

music week

ANNIE LENNOX TALKS ABOUT HER NEW LP - p22

For Everyone in the Business of Music

18 FEBRUARY 1995 £2.95

A&M snaps up Finan

A&M Records managing director Osman Eralp has hired one of the UK's top young managers in a significant restructuring of his A&M team.

Steve Finan, who manages Carleen Anderson, Kenny Thomas, Manie Love and Madness, is joining the PolyGram-owned label as director of label development and A&R.

His twin role involves not only a strengthening of A&M's presence in the dance and pop areas, but heralds an aggressive bid by A&M to secure more deals with independent labels. Finan is

believed to have already lined up deals with two such labels.

Finan will work in parallel with David Rose who remains head of A&R, but while Rose will continue to focus on indie and rock acts, Finan will concentrate on dance and pop. The AM/PM dance A&R department run by Simon Dunmore will report to Finan.

His 'label development' role will be to identify and form links with independent labels who can work with A&M as additional A&R sources, working in a similar way to the licensed repertoire

divisions of companies like Sony.

Eralp says, "Steve knows music, he knows artists, he knows labels, he knows contracts - in my opinion his skill set makes him the best label development executive in the UK".

Eralp, who joined A&M as managing director a year ago, says the Finan appointment is an important part of his plan to create a company which has "the reach of a major-major and the depth of a mini-major".

Finan, 30, started his management company in the late Eighties, after a

spell promoting indie acts. As well as managing acts his Dann management company represents producers Johnny Dollar, Ian Green and Ritchie Fermie.

His deal with A&M means he will scale down his artist management business but Dann will continue to represent producers.

Finan is widely regarded as one of the young UK executives most likely to succeed. Eralp says, "The decision to work with Steve came about a week after I started this job and about five minutes after meeting him."

THIS WEEK

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Current chart act Deuce are among the artists who will perform the final eight entries in the Song For Europe which will be broadcast on BBC1 on March 31. The quartet, who kicked off Thursday's Top Of The Pops with their single, Call It Love, includes two former BR1 School pupils, singers Kelly O'Keefe and Lisa Armstrong. Both attended the BPI-backed Croydon school before signing to London in autumn last year as part of the foursome. The band will perform the song, I Need You, written by Ian Carnow, Phil Harding and Rob Kean. The songwriters who have reached the Song For Europe final eight include Londoner's Jimmy Chambers, William Heeshall and Jimmy Helms and 10CC's Eric Stewart and Graham Gouldman. Full details, p.3.

Penny Lane faces closure

Liverpool retailer Penny Lane Records has gone into administration after 20 years in business.

Administrators Leonard Curtis have been called in by founder Chris Harris following several years of "difficult" trading, which he blames on the proliferation of large multiples and the better deals record companies offer them.

Harris, who founded the first Penny Lane shop in January 1975, says a series of setbacks has meant the four-

store, £1m turnover chain hasn't made substantial profits for three years and last year recorded a £10,000 loss.

Harris and his 17 staff - at the four stores in Liverpool (two), Birkenhead and Chester - expect to continue trading under the control of administrators Leonard Curtis until the company's stock is sold. Leonard Curtis partner Charles MacMillan says the entire business will be sold as a going concern if a reasonable offer is made.

It's official: music is backing Britain

The music industry's £1bn contribution to the UK economy has been given long overdue recognition by a new Department Of Trade-approved report.

The report on the industry's overseas earnings puts it ahead of the steel, pharmaceutical and oil refinery businesses, with its "invisible exports" - public performance fees and royalties - contributing £799m in 1993. See story, p.5.

WC holds publishing lead

Warner Chappell narrowly retained pole position in 1994's fourth quarter publishing market shares with 20.6% of the market.

Robin Godfrey-Cass's team maintained its lead after wresting the top spot back from EMI in the third quarter. Although EMI closed the gap - which stood at 6.6% in the third quarter - it stayed in second place on 19.6%. It is the first time since EMI took over Virgin Music Publishing in spring 1992 that WC has retained the quarterly top spot, and makes three victories out of four in 1994.

"There has been a mixture of old and

new talent and we have done well across all areas: singles, albums and compilations," says Godfrey-Cass, drawing particular attention to new signing Tony McManney, who swept to sixth place in the songwriters' chart with his contribution to Jimmy Nail's Crocodile Shoes album and songs on the Chris Rea and New Order albums.

The company can also claim rights to the period's second biggest selling single, Baby Come Back by Pato Banton, and singles by Eternal, Sheryl Crow, Madonna, Corons and Snap.

EMI's improved share was buoyed by its strong performance in the albums

market, where the company ran Warner Chappell closest - it scored 18.1% compared with WC's 18.5%. PolyGram remains in third place on 16.2%, strengthened by singles from East 17 (Stay Another Day) and Bon Jovi (Always).

Zomba also returns to the Top 10 at number six with 3.1%, primarily buoyed by its interest in Jimmy Nail's Crocodile Shoes album. Other notable performances include EJR Music's number 12 spot (1.4%) on the strength of the fifth best selling single in the period - Baby D's Les Me De Your Fantasy.

TANITA IKARAM.
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PLUGGING GIANTS FORM NEW OUTFIT - p3

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Plugging giants from new outfit

Pluggers Nigel Sweeney and Guy Ferris are teaming up in a move which will create one of the biggest promotions companies in the UK. The move follows Sweeney's decision to dissolve his 10-year partnership with Neil Ferris, Ferret & Spanner.

Sweeney and Holmes are forming Intermedia Plugging, with Sweeney as managing director. Sweeney brings TV pluggers Jackie Quisic from Ferret & Spanner, as well as a roster of top name acts including U2, Simply Red, Lisa Stansfield, Janet Jackson, Elvis Costello and The Rolling Stones.

The company will absorb the Gut Reaction plugging team of Johnny Davis (radio/TV), Caroline Lewis (TV), Bob Workman (radio) and Steve Tandy

(regional radio). The Gut Reaction roster includes Dizzee Rascal, Offspring, Awol, Julian Lennon, Bruce Dickinson and Right Said Fred. The new company will be based at the Byron House offices in Maida Vale which formerly housed Gut Reaction.

Holmes says he will remain part of the Intermedia plugging team, but will also work on Gut Reaction Records and Gut Reaction Music Publishing which will remain within the new company.

"This is the biggest thing to happen in plugging for the past decade," he says. Sweeney says the split with Neil Ferris, after a decade together as Ferret & Spanner, is on good terms.

"It is very amicable between myself and Neil," he says. "Ten years of Ferret & Spanner has been absolutely fantas-

tic, and the next 10 are going to be even better."

...Ferris is forming his own promotions company under the Brilliant name which he has established through his record label.

His Brilliant Recording Company has scored three Top 10 hits over the past 18 months with Bitty Maclean, and was expected to score a chart entry with Junior Reid yesterday (Sunday).

Ferris retains pluggers Matthew Austin (radio/TV) and Victoria Williamson (radio/TV) and a roster including Prince, UB40, Depeche Mode, Erasure, ZTT, the Brit Awards and the Mercury Music Prize. The company will remain at the west London offices formerly occupied by Ferret & Spanner.

Star writers make Eurovision shortlist

The new-look Song For Europe shortlist includes three established songwriting teams among the final eight.

Jonathan King, who was drafted in as music executive for the competition in a bid to find the first British Eurovision winner since Bucks Fizz in 1981, says the shortlist marks a turning point for the event.

Among the songwriters are 10cc's Eric Stewart and Graham Gouldman who contribute Then There's A Knock At The Door. Published by Broughton Park Music, it will be performed by Welsh teen band Ff.

Deuce will perform I Need You (PolyGram/Island), written by former PWL collaborators Ian Carnow and Phil Hardip with Rob Keane. Londonbeat will perform I'm Just Your Puppet On A String (Warner Chappell) by group members Jimmy Chambers, William Henshall and Jimmy Helms along with George Chandler.

The song is one of three shortlisted songs published by Warner Chappell. The others are Love City Groove written by Stephen Rudden, Tatsiana Maiz and Jay Williams and performed by Love City Groove, and One Gift Of Love by Graeme Watson. A performer is still to be confirmed.

The other songs are Rainbows And You (Simon Spiro Music) written by John Wilson, Malcolm Maddock and performed by Simon Spiro; Spinning Away (Bucks Music Group) written by Paul Harris and Martin Smith and performed by Paul Harris; Go For The Heart (unpublished) written by J Durno/Sox and performed by Sox.

The MPA's assistant secretary Janice Cable, says, "We're very pleased with the selection. Jonathan's intention was to make hits of all of them and we don't see any reason why they shouldn't be."



PolyGram labels Island and Mercury are both re-releasing tracks to coincide with new TV ad campaigns. On March 6, Island is issuing *Freak Power's* number 29 hit *Turn On, Tune In, Cop Out* on the back of its inclusion in the latest Levi's jeans campaign. The ad, however, been banned from daytime TV because of its content: it features a New York cabbie picking up a customer who turns out to be a transvestite. Mercury, meanwhile, is releasing the Peters & Lee 1973 number one hit *Welcome Home* on February 27 to fit in with the Walkers Crisps campaign featuring soccer star Gary Lineker.

R1 pans Bristol bonanza

Radio One will broadcast more than 30 hours of live music from Bristol as part of this year's Sound City week, which runs from April 17 to 21.

Sound City was officially launched at Bristol's Watershed Media Centre on Tuesday, followed by a concert at the New Trinity Centre by Gene and The Bluetones which was broadcast live on Radio One's Evening Session.

The fourth annual Sound City event, co-sponsored by the BPI, Musician's Union, Bristol City Council and Radio One will feature a week of live broadcasts, gigs, workshops and seminars.

Gigs at the New Trinity Centre and Bristol University will feature Suede, Orbital, Radiohead, EMF, The Orb, Elastic, Most, Headwim, Menswear, Superguns, Reef and Blow. More names are expected to be confirmed soon.

Chris Lyette, Radio One's executive producer for live music, says the station will commit more airtime to the event than in previous years. "We broadcast about 25 hours last year. We're looking to increase that by eight to 10 extra hours this year. You won't be able to miss the fact that Bristol is Sound City."

The station will broadcast nightly

gigs live on the Evening Session plus shows by Pete Tong, John Peel, Claire Stargess and Tim Westwood. The newly refurbished Radio One Roundshop caravan will be in residence for the week, hosting a live music roadshow on the opening day and remaining throughout the week as a showcase for new bands.

At the launch, Virgin Records managing director Paul Conroy said, "This is very important event for the BPI and the industry which is why we are giving Sound City our total backing. It's also important to show the whole industry can work together."

EMI buoyed by international sales

EMI Music Data has achieved its highest third quarter results to date, helped by strong international sales performance from The Beatles, Garth Brooks and Shampoo alongside Virgin acts The Smashing Pumpkins, UB40 and Scarface. Sales for the period reached £801.1m, up 25% on the £582.8m generated in the same period in 1993. Profits for the period grew 24% from £122.1m in 1993 to £151.4m in 1994. Overall, the nine months to December 31, 1994 saw EMI achieve a 19.2% rise in profit from £212.0m to £252.7m. HMV more than doubled its profits in the nine months, from £6.5m to £14.4m. All markets enjoyed increased profitability, with the UK, Ireland, Canada and Japan leading the way.

Gambaccini to host radio conference

Paul Gambaccini has been confirmed as the conference chairman for the 11th annual Radio Academy Conference, which is scheduled to take place at London's Baffa on Thursday April 6. The event will be launched with a reception at London's Hard Rock Cafe the previous evening. The keynote speakers are due to be confirmed this week. For further details contact the Radio Academy on 071 323 3837.

TOTP magazine offers MCA cassette

MCA has teamed up with BBC Magazines to produce a cover-mounted cassette to appear on the first issue of the new *Top Of The Pops* magazine, which goes on sale on February 27, priced £1.25. The cassette features MCA acts Love Happy, Spirits, James Hall, Jodeci and Mary J Blige. The monthly title will comprise 52 pages including a 16-page pull-out on one band or artist. The launch issue includes interviews with Radio One presenter Mark Goodier and Blur's Damon Albarn.

Polydor launches mid-price promotion

Polydor is launching the first mid-price DCC campaign on March 10 covering titles by acts including Abba, Eric Clapton, Bon Jovi and the Bee Gees. The titles are to be priced on a par with mid-price CDs, dealer price £5.35. Figures for 1994 show DCC sold just under 1,500 copies, while around 5,500 MiniDiscs were sold.

PRS close to Internet deal

The PRS is close to completing a licensing deal with "music on the Internet" service Carbus. The collection agency says both parties are in negotiation and a deal should be concluded within the month.

Megastore site is sold

Land Securities has bought the Virgin Megastore site on London's Oxford Street in a deal said to be worth just over £20m. Land Securities takes over as Virgin Retail's landlords from Grand Metropolitan. The Virgin store, currently undergoing a £10m refurbishment which will turn it into the world's largest entertainment shop, generates £1.2m a year in rent.

Sony judges begin deliberations

Judging began last week for the Sony Radio Awards 1995 which will be presented at London's Grosvenor House Hotel on April 26. The number of entries is up 10% on last year - despite a reduction in the number of categories - with more than 800 programmes submitted for consideration. Judging ends on March 21.

Oliver set for March release

First Night Records' official cast recording of the musical *Oliver*, which is currently breaking box office records at the London Palladium, has been scheduled for release on March 20. The recording, produced by Cameron Mackintosh Ltd and First Night Records, features Jonathan Pryce as Fagin. Meanwhile, contrary to Oliver's story, Jonathan Pryce is not featured on the latest recording being released on MCA's Showtime label. The Showtime release is in no way connected with the Cameron Mackintosh production.

COMMENT

Parlophone's postal pick-me-up

Like a lot of people in the business, every time I find one of those pesky postcards in a single asking me to join a record company database, I fill it in. With a false name of course. Just to find out what labels are up to. I've always been a bit sceptical about indie retailers' complaints about such databases, because sad to say, most mailouts are horrible, unimaginative and plain drab. The arrive in gruesome manilla envelopes and amount to little more than a halfhearted reminder that my 'favourite acts' single is out next week. All too often the mailing arrives after the release date. So it was with something approaching joy that I opened Parlophone's 'A Flavour Of The Label' mailing this week. This four-page newspaper has wit, style and has clearly had more thought put into it than 99% of such mailings. It even manages to credit a whole load of indie stores where you can buy the product. Now, that's what I call marketing!

And yet more EMI marketing

What with Parlophone mailings and our profile of EMI UK's flamboyant Frenchman Jean Francois-Cecillon, this issue is quickly turning into EMI Week. With apologies to non-EMI staffers, the company's classical division also deserves bouquets this week after the quite extraordinary performance of its violinist Vanessa-Mae on that well-known outlet for the classics, ITV's Talking Telephone Numbers, last week. The sight of Chippendales-style bunks chucking the scantily-clad Mae around the stage would have turned most Radio Three listeners appalled – if they were watching. Which of course they weren't. The whole point of the Vanessa-Mae campaign is to target people who like classical music only when it is played by athletic young girls in short skirts. Good on EMI for not being too snobby to tackle such a market. *Steve Redmond*

WEBBO

Time to explore the Internet revolution

Baaaaaaah! Baaaaaaah! The sound of anyone involved in music (not just record companies) rushing to the Internet. Now I, being a bit of an old fart, haven't actually logged on yet although I do use electronic mail for work, and very useful it is, too. But why is everyone joining the stampede?

As a method of disseminating information about an act, I'm sure the Internet will have its uses. And for building up fanbases, albeit mainly anoraks, it will be fine. A costly but sexy tool, even if hardly anyone – in global marketing terms – is tuning in.

But is music about listening? Digital music can be transmitted via the Internet and downloaded for consumption later. The only problem is that it is a big hassle and I can't be bothered.

Like home taping – everyone can do it, but how many do? I like my album sleeves and CD booklets so that's the end of Internet music then. Wrong! It's only the beginning.

At the moment, the process is cumbersome and slow but as soon as the Internet goes via cable everything will change. We need to be looking ahead and addressing these potential revolutions now. You may, of course, point out that anyone who downloads music from the Internet will be breaking the law, but who is going to stop them? The world is finding it hard enough to stop China's flagrant disregard of copyright law. How are we going to stop individuals who don't even recognise these rights?

Today's children will consume it completely different ways to us and we need to start thinking about this now. Even if it does mean the end of record companies as we know them our natural short-sightedness needs contact lenses – and quickly.

John Webster's column is a personal view

NEWS

This Way Up releases The Tindersticks' follow-up to their acclaimed debut – named as 1993's album of the year by *Melody Maker* – on April 3. The new album, *The Tindersticks' Second Album*, was recorded at producer Conny Plank's Cologne studio and London's Abbey Road in the autumn and combines the London band's trademark downbeat style with classical accompaniment. It will be preceded by the new single *No More Affairs* on February 27 and two live dates at Glasgow Athenaeum Theatre (March 10) and London's Bloomsbury Theatre (March 12), where the band will be backed by a 25-piece string section.



High Court hears arranger's claims

Barclay James Harvest's landmark legal battle with their former arranger Robert John Godfrey finally reached the High Court last Monday, 10 years after it was initially launched.

The action, which if successful could prompt other arrangers to claim songwriters' royalties, is expected to last for a further fortnight.

Godfrey initially issued a writ against the soft rock band's guitarist John Lees in 1985, claiming he should be entitled to publishing royalties on some of the group's tracks and royalties from the period he was associated with the band, from 1969 and 1971.

Godfrey, now The Enid, claims he made a significant contribution to nine BPH tracks, including *The Sun Will Never Shine* and *Song For Dying*.

Godfrey – whose case is being handled by Sheridans and funded by legal aid – told Court 56 of the High Court on Wednesday that he was effectively the "fifth member" of Barclay James Harvest.

He played a number of the tracks to Judge Justice Blackburne to highlight the sections he says he contributed, including piano and organ parts to *Song For Dying*.

BPI steps up indie recruitment drive

The BPI is attempting to shake off what is being described as the "Globo mentality" with the launch of a new recruitment drive within the indie sector.

Profile Records managing director Andrew Cleary is forming a new committee within the BPI which will attempt to encourage more indie labels to join the organisation.

The new membership drive began at Midem where independent labels Network, Edel and Pulse-8 all signed up.

Cleary – believes former BPI chairman Maurice Oberstein, who

EUROPEAN PARITY SOUGHT BY RE-PRO

British producers' campaign for recognition as "creators" in the music-making process moves into Europe later this month.

Producers' body RE-Pro will meet equivalent bodies from across Europe at next month's 98th AES convention at the Palais des Congrès, Paris, in a bid to establish pan-European parity over the collection of performance income. Up to 70 delegates are expected at the February 25 meeting, including representatives of producers from The Netherlands, Austria, France and Germany. Parity is being sought over a new

European Union directive on lending and neighbouring rights, which says "creators" are entitled to an "equitable" share of public performance income. Producer and engineers' bodies are currently treated differently in different territories; German producers have no rights because they are deemed to be engineers while only mixers can receive royalties in France. UK producers have no right to such income. The long-awaited Department of Trade draft document, which is being prepared in response to the EU legislation, is due "abertly", says a DTI spokesman.

The group disputes Godfrey's copyright claims, contending he was paid for arranging work he performed and was never a bona fide member of the group with a contract.

After the third day's session, BPH's major label body, who is representing himself in the case – said the action threatens to destroy the band, who have collectively ploughed about £300,000

into the case since the writ was issued.

Mike Batt, who was also due to appear in court as an expert witness for the defence last week, says the case has far-reaching implications for the music industry and the way arrangers are treated.

"It's like George Martin saying he should be credited for some of The Beatles compositions," he says.

R&B chart set for radio exposure

More than 20 radio stations are lined up to begin broadcasting the new CIN-compiled R&B chart later this spring.

CIN chart development manager Reuben Pearson says the syndicated show will be available for broadcast once a sponsor has been found.

The programme is being produced by Something Else Sound Directions, which is making a pilot show this week, introduced by Lenzy Henry.

Choice FM in Birmingham, which broadcast its own R&B chart show for the first time at 6pm yesterday (Sunday), is due to come on board with a two-hour version of the syndicated show, which will be supplied to other black music stations including the two Kiss services. A one-hour show will be made available for the more mainstream pop-based ILR stations.

New report hails music's £1bn role

A Department of Trade-approved report which puts the music industry's contribution to the UK economy at more than £1bn is being welcomed as further proof of the business's continuing maturity.

The Overseas Earnings Of The Music Industry report, published by private sector organisation British Invisibles, puts the industry's performance ahead of the steel, pharmaceutical and oil refinery businesses, with income of £1,157.9m.

MPA chairman Andy Heath, who instigated the report with BPI chairman Rupert Perry in the spring, says, "The immediate benefit is that government institutions will realise this industry has matured into a strong, well-managed business. It gives us a platform to put our case and demand a hearing."

Perry says, "We all knew the music industry was a major contributor to the British economy but the fact that we're in the top three is superlative. We've been telling the government that we're a serious industry and this document absolutely enforces that."

According to the report, earnings by British-based recording companies from "invisible exports" in 1993 – public performance fees and royalties – form the bulk of overseas earnings, contributing £750m or 65% of the £1,158m total. Visible exports – sales of CDs, cassettes, musical instruments and printed music – are said to be worth £356m.

The report splits total industry earnings into five sectors: record industry

The DTI's parliamentary under secretary of state for trade and technology Ian Taylor (pictured) unveiled the British Invisibles report on Thursday at the RSA (Royal Society For The Encouragement of Arts, Manufactures and Commerce) in London's West End. "It is a tremendous result which demonstrates the commitment of the British music industry to reach audiences throughout the world," he said. The 36-page report, which costs £20, is available from British Invisibles at 39 King Street, London EC2V 8DD. Tel: 0171 600 1198. Fax: 0171 600 4248.

MUSIC HITS HIGH NOTE

	Earnings	payments profit
Recording	628.1	304.3 323.8
Music Publishing	253.6	113.6 146.0
Performance income	100.9	4.6 54.5
Musical Instruments	88.0	112.5 -25.5
Musical theatre	83.3	10.0 -73.3
Total	358.8	278.1 80.7
Total Invisibles	799.1	303.8 490.3
Total	1,157.9	586.9 571.0

The UK music industry's estimated earnings and payments, 1993. Figures in £m.
Source: Overseas Earnings Of The Music Industry report by British Invisibles compiled by Andy Feist and Cliff Dane.

(54.3%) followed by publishing (22.4%), performance income (8.7%), music instrument manufacture (7.4%) and musical theatre (7.1%).

International earnings are offset by £587m in imports of foreign music and performances – including foreign earnings for recording sessions, royalties and live performances – leaving net earnings for the UK industry of £571m.

The music industry is ahead of the TV and film industries, whose gross invisible earnings from overseas are given as £113m and £496m respectively – a combined total of £609m, 24% less than the music business's £799m.

The report adds, "Only a few industries where the UK's strength is well known and documented produce significantly greater positive contributions to the balance of payments. Other sectors

produce either a smaller surplus or, in many cases, a deficit. Exports are effectively double imports. By any standards this is an impressive performance."

Only two industries with exports greater than £1bn can boast a better performance, it adds: "The spirit distilling business, with an exceptional performance of nearly 10 times exports, and construction and earth-moving equipment with a ratio of 2.8%."

The BPI's survey of the overseas earnings of 15 of its largest members – which account for around 90% of the industry's total imports – reveals that gross invisible earnings of UK record companies and artists' recording royalties were an estimated £368.1m in 1993. Overseas payments were only £145.6m, leaving a net balance of £222.5m. Around £652,000 was earned through collection agencies PPL and VPL from the use of recorded material for broadcasts overseas.

Music publishing also appears in good shape, with the collecting societies PRS and MCPS's income from overseas growing from £37.3m to £57.9m between 1989 and 1993, an increase of 35%. PRS and MCPS account for just under 25% of music publishing's total invisible earnings of £246.8m, the rest being direct payments.

Performance income from overseas is the most difficult to measure, says the report, which estimates income from pop groups or artists at around £73m. It also puts income for classical artists or small groups at £19m and orchestras at around £6.4m.



▶▶▶▶▶ FEWER FORMATS CAN MAKE SINGLES PAY - p10 ▶▶▶▶▶

Virgin reshuffles sales force

Virgin Records has restructured its national sales force and appointed Mike Rowe, previously the Midlands area sales representative, as field sales team manager to oversee the strike force. Two redundancies have resulted from the changes, north area manager Doc Fraser leaves after 17 years and south area manager Will Mann after 14 years. Meanwhile, Virgin Records' head of promotions Tony Barker has been promoted to the new post of director of promotions.

Sony selects ECTS for games launch

Sony will unveil its new PlayStation CD-based games console to the European industry at next month's ECTS Spring '95 event, which will take place at Olympia's Grand Hall in London from March 26-28. Other exhibitors include Time Warner Interactive, Virgin Interactive Entertainment, Viacom New Media and Philips Interactive Media.

EMI links with Dr Martens for album

EMI and Dr Martens have teamed up to release a new 20-track album, *Unlaced*, including tracks from Blur, Primal Scream and New Order on February 27. A regional TV ad campaign will begin in the week of release, followed by ads in youth and music press.

Guinness Hit Singles book set for June

Guinness Books has scheduled the 10th edition of its best-selling British Hit Singles book for June. The launch will be backed with a poster, press ad and leafletting campaign.

Sony extends Mastersound range

Sony Music is releasing a second batch of 10 titles in its Mastersound CD series, following the success of the initial 12 titles released in November. Catalogue marketing manager Phil Savill says sales of the first titles have been above expectations. The series offers classic albums on 24 carat gold CDs, mastered using Sony's Super Bit Mapping system. The second series, issued on February 20, include Bob Dylan's *Blonde On Blonde*, Sly & The Family Stone's *Stand!*, Toto's *Toto IV* and Simon & Garfunkel's *Bridge Over Troubled Water*.

Tring sets up Italian division

Tring International is establishing an Italian company, which will be headed by Marco Rossi, who was formerly managing director of Filz Media in Italy. The company has also appointed former independent PR Maggi Farran to handle public relations from the company's Aylesbury HQ.

Talkin' Loud hires journalist in A&R role

Talkin' Loud has recruited journalist and DJ Ben Wilcox in a club promotions/junior A&R role. Wilcox is resident DJ at London's Bar Rumba and is a journalist for jazz magazine *Straight No Chaser*.

JUDY CHEEKS

this time respect

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Taken from the forthcoming album "Respect"



Judy Cheeks PA Tour: 10 Feb - Mirage/Windsor, 11 Feb - Heaven/London, 16 Feb - M. O. S. /London, 24 Feb - Middlesex Uni., 25 Feb - Hippo Club/Cardiff, 3 March - Hacienda/Manchester, 4 March - Music Factory/Sheffield, 10 March - Academy/Plymouth, 12 March - Ministry of Sin/Aberdeen, 18 March - Bowers/Manchester, 1 April - Venue 44/Mansfield.

