

# music week

COUNTRY MUSIC SPECIAL

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25 MARCH 1995 £2.95

## Hype's: You've been framed!

Would-be chart hypers face the prospect of being caught on camera following a move to employ close circuit television in the battle to keep the charts clean.

Chart compilation body CIN has agreed a deal with a High Street retailer to use its in-store close circuit television tapes in a bid to catch buying-in teams in action.

CIN charts director Catharine Pusey says she is also negotiating with other retailers for similar deals. "We have spoken with Bard about the possibility of having access to tapes in cases we wish to investigate," she says.

If unusual sales patterns are picked up, the video tapes could be used in conjunction with Epos data - which can pinpoint precisely when sales are made - to identify chart cheats.

"If we had evidence that there was a buying-in team in operation, we could look at where particular records were being sold and build up a rogues' gallery," Pusey says.

Bard chairman Charlie McAuley says the association fully supports any actions to wipe out attempts to undermine the credibility of the charts. The identity of the first retailer to co-operate with the crackdown is being kept secret, he says. "It would not be helpful to identify the retail outlets which are supplying video evidence and could then be avoided."

The move follows increasing concern at the number of instances of "unusual sales patterns" being picked up by the chart's market research company Millward Brown over recent months.

In a parallel move last week, BPI

director general John Deacon was mandated at a meeting of BPI council members on Monday to gather any evidence of attempted chart buying.

Deacon says, "There was concern among some council members that this is a problem. But unless people can give me real information there is nothing we can do. If anybody has any information they should contact me with it."

Fusey and Deacon stress that where Millward Brown has identified "unusual sales patterns" over the last few months, they have been dealt with.

When its security systems identify an unusually concentrated number of sales at one store, Millward Brown automatically withdraws the store's sales data for the week from its sample if there is no acceptable explanation and CIN is informed.

## Cecillon joins radio line-up

EMI UK managing director Jean Francois Cecillon, Top Of The Pops producer Ric Blaxill, Virgin deputy managing director Ray Cooper and Radio One music manager Jeff Smith have been added to the line-up at next month's Music Week-sponsored Music Radio '95 conference.

Blaxill will moderate a panel discussing live music at the event - which is sponsored by Spotlight Music Group, publisher of *Music Week*, at London's Barfa on April 6. Blaxill will be joined by Radio One producer Kevin Howlett.

Jeff Smith will participate in a session on radio's use of research into audience reactions to specific tracks. Cecillon will join Radio One head of production Trevor Dann in the On the Spot open questions session and Cooper will chair the advertising session. PPI's head of broadcasting Pete Rodgers will chair the music monitoring slot.

London Records is staging a showcase in the evening of the event featuring new signing Shiva. For further information, call the Radio Academy on 0171 323 3857.

### THIS WEEK

5 R1 support to put Ivors in spotlight

8 Virgin Our Price link bears fruit

11 UK takes notice of Free Power



13 Collins clinches a global hit

18 MN8 defy radio's reluctance



Elastica's debut album, *Elastica*, was involved in a battle royal to score a first number one for Radio One DJ Steve Lamacq and PR Alan James's Deceptive label this week. By Thursday, the album was outselling last week's chart topper, Annie Lennox's *Medusa*, by almost two to one although the lead had narrowed by Friday. General manager Tony Smith says, "We were looking at maybe silver in the first week and a Top 10 entry, and we've gone gold in three days and have a crack at number one." The album was expected to record more than 70,000 sales by the end of the sales week, therefore just failing to break the record for the biggest first week sales for a debut album set by Ozis's *Definitely Maybe* last August.



## MVC reassures record labels

Kingfisher's MVC chain has launched a series of meetings with record companies to explain its policies following criticisms by rival retailers of its pricing on back catalogue.

HMV's Brian McLaughlin and Virgin Our Price managing director Simon Burke claim the chain is destabilising the market with a cut-price policy which offers back-catalogue titles at a regular 17% discount.

Kingfisher's director of entertainment retailing Ken Lewis, who plans to

double the number of MVC stores to around 40 within the year, says "MVC approached record companies to explain what we were trying to do when we set up two years ago. We felt it was opportune to do that again." He stresses the consultation meetings were planned before the complaints.

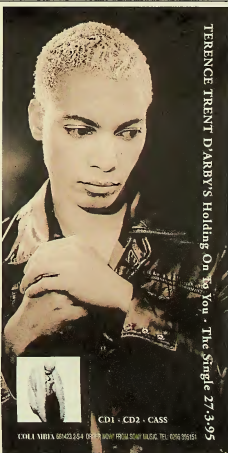
MVC founder Garry Nesbitt admits that price is a central part of the MVC package but highlights its new release prices. "We're charging up to £12.49 for chart albums," he adds. "It's ironic that

we're selling Annie Lennox's *Medusa* at £11.99 while WH Smith is promoting the same title at £9.99."

Investigations into the fire at Kingfisher-owned Entertainment UK's Hayes warehouse are continuing. Workers have been interviewed as part of the investigation by CID officers.

Insurance company scientists were expected to visit the scene on Friday (March 17).

Garry Nesbitt in profile, p6, Kingfisher results, p4.



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CD1 - CD2 - CASS

COLLIER MEDIA 04423 254 019 0209 0210 0211 0212 0213 0214 0215 0216 0217 0218 0219 0220 0221 0222 0223 0224 0225 0226 0227 0228 0229 0230 0231 0232 0233 0234 0235 0236 0237 0238 0239 0240 0241 0242 0243 0244 0245 0246 0247 0248 0249 0250 0251 0252 0253 0254 0255 0256 0257 0258 0259 0260 0261 0262 0263 0264 0265 0266 0267 0268 0269 0270 0271 0272 0273 0274 0275 0276 0277 0278 0279 0280 0281 0282 0283 0284 0285 0286 0287 0288 0289 0290 0291 0292 0293 0294 0295 0296 0297 0298 0299 0300 0301 0302 0303 0304 0305 0306 0307 0308 0309 0310 0311 0312 0313 0314 0315 0316 0317 0318 0319 0320 0321 0322 0323 0324 0325 0326 0327 0328 0329 0330 0331 0332 0333 0334 0335 0336 0337 0338 0339 0340 0341 0342 0343 0344 0345 0346 0347 0348 0349 0350 0351 0352 0353 0354 0355 0356 0357 0358 0359 0360 0361 0362 0363 0364 0365 0366 0367 0368 0369 0370 0371 0372 0373 0374 0375 0376 0377 0378 0379 0380 0381 0382 0383 0384 0385 0386 0387 0388 0389 0390 0391 0392 0393 0394 0395 0396 0397 0398 0399 0400 0401 0402 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## COMMENT

### You can't have it both ways

The news this week that CIN is to employ concealed video cameras in the battle against would-be hypsters is sad but inevitable.

For months, stores have been doing the rounds that there are at least four buying teams for hire around the country and that they are working with some of the biggest names in the industry. I don't know if it is true, but everyone seems to believe it and the perception is as bad as the reality. The danger when everyone believes it is happening is that it becomes a self-fulfilling prophecy—for no one wants to be left behind. For this reason CIN must crack down and crack down hard. I for one hope buying teams are not as widespread as is suggested. At a time when UK music is on the up, they are probably unnecessary and investigations into them are certainly a distraction.

In the wake of the MMC investigation, the industry has put much effort into improving its image. There will be no surer way of undoing all that than to allow a hyping scandal to emerge. Hopefully, none of it is true and no one is playing fast and loose with the charts. But if they are, could someone please have a word with them? You really can't have your cake and eat it.

### Virgin's Net gain

The most exciting event of the week—excluding, of course, Parlophone's Supergass at London's LA2—was the launch of Virgin Records' new Internet service, the Raft. As an example of what can be done with the technology, it is the most impressive UK music site so far. Virgin has taken the sensible view that net-surfers are more interested in the music than the label and so the Virgin brand is nowhere to be seen. Instead there are a series of sites devoted to Virgin acts—with the creative input coming mainly from the artists. Check it out—it's on <http://www.vimg.co.uk/> *Steve Redmond*

## PAUL'S QUIRKS

### Catalogue cuts should be permanent

Over the past few months, nearly every major supplier has promoted a mid-price campaign with a price point of around £9.99 to £7.99 instead of the normal £9.99 to £9.99. On top of this, most dealers have sought multiple sales by offering two CDs for £15 or three for £20. If we ignore the odd chain like Woolworths and Our Price who, with their usual borrow by mentality, offered Warner back catalogue recently at two CDs for £10 and four for £20 respectively, most dealers have toed the line and boosted their business with these campaigns. Many have expressed surprise at the success of some of the more obscure titles, items they would not normally stock, and all our stores have placed repeat orders when the campaign allowed them to do so. Customers will buy in quantity and more often when they perceive "the price is right" and dealers should take a chance and expand their choice of mid-price titles. We now know that mid-price has a proven flourishing market at £7.99 but is often dead in the water at £9.99. The campaigns will continue throughout 1995 so why don't the companies take the bull by the horns and permanently reduce their back catalogue prices. It may just be the boost we are all looking for.

### New chart work work

Two weeks ago, Steve Redmond posed a question: "Does the industry want two charts?" (*Music Week* Comment, March 11). As an independent, my answer is YES, but we would want a chart compiled exclusively from data supplied by stores who use and support "the only chart that counts". It would certainly reflect more accurately the type of product we sell and would not be regularly made unusable by special offer sales in the multiples.

Paul Quirk's column is a personal view

## NEWS

Mercury is launching one of its biggest marketing campaigns to date for Elton John's solo album, *Made In England*, released today (20). The £500,000 campaign includes national TV, newspaper and music press advertising and billboard hearings including this Cromwell Road site in west London (right). Mercury managing director Howard Berman says, "Elton's profile has never been higher and, along with the fact that we think it's the best album he's ever done, we're going out with all guns blazing." John's first single from the album, *Believe*, was released on February 20 and entered the charts at 15.



# Kingfisher will keep on cutting

Kingfisher is promising to press forward with the "competitive pricing" policies of its Woolworths and MCV chains after posting financial figures last week showing a 31% fall in profits.

Music and video sales were among the few highlights of disappointing figures for Woolworths which recorded pre-tax profits down 31% to £51.4m and turnover static at £1.3bn in the year to January 28, 1995.

Sir Geoffrey Mulcahy, chief executive of parent Kingfisher, was bullish about the performance of entertainment, insisting the MCV and Woolworths under-price music campaigns had not affected margins.

In a sideways snipe at rival music retailers including HMV, Virgin and Our Price, he added, "We have maintained competitive prices. But if you look at some of our competitors, there are many that have been operating price cutting of a greater extent. We

have not adversely affected our gross margin, because we have managed the merchandising mix that way."

Woolworths' £8.99 CD campaigns came in for strong criticism from indie retailers last year, and HMV and Virgin claimed MCV's 17% discounting of back catalogue titles threatened to damage the record business (see p6).

Mulcahy added, "Distribution company Entertainment UK is thriving and MCV's progress is encouraging. Turnover of music and video through EUK, Woolworths and MCV exceeds £500m at retail prices." EUK achieved turnover up 15%.

Woolworths managing director Roger Jones says music and video helped the chain's Christmas sales, which were generally disappointing for the chain. Sales of CD and video were cited among six areas of growth which together made an £85m profit which was then offset by losses in other areas of the business.

As part of the Woolworths chain's recovery plan, its stores are being classified as city centre (numbering 100-120), heartland (200-250) and suburban (400) with the store formats and layouts adapted according to the different circumstances, says Jones.

Woolworths' presentation of music and video will be examined as part of that strategy, he adds; one possibility being considered is moving entertainment departments from their traditional position at the front of stores towards the back.

Trading director Kevin McCarty, who has become one of two trading directors on the Woolworths board, will also look at the presentation of music and video, alongside the company's entertainment trading controller Charlie McAuley.

Jones says, "Kevin has a very strong brand background and will move things forward there."

## BBC series delves into music industry

BBC2 launches what should be the highlight of the spring TV schedules for the music industry on May 7 — its long-awaited documentary series *The Music Biz*.

The six 50-minute documentaries have been produced by Preamble Film Partners, the team behind the exploration of the fashion world *The Look*.

The programmes will look at the music industry deals ranging from the sale of CBS to Sony and Virgin to EMI, to superstar record contracts struck by Prince and Madonna.

The series will also investigate the growing influence of the music video, Virgin Records' marketing of the *Bad Out of Hell II* album and the organisation behind a Metallica show at the Milton Keynes bowl.

Meanwhile, previously unscored footage of Jimi Hendrix's last performance at 1970's Isle of Wight Pop

Festival will be shown on BBC2 in mid-August. A six-part series, *Rock Family Trees*, scheduled for June on BBC2, will examine music styles from punk and heavy metal to British and American pop looking at acts including the New York Dolls, Echo And The Bunnymen, The KLF and Deep Purple.

Other music highlights in the spring and summer schedule include an Arena celebration of punk rock music, *Marsalis On Music*, a series of four hour-long programmes featuring jazz trumpet Wynton Marsalis; a Luciano Pavarotti Gala Concert on May 13; An Evening With Lesley Garrett & Friends at Easter; *The Transatlantic Sessions*, which brings together singers and instrumentalists from North America with Scottish and Irish counterparts; and *The BBC Proms 1995 Centenary Season* broadcast on BBC1 and BBC2 from July 21-September 16.

## Top Of The Pops clocks up treble

BBC Television is screening three *Top of the Pops* programmes this week, including a special devoted to the A Song For Europe entries to be broadcast on Friday night.

The 30-minute show is being broadcast at 7pm on Friday (March 24) in addition to the Thursday night show and Saturday's *TOTP2*. The show, presented by Radio 1's Mark Goodier and produced by Kevin Bishop, uses the *TOTP* backdrop and format.

It will include performances of the eight songs and interviews with Suede's Brett Anderson, Elastica's Justine Frichman, Sting and Mike Rutherford.

Song For Europe consultant Jonathan King has also put together a sampler featuring excerpts from each of the eight songs mixed into a medley by Mike Woolmans. The disc, which has been pressed without charge by Disctronics, is being distributed free by EMI Music Operations.

# R1 support to put awards in spotlight

Radio One is set to broadcast the 40th Ivor Novello awards on May 25, in a new partnership which will see the station presenting an award for innovation.

It is the first such deal to be struck between the BBC station and the Basca-organised awards, and is expected to result in the most comprehensive radio coverage in the event's history.

Basca general secretary Amanda Harcourt sealed the deal with Radio One head of production Trevor Dann and executive producer for live music Chris Lyckett on Wednesday, although the format of coverage has still to be finalised.

The broadcasts are likely to take the form of live transmissions from the event which will be inserted into day-

time programmes or possibly a fast turn-around package as a one-off show in the evening.

They will also cover a new live showcase being planned for the evening of the event, at London's Grosvenor House Hotel, which will feature several bands as well as the National Youth Jazz Orchestra. The line-up is currently being finalised.

Lyckett says he hopes the link-up with the Novellus will become a regular event. "I've always felt that the Novellus are much more dependent on creativity, not units sold," he says. "It is about the songwriters and accolades from their peers." Nicky Campbell's afternoon show may be among the shows to feature live bulletins, he adds.

The innovation award was proposed

by Radio One as a means of cementing its involvement with the awards show. Lyckett says, "It will go to somebody who has either come through in recent years and has taken music in a totally new direction, or someone who over the years, at various stages of their career, has pushed back the musical boundaries." The winner will be nominated by Radio One, says Lyckett.

Harcourt says Radio One's involvement will help spread the word about the Novellus.

"They are the music industry's best kept secret," she says. "Radio is an ideal medium for the awards. We'd rather keep the TV out because it is simply too intrusive."

The full list of nominations for the awards will be announced next month.

## Pirate busters in swoop on Essex



Anti-piracy campaigners have carried out the biggest raid of 1995 so far, swooping on a music and video counterfeiting factory in Gidea Park, Essex.

Customs and Excise officers, with the assistance of the BPI's Anti Piracy Unit, seized more than 4,000 audio cassettes, 4,000 video tapes and four high-speed duplicators in the raid on a private house. One man was arrested in the raid and is expected to face criminal charges.

The audio cassettes, featuring most of the albums in the current Top 40, have an estimated street value of £12,000. The duplicating machines are worth around £10,000.

A spokesman for the APU says evidence is still being collated but he believes a seizure of this scale will have a major impact on counterfeiters in London.

"That area is a hotbed of counterfeiting," he says. "This factory has been supplying London for some time so we're very pleased with the success of the raid."

The BPI APU expects the coming weeks to be busy, with a series of raids in conjunction with Customs and Excise imminent.

● The BPI's on-going campaign against CD piracy has been given a boost following the introduction of a new law in Italy which makes it illegal to produce and distribute bootleg live product in the territory. Italy has always been a premier source for CD bootlegs in the UK accounting for around 90% in 1994.



Hut Recordings will release *Yes*, the first of two single collaborations by ex-Suede guitarist Bernard Butler and David McAlmont on April 24, with the possibility of an album to follow. Butler, who wrote the material with Hut signing McAlmont, plays virtually all the instruments and co-produces the material with former Cure collaborator Mike Hodgess. Hut's managing director David Boyd, says, "The material is not typical of Bernard, it's a very Tanita Motown, Phil Spector type of sound. It's very commercial." After the release of *Yes*, with a total of two B-side tracks across the formats, Butler and McAlmont's second, as yet untitled, single will probably be released in August. Butler is still signing to Sony under his original Suede deal, but has been given special dispensation to release the two singles with McAlmont on Hut, says Boyd. "When lawyers sit across the table and talk about an album it's going to be a nightmare," he says. "But Bernard and David are working so well together it would be a great shame not to do an album."

## Pubs to join NMD events

National Music Day is set to receive an extra boost this year following an initiative by the trade body which represents 60,000 pubs across the country.

The Brewers and Licensed Retailers' Association's Pub Week comes to a conclusion during NMD, which has been set for the weekend of June 24 and 25, and members are being urged to participate in the event, now in its fourth year.

Although involvement is to be left to

the discretion of individual landlords, the accord is expected to double the number of NMD events from last year's total of more than 1,000. The Brewers' Association is also organising three competitions through its trade press to encourage pubs to register for NMD.

This year's NMD is to be launched this Thursday (March 23) by BPI director general John Deacon, the heritage secretary Stephen Dorrell and promoter and

NMD chairman Harvey Goldsmith, at London's Royal Albert Hall.

The ex-inmate band, Shredder, from Dartmoor prison, will also perform at the reception.

One of the first events to register this year is being organised by southern music instrument retailers M&M Music, Music Connection and Poole Percussion, who are combining to stage an exhibition of musical instruments.

## PolyGram take top Classic CD honours

PolyGram labels took the lions share of the *Classic CD* awards with five of the 13 honours presented at the Royal College Of Music ceremony last week. The awards, voted for by more than 6,000 *Classic CD* readers, saw John Eliot Gardiner's Beethoven Symphonies DG Archiv release win recording of the year.

## Collins moves up at Chiltern Radio

Chiltern Radio Network has promoted DJ Mark Collins to take charge of the Hot FM stations in Dunstable, Bedford, Northampton and Gloucester. Collins, who currently presents the breakfast show for Chiltern, will be responsible for programming, presenter training and record company liaison.

## Wets set to open Manchester Arena

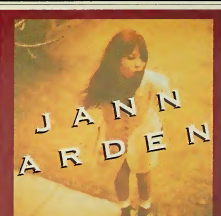
Wet Wet Wet will play the first gig at the new Manchester Arena venue on July 25. The 19,500-capacity venue, which has also confirmed gigs by Luciano Pavarotti (September 30) and Celine Dion (October 29), is being developed by Ogden Entertainment Services. Wet Wet Wet have also been the box office record at Glasgow's SECC venue with a sixth show as part of their July tour.

## Uniqe takes on Jamesons production

Uniqe Broadcasting, the independent radio production company, has opened an office in Glasgow to handle production of BBC Radio Two's *The Jamesons*. Uniqe won the contract to produce the daily show last year and has a team of four working on it. Uniqe takes over on April 3, and will be using BBC Radio Scotland's studios.

## New HQ for Collins Classics

Collins Classics has moved to new offices at Premier House, 10 Greycoats Place, London SW1P 1SP. Telephone: 0171-222 1518/21/28 and fax: 0171-222 1926.



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## Retail veteran's 'concept for the Nineties' shakes retailing

A 16-store retail chain would not normally be perceived as a powerful threat to the established multiples. But when that chain is MVC, and its guiding force is Garry Nesbitt, there is reason to be fearful. Since he invented the Our Price concept in the mid-Seventies, Nesbitt has displayed enough business acumen in a series of multi-million pound deals to make the strongest competitor quake.

"Here's a guy who really sticks to his task," says one retailing rival. "Despite the financial ups and downs of Our Price in the early Eighties he managed to sell for a handsome price."

So can Nesbitt duplicate his success with his "concept for the Nineties", MVC? "Not if I've got anything to do with it," says the rival.

MVC, which targets the price-conscious older consumer, is making waves throughout the industry. Two weeks ago, when it emerged that it is preparing to double its tally of stores within a year, competitors such as HMV's Brian McLaughlin and Virgin's Simon Burke accused Nesbitt and the fledgling chain of destabilising the market by offering £2-plus discounts to its 500,000 members.

Nesbitt's career has always been marked by dramatic flourishes, a fact which perhaps betrays his theatrical background; his brother is character actor Derron Nesbitt, while Garry himself spent five years training as a dancer and actor. "I've never failed an academic exam, because I've never taken one," says Nesbitt, who started his business career after dallying in the early Sixties film industry and cleaning tables at Crockfords.

Having launched Our Price in 1976, he admits he faced disaster at the hands of the early Eighties recession so



less than three times, but managed to drag the chain back from the abyss with the canny takeover of the Harlequin chain and a successful public flotation which ultimately led to the lucrative sale to WH Smith in 1986.

Fifty three-year-old Nesbitt struck upon the MVC concept during his only spell away from music retailing since 1971 when he was forced into two years of exile by a non-competitive clause in his contract with WH Smith. Three years after buying Our Price in 1986, Smiths reportedly ejected him claiming that, along with four other directors, he was plotting to set up a rival multiple —

## PROMISE IN-STORE

Garry Nesbitt (to December 6, 1942)  
1955: Attends Aida Foster theatrical school, Golders Green, North London.  
1960: Joins Crockfords casino as a "flunky".  
1964: Joins Mecca, becoming casino division chief executive as the group evolves into Grand Met.  
1971: Opens Taps Machine shop in north London, with partner Michael Isaacs.  
June 1976: Taps Machine renamed Our Price.  
Jan 1980: Our Price acquires 57-store Harlequin chain for £1.4m.  
1980: Flotation values Our Price at £9.5m.  
1980: WH Smith acquires Our Price for £48m.  
Aug 1985: Nesbitt is one of five directors sacked for allegedly plotting to launch a rival.  
1989: Nesbitt and two ex-Grand Met colleagues buy Crockfords casinos for £50m.  
New 1991: First MVC store opens in Hendon, London, as joint venture between Kingfisher and Nesbitt and ex-Our Price directors Isaacs, Dave Caine and Frank Darajoo.  
1993: Crockfords reverts into listed shell company TV-am and is valued at £10m.  
March 1995: Kingfisher announces plan to double size of MVC within a year.

a charge Nesbitt has always denied.

Existing business deals which brought him control of Crockfords and the Ragdale Hall health spa, he formulated his return which was eventually realised via the joint venture with Kingfisher.

Kingfisher's director of entertainment retailing Ken Lewis recalls, "Garry came to see Geoffrey [Mulcahy, chief executive of Kingfisher] and said he had this idea. His view was that there was business that wasn't being totally exploited. That back catalogue wasn't being taken seriously." Until now price competition in music

has come mainly on chart product. Excluding promotions, catalogue product has provided a higher margin cushion for retailers forced to slash prices on new releases. The reason MVC is controversial is that it is taking price competition directly into the catalogue area, thus challenging the economies of deep-range specialists.

At MVC's headquarters in Harrow, Middlesex — where he works two days a week — Nesbitt is keen to play down the price issue. The key point about MVC, he says, is that it appeals to hitherto neglected shoppers. "We're not taking any serious business away from [the multiples], because MVC addresses a market they've ignored for years — impulse buyers. Our research shows that these are consumers who haven't been into a High Street music outlet for at least a year, and probably haven't bought a new release for three years," he says. Nesbitt calculates that three-quarters of the company's customers are over 25 and 60% are over 35. He says the outlets — typically 4,000sq ft with 15,000 CD titles in stock — trade on their in-store ambience and service as much as price.

Nesbitt's pedigree indicates that he will not be satisfied until MVC is a major force in UK retailing. "My reputation speaks for itself," he says. "I wouldn't be spending this time and energy if my company's horizons were limited to 32 stores. Kingfisher recognises the incentive there is for us shareholders to build the joint venture into a sizeable business."

Despite his insistence that MVC is not in competition with existing retailers, the reality is that if it does become a sizeable business, it cannot help but tread on the toes of its competitors. **Paul Gorman**

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# The Virgin Our Price merger speeds up

From the outside of the Virgin Our Price building in Chiswick, west London, there's little to show that there's a revolution taking place inside. The huge red and white Our Price logo in the forecourt may suggest it's business as usual, but behind the doors the chain is slowly being transformed. In the year since Virgin's merger with Our Price was announced last March, Virgin Our Price managing director Simon Burke and his team have barely had time to pause for breath.

"It's been a bit of a rollercoaster year," he says. "I think I can safely say one merger is probably enough in anybody's lifetime: 1994 was a very difficult year for everybody here."

After initial concerns about what the changes would mean for Our Price in particular, everything is now beginning to come together. "A year ago there was intense sensitivity on all sides about this merger," admits Burke. "We are almost following what the middle management is telling us works best."

The biggest concerns internally were that mass redundancies and dozens of store closures could follow at the Our Price chain, which was clearly the less successful half of the merger. Burke willingly concedes it has had a rough time over recent years. Having set the pace for High Street record retailing in the mid Eighties - "The High Street chain is an Our Price-inspired creation," says Burke - the chain had lost its way by the end of the decade. And it has never fully recovered.

"Our Price didn't move with the times," he says. "Instead of leading the market, it gradually fell behind. It

## BRINGING THE GIANTS TOGETHER

When the merger of Virgin and Our Price was announced a year ago, the main concern among record companies was at the creation of another huge buying power in the market.

A combined market share of more than 20% would make for a substantial bargaining force, bigger even than Woolworths (19%). But, despite early refusals to commit his company to such a possibility, Simón Burke is now going full steam ahead with plans to integrate the two buying operations.

Burke is keen to play down the combination as simply part of an overall bringing together of the two companies. "Going forward I would expect you would see an increasingly integrated approach to the running of the whole business," he says. "We are looking at dealing increasingly as one company with everybody outside: suppliers, contractors, landlords, but this is not a radical move."

stuck rigidly with 1,500 sq ft stores when all around megastores were opening."

Even when Our Price opened bigger stores, they were simply "inflated" versions of the small store concept and failed, says Burke.

Over the coming year or two, Burke envisages it will have lost around 50 Our Price stores - which he stresses will still leave a substantial 250-store chain - with Virgin-branded "second generation" stores plugging the gap between Our Price stores and Virgin Megastores.

In Shrewsbury, two existing Our Price stores which were making a loss have been replaced by one single 5,500

sq ft store, with half the rent, half the staff costs and half the overheads, says Burke.

"There are more stores in similar circumstances - not dozens, but a significant number - where I think we are making no money out of towns because of the way we have been set up." The answer is to replace two small stores with one that makes sense, he says, or simply closing an existing single store and replacing it with a larger operation.

The possibility that such consolidation could lead ultimately to the phasing out of the Our Price brand is not a question which Burke will entertain in the short term. But he

readily admits that the name has become something of a misnomer.

Originally coined by founder Clary Neibitt in 1976, the "Our Price" name was meant to represent the best value in the High Street. That ceased to be the case in the late Eighties when the chain retained a "price offer" name and style, says Burke, but became more expensive than its competitors. "I would be lying if I said the name was ideal," he says. "Over time I think the Virgin name will become more prominent within the business, not least because we will be replacing one kind of store with another."

For the meantime, Burke recognises the value of running two brands side-by-side in the way that soap giant Unilever, for example, has segmented the washing powder market with brands such as Persil and Surf.

"There are many companies that produce different kinds of consumer products. Certain people manage these brands individually, but the company's production facilities, accounting systems and finance systems are all one. It will be a little bit more like that."

It will not be an overnight revolution, he says. "This whole thing is not about radical changes; we have two successful businesses and we are looking for gradual change," he says.

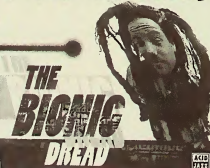
"There's no doubt it will be a tough task. But Burke has already done it once before. After he joined Virgin in 1988, he spent six years turning the then-ailing chain into the High Street force it is today. The smart money says that if anyone can reposition Our Price for the next decade, he can. Martin Talbot

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Freak Power's charismatic frontman Ashley Slater is the first to admit that being asked by ad agency Bartle Bogle Hogarty to put a track to the newest Levi's ad was a break the band sorely needed.

