

music week

MERCHANDISING SPECIAL

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KWS battle to go on

Pinnacle and Network are planning to appeal against last week's High Court ruling that 1992 number one Please Don't Go by KWS was an infringement of copyright.

Justice Lightman ruled the two companies infringed Italian producer Roberto Zanetti's arrangement of the song which became a number 41 hit for Double You in April 1992. Network's KWS version of the track topped the singles chart for seven weeks in 1992, selling more than 500,000 copies and grossing £700,000 for Pinnacle.

In his hard-hitting 32-page judgment, Justice Lightman launched an extraordinary attack on Pinnacle chair-

man Steve Mason and director Sean Sullivan, accusing them of engaging in a "deliberate campaign of piracy". He described them as "evasive" and "totally unreliable witnesses, willing to sacrifice the truth to achieve their ends and advantage to Pinnacle". He claimed they had "sought to mislead the court".

The judge said he believed Pinnacle knew it was distributing records which infringed copyright and had "willingly and with its eyes open" taken the risk.

Mason says, "Mr Justice Lightman saw fit to make severely critical comments about Pinnacle and those are utterly rejected. Pinnacle will be appealing the decision."

Neil Rushton, co-director of Network, says he is considering an appeal. He adds, "I am appalled by what has been said about Steve Mason and Pinnacle. I made the record and none of us knew there was a copyright problem."

The case was launched after German-based ZYX claimed the KWS track copied the arrangement which had been licensed to them by Zanetti. Network accepted infringement following a musicologist's report, but says it was unaware of it at the time.

The judge said the companies must have known of ZYX's claim because of press coverage at the time. But Network says it was never contacted directly over

the issue, even though Pinnacle distributed the ZYX record in the UK.

Representing ZYX, Charles Artley of the Simpkins Partnership says it is a crucial case for the record business. "It emphasises the existence of a separate copyright in an arrangement, which is quite distinct from the copyright in the original song," he says. "Whether or not there is a separate copyright will depend in each case on the extent of recomposition in the arrangement."

"In this case the recomposition was self-evident since a dreamy Seventies ballad by KC And The Sunshine Band was transformed by an Italian producer into an urgent Nineties dance track."

THIS WEEK

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More than 100 journalists attended the launch of the fourth National Music Day at the Royal Albert Hall on Thursday (March 23). The event was launched by National Heritage Minister Stephen Dorrell who announced details of this year's June 24-25 event before rushing off to a Cabinet meeting. He said National Music Day had become a truly national celebration of music. Pictured at the launch are (from left) BPI director general John Deson, Dorrell, NMD chairman Harvey Goldsmith, Radio Two presenter Gloria Hunniford and NMD chief executive Brigitte Avey. Full story, p.5.

WC wins race for Reef

Warner Chappell has won a hotly-contested battle to sign a worldwide publishing deal with West Country fourpiece Reef.

The deal, for a year with options, was due to be inked on Friday following almost a year of negotiations. The Sony S2-signed R&B act were the subject of intense interest from several publishers.

Warner Chappell managing director Robin Godfrey-Cass says A&R scout Anthony Cavanagh was the first to find the band.

He adds the signing will further strengthen the position of the company. "They're a real international signing for us. We thought they would cross all boundaries," he says.

Graham quits as Arista MD

BMG launched its hunt for a new managing director for Arista Records last week following the resignation of Diana Graham.

Graham, whose departure was announced last Monday, was appointed in December 1991, eight months after Roger Watson was sacked as managing director and BMG chairman John Preston declared the position redundant. Preston has assumed control of the label.

● Full story, p.3.

BBC warns off vote riggers

Song For Europe organisers issued a stern warning to record companies on Friday after becoming aware of attempts to rig the voting in this Friday's contest to select the UK's entry to the Eurovision Song Contest on May 13.

In a statement issued on Friday afternoon, executive producer Kevin Bishop said the organisers had discovered that "certain record companies" were planning to use a professional company to besiege the BBC telephone vote system with calls after the eight songs are aired on BBC1 at 8pm.

The statement, which was sent to all the entrants' managing directors, pluggers and publishers, warned that any culprits would be disqualified if found guilty of benefiting from such a scam.

Bishop says, "This is very serious. It is so unfair on everybody. If we find that anybody has tried this, we will disqualify the act even if they have already been voted as winners." He says he was unaware of any previous attempt to rig voting.

Calls to this Friday's poll will be monitored, he says, and any discrepancies in the voting pattern will be picked

up. "I don't know which company is responsible and I don't want to know," he says.

Concern was raised on Friday when BBC Audiocall, the company which will handle the phone vote, received an inquiry from a company asking for details of the numbers needed to call before the vote. The company mistakenly believed the contest was taking place Friday.

This year has seen a greater record company involvement in the competition, with all of the songs set to be released as singles.

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▶▶▶ DORRELL DELIVERS BACKING FOR NATIONAL MUSIC DAY - p5 ▶▶▶▶▶

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Dorrell delivers support for NMD

National Heritage Minister Stephen Dorrell has put his full weight behind this year's National Music Day with confirmation of another £60,000 government grant to support the event on June 24-25.

At the launch of the fourth NMD at the Royal Albert Hall on Thursday, Dorrell described the event as "an enormously imaginative idea."

He said, "With continued support, not only from the department, NMD will continue to provide opportunities to support music in all its forms. NMD helps promote new music and new musicians; it is a ladder for those people wanting to get into the music industry."

Dorrell also launched the first NMD annual travel scholarship, worth £24,000, which is being sponsored jointly by Tring International and the Royal

Philharmonic Orchestra. The Purcell School of Music in the US will select a British student who will receive a full musical educational programme.

Tring's head of marketing Michael Infante says, "It is a wonderful opportunity and NMD is a good platform for us. Without the event, the opportunity to sponsor this scholarship may not have been brought to our attention."

NMD chairman Harvey Goldsmith is again calling for more record company support for the event. "NMD is an umbrella for people wanting to get involved in music," he says. "On the Sunday last year, 64 different types of music were played at events around the country and it is a chance to show people there is more to the industry than just the Top 40."

BPI director general John Deacon

says he is confident of increasing industry support for the event.

"It does take time for music industry events like NMD to take off - look at the Brit Awards," he says. "But this is the fourth year and I am confident we will see a significant step forward in the industry's support."

Among the events already confirmed for this year are a BBC Radio Two sing-along at the Royal Albert Hall; two classical concerts staged by Classic FM in Peterborough and Leeds; and a world music event at the Horniman Museum in south east London. BBC Radio Two will devote 12 hours of airtime to live music from around the UK on June 25.

The Brewers and Licensed Retailers' Association is launching an initiative among its 65,000 licensee members, who will be encouraged to stage events.

Fleadh attracts Guinness cash

Guinness Brewing has signed a five-figure deal to sponsor this year's Mean Fiddler-organised Fleadh music festival in Finsbury Park, north London.

The deal, the first for a British music event signed by Guinness, is initially for one year with possible collaboration in future years.

Guinness Brewing GB brand manager Carl Lyons says the company approached the Mean Fiddler Organisation - which will run the fifth successive Fleadh with the Workers' Beer Company this year - after last year's event. "The match is so perfect: the most famous Irish brand in the world and the most famous Irish music festival," he says.

Guinness branding will appear on posters, advertising and tickets, and the stout will be served on the site. The event, on June 10, is headlined by Van Morrison, Sinead O'Connor, The Saw Doctors, The Beautiful South and Jimmy Barnes.

Fleadh promoter Malvin Benn says the deal illustrates the increasing status of the event, which now also attracts international acts. "Obviously the Fleadh is an Irish festival, and as such there is a strong tradition of singer-songwriters, but it doesn't mean that they have to be exclusively Irish," he says.



Swedish trio Whale have teamed up with Tricky on their first album which is due on July 3. The Island-signed Bristol trip hop artist is expected to feature on three or four tracks. The Whale album will be trailed by a five-track EP, *Pay For Me*, out on May 9, and a single on June 12. The Hut signed band will play UK dates in May and June.

HANDLING FEES THREATEN ROYALTY RATES - p8

NEWSFILE

Analysts forecast warehouse woe

Analysts are viewing Nurdin & Peacock's £45m sale of its three Cargo Club stores to Sainsbury's as the death knell for warehouse operators. The group cited disappointing turnover for its decision. Sainsbury's plans to sell the Croydon Land, turn the Midlands site into a Savacentre and redevelop Bristol as a superstore. Smith Newcourt retail analyst Ben Laurence says Cargo's demise shows the US heat of out-of-town bulk shopping has not caught on in this country. "Cargo Club has been a catastrophe. It lost £7.5m and was not fantastically cheap," he says.

Kaye takes new PolyGram post

Laurence Kaye has been appointed to PolyGram/Island Music's new position of head of film, television and multi media. He has been running his own company, Fine Tunes, working with publishers in placing music in commercials. Previously, he was film and TV manager at Virgin, where he worked on the Inspector Morse soundtrack album.

Spoken word set for 12% increase

The Spoken Word Publishers' Association marked its official launch at last week's International Book Fair in London by predicting a 12% growth in the size of the market by the end of this year. SWPA chairwoman Sue Anstruther, head of the BBC Radio Collection, says the market was worth £20m at retail in 1994, equivalent to the value of cassette single sales in the same period. Alistair Giles, head of audio book marketing for Harper Collins, says record retailers such as HMV, Tower and Virgin are gaining ground on bookstores because they are prepared to devote more shelf space to the product.

Real World plans Eve release

Real World, the company which developed and produced Peter Gabriel's *Xplore 1* CD-Rom release, is working on a new title, *Eve*, which is due out in the autumn. The *Xplore 1* title, initially out on PC format, is being released by Philips Media on CD for the first time in May. Last week, Philips released 2 Unlimited's *Beyond Limits* title, featuring interviews and videos.

Roadrunner recruits Robinson

Roadrunner Records has appointed Ruth Robinson as A&R manager with a brief to expand the label's roster from the established metal base into new musical areas. Robinson, who replaces Miles Leonard, worked at MTV and scouted for Virgin Records.

Taylor addresses multi-media event

Trade and technology minister Ian Taylor will deliver the opening address at the BPI-organised seminar, *Music, Multi-Media & Money*, at London's Batta on May 2. The event opens with an introduction by BPI chairman Rupert Perry. For information, contact Fiona Haycock on 0171 287 4422.

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At his elegant Notting Hill townhouse on a brisk spring afternoon, Paul McGuinness pauses for thought before detailing his varied business activities.

"Hang on a second. I just want to make sure we don't miss anything out," apologises the 44-year-old manager of U2 and PJ Harvey, whose interests include new label Celtic Heartbeat, a film studio, a nascent TV company, the Mother Records imprint, a leading merchandiser and suppliers of touring and broadcast facilities.

It is no wonder McGuinness has to marshall his thoughts before reeling off this dizzying array of investments; here is a music business entrepreneur who has resisted the temptation to rest on the laurels of his artists' success. When these artists are U2, that temptation must, at times, be considerable.

Instead, the affable McGuinness — whose Irish-inflected English tones betray an upbringing on RAF bases around the world — has chosen a riskier route, using U2's prowess as a springboard into all manner of media ventures, often in conjunction with the band members as well as long-time associate Ossie Kilkenny, the music industry accountant.

Most recently it is his actions in the legal arena which have brought McGuinness the headlines. With Kilkenny, he has masterminded U2's dispute with the PRS over distribution of live performance rights. He hints that behind-the-scenes talks to halt the battle before a High Court date in the autumn "appear to be going our way".

McGuinness's involvement in the struggle with PRS has earned him almost as much respect from his peers as his initial strategy for U2, which now reads like a textbook campaign for any act bent on breaking America.

An insider at Island in the early Eighties recalls, "McGuinness's shrewdest move was to strike an agency deal with [leading talent agent] Frank Barcelona in the US, which underpinned U2's American touring activities. They played the US solid, year in, year out, until they broke through with *The Joshua Tree*."

Dire Straits' manager Ed Bicknell disputes the theory that McGuinness's motivation for the action against PRS is a cynical attempt for U2 to strike an individual deal for performance royalties. "It's not generally known that a number of major acts were thinking of taking on PRS, but Paul and U2 have stuck their necks out on behalf of everybody else," he says.

While he maintains a grip on the day-to-day running of the PRS case, McGuinness is currently focusing on the launch of Celtic Heartbeat, the joint venture with Atlantic Records in which he is partnered with US publisher Barbara Galavan and Clannad manager Dave Kavanagh.

The label, intended to showcase a range of Irish "non rock'n'roll" talent from roots to new age artists including Francis Black, Maire Breathnach, Alec Finn and Patrick Cassidy, serves as a prime indicator of McGuinness's place at the nexus of power play in the international music industry.

"This is a deal between friends," he says of Celtic Heartbeat, which was conceived at a meeting in New York a year ago with Kavanagh and Atlantic Records head Doug Morris, who has risen to be president of Warner Music but remains "very much the author of the deal".

McGuinness — who divides his time between London, Dublin, a house in Wicklow and the US — has known Morris since Atlantic distributed Island in the States in the Eighties, when Kavanagh was U2's first booking agent

in the late Seventies.

In sharp contrast to the international wheeler-dealer image, the Celtic Heartbeat label reflects McGuinness's position at the axis of the close-knit Irish music business. The label's first

U2's manager has proved himself to be a formidable operator

PAUL MCGUINNESS



MCGUINNESS: CREATING AN EMPIRE

1961: McGuinness (b. June 16, 1951, Germany) 1961: McGuinness attends Clongowes Wood College, the Jesuit school in Joyce's *Portrait Of The Artist As A Young Man*.

1969: Studies philosophy and psychology at Trinity College, Dublin.

1972: Drops out of degree course to work on John Boorman's sci-fi movie *Zardoz*. Goes on to work as a freelance assistant director.

May 25, 1978: Decides to manage U2 after a gig at Dublin's tiny Project Arts Centre.

1979: CBS Ireland releases first U2 singles, produced by MW contributor Chas de Whalley. Island Records signs the band a year later.

1982: McGuinness establishes Principal Management at offices in Windmill Lane, Dublin. Within a year he has launched a New York office and sets up McGuinness Whelan Publishing with producer/composer B3 Whelan.

1984: Mother Records is launched to showcase new talent such as In Tua Nua and Hebeza Flowers.

1986: Renegotiation of U2's Island deal results in new publishing deal and sees the band regain ownership of copyrights.

1987: McGuinness and U2 obtain 10% stake in Island. As Joshua Tree rolls around the world,

McGuinness and U2 set up touring equipment supplier European Grid Systems, later folded into Lipfront and relocated to Texas.

1988: Short-lived Mother spin-off label Son launched. McGuinness manages Christine Hynde for a year.

1988: McGuinness and Ossie Kilkenny launch UK digital video post-production house, The Mill. McGuinness, Kilkenny and government's Industrial Development Authority jointly buy Ardmore film studios from TVS. It is intended as production centre for independent Irish television franchise bid TVS, whose backers also include McGuinness and Kilkenny.

1990: PolyGram acquisition of Island results in liquidation of U2 and McGuinness stake, estimated in excess of \$33m.

1992: TVS becomes locked in litigation with Irish broadcaster RTE over rights to the TV franchise.

1994: U2 sues PRS in bid to control distribution of performance rights. U2 and McGuinness launch merchandising joint venture Ultra Violet with Wiffenhand. McGuinness becomes manager of PJ Harvey, the second artist on his roster. The Irish supreme court rules in TVS's favour for rights to TV franchise.

March 1995: Celtic Heartbeat launches with Bill Whelan's *Riverdance* album.

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March 1995: Celtic Heartbeat launches with Bill Whelan's *Riverdance* album.

UK release is Bill Whelan's *Riverdance* album which entered last week's chart at 45. A longtime friend of McGuinness, Whelan runs a publishing company with the U2 manager and produced tracks on U2's early albums.

As befits an alumnus of a leading Jesuit school, McGuinness exudes a missionary zeal when discussing the label launch. "Our A&R policy is based on the assumption that, if anything good is happening in Ireland, either Dave, Barbara or I will have heard about it," he says.

The creation of Celtic Heartbeat denotes a burst of cultural activity in Ireland, from which Ardmore Film Studios — which McGuinness owns with Kilkenny and the Irish government's Industrial Development Authority — has also benefited.

McGuinness is full of praise for socialist arts minister Michael D Higgins, who has unlocked substantial PRS aid and boosted domestic film projects to such an extent that Ardmore regularly employs technical staff from the moribund UK industry to keep pace with production.

"There's a general awareness at government level that Ireland is a good place for the sorts of things I'm interested in," he says.

The broad-based worldwide success of McGuinness and U2 has prompted accusations that they and their associates dominate Irish media to their advantage, but they have enjoyed a notable lack of success in certain areas they've investigated.

Mother Records, the joint venture label launched with Island in 1984, has achieved little, either in terms of promoting new Irish talent or in broadening its A&R policy, with notable failures such as last year's attempt to launch Lena Fiab and resuscitate the career of Gill Scott Heron.

Similarly, talk 18 months ago of an interactive label through PolyGram is now dismissed by McGuinness. "That didn't work out," he says. "We haven't found a way of creating an interactive product that we're comfortable with yet. Quite honestly, we have to focus on our priorities — we're a rock'n'roll band and we should be making records."

On that subject, McGuinness says the world will have to wait another year for the next U2 album although a soundtrack collaboration with long-time producer Brian Eno may be on the agenda.

This project will not be connected to the first feature film to come out of the U2 camp, the Bono-scripted \$12m movie, *The Million Dollar Hotel*, which will be produced by McGuinness and directed by regular U2 collaborator Wim Wenders.

The project sees McGuinness coming full circle, returning as a top dog to a film business which gave him his start as a struggling film technician. Such achievements have him, in terms of satisfaction, but any hint of smugness is quickly eradicated by a very Celtic spicing of Anglo-Saxon pomposity, a tendency he detects at the PRS which so irks him. "You look at their documentation and it's as though you're dealing with some venerable British institution with links to the royal family," he says.

Such an attitude is understandable in a man who was born on June 16, a date known in Ireland as a Bloomsday, the day on which the events in James Joyce's *Ulysses* unfold and a time for such annual celebration in Dublin.

Yet by a twist of irony McGuinness — who has arguably achieved more than any other businessman in raising Ireland's profile over the past decade — did not set foot in the Republic until he was 10 years old, after being raised on RAF bases around the world.

Given the rate of his success and his diversification, it is as though he's been making up for it ever since.

Paul Gorman

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Handling fees threaten royalty rates

When Dire Straits manager Ed Bicknell sought assurances from PolyGram over its dealer prices last month (news story, p3), he was reacting to a practice which reduces the royalties which record companies pay to artists and songwriters.

The issue of "dismantling" the published price to dealer or PPD (see break-out first came to light in the mid-Eighties.

It was then that Spanish mechanical and performing rights body SGAE launched a High Court legal action against Virgin, which attempted to separate the dealer price from a charge for handling, packaging and insurance and therefore reduce the eventual royalty paid to both songwriters and artists.

The action - which was won in the autumn, with a ruling that Virgin should pay royalties on its total sale price - went largely unnoticed in western Europe. It was dismissed as a minor issue in a minor territory, according to one leading music publisher.

It was only when EMI Germany attempted to introduce a "handling" charge in 1993 that the general European music industry began to sit up and take notice. As one leading publisher says, the issue was relatively insignificant on a Europe-wide basis until it began to have implications in a significant territory such as Germany, where the music business turns over almost £3bn a year.

When Warner Germany followed EMI Germany's move, and rumours grew of similar actions by labels in Italy, Austria and parts of Scandinavia,

HOW THE ROYALTIES COULD BE CUT

At the crux of the PPD issue is the simple payment which record retailers pay to record companies for the CDs and cassettes which are sold. For every record a seller to a record dealer, a record label on mainland Europe must pay 95.94% of the PPD to a record's publisher, a rate laid down by Bism's agreement with the IFPI.

Under the system which is currently a matter of dispute in Germany, EMI breaks down the PPD into two parts: the basic fee for buying the record in question and a "handling" fee which ranges between 1.5% and 4.7% depending on the buying power of the record retailer in question.

In practice, on a CD album with a standard dealer price of £2.50 the royalty

would have been reduced from 81p to 79p (1.5%) or 77p (4.7%). For a platinum record (selling 500,000 in Germany), that roughly amounts to a difference in mechanical royalties of between £10,000 and £20,000.

Besides those issues, the managers' concern centres on the prospect of loss of artist royalties. With most record contracts assigning an artist royalty of up to 15%, the loss of 5% to a "handling" charge has further implications.

On a standard CD dealer price of £3.50, the 12% artist royalty of £1.02 would fall to around £1.01 (1.5%) or 97p (4.7%), an equivalent loss to the act of between £10,000 and £25,000 on a platinum album in Germany.

concerns grew further. MCPS chief executive Frans De Wit describes the practice as spreading "like a cancer".

The point of concern to the UK publishing business is German rights body Gema's apparent reluctance to follow SGAE's example and take action to tackle the problem. Andy Heath, managing director of Momentum Music and chairman of the Music Publishers' Association, says, "It is an iniquitous practice to reduce the rights of the copyright owners and it's a very poor show that the German rights owners haven't brought an action themselves."

A spokesman for Gema says it is attempting to reach a settlement with the companies but declines to comment on the progress of its talks.

De Wit is unwilling to be drawn into any criticism of Gema, understandably given the two organisations' collaboration with France's SDRM on

the pan-European licensing body, Bel (Bureau for European Licensing) - which struck a deal with EMI in January - but he confirms an active interest in the issue.

"There is concern on MCPS's part and on the part of our members who have sales overseas and are affected by this practice," he says. "We have been speaking to Bism about it."

Bism in turn has made representations to the IFPI, but, for the moment at least, they seem unlikely to bear fruit.

IFPI director general Nic Garnett insists it is a matter which can only be resolved territory-by-territory, not on a pan-European level. The Bism/IFPI agreement simply doesn't deal with the issue, he insists.

The biggest source of solace to managers and publishers in the UK seems to be that there is little or no

chance of such a practice being introduced in the UK.

Frans De Wit confirms that the 1991 copyright tribunal's definition of PPD is tight enough to prevent any such action.

But that is not a fact which puts the minds of the artist managers at rest. The International Managers' Forum's James Fisher says, "The fact that this is unlikely to be allowed to happen in this country is a secondary issue. Most of our members have acts which are successful in Europe. When we discussed it last month, the red flags went up. People were very concerned."

Besides, managers such as Bicknell are fully aware that, even if the tribunal agreement is watertight on the issue of mechanical rights, artist royalties are governed only by the individual constraints of artist contracts.

The IMF is encouraging managers to follow Bicknell's action. Although the Dire Straits manager says he is still awaiting assurances from PolyGram, he admits he has no evidence of PolyGram's affiliates introducing such policies but is keen to maintain efforts to ensure that the practice doesn't spread.

"We are aware that EMI and Virgin have tried to introduce this," he says. "And it would only need two more companies to take this route and the rest would follow."

For his part, BPI chairman Rupert Perry insists the prospect of adjusting PPD in such a way would never be considered within the UK industry. The managers must hope that he is right.

Martin Talbot

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BPI council member speaks out ■ Tips from the heart of radio

Put simply, an industry chart run by the BPI council best suits six major record companies. They have an advantage over the remainder of the record companies.

By making the objective a hype-free chart, rules must be created to achieve this. The rules, however, are made by the BPI council and the six major record companies who have their business similarly geared to singles chart success and have similar resources (or advantages).

