



# music week

AIRPLAY TOP 50 - p17

For New Yorkers in the Business of Music

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## R1: where to now?

Pluggers have been thrown into confusion after another dramatic week at Radio One ended with the shock departure of the station's top-rated DJ Steve Wright.

As the news began to sink in late on Friday night, one senior pluggler told MW, "It's a tragedy what's happening to Radio One. You just have to talk to the producers. None of them are happy."

As the Wright's departure emerged around 8pm on Friday after many staff had left for the weekend. It comes just a year after he took his 'posse' to the prime breakfast show slot.

The official explanation for his move is that he is to concentrate on his "morning BBC TV career". But insiders point out that the news came shortly after Wright's producer Mick Wilcoje was told that his job had disappeared in a dramatic restructuring introduced by new head of programming Trevor Dann (see p5).

In his letter of resignation to Radio One controller Matthew Bannister, Wright said, "I have enjoyed my 14 years with Radio One, none more so than the challenge of the Breakfast

Show." In a statement, Bannister said, "Steve has made a great contribution to Radio One over the years. I wish him great success in his TV career."

Wright's audience figures since taking over the Breakfast Show last January have failed to match those of his predecessors. The programme director of one IR station says, "All our research shows that Steve Wright's show hasn't been the success Radio One hoped it would be."

The news of Wright's departure came as Dann unveiled yet another series of dramatic changes at the troubled station which has lost 4.5m listeners since the arrival of controller Matthew Bannister.

The most fundamental of the changes is the abolition of the station's weekly playlist committee which was attended each week by up to 20 producers and Radio One executives.

The committee was based on the idea that everyone could bring along a record and lobby for its inclusion in the playlist. It is understood that the playlist will now be decided by Dann, possibly with one other person.

His vision for the playlist is under-

stood to involve a reduction in the rotation of chart hits, an increase in the number of album tracks and a daytime ban on tracks recorded before 1990, apart from "classic" spots such as Simon Mayo's Golden Hour. Industry sources suggest the new format will see Radio One chasing a more middle of the road audience similar to that of midlands station Heart FM.

Confirming that the playlist committee met for the last time last Thursday, Dann says he is currently investigating a new way of agreeing what gets played by the station. He says, "We are developing a new system to make our programming better."

It is unclear when the new playlist will come into effect, but it is expected to comprise three categories:

- A - chart hits and important new releases, getting 25 plays a week;
- B - hits going up to, or down from, the A list, around 10 plays a week; and
- C - New bands and album tracks, up to 10 plays a week.

These replace the A, B, Premiere and New sections unveiled by Radio One controller Matthew Bannister in April. While the commitment to play New

tracks for four weeks was initially popular with the industry, it led to a logjam of tracks, some of which the station was committed to playing after they had ceased to be hits. Meanwhile a reduction in the number of 'free' plays - records which DJs or producers choose themselves - led to frustration among both the station's staff and pluggers.

Pluggler Scott Piering of Appearing wonders the restructuring "We're back where we were two or three years ago," he says. "That is good news for someone like me who handles more left-field acts. My only reservation is that the changes preclude the return of choice for producers to play songs not on the playlist." Another national radio pluggler adds, "Trevor has just simplified things for the better, but I don't think it will make a whole lot of difference to the sound of the station."

The changes are Dann's first since returning to Radio One from Confederate Broadcasting on January 3. Dann was originally at Radio One as producer on Noel Edmond's successful show in the early Eighties and co-launched the BBC's London local radio station GLR in 1988 with Bannister.

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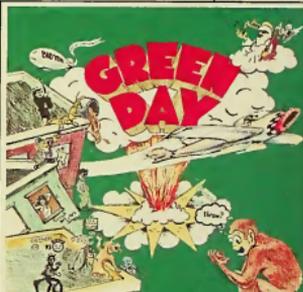


25 Apache Indian seeks repeat hit

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EM UK's Eternal topped off a memorable week by reaching quadruple platinum status with their debut album Always & Forever on Friday. Four days earlier, the south London quartet celebrated four Brit Award nominations in the Best British Group, Best Album, Best Newcomer and Best Dance Act categories with a round of ice creams at the Hard Rock Cafe ceremony in London on Monday. Between now and the Brits, Eternal will be tied up with international promotion in Europe. After the awards, they will begin writing material for their second album with collaborators including Narado Michael Walden and Vassal Benford. Recording is due to take place in London, San Francisco, Atlanta and New York, starting in the late spring.



## AIRC signs on with CIN

CIN has renewed its deal to compile the Network Chart for independent radio.

The deal with the Association of Independent Radio Companies extends the agreement which has been running since October 1993, when CIN took over compilation of the chart from MIR.

The Network Chart, which is broadcast on 62 independent stations on Sunday evenings, is com-

puted by combining sales and airplay data for positions 11-40. The airplay data is supplied by airplay monitoring company Media Monitor whose information appears in *Music Week* (see p16-17).

Meanwhile, the Top 10 reflects sales only, using CIN data gathered from 1,800 hard member stores across the UK. ● See the UK Chart is to be put under

the microscope by BBC1's *How Do They Do That?* at 8pm next Wednesday (25).

A BBC camera crew has filmed at the offices of CIN, Millward Brown and at Virgin Retail's megastore in London's Oxford Street for the item which follows the progress of Polydor's *Hootie & the Blowfish* single by teenage R'n'B act Ultimate Kaos. ● See Network Chart, p20.

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# Global deals put Brits in spotlight

The Brits 95 are on course to be the biggest international success in the 13-year history of the awards.

Already 63 countries are lined up to broadcast the Brits TV show, which will include live appearances from Madonna and Elton John, with another seven deals close to being finalised.

The broadcast agreements cover territories including Latin America, the Middle East and Japan, while the pending deals include one for the US - where the ABC network is close to agreeing an evening showing for the Brits.

Awards executive producer Lisa Anderson says she believes the consistency of the show over the last few years has raised global interest in the event. "The general distribution of the show is an area where we can look for some seri-

ous expansion. And it is looking very good this year."

Anderson says the ABC deal would be the most significant breakthrough to date if it comes off. The only previous US deals have been with smaller cable operations.

David Ellender, senior vice-president of PolyGram Film International Television, which is selling international rights to the show, says, "This will be the widest distribution ever for the show." Last year's show went to 35 countries, compared with 20 in 1993.

The 1995 show, which takes place at London's Alexandra Palace on February 20, will open with a performance by Madonna - who is nominated as best international female - and be closed by Elton John, who will pick up the event's

Outstanding Contribution award. On Thursday, Don't Forget Your Toothbrush presenter Chris Evans was confirmed as host for the show.

Bar retailers will again be supporting the event with in-store promotions. Brits promotional packs, comprising window and in-store display kits, will be distributed to 205 independent members and 135 multiples - between them representing more than 2,000 stores - from the beginning of February. Bar retailers will also distribute the official Brits magazine, which will be available free in an increased print run of 600,000.

● Britannia Music Company has made a bid to sponsor the Brit Awards for the next three years, after the company's current three-year deal comes to an end this year.

## Meade takes on Arista press role

Arista is kicking off what promises to be a high-profile year for the label with the appointment of independent PR Roxy Meade to oversee its public relations.

Meade will relinquish her involvement with Scott Reisman Lipsey Meade, the company she initially set up as Lipsey Meade PR eight years ago before a merger with Scott Reisman in 1991. Judith Wheaterton will remain as Arista's head of press, reporting to Meade.

Meade says she will aim to bring more Arista artists' press in-house, starting with Whitney Houston, her client of two-and-a-half years, whose greatest hits package is due in the autumn. Other key releases include a TLC album in March, a Curtis Stigers album just after Easter and a new set from Lisa Stansfield in September. The first album from the Nigel Grainge/Chris Hill A&R team is the hotly-tipped Ezio, whose album *Black Boots On Latin Feet* is released on January 30.

## Dann pan reings producers

Radio One's new production head Trevor Dann has introduced sweeping changes to the station's executive structure. In a move coinciding with his overhaul of the playlist (see p1).

Five new posts have been created (see table) in a restructuring which will result in the eradication of the station chief and senior producer positions.

Two of the new positions have already been filled - former production head Chris Lyett is now executive producer (live music) while Jeff Smith has switched from mainstream programming editor to executive producer (PM).

The three remaining posts will be advertised alongside two additional producer positions, which are also created in the shake-up.

There are currently three chief producers - Mick Wilogie (Steve Wright Breakfast Show), Christine Bear (Evening Session), and Alison Vernon-Smith (social after) - and three senior



Epis is promoting Celine Dion's album, *The Colour Of My Love*, following the success of slow-burner single *Think Twice*, which rose last week to number two after 13 weeks on the chart. The promotional campaign for the album kicks off today (Monday) with *Oris Price* on TV advertising, a two-week solus campaign on *Top Tens* TV and a week of ads on Capital Radio as well as a national press and poster campaign. First music UK chairman and CEO Paul Burger says, "It goes to show that it doesn't matter whether it's the hippest or most credible artist, the British public recognise talent when they hear it." See *Airplay*, p16

### THE NEW JOBS AT RADIO ONE

**Programs editor:** new post; overseeing day-to-day running of station, reporting to Dann.

**Executive producer (AM):** new post. Executive producer (PM): new post; day-to-day responsibility for the playlist and managing music output. Filled by Jeff Smith, previously mainstream programming editor.

**Producers:** Mike Hawkes (John Peel/Andy Kershaw/Pete Teng/Mark Tonderai); Kevin Howlett (documentaries) and Tony Wilson (Rock Show/Clare Siargese).

A Radio One spokeswoman says that the chief and senior producers may apply for the new jobs, along with external applicants. Some have been told that they will retain their jobs, but with additional responsibilities.

Others have been informed that they will have to apply for the new vacancies

**Executive producer (weekend and special projects):** new post to be filled.

**Executive producer (live):** new post. Filled by Chris Lyett, previously head of production. Producer: to replace Andy Davies, who left after Emma Freud was replaced on the lunchtime show by Lisa (Anson).

**Producer:** new post.

along with external applicants. Dann rejects tabloid images of him as "Dann, Dann the Hatchet Man" by denying reports that job cuts are soon to follow. "This reorganisation is to improve internal communications," he says. "We are not planning any more changes."

A commercial radio rival says, "Producers are being blamed for the problems the station has been experiencing. What difference do producer titles and reporting structures make to how many people listen to Steve Wright?"

### Court rules for Charly in Chess case

A Californian court last week overturned a \$4m damages award against Charly in the ongoing dispute with MCA over the historic Chess catalogue. Charly managing director Tony Henebery says the company is "delighted" at the damages decision. But an MCA legal aide says, "On the question of liability, the judge stuck by his ruling in our favour." A British High Court hearing on the fees is not expected before the end of the year. Meanwhile, MCA has also issued proceedings against Brits Publishing, which publishes the Blues Collection series of magazines featuring covers of CDs by Chess artists, licensed from Charly. Brits editorial director Eden Phillips refused to comment.

### Former Island director launches label

Former Island marketing director David Steele is launching his own label, Organic, and marketing consultancy, Sound Advice, a month after quitting Island following 10 months as director. The first signings to the label are due to be made over the next fortnight with the first releases set for March. Distribution is through 3M/Viral. Steele set up Hut Records with Virgin in 1980 and also launched Island's indie-distributed marketing Island Red in the spring. Through Sound Advice, Steele is working with Island label Mango, Brilliant Records, M&G and Nude. He is currently based at Anglo Plugging, on 0181 910 4666.

### Pinnacle expands software division

Distributor Pinnacle is expanding its three-year-old software division after striking a deal with leading computer game producer Microprose. The company's teleshops department will be tripled in size from February 1 to cope with extra demand, says divisional managing director Peter Sleeman. Oxford-based Microprose produces titles including *Star Trek: The Next Generation* and *Top Gun*, and is estimated to generate around 10% of UK computer game sales.

### Minder Music takes on Perfecto assets

Perfecto Music's back catalogue has been purchased from the liquidators Leonard Curtis by Minder Music Limited. Perfecto Music, originally set up by Paul Oakenfold and Brian Rea, went into liquidation in December 1993. Minder has purchased the copyrights, which include the worldwide Gary Clail hit *Human Nature* and works by DJ Carl Cox, after months of negotiation. The Perfecto Records label, Perfecto Music's previous sister company which is licensed to East West, is unaffected by the deal.

### New appointments to PRS board

PRS has elected two new deputy chairman. Peter Callender, the lyricist who has achieved chart success with Tom Jones, Cliff Richard and Lulu, is appointed deputy chairman-writer, while Ellis Hill, managing director of Supreme Songs Ltd, is appointed deputy chairman-publisher. Both appointments run for two years.

### Piller signs up more Acid Jazz staff

Acid Jazz owner Eddie Piller has announced three appointments at the label in the wake of the departure of business director Keirul Hurley. Hurley resigned in the New Year to pursue "personal interests". His responsibilities have been assumed by new head of legal and business affairs John Cullen, who was previously in private practice. Jane Marks has joined as head of finance from MTV Europe, while Matt Hazelden has joined from Windsong International as head of export and UK distribution.

### New date set for MW distributor award

The deadline for voting for the Best Distributor category of the *Music Week Awards* has been put back until Friday 20 January. Retailers should fax their voting forms to Mark Ryan on 0171 921 5310.

## COMMENT

### We don't need another revolution

Like many people, we find ourselves in a quandary when it comes to Radio One: we don't think they've got it right, but we're absolutely certain the last thing the station needs is yet another revolution. But that looks like exactly what we've got with the arrival of new production chief Trevor Dann heralding yet another wild swing in its music policy.

Almost exactly a year ago, Radio One unveiled what it described as its "definitive" schedule, a near even mix of current hits, new tracks and oldies. Three months later, controller Matthew Bannister threw things in the air again, introducing a new playlist system to ban "narrowness and blandness". Since then, despite Bannister's assurances, plenty more has changed and now out goes the playlist committee, out go the oldies, and in comes yet another set of rules.

You have to admire Radio One's dogged determination to come up with the right formula, but the new regime is still worrying. Most of all because its tightly-controlled format and the emphasis on album tracks appears to have been inspired by the stealthy approach of rival stations, rather than what a mass audience - Radio One's natural audience - wants to hear.

If there has been an argument in support of Radio One which has made sense over the past 12 months, it's the one about the station providing a service not offered by its commercial competitors. You can't help but wonder how much longer that one will ring true.

### A Brit list we can be proud of

I'm gutted that Orbital and the promo for The Prodigy's *No God* didn't make it on to their respective Brits shortlists but, personal preferences aside, another satisfying list of nominations has emerged from the revised voting procedure. The Brits are continuing their path onwards and upwards.

Selina Webb

## PAUL'S QUIRKS

### Showcase hits and twits

Over the past two weeks, many dealers will have had the opportunity to see Arista's new duo *Ezio* performing at showcases around the country. They certainly are talented, and different - a big bonus with a new act. Arista is treading very carefully but all if its plans fall into place we will hear a lot more from Ezio during 1995. Live showcases appear to be a very effective way of introducing new acts to dealers and the media. My only concern is the ignorance of some people who attend. Many talk or shout to each other during an act and it seems some are only there for the beer.

Last week, while watching a new band perform for a small invited group of dealers and press, a guest walked to the front of the audience, turned his back on the performers and talked for the whole of the set. The guy drank his free beer, ate the free buffet, ignored the band completely and succeeded in distracting all those around him. What a twit.

I look forward to many more showcases during 1995, and only hope we can enjoy them.

### The chagrin chart

Now that we have a chart for every possible taste maybe we should have quarterly Top Five Indie Labels chart. Here is my suggestion for the first of the year:

1. New release deliveries - Saturday or guaranteed before 10am on Mondays.
2. Broken CD & cassette cases - free replacements required.
3. Discounts & terms - always on the agenda!
4. Errors - When is Warners joining?
5. Freephone numbers for customer service enquiries.
6. If you have any suggestions for the next chart fax them to me on 0695 570519 or ring me on 0695 570570.

Paul Quirk's column is a personal view

## NEWS

EMI Classics is using a pop promotion campaign to back the launch of its violin protegee Vanessa-Mae. The Singapore-born, half Thai, half Chinese 16-year-old releases her first EMI Classics album *The Violin Player* on January 30, promoted by the single *Toccata & Fugue* which is out today (16). Marketing manager Patrick Wilson says the project, which combines pop songs with contemporary interpretations of classics, is being aimed at a mainstream audience. "Although Vanessa is an established classical violinist, she is interested in pop music and wanted to make a pop album." The album, recorded at London's Whitfield Street and Abbey Road studios, was produced by Mike Batt who has also written many of the songs. Batt says, "There is a big audience for this type of music." The campaign is initially being driven by press and media coverage with appearances on TV shows including *Live & Kicking*, *Blue Peter*, *Pebble Mill* and *Good Morning With Anne & Nick*.



# TV ad spend on its Christmas high

## TV'S TOP 10 FESTIVE MUSIC SHOWS

Programme	Date	audience
1. Top Of The Pops Christmas Special (BBC1)	Dec 25	8.50m
2. Top Of The Pops (BBC1)	Dec 22	7.15m
3. In Bed With Madonna (BBC2)	Dec 29	3.00m
4. The Prince of Wales Trust (BBC1)	Dec 26	2.70m
5. Take Two (BBC1)	Dec 20	2.57m
6. Elvis - The Tribute (BBC1)	Dec 30	2.54m
7. The Carpenters At The BBC (BBC2)	Dec 25	2.48m
8. Take That In Concert (Channel Four)	Dec 25	2.28m
9. Elvis 4 Ever (Channel Four)	Jan 1	1.52m
10. Black Christmas Badass TV (Channel Four)	Dec 23	1.67m

Source: DPA from Barb. Figures cover the two weeks to January 11995.

London Media Group executive Richard Dahill says, "Significant trends were the strength of compilations, particularly dance compilations, and the large increase in expenditure on advertising on Channel Four despite an audience decline."

Audience figures for music programmes over the Christmas period fell compared with 1993, although the

Christmas Day edition of *Top Of The Pops* attracted 8.50m, a 7.5% increase over the previous year.

The low figures can be partly attributed to the absence of ITV's *Chart Show* over the holiday period, but, of 32 music-based shows shown over the 12-day Christmas period, just 12 achieved an audience of more than 1m, compared with 23 the previous year.

## Leeds launches plan to regulate flyposting

Flyposter firms are teaming up with Leeds City Council for a pilot scheme to legitimise the trade.

Street Sites, a consortium of seven of the city's flyposter operators formed last year by Leeds businessman Anthony Doyle, has agreed an exclusion zone where flyposting is banned, in exchange for seven legal sites in the city centre.

The six-month trial period lasts until June, with the consortium paying around £500 for the siting and maintenance of each legal site - either a cylindrical drum or hoarding.

Leeds is among the more diligent local authorities in cracking down on flyposting, imposing maximum fines of £400 per poster. But

although the bill-posters are often caught, it is more difficult hitting the operating company itself.

Doyle says Leeds' 24-Hour City Initiative, which encourages new venues and more flexible opening hours, has created more events to publicise, but that the avenues don't exist to advertise legally.

He adds, "Promoters might be encouraged to publicise music more now that it's not illegal in the centre."

Bámonn McGee, chairman of the council's city centre committee says, "The new approach of providing attractive and legal sites is more sensible. If it is successful we would consider extending the scheme."

## Virgin plans music magazine launch

Virgin 1215 is working with Haymarket Consumer Magazines on plans to launch a music magazine aimed at its listeners.

Haymarket is conducting market research to examine the market for a title aimed at 25-45-year-old men, to rival *Emp*, *Metro's Q* and *Mix* titles.

The station says it has held discussions with Haymarket which is believed to have approached the station with a view to a collaboration last year and has prepared two dummy issues.

The Virgin name is unlikely to be included in the magazine title as a source at the station, but it would bear Virgin branding. He says, "We don't just want an in-house magazine. We want something that stands up on its own."

Haymarket is keen to develop into the music or lifestyle market following the success of its *Four Four Two* football title.

▶▶▶▶ CHARLIE McAULEY - A SUCCESS AT THE HEAD OF BARD - p6 ▶▶▶▶▶

# Musician to sue over 'lost' cash

The John Goldring affair is set to be blown wide open this month by a lawsuit from rock bassist John Wetton against entertainment accountancy firm Casson Beckman.

Goldring, a highly-respected music industry figure, resigned his partnership from Casson Beckman last month after the company's board launched an investigation into "apparent financial irregularities" concerning millions of pounds belonging to nine clients, including Wetton, Robert Palmer and Manfred Mann.

Casson Beckman, which says it will repay lost money shortly, claims it was unaware of the irregularities because Goldring provided services to these

clients independently, and not on behalf of the company. However, some of the affected clients dispute this, claiming Goldring used Casson Beckman headed paper and that payments were made to the company, rather than to Goldring.

Wetton, a noted session player and ex-member of Asia and King Crimson, is seeking the return of a substantial sum of money understood to have disappeared from a pension fund which Goldring controlled. "We will serve proceedings shortly," says a legal aide.

The writ will follow a similar action launched against Casson Beckman just before Christmas by Prof Howard Jacobs, a doctor whose trust was operated by Goldring.

According to Jacobs' lawyers Mishcon de Roy, their client was the first to discover cash was missing.

The legal response to the actions is being handled by Casson Beckman's insurers, Lloyds of London.

Goldring, who is understood to be assisting with the inquiries, was unavailable for comment.

Manfred Mann, meanwhile, says he has consulted lawyers, but is not prepared to initiate action at this stage.

"I believe I have an extremely strong case, based on the documentation I have collected," he says. "Casson Beckman assures me that this money will be repaid, although it is taking a little longer than I anticipated."

## Breakthrough acts lead release line-up

Breakthrough bands dominate February's album release schedules, with new releases due from PJ Harvey, Sleeper, Tricky and Ezio.

Island's biggest February release is PJ Harvey's third studio album, *To Bring You My Love* (February 27), backed by extensive press support and followed by a UK tour, starting on March 4. Tricky, who are supporting PJ Harvey, have their debut album, *Maxine Quay*, out through Island on February 20.

Other new acts releasing albums in February include Ezio, Spiritualised, Electric Mainline, the Senseless Things, Weezer and Chainaw Kittens, while singles are due from Supersgrass, Molly Half Head, Marion and Earthling.

The month's bigger-name releases include the debut solo album from former Guns 'N' Roses guitarist Slash, *Snaqpeit*, due on MCA on February 6.

Epic releases The The's album, *Hanky Panky*, on February 13 while WEA's Smiths singles album is out on February 6, preceding Capitol's Morrissey B-sides on February 27.

Capitol is also releasing a single from EMF on February 13 with EMI releasing new Adam Ant album *Wonderful the following week* (see page 24).