The industry's controversial Frenchman has stamped his mark

It's unusual to find a record executive who says things like, "When I was a kid, music was the kiss of life." But when that person is Jean Francois Cecillon it makes more sense, for Cecillon lives the stereotype of passionate Frenchman to the hilt.

Described by many as the "Eric Clapton of the music business", Cecillon—or "JF" to his friends—is every inch the Frenchman who invaded the UK. Rising through the ranks at Chappell-Interiors, EMI France and Polydor/A&M France, Cecillon storied into the UK five years ago and within two years had secured his current position as divisional managing director of EMI UK.

Many were immediately sceptical of the arriviste, the foreigner who grabbed a British job and then set about flouting his foreignness at every opportunity—or so it seemed. The impact was all the greater because Cecillon had appeared at EMI of all places, the most quintessentially British of all the record companies.

To this day Cecillon polarises people. The calendar in his office featuring bikini-clad girls is testament to his undisguised fondness of women, a trait some find tiresome. But the most common criticism is that he spends too much. Certainly the campaigns which turned both Tasmia Archer and Eternal into stars were far from being conservative.

Cecillon can of course point to the results which seem to amply justify such an approach. And the fact remains that EMI UK is now second only to Virgin in terms of albums market share, with a 7.5% share for the fourth quarter of 1994 compared with 4.6% at the start of 1993.

Cecillon's most visible recent successes are Eternal, the Croydon all-girl quadruple platinum quartet, who are nominated for four songs at next Monday's Brit Awards. But, for the Frenchman, everything started going right when he declared he would make a success of Yorkshire songsmith Tasmia Archer within months of taking the helm at EMI UK.

"There are two acts that when I heard them I went crazy for; Tasmia Archer and Eternal," he says. "It's like when you fall in love with somebody—you don't know why but the whole thing is right. It sounds pretentious but it's true. I don't know, it's a gift."

Cecillon's all-out approach to breaking acts unsurprisingly endears him to managers and fans. Avenue's Oliver Smallman, Eternal's manager, is quick to praise him. "He's very single minded, very determined and very passionate... and one of the best marketing men in the business," he says. Polydor managing director Marc Lumbroso, the former head of Polydor/A&M France who recruited Cecillon in 1987, was equally impressed by his marketing nous.

"Most marketing men are like accountants—they do everything by the book, but not JF," says Lumbroso. "He's good at taking risks. For example he put an awful lot of money on Bryan Adams and everyone thought he was crazy. In the end the record was a failure, but the next one wasn't."

It was Cecillon's move from an A&M/label management role at EMI France to marketing manager in 1986 that laid the foundations of his success in new development, he says.

To an outsider Cecillon's career path looks carefully planned, but Cecillon maintains he never asked for anything, simply followed his passion and went where he knew he would continue to be happy. Mention the word "work" and he



PARISIAN WALKWAYS: THE CAREER OF JF

Jean Francois Cecillon (b. September 24, 1958)

1978: Cecillon attends three years of business school in Paris at the Institut Supérieur De Gestion. "The MBA was to open my mind to a wider portfolio of cultural knowledge, opportunities and intellectual independence."

1982: After leaving with his MBA, Cecillon enters compulsory national service for a year which he describes as "boring". On leaving the army he spends six or seven months "completely unemployed" and refusing to work in any other business but music.

1983: Aged 25, becomes A&R professional manager at Chappell-Interiors Paris. "It was a very junior position—you made no money but you did everything. I thought, now I have two feet in the music business and I'm going to stay there. It was one of the best experiences I had." Signs French act Canada.

1985: EMI France hires him as label manager, in charge of international repertoire.

1986: Becomes marketing manager at EMI France. International acts that gain success in the French charts include Duran Duran, Talk Talk and Tina Turner. French artists Jeanne Mas and Canada—who Cecillon had signed to Chappell-Interiors three years earlier—also find Top 10 success.

1987: Dissatisfied with the new management team at EMI France, Cecillon initiates a meeting with PolyGram head Alain Levy and Polydor/A&M France MD Marc Lumbroso takes him on as director of international repertoire. "It was perfect for me. We had three unbelievable years when Polydor was the best company in France. We broke Sting, Barry White, The Neville Brothers, Sam Brown, Black, Polydor act The Cure were also huge in France at the time."

1988: Becomes marketing director Polydor/A&M France. French acts that do well for the company include Vanessa Paradis and Patricia Kaas.

1990: David Stockley, who'd left EMI France just before Cecillon moved to Polydor, asks Cecillon to take up the post of vice president of marketing at EMI Music International in first meeting in L.A. "It was a new life."

1992: Cecillon says becoming divisional managing director of EMI UK was "Unbelievable. Rupert Perry could have taken any other MD in the business, but instead he called me. I love him a lot." Jon Secada provides Cecillon with his first top five single, Just Another Day, two months after he took the helm. In September Tasmia Archer debut single, Sleeping Satellite, reaches number one and is followed by a Brit award for Best Newcomer. Album Great Expectations reaches number eight and remains in the charts for 42 weeks. Cecillon supports the launch of Clive Black's branchial Passiva dance label.

1994: EMI launch six Top 20 singles and their debut album, Always And Forever, goes triple platinum. Terrorvision sell more than 125,000 copies of their album, How To Make Friends And Influence People.

1995: Television is one of Cecillon's current priorities. With the album already going, he hopes to move 200,000 more units and is releasing a single in the spring. "I've got three or four acts which are going to be big in '95/96 but I can't tell you who they are."

smiles and shakes his head. "I don't have a job, I have a hobby which I'm paid to enjoy."

But his tendency to consider "work" a four-letter word is treated with a pinch of salt by colleagues. "He may give the impression of a guy having fun but he's one of the hardest working people I know," says Clive Black. EMI's former A&R director who is now at WEA. "If you phone EMI at eight in the morning he'll answer the phone." Lumbroso adds, "He's never tired—he's got as much energy at 4am as I have at 10am." Such energy is apparent even during conversation: Cecillon perches on the edge of the sofa as if he's about to leap up any moment, and gesticulates animatedly as he talks.

Jonathan Green, the former EMI head of product management who is now head of marketing at Phonogram, recalls Cecillon's comic turn at the 1992 EMI sales conference where the Frenchman made his entire presentation in Antoine de Caunes-style pidgin English, while Lumbroso admits, "What I remember from those days (at Polydor/A&M France) even more than the success is that he had a lot of laughs." Cecillon admits he likes to laugh, but the overall impression he gives is of someone who is deadly serious about his aim in life.

His determination to get into the music industry is reflected by the fact that early on he preferred to be unemployed than work in a non-music environment. "I would hate to imagine doing any other job—it's insane," he says, visibly blanching at the thought. "I am the ideal record executive—maybe I was born for it."

But moving to the UK in 1990 was the turning point for Cecillon. "It was a dream come true. London was always for me more important because there you work for the world." He was also fed up with the French attitude. "There everything is a disaster," he says.

Even Cecillon's love of Manchester United's wayward Eric Cantona has plummeted since the French footballer's attacked on a football fan last month.

"God knows I love this guy. He's everything French people are: unpredictable, left-hand, arrogant, magged! But after three years of being abused every Saturday, he just freaked. He got it wrong and that's it. That's what I've learned in England, deep breaths and self control," he says.

His ability to assimilate and adapt into English culture while retaining his Frenchness is an ability many admire. As Warner chairman Bob Dickins says, "For someone to come from France into the very insular British music business and become such a character in such a short time is quite an achievement. He made a fairly dull company into something more like him, more colourful and exciting. I don't agree with him on every thing but I admire the spontaneity of the man. He's got a huge ego—but then so have I."

The matter of ego is not an issue Cecillon sidesteps; he freely admits making mistakes in his early days which were "mostly down to arrogance and pride." "But you keep your pride, you keep your arrogance and you use it better," he concludes.

Ask him where he plans to go from here and his answer is immediate. "When you're number one the next step is to remain number one. It's the only plan that suits a record company."

Ultimately, he has another ambition too. "I would love to run a football club as well as a record label," he says grinning. Would that really be possible? "Oh yes. With passion everything's possible." Catherine Eade

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- | | | |
|------|---|-----------------|
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| 1976 | WEAK SPOT - Evelyn Thomas | (20th Century) |
| 1976 | YOUR MAGIC PUT A SPELL ON ME - L.J. Johnson | (Phonogram) |
| 1976 | DOOMSDAY - Evelyn Thomas | (20th Century) |
| 1983 | HE'S A SAINT, HE'S A SINNER - Miquel Brown | (Record Shack) |
| 1984 | HIGH ENERGY - Evelyn Thomas | (Record Shack) |
| 1984 | MASQUERADE - Evelyn Thomas | (Record Shack) |
| 1985 | FAR THE FLAME - Barbara Pennington | (Record Shack) |
| 1985 | CLOSE TO PERFECTION - Miquel Brown | (Record Shack) |
| 1985 | ON A CROWDED STREET - Barbara Pennington | (Record Shack) |
| 1991 | FOOTSTEPS FOLLOWING ME - Frances Nero | (Mercury/Debut) |
| 1992 | I'M DOING FINE NOW - The Pasadenas | (Columbia) |
| 1992 | I FOUND HEAVEN - Take That | (RCA) |
| 1992 | THEN CAME YOU - Junior | (MCA) |
| 1992 | 24 HOURS A DAY - Nomad | (Riviera) |
| 1992 | A MILLION LOVE SONGS - Take That | (RCA) |
| 1992 | ALL OVER THE WORLD - Junior | (MCA) |
| 1992 | MOVING IN THE RIGHT DIRECTION - The Pasadenas | (Columbia) |
| 1992 | HOLD BACK THE NIGHT - K.W.S. | (Network) |
| 1992 | COULD IT BE MAGIC - Take That | (RCA) |
| 1993 | YOU'RE MY EVERYTHING - Eastside Beat | (London) |
| 1993 | DON'T TALK ABOUT LOVE - Bad Boys Inc. | (A&M) |
| 1993 | WHENEVER YOU NEED SOMEONE - Bad Boys Inc. | (A&M) |
| 1993 | WALKING ON AIR - Bad Boys Inc. | (A&M) |
| 1994 | WATCH THE MIRACLE START - Pauline Henry | (Columbia) |
| 1994 | MORE TO THIS WORLD - Bad Boys Inc. | (A&M) |
| 1994 | CAUGHT UP IN MY HEART - Optimystic | (WEA) |
| 1994 | TAKE ME AWAY - Bad Boys Inc. | (A&M) |
| 1994 | ZOOM - Scott Bradley | (Mercury) |
| 1994 | LOVE HERE I COME - Bad Boys Inc. | (A&M) |
| 1994 | NOTHING BUT LOVE - Optimystic | (WEA) |

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ANALYSIS

Fewer formats can make singles play

When Epic Records released its Halo James single Could Have Told You So on 11 different formats back in December 1989, the label set an industry record.

The Top 10 hit marked a peak in the spiralling reliance on multiple formats, from pink vinyl and picture discs to postcard packs and folding Digipaks.

Five years on an 11-format single sounds absurd. "It got really crazy," recalls BPI charts spokesman Paul Conroy. "We were all doing things, whether giving away posters or cassettes, and it was getting to ridiculous lengths. But they only helped to a certain extent. I think everybody knows that now."

"The industry's more conservative approach to singles releases was confirmed at the end of January when the chart supervisory committee ruled that the number of formats which qualify for the chart should be reduced from four to three.

Sony Music chairman Paul Burger believes the move - which comes just two years after the format threshold was reduced from five to four - can only be good for the market. "What we are doing here is reclaiming the singles chart from the marketing guys and handing it back to the artists and the songs," he says.

"We have watched as marketing has become the primary element in breaking singles. It shouldn't be about getting fans to make multiple purchases of the same singles. It should be about people thinking, 'This is a great song. I think I'll go out and buy it,'" he says.

Inevitably the rule change will allow labels which have felt obliged to issue four formats to stop wasting money on producing and marketing unnecessary records, says Burger.

It will also go some way to making the singles market worth investing in at long last, says Virgin Orr Price managing director Simon Burke. "It's not just a case of cutting costs, it's a matter of making the stacking of singles a more viable option," he says. "There is no doubt that, given the relative size of the market, to have four formats is clearly uneconomic."

For many of the larger retailers and record companies, singles have in recent years been most useful as a means of bringing people in-store and

promoting albums. Encouraging labels to produce four formats of every single is a drain on all concerned.

"The main problem with retailers is obsolescence," says Burke. "The right of old stock is horrendous. No matter how brilliant you are at picking winners, you can never get it absolutely right."

The move to three formats has raised concern, particularly with retailers who claim it will spell the end of the seven-inch single. It is this issue which delayed the introduction of the new rule for nine months.

When senior record company executives resolved to lobby for the formats reduction in June last year, Bards independent retailer members reacted instantly with concern at its potential knock on effect. One lobby even proposed to mandate every label to include a vinyl issue among its three formats, an idea which was ultimately rejected as unworkable.

Paul Burger - whose current number one by Celine Dion is the first chart-topper without a vinyl format (on two CDs and two cassettes) - believes such objections fly in the face of reality.

"When you see a format [the seven-inch single] that's reaching less than 3% as a proportion of total singles sales, you have to say that emotion is clouding reality," he says. (See breakout below).

While many believe the seven-inch will be the format to suffer the most, Mike Coddick of Birmingham indie retailer Swordfish believes it is not so clear cut.

"We still do quite well with seven-inch, it's cassette that will be glad to see go," he says.

"I'm sure a lot of dance records will come out on maybe two 12-inches and a CD, but rock stuff will work best with maybe two CDs and a seven-inch."

Paul Conroy believes the change will not cut down on record labels' options. "Labels will still be able to put out what they want," he says. "If you are on a Hut-type label, all three formats could even end up on vinyl."

Whether such a prospect becomes reality, the new ruling will certainly herald a new streamlined approach to the business when it comes into force on April 2. And after a year in which singles sales increased by as much as 10%, that can only be good news.

Martin Talbot

HOW THE MARKET HAS DEVELOPED

When Bard chairman Charlie McAuley reflects on last month's chart formats decision, he is typically understated. "I don't think it is actually of major significance to the industry," he says. "We are simply taking a realistic view of the way the market is developing and the ways that consumer demand is changing."

An examination of CMI data for the last 12 months suggests the Woolworth's music man is spot on. The new ruling will apply only to releases issued from the week beginning Sunday April 2, but record companies have been voluntarily reducing the number of formats for some time. Of the 100 biggest selling singles of January this year, 33 were released on three formats or less; and three of those on just two formats - Bill Whelan's Riverdance, Vanessa Mae's Toccata & Fugue and Guns N' Roses' Sympathy For The Devil.

MCA marketing director Joe Coker believes the Guns N' Roses single has not been affected by the fact it is available on

just two formats. "We've sold 90,000 copies so we're happy," he says.

Sony and EMI first began testing three format singles two years ago, a move which MCA was keen to follow, says Coker. "We have made a conscious decision - away from the pop/dance area - that we will only put three formats out. The current Weezer single, for instance, is only out on CD, cassette and seven-inch."

Like many others, Coker believes vinyl will be the biggest loser in the new regime, but argues that it has already been suffering for some time. Indeed, CMI figures show the seven-inch single made up just 6.6% of all singles sold in 1994 (compared with 13.4% in 1993).

And the beginning of the year has shown an even more rapid downward turn, with its share of the market down to 2.8% for the first month of this year. In comparison, the 12-inch single continues to hold steady with a share of 11.2% in January this year, broadly in line with 1994's overall share of 11.7%.

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Lennox chases Dion's Crown

CHART FOCUS

SALES

In the two weeks to the week since **Annie Lennox's** last hit, the double A-sided **Little Bird/Love Song For A Vampire**, debuted at number three. She eclipses even that debut this week, entering at number two with **No More I Love You's**.

While its predecessor never climbed any higher, **No More I Love You** could give Annie her first solo number one. It sold 70,000 copies last week, some 16,000 fewer than **Celine Dion's** **Think Twice**. The latter disc is still increasing its sales week-on-week, but only slowly, and could be vulnerable bearing in mind **No More I Love You** will feature on **TOP 10** this week.

In the meantime, **Celine Dion** continues to top both singles and album listings. **Think Twice** is the first number one single not to be available on vinyl (Culture Beat's **Mr Vain** was the last to be available on seven-inch but not first in a 12-inch version), but that hasn't stopped it from selling upwards of 750,000 copies to date. **Dion's** **The Colour Of My Love** album has, meanwhile, sold over 300,000 copies to date. Surprisingly, the main challenge to Celine's superiority comes from the anonymous **Free The Spirit**, whose Fan Pipe Moods album climbs to number two this week, though it was outside last week by **The Colour Of My Love** by a margin of more than two to one.

The Beautiful South's **Carry On Up The Charts** compilation spends its 14th consecutive week in the top five. It failed to become the biggest seller of 1994, being beaten by **Jon Bon Jovi's** **Cross Road**, but it finally eclipsed its rival on Saturday, moving past its tally of 1.2m sales.

Back on the singles chart, **Gloria Estefan** registers her third hit from her covers album **Hold Me, Thrill Me, Kiss Me**, debuting at number 19 with **Everlasting Love**. Written by James Carson and Mac Gayden, **Everlasting Love** was number one for **Love Affair** exactly 27 years ago and has since proven to be a hit for **Robert Knight** (who recording pre-dated **Love Affair**), **Rae Smith** & **Rachel Sweet**, **Sandra** and, only 17 months ago, **Worlds Apart**. Only **White Christmas** and **Unchained Melody** have charted in more different versions.

Finally, while the chart's youngest resident, 17-year-old **Vanessa-Mae** continues to prosper with its oldest melody - **Bach's** **Tocatta & Fugue**, composed over 250 years ago - its oldest ever resident 75-year-old **John Lee Hooker** drifts from number 45 to number 48 with **Chill Out** (Things Gonna Change).

Alan Jones

SINGLES UPDATE



ALBUMS UPDATE



SALES AWARDS

- **Platinum:** **Rednex:** *Cotton Eye Joe* (single); **Celine Dion:** *The Colour Of My Love*. **Gold:** **The Beastie Boys:** *Ill Communication*; **Various:** *The Very Best Of Disney 2*. **Various:** *Best Of Heartbeat*.
- **Silver:** **Nicki French:** *Total Eclipse Of The Heart* (single); **Bill Whelan:** *Rivardance* (single); **Sensor:** *Stacked Up*; **Various:** *Love Eternal*.

PLAYLIST ADDS

- Radio 1 FM:** w/s 01.02.95: A List: **The Cranberries - I Can't Be With You**; B List: **Elizabeth Troy - Greater Love**; **Brand New Heavies - Close To You**; **Comic Relief - Love Can Build A Better World**; **Celine Dion - Real Emotion**; **Kirsty MacColl - Caroline**. C List: **The Boo Radleys - Wake Up!**; **Orizabone - Real Love**; **EMF - Perfect Day**; **Moby - Everyone You Touch Me**; **Offspring - Sell Eases**; **The Stone Roses - Ten Storey Love Song**.
- Capital FM:** w/s 01.02.95: A List: **Hotot - I List: Hootie & The Blowfish - Hold My Hand**; **Bob Seger - We've Got Tonight**; B List: **Gun - The Only One**; **Kirsty MacColl - Caroline**; **Melanie Williams & Joe Roberts - You Are Everything**; C List: **Brand New Heavies - Close To You**; **The Cranberries - I Can't Be With You**; **Orizabone - Real Love**; **Lavinia Jones - Sing It To You**; **Vanessa Mae - Tocatta & Fugue**; **MN8 - I've Got A Little Something For You**.
- Virgin 1215:** w/s 11.02.95: C List: **Dead Eye Dick - New Age Girl**; **Bryan Ferry - Memory**; **Kirsty MacColl - Caroline**; D List: **Suede - New Generation**.
- MTV Europe:** w/s 11.02.95: **Dog Eat Dog - Who's The King**; **Jon Bon Jovi - Someday I'll Be Saturday Night**; **Van Halen - Don't Tell Me**; **Extreme - Hit Today**; **Jimmy Somerville - Heartbeat**.

THIS WEEK'S HITS

Singles

- NUMBER ONE: **Celine Dion**, **Think Twice - Epic**
 HIGHEST NEW ENTRY: **Annie Lennox**, **No More I Love You's - RCA**
 HIGHEST CLIMBER: **Vanessa-Mae**, **Tocatta & Fugue - EMI Classics**
 NUMBER ONE R&B SINGLE: **MN8**, **I've Got A Little Something For You - First Avenue/Columbia**
 NUMBER ONE DANCE SINGLE: **Jon Of The Pleasured Wimmin**, **Passion - Perfecto**

Albums

- NUMBER ONE: **Celine Dion**, **The Colour Of My Love - Epic**
 HIGHEST NEW ENTRY: **Bob Seger And The Silver Bullet Band**, **Greatest Hits - Capitol**
 HIGHEST CLIMBER: **Suede**, **Dog Man Star - Nude**
 NUMBER ONE COMPILATION: **Dance Mania 95 - Volume 1 - Pure Music**

Airplay

- NUMBER ONE SINGLE: **Annie Lennox**, **No More I Love You's - RCA**
 BIGGEST GROWER: **M People**, **Open Your Heart - Deconstruction**
 MOST ADDED: **Sophie B. Hawkins**, **As I Lay Me Down - Columbia**

AIRPLAY

The Human League's **Tell Me When** is finally toppled from its position at the top of the airplay chart after four weeks.

Radio's new favourite is **Annie Lennox's** **No More I Love You's**, which narrowly bested **Tell Me When** and **Celine Dion's** **Think Twice** in both total plays and estimated audience figures.

Ironically, one of the beneficiaries of airplay on Annie's single is her erstwhile **Eurythmics** partner **Dave Stewart**, whose **Anxious Music** are publishers of **No More I Love You's**. **Dave** and **Annie's** relationship with the song and its writers, former members of **The Love Generation**, goes back to 1986 when the group supported them on tour.

As chief songwriter for **Prefab Sprout**, **Paddy McAloon** has enjoyed numerous airplay hits but only one **Top 20** single. He still prospers as a songwriter, having written **Frances Ruffelle's** **Go Watch Over You**, which is just beginning to pick up plays, and **Jimmy Nail's** **Crocodile Shoes**, which climbs into the **Top 10** this week.

While **Imi Kamoze's** **Here Comes The Hotstepper** commands a place in the **Top 10** of the sales chart for the eighth week in a row, its airplay support has shrunk in the past couple of weeks.

It now stands at number 55 on airplay, its decline giving further credence to the belief that many stations will support only one pop/reggae crossover at a time, and **Sting & Pato Banton's** **This Cowboy Song** currently occupies that niche.

While **Here Comes The Hotstepper** dips, another track from the movie **Pre-A-Porter**, for which it was recorded, is beginning to gain support.

Close To You by the **Brand New Heavies** debuts at number 86. Despite its title, it's not the old **Bacharach/David** song that was a hit for **The Carpenters**, though it does sound vaguely **Bacharachian**.

Coincidentally, **The Cranberries** have recorded a version of the better-known **Close To You** and it's getting a small amount of play as a bonus track on their upcoming single **I Can't Be With You**, though it's the latter track that is making all the running and which should enter the chart next week.

Other singles still to be released but getting early play include **Elton John's** **Believe**, which gets a tidal wave of support and climbs steeply from 81 to 16 this week. **Elton's** last two singles, **Circle Of Life** and **San Joy** **Feel The Love Tonight**, both topped the airplay rankings though neither reached the **Top 10** of the sales chart.

