jamaica JLCD3001). Gospel-style reggae from singer-songwriter Luciano, with a mixture of spiritual tributes and calls for unity. □□

KENDRA SMITH: Five Ways Of Disappearing (A&D CAD507). Smith returns from an eight-year recording hiatus showing some surprisingly perky pop touches alongside her more customary languidity. □□□

ED BALL: I A Man Ever Loved A Woman (Creation CRECD195). Indie demi-god Ball veers away from dance, Merseybeat or punk distractions in favour of romantic musings and bedst inrespiration. □□

NINE INCH NAILS: Further Down The Spiral (TVT/Island IMCO 8041). Aphex Twin, Col, Rick Rubin and JG contribute remixes of *The Downward Spiral* album which took much of the world by storm last year. Intriguing listening. □□□

VARIOUS: The Tribal Gathering (Universal/London Records 828452). A club hits compilation of many of the acts involved in the successful *Oxfordshire* legal rave, including Underworld, Prong, Moby, Orbital and Leftfield, with a couple of exclusives from GJ Bolland and Carl Cox. □□□□



DRUGSTORE: CLASSIC, SULTRY OUTING

VARIOUS: Sharks Patrol These Waters - Best Of Volume 2 (BovCD2). This tasty selection of everyone's fave indie bands includes some rare tracks among 150 minutes of music from 43 groups. □□□

THE POLICE: The Police Live (A&M 540 222-2). A double album featuring the first live recordings of two shows from the band's US tours of 1979 and 1983, including all those singalong classics. □□□

THE ELECTRIC CHAMBER: Pieces In A Modern Style (In Gram 053010721). William Orkell's reinterpretations of 20th century classical composers, including Górecki, Ravel and Barber could attract those interested in his penchant for exploring other genres. □□

GARY MOORE: Blues For Greeny (Virgin CDV784). Moore continues to explore the blues with this highly accomplished investigation of the work of the legendary Peter Green. Invigorating, enthusiastic, yet sensitive. Moore has captured the spirit perfectly. □□□

NEOPIROUTIQUE: Are You Now Or Have You Ever Been? (New Electronics elec22pm). Cuban salsa, electronic minimalism and abstract drumming combine on the latest New Electronics curiosity. □□□

VARIOUS: Tenth Anniversary - Dynamo Open Air (Roadrunner CDRR92722). Metal from the road of hopefuls including Dub War, Biohazard and the excellent Dog Eat Dog. Noisy and brash. □□□

ALBUM OF THE WEEK

APE: Strip Light (Dorado DR0 041). Adrian Coker and Paul Conboy are the two extremely talented jazz/dance musicians behind this wonderful album that revolves around soul-chilling laid back jazzy grooves. □□□□

This week's reviewers: Michael Arnold, Martin Aston, Johnny Davis, Stecher, Downing, Catherine Esde, Paul Gorman, Duncan Holland, Nick Robinson, Martin Talbot and Selina Webb.

ALAN JONES TALKING MUSIC

Unnecessarily dressed in outsized laminated sleeves which serve only to make them bulkier, Disky's re-release of Ian Dury & The Blockheads' classic *Stiff* recordings are otherwise very welcome. They include *New Boots And Panties!*, which provided Dury's finest moments with songs like Sweet Gene Vincent, Plaiستow Patricia and Billerica Dickey. Quintessentially English, and great fun...it's been more than a year since *Haddaway's* last single, *Rock My Heart*. He returns on June 5 with *Fly Away*, a typically tight, densely throbbing chunk of Eurotrash. It lacks the hooks of *What Is Life* and the surprising subtlety of *I Miss You*. It's probably got enough clout to make the Top 40 but, in his absence, more innovative exponents of the Eurodance sound have moved in and he will

have to struggle hard to remain relevant... **Bon Jovi's** new album, *These Days*, is ready to roll and the introductory single from it is *This Ain't A Love Song*. Their guitar pyrotechnics are kept in check, though the song builds from a fairly fragile, hesitant opening into a fully-fledged, scarves aloft sway-along, negotiating an upping soundly middle eight along the way. Formulaic stadium rock, but it works...With seven new studio tracks spread over three formats (two CDs and one seven-inch), *Kingmaker's In The Best Possible Taste* can't fail to replicate the Top 40 success of the splendid *You And I Will Never See Things Eye To Eye*, although that was a superior song to this...**Straight From The Street** is the title of an excellent primer from *Arista*, which focuses attention on its growing stable of R&B and rap

acts. Punctuated by familiar names like TLC, Usher, Notorious B.I.G. and Craig Mack, it proves there's strength in depth via outstanding cuts from *Illegal*, the D&D Project and N II U, whose earnest close harmonies could give *Boyz II Men* a good run for their money, given the right song...The Master: 1961-1984 is the title of a sprawling new four-CD boxed set climaxing a year-long celebration of the incredible *Marvin Gaye* legacy. Beautifully packaged, it is accompanied by a 72-page booklet which includes an essay by Gaye biographer David Ritz, rare pictures and full annotation of the 89 digitally-remastered tracks from every phase of Gaye's career, including 16 UK Top 40 hits and 15 previously unreleased recordings.



WHOLESALE & DISTRIBUTION

As some of the UK's distributors and exporters head for the inaugural Midem Asia event next week (May 23-25), they will leave behind them a particularly healthy home market. With the progress being made by the UK's independent distributors, record companies have probably never had it so good. Labels are benefiting from the increasingly competitive

distribution market by negotiating better terms, while the indie distributors themselves have proved they can handle the bigger releases while remaining experts at working the specialist genres on which they built their reputations. The retailers, too, seem content as they reap the benefits of the electronic ordering systems, linking them with most of the distributor network at the touch of button, while the trend towards early deliveries of new releases will hopefully become the norm by the end of the summer. The efficient movement of music between record companies, retailers and, ultimately, the consumer is vital. And the changes being made in the distribution market should ensure everyone is better served.



ELASTICA: ACHIEVED THEIR BREAKTHROUGH WITH THE HELP OF INDIE DISTRIBUTION



PINNACLE'S TONY POWELL: 'WE'RE CHANGING AND GROWING.'

THE BATTLE OF INDEPENDENTS

THE MAIN RIVALS OF INDIE DISTRIBUTORS USED TO BE THE MAJOR COMPANIES, WITH ALL THEIR CORPORATE MIGHT, BUT THEY ARE NOW FINDING THAT THE FIERCEST COMPETITION IS FROM FELLOW INDIES. TONY FARSIDES REPORTS

On May 30 vans will leave a new £1m north London warehouse carrying the first records to be processed as part of RTM Distribution's new physical distribution deal with Disc, a new company owned by Video Collection International (VCI). This will officially end RTM's three-year liaison with the indie

sector's biggest distributor, Pinnacle, and symbolise perfectly the increasingly 'gloves off' attitude of competition between the senior players in the indie market.

However, far from being a fight for survival this increasingly aggressive battle is, in fact, testament to the health of the whole indie distribution sector. It

thus provides a very different scenario to the beginning of the Nineties when, with the demise of Rough Trade, the promise of a powerful indie distribution network in the UK looked like a failed dream.

Over the past four years, the indie sector has fought back and is now entering a period of bullish optimism and almost

overnight expansion. This revitalised confidence is reflected in a British music scene bursting with new music broken by the indie sector, from the guitar pop of acts like Oasis, Elastica and the Szo Radleys, to exciting new dance genres like jungle, acid jazz and techno.

Withstanding the departure of RTM and the new competition

from the likes of Vital and 3MV, Pinnacle remains the biggest name in indie distribution, home to labels as varied as the BBC, Muze, 4AD, Dingo, Demon and One Little Indian.

Far from being outdone by the new RTM/VCI Disc warehouse, Pinnacle is itself completing a move to a new warehouse which will unify its operation under >

► one roof. It previously worked out of three different locations.

The company remains philosophical about the increasing level of competition it is facing. "We were the mainstay and bastion of indie distribution but it would be wrong for us to have remained the only one," says Tony Powell. "Companies like Vital might be growing but we're also going to continue changing and growing in what we can offer."

The company's on-going strength was indicated by recent important signings including Epitaph, the US alternative rock indie. "That's an example of an increasingly successful US label. They could have done a major deal but decided they wanted to be with an indie company like us," says Powell.

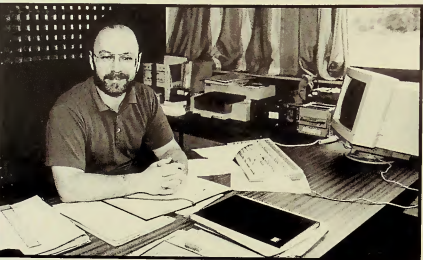
Pinnacle's highest profile competition has come from Vital, the company that amalgamated the old Revolver/APT distribution operation and is now part-owned by Belgian indie distributor Play It Again Sam.

Vital has physically distributed a string of high profile big selling albums this year from the indie ranks, including Oasis's *Definitely Maybe*, currently topping sales of 600,000, the Boo Radleys' *Wake Up and Elastic's* debut *Elastic*, all of which topped the album chart. In addition, the company has been the main distributor for the acid jazz and trip hop movement (virtually cornering the market thanks to deals with labels like Mo Wax and Acid Jazz) and has a separate dance division called Charged.

Vital is eager to point out that its success is more than a case of just dispatching records and picking up sales for a number of already high profile groups. "Elastic is a good example," says Vital product director Peter Thompson. "We signed the label, Deceptive, and knew it had massive potential. We worked very closely on the whole *Elastic* campaign. They ask us about everything: deals, formats, targets and how we're going to project things into the charts. It's great because we're building something from day one and not just pushing a single out."

A significant part of Vital's recent good fortune can be put down to its deal with 3MV. Formed just two years ago, 3MV is essentially a sales and marketing-based operation which physically distributes the labels it handles through Vital and Sony, offering a unique mix of indie and major distribution. This, and the strong Sony link of much of 3MV's product, has led to occasions from other distributors that 3MV is not a real distributor and, if it is, certainly not an indie. Whatever, there is no denying the company's success.

It is 3MV which sold the Oasis and Boo Radleys albums for Capricorn, as well as having high-profile dance chart hits, most recently with Strike's *U Sure Do* for Fresh Records, which reached number three. However, having achieved such overnight success, the big question is now will the young company follow it up? Will the company go on an spending spree for labels or extend its musical base beyond its current indie pop and dance axis?



LEADING LIGHTS IN INDIE DISTRIBUTION: (TOP) VITAL DISTRIBUTION'S MIKE CHADWICK (L) AND PETER THOMPSON; (MIDDLE) RTM'S JOHN BEST; AND (BOTTOM) TOTAL RECORDING COMPANY'S FRAN O'DONNELL AND HENRY SEMENCE

"The answer is steady as she goes," says 3MV label development manager Roger Quail. "We use 3MV growing through our labels. We have no signing agenda, we have a very tight roster with about 30 labels and that's pretty near our cutting. We'll never have 100 different labels, we sign labels to get the optimum from them rather than sell a little from loads of different ones."

One trend all the indie distributors agree on is the increasing awareness of the labels of the competition for their custom. "The labels are now

much more aware of the intricacies of distribution," says Vital's Peter Thompson.

"Everybody's grown up in the indie scene over the past few years and any label worth its salt is going to give us a hard time. For example, we're having to offer much shorter terms, you're very lucky to get two years from a label. Most distributors will give them a one year term."

The other problem facing indies is the perennial one of seeing the majors swoop in and reap the benefits of music the indie scene has broken. RTM's John Best has already witnessed

it with the guitar groups who have been so successful over the past year. "That guitar scene moved so quickly. Last summer we were talking to these bands and overnight they've been signed to majors but, by then, with a bit of luck you're on to the next big thing."

"As a distributor you have to assume there's something else coming along. I think dance music proved that," he says.

Indeed, RTM has already seen this happen with Warp, the Sheffield techno label it distributes. Starting off with dance singles, Warp is now

almost exclusively album orientated with a host of big selling artists like Black Dog and Aphex Twin crossing techno into new areas like the highly profitable indie/student market.

SRD distribution is another distributor which has reaped the benefits of early contact with a highly specialist area of dance music. Although carrying everything from thrash rock to reggae, SRD has had particular success with jungle and its earlier incarnation, rave.

SRD has had jungle's only chart hits with Renk Records' *M Beat*—incredible, which reached number eight and *Swave*—Lowe that made number 17—and has also had success in creating solid catalogue sellers out of compilations from jungle labels such as *Breakdown*, *Strictly Underground* and *Moving Shadow*.

"I think we've been successful because no other distributor approaches underground music like us," says SRD managing director John Knight. "We get involved at the very specialist retail level and then cross things over. *Breakdown's* Drum & Bass albums are an example of an underground compilation that started in the specialist market and has crossed over thanks to TV adverts, for example."

It is not only in the dance area that specialising can pay off. Plastic Head's Rob Dixon says, "We fit neatly behind the big three distributors, filling in the gaps that are left."

"In the past we've been seen as a metal/punk label but at the moment we're bringing in labels from overseas that are giving us different product from those we've been perceived as covering in the past."

Following that trend, Plastic Head is also joining the likes of Vital, RTM, Pinnacle and 3MV in moving premises. It is relocating to a new warehouse complete with computerised ordering and 24-hour delivery.

The Total Record Company is not moving into a new warehouse but it has proved that it is not only with specialist music that indie distributors can thrive. Over the past quarter, Total was the most successful indie distributor with three big selling Top 10 pop singles to its credit: *N-Trance's* *Set You Free*, *Nicki French's* *Total Eclipse Of The Heart* and *Bill Whelan's* *Riverdance*. These hits came at a time when the aggressive selling in deals of the majors had made life more difficult than ever for indie labels looking for chart hits.

"We compete by offering similar deals as the majors do, but we do not go quite as far," says Total managing director Henry Semence. "With small labels there are constraints on budget but the multiples are sympathetic to that. Plus we don't carry as much stock as a major so we can concentrate our energies more. It's down to understanding the market for your products and working it."

The increasing liaisons between majors and indies, the growth of new forces like Vital and RTM, and the overall strength of independent distributors is changing the British distribution map radically, bringing growth and competition from which all sectors should benefit.



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ELECTRONIC ORDERING SYSTEMS ARE HELPING UK RECORD STORES ACHIEVE A FASTER PRODUCT TURNAROUND, AS WELL AS PROVIDING USEFUL INFORMATION FOR MARKETING AND PROMOTIONS, REPORTS STEPHEN DOWLING

Retailers are benefiting from changes in the distribution market as suppliers invest in new technology and new delivery methods.

Stores have more choice than ever as distributors accept that, in such a fiercely competitive market, their service must remain retailer-friendly.

In the past 12 months many distributors, including Sony, PolyGram and EMI, have introduced electronic ordering systems which have speeded up the whole delivery process and revolutionised how shop managers order product.

A faster product turnaround has also proved a useful marketing and promotional weapon for the shops themselves. Eric, a system produced by

AT&T EasyLink Services, is an electronic ordering process unique to music retailing.

The full catalogue of products from Pinnacle, Warner Music UK, Sony, EMI, BMG and PolyGram among others can be accessed on specially configured computers. More than 700 retailers, including Our Price, HMV and Virgin now use the system.

Meanwhile, some distributors and retailers are moving towards Electronic Trading System (ETS), software that enables orders to be sent electronically between computers with incompatible software.

Alan Bricknell, a business development consultant with ETS manufacturers SAA, says ETS is the fastest and most cost-effective way to send orders,

faster than post and more efficient than faxing.

The software converts the data on the computer into a new form, which can be read by another computer using ETS software. Bricknell calls the software 'the glue in the middle'. The software can be used on desktop computers or mainframes, and is being taken up by smaller stores as well as large chains and the distributors themselves.

However, Warner Music (UK) Distribution, voted best distributor nine years running in the *Music Week* Awards, is still considering the various technologies available before committing itself to electronic ordering, according to the company's customer relations supervisor Keith Davies.

The company remains the >



WARNER MUSIC DISTRIBUTION: WINNER OF NINE CONSECUTIVE MW AWARDS



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> firm favourite among retailers, however, and it led the way last year in meeting retail demands for earlier deliveries when it shipped its Three Tenors album to all stores on a Friday. The company announced two weeks ago that it was to join Sony, EMI and Pinnacle by launching a regular early delivery service, probably from June 12. BMG, meanwhile, says it has yet to set a date to begin its early deliveries policy.

Earlier this month Warner's operations director Gwen Pearce confirmed the company was also considering changing its release date from Monday to Sunday if retailers favoured such a move.

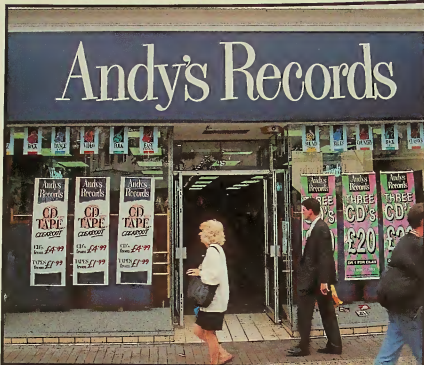
"Seven day trading is just around the corner, although we do not want to force retailers to open," she says.

Most retailers are pleased with the service the distribution industry is providing. Gordon Gibson, manager of Preston's Action Records, which uses a variety of distributors, says, "I've no complaints really, although I would like Warner to get an electronic ordering system – and Vival, too, so I could get a lot of my indie stuff using it."

He adds: "We used to deal with most companies on a weekly basis but, now that we can place smaller orders with some of the companies, we deal with them two or three times a week."

He is also a strong supporter of the move to make early deliveries the norm – essential, he feels, if the independent stores are to remain competitive with the multiples.

"Early deliveries are something that I totally agree



ANDY'S RECORDS: KEEPING AN EYE ON THE REGULARITY OF SUPPLIES AND DISTRIBUTION

with. The companies have to rely on people not selling it before they're supposed to, but I think it's a good idea. It suits me because I have no time to organise the displays on a Monday morning. The only downfall with this is a Bank Holiday when shops like mine are going to be shut and I won't be able to sell stock until the

Tuesday, but the big shops will stay open and sell it," he says.

Chris Parsons, manager of Rhythm and Rhyme Records in Launceston, Cornwall, also welcomes the trend towards earlier releases, though he says he wants new releases to be kept to a Monday rather than changed to a Sunday. "It livenes up the start of the week, and Monday is

usually the slowest day for a retailer," he says.

Parsons has few complaints, although he is annoyed about PolyGram's decision to introduce a minimum order of £75. Parsons is also critical of the returns service of the companies, again he singles out PolyGram, which he says makes it difficult for retailers because it requires returns to be categorised into singles, CD albums and cassettes. "Its returns are generally dreadful, unlike Warners which puts it in their computer and you just send it off to them."

Has Goyiani of Volume Records in Newcastle says he deals with many distributors and has had few problems with them. Most of his orders are made over the phone or by fax. Not all companies are able to service the store the next day, although most try. "Warners is definitely the best in that area. SRD is very good, and so is BMG."

Early shipments have been warmly welcomed by the shop, but Goyiani says his biggest problem is how the major labels treat singles releases.

The shop says it had a huge demand for the last Supergross single, for example, but was unable to get information about it, including the exact release date.

Andy Gray, managing director of Music Week's independent retailer of the year Andy's Records, says stiff competition has meant there is "not much to choose between any of the distributors". Gray says he keeps in contact with his managers over the regularity of supplies and distribution. He says he would also prefer it if Warners installed an electronic ordering system.

For the multiple retailers the number of distributors they deal with each week can vary enormously. Virgin/Our Price

says the situation varies from store to store.

Virgin use the Elvis database electronic ordering system and Our Price outlets will be using the system before the end of the year. The chain has welcomed the move by distributors to deliver new release stock before the day of release.

The distributors themselves are looking at ways they can improve their services. Warners, despite not joining the other majors in electronic ordering, has introduced simplified returns and postage-paid envelopes for mail ordering. It sees its promptness of delivery as one of its biggest strengths.

Warners' Keith Davies says the company has a team dealing with any complaints and says the company has made stringent efforts to ensure next day delivery.

"Basically we are aiming to send out everything on the day we receive the order, although we can't always do that on a Monday because that is when we get our biggest orders. Even if you get at 4pm or 5pm in the afternoon on Thursday it should still get to you the next day," says Davies.

The pre-paid envelope system for ordering new releases came from buyers' interest, as did inlays for CD covers stolen from shops.

Vital Distribution, based in Bristol and distributing successful labels such as Deceptive (Elastica), Creation (Boo Radleys, Oasis), Costermonger (Gene), Mo Wax and Acid Jazz, claims it has built a good reputation among retailers. But director Peter Thompson says there is always more that can be done to please customers.

"We're trying to get everything out in 24 hours but we don't always succeed because we have had some phenomenal big hits in the past few months, which has created lots more work. We had Elastica's album, the Boo Radleys, Gene and Skeper."

He adds: "There is always room for improvement. I think we have maintained a reasonable standard. We don't want to rush things because that's when things start going wrong. We have had a lot of success chartwise and that's acted as a catalyst for improving the service."

"Also, I think we've played our part in helping help shops understand new music and new labels, especially Mo Wax. We're making sure that we are selling sympathetically and not trying to put product in shops where it wouldn't sell," he says.

Target Records Sales, meanwhile, recently signed a distribution deal with BMG which it claims will help its service to retailers. Product manager Neil Kellas believes this has helped shops which can now put all their orders through BMG.

The retailers and the distributors are aware of the benefits of working together, and a continued strong relationship is essential if the smooth movement of product between the two, and ultimately the consumer, is to continue.

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CONTINUED ON PAGE 31

Stock and Aitken hit the top again

CHART FOCUS

SALES

Like Stock and Matt Aitken have had many good weeks in their illustrious careers, but probably few to match this one. In America, their production (with Glitter Band alumnus John Springfield) of Nicki French's Johnnie Tyler's Total Eclipse Of The Heart continues its rapid progress, climbing from number 16 to number eight, to become the pair's biggest stateside hit since Donna Summer reached number seven with This Time I Know It's For Real in 1989.

But even that pales into insignificance compared to the UK success of their production of Soldier Soldier stars **Robson Green & Jerome Flynn's** double A-sided single pairing of Unchained Melody and (There'll Be Bluebirds Over) The White Cliffs Of Dover, which debuts this week at number one after selling 310,000 copies in a week. The only record to sell faster this year was **Take That's** Back For Good. Robson & Jerome are only the second brand new act to debut at number one, emulating Whigfield, whose Saturday Night did so last September.

Stock & Aitken have now produced 14 British number ones by a record 11 acts, and this is their first number one since January 1980 when, together with Pete Waterman, they steered Kylie Minogue to number one with Tears On My Pillow. Unchained Melody/White Cliffs Of Dover is the fourth consecutive British number one to debut in pole position, which is a record. Eight different versions of Unchained Melody have now been a hit, something no other song can match.

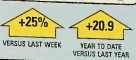
The Robson & Jerome single is also the biggest hit to date for RCA A&R man Simon Cowell. His previous best was the number two placing attained by Sinitta's So Macho when he was at Funfare Records in 1986.

Love City Groove's self-titled single finished equal 10th in Saturday's Eurovision Song Contest on Saturday. Britain has fared worse, but not much, finishing 11th in 1978 and 13th in 1987. Nevertheless, Love City Groove remains very popular at home, and vaults to number seven this week, to become the biggest hit from the competition by a British act since 1985, when Baro's One Step Further climbed to number two.

Bob Dylan will be 54 next year, and he replaces Scatman John as the chart's oldest resident. Bob has his biggest hit for 17 years as Dignity debuts at number 33.

Finally, a double dose of Abba on TV on Bank Holiday Monday has worked wonders for their album Gold - Greatest Hits, which soars from number 71 to number 13 this week. **Alan Jones**

SINGLES UPDATE



ALBUMS UPDATE



AIRPLAY

The massive sales success of Robson Green & Jerome Flynn's double A-sided pairing of Unchained Melody and (There'll Be Bluebirds Over) The White Cliffs Of Dover was achieved despite negligible support from radio. According to Media Monitor, the single attracted a mere 37 plays last week from the 66 stations monitored, being exposed to a total audience of only 949,000 people.

That's only about a seventeenth of the exposure given to the week's top spins, and nowhere near enough to earn it a place among the Top 200. The only stations to give it more than two plays were BRMB, with six, and Fox FM, which played it 15 times. It will be difficult to ignore such a massive sales phenomenon, so expect a huge upsurge in support for the disc this week.

Take That's Back For Good enjoys a sixth week at the top, but its days are numbered, as it drops below a thousand plays for the first time in that period. No other single by Take That has spent so long at the top of the airplay pyramid.

Some of the biggest increases in airplay this week are for records that have already proved themselves at retail. Livin' Joy's Dreamer vaults from 49-9, Scatman John's Scatman climbs 61-26 and Perez Prado's Guagunero moves from 68 to 34.

Three weeks after debuting at the top of the sales chart, Oasis' Some Might Say also continues to improve, moving up from 20 to 17 this week. It remains Radio One's most played disc for the third successive week.

Perhaps the biggest surprise is the ultra-conservative Atlantic 252's decision to give heavy support to an unproven act, namely Lighthouse Family, whose Polydor debut single Lifted got 21 spins from the Irish-based station last week. Nationally, too, Lifted is a popular addition to playlists, generating a grand total of 265 plays, to move from 104 to 45. The Lighthouse Family apart, no other record in the Atlantic Top 50 has not reached the Top 20 nationally.

Consistent supporters of Bob Jovi, Virgin is quick to air the band's new single This Ain't A Love Song, while continuing to give huge support to their last hit Someday I'll Be Saturday Night. Both Records feature in the station's Top 30, while This Ain't A Love Song is 39 nationally and Someday I'll Be Saturday Night is 65th. Also holding up well is the group's Always which climbs to 96th having never dropped out of the top 100 since it was released to radio last August.

Alan Jones

SALES AWARDS

■ **Silver:** Chas & Dave: Chas & Dave's Street Party; Runrig: The Cutler And The Clan. Various: Shine.

PLAYLIST ADDS

Radio 1 FM: w/c 11.05.95: B List: Bitty McLean - We've Only Just Begun; Joy Division 1955 - Love Will Tear Us Apart; Billie Ray Martin - Your Loving Arms; Duran Duran - White Lies; Blessid Union Of Souls - I Believe. C List: Radiohead - Fake Plastic Trees; Nightcrawlers - Surrender Your Love; Reef - Naked; Qui-3 - Joy Of Living; Dodgy - Staying Out For The Summer; Annie Lennox - A Whiter Shade Of Pale.

Capital FM: w/c 11.05.95: A List: Bon Jovi - This Ain't A Love Song. B List: Amy Grant - Big Yellow Taxi; Chris Isaak - Somebody's Crying; Bitty McLean - We've Only Just Begun. C List: Dana Dawson - 3 Is A Family; Haddaway - Fly Away; Jam & Spoon - Right In The Night.

Virgin 1215: w/c 14.05.95: B List: Bon Jovi - This Ain't A Love Song.

The Box: w/c 11.05.95: Bonnie Raitt - You Got It; Boo Radley - Find The Answer; Dionne Farris - I Know; Get Ready - Wild Wild West; Green Day - When I Come Around; Incognito - Everyday; Nightcrawlers - Surrender Your Love; Qui-3 - Joy Of Living; Perez 'Prez' Prado - Guagunero; Rod Stewart - You're The Star; Runrig - An Unhail As Angels; Wildhearts - I Wanna Go Where The People Go.