RCA precedes Annie Lennox's new March album with the single, *No More I Love You*, on February 6 while East West's Tanita Tikaram album, *Love Is In The City*, is out on the same date.



RCA is aiming to build a mainstream audience for indie hopefuls Sleeper with the release of their debut album, *Smart*, on February 13, following the Top 20 success of their single, *Lebentweener*. The album will be backed by a UK tour starting on the same date. Steve Lowe, Sleeper's product manager and co-director of Indolent Records, says, "Sleeper is one of the priority acts for RCA. It's taken 18 months of hard work to come to fruition, but they've broken through."

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## NEWSFILE

### Kerridge takes chair at APRS

The Association of Professional Recording Services (APRS) has appointed Adrian Kerridge as its new chairman. Kerridge, director of CTS and Lansdowne Studios in London, takes over from Dave Harris who has completed his three-year term in the position.

### Nail hits the road

East West has announced the first solo tour by Jimmy Nail, whose *Crocodile Shoes* album has now sold 750,000 units in the UK. The tour, which begins at Wolverhampton's Civic Hall on March 16, sees dates by the singer/factor in Plymouth, Portsmouth, Cambridge, Bristol, Poole, Newport, Blackpool, Bradford, Liverpool, Brighton, Manchester, Edinburgh, Glasgow, Nottingham and Sheffield. The tour will end with two dates at Newcastle City Hall on April 9 and 10, and a show at London's Labatts Apollo on April 12.

### Peermusic links with Prime

Peermusic has signed a sub-publishing deal with Prime Direction International Ltd (PDIL), the publishing arm of leading Japanese dance label Avex DD. PDIL has signed Jaki Graham and 10cc's Graham Gouldman and Eric Stewart, and publishes the Japanese hit album project *Eurogroove* which is being prepared for release in Europe.

### Umbrella launches training initiative

Independent record labels' association Umbrella has teamed up with MBR Promotions to stage a series of six one-day music business training events, *Music Exposure*. The first in the series of events, which are funded by the DTI, will take place at Forum 28 in Barrow-In-Furness on March 4 and will be followed in the evening by a gig featuring local bands. Five further events are planned throughout the year. For information contact Martin Jones of MBR on 0191 230 3746.

### Goodman steps up at Metropolis

Karen Goodman has been appointed to the new position of director of sales and marketing at Metropolis Recording Studios. Goodman, who was previously studio manager, has been at Metropolis since it was launched in the late Eighties. She will be responsible for increasing the international profile of the company and creating new business opportunities.

### Sound & Media

Contrary to information in last week's story, *Sound & Media's* new mid-price label is called *Calibre*, while its low price label is *More Music*. Both are launched on January 30. Head of product development Michael Neidus, who joined the company from Pickwick's Old Girl in the autumn, says Calibre's first release is the Crusaders double CD package *The Greatest Crusade* and *More Music* will debut with 16 titles including the Everly Brothers CD single, *Re-Union*.

# PRINCE THE NEW POWER GENERATION THE BLACK ALBUM

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## Bard's controversial choice as chairman is proving to be a success

## CHARLIE MCAULEY

It was raised eyebrows all round when Bard elected Woolies entertainment chief Charlie McAuley as its new chairman in September.

Coming just three months after the High Street chain's £6.99 cut-price CD campaign, McAuley's appointment was never going to be popular with many of the UK's smaller music shops.

Immediately after the election, one independent retailer insisted it was not in the interests of Bard members, accusing Woolworth of "devaluing the CD" with its campaign. And on one leg of the six-date Bard roadshow tour in October, another bitter indie labelled McAuley's appointment "obscene".

Now, four months into his year-long tenure, McAuley remains calm—and determined to prove his critics wrong. "The role of chairman is one of being impartial and ensuring that the policy of Bard is carried out by the organisation," he insists. "Whether I am at Woolworth or not is neither here nor there."

Indeed, McAuley's even-handedness has already impressed his peers. HMV chairman Brian McLaughlin says, "When Charlie was elected, people from the indie sector went, 'What the hell do you think you are doing, voting for someone from Woolworth?'. But that was the last thing on our minds."

"We voted for someone who we thought would be—and has turned out to be—a good chairman. He is a very good listener and has proven to be very good in the position."

McAuley's deputy Richard Woolton, of Leicester independent Ainleys, agrees. "Charlie's greatest strength is his ability to take a balanced view on whatever matters might be considered. He is very prepared to listen to both sides of an argument and make up his own mind," he says.

"He does his best to carry out the policy of the association and doesn't pursue his own interests, which is very commendable."

McAuley's skills of diplomacy and conciliation are certainly making him a lot of friends. For all the indies' objections, those who have met him are most often impressed by a likable, yet forthright, character.

"He appears a quiet type," says one Bard insider. "When I first saw him at a Bard meeting, I wondered who the quiet guy in the corner was. But when he piped up in the middle of a discussion, he immediately nailed all of the points. He was very impressive."

Certainly, the genial image hides a supreme confidence. Even though he has less than a year's experience of music retailing, the Woolworth man dismisses any suggestions that he might be apprehensive at facing the nation's indie retailers at the Bard Roadshows.

"No," he says, matter-of-factly. "It is



not in my nature to be apprehensive."

A keen golfer and lapsed black belt in judo—"I'm not fit enough any more, but the technique is still there," he warns, good naturedly—McAuley has Woolies blood coursing through his veins, with 16 years at the High Street chain behind him.

Since leaving school as a teenager, the 35-year-old Scotsman has steadily progressed through the ranks, from trainee store manager to southern area regional manager to his current position as trading controller of entertainment, the plum job within

Woolworth because music, video and games sales account for 25% of its total turnover.

Indeed, it is this broad experience and profile which has swayed some indies in his favour.

Indie retailer Brian Mack of Replay Records believes McAuley's position at Woolworth can only increase his strength in dealing with the record companies as Bard chairman.

"A high profile chairman can only be good for Bard. He is a strong personality who will be taken notice of. I'm all for him."

Of course, actions will inevitably speak louder than any words in helping to convert the indie sceptics. And McAuley is determined to press ahead in order to see through the key objectives set out by his predecessor Simon Burke.

High on McAuley's agenda for 1995 is the need to improve delivery dates for all retailers. "It was the key issue everybody was concerned about at the roadshows," he explains.

"I find it difficult to understand why, when an item is released on a Monday, the customer can't go out to any shop and buy it first thing that morning," he says.

"We could vastly improve the way we deliver product to our customers," he adds. "That takes trust on the part of Bard members that nobody will put

## RISING UP THE RANKS

**Charlie McAuley** (b. April 4, 1959)

**June 1978:** Aged 18, McAuley joins Woolies.

"I was taken on as a store management trainee," recalls McAuley. "I was sent everywhere, spending no more than 12 months in any one town." His bases included Liverpool and Clonmel in Ireland.

**September 1986:** Returns to his native Scotland, to become area manager for central Scotland.

**February 1988:** McAuley takes on his first position at Wooler: head office of business development manager, proceeding to business development controller in March 1990, where he plans and co-ordinates the opening of 29 new concept stores.

**May 1991:** Regional manager for the southern region, covering 135 stores and nine district managers. He is responsible for developing regional plans for sales, stock and costs and review capital investment for new store location and refurbishment.

**April 1992:** Moves again to become head of buying for the store's home and garden products. He takes on the role of planning and co-ordinating new product development, and rationalising the supplier base.

**July 1993:** Moves over to become trading controller of Woolworth's stationary sector, developing the company's worldwide sourcing policy, a responsibility which takes him around the globe from Hong Kong and China to the US.

**March 1994:** Replaces Martin Davies as trading controller, entertainment for Woolworth, giving him overall control of the chain's largest sector, which makes up 25% of its total business. His responsibilities include strategic direction and business planning, co-ordination of marketing, advertising and promotions, implementing new business systems and the development of Woolworth's strategic link with EUK.

**September 1994:** After just six months in the music industry, McAuley is elected as the new chairman of Bard. "I won't be introducing a new direction," he says, vowing to see through the key Bard objectives set out during his predecessor Simon Burke's two-year stint.

product out prior to the morning of release. And it also demands discussion with the BPI to ensure we move forward with that."

Despite initial concerns following Warner's early delivery of the *Three Tenors* album in August to allow for all stocks to be on sale the day after Bank Holiday Monday, there were remarkably few leaks, insists McAuley. "It worked extraordinarily well and we would applaud any efforts to do that again," he says. "And it's up to Bard and the BPI to get it 100% right."

Besides the issue of early deliveries, he cites standardisation of returns policies, fighting piracy and improving ordering systems as other key areas to be addressed.

"Returns is a particular problem," McAuley says. "There is no standard returns procedure among the record companies, which means you end up with five different types of forms from all the different companies."

But, ever keen to emphasise the positive, he talks enthusiastically about the strengthening bond between Bard and record company body, the BPI.

"The working relationship between Bard and the BPI is very positive," he says. "There is a great understanding between the two sides about how the industry needs to work together to ensure a mutually profitable future."

Martin Talbot

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# MCPS prepares for new collaborations

When indecision paid to MCPS's planned collaboration with PRS in December, the mechanical rights body already had its sights set on alternative partners.

Just four weeks after that setback, MCPS is investigating other options. The body's chief executive Frans De Wit (pictured right) and his PPL counterpart Charles Andrews are understood to have scheduled a number of meetings between now and Midem in an attempt to set the ball rolling.

Although MCPS chief executive Frans De Wit refuses to discuss the identity of any potential collaborators, he says, "MCPS has built up its systems over the past five years into a valuable database which can be put to use for the industry in general terms, not only for MCPS."

After the PRS collaboration (ServiceCo) came to an end, the board recognised that we should not be sitting still and we should be looking at how we can use the MCPS systems."

But now the planned PRS partnership has fallen apart - with neither side able to agree on the extent to which any collaboration would operate - PPL would certainly be MCPS's most natural partner.

PPL's Charles Andrews confirms it has entered discussions with MCPS over the possible sharing of data or joint operation of a third party service, although no arrangement has been finalised. "We will continue to explore ways of reducing costs and improving the service to our members," he says.

MCPS already has one of the most advanced databases in the European



music business, providing performer and copyright information on more than 2m musical works, 1.4m recordings and more than 300,000 audio products. It also surveys broadcast logs of 44 TV channels (including BBC, ITV and cable and satellite services) and 168 radio stations for its blanket agreements - royalties for the recording of music as part of a radio jingle or as backing on a filmed sequence - which could be adapted to allow it to provide a service for PPL.

Any link-up with PPL would be a natural progression for both sides, in the light of the imminent publication of a rental and lending rights draft directive by the Department of Trade. To set against that, however, in a new

## BREAKING THROUGH THE £100m BARRIER

While the collapse of MCPS's collaboration with PRS last month ended the year on a low note, 1994 will still be remembered as a breakthrough year for the mechanical rights body.

For the first time in its history, the publisher-owned company broke through the £100m barrier for distributions. Its members received £115m, a 17% increase on the previous year's figure of £98m.

MCPS chief executive Frans De Wit says, "It is a magical £100m barrier which we have passed and it shows our commitment to further increase the quality of our service to all members."

In an additional concession to members, the body is also attempting to promote a "more for less" policy by reducing its commission rates across a number of

different income streams from 15% to 12.5%. The various areas, which include the AP2 agreement for smaller record companies, account for around 25% of the company's total income.

The distribution of income from international agreements will also be made quarterly, rather than half-yearly, starting this month.

De Wit says, "1994 was a big year for us. We have also been giving our members access to our database, through the Members Online Enquiry Service scheme."

The Miles system allows the MCPS database to be accessed by its 30 member companies as well as members of the songwriters' body Basca (British Association of Songwriters Composers and Authors).

scenario where royalties will be sought for artists for the public performance of sound recordings, and even video, the record company owners of PPL would be keen to retain control of any rights collection agency.

Any deal would leave MCPS in an increased position of power within the European rights collection community, rivalled only by the Netherlands' BUMA/Stemra in its breadth of rights collection.

But, on one level, a collaboration between MCPS and PPL would be a bizarre one, given the strained relationship which existed between publishers and record companies just over three years ago; in September 1991 the mechanical rights body faced the BPI in a battle royal over

songwriters' royalties at the copyright tribunal. The clash eventually led to a mechanical royalty rate set at 8.5% of dealer price.

But since then, the relationship between the two sides of the music business has warmed. Ironing out the final details of the tribunal judgment has forced an increased degree of co-operation and understanding between the two bodies, culminating in the joint BPI/MPA British At Midem stand at the end of this month.

One MCPS insider believes that once the basis of collaboration can be agreed, a fully-working partnership could be up and running "very quickly", at least by the end of the year. But, as MCPS knows so well, it would do well not to raise its hopes too quickly. **Marin Talbot**

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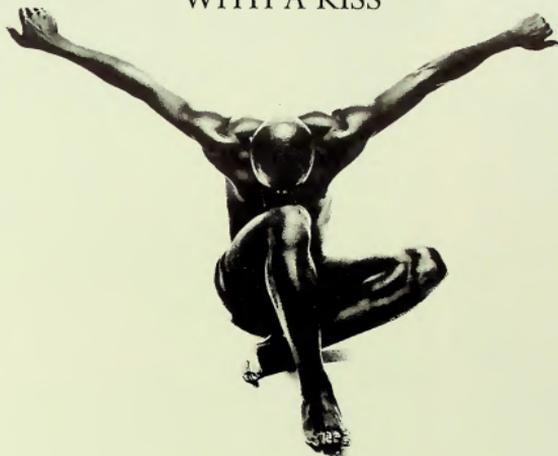
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## SINGLES

**BANDIT QUEEN:** Give It To The Dog (Playtime Records AMUSE 27CD). It's about time this quirky Mancunian three-piece gained some recognition. Give It To The Dog precedes the band's forthcoming debut album *Hormone Hotel*, which should hopefully boost their fortunes. □□□

**JON OF THE PLEASSED WIMMIN:** Passion (East West Z844CD). Bobby O's high-NRG classic is given the handbag treatment by the cult DJ. East West picked up on Passion after it enjoyed huge club success and it could well cross over for the cross dresser. □□□

**SUEDE:** Together/Bentswood Boys (Nude Nud12CD1). A brand new track, Together is a more upbeat offering than recent tracks from Dog Man Star, and the first co-written by new guitarist Richard Oakes. With a big first week guaranteed, it will be an interesting test of the loyalty of the band's fans thereafter. □□□

**APACHE INDIAN AND TIM DGG:** Make Way For The Indian (Island CID 588/54 183-2). After his jungle escapades, Apache Indian goes hip hop. More notable for Tim DGG's contribution than the Indian's, the track still rides a rough beat thanks to UK producers The Press. Bonus cuts feature pure reggae rhythms by Sly and Robbie. □□□

**STELLA GIEZ:** Dr Love (Mega/Polydor Z2233). Bouncy Euro-pop from MC Kinky in this track by the 17-year-old Norwegian/Nigerian dancer and rapper who has Ace Of Base as stablemates. The selection of ever harder dub mixes will get dancefloors pumping. □□□

**180 DYE:** Play With You (Beat Street MC Double A-sided excursion from Berlin's hardest working noise merchants, of which the lethargic Gout SF is by far the superior track. Not content with hammering out two albums in 1994, another is due in late February. □□□

**DEUS:** House (Island CID 603). Probably the closest the Belgian left-field rockers will ever get to a ballad. *Hotel Lounge* is one of their critically-acclaimed debut albums more commercial tracks. A catchy chorus and some creative guitar work give it a unique and fresh touch. □□□

**PERFUME:** Lover (Aromasound Arom0303). Perfume's third release, Lover, is a fitting pop ballad championed by Radio One's Waijley, while the altogether harder Morpheus provides a strong b-



CYNDI LAUPER: DRAMATIC BALLAD

side. A February tour should boost interest. □□□

**WHITOUT:** Jackie's Racing (Silvertone ORE CD 88). Amiable acoustic pop from the much fancied Scots, Whitout's fourth single wears its retro influences with style. Having already secured an amount of television exposure, Whitout's debut LP *Bite It* should be well received. □□□

**JUNIOR REID:** Listen To The Voices (Brilliant CD8918). The combination of a maddeningly catchy chorus and soft reggae beat is beloved of radio and the British public so don't be surprised to see this in the Top 10. □□□

**CYNDI LAUPER:** I'm Gonna Be Strong (Epic EPC 66136 2). A dramatic ballad – one of the new tracks on her number one greatest hits package – bears Lauper's trademark roar but doesn't perhaps have the hit quality of her more successful work. □□□

## ALBUMS

**LEFTFIELD:** *Leftism (Hard Hands/Columbia Hands CD2)*. Leftfield are widely respected as originators of the Nineties techno movement, yet the public at large has had little chance to sample their talents other than on a couple of singles – particularly the John Lydon collaboration, *Open Up*, featured here. This album of techno/dub songs will change that. Plenty of books and tabloids have had little chance to equal last year's *Underworld* and *Orbital* albums. □□□



LEFTFIELD: TECHNO PIONEERS UNLEASH A THROBING PACKAGE OF TRACKS

**PET LAMB:** *Sweaty Handshake (Roadrunner Records RR 8562 2)*. Yet another hard-edged rock set from Ireland bursts on the scene. This one gives all those US acts that seem to dominate the market tracks bristling with raw energy and guitar-laced hooks. □□□

**EZIO:** *Black Boots On Latin Feet (Arista 7432120152)*. Simply produced and presented, Ezio's debut album combines introspective love songs with Latin guitars, played with aplomb by the ousted Booga. It's not hip and mostly downbeat, but a potentially huge audience awaits. □□□

**OST:** *Tales From The Crypt Presents Demon Knight (East West Z58722251)*. A collection of (mostly) unreleased tracks from some of the most titanic metal exponents sets the mood for Hollywood's latest marriage of rock and horror. Tracks by Pantera, Megadeth and Sepultura should ensure market approval, although a UK release date has yet to be set for the film. □□□

**THE CRUSADERS:** *The Greatest Cause (CLBCD 5501)*. Launching Sound & Media's new mid-price imprint Callibre is a suitably classy 2/2-track, double CD package including true classics such as *Street Life* and guest appearances from Bobby Womack, Joe Satriani and Randy Crawford. □□□

**LITTLE AKE:** *The Wolf That Hesse Built (Wind Recordings WIREL 2)*. Far from being the heavy metal practitioner you might expect, Skip L'Pittie Ake McDonald is into blues, jazz, funk and hip hop, and it

shows on this esoteric album which reunites him with his Tackhead partners. □□□

**VARIOUS:** *Dream Of Underground House Vol 5 (Arctic KOLDCD006)*. Continuing the popular chronicle of essential club tunes in their fall 12-inch mixes, Volume 5 includes Goodfellas, DJ Disco and the sought after 4th Measure Men. National radio and press ads should ensure sales action. □□□

**THE APHEX TWIN:** *Classics (R&S RS94035)*. A collection covering the ambient hero's finest moments from his work for Belgian label R&S, including the seminal *Digerdoo*. Expect plenty of first week attention from diehards. □□□

**VARIOUS:** *Future Alliance of Communication and Technology (Reel CD 56)*. A pick of some of the finest cuts of underground techno over the past year chosen by DJ Carl Cox, including cuts from Union Jack, The Source Experience and Joey Beltram. Available as a triple vinyl set and double CD and cassette. □□□

**SIMPLE MINDS:** *Good News From The Next World (Virgin CDV 2760)*. With She's A River the most-added song to radio playlists last week, Simple Minds' 13th album stands a chance of achieving much success. It retains Kerr's classic raw vocals over a rocky sound. A welcome return to form. □□□

Reviewers: Michael Arnold, Johnny Davis, Catherine Ends, Steve Redmond, Nick Robinson, Ajax Scott, Martin Talbot, Paul Vaughan and Selina Webb.

## ALAN JONES TALKING MUSIC

One of the acid tests for a great song is how it adapts to different styles – and in that respect Sukiyaiki is a winner. Originally recorded in 1962 by **Kyu Sakamoto**, it was a Top 10 hit in the UK the following year in an upbeat jazz styling by **Kenny Ball**, and, more remarkably, in its original Japanese language version for **Sakamoto**. In 1981 it was revived by **A Taste Of Honey** as a lip-quiveringly effective tearjerker and, another 14 years on, Sukiyaiki is back in the US Top 20, and about to be released here, in a new version by **4PM**. They share a soulful close harmony style with All-4-One and Boys II Men, using old fashioned street corner doo-wop to lend new beauty to a fine old song... Back in 1974, **Aretha Franklin** cut one of her finest albums, *Let Me In Your Life*. Los Angeles-based Rhino Records have been rummaging around in Warner's tape cupboard for some time and, after making available 16 other Franklin albums, they've finally decided to unleash *Let Me In Your Life*. It finds Franklin at the peak of her considerable vocal prowess and includes some inspired and inspiring

music, including hit single *Until You Come Back To Me*, a heartfelt restyling of Bobby Goldsboro's *With Pen In Hand*, an even more personal and electrifying update of Leon Russell's *A Song For You* and a deliciously sublime take on Marvin Gaye & Tammi Terrell's hit *Ain't Nothin' Like The Real Thing*. Words aren't enough, you have to hear this... In America, the **Jerky Boys** have had brace of gold albums, wherein they assume ludicrous alter-egos in an effort to raise cheap laughs from hapless victims of their telephone calls. Now their humour is featured in a movie, from which comes the soundtrack album *The Jerky Boys*. Thankfully, their spoof calls are kept to a minimum on an odd album that includes alternative and hip-hop tracks, all but one previously unreleased. **Helmet** tackle Black Sabbath's *Symptom Of The Universe*, **L7** revisit Blondie's *Hangs On The Telephone* and **Tom Jones** makes a decent job of Lenny Kravitz's *Are You Gonna Go My Way*, while **House Of Pain** and **Coolio** offer new but typical tracks... Out for a third time is **United, Marky Mark's**

collaboration with Germany's **Prince Ital Joe**, and it's still sounds like a smash – and probably will be this time, as its success in Europe last year has made it familiar to millions of holidaymakers. A happy, house anthem, with reggae-inflected rap from Ital Joe and sultry rhymes from Marky Mark, its time has arrived... R&R publicity decrees it "the coolest 1988 collective in the world... ever" and there is no denying there is a massive amount of mighty musical muscle pulling together on *U Will Know*, by a collective known as **BMU** (Black Men United). It's a loose-limbed, funky R'n'B jam with gospel undertones, tweaked for the UK market by slick CJ Mackintosh remixes, and as BMU include **R Kelly**, **Kid Sweat**, **After 7**, **Boyz II Men**, **Tevin Campbell**, **Lenny Kravitz** and **El DeBarge**, it's an undeniable hit...Quite the most uplifting club hit of the moment is **Tubercule's** *I Know The Lord*, which has an inspirational vocal from **Bessie Griffin**, but she won't see her record in the chart – she died six years ago.





