

Judith Durham The Seekers

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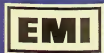
L I V E I N C O N C E R T

1. WHEN THE STARS BEGIN TO FALL 2. WITH MY SWAG ALL ON MY SHOULDER 3. PLAISIR D'AMOUR 4. MORNINGTOWN RIDE
5. YOU'RE MY SPIRIT 6. KUMBAYA 7. GOSPEL MEDLEY 8. COME THE DAY 9. ONE WORLD LOVE 10. WHEN WILL THE GOOD APPLES FALL
11. DEVOTED TO YOU 12. COLOURS OF MY LIFE 13. TIME AND AGAIN 14. RED RUBBER BALL 15. I AM AUSTRALIAN 16. I'LL NEVER FIND
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Roche steps up as HMV re-igns

HMV has appointed David Roche as product director as part of a significant restructuring of the chain's marketing management functions.

Management of the marketing division, previously handled solely by marketing director David Terrill, is being split. While Terrill will retain responsibility for marketing, promotions and advertising, Roche will take over responsibility for the product range.

HMV managing director Brian McLaughlin says: "We have a situation where, in my opinion, David Terrill had far too much to do. It was almost three or four years ago, but the chain has expanded a lot since then. This will allow David to concentrate on marketing, design and promotion."

HMV has trebled its business in the

past three years and trebled the number of stores in the past five years, says McLaughlin. HMV is due to post new figures later this spring showing a further increase on the last figures which showed turnover up 25% to £403m for the year to April 1994.

"David Roche's responsibility will be to make sure we continue to develop the range in the UK, so it is the finest range to the customer," says McLaughlin.

Roche, who joined HMV from the textiles industry five years ago, has been operations controller for the past year. Most recently he has held the title of project manager overseeing the company's roll-out of Epos and stock management systems.

The Epos project forms a crucial part of HMV's plans for the next nine

months, says McLaughlin. Besides adding around 17 new stores covering a total of 80,000 sq ft - taking its total to around 110 stores - HMV is aiming to have all stores on-line, he says. The move will allow the chain to boost its contribution to the CIN chart panel.

There are 56 stores already on Epos which will begin contributing data to the chart by April. Currently, 28 HMV stores are supplying data.

The move will further improve the accuracy of the chart, says McLaughlin. "Our representation is very small and that's not been in our interest or the interests of the chart," he says. The move may change the make-up of the chart because of the high proportion of specialist classical, blues, and country product which is sold in HMV stores.

Bowen promises a more open PPL

PPL's first agm in its 60-year history was hailed as evidence of a new period of openness for the body by chairman Tim Bowen last week.

Around 100 members attended the meeting at London's Hotel Russell on Thursday, when Bowen was elected as chairman for a second year.

Bowen says, "In the past, PPL has been a bit of a closed book and people haven't understood it. It is more and more important that people understand us and PPL has made a positive decision to be as open as it can."

It is planning a series of regional seminars as well as more detailed distribution statements.

The agm follows last autumn's decision to abolish the distinction between full and associate members which allows all equal voting rights. Bowen conceded that the system allows the four biggest members - which he refused to name - to claim a majority.

The meeting also confirmed PPL's financial performance which showed total income up 19% on the previous year to £36.5m.

The figures, for the year to May 31 1994, show administration costs had been reduced 3% to £5.6m with total distributed income rising 24% to £30.6m.

EUK carries on delivering

While fire fighters were still attempting to keep Thursday's blaze under control, EUK was already taking steps to avoid adding loss of business to the huge cost of fire damage.

After the alarm was raised at around 3am, EUK kicked into action immediately. The time of the official EUK statement - 7.30am - is evidence of its speed of action. For Kingfisher-owned wholesaler, the immediate concern was to ensure it could fulfil orders from its major suppliers.

The Clayton Road centre is used primarily for preparing new releases for delivery to its customers ready to go on sale on Monday morning. After receiving orders from their suppliers, they are

processed and, in most cases, passed to the Blyth Road depot for despatch.

For customers including Woolworths, Asda, Tesco and Safeway, the Disney movie *The Aristocats* was the biggest release for more than six months so EUK had already hired extra night staff to deal with extra workload.

Fortunately, EUK's suppliers came to the rescue, with one distributor alone supplying 100,000 new albums and 50,000 singles.

EMI director of distribution Sean Plunkett says, "We got the call first thing in the morning and got stock back in to them by 3pm."

PolyGram sales director Nigel Haywood, who had releases by Steve

Wonder, Faith No More, Wet Wet Wet and East 17 due this week, agrees, "I got a call at 8.15 am. As far as we're concerned, they did a bloody good job."

The next question for EUK was where the new consignments should be delivered to.

With the usual point of delivery at Clayton Road out of action, the immediate answer was to move all pricing, wrapping and processing to Blyth Road where the Clayton Road staff had been relocated. That option is likely to be only a short-term solution, though.

EUK marketing manager Les Willis says, "We are examining one or two other sites to continue the processing usually carried out at Clayton Road."



Virgin has recruited Andy Thompson to oversee the label's dance A&R functions. Thompson makes the move on April 3, after a six-year tenure at London Records - where he was latterly label manager - during which he signed acts such as U2, Saints and Degrees Of Motion. "My brief is to set up a dance imprint within the Virgin network," Thompson says. Virgin's dance activities have been in need of a shake up for some time, says A&R deputy managing director Ashley Newton, pictured left with Thompson, and head of dance promotions Rob Manley (right). Thompson says he is looking at both long term and short term projects with the new label. "At the moment there are new projects coming through from Frankie Knuckles and Soul II Soul, and I've got some other things that I'm bringing with me."

Marsh moves to Radio One

Radio One has appointed Kate Marsh as programme editor and deputy to head of producer Trevor Dann. Marsh, who was deputy managing editor at GLR at the end of Dann's tenure at the station, joins from Radio Five Live where she was weekend programmes editor. MCM Entertainment general manager Stephen Mulholland joins the station in the new post of scheduling manager and the station has also filled its new executive producer posts. Wendy Pilmer, formerly with Radio One in Manchester, oversees weekend and specialist programmes and Jeff Graham, former programme director at Red Rose, takes on the role of executive producer in charge of weekday morning programmes.

Judgment reserved in KWS case

ZYX's legal action against KWS reached a conclusion in the High Court last week, with judge Justice Lightman reserving judgment in the case. ZYX claims the Network Records release *Please Don't Go by KWS*, which was number one for five weeks in 1992, is based on an arrangement by Italian Roberto Zanetti and later assigned to ZYX. The track was a German number one for Double U. The song was written by Howard Casey and Richard Finch. Lawyers say compensation could run into six figures.

Early deliveries win approval

Sony and EMI are applauding retailers' reactions to their first week of early deliveries which went off smoothly last week. The two companies shipped out product on Friday March 3, following the success of Pinnacle's first early deliveries last month. EMI's director of distribution Shaun Plunkett says, "We have done our own auditing and are not aware of anyone selling product in advance." The first EMI shipment, handled by Securicor, included releases from EMI, Janet Jackson, Terrorvision, Mike And The Mechanics and the Go-Go's and Plunkett says these are big enough artists to test retailers' commitment. Sony strike force manager Maureen Kealy says, "Our sales force found stock is there and out already from the first thing on Monday morning, which is great."

IPC launches CD-Rom magazine

IPC Magazines is teaming up with multi-media developers Zone to launch CD-Rom lifestyle magazine *UnZip*, which will include editorial input from music publications *NME* and *Vox*. The first issue, which contains up to six hours of interactive programming, includes pieces on Bomb The Bass, Bono, Gavin Friday, Sinead O'Connor and Nene Cherry. Zone has also concluded a deal with Coca Cola to sponsor the Metro Zone listings section of its *Vid Zone* in-store retail consoles.

Pickwick splits audio and video

Pickwick Sales & Marketing has split into separate business units for audio and video, with marketing director Paul Duncanson and marketing manager Valerie Westcott leaving the company. New appointments include Paul Archer (video trade marketing manager), Melissa Jones (video marketing manager), Paul Fletcher (video product manager), Alan Bowden (audio trade marketing manager), Susan Nash (audio marketing manager) and Charles Padley (classical trade marketing manager). The company's new sales manager is Andrew Cowan, formerly of Guinness Worldwides.

Buener unlikely for Penny Lane

Leon Curtis, the administrators for Liverpool indie retailer Penny Lane Records, says it is unlikely to find a buyer for the 20-year old independent which announced its closure after recording a £10,000 loss. Penny Lane will probably continue to trade for another month before founder Chris Harris and his staff are made redundant.

A cheer for His Royal Prolificence

The biggest, and most unanimous, boo I've heard in my life went up at Wembley Arena last Sunday night. Not because Prince declined to play any oldies, but because he'd just told his 11,000-odd audience that Warner's thinks he releases too much music. "I think I release just enough music," he drawled. Cue frenzied cheering all round.

Personally, I'm inclined to agree with Warner's. Diamonds And Pearls is about as far as I've got in my attempts to keep up with the most prolific star in the business. Come, apart from a couple of tracks, has so far passed me by. I'll get there in the end, but Prince will probably have released another seven albums by then - if he gets his own way. It's a daunting prospect, even for a hardened fan.

But whatever justification Warner may have, disagreeing with His Highness hasn't done them any good. The dispute has already got them around 50,000 enemies judging by the response at Wembley. Whatever the rights and wrongs in the dispute, Prince produced his best arena show for years. The sound was pumping, the showmanship beyond comparison - who else could sustain an all-singing-dancing-and-clapping audience for two and a half hours on new material alone? True the new stuff was more funky than song-based, and it wouldn't necessarily make you want to run out and grab a copy of *The Love Experience* (not that you could) but it was, a means of getting you in the guts and getting the old thing shaking, it worked tremendously. The only low point came when Prince insisted on leaving the house lights on for a whole chunk of the show - sheer self-indulgence which temporarily killed the atmosphere.

Overall, though, Prince was fantastic at Wembley last week. Never have so many duff reviews been so undeserved.

Selina Webb

TILLY

Rigid radio formats are a turn off

I'm a firm believer that two things make people turn the dial and stick with a radio station: the presenter and the music. That might sound like stating the obvious, but, judging by the bulk of what comes out of my radio, I'm starting to wonder if all radio controllers remember these basics when programming their stations. I used to listen with great delight to all the Cruising series from US radio from the Fifties and Sixties. Personalities like Robbie Seymour and Dick Biardi played hit records, and talked about them with enthusiasm.

When pirate radio came to Great Britain, Cash, Blackburn, Walker and the like excited our young minds. When Radio One started, Stuart Henry started his show on Saturday mornings with Soul Finger by The Bar-Kays and it made us sit around for the whole programme listening to the great records he played. Like those American jocks which came before them, Tony Prince, the Radio Ruler, and the boys at Radio Luxembourg gave us the impression that music was fun, and that they enjoyed playing it.

With the advent of carefully programmed and playlisted material here in the Nineties, I'm not convinced presenters are as widely enthusiastic about the music they are playing as they were then. How can they be, if they haven't been allowed to choose any of it themselves.

Maybe listeners at home aren't convinced the presenters are enjoying themselves. I'm certainly not. We all need cheering up, so let's make radio more fun. Give us some more Chris Tarrant's, I'm sure they are out there. Oh, for the days of the United Discs training ground. Otherwise, we will all be in our bedrooms listening to CD compilations of dance and pop hits, rather than hearing anything new on the radio.

Tilly Rutherford's column is a personal view

BBC links forces at Music Live '95

Radios One, Two and Three are teaming up for a unique three-way radio simulcast as part of the BBC's Music Live '95 festival in Birmingham over May Bank Holiday weekend.

The five-day event, which begins on May 25, will climax with a joint broadcast of *Band Together*, a live collaboration featuring Jools Holland, Michael Nyman, Cleo Laine and the BBC Big Band at Birmingham's International Convention Centre.

For the first time in its history, the Official UK Top 40 show will be relayed as an outside broadcast direct from the Radio One Roadshow in Birmingham on Sunday, May 28.

Station controller Matthew Bannister says the roadshow will feature videos a la carte on the chart screen on a television wall as well as PA.

"This is an opportunity to showcase

what, above all other pop and rock stations, Radio One does, which is to broadcast live music," says Bannister.

The Top 40 show will be the culmination of a day-long programme of events which will see Birmingham's city centre closed off for a street party, a grand parade and roadshows presented by Radio One, Two and, for the first time, Radio Three.

Highlights on Radio One include a bangra show featuring Bally Sago, a world music show which will be broadcast as part of Andy Kormash's show and An Evening With John Shuttleworth with an appearance from Carter USM.

East 17's show at the National Indoor Arena on Saturday, May 27 will be transmitted live on Radio One and will be followed by a broadcast from Birmingham's Q Club where DJs Pete Tong, Paul Oakenfold, Danny Rampling

and Sasha will perform a four-hour live mix.

Radio Two will transmit a concert by US soul singer Natalie Cole. The Music And Songs Of Andrew Lloyd Webber featuring Elaine Paige and Michael Ball, and a BBC Big Band show starring Paul Young, Courtney Pine and Frank Carson.

Radio Three's contribution includes Cheryl Struder together with the BBC National Orchestra of Wales, and the BBC Symphony Orchestra with conductor Andrew Davis.

Radio Four is featuring a musical edition of *Loose Ends* from Birmingham's Old Rep Theatre and a programme based on the Top 10 hymns. Radio WM will simultaneously broadcast the bangra show with Radio One and is staging a *Battle Of The Bands* for the best new talent in the Midlands.

Viv Stanshall's final work dies with him

Vivian Stanshall's final project is unlikely to see the light of day, following the innovative eccentric's death last week.

Stanshall, 52, was found dead at his north London home after a fire on Sunday, just days before he was due to begin recording his first project since signing to WEA in the autumn.

Warner Music chairman Rob Dickens signed Stanshall following a series of informal meetings - he had originally signed Stanshall to a publishing deal 20 years ago. They had been friends since Dickens booked the Bonzo Dog Doo-Dah band's farewell gig when he was social sec at Loughborough University.

Dickens says the new project combined music and spoken word. "There are lots of cassettes, because I got him to do tapes for me if he couldn't come in. But there's nothing we can use," Dickens says. "He was an extraordinary human being. When someone like that is taken away it is a huge loss."

Virgin Records MD Paul Conroy, who worked with Stanshall when he was a booking agent, says, "It is very very sad and a major loss. You don't use the word 'genius' lightly, but this guy was unbelievable."



Vivian Stanshall was best known for his work with the Bonzo Dog Doo-Dah Band and in his later solo incarnation as Sir Henry At Rawlinson End. A painter, sculptor, poet and raconteur, he also featured in the Sixties satirical show *Do Not Adjust Your Set* and appeared with the Bonzos in *The Beatles' Magical Mystery Tour* movie. Stanshall's last recording is believed to be a contribution to Mike Oldfield's single *The Bell*, a re-recorded version of a track from the Tubular Bells II album.

Warner to release sleaze collection

Warner Classics is continuing its series of mood-linked compilation albums with the 12-track, 70-minute album *Classie Sleaze*, which is being released on the Teldec label on March 20.

Bill Holland, general manager of the label which has already issued conceptual compilations such as *Seasonal Classics*, *Stressbusters* and *Classic Weepies*, says, "I have laboured long and hard in the mire to bring the public the ultimate in sleaze. Good sleaze does not just exist in the music, but in the way it is performed that's why we've included classics by Lenya, Dietrich and Elizabeth Welch."

Besides Lotta Lenya performing Kurt Weill's Alabama Song, Marlene Dietrich performing *Jenny and Gounod's Song Of The Golden Call*, the compilation also includes the theme music used at last year's Conservative party conference, Benjamin Britten's *Young Person's* and £8.10 on cassette.

The title will be promoted with TV ads on the Channel One cable service as well as radio and press ads.

Admitting the title is slightly tongue-in-cheek, Holland adds, "There is a always a serious commercial thought behind our compilations."

Earls Court inquiry set to report soon

The result of Kensington & Chelsea Council's investigation into last October's Earls Court seating collapse will be known within four weeks.

The authority and the independent Health & Safety Executive have completed probes into the collapse.

The council says, "We have passed the matter on to an outside barrister to decide if there is a case to answer. A view has been taken and we will be announcing the outcome very shortly."

The results will be considered by the council's environmental services committee on March 27, with an announcement likely to follow soon afterwards.

Around 1,200 people were trapped and 90 people injured when a 20ft high block of seating collapsed at the first date of Pink Floyd's 14-date residency in October.

Des'Ree and Stevie Wonder teamed up for a duet on the first show in the new Channel Four music series, *The White Room*, on Saturday night, after meeting at the recording for BBC's *Top Of The Pops* just two days earlier. The morning after recording for *The White Room* on Friday, Des'Ree flew to America to continue a demanding promotional schedule. Her single, *You Gotta Be*, last week slipped from five to nine in the US, where the album *I Ain't Movin'* has sold 750,000 copies to date. *The White Room* and *Top Of The Pops* performances also marked a busy schedule for Wonder, who performed at London's Ronnie Scott's club on Thursday in a live broadcast for Radio One. Performing his top five songs as voted by the station's listeners, Wonder was joined by artists including Marcella Detroit, Simon Climie, Brian Kennedy, Aswad's Brinsley and Drumme, Julia Fordham, Catherine Zeta Jones, Kim Wilde, Michelle Gayle and Eternal's Vernie Bennett.



Radio chiefs to face the music

Radio One head of production Trevor Dann and the Radio Authority's deputy chief executive Paul Brown will be put in the spotlight at next month's Music Radio Conference.

The two high profile radio figures will face a series of questions from delegates on the afternoon of the conference, which takes place at London's Bafta on April 16.

Delegates' questions, which will be anonymous, will be drawn from a hat during the hour-long On The Spot session. The organisers are also hoping to secure a senior record company executive to join Dann and Brown.

The day-long Music Radio 95 event, which is sponsored by the Spotlight

Music Group - owner of *Music Week* and *Media Monitor* - will also include a Sound Search panel, featuring London Records' managing director Colin Bell, and is expected to debate the practice of radio stations testing records on panels before a decision is made on whether they are given airplay.

Former Radio Three controller John Drummond will also be given a 10-minute spot, called Soapbox, to talk about a personal subject, and an advertising panel will discuss the effectiveness of advertising new releases on radio.

A showcase gig is planned for the evening of the event; record companies wishing to participate should contact Kathy Leppard on 0171 228 2010.

Radio Academy chief executive John Bradford, a member of the conference organising committee, says the 1995 conference promises to be the most exciting to date because of the changing face of the radio market.

The panel looking at the future of the London radio business - featuring Capital Radio's Richard Park, Virgin Radio's Suzie Mayzel and Heart 106.2FM's Keith Pringle - will raise interest with the imminent arrival of Heart, Virgin and Vival, he says.

"Three commercial radio stations all operating on the same pitch is familiar to people in New York and Los Angeles, but it is going to be a new world for the London listener," he says.

Virgin steps up new megastore concept

Virgin is planning to press forward with an expansion of its "second generation" Megastores following a successful trial over the past six months.

The 5,000 sq ft stores, which have been introduced in Shrewsbury, Walsall and Ipswich, feature an adapted form of the in-stores design used throughout the megastore chain. Virgin Our Price managing director Simon Burke says the format has proved very successful.

Burke says: "It depends on where sites are available, but the [second generation stores] will form an increasingly large proportion of the mix of our store openings." He stresses that the "second generation" tag is an internal term to distinguish the stores from megastores.

The plans were unveiled at the inaugural Virgin Our Price conference which was staged at north London's Alexandra Palace. In an address to the conference, Burke claimed the joint Our Price and Virgin market share was around 25% for music and 20% for all entertainment product.

New Jackson album set for spring release

Epic Records has finally scheduled its new Michael Jackson album, *History: Book 1*, for release later this spring.

Jackson unveiled a handful of new songs to Sony executives last month including *Money*, *They Don't Care About Us*, *Stranger In Moscow* and *Earth Song*. A duet with sister Janet, called *Scream*, is also included among the new material.

The album will comprise 150 minutes of music: one CD of entirely new material and a second of highlights from Jackson's 25-year career. A spokesman for Epic Records says: "As yet we are not sure how many new songs will be included on the second CD. And we still can't confirm a release date, any more than spring '95."

The album was originally sched-

uled for release before Christmas, but was postponed after it emerged that Jackson had produced more than the four or five new tracks originally scheduled.

He is now understood to have produced more than a dozen new tracks.

A collectors' leather bound edition of the album will also be produced, including a book of new photographs and a limited edition commemorative coin.

Jackson, who was awarded the Harry Chapin Memorial Humanitarian Award at last month's Narm convention in San Diego, is said to be planning an appearance at one of Janet Jackson's forthcoming UK dates which take place on April 8, 20, 21 and 22.

RA appoints new chief executive

Tony Stoller has been appointed as the new chief executive of the Radio Authority, replacing Peter Baldwin, who retires on July 1. Currently managing director of *Yrres* and *Green in Southampton* - part of the John Lewis Partnership - he has previously been head of radio programming for the IBA, a director of the AIRC and managing director of Thames Valley Broadcasting.

Virgin Radio reveals 'true' launch date

Virgin Radio has finalised its launch date as April 10, two weeks head of schedule. The previous date, to coincide with the second birthday of the national AM station, was a spoiler to distract competition from other London stations, says Virgin Radio chief executive David Campbell. A £1.7m advertising campaign is being undertaken to coincide with the launch on the 105.8FM frequency.

Ferris's Brilliant recruits Anderson

Neil Ferris's Brilliant Recording Company has appointed Lisa Anderson Media Consultancy to handle its international marketing and new distribution deal with 3MV. Anderson will handle new albums by Bitty McLean and Junior Reid, with the 3MV deal coming into effect this week. Nancy Phillips has also joined the label as a director, while Brilliant PR, Ferris' promotional company, now has Matthew Austin as a director and former Virgin promoter Sarah Adams heading TV promotions.

EV Works lands Sound City broadcast

EV Works, the company behind the temporary radio station at last year's In The City conference, will be broadcasting across Bristol for the first time from May 1 as part of Sound City. Programme controller Brendan Hammett says the Barmsey-based outfit will be negotiating with local artists to guest as DJs on Sound FM, the 24-hour alternative music radio show. EV Works will end transmission on May 22, but already has the contract to supply a radio broadcast for September's In The City.

Island's Reid quits for IMC role

Pier Reid has joined David Steel's Independent Marketing Consultancy after 11 years at Island Records. Reid worked on product campaigns for artists ranging from the Stereo MCs through to Tricky, Pulp and Drizabone.

Pavarotti set for Manchester Arena

Luciano Pavarotti and Celine Dion are the first two artists lined up to play at the new Manchester Arena. Pavarotti is due to play the 15,500 capacity venue on September 30, with Celine Dion following on October 29.

MTV signs Coca Cola sponsorship deal

MTV Europe has signed a new advertising and sponsorship deal with Coca Cola for The European Top 20, which is available to almost 60m households in 37 countries. MTV Europe is also launching a VH-1 in the German market in tandem with production company Me, Myself & Eye. It is due on air from April.

Southern stations get new controller

Southern FM and South Coast Radio have appointed a new programme controller, Steve Power, formerly of the Chilterns Group. Power takes up his new post on April 10. He was previously a Southern FM DJ.

AIRC's West in US fact-finding tour

Brian West, AIRC's director and chief executive, is travelling to the US to study radio training under a Winston Churchill Memorial Trust Scholarship. West, director of the AIRC for the past 12 years, will look at all aspects of radio training and new methods which can be used in the UK.

Festival plans suffer setback

The prospect of a festival on the Isle Of Wight this summer suffered a new setback last week when promoter Isle Of Wight Concerts withdrew its licence application.

Allan Schaverin, chairman of the company, says it decided to withdraw its application – for a 125,000-capacity event on August 11-13 – in the light of a council decision against rival promoter Landmark Promotions.

South Wight District Council last month turned down a request from Landmark to stage an August Bank Holiday event for 75,000 people. Landmark is appealing against the decision, with a date set for April 6.

The council cited conflict with the normal holiday tourist trade, lack of accommodation for festival workers and audience members, and interference with local farmers' harvesting as the basis for turning down the festival.

Schaverin is now aiming to stage an event from July 14 to 16 next year. He says his company has secured an exclusive contract for the Tapnell Farm site – where the Isle Of Wight event was due to be held – until October 1996 and that work is beginning immediately on secur-

ing sponsorship and artists for the rescheduled event.

Meanwhile, Glastonbury organiser Michael Eavis has confirmed that this year's silver anniversary show, which runs from June 23-25, is likely to be covered by Channel Four for the second year in succession.

The festival, which will feature Black Crowes, Stone Roses, PJ Harvey, Ray Charles, Simple Minds and The Cure, will retain its usual 80,000 capacity although the size of the site has been increased by 20% after consultation with police, fire services and local authorities.

The festival's famous Pyramid Stage, destroyed in a fire before last year's event, will not be rebuilt in time for Glastonbury '95, but Eavis says, "After this festival we're hoping to rebuild it; it's going to cost us £250,000 and we haven't got £250,000 going spare."

The Mean Fiddler Organisation says the bill for its Phoenix Festival from July 13-16 in Stratford-upon-Avon will be confirmed in the next few weeks, while details of the Reading Festival line-up (August 25-27) will not be revealed until later in the spring.

Beans in bootleg battle

Second-hand record store Beans in Croydon has fallen foul of the BPI's Anti-Piracy Unit after a complaint from a rival retailer that it is selling bootleg CD and vinyl albums.

In a letter on behalf of the BPI from legal firm Olswang, Beans was warned to give up all bootleg recordings and agree not to deal in such product again. The letter threatened legal proceedings unless the conditions were complied with.

David Lashmar, the owner of Beans, which claims to be Britain's largest second-hand store, admits his stock includes 23 bootleg CDs and 11 bootleg vinyl albums.

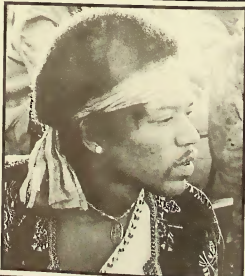
Lashmar, who founded Beans 20 years ago, adds, "I'm not buying

these discs from bootleg dealers. I'm buying them as second-hand stock. If I stop selling them, that won't stop people buying bootlegs from bootleg stalls."

The BPI's director of legal affairs Sara John says the complaint was followed by a visit which revealed the store openly had around 40 bootlegs on sale. "We are simply reacting to a complaint from a local retailer," adds John. "Our information is that the store is selling Italian and German bootlegs. We have to respond to what our members and small retailers say to us."

The legal standing of a retailer in selling bootlegs is the same, regardless of the source for such products, she adds.

Polydor releases a 14-track album of Jimi Hendrix material on April 10. *Voodoo Soup*, which comes with a 24-page booklet, includes three previously unreleased tracks – *The New Rising Sun*, *Message To Love and Peace In Mississippi*. Its release follows the success of two recent Hendrix re-mastered compilations, *The Ultimate Experience* and *Jimi Hendrix Blues*, which have sold a combined total of 360,000 copies in the UK.