When it was first released in October 1993, the band's debut single, "Turn On, Tune In, Cop Out," reached number 29, but the second single, "Rush," peaked at a disappointing 69 the following February and the album, *Drive Thru-Booty*, failed to make the Top 75.

Now the band are supporting Jamiroquai on an extensive European tour and the re-released *Turn On, Tune In, Cop Out* is riding high in the Top 10 after entering at number three.

But the band's change of fortune cannot solely be put down to its push from Levi's, says A&R manager Julian Palmer of Island Records.

Building up a live following was top of the agenda for Palmer, who signed the group in the summer of 1992, and Freak Power have been touring almost continuously since.

Nowadays they're moving 2,000 tickets and selling out venues as opposed to the early days when Slater says Freak Power were "canning it up and down the country selling maybe 300 tickets a time."

It wasn't a difficult decision for Palmer to sign the band, especially after he had heard their current hit back in the summer of 1992. "I just heard the first four or five bars and I was sold," he says. "There was something unique about it."

Although initially led by former Beats International leader Norman Cook, who wrote the single, *Freak Power* are now very much a joint project, Slater being more than singer and trombonist, and the rest of the band being encouraged to put ideas forward for songs.

"I started out like, do you want to be the next Norman Cook creation? but I'm bigger than that," says Slater.

"We thrashed our roles out and he respected me as a musician. Now it's 50/50—there are two songwriters but it wouldn't be what it is without the other, having a say."

A closer look at the band reveals two former session musicians: James Carmichael Jr, previously half of KC Creative and drummer for Marxman and Irit, and new percussionist Moutch Wilson, who had previously worked with D-Ream.

The fact that bass player Jesse Graham is just 16 is part of the band's charm, but both Slater and Palmer are keen to emphasize that Freak Power are very much a "proper" band, and one which looks forward to a healthy future.

# FREAK POWER

DETERMINED TO BUILD ON THEIR BREAKTHROUGH HIT



"We started off on the coat tails of acid jazz," the singer explains, "but now our aim is to make the audience march, much bigger. The basic idea is to turn Freak Power into a giant band which can make any sound we like."

After the success of *Turn On, Tune In, Cop Out*, the temptation to release another single from *Drive Thru-Booty*, re-released on April 3, must be enormous, but Palmer insists Island is going to hold back and wait for his second single in May.

Fear that it won't match the success of its predecessor will be unfounded, believes Slater, who says their manager Garry Blackburn is worried about having had a hit too early. Slater himself is more confident they can ride it out. "The acid jazz wave has just about peaked and we're moving on," he says.

"We're moving to more of a trip happy sound somewhere between *Underworld* and *The Brand New Heavies*." He hints that the next song, "a ballad," has already been written and shows more than a little promise.

Although Palmer accepts that the

Levi's advert was a catalyst that kickstarted their career, he sees their future success in terms of the hard work they put into touring. "People don't buy tickets to see a band on the back of a few bars of music from an ad. The investment Island made putting them on the road is paying off. Their success is down to their visibility," he says.

But a band which builds up a reputation as a live act can pose problems when it comes to laying down tracks in a studio. Galliano may fill venues nationwide but haven't quite managed to translate their success into sales.

Slater acknowledges that many people perceive the band more as a live entity, but he is confident that they will also come across strongly on vinyl.

"Of course we're very much a live band. We love performing and we'd love to do it all the time, but there's a definite vice in the band which I think we can translate into recordings," he says.

Freak Power plan to take a break from touring in April and spend time in

the studio recording an album pencilled in for late summer or autumn release. They will then continue to tour, playing festivals in the summer and returning to Europe, where, Palmer says, the band are beginning to get a foothold.

Palmer has high hopes for the new album. "It's going to be edgier, more aggressive, more modern and very exciting. I would say almost revolutionary," he says. "It's the first material the band have written and recorded as a band, so the identity is more defined."

Slater, too, is excited by the prospect of recording a second album. "I wasn't initially prepared for the way things would develop. This is the most enthusiastic I've ever been about being in a band."

But the former "straight" trombonist who has played with The London Symphony Orchestra and The London Philharmonic, is taking it in his stride. "I'm into living the rock 'n' roll life for a few years," he says, sounding extremely pleased with the thought. "We're going to make this band unstoppable."

Catherine Eads

## NICK ROBINSON ON A&R

It may have begun with rain but the **South By South West** convention in Austin, Texas, ended in celebration for UK music in the US...The Brit showcase gig, featuring **Senser**, **Ned's Atomic Dustbin** and **Elastica**, generated the most interest—particularly as the latter had just flown in from two sell-out gigs in Los Angeles—one of which did so in just 15 minutes...Also waving the flag were US-based rockers **Bush** who most of the UK A&R contingent were witnessing for the first time...The rain naturally meant that South By South West delegates were forced to seek shelter in the seemingly endless array of bars on the main drag in Austin. Consequently, the small but perfectly formed UK A&R pack used the opportunity to swap gossip or lies—depending on how many

vodka and cranberry juices had been downed (yes, oddly enough that was the most popular tipple)...Such tales included the one about **The Bluetones** opting for A&M, **60ft Dolls** going to Sony Music Publishing and **Savage & Best's Parkway** label doing the rounds of the majors with ex-Curve man **Dean Garcia** lined-up alongside **Powder** on their roster...Then there was the one about former Phonogram and EMI Music man **Steve Walters** finding a new home at MCA Music following the departure two weeks ago of Mike Greenwood...East West's **Nathan McGough** made an appearance in Austin to see his boys, **Baby Chaos**, also put on a good show. He also happened to mention that East West talent scout **Jason Hetherington** is now looking after

his first band, the inventive techno group **The Alchof**, who have their debut album **Cover The Crime** re-released by the major label in May...**McGough** and EMI Music's **Mike Smith**, meanwhile, claimed to have formed their own band at the convention—they're called **Parkwind**. Any rumours that Island Music has put a bid were denied...One band that did attract a fair amount of interest in Austin, however, was **Jackass**, who are managed by Cypress Hill's manager **Happy**...Finally, an Austin fashion tip: if you want to look like you're part of the scene, simply wear **Lisa Loeb** glasses and a check shirt—hundreds of Texans can't be wrong.





Few would expect an ex-porn star to make credible headway in music but Traci Lords' debut album, *1000 Firms*, is going to make a lot of people think again.

After signing to the Los Angeles-based Radiactive label, Lords enlisted the writing and production talents of Mike Edwards from Jesus Jones, former Thompson Twins members Tom Bailey and Alannah Currie and Ben

## TRACI LORDS TRIUMPHING OVER ADVERSITY

Watkins of dance act Juno Reactor and already the Watkins-penned single *Control* has reached number two in the *Billboard* dance chart.

The story began in the late Eighties when Lords overcame a notorious under-age porn career and drug overdose and put herself through therapy, acting classes and vocal lessons. And with 24 mainstream film roles in the past four years, 15 magazine cover appearances and acting roles in top US TV shows *Melrose Place* and *Roseanne*, Lords has clearly triumphed over adversity.

Lords says, "It hasn't been easy for me because of my past. I really want to express myself more, which is why I wanted to do music."

A part in John Waters' *Cry Baby* and a guest spot on the Manic Street Preachers' 1991 album cut *Little Baby Nothing* helped put her back on the map before Radiactive general manager Brendan Bourke signed her. The biggest surprise is that Lords has chosen to pursue a hard-hitting trance-techno direction, especially given the mainstream US market. Bourke says, "We all decided that,

opposed to the obvious route, as a rock vision or a pop diva like Samantha Fox, we'd make an interesting, more extreme record."

Lords' own conversion to dance music came in 1992 in London on a modelling assignment. "I didn't know what techno was, as that kind of music wasn't happening in my circles but I was blown away by it," she admits.

Via Radioactive MD Gary Kurfirst, who managed Bailey and Currie—altns Babble—Lords completed three tracks with the duo in London before Mike Edwards added his input.

Edwards says he was stunned by the songs. "I couldn't believe that an American, in with that Hollywood scene, listened to and wanted to make that Euro-centric music at a time when it was very unfashionable—at the height of grunge."

But he believes the album, which is released in the UK on April 10 preceded by *Control* on April 12, is strong enough to help Lords lose the stigma of her desperate early years. "In two or three years, this is what Traci Lords is going to be known for," he says.

Marin Aston



## DEANA CARTER NOT A TRADITIONAL NASHVILLE EXPORT

Deana Carter has broken with Nashville tradition in a bid to have a worldwide career on her own terms. "I really wanted to do something different, and nobody from Nashville's released a record overseas first," she says.

Offered an unprecedented 10-week promotional window in Europe before the US release date of her debut album *Did I Shave My Legs For This?*, EMI UK gave her the support slot on this month's Jimmy Nail tour, re-cut the album, added four songs and dropped two. It also paid for a video for the second single and booked Deana on TV and radio throughout the UK and in Europe to promote the album which is already out here.

"We've been on this project since Liberty's international vice president Cindy Wilson sent me a demo in January 1994," says product manager Thelma Panettier at EMI's Strategic Marketing Division. SMD's Andrew Pryor met Carter's producer Jimmy Bowen, in April, and they agreed to bring SMD A&R man Tris Penna to Nashville in August to give an international perspective on the sessions.

Panettier says EMI UK's "long-term commitment" to Carter then started to take shape, accommodating Carter's desire to do the Nashville "cookie-cutter production line."

"She's a very smart lady," says Panettier, "and this album is very much a compromise; roasty as well as country, and minus some of the usual Nashville trappings."

Carter says, "My role models are women like Tom Petty and Bruce Springsteen. I really hope to have a success—for a lot of other talented people in Nashville who don't fit the mould, as well as for myself."

Ian Nicolson

## DICK DALE THE RETURN OF THE SURF PIONEER



Dick Dale invented surf music with a blistering Stratocaster guitar sound that stripped rock 'n' roll right back to its tribal roots.

He's also in the history books as the first rocker to appear on *The Ed Sullivan Show* and can boast that *The Rolling Stones* supported him on their first US tour.

But in the early-Sixties, prompted by life-saving cancer surgery, he retired from the music business and headed off to Hawaii and the Mojave Desert to find himself. It took longer than intended and Dale didn't resurface until 1993 when Hightone released the comeback album *Tribal Thunder*.

That and a series of sell-out shows at the Sins club in San Francisco suddenly found Dale, now 57, attracting interest all over again.

Hightone managing director Larry Sloven says, "I grew up in southern California, so I was familiar with his records and I knew who he was and when I discovered his Sins gigs were jammed with a young audience, I knew he was happening."

Quentin Tarantino chose Dale's 1958 track *Misericord* as the opening music to his film, *Pulp Fiction*. "Tarantino takes music and makes a movie around it," says Dale. "He said my music was the good, the bad and the ugly all in one, so I guess I played my part."

His current album, *Unknown Territory*, proves Dale isn't just another old-time hero out to make a fast buck on the rock/cabaret circuit.

In fact, it's the heaviest thing he's ever recorded. As the man himself puts it: "I play guitar like I'm chopping down a tree."

Sloven says Dale has the broadest appeal of any act he's worked with. "When he is playing to a sell-out crowd

in Texas, he's playing to skinheads, tattoos, body-piercers, bikers and college professors with their kids."

Dale plays his first non-US dates on March 28-29 at London's Garage—a visit that has raised a huge amount of interest.

He's booked to appear on Radio One's *Soundbite* and John Peel shows, GLR, Radio Four's *Midweek* and BBC2's *Late Show* so his wide-ranging US appeal could be duplicated here.

And having been missing for nearly 30 years, he's not about to let go of his second-time-round fame. "I won't die in a rocking chair, but onstage in one big explosion—and there'll be body parts flying," he says.

Leo Finlay

## GUIDED BY VOICES DAYTON OUTFIT FINALLY GIVE UP THEIR DAY JOBS



It is quite a story. Guided by Voices from Dayton, Ohio, recorded and released six albums while hiding down day jobs, bringing up families and becoming thriftposters.

Leader and songwriter Robert Pollard was a schoolteacher with a wife and kids before the wider world started to realise his band were the spiritual godfathers of lo-fi indie rock.

The buzz about Pollard and his group started with the release of the album *Vampire On Titus* and their

appearance at New York's New Music Seminar in 1993.

Chris Lombardi, co-owner of the Matador label, took a friend who worked at Warner Brothers to see GBV and ended up in a bidding war with the major. At the time, GBV were signed to St. Louis label Scat, with whom Matador had a distribution deal. "The band said they would sign to us if we matched the Warners offer and we did," says Lombardi.

Their first Matador album, *Alien Lanes*, out in the UK on April 10, features 28 songs and the band's hallmark mix of two-and-a-half minute shafts of rock brilliance with weird soundings of 30 seconds or less.

The strong influence on Pollard's songwriting and vocal style of British

Sixties pop and psychedelia pulses through the guitar-drenched, spontaneous feel of the four-track recordings.

"The lo-fi sound is not a gimmick," he says. "But it's easy, accessible and cheap. It means you can write a song and it can be recorded in an hour. And we often make up those 30-second songs on the spot."

Pollard, finally a full-time musician, is so profane that another album has already been recorded, to be released later this year. Produced by Steve Albini and fellow Daytonite-in-Kim Deal of *The Breeders*, it promises to have a bigger sound. And Box, a box set of those first six GBV albums plus previously unreleased material, is also now available.

David Knight

Edwyn Collins was in danger of becoming the artist the critics praised but the public ignored - until Setanta stepped in.

Although Orange Juice, the band he fronted in the early Eighties, recruited by Polydor, Collins has never achieved the sales his reputation deserved.

But signing to Setanta, the celebrated indie run by Keith Cullen, has seen Collins enjoy the greatest success of his 15-year recording career with international sales of his single, A Girl Like You, outstripping any of his previous work.

The track has been number one in Belgium for more than a month and has gone gold. It looks set for the Top 10 in France and possibly the top of the charts in Australia.

Other territories are also picking up, and the album, *Gorgeous George*, is heading rapidly towards the 100,000 sales mark.

The reasons for the success seem to be manifold. From a purely musical point of view, Collins feels that George is much more his own album.

"It's the first time I've produced my own record," says Collins, who built his studio in London around an ancient EMI/Neve mixing console.

"Records work on a gut level and if you carry your intent through from the writing to the production it works on a sort of metaphysical level. When there's too much contrivance in a production, people start to smell a rat," he says.

It is Collins and Setanta's shared determination to let the album generate success on its own merits which has made this particular artist-label relationship function.

Collins, who was originally introduced to Setanta through his production work with many of the label's artists, says "It's been very informal. We share most of the work on my record. It's been quite intensive but having chart hits has been a learning process for both of us.

"I never experienced anything like this with Orange Juice," he says. "I reckon I'll be working this album for most of the year and I now understand why all these Yuppie artists take up jogging because I'm feeling quite debilitated right now."

## EDWYN COLLINS

### INTERNATIONAL SUCCESS FOR OJ STAR



For Keith Cullen, running a small indie label means going beyond the trend of signing what he describes as attractive young bands regurgitating punk songs.

"It might make money in the short term but they're not really thinking in terms of careers," he says. "Instant fame makes you shoot yourself in the head. It messes you up. I want to take things more steadily. People like PJ Harvey will last because she doesn't play the game and Edwyn Collins will still be making records in 10 years."

Cullen is also scathing about the ghetto mentality that sees labels fighting for success in the UK before exploiting the international market.

"I think we feel it's more important to sell records outside this country. If we do that then we're not at the mercy of the British press or Radio One," he says. "People seem to think that if it isn't a hit here it isn't a success. The Catchers sold 2,000 here so no-one noticed them but they recouped on 10,000 sales in France and they've just signed a US deal."

Setanta's licensing policy with all its acts is to work with the licensee which shows the most enthusiasm, such as Play That Beat in Belgium, Mushroom in Australia, Bar None in America and Virgin in France.

Setanta is touring and interviewing throughout the world and the success in smaller territories is making potential licensees in other countries wake up and make offers.

"Maybe we just want to sell records where we want to go on holiday," he jokes. "But I'm afraid I just don't have much affinity for Camden Town."

Collins will be touring Australia, Japan and Europe until the autumn. The next single, *If You Could Love Me*, is out this month. "It'll be a hit if it gets on the radio. I won't if it doesn't," says Cullen nonchalantly, though he is no hurry while A Girl Like You is still so active in Europe.

For the busy, but enthusiastic 35-year-old star, the most important rule of success appears to be that there are no rules.

Neville Farmer

TALENT

## ONES TO WATCH

### CAST

This new Polydor-signed four-piece broke off from sessions at Oxford's The Manor studio last Monday with a roof-raising set of fabulous, hook-laden rock at London's Dublin Castle. The band, fronted by Lee Mavers' former La's sidekick, John Power, will unleash their debut single - from the John Leake-produced Manor sessions - in May. An album will probably follow late summer.

### STATE OF GRACE

Freshly signed to RCA via 3rd Stone, State of Grace debuted three years ago with the single, *Camden*. The album, *Jamboree*, is finally ready and is packed with lush, majestic pop songs thriving on swooning vocals.

### MAIDS OF ORAVITY

California Institute of the Arts is responsible for bringing this lot together. Now signed to Virgin's Vernon Yard label and just finished in the studio with Pomo for Pyras producer Matt Hyde, the Maids have their debut mini album, *Strange Chemist*, out on April 18.

### POWDER

Currently attracting A&R attention, this London-based four-piece have signed a singles deal with Parkway, the label set up by 20th century Savage & Birt. The debut single, 1991 Century Godly Girl, is power-packed pop topped with Pearl's distinctive vocals.

## IN THE STUDIO

ARTIST	PROJECT	BOOKED BY	A&R EXECUTIVE	STUDIO	PRODUCER
ASLAN	tracks	ARISTA	Nigel Greininge	METROPOLIS (London)	Steve Taylor
THE BELOVED	album	EAST WEST	Ian Stanley	MAYFAIR (London)	artist
BLUR	album	FOOD	Andy Ross	MAISON ROUGE (London)	Stephen Street
CAPPELLA	tracks	FINAL VINYL	Dennis Ingoldby	MARCUS (London)	Dennis Charles/Ronni Wilson
CAST	album	POLYDOR	Paul Adams	SAWNMILLS (Cornwall)	John Kelly
DURSTAR	tracks	FOOD	Andy Ross	RAK (London)	Stephan Hague
ECHOBELLY	tracks	RHYTHM KING	Martin Heath	MASTER ROCK (London)	Ed Buller
ROB STAY	album	ZTT	Liam Teeeling	FOH (Sheffield)	artist
MATT GOSS	mixing	POLYDOR (USA)	Nick Gattfield	WHITFIELD ST (London)	Phil Bodger
PETER HUNNIGALE	remix	EDUITY	Paul Moore	DOODLEHUNS (Surrey)	Rhythm Republic
JOY	album	CHRYSALIS	Crisis Briggs	THE CHAPEL (Lincs)	artist
NIAMH KAVANAGH	tracks	ARISTA	Nigel Greininge	METROPOLIS (London)	Chris Buckintash
LOVEHAPPY	album	MCA	Steve Wolfe	SARM WEST (London)	Jim Mackintosh
MARXMAN	single	MERCURY	Gilipe Peterson	ORINOCO (London)	artist
MNS	album	SONY MUSIC	Mick Clarke	MARCUS (London)	Dennis Charles/Ronni Wilson
THE MYSTICS	album	MERCURY	Richard O'Donovan	SAWNMILLS (London)	artist
JIMMY NAIL	remix	EAST WEST	Ian Stanley	WESTSIDE (London)	Tom Kelly
SHARA NELSON	mixes	COOLTEMPO	Ken Grunbaum	WESTSIDE (London)	Jim Simonon
NYACK	mixing	ECHO	Steve Ferrara	SWANYARD (London)	Steve Ferrara
OASIS	tracks	CREATION	Alan Meese	ORINOCO (London)	Owen Morris
PET SHOP BOYS	live mixes	PSB PARTNERSHIP	Jill Wall	WESTSIDE (London)	artist
JULIANNE REGAN	album	PERMANENT	John Lennard	MASTER ROCK (London)	artist
MARIA ROE	single	LONDON	Paul McDonald	RAEZOR (London)	Chris Pater
RUE ULTRA	album	VIRGIN	Brend Boyd	BATTERY (London)	Dave Engle
SHAUN RYDER	album	RADIOACTIVE	Daveand Bourke	THE CHAPEL (Lincs)	Steve/Danny
SHED SEVEN	album	POLYDOR	Paul Adams	RAK (London)	Chris Sheldon
SPICE OF LIFE	mixing	MERCURY	Sarah Vaughan	STRONGROOM (London)	Mark Gouire
KENNY THOMAS	mixes	COOLTEMPO	Ken Grunbaum	WESTSIDE (London)	Danny D
THOSE 2 GIRLS	mixing	FINAL VINYL	Dennis Ingoldby	STRONGROOM (London)	Bump & Grind
ULTIMATE KAOS	single	POLYDOR	Steve Jarvier	WHITFIELD ST (London)	Brockpackat
YOYO HONEY	mix	LATITUDE	Sally Gross	JACOBS (Surrey)	Manny Shoyan

Confirmed bookings, week ending March 18. Source:ERA

## SINGLES

**MENSWEAR: I'll Manage Somehow** (Laurel 4). The debut single from the holy trinity. Menswear makes clear what all the fuss is about. A typical slice of the new wave of infectious, power pop which British bands forgot about in the late Eighties. Limited to 5,000 copies, it'll sell out in days. **CD** **D**

**SOX: Go For The Heart (Living Beat BECD 33)**. Samantha Fox's undercover song for Europe entry, written with ex-Roman Holiday bassist Jonathan Durbin, is a catchy, mid-tempo number destined to revive her chart career. **CD** **D**

**WORMHOLE: Lay It On (Roadrunner F2345-3)**. A three-song EP introducing the highly-rated Dublin trio, showing a surprising amount of diversity and maturity. The title track is a Jesus And Mary Chain-inspired slab of tuneful feedback. White Coat Flyin' is quiet and reflective, and Averting Things is necessarily noisy. **CD** **D**

**BOTZ 7 MEN: Thank You (Motown 890 333-2)**. More four-part harmony from the multi-million sellers. It's more upbeat than their biggest hits to date but doesn't sound like another smash. **CD** **BALLY SAGOD: Choli Ke Peechee (Columbia 65133)**. Sagoo offers another blend of western rhythms and eastern mood. Less immediate and more wistful than the classic Chura Laya (here as a remixed B-side). **CD** **D**

**UNITY: Wonderful World Beautiful People (BMG BWEV51)**. Jimmy Cliff's classic gets reworked into a summery reggae/rap/dance track with a liberal infusion of gospel from the London Community Gospel Choir. Given the radio exposure it seems destined to get, it could do rather well. **CD** **AURA: Caterpillar (Infectious Records INFRT3)**. Spaced out ambience with a catchy dance hook which should prove a popular DJ purchase. Some pretty impressive tech coming from this south London duo. **CD** **LUTHER VANDROSS: Ain't No Stoppin' U Now (Epic EPC616424)**. Glittering version of the apparently eternal McFadden & Whitehead pop-funk standard, further decorated by Luther's distilled, effortless gospel. **CD** **K-CI HALEY: If You Think You're Lonely Now (Mercury 425)**. The Jodelite vocalists' chunk of lush romance, co-written by Bobby Womack, is the second single from the soundtrack to Jason's Lyric, released in the UK in late spring. **CD** **THE LONGPIS: Happy Again (Mother Records MMU53)**. This limited edition seven-inch provides a bombastic trail for the forthcoming album, which bears comparison with Suede and label owners U2. **CD**

## ALAN JONES TALKING MUSIC

Jan Dewhirst, who masterminded the Deep Beats and Mastercuts dance compilations has now come up with *Devolution - Alternative Rock Classics Volume 1*. Released on Big Life, it brings together full-length mixes of the rare, the original and the impossible-to-find. Stand-out tracks include the Cure's *A Forest*, Pili's *This Is Not A Love Song*, the 852's *Planet Claire*, Pete Shelley's *Homosexual and Talking Heads' Once In A Lifetime*, plus seven others. A great idea well-executed and an obvious winner at retail. *Blues And Soul* founder John Abbey's Ichiban Records has moved into catalogue exploitation via its Soul Classic series. Digitally remastered, largely licensed from Warner Music and including numerous tracks previously unavailable on CD, its opening volume of seven albums includes some

absolute gems. *Patti LaBelle and the Bluebells*, the *Sweet Inspirations*, *Doris Troy*, *Margie Joseph* and *Barbara Lynn* come under the spotlight with best of...Atlantic years compilations. There are also two *Cheatin'* albums, one from the woman's point of view, the other from the man's...A tad more contemporary, the songs of *Diane Warren* have produced a succession of hits, the latest of which is a power ballad entitled *I Wanna Get Back With You* by *Tom Jones featuring Tori Amos*. More cred for *Tom Jones*. The NPG's *Get While It's a Typical piece of purple funk*, with the influence of Prince circa *Gett Off*. With the man himself involved, and a TOTP exclusive last week, it should take off fairly quickly, though it's by no means a T010 cert...Some of the latest and best examples of



ORANGE DELUXE: DEBUT ALBUM REFLECTS RAW LIVE SOUND

CLAWFINGER: SWEDISH EXPORT, WITH A DIFFERENCE

**THE WHITEHEAD BROTHERS: Forget I Was A G (Motown 8903412)**. Not as instantly arresting as *Your Love Is A187*, this track is still a classy slice of urban soul from one of the better R&B albums of the past year. **CD** **D**

## SINGLE OF THE WEEK

**THE WILDEARTS: I Wanna Go Where The People Go (East West Y232CD)**. Great pop metal track that wears the cunning guise of a punk Bay City Rollers under the influence of classic Queen yet not averse to a spot of *De Leppard*. Fab melody, great guitars, loads of fun. The album *P.H.U.G.* is due in May. **CD** **D**

## ALBUMS

**CAPTAIN HOLLYWOOD PROJECT: Animals Or Human (Pulse 19CD)**. A relentless assault of energetic rock from the Captain Hollywood project who, surprisingly, have failed to have a UK smash despite their similarities to *The Real McCoy*. **CD** **BOMB THE BASS: Necking (Dead Dead Good GOODCD)**. This debut album is a good indication of the band's punky raw live energy, but the deep rocky moments on tracks such as *Turkey Breast* show the group at their best. **CD**

**BOMB THE BASS: Clear (H & Broadway BRCD511)**. Tim Simmons is back, following *Darkheart* with the first album through Island. It features *Jab White*, *Sinead O'Connor*, a psychedelic rapper and a variety of poets and writers. **CD** **GLENN FREY: Solo Collection (MCA MCD 1129)**. Surfing the wave of success which greeted the Eagles' reformation, Frey's hits package pulls together AOR classics such as *The Heat Is On* and *Smugglers Blues* with three new songs executed in familiar style. **CD** **CLAWFINGER: Use Your Brain (East West 4509995)**. A far cry from the pop classics normally exported from Sweden, Clawfinger produce the kind of sinewy rap metal that has veina

popping out of its head and huge tattooed biceps. *Beavis and Butthead* would say "Coosooool". **CD** **MORPHINE: Yes (Real Gone RGD-1032)**. Boston alternators rock Morrison pile on the atmospherics and come on like INXS fronted by Nick Cave in a series of twilit, sax-driven, mood pieces. Produced by long-time collaborator Paul Q Kolderic, who has worked with Hole and Dinosaur Jr. **CD** **DAN HARTMAN: Keep The Fire Burnin' (Columbia 47759-2)**. Much respected songwriter, producer and musician, Dan Hartman died shortly after *Take That* topped the charts with a cover of his disco trailblazer *Relight My Fire*. This album reminds the listener of the extent of his influence on dance music and includes some real party classics. **CD**

**THE UNION: The Union (Gross Records GROW422CD)**. Indebly stamped with the trademarks of a Steve Albini production, Atlanta's The Union switch effortlessly from hardcore to jangle pop on an assured debut, picked up by *Solart India Grass*. **CD**

**OTTMAR LIEBERT: Euphoria (Epic 476312)**. A mini album of remixes from guitarist Liebert, using remixer Sven Vath, Steve Hillage, Aki Nawaz (Fun-D-Mental) and Luna Negra. A pleasing ambient, techno selection infused with dance elements. **CD**

**THE UNLIMITED DREAM COMPANY: Voltage Control Dreaming (Passion Music Ltd CD1072A)**. An uptempo ambient exploration of sounds and fury including singles *Tup In Dub Heaven* and *Feel Like I'm Falling*. They are set to support System 7 and The Ozric Tentacles on upcoming tours. **CD** **VARIOUS: Routes From The Jungle (Virgin VTCD/MC 46)**. Although this double album offers a useful insight into the growth of 'intelligent' jungle, it is unlikely to be a major draw for those teen fans for whom classics are the big tunes of six months ago. **CD** **TERRELL: Angry Southern Gentlemen (Virgin**

**VPBC023)**. Slinky, Southern gutbucket blues/funk dripping with B-3 organ and slide guitar. *Think Lyle Lovett* produced by *Tenio K* and you're in the same ballpark. **CD** **SCORPIONS: Live Bites (Mercury 526172)**. The German rockers have been developing their singalong rock formula for 23 years and this well-polished live collection provides a handy record of their recent material. Inevitably includes their fall of the Iron Curtain anthem *Winds Of Change*. **CD**

**VARIOUS: Cream Live (Deconstruction 7432172192)**. The first in a series of albums featuring some of the sounds which have established the Liverpool club over the last few years, including mixes by Pete Tong, Justin Robertson, Graeme Park and Paul Oakenfold of tracks by acts such as *M People*, *D.R.iam*, *Shades Of Rhythm* and *Jam & Spoon*. **CD**

**STREETSONDS: Jazz Juice Volume 2 (Beechwood Music SOUND54)**. Available for the first time on CD, this kicks off with *Low Lawls'* live version of *The Girl From Ipanema* alongside a generous helping of Hammond organ tracks and some classic jazz cuts. **CD** **VARIOUS: Strictly Rhythmic 4 (React ReactCD58)**. Focusing on the biggest tracks since *SR3* last summer, this boasts garage stormers and classics from the past year. **CD**

**ALBUM OF THE WEEK**  
**HECTOR ZAZOU: Songs From The Cold Seas (Columbia CD1472882)**. French composer and producer Zazou gathers traditional and tribal songs from 'nautical countries' mixing in vocals from Björk, Siouxsie, Suzanne Vega and John Cale. *Offbeat* and quirky - could attract an underground following. **CD**

This week's reviewers: Michael Arnold, Catherine Edde, Leo Finlay, Paul Gorman, Ian Nicholson, Steve Redman, Ajax Scott, Martin Talbot and Paul Vaughan



jungle can be found on *Jungle Massive* 3, from *Labello*, along with some really hard dub plates, as well as *Family Foundation's* excellent *Express Yourself* and *New Jack Pimps' Good Times*, which stamps the distinctive drums 'n' bass motif all over a fine jazzy dub...Finishing with two massive hits; *Strike's U Sure Do* was a Top 40 hit in December, but didn't completely fulfil its potential. A powerful house track propelled by its Donna Allen (Serious) sample, it's now in new mixes, but it's the original that brings home the bacon. Even bigger is the Amazonian *Corona's Baby Baby*, a storming house/NU-NRG track that has already soared to the apex of *RM's On A Pop Tip* chart. If it charts lower than top five, I'll be very surprised.