THIS WEEK'S HITS

Singles

- NUMBER ONE: **Unchained Melody/White Cliffs Of Dover**
Robson Green & Jerome Flynn - RCA
- HIGHEST NEW ENTRY: **Unchained Melody/White Cliffs Of Dover**
Robson Green & Jerome Flynn - RCA
- HIGHEST CLIMBER: **Who The F**k Is Alice?**
Smokie featuring Roy Chubby Brown - NOW
- 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: **Another Night** The Real McCoy - Logic
- HIGHEST CLIMBER: **Gold - Greatest Hits** Abba - Polydor
- NUMBER ONE COMPILATION: **On A Dance Tip 2** - Global Television

Airplay

- NUMBER ONE SINGLE: **Back For Good** Take That - RCA
- BIGGEST GROWER: **Dreamer** Livin' Joy - Undiscovered/MCA
- MOST ADDED: **Dreamer** Livin' Joy - Undiscovered/MCA

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WMA TOP 75 SINGLES

20 MAY 1995

Rank	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)	7/17
1	UNCHAINED MELODY/WHITE CLIFFS OF DOVER	<i>See Cover</i>	Mercury	NRND	39
2	DREAMER	India Arie covered/MCA MCSTD 2096/MCS205 (BMG)			42
3	L'AMOUR J'ai Bien Vu	MICA (Vainal/Robson)			42
4	GIAGLIONE	RCA 743212109/743212109 (BMG)			42
5	SCATMAN (SKI-BA-BOP-BOP-BOP)	RCA 743212109/743212109 (BMG)			42
6	SOME MIGHT SAY ○	Creasead CRSD204/CRECS204 (JMV/MV)			42
15	WE'RE GOING TO DO IT AGAIN	Play/Gram TV Music 952/MCA 954/MCA 950 (F)			42
16	LOVE CITY GROOVE	Phase 3 950 30002/30002 (BMG)			42
8	BACK FOR GOLD ★	RCA 743212109/743212109 (BMG)			42
9	CHAINS	Columbia 96112/96112 (54)			42
10	YOUR LOVING ARMS	Margot MAG 1031C/MAG 1031C (F)			42
11	ONE DAY ONLY ROAD	Epic 81363/81363/3334 (SM)			42
5	KEY TO MY LIFE ○	Polydor PZDD 307/307C 34 (F)			42
12	DON'T STOP (WIGGLE WIGGLE)	StarJam/RSR 912/912 (BMG)			42
14	THIS IS THE HOW TO DO IT	Def Jam/Jive/Jive DEFD/DEFD (F)			42
15	THAT LOOK IN YOUR EYE	Kuff Kurff 1KUF1 (E)			42
16	TWO CAN PLAY THAT GAME ○	MCA MCSTD 197/MCS197 (BMG)			42
17	KEEP ON MOVING	Tuff Gong TGKCD 47/GKCC 47 (F)			42
18	BUDDY HOLLY	Geffen GFST5 86/GF586 (BMG)			42
19	WE'RE THE STAR	Warner Bros W 92982/W 0298C (W)			42
20	JESSIE	CSK CSK 503/CSK 503 (S)			42
21	HAVE YOU EVER REALLY LOVED A WOMAN?	ABM 38012/0534/1608 (F)			42
22	LOVE & DEVOTION	Logic/Arista 743212109/743212109 (BMG)			42
23	IF YOU ONLY LET ME IN	1st Avenue/Columbia 66132/66132/3134 (SM)			42
24	ALL TOGETHER NOW	MCA MCSTD 307/307C 34 (F)			42
25	IF YOU LOVE ME	MCA/EPIC 66135/66134 (SM)			42
26	TAKE ME DOWN TO THE RIVER	Parlophone 09RS 6490C (E)			42
27	WHEN I COME AROUND	Rhineps W 9294D/W 0294C (W)			42
28	BE IN ENGLAND	Rocket EJSD0 31E/JSMC 37 (F)			42
29	MOVE YOUR BODY	Avex UK AVEXCD 414/EXVCM 413M (SM)			42
30	AN UNREAL AIRS (THE HIGHEST APPEAL)	Cherry/Demos 96127/96127 (BMG)			42
31	LENNY	Parlophone CD3 6410/TCR 6410 (E)			42
32	WHEN DO I GET TO SING MY WAY	Logic 743212109/743212109 (BMG)			42
33	DIGNITY	Columbia 66209/66209 (54)			42
34	MY GIRL JOSIE	Columbia 86147/86147 (54)			42
35	ALICE (WHO'S SHE IS ALICE?)	Habana HABCD 518/ABS 518 (F)			42
36	ARMY OF ME	One Little Indian 827PZ/1827PZ (F)			42
37	RED HOT	EMI DMMAE 27/DMMAE 27 (E)			42

Rank	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)	7/17
38	ADDED AND EXPLORED	Mercury MERDD 431/MERMC 431 (F)			42
39	24-7-365	Capitol CDCL 78/DCCL 747 (E)			42
40	THE CHANGING MAN	Go/Dance GOCDL 207/GOCDM 127 (F)			42
41	BEAT ME	Willacy/Lynch WML 127/WML 127 (F)			42
42	NOT OVER YET	Perfecto/East West PER 104CD/PERF 104C (F)			42
43	BABY BABY	Barma/WEA VE 919CZ/VE 919C (W)			42
44	WHERE I FANZ	Blaze/RCA B1A2E 87C/B1A2E 87C (RTM-IP)			42
45	WHERE HAVE YOU BEEN TONIGHT?	Yorco YORCO SYRPOS 5 (F)			42
46	WHY DID YA	Cleveland City Blues CCBCD 15004/CCBVS 15004 (BMG)			42
47	TEARS DON'T LIE	Systemic SYSDC 91/SYSDC 91 (F)			42
48	I WANNA GO WHERE THE PEOPLE GO	East West WE 93027/WE 9302C (W)			42
49	CAN'T STAND LONGER YOU (LIVE)	ABM 581037Z/581037 (F)			42
50	MORE THAN HUMAN	Champion CHAMPCD 316/CHAMPK 316 (BMG)			42
51	WORK IT OUT	Rir FCD 2619C/2619C (F)			42
53	SURE	Fresh FRSHD 18/FRSHC 19 (BMG)			42
54	DOWN WITH THE CLIQUE	Jive JIVECD 371/JIVE 377 (BMG)			42
55	CASTLES IN THE SAND	EMI CDMS 327/CDM 372 (E)			42
56	THIS IS MUSIC	Mut HUTCD 54 (E)			42
57	THE BOMBI! (THOSE SOUNDS FALL INTO MY MIND)	Police POP 5913 (E)			42
58	FIND THE ANSWER WITHIN	Mercury MERDD 202/202C 202 (BMG)			42
59	BOOM BOOM	Fontena DGDSD 1/00SDM 1 (F)			42
60	THE LAST TIME	Mercury MERDD 165/MERDD 165 (F)			42
61	A FREAK LIKE ME	East West WE 4493C/4493C (W)			42
62	BUCKLE UP	Vision VSCD 1580/SC 1530 (E)			42
63	I NEED YOU	London/London 365/LON 365 (F)			42
64	WHO'S THE FUNK IS ALICE?	Nova CDWAG 245/CDWAG 245 (TRC/BMG)			42
65	I WANNA BE FREE (TO BE WITH HIM)	WEA VE 919CZ/VE 919C (W)			42
66	FORGET I WAS A G	Motown TMDCD 1441/TMCS 1441 (F)			42
67	FREEDOM (EP)	Epic EPIC D04/EPC 04 (GRP/IMP)			42
68	THE 4 PLAY EP	Novus JIVECD 376/JIVE 376 (BMG)			42
69	COME BACK	Arista 743212068Z/743212287A (BMG)			42
70	THINK TWICE ★	Epic 66042Z/66042A (SM)			42
71	THE DANCE TO THE MUSIC EP	Smash CDSDT 38 (F)			42
72	SEXUAL	Rir FCD 248/FCD 248 (F)			42
73	DRIVING WITH THE BRAKES ON	ABM 581007Z/581007A (F)			42
74	JULIA SAYS ○	Probus Organization JMW 24/JMW 24 (F)			42
75	WET WET	Junior Boy's Own JBOW 280Z (RTM-IP)			42

As used by Top of The Pops and Radio One

TITLES A-Z

A-1	34-700	3
A-2	A My Pet	3
A-3	Abba	3
A-4	Abba My Love	3
A-5	All Together Now	3
A-6	Against All Odds	3
A-7	Alone	3
A-8	Alone Again	3
A-9	Alone Again	3
A-10	Alone Again	3
A-11	Alone Again	3
A-12	Alone Again	3
A-13	Alone Again	3
A-14	Alone Again	3
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A-68	Alone Again	3
A-69	Alone Again	3
A-70	Alone Again	3

Chris Isaak
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TOP 75 ALBUMS '95

20 MAY 1995

	The Last Week	Artist (Producer)	Label/CO (Distributor) Case/Vinyl
1	2	ROBOEY ELZE ★ 2	RCA 7432127092 (BMG)
		Toby Keith (Roboey/Elze) in Rythm/Janeal	7432127094/4
2	5	THIS STAR ★	Preclous Organization 5589512 (F)
		Was Wet Wet (Was Wet Wet)	528651/5528511
3	8	THE COLOUR OF MY LOVE ★ 3	EMI 4743432 (BMG)
		Celine Dion (Gustafson/Deely)	4743434/4
4	11	GREATEST HITS ★	Columbia 4768592 (F)
		Bruce Springsteen (Lundin/Van Zandt)/Springsteen/Various	4768594/16555
5	13	DEFINITELY MAYBE ★ 2	Crestion CREED 169 (BMG)
		Oasis (Dunne/Coyle)	CCRE 169/CREP 169
6	NEW	ANOTHER NIGHT	Logic 74321387912 (BMG)
		The Real McCoy (Petibone)	7432138794/-
7	NEW	NO NEED TO ARGUE ★ 2	Island GID 8029 (F)
		The Cranberries (Strent)	ICT 8029/PLP 8029
8	NEW	DUMMY ★	Go-Bet 878822 (F)
		Parlophone (Parlophone/Hue)	828252/4828521
9	NEW	PARLIFE ★ 3	Food/Parlophone FOOD00 16 (E)
		Six (Street/Johnson)	FOODTC 76/FOODLP 16
10	NEW	PAN PIPE INSPIRATIONS	Pure Music PMCD 7091 (BMG)
		Inspirations (Inspirations/Various)	PMW 7071/1
11	NEW	DON'T ASK	Columbia 4778982 (SM)
		Tina Turner (Turner)	4778984/-
12	NEW	MEDIA	RCA 743213571 (BMG)
		Ariana Lennox (Lipson)	743213571/4
13	NEW	GOLD - GREATEST HITS ★ 3	Polygram 5170072 (F)
		Alba (Anderson/Lipson/Harris)	5170071/5170071
14	NEW	WAKE UP!	Crestion CREED 178 (BMG)
		The Boo Radleys (The Boo Radleys)	CCRE 178/CREP 178
15	NEW	THE CHOR - MUSIC FROM THE BBC TV SERIES	Decca 448183 (F)
		Anthony Warde (Various)	448183/4
16	NEW	STREET ★	Telstar TCD 2765 (BMG)
		Chris Y. Dave (Hodges/Peacock)	STAC 2765/-
17	NEW	CARRY ON UP THE CHARTS - THE BEST OF ★ 3	Goldbox 62872 (F)
		The Beautiful South (Hedgkock/Bough/Pumphrey)	80872/62872/1
18	NEW	THE RHYTHM OF THE NIGHT	Eterna/WEA 68301 (BMG)
		Corona (Chesed/Soul Train)	68301/10234/-
19	NEW	EVERYTHING CHANGES ★ 3	RCA 74321169292 (BMG)
		Take That (Various)	74321169294/74321169291
20	NEW	MONSTER ★ 2	Warner Bros 938247932 (BMG)
		REM (Laird/REM)	938247934/938247941
21	NEW	ELASTICA ●	Decca/BFI 04100 (F)
		The People (Winneman/Elastic)	BLUFF 014/MG BLUFF 014/PL
22	NEW	AUTOMATIC FOR THE PEOPLE ★ 2	Capitol 486206 (BMG)
		Tom Petty & The Heartbreakers (Petty/Wax)	486206/486206
23	NEW	WEEZER	Geffen GED 24629 (BMG)
		Weezer (Cassidy)	GED 24629/-
24	NEW	DOOKIE ●	Republic 932645952 (F)
		Green Day (Ivandro/Green Day)	932645953/932645921
25	NEW	LET LOOSE ●	Mercury 57093 (F)
		Let Loose (Graham/Let Loose)	520818/4/-

26	NEW	FROM THE BOTTOM UP	MJ/Epic 4773622 (BMG)
		Brownstone (Hollis)	4773622/4773621
27	NEW	TILT	Fontana 5286592 (F)
		Scott Walker (Walker/Walsh)	5286591/1
28	NEW	PAN PIPE MOODS ●	PolyGram TV 527192 (F)
		Free The Spirit (Edwards/Magnus)	5271974/-
29	NEW	TINA TURNER	Capitol CDESTEY 1 (F)
		Tina Turner (Gibson)	CDESTEY 1/VE3T 1
30	NEW	TUESDAY NIGHT MUSIC CLUB	Capitol 531612 (F)
		Sheryl Crow (Sheryl Crow)	AAAT 5481252/5401264/-/4
31	NEW	CROCODILE SHOTS ★ 2	East West 4699592 (F)
		Jimmy Nail (McCannane/Nail/Kelly)	4503989564/-
32	NEW	IN GREAT ENGLAND	Rocket 526182 (F)
		Eton John (McCannane/Nail/Kelly)	526182/5261851
33	NEW	PROTECTION/NO PROTECTION	Virgin 2992 (F)
		Massive Attack (Hogger/Messive Attack)	WBIMC 2/919LP 3
34	NEW	TWISTED	AAAM 540312 (F)
		Del Amator (Cathy)	540312/1494311
35	NEW	ALWAYS & FOREVER ★ 1	1st Avenue/EMI CDEAD 103 (E)
		Bernie Taupin (Taupin/Charnoff/Winter/Winter/Various)	TCDEM 103/2
36	NEW	SMASH	Edpcon E 86452 (F)
		Tragically Hip (Wilson)	E 86452/1
37	NEW	TERENCE TRENT D'ARBY'S VIBRATOR	Columbia 4789262 (SM)
		Terence Trent D'Arby (Arby)	4789264/-
38	NEW	GREATEST HITS II ★ 5	Parlophone COP 737912 (F)
		Queen (Richards/Guns)	TCPM 712/-
39	NEW	THE VERY BEST OF ★	Electra 954822752 (F)
		Eagles (Smyczynski/Johns)	954822754/-
40	NEW	CRAZYSEXCOOL	LaFace/Arista 73006/92093 (BMG)
		TLZ (Lopez/Various)	73008/80964/-
41	NEW	12 PLAY	Chive DHP 114 (F)
		R. Kelly (Kelly)	HHF 114/HH 114
42	NEW	GALORE	Virgin CDV 2783 (F)
		Kirsty MacColl (Various)	TCV 2782/-
43	NEW	DIVINE MADNESS ★ 3	Virgin CDV 2692 (F)
		Madness (Langer/Winstanley)	CDV 2692/-
44	NEW	CROSS ROAD - THE BEST OF ★ 4	Mercury 522928 (F)
		Bob Jovi (Farberman/Rock/Collins)	522928/4/5229261
45	NEW	THE CUTTER AND THE CLAN	Chrysalis CD 1689 (F)
		Ruffin (Garterfield)	ZCHR 1689/-
46	NEW	THE BENDS ●	Parlophone CDPCS 73712 (F)
		Redwood/Locust	TGPCS 7371/7372
47	NEW	TAKE THAT & PARTY ★ 2	RCA 74329100292 (BMG)
		Take That (Various)	74329100294/-
48	NEW	MUSIC FROM RIVERDANCE THE SHOW	A&M 73930812 (BM)
		Bill Whelan (Whelan)	73930812/4
49	NEW	THE DARK SIDE OF THE MOON ★ 7	EMI (E)
		Pink Floyd (Pink Floyd)	COP 781452/735/CIVIL 804/SVLA 804
50	NEW	UNPLUGGED IN NEW YORK ★	Def Jam 24777 (F)
		Nirvana (Nirvana/LT)	GED 24777/24777
51	NEW	TOWN - GREATEST HITS ★ 2	Columbia 48264186261 (BM)
		Deacon Blue (Kelly/Young/Takenfold/Usborne/Various)	4786421

52	NEW	LEFTISM ●	Hard Hands/Columbia HANDCD 2 (F)
		(Leftism/Letfild)	HANDCD 2/HANCD 2/1
53	NEW	THE BEST OF ROD STEWART ★ 5	Warner Bros K93092 (V)
		Rod Stewart (Various)	WB 2143/2144/4
54	NEW	THE IMMACULATE COLLECTION ★ 9	Capitol 75955942 (BMG)
		Madonna (Various)	WX 3742/47373
55	NEW	UNPLUGGED	Capitol 53762 (F)
		Bob Dylan (O'Brien)	53762/4470241
56	NEW	NEVERMIND ★ 2	Geffen CDGC 24425 (BMG)
		Nirvana (Vigil/Nirvana)	DGC 24425/DGC 24425
57	NEW	TWELVE DEADLY SYNS. AND SOME MORE ★ 1	Capitol 477032 (F)
		Cyndi Lauper (Lauder/Charnoff/Various)	477032A/-
58	NEW	DEEP WITH MY SOUL	Mercury 526752 (F)
		Sessel (Hauge)	526752A/-
59	NEW	THE DEFINITIVE SIMON AND GARFUNKEL ★	Mercury 526752 (F)
		Simon And Garfunkel (Various)	526752A/-
60	NEW	THE BEST OF UB40 VOL 1 ★ 5	DEF International DUB 1 (F)
		UB40 (Various)	UBTV 1/UBTV 1
61	NEW	ONE WOMAN - THE ULTIMATE COLLECTION ★ 4	EMI CDONE 1/CDONE 1/ONE 1
		Diana Ross (Various)	EMI CDONE 1/CDONE 1/ONE 1
62	NEW	BIZARRE FRUIT ★ 2	Deconstruction RICA 74321340312 (BMG)
		(Bizarre Fruit/Various)	74321340314/-
63	NEW	SOME RAINY MORNING	Mercury 526922 (F)
		Robert Cray (Cray)	526922A/-
64	NEW	EVERYBODY ELSE IS DOING IT. SO WHY CAN'T WE? ★	The Cranberries (Sleaz) (The Cranberries/Columbia) 83033/PLP 8303 (F)
		The Cranberries (Sleaz)	83033/PLP 8303 (F)
65	NEW	FAITH ★ 2	Elek 400009 (SM)
		Gary Michael (Michael)	400009/400001
66	NEW	VIOLIN PLAYA ●	EMI CDC 958982 (F)
		Nina Simone (Batt)	958982A/-
67	NEW	RED MEDICINE	Discord 5133CD (SVC)
		Fuzgi (Fuzgi)	DIS 5133CD/SVC
68	NEW	THE VERY BEST	Motown 535627 (F)
		The Commodores (Combs/The Commodore/Various)	535627A/-
69	NEW	BEGGAR ON A BEACH OF GOLD ●	Virgin CDV 2772 (F)
		Miss And The Mechanics (New/Rutherford)	CDV 2772/272
70	NEW	SEAL ★	Capitol 549992228 (F)
		Seal (Seal)	549992228/549992261
71	NEW	GLITTERING PRIZE #1/92 ★ 3	Virgin SMTV 1 (F)
		Simple Minds (Various)	SMTV 1/SMTV 1/1
72	NEW	LAST TAKE TO LHASA	Planet Dog 0140 (BMG)
		Principle (The Bands)	BARMG 014/BARPL 015
73	NEW	APPETITE FOR DESTRUCTION ★ 2	Geffen CDG 4148 (BMG)
		Muscle (Roses/Clark)	GEFC 4148/GEFC 24148
74	NEW	MUSIC FOR THE JILTED GENERATION ★	The Prodig (Hughes/Various)
		(Prodigy/Hughes/Various)	KLXCD 1043/MC 1043PL 104 (F)
75	NEW	BAT OUT OF HELL ★ 7	Epic CDX 8191 (BMG)
		Meat Loaf (Rundgren/Gaffes)	8191/8191/EPIC 82419

TOP COMPILATIONS

	The Last Week	Artist	Label/CO (Distributor) Case/Vinyl
1	NEW	ON A DANCE TIP 2	Global Television RACCD 120RADMC 12 (BMG)
2	NEW	WHAT'S THAT I CALL MUSIC! 30 ★ 2	EMI/Virgin/Dove/GUNB 30/CNWV 30/3WV 30 (E)
3	NEW	WARNING! Dance Band	Telstar TCD 2782/STAC 2783 (BMG)
4	NEW	SILK AND STEEL	PolyGram TV 52552694 (F)
5	NEW	STREET SOUL ●	Virgin VMDC 41 (E)
6	NEW	SHINE ●	PolyGram TV 5255672 (F)
7	NEW	CREAM LIVE	Deconstruction 7432172192/7432172191/7432172191 (BMG)
8	NEW	PULP FICTION (OST) ●	MCA MCD 11183 (BMG)
9	NEW	DANCE NATION 95	Visual VSCD 111/VSCM 111 (F)

	The Last Week	Artist	Label/CO (Distributor) Case/Vinyl
10	NEW	LET'S HEAR IT FOR THE GIRLS ●	PolyGram TV 5185522/5185524 (F)
11	NEW	SOUNDS OF THE SEVENTIES	Global Television RACCD 01/RADMCD 01 (BMG)
12	NEW	THE BEST ROCK ALBUM IN THE WORLD...EVER II ●	Virgin VTDCD 41/VTDCD 47 (E)
13	NEW	THE HOUSE COLLECTION - VOLUME 2	Fantasia FRC 002CD/FRC 002MC (V)
14	NEW	DANCE MANIA 95 - VOLUME 2 ●	Pure Music PMCD 7010/PMCD 7016 (BMG)
15	NEW	MINISTRY OF SOUND - THE SESSIONS 4	Global Television MINGCD 4/MINIMC 4/MIPL 4 (V)
16	NEW	DRIVE TIME	Dino DINOCD 9 (F)
17	NEW	CLUB CLASS ●	Global Television RACCD 10/RADMCD 10/RADLP 10 (BMG)
18	NEW	THE CHART MACHINE	PolyGram TV 5250292/5250294 (F)
19	NEW	CLUB TOGETHER 2	React/EMI CDEMC 370A/CMC 370A (F)
20	NEW	INTO THE EIGHTIES ●	Global Television RACCD 09/RADMCD 09 (BMG)

	Platinum	Gold	Silver	RIAA Certified
ABBA	13	MIKE AND THE MECHANICS	42	
ABBA, Trio	11	MISCELLANEOUS	43	
RANGE DE GAIA	10	PAUL SIMON	44	
BEAUTIFUL SOUTH	17	RIKINDA	45	
BLUR	12	RICKI LEE	46	
BON JOVI	44	OFFERING	36	
BUD BRADLEY	15	ORANGE JELLY	47	
THE CHIEFS	28	PROUD	38	
BOB DYLAN	19	REAL MCAFFEE	29	
BOB DYLAN	17	RADIATION	38	
BON JOVI	24	REAL MCAFFEE	29	
BRAND NEW HEAVEN	21	RICKI LEE	45	
CRANBERRIES	744	RICKI LEE	45	
CROUCH	63	REAL MCAFFEE	29	
CROW	28	RICKI LEE	45	
D'ARBY, Terence	37	BLURRING	39	
DEACON BLUE	31	CASIS	75	
DEL AMATOR	34	SIMON AND GARFUNKEL	59	
DION, Celine	65	SISSEL	50	
DINK, Bob	55	SPRINGSTEEN, Bruce	53	
ELASTICA	41	STEWART, Rod	51	
FREDDY MERCURY	26	TAKE THAT	11	
FUR	29	TLC	16	
FUGAZI	47	TURNER, Tina	37	
GREEN DAY	32	UB40	60	
GUNS N' ROSES	33	VANESSA MAE	26	
INSPIRATIONS	46	WALKER, Scott	27	
JOLLY	39	WEZEL	34	
KELLY, R.	37	WET WET WET	32	
LAUPER, Cyndi	46	WHITMAN, Bill	12	
LEFFIELD	62			
LENNON, John	21			
LET LOOSE	45			
LEPPAGE	28			
MADNESS	49			
MADONNA	40			
MAGNIFICENT SEVEN	43			
MEAT LOAF	29			
MICHAEL, George	35			

ARTISTS A-Z

Artist	Platinum	Gold	Silver	RIAA Certified
ABBA	13			
ABBA, Trio	11			

AIRPLAY PROFILE



Rank		Title	Artist	Weeks in chart	Weeks on radio
1	1	SOME NIGHT SAY Robbie Williams	28	29	
2	4	TWO CAN PLAY THAT GAME Bobby Brown (MC)	25	27	
3	5	LOVE & DEVOTION MC (See And The Real McCoy) (Jaggs)	26	27	
4	2	IF YOU ONLY LET ME IN (MC)	28	27	
5	4	BACK FOR GOOD The (MC)	27	24	
6	22	DREAMER Louise (Jaggs)	15	24	
7	3	WHERE I FIND MY HEAVEN Spice Girls (Jaggs)	22	23	
8	1	CHAINS Tina Turner (Columbia)	22	22	
9	4	MY GIRL JOSEPHINE Simon Cox feat. Jani Raines (Columbia)	21	22	
10	6	SCAMMAN James (Jaggs)	12	22	
11	8	NOT OVER YET Cassie (Polygram)	12	21	
12	11	KEY TO MY LIFE Rozz (Parade)	22	21	
13	11	FIND THE ANSWER WITHIN (See The Real McCoy) (Jaggs)	12	21	
14	25	LOVE CITY GROOVE Low Cut Group (Planet 3 Records)	14	20	
15	8	MARVELLOUS Lightning Seeds (Jaggs)	24	20	
16	19	BUDDY HOLLY Weezer (Jaggs)	18	20	
17	9	BEST IN ME Usher (Mercury)	22	18	
18	20	ADDRED AND EXPLORED Merz (Mercury)	11	18	
19	24	THE CHANGING MAN Pearl Walker (Jaggs)	16	18	
20	21	COMMON PEOPLE Pulp (Jaggs)	17	17	
21	22	SCOOB DOOM Sunshine (Jaggs)	17	16	
22	10	MADE IN ENGLAND (See Jani Raines) (Columbia)	20	15	
23	23	24-7-85 Charis & Eddie (Capitol)	11	15	
24	23	THIS IS HOW WE DO IT (See About Jordan) (JAG)	11	15	
25	9	I'VE SURE TO BE THERE (See Pulp) (Jaggs)	22	15	
26	20	HURT SO GOOD Jimmy Savolakis (Island)	5	14	
27	28	I KNOW (See Jani Raines) (Columbia)	5	14	
28	22	KEEP ON MOVING Bob Marley & The Wailers (Island)	12	14	
29	20	SEXUAL (See The Roots) (JAG)	10	13	



Rank		Title	Artist	Weeks in chart	Weeks on radio
1	1	STRANGE CIRCUMSTANCES (See About Jordan) (JAG)	28	29	
2	1	MARVELOUS Lightning Seeds (Jaggs)	22	29	
3	2	MADE IN ENGLAND (See Jani Raines) (Columbia)	29	29	
4	3	HYPNOTISED Lewis (Jaggs)	27	26	
5	4	AS LAY MY HEAD (See James) (Columbia)	25	26	
6	5	CAN'T CRY ANYMORE (See The Roots) (JAG)	25	26	
7	6	SECRET GARDEN (See About Jordan) (JAG)	21	21	
8	7	WAKE UP BOO! (See The Roots) (JAG)	20	20	
9	8	HOLDING ON TO YOU (See Simon Cox) (Columbia)	27	20	
10	10	THE CHANGING MAN Pearl Walker (Jaggs)	17	20	
11	9	KEEP ON MOVING Bob Marley & The Wailers (Island)	19	20	
12	13	BUDDY HOLLY Weezer (Jaggs)	17	19	
13	12	SDUR TIMES (See Pulp) (Jaggs)	17	19	
14	17	THE BALLAD OF OTTO PUMPKINHEAD (See The Roots) (JAG)	17	19	
15	14	I KNOW (See Jani Raines) (Columbia)	17	18	
16	14	HAVE YOU EVER REALLY LOVED A WOMAN Bryan Adams (JAG)	18	18	
17	13	TURN ON, TUNE IN, COP OUT (See About Jordan) (JAG)	18	17	
18	13	HURT SO GOOD Jimmy Savolakis (Island)	17	17	
19	10	I WANNA BE FREE TO BE WITH HIM! (See The Roots) (JAG)	15	17	
20	24	SOMEbody I'll Be Saturday Night (See Jani Raines) (Columbia)	17	16	
21	1	THIS COWBOY SON (See JAG)	19	14	
22	1	WHITER SHADE OF PALE (See About Jordan) (JAG)	18	14	
23	3	A BEGAR ON A BEACH OF GOLD (See And The Real McCoy) (Jaggs)	19	13	
24	12	HERE AND NOW (See About Jordan) (JAG)	9	11	
25	1	IF YOU ONLY LET ME IN (See JAG)	9	11	
26	1	THIS AINT A LOVE SON (See JAG)	9	10	
27	20	SHE'S A RIVER (See About Jordan) (JAG)	10	10	
28	1	COMMON PEOPLE Pulp (Jaggs)	19	10	
29	1	I CAN'T BE WITH YOU (See About Jordan) (JAG)	19	10	
30	1	JULIA SAYS (See The Roots) (JAG)	17	10	

All data this page © Media Monitor. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 7 May 1995 until 24.00 on Saturday 13 May 1995.