Alan Jones

THE UK'S OFFICIAL CHART SOURCE

GOLF

OFFSPRING



BRAND NEW SINGLE TAKEN FROM THE MULTI-PLATINUM ALBUM SMASH

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TOP 75 ALBUMS cin

4 FEBRUARY 1995

Rank	Label/CD (Distributor) Case/Vinyl	Title Artist	Rank	Label/CD (Distributor) Case/Vinyl	Title Artist
1	Epic 474422 (SM) 474434*	THE COLOUR OF MY LOVE * Celina Doolittle (LupronDove)	26	EMI 7018 (BMG)	WE HAVE ALL THE TIME IN THE WORLD * Linda Ronstadt (Various)
2	PolyGram TV 527197 (F) 527194*	PAN PIPE MOODS ○ Jimmy Nail (McAnany/Nail/Kelly)	27	BMG 7432127 (BMG)	THE LONG BLACK VEIL * The Darkness (Maloney/Kemmy/Condon)
3	East West 4509959542 (AV) 450995954*	CROCODILE SHOES * Simple Minds (Forsey/Simple Minds)	28	ABM 542025 (F) 540034*	WAITING FOR THE PUNCHLINE * Extreme (Boltanucci/StJohn)
4	Virgin VO 2790 (F) TVC 2790 V 2790	GOOD NEWS FROM THE NEXT WORLD * Simple Minds (Forsey/Simple Minds)	29	EMI CDCEM 1076 (E) TCCEM 1076 D12	BEHIND CLOSED DOORS * Thunder (Foster/Morley)
5	Capitol CDCEST 2241 (E) 2241	CARRY ON UP THE CHARTS - THE BEST OF * The Beatles (South/Hedges/Kelly/Brugg/McPumlin)	30	Virgin WBRCD 2 (E) WBRMC 2 WBRV 2	PROTECTION * Massive Attack (Hooper/Massive Attack)
6	Capitol CDCEST 2241 (E) 2241	GREATEST HITS * Bob Seger And The Silver Bullet Band (Seger/Van)	31	Maverick/Sire 930245787 (M) 930245787 (M)	BEDTIME STORIES * Mañana (Mañana/Hooper/Austin/Hall)
7	Go Beat 828522 (F) 828524/829221	DUMMY * Porthouse (Porthouse/D'Ubbly)	32	EMI 4774162 (SM) 4774164 (7416)	HOLD ME, THRILL ME, KISS ME * Gianna Estefan (Dermot/Casao/O'Connell)
8	Decca/DCA 7423140812 (BMG) M People (M People)	BIZARRE FRUIT * M People (M People)	33	EMI 4772279 (SM) 4772279 (SM)	JOLIFICATION * Lightning Seeds (Rogers/Broad)
9	Chrysalis CDCHR 8606 (E) 8606	WORRY BOMB * Cater The Therapeutic Sex Machine (Jax Hadden/Paine)	34	East West 450987902 (AV) 450987904/450987903	OCTOPUS * The Human League (Stanley)
10	Hard Hands/HANDS 2 (SM) Lethal (Lethal)	LEFTISM * Lethal (Lethal)	35	Nude NUDECD 3 (RPM) NUDECD 2 NUDELP 3	DOG MAN STAR * Suede (Suede)
11	Foal/Food/Food 100 (R) 100	PARK LIFE * Fool (Fool)	36	London 829422 (F) 829424/829421	STEAM * East 17 (Bridgman/Carnow/Kean/Standen)
12	Creation CDCEC 1900 (R) 1900	DEFINITELY MAYBE * Creed (Creed)	37	2Tep 47302 (SM) 47303*	THESE DEADLY GUNS... and Thank You * The Dead (Luper/Carter/Venous)
13	Intone CDCE 050525102 (R) 050525102 (R)	ALWAYS & FOREVER * Eternal (Lowe/Li/Faragher/Charles/Winnans/Wester/D) EMI 1503	38	Geffen GDC 2463 (BMG) GDC 2463 GEF 2463	SECOND COMING * The Stone Roses (Dawson/Schneider)
14	Island CD 8029 (F) ICT 8029/S 8029	NO NEED TO ARGUE * The Cranberries (Stratton)	39	Capla CD 0540 (R) 0540	LIVE AT THE BBC * The Beatles (Andrew/Henry/Garner/Martin/Belton/Green)
15	Porphong CDPCSD 153 (E) TCPCSD 153/PCSD 153	WORLD OF MORRISSIE (Lillywhite/Variety)	40	Warner Bros 930426762 (W) 930426762 (W)	BALANCE * Van Halen (Fairburn)
16	Warner Bros 930245782 (W) REM (L) REM	MONSTER * REM (L) REM	41	Geffen GDC 2456 (BMG) GDC 2456 GEF 2456	ONE GREAT NIGHT * Aeromotion (Fairburn/Bairnham)
17	Republic 930245792 (W) 930245794/930245791	DOOKIE * Green Day (Lovello/Green Day)	42	EMI CDCEM 1076 (E) TCCEM 1076 D12	THE DIVISION BELL * Pink Floyd (Ezrin/Gimour)
18	ABM 54037 (F) 54037	FIELDS OF GOLD - THE BEST OF * Sing (Padgham/Sing/Darmon/Smith/Vanous)	43	Capla CD 0540 (R) 0540	GAIA (ONE WOMAN'S JOURNEY) * Olea Neutvan-John (Burns/Bayley/Newton-John)
19	Mercury 522836 (F) 522836/522836	CROSS ROAD - THE BEST OF * Bon Jovi (Fairburn/Rock/Collins)	44	Mercury 528202 (F) 528202/528201	THE GREATEST HITS * INXS (Thomas/Goff/KNS/Redgers)
20	Dedicated DEDCD 0175 (BMG) Specialized Electric Machine (Espinoza)	PURE FASH * Specialized Electric Machine (Espinoza)	45	EMI 477309 (SM) 477309/477303	CALIFORNIA DREAMIN' - THE VERY BEST OF * The Mamas And The Pappas (Adler)
21	ABM 9402625401264 (F) 9402625401264 (F)	TUESDAY NIGHT MUSIC CLUB * Sheryl Crow (Buttrill)	46	EMI 477309 (SM) 477309/477303	THE BEST OF * Sade (Cockfield/Miles/Pala/Young)
22	Jive 541P 144 (BMG) R Kelly (Kelly)	12 PLAY * R Kelly (Kelly)	47	EMI 477309 (SM) 477309/477303	EVERYBODY ELSE IS DOING IT... and SO CAN YOU * The Cranberries (Stratton)
23	Epic 476594 (SM) 476594/476591	SONGS * Luther Vandross (Afanador/Vandross)	48	Capitola CDCEM 1076 (E) TCCEM 1076 D12	EVERYBODY ELSE IS DOING IT... and SO CAN YOU * The Cranberries (Stratton)
24	Mercury 528182 (F) 528184/528181	LET LOOSE * Let Loose (Draham/Let Loose)	49	Liberty CD 823206 (E) 823207	THE HITS * Garth Brooks (Reynolds)
25	Geffen GDC 24727 (BMG) GEC 24727/GEF 24727	UNPLUGGED IN NEW YORK * Nirvana (Nirvana/L) EMI	50	R&S RS 9403CD (F) RS 9403CD/RS 9403S	CLASSICS * The Aphex Twin (The Aphex Twin)
			51	Capitola CDCEM 1076 (E) TCCEM 1076 D12	PSYCHE - THE ALBUM * PJ And Duncan (Draham)

TOP COMPILATIONS

Rank	Label/CD (Distributor) Case/Vinyl	Title Artist	Rank	Label/CD (Distributor) Case/Vinyl	Title Artist
1	Pure Music PMCD 700/PMCM 700B/PMPL 700 (BMG)	DANCE MANIA 95 - VOLUME 1	10	Global Television RADC0 049/RADC0 05 (BMG)	NEW SOUL REBELS
2	Virgin VTC0 43 (E) 43	THE BEST PUNK ALBUM IN THE WORLD...EVER!	11	Dino DINO 102 (F) DINO 102	THE VERY BEST OF THAT LOVING FEELING
3	PolyGram TV 525341 (F) 525341*	ENDLESS LOVE	12	Telstar TCD 2737 (SM) 2737	100% PURE LOVE
4	Warner Music 954833402/954833404 (AV)	THE ULTIMATE SOUL COLLECTION	13	Global Television RADC0 04/RADC0 04 (BMG)	SOFT REGGAE
5	Dino DINO 102 (F) DINO 102	ENERGY RUSH K9	14	MCA MCD 1103 (BMG) MCD 1103*	PULP FICTION (OST)
6	Virgin VTC0 38 (E) VTCM 38*	THE LOVE ALBUM * Various Artists	15	The Hit Label AHL CD 24 (F) AHL 24*	ULTIMATE LOVE
7	Miracle MIRC0 001 (F) MIRC0 001	LOVE ETERNAL ○	16	Dino DINO 102 (F) DINO 102	ROCK ANTHEMS
8	Virgin VTC0 43 (E) VTCM 43*	DANCE 95	17	The Hit Label AHL CD 25 (F) AHL 25*	FEEL LIKE MAKING LOVE
9	Columbia MD00CD 37/MD00C 37 (SM)	THE BEST OF HEARTBEAT	18	Telstar TCD 2757/ST 2757 (BMG)	100% CLASSICS
			19	Telstar TCD 2758/STAC 2758/STB 2758 (BMG)	100% HOUSE CLASSICS - VOLUME 1
			20	TC NOW25/NOW 25	NOW THAT'S WHAT I CALL MUSIC 28 * Various Artists

ARTISTS A-Z

AEROSMITH	41	MARLEY, Bob, AND THE WAILERS	52
ALICE IN CHAIN	34	MASSESS ATTACK	26
AMERSONIA	15	MORRISSIE	15
BEATLES, The	38	NAIL, Jimmy	13
BIG BROTHER	10	NEW ORDER	10
BLUR	11	NEWTON-JOHN, Olivia	15
BON JOVI	19	NOIR, Jim	23
BRAND NEW HEAVENS, The	63	OASIS	17
BURTON, Gary	49	PINK FLOYD	42
CABY, Marsh	59	PIRACY	7
CANTY THE UNSTOPPABLE SEX MACHINE	9	PRINCE & THE NEW POWER GENERATION	51
CHAPMAN, Tracy	25	PRODIGY, The	75
CHIEFS	22	REAGAN, Ronald	5
CLAPTON, Eric	13	REBELS, The	18
CRANBERRIES, The	14	RENO, Gene	16
CROHN, Sheryl	21	RICHMOND, Cur	64
CURTIS, Janis	47	ROCKAWAY	24
DADDY	18	SAGE, Ade	46
DEEP PURPLE	12	SANTANA	28
DEPT. OF ENERGY	13	SEGER, Bob, AND THE SILVER BULLET BAND	4
DIABLO	28	SHARP, MINGOS	4
DIAMONDS AND PEARLS	74	SPIRITUALIZED ELECTRIC MARMALADE	20
DODD	22	STONES, The	30
DONOVAN	17	STONE ROSES, The	30
DREDD	17	STRONG, Bob	29
DUNN, John	17	THUNDER	29
EAST 17	36	VANDROSS, Luther	49
EARTH, AND THE CITY	17	VAR HALEN	49
ETERNAL	13	WEI, Wet Wet Wet	23
EXTRIC	28	WHITE, Barry	51
FLEETWOOD MAC	62		
FRANKIE GOES TO HOLLYWOOD	62		
GARAGE BANDS	17		
GARLAND, James	62		
GREEN DAY	17		
HUMAN LEAGUE, The	34		
ILLIUM	17		
JAMROQUE	80		
JELLY B	17		
KAUFER, Cyril	37		
LEPPOLD	10		
LEMONHEADS	22		
LET LOOSE	24		
LIGHTNING BOLTS	17		
M PEOPLE	81		
MADONNA	81		
MAMAS AND THE PAPPAS, The	45		

AIRPLAY PROFILE



Rank	Title	Artist	Label	Weeks on Chart	Peak	Plays
#1	I'VE GOT A LITTLE SOMETHING FOR YOU	MN8 (Columbia)	UMW	18	24	70
#2	OPEN YOUR HEART	M People (Discomotion)	UMW	24	24	70
#3	NO MORE I LOVE YOU'S	Arnie Lennox (RCA)	UMW	24	23	3
#4	SOMEBODY I'LL BE SATURDAY NIGHT	Don Juan (Columbia)	UMW	24	23	3
#5	ONE NIGHT STAND	Leona (Mercury)	UMW	22	21	21
#6	RUN AWAY	MC Sor And The Real MC4g (Logic)	UMW	24	21	6
#7	NO MORE I LOVE YOU'S	Arnie Lennox (RCA)	UMW	22	21	6
#8	REACH UP (PIGBACK)	Peabo Bryson (A&M)	UMW	19	21	17
#9	INDEPENDENT LOVE SONG	Scarlett (RCA)	UMW	18	20	19
#10	COWBOY DREAMS	Jammy Van Heer (Mercury)	UMW	20	20	19
#11	I WILL KNOW	Chaka Khan (A&M)	UMW	19	19	11
#12	THIS COWBOY SONG	Don Juan (Columbia)	UMW	19	18	18
#13	TOTAL ECLIPSE OF THE HEART	Ricki Ricki (RCA)	UMW	18	18	18
#14	CALL IT LOVE	Debra (Mercury)	UMW	17	18	18
#15	I BLOW MY MIND	Shirley (Mercury)	UMW	15	18	18
#16	WALK THIS WORLD	Andrae Crouch (A&M)	UMW	19	17	17
#17	SHE'S A RIVER	Ernie (Mercury)	UMW	21	17	17
#18	TELL ME WHEN	Arnie Lennox (RCA)	UMW	21	17	17
#19	HEARTBEAT	Jammy Van Heer (Mercury)	UMW	25	17	17
#20	BEAT IT	Madonna (Mercury)	UMW	12	17	17
#21	I KNOW THE LORD	Tommy (Mercury)	UMW	5	17	17
#22	BELIEVE	Eric (Mercury)	UMW	5	17	17
#23	EVERY DAY OF THE WEEK	Jade (Mercury)	UMW	12	16	16
#24	EVERLASTING LOVE	Debra (Mercury)	UMW	15	16	16
#25	IF YOU'RE NOT GOOD	Joe (Mercury)	UMW	16	15	15
#26	HERE AND NOW	Joe (Mercury)	UMW	16	15	15
#27	COTTON EYE JOE	Debra (Mercury)	UMW	12	14	14
#28	CRUSH WITH EYELINER	MC Sor (Mercury)	UMW	18	12	12
#29	FOR YOUR LOVE	Shirley (Mercury)	UMW	10	11	11
#30	THINK TWICE	Colin (Mercury)	UMW	8	11	11



Rank	Title	Artist	Label	Weeks on Chart	Peak	Plays
#1	WHEN WE DANCE	Ernie (Mercury)	UMW	17	71	67
#2	SIGHT FOR SORE EYES	M People (Discomotion)	UMW	24	69	69
#3	THINK TWICE	Colin (Mercury)	UMW	24	68	68
#4	TRUFE FAITH 94	Howie (Mercury)	UMW	24	66	66
#5	TELL ME WHEN	Arnie Lennox (RCA)	UMW	21	66	66
#6	RUN TO YOU	Ernie (Mercury)	UMW	16	65	65
#7	WE HAVE ALL THE TIME IN THE WORLD	Jack (Mercury)	UMW	12	65	65
#8	OH BABY I...	Ernie (Mercury)	UMW	9	65	65
#9	CRAZY	Ernie (Mercury)	UMW	5	65	65
#10	NO MORE I LOVE YOU'S	Arnie Lennox (RCA)	UMW	20	65	65
#11	INDEPENDENT LOVE SONG	Scarlett (RCA)	UMW	18	65	65
#12	KISS FROM A ROSE	Ernie (Mercury)	UMW	12	65	65
#13	TOTAL ECLIPSE OF THE HEART	Ricki Ricki (RCA)	UMW	18	65	65
#14	RUN AWAY	MC Sor And The Real MC4g (Logic)	UMW	24	65	65
#15	THE STRANGEST PARTY (THESE ARE THE TIMES)	MN8 (Columbia)	UMW	18	65	65
#16	ANOTHER NIGHT	Mc Sor And The Real MC4g (Logic)	UMW	17	65	65
#17	SHE'S A RIVER	Ernie (Mercury)	UMW	21	65	65
#18	BUMP 'N GRIND	Kris (Mercury)	UMW	17	65	65
#19	SECRET	Andrae Crouch (A&M)	UMW	19	65	65
#20	WE GOT TONIGHT	Bob (Mercury)	UMW	18	65	65
#21	ALWAYS	Ernie (Mercury)	UMW	11	65	65
#22	THIS COWBOY SONG	Don Juan (Columbia)	UMW	2	65	65
#23	ALL I WANNA DO	Shirley (Mercury)	UMW	12	65	65
#24	REACH UP (PIGBACK)	Peabo Bryson (A&M)	UMW	0	65	65
#25	I STAND BY YOU	Ernie (Mercury)	UMW	5	65	65
#26	COWBOY DREAMS	Jammy Van Heer (Mercury)	UMW	0	65	65
#27	OPEN YOUR HEART	M People (Discomotion)	UMW	1	65	65
#28	WHATEVER	Ernie (Mercury)	UMW	4	65	65
#29	BABY COME BACK	Bob (Mercury)	UMW	2	65	65
#30	BABY I LOVE YOU WAY	By (Mercury)	UMW	16	65	65



Rank	Title	Artist	Label	Weeks on Chart	Peak	Plays
#1	SHE'S A RIVER	Ernie (Mercury)	UMW	29	35	29
#2	NO MORE I LOVE YOU'S	Arnie Lennox (RCA)	UMW	28	29	28
#3	OVER MY SHOULDER	Joe (Mercury)	UMW	22	28	28
#4	WHATEVER	Ernie (Mercury)	UMW	28	26	26
#5	RUN TO YOU	Ernie (Mercury)	UMW	28	26	26
#6	CHANGE	Lighting (Mercury)	UMW	22	22	22
#7	SOMEBODY I'LL BE SATURDAY NIGHT	Don Juan (Columbia)	UMW	7	21	21
#8	SENSE	Ernie (Mercury)	UMW	21	20	20
#9	YOU CAN GO YOUR OWN WAY	Chris (Mercury)	UMW	18	20	20
#10	RAIN KING	Carling (Mercury)	UMW	19	20	20
#11	GLORY BOX	Perkins (Mercury)	UMW	21	20	20
#12	THE STRANGEST PARTY (THESE ARE THE TIMES)	MN8 (Columbia)	UMW	25	19	19
#13	END OF A CENTURY	Joe (Mercury)	UMW	18	19	19
#14	HERE AND NOW	Joe (Mercury)	UMW	18	19	19
#15	STRONG ENOUGH	Ernie (Mercury)	UMW	25	19	19
#16	WHEN WE DANCE	Ernie (Mercury)	UMW	19	19	19
#17	CRASH	Ernie (Mercury)	UMW	21	19	19
#18	CRUSH WITH EYELINER	MC Sor (Mercury)	UMW	5	19	19
#19	TELL ME WHEN	Arnie Lennox (RCA)	UMW	25	18	18
#20	NEWBOON FRIEND	Joe (Mercury)	UMW	21	18	18
#21	THIS COWBOY SONG	Don Juan (Columbia)	UMW	20	18	18
#22	HOLD MY HAND	Andrae Crouch (A&M)	UMW	18	18	18
#23	YOU WRECK ME	Tommy (Mercury)	UMW	19	17	17
#24	BELIEVE	Eric (Mercury)	UMW	6	17	17
#25	SENSE	Ernie (Mercury)	UMW	17	16	16
#26	INDEPENDENT LOVE SONG	Scarlett (RCA)	UMW	18	16	16
#27	I CAN'T BE WITH YOU	Caroline (Mercury)	UMW	0	11	11
#28	PARK LIFE	Ernie (Mercury)	UMW	12	10	10
#29	WHAT'S THE FREQUENCY, KENNETH	MN8 (Columbia)	UMW	8	10	10
#30	EVERYBODY'S TALKIN'	Ernie (Mercury)	UMW	8	10	10



Rank	Title	Artist	Label	Weeks on Chart	Peak	Plays
#1	THINK TWICE	Colin (Mercury)	UMW	48	50	48
#2	TOTAL ECLIPSE OF THE HEART	Ricki Ricki (RCA)	UMW	49	46	46
#3	SHE'S A RIVER	Ernie (Mercury)	UMW	46	46	46
#4	NO MORE I LOVE YOU'S	Arnie Lennox (RCA)	UMW	41	42	41
#5	YELL ME WHEN	Arnie Lennox (RCA)	UMW	45	46	46
#6	OPEN YOUR HEART	M People (Discomotion)	UMW	43	43	43
#7	THIS COWBOY SONG	Don Juan (Columbia)	UMW	43	42	42
#8	OVER MY SHOULDER	Joe (Mercury)	UMW	20	41	41
#9	ALL I WANNA DO	Shirley (Mercury)	UMW	8	41	41
#10	STAY ANOTHER DAY	Ernie (Mercury)	UMW	37	40	40
#11	LOVE FOR A REASON	Ernie (Mercury)	UMW	35	38	38
#12	SOMEBODY I'LL BE SATURDAY NIGHT	Don Juan (Columbia)	UMW	25	34	34
#13	BELIEVE	Eric (Mercury)	UMW	11	34	34
#14	ONE NIGHT STAND	Leona (Mercury)	UMW	19	34	34
#15	INDEPENDENT LOVE SONG	Scarlett (RCA)	UMW	9	32	32
#16	COWBOY DREAMS	Jammy Van Heer (Mercury)	UMW	16	29	29
#17	WE GOT TONIGHT	Bob (Mercury)	UMW	4	27	27
#18	ALWAYS AND FOREVER	Carling (Mercury)	UMW	23	24	24
#19	CHANGE	Lighting (Mercury)	UMW	18	24	24
#20	COTTON EYE JOE	Debra (Mercury)	UMW	38	22	22
#21	REACH UP (PIGBACK)	Peabo Bryson (A&M)	UMW	12	17	17
#22	CALL IT LOVE	Debra (Mercury)	UMW	8	17	17
#23	RUN AWAY	MC Sor And The Real MC4g (Logic)	UMW	1	16	16
#24	MENTAL PICTURE	Joe (Mercury)	UMW	41	16	16
#25	ALWAYS	Ernie (Mercury)	UMW	19	15	15
#26	SET YOUR FREE	Ernie (Mercury)	UMW	1	15	15
#27	BABY COME BACK	Bob (Mercury)	UMW	12	15	15
#28	EVERLASTING LOVE	Debra (Mercury)	UMW	23	13	13
#29	THE ONLY ONE	Joe (Mercury)	UMW	5	12	12
#30	HOLD MY HAND	Andrae Crouch (A&M)	UMW	0	11	11

All data from page 93 Media Monitor. Station profile charts are titles by total number of plays per station from 00:00 on Sunday 5 February 1995 until 24:00 on Saturday 11 February 1995.

CHOICE FM

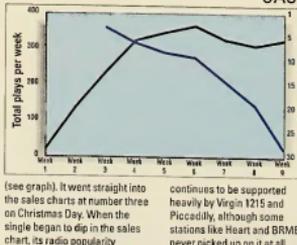
Choice FM came on air on March 21 1996, as Britain's first 24-hour soul music station broadcasting across south London from studios in Brixton. The station now has an adult weekly reach of 7% with 168,000 listeners. All types of black music are programmed, including soul, reggae, disco, funk and classic artists. Media Monitor's airplay data focuses on the mainstream hits played by the station, which also broadcasts many rare and import tracks. The playlist includes female artists Aaliyah, Felicia Adams, Vanessa Williams and D'Neenae alongside male artists R Kelly, Barry White and Chris Black. Programme director Victor Herbert, previously at the BBC as a radio producer and presenter of TV programme Ebony, says the songs played are chosen by a collective of presenters and producers, although he has the final say. "The secret of our success is to be true to the original idea, which was to provide an urban contemporary format of true R&B," he says. The station prides itself on its credible R&B stance, mixing rare groove with newer trends like jungle.

CHOICE FM TOP 10

Rank	Title	Artist	Plays
1	Every Day Of The Week	Jade (Mercury)	15
2	Here Comes The Hotstepper	Ini Kamoze (Columbia)	13
3	My Love Knows BMJ/Mercy	12	
4	Practical Ways You Preach	Barry White (A&M)	12
5	Te Deum (The Way Sounds Of Blackness)	A&M	10
6	My Don't Wanna Miss	10	
7	I Blow My Mind	Blackstreet (Mercury)	10
8	Theme (D'Neenae)	9	
9	Creep (TLC/LaFace)	9	
10	Turn Up The Heat (Mr. Biggs)	8	

Most played instrumental songs on Choice FM: Joe 29 R&B, MC Sor 16 Media Monitor

Oasis's Whiteriver was snapped up immediately by Radio One, and played for the first time on the station's Evening Session on November 28, says the man behind the band's national airplay exposure, Anglo Plugging's Dylan White. "GLR was also pretty quick to pick it up, but Capital didn't want to know. Virgin 1215 came on R quite late but had been very supportive since January," he says. Piccadilly too has been playing the track heavily since January, with a current average of 30.20 a week. Released on December 18, Whiteriver was a fast burner in terms of plays



TOP 50 AIRPLAY HITS

18 FEBRUARY 1995



This Week	Last Week	Title Artist Label	Radio 1 FM													Total no. of plays	Total audience	% ch.	% of or.
			Atlantic	Admiral	BMB	Capital	City	Cycle	Heart FM	Impact	Metro	Precisely	Virgin	Z15					
1	4	NO MORE I LOVE YOU'S	A	21	40	42	45	33	34	22	31	15	42	29	897	94.52	18.3		
2	1	TALK ME WHEN	A	17	64	24	44	26	40	15	37	27	18	873	53.29	6.1			
3	5	THINK TWICE	B	11	69	46	30	35	40	15	38	32	28	894	52.41	-2.6			
4	2	SHE'S A RIVER	A	17	26	25	46	24	30	0	30	7	21	305	47.83	-1.2			
5	10	OPEN YOUR HEART	A	24	17	33	43	32	35	0	23	25	37	864	47.18	9.8			
6	11	INDEPENDENT LOVE SONG	A	20	38	9	32	32	16	19	13	30	23	16	701	46.86	5.1		
7	7	THIS COWBOY SONG	B	18	20	28	42	32	31	18	28	34	1	18	793	45.54	17.5		
8	8	TOTAL ECLIPSE OF THE HEART	A	18	31	28	46	8	1	0	16	30	1	0	491	39.39	-5.0		
9	15	COWBOY DREAMS	A	20	17	29	29	18	33	22	31	6	1	1	571	36.78	50.7		
10	14	SOMEDAY I'LL BE SATURDAY NIGHT	A	22	0	13	34	0	10	0	10	5	20	21	239	31.90	28.2		
11	12	ONE NIGHT STAND	A	21	1	22	33	5	29	0	2	11	1	0	552	31.78	19.4		
12	18	RUN AWAY	A	21	31	3	16	20	18	0	1	8	2	0	314	29.70	35.7		
13	24	WE'VE GOT TONIGHT	A	2	24	8	27	31	33	21	15	4	41	1	474	25.16	32.1		
14	62	I'VE GOT A LITTLE SOMETHING FOR YOU	A	24	1	7	10	3	6	0	1	12	6	0	274	24.31	31.9		
15	30	OVER MY SHOULDER	C	10	0	0	41	18	14	22	0	3	0	28	345	23.28	41.9		
16	81	BELIEVE	A	17	0	26	34	0	9	20	13	0	0	17	205	23.28	22.4		
17	36	REACH UP (PIGBACK)	A	21	19	0	17	5	7	0	3	2	0	0	173	22.79	57.0		
18	9	HEARTBEAT	A	17	0	14	4	18	38	0	31	22	1	0	570	22.78	-39.2		
19	13	COTTON EYE JOE	B	14	4	5	22	4	22	0	5	3	1	0	323	22.04	-13.1		
20	20	HERE AND NOW	A	15	0	9	9	12	33	18	4	1	25	19	406	21.14	45.1		
21	22	WHEN WE DANCE	A	1	72	1	4	2	2	2	4	2	1	19	143	20.93	43.3		
22	26	CALL IT LOVE	A	18	0	4	17	20	4	0	2	13	25	0	266	20.59	8.4		
23	8	CHANGE	A	3	0	6	23	33	37	0	12	6	1	22	488	19.26	102.7		
24	14	STAY ANOTHER DAY	A	2	15	13	40	3	10	10	12	2	1	0	283	18.63	-27.6		
25	15	ALL I WANNA DO	A	1	20	29	41	3	29	4	15	3	1	3	306	18.23	10.8		
26	39	RUN TO YOU	A	1	46	1	1	4	7	0	1	1	26	222	17.83	-8.5			
27	32	LOVE ME FOR A REASON	A	3	1	29	38	2	33	0	1	5	1	0	411	17.57	7.8		
28	13	EVERLASTING LOVE	A	15	0	17	13	0	6	0	21	9	24	0	246	17.42	1.9		
29	19	SIGHT FOR SORE EYES	A	0	71	1	2	2	6	0	2	2	1	0	129	16.87	-21.6		
30	11	BUMP N' GRIND	B	10	25	8	4	1	1	0	1	12	1	0	339	16.86	-60.9		
31	49	TRUE FAITH 94	A	2	66	0	0	3	5	0	2	0	0	0	133	16.80	40.6		
32	37	WHATEVER	A	1	17	1	1	20	6	0	1	1	37	27	307	16.75	13.2		
33	69	EVERY DAY OF THE WEEK	B	16	1	1	1	14	2	0	2	9	1	0	245	16.10	63.5		
34	197	NEW GENERATION	A	23	0	0	0	1	4	0	0	0	1	1	59	14.89	8.2		
35	54	YOU'RE NO GOOD	B	15	0	3	2	0	13	0	0	8	0	0	263	14.52	27.1		
36	118	U BLOW MY MIND	A	18	0	0	0	0	0	0	0	0	0	0	102	14.39	23.6		
37	44	U WILL KNOW	A	19	0	0	0	0	0	0	0	1	0	0	138	13.75	13.4		
38	31	OH BABY...	A	0	45	1	11	4	12	3	9	1	1	0	234	13.59	-17.4		
39	108	HOLD MY HAND	C	8	0	0	11	1	17	0	0	2	0	17	119	13.05	186.9		
40	55	BEDTIME STORY	A	17	0	0	10	3	4	0	0	8	0	0	113	12.98	39.7		
41	75	ALWAYS AND FOREVER	A	0	1	21	24	26	5	23	24	13	26	0	487	12.58	7.5		
42	35	CRUSH WITH EYELINER	A	12	0	0	0	4	0	0	0	0	0	19	77	12.36	-12.4		
43	9	1963 New Order	A	2	0	1	3	31	1	0	1	1	42	20	288	12.23	-9.1		
44	112	WALK THIS WORLD	A	18	0	0	0	0	0	0	0	0	0	0	27	12.21	14.9		
45	88	FOR YOUR LOVE	B	12	0	5	10	28	6	20	13	0	7	0	280	12.06	-24.5		
46	42	YOU ARE EVERYTHING	B	7	6	4	7	0	2	12	6	10	24	0	332	11.85	-13.6		
47	46	STRONG ENOUGH	B	8	0	5	1	19	5	5	2	8	19	289	11.84	-1.6			
48	43	ALWAYS	A	0	21	1	15	2	5	2	6	4	6	6	143	11.02	-19.8		
49	71	ALMOST SEE YOU (SOMEWHERE)	A	4	0	14	8	14	17	0	14	22	25	0	389	10.69	40.7		
50	25	WE HAVE ALL THE TIME IN THE WORLD	A	0	45	5	1	4	0	1	5	0	0	0	96	10.66	40.5		