# Elastica capture Number One spot

## SALES

It is a magnificent week for **Elastica**, with their self-titled debut LP dethroning **Annie Lennox's** *Medusa* at the top of the album chart after selling around 70,000 copies in a week.

Meanwhile, their single *Connection* has entered the US Hot 100 at number 70 to give the group a debut US hit. A few weeks ago I documented the fact that there were only two British artists in the US Hot 100, a 30 year low, but since then things have improved significantly. **Elastica** is one of nine British acts in the current chart, the others being *Des'ree*, *Martin Page* (a former member of failed Jive group *Q-Jax*), *Elton John*, *Asian Kung-Fu*, *Simple Minds*, *Portishead*, *John Waite* and the *Human League*, whose *Tell Me When* is the week's highest debut at number 63.

Back in the UK, **Celine Dion's** seven-week singles chart-topper *Think Twice* finally takes a tumble, dipping to number three as it is overwhelmed not only by the **Cher/Christie Hynde/Neneh Cherry** and **Eric Clapton** single *Love Can Build A Bridge*, but also by the **Outere Brothers'** single *Don't Stop (Wiggle Wiggle)*. **Love Can Build A Bridge** picked up the majority of its sales on Saturday, following extensive exposure on Friday which was, of course, *Comic Relief's* *Red Nose Day*. It is the second *Comic Relief* song to reach number one, following *Hale & Pace's* *The Stunk* in 1991. Originally recorded by mother/daughter country duo *The Judds*, it is the second time *Love Can Build A Bridge* has been pressed into service for charity, having reached number 57 last year when it was used to support *Children For Rwanda*.

One of the week's highest debuting singles is always *Something There To Remind Me*, by **Tin Tin Out** featuring *Espirita*. It has an interesting history, having started life on Columbia as an *Espirita* promo, it made only a weak impression on the club chart and didn't make it to a full commercial release. It was then given the *Tin Tin Out* treatment, and appeared as a promo to their usual label *Virgin*, only to be picked up by *Warner Music* for release on *WEA*.

**2** Unflinched register their 12th consecutive Top 40 hit with *Here I Go*. Their last single, *No One*, was their smallest hit to date, peaking at number 17. *Here I Go* debuts at number 22, and may yet spoil their run of Top 20 hits. Finally, *Jonathan Rice* at *GRR*. *Publications* points out that my comments that, at 22 weeks, no single has been number one at a later stage in its chart cycle is not true. *Frankie Laine's* *I Believe* was number one in its 23rd week on the *NME* chart in 1953.

Alan Jones

## SINGLES UPDATE



## SALES AWARDS

- Platinum: **Bruce Springsteen**: *Greatest Hits*.
- Gold: **Elastica**: *Elastica*; **Garth Brooks**: *The Hits*; **Various**: *Dance Zone Level 4*.
- Silver: **Del Amitri**: *Twisted*; **Faith No More**: *King For A Day*; **Feol**: *For A Lifetime*; **The Essential Groove**.

## PLAYLIST ADDS

**Radio 1 FM:** w/c 16.03.95: A List: **Bryan Adams** - *Have You Ever Really Loved A Woman?*; B List: **Bitty McLean** - *Over The River*; **Mica Paris** - *One*; **Roxette** - *Vulnerable*; **The Outere Brothers** - *Don't Stop (Wiggle Wiggle)*; **Teenage Fanclub** - *Mellow Doubt*. C List: **Tin Tin Out** featuring *Espirita* - *Always*; **Strike** - *U Sure Do (Strike 7)*; **Jax** - *You Belong To Me*; **Massive Attack** - *Karmacoma EP*; **Reel 2 Real** featuring *The Mad Stuntman* - *Conway*; **Crash Test Dummies** - *The Ballad Of Pearlie Pamphletine*; **Blues Traveler** - *Run Around*; **Elton John** - *Lies*.  
**Capital FM:** w/c 14.03.95: C List: **Tin Tin Out** featuring *Espirita* - *Always*; **Sean Maguire** - *Suddenly*; **Ultimate Kaos** - *Show A Little Love*.  
**Virgin 1215:** w/c 13.03.95: C List: **Bryan Adams** - *Have You Ever Really Loved A Woman?*; D List: **Teenage Fanclub** - *Mellow Doubt*.  
**MTV Europe:** w/c 20.03.95: **Faith No More** - *Digging The Grave*; **D.A.D.** - *Reconstructed*; **Moby** - *Everyone You Touch Me*; **U2** - *Glorry Boy*; **Bruce Springsteen** - *Murder Incorporated*.

## THIS WEEK'S HITS

### Singles

- NUMBER ONE: **Love Can Build A Bridge** **Cher, Chrissie Hynde & Neneh Cherry** with **Eric Clapton** - London  
 HIGHEST NEW ENTRY: **Julia Says** **Wet Wet Wet** - Precious Organisation  
 HIGHEST CLIMBER: **Don't Stop (Wiggle Wiggle)** **The Outere Brothers** - Stip/WEA  
 NUMBER ONE R&B SINGLE: **Turn On, Tune In, Cop Out** **Freak Power** - 4th + B'way  
 NUMBER ONE DANCE SINGLE: **Always Something There To Remind Me** **Tin Tin Out** feat. *Espirita* - WEA

### Albums

- NUMBER ONE: **Elastica** **Elastica** - Deceptive  
 HIGHEST NEW ENTRY: **Elastica** **Elastica** - Deceptive  
 HIGHEST CLIMBER: **Smash** **Offspring** - Epitaph  
 NUMBER ONE COMPILATION: **Dance Zone Level 4** - Polygram TV

### Airplay

- NUMBER ONE SINGLE: **No More I Love You's** **Annie Lennox** - RCA  
 BIGGEST GROWER: **Back For Good** **Take That** - RCA  
 MOST ADDED: **Two Can Play At That Game** **Bobby Brown** - MCA

## AIRPLAY

Once every 100 minutes, or more than 14 times a day, **Atlantic 252** played **Annie Lennox's** *No More I Love You's* last week. There are 168 hours in a week, and **Atlantic 252** played *No More I Love You's* a total of 101 times. That is a record for the station, and very likely a record for any track on any station in the 21-year history of commercial radio in the UK. Far from scaling down its policy of playing big hits regularly than any other station, **Atlantic 252** has increased its commitment to repetition and, as well as *No More I Love You's*, played a further half dozen records an average of more than once every three hours, day and night, for a whole week.

Without **Atlantic 252**, **Janet Jackson's** *Whoops Now!* would be number one on the airplay chart, with **Mike & The Mechanics** *Over My Shoulder* at number two, but with it *No More I Love You's* made a sixth week at the top. *No More I Love You's* also climbs to the top of the **Virgin 1215** chart for the first time, but with a mere 28 plays. Other tracks from **Annie Lennox's** album are also picking up a fair amount of exposure at **Virgin**. Nationally, **Annie's** album is also faring well, with **Elton John's** *Made In England* also getting exposure.

After achieving substantial airplay for previously unknown new acts **MNS** and **Dionne Farris** in recent weeks, **Sony** continues to prove its ability to break acts with **Tina Arena's** debut single *Chains* logging 164 plays in the week to grab 43rd place. Enthusiastic early support comes from **Radio One**, where it got 12 plays. Altogether there are nine singles on **Radio One's** Top 50 that have not been released yet - the highest figure for any station.

For such a popular group, **East 17's** *Let It Rain* is not performing as well as might be expected. It climbs to number 25 this week, but only got 174 plays across the 56 stations on the **Media Monitor** panel - an average of three plays each. Numerous records have more support, including records as low as *Those 2 Girls* *All I Want*, which registers 96th with 188 exposures logged in the week. The number 30 record on this week's airplay chart is actually titled *Two Can Play That Game*, and is by **Bobby Brown**, not by **Bobby Brown** and **Whitney Houston** as listed due to an error at **Media Monitor**. Even though *Two Can Play That Game* has an equally appropriate title, **Whitney's** duet with her husband was something in common. While we're at it, another gem at **Media Monitor** resulted in last week's airplay profile for **Virgin 1215** incorrectly including some pop and dance titles. Apologies.

Alan Jones

THE OFFICIAL CHARTS MEDIA REPORT

# NOWAY

...WILL BE THE 5th HIT SINGLE FROM THE GOLD ALBUM "MOVE IT"

POSITIVA

THE MAD STUNTMAN

ON 20th MARCH: 12", CASSETTE & CD1  
 ON 27th MARCH: CD2  
 ON 3rd APRIL: STRICTLY LIMITED EDITION 4" INCL. MIXES BY ERIC "MORE" MORILLO, CLEVELAND CITY, KEITH LITMAN, COITON CLUB, VISNADI, ARMAND VAN HELDEN & WAY OUT WEST  
 CD2 & CASSETTE INCLUDE: I LIKE TO MOVE IT  
 12TV30 - 1CTV30 - CDTV30 - CDTV30 - 12TV30





# TOP 75 ALBUMS

25 MARCH 1995

This Week	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl
<b>1</b>	<b>NEW</b>	<b>ELASTICA</b> ● Elastica (Wattamun/Elastica)	Discipline BLIFF 04AC (W) BLUFF 04AC/BLUFF 04LP
<b>2</b>		<b>MEDUSA</b> Avela Lemos (Lemos)	RCA 7432129172 (BMG) 7432129172
<b>3</b>		<b>THE COLOUR OF MY LOVE</b> ★2 Clay Aiken (A&M/Bovil)	Capitol 474426 (SMA) 474426
<b>4</b>		<b>GREATEST HITS</b> ★ Brix Smith's B4-50's (S&W)	Columbia 478522 (SMA) 478522
<b>5</b>		<b>KING FOR A DAY. FOOL FOR A LIFETIME</b> ● Faith No More (Waltine/Faith No More)	Capitol 578622 (SMA) 578622
<b>6</b>	<b>NEW</b>	<b>THE BENDS</b> Parlophone CDPCS 7372 (E) RCA 7372PCS 7372	Parlophone CDPCS 7372 (E) TCPCS 7372PCS 7372
<b>7</b>		<b>PAN PIPE MOONS</b> ● Free The Spirit (Edwards/Magus)	PolyGram TV 527192 (E) 527192/AT
<b>8</b>	<b>NEW</b>	<b>CONVERSATION PEACE</b> ● Steve Wonder (Wonder)	Motown 503238 (E) 503238/AT
<b>9</b>		<b>PARKLIFE</b> ★2 Blur (Stones/Magus)	Food/Parlophone F00CD 10 (E) F00CD 10/F00DLP 10
<b>10</b>	<b>11</b>	<b>CARRY ON UP THE CHARTS... THE BEST OF #1</b> The Beatles (Swanwick/Kelly/Bragg/McPhee)	SolBus 8382 (E) 8382
<b>11</b>		<b>GALORE</b> Katy MacCall (Various)	TCV 2763 (E) 2763
<b>12</b>	<b>13</b>	<b>NO NEED TO ARGUE</b> ★ The Cranberries (Grove)	Island CD 8029 (E) ICT 8029/IS 3623
<b>13</b>	<b>14</b>	<b>CROCODILE SHOES</b> ★2 Jimmy Nail (Various/Neil/Kelly)	East West 459989562 (E) 45998956/AT
<b>14</b>		<b>BIZARRE FRUIT</b> ● Deconstruction/RCA (73232681) (BMG)	RCA 73232681 (BMG) 73232681/743212340511
<b>15</b>	<b>RE</b>	<b>JANET/JANET REMIXED</b> ★ Janet Jackson (Janet/Lewis/Jackson)	Virgin CDVY 2720 (E) 2720
<b>16</b>		<b>BEGGAR ON A BEACH OF GOLD</b> Mike And The Mechanics (Neil/Rutherford)	Virgin CDVY 2772 (E) 2772
<b>17</b>		<b>SINGLES</b> ● The Smiths (Morrissy/Mann/Porter/Street)	WEA 45999204 (E) 45999204/AT
<b>18</b>	<b>20</b>	<b>DUMMY</b> ● Portsmouth (Portsmouth/Utility)	GoBeats 829222 (E) 829222/829223
<b>19</b>	<b>21</b>	<b>CROSS ROAD - THE BEST OF</b> ★4 Bon Jovi (Farmhouse/Rock/Celina)	Mercury 522362 (E) 522362/4522363
<b>20</b>		<b>DEFINITELY MAYBE</b> ★ Oasis (Dunne/Coyne)	Creation CREO 189 (BMG/V) CREO 189/CRELP 189
<b>21</b>	<b>NEW</b>	<b>EVERYTHING IS WRONG</b> Moby (Moby)	Mute LCD/STUMM 130 (RPM/AT) STUMM 130/STUMM 130
<b>22</b>		<b>CRACKED REAR VIEW</b> Hootie & the Blowfish (Seaman)	Atlantic 786132 (E) 786132/8134/AT
<b>23</b>		<b>TWISTED</b> ● Del Amitri (Clay)	A&M 546312 (E) 546312/5463111
<b>24</b>	<b>18</b>	<b>THE HITS</b> ● Garth Brooks (Rykodisc)	Liberty CDG 829209 (E) 829209
<b>25</b>	<b>17</b>	<b>FIELDS OF GOLD - THE BEST OF #1</b> Sling (Fisher/Sing/Thomas/Simth/Vanous)	A&M 546037 (E) 546037/546038

<b>26</b>	<b>14</b>	<b>DOOKIE</b> ● Green Day (Cavella/Green Day)	Reprise 5362457562 (W) 5362457562/53624575231
<b>27</b>	<b>20</b>	<b>PROTECTION/NO PROTECTION</b> ● Mossie Attack (Mossie/Mossie Attack)	Virgin WRBDC 3 (E) WRBDC 3/WRBLC 3
<b>28</b>	<b>RE</b>	<b>YOUTHANASIA/HIDDEN TREASURE</b> Mogwai (Norman/Mogwai)	Capitol CDST 224 (E) TCST 224/TC 224
<b>29</b>	<b>4</b>	<b>LEFTISM</b> ● Hard Hands/Columbia (Hard Hands)	BMG/NBC 2914020 (E) 2914020
<b>30</b>	<b>43</b>	<b>ALWAYS &amp; FOREVER</b> ★4 Eternal (Loves/Francis/Charles/Wright/Chris/Wright/Edo/Ober)	1st A&M CD 6100/6100 (E) 6100/6100
<b>31</b>	<b>19</b>	<b>TUESDAY NIGHT MUSIC CLUB</b> Sheryl Crow (Bretell)	A&M 54013501/5401354/AT
<b>32</b>	<b>4</b>	<b>MAXIQUAKE</b> ● Tricky (Tricky/Saunders/Petrie/Hewes B)	4th E/Way BRCD 810 (E) BRCD 810/BRLP 810
<b>33</b>	<b>5</b>	<b>VIOLIN PLAYER</b> ● Vanessa-Mae (Bart)	EMI CDC 5553692 (E) EL 555369/AT
<b>34</b>	<b>22</b>	<b>STEAM</b> ★2 Diva 17 (Mardling/Cornwall/Kear/Stannard)	London R82942 (E) R82942/429842/AT
<b>35</b>	<b>7</b>	<b>EAST</b> ● Anne Lennox (Lipson)	RCA PD 73208 (BMG) PK 73208/73208
<b>36</b>	<b>22</b>	<b>WELCOME TO THE PLEASURE DOME</b> ★1 Frankie Goes To Hollywood (Horn)	1st A&M CD 6100/6100 (E) 6100/6100
<b>37</b>	<b>25</b>	<b>MONSTER</b> ★2 R.E.M. (Lifeson)	Warner Bros 9362457562 (W) 9362457562/9362457562/401
<b>38</b>	<b>NEW</b>	<b>SMASH</b> Gipsy (Wilson)	Epitaph E 86432 (E) E 86432/E 8631
<b>39</b>	<b>2</b>	<b>TO BRING YOU MY LOVE</b> Blayne (Blayne/Parish)	Island CD 8029 (E) ICT 8029/IS 3623
<b>40</b>	<b>6</b>	<b>GREATEST HITS</b> The Everly Brothers (Everly)	Capitol CDST 2241 (E) TCST 2241/TC 2241
<b>41</b>	<b>NEW</b>	<b>ABOVE</b> Mad Season (Mad Season/Eliason)	Columbia 4785272 (SMA) 4785272
<b>42</b>	<b>51</b>	<b>PURPLE RAIN</b> ★2 Prince (Prince)	Paisley Park K 925110/W K 925110/W K 925110
<b>43</b>	<b>5</b>	<b>THE LOST RECORDINGS</b> Happy Days CDHD 4012 (E) Glen Miller (-)	RCA PD 73208 (BMG) MKD 4020/AT
<b>44</b>	<b>27</b>	<b>DIAMONDS AND PEARLS</b> ★ Prince & The New Power Generation (Prince)	Paisley Park 7592053292 (W) W 7592053292/AT
<b>45</b>	<b>NEW</b>	<b>MUSIC FROM RIVERDANCE THE SHOW</b> Bill Whelan (Whelan)	Atlantic 756700114 (E) 756700114/AT
<b>46</b>	<b>7</b>	<b>THE ROAD TO HELL</b> ★3 Chris Rea (Rea/Kelly)	East West K 246052 (E) WX 317C/WX 317
<b>47</b>	<b>4</b>	<b>KNOWING ME, KNOWING YOU</b> ● Alan Partridge (Linnacott)	BBC Candel Lighter 2826 (E) 2826/1671/AT
<b>48</b>	<b>8</b>	<b>MEN AND WOMEN</b> ★3 Simply Red (Sadkin/Ellis/Hackell)	East West K 240712 (E) WX 382C/WX 38
<b>49</b>	<b>3</b>	<b>BORN</b> Chris Back (Blew)	Wild Card 5297550 (E) 5297550/AT
<b>50</b>	<b>14</b>	<b>EVERYBODY ELSE IS DOING IT. SO WHY CAN'T WE?</b> The Cranberries (Street)	Island CD 8029 (E) ICT 8029/IS 3623
<b>51</b>	<b>6</b>	<b>GOOD NEWS FROM THE NEXT WORLD</b> ● Simple Minds (Forsay/Simple Minds)	Virgin CDVY 2760 (E) 2760/2760

<b>52</b>	<b>44</b>	<b>PSYCHE - THE ALBUM</b> ★ P.J. And Duncan (Graham)	Xshythm/Telstar TC2 2746 (BMG) STAC 2746/AT
<b>53</b>	<b>54</b>	<b>TRACY CHAPMAN</b> ★3 Tracy Chapman (Kirshenbaum)	Elektra K 96072 (E) EKT 44C/AT
<b>54</b>	<b>56</b>	<b>SMART</b> Sleeper (Cohett/Sleeper)	Indolent SLEEPD 007 (E) SLEEPM 007/SLEEP 007A
<b>55</b>	<b>20</b>	<b>UNPLUGGED IN NEW YORK</b> ★ Nevins (Nevins/Lit)	Geffen GED 1427 (BMG) GEC 2472/GEC 2472Z
<b>56</b>	<b>RE</b>	<b>OCTOPUS</b> The Human League (Stanley)	East West 45989792 (E) 45989792/45989792/501
<b>57</b>	<b>41</b>	<b>BEDTIME STORIES</b> ★ Maverick/Sire 53874072 (W) Maverick/Sire 53874072 (W)	Maverick/Sire 53874072 (W) Maverick/Sire 53874072 (W)
<b>58</b>	<b>7</b>	<b>CHILL OUT</b> John Lee Hooker (Rogers/Santana/Dorazio)	Portrait/VFCD CD 2 (E) VFPC2 22/VFPC2 22
<b>59</b>	<b>52</b>	<b>THE PRODIGY FOR THE JILTED GENERATION</b> ● The Prodigy (Baker/Lea)	XL CD 1140LM/1140LP 114 (E) 114
<b>60</b>	<b>RE</b>	<b>THE LONG BLACK VEIL</b> The Chieftans (Maloney/Kinsley/Cooney)	RCA 7432125272 (BMG) 7432125272/AT
<b>61</b>	<b>49</b>	<b>SECOND COMING</b> ● The Stone Roses (Dawson/Schroeder)	Geffen GED 2460 (E) GED 2460/GED 24603
<b>62</b>	<b>43</b>	<b>TANGO IN THE NIGHT</b> ★4 Roxanne Barrett (Buckingham/McVie)	WEA 45091196 (E) WX 8552/WX 855
<b>63</b>	<b>4</b>	<b>THE QUEEN IS DEAD</b> The Smiths (Porter/Smiths)	WEA 45091862 (E) 45091862/SMTHS 4
<b>64</b>	<b>NEW</b>	<b>TAXI FOR THESE ANIMAL MINDS</b> These Animal Minds (Erinzig)	1st A&M Recording/RATMCD 14 (E) FLATMTC 14/FLATMPL 14
<b>65</b>	<b>55</b>	<b>AUGUST</b> Eric Clapton (Clapton/Dove)	Duck K 9254762 (W) WX 710/WX 71
<b>66</b>	<b>2</b>	<b>TWO FINGERS MY FRIENDS!</b> Infectious (Infectious/RTM/FM) Top 40 Hit List (Various/Wi-Fi)	Infectious INFECT 0008 (RTM/FM) INFECT 0008/INFECT 0008
<b>67</b>	<b>50</b>	<b>JOFF TO COVER</b> Jeff Healey Band (Parsons/Leff Healey Band)	Arista RCD 723888 (E) RCD 723888/AT
<b>68</b>	<b>78</b>	<b>LIVE AT THE BBC</b> ★ The Beatles (Andrews/Henry/Burton/Granger)	Apple CD 5613/CD 5613 (E) 5613/5613
<b>69</b>	<b>RE</b>	<b>HOW TO MAKE FRIENDS AND INFLUENCE PEOPLE</b> Terence Trent Darbys (Terence Trent Darbys)	WEA 45091862 (E) 45091862/SMTHS 4
<b>70</b>	<b>RE</b>	<b>END OF PART ONE (THE GREATEST HITS)</b> Wet Wet Wet (Wet Wet Wet/Various)	Predator 518773 (E) 518773/518773
<b>71</b>	<b>10</b>	<b>STRANGWAYS, HERE WE COME</b> The Smiths (Morrissy/Mann/Porter/Street)	WEA 45091862 (E) 45091862/SMTHS 4
<b>72</b>	<b>46</b>	<b>KREUZ CONTROL</b> Chris (Lewes)	Desire DEDCD 01 (US) DESD 01/DESP 01
<b>73</b>	<b>61</b>	<b>THE SMITHS</b> The Smiths (Porter/Smiths)	WEA 45091862 (E) 45091862/SMTHS 4
<b>74</b>	<b>RE</b>	<b>BROTHER SISTER</b> ★ The Brand New Heavies (The Brand New Heavies)	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>75</b>	<b>NEW</b>	<b>A DATE WITH - LIVE</b> Diana D (Dornell L)	Rig RITZCD 0702 (E) RITZCD 0702/0702

**PLATINUM** (1,000,000)  
**GOLD** (500,000)  
**SEVER** (250,000)  
81 weeks on sale or until first week of release. (E) UK (E) US. All sales include a period of time after CD release. (W) Warner Bros. (S) Sire. (M) Mercury. (BMG) Bertelsmann. (RCA) RCA. (A&M) American Music Company. (Capitol) Capitol. (Columbia) Columbia. (Epic) Epic. (Geffen) Geffen. (Island) Island. (MCA) MCA. (Mercury) Mercury. (PolyGram) PolyGram. (RCA) RCA. (Sire) Sire. (W) Warner Bros. (X) Xscape. (Y) Y&Y. (Z) Zebra. (A) Atlantic. (B) Beggars Banquet. (C) Capitol. (D) DGC. (E) Elektra. (F) Forecast. (G) Geffen. (H) Hollywood. (I) Island. (J) Jive. (K) Kama. (L) Lava. (M) Mercury. (N) New Line. (O) Ovation. (P) Priority. (Q) QED. (R) Real Gone Music. (S) Sire. (T) Telstar. (U) Uptown. (V) Virgin. (W) Warner Bros. (X) Xscape. (Y) Y&Y. (Z) Zebra.