AIRPLAY FOCUS

SCOT FM

Scot FM, broadcasting across central Scotland since September last year, has had a successful first quarter, according to recent Radio figures. The station managed to gain 115,000 listeners in the first three months of this year, taking its audience to 348,000. This gives Scot FM a 13% reach in its transmission area and a 6.2% market share. The station's head of music, James Curran, says the format of the station changed at the end of last year from its original blend of classic rock to encompass a broader range of listening. "I thought that there was too

much of a male bias, so I took the harder edge off," he says. "Our core artists now are REM, Simple Red, Annie Lennox, Duran Duran and Simple Minds. And we're supportive of Scottish music." Research shows more female listeners tuning in since the change, adds Curran. Between the hours of 8am and 6pm — and the station's peak listening time — Scot FM offers a 50:50 ratio of speech and music, with contemporary adult pop, rock and soul aimed at a core audience of 25 to 45 year olds at all other times.

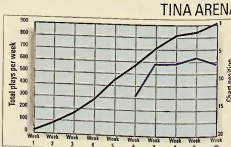
Catherine Eade

SCOT FM TOP 10

Rank	Title	Artist	Plays
1	Chains Tina Arena (Columbia)	14	13
2	Driving With The Brakes On (JAG)	13	13
3	Made In England (See Jani Raines)	12	13
4	Have You Ever Really Loved A Woman (See Bryan Adams)	12	13
5	A Beggar On A Beach Of Gold (See And The Real McCoy)	12	12
6	Julia Says (See The Roots)	11	11
7	Only One Road (See JAG)	10	11
8	Strange Circumstances (See About Jordan)	9	11
9	I Know (See Jani Raines)	9	10
10	Shut Up And Kiss Me (See Mary Dugan)	9	10

Most plays per station as on Scot FM and FM 103.5 — Media Monitor

Tina Arena's debut Chains has certainly been a success on the airwaves. Methodically worked by Sony pluggers, it fared very well in the airplay stakes, with a peak of 908 plays at the end of April — not bad for a singer previously unknown in the UK. Chains had more upstart play than most tracks up before entering the charts, with five weeks of steady growth before entering at number 13. Plays rather than the usual increase most tracks offer upon entering the first time it was picked up — the last week of February — it was played nine times, but the



song went on to garner early support from Inuita among Scot's Heart FM and Clyde, rotating the track heavily after an inauspicious start, and Heart went on to play it 36 times the

week it first entered the chart. Now on Radio Nova's list, the track is still enjoying heavy rotation from BRMB and Capital (about 40 plays apiece last week). Catherine Eade

95.8 CAPITAL FM LONDON

Rank		Title	Artist	Weeks in chart	Weeks on radio
1	2	TWO CAN PLAY THAT GAME Bobby Brown (JAG)	43	45	
2	4	MADE IN ENGLAND (See Jani Raines) (Columbia)	38	37	
3	6	I KNOW (See Jani Raines) (Columbia)	28	37	
4	4	BACK FOR GOOD (See The Roots) (JAG)	38	36	
5	6	IF YOU ONLY LET ME IN (See JAG)	36	36	
6	1	CHAINS Tina Turner (Columbia)	44	35	
7	10	KEEP ON MOVING Bob Marley & The Wailers (Island)	31	34	
8	6	TURN ON, TUNE IN, COP OUT (See About Jordan) (JAG)	39	32	
9	11	YOU'RE THE STAR (See About Jordan) (JAG)	32	32	
10	3	BEST IN ME Usher (Mercury)	39	32	
11	13	WHY'S NOW James (Jaggs)	23	31	
12	11	JESSIE (See About Jordan) (JAG)	23	31	
13	10	LOVE CITY GROOVE (See Low Cut Group) (Planet 3 Records)	31	30	
14	10	ONE ROAD (See About Jordan) (JAG)	20	30	
15	11	IF YOU LOVE ME (See About Jordan) (JAG)	35	30	
16	1	KEY TO MY LIFE (See About Jordan) (JAG)	36	29	
17	12	THAT LOOK IN YOUR EYE (See Capleton) (Jaggs)	12	29	
18	16	HAVE YOU EVER REALLY LOVED A WOMAN (See Bryan Adams) (JAG)	28	25	
19	25	DREAMER (See Louise) (Jaggs)	10	24	
20	11	WHITER SHADE OF PALE (See About Jordan) (JAG)	29	21	
21	15	LOVE & DEVOTION (See And The Real McCoy) (Jaggs)	10	24	
22	22	DON'T WANT TO FORGIVE ME NOW (See The Roots) (JAG)	25	21	
23	17	JULIA SAYS (See The Roots) (JAG)	24	24	
24	24	BIG YELLOW TAXI (See About Jordan) (JAG)	2	12	
25	20	I BELIEVE (See About Jordan) (JAG)	5	12	
26	20	THIS IS HOW WE DO IT (See About Jordan) (JAG)	9	12	
27	23	FREEDOM (See About Jordan) (JAG)	9	12	
28	20	HURT SO GOOD Jimmy Savolakis (Island)	8	10	
29	20	QUAGLIONE (See The Roots) (JAG)	7	8	
30	10	OVER MY SHOULDER (See And The Real McCoy) (Jaggs)	2	8	

TOP 50 AIRPLAY HITS

20 MAY 1995



This Week	Last Week	Title/Artist/Label	Radio 1 FM										Total no. of plays	Total audience (est. '94)	Weekly % change		
			Jan 4	Feb 4	Mar 4	Apr 4	May 4	Jun 4	Jul 4	Aug 4	Sep 4	Oct 4					
1	1	BACK FOR GOOD <i>Travis</i> (RCA)	A	24	97	27	36	32	35	21	33	33	42	0	964	65,48	-3,2
2	2	TWO CAN PLAY THAT GAME <i>Bobby Brown</i> (MCA)	A	27	99	39	45	34	39	0	1	26	2	0	847	61,43	12,6
3	4	IF YOU ONLY LET ME IN <i>Mil & C</i> (Columbia)	A	27	57	7	36	12	38	0	1	30	8	0	745	48,60	9,5
4	7	CHAINS <i>Travis</i> (A&M)	A	22	35	44	35	31	39	23	32	17	44	0	833	48,40	-1,3
5	7	MADE IN ENGLAND <i>Dion John</i> (Rocket)	A	15	0	47	37	30	35	8	26	27	19	28	662	39,70	0,1
6	15	LEAVE CITY GROOVE <i>Low City Groove</i> (Planet 3 Records)	A	20	34	27	30	25	7	0	1	4	1	0	504	36,48	28,2
7	5	KEY TO MY LIFE <i>Boyz n the Bay</i> (Polydor)	A	21	31	20	28	5	37	0	8	30	7	0	598	35,81	-14,2
8	14	LOVE & DEVOTION <i>MC Star And The Real Mezz</i> (Logic)	A	27	34	10	21	1	21	0	1	12	1	0	293	34,67	11,0
9	46	DREAMER <i>Livin' Joy</i> (MCA)	B	24	24	11	24	5	39	0	3	19	0	0	349	32,81	210,3
10	19	JESSIE <i>Jacobs Kadison</i> (EMI)	A	1	35	23	31	20	41	28	32	15	28	0	699	28,65	6,0
11	8	IF YOU LOVE ME <i>Brownstone</i> (Epic)	B	11	30	2	30	11	36	17	1	20	2	0	496	28,13	-21,0
12	42	KEEP ON MOVING <i>Bob Marley & The Wailers</i> (Island)	B	14	0	26	34	0	16	27	29	0	2	20	407	27,36	21,0
13	43	I KNOW <i>Dianna Farris</i> (Columbia)	B	14	0	13	27	42	3	13	8	7	18	361	27,06	51,6	
14	12	BEST IN ME <i>Let Loose</i> (Mercury)	A	18	0	17	37	4	6	0	27	11	1	0	493	27,02	18,5
15	13	HAVE YOU EVER REALLY LOVED A WOMAN <i>Bryan Adams</i> (A&M)	B	10	0	20	25	18	31	32	24	18	13	18	664	26,38	-19,1
16	11	22 BABY BABY <i>Celena Dion</i> (Epic)	A	12	90	2	7	2	19	0	1	4	2	0	341	25,05	-29,2
17	20	30 SOMETHING SAID <i>Dave</i> (Creative)	A	29	0	1	9	5	0	1	2	2	8	254	24,25	-9,6	
18	23	4 URE DO <i>Sivke</i> (Fresno)	A	15	2	2	8	31	18	0	1	4	0	309	24,20	-12,3	
19	5	TURN ON, TUNE IN, COP OUT <i>Freemarker</i> (Fourth & Broadway)	2	37	27	32	1	11	0	1	3	3	17	421	23,95	-39,7	
20	6	JULIA SAYS <i>Wet Wet Wet</i> (Precision Organisation)	B	3	72	1	14	11	7	21	9	1	10	424	22,16	-81,6	
21	17	3 MARVELOUS <i>Lightning Seeds</i> (Epic)	A	20	0	1	1	0	33	0	1	4	1	286	22,04	-26,5	
22	4	WAKE UP BOO! <i>Boa Rudees</i> (Dimit) <i>Boa Rudees</i> (Dimit)	B	7	35	1	4	1	13	0	1	15	20	387	21,30	-54,8	
23	45	THAT LOOK IN YOUR EYE <i>Al Campbell</i> (Virgin)	B	13	0	34	25	19	1	24	8	0	25	0	377	20,00	59,9
24	15	I WANNA BE FREE (TO BE WITH HIM) <i>Scarlett</i> (Warner Bros)	A	11	0	1	1	8	30	26	7	23	18	650	18,87	-47,6	
25	26	30 HURT SO GOOD <i>Jimmy Somerville</i> (London)	A	15	0	11	20	27	14	0	10	17	22	17	418	18,12	-5,1
26	61	66 SCATMAN <i>Scatman John</i> (RCA)	A	22	0	2	6	5	14	0	1	2	1	0	172	17,97	109,0
27	25	20 OVER MY SHOULDER <i>Mike And The Mechanics</i> (Virgin)	2	43	4	8	28	20	28	28	25	2	9	369	17,73	-22,0	
28	43	33 FREEDOM <i>Michelle Gayle</i> (RCA)	A	21	0	8	11	21	3	0	0	4	21	0	198	17,71	46,9
29	24	23 NOT OVER YET <i>Gaza</i> (Parade)	A	21	1	1	1	1	17	0	0	0	6	0	223	17,65	-25,9
30	46	30 ONLY ONE ROAD <i>Celine Dion</i> (Epic)	C	6	0	20	30	18	9	14	17	9	11	0	300	16,93	113,0
31	42	49 WHERE I FIND MY HEAVEN <i>Super Trio</i> (A&M)	A	23	0	2	7	0	4	0	0	3	0	8	137	16,80	36,5
32	37	27 STRANGE CURRENCIES <i>REM</i> (Warner Bros)	A	0	32	1	1	1	8	0	1	2	41	30	237	16,76	4,1
33	53	55 BUDDY HOLLY <i>Wesley</i> (Sire)	A	20	0	1	1	1	2	0	3	1	19	32	163,70	7,0	
34	50	336 GUAGLIONE <i>Prinz</i> (Pulse RCA)	2	51	7	8	1	2	0	1	2	1	0	160	16,10	112,3	
35	21	21 HYPNOTISED <i>Simple Minds</i> (Virgin)	0	34	1	1	1	5	0	1	1	37	26	270	15,93	-29,5	
36	34	48 THE CHANGING MAN <i>Paul Walker</i> (Epic) <i>Disco</i>	B	18	0	1	1	1	4	0	1	1	20	115	15,51	-56,6	
37	38	39 MY GIRL JOSEPHINE <i>Super Cat Feet</i> (RCA) <i>Disco</i>	A	22	0	0	0	0	12	0	0	0	1	0	119	15,35	20,3
38	155	202 DON'T WANT TO FORGIVE ME NOW <i>Wet Wet Wet</i> (Precision Organisation)	B	7	0	5	20	0	33	1	6	0	23	0	191	14,18	201,3
39	103	6 THIS AIN'T A LOVE SONG <i>Bon Jovi</i> (Mercury)	A	11	0	4	1	0	33	0	6	1	0	10	143	13,91	222,2
40	108	108 FIND THE ANSWER WITHIN <i>Roz</i> (Redkey) <i>Creation</i>	B	21	0	0	0	4	1	0	0	1	7	10	103	13,68	-54,1
41	31	24 YOU GOTTA BE <i>DeVee</i> (Dusted Sound)	1	37	1	5	4	9	28	8	3	35	0	253	13,65	-18,7	
42	23	9 WHOOPS NOW <i>James Jackson</i> (Virgin)	0	1	31	31	0	11	4	29	17	2	0	343	13,64	-62,9	
43	52	54 24-7-365 <i>Cherise & Eddie</i> (Epic)	B	15	0	10	8	0	10	0	12	5	0	330	13,58	38,8	
44	79	89 THIS IS HOW WE DO IT <i>Montel Jordan</i> (RCA)	B	15	0	7	11	9	6	0	1	2	1	0	215	13,28	118,8
45	84	60 ADORED AND EXPLORED <i>Mark Adams</i> (Stone Island)	A	18	0	0	0	11	0	0	0	6	0	0	138	13,25	134,1
46	104	162 LIFTED <i>Lighthouse Family</i> (Polydor)	B	10	21	1	0	9	0	0	0	2	17	0	266	12,74	199,7
47	41	59 YOU'RE THE STAR <i>Red Sawant</i> (Warner Bros)	0	0	15	32	0	16	0	24	4	0	0	289	12,66	-2,4	
48	35	87 CAN'T CRY ANYMORE <i>Sheryl Crow</i> (A&M)	C	7	0	0	1	0	10	16	0	1	23	27	216	12,59	-9,9
49	28	28 DRIVING WITH THE BRAKES ON <i>Del Amitri</i> (A&M)	B	9	0	1	5	8	31	0	1	1	24	1	326	12,01	39,7
50	55	50 ALL I WANNA DO <i>Sheryl Crow</i> (A&M)	4	22	9	5	2	10	6	7	2	7	1	153	11,16	22,0	

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AIRPLAY

Media Monitor monitors these stations 24 hours a day, seven days a week. Airplay is BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50.

TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in number of plays
1	DREAMER <i>Livin' Joy</i> (MCA)	349	223
2	LIFTED <i>Lighthouse Family</i> (Polydor)	266	147
3	DON'T WANT TO FORGIVE ME NOW <i>Wet Wet Wet</i> (Precision Organisation)	191	144
4	KEEP ON MOVING <i>Bob Marley & The Wailers</i> (Island)	407	126
5	ONLY ONE ROAD <i>Celine Dion</i> (Epic)	300	126
6	THIS AIN'T A LOVE SONG <i>Bon Jovi</i> (Mercury)	143	124
7	HURT SO GOOD <i>Jimmy Somerville</i> (London)	418	118
8	THAT LOOK IN YOUR EYE <i>Al Campbell</i> (Virgin)	377	118
9	I KNOW <i>Dianna Farris</i> (Columbia)	361	101
10	WHITER SHADE OF PALE <i>Annie Lennox</i> (RCA)	219	96

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

TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total stations	Stations	Added
1	DREAMER <i>Livin' Joy</i> (MCA)	35	28	12
2	BIG YELLOW TAXI <i>Any Grant</i> (A&M)	20	11	7
3	FLY AWAY <i>Haddaway</i> (Logic)	10	7	6
4	THIS AIN'T A LOVE SONG <i>Bon Jovi</i> (Mercury)	23	12	5
5	LIFTED <i>Lighthouse Family</i> (Polydor)	23	20	3
6	SCATMAN <i>Scatman John</i> (RCA)	31	14	3
7	WHEREVER WOULD I BE <i>Dusty Springfield & Daryl Hall</i> (Columbia)	18	13	3
8	SOMEBODY'S CRYING <i>Chris Isaak</i> (Warner Bros)	11	6	3
9	LOST ON A BREEZE <i>Act Of Faith</i> (Island)	11	6	3
10	LOVE CITY GROOVE <i>Low City Groove</i> (Planet 3 Records)	38	26	2

© Media Monitor. Chart shows tracks boasting greatest number of stations which added the track for the first time.

20 MAY 1995

THE OFFICIAL CHARTS - 20 MAY

100% music week
AS USED BY



SINGLES

1	UNCHAINED MELODY/WHITE CLIFFS OF DOVER Robson Green & Jeremie Flynn	RCA
2	DREAMER Livin' Joy	Undiscovered/WEA
3	GUAGLIONE Perez 'Prez' Prado & His Orchestra	RCA
4	SCATMAN (SKI-BA-BOP-BA-DOP-BOP) Scatman John	RCA
5	SOME MIGHT SAY Oasis	Creation
6	WE'RE GONNA DO IT AGAIN The Montez Sisters / 1987 Radio 1 Special/Spyker	PolyGram TV
7	LOVE CITY GROOVE Love City Groove	Planet 3
8	BACK FOR GOOD Take That	RCA
9	CHAINS Tina Arena	Columbia
10	YOUR LOVING ARMS Billie Ray Martin	Magnet
11	ONLY ONE ROAD Celine Dion	Epic
12	KEY TO MY LIFE Boyzone	Polydor
13	DON'T STOP (WIGGLE WIGGLE) The Outhere Brothers	Strip/Eternal/WEA
14	THIS IS HOW WE DO IT Montell Jordan	Def Jam/Island
15	THAT LOOK IN YOUR EYE Ali Campbell	Kuff
16	TWO CAN PLAY THAT GAME Bobby Brown	MCA
17	KEEP ON MOVING Bob Marley And The Wailers	Tuff Gong
18	BUDDY HOLLY Weezer	Geffen
19	YOU'RE THE STAR Rod Stewart	Warner Bros
20	JESSIE Joshua Kadison	SBK
21	HAVE YOU EVER REALLY LOVED A WOMAN? Bryan Adams	A&M
22	LOVE & DEVOTION (Mc Sar & I) The Real McCoy	Logic/Arista
23	IF YOU ONLY LET ME IN IN8	1st Avenue/Columbia
24	ALL TOGETHER NOW Everton FC	MD&C
25	IF YOU	

ALBUMS

1	NOBODY ELSE Take That	RCA
2	PICTURE THIS Wet Wet Wet	Precious Organisation
3	THE COLOUR OF MY LOVE Celine Dion	Epic
4	GREATEST HITS Bruce Springsteen	Columbia
5	DEFINITELY MAYBE Oasis	Creation
6	ANOTHER NIGHT The Real McCoy	Logic
7	NO NEED TO ARGUE The Cranberries	Island
8	DUMMY Portishead	Go Beat
9	PARK LIFE Blur	Food/Parlophone
10	PAN PIPE INSPIRATIONS Inspirations	Pure Music
11	DON'T ASK Tina Arena	Columbia
12	MEDUSA Annie Lennox	RCA
13	GOLD - GREATEST HITS Abba	Polydor
14	WAKE UP! The Boo Radleys	Creation
15	THE COLOR - MUSIC FROM THE BBC TV SERIES Anthony Way/Sarahs/Spyker	Decca
16	STREET PARTY Chas 'n' Dave	Telstar
17	CARRY ON UP THE CHARTS - THE BEST OF THE BEAUTIFUL SOUTH	Go/Discs
18	THE RHYTHM OF THE NIGHT Corona	Eternal/WEA
19	EVERYTHING CHANGES Take That	RCA
20	MONSTER REM	Warner Bros
21	ELASTICA Elastica	Deceptive
22	AUTOMATIC FOR THE PEOPLE REM	Warner Bros
23	WEEZER Weezer	Geffen
24	IF YOU	

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tribal

20 5 95

tribal paves way for big dance events

The success of last week's Tribal Gathering outdoor dance party heralded the return of large-scale events to the dance scene. It also shows that such events can now offer real competition to rock-based festivals such as Glastonbury and Reading.

The party was a sell-out and, blessed with excellent weather, succeeded in attracting 26,000 dance fans to the

Oxfordshire countryside. The only minor hitch was a wall of up to three hours for some people trying to leave at the end and the non-appearance of New York DJ Danny Tenaglia and the group Dub Tribe.

Organisers Universe and the Mean Fiddler unsurprisingly declared themselves delighted with the way the event went. "The experience of the Mean

Fiddler in running events like this meant that we had every eventuality firmly covered and that allowed us to concentrate on the creative side of things," says Universe director Howard Litchfield.

Show-stealing appearances by Orbital and Prodigy once again underlined the ability of techno-based groups to cut it live. Plastikman also received many plaudits.

The crowd, mostly in their late teens/early twenties, clearly showed the crossover that now exists between the dance scene and the traditional festival crowd.

"It did seem to have the same atmosphere as a Glastonbury or Reading event," says Litchfield. "It was the clubber end of the festival crowd, which was perfect."

Litchfield also revealed plans

to extend the event to two days for next year.

Universe is due to release a Tribal Gathering album on May 30 featuring many of the artists who appeared at the event.

Included on the LP will be The Prodigy, Moby, Orbital, Underworld, Plastikman and Drum Club, among others.

Universe's next event will be a Universe Party in Munich during September.

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Hit

baby d track hits legal wrangle

A row has erupted over the two competing dance versions of the 1990 Korgis hit 'Everybody's Got To Learn Sometime' by N.R.G. and Baby D, both due out imminently. The release of both N.R.G.'s 'Need Your Loving (Everybody's Gotta Learn Sometime)' and Baby D's 'I Need Your Loving (Everybody's Gotta Learn Sometime)' is now under threat of legal action.

N.R.G. recorded the original dance version in 1992 for Chill Records. The Baby D version, allegedly based on the N.R.G. dance interpretation of the track rather than the Korgis hit, was recorded this year and planned by HitLondon as the follow-up to Baby D's number one smash 'Let Me Be Your Fantasy'.

However, N.R.G.'s label Inferno Records, has licensed its version to RCA/BMG for re-release, with both records due out on May 15.

The dispute occurred when Warner Chappell, publisher of the Korgis' original song, threatened an injunction against RCA/BMG claiming that the N.R.G. version had not been cleared properly, while not objecting to the Baby D version. As a result, RCA has put the record on hold and N.R.G.'s lawyers have responded by threatening a possible injunction against London and Baby D claiming an infringement of their arrangement copyright. Neither Hit nor Warner Chappell would comment, but Colin Dovey of Inferno says, "We are hoping Warner Chappell will now give us the necessary clearance to rush the N.R.G. record into the shops and feed the obvious demand for our track."



sony's uk and european dance teams get facelift

Sony is planning a radical overhaul of its UK and European dance operations, as predicted some weeks ago by RM.

A new UK dance department will be headed by Mark Richardson, currently marketing director of Sony's Soho Square label. He will be joined by Tony Piercy, currently at Polydor and formerly of Logic Records, who has a strong track record in Europe.

The new-look department is as yet unannounced but at present the UK is alone in not having adopted the Sony Dance Pool title used throughout the world by Sony for its dance units.

Meanwhile, a meeting of Sony's European dance department heads was held last week to put the finishing touches to the European Repertoire Division, which will allow the company's dance units the chance to license tracks and release them on a pan-European basis rather than just within their own territories.

Sony would offer no comment on the changes.

inside club chart:

- 1 Moresles gives club cred to Michelle Gayle track
- 2 robert armani likes it fast, check out his classic cuts

cool cuts:

- SEX ON THE STREETS Pizzomoni
- LEAVE HOME The Chemical Brothers

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18 THE GREAT MACHINE
19 CLUB TOGETHER 2
20 INTO THE EIGHTIES



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everyday

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10	31	LENNY
32	WHEE!	
33	DIGNI	
26	34	MY G
35	ALICE	
21	36	ARMY
37	RED F	
25	38	ADOR
33	39	24-7-3
24	40	THE C

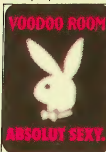
Bullseye titles



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Sundays - trance.

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Knuckles, Paul Trouble
Anderson, DJ Pierre.

Spinning:
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DJ's view:
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Oscar Fullone, resident DJ.

Industry view:
'Excellent. A wonderful
atmosphere' - Samantha
Webb of Dynamix.

Ticket price:
£5, £7 Saturdays, more if
there are PAs.

new@s news
**michele gets the
clubs thumbs-up**

Michele Gayle has extended her ever growing appeal to club audiences with her latest single 'Freedom', which is currently riding high in the *RM Club Chart*. The single originally produced by Norozi Michael Walden was given the Morales treatment, hence its clubland profile, as well as a healthy thumbs up from Gayle herself.

'These Morales mixes are phat,' she says. 'They're so musical. Because I don't really listen to that type of music, I was expecting something with just noises but when I heard the mixes and that guitar came in, I was like 'Yeah!''

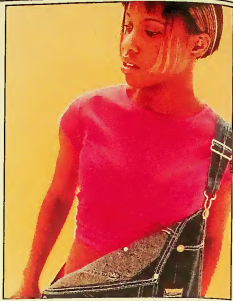
Gayle co-wrote the original song with Walden. 'Norozaki asked me if there was one thing I could ask

for, what would it be? I said freedom, and we just built it from there,' she says.

Gayle also insists that her US friends the Hit Makers provide tougher r&b mixes of the track.

Gayle has now achieved the almost impossible feat of successfully switching from actress to singer. She says people have almost begun to forget her. Eastenders post, 'Thankfully,' she laughs. 'I've noticed on the street that people now talk to me about my songs, which is great.'

Gayle is currently writing some new songs but says, 'I've definitely got ideas, but with my schedule I won't be able to get into the studio until later in the year.'



**jockeyslut starts
new club night**

Jockeyslut, the excellent Manchester-based techno magazine, is celebrating the publication of its 12th issue with the launch of a regular weekly club night - Bugged Out.

The club will take place every Friday at Saakeys Soop, Manchester. As part of its promise to supply technobank and 303 madness, it will feature everyone from Eddie 'Flashin' Fowkes to Andrew Weatherall on the decks.

'We'll just be putting on people we like. We're not going to be purist about it and have ultra-credible techno people only,' says John Burgess, who edits *Jockeyslut* with partner Paul Bonney.