They are motivated and organised to dominate the chart rules, making them a kind of unholy alliance.

Consequently, the industry chart responds to money (buying-in), manpower (strike forces) and clout with multiple retailers (uneconomic deals). Years ago, I concluded that the differences between majors and non-majors over the charts could never be reconciled, nor probably should be.

It has been suggested by the few that the many are supposed to fall in line with the industry chart, as is, because otherwise:

- the chart would lose credibility;
 - more than one chart may develop;
 - the media may stop relying on it as the sales data may become dubious.
- This is supposed to be a nightmare set of possibilities.

Frankly, compared with the uneven playing field that currently exists, non-majors should embrace all three points.

The BPI should not own the chart or, at least, should not control it. Without owning the charts and fixing the rules, the BPI would then be properly and fairly distanced from the accusation that it operates as a cartel, fixing certain market conditions. Perhaps the BPI could even collect the credit it deserves for the good work done on

VH-1: DOING IT HANK'S COUNTRY WAY

As the producer of VH-1's country programme, Are You Sure Hank Done It This Way?, I was disappointed to find no mention whatsoever of either the show or the channel in last week's country music supplement.

For the record, VH-1's current weekly reach is 1.6m and, with country music an acknowledged part of our programming strategy, I think we deserve a little credit for the current boom in interest. Since we came on air last October, "Hank" has been hosted by Emmylou Harris, Butch Hancock, Dennis Locorriere, Hal Ketchum, Kathy Mattea (right) and Waylon Jennings. These artists are soon to be joined by Rodney Foster, Carlene Carter, Rodney Crowell and Joy Lynn White.

In addition to the above, Take It To The Bridge, our flagship magazine programme, has presented live music from the likes of Deana Carter, Dave Alvin, Katy Moffat, Rosie Flores, Guy Clark, Junior Brown, Shawn Colvin, Victoria Williams and Dan Penn. We've had the Rolling Stones playing country and The Jayhawks playing silly buggers alongside Mary Chapin Carpenter, Dwight Yoakam and Jimmy Nail. If you want country music in concentration, then Hank has it on prime time on Saturday and



Sunday, but you'll also find it rubbing shoulders with Bruce Springsteen, M People and Mariah Carey across the channel. It's music that means something to us, and to our audience.
Mark Hagen,
 Senior producer, VH-1,
 Hawley Crescent,
 London NW1.

China Records,
 London W12.

Some suggestions for the music industry:

- Stop producing six and seven-minute, 40-minute long CD singles (longer than Beatles albums). Who cares about mix four next week, never mind in 20 or 30 years' time.
- Start producing singles again...not trailers for albums. If the big names - Springsteen,

Jackson, Madonna, Take That, Elton, Stones, REM and so forth - did it then the rest would follow.

● Release dates: record companies you've been rumbled. Stop putting them back one, two, three or four weeks in the hope we'll keep them on those playlists until then - from now on let's take them off until the companies get their act together.

● Radio: you've tried to get rid of personalities then complain about the lack of them. Employ people who know what they're doing, people who love music, not money. Loosen up!

● Chart shows: start with new releases/hit picks/LP tracks...then build up to the number one - it must be last in the show, it's top of the bill.

● Personal gripe: stop putting staples in your mail outs. The amount of times I've ripped flesh!

● We don't care if it's number 62 in the dance chart. We are radio, not a nightclub.
 Dave Cochrane,
 Moray Firth Radio,
 Inverness,
 Scotland.

Tilly raised some interesting points regarding music radio formats and lack of presenter enthusiasm in his latest column (MW, March 18).

However when he says "Give us more Chris Tarrant's", may I suggest that some would argue that Tarrant's considerable talents are with his mouth and not, perhaps, with the music he plays! Tilly, come and join the live debate at Music Radio '95.

Kathy Leppard,
 Producer,
 Music Radio '95 Conference.

LETTERS

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SINGLES

MADDER ROSE: The Love You Save (Seed CD14). A marvelous cover of the Jackson Five original, dripping in bass and Mary Lerson's beautifully understated vocals. A hit maybe, and a record to cherish. **DDDD**

POWDER: 20th Century Gods (Parkway Park/DUX). Comparisons with Elastica and The Stooges may be unfair, but the Camden-based four-piece have a sound and verve which suggests they will live happily in such company. **DDDD**

BRYAN ADAMS: Have You Ever Loved A Woman (A&M 5810282). Bryan comes over all Hispanic for this strong ballad which arrives replete with Spanish guitar flourishes and castanets. **DDDD**

BOB SEGER: Night Moves (Capitol 822962). Spun off from gravel-voiced Seger's Greatest Hits collection, Night Moves still manages to stir the senses 19 years after its original release. **DD**

TOBYO GIETTO: PUSSEY: Everybody On The Floor (Epic 66912). The German mixing duo, disguised as a Japanese disco outfit, call disco divas to the dancefloor with American session/gospel singer Joan Faulkner on vocals. **DD**

JANNI ANDER: Good! Be Your Girl (A&M 581032). The Canadian songstress releases her recent Canadian number one from the Living Under June album — a gutsy folk ballad overlaid with echoes of gospel in the chorus. **DD**

MARI MORRISON: Gray (WEA ZV37). Morrison's raspy vocal receives a new lease of life thanks to a commercial D.I. influence. **RC**. The Heartbeat Beck recently used by Imi Kameo transforms an average song into crossover material. **DD**

LET LOOSE: Best In Me (Mercury MERC2428). An accomplished ballad, showing off Richie Wermerling's vocals, but it may struggle to follow the previous three releases into the Top 20. **DD**

THE DAYS: Sunrise Days (No Label 321-5555). The debut single from the Nottingham five piece should arouse interest in the indie charts after a 35-year university supporting Shit Seven and others, with jangling La 5th part. **DD**

RASPBERRY ROCKET: What the Girls Say EP (Pulse 8 CD05077). Single/songwriters Nick Plyatas and Lisa Love conjure up four good pop songs but they don't quite live up to the pair's claims that they have created something refreshing and innovative. **DD**

(MC SAR 8) THE REAL MC COY: Love And Devotion (Logic UNDCD1). Moving into Ace Of Base Eurofunk reggae territory, this is destined for the Top 10 and will provide a useful springboard for the May 1 album release. **DDDD**

In the past 12 years, **John Otway** has kept his fans happy via a succession of remakes, reissues and live albums, but has failed to come up with a whole album's worth of brand new material — until now. His stunning and punning new *Premature Adulation* collection features a dozen custom-penned songs, some corny, some poignant, but all blessed with refreshingly different lyrics and Otway's one-of-a-kind vocal prowess. Particularly potent are *Duet*, *Photograph* and *Please Don't Read My Poetry*, a self-deprecating look at his lyrics. There's a lot of paths in Otway's output and some good dirty fun, like *Willie (In The Air)*, which, I can assure you, is not a reference to lifting aloft his erstwhile partner *Will Willy Barrett*... We've heard the big TK hits by the likes of **KC & The Sunshine Band** and **T-Connection**, but the excellent new album from **Sequel**, **Deep Down**



MADDER ROSE: A COOL JACKSON FIVE COVER

GOYA DRESS: Bedroom Cinema (Nude NUD1035). A thoughtful debut from the hotly-tipped Goya Dress, whose eclectic four-track EP sees Astrid Williams' wily churning through heavy indie guitar one minute and meandering within lush ballads the next. Utterly charming. **DDDD**

SINGLE OF THE WEEK

BOYZONE: Key To My Life (Polydor PZCD 342). Boyzone, who reached number two with their *Love Me For A Reason* cover, could go all the way with this excellent self-penned ballad. The cheery, cheesy dance mix, which is also included, could have made it in its own right. **DDDD**

ALBUMS

WIC CHESNUTT: Is The Actor Happy? (Texas Helix TKHX232). Chesnutt might be wheelchair-bound, but his music is clearly in on the rise. His fourth, and easily his best album yet, is consistently more fun and the vocal contribution of Michael Stips will do his cause no harm. **DDDD**

BLAMELESS: The Signs Were All There (China WOLDCD 1059). This Sheffield quartet's debut album is a well-crafted collection of post-grunge rock, brimming with memorable tunes. Sometimes they wear their REM/Nirvana influences a little too openly, but, on the whole, it's a highly recommended debut. **DDDD**

PAVEMENT: Woven Wozes (Big Cat ABB 84). Pavement continue to career wildly between reference points *Velvet Underground*, *Some Youth* and *The Fall*, here adding a healthy dose of the Stones and possessing enough perverse, noisy creativity to become greater than the sum of their parts. **DDDD**

WET WET WET: Picture This (Precious Original 5268512). Having consigned their teen pop image to history with *Star Sign*, the Wets offer their most MOR and housewife collection to date. The inclusion of *Love Is All Around* will guarantee prolonged sales. **DDDD**

DIESEL: Park West: Freshagne (Pemberton PERIMCD 029). The soft rock sound popularised in the UK by the likes of Del Amatri has always been DPW's bread and butter. Unfortunately, despite bucketsloads of worthiness, this unremarkable collection of songs will probably not rescue the band's flagging profile. **DD**

VARIOUS: Devolution - Alternative Rock Classics (Big Life Devo CD1). The formula which has made the Mastercuts series so successful, Big Life launches its own cross-genre series of classic 12 inch and album cuts by the likes of The Cure, New Order, Talking Heads and PIL. **DDDD**

HELIUM: The Dirt Of Luck (Matador ALE12472). The Boston trio's second album should make its mark following tours with Pavement and American Music Club. A melodic and powerful tour de force with shades of My Bloody Valentine. **DDDD**

VARIOUS: Totally Wired 12 (Acid Jazz JAZCD120). An adventurous mix of styles from the Primal Scream and George Clinton on the extremely groovesome Funky Jam, and boasts mellow vibes, keyboards and chunky guitar. Get down. **DD**

VARIOUS: The Sound of Separation, *Volume 3* (Spartan Records 57633329). Stuffed full of gurgulous trancey techno tunes, Volume 3 features 10 tracks from projects including Humate, Steve Bug and Goldfinger. Hit the lights, lie back and enjoy. **DD**

GOOD DOLLS: A Boy Named Gene (WEA 9352 6756-2). These Buffalo-based contenders produce the kind of jaunty punk pop that seems to proliferate on movie soundtrack albums these days. A friendly set that's bursting with melody. **DDDD**

D.A.B.: Hellyouselfhell (Chrysalis CDCH6101). The Danish rockers' fifth album will be backed by UK dates in April, while the album's finely crafted indie/rock songs should attract a wider audience. **DDDD**

THE TEA PARTY: The Edges Of Twilight



(MC SAR 8) THE REAL MCCOY: IN ACE OF BASE TERRITORY

(Chrysalis CHR100). Canadian power trio add Eastern instrumentation and colours to an already distinctive folk/metal palette for their second album, with echoes of Slyx, Led Zepplin and Joy Division. **DDDD**

TRAC: Lords: 1000 Fires (Radioactive NORTD14). Propelled by a PR person's dream CV and media coverage money can't buy, ex-orn star Lords assembles slabs of prime pop techno, including *Control*, remixed by Paul Oakenfold for the next Best disc. **DDDD**

SUNS OF ARKA: Juggernaut Whirling Dub (Arka Sound ARKA21030C). The title pretty much says it all. A hybrid of dance, dub and instruments like the hurdy gurdy, sitar and Celtic pipes, woven together by a band of collaborators and remixed from the ends of the earth. **DDDD**

BADTOWN BOYS: Epidemic (Gift Of Life Gift 042). Undistinguished US punk from the Badtown Boys, whose June 1994 album is being re-released to catch the wave currently being purled to greater effect by *Clipping* and *Green Day*. **DD**

VISION (EMI CDC55526). The works of a 19th century nun, Hildegard of Bingen, are brought up to date by contemporary American composer Richard Souther using pop and world music sounds. It features soloists Emily van Evera and Sister Germaine Fritz plus ensemble. **DDDD**

ALBUM OF THE WEEK

GUIDED BY VOICES: Alien Lanes (Matador OLE123). There are 28 songs from lo-fi American rock's rollers *Guided By Voices* on this album, each so perfectly timed and spontaneous-sounding it's a joy to listen to. Three-minute tracks are mixed together with weird and witty 30-second bits to make up one of the most original albums of the season. **DDDD**

This week's reviewers: Michael Arnold, Catherine Eden, Leo Finlay, Paul Gorman, Ajax Scott, Martin Talbot and Paul Vaughan.

LA JONES TALKING MUSIC

In Florida, looks at TK's deep soul output. Otis Clay's gruff & B style wins him pride of place with six of the 17 tracks, but there's much more to applaud, such as **David Hudson's** sensual ballad *Honey Honey* and **Facts Of Life's** splendid country/soul hybrid *Sometimes...* More magnificent but obvious soul classics are recalled on the revived (by Mastercuts) *Streetsounds Anthems 1*. Originally issued in 1987, this 10-track, hour-long celebration is completely without low points, as **Cheryl Lynn's** *Encore* (an early Jam & Lewis composition), the **Fatback Band's** *Found Lovin'* and **John Handy's** jazzy masterpiece, *Hard Work*, help to whip up a storm... **The Crash Test Dummies** are back with their best since *Mmm Mmm Mmm Mmm*, remaking XTC's *The Ballad Of Peter Pumpkinhead* in a powerful retro guitar style. It's the first single from the

movie soundtrack, *Dumb And Dumber*, and should restore this underrated Canadian band to the charts... **Kingmaker's** *You And I Will Never See Eye To Eye* finds them breaking loose from their Beatlesque reputation with a powerful anthem that should give them their biggest hit yet... **Brian Kennedy's** mini album, *Intuition*, is a gentler affair, his syrupy sweet tones adapting beautifully to the task of updating John Lennon's title track, though the whole package is a little one-paced... **NPG's** *Exodus* is a feast of relentless, fat funk, occasionally halted for something with a tad more substance. The tracks are interspersed with spoken interludes performed as playlets, but these tend to annoy rather than entertain, with much unnecessary use of X-rated language.



For many artists, following up a critically and commercially-acclaimed debut is a nerve-wracking prospect.

Pop history is littered with the casualties of "difficult second album syndrome" - Terence Trent D'Arby and Tracy Chapman are two of many who have been afflicted.

But Bjork, whose 1993 release, *Debut*, sold 800,000 copies in the UK and 3m worldwide, is unfazed by the high expectations for her follow-up.

In a rare UK interview - for the rest of this year promotional activity will be concentrated on the US, continental Europe and Asia - she told *Music Week*, "It wasn't really daunting because I wrote *Debut* for myself and, although I was happy people liked it, that was just a rehearsal. This time I'm much closer to the target."

Her new collection of 11 songs was recorded over three weeks in January at the Compass Point studios in Nassau. The Bahamian studios, which were the site of ground-breaking sessions in the late Seventies and early Eighties by Grace Jones, Robert Palmer and Talking Heads, have recently played host to the likes of Liz Phair and Belly.

The former Sugarbabes vocalist's new album, scheduled for release by her south London indie One Little Indian this summer, is likely to be called *Post* - "as in letter," she explains.

It retains the distinctive appeal of her first album by drawing on a pool of collaborators who also worked on *Debut*, led by co-producer Nellee Hooper and musician/writer Graham Massey.

Also involved are the first album's engineers, Marion de Vries and Howie Bernstein, as well as Stuart Brooks (trumpet), Gary Barnacle (sax), Stefan Halligan (Tillen pipes), Jim Couza (hammer dulcimer) and Talvin Singh (drums and tabla).

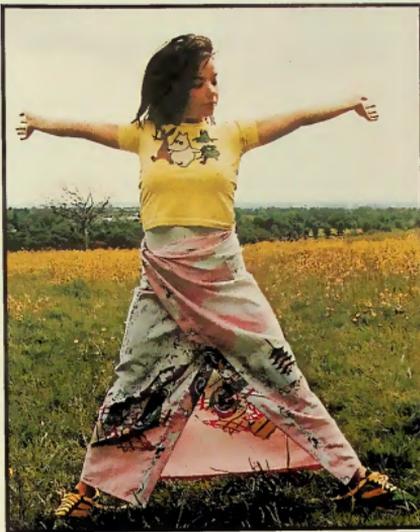
Bjork only finished mixing the album at various London studios last week. Its final running order is expected to include the following track titles: *Army Of Me*, *Hyper Ballad*, *Possibly Maybe*, *I Miss You*, *Blow A Fuse*, *Modern Times* and *Headphones*.

A unique aspect of the recording - that all vocals were taped in the Bahamian open air, at night after the day's work was completed.

"When we finished in the studio, I would go out on to the beach and sing the vocal track," says Bjork from the set of the video shoot for *Army Of Me*, the album's drive-driven first single.

"I feel most comfortable singing that way, because that's how I started, singing in front of the ocean in Ireland," she says. "Outside the studio at

BJORK UNFAZED BY HIGH EXPECTATIONS



Compass Point we set up the backing tracks and a long microphone lead. I wandered around under the stars, climbing and hiding in bushes while I sang."

Nearly all the tracks on the new album were written by Bjork. One - as yet untitled - was co-written with Tricky. *Army Of Me* is a collaboration with Nellee Hooper and Graham Massey, while *I Miss You* was written with engineer Howie Bernstein, the *Mo' Wax* DJ and Skyblab member.

There is one cover, *Blow A Fuse*, originally recorded by his original "Blonde Bombshell" warime Hollywood star Betty Hutton. An odd

choice for Bjork? Not when you consider that she covered Jimmy Van Heusen's classic torch ballad, *Like Someone In Love*, to great effect on *Debut*.

Bjork was turned on to the little-remembered *Blow A Fuse* (aka *It's Oh So Quiet*) by friend Guy Sigsworth, who has worked with Seal and Bomb The Bass.

Sigsworth, who contributes harpsichord to the new Bjork album, played a Hutton ballad to the singer last year. "I really liked that particular song," she says. "My version isn't that different from the original. We recorded it with a big orchestra in London, so it

sounds almost exactly the same."

Michel Gondry, who directed the quirky but effective promo for *Human Behaviour*, is making the video for *Army Of Me*.

The storyline involves Bjork visiting "a gorilla dentist" who discovers a diamond stuck in one of her teeth, thus matching the *Human Behaviour* promo for its bizarre imagery.

Following the release of *Post*, Bjork intends to embark on a tour which may take in some UK venues in June, although she is likely to opt for a summer tour of the US.

"The emphasis will definitely be away from the UK until October/November time," says Christina Kyriacou, the One Little Indian publicity head, who won the *Music Week* PR award in 1994 for her work on *Debut*.

"She just won't be available for UK promotion as she was with *Debut*. We're really aiming for the rest of the world with this album," she says.

As the release undergoes final tweaking, a number of A-list names are clamouring to work with Bjork now that she is free from recording her own material.

One reason is the work she and Hooper contributed to Madonna's album *Bedtime Stories*, including the recent single *Bedtime Story*. The other is that Bjork is very popular among her peers.

"We are flooded with enquiries from people who want to work with her, such as the Beastie Boys," says Kate Thompson, general manager of executive director of PolyGram Island Music Publishing.

Thompson adds that there are also a large number of offers for Bjork to provide tracks for soundtrack releases because her songs appear to work so well in a cinematic context, such as the use of *Venus As A Boy* in the recent hitman thriller, *Leon The Professional*, or the inclusion of *Army Of Me* in the eagerly-awaited *Thank God I'm here*.

Derek Riblett, One Little Indian's media-reticent managing director, is understood to have insisted that Bjork be allowed to concentrate on her new album without any distractions from other projects. Now, however, Bjork is free to collaborate to her heart's content.

Such willingness to experiment, combined with the maturing vocal style she displays on the new tracks, ensure that, in Bjork's case, no "difficult second album syndrome" can be diagnosed.

Army Of Me is released on May 1, while the new album will be out on June 12. **Paul German**

NICK ROBINSON

If the crop of bands who played at the South By South West convention in Austin, Texas are anything to go by, the US is stuck in post-Nirvana mode. From New York's *Jackass* to *Vitreous Humor* from Kansas and Houston's all-girl *Manhole*, many of the unsigned acts causing a buzz in US A&R circles had plenty of musical competence but little original style and attitude... But there were a few acts who managed to impress, including the Bob Mould-produced local trio, *Starfish*, who put on an awesome display of jack-hammer guitar riffs, very much in the Husker Du mode... Seattle's *The Presidents Of The United States Of America* also grabbed attention with an inspired, vibrant sound tempered by wry, off-the-wall lyrics - a sort of They Might Be Giants without the novelty stigma... *Sexepil* from Budapest showcased a more adventurous guitar and organ sound with

a singer dressed in kitsch platforms and spangly suit - and it worked... Austin's *Sixteen Deluxe* were also visually exciting, with torches strapped to their flailing wrists on an unlit stage. But while they managed to whip up a guitar frenzy, the set was let down by poor vocals... Performance of the week came from Dayton, Ohio's *Guided By Voices* who are destined to make a big impact in the UK this year. The may not be young guns but, on stage and on record, they produce a shambolic, lo-fi sound that's irresistibly hook-laden... Other honourable mentions go to British acts. *Baby Chaos* crammed them in for a fiery set that left you feeling the group are sadly overlooked in the UK. *Bush*, while not exactly original in sound or style, had the crowd in the palm of their hand, while *Elastica* and *Ned's Atomic Dustbin* sounded remarkably fresh and

exciting and had people queuing round the block...

Other names worth keeping an eye on included Toronto's *Big Sugar* (signed to Silvertone) Brooklyn's *Kevin Salem* (Roadrunner), Austin's *Wheel* and Kansas all-girl act *Froggand* (both unsigned)... This year's South By South West was the strongest yet in terms of the UK A&R presence with most of the majors and a few independents represented. And general opinion was that the number will continue to grow next year. Almost everyone attending from the UK could take pride in the fact that the Americans may soon be relying more on us for original and exciting new talent. Maybe, before long, we can finally bury the accusation that the UK no longer provides new music for the world.



PATO BANTON

BUILDING ON THE SUCCESS OF A NUMBER ONE HIT



Pato Banton is well aware that you can't judge a career on a hit—even if it is one as big as *Baby Come Back*.

"To a lot of people, I'm just a one hit wonder who rode on the coat-tails of UB40 and did a happy-go-lucky cover song," he says.

But Banton, real name Patrick Murray, has wider credentials than may have been suggested by the catchy Eddy Grant composition which enjoyed sales figures of 1.5m across Europe and Australasia.

"While the Brummies is a relative newcomer to his home market, he has built up a phenomenal live following on the US West Coast and across South America.

"People should check out my albums and shows to know the whole Pato

Banton," he says. "In time, and with a lot of hard work, people will realise that I am a musician and I have various styles of music."

It was 10 years ago that Pato's debut single, *Hello Tosh*—a fun spin on the computerised ad catchline "allo Tosh, got a Toshiba?"—introduced him to the UK reggae fraternity. The single was one of the many reggae hits that should have crossed over but just missed out.

The subsequent album, *Never Give In*, was two years in the making as Pato went through the reggae labels *Fashion*, *Don Christie* and *Arwa* before settling with *Greenleaf*. It was then licensed to IRS, with Pato spending seven years touring with an eight-piece band.

IRS, however, became frustrated

that the attendance figures were not translating into record sales.

"We asked him to come up with something commercial," says IRS's senior international A&R man, Steve Tannett. "We wanted to give him a wider appeal, especially in Europe. The key to Pato is his live set, he is more than a singer or writer and we needed people to know about him in Europe."