# TOP COMPILATIONS

This Week	Last Week	Title Artist	Label/CD (Distributor) Cass/Vinyl
<b>1</b>	<b>NEW</b>	<b>DANCE ZONE LEVEL 4</b> ● PolyGram TV 519612/519614 (-)	PolyGram TV 519612/519614 (-)
<b>2</b>	<b>3</b>	<b>SMASH HITS '95 - VOLUME 1</b> Telstar TC2 2765/ATC 2765/STAR 2764 (BMG)	Telstar TC2 2765/ATC 2765/STAR 2764 (BMG)
<b>3</b>	<b>5</b>	<b>ON A DANCE TIP</b> ● Global Television RADC0 07/RADC 07 (-)	EMI DINC0 07 (E) DINC 07/DINTV 57
<b>4</b>	<b>3</b>	<b>PURE SWING</b> Dino Dinc 07 (-)	DINC 07/DINTV 57
<b>5</b>	<b>NEW</b>	<b>JUNGLE MANIA 3</b> ● Telstar TC2 2762 (BMG) Star 2762/STAR 2762	Telstar TC2 2762 (BMG) Star 2762/STAR 2762
<b>6</b>	<b>4</b>	<b>THE BEST PUNK ALBUM IN THE WORLD... EVER!</b> Virgin VTDCD 42V/TDNC 42V (-)	Virgin VTDCD 42V/TDNC 42V (-)
<b>7</b>	<b>3</b>	<b>DANCE MANIA '95 - VOLUME 1</b> Pure Music PMCD 7008/PMNC 7008/PLMP 7008 (BMG)	Pure Music PMCD 7008/PMNC 7008/PLMP 7008 (BMG)
<b>8</b>	<b>NEW</b>	<b>CELTIC MOODS</b> Virgin VTDCD 45 (E) VTMC 45 (-)	Virgin VTDCD 45 (E) VTMC 45 (-)
<b>9</b>	<b>6</b>	<b>ELECTRIC DRREAMS</b> ● PolyGram TV 525435/525454 (-)	PolyGram TV 525435/525454 (-)

This Week	Last Week	Title Artist	Label/CD (Distributor) Cass/Vinyl
<b>1</b>	<b>2</b>	<b>THE ULTIMATE SOUL COLLECTION</b> ● Warner Music 954833340/954833340 (-)	Warner Music 954833340/954833340 (-)
<b>2</b>	<b>18</b>	<b>100% ACID JAZZ</b> Telstar TC2 2738 (BMG) STAR 2738/STAR 2733	Telstar TC2 2738 (BMG) STAR 2738/STAR 2733
<b>3</b>	<b>12</b>	<b>UNLACED</b> EMI DINC0 10 (E)	EMI DINC0 10 (E)
<b>4</b>	<b>NEW</b>	<b>PULP FICTION (OST)</b> ● MCA MCD 11103 (E) MCC 11103/MCA 11103/AT	MCA MCD 11103 (E) MCC 11103/MCA 11103/AT
<b>5</b>	<b>14</b>	<b>EMERALD ROCK</b> PolyGram TV 518944/518944 (-)	PolyGram TV 518944/518944 (-)
<b>6</b>	<b>15</b>	<b>NATURAL BORN KILLERS (OST)</b> Interscope ISA484800/ISA484800 (-)	MCA MCD 11103 (E) MCC 11103/MCA 11103/AT
<b>7</b>	<b>13</b>	<b>FLARED HITS &amp; PLATFORM SOUL</b> Vision VISC0 273MVC 7 (E)	Vision VISC0 273MVC 7 (E)
<b>8</b>	<b>17</b>	<b>THE ESSENTIAL GROOVE</b> PolyGram TV 529432/529434 (-)	PolyGram TV 529432/529434 (-)
<b>9</b>	<b>18</b>	<b>GIRLS AND GUITARS</b> ● Global Television RADC0 06/RADC 06 (-)	EMI DINC0 06 (E) DINC 06/DINTV 56
<b>10</b>	<b>14</b>	<b>NEW SOUL REBELS</b> ● Global Television RADC0 25/RADC 25 (-)	EMI DINC0 25 (E) DINC 25/DINTV 55
<b>11</b>	<b>20</b>	<b>ROCK ANTHEMS</b> Dino Dinc 10 (-)	DINC 10/DINTV 54

This Week	Last Week	Title Artist	Label/CD (Distributor) Cass/Vinyl
<b>1</b>	<b>88</b>	<b>BEATLES</b> The Beatles	Capitol CD 5613 (E) 5613/5613
<b>2</b>	<b>10</b>	<b>BEAUTIFUL SOUTH</b> The Beautiful South	Capitol CD 5613 (E) 5613/5613
<b>3</b>	<b>11</b>	<b>BLUR</b> Blur	Capitol CD 5613 (E) 5613/5613
<b>4</b>	<b>12</b>	<b>BON JOVI</b> Bon Jovi	Mercury 522362 (E) 522362/4522363
<b>5</b>	<b>13</b>	<b>BRAND NEW HEAVENS</b> The Brand New Heavies	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>6</b>	<b>14</b>	<b>BROCKERS</b> Brookers	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>7</b>	<b>15</b>	<b>CHAMPAGNE</b> Champagne	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>8</b>	<b>16</b>	<b>CHINA BLACK</b> China Black	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>9</b>	<b>17</b>	<b>CLUB THE SMIRK</b> Club The Smirk	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>10</b>	<b>18</b>	<b>CRAWBERRIES</b> Crawberries	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>11</b>	<b>19</b>	<b>CROW</b> Crow	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>12</b>	<b>20</b>	<b>DEL ANTRY</b> Del Antry	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>13</b>	<b>21</b>	<b>DION</b> Dion	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>14</b>	<b>22</b>	<b>EAST 17</b> East 17	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>15</b>	<b>23</b>	<b>ELICA</b> Elica	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>16</b>	<b>24</b>	<b>EMERALD</b> Emerald	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>17</b>	<b>25</b>	<b>FATH NO MORE</b> Faith No More	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>18</b>	<b>26</b>	<b>FLETCHER</b> Fletcher	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>19</b>	<b>27</b>	<b>FRANCE GOES TO THE WOODS</b> France Goes To The Woods	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>20</b>	<b>28</b>	<b>GREEN DAY</b> Green Day	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>21</b>	<b>29</b>	<b>HEALEY JOEL BAND</b> Healey Joel Band	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>22</b>	<b>30</b>	<b>HOOVER</b> Hoover	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>23</b>	<b>31</b>	<b>HOTIE &amp; THE BLOWFISH</b> Hotie & The Blowfish	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>24</b>	<b>32</b>	<b>HUMAN LEAGUE</b> The Human League	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>25</b>	<b>33</b>	<b>JACKSON JIVE</b> Jackson Jive	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>26</b>	<b>34</b>	<b>KEIGHT</b> Keight	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>27</b>	<b>35</b>	<b>LEPPARD</b> Leppard	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/838492
<b>28</b>	<b>36</b>	<b>LIPO</b> Lipo	Capitol Jazz/JAZZ 838492 (E) JAZZ 838492/

# AIRPLAY PROFILE



No. of plays

Rank	Title/Artist/Label	Weeks on Chart	LP	TW	TW
1	WAKE UP BOO! (New Release) (Atlantic)	37	30	27	
2	DON'T GIVE ME YOUR LOVE (Atlantic) (RCA)	27	28		
3	I'VE GOT A LITTLE SOMETHING FOR YOU (Atlantic) (Columbia)	24	28		
4	WHOOFS NOW (Jive) (Jive)	24	27		
5	TURN ON, TUNE IN, COP OUT (A&M) (A&M)	25	27		
6	NO MORE LOVE YOUS (Atlantic) (RCA)	16	25	6	
7	REACH UP (Prestige) (Prestige) (Mercury)	25	24		
8	YOU GOTTA BE (Capitol) (Capitol)	20	23	8	
9	BACK FOR GOOD (Capitol) (Capitol)	22	23		
10	I CAN'T BE WITH YOU (Capitol) (Capitol)	19	22		
11	LET IT RAIN (Capitol) (Capitol)	19	21		
12	ONE MAN IN MY HEART (Mercury) (Mercury)	16	21		
13	THINK TWICE (Capitol) (Capitol)	14	20		
14	CLOSE TO YOU (Mercury) (Mercury)	22	20		
15	JULIA SAYS (Mercury) (Mercury)	19	19		
16	SOMEDAY I'LL BE SATURDAY NIGHT (Mercury) (Mercury)	25	19		
17	HIGH & DRY (Mercury) (Mercury)	19	19		
18	BELIEVE (Mercury) (Mercury)	24	17		
19	NO MORE LOVE YOUS (Atlantic) (RCA)	22	17		
20	CAN YOU FEEL IT? (Mercury) (Mercury)	7	17		
21	BOTMIE STORY (Mercury) (Mercury)	24	17		
22	INDEPENDENT LOVE SONG (Mercury) (Mercury)	11	17		
23	OVER MY SHOULDER (Mercury) (Mercury)	16	16		
24	AXEL F (Mercury) (Mercury)	6	16		
25	AS I LAY ME DOWN (Mercury) (Mercury)	14	16		
26	IT'S A LOVING THING (Mercury) (Mercury)	11	16		
27	RUN AWAY (Mercury) (Mercury)	21	15		
28	I KNOW (Mercury) (Mercury)	19	15		
29	TEEN STORY LOVE SONG (Mercury) (Mercury)	19	15		
30	NO PLAN TO PLAY AT THAT GYM (Mercury) (Mercury)	2	14		



No. of plays

Rank	Title/Artist/Label	Weeks on Chart	LP	TW	TW
1	WAKE UP BOO! (New Release) (Atlantic)	37	31	101	
2	THINK TWICE (Mercury) (Mercury)	16	62	96	
3	OPEN YOUR HEART (Mercury) (Mercury)	14	63	72	
4	THIS COWBOY SONG (Mercury) (Mercury)	4	64	69	
5	CALL IT LOVE (Mercury) (Mercury)	6	61	67	
6	SOMEDAY I'LL BE SATURDAY NIGHT (Mercury) (Mercury)	25	62	63	
7	WHEN WE DANCE (Mercury) (Mercury)	1	68	51	
8	WHATEVER (Mercury) (Mercury)	6	53	37	
9	CRAZY FOR YOU (Mercury) (Mercury)	9	36	36	
10	DON'T GIVE ME YOUR LOVE (Mercury) (Mercury)	16	44	36	
11	LET IT RAIN (Mercury) (Mercury)	19	37	36	
12	RUN TO YOU (Mercury) (Mercury)	11	32	25	
13	WE HAVE ALL THE TIME IN THE WORLD (Mercury) (Mercury)	14	31	34	
14	OVER MY SHOULDER (Mercury) (Mercury)	16	34	33	
15	SOMEDAY I'LL BE SATURDAY NIGHT (Mercury) (Mercury)	25	25	22	
16	RUN AWAY (Mercury) (Mercury)	21	22	22	
17	WAKE UP BOO! (Mercury) (Mercury)	37	22	32	
18	INDEPENDENT LOVE SONG (Mercury) (Mercury)	11	20	31	
19	BACK FOR GOOD (Mercury) (Mercury)	22	22	36	
20	AS I LAY ME DOWN (Mercury) (Mercury)	14	26	28	
21	CRUSH WITH EVELYNOR (Mercury) (Mercury)	26	28	28	
22	TURN ON, TUNE IN, COP OUT (Mercury) (Mercury)	25	0	24	
23	WHOOFS NOW (Mercury) (Mercury)	24	0	22	
24	EVERYBODY'S TALKIN' (Mercury) (Mercury)	12	17	17	
25	SEVENTEEN (Mercury) (Mercury)	17	17	17	
26	CRAZY FOR YOU (Mercury) (Mercury)	9	13	17	
27	ANOTHER NIGHT (Mercury) (Mercury)	16	16	16	
28	I KNOW (Mercury) (Mercury)	19	9	15	
29	CIRCLE OF LIFE (Mercury) (Mercury)	9	15	15	
30	EVERYBODY'S TALKIN' (Mercury) (Mercury)	10	14	10	



## 95.8 CAPITAL FM LONDON

No. of plays

Rank	Title/Artist/Label	Weeks on Chart	LP	TW	TW
1	WAKE UP BOO! (New Release) (Atlantic)	28	29	29	
2	HERE AND NOW (Mercury) (Mercury)	18	29	29	
3	OVER MY SHOULDER (Mercury) (Mercury)	16	29	29	
4	THIS COWBOY SONG (Mercury) (Mercury)	22	27	27	
5	SHE'S A RIVER (Mercury) (Mercury)	30	26	26	
6	SOMEDAY I'LL BE SATURDAY NIGHT (Mercury) (Mercury)	19	21	21	
7	WHATEVER (Mercury) (Mercury)	6	21	21	
8	STRONG ENOUGH (Mercury) (Mercury)	17	19	8	
9	I CAN'T BE WITH YOU (Mercury) (Mercury)	14	19	8	
10	NEW AGE GIRL (Mercury) (Mercury)	19	19	19	
11	TURN ON, TUNE IN, COP OUT (Mercury) (Mercury)	25	18	18	
12	COWBOY DREAMS (Mercury) (Mercury)	11	18	18	
13	BELIEVE (Mercury) (Mercury)	17	18	18	
14	INDEPENDENT LOVE SONG (Mercury) (Mercury)	13	17	18	
15	FLORY CUB (Mercury) (Mercury)	17	17	17	
16	HOLD MY HAND (Mercury) (Mercury)	10	16	16	
17	WAKE UP BOO! (Mercury) (Mercury)	12	16	16	
18	MURDER INCORPORATED (Mercury) (Mercury)	13	16	16	
19	I KNOW (Mercury) (Mercury)	11	16	16	
20	CAROLINE (Mercury) (Mercury)	10	16	16	
21	RUN TO YOU (Mercury) (Mercury)	12	16	16	
22	HYPNOTISED (Mercury) (Mercury)	2	15	15	
23	HOLDING ON TO YOU (Mercury) (Mercury)	0	15	15	
24	PARKIE (Mercury) (Mercury)	8	15	15	
25	AS I LAY ME DOWN (Mercury) (Mercury)	1	14	14	
26	JULIA SAYS (Mercury) (Mercury)	9	14	14	
27	DOWN BY THE WATER (Mercury) (Mercury)	9	14	14	
28	I'VE WALK THIS WORLD (Mercury) (Mercury)	12	12	11	
29	CRAZY (Mercury) (Mercury)	16	13	13	
30	SENSE (Mercury) (Mercury)	10	13	13	

Rank	Title/Artist/Label	Weeks on Chart	LP	TW	TW
1	THINK TWICE (Mercury) (Mercury)	43	44	44	
2	BACK FOR GOOD (Mercury) (Mercury)	42	44	44	
3	WHOOFS NOW (Mercury) (Mercury)	45	42	42	
4	OVER MY SHOULDER (Mercury) (Mercury)	45	42	42	
5	TURN ON, TUNE IN, COP OUT (Mercury) (Mercury)	13	41	41	
6	DON'T GIVE ME YOUR LOVE (Mercury) (Mercury)	32	41	41	
7	JULIA SAYS (Mercury) (Mercury)	35	40	40	
8	SOMEDAY I'LL BE SATURDAY NIGHT (Mercury) (Mercury)	43	38	38	
9	TOTAL ECLIPSE OF THE HEART (Mercury) (Mercury)	30	36	36	
10	THIS COWBOY SONG (Mercury) (Mercury)	36	36	36	
11	OPEN YOUR HEART (Mercury) (Mercury)	25	33	33	
12	NO MORE LOVE YOUS (Mercury) (Mercury)	40	33	33	
13	YOU GOTTA BE (Mercury) (Mercury)	36	33	33	
14	BELIEVE (Mercury) (Mercury)	34	32	32	
15	INDEPENDENT LOVE SONG (Mercury) (Mercury)	35	30	30	
16	ONE MAN IN MY HEART (Mercury) (Mercury)	7	29	25	
17	COWBOY DREAMS (Mercury) (Mercury)	7	25	25	
18	LET IT RAIN (Mercury) (Mercury)	6	19	19	
19	I'VE GOT A LITTLE SOMETHING FOR YOU (Mercury) (Mercury)	25	17	17	
20	WE CAN BUILD A BRIDGE (Mercury) (Mercury)	5	16	16	
21	TELL ME WHEN (Mercury) (Mercury)	22	14	14	
22	THE BOMBS (Mercury) (Mercury)	11	13	13	
23	CRAZY FOR YOU (Mercury) (Mercury)	10	11	11	
24	OVER THE RIVER (Mercury) (Mercury)	2	11	11	
25	PERFECT DAY (Mercury) (Mercury)	2	11	11	
26	EVERYBODY'S TALKIN' (Mercury) (Mercury)	5	11	11	
27	ALL I WANNA DO (Mercury) (Mercury)	13	10	10	
28	WE HAVE ALL THE TIME IN THE WORLD (Mercury) (Mercury)	6	10	10	
29	AS I LAY ME DOWN (Mercury) (Mercury)	14	10	10	
30	HEY NOW (Mercury) (Mercury)	11	9	9	

All data this page © Media Monitor. Station profile charts track titles by total number of plays per station from 08:00 on Sunday 12 March 1995 until 24:00 on Saturday 18 March 1995.

### JFM 102.2

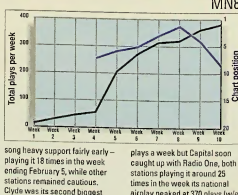
JFM 102.2 has been broadcasting across Greater London for five years, first launching as Jazz FM and becoming JFM last year. It now holds a 1.7% share of radio listening in the capital, with a 5% reach in its transmission area. Carole Straker, JFM's programme controller, says her brief is to ensure its music policy fits the obligation laid down by the Radio Authority: the station must play about 25% jazz, 20% soul, 20% blues, and 15% R&B. "Golden Rules" Communications remained in JFM because the airwaves make it more commercial," says Catherine Eade.

Straker: "We needed to make the music policy more focused, and we've honed down a lot of the music played. I know we're going in the right direction now." The station plays a mix of classics and current chart hits during the day, while specialist shows run between 10am and midnight featuring experimental and modern jazz. Other main shows include "Soul Spectrum" on Saturdays, four hours of swing and traditional jazz on Sundays and Robbie Vincent's Sunday jazz show, with more than 10pm on weekdays.

### JFM TOP 10

Rank	Title/Artist/Label	Weeks on Chart	LP	TW	TW
1	For Your Love (Stevie Wonder) (Mercury)	23	23	23	
2	Turn On, Tune In, Cop Out (Mercury) (Mercury)	25	23	23	
3	Always And Forever (Laurie Anderson) (Capitol)	19	19	19	
4	Chill Out (Thelma Houston) (Mercury) (Mercury)	18	19	19	
5	Five Going Out (The Waitresses) (A&M)	12	18	18	
6	Prisoner Me Nothing (Mercury) (Mercury)	11	18	18	
7	The Simple Things (Joe Cocke) (Mercury) (Mercury)	11	18	18	
8	10 Gals Who You Could Be (Mercury) (Mercury)	9	18	18	
9	Alfred (The Waitresses) (Mercury) (Mercury)	7	18	18	

MN8's I've Got A Little Something For You was first picked up by Media Monitor on Birmingham's new defunct Buzz FM on December 21. But a look at its pre-release airplay shows it is not a track that owes its sales success to extensive radio support, the only play entering the Airplay Top 50 a week after it had entered the singles charts on number seven. Even when the song rose to number two in the sales charts, it failed to arouse the enthusiasm of many stations, only 10 of which played it last week. The track was supported most heavily by Radio One and Capital, Radio One giving the



# TOP 50 AIRPLAY HITS

25 MARCH 1995



This Week	Last Week	Title Artist Label	Radio 1 FM										Total no. of plays	Weekly increase in air-			
			Jan's plays	Feb. of plays	Atlantic 252	BMB	Capital	City	Clyde	Heart FM	Hotline	Metro			Piccadilly	Virgin Radio	
1	1	NO MORE I LOVE YOU Annie Lennox (Rca)	A	17	101	44	33	34	23	12	27	16	33	29	942	60.18	-9.5
2	4	THINK TWICE Selma Diaz (Sgs)	B	20	90	27	44	21	27	20	33	7	4	0	847	54.83	25.2
3	2	OVER MY SHOULDER Mika And The Mechanics (Virgin)	B	16	34	36	42	35	42	30	33	19	29	926	61.38	12.3	
4	10	WHOOFS NOW Janet Jackson (Virgin)	A	27	22	40	44	28	34	32	28	29	24	0	798	67.34	51.0
5	19	TURN ON, TUNE IN, COP OUT Freakpower (Fourth & Broadway)	A	27	24	14	41	40	2	0	1	23	21	18	647	47.90	92.0
6	14	BACK FOR GOOD Tava Thra (Rca)	A	23	31	43	44	2	33	0	15	27	19	0	767	47.13	10.1
7	8	DON'T GIVE ME YOUR LIFE Alisa Party (Hem)	A	28	36	12	41	29	37	0	2	6	1	0	486	44.10	14.5
8	3	SOMEDAY I'LL BE SATURDAY NIGHT Ben Jovi (Jambou)	A	19	33	25	38	25	32	0	10	6	1	21	599	40.01	15.6
9	21	WAKE UP BOO! Boo Radleys (Creation)	A	30	32	1	1	28	10	0	1	28	25	16	558	39.64	63.3
10	11	JULIA SAYS Wet Wet Wet (Process Organisation)	A	19	0	16	40	27	32	35	22	30	40	14	712	38.91	21.1
11	7	INDEPENDENT LOVE SONG Sealrite (Wax)	B	17	31	33	30	34	32	31	12	11	32	17	690	37.69	-7.5
12	15	YOU GOTTA BE De'vree (Dusted Sound)	A	23	7	15	33	22	35	29	26	7	27	0	629	37.27	31.8
13	24	LOVE CAN BUILD A BRIDGE Comic Relief (London)	A	25	2	1	16	17	27	4	7	12	1	3	428	36.69	79.5
14	5	BELIEVE (Don Jahn (Rochet)	A	17	0	21	32	21	25	35	26	25	5	18	666	34.05	-28.2
15	12	THIS COWBOY SONG Sting (A&M)	A	1	72	24	36	4	20	2	26	5	1	27	475	32.19	17.0
16	22	AS I LAY ME DOWN Sophie B. Hawkins (Columbia)	B	16	30	5	10	25	19	24	10	13	25	14	477	31.06	31.9
17	31	ONE MAN IN MY HEART Human League (East West)	A	21	1	27	29	25	27	0	21	12	29	0	491	30.81	96.2
18	15	OPEN YOUR HEART M People (Deconstruction)	2	81	1	33	6	15	0	28	9	1	0	577	30.73	8.4	
19	13	I'VE GOT A LITTLE SOMETHING FOR YOU Ms-B (Columbia)	A	28	0	11	17	4	2	0	1	11	2	0	323	28.67	-7.0
20	24	CLOSE TO YOU Brand New Heavies (Fm)	A	20	0	2	8	2	39	20	1	12	38	0	458	23.19	-2.9
21	15	REACH UP (PIGBAG) Perfecto Albano (East West)	A	24	2	1	9	4	2	0	1	1	0	0	189	23.31	-8.6
22	33	I CAN'T BE WITH YOU Courteeners (Virgin)	A	22	0	1	2	0	26	0	1	0	6	19	171	21.99	35.1
23	12	RUN AWAY Mc Star And The Real McCoy (Logic)	B	15	32	8	1	6	13	0	1	6	1	0	241	21.43	-23.6
24	19	CALL IT LOVE Ocean (London)	3	69	1	4	4	18	0	1	4	15	0	260	19.54	-48.1	
25	37	LET IT RAIN East 17 (London)	A	21	0	5	19	2	9	0	0	9	0	0	174	19.35	35.1
26	34	I KNOW Dionne Farris (Columbia)	A	15	0	13	2	2	0	0	0	6	26	16	212	17.63	11.0
27	32	SIGHT FOR SORE EYES M People (Deconstruction)	3	67	1	6	4	8	0	7	1	1	0	168	16.38	-8.7	
28	99	AXEL F Cock (Mca)	B	16	0	5	8	1	1	0	1	2	5	0	144	15.46	85.2
29	42	WHATEVER Oasis (Creation)	2	51	0	0	2	9	0	0	0	20	100	15.35	97.1		
30	45	WHEN WE DANCE Sting (A&M)	1	63	0	3	0	3	4	6	0	5	99	14.35	14.0		
31	35	TOTAL ECLIPSE OF THE HEART Nicki French (Bigs Of Fun)	1	3	30	36	0	31	0	13	0	1	0	339	14.23	-3.3	
32	18	COWBOY DREAMS Jimmy Nail (East West)	0	0	14	25	1	15	29	12	11	1	18	358	14.21	-21.8	
33	155	HYPNOTISED Simple Minds (Virgin)	B	12	0	8	6	0	29	0	6	0	4	15	225	13.71	282.6
34	0	TWO CAN PLAY AT THAT GAME Bobby Brown & Whitney Houston (Mca)	B	14	0	9	6	6	19	9	0	1	15	0	206	13.48	0.0
35	23	REAL LOVE Debarah Pearce & Broadway)	A	11	0	5	4	29	1	0	1	2	28	0	304	13.22	-72.6
36	20	BEDTIME STORY Madonna (Maverick)	A	17	0	0	1	20	5	0	0	9	0	0	161	13.04	-83.0
37	32	THE BOMBI! (THOSE SOUNDS FALL INTO MY MIND) The Backstreet Boys (Arista)	B	10	0	8	13	3	10	0	2	2	2	0	216	12.92	-23.9
38	64	PUSH THE FEELING ON The Nightcrawlers (Ffr)	B	11	0	1	8	2	6	0	2	2	2	0	185	12.84	72.4
39	25	HERE AND NOW Mc Anisla (A&M)	1	0	1	4	20	11	32	1	1	1	29	347	12.11	-62.8	
40	148	CAN YOU FEEL IT? Real 2 Real Feat The Most Excellent (Positive)	17	0	0	2	0	0	0	0	0	0	0	0	24	11.16	100.6
41	31	TEN STOREY LOVE SONG The Stone Roses (Geffen)	B	15	0	0	0	0	0	0	0	0	17	9	73	11.16	-24.3
42	58	WE'VE GOT TONIGHT Bob Seger & The Silver Bullet Band (Capitol)	1	1	0	0	2	28	7	3	2	0	16	1	188	10.63	45.0
43	155	CHAINS Tina Turner (Columbia)	B	12	0	28	3	1	0	0	33	0	2	0	164	10.60	369.3
44	87	IT'S A LOVING THING Co Mitan (Logic)	A	16	0	3	6	0	1	0	0	0	2	0	45	10.48	96.0
45	36	SHE'S A RIVER Simple Minds (Virgin)	3	1	1	1	0	7	0	4	1	1	26	158	10.48	-39.7	
46	50	HIGH & DRY RedJudee (Parlophone)	A	19	0	0	0	0	0	0	0	1	6	109	10.41	-6.3	
47	50	RUN TO YOU Roxette (Eli)	1	36	0	0	4	4	0	0	0	1	16	137	10.22	4.9	
48	51	CRAZY FOR YOU Les Lasses (Mercury)	3	17	1	11	1	7	0	8	0	0	0	109	9.77	12.4	
49	54	ALL I WANNA DO Sheryl Crow (A&M)	2	15	0	10	4	1	2	9	2	5	2	144	9.31	-0.2	
50	57	OLD POP IN AN OAK Rednex (Intersal Allstar)	B	12	0	0	2	0	1	0	0	1	0	0	44	9.08	4.9

© Media Monitor. Compiled from data gathered from 01:00 on Sunday 28 February 1995 until 24:00 on Saturday 4 March 1995. Stations ranked by audience figures based on latest half-hour Rajar data.

AIRPLAY

Media Monitor monitors these stations 24 hours a day, seven days a week. Airplay: 252 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.

## TOP 10 GROWERS

Pos.	Title Artist Label	Total plays	Increase in number of plays
1	BACK FOR GOOD Tava Thra (Rca)	767	301
2	TURN ON, TUNE IN, COP OUT Freakpower (Fourth & Broadway)	642	246
3	WAKE UP BOO! Boo Radleys (Creation)	559	232
4	WHOOFS NOW Janet Jackson (Virgin)	798	209
5	TWO CAN PLAY AT THAT GAME Bobby Brown & Whitney Houston (Mca)	206	206
6	ONE MAN IN MY HEART Human League (East West)	491	177
7	YOU GOTTA BE De'vree (Dusted Sound)	629	179
8	HYPNOTISED Simple Minds (Virgin)	225	161
9	LOVE CAN BUILD A BRIDGE Comic Relief (London)	428	156
10	PUSH THE FEELING ON The Nightcrawlers (Ffr)	185	119

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

## TOP 10 MOST ADDED

Pos.	Title Artist Label	Total adds	Stations +1	Stations -1
1	TWO CAN PLAY AT THAT GAME Bobby Brown & Whitney Houston (Mca)	25	15	15
2	AIN'T NO STOPPIN' US NOW Luther Vandross (Epic)	20	8	6
3	LOVE CAN BUILD A BRIDGE Comic Relief (London)	40	30	6
4	TURN ON, TUNE IN, COP OUT Freakpower (Fourth & Broadway)	39	35	5
5	HYPNOTISED Simple Minds (Virgin)	24	19	4
6	BABY BABY Corona (Eternal)	16	4	4
7	STRANGE CURRENCIES Rem (Warner Bros)	19	10	3
8	MARVELLOUS Lightning Seeds (Epic)	12	3	3
9	I CAN'T BE WITH YOU Cranberries (Island)	30	12	2
10	CHAINS Tina Turner (Columbia)	23	13	2

© Media Monitor. Chart shows tracks boasting greatest number of stations adds (not defined as four or more plays)

25 MARCH 1995

# THE OFFICIAL CHARTS - 25 MAR

**MW** **music week**

AS USED BY V



# SINGLES

- |           |  |                                      |
|-----------|--|--------------------------------------|
| <b>1</b>  | <b>1 LOVE CAN BUILD A BRIDGE</b>   | Epic                                 |
|           | <small>Cher, Chrissie Hynde &amp; Neman Cherry with Eric Clapton</small> | London                               |
| <b>9</b>  | <b>2 DONT STOP (WIGGLE WIGGLE)</b>                                       | Skip/WEA                             |
|           | <small>The Outthere Brothers</small>                                     |                                      |
| <b>1</b>  | <b>3 THINK TWICE</b>   | Epic                                 |
|           | <small>Celine Dion</small>   |                                      |
| <b>3</b>  | <b>4 TURN ON, TUNE IN, COP OUT</b>                                       | 4th & B'way                          |
|           | <small>Freak Power</small>   |                                      |
| <b>2</b>  | <b>5 DONT GIVE ME YOUR LIFE</b>  | Systematic                           |
|           | <small>Alex Party</small>  |                                      |
| <b>6</b>  | <b>6 JULIA SAYS</b>  | Precious Organisation                |
|           | <small>Wet Wet Wet</small>   |                                      |
| <b>4</b>  | <b>7 PUSH THE FEELING ON</b>   | f!rr                                 |
|           | <small>Nightcrawlers</small>   |                                      |
| <b>6</b>  | <b>8 THE BOMB!</b>   | Positive                             |
|           | <small>(THESE SOUNDS FALL INTO MY MIND)</small>                          | <small>The Buckheads</small>         |
| <b>10</b> | <b>9 WHOOPS NOW/WHAT LL I DO</b>   | Virgin                               |
|           | <small>Janet Jackson</small>   |                                      |
| <b>7</b>  | <b>10 AXEL F/KEEP PUSHIN'</b>  | Media/MCA                            |
|           | <small>Clock</small>   |                                      |
| <b>11</b> | <b>11 LET IT RAIN!</b>   | London                               |
|           | <small>East 17</small>   |                                      |
| <b>12</b> | <b>12 OLD POP IN AN OAK</b>  | Internal Affairs                     |
|           | <small>Rednex</small>  |                                      |
| <b>18</b> | <b>13 ONE MAN IN MY HEART</b>  | East West                            |
|           | <small>The Human League</small>  |                                      |
| <b>14</b> | <b>14 ALWAYS SOMETHING THERE TO REMIND ME</b>                            | East West                            |
|           | <small>Tin Tin Out featuring Esquina WEA</small>                         |                                      |
| <b>14</b> | <b>15 YOU GOTTA BE Des'ee</b>  | Dusted Sound/Sony S2                 |
|           | <small>Creation</small>  |                                      |
| <b>8</b>  | <b>16 I'VE GOT A LITTLE SOMETHING FOR YOU</b>                            | Creation                             |
|           | <small>MIAMI 81st Avenue/Columbia</small>                                |                                      |
| <b>11</b> | <b>17 WAKE UP BOO!</b>   | Creation                             |
|           | <small>The Boo Radleys</small>   |                                      |
| <b>18</b> | <b>18 ORIGINAL</b>   | XL Recordings                        |
|           | <small>Leftfield feat Toni Halliday</small>                              | <small>Hard Hands/Columbia</small>   |
| <b>15</b> | <b>19 POISON</b>   | XL Recordings                        |
|           | <small>The Prodigy</small>   |                                      |
| <b>20</b> | <b>20 SUDDENLY</b>   | Parlophone                           |
|           | <small>Sean Maguire</small>  |                                      |
| <b>16</b> | <b>21 OVER MY SHOULDER</b>   | Virgin                               |
|           | <small>Mike And The Mechanics</small>                                    |                                      |
| <b>22</b> | <b>22 HERE I GO 2</b>  | PWL Continental                      |
|           | <small>Unlimited</small>   |                                      |
| <b>12</b> | <b>23 NO MORE I LOVE YOU'S</b>   | RCA                                  |
|           | <small>Annie Lennox</small>  |                                      |
| <b>13</b> | <b>24 REACH UP!</b>  | Atlantic                             |
|           | <small>(PARKS GOT A BRAND NEW PIE BACK)</small>                          | <small>Precious Organisation</small> |

# ALBUMS

## 1 ELASTICA

Elastica

2 MEDUSA Annie Lennox

3 THE COLOUR OF MY LOVE Celine Dion

4 GREATEST HITS Bruce Springsteen

5 KING FOR A DAY, FOOL FOR A LIFETIME Faith No More/Slash

6 THE BENDS Radiohead

7 PAN PIPE WOODS Free The Spirit

8 CONVERSATION PEACE Stevie Wonder

9 PARKLIFE Blur

10 CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South/Discs

11 GALORE Kirsty MacColl

12 NO NEED TO ARGUE The Cranberries

13 CROCODILE SHOES Jimmy Nail

14 BIZARRE FRUIT M People

15 JANET/JANET REMIXED Janet Jackson

16 BEGGAR ON A BEACH OF GOLD Mike And The Mechanics/Virgin

17 SINGLES The Smiths

18 DUMMY Portishead

19 CROSS ROAD - THE BEST OF Bon Jovi

20 DEFINITELY MAYBE Oasis

21 EVERYTHING IS WRONG Mobley

22 CRACKED REAR VIEW Hootie & The Blowfish

23 TWISTED Del Amitri

## I KNOW YOU DON'T LOVE ME

ALBUMS AT BEST COMPACT

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**Door policy:** No monsters.  
**Music policy:** Pint-spilling house music.  
**DJs:** Resident - Richard Herbert. Guests - Jell & Mark, Stevie Brinn, Lewin & Dubs, Mark Mumford.