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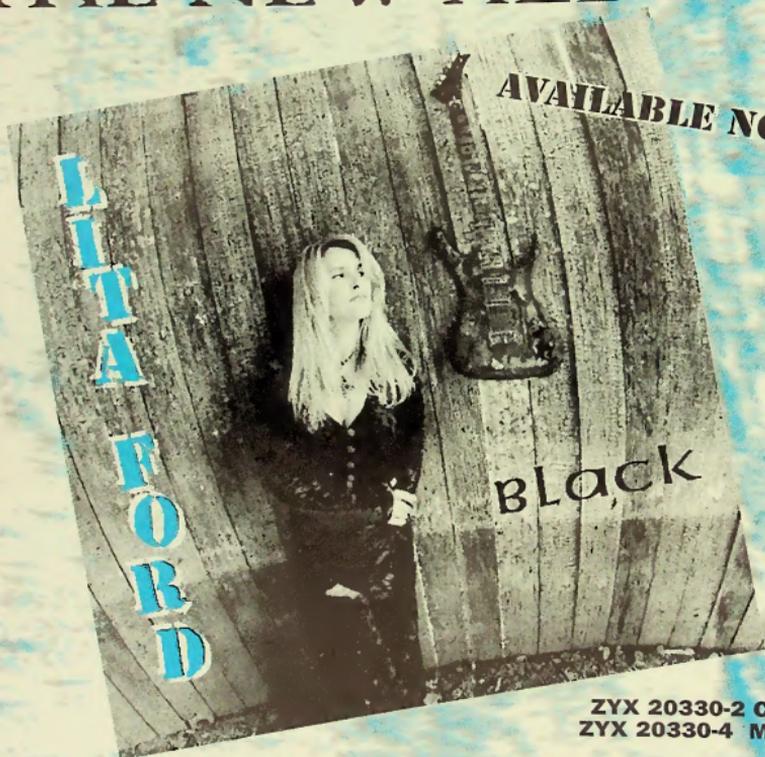
**BRITS NOMINATIONS**

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# Re/nex strengthen their lead

## SALES

Canadian songbird Celine Dion warbles "This is getting serious" in her hit *Think Twice*, and she's right, for what once seemed like a small hit is now a massive smash with 400,000 sales to date.

It holds at number two this week, while attaining its highest weekly sale figure after 14 weeks in the chart. Colton's album *The Colour Of My Love* is also making belated giant strides and climbs to number three this week. But neither the single nor the album is available on vinyl—and that's a fact which may have lost Celine dearly, at least on the singles chart.

Even though vinyl's share of the market is dwindling, no record has yet reached number one without a vinyl edition. The number one slot now looks beyond Celine—Rednex have established a lead of more than 50%—but last week the two records were very close together saleswise, and vinyl may well have tipped the balance in Celine's favour.

With seven Club Chart graduates among the eight highest new entries to the chart this week (the exception is *Sleeper's* Inbetween), dance and R&B is having its second great week in a row, providing additional stimulus to the 12-inch market.

While the overall market shrank by 10% a fortnight ago, the 12-inch sector posted 57% growth. Last week, the market expanded 26%, while 12-inch sales grew 39%, to reach a best-for-a-while level of 12%, while seven-inch sales slumped to a lowest-yet 2.4%—a mere fifth of the level of 12-inch sales.

The hottest newcomer of the week is R. Kelly's *Bump N' Grind*, which debuts at number 10.

Following his sell-out of Wembley Arena, it's further proof of Kelly's current hot status, bringing him his fourth major hit in eight months, following *Your Body's Callin'* (number 19), *Summer Bunnies* (number 23) and *She's Got That Vibe* (number three). He's *Jive's* hottest act in a while, and his burst of hits takes him halfway to the best-ever tallies of Top 40 hits by *Jive* artists—both Samantha Fox and Billy Ocean registered eight.

A month after his 50th birthday and exactly 22 years after his first hit *I'm Gonna Love You Just A Little More Baby*, Barry White makes a rare excursion into the Top 20, thanks to his double-sided hit pairing the smoother *Practice What You Preach* with the dance hit *Love Is The Icon*.

Big Bazza's only other Top 20 hit in the past 16 years was his introductory A&M single *Sho' You Right*, in 1987.

Alan Jones

## SINGLES UPDATE



## ALBUMS UPDATE



## AIRPLAY

With an additional 290 plays logged last week, *The Human League's* triumphant comeback hit *Tell Me When* moves emphatically to the top of the airplay chart this week, boasting considerably more plays, and a 25% higher audience than its nearest competitor, not least because its plethora of mixes make it acceptable to dance, as well as rock and pop, stations.

While dance music resurges in the sales chart (see sales commentary), it's noticeable that the highest ranked pure dance disc on the airplay chart in *People's Open Your Heart*, which debuts at number 25. It's one of six singles on the chart not commercially released, the highest of which is *Simple Minds' She's A River*, which occupies fifth position.

All of the unreleased discs in the Top 50 are by acts with proven track records, but just outside at number 56 there's a groundswell of support for new pop/dance act MN 8, whose debut Columbia single *I've Got A Little Something For You* is garnering airplay from specialist stations in its R&B mix, while pop outlets are opting for the more concise and direct West End mix.

After nine months, *West Wet Wet's Love Is All Around* could finally be on its way out. After increased airplay due to year-end recaps pushed it up to number 39 last week, it slips out of the Top 50 this week.

Far fewer records debut high on the airplay chart than on the sales chart, as radio is still a conservative medium. And the two highest new entries on this week's chart—*Sound Of Blackness' I'm Going All The Way* and *Sting's This Cowboy Song*—should, in fact, have been in the chart last week, as should Barry White's *Practice What You Preach*.

Media Monitor is stressing to labels the importance of it being serviced with product upfront if records are to receive their due. The aforementioned records all performed well on Radio One (*Sting* had 22 plays, *White* had 21 and *Sounds Of Blackness* had 16) but failed to register because product wasn't received.

Media Monitor's Ray Bonicci explains that the company scours *Music Week's* new release listings and playlists submitted by radio stations to ensure it has all active records. Titles can be fingerprinted within an hour of their being received at Media Monitor's north London offices, but Bonicci points out that monitoring cannot be done retrospectively. "What that means is that we can't start monitoring plays until we receive the records," he says.

Alan Jones

## SALES AWARDS

- Platinum: **Bon Jovi: Cross Road - The Best Of (4x); Gloria Estefan: Hold Me, Thrill Me, Kiss Me; The Stone Roses: Second Coming**
- Gold: **Celine Dion: Think Twice (single); Jimmy Nail: Crocodile Shoes (single); Celine Dion: The Colour Of My Love**
- Silver: **Let Loose: Let Loose; Gloria Estefan: Hold Me, Thrill Me, Kiss Me**

## PLAYLIST ADDS

- Radio 1 FM: w/c 16.01.95: A List: N-Trance - Set You Free; Saade - New Generation; B List: Aesop - You're No Good; Sheryl Crow - Strong Enough; Slime - Can't Get By; Malcolm Williams & Jon Roberts - You Are Everything; Luvina Jones - Sing To The Stars; Carole USM - Young (Oldies); Mark Lowland - I Had Somebody; X List: Ann Party - Don't Give Me Your Love; Del Amari - Here And Now; TLC - Crazy; C & C Music Factory - I Found Love; Red Religion - 7/11 Century; Candy Leather - I'm Gonna Go Strong;
- Capital FM: w/c 16.01.95: A List: Nicki French - Total Eclipse Of The Heart; Jan Secada - Mental Picture; Anne Lennox - No More Love You; Luther Vandross - Always & Forever; B List: Del Amari - Here & Now; Chae Black - Give Me You (Steinberg); C List: M&A - Always; Junior Reid - Listen To The Voice; Ultimate Kase - Hoosie Boy;
- Virgin 121: w/c 14.01.95: C List: Anne Lennox - No More Love You; New Order - 1963, 1963 - The Cowboy Song; D List: Fortitude - Glory Box; The Tea - I Saw The Light;
- NITV Europe: w/c 17.01.95: Jeff Buckley - Grace; Green Day - Lifestyles; Eternal - Oh Baby; The Scorpions - White Drive; Rednex - Old Top In An Old Jamnagga - Hall The Kiss.

## THIS WEEK'S HITS

### Singles

- NUMBER ONE: **Rednex, Cotton Eye Joe - Internal Affairs**
- HIGHEST NEW ENTRY: **R Kelly, Bump N' Grind - Jive**
- HIGHEST CLIMBER: **Lightning Seeds, Change - Epic**
- NUMBER ONE R&B SINGLE: **Ini Kamove, Here Comes The Hotstepper - Columbia**
- NUMBER ONE DANCE SINGLE: **Mr Roy, Saved - Fresh**

### Albums

- NUMBER ONE: **The Beautiful South, Carry On Up The Charts - Go! Discs**
- HIGHEST CLIMBER: **Green Day, Dookie - Reprise**
- NUMBER ONE COMPILATION: **Now! That's What I Call Music 29 - EMI/Virgin/PolyGram**

### Airplay

- NUMBER ONE SINGLE: **Human League, Tell Me When - East West**
- BIGGEST GROWER: **Sounds Of Blackness, I'm Going All The Way - A&M**
- MOST ADDED: **Human League, Tell Me When - East West**

THE OFFICIAL CHARTS MONITOR

**THE NEW SINGLE OUT 23 JANUARY AVAILABLE ON CD DIGI-PAK AND CASSETTE**

YZR79C/CD/CX TAKEN FROM THE FORTHCOMING ALBUM **LOVERS IN THE CITY**

**TANITA TIKARAM.**  
I MIGHT BE CRYING.

EMI

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# TOP 75 ALBUMS

21 JANUARY 1995

Pos	Last	Title	Artist (Producer)	Label/Cd (Distributor)	Cass/Vinyl	Pos	Last	Title	Artist (Producer)	Label/Cd (Distributor)	Cass/Vinyl	Pos	Last	Title	Artist (Producer)	Label/Cd (Distributor)	Cass/Vinyl	
<b>1</b>		<b>CARRY ON UP THE CHARTS - THE BEST OF *</b>	Goldies (87872) (F)	BMG	2456/GCF 2456	<b>26</b>	<b>23</b>	<b>BIG ONES *</b>	Geffen GED 2546 (BMG)	GED 2546/GCF 2456	<b>52</b>	<b>51</b>	<b>HELL FREZZES OVER *</b>	Def Jam GED 2472 (BMG)	GED 2472/GCF 2472			
<b>2</b>	<b>54</b>	<b>ALWAYS &amp; FOREVER *</b>	3 to 5 Av/Emi/Wendy/TEM 1055 (E)	EMM	47168/AT 47168	<b>27</b>	<b>24</b>	<b>THE DIVISION BELL *</b>	EMM	47168/AT 47168	<b>53</b>	<b>43</b>	<b>KYLE MINOGUE *</b>	Deconstruction RCA 742212/2482 (BMG)	RCA 742212/2482 (BMG)			
<b>3</b>	<b>13</b>	<b>THE COLOUR OF MY LOVE *</b>	Epic 474732 (EMI)	Epic	474732/32	<b>28</b>	<b>42</b>	<b>HOLD ME, THRILL ME, KISS ME *</b>	A&M	474732/32	<b>54</b>	<b>54</b>	<b>NEVERMIND *</b>	Geffen DGCC 24425 (BMG)	DGCC 24425/DGCC 24425			
<b>4</b>	<b>18</b>	<b>DUMMAY *</b>	Gold/Bear 8289/322 (M)	Gold/Bear	8289/322 (M)	<b>29</b>	<b>25</b>	<b>MUSIC BOX *</b>	Columbia 474732 (EMI)	474732/32	<b>55</b>	<b>4</b>	<b>HITS</b>	Liberty DGC 820218 (F)	TCE 2247/247			
<b>5</b>	<b>20</b>	<b>DEFINITELY MAYBE *</b>	Crescent CREC 169 (BMG)	Crescent	169 (BMG)	<b>30</b>	<b>27</b>	<b>THE BEST OF *</b>	East West 4509980/42 (W)	4509980/42 (W)	<b>56</b>	<b>63</b>	<b>MYNE MINE *</b>	Virgin MAD80X (E)	TC 2692/V 2692			
<b>6</b>	<b>28</b>	<b>PARKFIVE *</b>	Food/Far West 4009556/2 (W)	Food/Far West	4009556/2 (W)	<b>31</b>	<b>29</b>	<b>LABOUR OF LOVE - VOLUMES I &amp; II *</b>	Ubu/Interscope	Ubu/Interscope	<b>57</b>	<b>63</b>	<b>COUNTING CROWS (Barnett)</b>	Geffen/BMG	GED 24528/BMG 24528			
<b>7</b>	<b>8</b>	<b>CROCODILE SHOES *</b>	East West 4009556/2 (W)	East West	4009556/2 (W)	<b>32</b>	<b>21</b>	<b>TWELVE DEADLY CNTS... AND THEN SOME *</b>	Epic 473232 (EMI)	473232/32	<b>58</b>	<b>65</b>	<b>ELEGANT SLUMMING *</b>	RCA 742116/742116 (BMG)	742116/742116 (BMG)			
<b>8</b>	<b>14</b>	<b>CROSS ROAD - THE BEST OF *</b>	4 Jambo 522895 (F)	4 Jambo	522895 (F)	<b>33</b>	<b>41</b>	<b>PROTECTION *</b>	Virgin 473812 (EMI)	473812/32	<b>59</b>	<b>19</b>	<b>INTERPRETATIONS *</b>	Capitol 4540252 (F)	4540252 (F)			
<b>9</b>	<b>4</b>	<b>STEAM *</b>	Island 828542 (E)	Island	828542 (E)	<b>34</b>	<b>33</b>	<b>VITALITY *</b>	Epic 477812 (EMI)	477812/32	<b>60</b>	<b>14</b>	<b>HAVE A LITTLE FAITH *</b>	Capitol 452223 (E)	TC 2232/2232			
<b>10</b>	<b>12</b>	<b>NO TIME TO ARGUE *</b>	Island CD 828542 (E)	Island	828542 (E)	<b>35</b>	<b>28</b>	<b>12 PLAY *</b>	Jive CHIP 144 (BMG)	CHIP 144 (BMG)	<b>61</b>	<b>58</b>	<b>UNJOYCED *</b>	Wax 830245/0245 (M)	WX 480X/480X			
<b>11</b>	<b>1</b>	<b>BIZARRE FROG *</b>	Deconstruction RCA 742124081/2 (BMG)	RCA	742124081/2 (BMG)	<b>36</b>	<b>35</b>	<b>THE RETURN OF THE SPACE COWBOY *</b>	Columbia 473282 (EMI)	473282/32	<b>62</b>	<b>RE</b>	<b>LEGEND *</b>	Capitol 4540252 (F)	4540252 (F)			
<b>12</b>	<b>13</b>	<b>SECOND COMING *</b>	Geffen GED 24503 (BMG)	Geffen	24503 (BMG)	<b>37</b>	<b>41</b>	<b>THE RETURN OF THE SPACE COWBOY *</b>	Columbia 473282 (EMI)	473282/32	<b>63</b>	<b>123</b>	<b>THE BEST OF UBALDI V *</b>	Capitol 4540252 (F)	4540252 (F)			
<b>13</b>	<b>15</b>	<b>LIVE AT THE BBC *</b>	Apple CD3 8017880/7 CDSP3 738 (B)	Apple	8017880/7 CDSP3 738 (B)	<b>38</b>	<b>14</b>	<b>THE HIT LIST *</b>	EMI CD 828542 (E)	828542 (E)	<b>64</b>	<b>67</b>	<b>EVERYTHING CHANGES *</b>	RCA 742116/742116 (BMG)	742116/742116 (BMG)			
<b>14</b>	<b>17</b>	<b>BEDTIME STORIES *</b>	Maverick/Sire 8384587/2 (M)	Maverick/Sire	8384587/2 (M)	<b>39</b>	<b>56</b>	<b>THE HIT LIST *</b>	EMI CD 828542 (E)	828542 (E)	<b>65</b>	<b>RE</b>	<b>ESSENTIAL ELITE *</b>	Varèse/Polgram TV 523904 (F)	523904 (F)			
<b>15</b>	<b>16</b>	<b>MONSTER *</b>	Warner Bros 8304587/2 (M)	Warner Bros	8304587/2 (M)	<b>40</b>	<b>RE</b>	<b>DOOKIE</b>	Reprise 930245/952 (W)	930245/952 (W)	<b>66</b>	<b>RE</b>	<b>AUTOMATIC FOR THE PEOPLE *</b>	Reprise (RCA)	930245/952 (W)			
<b>16</b>	<b>11</b>	<b>UNPLUGGED IN NEW YORK *</b>	Geffen GED 24727 (BMG)	Geffen	24727 (BMG)	<b>41</b>	<b>27</b>	<b>THE 3 TENEORS IN CONCERT 1994 *</b>	Carnegie/Concord 4096926/2 (M)	4096926/2 (M)	<b>67</b>	<b>118</b>	<b>THE COMMITMENTS (OST) *</b>	MCA/Interscope	4096926/2 (M)			
<b>17</b>	<b>11</b>	<b>SONGS *</b>	Epic 476652 (EMI)	Epic	476652 (EMI)	<b>42</b>	<b>10</b>	<b>NO QUARTER</b>	Fantasy 4096926/2 (M)	4096926/2 (M)	<b>68</b>	<b>83</b>	<b>THE BEST OF BELINDA VULI *</b>	Virgin BELCD (E)	5170742/32 (F)			
<b>18</b>	<b>20</b>	<b>THE ESSENTIAL COLLECTION *</b>	RCA 742123171 (BMG)	RCA	742123171 (BMG)	<b>43</b>	<b>325</b>	<b>THE DARK SIDE OF THE MOON *</b>	EMI (E)	EMI (E)	<b>69</b>	<b>39</b>	<b>GOLD - GREATEST HITS *</b>	Polygram 5170072 (F)	5170072 (F)			
<b>19</b>	<b>22</b>	<b>THE GREATEST HITS *</b>	Mercury 5262302 (F)	Mercury	5262302 (F)	<b>44</b>	<b>45</b>	<b>EVERYBODY ELSE IS DOING IT SO YOU SHOULD TOO *</b>	Columbia 473812 (EMI)	473812/32	<b>70</b>	<b>59</b>	<b>JANET *</b>	Virgin TVC 2230V 2230	TVC 2230V 2230			
<b>20</b>	<b>11</b>	<b>THE HONEST HITS *</b>	Mercury 5262302 (F)	Mercury	5262302 (F)	<b>45</b>	<b>45</b>	<b>BROTHER SISTER *</b>	Acid Jazz/EMI 828492 (E)	828492 (E)	<b>71</b>	<b>RE</b>	<b>THE CROSS OF CHANGES *</b>	Virgin COVR 20 (E)	COVR 20 (E)			
<b>21</b>	<b>27</b>	<b>(THE BEST OF) *</b>	Centredale Col/Land 8289302 (F)	Centredale Col/Land	8289302 (F)	<b>46</b>	<b>10</b>	<b>ONE WOMAN - THE ULTIMATE COLLECTION *</b>	EMI CD 828542 (E)	828542 (E)	<b>72</b>	<b>57</b>	<b>GREATEST HITS *</b>	Epic 473232 (EMI)	473232/32			
<b>22</b>	<b>10</b>	<b>PSYCHE - THE ALBUM *</b>	XShythm/Telstar TCD 2748 (BMG)	Telstar	2748 (BMG)	<b>47</b>	<b>20</b>	<b>SEAL *</b>	Capitol CD 828542 (E)	828542 (E)	<b>73</b>	<b>NEW</b>	<b>THE TIME HAS COME EP</b>	Mo'Wax - (M)	WAX 028P			
<b>23</b>	<b>11</b>	<b>THE BEST OF *</b>	Epic 477832 (EMI)	Epic	477832 (EMI)	<b>48</b>	<b>117</b>	<b>SIMPLY THE BEST *</b>	Capitol CD 828542 (E)	828542 (E)	<b>74</b>	<b>RE</b>	<b>THE SONGS OF DIANE EARTH *</b>	WEA 49959512 (M)	49959512 (M)			
<b>24</b>	<b>6</b>	<b>WE HAVE ALL THE TIME IN THE WORLD... *</b>	EMI CD 828542 (E)	EMI	828542 (E)	<b>49</b>	<b>25</b>	<b>MUSIC FOR THE JILTED GENERATION *</b>	Produce/Hewlett/LeLair XLXLD 114034X/114034X (M)	114034X/114034X (M)	<b>75</b>	<b>67</b>	<b>OUR OWN - GREATEST HITS *</b>	Columbia 473232/32 (EMI)	473232/32 (EMI)			
<b>25</b>	<b>10</b>	<b>TUESDAY NIGHT MUSIC CLUB *</b>	ABM 5401265/5401264 (E)	ABM	5401265/5401264 (E)	<b>50</b>	<b>22</b>	<b>HUMAN LEAGUE (Various)</b>	Virgin HLCD (E)	HLCD (E)								

## TOP COMPILATIONS

Pos	Last	Title	Artist (Producer)	Label/Cd (Distributor)	Cass/Vinyl
<b>1</b>		<b>NOW THAT'S WHAT I CALL MUSIC 29 *</b>	EMI/Virgin Polygram CD 10W275/TC 10W275/10W29 (E)	EMI/Virgin	10W275/TC 10W275/10W29 (E)
<b>2</b>	<b>10</b>	<b>THE LOVE ALBUM *</b>	Virgin VTD 38 (E)	Virgin	VTD 38 (E)
<b>3</b>	<b>NEW</b>	<b>SOFT REGGAE</b>	Global Television RADCD 04/RADMC 04 (BMG)	Global	04/RADMC 04 (BMG)
<b>4</b>	<b>7</b>	<b>ROCK ANTHEMS</b>	Dino DINO 191 (E)	DINO	191 (E)
<b>5</b>	<b>9</b>	<b>PULP FICTION (OST) *</b>	MCA/MCA 11103 (BMG)	MCA	11103 (BMG)
<b>6</b>	<b>5</b>	<b>JUNGLE MANIA 2</b>	Telstar TCD 2756 (BMG)	Telstar	2756 (BMG)
<b>7</b>	<b>21</b>	<b>THE BEST ROCK ALBUM IN THE WORLD... EVER *</b>	Virgin VTD 35/VTD 35 (E)	Virgin	VTD 35/VTD 35 (E)
<b>8</b>	<b>1</b>	<b>THE GREATEST LOVE EVER</b>	Telstar TCD 2747 (BMG)	Telstar	2747 (BMG)
<b>9</b>	<b>4</b>	<b>NOW DANCE - THE BEST OF 94 *</b>	EMI/Virgin CDND 14/CDND 14 (E)	EMI/Virgin	CDND 14/CDND 14 (E)