The ethos of the club will thus follow the irreverent attitude which has seen the

magazine grow from a 20-page fanzine about the Manchester scene to a 48-page nationwide title.

'We're not looking to compete with the big boys, so we're free to cover what we want in the way we want,' says Burgess.

The title is distributed to record shops nationwide by Vitol, with a magazine distribution network also supplying it to newsagents and shops in key cities.

Meanwhile, guest DJs joining resident James Holroyd of Bugged Out include Justin Robertson and Jon McCreezy (19), Claude Young and Rejuvenation (9), Josh Wink (23) and Andrew Weatherall (30).

For more details about Bugged Out or *Jockeyslut*, call 0161-237-3126.

mark of respect



Mark Kinchen - MK - is currently having the dance equivalent of his title flashing before his eyes with a host of his past tracks being reissued on the back of the *Nightgroovers*'s 'Push The Feeling On', whose recent chart success was based on MK's mixes.

MK's own classic 'Burning' saw a reissue two weeks ago, while his two-year-old but previously unreleased LP, 'Surrender', is also getting a belated release. Speaking from New York, Kinchen was philosophical about having his past dredged up. 'It'd be more worried if there was a negative reaction to my work. But it is kind of strange. Maybe the stuff I'm doing now will get reissued in two years' time.'

However, dance fans may be shocked to learn that MK has now virtually stopped producing dance tracks, diverting his attentions instead to r&b. 'In the US, dance music has come to a standstill. Also, I got bored of it because the labels wanted everything to sound like the *Nightgroovers*.'

So MK's recent remixes have been for the likes of US r&b acts like Brandy, Jada and Adina Howard. 'I still try to make tracks you'd want to dance to,' he says.

MK is also compiling his second LP. 'It will be totally different to the first one,' he promises.

Kiss 102 in Manchester was test week celebrating its first set of official Rofor listening figures which show that the station has a weekly audience of 215,000 with an average listening time of 6.3 hours.

Kiss 102 MD Guy Hornsby says, 'They were 6% - 8% better than expected.' Hornsby also revealed Kiss 102 had just gone into operating profit, five months earlier than expected.

JOCKEYSLUT

As of 1 May, the label roster of **Kudos Records Limited** shall be physically distributed by **Pinnacle Distribution**

For presales and new release information phone **Kudos** on 0171 372 0391 or fax 0171 372 0392
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1	UNCH	Robinson	2	DREN	3	GUAG	4	SCAIT	5	SOME	6	WIFEC	7	LOVE	8	BACK	9	CHAIN	10	YOUR	11	ONLY	12	KEYT	13	DONT	14	THIS	15	THAT	16	TWO	17	KEEP	18	BUDD	19	YOUR	20	JESSI	21	HAVEY	22	LOVE	23	IF YOU	24	ALL T	25	IF YOU
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24 carat house
nuggets from ore music

chrissy ward

'right & exact'

Ag 8/Ag 6 CD

mixes from david anthony,
dancing divaz, stonebridge and pizzaman
5.6.95

pamela fernandez

'let's start over e.p.'

Ag 9/Ag 9 CD

includes the classic 'kickin in the beat'
22.5.95

party faithful

'brass: let there be house'

Ag 10/Ag 10 CD

the funky clubland stormer
12.6.95

donna giles

'and i'm telling you
i'm not going'

Ag 11/Ag 11 CD

new mixes late 95



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moment. Happy house is
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it. House, garage and
jungle are popular with the
older crowd. I'm a jungle
DJ and lots of people
come in and ask me for
the tracks that I play,
which helps a lot in sales.
We get a lot of DJs in the
shop because we give a
discount. Shops in Cardiff
charge \$5 for a 12 inch
but we charge \$4.50 or
\$4 to a DJ. We also sell a
lot of swingbeat," -
Andrew Floyd.

**Distributor's
view:**

"They're the stronghold for
jungle and drum and bass
in that part of Wales - not
many shops sell jungle
outside London. They take
product right across the
board with big quantities
of house and good
techno. They're very
upfront," - **Dennis
Summerskill, SRD.**
DJ's view:
"I would vote if the best
shop in south Wales. I buy
jungle, breakbeats and
drum and bass and
because Andrew's into the
same music he's well up
to date. They really know
what's going on in the
scene." - **Diamond C
(Pure-X).**

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

COOL cuts

1 NEW

LEAVE HOME/LET ME IN MATE
The Chemical Brothers

Kickin' up the dust with mixes from Sabres and Underworld

Junior Boy's Own

- 2 (1)
- 3 (4)
- 4 NEW
- 5 (5)
- 6 (2)
- 7 (7)
- 8 NEW
- 9 (8)
- 10 (12)
- 11 (6)
- 12 (18)
- 13 NEW
- 14 (11)
- 15 NEW
- 16 NEW
- 17 (15)
- 18 NEW
- 19 NEW
- 20 (14)

- 1 STAY Isha D
- 2 JOHN CLEESE IS HE FUNNY/FILLING UP WITH HEAVEN The Human League
- 3 I'M READY Size 9
Huge on import and now this Josh Wink track comes in a new DJ Misjah mix
- 4 SWEETEST DAY OF MAY Joe T Vannelli Project
- 5 THAT'S WHAT I GOT Liberty City
- 6 CHANGE Daphne
- 7 MIDNITE D-Influence
Superb and classy soul with swinging house mixes
- 8 MAHOGANY ROOTS Hardfloor
- 9 DON'T MAKE ME WAIT Lovelana featuring Rachel McFarlane
- 10 WHERE IS THE FEELING Kylie Minogue
- 11 AND I'LL BE THERE Antoniasia
- 12 20,000 FEET DeJa Vu
With mixes from Phil Perry and Ollie J
- 13 SWEET HARMONY Liquid
- 14 ROK STAR Marshall Stax
Brit house pumper with guitars blazing all over
- 15 BRASS (LET THERE BE HOUSE) Parly Faithful
Cheesy but effective house track
- 16 APRES LA PLUIE Les Negresses Vertes
- 17 THE SOUND OF E Ultra Shock
Mad noisy techno
- 18 TOUCHY THE HOUSE Styltatics
Bouncy basslines and solid beats
- 19 BAD GIRLS Xavier Gold

- Cleveland City
- East West
- Virgin
- Positiva
- Tribal UK
- Stress
- East West
- Harthouse
- Eastern Bloc
- Deconstruction
- freedom
- Cowboy
- XL
- Distinctive
- Ore
- Virgin
- Logic
- Consolidated
- Dynamo

a guide to the most essential new club tunes as featured on 11m's "essential selection", with extra long
broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from recording sites and
the following stores: city sounds/flying/zoom/black market (London), eastern bloc/underground (Manchester),
23rd precinct (glasgow), 3 beat (Liverpool), warp (sheffield), trax (newcastle), joy for life (Nottingham).

The huge follow up to the top 5 smash "Push The Feeling On"

Surrender your love

the nightcrawlers

featuring John Reid

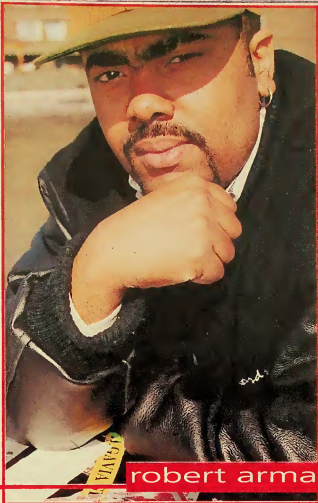
mixes: MK • Wand • OUT NOW • 12" • cassette • cd

4

1	UNICH	Robson
2	DREAM	
3	GUAG	
4	SCATH	
5	SOME	
6	WE'RE G	
7	LOVE	
8	BACK	
9	CHAIN	
10	YOUR	
11	ONLY	
12	KEY T	
13	DONT	
14	THIS	
15	THAT	
16	TWO	
17	KEEP	
18	BUDD	
19	YOUR	
20	JESSI	
21	HAVE	
22	LOVE	
23	IF YOU	
24	ALL T	
25	IF YOU	

jock on his box

techno dj and car freak robert armani likes his bpsms around 135. here are his classic cuts



robert armani

**'work that motherfucker'
steve pointer**

"This came out in 1987/88 and is a moving track. I liked it right away - it's a middle-of-the-set track."

**'fuck and suck it' paul
johnson
(dancemania)**

"This has a swing beat to it. It's like an acid track and has a little bit of vocals."

**'microchip' dj rush
(dancemania)**

"This has a crazy sound to it but it moves. The bassline is very deep, hypnotic. It's a good dancefloor track."

**'rubber band
man' dj funk
(dancemania)**

"This came out in '94. It's got echoed basslines, different from the basslines you find in early material. It's a good development. A lot of old tracks I've made, but haven't brought out yet, have this sound."

'french kiss' lil louis (epic)

"This came out at the same time as my track 'Circus Belis'. They were both a lot slower than what was happening at the time. 'French Kiss' had feeling to it, it was pumping. It got the crowds going. Sometimes I still play it when people want to hear something old."

**'land of
confusion' armando
(warehouse)**

"This came out in '87, around the time that beat tracks started to come out of Chicago - a golden time. It really gets the crowd going."

**'md connection' md
connection (warehouse)**

"I like all the tracks on this LP. It came out about 1988. You can flip it over and over. It's unusual to get an album with all good tracks on it."

'whip that' drew sky (nightlife)

"This was given to me in '92 and is similar to the previous ones in style. I like the beats. 130-135bpm are my favourite speed."

**'the house music anthem'
marshall jefferson (trax)**

"This came out in 1986 and I play it sometimes when I like to bring out old tracks. My original copy is scratched up but I've got 10 copies."

steamin'

tips for the week

- **'boxer dog'** niccardo roach (acv)
- **'internal empire'** robert hood (m-plant)
- **'fire on the water'** dave walker (out of orbit)
- **'the music in me stinky'** paul johnson (dancemania)
- **'moments'** mike deaborn (50k)
- **'ted 1 and 2'** dave clarke (push)
- **'virtual vision'** sandro galli (hot track)
- **'spastic'** plasticman (pulse B)
- **'circles'** jet mills (x-cess)
- **'trape of ego'** teddy k (acv)

compiled by scott davis
tel: (0181) 9449 2320

BORN: Chicago, June 8, 1970. **LIFE BEFORE DJING:** "I used to dance, then started DJing." **FIRST DJ GIG:** Rome, December 14, 1991. "It was a big rave and I played for four hours." **MOST MEMORABLE GIG:** *Best* - Glasgow. "I can't remember the name of the club but the Scottish crowd were wild and crazy." *Worst* - The Up and Down club near Rome in 1991. "It had a fucked up sound system, I kept playing but it was a horrible experience." **FAVOURITE CLUB:** The Warehouse, Cologne. **NEXT THREE GIGS:** Germany (May 19); Germany (June 16); Rave in Hanover, Germany (24). **DJ TRADEMARK:** You hear my style - minimal. **LIFE OUTSIDE DJING:** "Artist; part-owner of a record label; messing around with keyboards; I have five cars and I like to wash them."

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Bullethead titles &



THE OFFICIAL CHARTS - 20 MAY

100% **musicweek**



britain's neatest beats till 22 5 95

chaot

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

Rank	Artist	Title	Label	Chart
1	UNIC Ⓢ	Robson		
2	GREAT			
3	3	3		
4	4	4		
5	5	5		
6	6	6		
7	7	7		
8	8	8		
9	9	9		
10	10	10		
11	11	11		
12	12	12		
13	13	13		
14	14	14		
15	15	15		
16	16	16		
17	17	17		
18	18	18		
19	19	19		
20	20	20		
21	21	21		
22	22	22		
23	23	23		
24	24	24		
25	25	25		

Rank	Artist	Title	Label	Chart
1	WORKING GIRL (MIXES) Force			
2	REINVA Whigfield			
3	Relto Boas Mystic			
4	STOOPID Hal 1900			
5	MOVE YOUR BODY Eurogroove			
6	HOOKEED TONY DE VIT/KRETH MAC MIXES			
7	Shn Floor Elevators featuring Tony De Vit			
8	RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC) (FLAMENCO) MARK KINCHEN MIXES			
9	Jam & Spoon			
10	BOYS STRIKED OVESTATION (MIXES) Romi Simon			
11	COME & RESCUE ME (JUNIOR VASQUEZ MIXES) Richard Traviss			
12	THE UNDERGROUND (YOU JUST CAN'T HOLD IT DOWN) (MIXES)			
13	FLY AWAY (MIXES) Haddaway			
14	GET ON IN (IN THE GROOVE) (YONITE) JAMMIN' TILL THE END OF TIME/JAZZ RIDE			
15	ANON Traw (Volume 2)			
16	BOOH BOOH BOOH (ORIGINAL/NUCHY & SCRATCHY MIXES)			
17	LOVE IS ALL AROUND (WYPER GO-GO/LA BOBO MIXES) DJ Bobo			
18	INTO THE BLUE (PHIL KELSEY & ROBERT P/STEVE MASON & P/ETL/ON SEDUCTION/ MOBY MIXES) Moby			
19	THE JOY OF LIVING (LITTLE BA BA) ORIGINAL/RED CITY/ (OVERWORLD MIXES)			
20	COME BACK (MORALES MIXES) Londombat			
21	IT SHOULD HAVE BEEN YOU (CUTFATHER & JDE) ABSOLUTE (KEN DE SAI MIXES)			
22	Blacknuss featuring Thilo & Jennifer Brown			
23	I'M ALIVE (TIN TIN OUTING SPEED) ORIGINAL (MIXES) Cut 'N' Move			
24	WIZARDS OF THE SONIC (RED JERRY/WESTBORIGINAL/BOLOAN MIXES) Westbam			
25	FOREVER (BENJI CABELERIO MIX) Key To Life featuring Shybra Johnson			
26	DON'T BE THERE (MIXES) Antimoon/Idol			
27	DUB DAYS (ORIGINAL) (MIXES) Disco Days			

Rank	Artist	Title	Label	Chart
1	SEX ON THE STREETS (PIZZAMAN/PLAY BOYS MIXES)			
2	DON'T MAKE ME WAIT (LOVELAND MIXES)			
3	Preedom (CLASSIC EXPO MIX) EXPO DUB/DEF REPHISE)			
4	AS LONG AS YOU'RE GOOD TO ME (LOVE TO INFINITY/DANCING DIVAZ/FRANKIE FONG/ETT MIXES) Judy Cheeks			
5	NOT ANYONE (PLAYBOYS/KAMASUTRA/DJ LELEWEL/MAMI BY NIGHT MIXES)			
6	SWEETEST DAY OF HAW (JOE T VANNELLE) (GREG MIXES)			
7	SURRENDER YOUR LOVE (MIKWAND MIXES) Nightcrawlers			
8	THE REAL LOVE THING (ROB DOUGAN/PARKS & WILSON MIXES)			
9	BAD GIRLS (SURE IS PURE MIXES) Xavier Gold			
10	SING-A-SONG (BROTHERS OF PEACE/MASTERS AT WORK MIXES)			
11	CLOSER (MIXES) Mood II Swing featuring Carol Sylvan			
12	THIS OLD HOUSE (MIXES) Technique			
13	RIGHT AND EXACT (DAVID ANTHONY/DANCING DIVAZ/STONEBRIDGE/PIZZAMAN MIXES)			
14	LET'S START OVER (DISS CUSS) (ORIGINAL MIXES) Pamela Fernandez			
15	GET BUSY (BIG CITY SUMMER MIX) Mr. Lee (Tall Paul v. Mr. Lee)			
16	THE FEELING Ende			
17	TEN PER CENT LOVE TO INFINITY (CHRIS KING/MASTERS AT WORK MIXES) (IT SEEMS TO HANG ON (DUB MIX) K.W.S. versus Double Exposure			
18	EVERYBODY'S GOT TO LEARN SOMETIME (I NEED YOUR LOVIN') Baby D			
19	I NEED YOUR LOVE (JUNIOR VASQUEZ/STONEBRIDGE & JOHNNY BOV/JOHAN STRANDQUIST) Frankie Pinnoch			
20	DREAMER (LWIN) JOY/JUNIOR VASQUEZ/LAPTER-SWING/SO ROLLO/DJ OVLAN/DJ ALEX PARTY MIXES) Lwin '97			

20
5
95

ON A POP TIP chart

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



DREAMER

- | | | | | | |
|-----------|------------|---|------------------------------|--|--------|
| 1 | 1 | DREAMER | Undiscovered/MCA | | |
| | | Livin' Joy | | | |
| 2 | 2 | MOVE YOUR BODY | | | |
| | | Eurogroove | Avex | | |
| 3 | 6 | (EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING | | | |
| | | Baby D | Systematic/Production House | | |
| 4 | 7 | NOT ANYONE | | | |
| | | Blackbox | Groove Groove Melody/Mercury | | |
| 5 | NEW | I'VE GOT THE MUSIC IN ME | | | |
| | | Cleo & Marcus | Eternal | | |
| 6 | 24 | SURRENDER YOUR LOVE | | | |
| | | Nightcrawlers | Final Vinyl | | |
| 7 | 3 | BABY BABY | | | |
| | | Corona | Eternal | | |
| 8 | 5 | U SURE DO | | | |
| | | Strike | Fresh | | |
| 9 | 22 | WHITE LINES | | | |
| | | Duran Duran | EMI | | |
| 10 | 9 | MAX DON'T HAVE SEX WITH YOUR EX | | | |
| | | E-Rotic | Stip/Red Bullet | | |
| 11 | 14 | DON'T MAKE ME WAIT | | | |
| | | Loveland featuring Rachel McFarlane | Eastern Bloc | | |
| 12 | 8 | FREEDOM | | | |
| | | Michelle Gayle | 1st Avenue/RCA | | |
| 13 | 4 | THINK OF YOU/SATURDAY NIGHT | | | |
| | | Whigfield | Systematic | | |
| 14 | NEW | I'M ALIVE | | | |
| | | Cut 'N' Move | EMI | | |
| 15 | 31 | LOVE IS ALL AROUND | | | |
| | | DJ Bobo | Avex | | |
| 16 | 13 | NOT OVER YET | | | |
| | | Grace | Perfecto | | |
| 17 | 27 | WILD, WILD WEST | | | |
| | | Get Ready | Mega | | |
| 18 | 17 | TWO CAN PLAY THAT GAME | | | |
| | | Bobby Brown | MCA | | |
| 19 | 10 | HYMN | | | |
| | | Caballero | Eternal | | |
| 20 | 12 | BACK FOR GOOD | | | |
| | | Real Emotion | Living Beat | | |
| 21 | 15 | SPEND THE DAY | | | |
| | | Urban Cookie Collective | Pulse-8 | | |
| 22 | 19 | LIFTING ME HIGHER | | | |
| | | Gems For Jem | Box 21 | | |
| 23 | NEW | BAD GIRLS | Xavier Gold | | Dynamo |
| 24 | NEW | I WHO HAVE NOTHING | | | |
| | | Fax U featuring Debbie McKenna | K2 | | |
| 25 | NEW | TEN PER-CENT | | | |
| | | KWS versus Double Exposure | X-Clusive | | |
| 26 | NEW | ROCK TO THE RHYTHM | | | |
| | | Cutback featuring Federal | Avex | | |
| 27 | NEW | HURT SO GOOD | | | |
| | | Jimmy Somerville | London | | |
| 28 | 29 | RUNNIN' | | | |
| | | Mix Factory | All Around The World | | |
| 29 | NEW | HANDS UP! HANDS UP! | | | |
| | | Zig And Zag | RCA | | |
| 30 | NEW | RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC) | | | |
| | | Jam & Spoon | Epic | | |
| 31 | 20 | SCATMAN (SKI-BA-BOP-BA-DOP-BOP) | | | |
| | | Scatman John | Ariola/RCA | | |
| 32 | 10 | CRAZY | | | |
| | | Mark Morrison | WEA | | |
| 33 | 31 | NO GUARANTEE | | | |
| | | Shazam | EMI | | |
| 34 | 38 | RUB-A-DUB/SPLISH SPLASH | | | |
| | | Clay O'Shea | Black Market International | | |
| 35 | 23 | DON'T STOP (WIGGLE WIGGLE) | | | |
| | | The Outhere Brothers | Eternal | | |
| 36 | NEW | FLY AWAY | | | |
| | | Haddaway | Logic | | |
| 37 | 21 | LOVE & DEVOTION | | | |
| | | The Real McCoy | Logic | | |
| 38 | NEW | SHUT UP (AND SLEEP WITH ME) | | | |
| | | Sin With Sebastian | Sin-Sing | | |
| 39 | 11 | TEARS DON'T LIE | | | |
| | | Mark' Oh | Systematic | | |
| 40 | 32 | YOU BELONG TO ME | | | |
| | | JX | Hooj Choons/frfreedom | | |

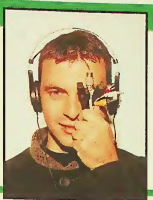
1 UNCH Robson

2 DREAM
 3 GUAG
 4 SCATT
 5 SOME
 6 WERE
 7 LOVE
 8 BACK
 9 CHAIR
 10 YOUR
 11 ONLY
 12 KEY T
 13 DON'T
 14 THIS
 15 THAT
 16 TWO
 17 KEEP
 18 BUDD
 19 YOUT
 20 JESSI
 21 HAVE
 22 LOVE
 23 IF YO
 24 ALL
 25 IF VO

tune of the week

pentatonic: 'credo/zeitgeist' (deviant)

alternative A breathtakingly original departure for Simeon Bowring which sees the artist moving into lush soundscapes with two beautiful pieces of absorbing mood music. With the vital addition of real drums and guitars, this has the feel of a more electronic, late period Talk Talk and the musical passion that both tracks evoke is overwhelming. They are works of remarkable maturity and depth that should see Pentatonic break out of the experimental ghetto to a much wider audience. **Shining.** ♣♣♣♣ bb



jungle

ATOMIC DOG 'Step Into Life/ Break It Down' (Deep Thought Records). Good things always come in twos – well, this month at least. Just as we took in the glory of T-Power Vs Mr Ultra's wondrous 'Mutant Jazz', Mr Power gives us another blinding ray of sunshine in the guise of Atomic Dog and this future jungle two-track feast. 'Step Into Life', typically, combines subtle trackbeats with breathy vocals enriched by free-flowing ambient synth textures. 'Break It Down' is a little more abstract in its jazzy organ doodlings but no less captivating. ♣♣♣♣ bb

MARIO DE BELLIS & TONY CROOKS 'Firestarter' (Rainforest). Featuring the talents of German techno giant De Bellis and hard house expert Crooks, 'Firestarter', is hard techno with all the colour and rolling breaks of pure Germanic trance all its best and both the A-side and Crooks' own deeper and darker mix should keep floors jumping. ♣♣♣♣ bb

BEAUMONT HANNANT 'Psi-Onyx' (OPR). Having recently released an album of eclectic electronic music, Hannant gets back to his early sound with a techno track that deftly blends elements of funk and house. 'Psi-Onyx' is a collaboration with engineer Richard Brown and comes in three versions. Hannant's own two mixes range from 303-style meandering techno to funky hard electro while Auleche cut the fiftyn up in a slower, more atmospheric style. ♣♣♣♣ bb

alternative

MONEY MARK 'Insects Are All Around Us/Cry' (Mo Wax). If you loved the raw, bluesy soul of the Beastie Boys' last

money mark

album and those funky organ sounds then this will come as welcome treat. Mark is The Beasties' organ player and this is his debut solo work. 'Insects' is a bizarre slice of wicked distorted keyboard funk with a sampled dialogue intro while 'Cry' goes for a more laidback groove featuring a Levain vocal. Both are quite magnificent and make this seven-inch-only release a must have. ♣♣♣♣ bb

ARTERY 'The Dellar' (Wolf of Sound). Bass, brass, boss – now that's more like it! This booming beast of a tune mixes big basses with a 'Dotton Eye Joe'-style filler on blunt strings with all kinds of other wonders to create a marvellous piece of dance-from-the-wait-dance music. Everyone should like it, as it has elements to appeal to all. 'Marca Blas' on the flip is less powerful but has a fine vocal snippet. ♣♣♣♣ d&h

VEY N' VOICE 'Panic EP' (Hi Bias). A very useful EP from a

★★★★ a kickin' cut that will prove a winner for feet

★★★★ this tune scores highly

★★★★ hot shot

★★★★ foul

★★★★ F.A. to recommend it

Canadian label which puts out volumes of material that often don't reach these shores. Four tracks that range from US garage with organ slabs and sampled vocals to deeper Detroit-influenced house with almost old-fashioned analogue sounds. No anthems here but some unusual and creative ideas that will appeal to DJs who are often after something a little different. ♣♣♣♣ †

RHC featuring PLAVKA 'Wanna Move Ya' (Rising High). This crew are turning

out to be quite versatile since they first appeared as a techno outfit a few years ago. This pair of 10-inch singles feature two excellent versions that are both slow and funky and yet distinctly different. Strange quirky noises pop up from between the live-sounding percussion, giving the track real atmosphere. Two extra tracks, 'Feel The Fire' and 'Syndrome', are similar in style. ♣♣♣♣ †

THE CHEMICAL BROTHERS 'Leave Home' (Virgin/ Junior Boy's Own) The former Dust Brothers' major label debut is a

france

CASTLE TRANCELOTT 'Infatinate' (Slate). Mr Mavin' Melodies, Patrick Prins, returns with a real trance cut full of the sort of soulful, funky basslines reminiscent of the Outland and Spiritual labels. A female vocal and male scat swirl around the beats of 'Infatinate' while the B-side features the harder, and less impressive, instrumental 'The Glow'. ♣♣♣♣ bb

SKYLAB VS DOM T 'Exotic' There are two sides to this single and that's the most conventional thing about it.