**Spinning:** Armond Van Helden 'Nwongo-ra-mwong', Ashley Beedle 'Manhattan Anthem', Deep Dish 'The Dream', Lettified 'Blue Monday', New Order 'Blue Monday'.  
**DJ's view:** "It's a friendly, up-for-it crowd. We've been doing one-off parties for five years: from barns in Kent to clubs in London's West End and so far so good."  
**Richard Herbert.**  
**Industry view:** "If the weekly sessions are anything like the one-offs, then we're in for a real treat." - Mark Killock, ftr.  
**Ticket price:** £2.

news  
**junior vasquez vows to reopen sound factory**

New York's cut DJ Junior Vasquez made his first visit to British shores last week. The DJ, producer and remixer to artists including Prince and Madonna made his reputation as resident DJ for eight years at the legendary Sound Factory. The recent closure of the Sound Factory - regarded by many as New York's finest house club and also home to the likes of David Morales and Frankie Knuckles - due to licensing problems triggered Vasquez's first UK visit. Vasquez told *RM* he wanted to quash immediately rumours that Madonna was behind a Sound Factory rescue bid, although he did confirm that the club would be re-opening. "The Sound Factory will be opening up again," says Vasquez. "I can't really say

where or when, but the club will be slamm'n' again with the same people behind it. "But Madonna will not be funding the club, that's bullshit. I don't know where people got that idea from." Spending his time in London visiting record shops and receiving the DMO award for best remixer, Vasquez has, at the time of writing, so far resisted all invitations to play in the UK. He is believed to have been offered five-figure sums to spin in the UK. "I've been asked to DJ everywhere but I don't know where the best place to kick off is," he says. Vasquez's trip also co-incides with the release of the Ministry of Sound's latest album *The Future Sound of New York*, mixed by Vasquez, which has



now been turned into a tribute album to the Sound Factory. A Ministry spokesman says, "We just wanted to give the Sound Factory and Junior the tribute they deserve by releasing a record that captures the essence of what the club stood for." Vasquez was caught unawares by the LP however, "I did not know it was there yesterday and it was everywhere. The track listing is totally slamm'n' and it seems to be blowing up."

**wired for sounds**

Totally Wired, the acid jazz scene's longest-running compilation series, releases its 12th volume later this month. Launched in 1989, the albums have been among Acid Jazz's most successful releases with all the previous editions still selling steadily around the globe and acting as a launch pad for some of the scene's biggest names. With tracks from established artists such as Primal Scream, George Clinton and The Brand New Heavies alongside new groups like the hip-hoppy Red Snapper, Acid Jazz boss Eddie Piller believes the album is the strongest collection yet. The new LP spearheads a busy period for Acid Jazz with a stream of new releases planned following a quiet six months. "We've been consolidating, getting new systems set up and clearing the decks. Acid Jazz has been an organic company in terms of its growth and basically it grew up wrong, so we've been changing things," says Piller. The next two months will see new material from Vibraphonic, Empereor New Clothes and a raft of reggae-based releases on a new label, Acid Jazz Roots - "We're determined to do things people don't expect us to," says Piller. The label is also working on a solo album from Heavies guitarist Simon Bartholomew.



**learning aid**

Evidence that Bristol remains one of the UK's main jungle outposts is provided with the rapid growth of *Knowledge*, a free magazine devoted to the west country jungle scene. Now boasting 30,000-40,000 readers, *Knowledge* grew out of the long-standing Ruff Neck Tieg club organisation, which holds one-off jungle parties in Bristol. "There was nothing down covering the scene and through the club we had a lot of contact with all the DJs and a printer - from getting fliers done - so we thought it would be a good idea," says *Knowledge* editor, Colin Stevens. The Bristol scene is currently experiencing a revival with local DJs and producers such as Roni

Size, DJ Krust, More Rockers and Daisly gaining national recognition. The magazine covers many other areas besides jungle. "It's not totally about music. We have fashion, humorous features and articles about topical issues," says Stevens. Currently given away free at clubs and in record shops, the magazine is gaining a nationwide profile and Stevens hopes eventually to expand from its current 32-page bi-monthly format to a 48-page monthly publication. Subscriptions to the magazine are available at £5.50 from *Knowledge*, PO Box 353, Bristol, BS 99 5TP. Tel: 0117-951 296.



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**DANCE GOES POP WITH MEDIA SOUND MCA**

rm namecheck: editor-in-chief: steve redmond • managing editor: selina webb • art editor: nick robinson • contributing editor: tommy farisides • designer/sub-editor: tiana robertson

1	LO	2	DONT	3	THINI	4	TURN	5	DONT	6	JULIA	7	PUSH	8	THE BO	9	WHOI	10	AXEL	11	LETT	12	OLD P	13	ONEI	14	AWAY	15	YOU	16	I'VE G	17	WAK	18	ORIG	19	POIS	20	SUDK	21	OVER	22	HERE	23	NO W	24	REACH
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# blunted is back in action

Island's underground dance label Blunted is making a comeback with the release of a fresh single from the ever-popular Nush, 'Move That Body'.

First emerging in 1992 with one of the original progressive house tracks called 'Nush', the Nush duo of Danny Harrison and Danny Mallock also had one of last year's biggest sleeper underground hits - 'U Girls'.

become Blunted's in-house production team with the pair also set to release material on the label through their other projects such as REP, a UFOHout, and Congress, their more commercial tag.

"We use different names so the public don't get sick of us," says Danny Harrison.

Both Nush and REP will have albums coming out this year. "The Nush LP will be a bit of a concept album. I don't think dance albums sell, so it's more

of a collection of club tracks," says Harrison.

The duo has also done a remix deal with Junior Vasquez, wherein the New York maestro remixes their soon-to-be re-released 'U Girls' in return for a Nush remix of 'Get Your Hands Off My Man'.

The release of albums on Blunted is part of an expansion of the label's activities.

"We've had success with nearly all the singles we've put out on Blunted, so we thought it

was time to consolidate that success by getting our artists producing albums," says Blunted's head of A&R Gavin Wright.

Other Blunted projects in 1995 include a jazz-fingered LP from leading UK techno man Dave Angel called 'Tales Of The Unexplained', a reggaehop LP by producer/artist The Underdog (Trevor Jackson), an album from J. Soul Kane and a second volume of Norman Cook's 'Fried Funk Food'.

## roc rolls off with mixing trophy

Roc Raider, a 26-year-old from Harlem in New York, was the winner of last week's annual world mixing championship at the London Hippodrome.

An awesome display of timed scratches, cuts and wind-backs saw the US fight off the main challenge from Denmark - DJ Naise - with three pieces going to last year's runner up, Alliance Ethnik.

With many competitors using tracks that are now more than a decade old the focus for their sets, some observers question the relevance of the championship in the days of house, techno and jungle. But DMG's Bill Brewster says, "The Hippodrome was packed with kids from all over the UK. When you have the level of skill on show that we saw this year, it's always going to be relevant and people will always be interested."

Meanwhile DMG also held its annual awards ceremony. The key winners were: best male artist, Warren G; best female artist, Juliet Roberts; best dance department, London/Ittr; best A&R, Ferdie Mount, Go! Beat; best major label, Deconstruction/BMG; best indie, Cleveland City.

## now seven goes for the jackpot

When you run a successful management and publishing company, the obvious next step is to cut out the middle man and set up your own label.

And that's exactly what Seven Webster of 7PM has done. Seven, who manages such big names as Sasha,

Eric Kupper and John Digweed among others, has launched the Jackpot label. The first releases are scheduled to be Blue Amazon's 'Four Seasons', a track created by Leeds DJ Lee Sattley.

"It just made perfect sense to set the label up alongside the management and publishing companies," says Webster. He adds that following a deal with Profile Records, all of Jackpot's new material will be released simultaneously in the States while the label will also be going through Avex in Japan and Mushroom in Australia.

Anyone interested in licensing material to the label should contact Seven or Dubs on 0171-7061622.

Next Monday (27) sees the release of 'Baby, Baby', the new single from Italian dance act Corona which is currently of number one on *RM's* On A Pop Tip chart. The new single looks set to follow straight on from the global popularity of Corona's previous smash 'Rhythm Of The Night', which even went to number 11 in the US. Steve Allen, head of A&R at Corona's label Eternal, says, "What many people don't realise is that Corona are the first British-signed Euro act to really break in the States and we're now going to be following up with an album." The Italian-based act were also the recipients last week of an award from DMG for best pop act of 1994. Remixes on 'Baby Baby' come from Dancing Divaz, Lee Marrow and Robyx.



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Dubs

In the mid-Eighties, Street Sound Records slipmats were as common as wedge haircuts. But with the demise of the label these essential DJ accessories disappeared. *RM's* is proud to announce their return. To win a pair of mats plus a bundle of Street Sounds albums, just answer this: who was the man behind the original SSR label? (a) Pete Tong (b) Rick Rubin (c) Morgan Khan. The overall winner gets all the goodies while five runners up receive mats and an album. Entries to Street Sounds Competition, *RM*, 245 Blackfriars Road, London SE1 9UR by March 28.

**say what?**

Jean and Spencer - East West

Spencer: "We had Mik releasing 'Happy Hour' which sounded similar around the same time. The lyrics on that were: 'Here comes Zippy and Malcolm'. Who knows what they're saying - maybe 'ho lives and their work'. I don't know."

**what are the nightcrawlers singing about on 'push the feeling on'?**

Jean (singing): "We will never be worth it - maybe that'll be John Niven - Bomba Records

"It could be 'Release me again'. I don't know. Actually what it should be is 'How many times around the block before we have a hit with this?'"

Fred Quimby - DJ

"You can bet your bottom dollar that a lot of people out there are mimicking lyrics. 'Snorting our lines again' whatever that means."

Dave Gill - *Herb Garden* magazine

"Who comes up with these questions? How about 'Skin crawlers push the needle off and, while we are on the matter, what a crap video - diabolical!'"

Terry Marks - Power Promotions

"Birds in their lycra they love to pull us."

London Records actually says: "Well it doesn't actually make sense because of the way Mik has remixed it, but basically it's 'Doh on it our lives again' will pull us through in our lives again." So there you go!

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# Shop

## focus

### Shop:

Plastic Fantastic Records,  
8 Shorts Gardens,  
London, WC2. Tel: 0171-  
240 8055 (220 sq ft).



### Specialist areas:

UK/Euro/US club classics;  
tribal sounds; uplifting  
upfront house; deep  
house; Euro trance/  
techno; some garage. No  
jungle, swingbeat or hip  
hop. Merchandise: own  
logo and UMM and Italian  
Flying record bags,  
silmprints, bomber jackets,  
mix tapes; ticket agent;  
global mail-order service;  
club promoter, DJ agency.  
Record label planned.  
Launch party April 1.

### Owners' view:

"We opened the week  
before Christmas and  
we're now doing really  
well. The shop is bright  
and one of our priorities  
is not having an attitude,  
we're friendly to whoever  
comes in - and we're a  
girl-friendly shop. A lot of  
female DJs say they feel  
comfortable here. People  
are fed up with the same  
samples being used on  
everything. They want  
more depth in their  
songs." - Enzo.

### Distributor's view:

"They are the most helpful  
bunch of people you could  
meet. They sell diverse  
music and make a hell of  
an effort to get records.  
Their back catalogue is  
really good." - Chris  
Hanson, Empire.

### DJ's view:

"I used to have to go round  
nearly every record shop  
in London to find tracks I  
wanted. Then I went into  
Plastic Fantastic and they  
said they hadn't got what I  
was looking for but they'd  
order it for me - that has  
never happened before. I  
was really impressed." -  
Mark Moore.

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

# COOL cuts



## NEW GUDVIBE Tinman

Long-awaited follow-up to '18 Sirings' is a Latin house boulder

2	(5)	WORK IT OUT Shiva	fttr
3	(6)	FUNTIME Boy George	Virgin
4	(7)	I'LL BE RIGHT THERE Brotherhood Of Soul	Narcotic
5	(3)	HIGH AS A KITE One Tribe featuring Roger	fttr
6	NEW	DON'T LAUGH Wink	US Sorted/XL
7	NEW	DEJA VU Deja Vu	Cowboy/Pulse 6
8	NEW	YEHA-NOHA Sacred Spirit	Virgin
9	(9)	CRAZY Mark Morrison	WEA
10	NEW	EVERYBODY IN THE WORLD Ashah	ftfreedom
11	(14)	YOU BRING ME JOY Mary J Blige	Uptown/MCA
12	NEW	FUTURE SOUNDS BY Aphexhead, DJ Pierre, Project 4007 and Alex J	Sound Of Ministry
13	(10)	HARD TIMES MARCH 2000 Sheep	Hard Times
14	NEW	FROM THE DAT VOL. 1 Farley & Heller Project	Junior Boy's Own
15	NEW	LOVE ABOVE Fintriba	fttr
16	NEW	IF YOU LOVE ME Brownsstone	US MJJ/Epic
17	NEW	YOU GOTTA SAY YES TO ANOTHER EXCESS Yello	Urban
18	NEW	THE CYNICAL EP AFO Bolsward	Fantastic
19	NEW	I'VE GOT SOMETHING FOR YOU Federal Hill	Suburban
20	NEW	VISIBLE CRATER FUNK Plug 1	Rising High

a guide to the most essential new club tunes as featured on 1fm's "essential selection", with pete tong, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading clubs and the following stores: city sounds/youngtown/black market (London), eastern brookside/ground (Manchester), 23rd precinct (Glasgow), 3 beat (Liverpool), warp (Sheffield), track (Newcastle), Jay for life (Nottingham).

**BOMB THE BASS**

RELIGION

we could carry on with this until we die one to one is you

**THE NEW SINGLE**

1 TO 1 RELIGION featuring CARLTON includes mixes by  
DOBIE, DJ POGO, BOB SZARP & RICHIE HAWTH

Featuring carlton

STONED HEIGHTS

1	1	LO	Chart
2	2	DON'T	
3	3	THIN	
4	4	TURN	
5	5	DON'T	
6	6	JULIA	
7	7	PUSH	
8	8	THE BO	
9	9	WHO	
10	10	AXEL	
11	11	LETT	
12	12	OLD	
13	13	ONE	
14	14	AWAY	
15	15	YOU	
16	16	IVE	
17	17	WAK	
18	18	ORIC	
19	19	POIS	
20	20	SUD	
21	21	OVER	
22	22	HERB	
23	23	NO W	
24	24	REACH	
25	25	UTTER	



# jock on his box

techno dj leo annibaldi hails from italy but his favourite club to play is in london. here are his classic cuts



## leo annibaldi

### 'abie track' like a tim (djax up beats)

"This track gives you the full idea of what Like A Tim is all about. I respect him as an artist because he's got his own style."

### 'intermittence' the thunderground (infonet)

"This one came out last year. It's very noisy and makes me think of a talking machine with low, medium and high frequencies."

### 'malice' green microdots (caustic vision)

"This is a typical deep industrial track."

### cheap records white label, fourth track

"I often use this track of the peak of the night. People always like it in the right way, the crowd look like a tribe and you can see they are sharing the same feeling."

### 'machine codes' mike dred (redco)

"This is a futuristic track and the rhythm can be associated with machine sounds."

### 'hidden empire' interloper (e.a.r.)

"I associate this track with the Aphex Twin, although it has its own identity because, while the rhythm is similar to a house track rhythm, it is used in an industrial way."

### 'antisystem' lory d (sns)

"This is the first release on the Sound Never Seen label. It can't be categorised by any style and it gives you an idea of what the sound of Roma is all about."

### 'bubblebath ep' aphex twin (replex)

"The jungle track is the most interesting - but when I say jungle, I mean the actual sound of a jungle and not the new music phenomenon. This is a really hard track and it gives me the feeling of a tribal ritual."

### 'voices from another age (ken ishi remid)' dian curtin (sublime records)

"Ken Ischi is the best Japanese artist. He uses typical Japanese melody and rhythm, even though he has his own style. His music is not influenced by others."

### 'acid planet 6' artist unknown (unit moebius)

"I love the fifth track. The tracks all sound as though they've been recorded live. There are very few sounds and effects but they've been co-ordinated in a brilliant way."

Compiled by Leo Annibaldi  
MC 091-948 2320

BORN: Rome, July 12, 1972; LIFE BEFORE DJING: "I attended various colleges but I couldn't fit into any of them." FIRST DJ GIG: Krypton, 1988. "This was the first techno club in Rome." MOST MEMORABLE GIG: *Best* - "The Sound Of Rome party that I organised with the help of Lory D, Marco Micheli and Gabriele Rizzo in Zurich last Christmas (1994). It was a private party really - it was instead of being at home with the family playing biogol" *Worst* - Leipzig, Germany. "The place was empty, so you can imagine the atmosphere, and on top of that it was bloody cold." NEXT THREE GIGS: The Orb, Leeds (March 25); a rave in Bologna and a rave in Rome (both in late March). FAVOURITE CLUBS: *Vital* on the Work in London. LIFE OUTSIDE DJING: "I'm a producer/A&R man. Being a DJ allows me to get in contact with an awful lot of people. Some of them make really interesting music, so I either introduce them to my label, or I'll produce something with them."



## DJ'S AT WORK you 1

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3 Minutes of Funk / Late Go Round Again (Noble Dame Mix)

Mr Monday / Future (The Original)

Code Red / Desso Beats Vol 1

Kelly Bleday / Another Star / Like 7 Vangelis Dubby (Your Mix)

Anthony White / Love Me Tonight / (Fathers of Sound extended club mix)

Ronnie Simon / Take us there (Play Boys Dub Mix)

East Village Loft Society / Manhattan Anthem.

Underground Soul / Featuring (The Bronx) Let the Rhythm Get You

R.A.W. Higher (Foal It) / (More) Keith Mix.

Fill Disco / Keep the Jim Going

Janice Robinson / Christen (DJ House Club Mix)

Booth Motel / Happy Business

Self House Company / What you Need / (Low Dups Set at Home Mix)

Sam Ellis / Club Lonely / (Low Dups Party 3 in 1 Mix)

Secret Life / Love So Strong / (Brother in Rhythm Experience)

Loveland / I Need Somebody (Loveland's Full on Vocal Mix)



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23	29	DO	25	34	ITS	27	41	ITHO	29	45	ITHO	31	49	ITHO
26	30	AS I	28	36	ROCK	30	44	ITHO	32	46	ITHO	34	50	ITHO
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25  
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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	1	<b>BABY BABY</b>	Corona	Eternal	20	NEW	<b>MUSIC IS MY LIFE</b>	Rapture	Tempo Toons
2	4	<b>FOR ALL WE KNOW</b>	Nicki French	Bags Of Fun/Love This	21	NEW	<b>YOU BRING ME JOY</b>	Mary J Blige	Uptown/MCA
3	32	<b>LET IT RAIN</b>	East 17	London	22	NEW	<b>LICK IT</b>	20 Fingers featuring Roula	ZYX
4	9	<b>SWEET DREAMS</b>	Swing featuring Dr. Alban	Cheiron	23	35	<b>THE FIRST, THE LAST, ETERNITY</b>	Snap! featuring Summer	Arista
5	6	<b>SWEET DREAMS</b>	DJ Scott featuring Lorna B	Steppin' Out/ Love This/Silly Money	24	NEW	<b>TEARS DON'T LIE</b>	Mark Oh	Systematic
6	3	<b>ALWAYS...</b>	Tin Tin Out featuring Espiritu	Eternal	25	17	<b>SAVE IT TILL THE MOURNING AFTER</b>	Shut Up And Dance	Pulse-8
7	7	<b>THE BOMB! (THESE SOUNDS FALL INTO MY MIND)</b>	Kenny 'Dope' presents The Bucketheads	Positiva	26	NEW	<b>SOUND THE ALARM</b>	Primax featuring Kimberley	Media
8	8	<b>AXEL F/KEEP PUSHIN'</b>	Clock	Media	27	RE	<b>U SURE DO</b>	Strike	Fresh
9	2	<b>DON'T GIVE ME YOUR LIFE</b>	Alex Party	UMM/Systematic	28	33	<b>I JUST CAN'T WAIT</b>	Mandy Smith	Public Demand
10	15	<b>DON'T STOP (WIGGLE WIGGLE)</b>	The Outhere Brothers	Eternal	29	27	<b>I DROVE ALL NIGHT</b>	Bandido	Steppin' Out
11	40	<b>SLEEPING IN MY CAR</b>	Mobius Loop featuring Julie 'Zee'	Bags Of Fun/Love This	30	18	<b>REACH UP (PAPA'S GOT A BRAND NEW PIG BAG)</b>	Perfecto All Starz	Perfecto
12	8	<b>I SEE YOU</b>	General Base	Equator	31	NEW	<b>MANIAC</b>	4 Rhythm	Irish Red
13	12	<b>IT'S A LOVING THING</b>	CB Milton	Logic	32	NEW	<b>SPIRIT INSIDE</b>	Spirits	MCA
14	14	<b>PUSH THE FEELING ON</b>	Nightcrawlers	ffr	33	33	<b>CONWAY</b>	Reel 2 Real featuring The Mad Stuntman	Positiva
15	10	<b>PAIN</b>	Fun Factory	Club Toots	34	16	<b>BUBBLING HOT</b>	Pato Banton with Ranking Roger	Virgin
16	NEW	<b>OXYGENE</b>	Frequency Dip	Feverpitch	35	34	<b>YOU MAKE ME BELIEVE IN MAGIC</b>	Bed & Breakfast	Maad
17	24	<b>YOU BELONG TO ME</b>	JX	Hooj Choons/ffrfreedom	36	19	<b>HERE I GO</b>	2 Unlimited	PWL Continental
18	11	<b>WHY DID YA</b>	Tony Di Bart	Cleveland City Blues	37	30	<b>YEKE YEKE</b>	Mory Kante	Going Global Series
19	13	<b>IT'S A RAINY DAY</b>	Ice MC	WEA	38	NEW	<b>PIANO MADNESS</b>	DJ Scott's Outer Rhythm	Steppin' Out
					39	NEW	<b>AIN'T NO STOPPIN' US NOW</b>	Luther Vandross	Epic
					40	31	<b>EXPRESS YOUR FREEDOM</b>	Anticappella	Media

1	1	<b>LO</b>	Cher	10	9	WHO	7	10	AXEL	11	LET IT	12	OLD F	13	ONE!	14	ALWAY	15	YOU	16	I'VE G	17	WAK	18	ORIG	19	POIS	20	SUDIT	21	OVER	22	HERE	23	NO M	24	BEACH
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# hot vinyl

## tunes of the week

### boy george: 'funtime' (virgin)

**house** A cover of an old Stooges song, this is an unusual choice for turning into a dancefloor track but Ramp have managed to combine a hard-edged house style with the vocals to great effect. Bold synth noises change and move with good build-ups and breakdowns so that the pace is kept going beautifully, making the instrumental version a strong track in its own right. **4 4 4 4 4 4 4 4**

### house

**CHRIS & JAMES 'Tune In/Fox Force Five' (Stress).** The Gardening Club DJs take up Freak Power's theme and give us a typically bubbly house tune full of funky moments and catchy vocal hooks. On the flip is the more melodic and less danceable 'Fox Force Five' with its clever Pulp Fiction sample. Throw in another mix of each and you have a well-balanced house EP. **4 4 4 4 4 4 4 4**

**GRACE 'Not Over Yet' (Perfecto).** The label of the moment! Perfecto combines with the man of the moment BT (Brian Transeau) for a complete reworking of this low-key track from last year. BT strips it down and creates a new track of epic proportions.