▶▶▶ ANDREW CLEARY IN PROFILE-p8 ▶▶▶▶

"Penny Lane."

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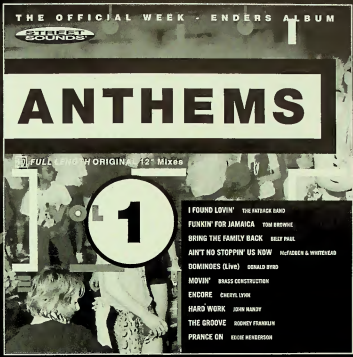
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- I was on the Anthems team first time round. Week-enders were a way of life. I must have them again - and now on CD too!
- I missed out first time, I have bought my cap sleeve T-shirt and simply must have these colossal tracks in my collection.

ANTHEMS VOLUME 1 - MARCH 20th 1995

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CAT NO: SOUNDS 3 (LP/CD/MC)

Jumping in at the deep end is no problem for Edel UK's new boss

Andrew Cleary is used to plunging in at the deep end.

After four years in accountancy he landed a job as UK managing director of US rap label Profile – something he still refers to with a smile as “one of life’s great mysteries”. And now, seven years on, Cleary has taken the helm of another UK subsidiary, this time leading German indie label, Edel.

When Cleary outlines his plans for Edel, he oozes confidence. “I’m going to get an A&R man who is going to sign UK bands which we are going to break throughout the world,” he asserts. “I’m going to establish several different dance sources, one of which will be a promotions company which I control.”

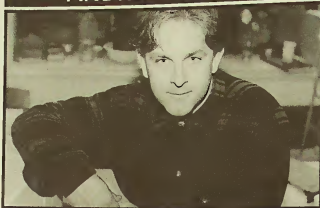
But despite such confidence, Cleary realises his first break into the record business was fortuitous. It is not false modesty when he says he didn’t expect to get the Profile job in 1987.

Already at second interview stage for the position of financial director for a major label, a friend introduced him to label founders Steve Plotnicki and Cory Robbins and he went to New York to meet them. “At the end of the interview they said right, we’re going to give you this job,” he says. “I was sitting there thinking, ‘they’ve fallen for all of it’. Then just as I was leaving they said, ‘there’s just one problem, you don’t know fucking anything about music!’”

In fact, Cleary did know a bit about music and soon mastered Profile’s specialist output. He was quickly accepted by his peers – not least because of his ability to sink pints in the style of the rugby player he is.

“He’s a contradictory character,” says MDMC boss and long-time friend Jimmy Devlin. “On the one hand he’s a guy very much on the indie, leftfield tip with an immense expertise in the area.

ANDREW CLEARY



THE CONVERSION OF CLEARY

Andrew Cleary (b. August 30, 1952)
1981: Cleary attends Liverpool University to study Economics.

1984: Begins training as a chartered accountant at Stoy Hayward, London. Most clients are either record companies or the MPCS. “I was an awful accountant because I hated it, but I loved the way record companies seemed to work.” During this time he plays for Saracens rugby team.

1986: Becomes MD of Profile Records.
1989: First signing is respected UK rap act Caveman. Co-produced I’m Ready which sampled Jimi Hendrix’s Crosstown Traffic.
1992: Signs Praga Khan, whose single,

“We’ll be talking about that, then we’ll go down the pub and drink beer.”

It is his easy relationship with so many in the independent sector in particular, which led to Cleary’s election

as chairman of the BPI’s new

membership committee in December. An early experience at Profile demonstrated the fierce determination he now applies to his BPI position.

1982: Sets up dance offshoot, Deep Distraction, which he begins to build after US repertoire dries up amid Stateside problems with a distributor. Current roster includes Tin Tin Out, Chanelle, Floorjam, Happy Larry’s Big Beat Orchestra, Monumental and Three Madcat Courtship.
December 1994: Elected director of the BPI’s membership committee. Cleary makes it his mission to boost BPI indie membership.
January 1995: Cleary clinches his new job as managing director of Edel.
March 1995: Joins Edel UK, operating from its temporary west London office.

as chairman of the BPI’s new membership committee in December. An early experience at Profile demonstrated the fierce determination he now applies to his BPI position.

It was 1988 and things weren’t looking too good at Profile: “We started with just distribution in England and exported to the rest of the world, but it wasn’t working,” Cleary explains.

One flight to see German distributor Intercoord later and he returned with a cheque for £25,000, and a distribution deal which opened up what is now a massive market for the label. “For every album Profile sells in the UK, it sells four in Germany,” says Cleary.

An ability to operate against the odds typified Cleary’s time at Profile. In late 1993 and early 1994 – when Profile US faced problems with its distributor and founder Robbins left the company – there was literally no repertoire coming from the American office, which had previously contributed around 80% of the UK label’s sales. Cleary’s reaction was to throw himself into the UK dance offshoot, Deep Distraction.

Former Profile employee and Deep Distraction head Richard Ford says, “He was the sensible one. It used to get frustrating sometimes; we’d go in with massive plans and he’d make it realistic.”

Just over a year later and Deep Distraction accounts for 50% of the label’s business. Cleary now hopes he can do the same to help establish Edel UK as an A&R source.

“There aren’t many jobs going these days that really give an element of your own destiny within them,” says Cleary. “Most indies are marketing outlets that already exist, but it’s lacking an A&R side and that’s the biggest challenge it presents me.”

And, as he has already proved, Cleary is not one to shirk a challenge.

Catherine Eade

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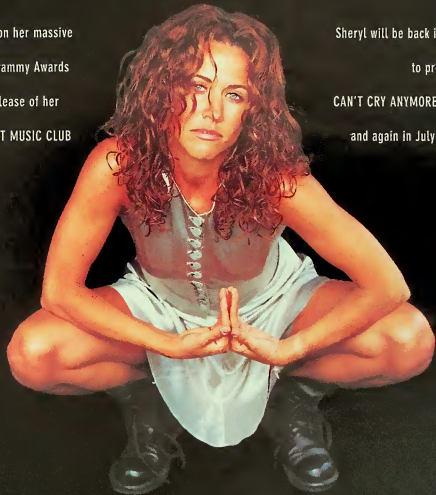
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SOUNDALIKES — HAVE THEY TAKEN THEIR INFLUENCES TOO FAR? JAMIROQUAI (LEFT), ELASTICA (TOP LEFT), SUEDE (TOP RIGHT), GENE (BOTTOM LEFT) AND OASIS (BOTTOM RIGHT)

Sounds like trouble for the new wave

Whenever new music is discussed, whether in A&R offices, at gigs or down the pub, the phrase "sounds like..." is something of a pre-requisite.

One A&R man describes it as "those horrible two words. We all do it but, let's face it, rock and roll isn't young anymore".

But, whereas in the past comparisons may have been used as a way of giving a rough approximation of an artist's sound, these days they often have more of a cynical or malicious ring to them.

While Elastica and Oasis have already been forced to concede publishing points, fingers are consistently pointed at the most promising artists for wearing their influences too prominently on their sleeves. Last week the NME even put some of its favoured acts under the microscope, from Elastica to Gene and Oasis.

Wherever you turn, there are hints of a classic sound, whether it's PJ Harvey (likened to Patti Smith), Gene, Echobelly (both The Smiths), Jamiroquai (Stevie Wonder), Blur (The Faces/Madness/Kinks) or Suede (David Bowie).

It is hardly a new issue; in the Seventies, George Harrison was famously sued in a claim by Bright Tunes that My Sweet Lord copied the melody of the Chiffons' He's So Fine. And, in 1981, EMI Music and one of its writers unsuccessfully tried to sue Vanhels over copyright to his Chariots Of Fire theme.

The sheer number of accusations is what distinguishes the current wave. After a five-year period in which the explosion of hip hop and rave has introduced direct sampling as a routine matter for the industry's legal eagles, the term "derivative" is suddenly entering the business affairs vocabulary.

Perhaps a prime example is the action taken by the Eightsix post-punk act Wire and their publisher Carlin against Elastica's publisher EMI Music

over the band's third single Connection. They claimed the song bore a strong resemblance in parts to their track Three Girl Rhumba. EMI Music subsequently agreed to share the copyright for the track.

Elastica and EMI were happy to alter clear of trouble a second time, when last month they conceded Complete Music 40% of the copyright for Waking Up after Complete admitted it used riffs from The Stranglers' No More Heroes.

Complete's Martin Costello is clear on the matter — "Influence is one thing, infringement is another," he says.

"Elastica are a group that we like very much and are obviously influenced by the punk bands of the Seventies with the best tunes. However, their Waking Up single is considerably more than just influenced" by No More Heroes.

But that doesn't mean it is a black and white issue. Costello concedes that such "copying" can be conscious or subconscious and that the infringement is qualitative not quantitative, making for an exceedingly grey area.

Virgin Records deputy managing director Ashley Newton defines the area as "creative sampling." "Each generation has its own parameters of acceptability of influences," he says. "Currently, it is defined in part by advances in technology. When creative sampling first emerged it was like a new art form, almost punk in attitude — challenging and irreverent," he says.

But he adds that, in the past year, many Virgin artists have complained that their sounds, ideas and imagery are being re-worked into other people's performances and recordings.

"God knows where you draw the line. The age of the 'sources' certainly isn't an issue, and it doesn't need to be a direct sample to constitute a rip-off," says Newton. "It is inevitable that the influence of some artists is so strong that it echoes will be heard forever."

The historical perspective is

something that has inevitably to be taken into account.

Richard Roberts, A&R at indie label Too Pure, doesn't see any dilemma. "I think there is nothing inherently wrong with sounding like somebody else. After all, it's just us getting old," he says. "Most of today's kids won't have heard the bands that are influencing some of today's newer artists and who are we to deny the current generation their musical heritage?"

Some believe the main problem with Gene's similarity to The Smiths is the fact that the music of The Smiths is too fresh in the mind. But producer Ed Buller believes the age of influence is irrelevant. "Plundering the past has always been second nature to those trying to create something new," he says. "There is nothing wrong with sounding like someone else, as long as you don't mind being mistaken for them."

Ultimate A&R man Tim Toher says, "This emphasis on music always having to be somehow new and original seems to me to be a modern idea which probably stems from the influence that the process of recording has had on musical culture.

"Oasis have borrowed quite happily from other people's music but that hasn't lessened their impact or their appeal and whatever you think of them, nobody could deny they sound fresh even though their sound isn't."

Oasis have had to deal with a complaint about the similarities between Neil Innes' How Sweet To Be An Idiot and Whatever, as well as The New Seekers' I'd Like To Teach The World To Sing and Shakemaker, but that hasn't stopped them selling plenty of records to young and older listeners.

Some artists, such as Boy George, are blatant about their influences. "When Culture Club were around, George would tell you exactly what songs his were based on," says Chrysalis Music managing director Jeremy Lascelles. "But he then

stamped his own personality all over those records. The skill is in disguising those influences."

As China Records A&R man Angus Blair says: "There is nothing wrong with sounding like someone else as long as the artist adds something of themselves to that original sound. I do not believe you can corner the market on musical style."

Thankfully, despite the increasing amount of argument, precious few of the squabbles are reaching the court. Lawyer Laurence Gilmore, for one, is not surprised. "Unless there is a certain amount of politics involved, no-one on either side is keen on spending the fortune that litigation costs," he says. "Their budgets are too tight these days."

At EMI Music Publishing, commercial affairs manager Maria Forte adds, "Court is an absolute nightmare for everyone. What you really need is a pragmatic approach — it needs artists to acknowledge if their music is similar to someone else's."

Her managing director Peter Reichardt agrees there must be an element of common sense, indicating a file permanently thick with unresolved complaints over various writers.

"I signed The Smiths and I must admit I got a little twinge when I heard Gene. But you have to remember that with any song, someone somewhere will be saying 'that's my guitar riff or something,'" says Reichardt.

As he says, the most successful artists will be those who rise above such criticisms and manage to reclaim a sound as their own. Suede — like Blur and PJ Harvey in particular — are showing such signs.

The band's producer Ed Buller says the final verdict lies with the integrity of the artists themselves.

"Only they really know when they've crossed the line between influence and plagiarism. It should be a matter for your self-respect, not your lawyer," he says.

Nick Robinson

The background of the cover is a vibrant, abstract collage of colors including blue, red, yellow, and green. It features stylized, glowing pink and red lines that resemble DNA helices or energy paths. Yellow lightning bolts and black spheres are scattered throughout the design. At the top, the word 'ZOO' is written in large, bold, white letters with black outlines. Above it, 'U2' is written in a smaller, white font inside a black oval. Below 'ZOO', 'LIVE FROM' and 'SYDNEY' are written in white inside black ovals. In the center, a large white oval contains the text 'GRAMMY WINNER BEST MUSIC VIDEO, LONG FORM'. At the bottom, a white oval contains the text 'CONGRATULATIONS TO U2 from all at POLYGRAM VIDEO WORLDWIDE'. The PolyGram Video logo is at the very bottom center. The bottom half of the cover features a photograph of the four members of the band U2, wearing dark clothing and sunglasses. The member on the far right is holding a cigarette.

U2

ZOO

LIVE FROM

SYDNEY

GRAMMY WINNER
BEST MUSIC VIDEO, LONG FORM

CONGRATULATIONS TO U2
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POLYGRAM VIDEO WORLDWIDE

PolyGram Video

In memory of Lawrence Brennan Trucker laments Bruno's exit

We would like to take this opportunity to record our sadness at the death of Lawrence Brennan from cancer on February 21.

Lawrence was British, lived in Hampstead, London, but spent much of his time in South America, especially in the Eighties, where he ran Silhouette Records, which represented the cream of British independent music in Brazil. The labels he looked after during this time included Factory, Rough Trade, Cherry Red, Mute, Rhythm King, PWL, A&D and Beggars Banquet. Last year Lawrence set up a new operation, E8 Records, in London and also started a music consultancy company.

Unfortunately he became very ill and found it impossible to continue with his business interests.

Lawrence was a popular individual, famed for his bright and cheerful attitude. Even in his last days when he was in intense pain he still managed to share jokes and take an interest in how everyone around him was getting along. He loved music, and his popularity extended to the artists as well as the labels he represented. He was an avid football fan, supporting Arsenal. He is survived by his wife Betty and his two sons, Nick and Tom.

We all loved him very much, and will miss him a lot.

Dave Ball, The Grid; Alan Bellman, MD, Freestyle; Nick Cave; Martin Costello, MD, Complete Music; Bryan Eno, John Kaufman, MD, Preset Vision International; Iain McNay, MD, Cherry Red Records; Dominic Norman-Taylor, MD, All Saints Records; Richard Norris, The Grid; Pete Wamsley, MD, Rough Trade Publishing.

The Business Expansion Scheme was launched in 1983 to encourage people to put money into business. Qualifying individuals investing in qualifying companies could claim tax relief on up to £40,000 invested and the shares were free from capital gains tax on sale.

The BES scheme was intended to encourage investors to take risks and so there were many rules to prevent manipulation. One of these rules specifically excluded relief for investment in a company whose income is principally derived from royalties. As a result many small record companies and all music-publishing companies were denied access to BES investment cash.

BES has now finished and has been replaced by the Enterprise Investment Scheme. The rules are similar, again

BRUCE FINDLAY AXING WILL HIT NEW ACTS

As producer at Schoonhoven Management for Bruce Findlay (light on The Bruce Findlay Show - Monday to Thursday 7pm till 10pm - I am deeply frustrated and angry with Scot FM, the show's "venue", for unexpectedly axing it completely without warning (AW/March 4). This, despite the incredibly warm feedback and growing numbers of listeners.

As someone just out of their teens (I'm 20), I can honestly say what an education it's been discovering the less obvious artists and bands on the scene from well before my time, while also hearing interesting "sleeping" tracks from the last decade with a wide range of current fodder, and all presented with a youthful enthusiasm. The show, broadcast since last summer, featured artists like Alex Harvey, Frank Zappa, Woody Guthrie, Ray Charles, Syd Barrett, The Byrds, The Beatles, Kinks, Stones and Neil Young sitting most comfortably alongside the new generation, Leiffield, Wizen, Grant Lee Buffalo, MC Solaar, Paul Mounsey, Blue, Oasis and Portishead as well as studio guests and live sessions.

Apart from the fact that the show was unique in Scotland because of its broad music policy, this is another setback for local unsigned bands, musicians, music initiatives and colleges for which the show gave wide exposure. I'm sure I don't stand alone in saying that radio listeners and music lovers, young and a wee bit older, in central Scotland think this is a loss and also know that "local" be the only one turning off from Scot FM's now entirely bland, tried and untripped music policy.

Another door closes on musical freedom. Let's unite to reopen this door and put pressure on commercial radio so that new music can be uncensored.

Kristian Reed, Thistle Street, Edinburgh.



denying relief for investment in royalty receiving companies.

For some strange reason however, EIS relief is available to film companies.

Both the music business and the film industry rely on a constant flow of new talent. Small record and publishing companies need a lot of new finance.

We all know how much the music business has done to help the country. Isn't it time that the government gives some help to the music business? Alex Lawrie FCIA, Geo. Little, Sebire & Co Chartered Accountants, Harpenden, Herts.

For some 15 years Warners has been at the forefront in recognising the importance of commercial radio and in particular ILR. In your article on regional plugging (MW, March 11) you state that our sales force "drops in" on radio stations while on the road. This we feel is mis-representative.

We do not "drop in" - on the contrary, our sales promotion force visits 28 of the major ILR stations weekly or twice weekly on a regular appointment basis and during these visits the stations are fully briefed on all promotional activity surrounding our releases.

With regards to the rest of the stations we do have a team of three pluggers who, though based at Alperston, do not just "follow up

reps' visits to stations by telephone" but spend at least 60% of their time on the road covering the stations that are not visited by a sales promotion representative and accompanying artists on regional radio tours. We have operated this system for some time as we believe that, as ILR is interested in local tastes, the stations are best serviced by someone who has local knowledge.

We have more than 20 sales promotion people in the field which means that each person covers no more than one or, in some cases, two stations and these people also service the major record stores in the areas to which the radio station broadcasts. This, we feel, gives them a unique insight into local tastes and music trends, something highlighted recently by Capital's group head of programmes Clive Dickens when he told me that he believed having a local promotions representative servicing both the station and the stores in his region was, as he saw it, a good way to service commercial radio.

I would in no way wish to decry the excellent efforts of Bob Hermon in the Midlands region as I, having known Bob for over 20 years, know he does an excellent job.

However, the current system of voting for the best regional pluggers award takes no account of the different systems that each record

company operates.

It would seem that if a pluggers covers seven or eight stations and does a good job in his area, and then picks up the votes from four or five of these, he will probably win this award. If a pluggers visits one station, as is the case with the majority of our sales promotion team, he can do far as his station is concerned - be the best pluggers that ever was, but his one vote is not going to do him any good.

If you would really like a fair way of voting for who is the best at plugging regional radio, may we suggest that you ask your contributors to vote for the best company.

For example when voting for the best multiple and independent retailer the judgment is not made on who is best in a particular town, or indeed, who is the best store manager, but on which company is best at the job overall.

If a similar system of voting was applied to regional plugging, we would see just who really does offer the best service, as the overall efforts of Sony, PolyGram, BMG, Virgin, EMI, Warners and the rest would be judged equally.

Steve Betts, National sales promotions manager, Warner Music, Wembley, Middlesex.

Being a member of the trucking fraternity, I was sad to hear that Bruno is departing from his early morning Radio One show for two reasons.

Firstly, he was the only Radio One DJ who played my Trucking Songs and secondly he gave us an excellent two-and-a-half hours of humour and good music while we are driving round the country.

During the past three years, Bruno's show became a virtual cult among the nation's truckers and there are thousands of Trucking With Bruno sunscreen stickers stuck on all the articles flying round the country. I know that Radio One has adopted the policy of aiming at a younger audience but I think that they are all in bed with their teddies between 4am and 6.30am.

I find it difficult to believe that Bruno's show is to be replaced by an ex-Kiss FM dance DJ but then I suppose we could dance our own handbags in the back of our art trailers.

Thank you Bruno for giving us truckers (the silent majority) three years of fun and we wish you well. Kelvin Purcell, Heathrow Flyers, Staines, Middlesex.

ZY A THE MOVIE !!

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SINGLES

BARRY WHITE: I Only Want To Be With You (A&M 017-1016-4/017-2025-2). And you too, Barry. The King of Love returns to reclaim his crown, backed by two tight Jam & Lewis-produced R Kelly eat your heart out. □□□□

NILON BOMBERS: Nilon Bombers EP (Almo ALM05001). A four-track selection which, musically, shows little more originality than the EP's title. From acoustic pop to screaming heavy metal guitar, it is as unessential as it is inoffensive. □□

ADAM ANT: Beautiful Dream (EMI CD054370). The Ant's outrageous continues with a pop cakewalk love paean, including cloyerse spoken word delivery. □□□□

ROKETE: Vulnerable (EMI CD054369). For Geslar takes over vocal duties for the new billard from the Swedish duo. □□

SIMPLE MINDS: Hypnotised (Virgin VSCD01534). The latest single from comeback album Hello From The Next World features six mixes to stimulate interest in this medium-paced guitar-led rocker. □□□

STAR 69: Mama Don't Let... (Organic Records Organic 1). This is the debut not only for the band but also the label set up by former Island Records man David Steel. Star 69 revolve around the sweet but sharp songwriting of lead singer Julie Daniels and this is perhaps the more mainstream side of her work — and very catchy, too. □□□□

SLEEPER: Vegas (Indolent SLEEP008). Initially loved by the music press then seemingly slugged as soon as they achieved mainstream success, Sleeper look set to ride the criticism of their debut album with another slice of vocal-led pop. Not as quirky as Inbetween but a bit more stylish. □□□□

STEVE E & N.E. feat. MURRAY GANER: Staying Alive (Top SNOG011). Why re-one else has covered this classic 1976 Bee Gees number so far is a mystery, but this new rapped up version doesn't quite hit the mark. □□□□

TERENCE TRENT D'ARBY: Holding On To You (Columbia PWC 616). The first single from TTD's Vibrator album, which is out on April 17, is a solid soul epic enlivened by a power-packed vocal performance. Guaranteed to put him back in the Top 10 for the first time since January 1988. □□□□□

SLAMM: Like Right Now (PWL PWC0 318). Slamm's last single can't Get By fell frustratingly short of the Top 40 and



SKID ROW: CHALLENGING SET

that was a much better pop song than this rather inspired effort. And an avalanche of media attention and a lot of luck can make this break Slamm's Top 40 duck. □□

TRICKY: Black Steel (4th & Broadway BRCD026). Forget the Portishead comparisons: Tricky is in another mode altogether on this stunning,

uncompromising but — let's face it — weird Public Enemy cover. Driven by an urgent vocal from Martine, it's the rockiest track on the Maxinquaye album, which will probably move back into the Top 10 on the back of this release. □□□□

APACHE INDIAN: Raganmuffin Girl (Island CID 606). A disappointingly lightweight offering from Apache, in the vein of Boom-Shak-a-Lak, but not as catchy. Taken from his just-out album Make Way For The Indian, it is backed by the more adventurous Jah Lead The Way which puts some chunky Bhangra beats into the mix. □□

PATO BANTON with RANKING ROGER: Bubbling Hot (Virgin VSCD 1530). The former Beatmasters have revisited this cheery pop reggae number which would have seemed more appropriate if released in the summer. A moderate hit for Banton. □□□□

DR DRE & ICE CUBE: Natural Born Killaz (Death Row/Interscope PRCD 9363). A charming ditty in which Dre and Cube play at buddies rapping such lines as "I can't hang about my mama, 'cos I sear her" and "I'm an unforgiving psycho murderer". Headed for notoriety rather than airplay, which was probably the idea. □□

SINGLE OF THE WEEK

TAKE THAT: Back For Good (RCA 74321271467/74321271473). Take That play it safe, opting for a nice-but-naughty MOR pop number which will pick up sales outside their usual fanbase. With more than a month of radio support behind it, an instant, and long lasting, number one seems certain. □□□□□

ALAN JONES TALKING MUSIC

As **Annie Lennox** unleashes her album of covers, two acts have simultaneously hit on the idea of reviving one of her biggest Eurythmics hits, Sweet Dreams (Are Made Of This). From Sweden, **Swing featuring Dr. Alban** offer a bludgeoning techno version dominated by rap, with occasional reprises of the title line by **Birgitta Edoff**, and Scotland's Steppin' Out label goes for a more straightforward Nu-NRG revision of the track by **DJ Scott featuring Lorna B**. Both are in the upper echelon of the new *RM* pop dance chart, with DJ Scott & Lorna B marginally ahead. That's likely to be the result at retail, too, though neither version was strictly necessary... Currently number one in Australia, **Janet Jackson's** Janet album is likely to experience a new lease of life here, too, partly because of the success of cutesy single Whoops Now and partly because the updated version of the album, which has fewer tracks, includes a couple of brand new mixes and two B-sides not included on the original Janet album, 70s Love Groove and And On And

On... With St Patrick's Day just around the corner, record companies are realising there are a few pounds to be made from tying in appropriate releases. Telstar's **When Irish Eyes Are Smiling** is already out, and is about to be joined by two others. **Virgin's Celtic Moods** mixes Eleanor McEvoy, Christy Moore, Maire Brennan and Davy Spillane, with The Edge and Sinead O'Connor's atmospheric movie cut Heroine, whimsical cuts from Feargal Sharkey and Thin Lizzy and tracks by Scots bands Runrig and Capercaille. PolyGram TV's **Emerald Rock** is more of a showcase for Ireland's contemporary rockers, though it includes Sharkey and Thin Lizzy alongside first division acts like U2, the Cranberries and Van Morrison... The fourth single from **Luther Vandross'** platinum Songs album is Ain't No Stoppin' Us Now. Even this great vocal technician can't match the joyous optimism of the original McFadden & Whitehead track but mix doctor David Morales has re-invigorated the track for the dancefloor in one melodically

intact and three more rhythmically-based mixes. The result is one barely adequate album track reborn as a smash hit single... Currently, and deservedly, climbing the US Top 10. **Brownstone** are a spunky female trio signed to Michael Jackson's M&J imprint. Their debut single Pass The Lovin' was accomplished but nothing more, but their follow-up, if You Love Me, is a revelation. Blessed with excellent voices, the girls dip and weave their way through house-inflected mixes with a distinctive R&B/gospel edge... Finally, New York club culture lost its leading venue when the **Sound Factory** closed last month. It's a fortunate accident that the club's inspirational DJ **Junior Vasquez** had already mixed The Ministry Of Sound Presents The Future Sound Of New York, a typically invigorating mixture of disco, techno and several variants of house which typified his residency at the venue, for which it now serves as a fitting tribute.