But there was one problem: Pato wasn't keen on becoming a mainstream pop star and it took six months to persuade him to meet Stoker, the producer chosen to give Banton's sound a commercial punch.

"But after seven years and six albums I thought it was time I gave them what they wanted," he concedes. "This business is a thing of give and take. At the end of the day we had to make money. If I got mainstream or pop success, that's fine as far as paying bills, but my main thing is to play music that I enjoy and spread my message. If that falls in the lines of a pop star, then so be it."

It was decided that a cover was the easiest vehicle, with Pato calling in a few favours from his friends Robin and Ali Campbell of UB40. The next problem was to record the tracks as both parties were touring, so parts were recorded eventually in Japan, America and England. As the song hit number one in the UK, Stoker was asked to remix Sting's *Cowboy Song*. As this was a reggae outing, he called on Pato to provide the obligatory rap.

"I was, like 'yeah,' because Sting is an artist that I've respected for a long time," he says. Banton had previously covered Sting's *Sprints In A Material World*, and now Sting is returning the favour by adding his vocals on a future release of that song.

Meanwhile, the second single from Pato's current Collections set is *Bubbling Hot*, featuring ex-Beat toaster *Ranking Roger*, which is out this week.

Kennedy Mensah

"He called the next day and said let's talk about a deal," remembers Terrell. "I think he was looking for a younger crossover artist, but not someone who was just a blues copyist."

"We're not just a blues label," says Wooler. "I like to work with artists with clear ideas—I try to find originality and develop it, not force people to sound like someone else. I liked Terrell's songs and attitude, and especially his playing live. He draws his influences from R&B and roots music, but he definitely has something to say for himself!"

And live performance is a key part of the Terrell promotional package, with the label bringing his regular band to Europe for a series of showcases to launch *Angry Southern Gentleman*, his Point Blank debut.

"I want people to see him live with great songs to play with and see the band in play at full strength."

Ian Nicolson



roots label, Point Blank, to show a rumour. "He invited me to head him what I had," says Terrell. With no other tapes to play, the video convinced Wooler to visit Molly Malones' pub in LA and see Terrell's band of pick-up friends in action.

TERRELL
ROOTS BLUES GUITARIST
TAKES THE LIVE ROAD

Five years ago, a young singer and guitarist called Terrell left Alabama via Nashville, moved to LA, signed to Giant, released a rock album, emerged the wrong side of record company politics, had his truck stolen and decided to give being a rock star a miss.

Last year, after three years' playing clubs and bars as a songwriter, a friend of a friend (established director Susan Johnson) shot a video in the Mojave Desert to accompany his self-financed debut. That promo for *Dreamed I Was The Devil* was the key that unlocked the deal door one more time.

John Wooler, A&R vice president of Virgin USA and boss of its affiliated

MC 900FT JESUS

A CHANGE OF STYLE FOR THE HIP HOP RAPPER

Under the guise of MC 900ft Jesus, Mark Griffin has built a reputation for the ingenious and the weird. So it's no surprise to discover his latest offering was inspired by a nightmare.

"I had this dream that I was standing in a field and a guy in front of me turned round and three spiders on me. It was the first time a dream had literally woke me up in fright," he says.

Hence the album's title, *One Step Ahead Of The Spider*, which Griffin says reflects a more conscious and confident mood to his music.

The album also marks a distinct progression in style for the American whose eddibal, rapped jazzy-hip hop has been impressing a growing following over his past two albums which were released on the Netwerk label on relatively small budgets and included the minor UK hit, *Truth Is Out Of Style*.

In late 1992, Griffin began widening his musical scope and expanding his one-man show to encompass a live band with a distinctly jazzier flavour.

But as he needed greater finance to

CAROLINE
LAVELLE
CELTIC SINGER LINKS
WITH WILLIAM ORBIT

Peter Gabriel's Real World Recording Week has a tradition of combining the unlikely, and so it was when ace remixer/producer/artist William Orbit met Caroline Lavelle.

As a member of the Electra Strings all-women ensemble and a contributor to Gabriel's *Us* album, Lavelle was invited to participate in the annual frenzy of more than 100 musicians. Orbit heard Lavelle's cello and breathy Celtic-tinged vocals on a jammed dance mix and immediately suggested they worked together.

"He'd also heard Home Of The Whale which I'd done with Massive Attack," says Lavelle. "He said he wanted to record an album of Irish songs over grooves and I'd want to do it with him. I thought he was joking, but for some months after, he kept ringing up and saying 'let's do it.' So we did, but then we started doing some of my songs and the project grew."

The result is Caroline Lavelle's album, *Spirit*, a wistful combination of sensuous songs over cool grooves with a definite Celtic flavour, released on Orbit's N-Gram label through WEA.

Orbit financed the project via his deal with Rob Dickins and Warner and recorded the album over 18 months at his and Lavelle's home. "Rob acted as a sort of executive producer and he sort of guided the project," says Lavelle.

The first single, *Moorlough Shore*, was released last week with the album following this week. Live dates are expected soon over cool grooves with a surprisingly high for a low-budget album on a small producer label.

Even though Lavelle may protest at comparisons with Enya, the potential market is similar. If a little younger. And it seems Rob Dickins has once again seen the possibilities of cerebral Celtic music for the Nineties.

Neville Farmer

do so, he began looking around for a deal and was contacted by American Recordings' A&R head Mark Griggs. "I was a huge fan. He is one of the few real visionaries and he produces a real hybrid of styles that is very exciting," says Geiger.

Fans of the first two more hip-hopped albums may be surprised by the looser, jazz feel of *Spider*.

But for Griffin, the development of his eight-piece band was both natural and essential. "I've always been into the improvisational style but I never really had the money to try that out before. This album could reach more of an adult jazz-loving thirty something crowd," he says.

One Step Ahead Of The Spider is released this week.

Nick Robinson

thr. Oasis and Elastica might be grabbing all the headlines in Britain, but their profile in the all-important US market is minimal – so far – compared with that of London's Bush. And before you say "who?", have a glance at the *Billboard* album chart, where Bush's debut, *Sixteen Stone*, last week stood at number 24, having sold more than 500,000 copies.

All this from a outfit yet to release a rock on home soil and who could be found last year playing such salubrious venues as London's Amersham Arms and the Splash Club.

The road to a US gold disc started in a Harlesden studio when Rob Kahane, Trauma Records managing director and former George Michael manager, came to hear the band perform. He'd been tipped off about the clearly Nirvana-inspired band by an associate who'd been given a demo tape by INDA A&R man Gary Crowley.

He liked what he heard. "I listened to it with one of my A&R people and we really liked the songs," he says. "It was a bit rough, but I saw a lot of potential. Then when I saw them play and heard more material, as well as seeing their performance on Channel Four's Access All Areas, I got excited."

When he offered them a two-album deal with total artistic control, the US indie attracted a huge-selling rock act from under the noses of the London A&R fraternity, the four members all still live in London but, as Trauma is America-owned, the album was released there first and the band embarked on a lengthy club tour to support it.

Given that the band, who formed in 1992, had experienced no interest from UK labels, they have an understandably dim view of the UK music industry.

But singer and sole songwriter Gavin Rossdale says, "Hopefully, our success can start a small wave and get A&Rs to more gigs. And there'll certainly be more American A&Rs around."

BUSH LONDONERS IN THE US ALBUM CHART



Kahane has long been associated with UK music. Prior to his stint with George Michael, he booked US tours for Madness and Dead Or Alive, and his label's other acts in the quintessentially English Lightning Seeds. In fact he deliberately targeted the UK and Australia in his hunt for an act.

"The English and Australians have always been very good at crafting pop records," he says. "Bush have got all that craft and people can relate to the lyrics, but Gavin doesn't sing in an English accent per se, which made it easier for the band in the US."

Things really took off when Los Angeles radio station KROQ

programmer Kevin Weatherly took an interest in an advance cassette of the album.

Says Kahane, "He's probably the most influential programmer in the country, so I was delighted with his response. He called me the day after he got the tape and said, 'this is going to be the biggest album of the year.'"

Heavy pre-release play from KROQ whetted the appetite and, when *Sixteen Stone* was released in February, the band found themselves with a college radio smash and then a full-scale chart sensation.

Rossdale describes his music as "guitars and ideas", but is cheerfully

prepared to accept the modern rock/alternative tag with good grace. He's got reason to be happy, with the band's 1,500-seater tour regularly seeing fans turned away at the door. Rossdale says, "It's brilliant out here with all these sell-out crowds screaming for our songs. It makes a change from the five-foot gap we used to have at London shows and from playing lots of gigs to your friends."

But when Bush make their first London appearance since *Sixteen Stone* went ballistic, it will be back at the tiny Splash Club at London's Water Rats on April 11. They like the venue but Rossdale has hopes of bigger things and is reasonably optimistic that his band can duplicate their US success on their home patch.

He says: "I think people should like it. Unlike other British bands such as Radiohead and Love And Rockets, who've become big in America first, we've never really had a shot at Britain. It's nice to be going back in our current position."

Kahane is thoroughly convinced that Bush can do it all again in the UK. He says: "The English like their own to be successful. After *The Cranberries'* success, they were embraced in Britain and I think the same will happen to Bush."

"The British are also responsive to great pop songs, and the grunge edge of Bush gives them a sound I think will be popular everywhere."

The UK will be able to decide when the single, *Everything Zen*, comes out on April 17, with the album slated to follow in May.

And the Splash Club gig is certain to be one of the most packed of the year. The Flux might never have duplicated their Top Five US status in Bighty, and Love And Rockets singularly failed to score at home. But there's a long tradition of UK acts, from A Flock Of Seagulls to The Cranberries and Radiohead, who've got the American charts before being hailed as homecoming heroes. Leo Finlay

ONES TO WATCH

GARBAGE

There's more of substance to this noisy pop four-piece than the metal slavs among their XFM/Evering Session-championed single *Vow*. Not least the fact that their drummer is Nirvana producer Butch Vig. If you haven't got *Vow* yet, you're probably too late – only 1,000 copies were pressed – but a second, full, release is promised by recently-faunched label Discotopia "sooner rather than later".

YO LA TENGO

The New York avant garde guitarists return to town with their *Electri-C-Pura LP* on City Slang, which is their poppiest outing yet. The band was one of the Matador acts playing at last week's South by South West convention in Austin, Texas.

MURRAY THE POET

Johanna Walker hosted a packed Ronnie Scotts showcase/album recording last week for this London-based Afro-singed spoken word artist. He is best known for the short, sharp and hilarious poems – full of jokes to amuse the music industry – specially commissioned by MTV to inform its pan-European audience about the channel.

DEAR JON

Signed Jimmy Devlin's MCMC and published by Warner Chappell, the Bournemouth-based soft rock band are due to perform a real weepie for A Song For Europe. One *Git Di Love* was penned by Graeme Watson three years ago when he was critically ill with leukaemia; his heart-rending sentiments mean it can't fail. Jive's promise of turning Eurovision entries into hits.

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
ASSASSIN	London/Jamaica-based reggae/dub collective	JUICE	Self managed	Album	Alexi Cory-Smith – "Tony is a brilliant writer/producer."
BAUTIQUE	Indie pop trio from Harlow	ROUGH TRADE RECORDS	Jona Cox	Album plus singles	Genf Travis – "A combination of Human League and Roxey Music."
DAVE CLARK	Brighton-based techno artist/DJ	BMG/WIZ	None	Worldwide publishing	Mike Setton/James Barton
CARL CRAIG	Detroit techno artist/DJ	BLANCO Y NEGRO	Self managed	Album	Genf Travis – "This will be the first album under his own name."
CURFEW	Rock five-piece from Bristol	EMI MUSIC PUBLISHING	Dave Thorne	Worldwide publishing	Simon Harris/Paul Morgan
DOYENNE	Heartfelt pop four-piece from Gloucester	BADLANDS	Dave Brayley	Two singles	Philip Jump
EARTHLING	London-based indie pop duo	BMG MUSIC PUBLISHING	Vex Management	Worldwide publishing	Justin Perry/Mike Setton
HAYZ CITY CONNECTION	Ex-members of Rage	AJS	Self managed	Multi-album	Lee Glover
JSHA-D	Soulhouse duo	CLEVELAND CITY BLUES	Intense Productions	Multi-album	Mike Evans – "The original Sade [Tonight] now sells for £40."
MONTAGE	London-based female progressive R&B trio	WILDCARD	Colossal Management	Album	Steve Jarvier – "They're the most interesting R&B group I've seen."
WILL MOWAT	Soul II Soul member	PRIME DIRECTION	SGO Music	Worldwide publishing	Helen Gammons – "Doodles of potential."
PLATINUM RADIOS	British dance artists/producers	21ST CENTURY OPERA	Joe, Relentless Productions	Three singles plus cassettes	Arun Kapri
PUREVISION	Indie rock four-piece from Manchester	ISLAND	Jim Tracey	Album	Toby Chalkers – "Out on tour April/May, first single, May."
REVELATION	Progressive five-piece, all from within the M25	RED HOT	Bald Eagle	Album	Brian Leslie
SEXFILL	Alternative rock five-piece from Hungary	WARNER MUSIC HUNGARY/MAGNETON	PGProductions	Worldwide recording deal, plus options	Leslie Pastor
TERRI SIMON	Pop/dance artist from London	AMPM	c/o AMPM	Singles plus options	Simon Dunmore
SHYTALKS	Uplifting house duo from Manchester	CLEVELAND CITY	Red Parrot	Singles	Mike Evans
SPECTRASONIC	Indie rock four-piece from Bristol	BADLANDS	Self managed	Two singles	Philip Jump
SPRINGHILL JACK	London jungle duo	ROUGH TRADE RECORDS	Self managed	Album plus singles	Genf Travis – "Futuristic indie meets jungle."

Compiled by Sarah Davis: 0181-948 220

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BLACK TRAIN JACK You're Not Alone	Roadrunner	March 27		The release will be promoted on HMV and Tower's Vid Zone.
BOMB THE BASS	Island	April 3		The album is an Our Price recommended release and there will be window displays with Virgin and Tower plus displays with independents. The release is being re-promoted in the ITV London region for two weeks from next Monday.
Clear THE CRANBERRIES No Need To Argue	Island	out now		There will be an initial reduced price offer on this release through Pinnacle Network stores.
DEATH Symbolic	Roadrunner	March 27		The album will be advertised in the rock press and leaflets will be given away at four dates.
DOWNSET	Mercury	April 3		The album is an Our Price recommended release and there will be in-store displays with HMV and Chain With No Name stores which are releasing the album with a special comic.
DREAM WARRIOR Subliminal Simulation	EMI	April 3		The release will be promoted in-store by multiple and independent retailers.
DURAN DURAN Thank You	Parlophone	March 27		The campaign will include co-op advertising in <i>Time Out</i> with Tower.
MARJANNE FAITHFULL A Secret Life	Island	April 3		
FREAK POWER Drive Thru Booty	Island	April 3		The release is being re-promoted with plenty of in-store activity including displays with Virgin, Menzies, Tower, HMV and independents. The release will feature a Virgin listening post and it is a Tower No Risk Disk and an HMV recommended release.
KING CRIMSON Thrak	Virgin	April 3		This re-promotion includes in-store displays with HMV and Our Price.
LEFTFIELD Lefseum	Columbia	April 3		
MC90FT JESUS One Step Ahead Of The Spider	RCA	March 27		There will be advertising in the specialist music press.
MUD HONEY My Brother The Cow	WEA	March 27		Advertising will run in <i>NME</i> , <i>Melody Maker</i> and <i>Kerrang!</i> and the release will be charted by <i>HMV</i> .
POPE JOHN PAUL II The Rosary	Pure Music	April 3		The album is being re-promoted in time for Easter with selected ITV advertising and national advertising on Channel Four.
REPERCUSSIONS Earth And Heaven	WEA	March 27		The release will be promoted in <i>The Face</i> , <i>Blues & Soul</i> and <i>Straight No Chaser</i> .
SOUL FOR REAL Gently Rain	MCA	March 27		The release, which is at the top of the US R&B chart, will be supported with point-of-sale material for all retailers.
THE TEA PARTY The Edges Of Twilight	Chrysalis	April 3		The campaign will include promotion through specialist rock retailers and rock clubs and a postcard mail-out.
TERRELL Angry Southern Gentleman	Point Blank	April 3		Terrell will be doing two showcase gigs at Ronnie Scott's and The Borderline to support the release.
SVEN VATH Touch Themes From The Harlequin, The Robot And The Ballet Dancer	Eye-Q	March 27		The release will feature on Virgin listening posts.
VARIOUS The Best Rock Album In The World... Ever 2	Virgin	April 3		The campaign includes advertising in motoring magazines in order to attract thirty-something male buyers.
VARIOUS Club Classics 95	Connoisseur Collection	March 27		The release will be promoted with advertising on Choice, Kiss and Galaxy and IR dance stations.
VARIOUS Dance Mania 95 Vol 2	Pure Music	March 27		The campaign includes national TV advertising on ITV and Channel Four plus radio advertising and competitions.
VARIOUS Drive Time	Dino	March 27		The release is album of the week with Woolworths, WH Smith and Menzies and will be heavily advertised on Atlantic, Capital and Virgin.
VARIOUS Flying High	Jemjin & Pumpkin	April 3		There will be extensive radio advertising on Kiss, Forté, Clyde and other regional stations.
VARIOUS Pipes Of Peace	Pure Music	April 3		The release will be advertised for four weeks in selected regional ITV and Channel Four areas.
VARIOUS Queen Of Clubs	Vision	March 27		The national TV advertising campaign will be backed up by in-store point of sale.
VARIOUS Reggae Classics Volume 1	Rewind Selecta/Grapevine	March 27		The release will feature on Virgin listening posts and in HMV's Vox selection.
VARIOUS Rocks Off	PolyGram TV	April 3		The campaign will run for at least three weeks and will include ITV and Channel Four ads plus in-store displays.
VARIOUS Roots From The Jungle	Virgin	April 3		The radio advertising campaign features a three-minute ad on Kiss, Choice, Buzz and Galaxy.

ARTIST



ADAM ANT - WONDERFUL

Record label: EMI
Media agencies: TMD and CIA
Media executives: Gareth Jones and Jen Parker
Marketing manager: Amanda Knight
Creative concept: In-house

With a marketing campaign that includes TV, radio, press and poster advertising, plus in-store activity, there can be no doubt that EMI is very serious about the relaunch of Adam Ant's pop career. His new album, *Wonderful*, is released next Monday and national TV advertising will run on Channel Four with radio ads on BRMB, Piccadilly, City FM, Clyde, Forth, Virgin Radio and Virgin's in-store station VFM. There will be press ads in *Q*, *Vox*, *Select*, *Loaded*, *NME*, *Melody Maker*, *The Face* and *Time Out* plus posters nationwide. In-store displays will run in HMV, Our Price, Tower, Virgin and Woolworths.

CAMPAIGNS OF THE WEEK

THE CHOIR

Record label: Decca
Media agency: In-house
Media executive: Anjali Khanduri
Marketing director: Paul Moseley
Creative concept: Colours and Paul Moseley
Decca UK's marketing for *The Choir*, a soundtrack album released today to coincide with BBC TV's serialisation of



Joanna Trollope's novel of the same name, kicks off next Monday. The LP features original music by Stanislas Syrewicz as well as classical favourites. In the TV series, a Cathedral choir releases a record in order to raise much-needed funds and Decca is mirroring fiction by releasing a single the day after the TV cast "record" their single. Radio ads will run for three weeks on Classic FM and Melody and national press ads run until Easter. Audio and video clips will be available for in-store play.

Outthere Brothers wiggle to the top

SALES

With publicity generated by Red Nose Day fading, the Comic Relief single experiences a sharp dip in popularity and falls to number two, allowing the **Outthere Brothers' Don't Stop (Wiggle Wiggle)** to trench the top of the singles chart.

Previously a hit on the continent, it nevertheless failed to chart in the Chicago set's **US** homeland. Its success here signals a successful relaunch for WEA's Eternal label, which was previously active at the start of the decade with minor hits for Ultra Note and the Jangle Brothers.

The first time **Burt Bacharach** had two records on the Top 40 simultaneously was in February 1958, when Michael Holliday's *The Story Of My Life* and Perry Como's *Magic Moments* were popular – so much so that the latter replaced the former at number one. This week, **Bacharach** again has two songs on the Top 40. Declining from number 14 to 22 is **Tin Tin Out(Espiritu)**'s remake of the old Dennis Warwick/Sandy Shaw favourite, *Always Something There To Remind Me*, while debuting at number seven is **The Beatles' Baby It's You**. Though they have different lyrics, **Bacharach** wrote the melodies for both. Culled from the *Live At The BBC* album and recorded 32 years ago, *Baby It's You* is the Beatles' 26th Top 10 hit – a record for a group – and their first Top 10 hit since 1962. By debuting at number seven, it's their highest-debuting single since *Let It Be* entered at number two in 1970.

Elton John fails to register his seventh number one album, as *Made In England* debuts at number three, behind **Annie Lennox's Medusa** and **Celine Dion** whose *The Colour Of My Love* returns for a seventh week at the summit.

The power of TV advertising in catapulting previously unknown instrumental acts into the chart was demonstrated in 1990 when Dutch artist **Ed Starink's Synthesizer**. Greatest and Straninger's *Gold* both did the business for Arcade. The concept was even more vividly illustrated by the recent number two success of **PolyGram TV's Pan Pipe Moods** by **Free The Spirit**, and now *Moods Symphonique 95*, a Vision Music label release by **Symphonique**, arrives at number 21. It includes interpretations of the million-selling singles *Think Twice*, *Love Is All Around*, *I Will Always Love You* and *(Everything I Do) I Do It For You*. In fact, had it also contained Saturday Night, it would have contained every one of the million-selling singles of the Nineties. **Alan Jones**

SINGLES UPDATE



ALBUMS UPDATE



AIRPLAY

After six weeks at the top of the airplay chart, **Annie Lennox's 'More I Love You'** freshfals to number 14. While this takes account of its slow decline at many stations, it's all the more dramatic because the record saw its exposure on Atlantic 252 slashed by more than half – from 101 plays to 50 – in the week.

Atlantic 252's new favourite is **People's Sight For Sore Eyes**. Released in November, it increases from 67 to 86 plays this week. Atlantic 252 exposure for this track accounts for around 80 per cent of its total audience and it responds to this increased exposure by bulleing from number 28 to number 24 on the Network Chart on its 20th week on the countdown.

Annie Lennox's decline allows **Freakpower's Turn On, Tune In, Cop Out** to climb to the airplay apex, even though it isn't actually number one at any major station – it's number three at Radio One, seven at Atlantic 252, four at Capital and four at Virgin Radio.

Australian act **Tina Arena's Chains** single climbs to number 32 this week but this under-represents its popularity. Capital has played out the record consistently but has edited out about a minute. Unfortunately, the edited segment contains the portion of the song fingerprinted by Media Monitor with the result that it wasn't being recognised or logged for airplay chart purposes.

The problem has now been remedied as Media Monitor has fingerprinted other parts of the track. However, it is impossible to retrospectively credit those plays that were missed. Consequently, **Chains** probably had at least 15 plays more than it is credited with, and should certainly be higher than number 45 on Capital's chart.

Media Monitor used to fingerprint all versions of a song that radio may play, so, if a single is released on two CD versions, record companies should ensure they receive both. Radio stations that edit hits to censor inappropriate language or shorten lengthy songs (as with **Tina Arena's**) should ensure Media Monitor is informed. The company also has problems with heavily compressed signals and speeded up records, so any assistance is appreciated.