After that it's straight on to weird stuff where Dom T goes in on a bout of hypnotising using some of the most unusual sounds you're likely to hear – and Skylab solo goes for a factory-production-line-with-bells-on-heel. Altogether this is a single that doesn't seem contrived or bandwagon-jumping and it may remind you what the word 'trance' used to mean. ♣♣♣♣ d&h

techno

DAVE CLARKE 'Four Seasons Remixes' (ACV). The Italian label ACV remixes and repackages an EP that first appeared in 1993. Robert Armani muscled in with a

Featuring David McAlmonte & Bernard Butler

Major Promo Campaign, includes Top of the Pops & MTV Chart Show + Radio 1 B List

BB

Top Gun

Back

Radio

18 THE CHART MACHINE

17 19 CLUB TOGETHER 2

15 20 INTO THE EIGHTIES

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London Party Promoters Shakavara move the crowd with their uplifting monster and electroballistic dub

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I MAN TAKE LOVE
COMING SOON

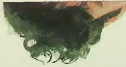
Full Circle's Sassy Tough and Peter Langley get under your skin with this infectious little groove

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26	TAKE	
27	WHIE	
28	MAD	
29	MOV	
28	MOV	
18	30	AN U
10	31	LENN
32	WHIE	
33	DIGN	
26	34	MY G
35	ALIC	
21	36	ARM
37	RED	
25	38	ADOF
38	39	24-7
24	40	THE C

Bullseye titles &



E.ROTC "Max Don't Have Sex With Your Ex" (Siz/Red Bulllet 12 STIP 2, P), noggling girl wanted (quite rightly as "I'll make you're life complex") although otherwise ridiculously over-the-top. Euro smash here in throbbing **134.6-134.6bpm** Boys With Pride Club Mix and its also gey rapped original cheesy funk **0-139.8-139.9-0-0bpm** extended Version, **0-139.9-0bpm** Dance The Max, **0-139.8-0bpm** Hot Sex Max Mix. **NIGHTFRAGLES** featuring John Reid "Surrender Your Love" (Final Vinyl/Arista 74321 28398-1), more coherently whined than "Push The Feeling On" but similarly reggae, honked and burbled strolling **122.5bpm** MK Club and Dub Mixes, co-created night from scratch by Mofa Kachen this time, with Wong removed totally different exciting tonka hardcore **135.75-0bpm** Wand's Crunchy Nut and still. Melodica hooked **135.5-0bpm** Sugar Pull Mixes. **MOOD II SWING** featuring Carol Svanoe "Closer" (King Street Sounds/Red Cat 12 RCR 003, SCR/MB), diva waited and shattered import smash hot for over seven months in original or more recent remix versions, but now here with its creators Lam

Springston & John Cutane's repellent Nightcrawlers-ish honking jiggy **123bpm** Swing The Mix, Big Andy & Dan Bewick's topping percussive **0-122.9bpm** Red Cat Swing The Mix, Don Webster's colmer bouncily looping **122.9-0bpm** Bossbook Dub. **CAROLYN HARDING & DAMON HORTON** "Slag-A-Song" (Indochina 10026TR, P), husky wailed girly good gospelish garage silder from Strictly Rhythm, here promo twimpcocked (perhaps commercially too) in Brothers Of Peace produced jaunty romping **122.6bpm** B.O.P House Nollon, **122.8bpm** B.O.P. II U Drop, bumpy rolling **123bpm** B.O.P. Sing A Hump and swirly lurching **123-0bpm** B.O.P. 2 Do. **Frox** Mixes, Masters AF Work removed chugging **122.8bpm** M.A.W. Hard Voco, M.A.W. Original Voco, M.A.W. Instrumental and lighter lurching Kenny's "Dope Beat" Mixes. **NICHELLE GATLE** "Freedom" (1st Avenue Records/RCA 74321 28469-1), joyful "uh oh ayy-oo" ohoned song of hope separately promoted in David Morales's striding good

garage style **121.5bpm** Classic Expo Mix, with an episodic break down and Expo Dub, or Neville Thomas & Peute Puelo's sully rapping **100bpm** ZBS Mix plus the Hämakera's slicker dirty mauling gey punctuated **0-100bpm** Feel Good Remix and Instrumental (but not Norreda Michael Walden's unhard original), while jungle mixes are reputed to exist too. **88.3 FEATURING LISA MAY** "Wishing On A Star" (Urban Gattila Recordings/PWL URG 3TEJ), still sweetly copied Ripe Royce remake in drum skittered apt bass fluttered jungle style, promo 1.0-inched as Micky Fin/Urban Shakedown Mixes just with **0-102-0bpm** Club Mix and **0-150.7-0bpm** Dub, potentially a pop smash to partner B. **MIX FACTORY** "Rainier" (Columbia Around The World 12 GLOBE 128, TROM/MD), all-wailed, chessy gey rapped and soulfully chanted galloping good commercial **135.1bpm** Europe Mix, work explaining with jerky flutery **0-133.1-0bpm** Orlando Mix, Tronic reggae **160.2-0bpm** MF In The Jungle, S-NRG house **139.9bpm** Back To The Old School... **ROLLO GOES MYSTIC** "Love, Love, Love - Here I Come" (Cheeky Records/Chameleon

CHEK 12007, Rollo Armstrong & Slater Bliss created excitingly throbbing, surging and soaring gattila's T do you, you do ma' girls cooed **129.8-0bpm** Big Mix and "love love love, I'm gonna bring you're wiled wrightler bitpsy **0-129.9-0bpm** Tuff Mix, promo twimpcocked dub-wise staker flutery **0-130.2-0bpm** Moco and pinned then wailed **0-129.7bpm** Wicked Mixes... **K.W.S.** versus **DUBLE EXPOSURE** "Ten Percent" (X-Clusivity Records X-010 015), respectfully rebuilt in modern hairpock promo having been one of the US's first 12-inches back in 1976, Philly soul vocal group Double Exposure's spottily harmonized classic (soulful) conterer is now in Love To Infinity's still original styled **123.3-123.2bpm** Classic Paradise Mix and **123bpm** Radio Edit, Chris King's smooth but bumpily lurching **122.5-122.4bpm** Philly Groove Mix plus Masters AF Woke's wiggy strolling **124.1bpm** Kenny Dooz & Lina Louie Vega Remix, **124.2bpm** Radio Edit and Instrumental **124.4bpm** Anthem Mix, with a jerkily burbling **0-119.9bpm** Hangin' On Girl's Best New York Dub Mix of KWS's earlier Ashford & Simpson II Seems To Hang On" remake. **FIERCE**

"Working Girl" (Vizz Wizz222, GRP/V), Disco Guy/Vard Busscha created bouncily building **132bpm** jaunty hard house gallop (in four mass) punctuated by "here I am and leatin' faster", "pick me up" and "see I'm a workin' girl" - whatever that means... **BRANDY** "I Wanna Be Down" (Atlantic 472171), En Vogue style cooing and whining teenager's relaxed superb stinky labeys-ish jazz lator joyed **88bpm** US smash from last year, an import seller for three months until the **1997** **10th** November release here (LP Versoch, Dooz Qui and Instrumentals), now even more in tune with the UK's ever crowing taste for sexy **88bpm**. **FEDERAL HILL** "I've Got Something For You" (Y'entitude/Mercury LATX 20), Karen Daughly wailed garage trailer recently hot on Sub Urban tip-off, here twimpcocked proceed still in Tommy Musto & Victor Smonek's jiggy striding **124.1-0bpm** T.M.V.S. Vocal Mix and Dub, but with a Monometer remixed breezily burbling **0-126.2bpm** Cizz & Si Brad Mix plus Booker T & BB Stone's London remixed classily looping lush **121.7bpm** B.T.S. Klub Mix, monotonous stuttery throbbing **123bpm** Underground Mass Tribal and Dub Mixes.

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17 19 CLUB TOGETHER 2
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35	ALIC	
21	36	ARM
37	RED	
38	ADD	
38	39	24-7
24	40	THE C

Bullseye titles

club chart
commentary

by alan jones

The Club Chart's younger cousin, the On A Page Top Chart continues to provide a breaking ground for new talent, with the latest graduates being Eurogroove's 'Move Your Body'. Number two on the Pop Chart for the last fortnight, it debuts inside the Top 40 of the CIN chart this week... That such a chart reflects breaking new talent is good news, and Eurogroove are a British act, albeit one succeeding with a Japanese song. But that so much of the chart is made up of foreign acts is somewhat worrying. A quick count confirms that while Americans are thin on the ground (only two, incredibly, in the Top 40, or three if we count Scottman John, who lives in Denmark), there are hordes of Europeans - 17 of 'em, from Switzerland, Italy, Spain and Denmark. To name but a few territories. And these records are not only shaping up to make the grade here, they're also making tala tala on the continent. There's a very definite European sound (actually, more than one) but it's a sound that few of the pop/raze acts from the UK seem able to replicate, and until they do - or until public tastes swing away from this kind of material - the Euro invaders will continue to prosper... On the upstart Club Chart this week, the top three all hold their positions but with declining support. The Pizzaman record is particularly solid at the top, and it's worth remembering that hiding behind this Italian sounding *normale* du-disco is none other than Norman Cook, who has already achieved huge success as a member of the Housemartins, Beats International and Freak Power... With Caroline Pead now installed in the club promotions hot-seat at Jive, the company obtains its best chart placing for some time, with Tall Paul's remix of Mr Lee's 'Get Busy' debuting at number 15 - although this record was actually mailed by Power... Breakers on the Club Chart this week are: Love To Infatily, Red Seal, Carolyn 'Harding, The Digital Biondes, Brooklyn's Poor & Needy, Ropplin' 4-Two, Shytalks and Butter.

beats & p i e c e s

Deconstruction will finish its journey from indie to major when it gains stand-alone status on July 1. Decon will now have the same standing as RCA and Aristo within BMG... Coast To Coast has pulled off something of a coup for the lurch of its 'Sound Of Garage City' compilation. On May 25 at 5pm, Garage City DJ's Paul Anderson and Bobby & Steve from the Zoo will be taking over the in-house radio station at the Oxford Street Virgin Megastore. The results will then be simultaneously transmitted to Virgin Megastores nationwide... Sunday night club Strutt at the Cross, King's Cross has lined up a roster of techno big-wigs for the summer. The club will have a bank holiday special on May 28 with Richie Hewitt making an exclusive UK appearance and opening hours extended to 4am. Future guests include Peter Ford and Mark Broom (June 11); Mike Maguire (18); and Josh Wink and Billy Nasty (25)... The ever-busy Cream Organisation has lined up six guest nights at Ibiza's legendary KU Club. The nights will be spread over the summer starting with Pete Toog on June 29 with an Essential Selection Live; a Hacienda party on July 13 featuring Laurent Garneri; a Mixmag party on July 27 featuring Kylie Minogue, Jon at the Pleased Wimmin and Bey George (pictured); David Morales and Graeme Park on August 10; a Deconstruction party on August 27 with an appearance by M People; and finally a joint party from Perfecto and The Face magazine on September 7 featuring various Perfecto artists... Crazy, Sexy, Cool is the name of a new Friday night at Circo, Berkeley Square, London. Resident DJ Chris Phillips will be joined each week by guests including Paul Anderson, Burt Bevan, Norman Jay and Boogie Bunch... AND THE BEAT GOES ON!



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21	HAVE	
22	LOVE	
23	IF YO	
24	ALL T	
25	IF YOU LOVE ME Brownstone	

17	IF YOU LOVE ME	Brownstone	MCA/Epic
18	TAKE ME DOWN TO THE RIVER	Skin	Parlophone
19	WHEN I COME AROUND	Green Day	Reprise
20	MADE IN ENGLAND	Elton John	Rocket
21	MOVE YOUR BODY	Eurogroove	Avex UK
22	AN UBHAL AS AIRDE (THE HIGHEST APPLE)	Runrig	Chrysalis
23	LENNY	Supergroup	Parlophone
24	WHEN DO I GET TO SING 'MY WAY'	Sparks	Logic
25	DIGNITY	Bob Dylan	Columbia
26	MY GIRL JOSEPHINE	Super Cat featuring Jack Radics	Columbia
27	ALICE (WHO THE X IS ALICE?)	Gompile	Habana
28	ARMY OF ME	Bjork	One Little Indian
29	RED HOT Vanessa-Mae	Mae	EMI
30	ADD AND EXPLORE	Marc Almond	Mercury
31	24-7-365	Charles And Eddie	Capitol
32	THE CHANGINGMAN	Paul Weller	GoldDiscs

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

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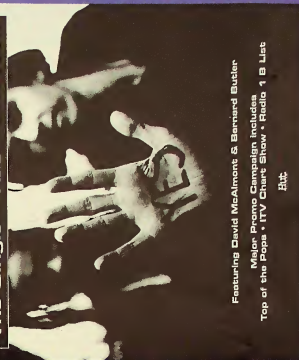
1	ON A DANCE TIP 2	Global Television
2	NOW THAT'S WHAT CALL MUSIC 30	BMG/A&M/Polys
3	WARNING! DANCE BOOM	Mercury
4	SILK AND STEEL	PolysGram TV
5	STREET SOUL	Virgin
6	SHINE	PolysGram TV
7	CREAM LIFE	Decca/Arista
8	PULP FRICTION (OST)	WEA
9	DANCE NATION 95	Mercury
10	LET'S HEAR IT FOR THE GIRLS	PolysGram TV
11	SOUNDS OF THE SEVENTIES	Global Television
12	THE BEST ROCK ALBUM IN THE WORLD... EVER II	Virgin
13	THE HOUSE COLLECTION - VOLUME 2	France
14	DANCE MANIA 95 - VOLUME 2	Fun Music
15	MINISTRY OF SOUND - THE SESSIONS 4	Sand Of Music
16	DRIVE TIME	Decca
17	CLUB CLASS	Bob Thelgen
18	THE GARTH MACHINE	PolysGram TV
19	CLUB TOGETHER 2	Real/RBF
20	INTO THE EIGHTIES	Global Television

20	LET LOOSE	Let Loose	Mercury
21	FROM THE BOTTOM UP	Brownstone	MCA/Epic
22	TILT	Scott Walker	Fontana
23	PAN PIPE MOODS	Free The Spirit	PolysGram TV
24	SIMPLY THE BEST	Tina Turner	Capitol
25	TUESDAY NIGHT MUSIC CLUB	Sheryl Crow	A&M
26	CROCODILE SHOES	Jimmy Nail	East West
27	MADE IN ENGLAND	Elton John	Rocket
28	PROTECTION/WO PROTECTION	Massive Attack	Virgin
29	TWISTED	Del Amitri	A&M
30	ALWAYS & FOREVER	Eternal	1st Avenue/EMI
31	SMASH	Offspring	Epic/Arista
32	TERENCE TRENT DABBY'S VIBRATOR	Terence Trent D'Arby	Columbia
33	GREATEST HITS II	Queen	Parlophone
34	THE VERY BEST OF ... Eagles	Eagles	Elektra
35	CRAZYSEXYG00L	TLC	LaFace/Arista

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EMI

US SINGLES

#	Title	Artist	Label
1	THIS IS HOW WE DO IT	Marcus Jordan	(MCA)
2	HAVE YOU EVER REALLY LOVED A WOMAN?	Don Adams	(A&M)
3	FEAR LIKE ME	Alvin Stardust	(Mercury)
4	I'LL BE THERE FOR YOU	Veruca Salt	(Geffen)
5	I KNOW	Debra Byrne	(Geffen)
6	WATER RUNS DYIN' SPECIAL	(MCA)	
7	RED LIGHT	Bob Dylan	(Columbia)
8	TOTAL ECLIPSE OF THE HEART	Eric Burdon	(Polygram)
9	I BELIEVE	Brandi Carlile	(MCA)
10	DEAR MAMA	Joni Mitchell	(Warner Bros)
11	RUN AWAY	Paul McCartney	(Capitol)
12	STRONG ENOUGH	Sheryl Crow	(A&M)
13	CANDY RAIN	Paul McCartney	(Capitol)
14	I BELIEVE	Johnnie Walker	(Mercury)
15	CAN'T YOU SEE	Tina Turner	(Mercury)
16	LET HER CITY HEAR & THE BLOODSHED	Johnnie Walker	(Mercury)
17	KEEP THEIR FEET RINGIN'	Don Adams	(A&M)
18	IN THE HOUSE OF STAINS AND LIGHT	Johnnie Walker	(Mercury)
19	ASK OF YOU	Paul McCartney	(Capitol)
20	HOLD ON	Johnnie Walker	(Mercury)
21	TAKE A BOW	Melanie Lynskey	(Mercury)
22	DON'T TAKE IT PERSONAL	Melanie Lynskey	(Mercury)
23	BIG POPPA	Warning	(A&M)
24	HOLD MY HAND	Johnnie Walker	(Mercury)
25	COTTON EYE JOE	Johnnie Walker	(Mercury)

US ALBUMS

#	Title	Artist	Label
1	FINDAY (OST)	Various	(Pinnacle)
2	CRACKED REAR VIEW	Meru & The Bloods	(A&M)
3	THROWING COPPER	Laurie R King	(Mercury)
4	FOREST GUMP (OST)	Various	(Capitol)
5	ME AGAINST THE WORLD	Phish	(World Circuit)
6	BEYOND THE VEIL	Meru & The Bloods	(A&M)
7	HILL FREEZES OVER	Phish	(World Circuit)
8	ASTRO CREEP: 2000 SONGS OF ...	Various	(Capitol)
9	JOHN MALKOVICZ	Johnnie Walker	(Mercury)
10	THE LION KING (OST)	Various	(MCA)
11	CRAZYSEXYCOOL	Phish	(World Circuit)
12	TUESDAY NIGHT MUSIC CLUB	Sheryl Crow	(A&M)
13	UNDER THE TABLE AND BENEATH	Phish	(World Circuit)
14	DOOKIE	Green Day	(Reprise)
15	THE HITS	Eric Burdon	(Polygram)
16	GREATEST HITS	Brandi Carlile	(Mercury)
17	ANOTHER NIGHT	Paul McCartney	(Capitol)
18	IT'S NO NEED TO ARGUE	The Cranberries	(Capitol)
19	MTV UNPLUGGED	Bob Dylan	(Columbia)
20	MEDUSA	Alisa Lennox	(MCA)
21	BALANCE	Phish	(World Circuit)
22	THE INFAMOUS	Phish	(World Circuit)
23	MTV UNPLUGGED	Bob Dylan	(Columbia)
24	CANDY RAIN	Paul McCartney	(Capitol)
25	MADE IN ENGLAND	Eric Burdon	(Polygram)

Charts courtesy of Billboard 20 May 1995. A hyphen is awarded to those products demonstrating the greatest display of sales gain. UK sales are UK-signed acts.

UK WORLD HITS

UK WORLD HITS:

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

SWEDEN		AUSTRALIA		GERMANY		FRANCE	
1	BACK FOR GOOD Take That (RCA)	1	BACK FOR GOOD Take That (BMG)	1	BACK FOR GOOD Take That (RCA)	1	ASB LIKE YOU Edwin Collins (Sireanna)
2	FROM THE HEEL TO THE HEAD (Highlanders) (Epic)	2	TEEN ON THE BEACH (Dixie) (Dixie)	2	TEEN ON THE BEACH (Mercury)	2	I'VE GOT A... MNB (Columbia)
3	SO SOME MIGHT SAY Ozias (Creation)	3	I'VE GOT A... MNB (Columbia)	3	LET IT RAIN East 17 (Mercury)	3	WHATEVER Ozias (Sireanna)
4	I'VE GOT A... MNB (Columbia)	4	YOU BELONG TO ME JX (Columbia)	4	I'VE GOT A... MNB (Columbia)	4	BACK FOR GOOD Take That (RCA)
5	INDEPENDENT LOVE SONGS Scales (WEA)	5	LET IT RAIN East 17 (London)	5	FROM THE HEEL TO THE HEAD (Mercury)	5	BELIEVE Elton John (Mercury)

Source: GU/IPI

Source: Australian Record Ind. Assn.

Source: Media Control

Source: IPI

NETWORK CHART

#	Title	Artist	Label
1	UNCHAINED MELODY	Robson Green & James Brown	(MCA)
2	DREAMER	Laurie R King	(Mercury)
3	GUAGUAGU	Paul McCartney	(MCA)
4	SCATMAN	Robson John	(MCA)
5	SOME MIGHT SAY	Ozias	(Creation)
6	WE'RE GONNA DO IT AGAIN	Robson John & The Bluebelles	(Mercury)
7	LOVE CITY GROOVE	Love City Grooves	(Pinnacle)
8	BACK FOR GOOD	Take That	(MCA)
9	CHAIRS	Tina Turner	(Polygram)
10	YOUR LOVING ARMS	Dina Carroll	(Mercury)
11	TWO CAN PLAY THAT GAME	Bobby Brown	(MCA)
12	IF YOU ONLY LET ME IN	Edwyn Collins	(Sireanna)
13	JESSIE	Johnnie Walker	(Mercury)
14	KEY TO MY LIFE	Brendan	(Polygram)
15	MADE IN ENGLAND	Eric Burdon	(Polygram)
16	KEEP ON MOVING	Bob Marley & The Wailers	(A&M)
17	HAVE YOU EVER REALLY LOVED A WOMAN?	Don Adams	(A&M)
18	ONLY ONE ROAD	Clara Evans	(Epic)
19	THAT LOOK IN YOUR EYE	Alvin Stardust	(Mercury)
20	IF YOU LOVE ME	Veruca Salt	(Epic)

VIRGIN RADIO CHART

#	Title	Artist	Label
1	PICTURE THIS	Virgo West	(Previous Organisation)
2	DEFINITELY MAYBE	Gazelle	(Creation)
3	GREATEST HITS	Brandi Carlile	(Mercury)
4	NO NEED TO ARGUE	The Cranberries	(Mercury)
5	DUMMY	Penetration	(East West)
6	PARKLife	Phish	(World Circuit)
7	MEDUSA	Alisa Lennox	(MCA)
8	WAKE UP!	The Boo Radleys	(RCA)
9	CARRY ON IN THE CHAIRS - THE BEST OF	The Beatles	(Capitol)
10	MONSTER	Eric Burdon	(Polygram)
11	ELASTIC	Erica (Decca)	(Decca)
12	AUTOMATIC FOR THE PEOPLE	Blur	(Mercury)
13	CROCODILE SHOES	Zimbo	(East West)
14	WEEZER	WEEZER	(Geffen)
15	DOOKIE	Green Day	(Reprise)
16	SIMPLY THE BEST	The Turtles	(Capitol)
17	TUESDAY NIGHT MUSIC CLUB	Sheryl Crow	(A&M)
18	TALKING TURTLE'S WHEAT	Tina Turner	(Mercury)
19	MADE IN ENGLAND	Eric Burdon	(Polygram)
20	SMASH	Orange	(Spang)
21	TWISTED	Eric Burdon	(MCA)
22	GALORE	Kids In Glass	(Spang)
23	CROSS ROAD - THE BEST OF	Eric Burdon	(Mercury)
24	UNPLUGGED	Bob Dylan	(Columbia)
25	THE VERY BEST OF ...	Ernie Escher	(Mercury)
26	GREATEST HITS	Brandi Carlile	(Mercury)
27	UNPLUGGED IN NEW YORK	Eric Burdon	(Mercury)
28	DIVINE MADNESS	Veruca Salt	(Epic)
29	THE BENDS	Richard Ashcroft	(Polygram)
30	THE DARK SIDE OF THE MOON	Pink Floyd	(MCA)
31	OUR TOWN - GREATEST HITS	Decca	(Columbia)
32	NEVERMIND	Smash	(Capitol)
33	THE BEST OF ROD STEWART	Rod Stewart	(Mercury)
34	TWELVE DEADLY SINS... AND THEN SOME	Clara Evans	(Epic)
35	EVERYBODY IS DOING IT, SO WHY CAN'T WE?	Decca	(Mercury)
36	THE IMMACULATE COLLECTION	Melanie Lynskey	(Mercury)
37	THE BEST OF UB40 Vol 1	U2	(Mercury)
38	OCTOPUS	The Normans League	(East West)
39	THE DEFINITIVE SMASH AND GARIBOLDI	Smash & Garibaldi	(Mercury)
40	FATH	George Michael	(Mercury)

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	THIS IS HOW WE DO IT	Montell Jordan	Def Jam/Island	12DEFJ (F)
2	NEW	KEEP ON MOVING	Bob Marley And The Wailers	Tuff Gang	12TGF (F)
3	5	LOVE CITY GROOVE	Love City Groove	Planet 3 GXY	2002T (F)
4	3	TWO CAN PLAY THAT GAME	Bobby Brown	MCA/MCAST	1933 (BMG)
5	2	IF YOU ONLY LET ME IN	MNB	1st Avenue/Columbia	CD813392 (SM)
6	4	IF YOU LOVE ME	Brownstone	MLJ/Epic	6B1436 (SM)
7	8	24-7-365	Charles And Eddie	Capitol	CD.CDCLS 747 (E)
8	6	DOWN WITH THE CLIQUE	Aaliyah	Jive	JIVET 377 (BMG)
9	7	FREAK LIKE ME	Adina Howard	East West	A.44731 (W)
10	9	FORGET I WAS A G	Whitehead Bros	Motown	TMGX 1441 (F)
11	10	THE 4 PLAY EPs	RKelly	Jive	CD.JIVECD 376 (BMG)
12	11	CRAZY	Mark Morrison	WEA	YZ.907T (W)
13	12	SOUR TIMES	Parishead	Go-Bet	GDCX 116 (F)
14	14	RED LIGHT SPECIAL	TLC	Lafayette	7422127366 (BMG)
15	17	TURN ON, TUNE IN, COP OUT	Freak Power	4th & B'way	12BRW 371 (F)
16	15	FEEL ME FLOW	Naughty By Nature	BIG Life	BLRT 115 (F)
17	16	I'M GOIN' DOWN	Mary J. Blige	Uptown/MCA	MCAST 2053 (BMG)
18	13	IT'S A MAN'S MAN'S MAN'S WORLD	Jarvis Tracy & Bobby Womack	Pulse-8	12LOSE 81 (BMG/SM)
19	19	THANK YOU	Boyz II Men	Motown	TMGX 1438 (F)
20	18	FIRE	Phra feat. Darcinon Man	Labels/Banca/PWL	NL8 18 (SBE)
21	21	WHOOPS NOW/WHAT LL I DO	Janet Jackson	Virgin	VSTY 1532 (E)
22	20	YOU GOTTA BE	Dar'zee	Dusted Sounds/Sony	S2.66132116 (SM)
23	23	ONE	Mica Paris	Capit'one	12CDD.334 (E)
24	22	RELEASE YO' DELF	Method Man	Def Jam/Island	12DEFJ 6 (F)
25	25	HOLE IN THE BUCKET	Spearhead	Capitol	12CL.742 (E)
26	28	SHOW A LITTLE LOVE	Ultimate Kaos	Wild Card	CD-CARD 18 (F)
27	24	RAGGAMUFFIN GIRL	Apache Indian featuring Frankie Paul	Island	12S 666 (F)
28	26	I'VE GOT A LITTLE SOMETHING FOR YOU	MNB	1st Avenue/Columbia	9808309 (SM)
29	29	I ONLY WANT TO BE WITH YOU	Barry White	A&M	58.10171 (F)
30	32	SPIRIT INSIDE	Spirits	MCA/MCAST	2045 (BMG)
31	34	DO YOU SEE	Warren G	8AL/Island	12RAL 2 (F)
32	27	THINK TWICE	Donna Marie	Londisc	12LDHR62 (F)
33	35	1 TO 1 RELIGION	Bomb The Bass	Stoned Heart/4th & B'way	12BRW 313 (F)
34	31	CAN I GET YOUR NUMBER?	Full Force	Home Grown	HOMEGRDWN1 (JS)
35	38	FLAVOUR OF THE OLD SCHOOL	Beverly Knight	Dome	12DOME 101 (E)
36	36	HERE COMES THE HOST STEPPER	Irii Kanooza	Columbia	9810476 (SM)
37	33	CHOLI KE PEECHE	Bally Sagoo	Columbia	9813339 (SM)
38	NEW	SHORT DICK MAN	20 Fingers featuring Gillette	ZXX	ZXX744398 (I)
39	37	THE SWEETEST DAYS	Vanessa Williams	Mercury	CD-MERC 422 (F)
40	40	I CAN CALL YOU	Portral	Capitol	12CL.740 (E)