800 RADLEYS: COMMERCIAL SUCCESS

return with their third album, which he adds a handful of classic songs within an overall disappointing album. But the fanbase has been there for some time and may remain intact. □□□□

REGGAE CLASSICS: Serious Selections Vol 1 (Rewind Selections LP/PCD00 REZ). David Rodigan's selection is as impeccable on this compilation as it was on the label's recent lover's rock album. Classics from the likes of Freddie McGregor and John Holt will find favour with purists and new fans alike. □□□□

STEVE WONDER: Conversation Peace (Motown 500 238-2). Steve's return is a mixed affair. The voice is as unmistakable as ever but moments of beauty are let down by mixed production. A hit but not a smash. □□□□

MIDHONEY: My Brother The Cow (WEA 5362 4580). Seattle's Muddyhen return with perhaps their finest album. Its roots are firmly in the Sixties garage sound but with post-grunge attitude and there's enough variety in the tracks to impress all manner of rock and indie fans. □□□□

DOCTOR BUTCHER: Doctor Butcher (Guns/BMG 74321 24266-2). A predictable slab of dark metal that is lyrically clichéd and inadvertently amusing at times. The playing is precise and powerful and should please any metal fan who is looking for a familiar formula. □□

ALBUM OF THE WEEK

THE 800 RADLEYS: Wake Up! (Creation CREP 179). The long acclaimed Liverpoolians combine melodic hints of Beach Boys, Beatles and Stax with a wet which, following the success of single Who Is Boob, proves they can cut the commercial mustard. Another Creation success story. □□□□□

This week's reviewers: Michael Arnold, Paul German, Nick Robinson, Ajax Scott, Martin Talbot, Paul Vaughan and Selina Webb



Annie Lennox grabs album crown

SALES

Two solo albums, two number ones – that's the impressive record of **Annie Lennox**, whose *Medusa* debuts at the top of the chart this week after selling more than 120,000 copies in a week.

Annie's Diva – which returns to the chart this week on number 32 as a result of heavy discounting, even though it is officially still full-price – also debuted at number one in 1992. She also had three number one albums as half of Eurythmics, and her overall tally of five number one albums is exceeded among women only by Agnetha and Frida of Abba, who topped the chart nine times as members of the group. Lennox's latest success provides a stark contrast to the disastrous performance of former Eurythmics colleague Dave Stewart's latest album, *Greetings From The Gutter*, which was released last autumn, and has yet to breach the Top 75.

A tough four-way tussle for singles chart supremacy was resolved in favour of the incumbent **Think Twice** by **Celine Dion**. Number one now for seven weeks – and, at 22 weeks into its chart career, number one at a later stage of its chart cycle than any single in history – *Think Twice* is still selling more than 50,000 copies a week, but may have to yield to **Freakepower's** fast-breaking *Turn On, Tune In, Cop Out* or **Cher, Chrissie Hynde and Neneh Cherry's** *Love Can Build A Bridge* next week. The latest hit to be boosted by its use in a Levi 501 commercial, the **Freakepower** single initially peaked at number 29 in October 1993.

Janet Jackson's *Janet* album surrenders its *significa* bit this week as the double A-side *Whoopie Now/What'll I Do* debuts at number 10. Of the previous singles, that's *The Way Love Goes* peaked at number two, *I Fat 14*, *Again at six*, *Because Of Love at 19*, *Any Time, Any Place at 13* and *You Want This at 14*. Janet's last two albums, *Control and Rhythm Nation 1814*, also yielded seven-tuple *ajenge*.

When they first started out, **Liam Howlett's** *The Prodigy* relied mainly on club support. That has long ceased to be the case, but they're astonishingly consistent, and this week they register their ninth consecutive top 15 hit in less than four years as *Poison* debuts at 15.

Finally, commiserations to **Ce Ce Rogers**, who had two singles released last week. Neither quite makes the published chart, however, with his solo effort *Come Together* debuting at number 77, while *Can We Live*, the *Jestofunk* single he fronts, struggles to number 102.

Alan Jones

SINGLES UPDATE



ALBUMS UPDATE



AIRPLAY

The top five records on the airwaves are all titles which have passed their sales peak. **Annie Lennox's** *No More I Love You's* is still by the strongest, and its number one for the fifth week in a row. Its audience is bigger than ever, as is its lead over the number two title, now up to 42%.

Take That's *Back For Good* continues to strengthen its pre-release play, and slides effortlessly into sixth place, although it's a little surprising at this stage of the game to find it still has fewer plays than some 14 other discs. Cautious programmers no doubt need to get some sort of retail confirmation that *Take That* have broad appeal (the last sentence to be snarled in sarcastic fashion). **Take That's** main teen rivals **East 17**, whom they are likely to keep off the top of the sales chart, are among the biggest airplay gainers of the week, debuting at number 37 with their upcoming hit *Let It Rain*, on a combination of early pop radio play and specialist dance play generated by the mailing of no fewer than three different 12-inch singles of mixes.

Radio's lukewarm support of some substantial hits is baffling. **The Clock's** reworking of *Axel F* is not the most innovative or attractive disc around, but it is a proven hit with three weeks in the Top 20 and a current number seven placing to substantiate this fact. Even so, it is loitering in 60th place on the airplay chart. Also down among the dead men is **The Prodigy's** *Poison*. As their previous eight singles have gone top 15 at retail, we can assume they are fairly popular – but not at radio, where *Poison* got a mere 17 plays last week.

On the other hand, **Elton John** is an artist whose airplay chart positions invariably eclipse his sales chart placings. That's the case for the fifth single in a row, as *Believe* vaults to number five on airplay while drifting from its disappointing sales peak of 15 to 24.

Scarlett's *Independent Love Song* is a rock solid airplay hit, with six weeks in the Top 10, during which time it has clocked up more than 4,000 plays. It climbed as high as number four and stayed there for three weeks. This week it drops to number seven, though with a marginal decline in plays, down from 807 to 785.

Last but not least, while **Janet Jackson's** new single is officially a double A-side, radio is treating it somewhat differently. **The Motowneers** *Whoops Now* picks up 589 plays and is ranked tenth most listened to record, while its partner *What'll I Do* is nowhere with just 13 plays.

Alan Jones

SALES AWARDS

- **Platinum:** *Eternal: Always & Forever* (x4); *Various: On a Dance Tip*.
- **Gold:** *The Smiths: Singles*; *Various: New Soul Rebels*.
- **Silver:** *Perfecto Allstars: Reach Up* (Papa's Got A Brand New Pigbag) (single); *Various: Dance 95*; *Various: Girls & Guitars*.

PLAYLIST ADDS

- Radio 1 FM: w/c 09.03.95: B List:** Barry White – *Come On*; Simple Minds – *Hypnotise*; Tina Arena – *Chains*; *Take That's Kiss* – *Show A Little Love*; Bobby Brown – *Two Can Play That Game*; Corone – *Baby Baby*; Duran Duran – *Perfect Day*; Terence Trent D'Arby – *Holding On To You*; *Back – Axl F*; Van Halen – *Can't Stop Loving You*; *Nightcrawlers – Push*; *The Feeling On: NPG* featuring Prince – *Get Wild*; *C List:* Tim Tim featuring *Esperanza* – *Always*; *Beverly Knight – Flavour Of The Old School*; *Axl F – King Of*.
- Capital FM: w/c 07.03.95: A List:** Tina Arena – *Chains*; *B List:* East 17 – *Let It Rain*; *Billy McLean – Over The River*; *Cher/Chrissie Hynde/Neneh Cherry – Love Will Build A Bridge*; *C List:* *Benny Dope Presents The Buckleheads – The Bomb*; *Snape* featuring *Summer – The First*; *The Last*; *Emmy – Virgin 1215*; *w/c 12.03.95: C List:* *Terence Trent D'Arby – Holding On To You*; *Sophie B Hawkins – As I Lay Me Down*; *R.E.M. – Strangely Consistent*; *Simple Minds – Hypnotised*; *CD List:* *Diana – Slide Away*; *NPG* featuring *Prince – Get Wild*; *Radiohead – High & Dry*; *Stone Roses – Ten Storey Love Song*.
- MTV Europe: w/c 13.03.95: The Prodigy – Poison; *Duran Duran – Perfect Day*; *Freakepower – Turn It On*; *Cop Out*; *John Scatman – Scatman*; *Madonna – Bedtime Story*; *Wet Wet Wet – Julia Says*.**

THIS WEEK'S HITS

Singles

- NUMBER ONE: **Think Twice** Celine Dion – Epic
 HIGHEST NEW ENTRY: **Turn On, Tune In, Cop Out**
 Freakepower – 4th & Broadway
 HIGHEST CLIMBER: **I Can't Be With You**
 The Cranberries – Island
 NUMBER ONE R&B SINGLE: **Turn On, Tune In, Cop Out**
 Freakepower – 4th & Broadway
 NUMBER ONE DANCE SINGLE: **Embracing The Sunshine**
 BT – East West

Albums

- NUMBER ONE: **Medusa** Annie Lennox – RCA
 HIGHEST NEW ENTRY: **Medusa** Annie Lennox – RCA
 HIGHEST CLIMBER: **Second Coming** Stone Roses – Geffen
 NUMBER ONE COMPILATION: **Smash Hits '95 Vol. 1** – Telstar

Airplay

- NUMBER ONE SINGLE: **No More I Love You's**
 Annie Lennox – RCA
 BIGGEST GROWER: **Back for Good** Take That – RCA
 MOST ADDED: **Back for Good** Take That – RCA

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the Godfather

CLEVELAND CITY

YOU CAN HAVE IT ALL

RELEASED 20.3.95
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CLE 13023 / CLEM 13023 / CLECD 13023

AIRPLAY PROFILE



Rank	Title/Artist/Label	Weeks	No. of plays	TW
1	WAKE UP BOO! Bush/Interscope	25	32	32
2	DOIT GIVE ME YOUR LIFE Mike And The Mechanics (MCA)	29	27	27
3	REACH UP (PIG) B. Perfection (Atlantic East West)	24	27	27
4	SOMEDAY I'LL BE SATURDAY NIGHT Ben Jon Lambert	29	25	25
5	TURN ON, TUNE IN, COP OUT (Fingerprint Phish & Broadwest)	19	25	25
6	I'VE GOT A LITTLE SOMETHING FOR YOU (A&M/Columbia)	24	24	24
12	BELIEVE (Folieson/Reprise)	19	24	24
6	BEDTIME STORY Madonna (Mercury)	25	24	24
9	BACK FOR GOOD (Tasco/The RCA)	17	22	22
8	NO MORE I LOVE YOU'S (A&M/Atlantic)	23	22	22
9	CLOSE TO YOU (Mercury/Atlantic)	17	22	22
2	RUN AWAY (MCA/Atlantic)	25	21	21
13	WHODUNS NOW (A&M/Columbia)	11	20	20
13	REAL LOVE (Mercury/Atlantic)	21	20	20
13	YOU GOTTA BE (Mercury/Atlantic)	20	19	19
13	TEN STOREY LOVE (The Stone Roses/Defone)	18	19	19
16	I CAN'T BE WITH YOU (Columbia/Atlantic)	14	19	19
16	LET IT RAIN (East West)	5	19	19
19	HIGH & DRY (RCA/Atlantic)	12	19	19
20	I KNOW (Columbia/Atlantic)	9	15	15
21	JULIA SAYS (Mercury/Atlantic)	10	16	16
21	LOVE CAN BUILD A BRIDGE (Columbia/Atlantic)	16	16	16
21	ONE MAN IN MY HEART (Mercury/Atlantic)	18	16	16
24	AGE AIN'T NOTHING BUT A NUMBER (A&M/Columbia)	9	9	9
25	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) (The Buckleheads/Phonix)	10	14	14
25	AS I LAY BE BOWIN' (Capitol/A&M)	12	14	14
25	I KNOW THE LORD (Mercury/Atlantic)	19	14	14
29	OUR RADIO ROCKS (A&M/Columbia)	15	12	12
29	CALL IT LOVE (A&M/Atlantic)	10	12	12
29	HAUNTED BY YOU (Mercury/Atlantic)	17	12	12



Rank	Title/Artist/Label	Weeks	No. of plays	TW
1	SHE'S A RIVER (Sire/Warner Bros)	30	30	30
2	NO MORE I LOVE YOU'S (A&M/Atlantic)	29	29	29
3	THIS COWBOY SONG (A&M)	29	29	29
4	OVER MY SHOULDER (Mike And The Mechanics/Wygn)	27	19	19
4	SOMEDAY I'LL BE SATURDAY NIGHT (Ben Jon Lambert)	22	19	19
6	HERE AND NOW (A&M/Atlantic)	20	18	18
6	WHATEVER (Mercury/Atlantic)	20	18	18
8	BELIEVE (Mercury/Atlantic)	20	18	18
8	GLOBE BOY (Polygram/Atlantic)	15	17	17
8	STRONG ENOUGH (Sire/Capitol)	15	17	17
11	WALK THIS WORLD (Mercury/Atlantic)	15	15	15
12	HERE COMES THE HOTSTEPPER (Mercury/Atlantic)	21	14	14
12	I CAN'T BE WITH YOU (Columbia/Atlantic)	21	14	14
5	INDEPENDENT LOVE SONG (Sire/MCA)	24	13	13
14	MURDER INCORPORATED (Fires (Synyster/Columbia)	20	13	13
16	CHANGE (Mercury/Atlantic)	20	12	12
18	CRAZY (Mercury/Atlantic)	19	12	12
18	RUIN TO YOU (Mercury/Atlantic)	17	12	12
18	WAKE UP BOO! (Mercury/Atlantic)	19	12	12
20	COWBOY DREAMS (Mercury/Atlantic)	14	11	11
20	I KNOW (Mercury/Atlantic)	9	10	10
22	TAKE A BOW (Mercury/Atlantic)	0	10	10
22	HOLD MY HAND (Mercury/Atlantic)	16	10	10
22	TURN ON, TUNE IN, COP OUT (Fingerprint Phish & Broadwest)	0	10	10
22	THE ONLY ONE (Mercury/Atlantic)	16	10	10
22	WHEN DO YOU GET TO SING MY WAY (Sire/RCA)	7	10	10
22	CAROLINE (Mercury/Atlantic)	17	10	10
22	NEV, AGE GIRL (MARMY MON) (Mercury/Atlantic)	7	10	10
22	IF I ALONE (Mercury/Atlantic)	1	9	9
30	ODE TO MY GIRL (Mercury/Atlantic)	1	9	9

All data by page © Media Monitor. Station posse charts rank info by total number of plays per station from 83.00 on Sunday 5/24/1985 until 24.00 on Saturday 11/30/1985.

CLYDE 1 FM

Clyde 1 FM's playlist, although based primarily on mainstream Top 40 singles, also includes some surprises. Deuce's Call It Love made the station's top five last week, well ahead of its placing at 18 on the overall airplay Top 50, and the Human League tell me When reached number seven. 21 slots above its national placing. The rest of the Glasgow-based station's playlist explores the most popular mainstream elements of rock, pop, dance and soul. Chart stalwarts such as Gloria Estefan, Annie Lennox, Bob Dylan, Prince and Sting feature strongly. The number one slot was taken by Mike And The Mechanics, Clyde 1's programme director Alan Dickson says its 25.7% local audience share - more than double nearest rival Radio One's rating of 11.8% - makes it more popular than the BBC stations, Virgin and Classic FM combined over an area which includes Stirling in the north and Kilmarnock in the south. "We entertain, and succeed, by remembering we are driven by good music: the right kind of music, well presented and at the right time," he says. "There is something for everyone who turns on." **Stephen Dowling**

CLYDE 1 TOP 10

- 1 Over My Shoulder Mike And The Mechanics (Virgin) 40
 - 2 Think Twice (Celine Dion) (Epic) 36
 - 3 Change (Lightning Seeds) (Epic) 35
 - 4 Tell Me When The Human League (EastWest) 35
 - 5 Call It Love (Celine Dion) (Epic) 33
 - 6 Everlasting Love Gloria Estefan (Epic) 32
 - 7 Be More Like You's Annie Lennox (RCA) 31
 - 8 Someday I'll Be Saturday Night Ben Jon (Jambico) 31
 - 9 Don't Give Me Your Life (Virgin) 31
 - 10 Don't Give Me Your Life (A&M) (Polygram) 31
- More played on Clyde 1 FM
© 1985 MCA, Warner Music

Rank	Title/Artist/Label	Weeks	No. of plays	TW
1	NO MORE I LOVE YOU'S (A&M/Atlantic)	67	91	91
2	OPEN YOUR HEART (Mercury/Atlantic)	71	77	77
3	SIGHT FOR SORE EYES (Mercury/Atlantic)	67	71	71
4	CALL IT LOVE (Mercury/Atlantic)	43	64	64
5	THIS COWBOY SONG (A&M)	41	62	62
6	WHEN WE DANCE (A&M)	43	62	62
7	THINK TWICE (Celine Dion) (Epic)	16	46	46
8	WHATEVER (Mercury/Atlantic)	70	41	41
9	TRUE FAITH 94 (New Dawn Records)	44	37	37
10	DOIT GIVE ME YOUR LIFE (Mercury/Atlantic)	44	37	37
11	INDEPENDENT LOVE SONG (Sire/MCA)	41	37	37
11	RUIN TO YOU (Mercury/Atlantic)	33	34	34
13	SOMEDAY I'LL BE SATURDAY NIGHT (Ben Jon Lambert)	26	33	33
14	CRAZY (Mercury/Atlantic)	24	32	32
15	WE HAVE ALL THE TIME IN THE WORLD (Laura Annstrong/EMI)	30	31	31
16	OVER MY SHOULDER (Mike And The Mechanics/Wygn)	31	29	29
17	RUN AWAY (MCA/Atlantic)	33	26	26
18	CRUSH WITH EVELINE (Mercury/Atlantic)	0	25	25
19	TAKE A BOW (Mercury/Atlantic)	0	22	22
20	WAKE UP BOO! (Mercury/Atlantic)	0	22	22
20	AS I LAY BE BOWIN' (Capitol/A&M)	0	22	22
22	HOLD MY HAND (Mercury/Atlantic)	0	21	21
23	RACK FOR GOOD (Tasco/The RCA)	9	20	20
24	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) (The Buckleheads/Phonix)	13	17	17
25	ANOTHER NIGHT (Mercury/Atlantic)	8	17	17
26	SHE'S A RIVER (Sire/Warner Bros)	48	15	15
27	BLAME IT ON ME (Mercury/Atlantic)	9	14	14
28	SECRET (Mercury/Atlantic)	24	13	13
29	CRAZY FOR YOU (Mercury/Atlantic)	11	12	12
29	BABY I LOVE YOUR WAY (Mercury/Atlantic)	10	13	13
32	REACH UP (PIG) B. Perfection (Atlantic East West)	37	13	13

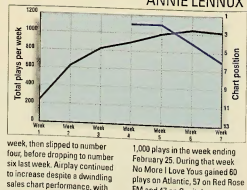
95.8 CAPITAL FM

LONDON

Rank	Title/Artist/Label	Weeks	No. of plays	TW
1	OVER MY SHOULDER (Mike And The Mechanics/Wygn)	47	45	45
2	WHODUNS NOW (Mercury/Atlantic)	43	44	44
3	THINK TWICE (Celine Dion) (Epic)	40	42	42
4	BACK FOR GOOD (Tasco/The RCA)	44	42	42
5	NO MORE I LOVE YOU'S (A&M/Atlantic)	41	40	40
6	SOMEDAY I'LL BE SATURDAY NIGHT (Ben Jon Lambert)	36	40	40
7	THIS COWBOY SONG (A&M)	37	36	36
8	BELIEVE (Mercury/Atlantic)	35	36	36
9	INDEPENDENT LOVE SONG (Sire/MCA)	34	35	35
9	JULIA SAYS (Mercury/Atlantic)	35	35	35
11	YOU GOTTA BE (Mercury/Atlantic)	27	34	34
12	EVERLASTING LOVE (Sire/MCA)	35	33	33
13	TELL ME WHEN (Mercury/Atlantic)	22	32	32
13	DOIT GIVE ME YOUR LIFE (Mercury/Atlantic)	22	32	32
15	TOTAL ECLIPSE OF THE HEART (Lightning Seeds) (Epic)	35	30	30
16	COWBOY DREAMS (Mercury/Atlantic)	29	29	29
17	OPEN YOUR HEART (Mercury/Atlantic)	24	25	25
17	I'VE GOT A LITTLE SOMETHING FOR YOU (A&M/Columbia)	24	25	25
18	BEDTIME STORY (Mercury/Atlantic)	23	24	24
19	REAL LOVE (Mercury/Atlantic)	7	14	14
20	AS I LAY BE BOWIN' (Capitol/A&M)	7	14	14
21	EVERYBODY'S TALKIN' (Mercury/Atlantic)	11	14	14
22	TURN ON, TUNE IN, COP OUT (Fingerprint Phish & Broadwest)	7	13	13
22	CLOSE TO YOU (Mercury/Atlantic)	7	13	13
22	HERE AND NOW (A&M/Atlantic)	8	13	13
22	ALL I WANNA DO (Sire/Capitol)	14	12	12
26	SWEETNESS (Mercury/Atlantic)	10	12	12
28	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) (The Buckleheads/Phonix)	6	11	11
28	HEY NON NON (Mercury/Atlantic)	6	11	11
28	TILT STAY BY YOU (Mercury/Atlantic)	8	11	11

AIRPLAY FOCUS

Annie Lennox's latest hit No More I Love You's was picked up by Capital Radio on January 13 - nearly a month before its commercial release by RCA. The record garnered heavy rotation from the outset, attracting nearly 400 extra plays in its second week to take it to number three in the airplay Top 50 chart with a total of 632 plays. The song's airplay continued to rise in the weeks running up to release, reaching 895 plays the week before it appeared on the shops on February 6. In its first week on sale, the single rocketed straight into the sales chart at number two. It stayed there for



TOP 50 AIRPLAY HITS

18 MARCH 1995

MEDIA MONITOR

This Week	Last Week	Title/Artist/Label	Radio 1 FM										Total airplay	Weekly audience (m)	% w-o-r		
			Jan 84	Feb 84	Atlantic 20	BRMB	Capital	City	Cycle	Heart FM	Innova	Metro				Piccadilly	Virgin Radio
1	1	NO MORE I LOVE YOU'S Avro Lomax (RCA)	A	22	91	37	40	32	34	31	29	25	44	26	1024	65.90	8.3
2	3	SOMEDAY I'LL BE SATURDAY NIGHT (Box Jax) (Jinnick)	A	25	34	26	40	19	36	0	12	9	13	19	651	46.24	2.5
3	2	OVER MY SHOULDER Mike And The Mechanics (Virgin)	C	10	31	34	45	33	40	27	33	31	26	19	923	45.75	-0.8
4	3	THINK TWICE Crease Deal (RCA)	B	14	62	25	43	28	33	22	34	12	3	2	807	43.79	8.3
5	8	BELIEVE (Eton John) (Rocket)	A	24	0	42	36	16	32	33	27	29	1	17	743	43.64	23.3
6	14	BACK FOR GOOD Take That (RCA)	A	22	20	40	42	1	29	0	12	3	6	0	466	42.79	52.2
7	4	INDEPENDENT LOVE SONG Scarsie (MCA)	B	11	37	33	35	31	37	0	11	24	36	13	765	40.51	-8.2
8	13	DON'T GIVE ME YOUR LIFE Aivee Party (GEM)	A	27	39	5	32	28	35	0	1	4	1	1	479	38.52	8.5
9	25	WAKE UP BOO! Boo Radleys (Creation)	A	32	22	1	3	19	2	0	1	14	23	12	326	34.07	71.6
10	21	WHOOOPS NOW Janet Jackson (Virgin)	A	20	0	29	44	17	35	34	20	18	7	3	589	32.93	75.5
11	20	JULIA SAYS Wet Wet Wet (Precious Organisation)	B	16	0	16	35	30	30	34	9	17	41	9	629	32.13	42.5
12	5	THIS COULD BE YOUR SONG (sing) (ABM)	0	63	20	36	20	32	17	26	15	1	22	593	31.65	-29.4	
13	17	I'VE GOT A LITTLE SOMETHING FOR YOU MN8 (Columbia)	A	24	1	7	25	5	6	0	1	14	4	6	370	30.67	8.8
14	14	CALL IT LOVE Deacon (London)	B	12	64	3	10	27	37	0	1	5	24	0	384	28.95	25.1
15	40	YOU GOTTA BE Des'ree (Dusted Sound)	A	20	5	17	34	20	32	32	9	8	26	2	452	28.27	43.2
16	7	OPEN YOUR HEART M People (Deconstruction)	0	77	9	25	27	13	0	23	9	1	0	611	27.89	-32.6	
17	10	RUN AWAY MC Sor And The Real McCoy (Logic)	A	21	29	7	1	22	19	0	1	9	1	0	296	26.49	-10.7
18	21	REACH UP (PIGBAG) Popcorn Affair (East West)	A	25	13	5	8	3	6	0	1	2	3	2	207	25.12	61.7
19	109	TURN ON, TUNE IN, COP OUT Freshpower (Fourth & Broadway)	A	25	0	2	13	33	1	0	0	5	12	10	396	24.95	65.5
20	11	BEDTIME STORY Maxximo (America)	A	24	0	2	21	23	21	0	1	10	1	1	246	23.87	-22.9
21	28	CLOSE TO YOU Brand New Heavies (Fir)	A	22	0	2	13	4	31	3	0	6	39	1	396	23.85	27.6
22	32	AS I LAY ME DOWN Sophie B. Hawkins (Columbia)	B	14	22	5	14	17	5	18	9	25	1	391	23.64	68.1	
23	50	REAL LOVE Drizabone (Fourth & Broadway)	A	20	1	9	14	25	2	0	2	9	27	1	355	22.82	23.5
24	50	LOVE CAN BUILD A BRIDGE Comic Relief (London)	A	16	0	0	5	0	14	19	0	6	0	0	272	20.44	42.5
25	11	HERE AND NOW Del Amitri (ABM)	B	11	0	2	13	16	13	18	3	1	24	18	537	19.71	-49.0
26	32	FOR YOUR LOVE Steve Wonder (Motown)	B	9	0	13	7	24	11	38	33	1	7	3	509	19.11	-44.1
27	28	SIGHT FOR SORE EYES M People (Deconstruction)	2	71	1	4	3	7	0	3	2	1	0	160	17.81	16.5	
28	7	COWBOY DREAMS Jimmy Nail (East West)	0	0	27	29	15	15	33	33	10	1	11	463	17.24	-46.7	
29	18	TELL ME WHEN Human League (East West)	3	12	20	32	3	33	0	32	1	1	0	348	16.34	-12.4	
30	43	I CAN'T BE WITH YOU Cruisemasters (Island)	A	19	0	0	1	0	14	0	0	4	14	117	16.27	29.9	
31	55	TEN STOREY LOVE SONG The Stone Roses (Geffen)	B	19	0	1	1	1	1	0	1	0	24	1	111	16.19	76.5
32	53	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) The Bucketheads (Parlophone)	B	14	0	6	11	2	2	2	0	4	2	2	206	16.01	67.1
33	44	I KNOW Dionne Farris (Columbia)	A	18	0	7	1	1	0	0	8	22	11	179	15.89	28.8	
34	106	ONE MAN IN MY HEART Human League (East West)	A	16	0	7	9	14	5	0	5	10	25	0	313	17.00	1.6
35	12	TOTAL ECLIPSE OF THE HEART Nicki French (Baga O'Fun)	2	5	25	30	1	27	0	9	1	1	0	334	14.77	-24.4	
36	17	SHE'S A RIVER Simple Minds (Virgin)	1	15	6	7	1	18	0	15	1	1	30	296	14.64	-74.5	
37	114	LET IT RAIN East 17 (London)	A	19	0	2	9	0	2	0	5	0	4	110	14.32	304.8	
38	42	CAROLINE Kenny McCall (Virgin)	B	10	0	0	9	0	15	0	0	4	0	10	295	14.11	6.6
39	40	WHATEVER Oasis (Creation)	2	46	0	0	1	10	0	0	0	18	100	14.00	11.2		
40	25	OUR RADIO ROCKS PJ & Duncan Aka (XS/lyth)	A	12	0	6	4	0	1	0	0	3	0	0	73	13.44	-28.1
41	39	EVERLASTING LOVE Gloria Estefan (Epic)	1	62	0	2	0	3	2	5	0	0	5	105	12.59	3.8	
42	45	WHEN WE DANCE (sing) (ABM)	3	44	1	1	3	8	0	3	0	1	0	134	12.35	-37.9	
43	27	TRUE FAITH 94 New Order (London)	B	7	10	0	1	3	3	0	1	31	0	0	321	11.67	-19.3
44	0	ALL I WANT Thane 2 Girls (Arista)	B	15	0	1	1	1	0	0	0	3	0	1	58	11.61	21.0
45	52	AGE AIN'T NOTHING BUT A NUMBER Aaliyah (Jive)	B	7	0	1	9	2	1	0	1	3	1	1	132	11.56	16.2
46	46	SET YOU FREE N-Trance (All Around The World)	B	12	1	2	1	31	9	0	0	12	0	0	239	11.41	-63.2
47	41	HOLD MY HAND Hoodie At The Breakfast (Arista)	B	6	21	0	4	6	15	0	0	2	0	10	119	11.25	-3.4
48	75	HERE COMES THE HOTSTEPPER (sing) (Kareema) (Columbia)	4	0	6	10	2	7	0	1	5	14	225	11.09	64.3		
49	64	HIGH & DRY Radiohead (Parlophone)	B	19	0	1	1	0	3	0	1	1	96	11.06	121.1		

© Media Monitor. Compiled from data gathered from 63.0m on Sunday 5 March 1995 until 24.00 on Saturday 11 March 1995. Stations ranked by audience figures based on latest half-hour spot data.

TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in number of plays
1	BACK FOR GOOD Take That (RCA)	466	273
2	JULIA SAYS Wet Wet Wet (Precious Organisation)	629	273
3	YOU GOTTA BE Des'ree (Dusted Sound)	452	205
4	WHOOOPS NOW Janet Jackson (Virgin)	589	187
5	WAKE UP BOO! Boo Radleys (Creation)	326	153
6	CLOSE TO YOU Brand New Heavies (Fir)	396	133
7	TURN ON, TUNE IN, COP OUT Freshpower (Fourth & Broadway)	336	132
8	AS I LAY ME DOWN Sophie B. Hawkins (Columbia)	391	113
9	REAL LOVE Drizabone (Fourth & Broadway)	355	110
10	BELIEVE Eton John (Rocket)	743	102

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

TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total adds	Stations added to	Wk. % of total
1	BACK FOR GOOD Take That (RCA)	33	27	5
2	YOU GOTTA BE Des'ree (Dusted Sound)	41	33	5
3	WAKE UP BOO! Boo Radleys (Creation)	35	19	5
4	CAN'T STOP LOVING YOU Van Halen (Warner Bros)	8	5	5
5	LOVE CAN BUILD A BRIDGE Comic Relief (London)	27	22	4
6	LET IT RAIN East 17 (London)	23	12	4
7	JULIA SAYS Wet Wet Wet (Precious Organisation)	38	33	3
8	WHOOOPS NOW Janet Jackson (Virgin)	40	30	3
9	TEN STOREY LOVE SONG The Stone Roses (Geffen)	29	8	3
10	CHAINS Tina Turner (A)	16	7	3

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

AIRPLAY

Media Monitor monitors radio stations 24 hours a day, seven days a week. Airplay, disc, 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, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

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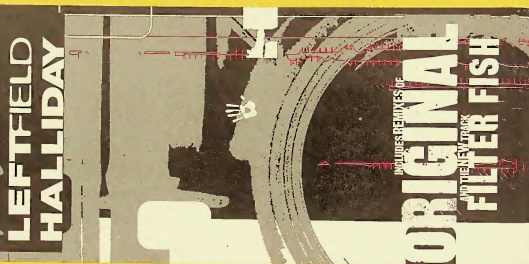


TOTP



SINGLES

1	1 THINK TWICE	Celine Dion	Epic
2	DON'T GIVE ME YOUR LIFE	Alex Party	Systematic
3	TURN ON, TUNE IN, COP OUT	Freak Power	4th-B'way
4	PUSH THE FEELING ON	Nightcrawlers	ffrr
5	LOVE CAN BUILD A BRIDGE	Cher, Chissie Hynde & Neneh Cherry with Eric Clapton	London
6	THE BOMB! (THESE SOUNDS FALL INTO MY MIND)	The Bucketheads	Positiva
7	AXEL F/KEEP PUSHIN'	Clock	Media/VCA
8	I'VE GOT A LITTLE SOMETHING FOR YOU	MN8 1st Avenue	Columbia
9	DON'T STOP (WIGGLE WIGGLE)	The Outliers Brothers	Strp/WEA
10	WHOOOPS NOW/WHAT'L I DO	Janet Jackson	Virgin
11	WAKE UP BOO!	The Boo Radleys	Creation
12	NO MORE 'I LOVE YOU'S	Annie Lennox	RCA
13	REACH UP PAPAS GOT A BRAND NEW PIG BAG!	Perfecto Albarran	Perfecto East West
14	YOU GOTTA BE Des'ree	Dusted Sound	Sony S2
15	POISON	The Prodigy	XL Recordings
16	OVER MY SHOULDER	Mike And The Mechanics	Virgin
17	HERE COMES THE HOTSTEPPER	Ini Kamoze	Columbia
18	ONE MAN IN MY HEART	The Human League	East West
19	SET YOU FREE	N-Trance	All Around The World
20	INDEPENDENT LOVE SONG	Scarlet	WEA
21	DIGGING THE GRAVE	Faith No More	Slash
22	SOME PEOPLE SAY	Terrorvision	Total Vegas
23	I CAN'T BE WITH YOU	The Cranberries	Island
24	BELIVE	Elton John	Rocket
25	TFEN	S	



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ALBUMS

1	1 MEDUSA	Annie Lennox	RCA
2	THE COLOUR OF MY LOVE	Celine Dion	Epic
3	GREATEST HITS	Bruce Springsteen	Columbia
4	PARK/LIFE	Blur	Food/Parlophone
5	PAN PIPE MOODS	Free The Spirit	PolyGram TV
6	GALORE	Kirsty MacColl	Virgin
7	SINGLES	The Smiths	WEA
8	CROCODILE SHOES	Jimmy Nail	East West
9	BEGGAR ON A BEACH OF GOLD	Mike And The Mechanics	Virgin
10	TWISTED	Del Amitri	A&M
11	CARRY ON UP THE CHARTS - THE BEST OF THE BEAUTIFUL SOUTH	Go! Discs	
12	CRACKED REAR VIEW	Hootie & The Blowfish	Atlantic
13	NO NEED TO ARGUE	The Cranberries	Island
14	BIZARRE FRUIT	M People	Deconstruction/RCA
15	DEFINITELY MAYBE	Oasis	Creation
16	CROSS ROAD - THE BEST OF BON JOVI		Mercury
17	FIELDS OF GOLD - THE BEST OF STING		A&M
18	THE HITS	Garth Brooks	Liberty
19	PROTECTION	Massive Attack	Virgin
20	DUMMY	Panishhead	Go Beat
21	MAXIMUMOVE	Tricky	4th-B'way
22	TO BRING YOU MY LOVE	P.J. Harvey	Island
23	VIOLIN PLAYER	Vanessa-Mae	EMI

Virgin poaches ffrr's thompson

Virgin has restructured its dance operations by reuniting London/ffrr's Andy Thompson to become its new head of dance.

Over the past few years, Virgin's presence in the dance singles market has declined with its last dance imprint Union City failing to deliver any sizeable hits.

Thompson will be leaving London after six years in which he graduated from club promotions to A&R. He was an integral part of an operation whose massive dance hits from the likes of Tim Moti, DJ Mico, Whigfield, Alex Party, Baby D and Degrees Of Motion helped make London/ffrr the most

successful singles label last year. Thompson was responsible for the current number three hit from The Nightcrawlers, Push The Feeling On, and it is his type of success that he hopes to bring to Virgin.

"Predominantly, I'll be there to bring things in. I'll be setting up an operation similar to ffrr to get Virgin back in the running," he says. Virgin managing director Ashley Newton says, "Andy's appointment is a reaffirmation of Virgin's historical commitment to dance. This can only happen through the vision of an individual A&R man and we've been looking for some time to find the right person to take

this area by the scruff of the neck."

Undoubtedly, one of the key motivations is Virgin's desire to provide repertoire for its dance compilation albums.

In this highly competitive market, PolyGram's 'Dance Zone' series has gained an advantage by having exclusive access to London/ffrr hits such as Whigfield and Baby D. The three volumes of 'Dance Zone' have sold 1.4m copies.

"This was mentioned a great deal when we originally started talking," confirms Thompson. "Virgin want to find a tail line for those albums. It's definitely part of their thinking." Thompson starts at Virgin in April.

club uk woos top djs for midlands venue

London's Club UK is set to open its second branch next month with the launch of UK Midlands.

The new club will be based in Wolverhampton in a purpose-built venue housing a 45K sound system. Chris George, whose company First Continental Leisure runs both the UK clubs, says, "There was a commercial opportunity that came up in the area and we decided to go for it. We are trying to reproduce the same formula as the London club," he says.

UK Midlands will be aiming to attract the world's leading DJs by offering them top facilities. "These days many top DJs are literally superstars and they've got to be treated as such," says George.

There will be a DJ chill-out room with a shower and practice decks, and, importantly, a drink-filled fridge under the decks.

The opening night on April 8 is called 'Trus' and will feature Danny Tenaglia, Doc Martin, Terry Farley, Boy George, Phil Perry, Clive Henry and a PA from Fire Island. The following weeks will see the arrival of the Back To Basics Tour featuring Deje Vu (15), and F-2's world tour (22).

Paul Oakenfold's Perfecto label looks set to continue its recent run of success with the release this week of 'Embracing The Sunshine' by DJ Miles. The 24-year-old Brian Transeau (plectro), First Girl in 1993, this epic acidy trance workout was originally released on Washington label Music Now and became an anthem for many DJs. Sebba liked the track so much he offered to remix it, and it was his involvement that brought the record to Perfecto/East West. Popularity in the UK is particularly special for self-confessed anglophile Transeau. "The English scene is the one I've followed since I was a kid and now to be involved in the music here is great," he says. While in the UK, Transeau completed his first remix, Grace's 'Not Over Yet', and has been confirmed as producer for the new Billie Ray Martin LP.



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- 3 beadle's about: history goes back to his roots
- 11 sister bills picks her classic cuts

club chart:

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Spirits

cool cuts:

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DJ's view:

"Very tasty night - like cover and lobster for your ears. Every DJ who's got a night off comes down, so it's an intelligent crowd and you've got to impress them." - Chad Jackson.

Industry view:

"Like all the best promoters Marlin knows the local crowd. All his events are well attended." - Nick Gordon Brown, Stress. **Ticket price:** £7.

new's

universe revives outdoor events

May will see the dance scene's first legal outdoor dance party for two years.

UK Tribal Gathering '95 is to be organised by promoter Universe in conjunction with The Music Friday. The event will also mark the UK return of Universe, after a lay-off of 18 months. Last year's Tribal Gathering was held in Munich and attracted 25,000 people. A crowd of 20,000 is expected for the UK Tribal Gathering.

The event follows a glut of failed outdoor party projects last year. "We looked at the possibility of doing something last year in Britain," says event organiser Howard Litchfield. "But with the score stories and the Criminal Justice Act still going through, we didn't want to put on an event that wouldn't happen. That's why we went to Germany."



Tribal Gathering '95 will take place on Saturday May 6 at Olmork Park, Beckley, Oxfordshire, and is licensed to run between 2pm and 7am. The event will feature six

marqueses and five dance arenas. Live music will be provided by the cream of the techno world with Orbital, The Prodigy, Chemical Brothers, Mobey, System 7, Drum Club and Apollo 440 among those so far confirmed. The event will also see the first UK appearance by Plastikman (Richie Hawtin).

In addition to techno, there will be arena devoted to jungle and house. "We want to get representation from all areas of the dance world," says Litchfield. The big name DJ who will be involved include Laurent Garnier, Carl Cox, CJ Bolland, Fabio

Paron, Tin Tin, Norman Jay, Roger Sanchez, Danny Tangella, Richie Hawtin, Groovewelder, Jumpin' Jack Frost, Kenny Ken and Rani Size.

zomba lures island pluggers to willesden

Zomba has poached top radio and club promotion manager Caroline Peady from Island Records. Peady began work at Zomba's Willesden HQ last Monday.

Peady is one of the dance industry's more experienced pluggers and has held jobs at Phonogram/Talkin Loud, Virgin and Island. She was also the original manager of the successful Talkin Loud act Urban Specters.

Zomba currently has one of the top rosters of US rap and r&b acts, with big names such as R Kelly, KRS 1, A Tribe Called Quest, Keith Murray and Aaliyah.

"It's going to be a pleasure working in a company that takes rap and r&b so seriously," says Peady. "I've admired a lot of the acts as a fan for years and the strength of the roster was a definite reason for taking this job."

Peady will also be handling promotion for the increasing amount of Euro dance Zomba is now releasing following the success of Rednex's 'Cotton Eye Joe'.

massive attraction

Just to show that *RM* is definitely part of the "stomina posse" as far as jungle music is concerned, we're offering the chance to win a new compilation featuring the best of the recent jungle releases.

Collective Records' Jungle Massive 3 features various exclusive releases by Genie Man, Badman, Urban Shake-down, Demolition Man and DJ Nut Nut. *RM* has five copies of a limited double vinyl pack of the album to give away to the first readers who can tell us which of these is a famous jungle label: (a) Blue Note (b) Deutsche Grammophon (c) Labello Blanco. Answers to Junglist Camp, *RM*, Ludgate House, 245 Blackfriars Rd, London SE1 9UR, by March 21.

Janet adds docklands date

The London Arena in Docklands has been chosen as the site for a special addition to the UK leg of Janet Jackson's world tour. Entitled 'Dance In Docklands', the extra gig is apparently of Janet's own request as she wanted to play in a non-seated venue where the audience could dance.

The concert looks set to be something of an all-round dance event with WNS confirmed as support and the DJ for the evening being Roger Sanchez. Tickets will be £20.

This week sees the release of a Jackson remix album, imaginatively titled 'Janet Remixed', which features tracks from the 'Janet' album reworked by the likes of Frankie Knuckles, David Morales, E-Smoove, CJ Mackintosh, Nellie Hooper and R Kelly, as well as hard to find B-sides 'And On And On' and '70s Love Groove'. 'Janet Remixed' is released this Monday (13).



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beedle goes back to his roots

The release of Ashley Beedle's 'Roots Revolution' - currently one of the UK's most sought after promos - will almost inevitably further the international reputation of one of New York's favourite DJs in London.

In the Big Apple, Beedle has already assumed his place in the dance history books with a number of releases, specifically X-Press 2's 'X-Press' and Black Science Orchestra's 'When The Lights Went Out', which both became anthems for Junior Vasquez at the late-licensed Sound Factory.



The new EP, with its leftfield mix of disco, house, rock and techno, follows on from many of Beedle's other productions by taking as its influence New York's original dance underground of the Seventies and Eighties.

This time, Beedle was inspired by an old magazine article about the lives of Larry Levan and Walter Gibbons.

"I was just reading about those people and that was the influence. I've called it 'Roots Revolution' because their music was the roots of house," says Beedle.

This month will also see the release of a new single from Beedle's Black Sunshine project entitled 'Heavy Gospel Morning', followed by an album, 'Walter's Room', in June.

Beedle is more than pleased with his growing New York fan club. "I heard Vasquez play Black Sunshine at the Sound Factory for about half an hour one night and it just made complete sense. I felt the vibe of why I'd made those tracks," he says.

The 'Roots Revolution' EP will be released on April 1.

bucketheads success marks launch of M&M label

New York's finest Masters At Work are celebrating the arrival of their Kenny "Dope" Presents The Bucketheads track in the national top five with a burst of activity.

Gonzalez and partner Little Louie Vega will be launching their own record label - called Masters At Work - this week with a double A-side single.

- UK's Hard Times label, under the alias 200 Sheep, called 'The Hard Times'.
- In addition, the Masters have a re-release due for one of their best-loved tracks, with A&M giving India's classic 'I Can't Get No Sleep' its first ever UK release with mixes by David Morales.

If all this wasn't enough, Talkin Loud is releasing an album by Gonzalez and Vega's New Yorkian Soul project, which they completed in between mixes for Incognito, Boba Mat, Donna Summer and The Brand New Heavies.

- Oh, and the duo will finally be dropping into the UK next month to headline the Southport weekend.



winter warmer

- Next week will see a large section of the UK dance community depart for the sun of Miami and the 10th annual Winter Music Conference.
- Now firmly established as the world's main dance music forum, the event runs from Tuesday March 21 to Friday March 24 of the FortLauderdale Hilton.

Attractions this year include panels and discussion groups covering subjects such as European dance music, record pools, the dance press and the ever-

popular mixing workshop overseen by remixer Eric Kupper and Tulo Aquino. The event also features its annual award ceremony with the current state of the US dance industry reflected in the fact that most of the categories are dominated by European artists. The exception is the best remixer category in which all the nominees are American.

Registration for the event is open until March 17. More details are available on 011-305 563 4444.

say what?

what makes masters at work so special?

them remaking a Zig & Zag record."

Nicky Tate - club promotions

"Masters At Work blend the raw street energy with a strong musical sense rather than just beats. They are also switch from uplifting vocal house to jazzy groove tracks and even to out-there minimal instrumentalists. They also work with talented people on their records - and you would never hear

Steve Raine - Hard Times club

"What's particularly special about Masters At Work is their desire to push forward. They're unique in how they work together - they are never scared to break norms."

Dave Picotini - Azuli Records

"I like the way they use

different influences and rhythms in their music, particularly jazz. They have an excellent feel for all kinds of dance music, not just house music, and tend to develop their style as dance music develops - rather than stay in one groove."

Simon Dunmore - A&R at A&M

"It's very simple. Masters At Work are original, versatile and often ahead of their time."

DJ Debra

"I don't know what their roots are, but they have an innate sense of uplifting and spiritual music which they subtly apply to their 'boom deep' groove. It's a mixture of melodic elegance and gritty funk. They are totally responsible for some of the best nights of my clubbing life, and without them I would have lived and died as an on/house music hater! Yeah, you could say I'm a fan."

Boyzles, the huge London warehouse nightclub legendary for its parties, is moving into the rep market.

The club is setting up its own record label, Crossed Up, as well as opening a new club, The Bunker Box. The King's Cross venue has hosted several of the capital's most spectacular parties in the past three years. The new record label has been set up by Boyzles' Peter Lee - "one of the great pros of what we're doing," she says. "It's easy for us to spend £1 and club there, so it saves me always having to give my partner string to our bow."

Overseeing the launch in April is creative director Franky, formerly of Zool 4 Ltd and Nice 'n' Row Records. The label will be split into four divisions: Ammo, Touchdown, Ringo Morphus, for transatlantic; Grooves, for garage, deephouse; and finally O&A for house and mainstream dance.

The label will only release British product and will market imported tracks by DJs Norman Jay, Tom Mix, Lomax, Paul Casale, Paul Harris and Steve Johnson. Meanwhile, Boyzles will be opening a new 500-capacity club, The Bunker Room, in April. "We'll be more in tune than Boyzles and will cater to an older crowd," says Lee.

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Bulletin titles at

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M A N

THE BRILLIANT DEBUT SINGLE OUT NOW ON CD, 12", CASSETTE

Endorsed by REALTIC

14 18 THE BEST FUNK ALBUM IN THE WORLD - 2 VOLS
 19 THE LOVE ALBUM
 19 20 DANCE #5

Alex Paetz Remixes
 available now
 7 - 12 - MC - CD
 Distributed by Warner Music UK

Shop focus

Shop:
Dance 2 Records, Armour Buildings, Bridge Street, Guildford, Surrey. Tel: 01483 451002.



Specialist areas:
UK, US, Euro, house and garage, jungle, techno, hip hop, jazz and soul; white labels, promos, massive back catalogue. Merchandise: T-shirts, DJ bags, slipmats, flight-cases, videos, caps, MA2 jackets, tags, DJ mix tapes. Ticket/merchandise agent for World Dance, Fusion, Dreamscape, Desire, Slammin, AWOL, Fantazic, NASA. Global mail order service.

Relaunching Dance 2 label in the summer.

Buyer's view:
"We moved to a bigger shop two months ago and business has increased. We've got more staff, more Technics, bigger turnover of customers. We mainly sell a lot of hard house and good Euro stuff. We're still doing quite a bit of jungle and a hell of a lot of happy hardcore. UK house has been pretty slack. We still sell a lot of Rotterdam material and techno's coming into rows now." - Jon Skinner.

Distributor's view:

"They're very good, they know what they can sell. They supply demand and create demand. We deliver every day, they're one of our best shops." - Rick Davis, Record Corner.

DJ's view:
"Extremely friendly, knowledgeable, helpful staff who always make you feel welcome. There are eight listening posts and when Hans dances topless, it's always welcome!" - DJ Sy (Fusion, World Dance).

club & shop focus compiled by sarah davis. tel: 081-948 2320.

COOL cuts

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DIRECT ME Reese Project

- (1) **NOT OVER YET** Grooc
- (4) **HIGH AS A KITE** One Tribe featuring Roger
- (5) **4 SEASONS** Blue Amazon
- (11) **WORK IT OUT** Shiva
- NEW** **FUNTIME** Boy George
A long time in the making and with mixes by Ramp
- NEW** **I'LL BE RIGHT THERE** Brotherhood Of Soul
Michael Wattford, Jay Williams and Col. Abrams learn up with Roger S
- (9) **FOX FORCE 5/TUNE IN** Chris S. James
- NEW** **CRAZY** Mark Morrison
With mixes from Tin Tin Out
- NEW** **HARD TIMES MARCH 200** Sheep
Masters At Work are behind this unusual groove
- (8) **SUPERNATURAL** Firefly
- NEW** **FUNXY SUGAR** Baby Bumps
Bellyheads-style disco-ramp
- (14) **BELLY TRANCE** Marahochie
- NEW** **YOU BRING ME JOY** Mary J Blige
Swing tune with house mixes from E Smoove
- NEW** **THE REALM** Chantal
Techno classic back in a doublepack of mixes on this French label
- NEW** **ALPHA WAVE** System 7
Richie Hawtin in a mad 303 mix
- NEW** **CHILDREN** Janice Robinson
Excellent new deep mixes of this garage tune
- NEW** **IT'S ALRIGHT S.A.I.N.** Part Two
Miami hick that's out here in top new mixes
- NEW** **DELIVER ME** Geoffrey Hawshaw Project
Hot chunky house track with mixes from Cream's Paul Bleasdale
- NEW** **KARMACOMA EP** Massive Attack
A doublepack of cool, cool hip hop

Six6

- Perfecto
- Trir
- Jackpot
- Trir
- Virgin
- Narcotic
- Stress
- WEA
- Hard Times
- Slip 'N' Slide
- Azuli
- Foreign Policy
- Uptown/MCA
- Step 2 House
- white label
- Planet 4
- Effective
- Slack
- Virgin



a guide to the most essential new club tunes as featured on 11 of the "essential selections", with party bang broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and fans collected from leading clubs and the following cities: city sounds/flying zoom/flat mix set (London), eastern bloc/underground (Manchester), 23rd practice (Glasgow), 3 beat (Liverpool), wdrp (Sheffield), trax (Newcastle), joy for life (Nottingham).



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first mix in a new series

a superb mix, very
jumpy, tribal and full of
funk, topped off with some
analogue skullduggery
...what more could you
ask for ??

lots of ideas and plenty of
interesting noises for
those DJs that like
something different

available now

mixmag update

record mirror
dance update

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has remixing gone too far?

glancing at all the buzz charts, you would imagine that remix frenzy was still as strong as ever. but many djs now begrudge paying over the odds for double and triplepacks of remixes they don't want. elsA sharp gets the lowdown

When Georgia Moroder transformed the seven-inch version of Love To Love You Baby by Donna Summer into a 17-minute epic in 1975, little did he know that he was initiating two things which would change the face of the dance business – the 12-inch single and the extended remix.

Nor could he have known that, 20 years on, remixes would become the subject of such fierce debate.

In the Seventies, remixes did not change the format of a record dramatically. They simply added new beats and

basslines to a record and extended it to make it discotheque-friendly.

These days, you can find up to eight versions of a song on as many as three different pieces of 12-inch vinyl with A&R departments using the remix as a way of honing their product to a fragmenting dance market – trying to please as many DJs as possible.

Paul Taylor, a DJ as well as being one third of dance act Loveland and A&R man at the Eastern Bloc label, believes a remix is still a vital tool, no matter how many versions there are on a single.

"I can take a song to a different audience. My record company asks me why I want our tracks remixed (by other people) when we are a remix team. It is because our mixes are only good for certain people – you've got to cover other marketplaces," he says. "If the mixes are varied they can make a record accessible to different clubs."

A new remix can add a selling point for a record which has been available on import and subsequently licensed in the UK. It can also build a platform for an unknown artist within the club community.

Dina Carroll and M People both began their careers in the clubs, using the help of top name remixers to build a profile before crossing over into the mainstream.

Juliet Roberts acknowledged the power of the remixer recently when she paid tribute to Roger Sanchez – who had remixed "Caught in the Middle" – at the International Dance Awards. The single was a club smash and its success revived Roberts' career with Sanchez's version proving a mainstream as well as underground hit in 1994.