The Outthere Brothers' sales chart topper, **Don't Stop (Wiggle Wiggle)**, is still straggling on radio. This week it moves to 51st place, with just 101 plays. Here, there may be a problem with bad language or stations may think it lacks musical merit. Either way, it's very unusual for a number one single to be so unpoplar on the airwaves. **Alan Jones**

SALES AWARDS

Platinum: **REM: Automatic For The People** (65). **Blur: Parklife** (x3). **Annie Lennox: Medusa**.

Gold: **Elton John: Made In England**, **Various: Smash Hits 95 Vol 1**.
 Silver: **The Outthere Brothers: Don't Stop (Wiggle Wiggle)**, **Cher, Chrissie Hynde & Neneh Cherry with Eric Clapton: Love Can Build A Bridge** (single), **Glean Miller: The Lost Recordings**, **PJ Harvey: Dry**, **Bob Seger & The Silver Bullet Band: Greatest Hits**, **Various: Celtic Moods**, **Various: Together**.

PLAYLIST ADDS

Radio 1 FM: **wk 23.03.95: B List: Boyz II Men - Thank You, R.E.M. - Strange Currencies, Grace - Not Over Yet, Lightning Seeds - Here/There, C List: TLC - Red Light Special, Shout Up And Dance - Sive It The Morning After, Deuce - Noid You**.
 Capital FM: **wk 24.03.95: A List: Bryan Adams - Have You Ever Really Loved A Woman, Nicki French - For All You Know, Edgus Of The Heart (Special Mix), B List: The Beatles - Baby It's You, Mica Paris - One, C List: Pat Benatar - Bustle! Not Brownstone - If You Love Me, Boyz II Men - Thank You, Sean Maguire - Suddenly, The Outthere Brothers - Don't Stop (Wiggle Wiggle), Tin Tin Out featuring Espiritu - Always Something There To Remind Me, Medusa - Celine Dion - Push The Feeling On, Foxy In The Slaughterhouse - Dancing In The Sunlight Of The Dark, Take That - Back For Good**.
 Virgin Radio: **wk 26.03.95: C List: Crash Test Dummies - The Ballad Of Peter Pumpkinhead, Lightning Seeds - Marvellous, Bruce Springsteen - Seaside Garden, B List: Outrigging - Salt Eaters, Reef - Good Feeling**.
 MTV Europe: **wk 28.03.95: Videos - Freeway Of '96, Nightcrawlers - Push The Feeling On, Foxy In The Slaughterhouse - Dancing In The Sunlight Of The Dark, Take That - Back For Good**.

THIS WEEK'S HITS

Singles

- NUMBER ONE: **Don't Stop (Wiggle Wiggle)**
 Outthere Brothers - Stup/WEA
 HIGHEST NEW ENTRY: **Two Can Play That Game**
 Bobby Brown - MCA
 HIGHEST CLIMBER: **Bridge Queensryche - EMI**
 NUMBER ONE R&B SINGLE: **Two Can Play That Game**
 Bobby Brown - MCA
 NUMBER ONE DANCE SINGLE: **U Sure Do Strik'e - Fresh**

Albums

- NUMBER ONE: **The Colour Of My Love** Celine Dion - Epic
 HIGHEST NEW ENTRY: **Made In England** Elton John - Rocket
 HIGHEST CLIMBER: **End Of Part One (Their Greatest Hits)**
 Wet Wet Wet - Precious Organisation
 NUMBER ONE COMPILATION: **Dance Zone Level 4 - PolyGram TV**

Airplay

- NUMBER ONE SINGLE: **Turn On, Tune In, Cop Out**
 Freakpower - 4th and Broadway
 BIGGEST GROWER: **Ain't No Stoppin' Us Now**
 Luther Vandross - Epic
 MOST ADDED: **The Ballad Of Peter Pumpkinhead**
 Crash Test Dummies - RCA

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TONY D BART
 'WHY DID YA'
 RELEASED 10.4.95
 CGB 15004 / CGBMC 15004 / CCBOD 15004
 DISTRIBUTED BY 3M/SONY

1 APRIL 1995

WEEK	NEW	LAST	Title	Artist (Producer/Publisher)	Label CD/Cass (Distributor)	7/12
1	2	1	DON'T STOP (WIGGLE WIGGLE)	StyWma 12 917CD/2 917C (W) The Cuties, Roxanne (The Cuties, Roxanne/Sony/Columbia)	Sony/WMA 12 917CD/2 917C (W)	1
2	1	2	LOVE CAN BUILD A BRIDGE	London CD/5 10/CMC/M 10/CM 11 (F) Don Briscoe (Don Briscoe/EMI) (Don Briscoe/EMI)	London CD/5 10/CMC/M 10/CM 11 (F)	2
3	1	3	JULIA SAYS	Priscilla Oropallo/WJC 24/24/24 (M) The Wives (Priscilla Oropallo/WJC)	Priscilla Oropallo/WJC 24/24/24 (M)	3
4	2	4	THINK TWICE *	EMI 6054242/42424 (M) Culture Club (EMI)	EMI 6054242/42424 (M)	4
5	RE	5	HOW CAN I PLAY THAT GAME	MCA/MCA 19374/MSC 19374 (BMG) Bob Dylan (MCA/MCA)	MCA/MCA 19374/MSC 19374 (BMG)	5
6	RE	6	U SURE DO	Fresh RSHD 19/FRSHC 19 (BMG) Smokey Robinson (Gambler/EMI/Fresh/Chrysalis (Cantor/Gambler))	Fresh RSHD 19/FRSHC 19 (BMG)	6
7	NEW	7	BABY IT'S YOU	Apple CDR 84057CR 8405 (E) The Beatles (Reprise) (PolyGram/Windward Pacific/Carlin (Reprise/Backstreet/Wilsons))	Apple CDR 84057CR 8405 (E)	7
8	5	8	DON'T GIVE ME YOUR LIFE	Systematic SYSCD 73753/MC 7375 (F) The Roots (PolyGram/EMI)	Systematic SYSCD 73753/MC 7375 (F)	8
9	5	9	TURN ON, TUNE IN, COP OUT	4th+5way BMD 317/GRACE 317 (F) Funky Fruit (PolyGram/Cosmo)	4th+5way BMD 317/GRACE 317 (F)	9
10	11	10	LET IT RAIN	London LDCD 383/LDC 383 (F) East River Pipe (Columbia/EMI) (London/EMI)	London LDCD 383/LDC 383 (F)	10
11	8	11	THE BOMB! (THESE SOUNDS FALL INTO MY MIND)	Parlophone CD/5 727/CD 727 (M) The Bombadiers (Parlophone/EMI)	Parlophone CD/5 727/CD 727 (M)	11
12	12	12	WHOOOPS NOW/WHAT LIT IT	Virgin VSQCD 1533/VCS 1533 (E) Jay-Z (Virgin)	Virgin VSQCD 1533/VCS 1533 (E)	12
13	7	13	PUSH THE FEELING ON	WEA 750/CD 750 (F) The Roots (PolyGram/EMI)	WEA 750/CD 750 (F)	13
14	13	14	ONE MAN IN MY HEARTS	MCA/MCA 19374/MSC 19374 (BMG) The Human League (Starline/EMI) (Duke/Starline)	MCA/MCA 19374/MSC 19374 (BMG)	14
15	14	15	AXEL F./KEEP PUSHIN'	Meridian/MCA 20041/MSC 20041 (BMG) Carl Martin (Meridian/Palmetto/EMI)	Meridian/MCA 20041/MSC 20041 (BMG)	15
16	12	16	OLD POP IN AN AK	Internal Affairs KGBD 019X/GBM 019 (BMG) The Roots (PolyGram/EMI)	Internal Affairs KGBD 019X/GBM 019 (BMG)	16
17	NEW	17	YOU BELONG TO ME	Freeform TABCD 227/TABMC 227 (F) J.J. Lopez (Jelly Man/EMI)	Freeform TABCD 227/TABMC 227 (F)	17
18	20	18	SUDDENLY	Parlophone CD/5 643/TC 643 (E) Sam Moore (PolyGram/EMI) (Francis/Lennox)	Parlophone CD/5 643/TC 643 (E)	18
19	NEW	19	GET WILD	NPG 091045/NPG 091049 (NPG) The Roots (PolyGram/EMI)	NPG 091045/NPG 091049 (NPG)	19
20	NEW	20	THE FIRST THE LAST ETERNITY	Arista 743212547/432125474 (BMG) StyWma (Arista/EMI)	Arista 743212547/432125474 (BMG)	20
21	NEW	21	IF YOU LOVE ME	MJL/Emi 68141/356141/34 (M) Madonna (EMI)	MJL/Emi 68141/356141/34 (M)	21
22	14	22	ALWAYS SOMETHING THERE TO REMIND ME	WEA 750/CD 750 (F) The Roots (PolyGram/EMI)	WEA 750/CD 750 (F)	22
23	14	23	YOU GOTTA BE	Dusted Sound/Sony 82 8433215/8283214 (M) Des'ree (PolyGram/EMI)	Dusted Sound/Sony 82 8433215/8283214 (M)	23
24	NEW	24	SHOW A LITTLE LOVE	Wild Card CD/AR 18/CDAR 18 (F) The Roots (PolyGram/EMI)	Wild Card CD/AR 18/CDAR 18 (F)	24
25	NEW	25	TAKE UP THE MORNING AFTER	Pulse+8 PULS 14/CDP 14 (M) The Roots (PolyGram/EMI)	Pulse+8 PULS 14/CDP 14 (M)	25
26	14	26	WAKE UP ME!	Creation CRECD 191X/CRE 191 (BMG) The Roots (PolyGram/EMI)	Creation CRECD 191X/CRE 191 (BMG)	26
27	NEW	27	CONWAY	Positive CD/TW 307/CTW 307 (F) The Roots (PolyGram/EMI)	Positive CD/TW 307/CTW 307 (F)	27
28	2	28	PERFECT DAY	Parlophone CD/5 207/CD 207 (M) Duran Duran (Duran/EMI) (Reed)	Parlophone CD/5 207/CD 207 (M)	28
29	NEW	29	KARMACOMA	Virgin WBXK 317/WRK 317 (M) Massive Attack (Virgin)	Virgin WBXK 317/WRK 317 (M)	29
30	16	30	I'VE GOT A LITTLE SOMETHING FOR YOU	Arista 743212547/432125474 (BMG) StyWma (Arista/EMI)	Arista 743212547/432125474 (BMG)	30
31	NEW	31	EXPRESS YOUR FREEDOM	MCA/MCA 20041/MSC 20041 (BMG) Aerie Aspects (Meridian/MCA)	MCA/MCA 20041/MSC 20041 (BMG)	31
32	NEW	32	CANT STOP LOVIN' YOU	Virgin VSQCD 1533/VCS 1533 (E) Jay-Z (Virgin)	Virgin VSQCD 1533/VCS 1533 (E)	32
33	NEW	33	CANT STOP LOVIN' YOU	Warner Bros W 5888/CD 5888 (W) Helen Helen (Warner)	Warner Bros W 5888/CD 5888 (W)	33
34	19	34	POISON	XL Recordings XL5 882/CD 58 (E) The Prudery (PolyGram/EMI) (Howland/Palmetto)	XL Recordings XL5 882/CD 58 (E)	34
35	18	35	ORIGINAL	Hard Hands/Columbia HAND 18/CDHAND 18 (M) The Roots (PolyGram/EMI)	Hard Hands/Columbia HAND 18/CDHAND 18 (M)	35
36	21	36	NO MORE I LOVE YOU'S	RCA 743212547/432125474 (BMG) StyWma (Arista/EMI)	RCA 743212547/432125474 (BMG)	36
37	NEW	37	SWEET DREAMS	Snapper! DCD SPONCD 33/PC 33 (F) DJ Scott (PolyGram/EMI)	Snapper! DCD SPONCD 33/PC 33 (F)	37

WEEK	NEW	LAST	Title	Artist (Producer/Publisher)	Label CD/Cass (Distributor)	7/12
38	30	38	AS I LEAVE ME DOWN	Columbia 66125/66125/6124 (SM) Sophie B. Hawkins (Columbia/EMI) (Hawkins)	Columbia 66125/66125/6124 (SM)	38
39	12	39	HERE COMES THE HOTSTEPPER	Columbia 661047/661047/6111 (E) Here Comes The Hotstepper (Columbia/EMI)	Columbia 661047/661047/6111 (E)	39
40	2	40	BRIDGE	EMI COMETS 117/COMETS 117 (M) The Roots (PolyGram/EMI) (DeGambler)	EMI COMETS 117/COMETS 117 (M)	40
41	5	41	REACH UP PAPA'S GOT A BRAND NEW PG BAG!	Parlophone CD/5 727/CD 727 (M) The Roots (PolyGram/EMI)	Parlophone CD/5 727/CD 727 (M)	41
42	NEW	42	I KNOW YOU DON'T LOVE ME	Capitol 66125/66125/6124 (SM) The Roots (PolyGram/EMI)	Capitol 66125/66125/6124 (SM)	42
43	2	43	HERE I GO	PWL Continental PWC 317/PWMC 317 (W) The Roots (PolyGram/EMI)	PWL Continental PWC 317/PWMC 317 (W)	43
44	2	44	IT'S A LOVING THING (REMIX)	WEA 743212547/432125474 (BMG) The Roots (PolyGram/EMI)	WEA 743212547/432125474 (BMG)	44
45	NEW	45	FUNTIME	WEA 750/CD 750 (F) The Roots (PolyGram/EMI)	WEA 750/CD 750 (F)	45
46	11	46	INDEPENDENT LOVE SONG	WEA 750/CD 750 (F) The Roots (PolyGram/EMI)	WEA 750/CD 750 (F)	46
47	12	47	SET YOU FREE	All Around The World CD/5 643/TC 643 (E) The Roots (PolyGram/EMI)	All Around The World CD/5 643/TC 643 (E)	47
48	5	48	BELIEVE	Rocket EJSDD 306/EJSMA 306 (M) The Roots (PolyGram/EMI)	Rocket EJSDD 306/EJSMA 306 (M)	48
49	NEW	49	THE FIRE BURNIN'	Columbia 661155/155 (M) The Roots (PolyGram/EMI)	Columbia 661155/155 (M)	49
50	NEW	50	SHELTER ME	Pukka CPUKA 2/CPUKA 2 (TRC/BMG) The Roots (PolyGram/EMI)	Pukka CPUKA 2/CPUKA 2 (TRC/BMG)	50
51	NEW	51	I'M IN THE MOOD FOR DANCING	Living Beat/Red 317/BEAC 317 (RPM/EMI) The Roots (PolyGram/EMI)	Living Beat/Red 317/BEAC 317 (RPM/EMI)	51
52	NEW	52	DO YOU SEE	Real/Island RALCD 3/RALMC 3 (E) The Roots (PolyGram/EMI)	Real/Island RALCD 3/RALMC 3 (E)	52
53	NEW	53	TO I RELIGION	Shored Heights/Carlin/EMI 743212547/432125474 (BMG) The Roots (PolyGram/EMI)	Shored Heights/Carlin/EMI 743212547/432125474 (BMG)	53
54	NEW	54	GET DOWN	Puffy Daddy/Arista 743212547/432125474 (BMG) The Roots (PolyGram/EMI)	Puffy Daddy/Arista 743212547/432125474 (BMG)	54
55	3	55	SOME PEOPLE SAY	Total Veges CD/VEGAS 107/VEGAS 107 (E) The Roots (PolyGram/EMI)	Total Veges CD/VEGAS 107/VEGAS 107 (E)	55
56	4	56	SOMEDAY I'LL BE SATURDAY NIGHT	Jamba JOVO 15/JOV 15 (F) The Roots (PolyGram/EMI)	Jamba JOVO 15/JOV 15 (F)	56
57	NEW	57	KUNG FU	Infectious INFECT 21C/INF 21C (M) The Roots (PolyGram/EMI)	Infectious INFECT 21C/INF 21C (M)	57
58	NEW	58	FLYING HIGH	Pulse+8 CD/5 643/TC 643 (E) The Roots (PolyGram/EMI)	Pulse+8 CD/5 643/TC 643 (E)	58
59	12	59	LET LOVE SHINE	Arista 743212547/432125474 (BMG) StyWma (Arista/EMI)	Arista 743212547/432125474 (BMG)	59
60	14	60	CAN'T BE WITH YOU	Island CD/5 643/TC 643 (E) The Roots (PolyGram/EMI)	Island CD/5 643/TC 643 (E)	60
61	6	61	BEDTIME STORY	Maverick/Sony 82 8433215/8283214 (M) The Roots (PolyGram/EMI)	Maverick/Sony 82 8433215/8283214 (M)	61
62	1	62	ALL ASK OF MYSELF IS THAT I LOVE TOGETHER	Sony 82 8433215/8283214 (M) The Roots (PolyGram/EMI)	Sony 82 8433215/8283214 (M)	62
63	NEW	63	16 POPS!	Puffy Daddy/Arista 743212547/432125474 (BMG) The Roots (PolyGram/EMI)	Puffy Daddy/Arista 743212547/432125474 (BMG)	63
64	2	64	(DON'T FEAR) THE REAPER	Steele/Sony 82 8433215/8283214 (M) The Roots (PolyGram/EMI)	Steele/Sony 82 8433215/8283214 (M)	64
65	1	65	COTTON EYE JOE *	Internal Affairs KGBD 019X/GBM 019 (BMG) The Roots (PolyGram/EMI)	Internal Affairs KGBD 019X/GBM 019 (BMG)	65
66	14	66	RIVERDANCE	Sony 82 8433215/8283214 (M) The Roots (PolyGram/EMI)	Sony 82 8433215/8283214 (M)	66
67	RE	67	TWIST AND SHOUT *	Mango CIDM 814/MC 814 (M) The Roots (PolyGram/EMI)	Mango CIDM 814/MC 814 (M)	67
68	10	68	RUN AWAY	Logic/Arista 743212547/432125474 (BMG) The Roots (PolyGram/EMI)	Logic/Arista 743212547/432125474 (BMG)	68
69	11	69	DIGGING THE GRAVE	Shack LACD 317/LAC 317 (M) The Roots (PolyGram/EMI)	Shack LACD 317/LAC 317 (M)	69
70	10	70	TOCCATA & FUGUE	EMI MAE 818612/MAE 818614 (E) The Roots (PolyGram/EMI)	EMI MAE 818612/MAE 818614 (E)	70
71	3	71	WHAT HOPE HAVE I	Champion CHAMPCD 318/CHAMP 318 (M) The Roots (PolyGram/EMI)	Champion CHAMPCD 318/CHAMP 318 (M)	71
72	NEW	72	IN THE ARMS OF LOVE	Wawa WMD 1701/WMD 1701 (M) The Roots (PolyGram/EMI)	Wawa WMD 1701/WMD 1701 (M)	72
73	14	73	TOTAL ECLIPSE OF THE HEART	Bag Of Bones BASSCD 317/BASS 317 (M) The Roots (PolyGram/EMI)	Bag Of Bones BASSCD 317/BASS 317 (M)	73
74	3	74	LONGVIEW	Reprise W 5888/CD 5888 (W) The Roots (PolyGram/EMI)	Reprise W 5888/CD 5888 (W)	74
75	4	75	HOW & DRY/PALANTINE	Parlophone CD/5 643/TC 643 (E) The Roots (PolyGram/EMI)	Parlophone CD/5 643/TC 643 (E)	75

As used by Top Of The Pops and Radio One

TITLES A-Z

1	The Progenies
2	Alvin & Aardvark
3	The Roots
4	Always Something There To Remind Me
5	As I Leave Me Down
6	Backstreet Boys
7	Beavis & Butt-Head
8	Beavis & Butt-Head
9	Beavis & Butt-Head
10	Beavis & Butt-Head
11	Beavis & Butt-Head
12	Beavis & Butt-Head
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36	Beavis & Butt-Head
37	Beavis & Butt-Head

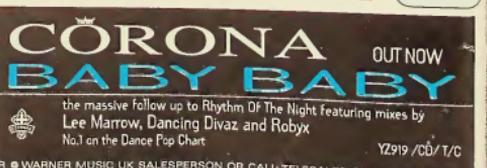


GRATE

not over

includes original PERFECTO mixes and mixes by B.T. and DANCING DIVAZ

PERFECTO T/TZ/CD/C



CORONA BABY BABY

OUT NOW

the massive follow up to Rhythm Of The Night featuring mixes by Lee Marrow, Dancing Divaz and Robxy

No. 1 on the Dance Pop Chart

Y219 / CD / T/C

AIRPLAY PROFILE



Rank	Artist	Album	Label	Weeks on Chart	Peak
1	WAKE UP BOU!	See You Before Goodbye	Capitol	28	28
2	DONT GIVE ME YOUR LIFE	See Perry (USA)	Capitol	28	27
3	WHOPPS NOW	See And The Mechanics (Wing)	Capitol	27	26
3	JULIA SAYS	See You Was (Phonix Organist)	Capitol	19	26
5	RACK UP (PART 2)	See The Beach Boys (Mercury)	Capitol	24	26
6	TURN ON, TUNE IN, COP OUT	See Phish (Phish & Bradshaw)	Capitol	27	26
8	ONE MAN IN MY HEART	See Leon (Capitol)	Capitol	21	26
8	BACK FOR GOOD	See The Beach Boys (Mercury)	Capitol	23	26
9	I'VE GOT A LITTLE SOMETHING FOR YOU	See The Beach Boys (Mercury)	Capitol	28	25
10	LET IT RAIN	See The Beach Boys (Mercury)	Capitol	23	25
11	YOU GOTTA BE	See The Beach Boys (Mercury)	Capitol	23	22
12	LOVE CAN BUILD A BRIDGE	See Neil (Capitol)	Capitol	25	20
13	TWO CAN PLAY THAT GAME	See The Beach Boys (Mercury)	Capitol	14	19
14	IT'S A LOVING THING	See Phish (Phish & Bradshaw)	Capitol	16	18
14	I CAN'T BE WITH YOU	See Donnas (Capitol)	Capitol	22	18
16	CLOSE TO YOU	See Donnas (Capitol)	Capitol	20	16
16	BE BELIEVE	See The Beach Boys (Mercury)	Capitol	17	16
16	OLD POP IN AN OLD	See The Beach Boys (Mercury)	Capitol	12	16
16	AS I LAY ME DOWN	See The Beach Boys (Mercury)	Capitol	16	16
16	HYPNOTISED	See The Beach Boys (Mercury)	Capitol	12	16
21	THE BOMBS!	See The Beach Boys (Mercury)	Capitol	10	15
21	OVER THE RIVER	See The Beach Boys (Mercury)	Capitol	4	15
23	I KNOW	See The Beach Boys (Mercury)	Capitol	15	14
23	THE FIRST LAST ESTERNEY (TILL THE END)	See The Beach Boys (Mercury)	Capitol	10	14
25	AXEL F	See The Beach Boys (Mercury)	Capitol	16	13
25	DONT STOP BELIEVING (HIGHER)	See The Beach Boys (Mercury)	Capitol	16	13
25	MELLOW DREAM	See The Beach Boys (Mercury)	Capitol	7	13
28	ALWAYS SOMETHING THERE TO REMIND ME	See The Beach Boys (Mercury)	Capitol	10	12
28	INDEPENDENT LOVE SONG	See The Beach Boys (Mercury)	Capitol	17	12
28	KUNG FU	See The Beach Boys (Mercury)	Capitol	10	12



Rank	Artist	Album	Label	Weeks on Chart	Peak
1	HERE AND NOW	See The Beach Boys (Mercury)	Capitol	29	27
1	OVER MY SHOULDER	See And The Mechanics (Wing)	Capitol	29	27
1	BELIEVE	See The Beach Boys (Mercury)	Capitol	18	27
4	TURN ON, TUNE IN, COP OUT	See Phish (Phish & Bradshaw)	Capitol	15	25
5	WAKE UP BOU!	See You Before Goodbye	Capitol	16	25
6	SOMEDAY I'LL BE SATURDAY NIGHT	See Leon (Capitol)	Capitol	21	21
7	NO MORE LOVE YOU	See Leon (Capitol)	Capitol	29	20
8	SHE'S A RIVER	See The Beach Boys (Mercury)	Capitol	26	19
8	HOLD MY HAND	See The Beach Boys (Mercury)	Capitol	17	19
8	WHATEVER	See The Beach Boys (Mercury)	Capitol	20	19
8	STRANGE CURRENTS	See The Beach Boys (Mercury)	Capitol	20	19
8	MURDER INCORPORATED	See The Beach Boys (Mercury)	Capitol	16	19
13	I KNOW	See The Beach Boys (Mercury)	Capitol	16	18
14	THIS COWBOY SONG	See The Beach Boys (Mercury)	Capitol	16	18
13	I CAN'T BE WITH YOU	See Donnas (Capitol)	Capitol	19	18
13	JULIA SAYS	See You Was (Phonix Organist)	Capitol	14	18
13	STRONG ENOUGH	See Donnas (Capitol)	Capitol	19	18
13	DOWN BY THE WATER	See The Beach Boys (Mercury)	Capitol	14	18
13	COWBOY DREAMS	See The Beach Boys (Mercury)	Capitol	18	18
20	RUN TO YOU	See The Beach Boys (Mercury)	Capitol	16	17
8	NEW AGE GIRL (MAY MOON)	See The Beach Boys (Mercury)	Capitol	19	17
20	HOLDING ON TO YOU	See The Beach Boys (Mercury)	Capitol	15	17
20	CAROLINE	See The Beach Boys (Mercury)	Capitol	18	17
24	INDEPENDENT LOVE SONG	See The Beach Boys (Mercury)	Capitol	17	16
24	AS I LAY ME DOWN	See The Beach Boys (Mercury)	Capitol	14	16
16	GLORY BOB	See The Beach Boys (Mercury)	Capitol	17	16
28	PARADE	See The Beach Boys (Mercury)	Capitol	15	15
28	THE STRANGEST PARTY (THESE ARE THE TIMES)	See The Beach Boys (Mercury)	Capitol	9	14
28	WHAT'S THE FREQUENCY, KENNETH?	See The Beach Boys (Mercury)	Capitol	9	13
30	KEEP THE FAITH	See The Beach Boys (Mercury)	Capitol	5	10

All data this page © Media Monitor. Station specific charts peak ranks by total number of plays per station from 06.00 on Sunday 19 March 1995 until 24.00 on Saturday 25 March 1995.