AIRPLAY

Includes data from Atlantic, 25, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

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TOP 10 GROWERS

Pos.	Title Artist (Label)	Total	Increase in number of plays
1	OPEN YOUR HEART M People (Deconstruction)	864	193
2	BELIEVE Elton John (Rocket)	205	149
3	COWBOY DREAMS Jimmy Nail (East West)	571	145
4	INDEPENDENT LOVE SONG Scarlet (WCA)	701	119
5	THIS COWBOY SONG Sting (A&M)	793	110
6	EVERY DAY OF THE WEEK Jade (Giant)	245	105
7	OVER MY SHOULDER Mike And The Mechanics (Virgin)	345	103
8	HERE AND NOW Del Améri (A&M)	406	99
9	ALMOST SEE YOU (SOMEWHERE) Chino Black (Wild Card)	389	91
10	BABY I LOVE YOUR WAY Big Mountain (IRCA)	136	84

TOP 10 MOST ADDED

Pos.	Title Artist (Label)	Total	Stations	Added
1	AS I LAY ME DOWN Sophie B. Hawkins (Columbia)	18	5	5
2	PATIENCE OF ANGELS Eddi Reader (Blanco Y Negro)	16	5	5
3	COWBOY DREAMS Jimmy Nail (East West)	40	31	4
4	HERE AND NOW Del Améri (A&M)	35	28	4
5	BELIEVE Elton John (Rocket)	25	16	4
6	CLOSE TO YOU Brand New Heavies (Tfrr)	16	8	4
7	YOU GOTTA BE DES'ne (Dusted Sound)	13	4	4
8	STRONG ENOUGH Sheryl Crow (A&M)	33	23	3
9	BEDTIME STORY Madonna (Maverick)	20	13	2
10	YOU WRECK ME Tom Petty (Warner Bros)	12	10	2

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

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

18 FEBRUARY 1995

THE OFFICIAL CHARTS - 18 FEB

music week

AS USED BY



SINGLES

1 THINK TWICE

1	THINK TWICE	Celine Dion	Epic
2	NO MORE 'I LOVE YOU'S	Annie Lennox	RCA
3	SET YOU FREE	N-Trance	All Around The World
4	COTTON EYE JOE	Rednex	Internal Affairs
6	I'VE GOT A LITTLE SOMETHING FOR YOU	MN8	1st Avenue/Columbia
4	HERE COMES THE HOTSTEPPER	Ini Kamoze	Columbia
7	RUN AWAY (MC Sar &)	The Real McCoy	Logic/Arista
5	TOTAL ECLIPSE OF THE HEART	Nicki French	Beggs, Of Fun
8	REACH UP (PAPA'S GOT A BRAND NEW PIG BAG)	Pedro Pablo Kater	Pedro Pablo West
10	DON'T GIVE ME YOUR LIFE	Aloxi Party	Systematic
11	CALL IT LOVE	Deuce	London
12	INDEPENDENT LOVE	SONG Scafelet	WEA
13	COWBOY DREAMS	Jimmy Nail	East West
10	RIVERDANCE	Bill Whelan feat. Anuna and The RTE Concert Orch	Son
15	THIS COWBOY SONG	String	A&M
9	OPEN YOUR HEART	M People	Deconstruction/RCA
12	BUMP N GRIND	R Kelly	Jive
18	TOCCATA & FUGUE	Vanessa-Mae	EMI
19	EVERLASTING LOVE	Gloria Estefan	Epic
20	MANSIZE ROOSTER	Supergrass	Parlophone
21	DELICIOUS Shampoo		Food/Parlophone
19	EVERY DAY OF THE WEEK	Jade	Giant
23	U WILL KNOW	BMU	Mercury
24	NEW GENERATION	Suede	Nude

ALBUMS

1 THE COLOUR OF MY LOVE

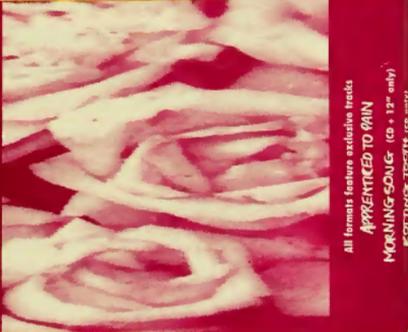
5	PAN PIPE MOODS	Free	The Spirit	Epic
7	CROCODILE SHOES	Jimmy Nail		PolyGram TV
2	GOOD NEWS FROM THE NEXT WORLD	Simple Minds	Virgin	East West
4	CARRY ON UP THE CHARTS - THE BEST OF THE BEAUTIFUL SOUTH	Go!Discs		Go!Discs
6	GREATEST HITS	Bob Seger And The Silver Bullet Band	Capitol	Capitol
6	DUMMY	Portishead		Go Beat
8	BIZARRE FRUIT	M People	Deconstruction/RCA	
9	WORRY BOMB	Carter	The Unstoppable Sex Machine	Chrysalis
3	LEFTISM	Leiffield	Hard Hands/Columbia	
12	PARKLIFE	Blur	Food/Parlophone	
11	DEFINITELY MAYBE	Oasis		Creation
9	ALWAYS & FOREVER	Eternal	1st Avenue/EMI	
14	NO NEED TO ARGUE	The Cranberries	Island	
15	WORLD OF MORRISSEY		Parlophone	
18	MONSTER REM		Warner Bros	
13	DOOKIE	Green Day	Reprise	
19	FIELDS OF GOLD - THE BEST OF	Sting	A&M	
15	CROSS ROAD - THE BEST OF	Bon Jovi	Mercury	
11	PURE PHASE	Spiritualized	Electric Mainline	Dedicated
21	TUESDAY NIGHT	MUSIC CLUB	Sheryl Crow	A&M
22	12 PLAY	R Kelly		Jive
22	SONGS	Luther Vandross		Epic

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mo' wax in virgin-a&m bidding war

Confusion surrounds the future of Mo' Wax, the indie label that has pioneered the top-hop phenomenon.

Just five weeks ago the label's founder, James Lovelle told *RM* that he had signed a licensing deal with Virgin, which would have led to the creation of three Mo' Wax Associated Labels, two of them distributed independently with one going through Virgin itself.

Last week it emerged, however, that A&M has re-entered the battle for the critically acclaimed label and could yet walk away with the prize. But as *RM* went to press, the tense bidding war between Virgin and A&M was still in the balance, with neither side able to claim victory.

The key figure in the drama appears to be Steve Finin, the

manager of Carleen Anderson, Kenny Thomas and Manie Lowe, who last week joined A&M in a senior A&R role.

Finin also manages James Lovelle and is thought to be a part-owner of Mo' Wax so his intervention could be crucial.

Whoever wins the battle for Mo' Wax will have an important presence in the growing market for the slow, dubby beat sound in which the label is seen as leader.

Regarded as a minority interest just months ago, the market dubbed "hip hop" is taking off, propelled by strong sales for Virgin's Massive Attack and Go! Discs' Portishead.

The 21-year-old Lovelle's credentials have been further strengthened by Portishead's growing momentum in the US college charts.

hardcore is alive & happy

Popular wisdom has it that the advent of jungle spelt the death of hardcore, both as a term and as a specific form of music.

However, a new compilation, 'Hardcore Happiness', is seeking to show that the hardcore scene has carried on, developing a style very distinct from its drum and bass, reggae-tinged offshoot.

The album features what is termed happy hardcore, which offers a more uplifting and melodic, techno-flavoured

alternative to the darkness of Jungle.

Compiled by Stage One Distribution, the album features tracks by artists such as DJ Ham, Luna C and Future Primitive which have been culled from labels like Universal, Knifehead, Hectic and Just Another Label. Mix copies of the album will be mixed by DJ Slipmatt, previously part of SL2.

Stage One's Laura Young is adamant that happy hardcore is here to stay. "Our company

is shipping two or three tracks a month from these labels with each selling at least 2,000 copies. Happy hardcore roves like Revelation at Wembley pulled 12,000 people. That's a solid fan base," she says.

Unlike jungle, mostly the scene has held on to the house/techno (rather than breakbeat/trago) side of the rave days. "The music's now getting harder, more towards techno. People in Europe can play happy hardcore alongside their own techno," says Young.



Already known to UK audiences through her Top 40 hit 'Nite Lite', US diva Kim English looks set to keep the hits coming with 'Time For Love', one of the highest climbers in the *RM* Club Chart recently.

Kim actually came to mainman Byron Stingily's attention when working as a nanny looking after the singer's children. Rushed into the studio, Kim soon developed a style she describes as "dance music with a jazz flavour". She cites the likes of Chaka Khan and Minnie Riperton as her main inspirations. Released on February 20, UK mixes of 'Time For Love' - written and produced by Chicago house legends Ten City - come from Sam Mollison and Richie Malone.

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cool cuts: EMBRACING THE SUNSHINE
1 B.T.

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new out on the floor again

The Out On Vinyl label, which started as an offshoot of The Paradise Factory - one of Manchester's biggest gay clubs - scored a massive hit last year with its first release, T-Empo's 'Saturday Night, Sunday Morning'.

Its second release is the 1993 gay house anthem 'Free Gay & Happy' by Coming Out Crew (pictured) which looks set to be an even bigger success.

Defining the label's ethos, Out



On Vinyl's promotion manager Nick Pennington says, "We're a gay label. In practice, that

means it's gay owned, gay run and so far all the artists have been gay."

"But that doesn't mean we'll be limited to just putting out records by gay artists."

Featuring the vocal talents of US diva Sabrina Johnson

(singer) 'Peace In The Valley?', 'Free Gay & Happy' was originally released on

Johnson's Perfect Pair label.

New mixes have been added for the UK release with T-Empo's 'Free All Last Mix' replacing 'out near hysteria from fans.

"The reaction has been incredible, not just in gay clubs but everywhere. It's being treated like a Village People for the Nineties, which I'm not too sure about, but we are now looking for a commercial crossover hit with the track," says Pennington.

Following the success of his recent 'Nine Deadly Venoms' album, J. Scott Kane of Depth Charge has been given his own label by west London indie Vinyl Solution.

DC Recordings' first release will be the single 'Shoalin Buddha Finger', the most popular track with DJs on the Depth Charge album. In true collectors' fashion, the track will be deleted on the day of release.

Given the belated critical acclaim that Kane's Depth Charge project has been receiving from the trip hop movement for both his old and new material, Vinyl Solution felt it was time to give the producer a free hand.

"Now he's up-and-running again, the label will allow Jonathan to do the things he wants to. He'll have complete A&R control - basically because he's got better taste than us," says Vinyl Solution's head of dance, Alain De La Mata.

Musically, the label will follow the Depth Charge ethos: "It'll be a variety of things but will obviously include tracks that cross the hip hop and dub boundaries that Jonathan's always played around with," says De La Mata.

Aside from his own material, Kane is currently completing mixes for Radiohead and Sabres Of Paradise.

able kane's label



going like a bomb

The surprise club hit over the Christmas period was without a doubt Henry Dope Presents The Buclechees: 'The Bomb' (These Sounds Fall Into My Mind), which received massive play across the dance scene. A simple track based on a fill from jazzy rockers Chicago's 1979 'Street Player', 'The Bomb' has been picked up from US indie Henry Street and will be released by Positivo next week.

Positivo's Dave Lambert says, "We're always getting knocked as being a handbag house label, so when we picked the track up it was just meant to be as an underground tune. But the reaction's been so good, it looks like it might be a commercial hit."

It was Lambert who was faced with the task of clearing the sample with the track's writers Danny Seraphine and Dave Wolinski. "I tracked them down in middle America and they basically love the track. They were really disappointed that the original didn't do better at the time - they cut it off as a dance record but got caught in the disco backlash. So they were really chilled," he says.

win get a buzz

If you've missed out on the more commercial dance hits of the past two months, here's your chance to add them to your collection. 'Club Buzz Volume 1' has been mixed by Serious Rope and features such mega hits as Loveland's 'I Need Somebody', Mr Roy's 'Sove'd' and Charlotte's 'One Man'. To win a CD of this fab compilation, answer this, which big-name house DJ did Radio 1. One recently add to its roster: (a) Dave Lee Travis (b) David 'Diddy' Hamilton (c) Danny Rampling

Entries to Club Buzz Comp, RM, 245 Blackfriars Rd, London SE1 9UR, by February 21.

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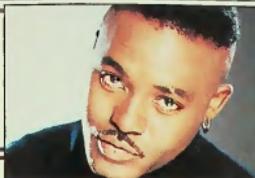
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OUT NOW

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
TH	NO	MI	TH	FRI	SAT	SUN	TOTAL	REACH UP	DONT	CALL I	INDEF	COWB	RIVERD	THIS C	OPEN	BUMP	TOCCY	EVERL	MANS	DELIC	EVERY	U WILL	NEW G	UTIC					

g l o w o r m



Gloworm breathed cool fire back into the house scene in 1984 with singer Scobie Johnson as his close brother, 'Carry Me Home'. Almost a year later, the trio of Scobie, producer Will Mount and Rolfe are back together with a track perfectly timed for Valentine's Day, 'Young Hearts'. Once again the vocals consist to Scobie's US gospel roots and mixes are by Rolfe, Mount and Tell Paul. The commercial releases include Erick Morillo's rare mix of 'Carry Me Home'.

the mob moves in on black sunshine

Black Sunshine, one of London's finest underground dance labels and home to the likes of East Village Loft Society, is expanding its operation to add a third label to its roster.

Delancy St. MOB (Mass Of Black) will be an experimental underground label, which will be run in association with Zenkai Promotions and alongside the main Black Sunshine label and its jazzier offshoot Delancy St. The first Delancy St. MOB release will be the Glamorous

Hooligan's 'Research And Destroy' EP, a project created by Enzo Anrechini and Dean Cavanaugh who run Leeds' famed Soundcish club.

The track's laidback format sums up the general vibe of the label. "The idea is to bring people in from outside London but also for it to be totally underground. I know that sounds like a cliché, but we do want to do something very different and experimental," says Black

Sunshine owner Carl Romm. Delancy St. MOB will also be producing its own newsletter, called Create And Destroy, which will include contributions from the artists involved.

The first issue of Create And Destroy includes a short story called 'March Of The Dickensian March' by the Glamorous Hooligan.

The label's second release will be an as-yet-untilled 14-minute track by Brighton duo The Outcasts.

new label skint is not hard up for talent

Brighton-based house label Loaded has unveiled a new experimental non-house dance label called Skint.

The label already has three new acts signed: long-term including Faboy Sim, Hippocrit and Arthur, a "scarily Brighton band" who play Seventies-style funk.

The Loaded boys say Skint will be aiming for a first in the indie dance market by releasing a compilation CD after every four 12-inch singles. They believe this will work for the type of music they are trying to release because it is not aimed at DJs in the same way as the more house-based Loaded releases.

Loaded's Damian Harris says Skint had to be set up "so we could release a lot of the stuff we were being sent which was not the type of music we'd normally release but was pretty good".

On the future of the label, he says, "We haven't got any idea how it's going to develop. It's going to be trial-and-error and experimental. It's a way for us to expand and attract people who don't necessarily DJ."

zoo keepers relaunch label

Best known for their Friday night Kiss FM radio show and clubs such as Garage City, Bobby and Steve of the Zoo Experience (pictures) are now set to relaunch their Zoo Experience record label.

Originally founded in 1988 with Leroy Burgess' 'Over Like A Fat Rat', the label took a back seat when the boys signed to Cooltempo with their 'Love's Got A Hole Of Me' out, a Top 75 track in 1992. Thanks to a slightly less hectic schedule, Bobby and

Steve are now ready to give their record business career another go. "We've always had the studio and there are lots of good things we've never finished.

"It's only now that we've got the time to take it seriously," says Steve.

The label's first two releases – a Zoo Tribe EP and Karl Michaels' 'Anytime Is The Right Time' – will be produced by the twins themselves. "We'll be having other



people's material as well as our own. We've got tracks coming up by Booker T and DJ Discipline.

"All the releases will be on that garage r&b tip though," says Steve.

The ever popular Zoo Experience radio show is currently being broadcast between 10pm and 1am on Kiss 100 FM but is now also being given an airing on Manchester's Kiss 102 FM between 2am and 4am on Saturdays.

say what?

how was midem for you?

Nick Walker – Positive, EMU
"Plenty of people, plenty of networking. I haven't signed anything as a result of being there but it's a great meeting ground for international connections. Midem is good for independents if you have the time and the resources and it comes back with a lot of loose talk of it. But it could be really have benefited from a broader and wider scope of events during the nights."

Ray Hayden – Opaz
"It went very well and we got a lot of good response. If you're putting back music out it's very hard – especially as the UK market is already very splintered. Midem allows us to access other A&R people around the world. There was a serious exposure contingent that picked up nearly everything on the stands."

Paul Allen – Fashion Records
"It was very good and quite interesting. You do get a lot of bullshit but it is definitely worth

checking out. People out there were more willing to talk than my English counterparts here, who are only interested in the big name brands. There was a great interest in reggae."

Billy Kittle – 23rd Precinct label
"Although all the meetings we had out there were arranged beforehand, it was definitely still a good idea going. It strengthened ones we were strong in before but also helped us make inroads into new markets in Japan, Benelux and France. It is good

to put a face to people across the borders."

Eddie Piller – Add Jazz
"I am normally really cynical about Midem as I've been going for the past five years. When we started there was no r&b stand but the change was phenomenal this year. It couldn't have been better. The response of the majors from Europe and Japan was great – the higher you profile, the more they respected you. As long as you know what you want and target it, I think it's the best thing going."

Includes Bestmeasures, Mirco, Moby Mirco, Competition Winner Remix plus the previously un-released track "The Blue Light Of The Underwater Sun"

18 15 100% CLASSICS
19 100% HOUSE CLASSICS VOLUME 1
20 14 NOW THAT'S WHAT I CALL MUSIC 20

Twing

COLOR OF MY SKIN

the club anthem

ad manager: rudi blackett @ deputy ad manager: judith rivers @ senior ad executive: steve masters @ ad executives: ben cherrill, nichel hughes @ marketing manager: mark ryan

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Shop:
Perfect Beat, Unit 4,
Pallinger Meanry,
Belfast. Tel: 0232
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Specialist areas:
House, hip hop, garage,
hardcore, jungle, trance
and dub reggae.
Merchandise: T-shirts,
posters, DJ bags, shirts,
boxes, slip mats. Ticket
agent. Runs a studio and is
starting own label.

Owner's view:
"The shop has been open
a year and we don't
understand why we're
doing so well when there
are three other specialist
shops within five minutes'
walk! The shop's based
around pumping house
and good trance, nothing
too acid. We sell over
100 of the biggest records
- sometimes 40 in a
week. We're really well
looked after with promos
and best pressings and we
try to get in as many tunes
as we can before the
others. There seem to be
more people coming back
to house and trance. We're
also seeing a big trend
towards hip hop and
Belfast is the last place
you'd expect it." - Glen
Molloy

**Distributor's
view:**
"Probably the best shop in
the world. Glen knows
exactly what will sell and
takes big quantities." - Jo
Hillier, Go Go.
DJ's view:
"I'm based in London and
play over there every six
weeks. I try to get extras of
promos to send to Glen
and in return he plays
things over the phone and
sends me stuff. We send
each other stuff once a
week." - Pete Bones.

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

COOL cuts

Rank	Artist	Title	Label
1	(1)	EMBRACING THE SUNSHINE	Perfecto
2	NEW	SPRIT INSIDE Spiits	MCA
3	(3)	POISON/SCIENDE The Prodigy	XL
4	NEW	ALWAYS Tin Tin Out featuring Espiritu	WEA
5	(6)	GOD WITHIN The Phoenix	US Hardkiss
6	(5)	BODY TO BODY Shades Of Love	Victious Muzik
7	(2)	YOUNG HEARTS Gloworm	Go! Beat
8	NEW	CONWAY Reel 2 Reel featuring The Mad Stuntman	Positiva
9	NEW	TURN ON TUNE IN COP OUT Freak Power	4th & B'way
10	(11)	FREE GAY & HAPPY Coming Out Crew	Out On Vinyl
11	(13)	DANCE TO THE MUSIC Hustlers Convention	Stress
12	NEW	THE GARDEN OF EARTHLY DELIGHTS D'Note	Dorado
13	NEW	SHELTER Me Circuit	Pukka
14	NEW	YOU Sloax	Champion
15	NEW	YOU BELONG TO ME JK	Hooj Choons
16	(14)	LIVE IN PEACE Tootyoo	Limbo
17	NEW	LOOK AHEAD Danny Tenaglia	Tribal UK
18	NEW	ROCK TO THE RHYTHM Outback featuring Federal	Dance Plate
19	NEW	SMOKIN' BEATS VOL 3 Various	Smokin' Beats
20	NEW	BRIXTON Renegade Soundwave	Mute



a guide to the most essential new club tunes as featured on 1m's "essential selection", with pete long, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading djs and the following stores: city sounds/hyng/2room/black market (london), eastern bio/underground (manchester), 23rd precinct (glasgow), 3 beat (liverpool), warp (sheffield), irax (newcastle), joy for life (nottingham).



horace brown
taste your love

RELEASED FEBRUARY 13th ON CD, CASSETTE, 2x12"

MIXES BY LOVELAND & PRIMETIME MCA

Rank	Artist	Title	Label
1	Online	THI	
2	NO MI		
3	SETY		
4	COTT		
5	I'VE GO		
6	HERE I		
7	RUN A		
8	TOTAL		
9	BEACH UP		
10	DONT		
11	CALL		
12	INDEF		
13	COWE		
14	RIVERO		
15	THIS I		
16	OPEN		
17	BUMF		
18	TOCC		
19	EVERL		
20	MANK		
21	DELIC		
22	EVERY		
23	U WILL		
24	NEW C		
25	NEW C		

jock on his box

dj dag likes to keep his trance mellow and wants to move to the us to live among north american indians. here are his classic cuts



dj dag

'are we out of reality/neverending dreams' iron wobble (sounds of the supermarket)
"I got this six months ago and it's another absolute floorfiller."

'lost in love' legend 3 (zanka)
"This is a German record and is more techno with house influences. It's forceful and fast, pumping hard trance."

'superstitious' nursery mix luxor (lunatic)
"It's my favourite stuff. happy trance with great atmosphere, and it makes people really happy. They always make great records - it's my favourite Berlin record label."

'it was meant to be (d'encore remix)/you can dance? who did it? (ouch!)
"This is on a British label from London. All the mixes are great and the remix is different to the original. It's happy house with nice organ sounds. Again, I got this in Delirium in Frankfurt."

'higher state' mantra to the buddha (hyperspace)
"I bought this at Fat Cat in Covent Garden about four months ago. It's got good grooves. It's a trance track with a funky track in the middle where there's a female voice which sounds Indian."

'hold that sucker down' the ot quartet (club toons)
"This is six months old, from Hamburg, and one of my all-time favourites. It's a happy house track and an absolute floorfiller. The label sent the track to me and nobody else has it. It's not been released. I don't know why, it's a great record. The instrumental mix is incredible."

'superman' spiritual north (white label)
"A typical English trance track with a great voice in the middle. I always use it on the last record of my set and it says to people, "OK, make ready to go" - the voice in the track is saying "get ready, ready to go."

'pump it' tokyo ghetto pussy (sory music frankfurt)
"This was made by my friend Jam-el-Mar about two months ago. It's a great pumping house track with a sample on it which says "pump it, pump it". It's a big club hit at The Omen."

'catalan rising' baby doc & the dentist (prolekt)
"Good grooving guitar, really nice into - it's really good for starting your set. This is one of my all-time favourites. It's British but I got it in Germany in Delirium. I like the way each Prolekt record has a different guy pictured on it: Lenin, Marx etc."

'my ol' lady' bia (mato)
"Mato means The Bear in the Sioux Indian language. It was the first track I made by myself in my own studio. It's happy trance - my style - and it's good for DJs to mix, it has a long beginning."

steamin'

- 'take over' bridget lezior (drus)
- 'soundcraft (remixes)' the movement, the message (plastic city)
- 'alice in fashionland' chakoma (no budget)
- 'yo friend' r-danski (overdrive)
- 'et dlabla' fuzgol (lunatic)
- 'yongues/saviour child' anlores (bass)
- 'jack-tronic' the hustler (goofing)
- 'smur 2 the bear' club heroes (formaldehyde)
- 'if we lose our lovin' d.m.b. (metropolitan music)
- 'revival' (album) dance 2 trance (logic)

compiled by scott cooke
tel: 081-1443-2320

BORN: near Frankfurt, September 2, 1960. **LIFE BEFORE DJING:** auto mechanic, the army. **FIRST DJ GIG:** The Music Hall, Frankfurt, on an empty Monday in 1986. "I built the night and after a while they gave me Tuesday, then the whole week. My dream was to work in the Dorian Gray at Frankfurt Airport, and I started there in 1988 and stayed for five years until I went to The Omen." **MOST MEMORABLE GIG:** Best - "All my Saturdays at The Omen. The Dorian Gray Love Parade, 1991." **Worst** - "Rome, four or five years ago. It was a big rave so many football hooligans and Nazis were there. One DJ played really heavy, aggressive techno and people were doing the Selg Hell salute." **FAVOURITE CLUB:** Omen, Frankfurt; Final Frontier, London; The Orbit, Leeds. **OTHER INTERESTS:** number of Dances 2 Trance with Jam-el-Mar, new album out February 13; will play other sorts of house. **OTHER INTERESTS:** number of Dances 2 Trance with Jam-el-Mar, new album out February 13; will play other sorts of house. **OTHER INTERESTS:** "My family and I want to move to America in the next few years and live with our Sioux Indian friends in peace and harmony."