Simon Gowin, A&R

14 18 THE BEST FUNK ALBUM IN THE WORLD - EVER
15 19 THE LOVE ALBUM
16 20 DANCE #5

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ALEX PARTY REMIX
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Distributed by Warner Music UK

lovehappy



Joey negro



- 11 25 TEN S
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- 38 39 CLOSE
- 25 40 YEKE

↑ Bullseye titles at

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MAN UN A M I J O U N
THE BRILLIANT DEBUT SINGLE
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development manager of Hi-Life/Polydor, says, "If you don't get radio or TV airtime and your press is rubbish but you have a great remix, you can still have a hit."

But maybe it is not really necessary to go as far as producing double and triplepacks of new versions. "Remixes are essential," says Gavin. "But doublepacks and triplepacks are not. If you do one great mix that's enough."

"Triplepacks are a complete extravagance. I doubt if there is any DJ in

pay for one song. "It puts people off," says Hanson. "Most of the time they only like one mix and they have to pay a lot of money for other tracks they don't want."

As a DJ, Andy Carroll, who is also an A&R man for the Olympic label, says seeing a doublepack actually puts him off buying a record he likes. "I begrudge having to pay extra money for the only mix I want. Record companies should put the best mixes on to one 12-inch."

He adds that he will often ditch half of any doublepacks simply because it is too heavy to carry them both.

Nick Raphael is a product manager of London Records' successful dance offshoot firm and is one half of artists Tiamies With Attitude (TWA). He has been DJing for six years and says he rarely finds a worthwhile doublepack.

"On the odd occasion when you do get a record worthy of being a doublepack it is a shock," he says.

absurdly high sums of money to get mixes done to access different ends of the market."

Although the mixes may not be commissioned by the artist, it is they who end up facing the bill for the privilege.

And, says Simon Gavin, "If you pick up a single you can end up paying the remixer more for the remix than the advance to the artist."

Coupled with the additional production and remix costs of producing a doublepack or a



the country that has three pieces of vinyl from one release in his bag. He will pick out the best one."

Dave Lee has played the role of remixer — on material by Take That, the Brand New Heavies and Lulu — and remixed artist, under the Joey Negro pseudonym.

He feels that there is now too much choice. "A lot of the status has gone out of remixing," he says. "A few years ago there would have been one remixer doing a couple of versions of a single. Now you have four remixes as well as the original. It is a bit confusing and unmitigated choice is not necessarily a good thing."

Steve Hanson, owner of the Tog Records shop in London, is someone who finds out first hand who is interested in the mammoth remix packages. They often cost up to three times as much as a standard 12-inch single — a high price to

"It's a total waste of money that attempts to cover up the inadequacies of A&R departments. Remixes show the weakness of a record — that there is no strong song in the original."

Raphael adds that although a remix can revive an artist's career, it can distract from what an artist is really about. "With some records, you never even get to hear the original," he says.

Hywel Williams is a partner in Diesel Productions, the management company which represents remixer K Klass, Groeme Park and Bottom Dollar. He has been offered house remix projects for US 60s acts — a trend which has increased in the past year — which he has refused.

"Completely transforming an 80bpm track into a dance record isn't a remix — it's a complete remake with a little bit of sample. If you are lucky, it does nothing for the artist's career," says Williams.

US soul acts such as Charlie Moore, Sounds of Blackness and Jodeci, who have all had house remixes which have transformed the original format of their music and some success to go with it, might disagree.

But Andy Carroll says it's not worth touching some tracks. "Soul people don't buy house records and vice versa. A house fan may well buy the house mix but they won't go and buy the album because of it, so the remix has failed in that sense."

When a remix will cost more than the original production, "We've spent significantly more on remixing than the actual record itself," says John Bourke, who manages Positive artist Eddy.

"In one case, it was twice as much as the record. It's disappointing that a dance artist has to pay

triplepack, the record has to be a sizeable hit to make money."

As the general view seems to be that remixing has gone too far and that double and triplepacks are unnecessary and excessive, you might think the practice was dying out.

However, a glance at the R&M Club Chart shows that the remixing frenzy is as strong as ever. While nobody appears to like the practice when taken to extremes, the remix has delivered new and inspiring music, uniting artists and producers, who would otherwise have not worked together, often delivering outstanding musical results.

The remix has imagined itself in club culture and is now something the dance industry is finding it very difficult to do without.



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FORTHCOMING RELEASES

Available now
ALEX PARTY REMIX
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#18 THE BEST FUNK ALBUM IN THE WORLD... EVER
#19 THE LOVE ALBUM
#20 DANCE 55



Marco Polo
Wild Child
D. O. P.
Up Yer Ronson



Tee
No Soul Habits
Boyz II Men
Whitehead Bros

pda
POLYDOR DANCE ASSOCIATES



Ultimate Kaos
China Black
Darkman
The Lighthouse Family
Alysha Warren



Marusha
Pech
Westbarn

Hi-Life, Motown, Wildcard and Urban are marketed and distributed by Polydor Ltd. (UK)

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- 17 28 HIGH 8
- 29 29 TW NC
- 30 30 LONG
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- 28 38 TOCC
- 38 39 CLOSE
- 25 40 YEKE

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MAN ON A MISSION
THE BRILLIANT DEBUT SINGLE
OUT NOW ON CD, 12", CASSETTE



Distributed by Real Gone

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- 36 **37** REAL T
- 28 **38** TOCCA
- 36 **39** CLOCE
- 25 **40** YEKE Y

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- 14 **18** A PRAYER TO THE MUSIC (MARC POLO)
- 19 **19** SWEET SENSATION (ORIGINAL/TEMPO MIXES) (MARK BELL)
- 20 **20** LIBERATION (SHUT UP & SUCK MIX) (PASSY BREAD DUB) (PLAY IT ON THE RADIO MIX)
- 21 **21** LET LOVE SHINE (CLUBZONE/CLEVELAND CITY MIXES) (AMOS)
- 22 **22** REAL LOVE (MIXES) (E.M.J.)
- 23 **23** MEN ADORRE A WHORE (PERCECHILD MIXES) (FIRECHILD)
- 24 **24** HIGH AS A KITE (ROB O & ROLLO) (SISTER BLISS MIXES)
- 25 **25** 3 MINUTE WARNING (SCOPE/POB/YUM YUM MIXES) (YUM YUM)
- 26 **26** INVADER (KOEWARD)
- 27 **27** RAISE YOUR HANDS (UNRELEASED MIXES) (NEW AGE BEBELS)
- 28 **28** EMBRACING THE SUNSHINE (SASHA MIXES) (B.T.)
- 29 **29** ONE LOVE FAMILY (ORIGINAL MIX/WAY OUT WEST) (CHRIS & JAMES MIXES)
- 30 **30** DON'T STOP (WIGGLE WIGGLE) (ITCHY & SCRATCHY) (SEB & VERNE) (DIB & RAMIREZ)
- 31 **31** LOOK AHEAD (DANNY TEMAGUA MIXES)
- 32 **32** CUMAX (Carl Craig presents) (Participi People)
- 33 **33** SAVE IT TILL THE HOURING AFTER (MIXES) (Shut Up And Dance)
- 34 **34** AHONGWAY (Inner City)

- 58 **58** SKANKING HOOK
- 59 **59** WHAT CAN'T WAIT (BRANDON BLOCK & ALEX FISHADES OF RHYTHM/KETHI/MAC)
- 60 **60** DIDN'T KNOW (DINAS TO THE DANCEFLOOR) (E8 Fallahve)
- 61 **61** DIDN'T KNOW (DINAS TO THE DANCEFLOOR) (E8 Fallahve)
- 62 **62** CATERPILLAR (ODIC MIX) (KILNER MIX) (COCCON MIX) (AURA)
- 63 **63** LICK IT (MIXES) (20 Fingers) (Featuring) (Roula)
- 64 **64** BITCH (Queen's Party)
- 65 **65** LOVE ME TONIGHT (WAY OUT WEST) (LUV) (JIMMY GOMEZ) (ORIGINAL MIXES)
- 66 **66** MANIAC SOUND CROWD (YBORGES MIXES) (4 Rhythm)
- 67 **67** SITUATION (YOUTH MIXES) (Tom Jones)
- 68 **68** HORRY AS FUNK (ROB MAYNARD & J.K. WHITEHOUSE MIXES) (Soggy)
- 69 **69** MY LOVE IS DEEP (Sara Parker)
- 70 **70** JOHN E(DUB) (Stank)
- 71 **71** FLOURID OF THE OLD SCHOOL (REMIX) (PROMISE YOU FOREVER)
- 72 **72** LOVE CITY GROOVE (MIXES) (Love City Groove)
- 73 **73** EPYKON EP (Carl Stank)
- 74 **74** CAN WE LIVE (FARLEY & HELLER MIXES) (Jasobunk)
- 75 **75** DON'T LAUGH WITH
- 54 **54** TALKER (Shirley Fussey)
- 55 **55** PUBLIC DEMAND
- 56 **56** SOUND OF MISTERY
- 57 **57** VIOLATOR
- 58 **58** INFECTIOUS
- 59 **59** ZYX
- 60 **60** NAUGHTY BOY NICE
- 61 **61** STRESS DOUBLEPACK
- 62 **62** FISH RID
- 63 **63** INTERSCOPE/ZTTT (East West)
- 64 **64** RED CAT
- 65 **65** US VENTY
- 66 **66** PUKKA
- 67 **67** DOME
- 68 **68** PLANET DUG
- 69 **69** DECONSTRUCTED
- 70 **70** US SORTED

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Be in club chart is available as a special festival service in selected forms as soon as it is compiled on the Friday before publication; details on 017-529-5258

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ALYSHA WARREN
IT'S ABOUT MEANT THE WORLD TO YOU
BWL PRAY

The new single
Out now on
7", 12", Cassette and CD



12" and CD formats include the Roger S remixes of the club smash 'I Pray' 

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Champ 12-316 SHIPPING APRIL '95

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DISTRIBUTED IN UK BMG/3MV

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ON A POP TIP chart

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

1	BABY BABY Corona	Eternal	2 Unlimited	20	SUDDENLY Sean Maguire	PWL Continental
2	DON'T GIVE ME YOUR LIFE Alex Party	UMM/Systematic		21	OLD POP IN AN OAK Rednex	Parlophone
3	ALWAYS... Tin Tin Out featuring Espiritu	Hooj Choons/WEA		22	SET YOU FREE N-Trance	Internal Affairs
4	FOR ALL WE KNOW Nicki French	Bags Of Fun/Love This		23	RESPECT Judy Cheeks	All Around The World
5	AXEL F/KEEP PUSHIN' Clock	Media		24	YOU BELONG TO ME JX	Positiva
6	SWEET DREAMS DJ Scott	Steppin' Out		25 NEW	TURN ON, TUNE IN, COP OUT Freakpower	Hooj Choons/firreedom
7	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) Kenny "Dope" presents The Bucketheads	Positiva		26	STAY Dread House	4th & B'way
8 NEW	I SEE YOU General Base	Equator		27	I DROVE ALL NIGHT Bandido	Chase
9 NEW	SWEET DREAMS Swing featuring Dr. Alban	Cheiron		28 NEW	ROCK TO THE RHYTHM Cutback featuring Federal	Steppin' Out
10 NEW	PAIN Fun Factory	Club Tools		29 NEW	TICKET TO HEAVEN Lisa Nilsson	RCA
11	WHY DID YA Tony Di Bart	Cleveland City Blues		30 RE	YEKE YEKE Mory Kante	Going Global Series
12	IT'S A LOVING THING CB Milton	Logic		31	EXPRESS YOUR FREEDOM Anticappella	Media
13	IT'S A RAINY DAY Ice MC	WEA		32 NEW	LET IT RAIN East 17	London
14	PUSH THE FEELING ON Nightcrawlers	frr		33 NEW	CONWAY Reel 2 Real featuring The Mad Stuntman	Positiva
15 NEW	DON'T STOP (WIGGLE WIGGLE) The Outhere Brothers	Eternal		34 NEW	YOU MAKE ME BELIEVE IN MAGIC Bed & Breakfast	Maad
16	BUBBLING HOT Pato Banton with Ranking Roger	Virgin		35 RE	THE FIRST, THE LAST, ETERNITY Snap! featuring Summer	Arista
17 NEW	SAVE IT TILL THE MORNING AFTER Shut Up And Dance	Pulse-8		36	ROCKIN' MY BODY The 49-ers featuring Ann-Marie Smith	Media
18	REACH UP (PAPA'S GOT A BRAND NEW PIG BAG) Perfecto All Starz	Perfecto		37 NEW	DON'T YOU WANNA BE MINE The Real Deal featuring Annette Taylor	X-Clusive
19	HERE I GO			38	PASSION Jon Of The Pleased Wimmin	Perfecto
				39 NEW	I JUST CAN'T WAIT Mandy Smith	Public Demand
				40 NEW	SLEEPING IN MY CAR Mobius Loop	Bags Of Fun

S

1	THI Celine
2	DON'T
3	TURN
4	PUSH
5	LOVE CAN
6	THE BOB
7	AXEL I
8	I'VE GO
9	DON'T
10	WHOC
11	WAKE
12	NO M
13	REACHU
14	YOU G
15	POISO
16	OVER
17	HERE
18	ONE A
19	SETY I
20	INDEP
21	DIGGII
22	SOME
23	I CAN'
24	BELIE
25	TEN S

JOCK on her box

Sister Bliss, famous for mixing all styles of house, selects the tracks that mean most to her



sister bliss

'we are la' reel 2 real (re records)

"This is the original Reel 2 Real - hardcore from my raving days. It came out around 1989/90. It's superb, very rave. People still recognise it and get excited by it, and because the breakbeat speed is the same as house you can put it in your set."

'give it to me' bam bam (westbrook records)

"Another acid house classic stormer. Testosterone packed. I used to go to early gay acid house clubs and hear it there and down of The Bell. I find it so funny. If that record doesn't make you dance you need a shot."

'progressive logic' ep nexus 21 (network)

"Altam-8 in one of their disguises. Gloopy bass, very old fat in 89. A pure techno track with a lot of soul with lovely vocals. I'm not mad keen on vocals but I love these. Nexus 21 made great music, they're so versatile. 10 out of 10."

'take me back to love again' kathy sledge (epic)

"This is a bit of a herding one - a big Northern tune. It has a funky piano - the piano riff is one of the nicest things about it. It's an unpretentious little tune. Jon Pleaked Wynn used to play it all the time - it brings back memories of the Bar Industria of four in the morning and putting my hands in the air. It's infectiously happy."

'not forgotten' leftfield (outer rhythm)

"This has got everything - it's groovy, melodious, pumping. I used to go to Eclipse in Coventry when I was a student. It was the first place to have an 8am licence - this was 1989 - and Sasha and Growender used to play. This was a real Eclipse track. The club was brilliant but went downhill and had prostitutes in the chillout room so we stopped going."

'bang bang, you're mine' bang the party (white label)

"It's wicked, slightly perverted. I used to listen to a lot of pirate radio when I was studying for my A levels and I used to ring up and request it. It was the first record to use that little M1 organ sound that's so ubiquitous. It's haunting and banging at the same time. A concoction of lovelessness that's slightly menacing. It's on the fringes of devil house."

'monkey wah' radical rob (r&s)

"Lovely jumpy bassline that kicks one when I play it out. R&S is my favourite label - it's so hard to pick one track - they're all outstanding. That label gave birth to some of the great sounds of the Eighties and Nineties. Joey Balfour invented that everyone used. This track encapsulates the whole of R&S. It's excellent."

'make you whole' andronicus (hoop choons)

"This was one of the first things on Hood. It's just beautiful. It still rocks and still makes people jump up and down. It's a driving dance tune with beautiful musicianship, great keyboards, almost classical."

'oochy koochy' baby ford (rhythm king)

"I used to go to this mad gay pub called The Bell in Kings Cross where I first heard acid music. People used to jump up and down and someone knocked me unconscious when I was listening to it. I had to be taken home. I loved it - the first record I heard it - that and Voodoo Ray. I fell over when I heard them. I thought 'what is this sound?' and I went out to Groove Records in Soho to buy them. It still gets a massive reaction. It's the sound of the underground."

'anthem' n-joy (deconstruction)

"And what an anthem! It set Eclipse bad them on every week, it seemed - they didn't seem to do R&S anywhere else. They had these lads dancing with their tits out. It was quite amusing. That whole EP is fantastic, it's the sound of the time but it doesn't date. It's a reliable classic. It's always the last tune of the night - people must be bored with me playing it. It reminds me of driving around the M25 looking for the rave and ending up in a field with 10,000 smelly people."

CONTACT SISTER BLISS AT
0181-848 2200

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18 THE BEST FUNK ALBUM IN THE WORLD - EVER
19 THE LOVE ALBUM
20 DANCE 95

GIG: BORN: UCH, London, 31 Aug, December 30, 1970. LIFE BEFORE DJING: "I had loads of shit jobs, then went to university." FIRST DJ GIG: "Cute night at Snobs, Birmingham in 1989. I was playing hardcore and they asked me to play house, which was great because I was really into house. I behind the bar and all these guys got on the bar and dropped their pants! And there was this gorgeous girl and we told her to get her tits out and she ripped her top off. Awesome gig for outrageous value." WORST: "This wicked club in Tenby, South Wales called Up For It. I had fast polishing and had to run off to the middle of my set." FAVOURITE CLUBS: "Pleasured for a midweek night and Trade at weekends." NEXT THREE GIGS: Pablo's, Glamorgan (March 16); Nice, Newcastle (17); Mazza's, Amsterdam (18), DJ TRADEMARKS: "I paint my face with white make-up and put red and orange on my eyes - 18th Century style. Hopefully, fearless mixing and exciting tunes." LIFE OUTSIDE DJING: "Classically trained keyboard player who does a lot of work with Radio, including Radio Goes Camping, Radio Goes Mysic, compiled and mixed DJ Power Vol 3 for Ramour Records, working on a follow up to Sister Bliss record."

11	25	TEN'S
20	26	RUN A
24	27	AS I L
17	28	HIGH I
29	29	TW M I
30	30	LONG
31	31	ROCK I
18	32	SOME
33	33	PURP I
34	34	ENBR
27	35	COTT I
30	36	CALL I
26	37	REAL
28	38	TOCC
36	39	CLOSE
25	40	YEKE

Bullethead titles at

B

MAN UN AMISTION
THE BRILLIANT DEBUT SINGLE
OUT NOW ON CD, 12", CASSETTE

Distributed by TuffTuff

hot vinyl

namecheck: ralph tee ⊕ james hyman ⊕ daisy & havoc ⊕ brad beatnik ⊕ tim jeffery ⊕ mr ben

tune of the week

shiva: 'work it out' (ffrr)

house With mixes from F.O.S and Mindwarp, this is deliberately aimed at the hands-in-the-air brigade with great building crescendos, "we work it out" choruses and organ breakdowns. Although it works well, the end doesn't really justify the build-ups and you're left with a slight feeling of disappointment when the whole thing takes off. Still it will do well on dancefloors simply because the mixes and arrangements are top quality. **★★★★**



g!rge

FIRELY 'Supernatural' (Slip N Slide). A unique and unusual record. The original mix is a smooth garage groove with half-spoken, half-sung lyrics that rolls along nicely, but the high point on this release is Josh Wink's explosive acidic mix that builds and builds with such energy it will take your floor apart. Essential. **★★★★**

THE ZOO EXPERIENCE featuring LUCA 'How Do You Sleep At Night?' (Hype & Glory). The Zoo boys deliver sweet and soulful garage with a great deal of style. Bobbi &

Steve Lovinere provide the skipping beats and funky groove while Luca's vocals coast over the top. On first listening it seems a little ordinary but the hook soon hits you and leaves you rushing back to play the Zoo Anthem mix over and over again. **★★★★**

SHAWN BENSON 'Natural Thing' (Phat as Phuck). While Huddersfield label Phat have plenty of their own local artists (such as Solitaire Gee, Lex Locath and Green Cloud), they also have a bit of a taste for most things American. This time out it's San Francisco singer Benson who has caught

their attention with this extremely smooth and oh-so-soothing track that, unusually for Phat, is big on vocals. Production and remixes are thanks to B. McCarthy, Digit and Rassoul and, our favourite, DU EFX. **★★★★**

techno

CAROLINE LAVELLE 'Moorlough Shore' (N Gram). An excellent, beautifully crafted slow groove by William Orbit with Caroline's slightly mournful voice swimming over the top. Synth noises bounce around all over the place with string and other electronic melodies providing a complex

atmosphere. It's a shame that because of its boom it'll probably get compared with Portishead when it's really a wholly different style. Check out the dubs too. **★★★★**

DR DIDD 'Devon' (Hamiboi)

An acoustic live band who apparently feature one of the world's leading didgeridoo players, Graham Wiggins, who's on a mission to show the world that it is a rhythmic instrument not a new age sound effect. The chugging midtempo funk versions are certainly showstoppers for its versatility, though they're a little dense for club play, but there's a house mix that strips the track down to its basics to make it more DJ friendly. **★★★★**

RUSSELL PENN 'State Of Grace' (Rainforest)

Not to be confused with a number of other tracks with Grace in their title or artist name at present, this is another cool pressing techno track from the Rainforest tribe. The A-side relies on electric guitar sounds to propel it along while Tony Crooks' remix goes for a faster, head-banging techno stamp. Fairly minimal but capable of whipping up a storm. **★★★★**

AURA 'Caterpillar' (Infectious)

A smooth progressive/techno groove that

★★★★ definitely destined for the sweet smell of big sales

★★★★ reeks of a chart-bounder

★★★ whiff of a hit

★★ a cloying cut

★ what a stinker

unfolds gradually rather than hurrying into anything. Each new element is introduced, keeping the flow and building the atmosphere with every step. All familiar-sounding synth noises may be, but put together with such panache that it becomes a much classier record than other similar releases. There are three mixes, all with slightly different energy levels and all worth checking. **★★★★**

JAYDEE 'Plastic Dreams' (reconstructed by the Rhythm Masters) (R&S)

You will have heard this re-worked Belgian anthem being hammered by Graham Gold on Kiss FM last summer. The original trademark sounds are still there augmented by some "come-on" shouts towards the beginning as well as classic Landlord "I like it" chard

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 Reclaimed - Kwame Kwesi-Armah
 Can't Keep A Good Man Down - Hughie Crawford
 Paradise - Mary Pearce
 Baby Mother Baby Father - Noel McKoy
 What About Me - Shirley Jones
 Read Between The Lines - Gary Taylor

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12

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



aphex twin

sequences & '68-style 'ooh-ee-yeahs'. Although the promo is one-sided, it is possible to play the flip, which should go down a treat in orthodox ambient circles (just wait for the ever-so-faint four minute hiss-breakdown!) ♪♪♪ ♪h

LINK 'Antacid' (Warp). This one comes from the Evolution/Global Communication stable. Serious sonic sound elements such as good phlange and some low photon bass combine with other techno and acid influences. The EP contains various mixes with the Jedi Knights' one standing out, making it and them serious contenders in the latest electro revival trend. ♪♪♪ ♪h

APHEX TWIN 'Ventolin' (Warp). So Aphex Twin records 12 versions of a track - ranging from techno hip hop to ambient noise and hard techno funk - and chooses the most unlistenable of the lot as the lead track. Well, ignore the sneezing and pain-inducing fast cut and spin through the rest. Mavrick he may be but keep that genius tag on hold for now. ♪♪♪ mb

BLACK KNIGHT 'Capita EP' (Source). Black Knight is actually Sheffield and Fon Studios' pioneering techno star Robert Gordon, the man behind many of the UK's earliest and most memorable techno moments. Here he crosses the conceivability of hometown friends Cabaret Voltaire with rich techno experimentalism covering a wide variety of sounds. This EP is up there with the best of Richie Hawtin and Robert Leiner's works and its creative Detroit-style tunes should be

hailed across the globe. Brilliant. ♪♪♪♪♪ mb
france

SOCIAL OUTRAGE CHOIR 'Choir City Rockers' (Junk Rock). Fabio Pares' label returns with this hot new house/raucer in three mixes. The Jail Guitars mix is the main full-on groover that'll cause the damage with a nice use of guitars and keyboards. Keep 'em comin'. ♪♪♪♪ mb

house
SOAPY 'Horny as Funk' (Red Cat). This pumping house tune has been getting good reaction round the country. Of the three mixes, the Happy Harry mix is the one which best uses the vocal sample and pounding beats. ♪♪♪♪ mb

KAMASUTRA 'Censored' (Wildflower). This three-tracker has been around for a while on import but is now getting a UK release via Discomagic UK. 'Kamasutra Express' starts with crowd noises, builds into a typical house journey and then slows down a la French Kiss' Flip. It over and you've got 'Censored' and also a downtempo soul groove with a nice vocal. A useful package. ♪♪♪♪ mb

REAL 2 REAL featuring the Mad Stuntman 'Conway' (Positive). Erick & The Boys return with one of the catchiest tracks off the album. 'Conway' comes as a doublepack with mixes from Vinsant, Cotton Club, Almond, Cleveland City and Erick himself. The new mixes are good but lose a bit of the catchiness. Stand-outs are the Cotton Club vocal and



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daydreaming



zou experience & luca

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20 DANCE 55

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Discontinued by Virgin/UMG

- 11 25 TEN S†
- 20 26 RUN A
- 24 27 AS ILU
- 17 28 HIGH†
- 29 TWI M
- 30 LONG
- 31 ROCKI
- 18 32 SOME
- 33 PURP
- 34 ENBR
- 27 35 COTTI
- 30 36 CALL
- 26 37 REAL
- 28 38 TOCC†
- 36 39 CLOS†
- 25 40 YEKE†

↑ Bullseye titles at

B

19

Discontinued by Virgin/UMG

- 25 **TWO FINGERS MY FRIENDS!** Pop Will Eat Itself Infectious A&M
- 26 **TUESDAY NIGHT MUSIC CLUB** Sheryl Crow Paisley Park
- 27 **PURPLE RAIN** Prince Warner Bros
- 28 **DIAMONDS AND PEARLS** Prince & The New Power Generation Paisley Park
- 29 **MONSTER REM** Warner Bros
- 30 **CHA CHA CHA EMF** Parlophone
- 31 **GREATEST HITS** Bob Seger And The Silver Bullet Band Capitol
- 32 **DIVA** Annie Lennox RCA
- 33 **MEN AND WOMEN** Simply Red East West
- 34 **DOOKIE** Green Day Reprise
- 35 **BORN** China Black Wild Card
- 36 **THE ROAD TO HELL** Chris Rea East West
- 37 **CHILL OUT** John Lee Hooker Pointblank
- 38 **WELCOME TO THE PLEASURE DOME** Frankie Goes To Hollywood ZTT
- 39 **THE LOST RECORDINGS** Glenn Miller Happy Days
- 40 **LEFTISM** Leftfield Hard Hands/Columbia