Rank	Artist	Album	Label	Weeks on Chart	Peak
1	THIS AMBIT	See The Beach Boys (Mercury)	Capitol	28	28
1	SIGHT FOR SORE EYES	See Phish (Phish & Bradshaw)	Capitol	15	28
2	INDEPENDENT LOVE SONG	See Leon (Capitol)	Capitol	17	28
3	THINK TWICE	See The Beach Boys (Mercury)	Capitol	14	28
3	OVER MY SHOULDER	See And The Mechanics (Wing)	Capitol	18	27
5	SOMEDAY I'LL BE SATURDAY NIGHT	See Leon (Capitol)	Capitol	21	21
5	AS I LAY ME DOWN	See The Beach Boys (Mercury)	Capitol	14	26
7	TURN ON, TUNE IN, COP OUT	See Phish (Phish & Bradshaw)	Capitol	15	25
8	YOU GOTTA BE	See The Beach Boys (Mercury)	Capitol	23	25
10	NO MORE LOVE YOU	See Leon (Capitol)	Capitol	29	20
10	WHEN WE DANCE	See Donnas (Capitol)	Capitol	17	20
11	THIS COWBOY SONG	See The Beach Boys (Mercury)	Capitol	16	18
12	DONT GIVE ME YOUR LIFE	See Perry (USA)	Capitol	17	18
13	CRAYZ	See The Beach Boys (Mercury)	Capitol	13	18
14	WHOPPS NOW	See And The Mechanics (Wing)	Capitol	14	18
15	WHATEVER	See Donnas (Capitol)	Capitol	15	18
16	JULIA SAYS	See You Was (Phonix Organist)	Capitol	14	18
16	I CAN'T BE WITH YOU	See Donnas (Capitol)	Capitol	18	18
16	OPEN YOUR HEART	See Phish (Phish & Bradshaw)	Capitol	11	18
16	WHAT'S THE FREQUENCY, KENNETH?	See The Beach Boys (Mercury)	Capitol	6	18
16	LOVE CAN BUILD A BRIDGE	See Neil (Capitol)	Capitol	25	18
16	RUN TO YOU	See The Beach Boys (Mercury)	Capitol	16	18
16	ONE MAN IN MY HEART	See Leon (Capitol)	Capitol	21	18
16	CALL IT LOVE	See Donnas (Capitol)	Capitol	16	18
16	TRUE FAITH	See The Beach Boys (Mercury)	Capitol	16	18
16	WE HAVE ALL THE TIME IN THE WORLD	See The Beach Boys (Mercury)	Capitol	16	18
16	BABY COME BACK	See The Beach Boys (Mercury)	Capitol	16	18
16	ANOTHER NIGHT	See The Beach Boys (Mercury)	Capitol	16	18
16	CRAYZ FOR YOU	See Leon (Capitol)	Capitol	16	18
16	SEVENTEEN	See Leon (Capitol)	Capitol	16	18
16	BABY I LOVE YOUR WAY	See The Beach Boys (Mercury)	Capitol	16	18



Rank	Artist	Album	Label	Weeks on Chart	Peak
1	THIS AMBIT	See The Beach Boys (Mercury)	Capitol	28	28
1	OVER MY SHOULDER	See And The Mechanics (Wing)	Capitol	29	27
2	LOVE CAN BUILD A BRIDGE	See Neil (Capitol)	Capitol	16	43
3	BACK FOR GOOD	See The Beach Boys (Mercury)	Capitol	14	42
4	TURN ON, TUNE IN, COP OUT	See Phish (Phish & Bradshaw)	Capitol	15	38
5	WHOPPS NOW	See And The Mechanics (Wing)	Capitol	18	38
6	ONE MAN IN MY HEART	See Leon (Capitol)	Capitol	29	37
6	DONT GIVE ME YOUR LIFE	See Perry (USA)	Capitol	41	37
8	SOMEDAY I'LL BE SATURDAY NIGHT	See Leon (Capitol)	Capitol	21	37
9	THINK TWICE	See The Beach Boys (Mercury)	Capitol	14	35
10	OPEN YOUR HEART	See Phish (Phish & Bradshaw)	Capitol	11	34
11	JULIA SAYS	See You Was (Phonix Organist)	Capitol	14	32
11	HYPNOTISED	See The Beach Boys (Mercury)	Capitol	12	32
11	NO MORE LOVE YOU	See Leon (Capitol)	Capitol	29	32
11	YOU GOTTA BE	See The Beach Boys (Mercury)	Capitol	23	32
11	LET IT RAIN	See The Beach Boys (Mercury)	Capitol	19	32
17	FOR ALL WE KNOW	See The Beach Boys (Mercury)	Capitol	1	23
18	INDEPENDENT LOVE SONG	See Leon (Capitol)	Capitol	20	18
18	BARB'S YOU	See The Beach Boys (Mercury)	Capitol	1	18
21	TWO CAN PLAY THAT GAME	See The Beach Boys (Mercury)	Capitol	6	17
23	PERFECT DAY	See The Beach Boys (Mercury)	Capitol	11	12
23	THE BOMBS!	See The Beach Boys (Mercury)	Capitol	13	12
23	TOTAL ECLIPSE OF THE HEART	See The Beach Boys (Mercury)	Capitol	1	12
23	CRUCIBLE SHOES	See The Beach Boys (Mercury)	Capitol	7	11
23	LOVE ME FOR A REASON	See Phish (Phish & Bradshaw)	Capitol	8	11
23	CRAYZ FOR YOU	See Leon (Capitol)	Capitol	11	11
23	IT'S A LOVING THING	See Phish (Phish & Bradshaw)	Capitol	6	10
23	SI UH DU	See The Beach Boys (Mercury)	Capitol	9	10
23	NO MORE GIRLS JUST WANT TO HAVE FUN!	See Leon (Capitol)	Capitol	6	10
23	SWEETNESS	See The Beach Boys (Mercury)	Capitol	7	10

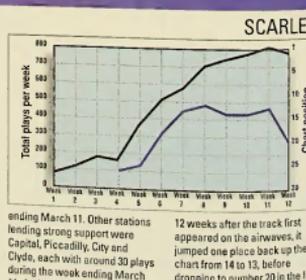
AIRPLAY FOCUS

VIRGIN RADIO
 The most important aspect of our music policy is that we don't target teenyboppers," says Virgin Radio's assistant programme director Geoff Holland. "It's not a pure rock or a pure pop target but a hybrid of the two. We aim at 18-33 year olds with a preference for rock." Since going on air two years ago the station has built up a strong position to launch its London FM station on April 10 - recent Radio figures show the gain of 78,000 listeners over the last quarter, giving the station an audience of 4m. It currently holds the largest market share of commercial stations nationally, with 3.9%, although it lost share in London over the last quarter, dropping to 2.7%. It currently has a 6% reach in the capital. Playlist favourites include INXS, REM, U2 and Oasis as well as artists "as far back as Led Zeppelin, the Rolling Stones and Pink Floyd," says Holland. The station boasts 30 "no request" days on Thursdays when each song is played just once. Media Monitor's tracking of Virgin's most played tracks shows traditional rock from the likes of Bon Jovi and Bruce Springsteen alongside newer acts like Dopeado City.

VIRGIN TOP 10

Rank	Artist	Album	Label
1	No More Love You	See Leon (Capitol)	Capitol
2	Here And Now	See The Beach Boys (Mercury)	Capitol
3	Over My Shoulder	See And The Mechanics (Wing)	Capitol
4	This Cowboy Song	See The Beach Boys (Mercury)	Capitol
5	She's A River	See The Beach Boys (Mercury)	Capitol
6	Someday I'll Be Saturday Night	See Leon (Capitol)	Capitol
7	Whatever	See Donnas (Capitol)	Capitol
8	Strong Enough	See Donnas (Capitol)	Capitol
9	I Can't Be With You	See Donnas (Capitol)	Capitol
10	New Age Girl (May Moon)	See The Beach Boys (Mercury)	Capitol
11	Deep Day	See The Beach Boys (Mercury)	Capitol

Scarlett's Independent Love Song was a strong radio favourite across the majority of radio stations. First picked up by Media Monitor on December 17 on Fort FM, it entered the CMA singles chart at number 26 five weeks later, at which time it was still receiving a fairly low 165 plays a week. A week later, at this time to 360 plays a week, the track went on to register a high of 807 in the week ending March 4. Stations that had initially ignored the track, such as GRIND, went to give it heavy support to bring it to the track 33 times in the week



TOP 50 AIRPLAY HITS

1 APRIL 1995

MEDIA MONITOR

This Week	Last Week	Title/Artist/Label	Radio 1 FM										Total no. of plays	Total aud. (m)	Weekly average % + or -				
			Love FM (Atlantic)	Atlantic 21	BBMB	Capital	City	Cyde	Heart FM	Incisive	Metro	Piccadilly				Virgin Radio			
1	5	19	TURN ON, TUNE IN. COP OUT <i>Freddie Mercury (Fourth & Broadway)</i>	A	26	60	25	38	44	37	35	0	1	24	31	25	828	57.69	20.4
2	3	3	OVER MY SHOULDER <i>Mia And The Mechanics (Virgin)</i>	B	10	78	32	44	35	39	29	32	25	16	27	946	51.71	0.7	
3	4	10	WHOOOPS NOW <i>Janet Jackson (Virgin)</i>	A	26	32	44	38	31	36	25	28	32	29	0	928	50.88	2.3	
4	11	11	JULIA SAYS <i>Wet Wet Wet (Precious Organisation)</i>	A	26	23	40	32	31	39	33	25	29	40	18	866	50.01	28.5	
5	6	6	BACK FOR GOOD <i>Toto (RCA)</i>	A	25	8	43	42	13	38	7	31	31	10	0	866	48.30	2.5	
6	12	15	YOU GOTTA BE Des'Ree (Dusted Sound)	A	22	51	16	25	23	37	28	29	7	42	0	757	43.48	16.7	
7	17	34	ONE MAN IN MY HEART <i>Human League (East West)</i>	A	26	22	24	37	29	39	0	29	13	42	0	629	42.24	37.1	
8	7	8	DON'T GIVE ME YOUR LIFE <i>Alex Party (UMM)</i>	A	27	35	10	37	38	37	0	1	5	1	0	494	41.63	5.9	
9	13	24	LOVE CAN BUILD A BRIDGE <i>Cemic Relief (London)</i>	A	20	22	17	43	31	47	21	14	1	1	1	659	40.41	10.1	
10	1	9	WAKE UP BOO! <i>Ben Harper (Crown)</i>	A	28	11	1	1	35	16	0	1	30	39	24	568	39.46	-0.5	
11	11	7	INDEPENDENT LOVE SONG <i>Scatlet (RCA)</i>	B	12	79	21	18	25	35	28	14	6	18	16	589	38.80	2.9	
12	16	22	AS I LAY ME DOWN <i>Sighe B. Hawkins (Columbia)</i>	B	16	61	1	5	22	28	17	11	8	26	16	572	38.70	24.6	
13	2	4	THINK TWICE <i>Celine Dion (Epic)</i>	B	10	79	19	35	10	35	16	26	5	0	0	711	38.13	-43.8	
14	1	1	NO MORE I LOVE YOU'S <i>Aerie Lennox (RCA)</i>	B	7	50	25	29	32	33	33	4	1	20	735	36.40	-65.3		
15	4	5	BELIEVE <i>Celine Dion (A&M)</i>	A	16	0	19	29	18	31	30	26	19	27	579	33.97	-0.3		
16	2	2	SOMEDAY I'LL BE SATURDAY NIGHT <i>Ben Jeleni (Lambert)</i>	0	61	28	36	18	33	0	11	4	3	21	590	31.83	-27.5		
17	15	13	I'VE GOT A LITTLE SOMETHING FOR YOU <i>Alvin & The Chipmunks</i>	A	25	0	9	10	4	3	0	1	7	1	0	256	23.96	-19.6	
18	25	37	LET IT RAIN <i>East 17 (London)</i>	A	23	1	9	24	14	18	0	1	7	1	0	300	22.62	16.9	
19	21	18	REACH UP (PIGBAG) <i>Perfecto Alliance (East West)</i>	A	26	0	1	7	3	5	0	1	0	1	0	166	21.68	-6.7	
20	33	103	HYPNOTISED <i>Simple Minds (Virgin)</i>	A	16	0	10	32	0	28	0	13	1	22	7	349	21.64	57.9	
21	34	0	TWO CAN PLAY THAT GAME <i>Kebby Brown (MCA)</i>	A	19	0	12	17	32	13	0	0	0	19	0	316	21.60	60.3	
22	20	21	CLOSE TO YOU <i>Brand New Heavies (Pete)</i>	A	16	0	0	5	35	29	0	6	37	0	364	21.31	-8.8		
23	22	33	CAN'T BE WITH YOU <i>Charlene (Island)</i>	A	18	23	1	1	0	32	0	1	0	4	18	182	21.07	-4.4	
24	27	27	SIGHT FOR SORE EYES <i>Alvin & The Chipmunks (Deconstruction)</i>	3	86	1	2	2	7	0	5	0	1	0	166	20.40	24.6		
25	15	12	THIS COWBOY SONG <i>Sing (J&M)</i>	0	40	6	9	0	12	2	29	2	1	18	355	17.58	-83.1		
26	18	38	OPEN YOUR HEART <i>Alvin & The Chipmunks (Deconstruction)</i>	0	23	1	34	0	11	0	28	9	1	0	455	16.79	-80.1		
27	37	32	THE BOMB! (THESE SOUNDS FALL INTO MY MIND) <i>The Backstreet Boys (Pristine)</i>	B	15	0	6	12	2	11	0	1	2	3	0	207	16.79	29.9	
28	26	33	I KNOW <i>Sonora Faria (Columbia)</i>	A	14	0	2	1	2	0	7	0	5	21	28	209	16.69	-5.6	
29	57	0	OLD POP IN AN OAK <i>Rednex (Intermal Africa)</i>	A	18	9	1	3	0	3	0	1	3	1	0	115	15.80	74.1	
30	28	65	AXEL F <i>Dick MCAC</i>	B	13	0	4	7	1	3	0	1	2	3	0	140	14.72	-5.0	
31	65	298	DON'T STOP (WIGGLE WIGGLE) <i>Outrage Brothers (Eternel)</i>	B	13	0	1	5	1	2	0	1	2	2	0	101	14.36	97.3	
32	43	155	CHAINS <i>Tina Arena (Columbia)</i>	A	9	0	22	6	1	0	0	30	4	25	0	288	13.73	29.3	
33	44	87	IT'S A LOVING THING <i>CB Milton (Logic)</i>	A	18	0	4	11	0	3	0	0	2	0	68	13.25	26.4		
34	84	153	ONE <i>Mica Paris (Columbia)</i>	B	11	0	2	0	3	11	0	10	6	24	0	266	12.71	117.3	
35	21	17	RUN AWAY <i>MC Sidi Aidi/The Real MC Coy (Logic)</i>	B	11	8	1	0	1	0	0	0	4	0	0	125	12.53	-71.0	
36	67	239	OVER THE RIVER <i>Sirley McLean (Billboard)</i>	B	15	0	12	6	0	0	0	0	0	0	0	67	12.14	162.8	
37	162	145	ALWAYS SOMETHING THERE TO REMIND ME <i>The Tin Tin Out Free Festivals (WEA)</i>	C	12	0	1	5	1	2	0	1	5	3	0	124	11.48	114.7	
38	29	39	WHATEVER <i>Oris (Dranon)</i>	3	27	1	1	1	1	11	0	1	0	1	19	94	11.26	-36.3	
39	47	52	RUN TO YOU <i>Roxette (EMI)</i>	2	22	0	0	4	7	0	0	0	0	0	179	11.05	8.1		
40	30	42	WHEN WE DANCE <i>Sing (J&M)</i>	3	41	1	3	0	5	2	4	0	1	6	101	10.90	-31.6		
41	119	119	PERFECT DAY <i>Duran Duran (Parlophone)</i>	B	11	0	3	12	2	0	1	0	1	0	163	10.63	55.6		
42	114	199	BABY IT'S YOU <i>The Beatles (Apple)</i>	1	0	7	17	1	1	0	0	1	0	0	93	9.79	182.6		
43	52	70	FOR YOUR HAND <i>Smokie Wonder (Midwest)</i>	1	0	0	0	24	10	16	0	0	5	1	267	9.73	10.3		
44	54	60	HOLD MY HAND <i>Huckle And The Howlsh (Mercury)</i>	2	2	0	0	0	0	33	0	0	2	0	19	167	9.68	13.5	
45	8	6	HAVE YOU EVER REALLY LOVED A WOMAN <i>Bryan Adams (ASB)</i>	A	8	0	8	6	0	3	9	3	0	0	8	67	9.64	0.0	
46	49	54	ALL I WANNA DO <i>Sheryl Crow (J&M)</i>	2	13	0	8	3	4	26	10	1	8	0	160	9.62	3.3		
47	48	56	CRAZY FOR YOU <i>Let Loose (Mercury)</i>	3	16	0	11	3	4	0	10	0	0	0	114	9.03	-85.1		
48	39	25	HERE AND NOW <i>Dave Navro (J&M)</i>	1	0	1	0	1	0	9	9	25	0	0	27	886	8.96	-32.2	
49	112	82	WHAT'S THE FREQUENCY, KENNETH? <i>REM (Warner Bros)</i>	3	22	0	0	0	0	4	0	0	0	0	13	54	8.93	104.2	
50	64	59	HEY NOW (GIRLS JUST WANT TO HAVE FUN) <i>Cyndi Lauper (Epic)</i>	2	15	11	10	0	0	6	9	1	0	0	111	8.87	16.6		

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AIRPLAY

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

TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in number of plays
1	AIN'T NO STOPPIN' US NOW <i>Luther Vandross (Epic)</i>	328	246
2	LOVE CAN BUILD A BRIDGE <i>Cemic Relief (London)</i>	659	231
3	TURN ON, TUNE IN, COP OUT <i>Freddie Mercury (Fourth & Broadway)</i>	828	186
4	JULIA SAYS <i>Wet Wet Wet (Precious Organisation)</i>	866	154
5	THE BALLAD OF PETER PUMPKINHEAD <i>Crash Test Dummies (RCA)</i>	145	145
6	ONE MAN IN MY HEART <i>Human League (East West)</i>	629	138
7	WHOOOPS NOW <i>Janet Jackson (Virgin)</i>	928	130
8	YOU GOTTA BE Des'Ree (Dusted Sound)	757	128
9	LET IT RAIN <i>East 17 (London)</i>	300	126
10	CHAINS <i>Tina Arena (Columbia)</i>	288	124

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

TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total stations	Stations added	Stations lost
1	THE BALLAD OF PETER PUMPKINHEAD <i>Crash Test Dummies (RCA)</i>	16	10	10
2	AIN'T NO STOPPIN' US NOW <i>Luther Vandross (Epic)</i>	32	21	9
3	MARVELOUS <i>Lightning Seeds (Epic)</i>	24	18	9
4	HAVE YOU EVER REALLY LOVED... <i>Bryan Adams (ASB)</i>	15	8	8
5	BEST IN ME <i>Let Loose (Mercury)</i>	11	6	6
6	ONE MICA PARIS (Columbia)	29	21	4
7	PERFECT DAY <i>Duran Duran (Parlophone)</i>	29	12	4
8	HYPNOTISED <i>Simple Minds (Virgin)</i>	28	23	3
9	CHAINS <i>Tina Arena (Columbia)</i>	29	22	3
10	SPIRIT INSIDE <i>Spirits (MCA)</i>	6	3	3

© Media Monitor. Chart shows tracks basing greatest number of stations added (all defined as new in 1995).