# AIRPLAY PROFILE



#	Title/Artist	Label	No. of plays		TW
			W	TW	
1	10 <b>THE ARMS</b> Label		28	28	70
1	1 <b>SYMPATHY FOR THE DEVIL</b> Guns N' Roses (Geffen)		28	28	78
2	4 <b>TELL ME WHEN</b> Human League (East West)		26	27	21
3	2 <b>HERE COMES THE HOTSPOTTER</b> In Keanon (Columbia)		27	27	43
4	1 <b>LOVE ME FOR A REASON</b> Boyzone (Polygram)		26	26	56
5	8 <b>CRAZY</b> Exposé (Epic)		23	25	54
5	5 <b>SHE'S A RIVER</b> Single MCA (MCA)		24	25	62
7	9 <b>STAY ANOTHER DAY</b> East 17 (London)		25	24	47
8	6 <b>THINK TWICE</b> Cyndi Lauper (Capitol)		24	23	46
8	7 <b>WHATEVER</b> Exposé (Epic)		27	23	46
10	10 <b>COTTON EYE JOE</b> Boyzone (Polygram)		18	22	41
10	10 <b>CRUSH WITH EYELINER</b> Free (Mercury Nonesuch)		8	22	41
12	12 <b>HEART BEAT</b> Jimmy Somerville (Mercury Nonesuch)		20	22	47
13	13 <b>I'M GOING ALL THE WAY</b> Sounds Of Business (J&M)		1	21	13
13	13 <b>TAKE A BOW</b> Madonna (Mercury Nonesuch)		24	21	21
15	15 <b>THIS COWBOY SONG</b> Single MCA (MCA)		3	20	20
15	15 <b>OPEN YOUR HEART</b> M People (Decca/Dunhill)		2	20	20
17	17 <b>BUMP N' GRIND</b> Ice Cube (J&M)		20	20	20
18	18 <b>TELL FNO YOU</b> Invisibles (Capitol/J&M)		19	19	19
19	19 <b>THUG</b> New Order (Geffen)		17	19	19
19	20 <b>CROCODILE SHOES</b> Jemini (East West)		17	19	19
21	21 <b>PRACTICE WHAT YOU PREACH</b> Heavy White (J&M)		2	18	18
22	22 <b>LIVING IN DANGER</b> Ace Of Base (Sanctuary)		9	17	17
22	22 <b>ONE NIGHT STAND</b> Ian Dury (Mercury)		16	17	17
24	24 <b>CHANGE</b> Lightning Bolt (Epic)		2	16	16
25	25 <b>BOXERS</b> Marley (Polygram)		4	14	14
25	25 <b>HOODIE BOOY</b> Exposé (Epic)		4	14	14
27	27 <b>I'VE GOT A LITTLE SOMETHING FOR YOU</b> Mr. Mister (Columbia)		1	12	12
27	27 <b>GLORY BOX</b> Personal (Island)		1	12	12
28	28 <b>ETERNAL LOVE</b> A & B (Mercury Nonesuch)		12	11	11
29	29 <b>BASKET CASE</b> Green Day (Reprise)		10	11	11



#	Title/Artist	Label	No. of plays		TW
			W	TW	
1	1 <b>CHANGE</b> Lightning Bolt (Epic)		25	28	28
2	4 <b>WHEN WE DANCE</b> Single MCA (MCA)		24	27	27
3	2 <b>YOU CAN GO YOUR OWN WAY</b> Chris Rea (East West)		28	26	26
3	1 <b>THE STRANGEST PARTY (THESE ARE THE TIMES)</b> Invisibles (Mercury)		29	26	26
5	2 <b>ALL I WANNA DO</b> Single MCA (MCA)		26	25	25
5	2 <b>RUN TO YOU</b> Human League (East West)		26	24	24
6	15 <b>TELL ME WHEN</b> Human League (East West)		18	24	24
6	29 <b>SHE'S A RIVER</b> Single MCA (MCA)		12	22	22
7	2 <b>BANG AND BLAME</b> New Power Generation		22	22	22
9	13 <b>ABOUT A GIRL</b> New Power Generation		19	20	20
11	12 <b>END OF CENTURY</b> Boyzone (Polygram)		19	19	19
11	15 <b>WHATEVER</b> Exposé (Epic)		18	19	19
11	12 <b>LET THE HEALING BEGIN</b> Jon Secken (Capitol)		19	19	19
14	14 <b>NEWBORN FRIEND</b> (Mercury)		21	18	18
14	7 <b>I'M GONNA GET MYSELF BLIND</b> Primal Scream (Epic)		22	18	18
14	15 <b>A GIRL LIKE YOU</b> En Vogue (A&M)		18	18	18
17	15 <b>RAIN KING</b> Clutch (Geffen)		18	17	17
17	19 <b>YOU BLOW ME AWAY</b> Bryan Ferry (Mercury)		18	17	17
17	11 <b>CRAZY</b> Exposé (Epic)		20	17	17
17	19 <b>GOD TO MY FAMILY</b> Corbin Bleu (Island)		18	17	17
17	22 <b>SENSE</b> Tanya Tucker (Mercury)		17	17	17
17	27 <b>DELIVER ME</b> Invisibles (Mercury)		16	17	17
23	18 <b>ALWAYS</b> Boyzone (Polygram)		16	16	16
24	23 <b>STAY I MISSED YOU</b> Lou Reed & New Noise (RCA)		12	16	16
24	7 <b>YOU DON'T KNOW HOW IT FEELS</b> Tom Petty (Dunhill)		22	12	12
24	27 <b>NIGHT BESIDE YOU</b> Sade B. Henders (Columbia)		13	12	12
24	20 <b>THE SIMPLE THINGS</b> The Cure (Capitol)		8	12	12
24	28 <b>KISS FROM A ROSE</b> Boyzone (Polygram)		11	12	12
25	25 <b>EVERYBODY'S TALKIN'</b> The Beautiful South (Island)		8	11	11
26	26 <b>BABY COME BACK</b> Pato Banton (Mercury)		14	11	11

All data this page © Media Monitor. Station reports charts rank titles by total number of plays per station from 00:00 on Sunday 1 January 1995 until 24:00 on Saturday 7 January 1995.



#	Title/Artist	Label	No. of plays		TW
			W	TW	
1	1 <b>TRUE FAITH 94</b> New Order (London)		62	70	70
2	4 <b>ANOTHER NIGHT</b> New Order (London)		46	78	78
2	4 <b>SIGHT FOR SORE EYES</b> The Roots (Decca/Dunhill)		73	71	71
3	3 <b>THE STRANGEST PARTY (THESE ARE THE TIMES)</b> Invisibles (Mercury)		43	56	56
4	10 <b>COTTON EYE JOE</b> Boyzone (Polygram)		56	54	54
5	1 <b>WHEN WE DANCE</b> Single MCA (MCA)		44	52	52
7	18 <b>CRAZY</b> Exposé (Epic)		47	46	46
7	1 <b>KISS FROM A ROSE</b> Boyzone (Polygram)		44	46	46
7	1 <b>I HAVE ALL THE TIME IN THE WORLD</b> Louis Armstrong (EMI)		46	46	46
10	14 <b>RUN TO YOU</b> Human League (East West)		42	46	46
11	4 <b>OH BABY!</b> Exposé (Epic)		48	40	40
12	24 <b>TELL ME WHEN</b> Human League (East West)		73	36	36
14	13 <b>ANOTHER DAY</b> M People (Decca/Dunhill)		19	33	33
15	15 <b>STAY ANOTHER DAY</b> East 17 (London)		44	30	30
16	14 <b>TAKE A BOW</b> Madonna (Mercury)		34	23	23
16	25 <b>SHE'S A RIVER</b> Single MCA (MCA)		16	20	20
18	18 <b>TELL FNO YOU</b> Invisibles (Capitol/J&M)		17	23	23
18	19 <b>CIRCLE OF LIFE</b> Live (A&M)		26	26	26
18	18 <b>BABY COME BACK</b> Pato Banton (Mercury)		27	26	26
19	19 <b>STAR I MISSED YOU</b> Lou Reed & New Noise (RCA)		43	25	25
22	7 <b>SECONDS</b> The Roots (Decca/Dunhill)		45	25	25
23	23 <b>THINK TWICE</b> Cyndi Lauper (Capitol)		1	18	18
24	26 <b>ALWAYS</b> Boyzone (Polygram)		16	17	17
24	20 <b>CHANGE</b> Lightning Bolt (Epic)		0	17	17
24	29 <b>LOVE IS ALL ABOUT YOU</b> The Roots (Decca/Dunhill)		24	17	17
27	27 <b>LIVING IN DANGER</b> Ace Of Base (Sanctuary)		0	16	16
28	28 <b>SWEETS FOR MY SWEET</b> C. Lewis (Blackstreet)		12	14	14
29	29 <b>SHINE</b> Awood (Blurb)		12	12	12
30	30 <b>SEVENTEEN</b> Lat (Mercury)		8	11	11

## 95.8 CAPITAL FM

LONDON

#	Title/Artist	Label	No. of plays		TW
			W	TW	
1	29 <b>SHE'S A RIVER</b> Single MCA (MCA)		26	44	44
1	1 <b>THINK TWICE</b> Cyndi Lauper (Capitol)		41	44	44
3	1 <b>TELL ME WHEN</b> Human League (East West)		43	43	43
3	1 <b>STAY ANOTHER DAY</b> East 17 (London)		51	43	43
5	1 <b>COTTON EYE JOE</b> Boyzone (Polygram)		40	42	42
5	2 <b>ALL I WANNA DO</b> Single MCA (MCA)		44	42	42
5	5 <b>LOVE ME FOR A REASON</b> Boyzone (Polygram)		44	42	42
8	2 <b>THIS COWBOY SONG</b> Single MCA (MCA)		4	41	41
9	19 <b>CROCODILE SHOES</b> Jemini (East West)		33	39	39
9	11 <b>I'M GOING ALL THE WAY</b> Sounds Of Business (J&M)		4	38	38
11	1 <b>RUN TO YOU</b> Human League (East West)		30	36	36
11	18 <b>ALWAYS</b> Boyzone (Polygram)		0	35	35
13	10 <b>TOTAL ECLIPSE OF THE HEART</b> Miki French (Mercury)		0	35	35
13	7 <b>SWEETNESS</b> Madeline Gayle (RCA)		37	35	35
14	11 <b>LIVING IN DANGER</b> Ace Of Base (Sanctuary)		5	33	33
15	1 <b>TAKE A BOW</b> Madonna (Mercury)		38	33	33
17	1 <b>HOLD ME, THRILL ME, KISS ME</b> Gloria Estefan (A&M)		38	30	30
17	19 <b>SIGHT FOR SORE EYES</b> The Roots (Decca/Dunhill)		33	30	30
19	9 <b>SHE'S GOT THAT VIBE</b> Ice Cube (J&M)		34	29	29
19	7 <b>I HAVE ALL THE TIME IN THE WORLD</b> Louis Armstrong (EMI)		0	29	29
20	19 <b>MENTAL PICTURE</b> Jay Savaris (EMI)		0	29	29
22	24 <b>HERE COMES THE HOTSPOTTER</b> In Keanon (Columbia)		17	27	27
24	9 <b>BABY COME BACK</b> Pato Banton (Mercury)		34	26	26
23	12 <b>REAL</b> Corina (Epic)		18	26	26
25	18 <b>OH BABY!</b> Exposé (Epic)		31	26	26
26	26 <b>CHANGE</b> Lightning Bolt (Epic)		0	25	25
27	27 <b>ALWAYS AND FOREVER</b> Lita Ford (Mercury)		6	24	24
28	28 <b>CRAZY</b> Exposé (Epic)		2	21	21
29	29 <b>ANOTHER NIGHT</b> New Order (London)		24	18	18
30	30 <b>HEY NOW (GIRLS JUST WANT TO HAVE FUN)</b> Cindy Lauper (Epic)		12	15	15

## AIRPLAY FOCUS

### METRO FM

One of the broadcasting success stories of the north of England, Metro FM is one of seven stations owned by the Metro Radio Group broadcasting to a combined potential audience of 5.9m adults. The second largest radio group outside London, MRG reaches the whole of the North East and nearly 15% of the total population served by the IR network. Since Metro FM took to the airwaves in 1974, it has become the dominant station in the transmission area with a 45% reach of 1.4m adults - more than double the reach of its

nearest rival, Great North Radio (also part of MRG), on 16.4%. One of the group's five FM stations targeting 25 to 44 year olds with a contemporary hits format, artists like INXS and Elton John rub shoulders with PJ & Duncan and Dasis, while data gathered by Media Monitor over the last week shows the Top 10 most played tracks are fairly chart biased. Programme director Giles Squire says, "Our philosophy is to constantly and imperceptibly change along with our listeners so we're always one step ahead."

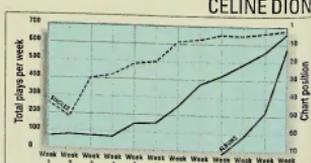
### METRO TOP 10

Task	Plays
1 Stay Another Day East 17 (London)	36
2 Take A Bow Madonna (Mercury)	32
3 Think Twice Cyndi Lauper (Capitol)	31
4 Hold Me, Thrill Me, Kiss Me Gloria Estefan (A&M)	29
5 Tell Me When Human League (East West)	28
6 Another Night (New Order) The Real McCoy (EMI)	26
7 Crazy Exposé (Epic)	26
8 Love Me For A Reason Boyzone (Polygram)	26
9 We Have All The Time In The World Louis Armstrong (EMI)	16
10 Crocodile Shoes Jemini (East West)	12

Most played singles on Metro FM 12.1 © Media Monitor.

Media Monitor first detected Celine Dion's Think Twice on Ayr's West Sound Radio on October 7, and it was picked up by Capital a day later, although the number of plays per week remained low until the track entered the top 50 and began its steady rise into the top five. The single even survived a drop to number 52 in the sales charts before the increasing airplay pushed it back to number 30. "Capital picked up on the song straight away, and it was played regularly by other IRL stations. In particular by 1.4 and Metro FM," says Sony Music UK chairman and ceo Paul Burger.

### CELINE DION



After a November appearance on TOTY, airplay continued to increase along with sales and was still rising at time of press. Album sales also benefited from the increased airplay. The Colour Of My Love re-entered the chart the week before Christmas, rising to number 13 in last week's chart. Last week Think Twice was the sixth most added song to playlists nationwide with a 4% increase in airplay. Catherine Eade

# TOP 50 AIRPLAY HITS



This Week	Last Week	Covers	Title/Artist/Label	Radio 1 FM										Total no. of plays	Total no. of stations	Weekly audience (in thousands)			
				Tracks played	% of total	Minitime 252	NRW	Capital	City	Chloe	Heart FM	Invicta	Metro				Piccadilly	Virgin 725	
1	3	7	TELL ME WHEN Human League (East West)	P	27	40	43	43	39	32	0	27	29	39	24	949	60.44	28	
2	1	1	STAY ANOTHER DAY East 17 (London)	P	24	30	44	43	28	28	1	31	36	1	0	763	45.98	-26	
3	7	8	COTTON EYE JOE Rednex (Internal Affairs)	A	22	54	11	42	7	31	0	13	12	1	0	583	45.76	14	
4	6	13	THINK TWICE Ceeline Dion (Epic)	P	23	18	44	44	38	31	23	35	30	10	0	781	44.99	8	
5	22	-	SHE'S A RIVER Simple Minds (Virgin)	A	25	29	10	44	22	23	0	0	20	22	517	44.23	79		
6	5	6	LOVE ME FOR A REASON Boyzone (Polydor)	A	26	2	25	42	41	31	0	26	17	12	0	721	40.24	-9	
7	4	4	TAKE A BOW Madonna (Maverick)	A	21	29	18	33	20	21	0	15	22	24	1	541	39.77	2	
8	18	21	CRAZY Eternal (EMI)	P	25	46	21	18	4	10	0	24	28	1	0	507	38.45	9	
9	20	35	CHANGE Lightning Seeds (Epic)	B	16	17	16	24	37	26	0	9	19	18	28	574	35.21	30	
10	11	15	CROCODILE SHOES Jimmy Nail (East West)	A	18	0	27	39	1	25	21	32	9	1	1	491	33.05	-6	
11	107	-	I'M GOING ALL THE WAY Sounds Of Blackness (A&M)	A	21	0	1	38	39	19	0	15	11	1	0	481	32.71	2154	
12	2	2	ALL I WANNA DO Sheryl Crow (A&M)	A	3	36	25	42	5	28	8	31	13	1	25	582	32.56	-71	
13	4	3	SIGHT FOR SORE EYES M People (Deconstruction)	A	1	71	26	30	25	29	0	26	9	1	0	572	31.33	-40	
14	18	26	HERE COMES THE HOTSTEPPER In-Kamonce (Columbia)	P	27	0	6	27	14	32	0	2	8	1	0	420	30.13	3	
15	10	44	LIVING IN DANGER Ace Of Base (London)	A	17	16	23	33	3	15	0	8	23	1	0	290	29.70	221	
16	106	-	THIS COWBOY SONG Sting (A&M)	A	21	0	18	41	19	23	19	4	1	0	5	326	28.11	873	
17	14	14	WHATEVER Oasis (Creative)	P	23	0	1	29	11	1	0	1	0	39	19	265	27.78	-11	
18	13	13	WE HAVE ALL THE TIME IN THE WORLD Lavinia Amstrong (EMI)	A	1	46	29	29	25	1	19	19	14	38	0	400	27.51	-20	
19	23	23	RUN TO YOU Roanne (EMI)	A	0	45	1	36	20	9	0	23	3	1	24	405	27.04	-2	
20	9	11	ANOTHER NIGHT Mc Sca And The Real Mc Coy (Logic)	B	7	71	16	15	5	24	0	6	18	1	0	376	23.13	-38	
21	17	19	OH BABY I... Eternal (EMI)	B	2	44	8	25	7	24	11	1	43	0	446	20.00	-16		
22	31	33	SYMPATHY FOR THE DEVIL Guns N' Roses (Geffen)	P	28	0	1	12	1	2	0	3	1	9	135	23.90	38		
23	12	12	HOLD ME, THRILL ME, KISS ME Gloria Estefan (Epic)	A	4	0	25	30	2	27	10	28	16	1	0	562	23.40	-49	
24	23	25	I'LL FIND YOU Michaela Garell (RCA)	A	19	28	2	3	6	2	25	5	14	1	0	300	22.67	-3	
25	63	-	OPEN YOUR HEART M People (Deconstruction)	A	20	0	8	9	22	11	0	0	13	24	0	238	22.42	440	
26	48	48	1963 New Order (London)	A	18	0	0	10	21	1	0	0	0	41	5	274	21.42	50	
27	17	17	BABY COME BACK Patto Bangor (Virgin)	A	3	26	20	26	2	10	0	24	3	1	11	426	21.31	-30	
28	32	32	WHEN WE DANCE Sting (A&M)	A	1	52	1	6	1	9	1	4	2	1	27	163	20.08	15	
29	31	31	ALWAYS Ban Jelli (Jamaica)	A	1	17	9	36	11	30	0	9	2	5	14	296	19.80	-13	
30	35	34	TRUE FAITH 94 New Order (London)	A	1	76	1	1	5	8	0	5	1	1	0	215	19.54	-4	
31	20	29	HEARTBEAT Jimmy Somerville (London)	A	22	0	12	6	0	11	0	1	0	0	246	18.94	5		
32	48	48	ANOTHER DAY Whigfield (Systematic)	B	10	33	3	9	1	3	0	1	8	1	0	186	18.90	9	
33	34	38	THE STRANGEST PARTY (THESE ARE THE TIMES) INKS (Mercury)	A	0	56	0	0	2	0	0	0	0	0	26	104	17.06	5	
34	37	36	ONE NIGHT STAND Let Loose (Mercury)	A	17	0	5	13	0	4	0	5	0	0	0	225	15.63	7	
35	-	-	TOTAL ECLIPSE OF THE HEART Nicki French (Baga Of Fun)	A	3	0	1	35	16	12	0	8	24	1	0	277	15.51	14	
36	47	-	CRUSH WITH EYELINER REM (Warner Bros)	A	22	0	0	0	0	0	0	0	0	0	0	67	14.52	184	
37	38	38	BUMP N' GRIND (Katy-Love)	A	20	0	6	3	0	1	0	6	0	0	0	166	14.25	-8	
38	181	-	PRACTICE WHAT YOU PREACH Barry White (A&M)	A	18	0	2	3	0	5	24	0	0	0	0	197	13.87	1019	
39	25	18	STAY (I MISSED YOU) Lisa Loeb & Nine Stories (RCA)	A	0	26	9	11	21	11	4	7	3	1	12	205	13.61	-64	
40	33	22	7 SECONDS Youssou N'dour (featuring Neneh Cherry) (Columbia)	A	1	25	0	8	3	14	0	8	0	7	7	156	12.68	-29	
41	43	40	KISS FROM A ROSE Seal (ZTT)	A	0	46	0	0	3	2	4	0	0	11	76	12.64	8		
42	44	42	REAL Diana Ross (Epic)	B	9	0	14	26	0	6	0	0	0	0	169	11.81	2		
43	32	37	HEY NOW (GIRLS JUST WANT TO HAVE FUN) Cyndi Lauper (Epic)	A	3	8	24	14	3	29	0	4	0	0	10	157	11.38	-10	
44	48	-	HOODIE BOOTY Ultimate Kick (EMI Carli)	A	13	0	1	1	0	0	0	0	0	0	99	11.33	113		
45	35	28	SWEETNESS Michaela Garell (RCA)	A	0	10	9	35	4	32	0	7	2	1	0	188	10.86	-42	
46	-	-	SO LET ME GO FAR Doves (A&M)	N	10	0	0	0	0	0	0	0	0	0	37	2	141	10.38	0
47	15	8	LET THE HEALING BEGIN Joe Cockler (Capitol)	A	2	9	1	1	21	35	19	13	1	1	19	266	10.22	-186	
48	43	27	ETERNAL LOVE PJ & Duncan (Mercury/Island)	A	11	0	0	7	0	2	0	0	8	0	0	133	9.85	-15	
49	125	-	LET IT LAST Carleen Anderson (Girca)	A	4	0	2	1	5	23	10	4	0	28	0	246	9.59	325	
50	-	-	ALWAYS AND FOREVER Luther Vandross (Epic)	B	10	0	0	21	0	1	2	2	0	1	0	161	9.46	0	

© Media Monitor. Compiled from electronically recorded data of plays on 55 BBC and commercial radio stations from 00.00 on Sunday 8 January 1995 until 24.00 on Saturday 14 January 1995. Stations ranked by audience figures based on latest full-hour figure data.

## TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in number of plays
1	I'M GOING ALL THE WAY Sounds Of Blackness (A&M)	481	427
2	SHE'S A RIVER Simple Minds (Virgin)	517	295
3	TELL ME WHEN Human League (East West)	949	290
4	THIS COWBOY SONG Sting (A&M)	326	288
5	TOTAL ECLIPSE OF THE HEART Nicki French (Baga Of Fun)	277	277
6	CHANGE Lightning Seeds (Epic)	574	233
7	MENTAL PICTURE Jon Secada (EMI)	217	217
8	SET YOU FREE N-trance (A&M)	196	196
9	OPEN YOUR HEART M People (Deconstruction)	238	182
10	WE'VE GOT TONIGHT Bob Seger & The Silver Bullet Band (Capitol)	175	175

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

## TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	No. of stations currently active	No. of new stations
1	TELL ME WHEN Human League (East West)	36	32
2	ALL I WANNA DO Sheryl Crow (A&M)	36	32
3	THINK TWICE Ceeline Dion (Epic)	37	30
3	CHANGE Lightning Seeds (Epic)	33	30
5	HOLD ME, THRILL ME, KISS ME Gloria Estefan (Epic)	36	30
6	STAY ANOTHER DAY East 17 (London)	36	29
6	TAKE A BOW Madonna (Maverick)	38	29
8	LOVE ME FOR A REASON Boyzone (Polydor)	34	28
8	SHE'S A RIVER Simple Minds (Virgin)	33	28
10	COTTON EYE JOE Rednex (Zomba)	32	26

© Media Monitor. Chart shows tracks to leading greatest number of stations added since defined as four or more plays.

AIRPLAY

21 JANUARY 1995



# wea label takes on europe

WEA is to launch its new, yet to be lifted, Euro dance/pop label of Midem's Gala Dance right.

The event, on February 2, will include the first public performance of Movi-B's new single 'Break The Chain' and will feature chart stars Corona, who will also be on the label.

The label will be run by Steve

Allen, who A&R'd Corona's worldwide smash 'Rhythm Of The Night' last year, and it will aim to pick up tracks from throughout Europe.

"We are in Europe and if you ignore it, you do so at your peril," says Allen.

"People are seeing the Euro dance hits as a fad rather than

as something that's always happened and will continue to happen."

Allen is in a particularly good position to spot European trends having had a successful career as an artist and producer in Italy.

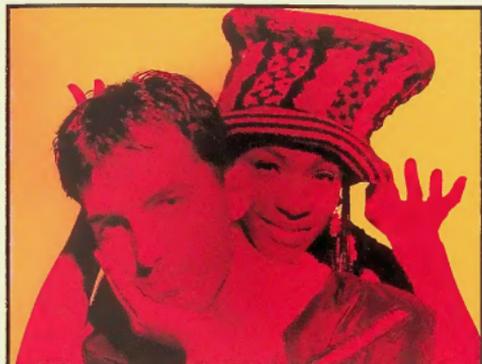
"I've worked in Italy and Germany and had European

hits. I was actually an Italian pop star so I have a high 'cheese' factor," says Allen, referring to the popper material the label plans to release.

Acts so far confirmed for the label include Joe MC, 2 Brothers On The Floor, Tony Wilson, Cleo & Marcus, DJ Three Brothers and Chymotic.

Although the label will have a commercial bias, its release schedule will not be limited to pop.

"Not everything will have to be a big crossover hit. We will have tracks that are specifically club oriented. Cleo & Marcus, for example, are a nu-NRG type act," says Allen.



A former Pete Tong essential tune of the week, Rio & Mars' 'Boy I Gotta Have You' is currently enjoying popularity across Europe and national radio play in the UK. It's set for chart action and the duo responsible for the pop house track are vocalist Marcia Bednec, a former scenery designer from Walthamston, and Rio, a DJ on Switzerland's Swiss FM radio station.

The single is the latest release on Dome Records, through Chrysalis/EMI, which is proving that not every label can be easily fitted into a musical category - Rio & Mars' label-mates currently include Lulu and street soul star Sinclair.

## midem focuses on euro dance boom

This year's Midem music trade fair in Cannes has a number of events specifically aimed at the dance world including the panel debate 'Is There Life After Euro Dance?', which is part of the conference's spotlight on A&R. The discussion, on Monday January 30, will take an in-depth look at the European dance boom.

A number of live showcases have been lined up for dance representatives. January 30 sees a Dutch Dance night featuring music from Atlantic Ocean, Doop, Jaydee and Warp 9 among others. The following night (31) is Midemland, a Euro dance showcase with Captain Hollywood, Whigfield, Intermision, Moxx and Nina. The main reggae event of the festival will be a Tribute To Bob Marley featuring Aswad, Burning Spear, Inner Circle and several members of the Marley family.

Two further nights focus on the European acid jazz scene with a Street Jazz night on February 1 and Europ on February 2.

Full details of Midem events are available from the UK office on 071-528 0086.

**inside** club chart

1 MESSAGE OF LOVE Lovehappy

2 now r&b lobby group eyes tv and radio

3 leads looks forward to hard times

4 roger sanchez picks his classic cuts

**cool cuts:** REACH UP PAPA'S GOT A BRAND NEW PIGS& Perfecto Al Straz

# SECRET LIFE

## LOVE SO STRONG

AVAILABLE FROM MONDAY 16TH JANUARY ON TWO 12" SINGLES · CD & CASSETTE  
FEATURING THE EPIC BROTHERS IN RHYTHM MIX PLUS ASSOCIATION,  
PLAY BOYS AND FARLEY & HELLER MIXES

PUBLISHED BY M&Z MUSIC. DISTRIBUTION BMV/SONY



18	25	LIVING IN	26	INOCENT	32	TAKE A	34	REAL	35	DON'T L	36	POWER F	37	NINETE	38	GURRILL	39	ETERNAL	40	CRAZY		
19	26	DON'T T	27	LET IT L	28	LET ME I	29	TAKE A	30	TAKE A	31	TAKE A	32	TAKE A	33	TAKE A	34	TAKE A	35	TAKE A	36	TAKE A

© CIN. PRODUC  
BASED ON A S

# album

**DON'T**

CLASSIC EDIT  
DANCING DIVAZ  
SATURDAY NIGHT FUNKS EDIT  
DANCING DIVAZ CLUB MIX  
CLASSIC ALEXPARTY MIX  
ORIGINAL MIX  
LWS BITCH MIX

TRUCKS TO GO WITH  
INBETWEENER CARTOON POSTER  
SUBSONIC (ELECTRONIC) / ELECTROPOP  
ELECTRO

DESTROYED PRIVATE COMMERCIAL JAZZ

Quality Reviews

18 19 ALL WOMAN 4  
20 DANCE MASSIVE  
20 18 FOREBET CLUMP (JUST)

CD (2+7) AC

OUT 6TH FEBRUARY

U.M.M.



**Club:**  
Tribal Energy, The Rocket,  
160 Holloway Road,  
London N7. Monthly on  
Fridays 9pm-6am.



• **Our Freedom lies within us** •

**Capacity/PA  
specialty features:**  
1000/20K

**Door policy:**  
"None, although we don't  
allow gangs of pissed-up  
blokes in suits." - Nick  
Turner.

**Music policy:**  
There are different rooms  
for trance techno, and the  
techno hardzone.

**DJs:**  
Regulars - Offshore, Mr.  
Smith, Zebede, Chris,  
Max and Jez Turner.

Guests include Oily  
(Sugarlump) and Camden  
(Elephant).

**Spinning:**  
DJ Evolution Space  
Phung; Leftfield 'Out For  
Life'; Transglobal  
Underground

"International Times (Lion  
Rock Mixes); Plastic  
Gourd 'Quiet Man'; Future  
Sound Of London 'Slider'  
(played at 45rpm).

**DJ's view:**  
"It's got the crowd other  
clubs used to have -  
there's a great atmosphere  
and a crowd who party  
until you kick them out." -  
DJ Evolution.

**Industry view:**  
"Tribal Energy are one of  
the few party organisers  
who provide networking  
space; people -  
environmentalists and  
animal rights activists etc  
- can set up stalls for free.  
I've met some wonderful  
people there." - Amin  
Korin, Restless Nations.  
**Ticket price:**  
£7/£5 concessions.

# new now r&b lobby eyes tv

The British R&B Association, the male campaign group behind the arrival of C1N's new r&b singles chart, says it was delighted with last week's debut chart. BRSA chairman Roy Hayden says, "We finally have a vehicle for r&b music. "Now it's up to us as record

makers to make full use of that." Hayden says the association now wants to see a broader media profile for the r&b chart. "The next stage is to get the chart on radio and television. "A monthly countdown on a programme such as ITV's The

Chart Show would be great," he says. Further initiatives by the BRSA for 1995 include the naming of comedian Lenny Henry as the association's honorary chairman and a report on racism in the music industry, which is being compiled by the association

for the BPI and the Commission For Racial Equality. The association will also have a make of Midem, sponsored by Opex Records and the BPI, with around 20 small labels and management companies represented.

## remix duo add spice to new p

In the past 18 months production/remix duo Spice Of Life have established themselves as one of the premier teams working in the garage/house field. Perhaps best known for their chart-topping mixes of KWS featuring Teddy Pendergrass 'The More I Get, The More I Want', the duo have also worked on tracks by artists such as Lovestation, Vicky Ryan, Urban Renewal and a multitude of other UK and US garage tracks. However, Spice Of Life - Alan Russell & Richard Yori (pictured) - have also shown themselves to be pretty astute business men. With each remix undertaken, the duo extracted the compilation rights from the record labels concerned

for their own Hot! label, with the result now being released under the title 'Spice Of Life - Remixes Volume One'. "It was quite easy because at the time most people just didn't think we'd do anything with them," says Russell. Over the coming months, the pair will be releasing new material of their own and providing mixes for the likes of Ronni Simon, Alexander Hope, Donald O, D Bend and Idle Wild. The duo are happy taking their time moving from remixes to full production projects. "I don't see any difference between remixing and production. It's just that with remixing you don't have to stand there shouting at a singer all day," says Russell.



## here comes the hot shepiz

Twenty-five-year-old British rapper Shepiz (pictured) has joined the elite band of British artists to sign to Motown. His signing comes after a Hollywood-style incident where Shepiz' demo tape was overheard by Motown's US boss, Cheryl Haskin as it was played to another A&R man. Busby signed him on the spot. Having served an apprenticeship writing for the Good Girls and remixing for other American acts such as Zhane, Boyz II Men and Warren G, Shepiz is now releasing his debut single 'Hold Me So Tight'. A cover of an old track by Thelma Houston - who seems to be in vogue at the moment - it features vocals added by Shepiz' long-time collaborator Tarela Kenny with mixes by Frankie Fancett adding the final touch. "Hold Me So Tight" will be released on January 23.

In four years, Saturday night London club Trade has had a profound influence on the country's club scene. Its mixed gay crowd and maximum energy house/techno policy has been widely-imitated and rarely matched. One of the club's DJs, Tony De Vit (pictured), is now set to make a name for himself as an artist with "Burning Up". With two singles previously released under the name Version 2, De Vit's new track is also the debut on a new PWL dance label, Icon. The track reflects Tony's 15 years' experience as a DJ. "After that long, you get to know what people go for," he says.

## trance crosses atlantic

Trance Europe Express has been one of the success stories of the past year by mixing mediums and offering a CD of trance music accompanied by a full colour booklet. The three volumes have sold better than many straight-ahead compilation albums and their fame and popularity has even stretched to the US.

It thus comes as no surprise that the latest venture from the creators of Trance Europe Express is Trance Atlantic. The new album, as the name suggests, features trance techno from US artists and included on the LP are many of the originals of the techno and house genres such as Farley Jackmaster Funk, Adonis, Chip E, Juan Atkins,

Carl Craig and Eddie Fowlkes. Like its predecessors, the album has been compiled by music journalist Helen Mead. "US dance music is now in its third wave and even a decade after it originally started a lot of the real innovation in electronic music is coming from over the Atlantic," she says. The album is released on January 30.



2

ran namecheck: editor-in-chief: steve redmond • managing editor: selma webb • a&r editor: dick robbins • contributing editor: tony ferrides • designer/sub-editor: nona robertson

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

Shop:  
J5 Vinyl, Unit 1, The  
Village Shopping Centre,  
Slough. Tel: 0753  
553963.

vinyl  
Dance Specialist

**Specialist areas:**  
UK trance, Euro hard  
house, nu energy, US  
garage, trip hop and dub.  
Hot labels are Spinn, Ugly  
Bug, Tripoli, Henry Street,  
Ozone, Bassbin, Mo'  
Wax, Harthouse. Big  
classic section with house  
from 1986/89. Compiles  
weekly house chart.  
Merchandise, record  
bags, flight cases, logo T-  
shirts, ski hats. Local ticket  
agent.

**Owner's view:**  
"We've seen a bigger  
demand for dubbier,  
slower stuff lately,  
especially trip hop. And  
tracks are getting faster -  
DJs are pulling breakbeats  
under their records. We're  
quite into DJ loo - trip  
hop played at the wrong  
speed. European poppy  
stuff is more trendy -  
Armand Van Helden is the  
man of the moment, he  
does incredible mixes. For  
UK product we're into air  
sirens and manic beats  
and we like floaty house,  
which is going to get  
bigger." - Steve Nash.

**Distributor's  
view:**  
"They're very openminded.  
They're so friendly and  
give good service. They do  
the Fame parties and have  
got their fingers on the  
button." - Wayne  
Thistleton, Amato.

**DJ's view:**  
"It's like the Tardis - tiny  
and stacked full of  
records. But their  
friendliness means the  
most to me. Good  
atmosphere, no record  
shop snobbery. They get  
all the tunes in at the same  
time as London and they  
pull out the stops to get  
tracks." - Chad Jackson.

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

COOL cuts

1 NEW REACH UP (PAPA'S GOT A BRAND NEW PIG BAG) Perfecto All Starz Perfecto

- |    |      |                             |  |                  |
|----|------|-----------------------------|--|------------------|
| 2  | (3)  | ANOTHER STAR                | Kathy Sledge   | Narcotic         |
| 3  | (5)  | PASSION                     | Jon Of The Pleased Wimmin  | Perfecto         |
| 4  | (4)  | OPEN YOUR HEART             | M People   | Deconstruction   |
| 5  | NEW  | WHAT A WORLD                | Sister Bliss<br>Another top moment of high camp                      | Got Beat         |
| 6  | (6)  | U WILL KNOW                 | B.M.U.   | Mercury          |
| 7  | (9)  | IF YOU SHOULD NEED A FRIEND | Fire Island  | Junior Boy's Own |
| 8  | NEW  | EXOGROOVE                   | Tony Bruno<br>Tough Italian EP produced by Joe T Vanelli             | Acid Milano      |
| 9  | NEW  | CALL ME                     | Deee-Lite<br>Ralph Rosario mixes plus check the funky dubs           | Elektra          |
| 10 | (7)  | COLOR OF MY SKIN            | Swing 52   | ffrr             |
| 11 | NEW  | RESPECT                     | Judy Cheeks<br>With mixes from Sanchez, Bottom Dollar and Dream Team | Positiva         |
| 12 | (12) | EVERY TIME YOU TOUCH ME     | Moby   | Mute             |
| 13 | NEW  | LOVE ME TONIGHT             | Anthony White<br>Last year's UMM tune in hot new mixes               | Stress           |
| 14 | NEW  | 1963                        | New Order<br>Joe T Vanelli again with a top mix                      | London           |
| 15 | NEW  | SHITAKE No. 3               | Shitake<br>303-led underground techno                                | Zoom             |
| 16 | NEW  | CHANGE                      | Ruby Turner<br>With big mixes from T-Empo                            | Wired            |
| 17 | NEW  | LIFT UP                     | Blutch Quick & James Howard<br>Deep and uplifting vocal garage       | Shelter          |
| 18 | NEW  | REAL GOOD                   | Grand Central<br>Underground grooves from Rac & Kato                 | Slip 'N' Slide   |
| 19 | NEW  | AUSTRALIA EP                | Mandala<br>Hard acid doublepack from Germany                         | Noom             |
| 20 | NEW  | LIVE FROM MARS EP           | The Man From Mars<br>Well produced disco cut up EP                   | Vicar            |

10 clubs to the most essential new club tunes as featured on This's "essential selection", with gets being broadcast every Friday between 7am and 10pm. Compiled by dj feedback and data collected from leading djs and the following stores: city sounds/flying/zoom/black market (london), eastern bloc/underground (manchester), 23rd precinct (glasgow), 3 beat (liverpool), warp (sheffield), trax (newcastle), joy for life (nottingham).

MC SAR &  
**THE REAL MCCOY**

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**'RUN AWAY'**

INCLUDES HOT NEW JUNIOR VASQUEZ MIXES  
OUT NOW ON 7". 12". CASSETTE & CD!

ARISTA, BMG, DCC

4

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# jack on his box

garage guru roger s is a big fan of tribal sounds. here are his classic cuts



## roger sanchez

### 'voices' k c flyte (rca)

"This is the original dub version and it's always been one of my favourite records. It was one of the first big real tribal African chants. It's incredibly long - 10 minutes - and I used to play the entire version. In New York the tribal chant always got them dancing."

### 'all i do' stevie wonder (motown)

"I love this record and it goes down incredibly well. Stevie wins the most brilliant songs, his tracks transcend time. It's a disco classic but it gets a great response now. It moves people to tears - 20 years after it first came out."

### 'love is the message' mtmb (p.v.)

"I have the original but this particular version has the best sax breakdown - I've not heard one so good on other records."

### 'the bottle (live)' gil scott heron (akam)

"I'd had the original for years but when I heard DJs like Basil and Larry Levan playing the live version I had to have it. I went nuts trying to find it and eventually got it at a flea market in someone's back yard. It's a wicked double album - classic garage tracks. The breakdown in the middle is five minutes of tribal percussion which makes it a big for me - it drives the crowd nuts."

### 'happy sun or dance' rare earth (bootleg)

"This record has one of the greatest percussion loops - but no-one knows where it's from. I was one of the first DJs to get hold of it - everyone knew what it was but not how to get it. I collected jazz and old soul and I go on the hunt once a month and I know where to find these records."

### 'candido's' candido (salsoul)

"Candido's cover of Santana's 'Jingo' - it's a fast rock track with an incredible bongo breakdown, it inspired a lot of house tracks. It's very tribal and brings back memories of The Loft. This record really inspires me to do the Latin percussion stuff I do now."

### 'let no man put asunder' first choice (salsoul)

"This is the first record I got my hands on from Salsoul. It was the first time I'd heard of Frankie Knuckles. It was a big anthem in New York clubs and it's one of my all-time favourites. Frankie does an excellent job of mixing it - it's got a classic bassline."

### 'washing machine' mr fingers (trax)

"This was at the beginning of Chicago house era. Larry Fingers was the most influential person to come out of the Chicago house scene - even today he gets great respect. This is an incredible mood track for the end of the night."

### 'another star' stevie wonder (motown)

"This is my favourite song from the dancer stuff that he's done - I did a cover with Kathy Sledge. It's got beautiful lyrics over a tough track. I played in New York and the crowd remembered it well."

**BORN:** New York, June 1, 1967. **LIFE BEFORE DJING:** Studied architecture. **FIRST DJ GIG:** "It was in a small, shifty dive in Queens, New York. A lot of the neighbourhood boys used to go there. From there I moved to The Tunnel." **MOST MEMORABLE GIG:** Best - "Two months ago at the Sound Factory, I'd been out of New York for a while touring, so when I got to the Sound Factory I felt I was at home. It's got one of the best crowds for house music in New York and they would crazy for everything I played. The next two had residences, one in the Sound Factory in San Francisco and one at a club in New York - Wave". **WORST:** "I was at a gay party in New York around 1989/90. It was a miserably cold night and the promotion hadn't been done properly; there were about two people in a cold, 3000-capacity venue. The monitors didn't work and I didn't get paid, so I had to beat someone's butt to get the money." **FAVOURITE CLUB:** The Tunnel, Glasgow, Cream, Liverpool. **NEXT THREE GIGS:** Sound Factory Bar, New York (mid-Jan); Sound Factory, San Francisco (27); Sound Factory, New York (end Jan). **DJ TRADEMARKS:** "I play cassettes over my hip and I double the record and do back spins. Always busy - that's my motto when I get into the DJ booth." **LIFE OUTSIDE DJING:** producer, songwriter, remixer; and "I love to paint".