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	DREAMER	Luvi! Joy	Undiscovers/MCA	MCST 2056 (BMG)
2	NEW	YOUR LOVING ARMS	Billy Ray Martin	Magnet	MAAG 1031T (W)
3	NEW	VOLUME ONE	Diva Rhythms	Triquet Trax	TRAXX 038 (RTM/F)
4	NEW	THE DANCE TO THE MUSIC EP	Hustlers Convention	Street	12STRX 33 (F)
5	NEW	MOVE YOUR BODY	Eurogroove	Aver	UK AVEXT4 13M/SM)
6	4	THIS IS HOW WE DO IT	Montell Jordan	Def Jam/Island	12DEFJ (F)
7	NEW	YOU	Shade featuring Carl Laming	Champion	04A7P/234 (BMG)
8	7	BORN SLIPPY	Underworld	Junior Boy's Own	JBO 23 (RTM/F)
9	9	SCATMAN (SKI-BA-BOP-BA-DOP-BOP)	Scatman John	RCA	7432152101 (BMG)
10	NEW	WHY DID YA	Tony Di Bart	Cleveland City Blues	CCB 15054 (SM/SM)
11	2	WORK IT OUT	Shiva	fltr	FX 261 (F)
12	3	HIGH AS A KITE	One Tribe featuring Roger	fltr	FX 259 (F)
13	14	THE TEST PRESS EP	24hr Experience	Nice 'N' Ripe	MNR 021 (FX)
14	NEW	KRINKLE CUT GROOVES - VOL 1	Krinkle Cut Grooves	Fresh	FRSH7 21 (SM/SM)
15	8	MY CHILDREN	Mogosh Cat	Cleveland City CLE	13024 (SM/SM)
16	NEW	LOVE BREAKDOWN	Streetfe featuring Dana Stowell	Tribal	UK TRUK 00 (V)
17	NEW	WITHOUT YOUR LOVE	Spiral Stares	Fresh	FRSH7 25 (SM/SM)
18	NEW	THINK OF YOU	Whigfield	Systematic	SYSX 10 (F)
19	NEW	SEXUAL	Maria Rowe	fltr	FX 248 (F)
20	10	TOW TRUCK	Sabres Of Paradise	Warp	WAP 82 (RTM/F)
21	6	BUMPER	Chrome	Consolidated	CSD 2000 (SM/SM)
22	NEW	KEEP ON MOVING	Bob Marley And The Wailers	Tuff Gang	12TGF (F)
23	15	FORGET I WAS A G	Whitehead Bros	Motown	TMGX 1441 (F)
24	12	DON'T LAUGH	Wizex	NL Recordings	NLX 92 (W)
25	19	DOWN WITH THE CLIQUE	Aaliyah	Jive	JIVET 377 (BMG)
26	NEW	IT'S ALRIGHT	SAIN Part Two	Effective	EEFFS 002 (F)
27	23	FREAK LIKE ME	Adina Howard	East West	A.44731 (W)
28	18	LEGENDS OF THE DARK BLACK - PT 2	Wildchild	Hi-Lite/Polystar	12HR 9 (F)
29	13	HOT	Magick Village	Fantastic	UDIST 15 (NET/SM)
30	11	DIRECT-ME	The Reesse Project	Network	NWIK 87 (NET/SM)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	CREAM LIVE	Various	Reconstruction	7432127219 / 7432127154 (BMG)
2	NEW	LANDCRUISING	Carl Craig	WEA	450989651 (W)
3	NEW	TOWTRUCK	Sabres Of Paradise	Warp	CD-WARP3D 31 (RTM/F)
4	6	FROM THE BOTTOM UP	Brownstones	MLJ/Epic	473821/473824 (SM)
5	5	MINISTRY OF SOUND - THE SESSIONS 4	Various	Sound Of Ministry	19LPLP 44NMC 4 (MCA/SM)
6	3	THE HOUSE COLLECTION - VOLUME 2	Various	Fantasia	FNCS 003MC (V)
7	7	SURRENDER	Kut Klose	Elektra	75561168 / 7556116844 (W)
8	NEW	ON A DANCE TIP 2	Various	Global Television	-RACMC 12 (BMG)
9	2	LAST TRAIN TO LHASA	Becko De Goa	Planet Dog	BARELP 015 (BARMC/SM) (SM/V)
10	9	STREET SOUL	Various	Virgin	-VTCMC 41 (E)

SPECIALIST CHARTS

20 MAY 1995

CONGRATULATIONS!

to
LOVE THIS RECORDS and NICKI FRENCH
for their U.S. and Worldwide Smash
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and to
RCA RECORDS and SIMON COWELL for ROBSON & JEROME
"UNCHAINED MELODY"/"WHITE CLIFFS OF DOVER"

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Mike Stock and Matt Aitken



MUSIC VIDEO

VIDEO

This	Last	Artist	Title
1	1	VARIOUS ARTISTS	Songs That Won The War
2	2	MAX FERGUSON	Smoking My Way
3	3	CHAS 'N' Dave	Street Party
4	5	BOB DYLAN	Unplugged
5	4	VARIOUS ARTISTS	Womans Of Country - Volume 1
6	8	ABBAS	Gold Greatest Hits
7	6	JIMMY PAGE & ROBERT PLANT	No Quarter - Unleaded
8	5	TERORVIVION	Fired Up & Laidy
9	8	TAKE THAT	Everything Changes
10	9	TAKE THAT	Berlin
11	12	BILL WHELAN	AN ANTIMATE CONCERT ORCHESTRANCE - THE SHOW
12	7	SNOPY BOGGY	Murder Was The Case
13	11	VARIOUS ARTISTS	Hit Of The War Years
14	11	BON JOVI	Cross Road - Best Of
15	15	VARIOUS	Reception

Label/Cat No	16	14	13	12	11	10	9	8	7	6	5	4	3	2	1
WVL 5345(3)	16	14	13	12	11	10	9	8	7	6	5	4	3	2	1
WVL 5347(3)	16	14	13	12	11	10	9	8	7	6	5	4	3	2	1
Video Video TM10R	16	14	13	12	11	10	9	8	7	6	5	4	3	2	1
SMV Columbia 51132	16	14	13	12	11	10	9	8	7	6	5	4	3	2	1
NIV 101032	16	14	13	12	11	10	9	8	7	6	5	4	3	2	1
Polygram Video 65463	16	14	13	12	11	10	9	8	7	6	5	4	3	2	1
WMV 8535805253	16	14	13	12	11	10	9	8	7	6	5	4	3	2	1
PMM 1M4984523	16	14	13	12	11	10	9	8	7	6	5	4	3	2	1
BMG Video 742012073	16	14	13	12	11	10	9	8	7	6	5	4	3	2	1
BMG Video 742012073	16	14	13	12	11	10	9	8	7	6	5	4	3	2	1
WTV 8535805253	16	14	13	12	11	10	9	8	7	6	5	4	3	2	1
Polygram Video 652773	16	14	13	12	11	10	9	8	7	6	5	4	3	2	1
Tevised VHS 582926 701	16	14	13	12	11	10	9	8	7	6	5	4	3	2	1

Artist	Title	1 <th>2 <th>3 <th>4 <th>5 <th>6 <th>7 <th>8 <th>9 <th>10 <th>11 <th>12 <th>13 <th>14 <th>15 </th></th></th></th></th></th></th></th></th></th></th></th></th></th>	2 <th>3 <th>4 <th>5 <th>6 <th>7 <th>8 <th>9 <th>10 <th>11 <th>12 <th>13 <th>14 <th>15 </th></th></th></th></th></th></th></th></th></th></th></th></th>	3 <th>4 <th>5 <th>6 <th>7 <th>8 <th>9 <th>10 <th>11 <th>12 <th>13 <th>14 <th>15 </th></th></th></th></th></th></th></th></th></th></th></th>	4 <th>5 <th>6 <th>7 <th>8 <th>9 <th>10 <th>11 <th>12 <th>13 <th>14 <th>15 </th></th></th></th></th></th></th></th></th></th></th>	5 <th>6 <th>7 <th>8 <th>9 <th>10 <th>11 <th>12 <th>13 <th>14 <th>15 </th></th></th></th></th></th></th></th></th></th>	6 <th>7 <th>8 <th>9 <th>10 <th>11 <th>12 <th>13 <th>14 <th>15 </th></th></th></th></th></th></th></th></th>	7 <th>8 <th>9 <th>10 <th>11 <th>12 <th>13 <th>14 <th>15 </th></th></th></th></th></th></th></th>	8 <th>9 <th>10 <th>11 <th>12 <th>13 <th>14 <th>15 </th></th></th></th></th></th></th>	9 <th>10 <th>11 <th>12 <th>13 <th>14 <th>15 </th></th></th></th></th></th>	10 <th>11 <th>12 <th>13 <th>14 <th>15 </th></th></th></th></th>	11 <th>12 <th>13 <th>14 <th>15 </th></th></th></th>	12 <th>13 <th>14 <th>15 </th></th></th>	13 <th>14 <th>15 </th></th>	14 <th>15 </th>	15
SCHNOLLER'S LIST		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
THE ARISTOCATS		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
THE X-FILES - FILE # PILOT/DEEP THROAT		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
THE X-FILES - FILE # SQUEZZE/THROAT		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
COOL RUNNINGS		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
STAR TREK NEXT GENERATION - GAMBIT		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
RED DWARF IV - GUNMEN OF THE APACAPACE		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
THE CROW		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
DAD'S ARMY - THE MOVIE		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
VARIOUS SONGS THAT WON THE WAR		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
THE RETURN OF JAGAR		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
WALLACE & GROMIT - A CRABBY DAY OUTRIP		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
ACE VENTURA PRIME DETECTIVE		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
WALLACE & GROMIT THE WRINKLING TROUSERS		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

INDEPENDENT SINGLES

This	Last	Title	Artist
1	1	SOME MIGHT SAY	Dance
2	2	ARMY OF ME	Bark
3	3	LOVE CITY GROOVE	Love City Groove
4	5	WHERE I FIND MY HEAVEN	Gigolo Ants
5	4	FIND THE ANSWER WITHIN	Bob Radleys
6	6	MOTORBIKE TO HAVEN	Sailed
7	7	BOOGIE WOOGIE BUGLE BOY	2 In A Tank
8	4	FOOLS GOLD '95	The Stone Roses
9	15	BORN SLIPPY	Underworld
10	10	SOME MIGHT SAY (4TH FORMAT)	Gass
11	11	TOW TRUCK	Sabres Of Paradise
12	7	NOVELTY WAVES	Biograph
13	5	FEEL ME FLOW	Nagahy By Nature
14	6	FINB	Prona/Demolition Man
15	11	WAKE UP BOO!	Bob Radleys
16	17	WHATEVER	Oasis
17	15	STOP	Madder Rose
18	15	SUPERSONIC	Oasis
19	13	CIGARETTES & ALCOHOL	Oasis
20	9	MOVE THAT BODY	Nush

Label (format)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Creation CRECD 204 (2RM/V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
One Little Indian TLE TPICDL (P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Planet 3 CIV 2003CD (P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Fire BLAZE 8YCD (RTM/P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Creation CRECD 203X (2RM/V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Inland Red CRD 106 (V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Bald Cat BALCD 1 (P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Siwertone CRECD 71 (P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Junior Boy's Own JBO 230CDs (RTM/P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Creation CRECD 204T (2RM/V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Warp WAP 62 (RTM/P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Apollo APDLCD 30CD (V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Big Life BLIF 185 (P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Labelle Black MLRCD 19 (SRD)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Creation CRECD 191X (2RM/V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Creation CRECD 191 (2RM/V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Seed SEEDCD 014 (V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Creation CRECD 176 (V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Creation CRECD 190 (2RM/V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Blunted Vinyl BLVCD 012 (V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15

INDEPENDENT ALBUMS

This	Last	Title	Artist
1	1	DEFINITELY MAYBE	Dasis
2	2	WAKE UP!	Bob Radleys
3	3	RED MEDICINE	Fugazi
4	3	ELASTICA	Elastica
5	5	LAST TRAIN TO UHUSA	Banco De Gaia
6	4	SMASH	Offspring
7	4	I CARE BECAUSE YOU DO	Aphex Twin
8	5	ONCE UPON THE CROSS	Decide
9	6	SMART	Sleeper
10	10	SEE YOU ON THE OTHER SIDE	Mercury Rev
11	7	WOWEE ZOWEE	Pavement
12	8	OLYMPIAN	God
13	12	MUSIC FOR AMORPHOUS BODY...	StoneIsland
14	9	THE SECOND UNDERSTICKS ALBUM...	Understickrs
15	11	ALL BORN KINGS	Dog Eat Dog
16	10	EXODUS	NPG
17	13	EVERYTHING IS WRONG	Moby
18	15	THE STONE ROSES	The Stone Roses
19	18	DEBUT	Bjork
20	20	DOG MAN STAR	Suede

Label (format)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Creation CRECD 163 (2RM/V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Creation CRECD 173 (2RM/V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Discord DIS 90CD (SRD)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Deceptive BLUFF 014CD (V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Planet Dog BARCD 011 (2RM/V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Epitaph E 8432Z (PR)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Warp WARPCD 30 (RTM/P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Roadrunner RR 8942Z (P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Indefast SLEEPCD 007 (V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Beggars Banquet BBDCD 176 (RTM/P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Big Cat ABB 94CD (P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Costermonger CSM 800CD (V)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Deponic UHF (RTM/P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Deceptive UFF 52532Z (SRD)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Roadrunner RR 9020Z (P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
NPG 006103Z NPG (P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Mute CDSTUMM 130 (RTM/P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Creation CRECD 50Z (P)	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
One Little Indian TPLP 31CD (P)	1	2	3	4	5	6	7	8	9	10	11	12	1		

CONTINUED FROM PAGE 20

BRITS EYE FAR EAST

PAUL GORMAN REPORTS ON THE HIGH LEVEL OF BRITISH INTEREST IN NEXT WEEK'S INAUGURAL MIDEM ASIA EVENT IN HONG KONG

Distributors and export companies will lead the strong British contingent at this month's Midem Asia event, which is being held in Hong Kong next week (May 23 to May 25).

The event, which follows on the heels of the International Music Market in Singapore from May 17 to 20, is the debut Asian exhibition from Reed Midem, which also organises the long-running and successful annual Midem music business gathering in Cannes.

Four weeks before the start of

Midem Asia, the organisers announced that it was sold out – the total exhibition space of 1,953sq m is fully booked with 128 stands.

And, by the last week in April, a total of 533 companies from 40 countries announced their intention to attend, bringing the total number of Midem Asia participants to more than 2,000, according to Midem Asia spokeswoman Jennifer Bier. "Nearly 50% of all stands represent the Asia Pacific region, which is in line with our objective," she says.

With three weeks to go, close to 60 British companies had booked to attend, led by distributors such as Beshive Trading, Caroline International, General Overseas, Lago, Lightning Export, Plastic Head, Vital and Windsong International.

Steve Dickson, managing director of Plastic Head, says that the main thrust of his visit will be to find out more about the emerging markets in the Pacific Rim.

"The full potential is a few years away for some markets like Indonesia, the Philippines and >



PINNACLE'S STEVE MASON: PART OF THE BRITISH DELEGATION TO MIDEM ASIA

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► Cambodia, but there are healthy signs coming from Hong Kong, Singapore and South Korea," says Dickson, who will be joined on the trip by director Steve Beatty and head of dance sales Olaf Fishbeiner.

"The key to the future really lies in what will happen in China, which is such an unknown quantity at the moment," Dickson adds.

Beehive sales director Roger Kent, who will be staffing the company's stand alongside managing director Oliver Combert and sales executive Allan Nazareth, says, "For us, the Pacific Rim and the Far East are exciting and important areas of the world in which to do business. Over recent years the European territories have been a little flat, probably as a result of the early Nineties recession and currency fluctuations, whereas Asia is now offering a lot of promise." The company will be offering existing and potential clients its range of labels, overstocks, deletions and special products service.

Phillip Hopwood, international sales manager at Vital Distribution, says the event will provide a two-way exchange of business ideas to help develop Asian markets.

"We already work with people in the region, principally Japan," says Hopwood, who leads a staff of three international sales and administration executives at Vital, which also has a dedicated four-strong international warehouse team.

"Obviously there are a gamut of opportunities to explore and it

will be useful to meet executives on their own territory. We have a whole range of labels with different needs, and the only way we can meet their demands is by finding out how foreign business partners view our product. We'll be talking to everyone, including retailers, to see how we can develop the market long-term."

Since this is the first Midem Asia, many British companies are testing the water by sending executives as visitors, rather than taking the plunge and exhibiting.

THE group marketing manager Barbara Buckley says the company's representative, export key account manager Marcello Tamaro, will report

"THE KEY TO THE FUTURE REALLY LIES IN WHAT WILL HAPPEN IN CHINA, WHICH IS SUCH AN UNKNOWN QUANTITY AT THE MOMENT."

**STEVE DICKSON,
MANAGING DIRECTOR,
PLASTIC HEAD**



back on his findings. "Like many companies we have a hefty exhibition commitment, so Marcello will be in a position to tell us whether we should exhibit next year," she says.

Steve Mason, chairman of leading UK independent distributor Pinnacle, will also be visiting Midem Asia with Steve Bradley, head of Pinnacle's export wing Windang International.

Mason, who will be speaking at an IBM panel on retail and distribution in Singapore before arriving in Hong Kong, will also be discussing the company's broad label roster with existing and potential Asian partners.

For some, the event provides an opportunity to cement existing relations. General Overseas managing director Bob Cunningham is among the Brit-pack, and the company's label manager Chantal Andrews says, "We do quite a lot of business in south east Asia already, so it will be useful for Bob to catch up with some of our clients."

Other sectors of the UK industry will also be in evidence in Hong Kong. Record labels in attendance include Ace Records, Castle Communications, Charly Records, Cooking Vinyl, Demon

Records, Imp Classics, Love This Records, MCI, Music Of Life, Steppin Out, Serengeti, Telstar, Vision, as well as both Warner Music International and WEA Records.

Executives from industry organisations such as the BPI, MCPS and PRS are also visiting Midem Asia, as are business affairs advisers from companies such as David Wineman and Taylor Joynson Garrett.

Midem managing director Peter Rhodes says, "Anybody of any importance will be at Midem Asia. This is not a case of shipping Cannes wholesale over to Hong Kong. It is a specially tailored event based on 12 months of in-depth research."

As with its Cannes event, Midem is planning that the Hong

"THERE ARE A GAMUT OF OPPORTUNITIES TO EXPLORE AND IT WILL BE USEFUL TO MEET EXECUTIVES ON THEIR OWN TERRITORY."

**PHILLIP HOPWOOD,
INTERNATIONAL SALES
MANAGER, VITAL**

Kong exhibition will also include live performances and industry seminars.

Of the 40-plus artists appearing at the 20 concerts, the vast majority will be Asian and Pacific Rim stars, such as Warner China's Da-Da-Wah, BMG Korea's Kim Gun Mo and Taiwanese label Timbukta's Chali Lin.

Sony Australia's Tina Arena, currently riding high in the UK chart with Chains on Columbia Records, will also appear, as will acts from Japan, Hong Kong, Malaysia, Thailand and other key Asian markets.

Among the UK acts will be the former Marillion frontman Fish, who is signed to Tokyo-based Pony Canyon.

Each day will feature two keynote sessions and five panels, including a discussion on the creation of a pan-Asian market featuring a contribution from Klaus Heymann of Hong Kong-based classical budget imprint Naxos.

International industry heavyweight also participating are: Warner Chappell US chairman/ceo Les Bider, BMG Music Publishing Asian regional director David Loiterton and Ed Murphy, president of the US National Music Publishers Association/Harry Fox Agency.

The session expected to create most controversy is an A&R and marketing panel where the UK-born MTV Asia president Peter Jamieson will come face-to-face with his main rival, Don Atyeo, who runs the Rupert Murdoch-owned Asian music TV station Channel [V].

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THIRD PARTIES IN THE DRIVING SEAT

IN AN AGE WHEN DEMAND FOR SOME RECORDS CAN GROW RAPIDLY FROM NOWHERE, THE DISTRIBUTION SYSTEM MUST REACT QUICKLY. AS SIMON JACK REPORTS, OUTSIDE CONTRACTORS ARE INCREASINGLY BEING USED TO MEET THIS NEED

Whatever the chart success of a single or an album, if the release is not on the shelves when the customer wants to buy it, sales will inevitably be lost.

The role of the third-party distributor is becoming increasingly important in ensuring the flow of goods to stores. Record labels, retailers and distributors all have slightly different reasons for employing outside companies for this part of the business, but two significant issues which all of them must address are speed and cost.

The volatility of chart material makes fast reaction times essential, so that the right goods can be manufactured and sent out once it is clear what is selling in-store. Electronic ordering systems such as Eros speed up the process, but so too does a fast and reliable delivery system.

Often this involves a third party as many record labels feel they do not have the necessary skills to send out the goods efficiently on their own lorries.

Even where catalogue items are concerned, there is still an increasing need for fast delivery times. Companies have found that the most efficient way to operate is to delay manufacture until the last possible moment and swiftly ship goods out, rather than keeping products in storage.

However, perhaps the most important reason for using third parties is cost. The information systems needed to track goods, the vans, the drivers and the distribution centres are extremely expensive to put in place and take working capital away from other parts of the business. By contrast, the third parties are able to gain economies of scale and provide the facilities at a reduced cost, even after making a profit for themselves.

Reduced cost is certainly one of the main reasons why PolyGram uses a third party, and it was among the first in the industry to do so. "It simply wouldn't be cost-effective for us to do distribution in-house," says distribution director Russell Richards.

PolyGram's contract is part of a music supply chain which is being constantly enhanced, and it must perform efficiently so that the benefits of other initiatives, such as marketing and promotion, are realised. There are no electronic links between the two firms, but Securicor's



GETTING THE DELIVERY RIGHT: THE USES SECURICOR OMEGA EXPRESS

database is updated constantly by PolyGram personnel. This supports a supply chain where electronic ordering by retailers increasingly controls what is dispatched, and where the smoothness of the operation is being improved by close contact with PolyGram's customers, whether it is a distributor like THE or Entertainment UK, or a retail chain.

As well as the labels, home entertainment distributors regularly use contractors. THE, for example, uses Securicor Omega Express for the vast majority of its deliveries, which amount to 1m parcels a year. It needs to guarantee fast deliveries to its retail customers, who might otherwise be tempted to deal directly with a record company.

"One of the most important parts of our proposition to retailers is a next-day delivery service, provided orders are placed before 6.30pm, and we need the ability to meet orders anywhere in the UK," explains customer service and operations director Bob Shingleton. THE's supply chain would be very

difficult to manage using only in-house resources. Shingleton says it would involve investment in depots to consolidate deliveries. "It would not be unthinkable but it would be extremely difficult. The cost of having vehicles calling on all the retailers we deal with would be horrendous."

The only large customer of THE not serviced through Securicor is Boots, which collects products and takes them through its own network of distribution centres. Many retailers who sell music as part of a wider range, including supermarkets and general merchandise chains, use contractors as part of a central distribution system. Stock is sent by the manufacturer to a distribution centre from where it is distributed to the stores when needed.

But specialist music retailers have generally bucked this trend and use contractors in a different way. For example, deliveries to Our Price stores come directly from record companies or, very occasionally, from entertainment distributors. The company does have a warehouse but this is

used only for handling returns.

Paul Clifton, sales director of Securicor Omega Express, says that contractors are often used for returns and also to deal with regional variations in demand. "We often deliver between shops, when a product is not selling in one outlet but is doing well in another," he says. Apart from PolyGram and THE, Securicor Omega Express works for EMI, Warner Music, BMG, Sony, HMV, Our Price and Pinnacle. Paul Clifton says that one of the most significant factors affecting distribution is the industry's desire to have chart material on sale as soon as possible. "Instead of having it on a Monday, they now want it for sale on Saturday," he says.

Other contractors involved in music deliveries include Paraline, which works mainly for entertainment distributors such as Entertainment UK, rather than for labels. The company's marketing director, Robin Davies, says that there is an increasing need for accurate, real-time information in the supply chain. Its clients often

need to know exactly where in the chain their goods are, so they can answer any queries from their customers.

"Our customers have access to our tracking and tracing systems," he says. "This means they can be more proactive in terms of service." He says it is essential for contractors to work closely with whoever is employing them. "We are trying to get away from the old battle of 'them and us'. We want to become an extension of their business," he says.

United Parcels Service also works in the music industry and says its customers are often keen to overcome the problems caused by peaks and troughs in demand. These occur weekly, typically on Fridays and Saturdays, and when particular products prove to be winners with the public. "A third party can cope with the peaks," says UK National accounts manager David Eastland. "If a company did distribution itself, it might have to put in the resources for the peaks which would then be under-utilised at other times." ■

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THE MW GUIDE TO THE UK'S DISTRIBUTORS

AN A-Z OF BRITAIN'S KEY WHOLESALE, DISTRIBUTORS AND EXPORTERS, COMPILED BY SIMON EVANS

ARABESQUE

Network House, 29-39 Stirling Road, London W3 8DJ.
Contact: Terry Winsor.
Tel: 0181 992 7732.
Fax: 0181 992 0340.
Distributed labels include: Raktabak, Frankfurt Beat, MFS, No Respect, Sky, Step 2 House, UMM.

AVID

Unit 2, Boeing Way, International Trading Estate, Brent Road, Southall, Middlesex UB2 6LD.
Contact: Richard Lim.
Tel: 0181 693 5767.
Fax: 0181 693 5955.
Distributed labels include: Avid, Play, Round Tower, Apricot, Bad Habits, Burning Ice, Cottage, Mo Love, Pipsqueak, Saskris.

BEEHIVE TRADING

1 Warple Mews, Off Warple Way, London W3 0RF.
Contact: Oliver Combardi.
Tel: 0181 742 9540.
Fax: 0181 749 1608.
Distributed labels include: Global, Dino, MCI, Music Club, Prism.

BMG OPERATIONS

Lyng Lane, West Bromwich, West Midlands B70 7ST.
Contact: John Henderson.
Tel: 0121 600 5545.
Fax: 0121 553 6880.
Distributed labels include: Arista, RCA, Champion, Jive, MCA, Geffen, Deconstruction, Castle Communications, Telstar.

CAROLINE INTERNATIONAL

56 Standard Road, London NW10 6EJ.
Contact: Nick Podgorzki.
Tel: 0181 961 2919.
Fax: 0181 965 6645.
Distributed labels include: Sine, Great Expectations, More Music.

CHANDOS

Chandos House, Commerce Way, Colchester, Essex CO2 8HQ.
Contact: Barry Holden.
Tel: 01206 794000.
Fax: 01206 794001.
Distributed labels include: Chandos.

CHARLY

105-166 Iderton Road, London SE15 1NT.
Contact: Alan Firth.
Tel: 0171 639 8603.
Fax: 0171 639 2532.
Distributed labels include: Charly.

COMPLETE RECORD COMPANY

12 Pepps Court, 84 The Chase, MUSIC WEEK 20 MAY 1995

London SW4 0NF.

Contact: Jeremy Elliott.
Tel: 0171 498 9666.
Fax: 0171 498 1828.
Distributed labels include: Ace Jazz, Olympia, Pickwick Classical, Testament, Vanguard.

CONIFER

Claremont House, Horton Road, West Drayton, Middlesex UB7 8JL.
Contact: Alison Wenham.
Tel: 01895 447707.
Fax: 01895 441808.
Distributed labels include: Conifer, Delos, Happy Days, Silverscreen, Telark.

DA TAPE AND RECORDS

56 Castlebank, Stafford, Staffordshire ST16 1DW.
Contact: Paul Halliwell.
Tel: 01785 55746.
Fax: 01785 55367.
Distributed labels include: Klub, Avid, Outlet, VFM.

DISC DISTRIBUTION

36 Caxton Way, Watford, Hertfordshire WD1 8UP.
Contact: Terry Hanks/Keith Wallis.
Tel: 01923 255558.
Fax: 01923 817968.
Distributed labels include: RYM, Music Collection International, Weinerworld.

DISCOVERY

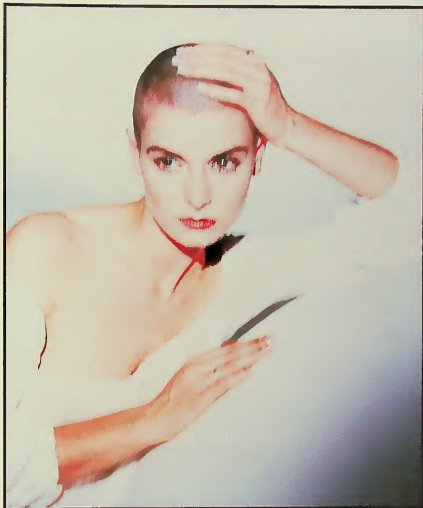
The Old Church Mission Room, 5 Kings Corner, Fawcay, Wiltshire SN9 5BS.
Contact: Martin Cobb.
Tel: 01672 563931.
Fax: 01672 563934.
Distributed labels include: Classics (Historical Jazz), Fresh Sound, Arion, Silk.

ELSE RECORD DISTRIBUTION

Petham, Kent CT4 5QU.
Contact: Chris Dera.
Tel: 01227 700516.
Fax: 01227 700516.
Distributed labels include: various budget labels.