1 APRIL 1995

THE OFFICIAL CHARTS - 1 APRIL

music week
AS USED BY



SINGLES

- 1 **DON'T STOP (WIGGLE WIGGLE)**
The Outhere Brothers
- 2 **LOVE CAN BUILD A BRIDGE** Cher, Christine Aguilera & Vanessa Williams with Eric Clapton
- 3 **JULIA SAYS** Wet Wet Wet
- 4 **THINK TWICE** Celine Dion
- 5 **TWO CAN PLAY THAT GAME** Bobby Brown
- 6 **U SURE DO STRIKE**
- 7 **BABY IT'S YOU** The Beatles
- 8 **DON'T GIVE ME YOUR LIFE** Alex Party
- 9 **TURN ON, TUNE IN, COP OUT** Freak Power
- 10 **LET IT RAIN** East 17
- 11 **THE BOMB!** (THESE SOUNDS FALL INTO MY MIND) The Buckleheads
- 12 **WHOOPS NOW/WHAT'L I DO** Janet Jackson
- 13 **PUSH THE FEELING ON** Nightcrawlers
- 14 **ONE MAN IN MY HEART** The Human League
- 15 **AXEL F/KEEP PUSHIN'** Clock
- 16 **OLD POP IN AN OAK** Rednex
- 17 **YOU BELONG TO ME** JX
- 18 **SUDDENLY** Sean Maguire
- 19 **GET WILD** The New Power Generation
- 20 **THE FIRST THE LAST ETERNITY** Snap featuring Summer Arista
- 21 **IF YOU LOVE ME** Brownstone
- 22 **ALWAYS SOMETHING THERE TO REMIND ME** Tin Tin Out featuring Espirito
- 23 **YOU GOTTA BE DES'EE** Dusted Sound/Sony
- 24 **SHOW A LITTLE LOVE** Umberto Smail

TERENCE TRENT D'ARBY'S Holding On To You



- 1 **THE COLOUR OF MY LOVE**
Celine Dion
- 2 **MEDUSA** Annie Lennox
- 3 **MADE IN ENGLAND** Elton John
- 4 **GREATEST HITS** Bruce Springsteen
- 5 **ELASTICA** Elastica
- 6 **PAN PIPE MOODS** Free
- 7 **THE SPIRIT** PolyGram TV
- 8 **CROCODILE SHOES** Jimmy Nail
- 9 **OLYMPIAN** Gene
- 10 **NO NEED TO ARGUE** The Cranberries
- 11 **GALORE** Kirsty MacColl
- 12 **PARKLIFE** Blur
- 13 **CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South** Go Disc
- 14 **THE BENDS** Radiohead
- 15 **KING FOR A DAY, FOOL FOR A LIFETIME** Faith No More
- 16 **BIZARRE FRUIT** M People
- 17 **GOIN' BACK - THE VERY BEST OF Dusty Springfield** Philips
- 18 **CROSS ROAD - THE BEST OF Bon Jovi** Mercury
- 19 **CONVERSATION PEACE** Stevie Wonder
- 20 **BEGGAR ON A BEACH OF GOLD** Mike And The Mechanics
- 21 **ORBUS TERRARUM** The Orb
- 22 **MOODS SYMPHONIQUE** 95 Symphonique
- 23 **THE HITS** Garth Brooks
- 24 **DEFINITELY MAYBE** Oasis

1 4 95

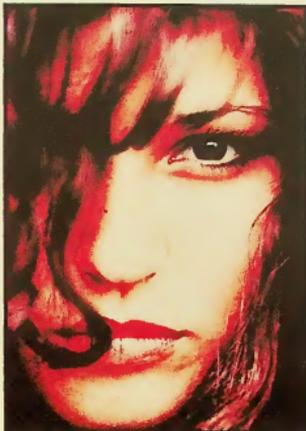


nwa's easy e in Aids message

The US music business was rocked last week by the announcement that rapper Easy E has Aids. The 31-year-old star is a founder member of the notorious LA group NWA and is the first high-profile casualty from the rap world to have admitted having the disease. After rumours had been circulating for some time about the rapper's health, Easy E's lawyer called a press conference in LA to confirm that Easy E - real name Eric Wright - has the virus.

A statement from Wright was read out in which the rapper says his decision to make his illness public is prompted by the need to educate others about the effects of the disease. "I'm not saying this because I'm looking for a soft cushion wherever I'm heading," he says. "I just feel my thousands and thousands of young fans have to learn about what's real when it comes to AIDS." It is believed the rapper contracted the AIDS virus through unprotected heterosexual sex before he met

his wife. Part of Wright's statement says: "Before my wife Tarnika I had other women. I have seven children by six different mothers. Maybe success was too good to me." Achieving success with NWA, Easy E, alongside Dr Dre and Ice Cube, helped pioneer a highly successful West Coast brand of gangster-style rap. However, following the group's demise in 1991, Easy E never achieved the level of popularity as a solo artist that NWA's other former members Dr Dre and Ice Cube enjoyed.



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inside

- 1. suec return to spotlight with help of drum boys
- 2. sven vob makes first uk signings
- 3. judge juke reveals his 10 classic cuts

club chart:

1 NOT OVER YET
Grade

2 COOL CUTS:
WORK IT OUT
Shiva

brits invade miami

The Miami Winter Music Conference came of age this year with a record turnout, showing that it is now the world's top dance forum, writes our man by the pool. About 1,000 delegates attended the seminars and club nights during the week, making it the most successful since the event began 10 years ago. And it was an impressive UK turnout too, with about 100 Brits making the trip to the US. British delegates ranged right across the board, from DJs and record companies to shops and distributors, artists and studios. While the seminars all too often resorted to arguments

over such well-worn and, frankly, boring topics as 'What is house music', the pool-side meetings and non-stop business card-swapping made the trip very worthwhile for many Brits. Chris King, owner of Exclusive Records, said: "I wonder why I bother going to Miami every year. Everyone's here and they are here purely for dance music. It's brilliant." The week of club nights was kicked off by sets from Danny Tenaglia, Richie Rich and Roger Sanchez last Tuesday. A host of top US DJs also played with European support coming from the likes of Setho and Armond Van Helden.

DJ Rap has been chosen as the first jungle DJ to mix one of the highly popular 'Journeys By DJs' mix compilations. "I'm really surprised they chose me and I jumped at the chance of doing it," says Rap. Her selection will no doubt shock some devotees with the DJ including jungle biggies from last year such as Roni Size's 'Music Box' and Tom & Jerry's 'Maximum Style' alongside new jungle and tracks from Carl Craig and even Future Sound Of London's 'Pegusa New Guinea'. "It's easy listening," says Rap, describing her selection. "There's nothing hard. It breaks down to a lot of older stuff as well. It took me about 10 minutes to choose the tracks because I knew exactly what I wanted to do." Meanwhile, in between DJing visits to Germany, Greece and the UK, Rap has been busy rehearsing her as yet unnamed group. "I've always wanted to do it. The style of music is very similar to Desiree or Seal," she says. Rap will also be putting out a new 10-track LP, 'Intelligence', on her own Proper Talent label. It features jungle, trip hop, a track by reggae MC Top Cat and one of Rap's own compositions. "I just wanted to have a really varied cross-section of music on the LP," says Rap.

18 FLARED BITS & PLATFORM SOUL
19 THE FUTURE SOUND OF NEW YORK
20 CELTIC WOODS

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- 35. ORIGI
- 36. NO M
- 37. SWEE
- 38. AS I L
- 39. HERE
- 40. BRIDI

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shout.

Club: Fair Shout, Club Loco, 84 Stokes Craft, Bristol, Fridays 9.30pm-3.20. **Capacity/PA/special features:** 350/4K/venue protected by English Heritage; food served.

Door policy: "None - it's about coming down, getting drunk and listening to good music." - **Charlotte Hazley.**

Music policy: Pumping, uplifting house. **DJs:** Jim Shuff Ryan, Judge Jules, Angel, Al McKenzie.

Spinning: Round Two 'New Day'; Basic Channel '12-inch'; Outer Realm 'Welcome To The Storm'; Graylock 'Acceleration'; Robert Hood (M-Plant) 'The Memory Foundation'.

DJ's view: "It's got one of those inventive, creative crowds where you can get away with anything from hard techno to hip hop." - **Jon DaSilva.**

Industry view: "It's a good little night and is building up. It's great to have another house/garage night on Fridays. They get well-respected names and it's got a very friendly atmosphere." - **Jon Wilkie, Time Is Right.**

Ticket price: £5/£4 NUS

news suad back in spotlight with help of duran boys

Shut Up And Dance, the true pioneers of jungle, are returning to the limelight with the release of their new single 'Sove It Till The Morning After'.

The track is a version of the Duran Duran song and is used with complete permission, as the pair are eager to point out. "Apparently Simon Le Bon loves it," says SUAD's Smiley. "I don't like prejudice in music and just thought it sounded great, so we used it. We used Duran Duran samples in the early days with Kum & Black." The new single has been released on Pulse 8, with the group now reserving their Shut Up And Dance and Red Light labels for more underground releases.

"We couldn't pull a commercial track like that on Shut Up And Dance because we wouldn't have been able to put the muscle behind it that it needs," says Smiley. Pioneering the fusion of

speeded up breaks and regga through their hits with the Ragga Twins, SUAD laid the musical groundwork for today's jungle. But they are not impressed with the way jungle has evolved. "It hasn't really developed, it doesn't change. There are no proper acts, no one's doing songs; it's just producer music. It's real bedroom world kid

stuff," says Smiley. SUAD also have a raft of releases due on their own label from artists including Nicolette, who has just re-signed with the label fresh from her appearance on the Massive Attack album, a new soul group called Prime Motivation and Professor T & Richie, a version of the music from the Guinness TV ad.



film soundtrack is full of action and cool cuts

Many films today have a hard job living up to their soundtracks and this will almost certainly be the case with 'New Jersey Drive', a new movie about car-jacking in New Jersey.

The film, directed by Nick Gomez and with Spike Lee as executive producer, features a soundtrack so packed with r&b and rap goodies that it's coming out in two parts.

The album and additional mini-LP includes work by the likes of Redman, Keith Murray, Black Moon, Mad Lion, Jeru, Heavy D and old tracks from Frankie Beverly's Maze and Biz Markie. Stand-outs are 'Don't You See', the first offering from Sean 'Puffy' Combs' new r&b group Total, Redman's 'Where Am I?' and the S'min' Westsun combination rap 'Heizt Ain't Ready'. The first two singles from the



Suburban Base might have taken the jungle scene's obsession with safeguarding their new music a bit too far this time.

as safe as new suburban base

The new Suburban Base HQ is situated in an old Barclays Bank in Romford, complete with a working vault for all those priceless acetates and DATS - not to mention all the money the company has made from its hugely popular 'Drum & Bass' compilations.

The choice of this exotic new location is, says MD Dan Donnelly, to keep the company near to the legendary Boogie Times record shop which was

loleatta's tribute to dan hartman

US disco diva Loleatta Holloway this week paid tribute to Dan Hartman, the producer who died last year but who has had a posthumous dance hit with 'Keep The Fire Burnin'.

Next week sees the release of a Dan Hartman greatest hits package which coincides with a visit to the UK by Holloway.

It was Hartman's production skills that in 1979 produced Holloway with her most famous track, 'Love Sensation'. "Whoever was in me, Dan could bring it out. When I originally did the track, I sang it clear but he made me do it again and again, getting rawer and rawer. By the end of the recording session I couldn't even talk," says Holloway.

The song kept Holloway in live club work for years but also saw her voice sampled everywhere. The most famous example was Block Box's 1989 hit 'Ride On Time' but it still persists to this day, for example with Junior Vasquez's 'My Loleatta'.

"I never got a dime," sighs Holloway, "but I'm banging on it there because whatever you do in your life there's a payback."

the launchpad for Donnelly's first ventures into the music world and from which he was based.

"We've long since outgrown the office space we have, but we didn't want to lose touch with the shop because it's such a good

way of staying on top of what's happening on the street," says Donnelly.

The company will also be celebrating its move with the release of the 'Drum & Bass' on April 10.

From April 1, Suburban Base can be contacted at 7 Victoria Road, Romford, Essex RM1 2ST. Telephone: 01708 757458.

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sven vath in first uk signings

The Sven Vath stable is springing into activity with a host of releases including a Sven Vath remix album and the first UK signing to Vath's Horshouse label.

The remix album, *Touch Themes From The Horshouse, The Rabbit And The Ballet Dancer*, is released this week and features reworkings of Vath's material by the likes of

Stevie Ba Zai, Aler Ego, Underworld, Alex Azari, Space J and Hardfloor.

MechuWhite, Horshouse has signed its first UK artist, Paul Docherty and John Gregg.

Docherty will record under the name Soap with his first release being a 10-inch single called 'Boudiee (Parts 1-4)' and an album to follow in the autumn.



The second UK signing is a young musician called John Gregg from Loughborough, whose first release, another 10-inch, is 'Saturday Night'.

Horshouse Eye-D label manager Dean O'Connor, says the signings reflect the company's desire to tailor its releases to specific markets.

"Musically, Britain and Germany are very different

when it comes to what the majority want. The fact that we are now in a position to sign from the UK as well as Germany enables us to prove how much we care of what is actually happening within the UK," he says.

Horshouse will also be releasing a new Hardfloor single, 'Machogony Rules', with Slam and Work mixes.



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cream cd whips celebs into plugging frenzy

Next week sees the release of Cream's long-awaited double CD compilation 'Cream Live'.

The album will provide a musical history of the Liverpool club which in its two-year history has become one of the UK's most successful venues.

The LP includes tracks new and old from artists as varied as New Order, Armand Van Helten, Way Out West and Underground Sound Of Lisbon, and has been mixed by Paul Oakenfold, Groome Park, Justin Robertson and Pete Tong.

In a novel move, the boys from Cream have also managed to get the celebs who frequent the club to give their endorsements. Included are plugs by Kylie ("Cream defines cool"), John Galliano ("As I would say... 'Cream, you'll look Errrrrrr...") and Margi Clarke ("Where Valentino spins the beat and Kylie turns up the heat - Cream - this pussy's favourite").

Meanwhile, the Cream tour continues, visiting Leeds' Hard Times on April 1 with DJs Andy Carroll and Doc Martin, and Burnley's Angels on April 7 with Jon of the Pleased Wiminin, Doc Martin and Ross Morgan.

mca axes 48 jocks in promos sell-off shock

MCA's promotions department may be herding the start of a tougher policy about mailing free product to DJs.

Forty-eight club DJs were last week axed from the company's DJ mailing list after MCA staff criticised promotional product that had been sent to the DJs to various record shops.

Clubs promotion manager Laura Gate Eastley sold the Draconian measures were the only way to curb what had become an epidemic of DJs selling double-sock promos to shops.

"There has been a tendency for many DJs to sell promos straight away, particularly double-socks," she says.

"These are expensive items which we produce purely for the DJs' benefit and which are really expensive to post. We've just had enough of

going into shops two days after we've mailed them to DJs to see copies of these promos for sale."

The ingenious method used by MCA to catch the offending DJs was to write the DJ's name with ultraviolet pens on the sleeves of the records sent out and then match them with the copies turning up in shops which specialise in buying unwanted records.

The dance manager of a shop in London's Soho that buys most of its new UK dance product from DJs, says he thinks the MCA initiative will do little to stop DJs selling the records.

"I see DJs come in and make up to a £100 a week selling these records. I just think the companies should start charging them to be on these mailing lists in the first place," he says.

Now there's food for thought.



While every DJ under the sun has made a record over the past few years, one notable exception was the legendary London DJ Fat Tony.

"I never really wanted to do it," says Tony. "So many people wanted me to make a record but I never do what people want me to."

However, the lure of the studio has proved too great even for Tony and the result is the group

'Pierceland and a single 'Men Asore A Whore'. With a reputation as a DJ who took hedonism off the dancefloor and placed it firmly back in the DJ booth, the lyrics are "lively" to say the least. "I can't understand why people are making such a fuss, the record is humorous, it's just about having fun. People get so frustrated about the sexual nature of things but at the end of the day we're all whores to one thing or another."

say what?

what were the best things about miami '95?

- Little Louie Vega - DJ/producer
"The Cuban food - rice and beans - and seeing people I haven't seen in how long."
- Bobby Longley - Hacienda and Pure Silver
"Cruz - Love-as/Latitude labels
"Determining a few relationships that have just been on the
- telephone until now and hearing 'Inspection' by Leffield while strung out at 3am in a convertible."
- John Swenderson - MD Innorant Management - producer/Richie Malone - producer/remixer
"The weather, the women, the Pina Colada and the chicken fingers and chips."
- Paul Oakenfold - DJ/producer
"Meeting people that you speak to on the phone all year round and seeing people supporting the event. Some people criticize it for the wrong reasons and it needs support."
- Benji Castelfraro - DJ/producer
"Bikinis and all the free records."



nu soul habits meant to be

12" and CD feature the Al Stone remixes.
As seen on the Barry White tour in March.



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

24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
SNOW	SAVE!	WAKE	CONVI	PERFE	KARW	I'VE GO	EXPRI	OVER	CANV	POIS	ORIGI	NO M	SWEET	AS I	HERE	BRIDI

Teen & Funcl

Bullseye titles &



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THE OFFICIAL CHARTS - 1 APRIL

Shop focus

Shop:
Test Pressing, 20 Beadon
Road, Hammersmith,
London. Tel: 0181-563
8880 (20h x 15h).



Specialist areas:

Euro, UK, US house and garage, two-thirds US product, one-third UK/Euro; some jungle, some CDs, back catalogue. Merchandise: T-shirts, jackets, bags, slipmats, mix tapes. Ticket agent. Mail-order service. Recording studio. Runs four labels: Test Pressing (quality house), Hit Me Records (commercial), Euro Trax (Euro), Grim Reaper (jungle).

Manager's view:

"The shop opened last October but I've been selling to people for years - I used to manage Quaff. I've stocked the shop with the sort of records I'd want to buy - no cheese! We have a small rack of jungle to keep the kids off our backs. I play on Girls FM where we play from full breakbeats to garage to deep house and I think US breakbeats are going to be really big. Techno's also going to be huge." - **Rob Maynard.**

Distributor's view:

"Test Pressing is a good shop; it's only been open a few months and it's heading in the right direction." - **Ross Flintam, Amato.**

DJ's view:

"Rob knows what's happening - I played his mix of Soapy's 'Horny As Funk' in Italy and they went crazy for it. The shop's very convenient and it's very upfront. I spend £100 every week in there. They've got a wicked recording studio and their label should be massive." - **Bert Bevans (Manor House, Empire).**

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

COOL cuts

1 (2)

2 NEW

3 (1)

4 NEW

5 (6)

6 (4)

7 NEW

8 NEW

9 (7)

10 NEW

11 (14)

12 NEW

13 (15)

14 NEW

15 NEW

16 (8)

17 NEW

18 NEW

19 NEW

20 NEW

WORK IT OUT Shiva

LOVE LOVE LOVE HERE I COME Rollo Goes Mystic
Anthemic and melodic Rollo production

GUDDVIBE Timman

BAILANDOS CON LABOS Cabana
Circulating as an anonymous white label with mixes from BT and Sasha

I'LL BE RIGHT THERE Brotherhood Of Soul

DON'T LAUGH Wlrx

TAKE YOU THERE Rannal Simon
Finally being released with new mixes by Sure Is Pure and Splice Of Life

WHAT IS LOVE Terr Simon
With mixes from Morales and Satoshi Tomiie

DEJA VU Deja Vu

RELEASE YO'SELF Methodman
Tough rap with new mixes from The Prodigy and New Blood

FROM THE DAT VOL. 1 Farley & Hellier Project

FEEL ME FLOW Naughtly By Nature
Back on top form with some dope beats and rhythms

LOVE ABOVE Finltribe

I WANT YOU Itchy & Scratchy
Uplifting vocals and a hi-NRG vibe

WIZARDS OF THE SONIC Westbarm
With mixes from Red Jerry and CJ Ballard

YEHA-NOHA Scared Spirit

SPECIAL M + S featuring Robbie Craig
Cool, deep and stylish garage

VOICES INSIDE MY HEAD The Police
Revived, remade and remixed by Sanchez

RIGHT HERE RIGHT NOW Disco Citizens
Cracking debut for this new label

HOT Majick Village
Another funky house EP with mixes from Cotton Club



a guide to the most essential new club tunes as featured on 7th's "essential selection", with party long broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city music/dj/turntable/market (London), eastern block/underground (Manchester), 23rd precision (Liverpool), 3 beat (Sheffield), wave (Sheffield), mix (Sheffield), 100% (Newcastle), 100% (Newcastle).



ffrr

Cheeky

ffrr

Hi-Life

Narcotic

US Sorted/XL

Network

A&M

Cowboy/Pulse 8

Def Jam

Junior Boy's Own

Big Life

ffrr

Spot On

white label

Virgin

Public Demand

A&M

Modena

Fantastic

Luther VANDROSS

Am't
De
Stopian
to
Now

The Brand New Single Remixed by DAVID MORALES

Released 3rd April - Available on 12" - Cassette - CD

Author of the
Wembley Arena 1985 & 1987 March 1988

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4

S

- 1 **DO!** The Our
- 2 LOVE CAN
- 3 JULIA
- 4 THINK
- 5 TWO C
- 6 U SUR
- 7 BABY
- 8 DON'T
- 9 TURN
- 10 LET IT
- 11 THE BOB
- 12 WHOC
- 13 PUSH
- 14 ONE A
- 15 AXEL
- 16 OLD P
- 17 YOU E
- 18 SUDD
- 19 GET V
- 20 THE F
- 21 IF YOU
- 22 ALWAYS
- 23 YOU C
- 24 SHAW

jock on his box

DJing since he was a teenager, judge Jules, the house guru, still recalls some punk classics



'my definition of house music' dj bell (r&bs)
"I got this in 1992 and it's the best banging house track of all time. Incredibly musical textures and sounds."

'let the music use you' the nightwires (jack box)
"This came out in 1988 and features the tonsils of one of the first house vocalists, Ricky Dillard."

'adrenaline on the wheels of steel' grandmaster flash (sugarhill)
"This was a real mould breaker; it came out in 1980 and it shaped the sound of hip hop for years to come. He was the first to sample and blend in a megomix style and to sample from other people's tracks, acts like Queen. The first ever sample of scratching, which he did on decks."

'why' carly simon (waaa)
"This was produced by Bernard Edwards and Nile Rogers - they were in Chic and wrote their material - and they produced Sister Sledge. It's a busy, funky groove."

'gorm free adolescents' x-ray specs (emi)
"I lost my copy of this album. It's got the words 'brush away, brush away, brush away the SR way, so it's got to be a good track."

'alternative ulster' stiff little fingers (chrystalis)
"This was the first punk record that really told it like it was in Northern Ireland. Oh, how naive I was in those days."

'all join hands' ce ce rogers (edantic)
"Vastly underrated follow up to 'Someday. Great to play."

'the dance' rhythm is rhythm (transmat)
"The first in a succession of records with incredibly woobly basslines from Derrick May."

judge Jules

'hiphop bebop (don't stop)' man parrish (polydor)
"My most enduring memory from the electro era. I first heard it at the Mud Club, circa 1982, when I was wearing blusher and eyeliner. It was the New Romantic era."