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



TOP TWENTY COMPILATIONS

1 SMASH HITS 95 - VOLUME 1

- | | | | |
|----|---|--------------------|-----|
| 2 | ON A DANCE TIP | Star Trek: Voyager | Pop |
| 3 | PURE SWING | Various | Pop |
| 4 | THE BEST PUNK ALBUM IN THE WORLD... EVER! | Various | Pop |
| 5 | DANCE MANIA 95 - VOLUME 1 | Various | Pop |
| 6 | ELECTRIC DREAMS | Various | Pop |
| 7 | THE ULTIMATE SOUL COLLECTION | Various | Pop |
| 8 | UNLACED | Various | Pop |
| 9 | PULP FICTION (OST) | Various | Pop |
| 10 | NATURAL BORN KILLERS (OST) | Various | Pop |
| 11 | THE ESSENTIAL GROOVE | Various | Pop |
| 12 | GIRLS AND GUITARS | Various | Pop |
| 13 | FLARED BITS & PLATFORM SOUL | Various | Pop |
| 14 | NEW SOUL REBELS | Various | Pop |
| 15 | ROCK ANTHEMS | Various | Pop |
| 16 | 100% ACID JAZZ | Various | Pop |
| 17 | ENDLESS LOVE | Various | Pop |
| 18 | THE BEST FUNK ALBUM IN THE WORLD... EVER! | Various | Pop |
| 19 | THE LOVE ALBUM | Various | Pop |
| 20 | DANCE 95 | Various | Pop |

- 11 **TEN STOREY LOVE SONG** The Stone Roses Geffen
- 20 **RUN AWAY** (MC Serj & The Real McCoy) Logic/Arista
- 24 **AS I LAY ME DOWN** Sophie B Hawkins Columbia
- 17 **HIGH & DRY/PLANET TELEX** Radiohead Parlophone
- 29 **I'M NOT IN LOVE** 10cc Awex UK
- 30 **LONGVIEW** Green Day Reprise
- 31 **ROCKIN' MY BODY** 49-ers featuring Ann-Marie Smith Media/MCA
- 18 **SOMEDAY I'LL BE SATURDAY NIGHT** Bon Jovi Jambou
- 33 **PURPLE MEDLEY** Prince Warner Bros
- 34 **EMBRACING THE SUNSHINE** BT East West
- 27 **COTTON EYE JOE** Rednex Internal Affairs
- 30 **CALL IT LOVE** Deuce London
- 26 **REAL LOVE** Drizabone 4thB'way
- 28 **TOCCATA & FUGUE** Vanessa-Mae EMI
- 38 **CLOSE TO YOU** The Brand New Heavies firr
- 25 **YEKE YEKE** Mary Kane ifreedom

↑ Bulleried titles are those with the biggest sales gains over last week

BING



MAN ON A MISSION
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HERE I GO

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US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	TAKE A BOW Madonna (RCA)	26	BELIEVE Cher/John (Wacko)		
2	CANDY RAIN Soul for Real (Capitol)	27	EVERLASTING LOVE Green Gartlan (Epic)		
3	CREEP TLC (A&M)	28	YOU DON'T KNOW HOW IT FEELS Tom Petty (Warner Bros)		
4	BABY Baby (Arista)	29	THE RHYTHM OF THE NIGHT Cameo (East West)		
5	RED LIGHT SPECIAL Inc (Capitol)	30	IF YOU'RE THE ONLY ONE Melissa Etheridge (Arista)		
6	BIG POPPA/WARNING The Notorious B.I.G. (A&M)	31	I MISS YOU N.W.A. (A&M)		
7	STRONG ENOUGH Cheryl Crowe (A&M)	32	EVERY DAY OF THE WEEK Juice (Epic)		
8	IF YOU LOVE ME Boyz II Men (A&M)	33	BE HOLD ON James Brown (Arista)		
9	YOU GOTTA BE Real (S&W)	34	CONSTANCE Inoué (MCA)		
10	ON BENDED KNEE Boyz II Men (Arista)	35	YOU GOT IT Sameer (Arista)		
11	ANOTHER NIGHT Boyz II Men (Arista)	36	THE SWEETEST DAYS Vanessa Williams (Wing)		
12	HOLD MY HAND Pease & The Breadfish (Arista)	37	HERE COMES THE HOTSTEPPER The Komas (Columbia)		
13	I KNOW Danna Fela (Columbia)	38	GET DOWN Craig Mack (Jive)		
14	FREAK LIKE ME Afrika Bamba (Arista)	39	LIVE MY LIFE FOR YOU Freshie (Epic)		
15	SUKIYAKI Eric (New Place)	40	I WANNA BE DANCEY B-Real (Arista)		
16	ALWAYS Ben Jee (Mercury)	41	FOR THE LOVE OF S Bank Three Mind Dogs (Polygram)		
17	RUN AWAY From The Day (Arista)	42	FOOTSEE NOLL 10 (Hip-Hop)		
18	THIS 'LIL GAME WE PLAY Suby (Epic)	43	HOUSE OF LOVE Any&Every with Vince Gill (A&M)		
19	IF I WANTED YOU LIKE THE... Mr. Miss (Epic)	44	BELIEVE Brooke Shields/DaDa (Epic)		
20	IF YOU THINK YOU'RE LOVELY NOW A Circle of Friends (Arista)	45	I'LL MAKE LOVE TO YOU Boyz II Men (Arista)		
21	THANK YOU Boyz II Men (Arista)	46	GET READY FOR THIS 2Pac (Arista)		
22	IN THE HOUSE OF STONE AND LIGHT Roots/Papa (Warner)	47	SHORT DICK MAN 2Pac (Arista)		
23	IF YOU THINK YOU'RE LOVELY NOW A Circle of Friends (Arista)	48	100% PURE LOVE Crystal Waters (Mercury)		
24	BEFORE I LET YOU GO Blackstreet (Interscope)	49	YOU WANT THIS/76/LOVE GROOVE James Jamerson (Arista)		
25	DEAR MAMA Faith (Epic)	50	ALL I WANNA DO Sheryl Crow (Geffen)		

Chart courtesy of Billboard 18 March 1995. * Arrows are attached to those products demonstrating the greatest weekly and sales gains. UK acts. UK-disked acts.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	GREATEST HITS Bruce Springsteen (Columbia)	27	NOT A MOMENT TOO SOON Tom McEvoy (Globe)		
2	11 Steps Wilson (Mercury)	28	PULP FICTION (OST) Various (Walt Disney)		
3	THE IT'S GARTH BROOKER John Mellencamp (Mercury)	29	THE LION KING: RHYTHM OF THE PLANETS (Walt Disney)		
4	TUESDAY NIGHT MUSIC CLUB Sheryl Crow (A&M)	30	COCKTAILS Top-Short (Epic)		
5	DOOKIE Green Day (Reprise)	31	CREEPIN' ON A ROME UP Bone Thugs R Harmoni (Arista)		
6	CRACKED REAR VIEW Hootie & The Blowfish (Mercury)	32	READY TO DIE The Roots/Big (Arista)		
7	CRAZYSEXYCOOL TLC (Arista)	33	THE ICON IS LOVE Barry White (Arista)		
8	HILL FELLERS Beyond The Sea (Mercury)	34	BIG ONES Anschutz (Epic)		
9	THROWING COPPER Ute (Mercury)	35	FROM THE BOTTOM UP Overtones (MCA)		
10	BALANCE Van Halen (Warner Bros)	36	THE LONG BLACK VEIL The Overtones (PCA/Venus)		
11	NO NEED TO ARGUE The Cranberries (Geffen)	37	THE SIGN Ace of Base (Arista)		
12	MY LIFE Steve J. (Epic)	38	I AIN'T MOVIN' Devo (S&W)		
13	SMASH O'Jays (Epic)	39	MONSTER Red (Warner Bros)		
14	THE LION KING (OST) Various (Walt Disney)	40	TO BRING YOU MY LOVE KJ Saway (Arista)		
15	VITALITY Pearl Jam (Epic)	41	CROSSROAD Ben Jee (Mercury)		
16	SAFE + SOUND 2Pac (Epic)	42	THINKING ABOUT YOU Tasha Van Orden (MCA)		
17	YES! I AM Missy Elliott (Arista)	43	THE BEST OF Juice (Epic)		
18	BEDTIME STORIES Madonna (Warner)	44	UNDER THE TABLE AND DREAM Tony Robinson (MCA)		
19	MTV UNPLUGGED IN NEW YORK Various (RCA)	45	STONES IN THE ROAD Mary Omega Caperton (Columbia)		
20	BOYS ON THE LOOSE (OST) Various (Mercury)	46	AUGUST & EVERYTHING AFTER Featuring Crowded House (Epic)		
21	WOLFDOGS Various Party (Warner Bros)	47	YOU MIGHT BE A REINDEER... 2Pac (Arista)		
22	BRANDY Various (Mercury)	48	MTV UNPLUGGED Tony Bennett (Columbia)		
23	GREATEST HITS Bob Seger And The Silver Bullet Band (Capitol)	49	IF I COULD MAKE A LIVING Craig Walker (Epic)		
24	WEEZER Weezer (RCA)	50	COAST 2 COAST The Atlatlans (Globe)		
25	SIXTEEN STORES Bush (Geffen)				

UK WORLD HITS

UK WORLD HITS:

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

GERMANY	FRANCE	IRELAND	NETHERLANDS
1 (22) STAY ANOTHER DAY East 17 (Mercury)	1 (1) A GIRL LIKE YOU Edwyn Collins (Sirestar)	1 (1) POISON Prodigy (XL)	1 (1) THEM GIRLS THEM GIRLS Zig & Zag (RCA)
2 (10) THE GIRL IN THE EYE Elton John (Mercury)	2 (1) STAY ANOTHER DAY East 17 (Mercury)	2 (1) PUSH THE FEELING ON Nightcrawlers (London)	2 (1) NO MORE LOVE YOURS Anne Lennox (RCA)
3 (11) CIRCLES THEM GIRLS Zig & Zag (RCA)	3 (1) CAN YOU FEEL... Elton John (Mercury)	3 (1) NO MORE I LOVE YOURS Anne Lennox (RCA)	3 (1) CAN YOU FEEL... Elton John (Mercury)
4 (11) ETERNAL LOVE P.J. & Duncan (Interscope)	4 (1) BELIEVE Cher/John (Wacko)	4 (1) REACH UP (PIG) Back (Polygram)	4 (2) OH BABY! L. Eternal (Epic)
5 (2) THIS COWBOY SONG Sting (A&M)	5 (10) SEARCHING China Black (Polygram)	5 (10) INDEPENDENT LOVE SONG Scarsie (RCA)	5 (1) GLODY BOX Portishead (Mercury)

Source: Music Week

Source: SNEP

Source: IFPI

Source: Stichting Mega Top 50

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	THINK TWICE Céline Dion (Epic)	21	REACH UP (PIG) Back (Polygram)		
2	DON'T GIVE ME YOUR LIFE Ace of Base (Arista)	22	HERE COMES THE HOTSTEPPER The Komas (Columbia)		
3	TARIH OK, TÜNE NE, COP OK Topkapı (Pamir & Bostan)	23	ONE MAN IN THE HEART Herman Liang (East West)		
4	PUSH THE FEELING ON The Nightcrawlers (London)	24	JULIA SAYS Herbie Mann (Passion Organization)		
5	LOVE CAN BUILD A BRIDGE Carole Bevil (Globe)	25	RUN AWAY Ho: So And The Real World (Epic)		
6	THE SEVEN (THESE SEVEN LIVE IN MN) The Komas (Columbia)	26	AS I LAY ME DOWN Spaga & Revolver (Capitol)		
7	AXEL F (RCA)	27	COWBOY DREAMS Jimmy Nail (Epic)		
8	I'VE GOT A LITTLE SOMETHING FOR YOU Ace (Globe)	28	BACK FOR GOOD Tava (Epic)		
9	DON'T STOP (WHIGGLE WHIGGLE) Carole Bevil (Globe)	29	POISON The Prodigy (Polygram)		
10	WHODDS NOW James Johnston (Wing)	30	SET YOU FREE In House (McAuland The World)		
11	NO MORE LOVE YOURS Anne Lennox (RCA)	31	TOTAL ECLIPSE OF THE HEART Chaka Khan (Arista)		
12	OVER MY SHOULDER Lisa And The Mischief (Mercury)	32	CLOSE TO YOU Band and Records (Epic)		
13	INDEPENDENT LOVE SONG Carole Bevil (Globe)	33	HERE AND NOW Carole Bevil (Globe)		
14	SOMEDAY I'LL BE SATURDAY NIGHT Ben Jee (Mercury)	34	I CAN'T BE WITH YOU Carole Bevil (Globe)		
15	THIS COWBOY SONG Sting (A&M)	35	DIGGING THE GRAVE Faith No More (Globe)		
16	WAKE UP BOO! Bob Dylan (Epic)	36	REAL LOVE Deborah (Warwick & DeAngelis)		
17	BELIEVE Cher/John (Wacko)	37	SIGHT FOR SOME SIGHTS (Arista)		
18	YOU GOTTA BE Devo (S&W)	38	TELL ME WHEN Anne Lennox (RCA)		
19	OPEN YOUR HEART P.J. & Duncan (Interscope)	39	SOME PEOPLE SAY Tom Robinson (Mercury)		
20	CALL IT LOVE Mousse (Globe)	40	SHE'S A RIVER Boyz II Men (Arista)		

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

WORLD RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	MEDUSA Acid London (RCA)	21	CRACKED REAR VIEW Hootie & The Blowfish (Mercury)		
2	GREATEST HITS Bruce Springsteen (Columbia)	22	THE ROAD TO HELL Chris Rea (East West)		
3	PARKFIRE The Smiths (Mercury)	23	MONSTER Red (Warner Bros)		
4	SINGLES The Smiths (Mercury)	24	DOOKIE Green Day (Reprise)		
5	CROCODILE Jimmy Nail (Arista)	25	THE QUEEN IS DEAD The Roots (MCA)		
6	TWISTED Ed Brnery (Mercury)	26	CHILL OUT John Lee Hooker (Mercury)		
7	CARRY ON UP THE CHARTS - THE BEST OF The Beatles (Capitol)	27	THE SMITHS The Smiths (Mercury)		
8	NO NEED TO ARGUE The Cranberries (Geffen)	28	HATFUL OF HOLLOW The Smiths (Mercury)		
9	DEFINITELY MAYBE Cyndi (Globe)	29	GOOD NEWS FROM THE NEXT WORLD Devo (Mercury)		
10	THE HITS Garth Brooks (Mercury)	30	SMART Devo (Mercury)		
11	FIELDS OF GOLD - THE BEST OF Sting (A&M)	31	ANGUST Eric Clapton (Mercury)		
12	DUDDY Proudfoot (Mercury)	32	IT'S A SHAME ABOUT RAY The Lemonheads (Mercury)		
13	CROSS ROAD - THE BEST OF Bob Dylan (Mercury)	33	LIVE A PRAYER Madonna (Warner Bros)		
14	TO BRING YOU MY LOVE KJ Saway (Arista)	34	THE SMITHS The Smiths (Mercury)		
15	GALORE Kelly Rowland (Mercury)	35	TWO FINGERS MY FRIENDS! The Roots (Mercury)		
16	BOGUS ON A BEACH OF GOLD Mike And The Newbeats (Wing)	36	TRACY CHAPMAN Tracy Chapman (Globe)		
17	PURPLE RAIN Prince (Paisley Park)	37	UNPLUGGED IN NEW YORK Various (RCA)		
18	GREATEST HITS Bob Seger And The Silver Bullet Band (Capitol)	38	TRUE BLUE Madonna (Epic)		
19	TUESDAY NIGHT MUSIC CLUB Sheryl Crow (A&M)	39	NAKED Scarsie (RCA)		
20	DIAMONS ON PEARLS Prince & The New Power Generation (Paisley Park)	40	SECOND COMING The Stone Roses (Globe)		

© CIN. Compiled by ERA

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	TURN ON, TUNE IN, COP OUT	Freak Power	4th+B Way	12BRW 317 (F)
2	NEW	WHOPNS NOW/WHAT'LL I DO	Janel Jackson	Virgin	VSTY 1533 (F)
3	1	YOU GOTTA BE	Des'ree	Dusted Sound/Sony	52 661216 (SM)
4	NEW	I'VE GOT A LITTLE SOMETHING FOR YOU	NINA	1st Avenue/Columbia	669806 (SM)
5	NEW	HERE COMES THE HOTSTEPPER	Ini Kamoze	Columbia	661476 (SM)
6	2	REAL LOVE	Dikembe	4th+B Way	12BRX 311 (F)
7	3	CLOSE TO YOU	The Brand New Heavies	ffr	BHX 7 (F)
8	4	AGE AIN'T NOTHING BUT A NUMBER	Aaliyah	Jive	JIVET 369 (BMG)
9	NEW	DEEP SHAG/CITYSONG	Luscious Jackson	Capitol	12CL 729 (E)
10	NEW	THINK OF YOU	Usher	LaFace/Arista	7432128251 (BMG)
11	NEW	I'M GOIN' DOWN	Y'N-Vee	RAI/Island	12RAL 6 (F)
12	5	FOR YOUR LOVE	Steve Wonder	Motown	CD12MGD 1437 (F)
13	7	BUMP N' GRIND	R.Kelly	Jive	JIVET 368 (BMG)
14	8	TURN IT UP	Raja Nae	Perspective	587481 (F)
15	6	EVERY DAY OF THE WEEK	Jade	Giant	7432128041 (BMG)
16	NEW	YOU ARE EVERYTHING	Melanie Williams & Joe Roberts	Columbia	661176 (SM)
17	9	GREATER LOVE	Sondrea & D'Arcy/Busy Bee	Sony	52 661216 (SM)
18	13	U WILL KNOW	BMJ	Mercury	MEBX 428 (F)
19	11	FREAK LIKE ME	Adina Howard	East West	A 4037 (W)
20	NEW	ALWAYS AND FOREVER	Vanessa Vandross	Epic	661196 (SM)
21	10	NO MATTER WHAT YOU DO (I'M GONNA GET.)	Flavour	Jive	JIVET 373 (BMG)
22	14	SHAME	Zhane	Jive	JIVET 372 (BMG)
23	15	CHILL OUT (THINGS GONNA CHANGE)	John Lee Hooker	Ponitblank/Virgin	CD-POBD 10 (E)
24	12	FREE/SAIL ON	Charde Moore	Slim	MCA MCST 2042 (BMG)
25	16	TREAT U RIGHT	Truce	Big Life	BURT113 (P)
26	19	PROTECTION	Massive Attack	Virgin	VBRT 9 (E)
27	20	ALMOST SEE YOU (SOMEWHERE)	China Black	WMC	Card CD-CARDW 15 (F)
28	18	U BLOW MY MIND	Blackstreet	Interscope	A 82227 (W)
29	17	TASTE YOUR LOVE	Herace Brown	Uptown/MCA	MCST 2028 (BMG)
30	NEW	CREEP	TLC	LaFace/Arista	7432129421 (BMG)
31	NEW	YOUR LOVE IS A 187	Whitehead Bros	Monument	TMSX 1434 (F)
32	23	CRY FOR YOU	Jodeci	Uptown/MCA	MCX5 3039 (BMG)
33	27	PRACTICE WHAT YOU PREACH/LOVE IS THE ICON	Barry White	A&M	5801981 (F)
34	21	GET UP ON IT	Kaith Sweat featuring Kat Klose	Elektra	EKR 1967 (W)
35	15	IF ONLY YOU COULD BE MINE	The All41	4th+B Way	12BRW 312 (F)
36	24	I'M GOING ALL THE WAY	Sounds Of Blackness	A&M	5814851 (F)
37	22	LOVE INSIDE	Sharon Forrester	ffr	FX 253 (F)
38	30	HOOCHIE BOOTY	Ultimate Kacs	Wild Card	CD-CARDW 14 (F)
39	29	GOOD LIFE	EVE	Gasoline	Alley MCST 2036 (BMG)
40	32	LET IT LAST	Carlton Anderson	Grease	YRT 119 (E)

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DANCE SINGLES

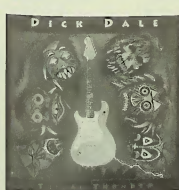
This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	EMBRACING THE SUNSHINE	BT	East West	TY 8957 (W)
2	NEW	LOVE CAN RESCUE ME	Lovestation	Fresh	FRSH TX 22 (DVA/SM)
3	2	THE BOMB! (THESE SOUNDS FALL INTO MY MIND)	The Backbeats	Positive	12TV 23 (E)
4	NEW	PUMP UP THE VOLUME	Greedy featuring Ricardo Da Force	Stress	12STR 49 (F)
5	1	YEKE YEKE	Maryanne	ffr	ffr
6	NEW	LOOK AHEAD	Danny Tomaglia	Tribal UK	TRUK 025 (F)
7	5	PUSH THE FEELING ON	Nightcrawlers	ffr	FX 257 (F)
8	3	YOU SEXY DANCER	The Rockafellas	Escape/ffr	JAPE 7 (SM/SM)
9	NEW	TURN ON, TUNE IN, COP OUT	Freak Power	4th+B Way	12BRW 317 (F)
10	4	TALL 'N' HANDSOME	Outrage	Effective	EDPL 001 (F)
11	NEW	FREE GAY & HAPPY	Coming Out Crew	Out	Out Vinyl 1200V 002 (TRC/BMG)
12	NEW	DON'T STOP (WIGGLE WIGGLE)	The Gushers Brothers	Stop	WEA 2197T (W)
13	NEW	THE CLIMAX	Paper!z People	Open	All Hours OPEN 038 (M/F)
14	NEW	COME TOGETHER	Co Ce Rogers	A&M	581001 (F)
15	NEW	(YOU BRING OUT) THE BEST IN ME	Eddy	Positive	12TV 29 (E)
16	9	THIS TIME/RESPECT	Judy Cheeks	Positive	12TV 29 (E)
17	NEW	ROCKIN' MY BODY	8-ies featuring Ann Marie Smith	Media/CA	MCST 2031 (BMG)
18	10	REAL LOVE	Dikembe	4th+B Way	12BRX 311 (F)
19	NEW	CAN WE LIVE?	Jedward featuring Co Ce Rogers	Securiscout	SCD 1953 (RTW/P)
20	11	DON'T GIVE ME YOUR LIFE	Alex Party	Systematic	SYSK 7 (F)
21	7	AXEL F/KEEP PUSHIN'	Clock	Media/MCA	MCST 2041 (BMG)
22	NEW	POISON	The Prodigy	XL	Recordings-XLT 58 (W)
23	13	NO MATTER WHAT YOU DO (I'M GONNA GET.)	Flavour	Jive	JIVET 373 (BMG)
24	12	HAND OF THE DEAD BODY	Scarface featuring Ice Cube	Virgin	VJST 88 (E)
25	20	SIX FEET DEEP EP	Gravediggaz	Gee Street	GEETX 62 (SM/W/F)
26	16	IF YOU SHOULD NEED A FRIEND	Fire Island	Junior Boy's Own	JBO 28R (RTW/P)
27	5	BURNING UP	Tony De Vit	Icon	ICONT 001 (W)
28	NEW	I'M GOIN' DOWN	Y'N-Vee	RAI/Island	12RAL 6 (F)
29	15	OPEN YOUR MIND/THE WALL	Chapter 8	Duché	DU12510 (AOD)
30	NEW	YOU GOTTA BE	Des'ree	Dusted Sound/Sony	52 661216 (SM)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	KREUZ CONTROL	Kreuz	Diesel	DISLP 01 (DESMC 01 LUS)
2	3	PURE SWING	Various	One	DMNTV 83 (DMC 83 F)
3	2	PROTECTION AND PROTECTION	Massive Attack	Virgin	WBRLP 20WBRMC 2 (E)
4	1	ALL THAT MATTERS	Trickay	Capitol	EST 2251 (CIS/2251 83)
5	8	MAXIMUMAVE	Pistol	4th+B Way	BRLP 810 (BRCA 01 F)
6	9	LEFTISM	Leftfield	Columbia	HANDLP 27 (HANDC 2 15M)
7	6	CARL COX - FACT	Various	React	REACTLP 96 (REACTMC 96 15M)
8	NEW	BACK TO DA HOUSE	Lo-key	Perspective	5496101 (549610 1F)
9	NEW	DUMMY	Porthead	Go Beat	GB2521 (GB2521 1F)
10	NEW	NINJA CUTS - RUNWAZZICAL	Various	Ninja Tune	ZN 05 (ZNCD 015 0V)

SPECIALIST CHARTS

18 MARCH 1995



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UNKNOWN TERRITORY - (HIGHTONE HC/HCD8055)

VIDEO

This	Last	Title	Artist	Label/Cat No	16	15	PIGUU BARREL OF FUN
1	2	THE RETURN OF JAFAR	Walt Disney	DD2222	17	9	ROSMARY GARDNER FLAT STOMACH PLAN
2	1	ACE VENTURA PET DETECTIVE	Warner Home Video	SV1329	18	18	BARBIE - DOUBLE BILL
3	4	TOTS - TV CAMEL AND OTHER	Central Video	VJ129	19	16	THE UNDERTAKER - PRINCE
4	5	DOCTOR WHO - CARAVAN OF MONSTERS	BBC	V556	20	19	A DATE WITH DANIEL - LIVE
5	3	THOMAS THE TANK ENGINE - ESCAPE	Video Collection	VJ128	21	20	THE SACHSIES OF VICTOR - PRINCE
6	8	ROBOY AND THE NAUGHTY TAIL	BBC	V480	22	21	MURPHY MURPHY POWER RANGES - 0
7	6	ROSEMARY CONEY'S NEW HIP & THIGH WORKOUT	Video Collection	VJ349	23	16	MANCHESTER 101 VIDEO MAGAZINE VOL 2
8	7	DOCTOR WHO - THE ANDROID INVASION	BBC	V552	24	21	SPIDER IN THE BATH
9	10	CHILDRENS - TV FAVOURITES 2	Tempo	S592	25	25	ALADDIN
10	13	THE VERY BEST OF FIREMAN SAM - VOLUME 2	BBC	V528	26	20	SLEEPLESS IN SEATTLE
11	11	THE VERY BEST OF FIREMAN SAM - VOLUME 1	BBC	V488	27	20	THE DUCKS OF DUKE STREET - PART THREE
12	7	TOTS - TV HEDGEDOG AND OTHER	Central Video	VJ130	28	20	SHADOWLANDS
13	17	RODIE AND JIM	Video Collection	VJ135	29	24	MR BLOODY
14	15	THE GUPPER DATA 12 - REACTIVATE	Manga Entertainment	MANV159	30	22	JURASSIC PARK
15	16	ONLY FOOLS AND HORSES - CHANGE OF FA...	BBC	V579	31	22	