EMI MUSIC SERVICES

Hermes Close, Techbrook Park, Leamington Spa, Warwickshire CV34 6RP.
Contact: Brian Sallows.
Tel: 0181 561 8722.
Fax: 0181 479 5992.
Distributed labels include: EMI, Parlophone, Capitol, Virgin, Chrysalis, Positive, Contempo, Union, Hut, Circa, Apple, Food, Dome, Pendulum.



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ENTERTAINMENT UK

Blyth Road, Hayes, Middlesex UB8 1DN.
Contact: Adrian Fitz/Les Willis.
Tel: 0181 848 7511.
Fax: 0181 754 6600.
Distributed labels include: various.

GENERAL OVERSEAS

7 Pepps Court, 84 The Chase, London SW4 0NF.
Contact: Chantel Andrews.
Tel: 0171 498 0788.
Fax: 0171 498 0788.
Distributed labels include: Fresh Records, All Around The World, More Protein.

GLOBAL EXPORTS

Unit A, The Saga Centre, 326 Kensal Road, London W10 4BZ.
Contact: David Itkin.
Tel: 0181 960 9600.

Fax: 0181 964 2005.
Distributed labels include: Bush, Going Global, U Star.

GOGO DANCE DISTRIBUTION

Unit 30, Rainbow Industrial Estate, Trout Road, West Drayton, Middlesex UB7 7RN.
Contact: Julie Wallis.
Tel: 01895 850677.
Fax: 01895 850678.
Distributed labels include: No Respect, Flaw, Noom, Ugly Bug.

S GOLD & SONS

Gold House, 69 Farnham Road, London E10 7NL.
Contact: Stuart Persky.
Tel: 0181 539 3600.
Fax: 0181 539 2176.
Distributed labels include:

Conifer, Random House, Hyperion, Koch.

GRAPEVINE DISTRIBUTION

12 Oval Road, London NW11 7DH.
Contact: Nigel Reveler.
Tel: 0171 284 0900.
Fax: 0171 284 0522.
Distributed labels include: Grapevine, Ultrasound, Rewind Selects, Blood and Fire, President, Century, Music of Life.

HARMONIA MUNDI

19-21 Nile Street, London N1 7LL.
Contact: Serge Rousselot.
Tel: 0171 253 0863.
Fax: 0171 253 3237.
Distributed labels include: Harmonia Mundi, Pavilion, Submarine, Avidis >



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Polygram

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Fax: 0171 584 0522**

HERMANEX

Connaught House,
112-120 High Road,
Loughton, Essex IG10 4EJ.
Contact: Dove Harmer.
Tel: 0181 508 3723.
Fax: 0181 508 0422.
Distributed labels include:
various overcasts and deleted
audio and video formats.

**JETSTAR
PHONOGRAPHICS**

155 Acton Lane,
London NW10 7NJ.
Contact: Carl Palmer.
Tel: 0181 961 5818.
Fax: 0181 965 7008.
Distributed labels include:
Greenalveles, Real Authentic
Sound, Charm Penthouse,
Saxon, Kufe, KGR, Black Spider,
Jove Music.

KOCH INTERNATIONAL

24 Concord Road,
London W8 0TH.
Contact: Dr Klemens Kudratitz.
Tel: 0181 992 7177.
Fax: 0181 896 0817.
Distributed labels include:
Koch, Shanachie, ASV.

KUDOS RECORDS

Unit 1, Canada House,
Blackburn Road,
London NW6 1RZ.
Contact: Danny Ryan.
Tel: 0171 372 0391.
Fax: 0171 372 0392.
E-mail: kudos @ kudos.
demon.co.uk.
Distributed labels include:
Planet E, ART Ifach, Pure
Plastic, Pork Recordings, Other
World, Honey Dip, Ash
International.

LAGSO EXPORTS

Unit 2, 378-388 High Road,
Chapmans Park Industrial
Estate, London
NW10 2DY.
Contact: Paul Burrows.
Tel: 0181 459 8800.
Fax: 0181 451 5555.
Distributed labels include:
Junior Bey's Own, Landed,
Eastern Bloc.

LIGHTNING EXPORT

Units 3-4, Northgate Business
Centres, Crown Road, Enfield,
Middlesex EN1 1TG.
Contact: Graham Laddon.
Tel: 0181 805 0151.
Fax: 0181 805 8282.
Distributed labels include:
various.

MAGNUM

Magnum House,
High Street, Lane End,
High Wycombe,
Buckinghamshire HP14 3JG.
Contact: Lynne Willis.
Tel: 0494 882658.
Fax: 0494 882631.
Distributed labels include:
Magnum Force, Blue Moon,
Meteor, Nervous, Rockstar, AMP,
Dice.

**MO'S MUSIC
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Unit 11, Forest Business Park,
South Access Road,
London E17 8BA.
Contact: Kurt Hoffman.
Tel: 0181 520 7284.
Fax: 0181 520 9130.
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Unit 2, Orpington Trading Estate, Sevenoaks Way, Orpington, Kent BR5 3SR.
Contact: Graham Griffiths.
Tel: 01689 877854.
Fax: 01689 877891.
Distributed labels include: Bellaphon, Concord, ECM, ENJA, Musa, Timeless, VMG.

ONE STOP

PO Box 201, Yelling, Maidstone, Kent ME18 6HF.
Contact: Tony Saunders.
Tel: 01622 873225.
Fax: 01622 873226.
Distributed labels include: Step 1, Capram OI, Harry May, Dojo, Trojan.

PICKWICK GROUP

The Waterfront, Elstree Road, Elstree, Hertfordshire WD6 3BS.
Contact: Gerry Donohoe.
Tel: 0181 207 6207.
Fax: 0181 207 5789.
Distributed labels include: Pickwick, Old Gold, Disney.

PINNACLE

Electron House, Cray Avenue, St Mary Cray, Orpington, Kent BR5 3PN.
Contact: Dominic Jones.
Tel: 01689 899004.
Fax: 01689 878629.
Distributed labels include: Nude, Creation, Random, One Little Indian, Mute, 4AD, Beggars Banquet, Warp, XL, Internal, Ritz, Rising High, China, Roadrunner, Music For Nations, Nature, Music Of Life, Ultimate, Volume, Hoq Choons, Open Toe.



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Contact: Steve Beatty.
Tel: 01491 825029.
Fax: 01491 826320.

Distributed labels include: Steamhammer, Fat Wreck, Osmose, Century Music, Cheap, KK, Sahko, Delirium.

POLYGRAM RECORD OPERATIONS

Clyde Works, PO Box 36, Grove Road, Chadwell, Romford, Essex RM6 4QR.
Contact: Russell Richards.
Tel: 0181 910 1500.
Fax: 0181 597 1011.
Distributed labels include:

London, Ffrr, Talkin' Loud, Mercury, Vertigo, Motown, 4th & Broadway, PolyGram TV, Mango, Polydor, Island, A&M, Go Discs, Go Beat, Slash, Manhar, Phillips, M&G, Precious Organisation.

PRISM

1 Baird Road, Enfield, Middlesex EN1 1SJ.
Contact: Steve Brink.
Tel: 0181 804 8100.
Fax: 0181 805 8001.
Distributed label: Prism.

RTM

98 St Pancras Way, London NW1 9NF.
Contact: Kevin Brown.
Tel: 0171 284 1155.
Fax: 0171 284 2211.
Distributed labels include:

4AD, Beggars Banquet, Junior Boys Own, Mute, Narcotic, Warp.

SELECT

34a Holmthorpe Avenue, Redhill, Surrey RH1 2NN.
Contact: Graham Haysom.
Tel: 01737 760020.
Fax: 01737 768316.
Distributed labels include: Naves, Clarinet Classics, CRD, Marco Polo.

SONY MUSIC OPERATIONS

Babans Lane, Aylesbury, Buckinghamshire HP19 3EX.
Contact: Laurie Crow.
Tel: 01296 26151.
Fax: 01296 81009.
Distributed labels include: Epic, Columbia, Sony, 52, Cockin Jay, Creation, Network, Pulse8, FM/Revolver, 3MV, Skratz, Start.

SOUND AND MEDIA

Unit 3 Wells Place, New Bathbridge Lane, Redhill, Surrey RH1 3DR.
Contact: Philip Worsfold.
Tel: 01737 644445.
Fax: 01737 644310.

Distributed labels include: More Music, Telling Tales, Summit, Calibre, Janzterdays, Audiophile.

SOUTHERN RECORD DISTRIBUTION

70 Lawrence Road, London N15 4EG.
Contact: John Knight.
Tel: 0181 802 3000.
Fax: 0181 802 0088.
Distributed labels include: Moving Shadow, City Slang, Sub Pop, Touch & Go, Reinforced, Kickin', React, Strictly Underground, Suburban Base.

STERNS

116 Whitfield Street, London W1P 8RW.
Contact: Ian Thomas.
Tel: 0171 388 5533.
Fax: 0171 388 2756.
Distributed labels include: Africa, Triple Earth, River Beat, Popular African Music.

SUB LEVEL

Unit 1a, Scampton Wells, Cambridge Gardens, London W10 6HX.
Contact: Dave Howell.
Tel: 0181 964 2900.
Fax: 0181 964 2600.

Distributed labels include: Epidemic, Azuli, Champion, Cleveland City, Extortion.

TARGET

23 Gardner Industrial Estate, Kent House Lane, Beckenham, Kent BR3 1QZ.
Contact: Neil Kellas.
Tel: 0181 785 4040.
Fax: 0181 676 9949.
Distributed labels include: Sound Waves, Westmor, Grammore, Hindsight, Capriccio, Laserlight.

3MV

Eastern Office, 81-83 Weston Street, London SE1 3RE.
Contact: Roger Quail.
Tel: 0171 378 8866.
Fax: 0171 378 8855.
Distributed labels include: Ultimate, Cleveland City, Logic, Creation, Planet Dog.

TOTAL HOME ENTERTAINMENT

Rosevale Business Park, Newcastle Under Lyme, Staffordshire ST5 7UQ.
Contact: Robert Buckley.
Tel: 01782 588423.
Fax: 01782 580008.
Distributed labels include: Charly, Complete, Cooking Vinyl, Glass Gramophone, Javelin, Red Hot, Savanna.

TRING INTERNATIONAL

Triangle Business Park, Wendover Street, Aylesbury, Bucks HP22 5BL.
Contact: Michael Infante.
Tel: 01296 615511.
Fax: 01296 614250.
Distributed label: Tring.

VIDEO COLLECTION INTERNATIONAL

36-38 Caxton Way, Watford, Hertfordshire WD1 8UF.
Contact: Karen Chillery.
Tel: 01293 255558.
Fax: 01923 817988.
Distributed labels include: Music Club, MCI.

VITAL DISTRIBUTION

Portland House, 22-24 Portland Square, Bristol, Avon BS2 8RZ.
Contact: Peter Thompson.
Tel: 0117 944 6777.
Fax: 0117 944 6888.
Distributed labels include: Acid Jazz, Beautiful, Cooking Vinyl, Dead Dead Good, Dwarf, Earache, Gramophone, Heavenly, Mo Wax, Kitchenware, Mammoth, Flat It Again Sam, Pork, R&S, Sobres of Paradise, Seed, Wiija, Young God.

WARNER MUSIC UK

PO Box 50, Alphen Lane, Alport, Leicestershire HA0 1JF.
Contact: Dennis Woods.
Tel: 0181 998 8844.
Fax: 0181 998 3429.
Distributed labels include: WEA, Warner Brothers, Sire, Reprise, Atlantic, Elektra, Maverick, Citybeat, PWL, East West, Interscope, Rhino, Death Row, Magnet, Eastern Bloc, ZTT.

WINDSONG INTERNATIONAL

Electron House, Cray Avenue, St Mary Cray, Orpington, Kent BR5 3JL.
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Fax: 01689 878269.
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DUSTY SPRINGFIELD

SELF-CRITICAL SINGER IS CONTENT WITH HER LATEST WORK

Few recording artists are more critical of their own work than Dusty Springfield.

It wasn't until the 47th take was in the can that she declared herself satisfied with You Don't Have To Say You Love Me, her 1966 chart topper, and she was later to insist that her treatment of the Goffin/King ballad Some of Your Lovin' was the only one of her Stax recordings that she was completely at ease with.

So it's something of a shock to hear Springfield, now 56, say that she is content with her new album, *A Very Fine Love*, casually adding, "If it doesn't work...big deal."

Her first album in five years, it was originally scheduled for release last autumn but was delayed when she was diagnosed to have breast cancer.

She has recently been given a clean bill of health, so the album will now be released by Columbia, the label she joined last year after one album with Parlophone.

Columbia's managing director Kip Kronen made her acquisition something of a priority. "I grew up in the Sixties, and to me she was always the great female voice from England. She had a voice that inspired me, and I wanted to see her make a great record again," he says.

Kronen waited only until lunchtime on his first day as Columbia UK MD to ring Springfield's long-time pal and manager Vicki Wickham in the US to suggest the album, prefacing his call to her with, "I was a manager for 19 years and, no, I never got a 'phone call like this either."

Kip had spent time working in Nashville, and had enormous respect for the area's songwriters. He suggested that Springfield should make *Dusty In Nashville* as a kind of belated companion album to the legendary *Dusty In Memphis*—the revered 1968 album that spawned the Top 10 hit *Son of A Preacher Man*, as well as superb renditions of songs by Goffin & King, Mann & Weil, Bacharach & David and Randy Newman.

That album has drawn a plethora of admiring adjectives from music journalists, including "flawless," "elegant" and "masterful" and was described by *The New York Times* as "the all-time rock era torch record".

Independently of Kronen, Springfield had been mooting the idea of recording in Nashville for 18 months. She had visited the city and been invited to record there more than 30 years before but turned it down.

Now she felt the time was right and jumped at the opportunity. "I truly believe there are no coincidences in life," she says, "and I felt as though I had left something of myself there, and was being given the chance to go back and claim it."

The original idea was to make a country album and hundreds of songs were submitted, primarily by music publishers in the city.

Even so, it soon became clear that though the sessions were supervised by Tom Shapiro (who has helmed some of the top country albums of the past), it was turning into an album made in Nashville, but not a traditional Nashville album.

Springfield says, "There are some amazing musicians there, many of whom are on this album. And though they're best known for playing country, their skills in the pop and R&B fields are equally well-developed. They really enjoyed themselves on these tracks."

The basic tracks were laid down in about a week, but the vocals took a long time to get right.

Springfield recalls, "We did it in short bursts. I was finding it very difficult. The cancer was weakening



TRACK BY TRACK

DUSTY SPRINGFIELD: A Very Fine Love

Label: Columbia

Publisher: Various

Writers: Various

Producer: Tom Shapiro

Tracks:

Roll Away 4:12

A striking mid-tempo cut with a rousing chorus, Springfield says, "The demo was much more raucous with a gravel-voiced rock chick. I love the way it flows."

A Very Fine Love 4:09

Mid-tempo, tightly-orchestrated MOR, Springfield says, "It's slightly raw and I hopes nicely. When I first tried it out I sounded like a funky Marianne Faithfull."

Wherever Would I Be 3:52

Rousing rock ballad, performed as a two-

hander with Daryl Hall. Previously recorded by Henry Lee Summer and Cheap Trick. "It has a poignant quality," says Springfield.

Go Easy On Me 5:35

Aching ballad, which draws perhaps the finest vocal performance on the album. She says, "Sometimes when you belt out a song, it can be easy. This is all breath and delicacy. It was a major challenge."

You Are The Storm 4:15

Tender song whose construction betrays its country origins (it was co-authored by rising country star Matraca Berg).

I Can't Help The Way I Don't Feel 3:41

MOR/country swayer. An easy-paced song effortlessly sung.

All I Have To Offer You Is Love 2:47

It is, as Springfield says, "A nice loose song. I

don't want to sing flat out all the time like some rent-a-diva these days."

Lovin' Proof 3:40

The second Diane Warren song on the album.

A workmanlike song with an old-fashioned call and echo chorus. "Like a good old (Motown) Spinners song," says Springfield.

Old Habits Die Hard 3:35

Graham Lyle and Terry Britten's catchy song doesn't stretch Springfield too much.

Where Is A Woman To Go 4:03

Originally by KT Oslin, who joins Springfield and Mary Chapin Carpenter on vocals, though it remains essentially a solo track.

Springfield says, "It's the most grown-up song on the album. It's also a very easy one to sing. I just had to sing it and mean it. It was great to have Mary and KT song for the ride."

me, though at that stage I didn't know what was wrong."

Of the 10 songs that made it to *A Very Fine Love*, two were written by Diane Warren, who has penned more big hits in the past five years than any other writer.

"I called Diane up and she played me a few things, including a song called *Wherever Would I Be*. I wasn't really looking for a ballad, but Diane's a persistent lady, and sent me a tape of it. She was right; it was too good to miss,"

says Springfield. Recorded as a duet with Daryl Hall, it is a very powerful ballad and is released as the first single from the album on May 30.

Kronen has high hopes for the song. "It wasn't written as a duet but it works superbly as one," he says.

It is already familiar to millions of Americans, having been used over the end titles of *White House Years* and *Shogun*, the current top film in the US.

Of the other songwriters whose work appears on *A Very Fine Love*, the best-

known are Graham Lyle and Terry Britten, who wrote a brace of Tina Turner hits. They contribute a song called *Old Habits Die Hard*.

Kronen says of the songwriters came up trumps, "We were presented with so many good songs, and Dusty made a great job of them. Anyone who ever loved her will like this record, her performance is terrific. I'm really proud of it. I feel I could walk into a fan club convention and not have eggs thrown at me."

Alan Jones

BRANDY

ALBUM HAILED AS AN R&B GREAT

Many were predicting an R Kelly-style crossover for Brandy when her self-titled debut album was released in the UK last November.

The 16-year-old's mature approach to R&B led to a commercial yet remarkably cool and soulful album, which has been hailed as one of the best-produced works of its genre.

But that chart breakthrough didn't happen — partly because of an underwhelming radio reaction — and all went quiet on the UK front, in contrast to the US which opened its arms to young Brandy Norwood.

But Alan McGe, director of promotions for US labels at East West UK, sees Brandy as a unique singles act and is convinced she has the potential to get the album into the Top 75 for the first time.

"We'll re-release I Wanna Be Down, then another single and, if we have a hit, we'll re-market the album. It has huge potential," he says.

"I don't think Brandy has any British contemporaries. I'd put her in the same market as Janet Jackson. I

think the market is opening up to this type of music and artists like R Kelly and Blackstreet are starting to happen over here. I think that I Wanna Be Down is a record that radio missed out on first time around."

The re-released single is not yet playlisted on Radio One but mainstream programmes editor Jeff Smith is certainly a convert. "Brandy reverses Whitney Houston and she has that sort of superstar potential," he says.

Born in Mississippi but resident in California since the age of four, Brandy rose through the established channels of church and clubs.

Atlantic Records in America signed her on a long-term development deal, seeing her as a future investment. Richard Nash, vice president of black music at Atlantic Records, explains, "She was 13 when she was signed and that was through having heard her singing live and what was on demo."

"There was no question about whether we were going to do the deal or not. We knew she had it," he says.

When Salad released their debut single, Kent, the presence of MTV VJ Marjorie Van Der Vlugt on vocals instantly aroused suspicions as to whether this was a real band or a Naomi Campbell-style venture across different media.

That Salad have got increasingly better with each single strongly confirms the former. Now comes the 14-song consistency of their debut album Drink Me, which was finished last August after Salad toured with Blur.

After forming when the Dutch-born singer met guitarist Paul Kennedy at film college, the band overcame what Van Der Vlugt calls "the usual demo hell bit", by releasing a single on their own Wadford label.

A Melody Maker single of the week and Mark Goodier hit list pick later, Island started showing interest.

The label funded Salad's second Wadford single, Diminished Clothes, before the band became the first

SALAD

MAINSTREAM POP ACT IN THE MAKING

signing to its new indie offshoot Island Red.

Van Der Vlugt says, "Island have a very good roster and a reputation for letting their artists develop. They have a lot of faith in their artists, which we sensed from the start. You don't need a hit record straight away."

Island Red label manager John Pavley says Salad were the first band that fitted perfectly with Island's development policy.



When Brandy was 15, Atlantic put her in the studio to record her debut album with producers Keith Crouch and Kipper Jones.

"The songs were submitted and it was just a question of finding which ones were right for her. From the demo to what we ended up with was quite different," says Nash. "Her sound is very youthful, it has that West Coast tempo and the songs are very simple but hooky,

definitely in that R&B hip hop area."

In the US, Nash has watched Brandy make the huge leap from the specialist market to the national charts.

He says, "The fanbase was built on the R&B level and our goal was to cross her into mainstream America. We're almost there, at more than 1.6m units sold, and we have another two singles out there that will do even better." **Jake Barnes**



And he points out that the band have much more going for them than just a generically female-fronted appeal.

"I love their ambiguous and abstract lyrics, allied to strong songwriting abilities," he says. "I certainly don't see them as one of the pack. I also see them developing into a mainstream pop act."

Having benefited from a close relationship with producer Mark Freegard (The Breeders, Madder Rose),

this year's two singles, Drink The Eldir and the latest, Motorbike To Heaven, are leaps and bounds ahead of anything they've done before.

Van Der Vlugt agrees the band have kept on improving. "We haven't lost our edge, more than we've honed in on it while keeping the melodies," she says.

The improvement might also be down to the fact Van Der Vlugt gave up her MTV job in January to concentrate solely on Salad.

The band have gigged consistently since, with strong interest building up in Europe, on top of the acclaim and attention in the UK.

Pavley says, "People have picked up on the band because they've heard the songs or because of the curiosity element like, 'it's that chick from MTV' but curiosity alone can't guarantee sustaining an audience, so the music is obviously good enough." **Martin Astic**

ONES TO WATCH

PENTATONIK

Simon Bowring has been making electronic music under the name Pentatonic for a couple of years now and slowly risen through the ranks of the techno/Mexican scene. But with his new single, called Crudo/Zetigkeit, he has recruited a guitarist and drummer to come up with a sort of electronic Talk Talk sound that is moving and endearing. It's out on the Deviant label.

MONEY MARK

The man who provided the outstanding keyboard grooves on the Beastie Boys' recent works has his own debut album out on Love Is Records. The Wax in Love, The 19 tracks are similar in style to the Beasties but perhaps a little more abstract in their groovy organ sound.

WILCO

Linco Topolino have been rated as one of the finer acts to emerge from the US garage scene but have had little success. With Wilco, the band's guitarist Jeff Tweedy has struck out on his own to record an album with friends that has the low-key, rough-rock feel of US greats such as Gram Parsons with a definite Nirvana's feel. The album, AM, is out on Sire/Epitaph.

IN THE STUDIO

ARTIST	PROJECT	LABEL	A&R	STUDIO	PRODUCER
ASH	album	INFECTIOUS	Korda Marshall	ROCKFIELD (Monmouth)	Owen Morris
HEDI BERRY	album	4AD	Jo Watts-Russell	ROCKFIELD (Monmouth)	Hugh Jones
BOYZONE	mixes	POLYDOR	Colin Bounie	PORTERHOUSE (Surrey)	Chris Palmer
CECIL	tracks	CRYSTALLIS	Steve Lawry	PARIS STREET (Liverpool)	Tin Folarin
CHARLATANS	album	BEGGARS BLOUNT	Roger Trust	ROCKFIELD (Monmouth)	Mykael Riley
CHARLOTTE	single	BIG LIFE	Tim Paury	RAEZOR (London)	Andy Richards
CHEMICAL BROTHERS	tracks	VIRGIN	Rob Mawley	ORNOCO (London)	artist
LUDY COLE	album	MERCURY	Dave Basas	MASTER ROCK (London)	Mick Glossop
JULIAN COPE	album	ECHO	Steve Ferrara	LOCO (Wales)	artist
MEL GARDISE	album	ECHO	Steve Ferrara	METROPOLIS (London)	artist
CAROLINE HENDERSON	album mix	BMG (Denmark)	Jens Nielson	FEEDBACK (Denmark)	Julian Mendelsohn
JANUARY LEND	album	MERCURY	Dave Basas	PRIVATE	Paul O'Duffy
ILLUJ	mixes	EMI (Spain)	Checho Ros	METROPOLIS (London)	Paul Gomersall
BILLIE RAY MARTIN	album	EAST WEST	Mark Dean	EDEN (London)	BT
MARXISM	tracks	TALKIN LOUD	Giles Peterson	ORNOCO (London)	artist
MUTAGENIC	EP	MGT	Peter Griffin	WOLF (London)	Domestic Brethren
THE MYSTICS	album	MERCURY	Richard O'Donovan	SAVHILLS (Canwall)	Sam Williams/artist
HOWARD NEW	single	PARLOPHONE	Jamie Young	SWANVAY (London)	Tim Lewes
ORANG	album	ECHO	Steve Ferrara	SLUG (London)	artist
PULP	mixes	ISLAND	Geoff Travis	FX (London)	Mo'N
STRANGELOVE	EP	FOOD	Andy Ross	MARCUS (London)	Paul Corkett
SUNSCREEN	mixes	SONY S2	Matt Wiggand	SWARTHEAD (London)	Roli
SPUTNIK NEW GENERATION	album mix	EMI	Jean Francis Cailton	WHITEFIELD STREET (London)	Nick X/Tony James
TIM MONROE	album mix	LAUREL	Howard Gould	GREENHOUSE (London)	Phil Vassil
TO BE CONTINUED	mixes	SONY MUSIC	Richard Smith	STRONGROOM (London)	artist
THE VERVE	tracks	VIRGIN	Dave Boyd	EDEN (London)	artist
BO WILTON	tracks	RCA	Simon Cowell	WESTSIDE (London)	Chris Neil
WEST END	album	REA	Nick Raymond	TOWNHOUSE (London)	artist

Confirmed bookings week ending May 5, 1995. Source: Era

THE WILDHEARTS

MOVING FROM METAL TO THE POP ROCK MARKET

TALENT

They're being sold as the metal band it's cool to like but there's a lot more to The Wildhearts than that.

They've been written off as a doggy metal band so many times that they don't care (if the inkies have decided they're hip).

But anyone who watched their recent appearances on Top Of The Pops, performing the Top 20 single I Wanna Go Where People Go, will have witnessed them blazing a trail for the future of British rock.

The Wildhearts have had hits before—usually one-week wonders propelled into the charts by their huge fanbase, only to drop out the following week. If they're not indie in their attitudes, they certainly are in their chart performance. However, I Wanna Go Where The People Go convinces as a great power pop song and serves notice that the upcoming album P.H.U.Q. (out on East West on May 15) could be one to fly out of the shops for considerably longer than one week.

East West A&R man Dante Bonutto, who signed the band in 1992, is feeling particularly buoyant about the band's chances but he realises the label will have to overcome traditional prejudices to get the band across.

People see The Wildhearts as this dangerous, unpredictable band, which is true, but it tends to overshadow the fact that they write great material.

They've moved away from metal completely and become a classic pop band. They've reinvented the genre, taking in influences from Black Sabbath to the Bay City Rollers," he says. "Ginger has developed as a songwriter to the point that he'll soon be compared to Paul Weller and Ray Davies."

That sounds suspiciously like hogwash until you listen to P.H.U.Q. which, despite the silly title, proves songwriter Ginger to be a bit of a master tunesmith who is, realistically, not that far removed from the Albarns and Gallaghers of this world.



Talk to Ginger about musical influences and you won't get the expected. Yes, there's the Sabbath/Purple/Zeppelin, but also considered praise for Sparks, Big Black, New York Dolls, the Bay City Rollers and Abba.

The man is a rabid pop and rock fan with a genuine enthusiasm for "the song".

He says that, as a child, he was "never into the stuff you were supposed

to like" and these days, his band doesn't play what you'd expect such as *Korring*—championed band to play. And they don't care.