### 'steamin'

#### tips for the week

- 'another star' kathy sledge (motown)
- 'these thoughts fell into my mind' bushlocks (natty steel)
- 'another wury' house of gypsies (trax)
- 'yomp 4 joy' jo addwell (eight beat)
- 'love is the love' bobby white (atac)
- 'respect' judy cheeks (goatville)
- '200 cheep' m.u.s. (hard times)
- 'god made me phunky' (remixes) md express (living)
- 'gotta new love' night rozzaria (underground construction)

compiled by sean davis  
tel: 081 148 2320



18 19 ALL WOMAN 4  
20 DANCE MASSIVE  
20 15 FOREST GUMP (OST)

Curly/Talano  
Dm  
Ego

CD+2+7+MC  
OUT 6TH FEBRUARY

CLASSIC EDIT  
DANCING DIVAZ  
SATURDAY NIGHT THIS EDIT  
DANCING DIVAZ CLUB MIX  
CLASSIC ALEX PARTY MIX  
ORIGINAL MIX  
LWS BITCH MIX

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the mca club chart is available as a special brand service in extended form as seen on the Friday before publication, available on 07-529-3535

# Jimmy Somerville HEARTBEAT

includes Club Mixes by E - Smoove, Armand Van Helden and Media Records



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## The Mack Vibe featuring Jacqueline

CD Cassette 2x12" Out Jan 23rd

Mixes: The Delonome 5th Circuit Et Red Eye 2nd 12" features Primetime down tempo mixes

eightball MCA



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# DON'T

CLASSIC EDIT  
DANCING DIVAZ  
SATURDAY NIGHT FMS EDIT  
DANCING DIVAZ CLUB MIX  
CLASSIC ALEX PARTY MIX  
ORIGINAL MIX  
LWS BITCH MIX

CD-12-7-AM  
OUT 6TH FEBRUARY

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18 19 **ALL WOMAN 4** Club/Phonix

19 20 **DANCE MASSIVE** Dto

20 16 **FOREST GUMP (OST)** Ego

CD-12-7-AM  
OUT 6TH FEBRUARY

UJAMM

# 21 ON A POP TIP chart

compiled by Alan Jones from a sample of over 61 returns (fax: 071-928 2881)

## 1 DON'T GIVE ME YOUR LIFE

2 Alex Party UMM/Systematic

3 I NEED SOMEBODY  
Loveland featuring Rachel McFarlane Eastern Bloc

4 FEEL IT  
Carol Bailey Multiply

5 DON'T LEAVE ME THIS WAY  
Thelma Houston Dynamo

6 LOVE SO STRONG  
Secret Life Cowboy/Pulse 8

7 YOU CAN COUNT ON ME  
Jaki Graham Avex

8 APPARENTLY NOTHING  
Carleen Anderson Circa

9 ALL NIGHT LONG  
Girls/DON'T LEAVE ME THIS WAY  
Thelma Houston/KEEP ON TRUCKIN'  
Eddie Kendricks/GOT TO GIVE IT UP  
Marvin Gaye Motown

10 MESSAGES  
Deja Vu Cowboy

11 RUN AWAY  
(MC Sar &) The Real McCoy Logic

12 SAVED  
Mr Roy Fresh

13 MESSAGE OF LOVE  
Lovehappy MCA

14 LOVE IS THE ICON/PRACTICE WHAT YOU PREACH  
Barry White A&M

15 I'M STANDING  
X-Static Positiva

16 CONTROL  
Time Of The Mumph Fresh

17 I AM THE DJ  
Kinky Riba Sun-Up

18 WON'T WASTE YOU/MY HEART BELONGS TO YOU/CRY FOR YOU/YOU GOT IT  
Jodeci Uptown/MCA

19 COTTON EYE JOE  
Rednex Jive

20 I'M GOING ALL THE WAY/THE HARDER THEY ARE THE BIGGER

21 THEY FALL/EVERYTHING IS GONNA BE ALRIGHT  
Of Blackness Perspective/A&M

22 YOU GOT ME BURNIN' UP  
Mephisto featuring Shunza Mega

23 EVERYDAY OF THE WEEK  
Jade Giant

24 NO MATTER WHAT U DO (I'M GONNA GET WITH U)  
The Flavour Jive

25 HIGHER (FEEL IT)  
Erick "More" Morillo presents R.A.W. A&M

26 CAN'T LET YOU GO  
The Mack Vibe MCA

27 DO YOU WANNA PARTY  
DJ Scott featuring Steppin' Out/  
Lorna B Love This/Silly Money

28 JUST THE WAY IT IS  
Lisa Moorish Go! Beat

29 HERE COMES THE HOTSTEPPER  
Ini Kamoze Columbia

30 DO WHAT YOU DO  
Annabella Lwin Sony S2

31 CRAZY  
Eternal 1st Avenue/EMI

32 ALMOST SEE YOU (SOMEWHERE)  
China Black Wild Card

33 GOOD LIFE  
E.V.E. Gasoline Alley/MCA

34 CALL IT LOVE  
Deuce London

35 HEY BABY  
Beersong Citybeat

36 TOTAL ECLIPSE OF THE HEART  
Nicki French Love This

37 SET YOU FREE  
N-Trance All Around The World

38 U SURE DO  
Strike Fresh

39 HOOKED ON A FEELING  
Tony Wilson WEA

40 HERE I GO AGAIN  
Frash Flip

41 LOVE COME RESCUE ME  
Lovestation Fresh

42 I'VE GOT A LITTLE SOMETHING FOR YOU MN 8  
1st Avenue/Columbia

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THINK T	SET YOU	HERE DO	LOVE ME	TELL ME	TOTAL E	STAY AN	WHATY	BUMP N	RIVERDA	SYMPAT	CHANGE	PROTECT	GLUM B	INERTIVE	TRLEM G	HOOCHIE	I'M GOIN	PRACTICE W	CALL I F	CREEP	ANOTHER	SAVED	







beats

**Chaka Khan** will be quite literally returning to the limelight very soon when she takes a starring role in a new musical called *Mama I Want To Sing*. Chaka will be joined by Sixties soul singer **Doris Troy**, on whose life story the show is based. The storyline tracks the early years of a singer in Harlem and opens at the Cambridge Theatre, London, on **January 27**...

**Kult** is a new Thursday night at the Hacienda in Manchester which promises to feature some "very interesting" and well-known guest DJs. Residents are **Jon Da Silva**, **John McCreedy** and various others, who will be joined over the coming weeks by the likes of **Peter Hook**, **Kris Needs**, **John Peel**, **Adrian Sherwood**, **Bernard Sumner**, **Johnny Marr** and the Hacienda's own **Anthony Wilson**. **Red Cat Records** is an indie label dealing in the house and garage market and is looking for suitable DJs to be included on its mailing list. Anybody interested should contact Clive Taylor on 0932



scarface

& pieces

828715... Contrary to previous information, JTC's album 'In The Hand Of The Inevitable' is out on Acid Jazz on February 27... 'Hard Leaders 6 Presents Jungle Dub Volume 2' is as the name suggests, the second instalment of Kickin's more drum & bass-styled compilation series. Included are **Roni Size's** 'Phizical' - the B-side of his recent single - a track from Size's partner **DJ Krust** called 'Jazz Note' and a new remix of **Tom & Jerry's** big hit 'Maximum Style'... **Nice 'n' Ripe** is expanding its mailing list. You can contact its promotions manager at Promotions House, 46 Grenville Road, London N19 4EH... Sparm Records recording artists **Boomerang** are looking for a new female vocalist. All applicants must be experienced in both live and studio work. Interested parties should contact Nicol, Sparm Records, 24 Chapel Farm Road, London SE9 3 NQ or call 081-857 7082. The label is also in need of new studio space of up to 1,000 sq ft... Contrary to last week's tune of the week review, 'Hand Of A Dead Body' is in fact a Scarface track featuring Ice Cube as guest rapper. The oversight was due to us getting our hands on a very upfront white label of Godie's jungle mixes with rather limited details. The track won't get a full release on Virgin until the end of February. **AND THE BEAT GOES ON!**



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WITH **MEDIA SOUND**

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**FEBRUARY 1995**

Special Issue Looking at the Top European Dance Nations. Distribution at Midem 1995

Issue date February 4th  
Booking Deadline 20th January

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**...latest**

Former Elektra Entertainment manager **Harvey Eagle** to take up the same role at the Ministry of Sound...

Belgian label **X-Trox** has signed a new deal with the UK's **Aura Surround Sounds**...

**S11**

**7** COM

2	02	THINK TV
6	03	SET YOU
5	04	HERE CO
3	05	LOVE ME
7	06	TELL ME
12	07	TOTAL ET
4	08	STAY AN
8	09	WHATEV
NEW	10	BLUP N
17	11	RIVERDA
9	12	SYMPAT
23	13	CHANGE
NEW	14	PROFEN
13	15	GLORY B
NEW	16	INBETWE
NEW	17	THEM GI
NEW	18	HOOBIE
14	19	I'M GON
NEW	20	PUNCH W
NEW	21	CALL IT I
NEW	22	CREEP
11	23	ANOTHER
NEW	24	SAVED

Rank	Artist	Album	Label
18	Living In Danger	Act Of Bet	Mercury/Columbia
26	INDEPENDENT LOVE SONG	Soulart	WEA
27	Don't Tell Me	You Have	Warner Bros
16	LET IT LAST	Carole Annason	Cap
15	CRUCIOLE SHORES	Janet Mul	East West
21	I NEED SOMEBODY	LOVING (PARTING) BROTHERS, MCFARLANE, EASTERN BLUE	Cap
28	COBAN PATE	Jan Carter	Columbia
25	TAKE A BOW	Melissa	Mercury/Cap
19	LET ME BE YOUR FANTASY	Burt D	Sympatico
34	REAL	Diana Aulin	Epic
35	Don't Leave Me This Way	Tina Turner	Decca
20	POWER RANGERS	The Mighty Mighty Power Rangers	BMG
37	NINETEEN63	New Order	London
38	GUERRILLA FUNK	Par	Mercury
40	ETERNAL LOVE	Patricia Doreau	Mercury/Columbia
22	CRAZY	Ennauk	1st Avenue/BMG

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15 BEAUTIFUL SONGS INCLUDING THE HIT SINGLES

**THINK TWICE, MISLED and THE POWER OF LOVE.**

CD · CASSETTE · 471508 2 4

Rank	Artist	Album	Label
31	Tuesday Night Music Club	Sheryl Crow	ADM
23	BIG ONES	Appaloosa	Capri
28	THE DIVISION BELL	Pink Floyd	EMI
32	HOLD ME, TILL I MISS ME, KISS ME	Sam Ermon	Epic
25	MUSIC BOX	Melissa Cady	Columbia
27	THE BEST OF	Dave Rie	East West
29	LABOUR OF LOVE - VOLUMES I & II	UB40	DEP INTERNATIONAL
30	TWICE DASILY CHS... AND THEN SOME	Civil Luv'n	Epic
48	PROTECTION	Melissa Amico	Virgin
33	VITALITY	Pink Jam	Epic
50	12 PLAY	R Kelly	Jive
36	CRAZY	Joni Tretous	Columbia
41	THE RETURN OF THE SPACE CONVOY	Jamison	Sony SD
34	THE HIT LIST	Clay Rickard	EMI
35	END OF PART ONE (THEIR GREATEST HITS)	Way-We-Wit	Mercury/Columbia
64	DOONEE	Green Day	Reprise

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# TOP TWENTY COMPILATIONS

Rank	Title	Label
1	NOW THAT'S WHAT I CALL MUSIC '93	EMI/Virgin/Polystar
2	THE LOVE ALBUM	Virgin
3	SOFT REGGAE	Global Frequency
4	ROCK ANTHEMS	Cap
5	PULP FUNCTION (OST)	MCA
6	JUNGLE MANIA 2	Telstar
7	THE BEST ROCK ALBUM IN THE WORLD... EVER!	Virgin
8	THE GREATEST LOVE EVER	Tram
9	NOW DANCE - THE BEST OF '94	EastWest
10	THE BEST COUNTRY ALBUM IN THE WORLD... EVER!	EMI
11	THE VERY BEST OF ANDREW LLOYD WEBBER	Reprise/Warner
12	PURE MOODS	Virgin
13	100% CLASSICS	Telstar
14	THE LION KING (OST)	Mercury
15	DANCE ZONE '94	PolyGram DV
16	MOTOWN - THE ULTIMATE HITS COLLECTION	Motown
17	THE BEST OF 100% DANCE	Virgin
18	ALL WOMAN 4	Dunlop/Reprise
19	DANCE MASSIVE	Cap
20	FOREST GUMP (OST)	Cap

# alex party

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SATURDAY NIGHT FMS EDIT  
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# US SINGLES

#	Title	Artist	Label
1	ON BEND! KNEE	Bay II Miles	(Mercury)
2	CHIEP TILC		(Saffron)
3	ANOTHER NIGHT	East McDay	(Merca)
4	ALWAYS	San-John	(Mercury)
5	TAKE A BOW	Melrose	(Mercury)
6	HERE COMES THE HOTSTEPPER	James Columbia	(Columbia)
7	BEFORE I LET YOU GO	Reichman	(Elektra)
8	I'M THE ONLY ONE	Melrose Chicago	(Mercury)
9	I WANNA BE DOWN	Brando	(Atlantic)
10	SUCKYARD	Eric West	(New Frontiers)
11	I'LL MAKE LOVE TO YOU	Black Heat	(Mercury)
12	YOU GOTTA BE	DeVine	(J&R Music)
13	YOU WANT THIS? LOVE GROOVE	James Jackson (Viper)	(Viper)
14	THE RHYTHM OF THE NIGHT	George	(East West)
15	TOOTSIE ROLL	Blue	(Merca)
16	HOLD MY HAND	Melrose & The Bluefish	(Mercury)
17	ALL I WANNA DO	Sheryl Crow	(A&M)
18	SECRET	McIntyre	(Mercury)
19	CONSTANTLY	Amend	(VCA)
20	THE SWEETEST DAYS	Veronica Winans	(Merca)
21	YOU DON'T KNOW HOW IT FEELS	Tom Petty	(Mercury)
22	SHORT CACK MAN	DiGeron	(Zel)
23	TURN THE BEAT AROUND	John Estlin & Grassroots	(Merca)
24	EVERY DAY OF THE WEEK	Eric	(East)
25	I'LL STAND BY YOU	Producers	(G&W)

# US ALBUMS

#	Title	Artist	Label
1	THE HITS	Garth Brooks	(Mercury)
2	BEYON	Bliss	(Mercury)
3	VITALITY	Paul Simon	(Cap)
4	HELL FREEZES OVER	Travis	(Capitol)
5	DOOKIE	Green Day	(Reprise)
6	SMASH	Cherish	(Capitol)
7	MV UNPLUGGED IN NEW YORK	Norah	(G&W)
8	BIG ONES	Aretha Franklin	(Capitol)
9	CRAZYSKYCOOL T/C		(Epic)
10	WILDFLOWERS	Tom Petty	(Mercury)
11	GREATEST HITS	Bob Seger & The Silver Bullet Band	(Capitol)
12	NO NEED TO ARGUE	The Chameleons	(Poly)
13	NOT A MOMENT TOO SOON	The Medicine	(Capitol)
14	CROSSROAD	Ben Jelen	(Mercury)
15	MY LIFE	Myra B. Jiggs	(Capitol)
16	MONSTER	Jack	(Mercury)
17	BEDTIME STORIES	Melrose	(Mercury)
18	THE LION KING (OST)	Various	(Walt Disney)
19	THE TRACTORS	The Tractors	(Mercury)
20	YES I AM	Melrose Chicago	(Poly)
21	THE SIGN	Aretha Franklin	(Mercury)
22	TUESDAY NIGHT MUSIC CLUB	Sheryl Crow	(A&M)
23	WEEZER	Weezer	(G&W)
24	PURPLE	San Temple Park	(Mercury)
25	CRACKED REAR VIEW	Melrose & The Bluefish	(Mercury)

Charts courtesy Billboard 21 January 1995. A \* denotes an awarded to those products demonstrating the greatest airplay and sales gain. © UK acts. UK signed acts.

# UK WORLD HITS

## UK WORLD HITS

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

GERMANY			NETHERLANDS			AUSTRALIA			SWEDEN		
1	5	STAY ANOTHER DAY	1	5	STAY ANOTHER DAY	1	5	STAY ANOTHER DAY	1	5	STAY ANOTHER DAY
2	12	CIRCLE OF LIFE	2	1	CIRCLE OF LIFE	2	8	IF ONLY KNOW	2	1	CAN YOU FEEL...
3	15	CAN YOU FEEL...	3	21	A GIRL LIKE YOU	3	13	BABY COME BACK	3	6	CIRCLE OF LIFE
4	15	BABY COME BACK	4	24	BABY COME BACK	4	26	SIGHT FOR SORE EYES	4	13	WATERFALL
5	52	HEART OF STONE	5	-	-	5	26	TROUBLE SHARPEN	5	36	LOVE IS ALL AROUND

Source: Media Control

Source: Stichting Mpa 50

Source: Australian Record Ind. Assn.

Source: DISFPI

# NETWORK CHART

#	Title	Artist	Label
1	COTTON EYE JOE	Rebecca	(Columbia)
2	THINK TWICE	Celine Dion	(Merca)
3	SET YOU FREE	Various	(All Around The World)
4	HERE COMES THE HOTSTEPPER	James Columbia	(Columbia)
5	LOVE ME FOR A REASON	Veronica	(Polygram)
6	TELL ME WHEN	Armani League	(East West)
7	TOTAL ECLIPSE OF THE HEART	Black Beach	(Big O' Fish)
8	STAY ANOTHER DAY	East 17	(Mercury)
9	WHATEVER	Devo	(Mercury)
10	BUMP N' GRIND	R. Kelly	(Merca)
11	CHANGE	Lightning Seeds	(Epic)
12	ALL I WANNA DO	Sheryl Crow	(A&M)
13	SIGHT FOR SORE EYES	People	(Demoscene)
14	RUN TO YOU	Eric	(Merca)
15	TAKE A BOW	Melrose	(Mercury)
16	SHE'S A RIVER	Ernie Mould	(Merca)
17	WE HAVE ALL THE TIME IN THE WORLD	Los Angeles	(Merca)
18	CRAZY	Central	(Merca)
19	OH BABY L	Barnal	(Merca)
20	ANOTHER NIGHT	East 17	(Mercury)

© EMI. This Network Chart is compiled by ERA for Independent Radio using airplay data from Media Monitor and CMA sales data.

# VIRGIN 1215 CHART

#	Title	Artist	Label
1	CARRY ON (THE CHAIRS... THE BEST OF)	Pauline Simon	(Capitol)
2	DEFINITELY MAYBE	Devo	(Mercury)
3	CROSS ROAD... THE BEST OF	Ben Jelen	(Mercury)
4	CROCODILE SHOES	Jimmy Nail	(East West)
5	PARKIE	Paul	(Mercury)
6	DUMMY	Bliss	(Mercury)
7	NO NEED TO ARGUE	The Chameleons	(Poly)
8	FIELDS OF GOLD... THE BEST OF	Eric	(Merca)
9	LIVE AT THE BBC	The Beatles	(Merca)
10	SECOND COMING	The Stone Roses	(Mercury)
11	MONSTER	Jack	(Mercury)
12	BEDTIME STORIES	Melrose	(Mercury)
13	UNPLUGGED IN NEW YORK	Norah	(Merca)
14	THE GREATEST HITS	Eric	(Merca)
15	? (THE BEST OF)	New Order	(Mercury)
16	THE BEST OF...	Eric	(Merca)
17	BIG ONES	Aretha Franklin	(Merca)
18	TUESDAY NIGHT MUSIC CLUB	Sheryl Crow	(A&M)
19	THE DIVISION BELL	Paul Kelly	(Merca)
20	THE BEST OF...	Eric	(Merca)
21	LABOUR OF LOVE... VOLUMES 1 & 2	U2	(Merca)
22	TWELVE DEADLY SINS... AND THEN SOME	Central	(Merca)
23	VITALITY	Paul Simon	(Capitol)
24	IF I ONLY KNOW	Tom Jones	(Merca)
25	THE DARK SIDE OF THE MOON	Pink Floyd	(Merca)
26	NO QUARTER	Jimmy Page & Robert Plant	(Merca)
27	SIMPLY THE BEST	Eric Tenet	(Merca)
28	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?	The Beatles	(Merca)
29	THE IMMAGUCLATE COLLECTION	Melrose	(Merca)
30	SEA TALK		(Merca)
31	HELL FREEZES OVER	Travis	(Merca)
32	GREATEST HITS	The Human League	(Merca)
33	HAVE A LITTLE FAITH	John Cougar	(Merca)
34	NEVERMIND	Veronica	(Merca)
35	THE HITS	Garth Brooks	(Merca)
36	THE BEST OF UB40 VOL 1	U2	(Merca)
37	DIVINE MADNESS	Madness	(Merca)
38	AUGUST & EVERYTHING AFTER	Clayton Davis	(Merca)
39	UNPLUGGED	Eric Clapton	(Merca)
40	THE BEST OF BELINDA VOL 1	Belinda Carlisle	(Merca)

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# R&B SINGLES

# DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	HERE COMES THE HOTSTEPPER	Ini Kamooz	Columbia	6679472(SONY MUSIC)
2	NEW	PROTECTION	Massive Attack/Ri Tracny	Virgin	WBX06(EMI)
3	NEW	BUMP N' GRIND	R.Kelly	Jive	JIVEC036(BMG)
4	NEW	CREEP	TLC	LaFace/Warista	743212542(2)(BMG)
5	NEW	PRACTICE WHAT YOU PREACH/LOVE IS	Barry White	A&M	5806932(POLYGRAM)
6	2	I'M GOING ALL THE WAY	Sounds Of Blackness	A&M	581432(POLYGRAM)
7	NEW	HOOCHIE BOOTY	Ultimate Kars	W&A Card CARD114(POLYGRAM)	
8	3	LET IT LAST	Carleen Anderson	Circus	YRCD111(EMI)
9	NEW	GUERRILLA FUNK	Paris	Virgin	PTYCD100(EMI)
10	4	YOUR LOVE IS A 187	Whitehead Bros.	Motown	TMGCD1434(POLYGRAM)
11	6	CRAZY	Eternal	EMI	CD0M394(EMI)
12	8	SWEET LOVE	M-beat Featuring NastyNek	CORENKA9(SOUTHERN)	
13	5	JUST THE WAY IT IS	Lisa Mookish	Go Beat	GDCCD129(POLYGRAM)
14	7	I'LL FIND YOU	Michelle Gayle	21 Avenue/cca	743212476(BMG)
15	9	ONE MORE CHANCE	Eye	Gasoline Alley/MCST	20225(BMG)
16	10	OH BABY I...	Eternal	EMI	CD0M333(EMI)
17	13	BE HAPPY	Mary J Blige	Uptown/cca	MCST0233(BMG)
18	11	I WANNA BE DOWN	Brandy	Atlantic	A771700(WARNER MUSIC)
19	12	SHE'S GOT THAT VIBE	R.Kelly	Jive	JIVEC036(BMG)
20	21	OOH AAH (G-SPOT)	Wayne Marshall	Soulstone	SOLDCD321(LJET STAR)
21	18	SWEETNESS	Michelle Gayle	21 Avenue/cca	743212001(2)(BMG)
22	16	LOVE SHOULDA BROUGHT YOU HOME	Toni Braxton	LaFace/Warista	743212494(2)(BMG)
23	15	YOU WANT THIS	Janel Jackson	Virgin	VSGDD17518(EMI)
24	17	SLY	Massive Attack	Virgin	WBXRS(EMI)
25	14	HALF THE MAN	Jamiroquai	Sony	S2161003(SONY MUSIC)
26	20	ON BENDED KNEE	Boyz II Men	Motown	TMGCD1433(POLYGRAM)
27	12	INNER CITY LIFE	Goldie Prezotto	Metahed	Fir FCCD251(POLYGRAM)
28	23	LOVE THE ONE YOU'RE WITH	Luther Vandross	Epic	6610612(SONY MUSIC)
29	19	THIS DJ	Women G	Rai/Island	RALCD10(POLYGRAM)
30	25	SPEND SOME TIME	Brand New Heavies	Flo	BXCDP6(POLYGRAM)
31	27	DON'T BRING ME DOWN	Spirits	Mca	MCST02018(BMG)
32	4	CHOCOLATE	Yin-see	Rai/Island	RALCD2(POLYGRAM)
33	30	STARS	China Black	W&A Card	CARD9(POLYGRAM)
34	NEW	(AT YOUR BEST) YOU ARE LOVE	Aaliyah	Jive	JIVEC0206(BMG)
35	33	ENDLESS LOVE	Luther Vandross & Mariah	Epic	6600062(SONY MUSIC)
36	32	INCREDIBLE	M-beat/Feat General Levy	Reek	CORENKA1(SOUTHERN)
37	38	STROKE YOU UP	Changing Faces	Big Beat/atlant	AB51CD(WARNER MUSIC)
38	35	LOVE ME FOR A REASON	Au Wz Speak	Debut	DEBCCD31483(MV/SONY MUSIC)
39	31	JUST KICKIN' IT	Xscape	Columbia	6606042(SONY MUSIC)
40	26	SO MUCH IN LOVE	All-4-one	Atlantic	A77163CD(WARNER MUSIC)