This	Last	Title	Artist	Label/Cat No	16	15	PRINCE & THE NEW POWER GENERATION
1	1	DANIEL DUNNELL And Friends Live	Warner Music Video	755230383	17	1	PRINCE & THE NEW POWER GENERATION
2	2	PRINCE & THE NEW POWER GENERATION	Warner Music Video	755230383	18	2	PRINCE & THE NEW POWER GENERATION
3	3	PET SHOP BOYS VICTORY	Warner Music Video	755230383	19	3	PET SHOP BOYS VICTORY
4	4	PET SHOP BOYS VICTORY	Warner Music Video	755230383	20	4	PET SHOP BOYS VICTORY
5	5	CASTER & ALLEN The Vix - Live In Osaka	Telstar Video	VID109	21	5	CASTER & ALLEN The Vix - Live In Osaka
6	6	BLUR:Stowline	Warner Music Video	755230383	22	6	BLUR:Stowline
7	7	ANN BREEN:An Evening With	Warner Music Video	755230383	23	7	ANN BREEN:An Evening With
8	8	BRENDAN BRINE:Live At The Circus	Warner Music Video	755230383	24	8	BRENDAN BRINE:Live At The Circus
9	9	VARIOUS ARTISTS:Various Karaoke Classics	Warner Music Video	755230383	25	9	VARIOUS ARTISTS:Various Karaoke Classics
10	10	BOB JOVI:Crossed - Best Of	Warner Music Video	755230383	26	10	BOB JOVI:Crossed - Best Of
11	11	ELVIS PRESLEY:The Last Performance	MGM/UA Video	5323793	27	11	ELVIS PRESLEY:The Last Performance
12	12	FANDRILL:Rock - When Rock Was Young?	Telstar Video	VID109	28	12	FANDRILL:Rock - When Rock Was Young?
13	13	JOBIM:UNIVERSAL:CDs For The Record Collection	Virgin Video	VID282	29	13	JOBIM:UNIVERSAL:CDs For The Record Collection

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)	16	15	CREATING CIRCLED 19XX (SMV/V)
1	1	WAKE UP BOOI!	Boe Radleys	Creation	CRECDD 19XX (SMV/V)	1	CREATING CIRCLED 19XX (SMV/V)
2	1	WAKING UP	Elastica	Dreadzone	BLUFF 112 (V)	2	WAKING UP
3	3	EVERYTIME YOU TOUCH ME	Moby	Mute	LCMB07E 176 (RTMP)	3	EVERYTIME YOU TOUCH ME
4	4	TALL 'N' HANDSOME	Outrage	Effective	ECFL 012 (V)	4	TALL 'N' HANDSOME
5	5	DRINK THE ELKOR	Solid	Independent	Red CIR0 104 (V)	5	DRINK THE ELKOR
6	2	HUNTED BY YOU	Gene	Costanogem	CO5T 040 (V)	6	HUNTED BY YOU
7	4	GREATER LOVE	Soundman & D Llywelyn	Sound Of U	Underground SOURCD 1 (SRD)	7	GREATER LOVE
8	5	IF YOU SHOULD NEED A FRIEND	Fine Island	Junior Boy One	JBO 25CDS (RTMP)	8	IF YOU SHOULD NEED A FRIEND
9	7	WHATEVER	Davis	Creation	CRECDD 195 (SMV/V)	9	WHATEVER
10	14	THE BEAST	Palm Skin Productions	Mo Wax	MW 028 (V)	10	THE BEAST
11	12	DONT STOP	Outthere Brothers	ZYX	ZYX 74718 (Self)	11	DONT STOP
12	15	GARBAGE	Autotech	Wary WAP	SICD (RTMP)	12	GARBAGE
13	8	TREAT U RIGHT	Truce	Big Life	BLRD 112 (P)	13	TREAT U RIGHT
14	10	NEW GENERATION	Suede	Nude	NUD 120 (RTMP)	14	NEW GENERATION
15	15	WALK THIS WORLD	Heather Nova	Buffy	BFY 10 (V)	15	WALK THIS WORLD
1	3	LOVE WILL KEEP US TOGETHER	U2/Alfon Llerena	Acid Jazz	JAZD 112 (V)	16	LOVE WILL KEEP US TOGETHER
2	6	KICK IT	Nitzer Ebb	Mute	XLCMD155 (RTMP)	17	KICK IT
3	13	ANDER STAR	NRC	NRCD	NRCD 102 (RTMP)	18	ANDER STAR
4	15	GET READY EP	Zlo Train	China	WODCD 205 (P)	19	GET READY EP
5	20	NOW THEY'LL SLEEP	Bely	4AD	BA0 503C3 (RTMP)	20	NOW THEY'LL SLEEP

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)	16	15	DEFINITELY MAYBE	
1	1	DEFINITELY MAYBE	Oasis	Creation	CRECDD 169 (SMV/V)	1	DEFINITELY MAYBE	
2	2	SMART	Indolent	SLEPCDD 020 (V)	2	2	SMART	
3	2	KING	Bloody	4AD	CAD 500C3 (RTMP)	3	KING	
4	4	SMASH	Outgoing	Epitaph	E 04322 (PH)	4	SMASH	
5	5	PAIN	Dub War	Euroche	GMSM 121 (V)	5	PAIN	
6	5	DOG MAN STAR	Suede	Mute	NUDE 3CDD (RTMP)	6	DOG MAN STAR	
7	6	PURE PHASE	Spiritualized	EM	Dedicated	DEDD 017 (RTMP)	7	PURE PHASE
8	7	SHOWBUSINESS!	Chunawamba	One Little Indian	TLPL 56 (P)	8	SHOWBUSINESS!	
9	8	SPINNING CUP	Jama Jambalaya/Bluesbreakers	Silverstone	OPREC 53 (SMV/V)	9	SPINNING CUP	
10	10	ULTRAPHOBIC	Warrant	Magic For Nations	CMFN 183 (P)	10	ULTRAPHOBIC	
11	7	GAIA (ONE WOMAN'S JOURNEY)	Oris Newton John	D-Shap	DSHLCD 7017 (P)	11	GAIA (ONE WOMAN'S JOURNEY)	
12	10	CLASSICS	Alex Twin	R&S	RS 963C3 (V)	12	CLASSICS	
13	13	FREEDOM - THE ALBUM	GFX	Epitaph	EPICD 003 (MG)	13	FREEDOM - THE ALBUM	
14	16	THE STONE ROSES	The Stone Roses	Mission	Various	CRECDD 500 (P)	14	THE STONE ROSES
15	9	NEVERLAND	Hurricane	Newfoundland	SMECCD 01 (E)	15	NEVERLAND	
16	16	THE HURRA	Hurricane	Willis	WIG 043 (V)	16	THE HURRA	
17	12	DEBUT	Buryk	One Little Indian	TLPL 31 (P)	17	DEBUT	
18	11	UNIVERSITY	Throwing Muses	4AD	CAD 500C3 (RTMP)	18	UNIVERSITY	
19	18	EVERYONE'S GOT ONE	Echobelly	Faove	FAUV 3C (SMV/V)	19	EVERYONE'S GOT ONE	
20	17	OFFICINE	Jan Garbarek/Hilfard	ECM	ECM 1463 (RTMP)	20	OFFICINE	

ROCK

This	Last	Title	Artist	Label (distributor)	16	15	CRISIS ROAD - THE BEST OF
1	3	CRISIS ROAD - THE BEST OF	Bob Jovi	Republic	522982 (P)	1	CRISIS ROAD - THE BEST OF
2	2	DOOKIE	Green Day	Jamco	JK2452 (V)	2	DOOKIE
3	1	IT'S 5 O'CLOCK SOMEWHERE	Slash's Snakepit	Geffen	GEF 2472 (BMG)	3	IT'S 5 O'CLOCK SOMEWHERE
4	4	UNPLUGGED IN NEW YORK	Nirvana	Geffen	GEF 2472 (BMG)	4	UNPLUGGED IN NEW YORK
5	5	SMASH	Outgoing	Epitaph	E 04322 (PH)	5	SMASH
6	6	ALIVE IN STUDIO A	Bruce Dickinson	Raw Power	RAWDD 182 (BMG)	6	ALIVE IN STUDIO A
7	6	BEHIND CLOSED DOORS	Thunder	EMI	CEMD0 1076 (E)	7	BEHIND CLOSED DOORS
8	7	BIG ONES	Aerosmith	Geffen	GEF 2456 (BMG)	8	BIG ONES
9	8	NEVERMIND	Nirvana	DCG	DDCD 2442 (BMG)	9	NEVERMIND
10	-	ULTRAPHOBIC	Warrant	MFN	CMFN 183 (P)	10	ULTRAPHOBIC

This	Last	Title	Artist	Label (distributor)	16	15	WAITING FOR THE PUNCHLINE
1	9	WAITING FOR THE PUNCHLINE	Extreme	AKM	54403 (E)	1	WAITING FOR THE PUNCHLINE
2	10	VITALITY	Pearl Jam	Epic	477812 (SM)	2	VITALITY
3	11	BALANCE	Van Halen	Warner Brothers	9364576 (W)	3	BALANCE
4	12	HOW TO MAKE FRIENDS...	Tommy Stinson	Total Verve	VEGAS3 2 (E)	4	HOW TO MAKE FRIENDS...
5	13	NEVERLAND	The Moxon	Neptune	SMECCD 01 (P)	5	NEVERLAND
6	12	RACE AGAINST THE MACHINE	Rage Against The Machine	Epic	47242 (SM)	6	RACE AGAINST THE MACHINE
7	15	IN UTERO	Nirvana	Geffen	GEF 2452 (BMG)	7	IN UTERO
8	15	SUPERUNKNOWN	Soundgarden	AKM	544152 (E)	8	SUPERUNKNOWN
9	17	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros	7592948 (W)	9	BLOOD SUGAR SEX MAGIK
10	19	SO FAR SO GOOD	Byron Adams	AKM	544152 (E)	10	SO FAR SO GOOD

COUNTRY

This	Last	Title	Artist	Label (distributor)	16	15	A DATE WITH DANIEL O'DONNELL
1	4	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz	RITZCD 702 (P)	11	A DATE WITH DANIEL O'DONNELL
2	7	DONT FORGET TO REMEMBER	Daniel O'Donnell	Ritz	RITZCD 105 (P)	12	DONT FORGET TO REMEMBER
3	1	INGENUITY	KD Lang	Sire	559328 (W)	13	INGENUITY
4	3	SHADOWLAND	KD Lang	Warner Bros	925724 (W)	14	SHADOWLAND
5	10	THINKIN' ABOUT YOU	Trisha Yearwood	MCA	MCD 11226 (BMG)	15	THINKIN' ABOUT YOU
6	2	IN PIECES	Garth Brooks	Liberty	COEST 2212 (E)	16	IN PIECES
7	6	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia	479192 (SM)	17	STONES IN THE ROAD
8	5	ESPECIALLY FOR YOU	Daniel O'Donnell	Ritz	RITZCD 703 (P)	18	ESPECIALLY FOR YOU
9	8	ROVIN' THE WIND	Garth Brooks	Capitol	COESTU 2162 (E)	19	ROVIN' THE WIND
10	9	NO FENCES	Garth Brooks	Capitol	COEST 2136 (E)	20	NO FENCES

This	Last	Title	Artist	Label (distributor)	16	15	THE CHASE
1	11	THE CHASE	Garth Brooks	Liberty	COESTU 2184 (E)	11	THE CHASE
2	16	THE LAST WALTZ	Daniel O'Donnell	Ritz	RITZCD 0608 (P)	12	THE LAST WALTZ
3	16	ABSOLUTE TORCH AND TWANG	KD Lang and The Reddies	Epic	535872 (E)	13	ABSOLUTE TORCH AND TWANG
4	13	FLYER	Nancy Britton	MCA	11155 (BMG)	14	FLYER
5	14	COME ON COME ON	Mary Chapin Carpenter	Columbia	471892 (SM)	15	COME ON COME ON
6	19	WHO I AM	Alan Jackson	Arista	43312782 (BMG)	16	WHO I AM
7	15	FOLLOW YOUR DREAMS	Daniel O'Donnell	Ritz	RITZCD 701 (P)	17	FOLLOW YOUR DREAMS
8	17	AMERICAN RECORDINGS	Johnny Cash	American	742123582 (BMG)	18	AMERICAN RECORDINGS
9	15	EVERGREEN	Dominic Monaghan	RCA	RITZCD 0965 (P)	19	EVERGREEN
10	16	THE WAY THAT I AM	Marina McBride	RCA	342119292 (BMG)	20	THE WAY THAT I AM

JAZZ & BLUES

This	Last	Title	Artist	Label (distributor)	16	15	CHILL OUT
1	1	CHILL OUT	John Lee Hooker	Pointblank	VPBCD 22 (E)	1	CHILL OUT
2	2	SPINNING COON	John Mayall & The Bluesbreakers	Silverstone	CRECDD 537 (P)	2	SPINNING COON
3	1	FROM THE CRADLE	Eric Clapton	Duck	536245 (V)	3	FROM THE CRADLE
4	2	WE HAVE ALL THE TIME IN THE WORLD	Louis Armstrong	EMI	CEMD 1076 (E)	4	WE HAVE ALL THE TIME IN THE WORLD
5	3	BREATHLESS	Kenny G	Arista	0782186462 (BMG)	5	BREATHLESS
6	4	ESSENTIAL ELLA	Ella Fitzgerald	Verve	523992 (E)	6	ESSENTIAL ELLA
7	6	NECK AND NECK	Chat Alton/Mark Knopfler	Columbia	4674352 (E)	7	NECK AND NECK
8	5	FEELING GOOD - THE BEST OF	Nina Simone	Verve	523692 (E)	8	FEELING GOOD - THE BEST OF
9	7	THE BEST OF JOHN LEE HOOKER	John Lee Hooker	Music Club International	MCCD 020 (MCI)	9	THE BEST OF JOHN LEE HOOKER
10	9	KIND OF BLUE	Miles Davis	Columbia	4690632 (E)	10	KIND OF BLUE

T-SHIRTS

This	Last	Title	Artist	Label (distributor)	16	15	Subject
1	1	Subject	Blur	Various	Various	1	Subject
2	2	Oasis	Oasis	Various	Various	2	Oasis
3	3	Sageeman	Sageeman	Logo	Logo	3	Sageeman
4	4	Mr Men	Mr Men	Various	Various	4	Mr Men
5	5	Natural Born Killers	Natural Born Killers	Mus shot	Mus shot	5	Natural Born Killers
6	6	Rasavoor Begs	Rasavoor Begs	Film poster	Film poster	6	Rasavoor Begs
7	4	Wallace & Gromit	Wallace & Gromit	Various	Various	7	Wallace & Gromit
8	8	Green Day	Green Day	Various	Various	8	Green Day
9	9	Paul Jani	Paul Jani	Reject	Reject	9	Paul Jani
10	5	Ben J	Ben J	Crossroads	Crossroads	10	Ben J

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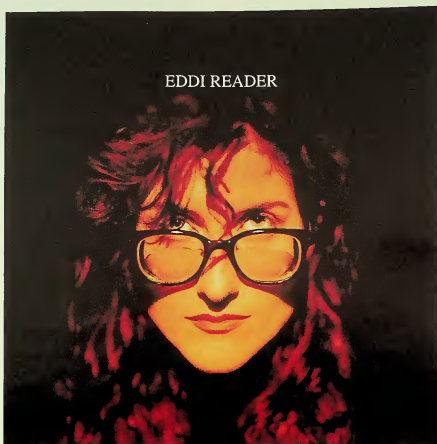
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BLANCO Y NEGRO

Wet Wet Wet are now such an internationally-acclaimed band that it's easy to forget that two years ago they were struggling to maintain a Top 20 chart presence.

Between 1992's number one Goodnight Girl and the international smash Love Is All Around last year, the band's career was beginning to look distinctly unsteady, although their Live At The Royal Albert Hall and greatest hits album maintained their UK profile.

Now they are back on solid ground, thanks to their reworking of the old Troggs song which has turned into the biggest-selling single of the Nineties so far and propelled the group's greatest hits album End Of Part One to gold or platinum status in 19 countries.

Its success is due in no small part to one person – the group's A&R man Alan Pell. He was compiling a soundtrack for Four Weddings And A Funeral, decided that the Wets would be perfect and suggested that the Wets cover it. The rest, as they say, is history.

But history will not record any Brit awards for the band in 1995. "It is difficult coming to terms with the lack of Brits success," says their manager Elliott Davis. "It is an astonishing omission, considering they must be the most successful British band of recent times."

WET WET WET

NEW LP DISPLAYS BAND'S CONFIDENCE

The Wets are about to make the best possible response to this disappointment with the single, *Julia Says*, released today (March 13), followed by their new album, entitled *Picture This*, on April 10.

According to Davis, the new work reflects the band's self-confidence – something derived not only from their record-breaking achievement but also from their growing maturity as musicians, writers and producers as well as performers.

"Ever since they were starting out as teenagers, they have been playing, producing and mixing their own records," he says.

The fact that the new single by 'Take That' has been described in some quarters as 'Wet Wet Wet-like', indicates the respect they have earned in the teen market.

Davis, however, would prefer comparisons to be made with "people

who play on their own records". "Dare I say that the Wets have more in common with Oasis than Take That," he says.

Davis is not, however, suggesting that the new album marks a radical change of direction for the band.

As Pell, who is deputy head of A&R at Mercury, says, "It is a recognisable Wets album through and through. The production may be grander, with more string arrangements, but there is no change in the overall style."

"I think the character of the band has come out more than ever before on this record, and it is their most commercial album to date."

Davis adds: "It is easily the most assured album they have ever done, and that was reflected in their approach to its recording. They started work on the bulk of the album just four months ago, recording from November to the end of February."

The band travelled widely for the sessions, from the Brill Building in Glasgow, to Ridge Farm, Windmill Lane, Sarm Hook End, and also the south of France and the Isle of Capri. Developing songs during the sessions, the Wets employed their tried and tested working method – bringing their individual strengths together to create the whole.

"Marty is the lyrics man. Neil's strength is in the nascent musical ideas, while the two Graemes – Clark and Duffin – take care of the production side," says Davis.

He adds, "The boys now feel that having earned their own slice of the great British songwriting tradition, there's no reason they shouldn't work with some of their heroes."

Hence, the band co-wrote two songs on *Picture This* with Chris Difford, long-admired for his songwriting with Squeeze.

He was introduced to the band by Elvis Costello, who was only prevented from contributing to the album by a clash of schedules. String arrangements were provided again by Fiechra Trench, regular collaborator with another idol, Van Morrison.

The album comes hot out of the studio and into the stores. The Wets flew back from LA last week, where legendary mixer Bob Clearmountain had just completed the album's final mixes, for their appearance on *Top Of The Pops* performing *Julia Says*, and to prepare for the album's unusual launch.

Around 20 leading Scottish contemporary artists have contributed artwork for the album sleeve and gallery shows will be held in Glasgow, London and around Europe to coincide with the release.

Then a year of hard work lies ahead of the band. "The breakthrough with *Love Is All Around* is allowing us to do a proper world tour this year," says Davis.

There will be 25 shows in the UK in the summer and they will be visiting 12 countries in Europe, South East Asia, South Africa, Australia, and also the US – probably the only place *Love Is All Around* failed to make a major impact last year.

Davis is, however, bullish about the States. "If the right avenues are open, namely radio airplay and TV appearances, we will crack America."

Overall, the commercial success of *Picture This* looks fairly assured. What will be interesting to see is whether the Brits committee can ignore this most phenomenally successful of British bands when the time comes next year.

David Knight



NICK ROBINSON ON A&R

So it's deep joy at Island and glum faces at Chrysalis as **Purescence**, perhaps the most sought after band of the past six months (at least), decide to sign to the former. Toby Chalmers is the lucky boy at Island A&R whose sheer charm and presence won the day. "It's taken so long to sort out. I've been tearing my hair out after hearing that all the other labels were ringing the band again, thinking the deal might have fallen through," says a relieved Chalmers. The group have gone straight into the studio with producer Clive Martin and a single, *I Suppose*, is due in May with support tours and two more singles to follow this year... **Cable** and **Out Demon Out** seem to be attracting a lot of major interest here and in the US but there are no developments yet on **The Bluetones** and **Evil Superstars** fronts... Apparently, the **Ya Ya's** – the band managed by

former Stone Roses manager Gareth Evans – sound more than a little like, yes, you've guessed it... One of the busiest gigs last week, as far as wall-to-wall A&R presence is concerned, must have been Reading trio **Chuck's** show at the After Dark Club in their hometown. Manager Les Johnson (he of Wonderstuff fame) is now entertaining a variety of calls about the power pop band. Expect a London date soon... Young **Rob Jefferson**, who normally runs the PR desk at Infectious Records, can't quite believe his luck. He set up his own label Dischordant after signing a singles deal for producer Butch Vig's new band **Garbage** with his friends who manage the group. Now he's got what looks like a hit on his hands. The first single, the brilliant **Vow**, seems stuck to Radio One evening show record decks and sold out its

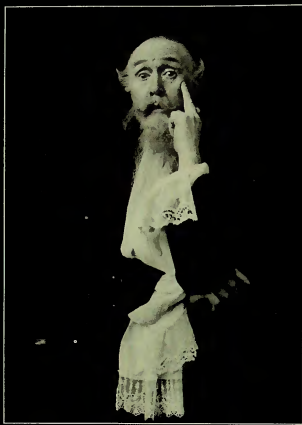
first pressing in three days. "I just got lucky in getting the deal.

Now it's just gone silly," says a thrilled Jefferson... **Steve Wonder's** gidgette/five interview for Radio One at Ronnie Scott's last week was a stunner. The man laughed and joked his way through some of his new material and a few awe-inspiring classics. The sweetest moment came when singers in the audience were invited on stage to guest on **You Are The Sunshine Of My Life** and the boys from **Ultimate Kaos** rather shyly resisted the attempts by their A&R man **Steve Jervier** to get them up there with their hero... **Reef** played another stormer at Kings College and support act **The Kays** managed to catch the eye, particularly with one riff-laden song which they sang in Hindi...



VIVIAN STANSHALL

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There's no sign yet of an end to the stream of big acts to emerge from the Acid Jazz and Mo Wax nurseries of soul.

The UK's ranks of jazzy pop combos are about to be swelled by Raw Stylus, another London-based band whose early releases saw the light of day with a little help from the men behind those influential labels, Eddie Miller and James Levell.

Raw Stylus belong in the same drawer as The Brand New Heavies, Jamiroquai and D-Influence, although they have their own — compelling — take on the blend of jazz, soul and pop which has made those acts successful.

Raw Stylus produce music that's too soulful and uninhibited to suggest they are just another identikit acid jazz outfit. And their A&R man keeps a straight face when he describes singer Donna Gardier as having one of the best female voices since Annie Lennox.

The band, who are signed to Geffen in the US, turned down a worldwide deal with the major out of loyalty to M&G head of A&R Jack Steven, the first man to put pen to paper despite two years of interest from other labels.

Awareness of the band was high following the well-received one-off they released with Mo Wax and Acid Jazz, but Steven signed them after talking to songwriters Jules Brookes and Ron Aslan and hearing "a few ideas".

"I didn't need to hear a demo," he says. "In my view, if you like it, sign it. Too many people intellectualised too much about it."

Steven has a chequered past in the music industry, with successful if controversial stints at RCA, MCA and CBS behind him, but his first signings at M&G suggest a demon pair of ears. The new *Wired* offshoot of Michael Ley's mini major has already attracted attention with Skip McDonald's Little Axe album, *The Wolf That House Built*, although the rave reviews generated by its dub blues have yet to translate fully into sales.

Steven isn't bothered about instant chart positions for either act. He says, "Wired was set up very much as an album artist orientated label. To do that successfully we have to be patient."

The first tracks to be completed for Raw Stylus's LP suggest that patience will pay off. The core trio of Brookes, Aslan and Gardier plus a batch of other musicians have been working at River Sound studio in New York on tracks which combine pop tunes with an intrinsic sense of retro cool.

The lead vocals are split between Gardier and Brookes, most notably on the soulful *Hungry People* which Steven anticipates will become a single. Most of the tracks have narrative, and often off-beat, lyrics, among them *Cuban King Breeze* which was inspired

RAW STYLUS

BREAKING FROM THE JAZZY POP MOULD

by Brookes' passion for boxing — he once worked for *Boxing Weekly*.

"When I was 15 or 16 I always wrote love songs — probably because you're always in love at that age — but at 18 or 19 my songs became more quirky. I made a kind of conscious decision to stop doing love songs," he explains.

Sharing the controls with Brookes has been Gary Katz, the man who owns River Sound and, 24 years ago, produced the first Steely Dan album. When Raw Stylus's first album is released in the summer, the label will name Brookes and Katz as co-producers.

"We took a huge risk with that," acknowledges Steven. "Jules is just so musical, so talented when it comes to putting the music together, that we felt he could contribute more on a partnership level, rather than Gary being out-and-out producer. Jules brought the uniqueness, Gary referred more to what he had done in the past."

For Brookes, working with Katz, and musicians like Donald Fagen, who contributed to one track, was a musical ambition fulfilled. "It was really good to hear the songs come to life with those sorts of musicians. If anyone had told me a year ago that I'd be working with those people, I'd have told them they were mad," he says.

In the event, working with Katz came naturally. "It was a very easy relationship to slip into, with a lot of common ground. I really, really like and know the records of Steely Dan, pretty much like the back of my hand," Brookes says.

Katz had wanted to work with the band since their US manager Maurice Bernstein handed him a demo in 1993. "They're terrific musically, and very professional, with a really clear vision of what they do to," he says.

It was the same demo, and the track *Pushing Against The Flow* in

particular, which attracted the attention of Wendy Goldstein, Geffen's director of A&R in New York who was at East West at the time. "We already had D-Influence and The Brand New Heavies and were struggling with them. It wasn't the right environment," she says. Within two months of moving to Geffen she had signed Raw Stylus, and now sees them as being a pop/rhythm cross-over act. "It's a mass appeal record," she says.

A&R for Raw Stylus is being shared between Geffen and M&G although, by all accounts, the band don't need much A&R — they put out four white labels themselves before going anywhere near a record company, and have toured across Europe.

"In working with a grown-up band, you don't have to shut them in. The songs were ready before they went out to the States," says Steven, who reports that success in Europe is the first target. "We've decided to run our course here in Europe first. We don't want the band to feel mid-Atlantic. If you want to be successful in the US you have to live there," he says.

To set the ball rolling, a single — possibly the uplifting *Believe In Me* — will be released in May with four dates expected from the band at around the same time. Selina Webb



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Tenenge Fanclub guitarist Norman Blake (pictured left) is the first to admit that the Scottish band disappointed their followers and their record label Creation when they followed up 1991's excellent *Bandwagoneque* with 1993's relatively lacklustre *Thirteen*.

However, both band and label are more than happy with the forthcoming album *Grand Prix*, their fourth and the first since drummer Paul Quinn replaced Bondan Hare.

Bandwagoneque's song-driven rock with its echoes of Big Star and Badfinger was a great success, selling 70,000 copies in the UK and 150,000 in the US (where the band is signed to Geffen). The group went straight into the studio after touring, eventually taking eight months to make *Thirteen*, in various studios.