Ginger is alighty aggrieved that bands like Blur and Oasis get all the bouquets, but he has nothing against them. "If Oasis make it cool for people to like bands, that's cool. But we've been doing it a lot longer and I think we're the best live band in the country," he declares.

The band's live progress has been hindered by the lack of a second guitarist, following the departure of CJ last year.

But, last week, the band announced that former Senseless Things mainman Mark Keds had been selected from a horde of hopefuls to take over from CJ in the role.

His recruitment means the band will be back on tour shortly—a prospect Ginger relishes.

"We come alive on the road; the fun is there to be had. Bands who complain about touring are just in the wrong job. We're a bunch of old pisheads, anyway, so it's easy to exist on the road," he says.

The band headline the *Melody Maker* stage at the mid-July Phoenix Festival which will give them another opportunity to sway the indie masses. And Bonutto is confident the band's appeal is set to broaden.

"The rock press has been behind us from day one, but the *NME* is also very supportive. Ginger is very intelligent and holds his own in indie-style interviews."

He is convinced P.H.U.Q. will do the business in Britain, but is aiming his sights higher.

"It will do well here, but I want it to do well internationally. The development of rock bands has been a weak area in UK A&R for years. There hasn't been a major success since Def Leppard 10 years ago," he says.

"If it takes four or five singles to break them, so be it."

And P.H.U.Q., which was produced by the band with Simon Ebdon and Mark Dodson, can boast at least three tracks to equal I Wanna Go... with the Beatles-influenced Jonesing For Jones sounding like a surefire smash.

Ultimately, far from being a doggy metal act, The Wildhearts are blessed with the same yob appeal as the fondly-remembered Slade.

The signs are we could all be feeling their noise this summer. **Leo Finlay**

NICK ROBINSON ON A&R



Strange but true: that much-hyped phenomena of the mid-Eighties **Signe Sigue Sputnik** are set to return — this time as **Sputnik New Generation**. The line-up features two 20-year-old newcomers with original Sputnik members Tony James and Neal X handling the writing and production. EMI UK's newly-elevated president and chief executive JF Cechillon is overseeing the project. He says, "It's an idea I had a couple of months ago. I just thought they should come back 10 years on but with a different line-up — just like Star Trek." An album has just been completed and should be out in the summer. JF describes the music as cyberpunk but very melodic. "I said we couldn't do it unless the music was full of hits," he says, adding that re-releases and remixes of the original Sputnik material may also be on the cards...Having impressed with their recent string of live shows, Manchester's **Northern Uproar** have signed to the Heavenly label who fought off competition from Factory Too...A fax arrived on Tuesday from MCA

Music's quick-off-the-mark **Paul Connolly** who reveals he signed **Peepshow**, featured in last week's column as seeking a deal, to a publishing deal late on the previous Friday night...Island Music A&R **Sam Durrant** is the latest female to leave her job, following Sony S2's Diane Young. Sam, who was involved in the company's signings of Marion, Menswear and Hole, has decided to quit A&R and become a social worker. She had previously worked at Chrysalis and East West. We wish her all the best in her new career...Nude and their signings **Sharkboy** have come up with an interesting marketing idea for the group's new material. From May 30, the label will release a Sharkboy seven-inch every two weeks under the banner of The Valentine Singles. There will be four in total and B-sides will feature cover versions of classic songs such as Diamonds Are Forever and **Wishing On A Star**. Then in August comes The Valentine Tapes, an album of 10 tracks produced by Phil Wright...The **Mockingbirds**, who hail from Harrogate, north

Yorkshire, **Element** from Lancashire, **Cemetery Road** from Sheffield and Somerset outfit **Eden** are among the bands who will appear at the Bright Young Things national band competition at The Town & Country Club in Leeds on Sunday (21). The club is inviting the A&R fraternity to the gig and judges will include representatives from **Smash Hits**, **Melody Maker**, **Radio One** and **Shed Seven**...The London LA2 date of the **Melody Maker** **Mark Shaker** tour may have been sparsely attended but all the acts put on a good show particularly **Schtum** who are finely honing their abrasive sound. Once they have a few more stronger songs in the bag, they are likely become a very interesting proposition...But gig of the week had to be the performance of Island's Mancunian signings **Purescence**, also at LA2. It was real spine-tingling stuff and the quality of the songs and the group's musicianship and attitude shone through. Total stars in the making...

BEHIND THE COUNTER

JEREMY LICKLISS, Solid Sounds, Burnley

"We're still doing very well with Take That and we expect this one to run and run. We decided to slash the price to match Woolworths and the resulting volume sales have made it worthwhile. Our hopes are also high for the Supergrass album although it won't be in the same league as Take That. Sales will be strong for the first month or so and will then probably fall off. That's the trouble with this time of year - most of the new album releases tend to have a limited life-span. With this in mind, record company back catalogue promotions are particularly welcome and we have been doing well with the PolyGram and Virgin Records' mid-price promotions. We've also taken the initiative and created our own promotions based around local events. For example, we recently ran a blues promotion around the annual Burnley Blues Festival which is still generating additional business. We gave prominence in-store to artists who were appearing such as Larry McCray and The Blues Band along with familiar acts like John Lee Hooker and Muddy Waters. By flagging up a broad range of blues product priced between £5 and £10, we gained a lot of new customers. Now it's great to see these people coming back to the store on a regular basis."

NEW RELEASES

Robson & Jerome's single linebanned Melody performed spectacularly, elevating many retailers' stock on the Monday. Meanwhile, the strongest album contenders were Tina Arena, Scott Walker, Shine and Bush.

PRE-RELEASE ENQUIRIES

Singles: Baby D

Albums: Pink Floyd, Paul Weller, Bob Marley

ADDITIONAL FORMATS

Marc Almond CD single gatefold with bullet hole

IN-STORE

Windows: Paul Weller, Top Gear 2, MNB, Bob Marley, Ska Mania
In-store: Supergrass, Paul Weller, Alison Moyet, Top Gear 2, Take That, Schindler's List

MULTIPLE CAMPAIGNS



Windows and in-store - Sounds Of The Seventies, Robert Cray, Sony promotion Video: The Bottom Of The CDs offering three CDs for £20. Press advertising - Vaughan Williams, Robert Cray, VE Day-related videos



In-store - three for the price of two on selected music and video, Take That, Andrew Lloyd Webber, Classical Moods, Pavarotti, Dance Boom, Immortal Beloved, Smash Hits '95, Schindler's List, VE Day-related videos, The Choir, The X Files, Philadelphia, Pinocchio, Thelma&Lyssa



Album - MNB, Single - Radiohead, Video - Linda Robson, Essential selection - Naughty By Nature, Outhere Brothers, Supergrass, Machine Head, McAlmont And Butler, Frankie Knuckles, The Nightcrawlers, Windows - Paul Weller, Supergrass, MNB, Naughty By Nature, Outhere Brothers; In-store - Top Gear 2, Ska Mania, radio promotion for The Real McCoy with Atlantic 252, Press ads - Salad, Sheryl Crow, Stone Roses, Chuck Prophet, Roger Sanchez, Elvis Costello, MNB, The Stranglers, Street Sounds Anthems

ON THE ROAD

STEWART GREEN, RTM rep, central southern England

"The biggest thing for us at the moment is The Gigolo Aunts but, for mainstream stuff, it's been a pretty quiet week. The only thing that's been flying out is that Soldier Soldier song which has been outselling Livin' Joy by two to one. The indies are getting a bit of a buzz on the Charltons single, and the new Chemical Brothers should do well. But there's a kind of post-VE Day lethargy. The big news for us is the move to VCI. There have been hundreds of new accounts set up and it seems to be going well. May 30 will be the first ship out by Disc. I saw Menswear in Portsmouth recently, which was a good gig. They're going to be huge. They look great and they've got the right attitude: cocksure and arrogant. I'm hoping to see China Drum soon and I think they could be ones to watch, and there's a new band called Coast who've been supporting The Boo Radleys; they could do something. There are a lot of tearful Arsenal fans about at the moment. Ken in Rock Box in Camberley will be distraught. Sorry Ken. It's the last game of the season this weekend, so there's going to be a major depression. When there's no World Cup or European Championship, what do you do with yourself over the summer? I might have to start listening to music..."

IN THE SHOPS THIS WEEK



Windows - buy two CDs or cassettes and get one free across a selected range, Paul Weller, Pinocchio; In-store - Supergrass, Paul Weller, On A Dance Tip 2, MNB, Naughty By Nature, Top Gear 2, Tring promotion offering CDs for £2.99 and cassettes for £1.99, Schindler's List, feature films at £4.99, VE Day-related videos



Press advertising - Moloko, Optica, Delirium, Single, Gun Theory, Angel Cage, Doll Face, Tackhead, Big White Stairs, Machine Head



Album - Top Gear 2, In-store - Mega Day Sale (May 18) offering 10 to 20% off selected CDs and cassettes, Take That, Wet Wet Wet, Robson & Jerome, Schindler's List



Singles - McAlmont And Butler, Incognito, Blessid Union Of Souls; Albums - Elvis Costello, Joshua Kadison, Naughty By Nature, Salad, Windows - MNB, Bob Marley, Supergrass, Paul Weller, Teenage Fanclub, Incognito



Windows and in-store - Sony Nice Price promotion, Supergrass, Pavarotti, VE Day-related videos, Scott Walker; Press advertising - Isaac Hayes, Graham Parker, Wasted



Windows - mid-price promotion, Bob Marley, Ska Mania; In-store - Alison Moyet, Teenage Kicks, Boy George, Janis Ian; Press ads - McAlmont And Butler, The Charltons, Aphex Twin, mid-price promotion, Chuck Prophet, Macro Dub Infection, Teenage Fanclub, Supergrass, Salad, Songs From The Sea



Album - Paul Weller, Windows - Paul Weller, Top Gear 2, MNB; In-store - Take That, promotion on exclusive classical CDs offering free box of five After Eight chocolates with each purchase, BBC Spoken word promotion, Absolute Country 2, VE Day-related videos



Singles - Michelle Gayle, The Nightcrawlers; Album - MNB; In-store - Best Of The Best promotion with selected CDs at £9.99 and cassettes at £5.99, VE Day-related videos

The above information compiled by *Music Week* on Thursday, is based on contributions from Andy's Records (Bury St Edmunds), Alara (Wigan), Heroes & Villains (Belfast), HMV (York), Dur Price (Skegness) Parrot Records (Canterbury), Solid Sounds (Burnley), Solo Music (Exeter), Up (Aberdeen) and Virgin (Chesham). If you would like to contribute to Frontline, call Karen Faux on 0181 943 4830

EXPOSURE

TELEVISION

20.5.95

Scratchy & Co with Michelle Gayle, Moist and These Two Girls, ITV 9.25 - 11.30am
MTV Unplugged with Pearl Jam, MTV 1 - 2pm
MTV Live! With Deas, MTV 2 - 2.30pm
Later With Jools Holland featuring Sheryl Crow, Moby, PJ Harvey and Tindersticks, BBC 2: 11pm - 12.05am

21.5.95

MTV Unplugged with Hole, MTV 2 - 3pm
MTV Live! With Therapy?, MTV 4.30 - 5pm

22.5.95

The Music Biz: The Song, Investigating the

business of songwriting, BBC 2: 9.40 - 10.30pm

11 Cool J Rockumentary, MTV: 8.30 - 9pm

24.5.95

WH-1 To I: Joe Cocker, VH-1: midnight - 3am

The Beat featuring The Charlatons, The Aloof, DJ Rap and Teenage Fanclub, ITV: 2.05 - 3am

The Album Show with Bob Marley and Elvis Costello, ITV: 3 - 3.50am

26.5.95

Late Jazz featuring appearances by Wynton Marsalis, Betty Carter, Archie Shepp, Jon Henderson and Bheki Mseleka, BBC 2: midnight - 1am

20.5.95

Johinnie Walker featuring live sessions from the Nylon Bombers and Royal Trucks plus Joe Cocker recorded in concert, Radio One: 2 - 5pm
John Peel with sessions from Transglobal Underground and Fitz O Depression, Radio One: 5 - 7pm

The Essential Mix with DJ Sasha, Radio One: midnight - 2am

21.5.95

Steve Edwards Soul Show with guest Isaac Hayes, Radio One: 2 - 4pm

The History Of Clubbing with contributions

RADIO








































from Steve Strange, Coldcut, Dave Haslam and Danny Rampling, Radio One: 7 - 8pm
Andy Kershaw with Shefand Isaac folk music from Catriona Macdonald and Ian Lowthian, Radio One: 10pm - midnight

23.5.95





Sinisa Mayo with Chris Isaak live in the studio, Radio One: 9am - noon
Bruce Dickinson Rock Show with Jaydeir live and new tracks from Dream Theatre, Radio One: 9 - 10pm

26.5.95

John Peel with a session from New York band God Is My Co-Pilot, Radio One: 10pm - 1am

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ADRIANUS Songs Of Sanctuary	Virgin	May 15	 	The release will feature on Andy's, Manzi's and Sam Goody's listening posts and there will be a mail-out and displays with independents.
BOY GEORGE Cheapness And Beauty	Virgin	May 22	 	The album is an RVM essential selection and will be promoted in-store by multiple and independent retailers.
CHRIS ISAAC Forever Blue	WEA	May 22	 	The album is an Our Price recommended release and will be promoted by Isaak through TV, press and radio interviews.
KEMET Champion Jungle Sound	BMG/RCA	May 22	 	There will be extensive specialist radio advertising and press ads in <i>Tech</i> , <i>Echoes</i> , <i>MCRMag</i> , <i>NME</i> and <i>Muzik</i> .
JOSHUA KADISON Painted Desert Serenade	EMI	May 15	 	The album is being re-promoted with regional press and radio ads and displays with selected multiples and independents including Tower, which is running a London and Glasgow poster campaign.
MACHINE HEAD OM	Roadrunner	May 15		The release will be played on Virgin in-store radio and displayed in-store by independent retailers.
BOB MARLEY Natural Mystic: The Legend Lives On	Tuff Gong	May 22	 	The campaign will include national solus and co-op TV advertising and in-store displays with multiple and independent retailers.
CHRISTIE MOORE Live At The Point	Grapevine	out now		The release will be re-promoted for three weeks to tie in with his self-out tour. There will be displays with HMV and Tower.
ROGER SANCHEZ Secret Weapons Volume 2	Narcotic	May 15	 	The campaign will include advertising in the dance, style and student press and radio ads on Kiss London and Manchester, Dream and Choice. The release is included in Pinnacle's Network ads.
SINGLE GUN THEORY Flow, River Of My Soul	Netwerk Productions	May 22		
U SRINIVAS & MICHAEL BROOK Dream	Real World	May 22		The release will feature on Virgin listening posts.
SUPERGRASS I Should Coco	Parlophone	May 15	 	There will be a pre-awareness campaign with the multiples, a mail-out and displays with Our Price, HMV, Virgin and Woolworths.
PAUL WELLER Stanley Road	Gei Discs	May 15	 	The release, which is a Virgin essential album and Menzies album of the week, will be promoted in-store by multiple and independent retailers.
DWIGHT YOAKAM Dwight Live	WEA	May 22	 	The release will be promoted with specialist country music press advertising.
FRANK ZAPPA We've Only In It For The Money	Rykodisc	out now		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.
VARIOUS Boys On The Side	Arista	May 15	 	This film soundtrack will be tagged on all film posters, press and TV ads and promoted in cinema foyers nationwide.
VARIOUS Dance Nation 95	Vision	out now		ITV and Channel Four TV advertising will be backed by radio advertising on Capital, Kiss and Atlantic 252.
VARIOUS Don Juan De Marco	A&M	May 15		This soundtrack featuring Bryan Adams will also be promoted on film posters.
VARIOUS Drum And Bass Selection 4	Breakdown	out now	 	A high profile advertising campaign on ITV and Channel Four will be used to promote this release.
VARIOUS Global House Grooves Vol 2	Breakdown	out now	 	National TV advertising on Channel Four will be used to promote this release.
VARIOUS Let's Hear It For The Girls	PolyGram TV	out now		The release will be nationally TV advertised on Channel Four and regionally advertised on ITV.
VARIOUS Reactivite 10	React Music	May 22	 	Regional ITV advertising will run for two weeks in support of this release, which is also being advertised on radio and in the dance press.
VARIOUS Shine	PolyGram TV	out now	 	There will be extensive TV advertising on ITV and Channel Four plus advertising in the rock press.
VARIOUS Ska Mania	Dino	May 15	 	Channel Four TV advertising will run for three weeks and the release will be displayed in-store through HMV.
VARIOUS Smash Hits Volume 2	Telstar	May 15		The release will be extensively advertised on ITV and Channel Four for a minimum of four weeks.
VARIOUS Straight From The Street	Arista	May 15		There will be co-op radio advertising on Choice, Kiss, Galaxy and Horizon with independent retailers.
VARIOUS Tackhead Power Inc	Blanc Records	May 15		Advertising in the national press will form the basis of the marketing campaign for this release.
VARIOUS Techno Animal	Virgin	out now		There will be advertising in the specialist rock and dance press to support this release.
VARIOUS Wasted	Volume	out now		Co-op advertising will run in <i>i-D</i> (with HMV) and <i>The Big Issue</i> (with Tower). There will also be solus press advertising in <i>Source</i> .

Compiled by Sue Sillitoe: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



BOY GEORGE - CHEAPNESS AND BEAUTY

Record label: Virgin
Media agency: MCS
Media executive: David Woods
Product manager: Emma Poole
Creative concept: Virgin and Michael Nash Associates
Virgin's marketing campaign for Boy George's new album *Cheapness And Beauty*, released next Monday, will aim to extend his appeal to a much wider audience. The release is hailed as a serious and very different piece of work to his previous albums and this will be the message Virgin aims to get across through advertising in the style, music and gay press. There will be plenty of in-store activity with the multiples and independents. A mail-out, London Adshel posters and a national street poster campaign complete the marketing activity.

MUSIC WEEK 20 MAY 1995

COMPILATION

REACTIVATE 10 - SNAPPY CRACKLE POP TECHNO

Record label: React Music
Media agency: React Direct/Sold Out
Media executive: Adrian Francis
Marketing manager: Paul Glancy
Creative concept: Thomas Foley
React Music will be running TV and radio advertising to support *Reactivite 10* - the latest release in its popular techno compilation series which has generated sales of more than 200,000 to date. The album, released next Monday, will be advertised in selected ITV regions (with HMV and Our Price). Radio ads will run on Kiss London and Manchester and on specialist regional radio stations. There will be in-store displays with 100 independents and press ads in *Muzik*, *Generator*, *TOP*, *M8*, *Boyz* and the *NME*. Press and radio competitions and in-store POS material will also form part of the campaign.



CLASSIFIED

Rates: Appointments: £24 per single column centimetre (minimum 4cm x 2 cm)
Business to Business: £13.50 per single column centimetre
Notice Board: £10.50 per single column centimetre
Buy Numbers: £10.00 extra
 Published weekly each Monday, dated following Saturday
 Please Date Advertisements may be placed until Thursday
 12 Noon for publication Monday (space permitting).
 All rates subject to standard VAT



WE ACCEPT MOST MAJOR CREDIT CARDS

Cancellation Deadline:
 Wednesday 10 a.m. before publication Monday.
 To place an advertisement please contact:

Lisa Whitefield
Music Week - Classified Department,
Benn House, Sovereign Way, Tonbridge, Kent TN9 1RW
Tel: 01732 377317
Fax: 01732 368210/361534/Telex: 95132
All Box Number Replies to Address above

APPOINTMENTS

RADIO PROMOTIONS PERSON ONE LITTLE INDIAN RECORDS

One Little Indian and Rough Trade Records require a radio promotions person to run the department and promote our diverse roster of acts at national radio and to oversee regional radio.

The successful applicant will be a team player with experience of radio plugging and promotions and will be able to achieve maximum exposure for our artists which include The Shamen, Bjork, Skunk Anansie and 60FT Dolls.

If you have the energy and enthusiasm to succeed in this high pressure environment you will be rewarded with the right package.

Please write with your reasons for applying and CV

To The Personnel Manager,
One Little Indian Records, 250 York Road,
London SW11 3SJ.



Independent Re-issue label urgently require Two Sales Representatives

covering
 North England/Scotland & Midlands, Wales and South
 (excluding Greater London)

The job will involve selling new release and back catalogue product across different genres of music to Independent and Multiple Retailers.

The ideal applicant will be aged 25 or over, with previous sales experience, excellent all round knowledge of and enthusiasm for, a wide variety of music. A clean driving licence, demonstrable selling ability, strong motivation, enthusiasm and a pleasant personality are a must.

Salary negotiable depending on age and experience.

Please send full CV including present earnings and driving history with a hand written covering letter to:-

MWK Box No. 260
Benn House, Sovereign Way, Tonbridge, Kent TN9 1RW.

Creation Records Limited require a ROYALTIES/ADMINISTRATION ASSISTANT

Based in Primrose Hill, London, NW1 the duties will include the preparation of royalty statements, raising invoices, copyright administration and providing general administrative support to the Business Affairs Manager.

Applicants should have a good standard of education, be numerate and must be computer literate. Previous experience with royalty based systems and/or a financial environment would be an advantage.

If you wish to apply for the above position please send your cv, along with details of your current salary, to **The Personnel Manager, Ref RAA, Creation Records Limited, 109X Regents Park Road, London NW1 8UR.**

music week

Due to further expansion a challenging opportunity has arisen for a

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Please send CV in strict confidence to:

Rudi Blackett, Spotlight Music Group, 8th Floor,
Ludgate House, 245 Blackfriars Road, London SE1 9UR
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LABEL MANAGER

Expanding new record label urgently requires articulate individual with a track record in working with and breaking new rock bands.

The post requires energy, originality, good reporting skills and the ability to work as part of a small team.

Please send full CV showing present salary to Music Week box number 259.

STRONGROOM REQUIRE MANAGERS ASSISTANT

Young, but mature person required to assist the studio manager in the day to day running and booking of the studio and their producer/engineer management company.



The ideal candidate should have:
Experience within the music industry - Self motivation - The ability to work in a team environment - Good communication skills
Please send full CV, and salary expectation to Jane Holloway,
Strongroom, 120 Curtain Road, London EC2A 3PJ

MARTIN GREENE RAVDEN

Accountants and Business Managers

We are seeking an additional member for our established **Royalty Audit Department**. The successful candidate should ideally have royalty experience and be computer literate. Qualifications must include strong numeracy, common sense and a will to learn. A rare opportunity to join this unique firm.

Please send CV with a note of salary requirement to David Ravden, Martin Greene Ravden, 55 Loudoun Road, St John's Wood, London NW8 8DL.

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Send CV to Patrick Davis, REACT MUSIC
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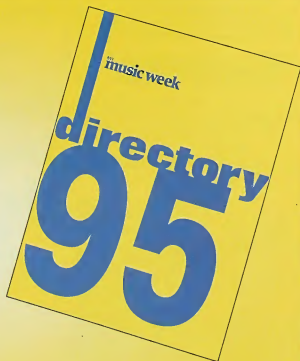
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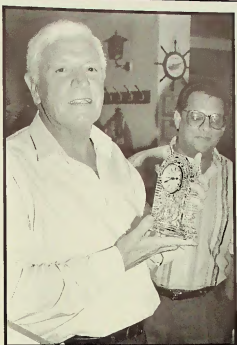
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DOOLEY'S DIARY

Remember where you heard it: Which 20-year independent promotions veteran is set for a senior job at Sony? Wossnis name? Can't say, but **George Michael** is our tantalising clue...Have a thought for PolyGram UK chairman **Roger Ames** who, at last month's HMV gala dinner, lost a bet with **Rupert Perry** that the newly-promoted BPI chairman would be on the move soon. "I bet that he would be out of Manchester Square within 60 days," says Ames. "So I lost on a technicality." A £100 technicality, in fact. Perry certainly should have had courage in his convictions - he turned down similar bets from 10 others on their dinner table, and a cool total of £1,100...Meanwhile, the newly elevated **Jean Francois** pleaded with *Music Week* not to trumpet him as a "Frenchman" in our coverage of his glorious rise. "please put JF," intoned the charismatic baguette swinger. "JF is a brand"...Planet 3 boss **Dave Ambrose** almost found himself barred from watching **Love City Groove** performing at Saturday's Eurovision contest in Dublin, after losing his laminated pass. Luckily, the maid found it behind the radiator in his hotel room...**Virgin's Paul Conroy** had a pleasant surprise after his recent lecture at West Lothian College. The students



Wispack managing director **Jackie Florey** saw his retirement and 65th birthday off in style at the licensing boys' regular watering hole *The Glory* in London's Goodge Street. Start Audio's **Brian Gibson** (pictured, right) and Florey's mates from his days at CBS and BMG made sure the silver-haired gent was aware last orders were about to be called with a magnificent timepiece.

wrote to **Chelsea Football Club** requesting signatures for the ball they had bought to present to their speaker. It seems the gesture was much appreciated. Conroy - who waved away offers to send it down separately - headed for the airport with it tucked under his arm...On the hot Sound City debate - A&R or not A&R (see Stuart Grundy's letter p13) - news reaches Dooley that **The Moonflowers** have signed an American deal with **Chicago's Thermometer Sound Surface** label as a direct result of the event...A pat on the back for **Columbia and First Avenue**, whose debut album from MNS, **To The Next Level**, has shipped gold, more than fellow First Avenue proteges **Eternal and Dina Carroll**... Island staff were upset that they couldn't get to see their own band **Tricky** at the Clapham Grand last Friday. "The promoter sold all our tickets so none of us can go," said a rather miffed press officer... **Michael Eavis** has admitted his

agricultural skills come in handy when it comes to sorting the bill for **Glastonbury**. In an interview in *The Guardian*, he says bidding at **Taunton's cattle market** has helped him hone his negotiation skills. "There are parallels between buying cattle and paying for top bands," he said. "If they look good, feel good, they're worth a bit more money"...As Glastonbury looms, any record company which feels it has entered the annual accommodation nightmare once too often may like to consider buying a slice of festival history, or the conveniently-sited Long House Hotel to be more precise. Contact Mike Case on 0174 9890701 for details...**The Phoenix Festival**, too, is nearly with us and, motivated by the interest in the World Cup at last year's fest, its promoters are planning a **five-a-side tournee** at the event featuring oodles of celebs and execs. Contact Terri Hall on 0181 740 6288...And while we're on the subject, **Sheridans** is holding its seventh annual tournament on Sunday July 7 at Finsbury Leisure Centre, London EC1, to raise money for the **Nordoff Robbins Music Therapy** charity. Give Sheridans a buzz on 0171 404 0444 to enrol your team...Finally, good luck to band manager and photographer **Tim Paton** and make-up artist **Kate Strong**, who tied the knot on May 13 in Midhurst, Sussex.....



Joan wasn't sunk when she crossed to the Atlantic (Bar & Grill) to stroke a couple of chords on her Fender. She had manager **Mike Noble** (left) to steer her straight into the bar and **BMG** captain **John Preston** (right) and RCA admiral **Jeremy Marsh** (second right) kept the mainbrace spliced as she ripped off a cracking set in London's glitzy nosherie. **Armstrading** runs a tight ship and her new album, *What's Inside*, is out on May 29 followed by a full UK land-based tour in September.



Artists and artistes were hoovey on the ground at the first of a new series of regular showcase gigs at **Solo's Borderline** by **Almo Sounds** which sprang a gorgeous bill of new signings including **Statistiders** **The Rake's Progress**, **British stompers** **The Nilon Bangers** and singer/songwriter **Ashley Flowers**. Legs splayed backstage are, left to right, marketing manager **Tony Quinn**, managing director **Alan Jones**, **Rake's** lead voice **Tim**, **Bangers** warbler **Drew** and **Mr Flowers**.

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