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	SAVED	Mr Roy	Fresh	FRSH211(DMV/SM)
2	NEW	PRACTICE WHAT YOU PREACH/LOVE IS THE ICON	Barry White	A&M	5802891(F)
3	NEW	DON'T LEAVE ME THIS WAY	Thelma Houston	Dynamo	DYN01(PI)
4	3	I LOVE U BABY	Original	OAG	8(W)
5	1	I'M GOING ALL THE WAY	Sounds Of Blackness	A&M	581432(F)
6	5	FUNK & DRIVE	Elvstromer	Wired	WIRED1231(DMV/SM)
7	6	SET YOU FREE	N Trance All Around The World	TQLQDSE	126(TRC/BMG)
8	2	I NEED SOMEBODY	Leveland featuring Rachel McFarlane/Eastern Bloc	BLOC	149(W)
9	NEW	REAL	Donna Allen	Epic	6610996(SM)
10	8	HERE COMES THE HOTSTEPPER	Ini Kamooz	Columbia	6619476(SM)
11	4	APPARENTLY NOTHING (REMIX)/LET IT LAST	Carleen Anderson	Circus	YR119(F)
12	NEW	CREEP	TLC	Arista/LaFace	743212542(1)(BMG)
13	NEW	PROTECTION	Massive Attack	Virgin	WBRT(6)
14	NEW	CALL IT LOVE	Devo	London	LGDUX355(F)
15	15	GLORY BOX	Portishead	Go Beat	GD00126(F)
16	16	TELL ME WHEN	The Human League	East West	Y2882(W)
17	12	DRUNK ON LOVE	Basia	Epic	6611586(SM)
18	7	PEACE AND JOY	Soundation	freedom	TAXX224(F)
19	8	TOTAL ECLIPSE OF THE HEART	Nicki French	Bagz Of Fun	BAG31TRC/BMG)
20	NEW	CUBAN PETE	Jim Carey	Columbia	660626(SM)
21	13	JUST THE WAY IT IS	Lisa Mookish	Go Beat	GD00123(F)
22	NEW	BUMP N' GRIND	R.Kelly	Jive	JIVET368(BMG)
23	11	LIVING IN DANGER	Ace Of Base	Mega/Metromone	LONDON ACEX3(F)
24	NEW	DO YOU WANT IT FUNKY?	Esprit	Olympic	OLY1617(W)
25	14	YOUR LOVE IS A 187	Whitehead Bros	Motown	TMGX1434(F)
26	NEW	DO YOU LOVE ME?	Duke Baysee	Double Dekar	12DEK11TRC/BMG)
27	10	U SURE DO	Strike	Fresh	FRSH19(DMV/SM)
28	18	WHAT YOU NEED	Soft House Company	Fantasy	UD0101(DMV/SM)
29	NEW	GUERRILLA FUNK	Paris	Virgin	PTYST100(EMI)
30	NEW	YOUR LOVING ARMS	Billy Ray Martin	Magnet	MAG1028TX(W)

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FOR THE UK MUSIC INDUSTRY

# SPECIALIST CHARTS

21 JANUARY 1995

FORWARD TO INFORMATION TO AT MIDDEM  
 For further information relating to the UK  
 music industry contact CIN Tel: 011 334 7233



It's been difficult to ignore Gene over the past year, although until now there has been little music available to indicate whether they deserve all the acclaim.

Gene's passionate self-belief has been shared by the music press since the band released a limited edition debut single, *For The Dead*, on the indie Costermonger label last year.

After two more singles, *Be My Light*, *Be My Guide* and *Step Well Tonight*, which cracked the Top 40 in October 1994, Gene made the front cover of *NME* and *Melody Maker* with the same predictions for success that had been made for Suede and Elastica before them.

Fortunately, new tracks like the soulful *Truth, Rest Your Head*, the playful *Still Can't Find The Phone* and the mighty live favourite *Olympian* suggest Gene are set to meet those predictions head on this year.

Chrysalis Publishing A&R manager Clive Gabriel, who snapped Gene up after the second single, thought they were the greatest band he'd seen in a long time.

"The first set I saw, every track was good and people were singing along way before the tracks had even been recorded," he recalls.

Journalist Roy Wilkinson and Keith Cameron were sufficiently smitten by Gene's suave, lithe guitar-pop, which is worthy of comparisons to The Smiths, to start Costermonger from scratch.

"I was lucky enough to be around when their guitarist Steve Mason was playing a demo to their manager and they saw them play," Wilkinson remembers. "At that stage, on the basis of their songs and charisma, the excitement came just behind seeing Nirvana and The Pixies. I just wanted to be involved."

Gene have chosen to remain with Costermonger in the UK but recently signed a worldwide deal with Polydor. Vocalist Martin Rossiter says, "You need to spread your wings as well as

## GENE LIVING UP TO THE HYPE



avoid signing to 84 independent deals around the world. We chose Polydor because we got the impression that other labels talked to us because they felt they ought to, whereas Paul Adam at Polydor was a fan first and an A&R man second."

Polydor A&R manager Adam says he takes a hands-off approach with the band. "They have very clear views and are very assured, as is their manager, with a clear vision I completely share," he says.

Rossiter adds, "We're not glowing orbs of knowledge but we all have a fairly extensive understanding of the industry through being interested, while Steve and our drummer Matt have been in a band before."

That band was Spin, who failed to make waves in the 'biggy' era of The Stone Roses. Now Gene are seen as the

Next Big Thing, with all those attendant pressures.

"I don't think our success has happened too quickly," says bassist Kevin Miles. "We've not had a sudden huge rise to prominence like Suede or Oasis. We laid the groundwork by writing for a year before playing, so we don't feel under any extra pressure."

Ever confident, Rossiter says he doesn't think the debut album will let the side down. "I'm very excited about the fact that I can play it over and over and still find things I'd forgotten were there. I've even dusted off the old Walkman for the occasion," he says.

But one question to be answered that also applies to many of the acts forming part of the UK pop renaissance is, can Gene sell records outside of the UK, especially in America?

"I don't think our songs are as

English sounding as The Jam or The Clash," Mason reckons. "I think there's this misconception of us as light-hearted folks whereas there's a lot of rock in us."

The band will be helped in the US by the fact that Polydor's A&R manager in LA is Nick Gatfield, an Englishman and former EMI A&R director. "He's busy paving the way," says Miles.

According to Adam, the early signs are more than promising, "especially in Germany, Sweden and France. Because of the structure of the songs are so strong, it seems to be working."

Morrissy is a star in America these days, certainly live, so maybe it's more a matter of quality and persistence. "Fourteen years ago, you wouldn't have thought Depeche Mode would be selling out stadiums. I really believe Gene will be a big band in many countries," says Adam. In fact, Rossiter is on record as saying he believes the band can be bigger than U2.

Mason says, "It's going to be a long slog but we're a hard-working band. We've no problem in touring but we won't do six-month American tours because we'll lose our sanity."

Adam adds, "Gene are intelligent and motivated guys who don't take it for granted that they'll get big here and then be as big as quickly overseas."

The next step is a fourth single on February 20, haunted by U2, produced once again by Phil Yvonnal, who has produced the whole album, provisionally titled *Gene*, which is due to be released in mid-March.

"We've learnt our craft and how to record better, and how to simplify things, which Phil has really helped us with," Miles enthuses.

"The debut album is the most important thing, and we've been spending time getting all the component parts right," Mason says, revealing a more realistic side to Gene's ambitions for world domination. "I'm still learning to play guitar, let alone play stadiums." **Marlin Aston**



## NICK ROBINSON

It seems that all is not quite as *Melody Maker* would have it on **The Cranberries** front. Contrary to the story in last week's issue, the band is not splitting. "They are very happy and have a busy schedule ahead," says Island Records. As far as their management is concerned, it does look like changes are afoot, however, although nothing is confirmed...And First Avenue's Oliver Smallman is reiterating that **Bad Boys Inc** haven't disbanded, but are lining up "a whole different set of producers" with a new record deal imminent. Expect some new tunes in March or April...George Martin's son Giles, who recently produced Mother Tongue as **My Life Story**, has just finished a demo for unassigned Camden scenerists **Monorail** who head out on the road with **Subjigger** next week...The man who used to be called **Prince** is back for nine UK dates—including three at Wembley Arena—in March and is likely to make even more of an impression than usual thanks to a \$250,000 stage set which "represents male and female genitalia"...**Madonna**, meanwhile, is picking up on the UK dance scene by recruiting **Orbital** to

remix her new single **Bedtime Story**...The first gigs of the new year proved to be a mixed bag. For all the record sales and media hype surrounding US R&B star **R Kelly**, his shows at Wembley Arena seemed to rely more on shock tactics than substance. Yes, the unmistakable voice was there but it was overshadowed by Kelly's reliance on sex talk and innuendo in his performance...Food signings **Planet Claire** made their debut London appearance at a rammed Dublin Castle in Camden. Sounding routier than the rest of Food's roster, they played an accomplished set notable for Claire Worrall's strong vocals and Jon Kirby's keyboard work. They might need a few more gigs to hone their sound and style but there's no doubting the songs are there...In a harder alternative vein were **Elevate** and **18th Dye** just down the road at The Laurel Tree. Elevate demonstrated a little more discipline in their abrasive songs while 18th Dye perhaps had more variety in their sound. Both were competent if not quite breaking out of the cramped, sweaty restrictions of the tiny venue...**Gallon Drunk** vocalist James Johnston

had a worse problem. He was suffering from gastro enteritis as the group played a comeback set, following a brief subbatical, at Camden Palace. Consequently, while the band put everything into their firm soundtrack-a-billy, it didn't really take off. Meanwhile, the group is in the process of reconsidering its place on the Clawfish label roster...**The Wolfgang Press** played a brief but impressive set at the Jazz Cafe combining slick musicianship and a subtle use of sampled sounds. No longer to be pigeonholed as a 4AD band, they've now developed a rich and colourful indie funk sound of their own...London gigs to check this week include the two **NME** Brat shows featuring **Gene**, **Vercus Salt** and other delights at Astoria/LA2 on Saturday and Sunday (21/22). Then there's new Beggars US signings **Motorcastor** at Camden Falcon on Tuesday (17), **Lisa Germano** at the Jazz Cafe in Camden the same night and **Seven Day Diary** at The Water Rats, Kings Cross, on Thursday. Also worth checking out at Derby Wherehouse this Tuesday is **Heather Nova**...



## DIONNE FARRIS DISTINCTIVE SINGER GOES IT ALONE

Dionne Farris's friends thought she was mad when she suddenly decided to leave Arrested Development two years ago at the height of the band's success. Manager Michael Simanga says Farris, whose distinctive, ethereal voice graced the ground-breaking single Tennessee and the group's debut album 3 Years, 5 Months And 2 Days In The Life Of..., simply felt the time was right to go solo.

But he admits it was a worrying time. Farris had already turned down solo deals with Chrysalis and other majors and further offers didn't exactly flood in.

"She sat at home for six months writing and the phone didn't ring and she wondered if she had made the right decision," says Simanga.

"We spent a lot of time talking about the tradition of black music in America. Artists are segregated and put into a musical ghetto. We decided what she had was good music, we would make it and see what happened."

The 26-year-old eventually signed to Columbia Records in the US in April 1993 and began working on her debut album, *Wild Seed Wild Flower*. The album, which avoids any pop-dance excursions, confounds a young kind of stereotyping.

The continuity is in Farris' voice and she is hoping that and the wide range of styles she embraces will convince people that she is not attempting to imitate her former group.

"I don't want to be predictable. I hope this will let me do other things off the cuff—not just come back with the same thing. I don't want to be pigeonholed," she says.

Released on March 20, the David Harris-produced album features two versions of the debut single 'I Know and a collaboration with Lenny Kravitz.

Esra Sharp

Ever since the split of influential under-achievers Microdisney, Sean O'Hagan has been vilified in obscurity, eternally cast as 'the other one' while Cethal Coughlan and his Fatima Mansions grabbed the limelight.

Now with the Mansions career seemingly following the 'almost-but-not-quite' path of Microdisney, O'Hagan is in the unusual position of being the more acclaimed of the two songwriters.

His part-time status with indie intellectuals Stereolab has done his street-cred no harm either.

There have been rave reviews for his band High Llamas' second album *Gideon Gaye* on Brighton indie Target, which was musically inspired by O'Hagan's love of Sixties West Coast sounds such as The Beach Boys' Smile era. And the band has clinched a deal with the Almo label formed by A&M founders Jerry Moss and Herb Alpert. Almo UK MD Alan Jones heard the

## CHINA BLACK

DEBUT ALBUM OUT IN FEBRUARY

It's a difficult decision and China Black's Errol Reid is taking his time over it. Should he stay with Brent Council's planning department, or go for worldwide super-stardom?

Three months ago, vocalist Reid took a six-month sabbatical from his job with the north London council following the success of China Black's first single, the Brit-nominated Searching.

In March, his time is up and a decision has to be made. "A work colleague told me they are already asking if I'm coming back or whether they can 'delete my post', I suppose I'd better make up my mind," says Reid.

With Searching reaching number four last July, its follow-up Stars getting to 19 and an album completed for Polydor's Wildcard label, the future looks bright for Reid and partner Simon Fung.

But it took the duo a while to attract major record company interest.

Searching first appeared as a white label four years ago and generated a lot of airplay and a 10-week run at number one in the reggae chart.

"We went to all the majors, even Polydor but no one could really get what we were doing. The problem was it was before the resurgence in reggae with people like Dawn Penn and Bitty McLean getting into the charts," says Reid.

But when that crossover did begin to happen two years ago, Wildcard A&R director Colin Barlow was quick to sign China Black. "At the time, the music was very embryonic. But the quality of the songwriting is great and I just wanted them," he says.

The Maxwell Riley-produced debut album Born is now ready to go in February and the group have been previewing it with support slots on the Diana Carroll and R Kelly tours. "We've



played Wembley Arena four times now. It's like a second home," says Reid.

For Barlow those support slots are just the start of what is to come for China Black.

"That's where people see just how good they are and we are going to invest very heavily in them as a live act," he says.

In fact China Black's diary for 1995 is virtually full already. Maybe Brent Council will be pushing that delete button sooner than it thinks.

Nick Robinson

## ADAM ANT COLLABORATORS QUEUE UP

Adam Ant has found no shortage of musical collaborators willing to aid him in his bid to return to the charts.

Whether they are fans of his indie cult period in the late Seventies or the war paint and tribal rhythms of the Eighties, a wide range of musicians—from Elastic to Nine Inch Nails' Trent Reznor—has shown an incredible keenness to work with the man.

Elastic and Nine Inch Nails have recorded versions of Ant's songs and last week he guested on stage with Reznor in the US to perform 'You're So Physical' and Beat My Guest.

"I put out a compilation through CBS in the US called B-Side Babies and Trent had a copy. He's a big fan of the music and there's even talk now of him producing my next album," says Ant. An interesting proposition to say the least, but first there's his latest album, *Wonderful*, which is out on EMI on February 20.

It follows a barren period in the UK for the singer despite significant success in the US, not only as a musician but also as a film actor



working alongside the likes of Sharon Stone and Dennis Hopper.

Here, MCA decided to release his last album. Perfection, which featured Cameo's Larry Blackmon and Chic's Bernard Edwards at the production controls. MCA still has the rights to the unreleased project.

But Ant and his longtime co-writer and guitarist Marco Pirroni continued to tour in the US with many of the songs and some were developed into the tracks which now appear on *Wonderful*. "We financed our own tour and ended up playing a lot of cover versions. But on the strength of *Wonderful*, Clive Black at EMI Records signed us," says Ant.

Black is now at WEA but the project continued at EMI with Ant and Pirroni linking up with Morrissey collaborator Bob Boorer and producer David Tickle.

"I've always been a big-side fan and [B-Side Babies] is one of my favourites," Boorer confesses. "Originally, I was just helping out on tour but we started writing together as I settled in."

"The sound now is a more mature Adam Ant with a Nineties backing band. It's not retro at all," he says.

The sound may have changed, but Ant's first UK tour for 10 years will definitely keep his older fans happy. Kicking off in March, it will feature his former band's two-drummer format.

Nick Robinson

## HIGH LLAMAS

MICRODISNEY MAN STEPS INTO SPOTLIGHT

band on a Mark Radcliffe Radio One live session and was immediately impressed, ringing O'Hagan the following day to express his interest.

Jones says the High Llamas were the perfect signing for the fledgling label. "Almo has the same philosophy as A&M did back in 1962. It's not fashion-led and doesn't respond to current trends but concentrates on quality, virtuosos music," he says.



"Sean is an undiscovered talent. His sound might be retro, but I love his use of melody. He takes everything that was great about the Sixties and updates it to create great music for the Nineties."

It was no drawback either that Jerry Moss also "truly loved" the band when he heard

Gideon Gaye and O'Hagan is, if anything, even more of a Moss fan.

"His name is on a vast amount of records in my collection as executive

producer," says O'Hagan. "He had impeccable taste for years. And he's always been a tunes man, dealing with favourite artists of mine like Burt Bacharach and Gene Clark."

"I didn't know what Almo was before I spoke to Alan but when I heard it was Moss and Alpert, I was absolutely delighted," he says.

Gideon Gaye is now to be remixed, re-released and re-promoted, leaving O'Hagan time to concentrate on writing a new album which he hopes will find a home with "disenfranchised adult music lovers who really don't want another Bryan Adams album shoved down their throats."

Jones is even more confident: "I think the High Llamas could be huge. There's a whole generation of kids out there who haven't heard this kind of stuff. This won't just appeal to an older crowd, I think the kids are ready for virtuosity and instrumentation again."

Len Filly

Apache Indian's debut album of reggae and bhanga fusion *No Reservations* was one of 1992's highlights, so following it up was always going to be difficult.

Apache scored a top five hit with *Boom-Stack-A-Lak* and sold more than 40,000 copies of the album in the UK. And following numerous sell-out tours in India, the Middle East and Japan, Apache became the biggest Asian pop act since Monsoon.

"The first three years of my career happened very, very quickly for me. My first was just a vibs thing. I didn't even know that anyone would ask me for a second single let alone an album," Apache says. "That is why I was kinda glad to have 1994 off. I had time to chill out."

So his second album had to be different to convince any doubters of his longevity.

Ideas for a follow-up began to surface in 1993 when Apache found himself invited by Rondor UK publishing & R man and Rampage DJ Richie P to guest on a remix of *Wreck-N-Effect's* US platinum-selling *Wreck Shop*.

"I wanted to use a name that was recognised in England. Apache was and I also thought it would be a good way for him to show that he had rhyming skills," says Richie.

The track was produced by a then unknown team called *The Press*. The Top 20 success of the track impressed Apache so much that he remembered the producers when he went back into the studio.

But, musically, he had to decide whether to go deeper into the Indian sub-continent with the bhanga movement, follow the yellow brick road to pop, or get downright dirty.

"What I wanted to do with this album was to be taken more seriously," says Apache. "The Indian thing kinda took over before because I got requests to tackle Asian issues, like arranged marriages and such."

"That's good and was right at that time but I've always been a reggae man at heart. I want the reggae tracks to be credible and played wherever reggae is played and it's the same with the more hip-hop-based tracks."

# APACHE INDIAN

## PROVING HE CAN DO IT AGAIN

### TRACK BY TRACK

#### APACHE INDIAN: MAKE WAY FOR THE INDIAN

**Label:** Island  
**Publishers:** MCA Music Ltd, Jamrec, Notting Hill Music, Rondor, Warner Chappell, Alimantado Music, Fashion

**Writers:** Apache Indian, The Press, Tim Dog, W. Williams, C. Dodd, Pandi Dinash, Mafu & Flyxy, C. Chan, S. Dunbar, R. Shakespeare, L.Willis, H.Harris, D. Alimantado, D.Lane, Woolgan

**Producers:** Apache Indian, The Press, Pandi Dinash, Mafu & Flyxy, Sly Dunbar, Chris Lane, Robbie Shakespeare, Lloyd 'Gitsy' Willis, Woolgan

**Mixers:** The Press, Pandi Dinash, Lee Hamblin, Ingar King, Phil Chilli, Woolgan  
**Tracks:**

**Make Way For The Indian 3:08**  
Very strong hip track, featuring hardcore rapper Tim Dog, which will be the first single.

**Armageddon Time 5:30**  
Reggae classic written by Willie Williams, with guest vocalist Yammie Bolo.

**Baba 5:05**  
80% Hindi track with an upbeat reggae flavour.

**Raggamuffin 4:40**  
Fun reggae track scheduled as a second

single which features the legendary reggae vocalist Frankie Paul.

**I Pray 4:50**  
A persuasive call for peace. Patsy & Robbie provide the bouncy ska-infused backing track.

**Ansa Dat 4:57**  
Hard raggamuffin track with hip hop edges. An anti-drugs and violence anthem.

**Born For A Purpose 5:28**  
A hip hop remix for Dr Alimantado's reggae classic. Brian and Tony Gold sing the chorus.

**Back Up 4:35**  
Apache, the Don Raja, warns off his critics over another raggamuffin track.

**Right Time 3:53**  
Apache discovers religion on this social commentary. Bouncy beats from Sly & Robbie.

**Why Say? 5:28**  
A catchy jungle track.

**Boom-Stack-A-Lak 4:31**  
The only track previously released from this set. Reached number five in the UK. It also features on the soundtrack for Jim Carrey's new film, *Dumb & Dumber*. Island Records is hoping for an Imi Kamaze-sized hit Stateside with this.

The star's &R man at Island Records, Trevor Wyatt, adds, "Apache felt he wanted to get away from that pop thing. He felt he needed to come back more rugged."

To this end, the image has changed. Apache no longer wears those once essential hip-hop style gold chains. Also the hair is longer—much longer.

"When I was about 19 and I was going to cut them off, I couldn't get a job so I had to do it out. I promised myself that once I reached a stage when I didn't have to worry any more, I would grow my hair again," he says.