Includes Beatmasters Mixes, Moby Mixes, Competition Winner Remix plus the previously unreleased track "The Blue Light Of The Underwater Sun"

18 15 100% CLASSICS
19 100% HOUSE CLASSICS - VOLUME 1
20 HOW THAT'S WHAT I CALL MUSIC '93

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OUT NO
TOUCH ME
ZYX 2332-1/2 (12) 44
ZYX 2332-4 (MC)

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Bullethead titles are



ON A POP TIP chart

compiled by alan jones from a sample of over 500 dj returns (fax: 071-928 2881)



REACH UP (PAPA'S GOT A BRAND NEW PIG BAG)

- | | | | |
|-----------|------------|--|----------------------|
| 1 | 3 | Perfecto All Starz | Perfecto |
| 2 | 2 | OPEN YOUR HEART
M People | Deconstruction |
| 3 | 6 | SET YOU FREE
N-Trance | All Around The World |
| 4 | 4 | DON'T GIVE ME YOUR LIFE
Alex Party | UMM/Systematic |
| 5 | 1 | RUN AWAY (MC Sar & The Real McCoy) | Logic |
| 6 | 5 | TOTAL ECLIPSE OF THE HEART
Nicki French | Love This |
| 7 | 7 | THE REAL THING NYG featuring Donovan Blackwood | 1st Avenue/WEA |
| 8 | 12 | SAVED
Mr Roy | Fresh |
| 9 | 8 | AXEL F/KEEP PUSHIN'
Clock | Media |
| 10 | 11 | HERE COMES THE HOTSTEPPER
Ini Kamoze | Columbia |
| 11 | 14 | BURNING UP
Tony De Vit | Icon |
| 12 | 12 | YOU'RE NO GOOD
Aswad | Bubblin' |
| 13 | 9 | UNITED Prince Ital Joe featuring Marky Mark | East West |
| 14 | 17 | COTTON EYE JOE
Rednex | Jive |
| 15 | 31 | KISS ME
DJ Creator | Tempo Toons |
| 16 | NEW | HUCKLEBERRY JAM
Dooop | Citybeat |
| 17 | 15 | BOY I GOTTA HAVE YOU
Rio & Mars | Dome/Chrysalis |
| 18 | 20 | DON'T LEAVE ME THIS WAY
Thelma Houston | Dynamo |
| 19 | 16 | LOVE COME RESCUE ME
Lovestation | Fresh |
| 20 | 23 | OH! WHAT A WORLD Sister Bliss with Colette | A Hoj Choon/Go! Beat |
| 21 | 30 | RIDIN' HIGH
Serena | |
| 22 | 34 | THERE IS A STAR
Pharao | Epic |
| 23 | 21 | WHEN I KISS YOU (I HEAR CHARLIE PARKER PLAYING)
Sparks | Logic |
| 24 | 26 | BEDTIME STORY
Madonna | Maverick/Sire |
| 25 | 25 | I NEED SOMEBODY
Loveland featuring Rachel McFarlane | Eastern Bloc |
| 26 | 29 | EVERYDAY OF THE WEEK
Jade | Giant |
| 27 | 13 | IT'S MY TIME
Jeanie Tracy | Pulse-8 |
| 28 | 30 | THINKING ABOUT YOUR LOVE
Phillip Leo | EMI |
| 29 | 24 | ROCKIN' MY BODY The 49-ers featuring Ann-Marie Smith | Media |
| 30 | 10 | ALL I WANT
Those 2 Girls | Final Vinyl/Arista |
| 31 | NEW | PUSH THE FEELING ON
Nightcrawlers | ffr |
| 32 | NEW | FREE, GAY & HAPPY
Coming Out Crew | Out On Vinyl |
| 33 | NEW | YOU SEXY DANCER
The Rockford Files | Escapade |
| 34 | 37 | ALL NIGHT LONG
Mary Jane Girls | Motown |
| 35 | 27 | PASSION
Jon Of The Pleasured Wimmin | Perfecto |
| 36 | NEW | I DON'T EVEN KNOW IF I SHOULD CALL YOU BABY
Rozalla | Epic |
| 37 | NEW | TIGHTEN UP YOUR PANTS Audio Murphy Inc. featuring Melinda | Chase |
| 38 | 32 | WORD UP
Gun | A&M |
| 39 | 33 | FEEL THE SPIRIT
Giant City | Fresh |
| 40 | NE | HEARTBEAT
Jimmy Somerville | ffr |



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25	HERE	

hot vinyl

namecheck: ralph tee @ brad beatnik @ tim jeffery @ andy bevvers

tunes of the week

kenny dopes presents the bucketheads: 'the bomb (these sounds fall into my mind)' (positiva)

house A radio and club favourite for a couple of months now, this has been picked up by Positiva from New York label Henry Street. It's the sort of tune that will go down on all most floors thanks to its carnival atmosphere and very funky disco beats. On the Positiva promo, flavour of the month Armand Van Helden provides a sterling eight-minute mix alongside the original. A stormer. ♥♥♥♥♥ **bb**



techno

NEURO PROJECT 'It's A Demo' (Noise Is Information). Just a month or so after the wonderful 'Lose Your House' comes another stunning EP from Liverpool's finest techno trio. The A-side is a colourful trance cruise full of blissful sounds and swirls. 'Bones' then glides in on a techno dub beat and is more reminiscent of cuts from their debut album. '99' is a more experimental, classical-style instrumental which is, again, rich in texture. They just get better and better. ♥♥♥♥ **bb**

RADIOHEAD 'Planet Telex' (Parlophone). The Oxford group's first single in ages is stripped of its guitar-heavy rock sound and muted by LFO, Allen Beaulieu and Steve Osborne into abrasive, hard-edged instrumentals. Osborne provides the more radio-friendly mixes - a bit like Perfecto in dub. LFO's mix is perhaps the most interesting in its mix sparsely while Beatnik go for a budgeting drum attack. ♥♥♥ **bb**

TELEPATHIC 'The Telepathic Superstition Remix EP' (Superstition). Telepathic - alias US techno trance man

Fred Giannelli - gives a lighter, more rounded feel to Paraglad's 'Paraglide', puts a softer swirling thump into LSG's 'Hearts' and turns Marmion's 'First Contact' into an almost acidic yet restrained trance cut. Nothing outstanding but beautifully done. ♥♥♥ **bb**

house

BLACKWOOD 'The Real Thing' (WEA). Following the Todd Terry mixes come versions from Tin Tin Out and End End which simply add more of a commercial sound to Donovan Blackwood's vocals. But on the second 12-inch there are some full-on garage storms from LuvDup which whip up the euphoric mood and which are guaranteed to rock any floor. There are a few monumental breakdowns too. ♥♥♥♥ **bb**

NIKOLAI 'Ready To Flow' (Red). The original mix of this track, which has been licensed from Germany's Le Paff Prince label, is an appealing instrumental with the main tune carried by a pleasant primitive hissing synth sound. It is a bit too gentle for prime time plays, but the Cyborgs from Hall remix toughens up

the track and throws in plenty of hooks and turns that take it in the general direction of Detroit. The original synth tune is set against a funky little bassline and then sandwiched between a throbbing first half and an acidic outro. ♥♥♥ **ab**

THE SHAKER 'Just Like If (Ugly Bug)'. If it first you can't succeed, by another mix, seems to be the policy here. This was already a strong Brit-house track first time around with all kinds of synths interacting with vocal samples to great effect. The main new mix is basically the same style with different synth parts and is really no great improvement. However, there is a more interesting Disco Mix, though the title is a little misleading since it has an unimaging acid bassline. Its less cluttered style works much better and should attract more attention. ♥♥♥ **ij**

GLOWORM 'Young Hearts' (Go Discs). Another fine pop gospel vocal performance that's given a typically bouncy treatment by Radio & Mr V with all their hatracks - a big bassline and dominating synth melodies with breakdowns that get the crowd going. The doublepack covers all angles with two energetic Tall Paul mixes, a Real 2 Real-sounding Erick Morillo mix and a more tuneful Reluctant Remix. Sure to be in commercial clubs and a possible hit too. ♥♥♥♥ **ij**

hip hop

WARREN G 'Do You See/Who's Next' (Island). Another cut from the 'Regulate' album and another surefire hit. 'Do You See' is a mellower effort and features Gil Scott-Heron, Junior and Marvin Gaye references - not so much G-funk as G-soul. Steez adds a chunkier UK Mix while for those who like it a little ruffier, there are the harder beats of the Old Skool Remix. ♥♥♥♥ **bb**



eric gadd

dub
BOMB THE BASS 'One To One Religion' (Stoned Heights/4th & 8'Way). Featuring guest vocalist Cottler, this is the third track from Tim Simenon's upcoming LP 'Clear'. This has more of a commercial cut feel on the radio cut with nine versions here. These range from the uptempo, slightly techno Space Funk and White Knuckle mixes (by Richie Hawtin and SOB Style respectively) to DJ Pogo's stripped down hip hop mixes and a more dub wise version. Plenty to play with and a good pop song too. ♥♥♥♥ **bb**

SMALL WORLD 'Old Skool Plasmie Blaster EP' (Hard Hands). Glasgow's Paul Hunter is responsible for this excellent EP that cools down the pace considerably for Lettice's label. 'Dual Tone' is a deep downtempo and bubbly excursion, while 'Small World' is a semi-ambient chugger

♥♥♥♥ the chunkiest cheekiest cuddlesome cut
♥♥♥♥ a maxi bit of wax-ee
♥♥♥♥ a perfect platter for wiggly-piggies
♥♥ bit of a snugglebummer
♥ a flopsy-wopsy for sure

renegade soundwave



bulleted titles an

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Kenny "Dope" presents **THE BUCKETHEADS The Bomb** (These Sounds Fall Into My Mind) (Positiva 12TV-33, E), so consistently a seller since late September that it must surely be the biggest import in o.g.s, suddenly rushed out next week following the eventual clearance of its Chicago Streetplayer sample, the Kenny Gonzalez created These Sounds Fall Into My Mind is a marathon bassily burbling percussive **0-125.9bpm** underground rhythm groove woven from this and also other old disco sounds, here with a lighter Armand Van Helden re-edit and the jazz-funker **0-121.9-0bpm** "I Wanna Know... SWING 52" Color Of My Skin" (Hrfr/Cutting Records FX 256, F/M/O/EP/ST), Arnold Jarvis moaned message song selling since 11 weeks ago on import but largely remixed by its creators Benji Candecario & Wayne Rollins for UK promo twinpack, from which the sparsely striding **121.3-0bpm** Swing

Remix, fluttery chugging **121.5bpm** Swing To The 2nd Color, similar **121.8bpm** The Monochrome Dub and funkily jogged rolling **97.8bpm** The Reissued Soul Mix are now on commercial 12-inch (starker lurching **97.8bpm** Funk + Roll Part 2, blippy exciting **0-121.2-0bpm** Aim Dub also on twinpack)... N.Y.C. featuring DONOVAN BLACKWOOD "The Real Thing" (WEA/1st Avenue YZ883T), 1987's Jellybean featuring Steven Danie hit huskily rembed in strong sometimes East 7-ish style, promoted as just the name Blackwood on three singles, with LuvDop's superb piano started brightly striding **0-124.9bpm** Fantastic Wood and powerful repetitive fluttery lapping **125.5bpm** Amazing Dub Mixes, NYG's thoroughly chugged **0-124.7bpm** Playlist 12" Mix, Todd Terry's simple synth piped lurchingly looping **123.3bpm** Tee's Club

chopper teeter **124.9-0bpm** Tee's New York Groove and Freeze Mixes, West End's contering **124.9bpm** 7" Mix, and (strictly promo only) a Madonna strings stabbed scorpining **0-130.7-0bpm** Tin Tin Out Mix... **CLOCK** "Axel F" (Media/MCA MCST 2041), Harold Faltermeyer's Beverly Hills Cop' theme remade by Manchester DJ Stu Allan as ultra gurglingly gchugging **135bpm** Hi-NRG on an excellent value two-tracker with just its remorselessly throbbing **134.9bpm** "Keep Pushin'" variation (ab- and -pure blues - no other superficial mixes at all)... **THOSE 2 GIRLS** "Ain't Want" (Final Vinyl/Arista 74321 25420-1), Abba got swingbeat-ish singalong swaying pop in producer Dove James's slickly shuffled **0-97.7bpm** 12" Mix, becoming hardly recognizable once remixed across two promos in Uno Cito's snappy bass pulsed plinking **125bpm** Tiffany Mix and cooler tinkling

124.9-0bpm In Do Clouds Dub, LuvDop's dramatic synth covered throbbing **0-124bpm** Fantastic Vocal and tribal aced raving **131bpm** Amazing Dub Mixes, Marc Kinchen's somehow soulfully stoned tougher garage style loping **121bpm** MK Mixes, now due next week... **JUDY CHEEKS** "Respect" (Positiva 12TV-28), Roger Sanchez produced exciting raucously walled garage with interspersed refrain (the actual song (it's not the Otis/Aretha classic), twinpack promo in percussive jiggy plonking **123.1bpm** The Ultimate Anthem **123bpm** Radio Edit, spacer wiggy striding **0-122.5bpm** Underground Solution, starkly throbbled loping dubby **122.5bpm** Dream Team TNT (by Todd Terry, Kenny Dope & Roger S), perhaps better more directly urgent bantling **126-125.5bpm** Bottom Dollar Club and Dub Mixes, out next week... **GIANT CITY** "Feel The Spirit" (fresh FRSHT18, 3MV/SM), hoarsely soulful bouncer

twinpacked with synth washed surgically energetic **128bpm** Strike Mix and **125.1-0bpm** Dub, exciting jangler jiggy **126bpm** Lovestation Mix, cheesily synthed Euro-type **0-135bpm** North Mix, ready origin wheezed calmer centerling **125.9bpm** Giant City Original Garage Mix and sparser strutting **0-123.8bpm** T Smooze Dub, first promoed on US H-Rite Records (last summer)... **MADONNA** "Bedtime Story" (Maverick/Sire/WB W0258TX), "let's get unconscious" whispered burbling throber commercially 12-inch, with Junior Vasquez remixed attractively smoothly pulsing **125.6bpm** Junior's Wet Dream Mix and **0-125.6-0bpm** Dreamy Drum Dub or trickily pausing **0-125.7-0-125.6-0bpm** Junior's Sound Factory Mix and jiggy lurching **125.7-0-125.7bpm** Sound Factory Dub, plus an atmospheric vibrant odd lustrifer swirling **129.8bpm** Orbital Mix.

Includes Bestmaster Mixes, Mobey Mixes, Competition Winner Remix Plus the previously unreleased track "The Blue Light Of The Underwater Sun"

18 is 100% CLASSICS
19 new 100% HOUSE CLASSICS - VOLUME 1
20 is HOW THAT'S WHAT I CALL MUSIC! 23 Billie Holiday

the affair
 if only you could be mine

the new single
 produced by errol henry & steve carmichael
 12" & CD include mixes by 2b3 and wag ya tall

fourth & Broadway

ADINA HOWARD

the new single
freak like me
 so hot it burns
 out now in the uk
 on 7" 12" CD cassette
 produced by mass'over

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TOUCHLINE
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- 24 **HERE AND NOW** Del Amitri A&M
- 25 **FOUND LOVE/TAKE A TOKE** C & C Music Factory Columbia
- 26 **PASSION** Jon Of The Pleased Wimmin Perfecto
- 27 **YOU ARE EVERYTHING** Melanie Williams & Joe Roberts Columbia
- 28 **THE WHOLE WORLD LOST ITS HEAD** The Go-Gos IRS
- 29 **BASKET CASE** Green Day Reprise
- 30 **WE GOT TONIGHT** Bob Seger And The Silver Bullet Band Capitol
- 31 **ALWAYS AND FOREVER** Luther Vandross Epic
- 32 **STRONG ENOUGH** Sheryl Crow A&M
- 33 **WONDERFUL** Adam Ant EMI
- 34 **YOU'RE NO GOOD** Aswad Bubbler
- 35 **THE DANCE/FRIENDS IN LOW PLACES** Garth Brooks/Capitol
- 36 **MESSAGE OF LOVE** Love/happy MCA
- 37 **DOWN BY THE WATER** PJ Harvey Island
- 38 **ONE NIGHT STAND** Let Loose Mercury
- 39 **TELL ME WHEN** The Human League East West
- 40

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

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HIGH

TOP TWENTY COMPILATIONS

- 1 **DANCE MANIA 95 - VOLUME 1** Para Music
- 2 **THE BEST PUNK ALBUM IN THE WORLD... EVER** Cap
- 3 **ENDLESS LOVE** Rel/Gam/TV
- 4 **THE ULTIMATE SOUL COLLECTION** Merch/Atco
- 5 **ENERGY WUSH K9** Disco
- 6 **THE LOVE ALBUM** Disco
- 7 **LOVE ETERNAL** Motown
- 8 **DANCE 95** 1995
- 9 **THE BEST OF HEARTBEAT** Disco/CA
- 10 **NEW SOUL REBELS** Capitol/Reliance
- 11 **THE VERY BEST OF THAT LOVING FEELING** Disco
- 12 **100% PURE LOVE** Merch
- 13 **SOFT REGGAE** John Trevelyan
- 14 **PULP FICTION (OST)** MCA
- 15 **ULTIMATE LOVE** Merch/Label
- 16 **ROCK ANTHEMS** Disco
- 17 **FEEL LIKE MAKING LOVE** The Label
- 18 **100% CLASSICS** Merch
- 19 **100% HOUSE CLASSICS - VOLUME 1** Merch
- 20 **NOW THAT'S WHAT I CALL MUSIC 28** Disco/Merch/Labels

- 24 **UNPLUGGED IN NEW YORK** Nirvana Geffen
- 25 **WE HAVE ALL THE TIME IN THE WORLD** Louis Armstrong EMI
- 26 **THE LONG BLACK VEIL** The Chieftains RCA
- 27 **WAITING FOR THE PUNCHLINE** Extreme A&M
- 28 **BEHIND CLOSED DOORS** Thunder EMI
- 29 **PROTECTION** Massive Attack Virgin
- 30 **BEDTIME STORIES** Madonna Maverick/Sire
- 31 **HOLD ME, THRILL ME, KISS ME** Gloria Estefan Epic
- 32 **JOLLIFICATION!** Lightning Seeds Epic
- 33 **OCTOPUS** The Human League East West
- 34 **DOG MAN STAR** Suede Nude
- 35 **STEAM** East 17 London
- 36 **TWELVE DEADLY CYNS... AND THEN SOME** Cyndi Lauper Epic
- 37 **SECOND COMING** The Stone Roses Geffen
- 38 **LIVE AT THE BBC** The Beatles Apple
- 39 **BALANCE** Van Halen Warner Bros

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EVERYTIME YOU TOUCH ME

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Available on
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Includes Bestmasters Mixes,
Moby Mixes, Competition Winner Remix
plus the previously unreleased track
"The Blue Light Of The Underwater Sun"

US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	1 CREEP TLC (Ruffalo)		25	2 I'LL MAKE LOVE TO YOU Boy II Men (Mercury)	
2	4 TAKE A BOW Madonna (Mercury)		26	3 I KNOW WHAT YOU WANT This Party (Capitol)	
3	7 ON BENDED KNEE Boy II Men (Mercury)		27	10 YOU WANT THIS LOVE GROOVE Janet Jackson (A&J)	
4	3 ANOTHER NIGHT Pearl McDay (Mercury)		28	30 IN THE HOUSE OF STONE AND LIGHT Van Halen (Mercury)	
5	3 BABY Brandy (Mercury)		29	28 TIGHT ROPE Rollie Williams (Capitol)	
6	9 I GOTTA BE REAL (SOMM) (Mercury)		31	27 SHORT CUT Rick James (Capitol)	
7	14 CANDY RAIN Seal For Real (Capitol)		32	26 MENTAL PICTURE Jon Secombe (SBM)	
8	3 ALWAYS Eric Burdon (Mercury)		33	35 I'LL STAND BY YOU The Pretenders (Epic)	
9	8 SUKIYAKI (Mercury)		34	33 100% PURE LOVE Capital Music (Mercury)	
10	11 HOLD MY HAND Prince & The New Power Generation (Mercury)		35	31 ALL I WANNA DO Sheryl Crow (A&J)	
11	8 IF YOU LOVE ME Bruce Springsteen (Mercury)		36	30 THIS 'TIL GAME WE PLAY Boy II Men (Mercury)	
12	9 BEFORE I LET YOU GO Boy II Men (Mercury)		37	43 HOUSE OF LOVE Any Dancer with a Violin (A&J)	
13	10 THE RHYTHM OF THE NIGHT Ozuna (Mercury)		38	34 TURN THE BEAT AROUND O'Jays (Mercury)	
14	16 I'M THE ONLY ONE Melissa Etheridge (Mercury)		39	47 EVERLASTING LOVE Eric Clapton (Mercury)	
15	15 YOU DON'T KNOW HOW IT FEELS Tom Petty (Mercury)		40	36 SECRET Madonna (Mercury)	
16	18 STRONG ENOUGH Sheryl Crow (Mercury)		41	39 MISHALE Aretha Franklin (Mercury)	
17	23 BIG POPPA/WARNING The Notorious B.I.G. (Mercury)		42	48 BELONG TO YOUR OWN WAY Mary J. Blige (Mercury)	
18	13 HERE COMES THE HOTSTEPPER Rick Ross (Mercury)		43	41 WILD NIGHT Jane McTernan (Mercury)	
19	17 CONSTANTLY Koolhaas (Mercury)		44	45 FREAK LIKE A MONSTER Madonna (Mercury)	
20	18 THE SWEETEST DAYS Vanessa Williams (Mercury)		46	46 GET DOWN O.G. Mack (Mercury)	
21	21 EVERY DAY OF THE WEEK Jada (Mercury)		47	49 GET READY FOR THIS 2Pac (Mercury)	
22	18 I MISS YOU Wycle Duce (Mercury)		48	38 PRACTICE WHAT YOU PREACH Boney M. (Mercury)	
23	22 BAND AND BLAME ME (Mercury)		49	42 NEW AGE Girl (Mercury)	
24	10 I WANNA BE DOWN Jody Watley (Mercury)		50	44 WHEN CAN I SEE YOU Boy II Men (Mercury)	
25	36 IF I WANTED TO TAKE THE... Melissa Etheridge (Mercury)		51	50 WHUTCHA WANT? Nine (Mercury)	

Charts close at 11:00pm on Friday 18 February 1995. A Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts: UK signed acts.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	2 THE HITS Quik Triplex (Mercury)		26	30 BRANDY Brandy (Mercury)	
2	2 BALANCE Boyz II Men (Mercury)		27	21 THE SIGN Ace Of Base (Mercury)	
3	5 Boyz II Men (Mercury)		28	28 CROSSROAD Eric Burdon (Mercury)	
4	3 DOOKIE Green Day (Mercury)		29	21 THE BEST OF Jada (Mercury)	
5	4 HELL FREEZES OVER Eagles (Mercury)		30	37 CREEPIN' ON A COME UP How High? (Mercury)	
6	8 CRAZYFEELING TLC (Mercury)		31	29 PURPLE STAIN Taylor Peets (Mercury)	
7	4 COCKTAILS The Pretenders (Mercury)		32	41 FROM THE BOTTOM UP Brenton Brown (SBM)	
8	7 VITALITY Pearl Jam (Mercury)		33	13 PULP FICTION (OST) Village (Mercury)	
9	10 MY LIFE Mary J. Blige (Mercury)		34	34 MURDER WAS THE CASE (OST) Warner (Mercury)	
10	9 IN NO NEED TO ARGUE The Commodores (Mercury)		35	48 AUGUST & EVERYTHING AFTER Counting Down (Mercury)	
11	12 CRACKED REAR VIEW Prince & The New Power Generation (Mercury)		36	33 THE ICON IS LOVE Boyz II Men (Mercury)	
12	11 SMASH Chicago (Mercury)		37	36 BOYS ON THE SIDE (OST) Warner (Mercury)	
13	11 BESTIME STORIES Madonna (Mercury)		38	41 READY TO DIE The Notorious B.I.G. (Mercury)	
14	17 MY UNPLUGGED IN NEW YORK Norah Jones (Mercury)		39	31 READY TO WEAR (PRET A PORTER) (OST) Warner (Mercury)	
15	14 WILDFLOWERS Pam Joy (Mercury)		40	24 HOLD ME, THRILL ME, KISS ME Giant Steps (Mercury)	
16	15 TUESDAY NIGHT MUSIC CLUB Sheryl Crow (Mercury)		41	42 LIVE AT THE ACROPOLES Van Halen (Mercury)	
17	16 THROWING COPPER Luke (Mercury)		42	25 THE TRACTORS The Tractors (Mercury)	
18	22 YES I AM Melissa Etheridge (Mercury)		43	43 RHYTHM OF LOVE Eric Burdon (Mercury)	
19	15 WEEZER Weezer (Mercury)		44	44 HIGHER LEARNING (OST) Warner (Mercury)	
20	13 THE LION KING (OST) Various (Mercury)		45	49 THE JERKY BOYS 2 The Jerky Boys (Mercury)	
21	18 GREATEST HITS Bad Boy & The Street Boyz (Mercury)		46	41 BOOTLEGGS & B-SIDES Van Halen (Mercury)	
22	23 NOT A MOMENT TOO SOON The McCreary (Mercury)		47	48 JAZZ & LYRICS (OST) Warner (Mercury)	
23	20 MONSTER REMI (Mercury)		48	46 THE DIARY Seal (Mercury)	
24	24 THE LONG BLACK VEIL The Chieftains (Mercury)		49	40 FIELDS OF GOLD - THE BEST OF Sting (Mercury)	
25	21 BIG ONES Aretha Franklin (Mercury)		50	43 I AIN'T MOVIN' Debra (Mercury)	

UK WORLD HITS

UK WORLD HITS:

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

AUSTRALIA	NETHERLANDS	SWEDEN	AUSTRIA
1 (6) STAY ANOTHER DAY East 17 (London)	1 (1) STAY ANOTHER DAY East 17 (London)	1 (1) STAY ANOTHER DAY East 17 (London)	1 (1) STAY ANOTHER DAY East 17 (London)
2 (10) A GIRL LIKE YOU Edwyn Collins (MDS)	2 (11) DR. BERRY L. Elemental (EMI)	2 (12) WALTER OSES (Creation)	2 (16) CAN YOU FEEL... Elton John (Mercury)
3 (4) BABY COME BACK Papa Boston (Virgin)	3 (16) SHE'S A RIVER Single Minds (Virgin)	3 (16) CAN YOU FEEL... Elton John (Mercury)	3 (16) CIRCLE OF LIFE Brian John (Mercury)
4 (22) SIGHT FOR SORE EYES M People (BMG)	4 (22) LOVE ME FOR A REASON Suzanne (Polygram)	4 (16) CIRCLE OF LIFE Brian John (Mercury)	4 -
5 (26) TITLE EPISODE (Mercury)	5 (21) CIRCLE OF LIFE Elton John (Mercury)	5 -	5 -

Source: Australian Record Ind Access

Source: Stichting Mega Top 50

Source: GLF/EP1

Source: IFPI

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1 I THINK TWICE Celtic Dawn (Epic)		21	25 WHATEVER Oasis (Mercury)	
2	15 NO MORE I LOVE YOU Anisa Linnex (VCA)		22	21 ALWAYS AND FOREVER Luther Vandross (Epic)	
3	7 YOU GET FREE - TRANCE (UK Ahead The World)		23	21 WHEN WE DANCE Bong (SBM)	
4	3 COTTON EYE JOE Rednex (Mercury)		24	26 HERE AND NOW Dr. Jekyll (SBM)	
5	5 I'VE GOT A LITTLE SOMETHING FOR YOU (Mercury)		25	26 EVERLASTING LOVE Eric Clapton (Mercury)	
6	4 HERE COMES THE HOTSTEPPER Rick Ross (Mercury)		26	22 LOVE ME FOR A REASON Suzanne (Polygram)	
7	7 RUN AWAY (Mercury)		27	18 STAY ANOTHER DAY East 17 (Mercury)	
8	5 TOTAL ECLIPSE OF THE HEART (Mercury)		28	16 CHANGE Lightning Seeds (Mercury)	
9	8 REACH UP (Mercury)		29	23 OVER MY SHOULDER (Mercury)	
10	1 DON'T GIVE ME YOUR LIFE Alex Pate (Mercury)		30	38 ALL I WANNA DO Sheryl Crow (Mercury)	
11	11 TELL ME WHEN (Mercury)		31	31 RUN TO YOU RuPaul (Mercury)	
12	14 INDEPENDENT LOVE Scarle (Mercury)		32	31 SIGHT FOR SORE EYES M People (Mercury)	
13	13 THIS COWBOY SONG Sting (Mercury)		33	24 EVERY DAY OF THE WEEK Jada (Mercury)	
14	9 OPEN YOUR HEART (Mercury)		34	16 RIVERDANCE (Mercury)	
15	15 SHE'S A RIVER Single Minds (Mercury)		35	30 SOMEDAY I'LL BE CHRISTIAN (Mercury)	
16	20 COWBOY DREAMS (Mercury)		36	30 YOU ARE EVERYTHING (Mercury)	
17	17 WE'VE GOT TONIGHT (Mercury)		37	33 STRONG ENOUGH Sheryl Crow (Mercury)	
18	22 CALL IT LOVE Debra (Mercury)		38	31 1983 (Mercury)	
19	17 BUMP N' GRIND A Kary (Mercury)		39	11 HEARTBEAT Jimmy Fallon (Mercury)	
20	24 ONE NIGHT STAND (Mercury)		40	30 TOCCA & FUGUE Vanessa Mae (Mercury)	

© EMI. The Network Chart is compiled by EMI for independent radio using airplay data from Media Monitor and CTR sales data.