'got to get your own' ruben wilson (ace)
"The song title refers to a copy of this record, in you've got to get your own copy of this record. An anthem from the rare groove era."

steamin'

tips for the week

- dream plan! the mighty machine (vocaluum records)
- 'this old house' techniques (right groove)
- 'unfitted' bobbin twins 2 (white label)
- 'oxygen' frequency dip (everglight)
- 'legends of the dark black - pt 2' wildchild (hi-life)
- 'tack' monstern (vocaluum tunes)
- 'top-not-let' popcorn (outland)
- 'the unfinished projects ep' eszy (white label)
- 'not over yer' groove (parfectia)
- 'pulp' speedy gonzoilas fox (force five)

compiled by mark owen
tel: 0181-948 2200

BORN: London, October 22, 1965. **LIFE BEFORE DJING:** "There was none. I've been DJing since I was 16, since I was a spotty kid." **FIRST DJ GIG:** The Boston Arms, Tufnell Park, London. "It was a night for local teenagers with me and Rollo DJing and promoting. Everyone was supposed to be over 18 but none of them looked over 13. It went really well." **MOST MEMORABLE GIG:** Best - Hedonism, 1987. Worst - 1986 at the Astoria. "Something hot and smoking fell on my record while I was playing and I didn't notice it until the needle hit a hole that had been burnt into it. It was one of my prized seven-inches." **FAVOURITE CLUBS:** Cream, Liverpool; Ku and Pasha, Ibiza; o-Nite, Berlin. **NEXT THREE GIGS:** LuDup, Jolly Roger, Manchester (March 30); Hanover, London (31); Rocky Amsterdam (April 1). **DJ TRADEMARK:** "Very fast mixing and very diverse styles." **LIFE OUTSIDE DJING:** Kiss FM DJ, remixer, producer, voice-over work; likes current affairs, psychology, social anthropology, law, football, fiddlywinks.

CV:

24	SHOW
25	SAVE!
26	WAKE
27	CONW
28	PERFE
29	KARM
30	I'VE GO
31	EXPR!
32	OVER
33	CAW!
34	POIS
35	ORIG!
36	NOM
37	SWEET
38	AS I L
39	HERE
40	BRID!

Bullethead titles & Co

Teena Fanc!

EMER

(1)

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Sound of Fantasy
18 FLARED BITS & PLATFORM SOUL
19 THE FUTURE SOUND OF NEW YORK
20 CELTIC ANNOUS

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THE OFFICIAL CHARTS - 1 APRIL

1w



britain's neatest beats till

3 1 95

chart

2 1 **DO IT**
The Out

- 1 2 LOVE CAN
- 3 3 JULIA
- 4 4 THINK
- 5 5 TWO C
- 6 6 U SUR
- 7 7 BABY
- 8 8 DON'T
- 9 9 TURN
- 10 10 LET IT
- 11 11 THE BOA
- 12 12 WHOO
- 13 13 PUSH
- 14 14 ONE M
- 15 15 AXEL I
- 16 16 OLD P
- 17 17 YOU B
- 18 18 SUDDI
- 19 19 GET V
- 20 20 THE FI
- 21 21 IF YOL
- 22 22 ALWAYS
- 23 23 YOU G
- 24 24 SVOKO

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

1 NOT OVER YET (BT/DANCING DIVAZI)
ORIGINAL MIXES)

Gracie

- 2 SEX LIFE (ARMAND VAN HEDE/N/ THE COMMISSION/URBAN HERO MIXES)
Jeffrey Williams
- 3 LEGENDS OF THE DARK BLACK - PT 2 (RENEGADE MASTER MIX)/DARK BLACK ANTHEM MIX/RENEGADE MUSIC MIX/CAI I GET A HO (REMIX)/Witchchild
- 4 THE CYNICAL EP: KEEP ROCKIN'/JUICED/DAT DANCE AHC/Boswana
- 5 LIFTING ME HIGHER (TALL PAUL/GEMS FOR JEM MIXES)
Gems For Jem
- 6 YOU BRING ME JOY (E-SMOOVE MIXES) Mary J. Blige
- 7 WORK IT OUT (MINOW/P/FATHERS OF SOUND/MORALES/WEST END MIXES) Shiva
- 8 YOU BRING ME JOY (JULES & SKINS/PURKAB.O.P. MIXES)
Rhythm Factor
- 9 KEEP IN TOUCH (BODY TO BODY)/JUNIOR VASQUEZ MEETS JOHNNY VICIOUS)
Shades Of Love
- 10 MOVE THAT BODY (RUSH/BOTTOM DOLLAR MIXES) Mush
- 11 SATISFIED (TAKE ME HIGHER) (SLO MOSHUN/ORIGINAL MIXES)
H2O featuring Billy
- 12 DON'T LAUGH (LUSH WINK/TONY DE VIT)/JUNIOR VASQUEZ MIXES)
Wink
- 13 CRAZY (TIN TIN TON MIXES) Mark Morrison
- 14 HIGH AS A KITE (ROB D & POLLO/SISTER BLISS MIXES)
One Tribe featuring Roger
- 15 I GOT LOVE IN MY HEART (SP/ICE OF LIFE/SKOWIN BEATS/KEN MANTRA/DANNY)
frr
- 16 TAURUS IN THE COMMISSION MIXES) Donald O
- 17 IT'S ALRIGHT (MIXES) S.A.I.N.
YOU (DEVELOPMENT CORPORATION/ROCKY & DIESEL/JUNIOR VASQUEZ/BOTTOM DOLLAR MIXES) Staxx
- 18 PUMP RICKY MORRISON/TRIBE ON A VIBE/PHIL KELSEY & ROBERT P MIXES)
Pump Ricky Morrison
- 19 OBSERVATION (DANTE) (SLO MOSHUN/PURKAB.O.P. MIXES) (THE WORLD MIX)
Pump Ricky Morrison

Perfecto doublepack

- 10 10 HANDS ON
- 11 11 HI-LIFE
- 12 12 FANTASTIC
- 13 13 BOX 21 doublepack
- 14 14 Uptown/MCA doublepack
- 15 15 SHIVA
- 16 16 MULTIPLE doublepack
- 17 17 SIX VICIOUS-MUZIK
- 18 18 BLUMED VINY
- 19 19 CLUB BUZZ
- 20 20 US SORRED/XL doublepack
- 21 21 WEA
- 22 22 frr doublepack
- 23 23 SMOCK UKS/SL doublepack
- 24 24 EFFECTIVE
- 25 25 CHAMPION doublepack
- 26 26 PUMP RICKY MORRISON/TRIBE ON A VIBE/PHIL KELSEY & ROBERT P MIXES)
Pump Ricky Morrison
- 27 27 OBSERVATION (DANTE) (SLO MOSHUN/PURKAB.O.P. MIXES) (THE WORLD MIX)
Pump Ricky Morrison

1w

- 35 35 LIMITED EDITION 24 Hour Experience
- 36 36 LOOK AHEAD (DANNY TENAGLIA MIXES)
Danny Tenaglia featuring Carole Sylvan
- 37 37 CONWAY (ERICK MORE/ MORILLO/CLEVELAND CITY/ARMAND VAN HEDE/KETHI UTMAN/
COTTON CLUB/MISHADI MIXES) Reel 2 Reel featuring The Med Stunman
- 38 38 IF YOU LOVE ME (MIXES) Brownstone
- 39 39 SPIRITS
- 40 40 ONE LOVE FAMILY (ORIGINAL MIX)/WAY OUT WEST/CHRIS & JAMES MIXES Liquid XL
- 41 41 WELCOME TO THE FACTORY (MIXES) Mezaze
- 42 42 FEEL THE FIRE (CARL CRAIG/RON TREAT & CHEZ DAN/KEVIN SAUNDERSON MIXES)
Naomi Danila
- 43 43 FUTURE (CARL CRAIG/ROACH MOTEL MIXES) Mr. Monday
- 44 44 FUNTIME (RAMP MIXES) Boy George
- 45 45 BUMPER Chrome
- 46 46 THE POLYESTER EP/DJ Speak
- 47 47 MUSIC IS MY LIFE (FEDERATION/STATE/IDE MIXES) Repature
- 48 48 LET'S GET STARTED (LOVE TO INFINITY MIXES)
All Saints 1,3,7,5
- 49 49 DIDN'T KNOW (DIVAS TO THE DANCEFLOOR MIX) EG Fallalove
- 50 50 RELEASE YOURSELF (ALEX P & BRANDON BLOCK MIXES)
There's A Crowd
- 51 51 BITS & PIECES Antimasia
- 52 52 (SOULPOWER/ALBUM MIXES) Barry White
- 53 53 DEJA VU (BACK II BASICS/PLAYBOYS MIXES) Deja Vu
- 54 54 SALSA WZZZ (DISCOQUE REMIX)/ORIGINAL MIX/WH DE HAY (LET'S BANG IT)
Hard 2 Dance
- 55 55 A PRAYER TO THE MUSIC Marco Polo
- 56 56 MOONSHINE/HILLBILLY SONG Kenbu
- 57 57 COMES OVER ME/THINK ABOUT IT Stylomatic
- 58 58 DON'T NEED YOUR LOVE (BREAK THE CHAIN)/THE WELL HUNG PARLIAMENT MIXES)
Midi-8
- 59 59 I'M A MAN (REMIX) (SLO MOSHUN/PURKAB.O.P. MIXES) (THE WORLD MIX)
Pump Ricky Morrison
- 60 60 OBSERVATION (DANTE) (SLO MOSHUN/PURKAB.O.P. MIXES) (THE WORLD MIX)
Pump Ricky Morrison

Nice N Ripe

- Tribal UK
- Peatina
- Epic
- MICA doublepack
- US Hot 'N' Spicy
- MMS UK/S/6
- Open
- Virginia
- Consolidated
- US Harry Street
- Tempo Tones
- Zance/CIT doublepack
- Sound Of Mystery
- Toto's Company
- Hoof Choons
- A&M
- Cowboy doublepack
- Wtzz
- Hi-Life
- US MAW
- Stylomatic
- THE WELL HUNG PARLIAMENT MIXES)
- REEL 2 REEL TO THE MISC/OUS CHART / (MANNY

- 24. SHOW
- 25. SAVE!
- 26. WAKE
- 27. CONW
- 28. PERFE
- 29. KARM
- 30. IVE GO
- 31. EXPRI
- 32. OVER
- 33. CAW!
- 34. POIS
- 35. ORIGI
- 36. NO M
- 37. SWEE
- 38. AS I L
- 39. HERE
- 40. BRIDG

Teena Fanci



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- 13. LIBERATION (SHE'S A JACK WAGNY) PUSSEY DISCO DUB! PLAY IT ON THE (NO NO) MIX!
- 14. Lippy Lou
 20. DON'T YOU WANNA BE MINE (LOVELAND/CHRIS KING/SPACE OF LIFE/PROOF MIXES)
 The Real Deal featuring Annette Taylor
 X-Clusive Doublepack
- 21. GUDVIBE (MR ROY/WAND/INMAN MIXES) Trimm
 22. MEN ADORE A WHORE (FERRECHILDO MIXES) Ferrecchild
 23. WHY EVEN GET STARTED (NORTHWEST PRODUCTIONS MIXES) World
 24. J.J. TRIBUTE (ORIGINAL MINDKID/DUB/DREAM FREQUENCY MEETS ROB TISSERA)
 CLUB MIX (NEW ATLANTIC CLUB MIX) Ashah
 25. SWEET SENSATION (ORIGINAL/UT-EMPO MIXES) Mark Ball
 Deconstructed
 26. U SURE DO (STRIME/GOODFELLAS/MR ROY MIXES) Strike
 27. CHE LIFE (KEITH THOMPSON/DIESEL MIXES) African Ozra
 28. YEHA-NOHA (BUM/DEEP RECESS/GRID MIXES/TOR CHENEY/NAKANA (LOVE TO INFIN-
 TY MIXES) Sacred Spirit
 29. AINT NO STOPPIN' (US NOW (DAVID MORALES MIXES) Luther Vandross
 30. FSNY THE SAMPLER (IN THE DARK WE LIVE (THE LITE) Aphrohead/WHAT IS HOUSE
 MUZZIK? Picture Scope/IT'S OUR TURN Project-407/JOURNEYMAN
 Alex J
 31. DIRECT ME (MIXES) Release Project
 32. VOLUME 2 Limited Edition
 33. VOLUME 1 Limited Edition
 34. I SURVIVED (JOHNNY VICIOUS MIXES) Loleata Holobovoy

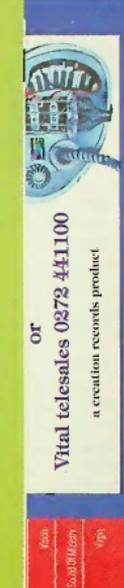
18 to 24 each start for available as special boxed set in extended form as soon as it is compiled on the busy before publication, details on 071 629 336

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 the new single:
I Only Want To Be With You
 (the funny B mixes!)
 Also includes mixes by
Sam Shock & Payton on Polygram's Ambassador etc.
Come On
 made in G.B. 18 to 24 Special limited edition mini greatest hits CD — priced 270 Mins — 21 Mins

- 5. DANCE TO THE MUSIC (CHRIS & JAMES MIXES)/DUB TO THE MUSIC/THE CHANT JOHNNY
 VICIOUS REMIX/THE ONLY ONE (ORGANIC EDIT) Hustlers Convention
 Stress Doublepack
 HONY AS FUNK (ROB MAYNARD & J.K. WHITEHOUSE MIXES) Stasy
 Red Cat
 Cleveland City
- 6. MY CHILDREN Massaph Cat
 7. EVERYBODY ON THE FLOOR (PUMP IT) (DUBUP MIXES) Tokyo Chetto Pussy
 Epic
 8. BARRY BARRY (LEE MARROW/DANCING DIVAZ/ROBYX MIXES) Corona
 9. ALPHA VAIVE (PLASTIKMAN ACID HOUSE MIX)/ALPHA MIX (THAT SOUND MIX)
 System 7
 10. YOU BELONG TO ME (JX & RED JERRY/ZENKER & LISSA/PETER PARKER/OLAM BASOSI
 & ERIC E MIXES) JX
 11. NEXT CLUB EP Rhythm Construction Co.
 Hojo! Chooms/Freeadom
 Nice 'N' Ripe
 Fruit Tree
- 12. YOU CAN HAVE IT ALL (RYTHME TIME PROOD/GRAP MIXES)
 Eve Gallagher
 13. FOUR SEASONS Blue Amazon
 14. NICE 'N' RUFF EP Grant Nelson
 15. TUNE IN (ANIMAL HOUSE MIX)/JUST SAY KNOW (MIX)/FOX FORCE FIVE/FOX FORCE ONE
 Chris & James
 16. LIVE IN PEACE (LEX LOFAH & L DOUBLE MIXES) Tokyo
 17. BITCH QUEEN'S Party
 18. A HIGHER STATE OF CONSCIOUSNESS Work
 Stress
 Limbo
 Naughty But Nice
 US Strichy Rhythm
- 19. More Protein/Cleveland City
 20. Jackpot
 21. Nice 'N' Ripe
 22. Stress
 23. Limbo
 24. Naughty But Nice
 25. US Strichy Rhythm

18 to 24 each start for available as special boxed set in extended form as soon as it is compiled on the busy before publication, details on 071 629 336

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 No.1 Cool Cuts and
 Buzz Chart record
 SENSATIONAL MIXES BY
**OAKENFOLD/OSBORNE, B.T
 and DANCING DIVAZ**
 "Quite simply the best record I have heard in months.
 Vibrant, passionate and ultimately spirtuous" *Mixmag Update*
 27 3 95
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- 18 FLARED BITS & PLATFORM SOUL
- 19 THE FUTURE SOUND OF NEW YORK
- 20 CELTIC MOODS

ON A POP TIP

club chart

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

1

SWEET DREAMS

DJ Scott featuring
Lorna B Steppin' Out/Love This/Silly Money

2

BABY BABY

Corona Eternal

3

ALWAYS SOMETHING THERE TO REMIND ME

Tin Tin Out featuring Espiritu WEA

4

DON'T STOP (WIGGLE WIGGLE)

The Outthere Brothers Eternal

5

FOR ALL WE KNOW

Nicki French Bags Of Fun/Love This

6

THE BOMB! (THESE SOUNDS FALL INTO MY MIND) Kenny 'Dope' presents

The Bucketheads Positiva

7

LET IT RAIN

East 17 London

8

DON'T GIVE ME YOUR LIFE

Alex Party UMM/Systematic

9

U STURE DO

Stax Fresh

10

IT'S A RAINY DAY

Ice MC WEA

11

SLEEPING IN MY CAR

Mobius Loop featuring Julie 'Zee' Bags Of Fun/Love This

12

SWEET DREAMS

Swing featuring Dr. Alban Cheiron

13

IT'S A LOVING THING

CB Milton Logic

14

LOVE & DEVOTION

(MC Sar & The Real McCoy Logic

15

PUSH THE FEELING ON

Nightcrawlers ffr

16

OXYGENE

Frequency Dip Feverpitch

17

AXEL F/KEEP PUSHIN'

Clock Media

18

YOU BELONG TO ME

JX Hoop Choons/ffrredom

19

PAIN

Fun Factory Club Tools

20

OVER THE RIVER

Bitty McLean Brilliant!

21

WHY DID YA

Tony Di Bart Cleveland City Blues

22

SAVE IT TILL THE MOURNING AFTER

Shut Up And Dance Pulse-8

23

CONWAY

Reel 2 Real featuring The Mad Stuntman Positiva

24

MUSIC IS MY LIFE

Rapture Tempo Toons

25

BUBBLING HOT

Pato Banton with Ranking Roger Virgin

26

YOU MAKE ME BELIEVE IN MAGIC

Bed & Breakfast Maad

27

SOUND THE ALARM

Primax featuring Kimberly Media

28

HERE I GO

2 Unlimited PWL Continental

29

TEARS DON'T LIE

Mark Oh Systematic

30

LICK IT

20 Fingers featuring Roula ZYX

31

I SEE YOU

General Base Equator

32

MOVE YOUR ASS!

Scooter Club Tools

33

YOU

Staxx Champion

34

NOT OVER YET

Grace Perfecto

35

DO YOU SEE

Warren G RAL/Violator/Island

36

DON'T YOU WANNA BE MINE

The Real Deal featuring Annette Taylor X-Clusive

37

I JUST CAN'T WAIT

Mandy Smith Public Demand

38

SPIRIT INSIDE

Spirits MCA

39

TWO CAN PLAY THAT GAME

Bobby Brown MCA

40

CRAZY

Mark Morrison WEA

SI

1 **DOWN**
The Out

2 **LOVE CAN**

3 **JULIA**

4 **THINK**

5 **TWO C**

6 **U SUR**

7 **BABY**

8 **DON'T**

9 **TURN**

10 **LET IT**

11 **THE BOM**

12 **WHOC**

13 **PUSH**

14 **ONE I**

15 **AXEL I**

16 **OLD P**

17 **YOU B**

18 **SUDDI**

19 **GET W**

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21 **IF YOU**

22 **ALWAYS**

23 **YOU G**

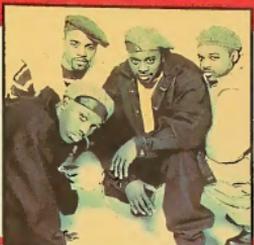
24 **SHOW**

namecheck: ralph tee @ james nyman @ daisy & havor @ brad beatnik @ tim jeffery @ andy heavers

tune of the week

blackstreet: 'joy' (us interscope)

SOUL While hip hop lightens its stranglehold on the urban R&B scene, this offers a breath of fresh air as the only track with any hint of real soul to get excited about on the impact 12-inch front recently. It may be from an album that's been out for a while, but this new moves are essential. In fact, for the Cool Jay mix alone it's the one record that anyone into quality soul music should just rush out and buy - it has a wonderful old school feel complete with breezy sax. For the two-step dancefloor, the UpTown Jay mix builds in some appropriate drum and bass, while the original version was always the best ballad on their album. Essential. **★★★★** **rt**



the piano house vibe with little let-up in the euphoric atmosphere. A pure dancing record - and let's be honest, little more than that - is a guaranteed floor stomper. That's funky in a Euro-bass kind of way. **★★★★** **bb**

24 HR EXPERIENCE 'Test Pressing' (white label), the post-'Bomba' fall-out starts here with this fabulous 'jazz-funk goes house'-work-out that, like the Buckleheads, updates the old 'Almosair' formula to fine effect. A boogieist bassline bubbles away under a cool Fender Rhodes loop and firing horn riffs, which occasionally make way for the more dubby interludes. The flip features two NY-style deep groove grooves that are solidly executed. No track lives here as nice as dead, yet the single will probably be officially released on Nicola 'N' Ripe. **★★★★** **ab**

opener, 'Lospinner' adds a funky skip to its slide. 'Woodoo Rhythm' goes for deeper clubber house while 'Rollerball' gets all frolic. 'Worth a spin' **★★★★** **bb**

DJ Vibe 'Unreleased Project' (Tribal UK). Straight outta Portugal comes this soothing house instrumental with a wailing vocal breakdown. DJ Vibe and Doctor J are responsible and this features on the new Tribal compilation of Portuguese house. Simple yet subtly funky, this is another one for 'God Made Me Funky' fans. **★★★★** **bb**

TECHNIQUE 'This Old House' (US Nine Grooves). How to make house music is the subject of this record, and while it may not be a new idea to talk the listener through the basics of a track ('and this is bass'), it's a particularly successful example of the genre. It really grooves along and the constantly chattering American voice isn't irritating at all - it's even funny. And the B-side? It tells you how to do the remix. **★★★★** **djh**

AFRIKAN OPERA 'Che Life' (4 Liberty) (4 Liberty) This is a fascinating patchwork of a record. The snippets of vocals, organs and drums wind round each other in a completely unpredictable way so you don't know what to expect. The result is an excellent and original lively party track that is never obvious but always satisfying. **★★★★** **djh**

techno

NEV 'From Above It Ripples Over Stones EP' (GPR). The poetic little heretics six covinly-crafted tunes from Tim Prezzano - all with witty, flowery names and all with soothing, drifting melodies underpinned by firm beats. This is about as easy-listening as you'd ever want techno to get. **★★★★** **bb**

FINITRIBE 'Love Above' (Hfr). The Finst 'oldest licks' are a bashing from the Soumash boys and both mixes are very strong progressive/techno/Goo

treatments that should have no problem satisfying the harder DJs. In-ey-face synths and a driving rhythm set the pace from the off with aggression the byword. Both mixes are essentially the same in style, differing mainly by arrangement and where you want your ambient Goa breakdown. Very tough indeed. **★★★★** **jj**

STARFISH POOL 'Cool For Lovens' (Nova Zambie). The second EP from the Pool is another absolutely stunning work of controlled majestic brilliance through the field of experimental techno. The title

cut glides in like a phased Spirituallized track before the beat steadily kicks in without taking anything away from the sheer ripped-out ambience of the synths. Odd industrial noises (after an interval), strange loops unfold on 'Unnatural' then the eerie atmospheres return for the closing epic, 'Timeless'. A masterpiece. **★★★★** **bb**

house

AMERICAN STEREO JESUS 'It's Our Future' (CJS International). This new Sub-Level distributed label piles on

DREDSOCK 'Pump' (Feverpitch). I'm not sure how involved Todd Terry was with this release but according to the press blurb, this track is "straight from his mixing boards". I sincerely hope he was on holiday when this took place as the million here is by no means flattery. Unlike

Loadee's 'Widhat' series that showed copying 'them' can be cool, Dredsock's premier piece of plastic fits along with "flavoured sounds" falling flat on their face. The vocals seem too detached from the music and the idea to mix dance and hip hop and house just doesn't work. **★★** **jh**

WEST COAST CONNECTION 'The Rollerball EP' (Muzique Tropique). Just to prove that Glasgow isn't full of hard trance acts, WCC add a more soulful vibe to their trancey house cuts on this four-track EP. 'Rollerball' is the moody

albums

MOVE D 'Kunststoff' (Source). The title of this album translates as plastic, which is odd given that Move D's mellow techno grooves are far from synthetic/synthesized yes, but never synthetic. The 12 deep and beautifully mixed instrumentals are organic creations full of life and emotion, largely as a result of their jazzy overtones and subtle hints of funk. One of the tracks is called 'Tribute To Mr Fingers', which gives some indication of where Move D is coming from. But while paying respect to Larry Heard along with Detroit's class of 87, Kunststoff still moves things forward significantly. There is little point in picking out

highlights, just lay back and absorb every gorgeous moment. **★★★★** **ab**

ALLIANCE ETHNIK 'Simple & Funky' (Delabel). Watch out for this band. Not only have they been runners-up in the BBC World DJ Championships three times (third place in the most recent event), the lead single 'Respect' has already sold more than 100,000 copies in France alone.