### system 7



### albums

● **VARIOUS 'Trance Central Volume One' (Kickin).** Kickin is establishing itself as a reliable source for quality underground compilations. And 'Trance Central' is no exception, it has an impressive line-up of artists that includes cuts from Cyro Lok, Kasimir, S.M.I.L.E. & Ultrahigh. The hooks on this album highlight some leading European trance labels such as Horthouse, Force Inc. & La Petite Prince and, more importantly, shows how this

musical style should not be overlooked. Moreover, it proves it is an intelligent genre, carefully featured & structured. **4 4 4 4 4 4 4 4**

● **KODE IV 'Silicon Civilisation' (KK).** This album is predominantly the work of Belgian P. Zagemeier with a little help from one 'Goo Girl'. The result is an expansive techno ambient soundscape which drifts lawlessly from the beautiful, gently flowing title track to the darker techno

of 'The Ultimate Goal'. The album's production is slick and the music is packed with all manner of ingenious soundbites. The sleeve's proclamation that Kode IV are 'members of Musicians Against Copyright Samples' emphasises the point that this is a very original work. As with the likes of Orbital, Kode IV manage to neatly combine listening music with dance music and make it thoroughly accomplished album. **4 4 4 4 4 4 4 4**

namecheck: ralph tee @ daisy & havoc @ brad beatnik @ tim jeffery @ andy beavers @ mr ben @ james hyman



using the vocal to full effect. It is a real builder that will blow most dance hooks away - a classic. **4 4 4 4 4 4 4 4**

**WINX 'How's The Music' (Back It Basics).** This doublepack has all the Winx trademarks - stripped down house rhythms that gradually build a stomping beat and all manner of vocal tricks. As usual, the title is a play on words and the original Sorted Records label mixes go for an old-style Detroit sound while the three new B1B mixes give it a harder, funky electro edge. File alongside Carl Craig and Mike Dunn - and play to death. **4 4 4 4 4 4 4 4**

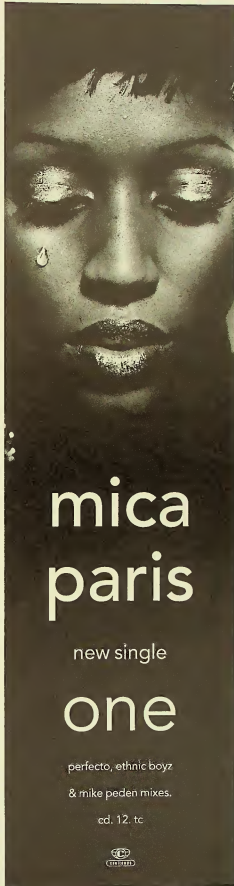
**VARIOUS 'Definitions Of House EP' (Xplicit).** A three-track EP featuring cuts from Dark Room, Inner Mead and Syndromed. Dark Room's 'Dirty People' is a fascinating piece of deep house with prominent 'orn' horns and a

swirling breakdown that features some melodic parts. Very haunting. The others are straightforward groovy US cuts with sampled vocals and organ slices. **4 4 4 4 4 4 4 4**

**HARD 2 DANCE 'Salsa Wizz' (Wizz).** A very bright and upright piano track that combines elements of salsa with a snappy house rhythm to create an uplifting groove that commercial house DJs will love simply because it'll get most punters swinging their hips and shouting 'Awebo'. It has been done before by the Italians but it's well produced and works. **4 4 4 4 4 4 4 4**

**WILDCHILD 'Legends Of The Dark Black Part 2' (Hi-Life).** Having carved out an enviable reputation with his string of 'Wildtrax' EPs (soon to be reissued as a best of CD by Load), Roger McKenzie makes his major label debut with this firing fusion of house and hip hop. The stand-out Renegade Master Mix brings together stomping house beats, a phat bassline, funky sax loops and a repeated rap sample that guarantees dancefloor havoc. The Dark Black Anthem Mix uses a different vocal sample over a more straightforward pumping house production, while the remix of 'Can I Get A Ho' is more hip-hop of Wildchild's earlier work. **4 4 4 4 4 4 4 4**

**BABY BUMPS 'Funky Sogor' (Azuli).** This latest release



# mica paris

new single

# one

perfecto, ethnic boyz  
& mike peden mixes.

ed. 12. tc



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clubchart  
commentary

by alan jones

East West lands its first Club Chart number one in nearly two years as **Grace's 'Not Over Yet'** moves decisively into pole position. The last time the company topped the chart was June 1993, when Sister Sledge ruled the roost with a remixed version of their classic 'Thinking Of You'. **John Wink** wins the award for the week's most ubiquitous blarney, with three singles on the chart and a fourth on the way. As **Wixx**, he soars from number 75 to 17 with **'Don't Laugh'**, and debuts at number 65 with **'How's The Music'**. Both tracks were recorded for America's Sordid label and are licensed in the UK by XL and Back 2 Basics respectively. Meanwhile his **Wink** single, **'A Higher State Of Consciousness'**, has been seen around in trendy DJ's boxes for weeks, and finally gains a foothold on the Top 75 this week, at number 71. Wink is also working with Virgin's new US label Virgin Underground, and masterminded its first release, 'Tim Ready' by Size 9. Already attracting attention from jocks, it makes full use of a sample from Row Silk's 'Do It To The Music'. US remakes of former UK hits are again creating a buzz, with **Ce Ce Peniston's 'Keep Givin' Me Your Love'**, **Liv'ia Joy's 'Dreamer'** and **Billie Ray Martin's 'Your Loving Arms'** all proving particularly popular... **Occipital's** new **Feverpitch** imprint is off and running with its first two club hits. On the upstart front, early reaction to Todd Terry's latest project - **Dredston's 'Pump'** - debuts at 33, while **Frequency Dip's 'Oxygene'** has a more tenuous grip on the chart at 67. In the On A Pop Tip chart, however, the **Frequency Dip** single is the week's highest debut at 16. Clearly this cheesy remake of the Jean Michel Jarre track has more mainstream appeal, and is possibly benefiting from being around at the same time as **Clock's 'Axel F'** - another energetic remake of a famous instrumental... There are lots of breakers just under the main Club Chart this week, including **Nush**, **Deep Sixx**, **East 17**, **Propo Khan**, **Boy George**, **Firely**, **Andropny**, **Billie Ray Martin** and **200 Sheep**.

beats & p i e c e s

**Portishead** (pictured) have announced the first dates for their debut UK tour - Usher Hall, Edinburgh (Monday May 22); Mayfair, Newcastle (23); Tower Ballroom, Blackpool (25); and Gullihall, Southampton (28). Tickets for all the shows will be £10. **Red Cat Promotions**, a radio promotion company which in the past has worked with labels such as **A&W**, **Wired**, **M&G**, **Distinctive**, **Media** and **Planet 3**, is updating its mailing list. Any radio DJs not already receiving records from **Red Cat** should contact **Catherine**, **Kate** or **Heather** on 01895 431 1449. The company would also like people to know that **Red Cat Promotions** is a totally separate entity from **Red Cat Records**, which is an indie dance label that can be contacted on 01932 828715. **The Cask And Glass** in Orchard Street, London WC1 has two new funk/soul nights on Friday and Saturday, with **DJs Sean Peters** and **Shortman** on Fridays, and **Sweet Pete** and **Poul Fredricks** on Saturdays. **Klub Kosmos** is a new club being launched this Wednesday (March 22) by **Stright No Chaser** jazz magazine. Happening at London's Gardening Club, **Klub Kosmos** will feature **DJs Gilles Peterson** and **Ashley Beesley** for its opening night with guests such as **Arthur Baker**, **James Lovelle**, **Rocky & Diesel** and **Coldcut BPM** will include ex-porn star **Troci Lords**, while the venue will be Cardiff City Hall. Guest presenter will be **Damon Racheofort** of **Serious Rope**. The ever-popular dubby-ambient-techno club **Meghtr/polls** will next month be going on tour. Local DJs will be recruited to support a rotating bill of acts such as **Zion Train**, **Astralasia**, **Transcendental Love Machine**, **Space** and **Salt Tank**. The dates are: **The Hacienda**, Manchester (April 12); **Hippo Club**, Cardiff (27); **Sussex University**, Brighton (28); **Swansea University** (29); and **Newcastle University** (May 10). More dates are to be added later. **AND THE BEAT GOES ON!**



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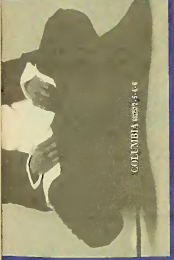
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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24



- 17 **HERE COMES THE HOTSTEPPER** (mi Kenmore) Columbia
- 20 **INDEPENDENT LOVE SONG** Scarlet WEA
- 19 **SET YOU FREE** N-Tence All Around The World
- 28 **PERFECT DAY** Duran Duran Parlophone
- 29 **DO YOU SEE** Warren G RAL/Island
- 27 **AS I LAY ME DOWN** Sophie B Hawkins Columbia
- 31 **LET ME SHINE** Amos More Protein/Positive
- 22 **SOME PEOPLE SAY** Terrorvision Total Vegas
- 33 **ALL I ASK OF MYSELF IS THAT I HOLD TOGETHER** Neal's Atomic Dustbin Sony S2
- 34 **IT'S A LOVING THING (REMIX)** CB Milton Logic
- 35 **(DON'T FEAR) THE REAPER** Apollo 400 Stealth Somic
- 31 **ROCKIN' MY BODY** 49-ers featuring Ann-Marie Smith, Meagan/MCA
- 24 **BELIEVE** Elton John Rocket
- 21 **DIGGING THE GRAVE** Faith No More Slash
- 33 **I CAN'T BE WITH YOU** The Cranberries Island
- 40 **I THOUGHT I MEANT THE WORLD TO YOU** Alysha Warren Wild Card

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



COLUMBIA MCA 544

## TOP TWENTY COMPILATIONS

- |    |   |            |
|----|---|------------|
| 1  | <b>DANCE ZONE LEVEL 4</b>                       | Pop/Dan 71 |
| 2  | <b>DANCE ZONE LEVEL 4</b>                       | Pop/Dan 71 |
| 3  | <b>SMASH HITS 85 - VOLUME 1</b>                 | Total      |
| 4  | <b>ON A DANCE TIP</b>                           | Pop/Dan 71 |
| 5  | <b>PURE SWING</b>                               | Dan        |
| 6  | <b>JUNGLE MANIA 3</b>                           | Tanz       |
| 7  | <b>THE BEST PUNK ALBUM IN THE WORLD - EVER!</b> | Vega       |
| 8  | <b>DANCE MANIA 85 - VOLUME 1</b>                | Pop/Dan 71 |
| 9  | <b>CELTIC MOODS</b>                             | Pop/Dan 71 |
| 10 | <b>ELECTRIC DREAMS</b>                          | Pop/Dan 71 |
| 11 | <b>THE ULTIMATE SOUL COLLECTION</b>             | Pop/Dan 71 |
| 12 | <b>100% ACID JAZZ</b>                           | Pop/Dan 71 |
| 13 | <b>UNLAKED</b>                                  | Pop/Dan 71 |
| 14 | <b>PULP FRICION (OST)</b>                       | Pop/Dan 71 |
| 15 | <b>EMERALD ROCK</b>                             | Pop/Dan 71 |
| 16 | <b>NATURAL BORN KILLERS (OST)</b>               | Pop/Dan 71 |
| 17 | <b>FLARED HITS &amp; PLATFORM SOUL</b>          | Pop/Dan 71 |
| 18 | <b>THE ESSENTIAL GROOVE</b>                     | Pop/Dan 71 |
| 19 | <b>GIRLS AND GUITARS</b>                        | Pop/Dan 71 |
| 20 | <b>NEW SOUL REBELS</b>                          | Pop/Dan 71 |

- 17 **FIELDS OF GOLD - THE BEST OF** Sting A&M
- 25 **DOOKIE** Green Day Reprise
- 34 **PROTECTION** Massive Attack Virgin
- 27 **YOUTHANASIA/HIDDEN TREASURE** Megadeth Capitol
- 28 **LEFTISM** Leftfield Hard Harms/Columbia
- 40 **ALWAYS & FOREVER** Eternal 1st Avenue/EMI
- 24 **TUESDAY NIGHT MUSIC CLUB** Sheryl Crow A&M
- 31 **MAXIMUMOVE** Tricky 4th+B way
- 21 **VIOLIN PLAYER** Vanessa-Mae EMI
- 33 **STEAM** East 17 London
- 42 **DIVA** Annie Lennox RCA
- 35 **WELCOME TO THE PLEASURE DOME** Frankie Goes To Hollywood/ZTT
- 29 **MONSTER REMIX** Warner Bros
- 37 **SMASH OFFSPRING** Epitaph
- 62 **BRING YOU MY LOVE** P.J. Harvey Island
- 22 **GREATEST HITS** Bob Seger And The Silver Bullet Band/Capitol
- 31 **40** Produced in co-operation with the BPI and BAPRO, based on a sample of more than 1,000 record outlets.

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# US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	TAKE A BOW <i>Victoria Beckham</i>	(Roc-A-Fella)	26	IF YOU THINK YOU'RE ONLY NOW <i>Christy Thorne-Long</i>	(Mercury)
2	CANDY PAIN <i>Paula Abdul</i>	(Jive)	27	HOLD ON <i>Jane Winters</i>	(Atlantic)
3	CREEP <i> TLC</i>	(A&M)	28	THE RHYTHM OF THE NIGHT <i>Carolee</i>	(East West)
4	RED LIGHT SPECIAL <i>TLC</i>	(Jive)	29	YOU DON'T KNOW HOW IT FEELS <i>The Pimp</i>	(Atlantic)
5	STRONG ENOUGH <i>Phenix Crew</i>	(Jive)	30	BEFORE I LET YOU GO <i>Blackstreet</i>	(A&M)
6	BIG POPPA <i>Notorious B.I.G.</i>	(A&M)	31	EVERLASTING LOVE <i>Chris Easton</i>	(Jive)
7	YOU GOTTA BE <i>Destiny</i>	(Jive)	32	I BELIEVE <i>Belinda Carlisle</i>	(Jive)
8	IF YOU LOVE ME <i>Sheena Easton</i>	(Mercury)	33	YOU GOTTA BE <i>Destiny</i>	(Jive)
9	RUN AWAY <i>The Notorious B.I.G.</i>	(A&M)	34	I LIVE MY LIFE FOR YOU <i>En Vogue</i>	(Jive)
10	I KNOW <i>SWV</i>	(Jive)	35	IT'S MY ONLY ONE <i>Michael Biehn</i>	(Jive)
11	ANOTHER NIGHT <i>Real McCoy</i>	(Jive)	36	EVERY DAY OF THE WEEK <i>Jade</i>	(Jive)
12	HOLD MY HAND <i>Notorious B.I.G.</i>	(A&M)	37	I MISS YOU <i>En Vogue</i>	(Jive)
13	FREAK LIKE ME <i>Adina Howard</i>	(Mercury)	38	GET DOWN <i>Clay Aiken</i>	(Jive)
14	OH BENDED KNEE <i>Destiny</i>	(Mercury)	39	THE SWEETEST DAYS <i>Vanessa Williams</i>	(Jive)
15	THIS IS HOW WE DO IT <i>Mariah Carey</i>	(Jive)	40	I WANNA BE DOWN <i>Janet Jackson</i>	(A&M)
16	THIS LIL' GAME WE PLAY <i>Sade</i>	(Epic)	41	HOUSE OF LOVE <i>Aretha Franklin</i>	(Jive)
17	IF I WANTED TO TAKE THE <i>Michael Biehn</i>	(Jive)	42	DREAM ABOUT YOU <i>Yolande Bavan</i>	(Mercury)
18	DEAR MAMA <i>Phyllis Diller</i>	(Mercury)	43	CONSTANTLY <i>Vanessa Williams</i>	(Jive)
19	ALWAYS <i>Phyllis Diller</i>	(Mercury)	44	HERE COMES THE HOTSTEPPER <i>Kanisha</i>	(Jive)
20	THANK YOU <i>Destiny</i>	(Mercury)	45	GET READY FOR THIS <i>2Pac</i>	(Jive)
21	IN THE HOUSE OF STONE AND LIGHT <i>Notorious B.I.G.</i>	(A&M)	46	FOR THE LOVE OF \$ <i>50 Cent</i>	(Jive)
22	SOKRYANI <i>Yoko Kashiwagi</i>	(Jive)	47	100% PURE LOVE <i>Destiny</i>	(Mercury)
23	BELIEVE <i>Justin Guarini</i>	(Jive)	48	SHORT DICK MAN <i>2Pac</i>	(Jive)
24	KEEP THEIR HEADS RINGIN' <i>Dr. Dre</i>	(Jive)	49	I'M MAKING LOVE TO YOU <i>Backstreet</i>	(Jive)
			50	TODDLER BOLL-BEE <i>Janet Jackson</i>	(A&M)

Chart courtesy of Billboard/3 March 2003. \* Awards are awarded to those products demonstrating the greatest airplay and sales gain. UK acts: UK acts.

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	GREATEST HITS <i>Sheryl Crow</i>	(A&M)	26	PULP FICTION (OST) <i>Various</i>	(Jive)
2	TUESDAY NIGHT MUSIC CLUB <i>Sheryl Crow</i>	(A&M)	27	GREATEST HITS <i>Bob Dylan &amp; The Silver Chalice Band</i>	(Capitol)
3	HELL FREEZES OVER <i>En Vogue</i>	(Jive)	28	CREEPIN ON AR COME UP <i>En Vogue</i>	(Mercury)
4	BEFORE I LET YOU GO <i>Blackstreet</i>	(A&M)	29	READY TO DIE <i>The Notorious B.I.G.</i>	(A&M)
5	CRACKED REAR VIEW <i>Wycle D. &amp; The World's</i>	(Jive)	30	WEZZER <i>En Vogue</i>	(Jive)
6	THE HITS <i>En Vogue</i>	(Jive)	31	UNDER THE TABLE AND DREAM <i>En Vogue</i>	(Jive)
7	DOOMIE <i>En Vogue</i>	(Jive)	32	BIG ONES <i>Aretha Franklin</i>	(Jive)
8	THROWING COPPER <i>En Vogue</i>	(Jive)	33	I AIN'T MOVIN' <i>Destiny</i>	(Mercury)
9	CRAZZYSEXYCOOL <i>En Vogue</i>	(Jive)	34	FROM THE BOTTOM UP <i>Destiny</i>	(Mercury)
10	BALANCE <i>Vanessa Williams</i>	(Jive)	35	COCKTAILS <i>Top Shop</i>	(Jive)
11	NO NEED TO ARGUE <i>The Corintheans</i>	(Jive)	36	1995 GRAMMY NOMINEES <i>Various</i>	(Jive)
12	SMASH <i>En Vogue</i>	(Jive)	37	THE LONG BLACK VEIL <i>The Corintheans</i>	(Jive)
13	YES I AM <i>Michael Biehn</i>	(Jive)	38	YOU MIGHT BE A REDNECK <i>En Vogue</i>	(Mercury)
14	VITALITY <i>Phyllis Diller</i>	(Mercury)	39	THE SIGN <i>Aretha Franklin</i>	(Mercury)
15	BEDTIME STORIES <i>Medina</i>	(Mercury)	40	THE ICON IS LOVE <i>En Vogue</i>	(Mercury)
16	WILDFOURIES <i>The Pimp</i>	(Mercury)	41	MONSTER REMIX <i>En Vogue</i>	(Mercury)
17	SAFE + SOUND <i>Dave D</i>	(Mercury)	42	CROSSROAD <i>Ben Jelen</i>	(Mercury)
18	MTV UNPLUGGED IN NEW YORK <i>Various</i>	(Jive)	43	THE BEST OF <i>En Vogue</i>	(Mercury)
19	BOYS ON THE SIDE (OST) <i>Various</i>	(Jive)	44	IF I COULD MAKE A MOVIE <i>En Vogue</i>	(Mercury)
20	BRANDY <i>Brandy</i>	(Mercury)	45	STONES IN THE ROAD <i>En Vogue</i>	(Mercury)
21	THE LION KING: RHYTHM OF ... <i>Various</i>	(Jive)	46	THINK ABOUT YOU <i>En Vogue</i>	(Mercury)
22	SIXTEEN STONE <i>Backstreet</i>	(Jive)	47	AUGUST & EVERYTHING <i>Audrey Hepburn</i>	(Mercury)
23	NOT A MOMENT TOO SOON <i>Tim McGraw</i>	(Jive)	48	THE LION KING SING-ALONG <i>Various</i>	(Mercury)
24	NO ORDINARY MAN <i>Travis</i>	(Mercury)	49	YOU WANNA RIDE? <i>Adina Howard</i>	(Mercury)
			50	NO ORDINARY MAN <i>Travis</i>	(Mercury)

# UK WORLD HITS

## UK WORLD HITS

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

SWEDEN	AUSTRALIA	NETHERLANDS	GERMANY
1 (10) STAY ANOTHER DAY <i>East 17</i> (London)	1 (10) TOTAL ECLIPSE OF THE HEART <i>McBooker</i> (Epic)	1 (10) SET YOU FREE <i>N-Trance</i> (GAR)	1 (10) STAY ANOTHER DAY <i>East 17</i> (Mercury)
2 (11) SET YOU FREE <i>N-Trance</i> (GAR)	2 (11) A GIRL LIKE YOU <i>Zoevo Collins</i> (MGM)	2 (11) THE GIRLS THEM GIRLS Zlg & Zig (RCA)	2 (11) ETERNAL LOVE <i>PJ &amp; Duncan</i> (Intercontinental)
3 (12) NO MORE LOVE YOURS <i>Amel Larraoui</i> (RCA)	3 (12) NO MORE LOVE YOURS <i>Amel Larraoui</i> (RCA)	3 (12) NO MORE LOVE YOURS <i>Amel Larraoui</i> (RCA)	3 (12) SET YOU FREE <i>N-Trance</i> (Intercontinental)
4 (13) THEM GIRLS THEM GIRLS Zlg & Zig (RCA)	4 (13) COME BACK <i>Londonderry</i> (BMG)	4 (13) GLORY BOX <i>Punishment</i> (Mercury)	4 (13) CIRCLE OF LIFE <i>En Vogue</i> (Mercury)
5 (14) WHATEVER <i>Destiny</i> (Columbia)	5 (14) STAY ANOTHER DAY <i>East 17</i> (London)	5 (14) TOTAL ECLIPSE OF THE HEART <i>McBooker</i> (Durango)	5 (14) THE GIRLS THEM GIRLS Zlg & Zig (RCA)

# NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	LOVE CAN BUILD A BRIDGE <i>Carrot Road</i>	(Sire)	21	BELIEVE <i>Evan Dorian</i>	(Mercury)
2	DON'T STOP (WHIGGLE WHIGGLE) <i>En Vogue</i>	(Mercury)	22	LET IT RAIN <i>East 17</i>	(London)
3	THINK TWICE <i>En Vogue</i>	(Mercury)	23	AS I LAY ME DOWN <i>Sophy &amp; Anouk</i>	(Columbia)
4	TURN ON, TUNE IN, COP OUT <i>En Vogue</i>	(Mercury)	24	I'VE GOT A LITTLE SOMETHING FOR YOU <i>East 17</i>	(London)
5	DO YOU SEE MY LIFE <i>En Vogue</i>	(Mercury)	25	OLD POP IN AN OAK <i>En Vogue</i>	(Mercury)
6	JULIA SAYS <i>En Vogue</i>	(Mercury)	26	ALWAYS SOMETHING THERE TO REMIND ME <i>En Vogue</i>	(Mercury)
7	PUSH THE FEELING ON <i>The Notorious B.I.G.</i>	(A&M)	27	CALL IT LOVE <i>En Vogue</i>	(Mercury)
8	THE BOMB (THOSE SOUNDS FALL INTO MY HAND) <i>En Vogue</i>	(Mercury)	28	SIGHT FOR SOBIES <i>En Vogue</i>	(Mercury)
9	WINDSORS NOW <i>James Jackson</i>	(Jive)	29	REACH UP (PIG) <i>Perkins</i>	(Mercury)
10	AXEL F <i>Cher</i>	(Jive)	30	HERE COMES THE HOTSTEPPER <i>Kanisha</i>	(Mercury)
11	NO MORE I LOVE YOU <i>Amel Larraoui</i>	(RCA)	31	COWBOY DREAMS <i>En Vogue</i>	(Mercury)
12	OVER MY SHOULDER <i>En Vogue</i>	(Mercury)	32	WHATEVER <i>En Vogue</i>	(Mercury)
13	INDEPENDENT LOVE <i>En Vogue</i>	(Mercury)	33	TOTAL ECLIPSE OF THE HEART <i>En Vogue</i>	(Mercury)
14	ONE MAN IN MY HEART <i>En Vogue</i>	(Mercury)	34	ORIGINAL <i>En Vogue</i>	(Mercury)
15	YOU GOTTA BE <i>En Vogue</i>	(Mercury)	35	WHEN WE DANCE <i>En Vogue</i>	(Mercury)
16	WAKE UP GOOD <i>En Vogue</i>	(Mercury)	36	POISON <i>En Vogue</i>	(Mercury)
17	THIS COWBOY SONG <i>En Vogue</i>	(Mercury)	37	I CAN'T BE WITH YOU <i>En Vogue</i>	(Mercury)
18	SOMEDAY I'LL BE SATURDAY NIGHT <i>En Vogue</i>	(Mercury)	38	SUDDENLY <i>En Vogue</i>	(Mercury)
19	OPEN YOUR HEART <i>En Vogue</i>	(Mercury)	39	SET YOU FREE <i>En Vogue</i>	(Mercury)
20	BACK FOR GOOD <i>En Vogue</i>	(Mercury)	40	PERFECT DAY <i>En Vogue</i>	(Mercury)

# VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	MEDUSA <i>Amel Larraoui</i>	(RCA)	21	TUESDAY NIGHT MUSIC CLUB <i>Sheryl Crow</i>	(A&M)
2	ELASTICA <i>Elastica</i>	(Mercury)	22	DIVA <i>Amel Larraoui</i>	(RCA)
3	GREATEST HITS <i>En Vogue</i>	(Mercury)	23	DOOMIE <i>En Vogue</i>	(Mercury)
4	KING FOR A DAY, FOOL FOR A LIFETIME <i>En Vogue</i>	(Mercury)	24	MONSTER REMIX <i>En Vogue</i>	(Mercury)
5	THE BENDS <i>En Vogue</i>	(Mercury)	25	PURPLE RAIN <i>Prince</i>	(Mercury)
6	PARLURE <i>En Vogue</i>	(Mercury)	26	GREATEST HITS <i>En Vogue</i>	(Mercury)
7	GALORE <i>En Vogue</i>	(Mercury)	27	DIMES AND PEARLS <i>En Vogue</i>	(Mercury)
8	KARRY ON UP THE DIMES: THE BEST OF THE DIMES <i>En Vogue</i>	(Mercury)	28	TO BRING YOU MY LOVE <i>En Vogue</i>	(Mercury)
9	CROCODILE SKINS <i>En Vogue</i>	(Mercury)	29	THE ROAD TO HELL <i>En Vogue</i>	(Mercury)
10	NO NEED TO ARGUE <i>The Corintheans</i>	(Mercury)	30	CHILL OUT <i>En Vogue</i>	(Mercury)
11	BEGGAR ON A BEACH OF GOLD <i>En Vogue</i>	(Mercury)	31	BEDTIME STORIES <i>En Vogue</i>	(Mercury)
12	SINGLES <i>En Vogue</i>	(Mercury)	32	GOOD NEWS FROM THE NEXT WORLD <i>En Vogue</i>	(Mercury)
13	TWISTED <i>En Vogue</i>	(Mercury)	33	THREE FINGERS MY FRIENDS! <i>En Vogue</i>	(Mercury)
14	DEFINITELY MAYBE <i>En Vogue</i>	(Mercury)	34	SMART <i>En Vogue</i>	(Mercury)
15	CROSS ROAD - THE BEST OF <i>En Vogue</i>	(Mercury)	35	HEYBOY SEE US DOING IT (SO WHAT?) <i>En Vogue</i>	(Mercury)
16	CRACKED REAR VIEW <i>En Vogue</i>	(Mercury)	36	THE QUEEN IS DEAD <i>En Vogue</i>	(Mercury)
17	FIELDS OF GOLD - THE BEST OF <i>En Vogue</i>	(Mercury)	37	SECOND COMING <i>En Vogue</i>	(Mercury)
18	THE HITS <i>En Vogue</i>	(Mercury)	38	UNPLUGGED IN NEW YORK <i>En Vogue</i>	(Mercury)
19	DUMMY <i>En Vogue</i>	(Mercury)	39	TRACY CHAPMAN <i>En Vogue</i>	(Mercury)
20	CONVERSATION PEACE <i>En Vogue</i>	(Mercury)	40	AUGUST <i>En Vogue</i>	(Mercury)

# R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	TURN ON, TUNE IN, COP OUT	Freak Power	4th+Bway	12BRX 317 (F)
2	2	WHOOPS NOW/WHAT'LL I DO	Janet Jackson	Virgin	VSTY 1530 (E)
3	3	YOU GOTTA BE	Dies'ere	Dusted Sound/Sony	S2 8613216 (S/M)
4	4	DO YOU SEE	Warren G	RAI/Island	12RAL 3 (F)
5	5	I'VE GOT A LITTLE SOMETHING FOR YOU	MM8	1st Avenue/Columbia	60088 (S/M)
6	6	HERE COMES THE HOTSTEPPER	Iai Karnaaz	Columbia	6610476 (S/M)
7	7	I THOUGHT I MEANT THE WORLD TO YOU	Allyssa Wance	WVA Card	CA018 (F)
8	7	CLOSE TO YOU	The Brand New Heavies	ffr	BNX 7 (F)
9	6	REAL LOVE	Ditazone	4th+Bway	12BRX 311 (F)
10	10	THINKING ABOUT YOUR LOVE	Philip Leo	EMI	12EM 358 (E)
11	8	BURIAL	LeViticus	ffr	FX 255 (F)
12	6	AGE AIN'T NOTHING BUT A NUMBER	Aaliyah	Jive	JIVET 309 (B/M)
13	9	DEEP SHAG/FORTYSONG	Luscious Jackson	Capitol	12CL 739 (E)
14	12	FOR YOUR LOVE	Stevie Wonder	Motown	CD-TMG02 1437 (F)
15	13	BUMP N' GRIND	R.Kelly	Jive	JIVET 368 (B/M)
16	10	THINK OF YOU	Usher	LaFace/Arista	7432120251 (B/M)
17	11	I'M GOIN' DOWN	Y'N-Vee	RAI/Island	12RAL 6 (F)
18	16	YOU ARE EVERYTHING	Melanie Williams & Joe Roberts	Columbia	6611756 (S/M)
19	15	EVERY DAY OF THE WEEK	Jade	Giant	74321202041 (B/M)
20	14	TURN IT UP	Raga Rize	Perspective	5074871 (F)
21	17	GREATER LOVE	Seamless & Glorcia featuring Tony Samel	Off Underdog	50UR 16 (S/E)
22	10	ALWAYS AND FOREVER	Luther Vandross	Epic	6611946 (S/M)
23	18	U WILL KNOW	BMJ	Mercury	MERX 420 (F)
24	19	FREAK LIKE ME	Adina Howard	East West	A 44737 (W)
25	22	SHAME	Zhana	Jive	JIVET 371 (B/M)
26	28	PROTECTION	Massive Attack	Virgin	WBRT 6 (E)
27	30	CREEP	TLC	LaFace/Arista	74321254211 (B/M)
28	27	ALMOST SEE YOU (SOMEWHERE)	China Black	Wild Card	CD-CARDW 15 (F)
29	28	U BLOW MY MIND	Blackstreet	Inter-scope	A 82227 (W)
30	32	CRY FOR YOU	Jodeci	Uptown/MCA	MCSA 2039 (B/M)
31	24	FREE/SAIL ON	Chante Moore	Sire/MCA	MCST 2042 (B/M)
32	29	TASTE YOUR LOVE	Horace Brown	Uptown/MCA	MCST 2026 (B/M)
33	21	NO MATTER WHAT YOU DO (I'M GONNA GET...)	Flavor	Jive	JIVET 373 (B/M)
34	33	CHILL OUT (THINGS GONNA CHANGE)	John Lee Hooker	Pointblank/Virgin	CD-POBD 10 (E)
35	25	TREAT U RIGHT	Truce	Big Life	BLR1113 (F)
36	34	GET UP ON IT	Keith Sweat featuring K-Brass	Elektro	EXR 1307 (W)
37	37	PREACHIN' WHAT YOU PREACH/LOVE IS THE ICOW	Barry White	ABM	3080931 (F)
38	40	LET IT LAST	Carleen Anderson	Circus	YRT 11 (E)
39	36	I'M GOING ALL THE WAY	Sounds Of Blackness	ABM	5874851 (F)
40	40	I'LL FIND YOU	Michelle Gayle	1st Avenue/MCA	7432124761 (B/M)