VIRGIN 1215 CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	1 GOOD NEWS FROM THE NEXT WORLD Single Minds (Virgin)		21	17 (THE BEST OF) New Order (Mercury)	
2	1 CARRY ON UP THE CRABTS - THE BEST OF THE BEACH BOYS (Mercury)		22	21 THE GREATEST HITS (Mercury)	
3	2 DUMMAY Psychobabes (Mercury)		23	23 BIG ONES Aretha Franklin (Mercury)	
4	3 DEFINITELY MAYBE Oasis (Mercury)		24	22 THE BEST OF Seal (Mercury)	
5	5 CROCCOLLE SHOES Jenny Holzer (Mercury)		25	24 THE DIVISION BELL Pink Floyd (Mercury)	
6	4 PARLURE Blur (Mercury)		26	25 TWELVE DEADLY SYNS. AND THEN SOME (Mercury)	
7	14 DOOKIE Green Day (Mercury)		27	18 UNIVERSITY Thinking Heads (Mercury)	
8	8 OCTOPUS THE ARGENT LANGUAGE (Mercury)		28	27 LABOUR OF LOVE - VOLUMES 1 & 2 (Mercury)	
9	10 NO NEED TO ARGUE The Commodores (Mercury)		29	28 THE BEST OF Chris Rea (Mercury)	
10	7 CROSS ROAD - THE BEST OF Eric Burdon (Mercury)		30	30 JOLLIFICATION Lightning Seeds (Mercury)	
11	8 BEHIND GOLDEN THOUGHTS (Mercury)		31	22 EVERYBODY ELSE IS BOUND TO SAY WHY CAN'T WE (Mercury)	
12	2 BALANCE Boyz II Men (Mercury)		32	20 THE HITS Quik Triplex (Mercury)	
13	1 WAITING FOR THE PUNCHLINE Extreme (Mercury)		33	20 DIVINE MADNESS (Mercury)	
14	10 FIELDS OF GOLD - THE BEST OF Sting (Mercury)		34	31 END OF PART ONE (THEIR CRESTFALL) (Mercury)	
15	12 MONSTER REMI (Mercury)		35	30 SEAL (Mercury)	
16	20 TUESDAY NIGHT MUSIC CLUB Sheryl Crow (Mercury)		36	25 THE DARK SIDE OF THE MOON Pink Floyd (Mercury)	
17	15 UNPLUGGED IN NEW YORK Norah Jones (Mercury)		37	34 VITALITY Pearl Jam (Mercury)	
18	11 BESTIME STORIES Madonna (Mercury)		38	23 NERVOUS (Mercury)	
19	17 LIVE AT THE BBC The Beatles (Mercury)		39	30 DOG MAN STAR Soda (Mercury)	
20	12 COMING DOWN The Stone Roses (Mercury)		40	30 NO QUARTER Jimmy Page & Robert Plant (Mercury)	

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R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	I'VE GOT A LITTLE SOMETHING FOR YOU	MNU	1st Avenue/Columbia	6029806 (SM)
2	2	HERE COMES THE HOTSTEPPER	Ioi Kamagae	Columbia	6610476 (SM)
3	3	EVERY DAY OF THE WEEK	Jade	Giant	74321292421 (BMG)
4	4	I WILL KNOW	BMU	Mercury/MERX	420 (F)
5	5	YOU ARE EVERYTHING	Melanie Williams & Joe Rotolo	Columbia	6611756 (SM)
6	5	BUMP N' GRIND	R Kelly	Jive	JIVET 368 (BMG)
7	4	ALWAYS AND FOREVER	Luther Vandross	Epic	6611942 (SM)
8	8	CHILL OUT (THINGS GONNA CHANGE)	John Lee Hooker	Point/Black/Virgin	CD-POBD 10 (E)
9	7	U BLOW MY MIND	Blackstreet	Interscope	A 42227 (W)
10	6	ALMOST SEE YOU (SOMEWHERE)	China Black	Wild Card	CD-CARWV 15 (F)
11	10	LOVE INSIDE	Sharon Forrester	Virgin	YRT 253 (F)
12	9	CREEP	TLC	Arista/LaFace	74321254211 (BMG)
13	13	PROTECTION	Massive Attack	Virgin	WBRT 6 (E)
14	14	STAY WITH ME (BABY)	Lorraine Ellison	Warner Bros	CD-W0286CD (W)
15	11	HOOCHIE BOOTY	Ultimate Kool	Wild Card	CD-CARWV 14 (F)
16	13	CRY FOR YOU	Jodeci	Uptown/MCA	MCSX 2033 (BMG)
17	14	PRACTICE WHAT YOU PREACH (LOVE IS THE KEY)	Barry White	ABM	5808991 (F)
18	16	I'M GOING ALL THE WAY	Sounds Of Blackness	ABM	5874851 (F)
19	15	GOOD LIFE	EVE	Gasoline/Atley	MCSX 2038 (BMG)
20	19	CRAZY	Eternal	Interscope/EMI	CD-CDEMXX 364 (E)
21	18	GUERRILLA FUNK	Paris	Virgin	PTVST 100 (E)
22	17	LET IT LAST	Carleen Anderson	Circa	YRT 119 (E)
23	24	SWEET LOVE	M-Beat featuring Naayin	Rank	REMTX 49 (SRD)
24	20	I'LL FIND YOU	Michelle Gayle	1st Avenue/RCA	74321247761 (BMG)
25	23	OOH AAH (G-SPOT)	Wayne Marshall	Soulown	SOUL 1032 (LJS)
26	21	YOUR LOVE IS A 187	Whitehead Bros	Motown	TMGX 1434 (F)
27	25	I WANNA BE DOWN	Brandy	Atlantic	A 72177 (W)
28	22	REAL	Donna Allen	Epic	6610996 (SM)
29	29	BABY	Brandy	Atlantic	7567895930 (Impost)
30	28	SHE'S GOT THAT VIBE	R Kelly	Jive	JIVET 364 (BMG)
31	36	OH BABY I...	Esmal	1st Avenue/EMI	EEM 126M 292 (E)
32	35	ON BENDED KNEE	Boyz II Men	Motown	CD-TMGDC 1432 (F)
33	33	SLY	Maxine Attack	Virgin	WBRT 5 (E)
34	34	HALF THE MAN	Jamiroquai	Sony	52 6610036 (SM)
35	35	ONE FOR THE LADIES	Elie-D	Whitehouse	WYSHK 39 (DRPV/F)
36	38	YOU WANT THIS	Janet Jackson	Virgin	VST 1519 (E)
37	38	BE HAPPY	Mary J Blige	Uptown/MCA	MCSX 2032 (BMG)
38	27	LOVE SHOULD BRING YOU HOME	Tommy Braerton	Arista/LaFace	74321248411 (BMG)
39	35	INNER CITY LIFE	Goldo presents Metalheads	Mer	FXD 251 (F)
40	32	ONE MORE CHANCE	EVC	Gasoline/Atley	CD-MCSX 2025 (BMG)

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	PASSION	Jon Di Of The Pleased Wimm	Perfecto	72 88427 (W)
2	2	ANOTHER STAR	Kathy Sledge	NRC	DEAK 102 (RTM/P)
3	3	DON'T GIVE ME YOUR LIFE	Alice Party	Systematic	SYXK 7 (F)
4	4	FEEL IT	Hi-Lux	Cheeky	CHEXK12 006 (BMG)
5	1	TRAIN OF THOUGHT	Escrimo	Freedom	TARX 225 (F)
6	6	MESSAGE OF LOVE	Lovehappy	MCA	MACT 2640 (BMG)
7	2	REACH UP (PAPA'S GOT A BRAND NEW FIG BAG)	Perfecto Altazar	Perfecto	East West 72 8927 (W)
8	8	SUGAR SHACK	Seb	React	12REACT 50 (SRD)
9	9	U WILL KNOW	BMU	Mercury	MERX 420 (F)
10	10	I FOUND LOVE/TAKE A TOKE	C & C Music Factory	Columbia	66121 16 (SM)
11	11	ALL NIGHT LONG	The Mary Jane Girls	Motown	TMGX 1436 (F)
12	12	OOHHH BABY	Vida Simpson	Hi-Life/Polygram	12NH 6 (F)
13	5	THE BOMB	Buckheads	UMM	UMVM 205 (Impost)
14	14	EVERYTHING	Hysteria	Deconstruction/RCA	7432123881 (BMG)
15	7	EVERY DAY OF THE WEEK	Jade	Giant	74321280241 (BMG)
16	16	COME TOGETHER	Michael Watford/Robert Owens	Hard Tens	RT 313M (SM)
17	4	OPEN YOUR HEART	M People	Deconstruction/RCA	7432126151 (BMG)
18	18	LET ME HEAR MUSIC	Ramjam	Hooj	CHANS HD0121 16 (SM)
19	11	SET YOU FREE	N-Trance	All Around The World	1201.08E 126 (TRC/BMG)
20	3	CONTROL	Time Of The Muph	Fresh	FRSH 24 (SM/VSM)
21	8	U BLOW MY MIND	Blackstreet	Interscope	A 42227 (W)
22	22	DON'T STOP IT	Direct	UFG	UFG 10 (SM/VSM)
23	24	I LUV U BABY	Original	One	AG 6 (W)
24	13	LOVE INSIDE	Sharon Forrester	Virgin	YRT 253 (F)
25	10	IF YOU LOVE SOMEBODY SET THEM FREE	Shing	ABM	5808571 (F)
26	9	SAVED	Mr Roy	Fresh	FRSH 21 (SM/VSM)
27	15	LOVE'S GONNA BRING YOU HOME	Backstreet featuring Goo Goo Dolls	Motown	7119M/TC/BMG
28	8	I'M STANDING (HIGHER)	X-static	Positive	12TV 25 (E)
29	18	RUN AWAY	(MC Sar) & The Real McCoy Logic/Arista	7432123881 (BMG)	
30	30	EVERLASTING LOVE	Gloria Estefan	Epic	6611566 (SM)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	LEFTISM	Leftfield	Columbia	HANDLP 27/HANDMC 2 (SM)
2	2	CARL COX - FACT DUMMY	Various	React	REACTLP 90/REACTMC 50 (SRD)
3	4	DUMMYP	Partifish	Go Beat	8285221/828524 (F)
4	7	THE DEEPEST OUT - VOL 1	Omnia	Moving Shadow	AS9400V 10/AS9400V 14 (S)
5	5	100% HOUSE CLASSICS - VOL 1	Various	Telstar	STAR 2795/STAR 2799 (BMG)
6	3	CLASSICS	The Aphex Twin	R&S	RS 9402/RS 9402MC (V)
7	16	MY LIFE	Mary J Blige	Uptown	MCA 11156/MCC 11156 (BMG)
8	16	BLACKSTREET	Blackstreet	Interscope	65A492531/US492534 (W)
9	16	DANCE MANIA 95 - VOL 1	Various	Pura Music	PMLP 2000/PMMC 2008 (BMG)
10	16	SERIOUS	Whitehead Bros	Motown	5320464 (F)

SPECIALIST CHARTS

18 FEBRUARY 1995

GLENN MILLER



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AS SEEN ON THE BBC

VIDEO

This Week	Last Week	Title	Artist	Label	Cat. No.	Price
1	1	THE RETURN OF JAFAR		Label Cat. No.	16	12
2	NEW	STAR TREK DEEP SPACE NINE 2		Web Disney D22232	17	12
3	NEW	SHADOWLANDS		CIC Video V49435	18	10
4	NEW	STAR TREK NEXT GENERATION MOVIE 3		CIC Video V49432	20	15
5	2	ROSEMARY CONLEY'S FLAT STOMACH PLAN		Video Collection V36457	21	17
6	21	PRETTY WOMAN		Touchstone D410272	22	NEW
7	3	REMAINS OF THE DAY		Columbia TriStar V493865	23	18
8	4	FOREVER YOUNG		Warner Home Video V2150751	24	16
9	8	ALADDIN		Web Disney D219522	25	19
10	7	THE BODYGUARD		Warner Home Video V215291	26	NEW
11	5	GREASE		Columbia TriStar V493794	27	20
12	13	JURASSIC PARK		CIC Video V494230	28	22
13	9	SOMMERSBY		Warner Home Video V215288	29	23
14	11	DIRTY DANCING		Fox Independent V433306	30	24
15	6	INDEPEND PROPOSAL		CIC Video V494230	31	20

This Week	Last Week	Title	Artist	Label	Cat. No.	Price
1	NEW	SMASHING PUMPKINS Vinyon		PMI/VN 10913942		
2	1	ELVIS PRESLEY-The Best Performances		MM/VA 975258		
3	NEW	MARILLION Live		PMI/VN 10913923		
4	2	BON JOVI-Cross Road-Best Of		PolyGram Video V527763		
5	3	TAKE THAT-Spellbound		BMG Video V422123013		
6	7	BARBRA STREISAND-The Concert		SMV Columbia V51552		
7	8	JOHN CASH-RECORDED LIVE		Capitol Video V422123013		
8	6	DANIEL O'DONNELL-Just For You		RCA Video V422123013		
9	14	MATTHEW SEIDEN-My Up To The Mountains		PolyGram Video V527763		
10	14	MATTHEW SEIDEN-My Up To The Mountains		PolyGram Video V527763		
11	5	BILL WHITMAN-The River of Dreams		San JUAN/C		
12	11	WILLIE NELSON-Mercedes-Benz		4AD CAC 50022C 7017 (P)		
13	9	ETERNALAlways And Forever		PMI/VN 10913942		
14	10	TAKE THAT-Everything Changes		BMG Video V422123013		
15	15	MEAT LOAF-Get Out Of Hell II - Pictures Show		PMI/VN 10913942		

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label	(distributor)	Price
1	NEW	NEW GENERATION	Oasis	Nude NUD 12CD (RTM/P)		12
2	4	WHATEVER	Suede	Creation CRECD 105 (BMV/V)		10
3	1	NOW THEY'LL SLEEP	Billy	4AD BAD SKOCC (RTM/P)		10
4	3	INBETWEENER	Seether	Indefinite Sleep OCECD (V)		10
5	2	LET IT FLOW	Spiritualized EM	Dedicated SPIRT KOCNCD (P)		10
6	5	DO YOU WANNA PARTY	DJ Scott	Step'in' UP (RTM/2P)		6
7	10	SLAM EP	Rhythmic State	Massive Respect MR OCECD (M)		7
8	7	LET'S SPEND THE NIGHT TOGETHER	Myah	Plays CDPLA 2 (SRD)		6
9	12	DON'T STOP	Outthere Brothers	ZVR ZTX #418 (SRD)		6
10	8	JANIS	Killing Joke	Butterfly BRDA 21 (P)		6
11	NEW	ALRIGHT	Farrar Lennon	Arise ATOM 301CD (P)		10
12	9	SYNDON	The Mission	Neverland NROKCD 002 (P)		12
13	8	NUMBER ONE BLIND	Veruca Salt	Minty Fresh/N1-Wire FLA5CD 16 (P)		13
14	11	DON'T LEAVE ME THIS WAY	Thelma Houston	Dynamo DYNO 010 (P)		14
15	NEW	BEAT BEAT	Nostalgia Freaks	Effective EPPS 019 (P)		15
16	NEW	ODI AAM (G-SPOT)	Wayne Marshall	Southern SOULCS 321 (JS)		16
17	13	SWEEET LOVE	M-Beat featuring Nazlyn	Reek CDRENK 45 (SRD)		17
18	NEW	NOBODY HOLDER/MAY THE FUNK...	Jedi Knights	Clear CLRK 4X (RTM/P)		18
19	NEW	LOVER	Perth	Aromasound AROMA OOCDS (V)		19
20	NEW	THREE QUATERS BLIND EYES	Plush	Domino Recordings RG 32 (P)		20

INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label	(distributor)	Price
1	1	DEFINITELY MAYBE	Oasis	Creation CRECD 105 (BMV/V)		12
2	NEW	CLASSICS	Aphex Twin	B&S RS 90305CD (P)		10
3	NEW	GAIA (ONE WOMAN'S JOURNEY)	Olivia Newton John	D-Sharp DSHLCD 7017 (P)		10
4	2	UNIVERSITY	Throwing Muses	4AD CAC 50022C 7017 (P)		10
5	NEW	THE DEEPEST CUT - VOLUME 1	Omnii Trio	Moving Shadow ASHADWD 1CB (SRD)		10
6	5	DOG MAN STAR	Suede	Nude NUD 3CD (RTM/P)		10
7	3	SPANNERS	Black Dog	Wings PUNCD 3 (RTM/P)		10
8	6	MORNINGTON CRESCENT	My Life Story	Mother Tongue MOTHERCD 1 (RTM/P)		10
9	8	SMASH	Offspring	Eplah E 8452Z (PH)		10
10	6	AMERICAN THINGS	Venue Fall	Minty Fresh FLA5CD 9 (P)		10
11	NEW	LOVE IT ALL	New Falls	Play It Again Sam BIAS 285CD (V)		10
12	NEW	CHOCOLATE AND CHEESE	Wezen	Flying Nun FNCD 314 (RTM/P)		10
13	9	THE STONE ROSES	The Stone Roses	Silverstone OCECD 502 (P)		10
14	12	FREEDOM - THE ALBUM	GFX	Epidemic EPICD 003 (MO)		10
15	7	LAMPREY	Betta Serwent	Beggars Banquet BBQCD 163 (RTM/P)		10
16	4	FUNKY LITTLE DEMONS	Wolfgang Puck	4AD CAC 4016CD (RTM/P)		10
17	14	EVERYONE'S GOT ONE	Edwyn Collins	Setanta SETCD 014 (V)		10
18	NEW	TURNS INTO SUN	Echobelly	Faave FAU 3CD (BMV/V)		10
19	16	JEWEL IN THE CROWN	The Stone Roses	Silverstone OCECD 521 (P)		10
20	11	JEWEL IN THE CROWN	Fairport Convention	Woodworm WRCD 023 (P)		10

ROCK

This Week	Last Week	Title	Artist	Label	(distributor)	Price
1	NEW	WAITING FOR THE PUNCHLINE	Extreme	A&M 540052 (F)		12
2	3	DOOKIE	Green Day	Reprise 93625532 (W)		13
3	NEW	BEHIND CLOSED DOORS	Thunder	EMI CDEND 1076 (E)		14
4	2	CROSS ROAD - THE BEST OF	Bon Jovi	Jambou 522382 (F)		15
5	NEW	BALANCE	Van Halen	Warner Brothers 53285762 (W)		16
6	1	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 2427 (BMG)		17
7	4	SECOND COMING	Stone Roses	Geffen GED 2450 (BMG)		18
8	5	BIG ONES	Aerosmith	Geffen GED 2496 (BMG)		19
9	6	VITALGY	Pearl Jam	Epic 4778612 (Sm)		20
10	11	AMERICA	Black Crowes	American 7432123622 (BMG)		21

This Week	Last Week	Title	Artist	Label	(distributor)	Price
1	7	NO QUARTER	Jimmy Page & Robert Plant	Fontana 526322 (F)		12
2	8	NEVERMIND	Nirvana	DGC DGCD 24425 (BMG)		13
3	10	SUPERBLOODING	Sungardner	A&M 540152 (F)		14
4	9	HOW TO MAKE FRIENDS...	Meredith	DGC Video VEGASCD 2 (E)		15
5	15	YOUTHANASIA	Terraviva	Capitol CDST 2244 (E)		16
6	16	NO FAR SO GOOD	Bryan Adams	A&M 540152 (F)		17
7	18	IN UTERO	Nirvana	Geffen GED 24536 (BMG)		18
8	13	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759562612 (W)		19
9	NEW	THE ULTIMATE EXPERIENCE	Jimmi Hendrix	PolyGram TV 512522 (F)		20
10	17	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 4722242 (SM)		21

COUNTRY

This Week	Last Week	Title	Artist	Label	(distributor)	Price
1	3	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia 4779792 (SM)		12
2	2	SPECIALLY FOR YOU	Daniel O'Donnell	Ritz RTZCD 703 (P)		13
3	4	INDIGIE	KD Lang	Sire 79958402 (W)		14
4	1	THE LAST WALTZ	Daniel O'Donnell	Ritz RTZCD 0858 (P)		15
5	5	IN PIECES	Garth Brooks	Liberty CDST 2232 (E)		16
6	7	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RTZCD 702 (P)		17
7	6	FLYER	Nanci Griffith	MCA MCD 11155 (BMG)		18
8	9	NO FENCES	Garth Brooks	Capitol CDST 2135 (E)		19
9	8	AMERICAN RECORDINGS	Johnny Cash	American 7432123632 (BMG)		20
10	10	FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RTZCD 701 (P)		21

This Week	Last Week	Title	Artist	Label	(distributor)	Price
1	13	THE CHASE	Garth Brooks	Liberty CDST 2104 (E)		12
2	11	COME ON COME ON	Mary Chapin Carpenter	Columbia 471892 (SM)		13
3	12	ROPIN THE WIND	Garth Brooks	Capitol CDST 2102 (E)		14
4	14	WHO I AM	Alan Jackson	Capitol 743217262 (BMG)		15
5	16	I LOVE EVERYBODY	Lyne Lovett	Arts MCD 1808 (BMG)		16
6	15	I NEED YOU	Daniel O'Donnell	Ritz RTZCD 104 (P)		17
7	NEW	EVERY LITTLE WORD	Hali Ketchum	Cur/Hit Label CURCD 11 (F)		18
8	20	ABSOLUTE TORCH AND TWANG	KD Lang and The Reddies	Sire 525072 (W)		19
9	19	SHADOWLAND	KD Lang	Warner Bros 525742 (W)		20
10	18	THE WAY THAT I AM	Martina McBride	RCA 7432115232 (BMG)		21

JAZZ & BLUES

This Week	Last Week	Title	Artist	Label	(distributor)	Price
1	3	FROM THE CRADLE	Eric Clapton	Deck 53045752 (W)		12
2	1	WE HAVE ALL THE TIME IN THE WORLD	Louis Armstrong	EMI CDENV1 89 (E)		13
3	4	BLESSLESS	Kenny G	Arista 0782101642 (BMG)		14
4	2	ESSENTIAL ELA	Etta Fitzgerald	Verve 522902 (F)		15
5	5	FEELING GOOD - THE BEST OF NINA SIMONE	Nina Simone	Verve 522902 (F)		16
6	NEW	NECK AND NECK	Chet Atkins/Mark Knopfler	Columbia 467432 (SM)		17
7	NEW	SUPPIN' IN	Buddy Guy	Silverstone OCECD 533 (P)		18
8	9	MONTAGE	Kenny G	Arista 260621 (BMG)		19
9	7	KIND OF BLUE	Miles Davis	Columbia 466963 (E)		20
10	8	JAZZMATAZ	Guru	Columbia CTCD 34 (E)		21

T-SHIRT CHART

This Week	Last Week	Title	Description
1	2	BLUR	Beer
2	1	OASIS	Definitely Maybe
3	8	STONE ROSES	Second Coming
4	3	WALLACE & GROMIT	Various
5	7	BON JOVI	Crossroads
6	NEW	RESERVOIR DOGS	Various
7	6	KURT COBAIN	Various
8	NEW	NATURAL BORN KILLERS	Various
9	NEW	THERAPY?	Various
10	NEW	ECHOBELLY	Various

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Any new work from Annie Lennox is good news, but RCA could have been forgiven a little anxiety on hearing the singer was due to deliver an album of covers.

But Medusa is far from being just a collection of other people's songs. It has been painstakingly recorded and compiled in a determined effort to make it very much a bona fide Annie Lennox album.