The fans felt the same as everyone

else; sales were only 53,000 in the UK and 75,000 in the US.

"It made us more determined to come back with something to be proud of," says Blake. "For *Grand Prix*, we rehearsed the songs for three months beforehand and recorded it in five weeks at The Manor in Oxford. Everything was fine tuned."

One important factor was the role of producer Dave Bianco, who has carved a reputation as George Dracoulis' engineer and who produced Frank Black's *Teenager Of The Year* album.

Creation managing director Dick Green says: "Dave really made them focus on making the record, and got great performances out of them."

The first single, *Mellow Doubt*, is an interesting choice, being a down tempo outing that might cause people to doubt the band's commercial acumen.

Green says Creation could have easily released a typically buoyant Fanclub song but wanted to make a statement about the breadth of the band's songwriting ability. "This track will make people stand back and think about the band a bit," he reckons. "Plus we all thought, it was a beautiful song, and it sounds great on the radio."

Green had to convince the band he was right, and Blake is keen to point out that the next single pencilled in is Sparkey's *Dream*. "It's really up and fast and optimistic," he enthuses. "As the Fanclub know, it's now or never to make the higher grade, with Oasis and Blur setting the stakes."

Says Green, "They lost some valuable momentum but I definitely think they can catch up again."

Grand Prix is released on May 15.

Martin Aston

IF Pinnacle Licensed Repertoire general manager Tim Kelly had not taken a shine to the sleeve design of Vic Chesnutt's album *West Of Rome*, the music of the paraplegic singer-songwriter would still be stuck in the import racks of specialist shops.

But having made the chance purchase after a casual browse at London's Rough Trade shop, Kelly knew he'd found his fledgling label's first act. Kelly recalls: "As soon as I heard it, I thought it was amazing and that somebody should be putting it out."

A few transatlantic phone calls later, the deal with US indie Texas Hotel was done. Kelly released Chesnutt's second album *West Of Rome*, produced by REM's Michael Stipe, then a new work, *Drunk*, one of *Q* magazine's top 50 albums of 1994, and - this year - Chesnutt's first record *Little*.

This sudden deluge of product convinced many that the musician from

VIC CHESNUTT BIDDING TO CRACK THE UK MARKET

Athens, Georgia was a particularly prolific talent, but the critical acclaim wasn't reflected in sales.

The forthcoming *Is The Actor Happy?* is a near-classic mix of country, folk and punk attitude and Kelly can see a niche market yawning ahead of him. He says: "People are going to be amazed by this album. It kicks off on a high with true genius and just stays there."

The presence of REM's Michael Stipe as producer on *Little* and *West Of Rome* has done much to boost Chesnutt's profile.

Stipe doesn't produce *Is The Actor Happy?* but does make an appearance

on the highlight song *Guilty By Association*. Chesnutt is grateful for Stipe's help. "Michael was very important," says Chesnutt. "I would never have made a record without him. I'm just too darn lazy."

But he's confident of future successes: "Until now, everything has been a surprise - I never even thought *Little* would be released. But I'm very satisfied with *Actor*. And I'm prepared to be surprised again."

He's already been immortalised in a song called *Vic* by another act, *Animals That Swim*, and it surely won't be long before the uninitiated cotton on to his talents.

Lee Folley



ONES TO WATCH

BARRY ADAMSON

The master of the groovy film soundtrack sound has a mini-compilation of his finest works out on Mute. The EP from the Mercury Music Prize nominee includes such gems as *Busted*, *007 - A Fantasy Bond Theme* and *The Man With The Golden Arm*.

CHIMERA

Newly signed to Grass Records, Irish act Chimera have a new EP *The Day Star* on the way featuring three cuts that combine the sweetness of The Cranberries with the ethereal qualities of The Cocteau Twins.

THE ALL NEW ACCELERATORS

Deep in a dark London studio, this lot have been mixing up all manner of dirty rock sounds to come up with a vibrant, punchy but essential guitar rock sound. Look out for a five track EP soon.

CATHERINE ZETA JONES

Not your usual actress-turned-singer, Zeta Jones originally broke through in *West End Music* and her debut solo single in *The Arms Of Love* (out next week on Jeff Wayne's new *Wow!* Records) showcases an astonishingly powerful, Cher-like, voice

LICORICE

These 4AD signings combine singer Jenny Towner from *Tsunami*, Daniel Linton from *Ida* and *Tray Many* from *His Name Is Alive*. A veritable supergroup making rock music to soothe the ears. The album *Listening Cap* is out in June.

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
BLISS	Male vocal pop act	COR	Self-managed	Three singles plus option	Arun Kapil
CAST	Liverpudlian melodic guitar trio	POLYDOR	Rob Swerdlow	Album	Paul Adam
CONQUERING LION	Juniper act	BMG MUSIC PUBLISHING	Self-managed	Worldwide publishing	Dominic Walker
GOYA DRESS	Alternative guitar trio based in London	NUDE	Nick Moore, Solash	Long-term album	Saul Galpern - "Accomplished pianist, distinctive voice, worldwide potential"
HOOL CHOONS	Hot house remixer/label owner Red Jerry	POLYGRAM MUSIC	Self-managed	Sub-publishing deal	Matt Chalk
ANDY HUGHES	Driv' member	POLYGRAM MUSIC	21st Century	Worldwide publishing	Matt Chalk
INFA RED	UK dance artists/producers	OPERA	Joe, Rentless Recordings	Three singles plus option	Arun Kapil
MENSWEAR	Indie pop guitar four-piece from London	ISLAND MUSIC	Adrian Webb	Worldwide publishing	John Coxon
THE MESSENGERS	Pop four-piece from London	BMG MUSIC PUBLISHING	c/o L'Attitude	Worldwide publishing	Mike Selton - "Fabulous songs, well executed"
RAISSA	London/Bristol indie act	POLYDOR	None	Album	Paul Adam
TAJA SEVILLE	New York diva, soon to be London-based	WILDCARD	Self-managed	Album	Colin Barlow
SHUT UP AND DANCE	Ragga/jungle artists from London	PULSE-8	Self-managed	Worldwide album	Frank Sansone - "We've signed them as artists, not the label"
THE SLEAZE SISTERS	London house duo	CONVOY	Brian Allen, Alchemy	Singles and album option	Frank Sansone - "Up-and-coming musicians who are looking to develop as artists"
STONEBRED	Upfront dance act	SUNRISE 88-89 RECORDINGS	Self-managed	Three singles plus option	David Roberts
THE TIME FREQUENCY	Scottish pop/house duo plus live members	VIRGIN	Deek Primo	Album	Rob Manley - "They have enormous pan-European potential"
TOLA	Rock blues act	21st CENTURY MUSIC	None	Worldwide publishing	Arun Kapil
THE YOUNG BLADES	Essex pop/hiphop/breakbeat fusion trio	FRFR	Pete Hawkins	Two singles plus option	Andy Thompson
WHATEVER	Newcastle punky rock trio	MUSIC FOR NATIONS	Self-managed	Three albums	Martin Hooper - "One of the most exciting new British bands I've heard"

Compiled by Sarah Davis. 0181-948 320



PHOTO: MICHAEL PERAZZINI/REX USA

Carlo Boselli Cutting Studio Media Records

GIVING HEART AND SOUL TO MEDIA RECORDS

BEHIND THE COUNTER

KEVIN DONOVAN, Diverse Music, Gwent

"Of the new releases last week, Hootie & The Blowfish did the best business for us while PJ Harvey's album continued to sustain healthy sales. Judging by the range of different customers buying her album in our store, it seems to be the one that has cracked the mass market. Our display, featuring a full size fly-poster, will probably stay up for quite a while. The multiples still seem to be getting mileage out of the Brits but there has been no knock-on sales effect for us whatsoever. It's partly due to the fact that we're not on the High Street and most of our business comes from loyal customers rather than passing trade. We've already done strong business from many of the artists featured on the Brits and we've sold Blur albums by the bucketload. Singles sales are currently booming. There's a tremendous demand for seven-inch in this area and customers now come to us because they know they can't get the format anywhere else. It can be a real problem when a Top 10 record is not available on vinyl; for example we had to turn a lot of people away who wanted Celine Dion's number one on the format. Apart from vinyl) demand coming from DJs, it also comes from people who might buy a hit single but aren't habitual record buyers. It seems a foregone conclusion that the seven-inch single will disappear when chart eligibility is reduced to three formats although it would be good if some companies could continue to bring out seven-inch as a courtesy gesture."

FRONTLINE

ON THE ROAD

STEVE JOHNSTON, Sony senior singles rep, NW

"Last week we were still incredibly busy with Celine Dion and the way her success has unfolded brings back memories of working on Jennifer Rush's hit The Power Of Love in the Eighties. Feedback from dealers has been tremendous; most seem to feel that the single's extraordinarily long chart life has been achieved because of the two CD singles with different tracks. Since Christmas I've shifted more than 10,000 units off the back of my car alone. As someone who has been working with Sony for 11 years, it is particularly satisfying when an artist close to home does well. We worked hard to help push the Lightning Seeds up to number 13 in the singles chart at the beginning of the year and our priorities over the next couple of weeks will be Apollo 400. Ned's Automatic Dustbin and Leftfield. We're expecting great things of the latter as the album has been so well received. Sony made its first Friday deliveries last week with the Dionne Farris single and the independents were clearly delighted. Despite the Friday deliveries our weekly routine remains basically the same. We're still out on the road first thing on a Monday morning, loaded up with around 200 copies of each single and aiming to visit around 52 accounts in the space of the week. Next week Leftfield should eat up the mileage and we'll probably be hitting the phones to do a lot of call-backs. If it goes as well as anticipated we'll get a real buzz out of it."

IN THE SHOPS THIS WEEK

NEW RELEASES

Sales of Annie Lennox's album were satisfying the multiples while independents were more enthusiastic about EMF and Hootie & The Blowfish. Singles departments were kept busy with Comic Relief, Green Day, Freak Power and Terravision. Phenomenal levels of pre-release enquiries for Elastica's album should ensure it gets off to a flying start.

PRE-RELEASE ENQUIRIES

Singles: Take That, Albus; Elastica, Gene, Faith No More, Prince, Janet Jackson

ADDITIONAL FORMATS

Picture discs for Extreme and Janet Jackson on seven-inch

IN-STORE

Windows: Elastica, Radiohead, Janet Jackson, Steve Wonder, Juss! Björling, Aristocats In-store: Terravision, Moby, Jungle Mama 3, Dance Zone Level 4, Smash Hits 95, Bruce Springsteen, The Love Album

MULTIPLE CAMPAIGNS

Andys Records

Windows - Juss! Björling; In-store - three CDs for £20 continues, Jan Garbarek; Press advertising - Dena Carter, Radio ads - Juss! Björling (Anglia region)

Boots

Windows - Smash Hits 95, For Mother With Love, The Love Album, Bruce Springsteen; In-store - free Natural Collection gift pack with every CD or video purchase over £15, Brit Awards, classic musicals on video promotion

HMV

Album - Radiohead, single - Wet Wet Wet, Windows - three CDs or videos for £20, Elastica, Radiohead, Steve Wonder, Janet Jackson; In-store - Terravision, Moby, Jungle Mama 3, Emerald Rock, Dance Zone Level 4, Press advertising - DJ Shadow, Radiohead, Blow, Wet Wet Wet, Danny Tenaglia

Menzies

Album - Steve Wonder, singles - Wet Wet Wet, East 17, Rednex, Duran Duran, Windows - The Aristocats, Dance Zone Level 4, rock album promotion continues; In-store - Janet Jackson, Jeff Healey, Kirsty MacColl, Emerald Rock

our price

In-store - exclusive limited four-track Bandit Queen sampler; Press ads - All New Accelerators, Pavement, Oodaddy, Glurry, Skunk Strangers, China Drum, Delicatessen, Downset, Shooty Groove, Skunk Anansie

TOWER RECORDS

Windows - Annie Lennox, Wet Wet Wet, Comic Relief, Tasty Prices promotion, Bruce Springsteen, Dal Amiri, PJ Harvey, Aristocats, BBC Comedy, In-store - Annie Lennox, Faith No More, Mike & The Mechanics, Radiohead, Steve Wonder, Duran Duran, Leftfield, Apache Indian, Buccaneers soundtrack; Press ads - Glam Metal Detectives, Radiohead, Jeff Healey

WH SMITH

Windows - Pure Swing, Sacred Spirit, The Orb, Janet Jackson, Knowing Me Knowing You, Warner mid-price promotion, P.J. Harvey, Moby; In-store - Warner mid-price promotion; Press advertising - Mercury Sampler and catalogue, Foreign Film Discs

Woolworths

Magaplay single - Bomb The Bass, Essential album - Steve Wonder; Windows - Gene, Philadelphia; In-store - Rozalla, Elton John, Sacred Spirit, The Orb, Skunk Anansie, Leftfield; Press advertising - Skunk Anansie, Leftfield; Songs From The Cold Sea, Gene, Michael Nyman, Joe Henderson, Moby, Monster Magnet, Mad Season

Woolworths

Album - Steve Wonder; In-store - Fresh Talent promotion, Annie Lennox, Smiths' Top 10 CDs for £9.99 each; Press ads - Mike & The Mechanics, Emerald Rock; Radio ads - BBC Comedy exclusive CDs

Woolworths

In-store - Tenner Temptations campaign offering two CDs or three cassettes for £10, £2 free Pic 'n Mix with the purchase of The Aristocats and one other Disney video

The above information, collected by Music Week on Thursday, is based on contributions from Andy's Records (Lincoln), Barnstorm (Dumfries), Beate Route (Conington), Bridge (Walsall), Diverse Music (Cardiff), HMV (Brighton), Our Price (Norwich), Rock Box (Cambridge), Tower Records (Preston), Virgin (Bristol). If you would like to contribute to Frontline, call Karen Faux on 0181 943 8830

EXPOSURE

TELEVISION

18.3.95

Old Grey Whistle Test with Gill Scott Heron, Roy Harper and Al Stewart, VH-1: 6.30 - 7pm
Live From The Lydrome with George Melly, Three Degrees and Oodaddy, LW-1: 11.45pm
Later With Jools Holland with INXS, Percy Sledge, Edwin Collins, Portishead and Sarah McLachlan, BBC 2: midnight - 1am
The White Room features: Bely and Little Axe, Channel Four: 10-11pm

19.3.95

Night Music: James Taylor, VH-1: 10.30 - 11.30pm
20.3.95
Talking Telephone Numbers features Tom

Jones, ITV: 7 - 7.30pm

MTV Plugged with Bruce Springsteen, MTV: 7.30 - 9pm

22.3.95

The Big Breakfast featuring Brownstone, Channel Four: 7-9am

23.3.95

MTV's Most Wanted featuring Thunder, MTV: 8 - 9.30pm

The Beat features Bomb The Bass, Sleeper and Teenage Fanclub, ITV: 1.15 - 2.15pm

24.3.95

MTV's Most Wanted with Reel 2 Real, MTV: 8 - 9.30pm

18.3.95

Johnnie Walker live from the South by South West music festival in Texas featuring Joe Ely, Ted Sayer, Chuck Prophet, Butch Ruckers and Buddy Bays, Radio 2 - 5pm
The Essential Mix fronted by DJ Eric Morille, Radio One: midnight - 2am

19.3.95

Steve Edwards Soul Show features Portrait live, Radio One: 2 - 4pm
The Road Goes On Forever features Carter USM, Elastica, James, East 17, Beautiful South and Green Jelly, Radio One: 7 - 9pm
Andy Kerzhan presents the Juston Vali Trio

RADIO

from Madagascar, Radio One: 10pm - midnight

20.3.95

Simon Mayo featuring an interview with Elton John, Radio One: 9am - noon

21.3.95

Simon Mayo presents a live acoustic set from Boy George, Radio One: 9am - noon

23.3.95

Evening Session with the 60 Foot Dolls and The Boo Radleys live from Cardiff University, Radio One: 9pm

24.3.95

John Peel with a session from Sabres Of Paradise, Radio One: 10pm - 1am

AD FOCUS

THE MARKET

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
LAURIE ANDERSON The Ugly One With The Jewels & Other Stories	WEA	March 13		Advertising will run in the national press and there will be in-store displays with selected retailers.
JANN ARDEN Living Under June	A&M	March 20		The release will feature on listening posts.
PATRICK CASSIDY The Children Of Lir	Celtic Heartbeat/ Atlantic	March 20		The album is being rush released to tie in with a BBC2 documentary on Cassidy which is introduced by Van Morrison.
DARYLE-ANN Seaborn West	Virgin	March 20		The release is a No Risk Disc with independent retailers.
JANET JACKSON Janet. Re-mixed	Virgin	March 13		In-store and window displays will run with the multiples and there will be a poster campaign covering key cities.
ANNIE LENOX	RCA	out now		The campaign will include in-store and window displays with multiples and independents, plus a mailout to the 40,000 strong fan base.
DAVE MATTHEWS BAND Under The Table And Dreaming	RCA	March 20		The release will feature on Andy's listening posts and there will be in-store displays with independent retailers.
MOBY Everything Is Wrong	Mute	March 13		The release will feature on Virgin and Merzies listening posts and is an Our Price and Lower recommended release.
MONSTER MAGNET Dopes To Infinity	A&M	March 20		There will be in-store displays with independent retailers who are featuring the release on listening posts.
RADIOHEAD The Bends	Parlophone	March 13		In-store displays will run with most multiples and independents which are featuring the album with pre awareness in-store play from today.
LINDA RONSTADT Feels Like Home	WEA	March 13		There will be national and music press advertising to support the release.
ROZALLA Look No Further	Epic	March 20		There will be club launch nights and the album will be promoted in-store by Virgin, Woolworths, HMV, Our Price, Lower and independent retailers.
SPARKS Gratuitous Sax and Senseless Violins	Arista	March 20		There will be a three-track CD sampler mail out in conjunction with HMV and a mailout to the fan base. Virgin is leafleting Sparks gigs offering £1 off the album.
DUSTY SPRINGFIELD Going Back	PolyGram TV	March 20		The release is being re-promoted with a national Channel Four advertising campaign to tie in with Mother's Day.
STEVIE WINWOOD The Finest Things	Island	March 20		This boxed set will be promoted on Virgin in-store radio and advertising in the music press.
VARIOUS 100% Acid Jazz	Telstar	out now		The release is being re-promoted to tie in with Levi's new ad which features the Freak Power track included on the compilation.
VARIOUS Celtic Moods	Virgin	March 13		The campaign will include advertising in the Irish press and heavyweight TV advertising in Celtic strongholds including the South West.
VARIOUS Classic Sleaze	Warner Classics	March 20		The release will be promoted with a two-week advertising campaign on satellite TV and with radio ads on Classic FM and Melody.
VARIOUS Dance Zone Level 4	PolyGram TV	March 13		In-store displays will run with multiples and independents and there will be window displays with Menzies and Woolworths.
VARIOUS Emerald Rock	PolyGram TV	March 13		The campaign includes advertising on Virgin 1215 for one week from release.
VARIOUS The Essential Groove	PolyGram TV	out now		The release will be heavily advertised on local and specialist radio stations and there will be ads in the national press.
VARIOUS Flared Hits And Platform Soul	Vision	out now		Promotion includes TV advertising in selected ITV regions.
VARIOUS 100% House Classics	Telstar	out now		The campaign will cover selected ITV regions and regional radio stations.
VARIOUS Jungle Mania 3	Telstar	March 13		Regional TV advertising on ITV, Channel Four and satellite stations will be backed up by radio ads across the UK.
VARIOUS Moods Symphonique 95	Vision	March 20		The campaign will include national TV advertising on Channel Four and regional advertising on ITV.
VARIOUS Fare Swing	Dino	out now		The campaign includes a promotional week end on Capital and advertising on Kiss Manchester and Atlantic 752.
VARIOUS Together	PolyGram TV	March 20		The release will be heavily promoted on ITV and satellite channels right through to Mother's Day.
VARIOUS Unleashed	EMI TV	out now		In-store displays will run with HMV, Virgin and selected independent retailers.

AD FOCUS CAMPAIGNS OF THE WEEK

CAMPAIGNS OF THE WEEK

ARTIST



THE ORB - ORBVS TERRARVM
Record label: Island
Media agency: Target
Media executive: Lucy Barclay
Product manager: John Paveley
Creative concept: John Paveley and The Orb

Heavyweight press advertising spread across mainstream and independent titles will form the basis of Island's marketing campaign for the new album from The Orb, which is released next Monday. There will be co-op ads in *Vox* (with Tower) and *The Face* (with HMV), while solus advertising will run in *Select*, *NME*, *Melody Maker*, *MB*, *Q* and *Net*. All the press ads and nationwide posters will highlight The Orb's Internet site which will contain full details of the release and the band's forthcoming tour, which runs from March 15 to April 6. Radio ads will run on XFM and there will be a mail-out to 50,000 fans. In-store the album will be promoted on Virgin listening posts and will be given upfront play on VFM. There will be displays with HMV and Tower and the album is a recommended release at Our Price.

COMPILATION



SOUL MESSENGER 1
Record label: EC1
Media agency: In-house
Media executive: Roger Greenidge
Product manager: Porche Nelson
Creative concept: Mellor Design

Soul Messenger 1, which is released next Monday through EC1 and distributed through Grapevine/PolyGram, is the first in a new series of releases comprising tracks which have already achieved success through independent retailers. The album, featuring artists such as Kwame Kwei-Armah, Noel McKoy and Nathan Prime, will be promoted from today with advertising and competitions on regional radio with the emphasis on specialist soul and R&B programmes. There will be competitions on Radio One and 12 local BBC stations. Press advertising will feature in publications including *Blues & Soul*, *Touch*, *The Voice*, *Soul Trader*, *Artrage* and *Echoes*. There will also be an extensive poster campaign with independent retailers. Record label EC1 is targeting this release at the 18-35 age group.

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Rates: Appointments: £24 per single column centimetre (minimum 4cm x 2 col)
Business to Business: £13.50 per single column centimetre
Notice Board: £10.50 per single column centimetre
Box Numbers: £10.00 extra
 Published weekly each Monday, dated following Saturday.
Copy Date: Advertisements may be placed until Thursday 12 Noon for publication Monday (space permitting).
 All rates subject to standard VAT

Cancellation Deadline: Wednesday 10 a.m. before publication Monday.

To place an advertisement please contact

Lisa Whitfield
Music Week - Classified Department,
Benn House, Sovereign Way, Tonbridge, Kent TN9 1RW
Tel: 01732 347317
Fax: 01732 368210/361534/Telex: 95132
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Apply by **Monday 20 March** with CV and supporting material to Steve Redmond, Editor-In-Chief, Music Week, Eighth Floor, Ludgate House, 245 Backknirs Road, London SE1 9UR or by email to steve@mw.morgan-grampian.com

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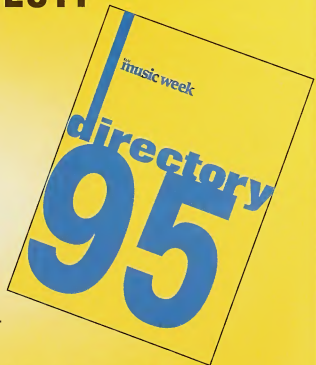
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DOOLEY'S DIARY



Three simple minds are better than one. No, that's nasty; you don't get where Charlie Burchill, Virgin's executive v-p Nancy Berry and Jim Kerr are today without a bit of nous. The cuddisome threesome got together for a backstage snuggle at a recent show in Los Angeles. Their tour arrives in Ireland this week, so look out for an impromptu outbreak of peace and love very soon.



We can see the tabloid headlines now: "East 17 in new member shock". But worry not, there's no need to tie down your daughters just yet. Mr Radio One Matthew Bannister simply slid into Ronnie Scott's with the requisite foursome to promote their live appearance as part of the BBC Music Live '95 weekend in Birmingham in April.

Remember where you heard it: At Stevie Wonder's brilliant live set at Ronnie Scott's for Simon Mayo's Radio One show last Thursday, the presenter had his patience tested by a star who seemed unwilling to play tracks from his new album. At one stage, Mayo asked him to play his new single, to which Wonder replied he would, "For £16". He added, "Just play the CD," later explaining that he didn't want the first airing of his new material to be inferior live piano versions. When Wonder asked Mayo to do a duet with him, the DJ asked "Do you know Always Look On The Bright Side Of Life?" Thankfully, Stevie didn't... Thank goodness no-one was hurt in the EUK blaze. Of course, nobody should believe those scandalous rumours that one rival wholesaler quickly used the opportunity to remind certain retailers of its existence... BBC radio boss Liz Forgan is clearly not a fan of the BBC's no-smoking policies, if her opening comments at Monday's Music Live launch at Ronnie Scott's were anything to go by. "Welcome to the nearest place to Broadcasting House where you can smoke a cigarette," she said... Last week, Radio One was still running one of its voxpop trailers including the line, "You think of Sundays, you think of

the charts, you think of Bruno Brookes." Didn't anyone tell them that little Bruno has been axed from that particular gig?... Party of the week was the free beer bash at Zeld's to launch XFM's return to north London's airwaves on 107FM... If Des'Ree looked a tad frazzled on Top Of The Pops last week, you could hardly blame her. The hard-working star, currently flying the flag for new British music in the US, went on to record The White Room on Friday, flying out to LA the following morning and jumping straight off the plane and into a gig... Talking of Des'Ree, the trooper's claim of the R&B chart top spot last week continues Sony's

astounding record of topping the singles rundown every week since it was launched in January, after Columbia's MN8 and Ini Kamozé... Better late than never. For all those still clutching their tickets for the Nordoff-Robbins raffle at the Brit Awards, brace yourselves for the moment of truth. The lucky winner, and soon to be the proud owner of a stonking five hundred quid, is the person with ticket number 10621. You can claim your prize by getting in touch with Nordoff-Robbins' Audrey Balfour on 071 371-8404. The raffle raised £5,800 for music therapy... Nordoff-Robbins' Pancake Race raised a further £3,500; mind you, an awful lot of sponsor Morton's liquid product had to be consumed first to melt those hard music biz hearts... Back-pedalling a week, many apologies to MW Award winners Network Records co-director Neil Rushton and club promotions manager Judy Nanton and Vincent Monsey, managing director of award sponsor The Box, for incorrectly identifying them in last week's Dooley coverage of the MW Awards. If it's any consolation, Dooley is still nursing the hangover... Congrats and best wishes to producer Gil Norton and Fran Whitaker, from 140db management, who were married in London last Saturday.....



To celebrate Malcolm Gerrie's latest attempt to show the world how good music on television can really be - better known to television viewers as Channel Four's The White Room - the music TV ubermeister dragged along Channel Four boss Waldemar Janaszczak and Warner UK and Brits boss Rob Dickins for a bit of a rubdown.

music week

Incorporating Record Mirror

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