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

# DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	ALWAYS SOMETHING THERE TO REMIND ME	Tin Tin Out featuring Espirito	WEA	YZ 911T (W)
2	2	LET LOVE SHINE	Amo	Positive	12TV 24 (E)
3	3	WHAT HOPE HAVE I	Sphinx	Champion	CHAMPT 318 (B/M)
4	3	THE BOMB! (THESE SOUNDS FALL INTO MY MIND)	The Bucketheads	Positive	12TV 24 (E)
5	5	I THOUGHT I MEANT THE WORLD TO YOU	Allyssa Warren	Wild Card	CA018 (F)
6	6	BURIAL	LeViticus	ffr	FX 255 (F)
7	12	DON'T STOP (WIGGLE WIGGLE)	The Cuthers Brothers	Shep/WEA	YZ 917T (W)
8	1	EMBRACING THE SUNSHINE	BT	East West	YZ 895T (W)
9	4	PUMP UP THE VOLUME	Grease featuring Ricardo Da Force	Stress	12STR 49 (F)
10	10	STAMINA	Dream Team	Surburban Base	SHUBASE 4BR (S/R)
11	11	ORIGINAL	Letfield featuring Tom H/Day/Rede	Columbia	6611810 (S/M)
12	7	PUSH THE FEELING ON	Nightcrashers	ffr	FX 257 (F)
13	5	YEKE YEKE	Mory Kanté	ffredom	TABX 226 (F)
14	2	LOVE COME RESCUE ME	Levestation	Fresh	FRSHX 213 (B/M/S/M)
15	15	WHAT DOES YOUR SOUL LOOK LIKE	DJ Shadow	Mo Wax	WV 027 (F)
16	9	TURN ON, TUNE IN, COP OUT	Freak Power	4th+Bway	12BRX 317 (F)
17	21	AXEL F/KEEP PUSHIN'	Clock	Media/MCA	MCST 2041 (B/M)
18	8	YOU SEXY DANCER	The Rockford Files/Escapade/Romance	JAPE 7 (D/M/S/M)	
19	11	FREE GAY & HAPPY	Coming Out Crew	Out On Vinyl	12OOV 002 (TRC/B/M)
20	10	TALL 'N' HANDSOME	Outrage	Effective	ECFL 001 (F)
21	11	OLD POP IN AN OAK	Redbox	Internal Affairs	KGBT 019 (B/M)
22	17	ROCKIN' MY BODY	48-ers featuring Ann-Marie Smith	MCA/MCA	3201 (B/M)
23	23	HERE I GO	2 Unlimited	PWL	Continental PWL17 317 (W)
24	13	THE CLIMAX	Paperclip People	Open All Hours	OPENT 008 (M)
25	6	LOOK AHEAD	Danny Tenaglia	Tribal UK	TRK 025 (F)
26	10	DO YOU SEE	Warren G	RAI/Island	12RAL 3 (F)
27	24	HAND OF THE DEAD BODY	Scarface featuring Ice Cube	Virgin	VUST 88 (E)
28	20	DON'T GIVE ME YOUR LIFE	Alex Park	Systematic	SYSK 7 (F)
29	3	3 MINUTE WARNING	Yum Yum	Sperm	SPERM 009 (M)
30	10	BABY TEARS	Dread Bass	Second Movement	SMR 44A (S/R)

# DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	KREUZ CONTROL	Kreaz	Disco!	DESP 010/DESMC 01 (S)
2	NEW	SURRENDER	Kut Klose	Elektra	755961698/755961698A (F)
3	NEW	LOVE ME TONIGHT	Anthony White	Stress	STRDP 14 (F)
4	NEW	EPSYLON EP	Ed Staro	Planet God	BARK 0075/BARK 008/MS (S/M/W)
5	4	ALL THAT MATTERS	Portali	Capitol	EST 251/CE52251 (E)
6	3	PROTECTION/NO PROTECTION	Massive Attack	Virgin	MORP 2/BRAC 2 (E)
7	2	PURE SWING	Various	Digi	DIGITV 97/DMAC 87 (F)
8	NEW	DANCE ZONE LEVEL 4	Various	PlayGram	TV 338/14 (F)
9	12	JANET/JANET REMIXED	Janet Jackson	Virgin	VY 2225/TCV 2225 (E)
10	NEW	JUNGLE MAMA 3	Various	STAR	2292/STAC 2362 (E)

SPECIALIST CHARTS

25 MARCH 1995

## CHARTS FORMATS AUDIENCES ADVERTISING PLAYLISTS

### where MUSIC MEETS RADIO

5th April: "A Celebration of Music Radio", 6.30pm, the Hard Rock Cafe. OPENING DRINKS RECEPTION AND PRESENTATION OF THE AWARD FOR OUTSTANDING CONTRIBUTION TO MUSIC RADIO.

6th April: The Music Radio Conference, 9.30am and all day, BAFTA, Piccadilly. KEYNOTE ADDRESS - CHRIS WRIGHT, CHAIRMAN CHRYSLIS GROUP PLC; CONFERENCE CHAIRMAN - PAUL GAMBACCINI; CHAIRMAN OF CONFERENCE ORGANISING COMMITTEE - MARK STORY, GROUP PROGRAMME DIRECTOR, EMAP RADIO.

FOR REGISTRATION AND FURTHER INFORMATION TELEPHONE  
THE RADIO ACADEMY ON 0171 323 3837

## PLUGGING CHARTS FORMATS AUDIENCES ADVERTISING

# MUSIC VIDEO

This Last	Artist Title	Label/Cat No	16	19	VARIOUS ARTISTS - MEMORIES OF IRELAND - 40 SONGS
1	DANIEL O'DONNELL - DANIEL AND FRIENDS LIVE	Riz Productions Ltd BR725V (V)	17	14	PA AND DUNCAN PSYCHE - WHOSE VIDEO IS IT ANYWAY?
2	FOSTER & ALLEN - BY REQUEST	Telex Video TVE 1058	18	17	RADIOHEAD? 2 1/4 - THE ASTORIA LONDON LIVE
3	PRINCE - THE UNDERTAKER	7595036830	19	16	BABAS STRISAND - THE CONCERT
4	PRINCE - THE SACRIFICE OF VICTOR	7595036879	20	23	MIRVANA - LIVE TONIGHT! SOLD OUT!!
5	ANN BREEN - AN EVENING WITH	Play ABV1	21	27	ETERNAL - ALWAYS AND FOREVER
6	DUBLINERS - LIVE WITH PADDY...	RTV 02102	22	27	KENNY ROGERS AND DOLLY PARTON - REAL LIVE
7	BURR - SHOWTIME	PMI 144V14223	23	28	VARIOUS ARTISTS - KARAOKE PARTY CLASSICS
8	VARIOUS ARTISTS - IRISH KARAOKE CLASSICS	Aud AHC102	24	25	CLIFF LARSEN - LIVE & GUARANTEED 1981!
9	BRENDAN BINK - LIVE AT THE CIRCUS	Play BV10	25	25	TAKE THAT - BERLIN
10	ELVIS PRESLEY - THE BEST PERFORMANCES	MGM/UA 5027558	26	17	TAKE THAT - EVERYTHING CHANGES
11	BOB JOVI - CROSS ROAD-BEST OF	PolyGram Video 6327163	27	26	ELAINÉ PAGAN - IN CONCERT
12	CARTER USU - JUST FOR THE Y'S - LIVE IN CROATIA	MCA/UMI 4193	28	30	CARRERAS/DOMINGO/PARAVOTTI - IN CONCERT '84
13	DANIEL O'DONNELL - PUMP UP THE VIDEO	RTV 04191	29	28	VARIOUS ARTISTS - THE BEST OF ANDREW LOU WESPER
14	PEP SHOP BOYS - VARIOUS	MCA 03303	30	21	BEAUTIFUL SOUTH - CARRY ON IN THE CHARTS: THE BEST OF
15	JUDITH JURNATHM THE SEEKERS - 25 YEAR RUNNIN'...	PolyGram Video 6328663	31	21	

This Last	Title	Label/Cat No	1	1	THE ARISTOCATS
1	WAKE UP BOO!	Boo Records	1	1	Wait Disney 041802
2	PUMP UP THE VOLUME	Grease/Ricardo da Force	2	2	THURMELINA Warner Home Video 013000
3	NO MORE AFFAIRS	Tindersticks	3	1	THE RETURN OF JAFAR Wait Video 022322
4	WAKING UP	Elastica	4	1	SISTER ACT II Touchstone 041913
5	SECRET FANTASY	Louche Lou/Melina One	5	5	STAR TREK DEEP SPACE NINE - 26 DIC Video VHS143
6	ROCK AHEAD	Danny Tompkins/C Sylvia	6	6	STAR TREK NEXT GENERATION - MOVIES DIC Video VHS145
7	EVERYTIME YOU TOUCH ME	Moby	7	7	BEANBERRY COMELY NEWSP & THE WITCHES DIC Video VHS146
8	DISINK THE ELBOR	Salad	8	8	SING A LONG SONGS - CIRCLE OF LIFE/IN THE NAME OF THE FATHER Warner Home Video 591309
9	TALL N' HANDSOME	Outrage	9	2	TOYS TV-CAMEL & OTHER STORIES Central Home Videos VCT29
10	SOLITARY PARTY GROOVE	Drugsurge	10	5	THOMAS THE TRAIN ENGINE-ESCAPE Video Collection VHS147
11	WHATEVER	Creation CRESCD 195 (3RM/VP)	11	9	CHILDREN'S TV FAVORITES - MOVIES DIC Video VHS148
12	IF YOU SHOULD NEED A FRIEND	Fire Island Junior Boy's Own JBD 28DCS (RTM/P)	12	10	VERY BEST OF FREEMAN SAM VOL 2 BBC 0805170
13	GREATER LOVE	Soundmen & D Uoyed/Sound Of Underground SOURCE (SRD)	13	11	VERY BEST OF FESTIVAL PART BBC 0504618
14	INTERNATIONAL TIMES	Transglobal Underground	14	13	IN THE NAME OF THE FATHER DIC Video VHS120
15	BRIXTON/BLAST 'EM OUT	Resnaple Soundwave	15	12	
16	CAN WE LIVE	Jastaruk/Ce Ce Regens/Decanted 0CD 1995DCD (RTM/P)	16	12	
17	THE CLIMAX	Paperclip People	17	12	
18	TREAT U RIGHT	Trust	18	12	
19	NEW GENERATION	Suede	19	12	
20	THE BEAST	Palm Skin Productions	20	18	

# INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)	1	1	DEFINITELY MAYBE
1	WAKE UP BOO!	Boo Records	Creation CRESCD 195 (3RM/VP)	1	1	TWO FINGERS MY FRIENDS!
2	PUMP UP THE VOLUME	Grease/Ricardo da Force	Stress CDSTR 48 (P)	2	2	KREUZ CONTROL
3	NO MORE AFFAIRS	Tindersticks	This Way Up WAY 383 (SRD)	3	3	SMART
4	WAKING UP	Elastica	Deceptive BLUFF 11CD (V)	4	2	SMASH
5	SECRET FANTASY	Louche Lou/Melina One	Clivia WICKED 2500 (P)	5	4	IN THE HAND OF THE INEVITABLE
6	ROCK AHEAD	Danny Tompkins/C Sylvia	Tribal UK TRUK DCSC (W)	6	3	KING
7	EVERYTIME YOU TOUCH ME	Moby	Mute LEMONUTE 16 (RTM/P)	7	3	DOG MAN STAR
8	DISINK THE ELBOR	Salad	Infectious RED CIR 104 (V)	8	9	SHOUBUSINESS!
9	TALL N' HANDSOME	Outrage	Etched ECDL 0012 (P)	9	5	PAIN
10	SOLITARY PARTY GROOVE	Drugsurge	Honey RONDC 6 (RTM/P)	10	7	PURE PHASE
11	WHATEVER	Creation CRESCD 195 (3RM/VP)	Junior Boy's Own JBD 28DCS (RTM/P)	11	7	SPINNING COIN
12	IF YOU SHOULD NEED A FRIEND	Fire Island	Sound Of Underground SOURCE (SRD)	12	9	ULTRAPHOBIC
13	GREATER LOVE	Soundmen & D Uoyed/Sound Of Underground SOURCE (SRD)	Nolan NR 48CD (RTM/P)	13	10	FREEDOM - THE ALBUM
14	INTERNATIONAL TIMES	Transglobal Underground	Mute COMUTE 155 (P)	14	13	CLASSICS
15	BRIXTON/BLAST 'EM OUT	Resnaple Soundwave	Open All Hours OPTN 408 (SRD)	15	11	THE STONE ROSES
16	CAN WE LIVE	Jastaruk/Ce Ce Regens/Decanted 0CD 1995DCD (RTM/P)	Trust Big Live BLVD 133 (P)	16	11	GAIA (ONE WOMAN'S JOURNEY)
17	THE CLIMAX	Paperclip People	Nude NUD 12CD 1 (RTM/P)	17	15	NEVERLAND
18	TREAT U RIGHT	Trust	Mo Wax MW 028 (V)	18	18	URNS INTO STONE
19	NEW GENERATION	Suede		19	20	UNIVERSITY
20	THE BEAST	Palm Skin Productions		20	18	

# INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)	1	1	DEFINITELY MAYBE
1	WAKE UP BOO!	Boo Records	Creation CRECD 195 (3RM/VP)	1	1	TWO FINGERS MY FRIENDS!
2	PUMP UP THE VOLUME	Grease/Ricardo da Force	Infectious INSECT 100CXR (RT/P)	2	2	KREUZ CONTROL
3	NO MORE AFFAIRS	Tindersticks	Diesel DECD2 01 (JS)	3	3	SMART
4	WAKING UP	Elastica	Indolent SLEEPED 03 (V)	4	2	SMASH
5	SECRET FANTASY	Louche Lou/Melina One	Epitaph EPHEC 362 (P)	5	4	IN THE HAND OF THE INEVITABLE
6	ROCK AHEAD	Danny Tompkins/C Sylvia	4AD JAZZICD 115 (V)	6	3	KING
7	EVERYTIME YOU TOUCH ME	Moby	ADD CADD 500CD (RTM/P)	7	3	DOG MAN STAR
8	DISINK THE ELBOR	Salad	Nude NUD 3CD (RTM/P)	8	9	SHOUBUSINESS!
9	TALL N' HANDSOME	Outrage	One Little Indian TPLP 56CD (P)	9	5	PAIN
10	SOLITARY PARTY GROOVE	Drugsurge	Earache GMSH 121CD (P)	10	7	PURE PHASE
11	WHATEVER	Creation CRESCD 195 (3RM/VP)	Dedicated DECD2 01 (RTM/P)	11	7	SPINNING COIN
12	IF YOU SHOULD NEED A FRIEND	Fire Island	Silverstone ORECD 531 (P)	12	9	ULTRAPHOBIC
13	GREATER LOVE	Soundmen & D Uoyed/Sound Of Underground SOURCE (SRD)	Music For Nations CMFM 163 (P)	13	10	FREEDOM - THE ALBUM
14	INTERNATIONAL TIMES	Transglobal Underground	Alpha Twin	14	13	CLASSICS
15	BRIXTON/BLAST 'EM OUT	Resnaple Soundwave	The Stone Roses	15	11	THE STONE ROSES
16	CAN WE LIVE	Jastaruk/Ce Ce Regens/Decanted 0CD 1995DCD (RTM/P)	Olivia Newton John	16	11	GAIA (ONE WOMAN'S JOURNEY)
17	THE CLIMAX	Paperclip People	Mission	17	15	NEVERLAND
18	TREAT U RIGHT	Trust	The Stone Roses	18	18	URNS INTO STONE
19	NEW GENERATION	Suede	Throwing Muses	19	20	UNIVERSITY
20	THE BEAST	Palm Skin Productions		20	18	

# ROCK

This Last	Title	Artist	Label (distributor)	11	13	BALANCE
1	CROSS ROAD - THE BEST OF	Bob Jovi	Jambco 525832 (F)	11	12	VITALITY
2	BOOKIE	Green Day	Reprise 9582455302 (F)	12	6	ALIVE IN STUDIO A
3	SMASH	Olapping	Epitaph E 864322 (P)	10	10	ULTRAPHOBIC
4	UNPUNISHED IN NEW YORK	Nirvana	Geffen GEF 2472 (BMG)	15	17	IN UTERO
5	IT'S 5 O'CLOCK SOMEWHERE	Slain's Sneakout	Geffen GEF 2478 (BMG)	16	18	SUPERKNOWIN
6	BIG ONES	Aerobush	Geffen GEF 24546 (BMG)	17	19	TEA
7	BEHIND CLOSED DOORS	Thurs	EMI CODEMO 1074 (E)	18	19	BLOOD SUGAR SEX MAGIK
8	NEVERMIND	Nirvana	DCG DGCC 20425 (BMG)	19	19	RAGE AGAINST THE MACHINE
9	HOW TO MAKE FRIENDS...	Teravision	Total Vegas VEGAS2 (E)	20	15	NEVERLAND
10	WAITING FOR THE PUNCHLINE	Extreme	ARM 540302 (F)	21	18	

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9	HOW TO MAKE FRIENDS...	Teravision	Total Vegas VEGAS2 (E)	20	15	NEVERLAND
10	WAITING FOR THE PUNCHLINE	Extreme	ARM 540302 (F)	21	18	

# CLASSICAL

This Last	Title	Artist	Label (distributor)	11	9	BINER: CANTICLES OF ECSTASY
1	100% CLASSICS	Various Artists	Telex Video TVE 1077 (BMG)	11	9	THE ULTIMATE COLLECTION
2	THE 3 TENDERS IN CONCERT 1994	Careras, Pavarotti, Domingo	Decca 450982002 (W)	13	10	TRANQUILITY
3	THE 3 PIANO	Michael Nyman	Wenture DECFX19 (E)	14	17	MOORE CLASSIC ROMANCE
4	CANTO GREGORIANO	Monks Chorus Siles	EMI Classics CMS 565212 (E)	15	19	PURCELL MUSIC FOR QUEEN MARY
5	THE CLASSIC EXPERIENCE	Various	EMI EMTVD 45 (E)	16	16	THE CHOPIN COLLECTION
6	IN CONCERT	Jan Garbarek/Hilgard Ensemble	ECM 445362 (P)	17	16	VIVALDI FOUR SEASONS
7	OFF THE RECORD	Careras, Pavarotti, Domingo	Decca 430432 (F)	18	11	ANCIENT AND MODERN
8	DR HILARY JONES' CLASSIC RELAX...	Various Artists	Deutsche Grammophon 4658112 (E)	19	12	SIMPLE GIFTS
9	THE ULTIMATE COLLECTION CLASSIC EXPERIENCE II	Various Artists	RCA Victor 7432124212 (BMG)	20	18	LEHAR: THE MERRY WIDOW
10		Various	EMI COEMTVD 50 (E)	21	19	

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1	100% CLASSICS	Various Artists	Telex Video TVE 1077 (BMG)	11	9	THE ULTIMATE COLLECTION
2	THE 3 TENDERS IN CONCERT 1994	Careras, Pavarotti, Domingo	Decca 450982002 (W)	13	10	TRANQUILITY
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10		Various	EMI COEMTVD 50 (E)	21	19	

# MID PRICE

This Last	Title	Artist	Label (distributor)	11	6	TRACY CHAPMAN
1	PURPLE RAIN	Prince & The New Power Generation	Warner Bros 7592521102 (W)	11	6	AUGUST
2	THE ROAD TO HELL	Chia Rea	East West 2292482852 (F)	13	13	THE SMITHS
3	DIAMONDS AND PEARLS	Nirvana	Palisade Park 7592523792 (W)	14	17	STRANGEWAYS HERE WE COME
4	TANGO IN THE NIGHT	Fleetswood Mac	Warner Bros WX 65CD (W)	15	15	TRUE BLUE
5	BEAN AND WOMAN	Slimy Red	East West 2292407192 (W)	16	19	MEAT IS MURDER
6	WELCOME TO THE PLEASUREDOME	Frankie Goes To Hollywood	ZTT 4509914742 (E)	17	9	DOCK OF THE BAY - DEFINITIVE
7	THE QUEEN IS DEAD	The Smiths	WEA 4509913962 (W)	18	13	ROCK BE THE WILD
8	HATFUL OF MELLOW	The Smiths	WEA 4509918322 (W)	19	10	PUMP
9	LIKE A PRAYER	Madonna	Sire 4 5058442 (W)	20	20	DOCUMENT NO.5
10	IT'S A SHAME ABOUT RAY	The Lumineers	Atlantic 7567874022 (W)	21	19	

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2	THE ROAD TO HELL	Chia Rea	East West 2292482852 (F)	13	13	THE SMITHS
3	DIAMONDS AND PEARLS	Nirvana	Palisade Park 7592523792 (W)	14	17	STRANGEWAYS HERE WE COME
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## BEHIND THE COUNTER

## AMANDA TAIT, Andy's Records, Sheffield

"Elastica's sales exceeded expectations last week and we're looking forward to the weekend which should bring another tide of customers. Our store is in the large Meadowhall shopping centre on the outskirts of Sheffield which people go out of their way to visit at weekends. The centre supports two other record stores – an HMV and Our Price – and we all compete on the ability to offer the customer different things. Our emphasis is on stocking a wide range of music and video catalogue, and having a good ordering and enquiry service. Our store's interior is very bright and well lit while HMV's is more subdued and atmospheric. Our working days are longer than any of the other Andy's stores and, with 11 staff, we employ the most people. On Fridays we're open until 9pm and we get a lot of customers in while they're killing time before they go to the cinema in the centre. Sundays are busy, too, with lots of families drawn here by the special children's activities. Then we do particularly good business in children's videos and tapes. It actually works out better working a longer day because we can get more things done and put orders through in the evening. Although we open at 10am we're in the store by nine, filling the chart racks, checking stock and cases, and straightening everything up so that people get a good impression when they first walk in."

## ON THE ROAD

## ANDY ASKEW, Warner rep for North Lancashire

"It's been quite busy compared with last week, with the Radiohead, Elastica and Faith No More albums all selling well. Last week was a bit flat but I've noticed a lot more people in the shops this week, which is well overdue. Elastica has been flying out but I'm almost fed up of listening to it now – it's being played in every shop I visit. Warner is having a bit of run with singles at the moment, with loads of new entries in the chart. But for me one of the most encouraging things is that we're having a real purple patch with dance music at the moment, with Tin Tin Out, BT and the Outhere Brothers – that was picked up by our Yorkshire sales rep who encouraged Warner to get the UK rights. I'm sure it's going to go Top 10, so I'm sharing a bit of sales force pride on that one. We've recently started encouraging our dealers to make phone orders well up front if they want a better discount and that's good news. I went to see Prince at the G-MEX in Manchester at the weekend and he did a really good set with all new material. I'm going to see The Prodigy tomorrow night, and I'll be seeing Radiohead in Preston soon. I went to see REM in Milan three weeks ago but on the night I got sidetracked in some bars and got a bit worse for wear, so I never got to see them. Mind you I did get to see AC Milan at the San Siro Stadium the next day..."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Elastica kept the tills red hot with many retailers reporting they had sold out of their week's stock by Monday lunchtime. With Faith No More, Radiohead, Dance Zone Level Four and Stevie Wonder albums also flying out, it was an excellent week

## PRE-RELEASE ENQUIRIES

Singles: Take That  
Albums: Prince, The Fall, Bob Dylan, Freak Power, Gene

## ADDITIONAL FORMATS

Wet Wet Wet limited edition picture disc

## IN-STORE

Windows: The Cranberries, Elton John, Now Dance 95, The Orb, Monster Magnet, Bruce Springsteen, Annie Lennox, Mike & The Mechanics  
In-store: Annie Lennox, Rozzalla, For Mother With Love, Elton John, Together, Radiohead, Now Dance 95, Oliver

## MULTIPLE CAMPAIGNS

Andy's  
Records

Spice

HMV

Windows – The Cranberries, Pure Swing: In-store – three CDs for £20 promotion continues, Dave Matthews Band, Annie Lennox; TV advertising – The Cranberries (Anglia); Press advertising – Dave Matthews Band, Cinema Moods

In-store – Natural Collection gift bag with every music and video purchase over £15, Now Dance 95, Greatest Love Ever, Together, Oliver, Aristocats, The Pelican Brief, classic musicals on video

Album – Elton John, single – Shut Up And Dance; Windows – three CDs for £20 promotion continues, Elton John, Gene, Now Dance 95, The Orb; In-store – For Mother With Love, Together, Sacred Spirit, Rozzalla, Hands On Yolk; TV ads – Now Dance 95 (national Channel Four); Press ads – Gene, The Orb, Elton John, A Guy Called Gerald, Ultimate Eighties, Groove Volume 2

THE MENZIES

our price

TOWER

MEGAPONS

WHSMITH

WOOLWORTHS

Singles of the week – Take That, Pato Banton, Simple Minds; Windows – Bruce Springsteen, Annie Lennox; In-store – Elton John, Together, Radiohead, Moby, Now Dance 95, The Silencers, mid-price promotion on selected range, Oliver soundtrack

In-store – Bandit Queen and Ann Dudley PDS; Press advertising – Pavement, China Drum, Dedupussy, Bandit Queen, Glory Strummers, The Thrush Puppies, Delicatessen, Dog Eat Dog

Windows – Gene, Stevie Wonder, Elton John, Ultimate Kaos, Annie Lennox, Comic Relief, Four Weddings And A Funeral, Aristocats; In-store – Elton John, Faith No More, Radiohead, Mike & The Mechanics, Stevie Wonder, budget promotion with more than 100 CDs from £6.99 each, Philadelphia video buyers get £5 off the CD or cassette soundtrack; Press ads – Snappy Doggo video, Oliver

Single – Boy George; Windows – Elton John, Sacred Spirit, The Orb, Janet Jackson, country music sale, Moby, Rozzalla; In-store – Warner promotion offering three CDs for £20; Press ads – Rosetta Adam, Immortal Beloved, Massive Attack, Oliver, Moby, Gene

Megaplay single – Reef; essential album – The Orb; featured artist – Matthew Sweet; Windows – Four Weddings And A Funeral; In-store – Duran Duran, Four Weddings And A Funeral, Shut Up And Dance, Boy George, budget campaign continues; Press ads – Caroline Levelle, Alison Krauss, Stimp video, Oliver

Album – Elton John; Windows – Together, Mike & The Mechanics, Glenn Miller; In-store – Annie Lennox, Snitch Top 10 CDs for £9.99 each, in-store PAS – Rupert Parkes; Press ads – Cinema Moods, The Seekers, Oliver; Radio advertising – Peter Skellern

Tenner Temptations campaign offering two CDs or three cassettes for £10, Best Ever Kids' Video campaign offering videos for £5.99

The above information, collected by Music Week on Thursday, is based on contributions from Andy's Records (Sheffield), HMV (Cardiff), The Lowestofts, Selectadisc (Nottingham), Solo Music (Exeter), Swordfish (Birmingham), Charts (Hertford), UR Records (Ayr) and Virgin (Leeds).  
If you would like to contribute to Frontline call Karen Faux 0181 543 4830.