"Medusa has arisen from the need to do something different," says Lennox. "From the early Eighties, I've been writing and co-writing songs and arrived at the stage where I just wanted to break the pattern for a while. Once I started the notion, I just wanted to follow it through."

RCA could hardly believe its luck. What it got was a series of songs that combine credibility with commerciality, and all treated with such sensitivity that the originals have been outdone in many cases.

Included are a few classics already familiar to many, such as A Whiter Shade Of Pale and Take Me To The River. But there are also songs Lennox has always loved and felt should get a second chance, such as The Blue Nile's Downtown Lights - "Sorry, boys, I had to do this," she says - and, of course, the new single No More I Love You, originally recorded by The Lover Speaks.

The Lover Speaks had a mild association with Eurythmics many months ago," says Lennox. "I always thought this particular song of theirs was extraordinary. It should have been a massive hit for them as it has such special qualities - now I'm giving it a second chance." Some of the songs are choices from her current musical favourites, including Neil Young's Don't Let It Bring You Down. "I started listening to Neil Young for the first time in my life last year," she says.

"Once I started listening, I didn't want to stop and his songs seemed to accompany me everywhere. I didn't intend to ever do this but at a certain point during the recording of the album, it just seemed so right."

The treatments that she has given these songs has, in most cases, been dramatic.

Lennox and her established production team of Steve Lipson and engineer Jeff Morales locked

ANNIE LENNOX

GIVING CLASSIC TRACKS A NEW LIFE



themselves away for months, trying various songs, breaking down chord structures, totally re-arranging and experimenting.

An intriguing array of musicians joined in too, with Judd Lander and Mark Falkham's harmonicas, Pandit Dinesh's tablas, James McNally's accordion and Anne Dudley's string and orchestral arrangements all

adding spice to the instrumentation.

The arrangements are diverse, majestic, powerful and reverent, supporting some of Lennox's finest vocal performances. True to form, every voice on the album is hers.

Which of these songs will follow No More I Love You with a single release remains to be seen.

The singer might pick Whiter Shade

Of Pale, which she says, is one of her favourite songs of all time. "This was the first serious record I bought, next to Mary Poppins," she says. But Bob Marley's Waiting In Vain or The Temptations' I Can't Get Next To You might also make it - indeed it's quite likely that Medusa will produce a string of international hits.

The album will probably appeal to the broadest market a record can reach and nobody will be allowed to ignore it from the moment it is released.

Bettina Rheims's two photos of Lennox, featured on the album's artwork, will be unmissable thanks to huge posters and in-store displays.

TV and radio ads will also ensure that everyone will hear something of Medusa. The only thing they won't hear for the moment is Lennox's words in interviews. Having been involved in every aspect of the album's formation and promotion, Lennox is happy for the music to do the talking from now on.

Medusa is entirely shaped by Lennox, as are all the photos for covers, posters, displays, videos (which she directs herself), all the promotional information and the choice of singles.

She handed RCA the first single, No More I Love You, alongside a completed video two months before finishing the album.

A&R is handled by her manager Simon Fuller, RCA head of A&R Mike McCormack and Lennox herself.

The one link between the final 10 songs selected - which also include The Clash's Train In Vain, Paul Simon's Something So Right and The Persuaders' Thin Line Between Love & Hate - is that they were all originally recorded by men.

It was a conscious decision by Lennox, perhaps in line with the old rule of thumb that one should only ever cover songs originally recorded by the opposite sex to avoid unavoidable comparison.

But comparison is inevitable and Lennox is prepared for it.

"For me it would be ludicrous to simply try to reconstitute a second rate version of a brilliant song. The challenge lay in the notion of interpretation - a purist's nightmare no doubt - but hey, do or die, you know. Anyhow, my neck is on the block."

Medusa is released on RCA on March 6. Neville Farmer

NICK ROBINSON ON A&R

The Glasgow A&R Festival proved to be a worthwhile event with many, including Creation's Alan McGee, attending gigs every night. Among those who managed to attract the A&R crowd were **Dragdoll**, **Captain Shifty** and the rather over-hyped **Racing Club**, with one act who appeared now due to sign to a distinguished indie...Eight months of persistence have paid off for **Mike Smith** at EMI Music who managed to get Supergrass's signatures last week...It just goes to show that even when they are denied, rumours can often be true. Yes, a deal is on the table for Belgium's **Evil Superstars** from a major label - one with two letters in its name...Bristol's **Raissa**, who have been quietly beavering away in Peermusic's studios, have surfaced to sign a record deal with **Paul Adam** at Polydor...Media star of the month is EMI's **Lee Haynes** who appears in *FHM* magazine talking about his job and "not getting to drink during the week". Is this the same Lee Haynes, we ask?...Gangstar's **Guru** was back in the studio last weekend - Matrix and EMI, to be precise - working on the follow-up to his

excellent Jazzmatazz album and this time the stella supporting cast includes Neneh Cherry, Jamiroquai, Courtney Pine, Ramsey Lewis and Glover Washington Jr., Aretha Franklin, Shara Nelson, Brand New Heavies and Dee C Lee...Belfast's **Chimera**, who have been doing the rounds for a while, have been signed by US label Homestead's subsidiary Grass Records and its founder Camille Sciara...Best wishes for a speedy recovery go to Bored of Hampton Court - alias Island A&R boss **Nick Angel** - who's currently stuck at home recuperating from a knee operation as well as fighting off flu...Some bands go to enormous lengths - or should that be heights - to impress. Last Thursday, **Del Amitri** could be found 2,500ft up Ben Nevis in the Snowgoose Restaurant playing for invited guests and fans at their album launch party before heading off for a spot of skiing with *Q* magazine in the afternoon...Former Parlophone A&R man **Phil Barton** is currently helping **China Drum** in their bid to get a deal...Meanwhile, his former label is rumoured to have a little one on the way, as they say. You can also expect a similar

announcement from One Little Indian soon...The Damned vocalist **Dave Vanian** has been reunited with **Roger Armstrong** and **Ted Carroll**'s original new wave label Big Beat. Vanian and his Phantom Chords have signed a one album deal and the man is currently also looking for a deal for his own solo work...A&R staff beware: TV producers making a pilot for a new music show called **Breakin'** Thru are asking bands to spill the beans and identify A&R executives who have rejected their demos. Those unlucky enough to be nominated will then be asked to appear on the show in a cage...EMF played a colourful set at the Westminster Boating Base on the Thames last Wednesday to launch their new album *Cha Cha Cha*. In fact, excitement was so high that - somewhat bizarrely for an industry gig but appropriate for the setting - there was even a stage diver...Other performances of note from last week came from **Suede**, who have developed immensely as a live band, and their endearing support act **Goya Dress**...



TALENT

TRICKY

BRISTOLIAN MIXES UP THE MUSICAL STYLES



Tricky is all set to repeat Portishead's success in 1994 by releasing a debut album which both the dance and indie fraternities are talking about.

Indeed, *Select* has already called Maxinquaye, "the first truly brilliant LP this year".

Yet the album, and its three preceding singles, show there is a marked difference between the young Bristol-born rapper — who contributed to Massive Attack's *Blue Lines* and

Protection albums — and his Bristolian counterparts.

Maxinquaye may be similar in places but it's a darker, more experimental affair that pulls no lyrical punches.

Visually, Tricky takes chances, too. For *Select*, he dyed his hair silver, and wore lipstick and false eyelashes. The official press shots have him and fellow

vocalist Martine in cross-dressing wedding garb.

According to A&R director Julian

Palmer, 4th & Broadway's more excited than worried about Tricky's confrontational stance.

"You can't put constrictions on an artist who is so obviously driven by his inner creativity," he says. "The way he portrays himself mirrors what goes on inside his head, which is what makes him so exciting and so dangerous. He's blossoming because of that freedom."

Tricky says, "I wanted to give the photos a bit of tension, to show I wasn't taking myself seriously or give a f--- what people think."

Palmer says 4th & Broadway's role is one of guidance and encouragement.

"We also try and put him in the direction of like-minded people to bounce ideas off. Creative people can get a little out of hand, so someone with a more nine-to-five attitude can temper him, so that 55 ideas become 12 tracks."

Ultimately, it's Tricky's unusual mix of musical styles that will attract people up the most, as typified by his new single, *A The Hour Of Chaos*, which is sung by Martine over a thrash-metal backing.

Says Palmer, "People tend to ignore the more adventurous and dangerous approach to R&B. Tricky has no regard for convention or restrictions, which is why he's not afraid to embrace white rock influences."

The result has meant a slower response from the black music press. "You just have to educate people that he's an aspect of British black youth that doesn't get seen often," he says.

But with the album out next week and collaborations with Neneh Cherry, Whistle and Björk lined up, that surely won't be the case for long.

Marion Astor

DON CAMPBELL

THE OBVIOUS CHOICE FOR GENERAL SAINT

When journeyman DJ, producer and artist manager General Saint set out to find a new reggae star to work with, there was only one serious candidate.

"When I heard Don Campbell's first hit, *See It In Your Eyes*, I knew he was the right person," says Saint, a favourite on the commercial reggae circuit some 10 years ago.

UK reggae's man of the moment seemed to have the perfect voice to add to the tracks Saint had recorded in early 1993 with studio whizz kid and Ruff Cut Band member Jarwad. As Jarwad had just worked on Campbell's solo material as well, he got the duo together.

Among the tracks Saint had laid down was a cover of Neil Sedaka's 1959 hit, *Oh Carol*. With Campbell's vocals on board it quickly attracted attention.

The Saint & Campbell version peaked at number 54 in the UK last

April and garnered accolades all over Europe, having been licensed to 40 countries. Two further singles, *Save The Last Dance* and *Stop That Train*, further enhanced the duo's profile.

The Copasite label decided to record the debut Saint & Campbell album, *Time On The Move* — not this week — with DJ Saint and singer Campbell swapping lyrics on every track in the style of Chaka Demus & Pliers.

Saint acknowledges that the album's style, and the delay in finding the right vocalist, may have an effect on its reception. "By the time Oh Carol came out, Chaka Demus & Pliers had burst on the scene and everybody thought it was a bandwagon thing but it wasn't," he says.

However well the album does, Campbell is keen to retain his own solo career. That's not surprising considering his first three singles and



debut album sold straight to the top of the reggae charts last year and the British Reggae Industry consequently honoured him with six awards.

"I was approached with the Saint & Campbell project. It worked, so I just rolled with it," says Campbell. "But my solo career is still active. I have been working with Steely [of Jamaican production duo Steely & Cleve] for my second solo album." Kennedy Mensah

THE SENSELESS THINGS

TWICKENHAM BAND GOES BACK TO BASICS



It might sound odd to hear The Senseless Things compared with the late, great Replacements — until you've sampled the band's fourth album, *Taking Care Of Business*.

Produced by Ralph Jezzard, it has a melodic strength and verve that recalls the Minneapolis rockers and, considering the Senseless Things' slightly punkier beginnings, it is quite a departure for the Twickenham quartet.

"The Replacements had an amazing, soulful feel that could pull off in the studio as well as live," says vocalist

Mark Keds. "We didn't want to get there by imitation, more by going through the same process of getting more experience."

The Senseless Things promised much back in 1992: they made the Top 20 singles chart with *Easy To Smile* and *Hold It Down* and their first album for Epic, *The First Of Too Many*, reached number 66.

But while 1993's *Empire Of The Senseless* album sold more than its predecessors, both band and label felt the record was an underachiever and that the first single, *Homophobic Asshole*, seemed to alienate radio programmers.

"We knew we had to deal with studios better as the production on *Too Many* was too thin so we really stripped the sound down to make *Empire* sound as hard as possible, which we got



DENZIL

SEEKING TO REPEAT US SUCCESS AT HOME

The UK's leading kitchen sink pop acts — The Kinks, Elvis Costello and Squeeze — have all enjoyed critical acclaim and a reasonable level of success in the US.

Thomas, the singer/songwriter Denzil Thomas and his band, are firmly in the same tradition, but differ from their predecessors in that the Americans

have been first to appreciate them. Denzil are signed to US label Giant, having rejected the overtures of several UK labels. Thomas says, "They wanted to control and change what we sounded like. With the American deal, we got to make the record we wanted to make and creatively let things take their natural course."

Their debut album, *Pub*, was met with critical acclaim when it was released in the US last year. The band then played more than 100 US dates supporting the likes of Grant Lee Buffalo, The Poses and American Music Club.

Only now is Pub getting a UK release, through Giant's UK licensing deal with BMG, enabling British audiences to discover Thomas's skillful craft of weaving gritty, storytelling lyrics with catchy pop tunes.

The band are more of a rocking proposition these days, though, thanks to personnel changes since the album was recorded. Drummer Jeremy Slaby, who's previously played with Torr Amos and World Party, and bassist Martin Burdon have joined Thomas and guitarist Craig Boyd.

Denzil are now back in Britain, demoting tracks for a new album for release later this year. "Because of all the shows we've done we're now known in America, and we've bypassed some of the problems associated with bands that get over-hyped as the Next Big Thing From Britain," says Thomas.

"That's one reason why bands like Suede and Blur have not made a huge impact in the States yet. Americans don't want to be told what they are supposed to like." David Knight

slunged off for," recalls Keds. "I meant missing out on a lot of money which has come back on the new album."

Epic A&R manager Mike Sault has shared A&R duties for the band with Epic managing director Bob Stringer since the departure of Gordon Charlton who signed them. He says, "They're a great live band and Mark is a great, prolific writer but we needed to get beyond their fanbase to the next level."

"The new album captures their live energy for the first time, which is one of their main selling points. They took more time to get the songs right and to play the songs live first, which bands don't often do," he says.

Keds agrees they have gone back to basics, rehearsing hard, playing low-key shows and laying low with the job they do now, "just like the first album," he reckons. Marion Astor

THE US PUNK INVASION

AMERICANS SEEK TO EMULATE THE CLASH AND SEX PISTOLS



GREEN DAY (ABOVE), OFFSPRING (CENTRE) AND BAD RELIGION (RIGHT); PUTTING PUNK MUSIC BACK IN THE WORLD'S CHARTS

If you ever look at the charts and think, "It's like punk never happened", think how they feel Stasider where it genuinely never did.

Until now that is, for the past year has seen the birth of "new punk", a highly Brit-influenced form of power-pop that's seen Green Day and Offspring pogo into the world's charts.

To British ears, they may sound like pale imitations of The Clash and Sex Pistols, with some Jam, Buzzcocks and Undertones thrown in for popular effect.

But with more emphasis placed on all-out catchiness than political protest, this incarnation of punk is mean streets away from the spirit of '76.

Green Day's Billy Joe might sign in a strangely affected Joe Strummer-style whine, but his lyrical concerns have little to do with anarchy and more to do with life as a youth in post-slacker America.

But today's American punk scene is very big business.

Green Day's Reprise debut, *Dookie*, reached number two in the US chart; more recently they hit the UK Top 10 with *Basket Case*.

Epitaph signings Offspring have been less successful to date here, but have sold 5.6m records worldwide and

have been a permanent fixture in the US album charts since the start of the year.

Epitaph president Brett Gurewitz, a former guitarist and songwriter with Bad Religion, is the leading figure in this punk renaissance, even being lionised in *Newsweek* magazine under the headline, "Punk Is His Business".

"I have always thought punk rock had enormous commercial potential, which was realised in Britain, but never in America," he says.

"Music industry people perceived punk as a throwback, but there were a lot of kids who didn't see it that way because they weren't around first time."

Bad Religion are acknowledged as godfathers of the punk scene. Having originally been part of the California punk scene of the early Eighties, they became a hardcore Lynchpin.

Frontman Greg Graffin is irked by the UK perception of Nineties' US punk as a rerun of the original British scene. "In Britain, it is all about working class revolt, but that never gelled with Americans. The kids getting into punk here aren't old enough to be working class, or even know what it is. They're middle-class kids searching for an identity and a

way to cope with living in the suburbs," he says.

Rob Cavallo, who signed Green Day to Reprise and co-produced *Dookie*, agrees, "UK punk was very angry and very fast and was probably just too radical to gain broad acceptance here."

"Twenty years later, the music is back but with a lot of extra influences. It might not be as radical any more, but there's still a huge purity to it."

Epitaph's Gurewitz recalls that prior to Offspring and Green Day, there were a lot of punk bands playing 3,000- to 5,000-capacity venues while bands such as Bad Religion and NOFX were selling up to 200,000 records.

"The one missing ingredient was media open-mindedness," he adds. "But in 1994, Offspring made a magical record with his songs all over it. Then when radio embraced it, or rather was forced to pay attention, it just exploded. It seemed really natural now."

In a twist of fate, Bad Religion parted company with both Gurewitz and Epitaph for a major label deal, just before Offspring turned the label into the world's biggest indie sensation since Sub Pop. Graffin is at one with the situation, and with good reason. Bad Religion's sales have more than

doubled since they opted for the "better marketing and promotion" offered by Atlantic in the US and Sony Germany offshoot Dragont for Europe.

But, in true punk fashion, Graffin is ultra-eager to point out that his band have not, repeat, not, sold out. "We signed on our terms, and it's worked. Our last album sold 200,000 over a year, while *Stranger Than Fiction* has sold 500,000 in 12 weeks," he says.

The split hasn't affected Epitaph which has managed to beat off major label opposition to retain its acts.

Offspring are on record as saying they're committed to staying there, while NOFX reportedly turned down a million-dollar deal to stay. Rancid, meanwhile, found themselves at the centre of a bidding war, with Epic offering them a \$500,000 deal, but they also stuck with the home of new punk.

Offspring singer/songwriter Dexter Holland said, at 28, be too young to have experienced punk first time round, but he has the same rebellious spirit as his forbearers.

He says, "Being on an independent is something we're proud of. It's kind of a big 'fuck you' to all the majors or anybody else trying to control what music people like."

The fact remains, however, that only the Warners-signed Green Day – and more recently Bad Religion – have made any impression in the British charts.

But as Reprise's Cavallo points out, their success and that of Offspring is fuelling a desire for raucousness in the Clinton generation.

He says, "Two years ago, when you went in to a studio, the copyist bands were trying to sound like Nirvana and Pearl Jam. Now everybody wants to be like Green Day."

Only time will tell if this incarnation of punk has legs. But with Epitaph broadening its horizons by signing Wayside (former punk progenitors MCS, ex-Minor Threat guitarist) Brian Baker sponsoring an offer to be the fifth number of REM in favour of Bad Religion ("It was choosing Bad Religion rather than Losing My Religion," he says), its credibility rating is certainly increasing. **Leo Finlay**

ONES TO WATCH

MICA PARIS

Her return single, an *Coolcamp* is an expressive cover of U2's *Slowly*. One, and should trust her chartswards.

TYLER MILES

Miles is half-Spanish, was born in Laughborough and sounds like Whitney and Maria's ridiculously talented younger sister. Top producer Mike Myers has hooked up with the 21-year-old singer and the demos are currently winning name producers in the US.

WORMHOLE

Hailing from Dublin yet sounding like they come from the west coast of America, Wormhole make a very leftfield racket of Pavement proportions. The normally heavy rock-based Roadrunner label has signed the trio, so expect releases for their two indie EPs soon.

TEE

First tipped in *Music Week* last year, new Brit singer Tee now has his debut album. Totally ready for release on Motown. It features a bunch of strong commercial pop soul songs which producer Mickie Most has fashioned in his inimitable way with lush string arrangements and instant hooks.

DEAN FRIEDMAN

Thank your lucky star, he's back with *Songs For Grown Ups* – an album of "mature sophisticated pop" – and he's looking for a deal.

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
ALL NEW ACCELERATORS	Punk funk five-piece from Suho, London	ACUPUNCTURE	Self-managed	Five albums	John Gilliam
ASH	Blistering pop trio from Northern Ireland	POLYGRAM	Tav	Worldwide publishing	Nigel Coxon
DAMAGE	R&B five-piece from London	BIG LIFE	Ray Shell	Album	Steve Marshall
FUNCH	Spiky indie pop trio from Cambridge	IDIOLE	Drew	Album	Vinny Solomon A&R team: "We all signed them."
FRESH SPIRIT	Melodic hip-hop duo	COLUMBIA	Favor	Singles	Tracy Slater: "Had me dancing round my handbag."
G LOVE & SPECIAL SAUCE	Hip-hop blues trio from Boston, USA	RONDOB		Worldwide publishing excluding N America	Stuart Hornall/James Dewar
RUSS GABRIEL	Techno act from Liss	INPUT NEURON MUSICQUE	Self-managed	Four albums	Wayne Archbold: "Very melodic and progressive musician"
GO-ZO	UKa uplifting house act, Maltese Massive	KOOLWORLD	c/o Graham Gold	Single deal	Graham Gold: "People are going mental about their track."
HIPKISS	Dance/pop trio from Leeds	COPACETIC	c/o IRP	Two singles and album	Pete Platt: "The band approached us with a track called <i>Glamour Pussy</i> and I think that says it all."
J.PAC	London duo	EAST WEST	Tom Watkins	Album	Nathan McCough: "First single is out March 27."
PHIL JUDD	Uplifting house act from Portsmouth	KOOL WORLD	c/o Graham Gold	Single deal	Graham Gold: "He sold 1,300 of his singles on Urban Collective and we're rethinking it."
LONGPIGS	Indie four-piece from Sheffield	MOTHER RECORDS/Phil Nelson	Album		Mark Lewis/Andy Lese: "We've been tracking them for years and waiting for a chance to sign them and I have."
OCEAN COLOUR SCENE	Birmingham four-piece	POLYGRAM	Chris Cradock	Worldwide publishing	Nigel Coxon: "Classic songs, total underground."
PLEASE	Guitar-orientated Bristol four-piece	ARISTA	Will Latham	Development deal	Marty Watson
JULIANNE REAGAN	Former All About Eye singer	PERMANENT	self-managed	Album	John Lennard: "We're recording at Master Rock, with an album in May."
SHAKAVARA	Uplifting house four-piece from London	KOOL WORLD	c/o Graham Gold	Single deal	Graham Gold

Compiled by Sarah Davis: 0181-948 2220

SINGLES

SALAD: Drink The Elvir (Island/Red Label CD1014). A rumbling bass and drum rhythm is punctuated by some angular guitarwork and Marina's restrained, yet rather compelling, vocal. It may lose its way a little towards the end but essentially this is proto-Sixties new wave with a Nineties swagger. **CD THE CRANBERRIES: I Can't Be With You** (Island CID605). The third single from *No Need to Argue* finds The Cranberries back in jaunier and more commercial pop mode, with live and acoustic renditions of album tracks spread over two CD versions. **CD CD**

STONE ROSES: Ten Storey Love Song (Geffen GSTD 87). The stand-out track from *The Second Coming* ought, by rights, to do better than November's *Love Spreads*. A couple of previously unavailable B-sides will provide extra appeal. **CD SPARKS: When I Kiss You (I Hear Charlie Parker Playin')** (Arista 7421 2842-2). More delicious high camp drama from the kings of eccentric synth pop. Former Suede guitarist Bernard Butler's Fashionable World of Fashion Mix should create a buzz. **CD**

IAN ARCHER: Wishin' (Shammy Gum CD29). This pleasant, folksy guitar and piano ditty will sound great on radio, but may not have the legs to make the crossover into the sales charts in a big way. **CD DODGY: Making The Most Of** (ARM 59066). One of the more accessible tracks from the London guitar trio's Homegrown album betrays their strong Byrds/Beatles influences. This could be the breakthrough. **CD**

FREDDIE MERCURY: BRIAN MAY, EDDIE HOWELL: The Man From Nowhere (EMI Records BUDD20). Howell's 1977 single is resurrected on the strength of superstar participation which will stimulate interest and transform a minor recording into a Queen curio. **CD JON SPENCER: BLUES EXPLOSION: Bellbottoms** (Matador OLE11-7). A stand-out track from the stand-out album, Orange, introduces the world to large to the staccato sexiness of power triability. A tour with the Beastie Boys and a reissue of the album (silver vinyl) should help raise Spencer's handsome profile. **CD**

THE TINDERSTICKS: No More Affairs (This Way Up WA3833). Both tracks are delectable, melodic ballads which illustrate exactly how single-minded and uncompromising The Tindersticks remain. **CD**

10CC: In No Time (Aves AvesXCD2). The acoustic version of the old classic, provided by two of the original members, sounds almost as good as the original and could do well if it receives enough airplay. A taster for the new studio album. **CD**



THE FALL. BUSINESS AS USUAL

CAROLINE LLEWELLYN: Moorhough Shore (N-Gram/WEA 27800C). After playing cello for Massive Attack, The Fall, Ride and others, Llewellyn has turned her attention to singing, and her debut solo track is a folksy, traditional Irish number allowing her resonant voice and cello a free rein. **CD**

REDNEX: Old Pop In An Oak (Jive/UKGBD019). Rednex reimagines Cotton Eye Joe - give or take the odd twang - and sets out to prove that successfully following up a novelty number one isn't impossible. **CD**

SINGLE OF THE WEEK

THE BOO RAOULEYS: Wake Up Boo! (Creation CRE 19). A Wham!-style upbeat, summer song heralds the first new material from their forthcoming album. It's a song to make you smile. **CD**

ALBUMS

THE FALL: Cerebral Caustic (Permanent PERM003). Brix Smith's return on guitar and songwriting for the first time since 1989 is a surprise, but otherwise The Fall's 28th album is business as usual, dictated by raucous guitars, pithy melodies and Mark E. Smith's unalloyed wit. **CD**

MARTIN STEPHENSON: Yogi In My House (Demos Fies FCD762). With his Daintees 'til far behind, Stephenson has matured into a north eastern version of former Demon staminate John Hiatt: downbeat, wry, capable of rock and fragile ballads alike. A carefully realised collection. **CD**

SECRET LIFE: Safe Passage (Pulse 9 PULSE19CD). A strong selection of soulful pop songs which includes several potential hits. **CD**

BRUCE SPRINGSTEEN: Greatest Hits (Columbia 439595-2). He's back, with a 16-track album spanning 1975 to 1994 which includes classics like Born To Run and Dancing In The Dark alongside two newly-recorded songs



SALAD: SEVENTIES NEW WAVE WITH A DRESSING OF NINETIES SWAGGER

with The E Street Band. Diehards will have the majority already, but the new tracks should excite fans. **CD**

JAMES TAYLOR QUARTET: In The Hand Of The Invisible (Acid Jazz JAZZ CD119). The live favourites return with a solid and funky offering which will please their many followers. The Allison Limerick-sung opener has broad appeal, but a Brand New Heavies-style crossover is still likely to elude them. **CD**

SCARLET WEAVER (A&M 02057634). It's unusual to hear a new band given such a free rein with their musical vision, and this Hull duo clearly have a mature songwriting ability but it's too often framed by a high gloss AOR production which seems to put market forces ahead of artistic suitability. **CD**

10th DYE: Tribute To A Bus (CheZe2). The Berlin-based trio's third album in two years is a more dissonant, experimental affair than its predecessors, without the same balance of popper suggestions, but that won't stop it getting good support from the music press. **CD**

LATIMER: The World's Portable (World Dominion WDM0010C). Gang Of Four bassist Dave Allen's co-conspirator credit will stimulate interest but this Philadelphia quartet's sound is more suburban surf than avant garde indie. Pixies are a clear influence on a dirty garage album with enough tones to interest admirers. **CD**

DEANA CARTER: Did I Save My Legs For This? (EMI 724088196321). Nashville-born Carter's debut album has a country feel to it despite EMI's reluctance to categorise her as such. Her father is session guitarist Fred Carter Jnr, and her pedigree shows. **CD**

KIM FOWLEY: Outrageous/Good Clean Fun (Rev-A/Creation CRE333CD). Kim Fowley, the legendary producer, songwriter and longtime singer with various bands including The Jayhawks, is now available on CD for the first time, this re-release bringing together two Zappese solo albums. **CD**

WHITEOUT: Bite It (Silvertone ORE35). Unimpressive debut from the once-inkie darlings, whose retro-rock attitude is lifted by occasional glimpses of potential such as jaunty single Jackie's Racing. **CD**

OST: Low Down Dirty Shame (Jive CHP156). While not as innovative as Above The Rim, this soundtrack represents state-of-the-art blending of R&B and hip-hop. Standout tracks include those by Nuttin' Nice, Silk, R Kelly and Organized Confusion, and Zhane's update of Evelyn King's Shame. **CD**

DEL AMITRI: Twisted (A&M ARMS40311). Blusey lamentations mixed with harder melodies abound in this rock/pop offering that's better than you might expect. The radio-friendly sound could boost the band's fortunes. **CD**

ANDREA BLACK: Jumping From The Wall (AKR Records ACR CD038). The most diverse and commercial offering yet from this determined singer-songwriter who wouldn't mind being described as a female Peter Gabriel. Edging into MOR territory, it will be a difficult one to break, but deserves recognition. **CD**

P.J. HARVEY: To Bring You My Love (Island CD0395). P.J.'s debut solo album is a powerful mix, her own elements of percussion blending with impassioned vocals and some scorching guitar. Self-produced alongside Flood and John Parish, it is a suitably impressive follow-up to Dry. **CD**

ALBUM OF THE WEEK

RADIOHEAD: The Bends (Parlophone PCS3732). The follow-up to 1993's million-selling Pablo Honey may not contain an obvious smash like Creep, but this calvecade of sweeping rockers, smouldering ballads and anthemic verve is never a let down. **CD**

Reviewers: Michael Arnold, Martin Aston, Catherine Edle, Len Folds, Paul Gorrac, Nick Robinson, Ajax Scott, Martin Talbot, Paul Vaughan and Selina Webb.