Apache set about recording the first

track with *The Press*. The production duo were working at the time with outspoken rapper Tim Dog, best known for his track *F\*\*\* Compton*. Dog met Apache, the three were right and they decided to record *Make Way For The Indian*, the first single from the album.

*The Press* went on to record and mix half the set, giving it an overall hip hop feel. The other half was recorded while Apache was on tour and after he met another reggae star.

"Most of the vocal tracks were already recorded with session singers on the demos, but I replaced them with recognised singers. While I was on the



Japansplash tour, I was vibing with Yammie Bolo. I liked his vibe, so I asked him to do *Armageddon Time* with me. We flew in the tapes and recorded it right there in Japan," he says.

Other artists featured on the set include Brian and Tony Gold and reggae legend Frankie Paul who also featured on Apache's debut set. "That Frankie Paul track is the second single and it would be nice to see Frankie in the charts again after all these years," says Apache.

The album *Make Way For The Indian* is out on February 27.

Kennedy Mensah

### ONES TO WATCH

#### POLARA

Polara, ex-members of The Dig and Antenna from Mineapolis, mix wild guitars, brass and cool vocals on their Restless Records certified debut which features an appearance by Top Shakespeare's Matt Wilson.

#### BANDIT QUEEN

Named after a famous Indian outlaw, this Mancunian three-piece boasts a versatile male/female vocal lead and some cracking pop songs on their debut album, *Hormone Kebab*, on Playtime Records.

#### DEADEYE DICK

This New Orleans knocking for the Nineties have a London Borderline showcase on Tuesday night (17). The trio's number 2 US hit, *New Age Girl*, from the Jim Carrey film *Dumb & Dumber*, is out on Chrysalis next month.

#### JOYRIDER

The first signings to A&M's new Paradox label via this four-piece from Portadown, Ireland with a sound somewhere between EFM and Therapy?. Their Seven Sisters EP is out on February 6 and the band tour with Howlin' in February and March.

#### SMALL FACTORY

Hailing from Providence, Rhode Island, this trio follow a long line of recent US slicker guitar pop exports. The debut album, *For If You Cannot Fly*, is out on Dugley Records on February 20.

### NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
498	Rap duo from Stevenage	PROFILE	Monro Production Co	album	Andrew Ureay—"We signed 498 because of their unique British hip hop flavour."
JHEUSA ANDERSON	US singer/songwriter	WARNER CHAPPELL	c/o Dorado Records	worldwide publishing	Sas Metcalfe—"She's an intensely creative singer/songwriter."
STEPHEN DUFFY	singer/songwriter	SONY MUSIC	None	worldwide publishing	Charlie Pinder—"An exciting talent and a nice bloke, too."
FZ	Melodic rock four-piece from Brighton	WELFARE	NHS Management	two singles plus album	Nick Sellers—"The first single is so wonderful we licensed the album."
EVELYN CHAMPAGNE	LA soul diva	EXPANSIONS	Tim Mandelbaum	album	Ralph Tee—"The Shame diva returns bigger than ever."
KING LITTLE AXE	Dub/blues band	WARNER CHAPPELL	Cathy Richardson	worldwide publishing	John Brice
RODNEY MANSFIELD	New York soul act	EXPANSIONS	Philip Ashbury	none	Ralph Tee—"I signed him based on a stunning UK performance and reception for his unreleased A&M album."
MARY JAMES	Dublin drum-free rock trio	WARNER CHAPPELL	Brian Spollen	worldwide publishing	John Brice
TOM McANANEY	Crocodile Shoes writer	WARNER CHAPPELL	Iain Jones	worldwide publishing	Robin Godfrey Cass—"I heard Crocodile Shoes on TV and tracked him down."
MICA PARIS	Dance diva	COOLTEMPO	Northcott Productions, New York	single	Ken Granbaum—"Mika Peden is producing the single, due in March."
PHOENIX	London pop/dance trio	WARNER CHAPPELL	Juan Able	worldwide publishing	Sas Metcalfe—"Strong vocals, a great pop/dance feel and commercial songs."
POLAROID	Four piece from Bishops Cleeve	EMI UK	Tim Paton	album	Nick Mander—"All the women at EMI thought they were great looking. That's why I signed them—that's the truth!"
PROPHETS OF DA CITY	South African hip hop seven-piece	WARNER CHAPPELL	Lance Stehr	worldwide publishing	Sas Metcalfe
SWEET MACHINE	hip hop seven-piece John Truslove & Bubble WEA		Jonathan Richardson, POP	singles	Jonathan Dickiss—"They're very nice people."
TAUHT AND DAMAGE	R&B girl trio	BIG LIFE	Laurence Johnson and Tony Williams	album	Tim Parry
ZION TRAIN	London-based dub reggae four-piece	CHINA	Self-managed	album	Derek Green—"Zion Train needed more investment to reach a wider audience."

# the Awards 95

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## BEHIND THE COUNTER

SIMON HOLMES, HMV, Norwich

"Last week there were few album releases which makes in-store campaigns such as our own Best Of 94 important for giving sales a lift. Our mini-campaign called Killer Kuts, Cool Cuts, which is kicking off this week, will provide a further boost and it is designed in such a way that it enables each individual store to mould the campaign to its own customer profile. Killer Kuts pushes rock and metal releases to the forefront, while Cool Cuts concentrates on soul, rap and hip hop music. While we sell a lot of metal product, there is undeniably a soul bias in our store which is probably characteristic of South-east England as a whole. We'll therefore be emphasising this side of the campaign and expect Jade, TLC, Cypress Hill, Lords Of The Underground and Snop Doggy Dogg to fare particularly well. A poster for both halves of the campaign has been produced and most product falls into a £10.99 price band. This will see us through to our big sale which commences in February. We also expect to be busy with singles this week. Simple Minds is our single of the week and, judging by the amount of pre-release enquiries we've had, it should do very well."

## ON THE ROAD

PAUL HEREDGE, BMG home counties rep

"You can tell it's the post-Christmas apathy. On the retail level, it's dreadfully quiet – all the shops are completely empty. I've spoken to other reps and everybody's saying the same thing: business is slow, there's nothing to tempt people in. But I think dealers expect it to be like that at this time of year, they're resigned to it. The people that do come in are mostly buying leftovers from the Christmas period or they've got five copies of some terrible dance compilation they want to return. It's not an exciting time to be on the road. A&R departments usually have some new bands they launch at this time of year, but there's a bit of an absence at the moment. Dealers are awaiting the next big album. We have a new Annie Lennox on the way, a new Take That album is fairly imminent and there's interest in a best of Whitney Houston which is on the cards. We've got our mini-conference at the end of this month with showcases for the first quarter, but this week is just a general catalogue campaign. One band I'm excited about is Ezio – I saw them showcase in Bristol on Monday – and I'm going to The Cranberries' gig at the Royal Albert Hall with another rep tonight. It's my birthday tomorrow so I'll probably have an easy day and celebrate tomorrow night..."

## IN THE SHOPS THIS WEEK

The following information, collected by Music Week on Thursday, is based on contributions from Andy's Records (Southport), Badlands Records (Cheltenham), HMV (Norwich), Ear Ere (Lancaster), Number 19 (Gloucester), Opus (Truro), Our Price (Bournemouth), Swordfish (Birmingham), Tower (Piccadilly, London), Virgin (Bristol). If you would like to contribute to Frontline, call Karen Faxall on 0181 543 4830.

## NEW RELEASES

Substantial marketing support ensured that Soft Reggae maximised its potential in a week which was light on other album releases; new competition came only from Fairport Convention and the Reel compilation Dope On Plastic. Meanwhile, action was lively on the singles front with Massive Attack, TLC, Van Halen, Steeper and Deuce achieving impact in their first week.

## PRE-RELEASE ENQUIRIES

Singles: Simple Minds, Jodeci, Albums: Soundgarden, Green Day, Throwing Muses, The Black Dog, Massive Attack, Lethfield, Elastica and Van Halen

## ADDITIONAL FORMALS

Van Halen CD single in a tin and on purple seven-inch

## IN-STORE

Windows: Siouxsie And The Banshees, Thunder, Soft Reggae, Stone Roses, Oasis, Human League, Throwing Muses, Pat Metheny  
In-store: Celine Dion, Tricky, Simple Minds, Soft Reggae

## MULTIPLE CAMPAIGNS

Windows and TV advertising (Anglia and Yorkshire) – Soft Reggae;  
In-store – three CDs for £20 promotion continues; Press advertising – The Turtle Island String Quartet



In-store – sale continues plus Valentine's Day promotion across a range of titles



Single of the week – Simple Minds, Album of the week – Throwing Muses; Video of the week – A Better Tomorrow; Windows – Siouxsie And The Banshees, Best Of 94 campaign, The Mamas And The Papas, Best Of Heartbeat; In-store – Celine Dion, Killer Kuts, Cool Cuts promotion



Windows – sale, In-store – Virgin Atlantic promotion offering Virgin Atlantic flight vouchers when a customer spends £20 or more in any Our Price or Virgin store; TV advertising – Celine Dion (LWT, Central and Meridian)



Windows – sale, In-store – Celine Dion, three CDs for £20 promotion



Single of the week – Simple Minds; Windows – Human League, Throwing Muses, video sale, Wayne's World II; In-store – video sale; Press advertising – Throwing Muses; Poster campaign – four CDs for £19.99



Windows – Thunder, Chieftans; In-store – sale and mid-price promotion, Tricky, Simple Minds, Virgin Atlantic promotion; Press advertising – Tricky and Lethfield



Album of the week – Celine Dion; Windows – Celine Dion, The Best Of Heartbeat; In-store – Celine Dion, Pat Metheny



In-store – video promotion continues with selected titles at £5.99 (or two for £10) and £3.99 (or three for £10), keep fit promotion across range of video titles

## EXPOSURE

## TELEVISION

**21.1.95**  
Adrenalin Rockumentary, MTV, 5.30–6.30pm  
Rock Sessions Features Free, VH-1, 7–8pm  
Rock Weekend kicks off, featuring Metallica, Soundgarden and Van Halen, MTV, 7–8pm  
Saturday Night Live features Madonna and Sinead O'Connor, VH-1, 10–10.30pm  
On The Road, Squeeze, VH-1, 11pm–midnight  
**22.1.95**  
Night Music features Willie Jackson, VH-1, 10–11pm  
**25.1.95**  
The Album Show featuring Janet Jackson, ITV, 2.10–3pm

The Best featuring Massive Attack, Rise, Wolfgang Press, Carter USM, ITV, 2.05–3.05am  
**25.1.95**  
MTV's Most Wanted with Matt Johnson, MTV, 9–9.30pm  
**27.1.95**  
The O-Zone featuring M People, BBC 2, 7.15–7.30  
Sounds Of The Sixties with the Bonzo Dog Doo-Dah Band, The Mothers Of Invention, The Small Faces and The Move, BBC 2, 7.30–8pm  
The Word featuring Supergroups, Weezer and Coolio playing live in the studio, Channel Four, 11.05–12.05

**21.1.95**  
Johnie Walker features Jamiroquai in concert, Radio One, 2–5pm  
John Peel presents sessions from Glasgow four-piece Uresel Yatsura and Hounslow band The Binstones, Radio One, 5–7pm  
**22.1.95**  
Mavericks: The Velvet Underground, Radio One, 7–8pm  
The Rock Show featuring Dente's Children, Radio One, 8–10pm  
Andy Kershaw presents desert music from Arizona guitarists Howe Gels and Rainer Ptasak, Radio One, 10pm–midnight

**24.1.95**  
The Evening Session features live coverage of the NME Brit Awards including The Best Evening Session Award, Radio One, 7–8pm  
**26.1.95**  
The Evening Session featuring Terrievision and Chlea Drum, Radio One, 7–8pm  
Soundbite with O editor Danny Kelly reviews the new Simple Minds album and looks at the art of remixing, Radio One, 9–10pm  
**27.1.95**  
John Peel presents Berlin ambient hardcore-techno outfit Xal Dog 400 and Glasgow guitar band, AC Acoustics, Radio One, 10pm–1am

## RADIO

## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ADAM ANT Wonderful (single)	EMI	January 23	 	The single is an Our Price recommended release and point of sale material will be available to all retailers. In-store displays will run with HMV, Virgin and selected independents.
THE CHIEFTAINS The Long Black Veil	RCA	January 23	 	The release is a six-track mini CD which will be advertised in the music press.
GERALDINE FIBBERS Geraldine Fibbers	Virgin	January 23		The single is being promoted to colleges by Streets Ahead and there will be point of sale material available to retailers.
GREEN DAY Basket Case (single)	WEA	out now	 	Promotion includes national press advertising and a 48-sheet poster campaign.
THE HUMAN LEAGUE Octopus	East West	January 23	 	The band have been promoting the release with in-store PAs.
THE MACK VIBE I Can't Let You Go (single)	MCA	January 23		There will be a mail-out to the fanbase and co-op advertising in <i>Smash Hits</i> with Our Price.
(MC SAR &) THE REAL MCCOY Runaway (single)	Arista	out now		Promotion includes in-store displays with selected multiples and independents.
MAMAS AND PAPAS California Dreaming - The Very Best Of	PolyGram TV	out now	 	The release will feature on Virgin listening posts and Virgin in-store radio.
MCALMONT McAlmont	Virgin	January 23	 	The release is single of the week with HMV, Our Price and Menzies from next Monday.
M PEOPLE Open Your Heart (single)	RCA	January 23	 	There will be a mail-out to fans and postcards at each tour venue.
THE RANUNK FAMILY Grey Duck Of Eve	Parlophone	January 23	 	The campaign includes teaser advertising in the <i>NME</i> .
REM Crash With Eyeliner (single)	WEA	January 23	 	Promotion will include advertising in selected music titles and fanzines
ROSA MOTA Wichitl Sinking	Mute	January 23	 	Promotion will include interviews and reviews in the music press.
SEVEN DAY DIARY Out Of His Mind (single)	WEA	out now		Promotion includes in-store displays with Virgin, HMV and 200 independent retailers.
SIOUXSIE AND THE BANSHEES The Reptare	Polydor	out now		There will be music press advertising particularly in heavy metal titles.
TAD Live Alien Broadcasts	Music For Nations	out now		Advertising will run in <i>The Guardian</i> with Andy's which is one of a number of retailers promoting the album in-store.
THUNDER Behind Closed Doors	EMI	January 23	  	The release is single of the week with Virgin and will be promoted in-store by HMV.
TRICKY Overcome (single)	Island	out now	 	In-store campaigns will run with the multiples and TV advertising may also be featured. Details to be confirmed.
VAN HALEN Ballads	WEA	January 23	 	Advertising will run in the specialist music press.
THE WHITEHEAD BROS Series	Polydor	January 23		Promotion includes advertising in the music press
FRANK ZAPPA Civilization Phase 3	Music For Nations	out now		Promotion includes co-op advertising in <i>Vox</i> with HMV.
ZUZUS PETALS The Music of Your Life	Roadrunner	January 23	 	The release is album of the week with Woolworths and will be promoted in-store.
VARIOUS The Best Punk Album In The World...Ever!	Virgin	January 23	  	Promotion includes advertising on Classic FM.
VARIOUS 100% Classics	Telstar	out now	 	Promotion includes a radio advertising campaign on Kiss, Choice and other selected ILR stations.
VARIOUS Classic Funk Mastercuts Volume 3	Mastercuts	January 23	 	The album will be re-promoted with national TV advertising.
VARIOUS Greatest Love Ever	Telstar	out now	 	Promotion includes advertising in the specialist dance press.
VARIOUS Jungle 6	Elevate	January 23		National advertising on Channel Four will be combined with regional advertising on ITV.
VARIOUS Pan Pipes Moods	PolyGram TV	January 23	 	The release is record of the week with Woolworths and will be advertised on Virgin 1215.
VARIOUS Rock Anthems	Dino	out now	  	The campaign includes national TV advertising on Channel Four.
VARIOUS Soft Reggae	Global TV	out now	 	

Compiled by Sue Silstone. 0181-787 2255






## CAMPAIGNS OF THE WEEK

## ARTIST



## THE HUMAN LEAGUE: OCTOPUS

Record label: East West  
Media agency/exec: BMP DDP Needham/Ally Cassell  
Marketing director: Elyse Taylor  
Creative concept: Farrow

After terminating their relationship with Virgin, The Human League will release their first album, *Octopus*, under the East West banner next Monday. East West will be capitalising on broad press and TV coverage generated by Tell Me When, the band's biggest hit for 12 years, by advertising in the *NME*, *Melody Maker*, *MixMag*, *Q* and the national press. There will be a nationwide 48-sheet poster campaign featuring the artwork from the album and window displays with Woolworths, Our Price and Tower. In-store displays will run with HMV, Woolworths, Virgin (where the release will be on listening posts), Menzies, WH Smith and Our Price.

## COMPILATION

## THE BEST PUNK ALBUM IN THE WORLD...EVER!

Record label: Virgin  
Media agency/executive: MCS/Mark Olden  
Product managers: Steve Pritchard, Peter Duckworth  
Creative concept: in-house

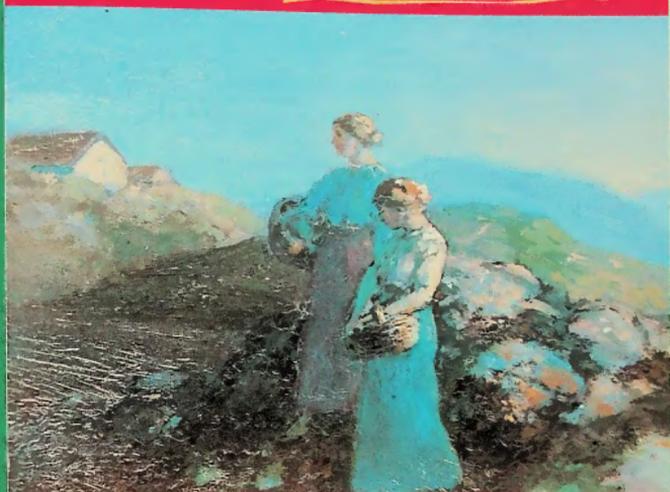


Virgin's latest addition to its successful Best...Ever! series is a 48-track compilation featuring some of the classic punk singles of the Seventies and Eighties. The album, released next Monday, will be nationally TV advertised on Channel Four and on late night ITV slots for two weeks. The album will be radio advertised on Virgin 1215 and there will be press advertising in *Q*, *Vox*, *Loaded*, *The Times* and *The Guardian*. Virgin is targeting the 30-plus age group and will be promoting the album in-store through all independents and multiples including Woolworths, where the release is Album of the Week.

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## *A Woman's Heart 2*



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## APPOINTMENTS

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

**Cancellation Deadline:**  
 Wednesday 10 a.m. before publication Monday.  
 To place an advertisement please contact

Lisa Whitfield  
**Music Week** - Classified Department,  
 Benn House, Sovereign Way, Tonbridge, Kent TN9 1RW  
 Tel: 0732 377317  
 Fax: 0732 368210/361534 Telex: 95132  
 All Box Number Replies to Address above

## OPERATIONS CO-ORDINATOR

PolyGram Video is playing an increasing role in the exploitation of theatrical film and video rental, as well as being the leading self-through video company in the UK. Titles cover feature films, comedy, sport, children's and music video.

At our Hammersmith HQ we are currently looking for an additional operations co-ordinator to assist the operations manager in co-ordinating the duplication, manufacture and distribution of film and video parts.

You will need computer experience, preferably including Lotus 1-2-3 to help you compile daily and weekly sales reports and to enter detailed product information on to our central computers.

At the same time you will be co-ordinating video production, including liaising with licensors, duplicators and printers. For this role you will need to be confident and self-motivated with a good telephone manner. And although you will receive thorough training in our systems and procedures, you will need to have had already at least 2 years' experience in the video industry.

Aged in your early twenties, this is an ideal 2nd job, where you will be able to learn more about the video industry and to progress with one of the industry leaders.

If you would like to apply please send a cv with a covering letter including salary details to Jim Chester, PolyGram Filmed Entertainment, 1 Sussex Place, London W6 9XS.

## PolyGram

FILMED ENTERTAINMENT

## EXPERIENCED ZAPPAPHILE NEEDED

Does Honour Sell Music? Is Changa's Revenge a new computer virus? If you know the answers and can explain them in French, German and Dutch and persuade us in English, then you could be the experienced, knowledgeable and inventive marketing person that Rykodisc needs. The role is to oversee the re-release of the complete catalogue, and, as custodian of the archives, devise creative special projects, compilations and box sets, and initiate marketing campaigns. Salary negotiable, the right person essential.

Apply in writing with credentials to:

Zappaphile, Rykodisc,  
 Unit 3, Linen House,  
 253 Kilburn Lane,  
 London W10 4BQ.

## ROYALTIES ASSISTANT

*Pickwick Group Ltd are currently seeking an enthusiastic and responsible individual to work within our Royalty Department. Your ability to work as part of a team and under pressure to strict deadlines are essential.*

*The successful candidate should have a minimum of two years experience within a record company royalty department, have a sound understanding of royalty contracts, their interpretations and the ability to analyse Royalty accounting. In addition you will also need to possess good computing and word processing skills (packages used Lotus 123 and Word Perfect 5.1). Knowledge of counter point royalty system would be advantageous but not essential.*

*If you feel you have the qualities we are looking for, please send your c.v. stating current salary to:*

*Karen Vaquer, Personnel Manager, Pickwick Group Ltd, The Waterfront, Elstree Road, Elstree, Herts WD6 3BS.*

## HEAD OF PRESS AND PROMOTIONS

Well-established American independent is looking for someone to launch an in-house press & promotions department in its North London office.

Applicants must have prior experience in PR and/or promotions within the UK record industry as well as a general understanding of day-to-day label operations. You must possess a strong, knowledgeable about both American and British underground/alternative music. You should be a self-starter, creative, have strong communication and organisational skills and have a keen interest in discovering new music.

If this is you, please forward your CV, covered by a letter describing yourself and your music interests, achievements and goals to:

Personnel Department  
 4 Aberdeen House  
 22 Highbury Grove  
 London N5 2EA

Salary will be determined by level of experience

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Ian Holloway  
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## KEY ACCOUNTS SALES MANAGER - VIDEO

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The ideal candidate will probably be in their mid to late twenties and will have both a good level of educational attainment and at least two years experience within the entertainment industry, preferably including video. You will be expected to make an early contribution and to thrive in an environment that is demanding and exciting but certainly not routine.

In return you will receive a competitive salary, bonus, car, big company benefits and for the ambitious and successful there will be the opportunity to progress to a more senior management position.

Please apply in writing, including a full c.v. and details of your current salary, to Jim Chester, Video Vision Ltd, 1 Sussex Place, Hammersmith, W6 9XS.

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## COURSES

## The Complete Music Industry OVERVIEW

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