## EXPOSURE

## TELEVISION

**25.3.95**  
Janet Jackson Weekend, MTV: from 7 am  
Live And Kicking featuring Blondie, Tom  
98C: 1.9–12.12pm  
Old Grey Whistle Test with Blondie, Tom  
Waits and Ted Nugent, VH-1: 6.30–7pm  
The White Room features Heather Nova,  
Christy Turlington  
Live From The Lydrama with Carter USM  
and Mud, ITV: 12.10–11pm  
Later featuring Page And Plant, Elastica, Les  
Negrating Vets, BBC2: 12.55–1.55am  
**26.3.95**  
Rock Stories: Yes, VH-1: 9–10pm

**27.3.95**  
Talking Television Numbers with Loretta  
Williams, ITV: 7–7.30pm  
Hall Of Fame Special featuring the Allman  
Brothers Band, Led Zepplins, Neil Young, Al  
Green, Martha Reeves & The Vandellas and  
Frank Zappa, MTV: 7–9pm  
**29.3.95**  
VH-1 To: Elton John, VH-1: 11–11.30pm  
**30.3.95**  
The Beat featuring Faith No More, Bomb  
The Boss, Massive Attack, Rees and Dodgy, ITV:  
1.15–2.15am  
Album Show: Elton John, ITV: 2.15–3.10am

**25.3.95**  
Johanie Walker: In Concert features  
Morrissey recorded at the Theatre Royal,  
Drum Line in February, Radio One: 3.30–5pm  
John Peel features Scotland's The Kitchens  
and avant-garde ambient space dub from  
London's Loop Gars and, Radio One: 5–7pm  
The Essential Mix with Pato Tong from  
Liverpool's Cream, Radio One: midnight–2am  
**26.3.95**  
The Steve Edwards Soul Show features Mica  
Paris and Noel McKay, Radio One: 2–4pm  
Interactive Evening, Jo Whalley and Steve  
Lamacq feature bands via the internet

including Orbital, Belly, Megadeth, Shamen  
and Beastie Boys, Radio One: 7–10pm  
Andy Kershaw presents music from Texan  
guitarist Bitch Hancock and a session from  
South African group Prophets Of Da City,  
Radio One: 10–midnight  
**30.3.95**  
Soundbite, presented by Danny Kelly, takes a  
20th century pilgrimage to rock 'n' roll shames  
and Ian MacNaughton reveals the song that  
changed his life, Radio One: 9–10pm  
**31.3.95**  
John Peel showcases London techno outfit  
The Holy Ghost, Radio One: 10–1am

# AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
JANN ARDEN Living Under June	AS&M	March 20		The release will feature on independent stores' listening posts.
BLACK TRAIN JACK You're Not Alone	Roadrunner	March 27		The release will be promoted on HMV and Tower's Vid Zone.
PATRICK CASSIDY The Children Of Lir	Celtic Heartbeat/Atlantic	March 20		The album is being rush released to tie in with a BBC documentary on Cassidy which is introduced by Van Morrison. The release is a No Risk Disc with independent retailers.
DARYLL-ANN Seaborne West	Virgin	March 20		There will be an initial reduced price offer on this release through Pinnacle Network stores.
DEATH Symbolic	Roadrunner	March 27		The release will feature on Andy's listening posts and there will be in-store displays with independent retailers. There will be advertising in the specialist music press.
DAVE MATTHEWS BAND Under The Table And Dreaming	RCA	March 20		
MC 900FT JESUS One Step Ahead Of The Spider	RCA	March 27		
MUD HONEY My Brother The Cow	WEA	March 27		Advertising will run in NME, Melody Maker and Kerrang! and the release will be charted by HMV.
OL DIRTY BASTARD Return Of The 36 Chambers	Elektra	March 27		The release will be advertised in the specialist music press.
THE ORB Orbus Terebin	Island	March 20		The album is an Our Price recommended release and an essential album on Virgin's in-store radio station.
REPERCUSSIONS Earth And Heaven	WEA	March 27		The release will be promoted in The Face, Blues & Soul and Straight No Chaser.
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, Tower and independents. The release will be supported with point of sale material for all retailers.
SOUL FOR REAL Candy Rain	MCA	March 27		There will be a three-track CD sampler mail-out in conjunction with HMV and a mail-out to the fan base. Virgin is leafletting Sparks gigs offering £1 off the album.
SPARKS Gratuitous Sax And Senseless Vielines	Arista	March 20		The release is being re-promoted with a national Channel Four ad campaign to tie in with Mother's Day.
DUSTY SPRINGFIELD Going Back	PolyGram TV	March 20		This box set will be promoted on Virgin in-store radio and with advertising in the music press.
STEVE WINWOOD The Finer Things	Island	March 20		The release will feature on Virgin listening posts.
SVEN VATH Touch Themes From The Harlequin	Eye-Q	March 27		
The Robot And The Ballet Dancer				
VARIOUS Celtic Moods	Virgin	out now		The campaign will include Irish press advertising and heavyweight TV advertising in Celtic strongholds including the South West.
VARIOUS Classic Szeaze	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 Mania 95 Vol 2	Pure Music	March 27		The campaign includes national advertising on ITV and Channel Four, plus radio advertising and competitions.
VARIOUS Dance Zone Level 4	PolyGram TV	out now		In-store displays will run with multiples and independents.
VARIOUS Drive Time	Dino	March 27		The release is album of the week with Woolworths, WH Smith and Manizes and there will be radio ads on Atlantic, Capital, Virgin Radio and ILR stations. The campaign includes advertising on satellite TV.
VARIOUS Emerald Back	PolyGram TV	out now		
VARIOUS Jungle Mania 3	teletar	out now		Advertising will run in selected ITV regions and will be backed up by Channel Four, satellite and radio advertising 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 Northern Lights	Warner Classics	March 27		This collection of Scandinavian music will be featured on Kaleidoscope, Classic FM, Atlantic 252 and Melody FM.
VARIOUS Now Dance 95	EMI/Virgin/PolyGram	March 20		The release will be backed by national TV advertising.
VARIOUS Pure Swing	Dino	out now		The campaign includes a promotional weekend on Capital and advertising on Kiss Manchester and Atlantic 252.
VARIOUS Special Classics Toe	Warner Classics	March 27		This classical selection aimed at the gay market will be heavily advertised in Gay Times, Boy, Attitude and Capital Gay.
VARIOUS Soul Messenger 1	ECI	March 20		The campaign will include advertising and competitions on a wide range of regional radio programmes.
VARIOUS Together	PolyGram TV	March 20		The release will be heavily promoted on ITV and satellite channels through to Mother's Day.

Compiled by Sue Sliotoe: 0181-767 2255

TV RADIO PRESS POSTERS

THE MARKET  
AD FOCUS CAMPAIGNS OF THE WEEK

## CAMPAIGNS OF THE WEEK

### ARTIST



**DURAN DURAN - THANK YOU**  
**Record label:** Parlophone  
**Media agency:** CIA  
**Media executive:** Gareth Curry  
**Product manager:** Mandy Plumb  
**Creative concept:** Duran Duran  
 Channel Four TV ads in London and the Midlands and radio ads on Capital FM will form the basis of Parlophone's marketing campaign for the new

Duran Duran album Thank You, which is released next Monday. The campaign will include plenty of press and in-store activity. Intensive promotions and in-store displays will feature at Asda, Menzies, Virgin, Woolworths, Andy's and HMV shops. A 96-sheet poster campaign will run in the London area.

### COMPILATION



**REGGAE CLASSICS VOLUME 1**  
**Record label:** Rewind Selecta/  
 Grapevine  
**Media agency:** Pure Media  
**Media executive:** David Collins  
**Marketing manager:** Lauren Lorenzo  
**Creative concept:** Creative Hands  
 Reggae Classics Volume 1, released next Monday through Rewind Selecta and Grapevine Distribution, is the

second in a series of 10 releases which have been compiled by David Rodigan, Ian Dewhurst and Aaron Hercules. Radio ads will run on Kiss, Choice, Choice Birmingham, Galaxy and selected pirate stations. There will be ads in music titles, posters in London and club fliers nationwide.

# COUNTRY MUSIC

**T**his week sees the allocation of the UK's first country music awards, based entirely on votes. The Great British Country Music Awards, comprising 15 categories, are being spearheaded by the British Country Music Association and will be broadcast on BBC Radio Two on March 30. BCMA chairman Jim Marshall says the awards and the support of the

BBC are an indication of country music's ever increasing popularity in the UK. Indeed, the BCMA says 108 significant country albums were released in the UK last year. With Woolworths putting its weight behind country music during the Easter period, and London's specialist radio station Country 1035 and CMT Europe offering access to the best of American music at the touch of a button, the country industry here is thriving. Garth Brooks sparked huge interest in the genre when he toured the UK last year with his amazing live show, and his success has prompted consumers who would not consider themselves country music fans to buy the likes of Mary Chapin Carpenter, Dwight Yoakam and The Mavericks.

# COUNTRY MATTERS



TALKING COUNTRY: (CLOCKWISE ROUND TABLE) IAN NICOLSON, PAUL FENN, FRANK CALLARI, RICHARD WOOTTON, ANDREW PRYOR, JEFF STOTHERS AND SID GRIFFIN CONSIDER THE FUTURE OF COUNTRY MUSIC

HOW WILL COUNTRY MUSIC DEVELOP IN THE UK? DISCUSSING THE SUBJECT AT A MW FORUM AT THE BORDERLINE IN LONDON WERE PAUL FENN FROM PROMOTER ASGARD, EMI SMD'S ANDREW PRYOR, HMV SENIOR BUYING ASSISTANT JEFF STOTHERS, MUSICIAN AND JOURNALIST SID GRIFFIN, PUBLICIST AND BROADCASTER RICHARD WOOTTON AND THE MANAGER OF MCA'S HOT NEW ACT THE MAVERICKS, FRANK CALLARI. IAN NICOLSON CHAIRED THE DEBATE

**MW:** Let's start with CMT Europe. Has having a dedicated country channel made a noticeable difference?

**JS:** A massive difference. Two years ago we had stores that never sold country and now they're taking country product every week. Virtually anything that gets featured they can sell. There was a stage about six to 12 months ago where people were walking in with their piece of paper with the artist and the label and the song all written down and they were asking for Mary Chapin Carpenter or The Mavericks or Vince Gill. These

are people never exposed to it before who'd say "I didn't know it was country. I just saw it on TV last night".

**RW:** One example is Reba McEntire. MCA is contractually obliged to release her records over here and would have expected to sell maybe a couple of thousand a couple of years ago, but with the advent of CMT her sales are now more than 6,000.

**JS:** My advice to most companies is, if you are going to get CMT exposure, it's worth releasing the record, servicing it to the relevant people and you'll probably sell a reasonable level of product.

**AP:** It's a significant element when it comes to core-country, yes. But although I take Jeff's point, these are artists that are selling to a non-committed audience. To me, if they are going to be into Dwight Yoakam, then they are into country music whether they believe it or not.

**JS:** I think it may divide 50:50. Some of them are always going to buy their music from the country rack, while some will say, "Christ I'm not buying it from there".

**PC:** For me it comes down to the music itself. If you look at Dwight Yoakam before CMT ever came over here, he was selling. But I

don't know if there is now a huge demand for acts like Tracy Byrd or John Berry. I think that what CMT can do, aside from giving you a visual of who an act is, is turn people on to the style of music itself.

**AP:** I would put a limit on its importance though. If I were to get GMTV or Des O'Connor to pick up on an artist or a video, I would apply far more importance to that.

**PF:** I remember when EMI brought out Sazy Boggus three or four years ago, the producer from Wogan came to the live show and booked her on the spot.

**RW:** It is significant that it's the young female artists rather than the young new male country artists that are seeing the pick-up in the UK. CMT says it's Faith Hill and Martina McBride, that northern style, that is doing it for them.

**SG:** But aren't we all talking here about acts that are the sons and grandsons of Buck Owens and Gram Parsons, people who play country and western music with a rock and roll attitude, because they are young people. This is aggressive music with holes in its jeans that rocks out on stage. But every time my >

▶ little band plays a cover-song number in the UK, invariably somebody in the audience yells out 'Veeebah!', announcing to the world that this is something they can't deal with. But if we can just get across to that guy that these bands are young, they are aggressive, that they play with a rock'n'roll attitude, he's going to buy the music.

**AP:** I don't think the industry has that problem. The UK industry is concentrating on acts like Garth Brooks and Suzi Qoguss, and the concentration is definitely not on old-fashioned country and western.

**PF:** What we're talking about here are the exceptions though. None of those new male hat acts, which probably are more traditional country, like Mark Chesnutt, nobody's ever brought their name up in the UK context and probably never will.

**RW:** Because of the way radio is structured in America, it is very hard for many types of artists to get on the radio. And country radio, with 2,500 stations, can accommodate everything from Suzi Qoguss to The Mavericks. But there are a lot of acts that, when they come over here, would prefer to come out from under that enormous umbrella because of the way country music is perceived here. Deana Carter, for example, is a singer-songwriter who has a lot more in common with the New York style. She just happens to come from Nashville, that's all.

**AP:** You've put your finger on one phrase that I talk about often. They happen to come from Nashville - who cares? Artists



FRANK CALLARA: "CMT CAN TURN PEOPLE ON TO THE STYLE OF THE MUSIC"

need to be developed in a unique way into themselves.

**RW:** Mary Chapin Carpenter, for example is happy to come to the UK where she is Mary Chapin Carpenter, singer-songwriter, not another country act.

**FC:** But is this because country can, in some circumstances, be a derogatory term?

**AP:** It can be a limiting factor in certain types of punters' minds, so in that case you avoid particular terminology and make different choices, that vary from artist to artist, about the way you present them. Nothing to do with Nashville, nothing to do with country and western, it's what's right for that particular artist.

**JS:** We talk about country artists, but it doesn't matter if the record company can forget it and work their arse off on promoting an act. If we have to stock somebody like KD Lang in two sections, I don't mind.

**RW:** But the way you launch an artist can stick with them

forever, which is why Lyle Lovett, for example, is still referred to as a country artist, when he is as much jazz as country.

**JS:** But as a retailer I have to stock him somewhere.

**PF:** Maybe the new Americana format in the US is the solution? **FC:** But it's just 20, and not major market, stations. It's exciting for the artist to get reported and it's a beginning, but that's not what promoters, record companies or bookers are looking at.

**JS:** But we have more debates in our meetings about where to file some other artists than we ever do about country. I've got 95 stores and if you call any one of them and ask where do you file Lyle Lovett, they'll think you're mad, because he's country and he sells from there in the UK.

**PF:** Was there ever a conscious decision when you moved KD Lang across?

**JS:** Yes, because she sells loads of records. **RW:** But this is what we're

saying, that for certain acts you follow one route and for others you follow another. Some you use credibility, like Nanci Griffith for example, and some you use the same treatment as a major rock act like Garth Brooks.

**FC:** And was he presented as a country act?

**RW:** No, he was presented as Garth Brooks, a phenomenally successful American entertainer.

**AP:** As one of the best live acts in the world, who writes great

songs, has a great voice, is incredibly charismatic and you are nuts not to go and see him.

**JS:** But I wouldn't stock him anywhere else because he is country. If I put him anywhere

else nobody would find him **RW:** But the main thing is to get across that he is Garth Brooks.

He has done an enormous amount of good for the image of country music in the UK, because people now realize that it is not just about country and western.

**MW:** So does Garth lead people to other country acts?

**AP:** He opened some doors and some levels of interest in some people.

**JS:** It means that people take an interest, when *Music Week* do a story, when *The Sun* does a story, when Jimmy Nail sells records, then country music is getting bigger generally.

**SG:** I don't think Garth Brooks represents country to the consumer in the UK, in the same way that Michael Jackson doesn't represent the African/American urban experience. I maintain the word country is a red flag to a lot of people. I just think that if you get across that these people have guitars, that they play aggressive

music with a bit of twang to it and that they are young and primarily, not exclusively, attractive and write great songs you could catch these people who like Elvis Costello and so forth. **JS:** If we could get *Q* magazine for example to do features on them as they are the acts that they are then we'd be laughing.

**AP:** At EMI, we have a two-pronged approach. If we feel an act is too overtly country, in their lyrics or their music, and we recognise that is a limiting factor, then we work them as country acts through specialist country media. The second part is to try and identify acts that have talents and uniqueness over and above whatever bias they have in country music. Those are the acts that we concentrate on in whatever other medium is right for them on an act-by-act basis.

**JS:** I think the biggest problem here is that if the record has been selling or done its business as a country act, then for a record company to come in and try to change that is not feasible.

**RW:** I think country is not the bad word it used to be. I'm thinking of Nanci Griffith, Mary Chapin Carpenter, Garth Brooks, the real success stories, because the whole country music thing has become much more professional and the image has caught up with the reality. We have got CMT Europe and we have now got a radio station [Country 103.5] in London and we have got fantastic people at Radio One like Johnnie Walker supporting the music in a very positive way.

**JS:** Go to people down your street and they don't like country ▶



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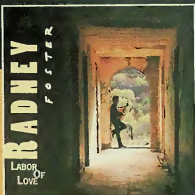
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ANDREW PRYOR: "ARTISTS NEED TO BE DEVELOPED IN A UNIQUE WAY"

music, but they've got four or five Garth Brooks CDs.

**PF:** In 1992, we spent money on the Stacy Beggans advertising campaign, based on the shows and the record that was around at that time. We placed ads in the country media, which sold the tickets to the shows, and took ads in *Time Out* and *Q* which brought her to a wider audience, even though I'm sure those ads didn't sell one extra ticket.

**JS:** If you bring a band over and you get the press right, get the guy from *The Times* and the guy from *The Independent on Sunday* and they write about the shows, who really cares if they mention country? If they say I saw one of the greatest shows of my life by this country group from Miami, for example, it won't matter.

**MW:** So you can establish a core market using country media, but is this not a drawback to cross marketing into other formats?

**AP:** It's a base from which to expand.

**PF:** You can't deny it, and you have to be very careful as well. Let me give you an example. The album that Warner Brothers did three years ago, Drixit

Yasunori's *La Croix d'Amour*, which was meant specifically for the European market. All but three songs were the cover versions of his previous albums, plus three cover versions chosen by the UK company. They cobble it together and said we're going to market him as rock, and it was one of the most badly reviewed albums I have ever seen. Everyone of those reviews referred to it as being a cynical marketing exercise, and it set him three steps back. I voted for it at the time, but in retrospect it was a disaster.

**MW:** Why do you think a multi-platinum crossover act in the US like Tim McCraw failed to cross over in this country?

**RW:** Well they did get the video on *Top Of The Pops* with the support of Ric Blaxill. From a press point of view, it was very hard to get any press at all (and he doesn't get incredible press in the States) and people looked at the sleeve and were put off, and we didn't have the artist availability we had for Garth Brooks, because this artist had suddenly taken off in the States and had many dates booked and there was no grand plan as a result. This happened with Billy Ray Cyrus as well. If an act is suddenly very, very successful, they are often booked up.

**PF:** Some artists are interested in making a commitment to Europe and others aren't. You will not find a country artist available to tour here in June

July and August, because that's when they call the "Fair" season in the States when the big money dates are happening. There are a lot of people here who would like to put a big name country act on the bill at Glastonbury, say, but they are not available.

**AP:** What UK labels can do though, when they spot potential over and above the core country market, is to get in really, really early in the artist's career. This kind of decision is made day in, day out by US rock/pop acts.

**PF:** But those rock acts just do not work as hard on the road as country acts. I know for a fact that some of them are working 300 dates a year, and the manager is making money from them every week, and when they come to Europe the manager has to accept that he is not going to make any money for a week.

**MW:** What about an artist like Hal Ketchum who has taken the time to come to Europe two or three times and has seen that as a career investment, artistically and financially?

**FC:** That's the artist being smart, the manager being smart, their booking agent in the US being preparatory to let go.

**JS:** And the record company in the UK spending some money. **RW:** CMT Europe has had very promising results in Eastern Europe already, which suggests contemporary country music has a lot of potential there. In Asia, too, Vince Gill sold 100,000 albums last year in Asia.

**AP:** Of course, putting that in proportion, those markets have huge potential for all different types of music. There is one huge opportunity in this market that I think we are all missing as an industry at the moment. What success we've had so far has been sporadic. We've had KD, we've had Garth, and then a year later you get somebody else. I hoped that when we broke through with Garth the rest of the industry would go. "Oh, this is possible", and he would be followed by at least half a dozen other acts.

**RW:** But the record companies get knocked back themselves. There are labels that have spent a lot of money, and invested a lot on bringing acts to this country, and then, because that act has been so successful in the States, they haven't been able to do the promotion that was necessary to justify all that expense, and some record companies have had some tough experiences with that. **JS:** The record companies must be more aware of what they've got and presenting it to the people first and working it better - because they can't lose, they really can't. ■

# COUNTRY MUSIC PEOPLE

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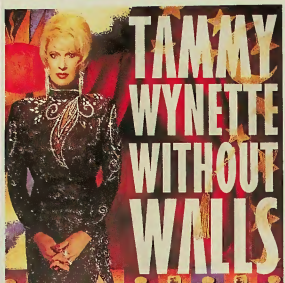
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#18 - Top Country Albums #94 - Top 200 Albums  
#18 - "When You Say Nothing At All" - Single taken from album  
#57 - Country Singles #50 - R&B Country Singles

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# WHAT'S NEW?

MW's GUIDE TO THE MOST NOTABLE COUNTRY PRODUCT IN THE SHOPS THIS SPRING — FEATURING FIVE GUARANTEED BLOCKBUSTERS AND A SELECTION OF PRODUCT EVERY RETAILER SHOULD HAVE IN MIND, FROM THE ESTABLISHED STARS TO POTENTIAL CHARTBUSTERS OF TOMORROW

**JAMES HOUSE:** Days Gone By (Columbia 478340). A solid promotional spend may help this difficult-to-classify release. The Little By Little single, complete with hot guitar and R&B piano, should spark retail interest.

**SAWYER BROWN:** Greatest Hits (Curb CURCD 013).



Boosted by eight additional tracks, this release should also succeed in attracting fans who are thinking about buying the US import. CMT Europe artist of the month exposure will help a band whose regular US country chart top five success is built on their live appeal and the rich, distinctive baritone of singer Mark Miller.



**WILLIE NELSON and DON CHERRY:** Augusta (Coast to Coast CTC 0905). This giant name in heritage country adds to his current releases with an album of near-Vegas duets with his golfing buddy and fellow-Texan crooner Don Cherry.



**CHARLIE LANDSBOROUGH:** What Colour Is The Wind, Ritz (RED42). Four weeks at number one on the Irish charts during February (keeping out Garth Brooks, Celine Dion and Bill Whelan's Riverdance) could herald UK success for the veteran Birkenhead songwriter's second Ritz album.



**JOHNNY CASH:** American Recordings (American 45520). This stark comeback

is likely to repeat its 1994 sales success when Cash returns to the UK in May to undertake another high-profile tour. Core artist status on Country 100\$ will not hurt, and even rock fans will be tempted by what should be glowing column inches in the national.



**TISH HINOJOSA:** Frontejas (Rounder CD 3132). Tejanos crossover artist Hinojosa lends her original tone to a collection of corridos (narrative ballads) sung in the Mexican-Spanish of the Texan frontier. The release is likely to appeal to roots and ethnic music fans as well as the UK's more adventurous country buyers.



**THE JAYHAWKS:** Tomorrow The Green Grass (American 23680).

Teetering on the same rock/country divide as established artists Steve Earle, Tom Petty and Sheryl Crow, Minnesota's Jayhawks use Black Crowes' producer George Drakoulis' toughened metal edge to sharpen their superciliously simple songs. Solid airplay is the key to their breakthrough success in the US, but press acclaim should turn the key here. >



## COUNTRY BLOCKBUSTERS

**GARTH BROOKS / The Hits**



**GARTH BROOKS:** The Hits, Liberty (COP 8320612). Halfway through its "strictly limited" sales period, Brooks's proven ability to transcend the hat act stereotype may prove unstoppable. It has already gone gold in the UK (five times platinum in the US) and a new nationwide television campaign will sustain the impetus into the summer.



**JIMMY NAIL:** Crocodile Shoes, EastWest (885526). Already nearing 700,000 UK sales on the back of the recent BBC 2 television drama series of the same name, Nail's sold-out regional tour is sure to boost local press coverage and push retail action through the roof.



**DANIEL O'DONNELL:** Especially For You (Ritz BCD 703). After debuting at number 14 on the national chart, Ireland's O'Donnell has repeated the astonishing sales longevity of his 12 other Ritz releases. Current unit sales for Especially are touching 90,000 and his 80-date national tour should boost sales further.

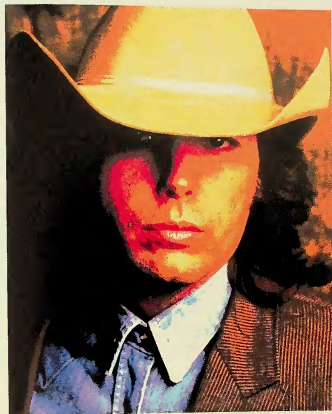


**MARY CHAPIN CARPENTER:** Stones in the Road (Columbia CD 64327). Carpenter's pop crossover potential has been established by two Grammy awards and multi-format airplay attention. A tour, which began this month, and new single, Shut Up And Kiss Me, are latest attention grabbers.



**THE MAVERICKS:** What A Crying Shame (MCA MCD 1961). Tipped to make the sort of mid-career impact that elevated Springsteen from live star and recording cult, MCA's Mavericks may just blow away the barriers Garth has weakened. Their hot-ticket spring tour will be a true test of New Country in the UK.

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# UK GETS SWITCHED ON

THE GROWTH OF UK MEDIA OUTLETS IS HELPING TO BRING COUNTRY MUSIC FROM ITS US BASE TO NEW AUDIENCES

**C**ountry music is finally getting the marketing tools and media outlets it had been missing in the UK.

Country Music Television (CMT) arrived in 1992. A mass circulation, full-colour monthly magazine called *Country Music International* was launched last April by United Leisure Magazines. And in September, Country 103.5, Britain's first 24-hour, country music radio station, took to the air, broadcasting on medium wave to Greater London.

The financial support involved in these three projects illustrates just how seriously investors now treat the genre and, despite the global perspective of US-based CMT and its parent Group W, the UK remains the focus of Nashville's efforts to build a successful international product.

CMT's vice president Lloyd Werner says, "My philosophy is 'spend your money where you make it', and we're now attracting almost 1m UK viewers every month."

CMT Europe is about to open a London office. "We don't want to be seen as absentee owners," says Werner. "Things have gone a lot faster than we expected and we may have underestimated the size of the business we would

generate. We planned to reach 2m homes in the UK after five years: we have access to 3.5m now and 5m across Europe."

But CMT Europe is not resting on its laurels, despite the difficulty of sharing a transponder on Astra 1B and losing satellite coverage between 1900 and 0600. The channel is fine-tuning its output under the "Home Of New American Music" flag. "Our research in the UK shows the audience is not as sophisticated about the music as we expected and we may be playing too much new country," admits Werner.

His answer is more regular plays of new songs by big artists such as Garth Brooks, Mary Chapin Carpenter and Reba McEntire within CMT's current block programming, and a 10% to 15% reduction in the coverage of "marginal" artists.

This has come as no surprise to those at Country 103.5, whose managing director Travis Baxter says, "We plan to ease back on the New Country and shift the station's output firmly towards Fifties, Sixties and Seventies artists."

Programme director Paul Kavanagh will be targeting 25-55 year olds, leaning more towards the over 35s.

The station will continue to programme Johnny Cash, Glen Campbell and Tammy Wynette as core artists - serving the same audience that Wally Whyton built for Radio Two - leaving much less room for new US blockbusters like Tim McGraw and Clay Walker.

The station's first Rajar figures, for the last quarter of 1994, showed a respectable but not impressive audience reach of 384,000 listeners a week, but Baxter remains bullish. "By the end of this year, we're looking to double that," he says.

*Country Music International's* editor Andrew Vaughan is delighted with the progress being made by "the music magazine that happens to be about country" as he describes his title. It sells around 19,000 copies a month, although a Garth Brooks cover at Christmas added 10%, and it is starting to pick up advertising not specifically related to music.

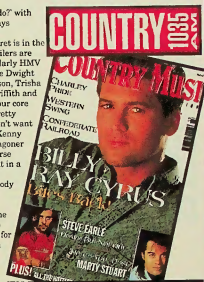
"There's still a long way to go for country but at least now everything is in place to achieve a slow building process, not just a sudden fashion boom and then bust. Now the labels are able to think about three mediums to market their acts through, when previously it was very much a

case of 'what do we do' with country releases," says Vaughan.

He adds, "The secret is in the selling, and the retailers are catching on, particularly HMV and Arndy's. Acts like Dwight Yoakam, Alan Jackson, Trisha Yearwood, Nancy Griffith and The Mavericks are our core artists, and we're pretty adamant that we don't want to get Jim Reed or Kenny Rogers or Porter Wagoner on the cover. Of course we'll cover them, but in a different way."

One thing everybody involved in country music in the UK is adamant about is the need for prime time television exposure for the genre. Vaughan says, "More radio outlets would help, but there is a real lack of a platform on TV."

CMT Europe will be hoping to catch some of that action in 1995, and if Baxter and Kavanagh's success at Atlantic 252 is any guide, USM may soon be a role model for future radio format decisions right across the UK.



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