ALAN JONES TALKING MUSIC

If Sub Sub met Deee-Lite in Salt 'N' Pepa's living room the result would sound rather like **The Flavour's No Matter What** U Do, which makes its third attempt to reach the Top 40 this week. A stunning and hugely commercial collage of sounds and styles, that also draws in Car Wash and Le Freak influences, it surely can't miss this time around... By far the most impressive package of the week is **The Complete Stax/Volt Singles Volume 3, 1972-1975**, a sprawling 10-CD set. The concluding part of a three-box anthology, it faithfully reproduces the 213 tracks - including 80 R&B hits and 33 pop hits - that Stax issued in that period. While the glory days of the label were undoubtedly in the latter half of the Sixties, they issued some stunning singles between

1972 and 1975, with major contributions from Isaac Hayes, Frederick Knight, Shirley Brown, the Dramatics, the Staple Singers and the Soul Children, among others. Simply put, Stax defined quality R&B in the early Seventies. Operating out of Memphis, it managed to create a vibe and an identity second only to Motown at its peak. Only the memories now remain, but what memories...

Neither as catchy or annoying as Crystal Waters' La-da-dee, La-da-da doggerel, **Lavinia Jones' Deee-doob-dee-doo** refrain is nevertheless an insidious and commercial hook that should pay dividends on her first single, *Sing It To You*, which straddles the pop/dance divide very nicely... Snap surprised with their tenacity last time out, Welcome To

Tomorrow finally reaching the Top 10 after a lengthy gestation. Their new single *The First, The Last Eternity* is a more direct but less likeable track, with pounding rhythms supporting Summer's vocals, which are not nearly as distinctive or powerful as those of some of Snap's previous singers... Finally, the **Who's Live At Leeds** album captures the band at its most powerful and has been adjudged by many as the best live rock album of its era. Twenty-five years after it was recorded, it is reissued in a much-expanded edition, the original six-track track now a 14-song smorgasbord. The restored material has the same raw power as the rest and the whole concert is superbly remastered and packaged.

BEHIND THE COUNTER

PETE EMMERSON, Virgin Megastore, Derby

"Last week we did particularly well with the Annie Lennox single - selling bucketloads on the first day. We put it down to strong pre-awareness created by a Top Of The Pops appearance and the fact it has a good B-side. The Worry Bomb album from Carter USM has ticked over but not done that brilliantly, which is probably due to the fact we're not the first choice in Derby to buy this kind of product; there are some local independent stores which are offering albums like this cheaper. Valentine's Day is quite an important sales opportunity for us and we have allocated prime in-store areas to integrated displays that include singles, videos, and T-shirts as well as albums. There seem to be so many love compilations around at the moment and there's a slight feeling of "we've seen it all before" when it comes to the track listings. The strongest contender is proving to be Endless Love because the sleeve and the PoS are powerful. People instantly recognise the visuals from the TV ad. As a recently-opened Megastore, we are very keen to establish ourselves as quickly as possible. We recently linked with Derby venue The Warehouse and we sponsor the local gig guide, which carries an ad for us on the back page. We also run ongoing promotions with the Derby Evening Telegraph and with Radio Derby, which are helping to keep our profile high."

ON THE ROAD

JULIE BEERLING, SMV rep for London & south east

"We're reasonably quiet at the moment, although it's starting to pick up. If you'd asked me before Christmas I'd have said I'm running around like a blue-arsed fly. At the end of February we've got a lot of singles out, and I think a lot of other companies aren't releasing things until then either. I'm carrying quite a few dance compilations in my car - dance records always do well in my area, because a lot of them are Kiss FM-advertised. Everyone's screaming for the Strike single, You Sure Do, on the Fresh label. I think Fresh is going to be massive this year. I've also got the Oasis album on car stock as that's still selling well. Later today I'll be phoning in to a senior rep and we'll discuss the midweeks, talk about what to prioritise on for that week and what's out next week."

"I've had a lot of people interested in the Little Axe album. All our Knowledge stores had it on limited edition vinyl. We're moving offices at the end of March from Balham to bigger premises at London Bridge. Everyone's been really squashed so that's quite good. We seem to be expanding continually. Gig-wise, I went with a dealer, Paul Groves from 101 Records in Croydon, to see I fit in the Forum - my first gig since World Of Leather at the 3MV Christmas party. They were very well received and there were people pogoing about. But not us, we felt very old."

IN THE SHOPS THIS WEEK

NEW RELEASES

Carter USM and Morrissey did steady albums business last week but Bob Seger failed to fulfil the promise of his recent single singles. With the Annie Lennox single selling very well, retailers are banking on her forthcoming album.

PRE-RELEASE ENQUIRIES

Singles: Thunder

Albums: Annie Lennox, Elastica, The The, Slash, Sleeper

Video: Four Weddings And A Funeral

IN-STORE

Windows: Endless Love, Julio Iglesias, Brit Awards, John Lee Hooker, Belly, The The, Tanita Tikaram, Outside Edge, Ace Ventura Pet Detective
 In-store: Best Of The Smiths, Honour Dance, The The, The Mission, Electric Dreams, Sleeper, M People, Ultimate Seal

MULTIPLE CAMPAIGNS

Windows - Endless Love, Julio Iglesias, Outside Edge: In-store - Anne Dudley, Les Negresses Vertes, Red Hot On Impulse jazz promotion, three CDs for £20, Television advertising - Outside Edge, Press advertising - Anne Dudley and Les Negresses Vertes

In-store - The Love Album, Endless Love, Chris Rea, Brit Awards, James Galway, Encore Opera, M People, Piaf, True Tracks/Pickback promotion offering three cassettes for the price of two, Ace Ventura Pet Detective, Best of BBC Comedy, Wayne's World II

Single of the week - EMF album of the week - Belly.
 Windows - sale; in-store - Jayhawks, The Mission, The The, Electric Dreams, The The; Television advertising - Sheryl Crow (National Channel Four); Press advertising - Belly, The Mission, Sleeper, The The

MENZIES

NEW RELEASES

our price

TOWER

MEGASTORES

WH SMITH

WOOLWORTHS

Windows - three CDs for £20 and three videos for £20; In-store - Honour Dance, rock promotion across selected titles, Flared Hits And Platform Soles, Ultimate Soul, Best Of The Smiths, children's videos for £4.99 or three films for £20, Ace Ventura Pet Detective

Free seven-inch with the vinyl version of The Pastels album and free seven-inch with all formats of Pet Lamb's album

Windows - Carter, Morrissey, New Soul Rebels, Tasty Prices - EMV/Warner promotion, Virgin Atlantic promotion; In-store - Simple Minds, Let Loose, Endless Love, Best Punk Album In The World - Ever, Television advertising - On A Dance Tip (LWT, North, Granada, Border); Press advertising - Eddie Izzard, Headsum, Moby, Slach

Single of the week - Moby; Windows - Brit Awards, Belly, John Lee Hooker, New World Music, Maxwell, The The, Tanita Tikaram, 4 Men And A Dog, Lightning Seeds; In-store - Love For Sale promotion; Press advertising - John Lee Hooker, VBO Cream, New World Music Sampler

Megaplay single - Moby; Essential Album - Belly; Featured artist - Jayhawks, Windows - John Lee Hooker, Canticles Of Ecstasy, The Brits, Star Trek, The Next Generation; In-store - John Lee Hooker, Tricky, The Who, Canticles Of Ecstasy; press advertising - Sleeper, The The, The Mission, Tanita Tikaram, Beat The Retreat

Album - Honour Dance; Windows - Honour Dance, Absolute Irish, Ace Ventura Pet Detective; In-store - You Must Remember This, Don't Ask For The Moon, We've Got The Stars, Spring Into Love promotion

Album - 100% Blues And Soul; In-store - Brit Awards, The Love Promotion including two CDs or videos for £15, Madonna, PJ & Duncan, selected children's spoken word cassettes for 99p, BBC Comedy video promotion featuring new releases at £10.99 and back catalogue at £7.99

The above information, collected by Music Week on Thursday is based on contributions from Andy's Records (Lancaster), FOPF (Aberdeen), HMV (Wolverhampton), Dur Price (Portsmouth), Pulse Records (Hodley), Record And Trade Centre (Buckingham), Saffron Records (St Austell), Virgin (Derby), Volume (Durham). If you would like to contribute to Frontline, call Karen Faux on 0181 543 4830.

EXPOSURE

TELEVISION

18.2.95
 What's Up Doc? featuring Rozalla and PJ & Duncan, ITV 8.25 - 11.30am
 The Zig & Zag Show, MTV. 10.30 - 11am
 MTV Unplugged with Arrested Development, MTV 8.30 - 9pm
 On The Road with Bob Marley And The Wailers, VH-1: 9.30 - 11.30
 The Danny Baker Show featuring M People, BBC 1: 11.10 - 11.55pm
 Later With Jojo Holland featuring The Pretenders, Angelique Kidjo, Erasure, Evan Dando and Jonathan Richman, BBC 2: midnight - 1am

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19.2.95

Best Of Yel featuring Doctor Dre, Ed Lover and Fab Five Freddy, as part of MTV's Rap Week, MTV 8 - 9pm
 Rock Stories focusing on the music of Deep Purple, VH-1 9 - 10pm
20.2.95
 MTV Plugged with Bruce Springsteen, MTV 8.30 - 10pm
22.2.95
 The Beat with Elastica, Molly Hall Head and Sonya from Echobelly, ITV: 2.05 - 3am
 The Album Show featuring Ace Of Base, ITV: 3 - 4am

18.2.95

Johanne Walker: In Concert featuring Roachford, Radio One: 3.30 - 5pm
 John Peel features New York band Gov't Mule and Finsbury Park club-masters Zion Train, Radio One: 5 - 7pm
 The Essential Mix with the pioneer of Detroit techno, Eddie Edit Richards, Radio One: midnight - 2am
19.2.95
 Creation Rebels: tracking the first 10 years of Creation Records, Radio One: 7 - 8pm
 Andy Kershaw presents north London's Doctors Of Dub, Radio One: 10 - midnight

20.2.95

The Brits, with Stuart Macphee, Andrew Collins and Mark Goodier reporting live from the event, Radio One: 10 - midnight
21.2.95
 Kevin Greening features Kirsty McColl, Radio One: 9 - noon
 The Bruce Dickinson Show debuts Du War live on the show, Radio One: 9 - 10pm
23.2.95
 Kevin Greening presents Marcella Detroit live, Radio One: 9 - noon
 The Evening Session with Echobelly and AC Acoustics, Radio One: 7 - 9pm

RADIO

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
THE BAND OF THE GRENADIER GUARDS Hands Across The Sea	Warner Classics	February 20		Press advertising will run in titles such as <i>Majesty</i> , <i>Country Life</i> and <i>Reader's Digest</i> .
CARDINAL	Dedicated	February 13		The campaign will include advertising in <i>Melody Maker</i> and the <i>NME</i> .
Cardinal DAD DEEZ The Don Deez World Mix Album	Parlophone	February 13		The band's profile will be raised through club promotion of the current single 'Ti Eliz Iza'. The release will be promoted in-store by HMV.
JAYHAWKS Tomorrow The Green Grass	American	February 13		There will be in-store displays with multiples and independents.
JOHN LEE HOOKER Chill Out	Virgin	February 20		The album will be re-promoted with in-store displays at HMV and window displays with Our Price.
LET LOOSE Let Loose	Mercury	out now		This eight-track release features Mad Professor remixes and will be promoted in-store by HMV and selected independents.
MASSIVE ATTACK No Protection	Virgin	February 20		The release will feature on Virgin's listening posts and Tower's Vidzone.
WILLIAM ORBIT/STRANGE CARGO	WEA	February 20		The release is being re-promoted from today with national TV advertising to tie in with their Brits nomination for Best Newcomers.
Hinterland P J & DUNCAN	Telstar	out now		The album will feature on Virgin listening posts and will be advertised in selected fanzines.
Psyche ROYAL TRUX	Virgin	February 20		Promotion includes a competition for the best independent retail display.
Thankyou SLEEPER	Indolent	February 13		Promotion includes in-store displays with the Chain With No Name.
Smart SPIRITUALIZED ELECTRIC	Dedicated	out now		The release is album of the week with HMV and an Our Price recommended release.
MAINLINE Pure Phase	Island	February 20		Promotion includes advertising in the music press and in-store posters.
TRICKY Maxinquaye	Dedicated	February 13		In-store displays will run with HMV, Virgin and Menzies and the album is an Our Price recommended release.
VELD DELUXE Super Elastic	Polydor	February 20		The release will feature in retail displays as part of the generic Brits campaign.
THE WHO Live At Leeds	Columbia	out now		Promotion includes advertising on Classic FM.
VARIOUS The Awards	Telstar	out now		The campaign will include advertising in the teen press and on satellite TV.
VARIOUS 100% Classics	Virgin	out now		The campaign includes promotion on BSkyB.
VARIOUS Dance 95	Pure Music	out now		The release is WH Smith Album of the Week and will be promoted in-store by all multiples and 100 independents.
VARIOUS Dance Mania 95	PolyGram TV	out now		Promotion includes in-store displays with HMV and 200 independent retailers and window displays with Woolworths.
VARIOUS Endless Love	Dino	out now		Promotion includes advertising in <i>MaxMag</i> and <i>F-D</i> .
VARIOUS Energy Rush K9	Eye Q/WEA	February 20		The album will be re-promoted with national TV advertising.
VARIOUS Behind The Eye Vol. 2	Telstar	out now		The campaign will run for four weeks and will include advertising on Capital and Kiss FM.
VARIOUS Greatest Love Ever	Telstar	out now		This release will be re-promoted by Telstar and Nestlé to capitalise on Valentine's Day sales.
VARIOUS 100% House Classics	Global TV	out now		Promotion will include window displays with Our Price.
VARIOUS Love Over Gold	Global TV	out now		National advertising on Channel Four will be combined with regional advertising on ITV.
VARIOUS New Soul Rebels	PolyGram TV	out now		Press ads will run in a wide range of music, style and national titles including <i>Sky</i> , <i>The Face</i> , <i>Echoes</i> and the <i>Daily Mail</i> .
VARIOUS Pan Pipes Moods	Ultrasound	February 20		
VARIOUS This Is Hip Hop	Ultrasound	February 20		

Compiled by Sue Sillito: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



JOHN LEE HOOKER: CHILL OUT

Record label: Virgin
Media agency: MCS
Media executive: Mark Holden
Product manager: Orla Lee
Creative concept: Orla Lee
 Virgin Records considers John Lee Hooker to be among its 10 most important artists, ranking alongside the likes of Janet Jackson and Peter Gabriel. Given that this is probably Hooker's last studio album – at 75 he has decided to call it a day – the company is planning a heavyweight marketing campaign which will begin with intensive press and in-store activity and may be followed by TV and radio advertising. The album, due out next Monday, will feature on Virgin listening posts and in-store displays. There will be window displays with Woolworths and Tower and in-store displays with HMV and 200 independent retailers. Press ads, including co-ops with Virgin and Tower, will run in the music and national press and there will be a London Adshel poster campaign featuring Anton Corbijn's photographs of Hooker.

COMPILATION



THIS IS HIP HOP

Record label: Ultrasound
Media agency: Pure Media
Media executive: David Collins
Marketing manager: Rupert Lord
Creative concept: Rupert Lord
 Ultrasound Records is following up last year's critically-acclaimed *This Is Jungle* release with a new compilation in the series entitled *This Is Hip Hop*, due to be released next Monday. The album – which features 20 tracks compiled by Dave VJ and Max LX from Kiss FM's Max & Dave show – will be heavily advertised for an initial three-week period on Kiss FM, Choice FM, Choice Birmingham, Galaxy FM and Kiss 102. In the second week of the campaign, radio advertising will run on Clyde FM. Press advertisements will run in a wide variety of music and style magazines and there will be a street poster campaign in key cities. The album is on Virgin listening posts and is a recommended release at Our Price. HMV and all the main independent retailers are running in-store displays.

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DOOLEY'S DIARY

Remember where you heard it: Good to see the majors were all quick off the mark in spotting the promotional opportunities offered at the launch of the **Invisibles** reported last week, although it has to be noted that posters advertising **Sony**, **EMI** and **Virgin** acts were most prominent in the displays...More good news about the overseas earnings report: it was one investigation into the music industry which **didn't cost a bean...** Tuesday's **Sound City** launch almost went off with a whimper, when the main industry contingent, including **Virgin Records** head **Paul Conroy**, **Radio One's Matthew Bannister**, **Steve Lamacq** and **Jo Whiley**, were left stranded on trains in picturesque Acton. Fortunately, the quartet arrived in the nick of time—only to be stuck again on the return journey...**Bizarre coincidence alert:** following last year's fabulous **Song For Europe** performance by **Frances Ruffelle** (now **Virgin A&R** man **Rob Manley's** better half), **Dooley** hears that another **Virgin**



Arista is expecting big things of Eizo, and the imposing figure of the duo's Booga certainly puts them well on the way. The Arista crew crammed into London's Borderline venue a week ago to catch them live. Squeezing into the left of the frame is BMG chairman John Preston with Arista MD Diana Graham, A&R director Chris Hill, Booga and Eizo, New York v/p A&R Richard Sworet and head of A&R Nigel Grainger.

spouse is in line for the remaining performer slot in this year's contest... In the wake of the Sweeney/Holmes supergrouping, more intrigue looms in the world of plugging: Arista promotions consultant **Steve Ager** is teaming with former boss **Richard Evans** to set up independent promotions company **New School**. More details next week...Ager meanwhile is still hard at work plugging the new **Sparks** single, and wasn't letting **Capital's** new programming head **Clive Dickens** use the fact that he has only just moved to London from Birmingham as an excuse for not listening to it last week. When he biked the CD to Dickens' still sparsely-furnished flat, he sent a handy **CD player** and **telephone** along with it. "It was only a loan, not payola," Ager is quick to point out...Some teasers: could it be that senior industry figures have their eyes on **Millennium** fund booty?... And what is all this about **interaction** between **Wienerworld** and **Sony**?... Showbiz friends and colleagues including **Shirley Bassey**, **Larry Adler** and **Des O'Connor** gathered at London's **Montcalm Hotel** last Friday to wave farewell to music veteran **Jimmy Henney**, who retired after more than 50 years in the music publishing business. He can be contacted on 0181-200 6765... **Budding musicians** would have been interested in a **Daily Telegraph** report last week which revealed that

a team of scientists in Germany has proved that musicians have **bigger brains** than anyone else. Not such good news for those **A&R** executives already grappling with **outsized artist egos**, **Dooley** thinks...If you want to take part in **Sloane & Co's** annual **Pancake Race** in London's **Berkeley Square** on **Shrove Tuesday** (February 28), call **Julie Eyre** on 0171-221 3292. Sponsorship cash goes to **Nordoff Robbins**...Late news in from **Midem**. Apparently one **posse of Scottish revellers** may never be welcomed back to **Cannes** after **barbarism** at the **Barbarella**, a nightclub renowned for keeping



There's only one award, celebrating the **Elton** **Invisibles** news and the **Musicians' Union's Brian Biale** (pictured top left) found himself temporarily embarrassed. "Here, you're wassianname... y'know...laughing boy from last week's **Music Week** front cover," he spluttered. "Yopl!" confirms **MPA** chairman **Andy Heath**. Pictured on the other side of the room, meanwhile (bottom left), **International Managers' Forum's** **Dennis Muirhead** bragged about the size of his name tag. "That big?" said **BPI** director general **John Deacon**, in disbelief.



mice in its lightshades, among other things. According to an account from **M8** dance mag's **Billy Graham**, a reveller knocked over the lampshade sending mice scurrying on to the floor. The Scots dance mafia mistook the friendly rodents for rats and before the owner, a friendly transvestite, could step in, three of the pets had been stomped under heavy duty boots...**Leah Riches** is no longer at **XL Recordings** but she asks those who are interested to keep in touch with her on 0181-871 1772.....



Why do bands perform live instead of sending their records to **Radio One**? I don't know, why do bands perform live instead of sending their records to **Radio One**? Because at least there'll be an audience at the gig. Only kidding lads and lasses, we all know **Radio One** remains the universe's favourite station, and its jolly controller **Matthew Bannister** visited **Bristol** to launch this year's explosion of live gigs and workshops that makes up **Sound City '95**. **Virgin** head honcho **Paul Conroy**, and **Evening Session's Steve Lamacq** and **Jo Whiley** make appropriate facial expressions at the news that top swingers **Suede** and **Elastic** are among the attractions planned for the April event.

music week
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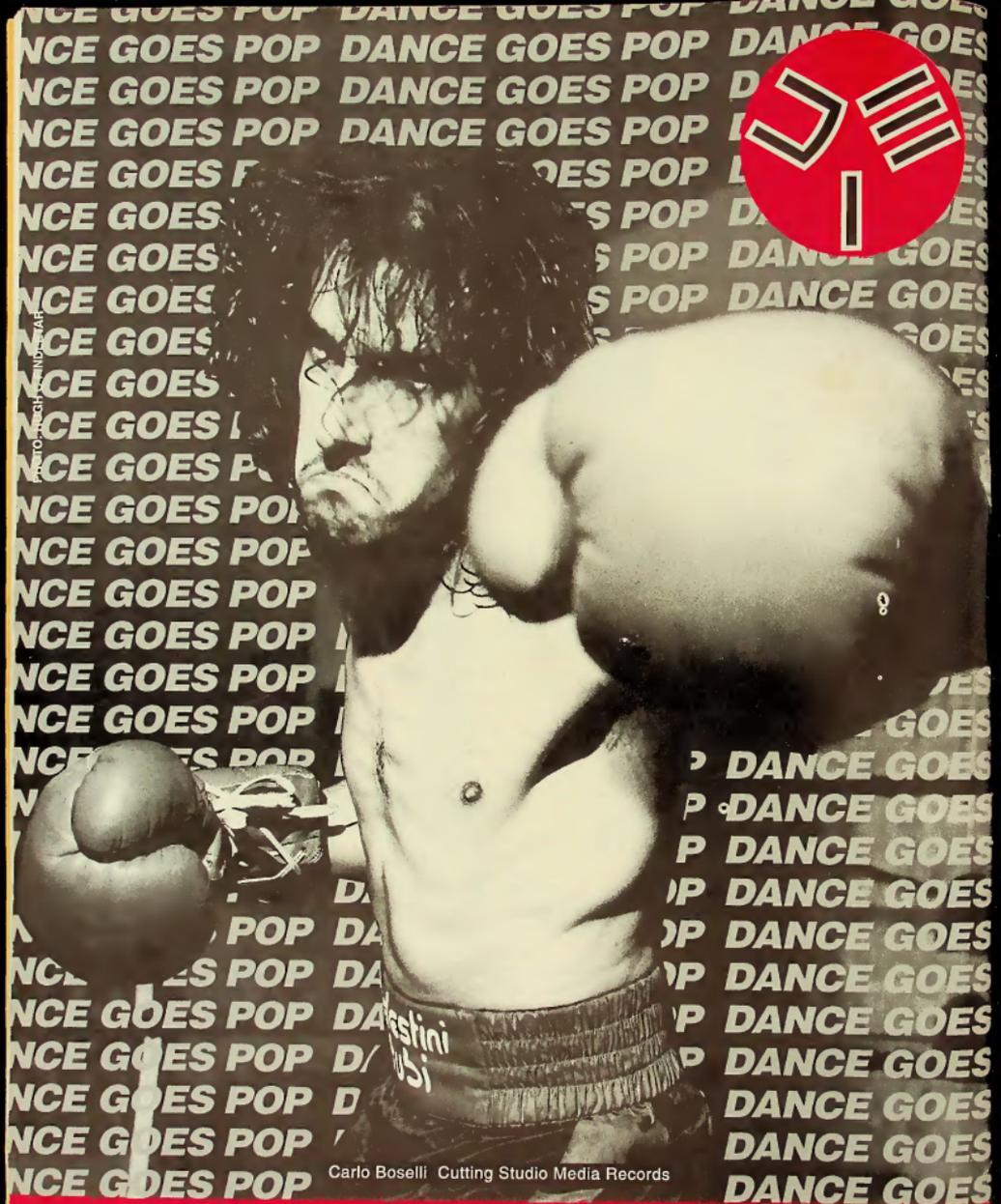


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