Sounding very much like a French 'Native Tongue' comes as no surprise since producer Bob Power has worked with A Tribe Called Quest and De La Soul remixed the 'Respect' single. The LP is full of funky French-flavoured rap and

includes instrumental tracks such as 'Demi-Tour Vers Le Futur' and 'Psycho Funk De L'Alliance' showing off the super-slick side to the DJ cult art and acrobatics. **★★★★** **jh**

OVAL '94 Diskon' (Mile Plateau). On their second LP, Oval have created mood music purposefully full of distortion and digital interference which still manages to breathe a harmony into an aural arena of fractured sound. The vinyl format includes five remixes by the likes of Scanner, Mouse On Mars and Christian Vogel who all fit in with Oval's deconstructive musical ideology. Yes, this is weird shit **★★★★** **jh**

★★★★★ an Oscar-winning performance will put their name in lights

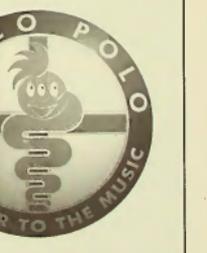
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Bulletted titles &

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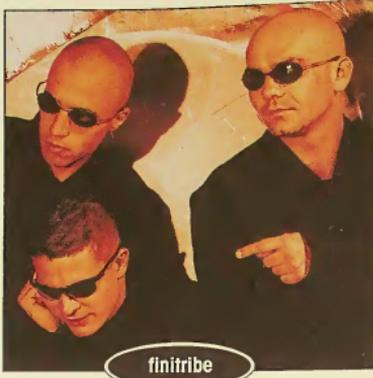
ROMANTHONY 'Ministry Of Love' (Azuli). Romantony's releases may not sound as startlingly innovative as they once did but each one's arrival is still a real cause for celebration. This latest is no exception with its deeply powerful Hammond-topped house rhythms providing the backdrop for an exceptional vocal collage. Thoughtful monologues, ranting reverents and wailing divas come together to create a tune to satisfy the mind as well as the feet. **!!!!!!** **ob**

X-PRESIDENTS '1st Amendment' (Urban Hero). Having impressed with their recent 'People And Ploas' single by Vision, Alex Tepper returns with this well-produced four track EP of NY-style sample-topped house grooves. The stand-out 'Diamond Rings' bumps along very nicely and boasts some strong vocal loops while 'Feeling House' uses the well-worn 'House is a feeling' sample but is saved by some real Hammond touches. The flip's bouncy 'Faction' and heavier 'Seduction' are a bit too obvious. **!!!!!!** **ob**

MARSHALL STAXX 'Switchhead' (Distinctive). A breakbeat house groove with all kinds of vocal samples, stabs and noises bouncing around over a strong simple bassline. It builds and changes well with a huge breakdown in the middle, making it an ideal DJ mixing record as well as a good track in its own right. Not an anthem maybe, but a very useful release. **!!!!!!** **ij**

MUTUAL CONCEPT 'Good Man' (Mo' Greens). Maybe not as slick as Kreuz, but Mutual Concept deliver a UK swing tune that cuts in on the dancefloor alongside the US biggies. With a fully-charged, smacker rhythm track, overlaid with floating keyboard pads and synth stabs, a female lead vocal interplays with a vocoder male vocal on a pretty decent song. Already acknowledged on the club scene and in r&b radio circles, this is definitely a promising start. **!!!!** **ri**

CHANGING FACES 'Keep It Right There' (US Big Beat). This third release from the Faces, again in a slow big



finitribe

With their third release, SHJ match the same-tingling cool of their debut 'Sea Letters' with a dose of uncompromising jungle techno that sounds like music from a futuristic film soundtrack. Strings and breakbeats tussle and roll as a cheeky laugh, some thudding bass and waves of synth fill the gaps. The flip is not quite as full-on but just as captivating. **!!!!!!** **bb**

swing

MUTUAL CONCEPT 'Good Man' (Mo' Greens). Maybe not as slick as Kreuz, but Mutual Concept deliver a UK swing tune that cuts in on the dancefloor alongside the US biggies. With a fully-charged, smacker rhythm track, overlaid with floating keyboard pads and synth stabs, a female lead vocal interplays with a vocoder male vocal on a pretty decent song. Already acknowledged on the club scene and in r&b radio circles, this is definitely a promising start. **!!!!** **ri**

CHANGING FACES 'Keep It Right There' (US Big Beat). This third release from the Faces, again in a slow big

beat style, is remixed by Devante Swing. Tight vocal harmonies merge with vocoder and meandering bass to a trendy downtempo groove, though surely the pace of these records will pick up soon. While this and similar tunes sound fine on radio, they're demolishing any kind of mainstream club potential for themselves. Even the urban r&b clubs would rather play hip hop. **!!!!** **ri**

jazz/funk

VARIOUS 'Mix'n' EP' (Revoo). The south London sheet funk label returns with a selection of very tasty grooves. First up is Rudiment's woodwind-led mellow jazz that adds a touch of club and African vocals. Ullatoviv's 'Theme From Ultraviolet' is a firm soundtrack-style ride around a latin-flavoured funk metropolis. Finishing off one Simon Mann's blissed-out hip-hop-based funky vibes and a slice of acoustic poetry from Lefroy. A cracking sampler. **!!!!!!** **bb**

XS CHAMPIONES EXPERIMENTALE 'Um/Dais/Tres' (Soul Jazz). Imagine mid-Seventies jazz on

a frantic Brazilian tip with loads of funkiness and keyboards and you'll get the feel of 'Tres' Leadback samba-style is what it's about and you can almost feel the summer heat radiating from the grooves. 'Um' and 'Dais' are more rhythmic versions without the keys. **!!!!!!** **bb**

8 UP 'Ya Don't Quit/Lie Down And Stay Cool' (Soul Jazz). Alan Riding's experimental jazz funk after ego 8 UP follows a prolific debut LP with a single that eases from

straight jazz funk into techno ambience via a few Egyptian-style rhythms. Side here poses for a beatless, beautiful ambient cut. Wonderfully unique. **!!!!!!** **bb**

garage

DONALD O' I Got Love In My Heart' (Sixe). Originally released on the Music USA label last year, this well-crafted song is helped along by an impressive vocal performance from Mr O and timeless production from the Smoak crew. The original US mixes are featured on one 12 inch that will appeal to garage purists, while the doublepack of UK releases will satisfy the

needs of more mainstream floors. Spice Of Life add extra warmth while still keeping things deep and scuffily, the 'Smokin' Beats crew house things up a bit with a piano-produced production, the two members of Slo Moshun individually contribute heavier dub work-outs, and The Commision round things off with some over-gimmicky house

treatments - you'd need headphones when the vocals are this good. **!!!!!!** **ob**

DOMINICA 'Gotta Let You Go' (Outland). The garage-focused track in radio edit form is very commercial, like a cross between Dee-Lite and N-Joi's 'Anthem'. Having already dented the Dutch national charts, with the right push this could do the same in the UK. Other mixes such as Rub-a-Dub take you deeper into late-night underground territory. **!!!!** **jh**

hip hop

ROOTS WITH ROY AYERS 'Processes' (Red Hot/MCA). Anyone who found themselves transfixed watching Red Hot & Cool will be pleased to see this track from the programme getting a release, even if it is only in the US. There are versions for Roots fans, instrumental versions for Ayers fans and Da Beatniz mix that combine the two talents very nicely. **!!!!** **d&h**

soul

NOEL MCKOY 'Baby Mother/Father' (Right Track). One of the UK's strongest soul vocalists is back with what is his best tune since 'Fight'. With its shuffle beat rhythms, blasts of Love Unlimited stings and strong melody/vocals, this is worthy of support. Its only drawback is that it may be just too good for the radio unwilling to compromise with ruffier urban or house mixes, although there is a reggae mix. If radio went for this, however, it could be huge. **!!!!!!** **ri**

noel mckoy



OLA Trust Is All' (Rugged RAM). Ola wrote and produced 'Trust Is All'. It's very classy, optimistic and hints of Seventies-style dance anthems, the backing vocals taking some inspiration from Quincy Jones circa 'The Dude'. Nice one. **!!!!!!** **ri**



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8	DON'T	
9	TURN	
10	LET IT	
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12	WHOO	
13	PUSH	
14	ONE	
15	AXEL	
16	OLD F	
17	YOU F	
18	SUDD	
19	GET Y	
20	THE F	
21	IF YOU	
22	ALWAYS	
23	YOU G	
24	SHOW	

clubchart
commentary

by alan jones

Lots of support still for **Grace**, whose Perfecto single 'Not Over Yet' retains a comfortable lead at the top of the chart. It's had a dramatically greater impact this time around than when it was first released in 1993 - then it was very much a cult favourite, and failed to dent the Top 50. On the other hand, **Gems For Jem's 'Lifting Me Higher'** - inspired by Ewlyn Thomas's 'High Energy' hit - was a big club hit last time out, reaching number seven last May. It didn't fare too well when commercially released however, but new mixes by **Tall Paul** are huge on the club circuit, and, looking for crossover success this time, the record returns this week at number five. Following the recent number two club success of **Eve Gallagher's 'You Can Have It All'**, which he co-wrote, **Boy George** is enjoying renewed success as a songwriter, having also penned (and produced) **Deja Vu's** eponymous new club hit, which debuts at 53 this week. George's own hit 'Fantime' - a stomping rock track in its original mix, but a magically transformed dance track in its **Romp** mixes - is, ironically, not one of his own songs, having been penned by Iggy Pop and David Bowie. Several hot new US hits are in or near the chart, including **Kenlou's 'Moonshine And Hillbilly Song'**, which enters at 56. Last you thought you detected some moans of work on this double-sided hit, you might like to know that Kenlou is an amalgam of **Kenny Dope**, Gonzalez, and Little Louie Vega... Multiple mixes continue to be the order of the day - but if they work, who's to complain? The **Brownstone** single 'If You Love Me' is available in 11 mixes, and TruTipix purchases by those eager to get the best of what is, quite honestly, a fairly similar selection of angles on the same tune, have lifted it into the Top 20 on the CIN chart this week... Breakers just outside the chart: **Dee Vee**, **Pasadenas**, **Police**, **Malone & Mollison**, **Billie Ray Martin**, **Cabano**, **Shabba Ranks**, **First Choice**, **Essence**, **Dominatrx** and **Ce Ce Peniston**.

beats &



The court decision finding in favour of Italian arranger/producer **Roberto Zanetti** against **Network Records** in his case over **KWS's** number one 'Please Don't Go' (see Music Week) has one particularly interesting spin-off. Does this mean that **KWS's** Brit award for 'Please Don't Go' now reverts to Zonetti as well? Fight problems to the **Winter Music Conference** left **Creem** without many of their own DJs at the club's night in Miami on Friday. But expect at full squall alongside **Paul Tong**, **Sasha**, **Danny Kravitz**, **Paul Oakenfold** and **Paul Bleasdale** for the last night of the Essential Selection tour at Birmingham Que Club on May 27... Legendary house vocalist **Dory** **Pandy** made a guest appearance at the conference to promote his new single 'Tossing And Turning'. He also let slip that **Edel** is about to release remixes of his and **Farley 'Jackmaster Funk's** classic 'Love Can't Turn Around'. **Opuz Records** is starting a club promotions department. Soul and R&B DJs should contact **Opuz Club Promotions**, 293-5 Ware Street, London E8 1EJ. P-funk fans will no doubt be elated to hear that the great one's latest project is a P-funk supergroup made up of members of **Parliament**, **Funkadelic** and **The P-Funk All Stars**. The collective's first release will be a single, 'Follow The Leader', on April 10 followed by an album, 'Dope Dogs', later in the month. **Devo Angel** will be releasing his second Sound Enforcers 'Reinforcement' EP this month on Rising High. **Eljay Records** is a new soul, R&B, swing and jungle label which wants to compile a DJ mailing list. Contact Jeff by fax on 01824 705976. **No U Turn** and **Saigon Records** are looking for an undiscovered genius making jungle to provide productions for their two labels. Send your demos to No U Turn, Unit 302 Melrose, 5-10 Eastman Rd, London W3 7YG. **Global Warming** is a big jazzy event on Good Friday (April 14) at London's Club 9. DJs are **Gilles Peterson**, **Patrick Forge**, **Bob Jones** and **Kevin Beale**. **Ripe** is setting up a jungle label - 89 - and is calling all jungle DJs who want to receive promotional product. Call Rob James on 0121-693 4455 or by fax on 0121-693 4466. **AND THE BEAT GOES ON!**



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| 22 | AWAYS | |
| 23 | YOU C | |
| 24 | SHOW | |
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- 28 **PERFECT DAY** Duran Duran Parlophone
- 29 **KARMACOMIA** Massive Attack Virgin
- 30 **I'VE GOT A LITTLE SOMETHING FOR YOU** M81 1st Avenue/Columbia
- 31 **EXPRESS YOUR FREEDOM** Anticampella Media/MCA
- 32 **OVER MY SHOULDER** Mike And The Mechanics Virgin
- 33 **CAN'T STOP LOVIN'** YOU Van Halen Warner Bros
- 34 **POISON** The Prodigy XL Recordings
- 35 **ORIGINAL** Leftfield Tom Halliday Hard Hands/Columbia
- 36 **NO MORE 'I LOVE YOU'S** Annie Lennox RCA
- 37 **SWEET DREAMS** DJ Scott featuring Lorna B Steppin' Out
- 38 **AS I LAY ME DOWN** Sophie B Hawkins Columbia
- 39 **HERE COMES THE HOTSTEPPER** In Kamzo Columbia
- 40 **BRIDGE** Queensryche EMI

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

Teenage Fanchub



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- 20 **CELTIC WOODS** Virgin

- 19 **24 DUMPTY** Fontana
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- 26 **26 DOOKIE & FOREVER** Day Reprise
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- 23 **30 TWISTED** Del Amitri A&M
- 29 **31 LEFTISM** Leftfield Hard Hands/Columbia
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- 21 **34 EVERYTHING IS WRONG** Moby Mute
- 31 **35 TUESDAY NIGHT MUSIC CLUB** Sheryl Crow A&M
- 31 **36 OLIVER!** Original Cast Recording First Night
- 27 **37 PROTECTION** Massive Attack Virgin
- 37 **38 MONSTER REM** Warner Bros
- 68 **39 LIVE AT THE BBC** The Beatles Apple
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UK SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	TAKE A BOW <i>Madonna</i>	(Mercury)	25	SUKRYAY <i>Ami</i>	(New Musical)
2	CANDY RAIN <i>Paul Heaton</i>	(Atlantic)	27	I BELIEVE <i>Brendan Beckett</i>	(EMI)
3	CREEP <i>TC</i>	(Ruffalo)	28	IF YOU THINK YOU'RE LOVELY NOW <i>Colin V. Jones/Hornt</i>	(EMI)
4	RED LIGHT SPECIAL <i>TC</i>	(Ruffalo)	29	EVERLASTING LOVE <i>Eric Burdon</i>	(RCA)
5	STRONG ENOUGH <i>Sheryl Crow</i>	(VAMA)	30	YOU DON'T KNOW HOW IT FEELS <i>Tim Fyfe/Wayne Brady</i>	(EMI)
6	RUN AWAY <i>The Roots/Noel</i>	(UK) Ltd	31	I LIVE MY LIFE <i>John Farnham</i>	(RCA)
7	THIS IS HOW WE DO IT <i>James Jordan</i>	(Poly)	32	THE RHYTHM OF THE NIGHT <i>Conna</i>	(East West)
8	BABY <i>Smokie</i>	(Mercury)	33	BEFORE LET YOU GO <i>Blackburn</i>	(New Musical)
9	BIG POPPA/WANNING <i>The Notorious B.I.G.</i>	(A&R)	34	YOU GOT IT <i>Janet Ross</i>	(RCA)
10	YOU GOTTA BE <i>Eric Clapton</i>	(EMI Music)	35	I'M THE ONLY ONE <i>Alison Coker</i>	(Mercury)
11	I KNOW <i>James Farris</i>	(Columbia)	36	EVERY DAY OF THE WEEK <i>Jade</i>	(Poly)
12	IF YOU LOVE ME <i>Brandy</i>	(A&R)	37	BREAK ABOUT YOU/UNTIL YOU <i>Donna</i>	(Mercury)
13	FREAK LIKE ME <i>Alvin Stardust</i>	(Mercury)	38	COTTON EYE JOE <i>Funcky</i>	(Ruffalo)
14	HOLD MY HAND <i>Arca & The Blush</i>	(Mercury)	39	GET READY FOR THIS <i>Unlabeled</i>	(Ruffalo)
15	ANOTHER NIGHT <i>Paul Heaton</i>	(Mercury)	40	I MISS YOU <i>U2</i>	(Mercury)
16	ON BENDED KNEE <i>Ray W. Johnson</i>	(Mercury)	41	HOUSE OF LOVE <i>Raymond & Lisa Goff</i>	(A&R)
17	THIS 'LL GAME WE PLAY <i>Sabry</i>	(RCA)	42	GET DOWN <i>Chris Brown</i>	(Mercury)
18	IF I WANTED YOU <i>Mercury Tribute</i>	(Mercury)	43	THE SWEETEST DAYS <i>Shirley Womack</i>	(Mercury)
19	KEEP THEIR HEADS RINGIN' <i>Dr. Dre</i>	(Priority)	44	MIR PERSONALITY <i>Smokie</i>	(Mercury)
20	I BELIEVE <i>Smokie</i>	(Mercury)	45	HERE COMES THE HOTSTEPPER <i>Janet Ross</i>	(Mercury)
21	IN THE HOUSE OF STONE AND LIGHT <i>Mr. Big</i>	(Mercury)	46	SHORT DICK MAN <i>Dr. Dre</i>	(Mercury)
22	ALWAYS <i>Sam John</i>	(Mercury)	47	FOE THE LOVE OF A Baw <i>Tim Fyfe/Dr. Dre</i>	(Mercury)
23	THANK YOU <i>Eric Clapton</i>	(Mercury)	48	I WANNA GET DOWN <i>Brandy</i>	(Mercury)
24	DEAR MAMA <i>Paul Heaton</i>	(Mercury)	49	ASK OF YOU <i>Samuel L. Jackson</i>	(Mercury)
25	HOLD ON <i>James Brown</i>	(Mercury)	50	100% PURE LOVE <i>Queen Latifah</i>	(Mercury)

Charts continue from page 1. **1 April 1995** * Artists are awarded to those products demonstrating the greatest appeal and sales gain. **UK** = UK; **US** = US; **UK** = UK; **US** = US.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	WE AGAINST THE WORLD <i>Dr. Dre</i>	(New Musical)	26	BOYS ON THE SIDE <i>(OST)</i>	(Mercury)
2	GREATEST HITS <i>Boyz n the Bunch</i>	(Mercury)	27	I AM T MOVIN' <i>Dr. Dre</i>	(Mercury)
3	HELL FREEZES OVER <i>Eagles</i>	(Mercury)	28	SAFE + SOUND <i>Dr. Dre</i>	(Mercury)
4	CRACKED REAR VIEW <i>Naughty & the Blush</i>	(Mercury)	29	NOT A MOMENT TOO SOON <i>Timbaland</i>	(Mercury)
5	THE LION KING <i>(OST)</i>	(Mercury)	30	PULP FICTION <i>(OST)</i>	(Mercury)
6	101 <i>Boyz n the Bunch</i>	(Mercury)	31	SIXTEEN STONE <i>Dr. Dre</i>	(Mercury)
7	TUESDAY NIGHT MUSIC CLUB <i>Sheryl Crow</i>	(A&R)	32	UNDER THE TABLE AND DREAM <i>Don Henley/And</i>	(Mercury)
8	HITS <i>Smokie</i>	(Mercury)	33	GREATEST HITS <i>Boyz n the Bunch & the Blush</i>	(Mercury)
9	THROWING COPPER <i>Van</i>	(Mercury)	34	CREEPIN ON AN COME UP <i>Boyz n the Bunch</i>	(Mercury)
10	DOOKIE <i>Green Day</i>	(Reprise)	35	READY TO DIE <i>The Notorious B.I.G.</i>	(Mercury)
11	MEDUSA <i>Anna Lescaux</i>	(Mercury)	36	FROM THE BOTTOM UP <i>Shirley Womack</i>	(Mercury)
12	CRAZYSKYOOL <i>Van</i>	(Mercury)	37	THE LION KING SING-ALONG <i>Various</i>	(Mercury)
13	IN A MAJOR WAY <i>Dr. Dre</i>	(Mercury)	38	BIG ONES <i>Assemblage</i>	(Mercury)
14	NO NEED TO ARGUE <i>The Cranberries</i>	(Mercury)	39	COLLECTIVE SOUL <i>Collective Soul</i>	(Mercury)
15	BALANCE <i>Mr. Breen</i>	(Mercury)	40	THE ICON IS LOVE <i>Buffy Sainte-Marie</i>	(Mercury)
16	SMASH <i>Shirley Womack</i>	(Mercury)	41	YOU MIGHT BE A REDNECK <i>John Mellencamp</i>	(Mercury)
17	MY LIFE <i>Mr. Breen</i>	(Mercury)	42	IF I COULD MAKE A LIVING <i>Clay Walker</i>	(Mercury)
18	VITALITY <i>Mr. Breen</i>	(Mercury)	43	CROSSROAD <i>Ben Jovi</i>	(Mercury)
19	YES I AM <i>Nina Simone</i>	(Mercury)	44	THE SIGN <i>Arca & The Blush</i>	(Mercury)
20	BRANDY <i>Stones</i>	(Mercury)	45	WEEZER <i>Weezer</i>	(Mercury)
21	BEATITONE <i>Shirley Womack</i>	(Mercury)	46	HOLD ME, THRILL ME, KISS ME <i>Glenn Esler</i>	(Mercury)
22	THE LONG BLACK VEIL <i>The Cranberries</i>	(Mercury)	47	NO ORDINARY MAN <i>Travis</i>	(Mercury)
23	WILD FLOWERS <i>Tim Fyfe</i>	(Mercury)	48	COCKTAILS <i>Two Steps</i>	(Mercury)
24	ABOVE THE SEA <i>Dr. Dre</i>	(Mercury)	49	THINK ABOUT YOU <i>Travis</i>	(Mercury)
25	MTV UNPLUGGED IN NEW YORK <i>Various</i>	(Mercury)	50	LIVE AT THE ACROPOLIS <i>Travis</i>	(Mercury)

UK WORLD HITS

UK WORLD HITS:

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

ISRAEL

- LET IT RAIN *East 17* (London)
- WHITE LIPS *Duran Duran* (EMI)
- TOTAL ECLIPSE OF THE HEART *(UK French Dub)*
- BELIEVE *Eloise Joho* (Mercury)
- NO MORE I LOVE YOU *Anna Lescaux* (RCA)

Source: Roshet Givert

MACEDONIA

- STAY ANOTHER DAY *East 17* (London)
- SHE'S A RIVER *Simple Minds* (Virgin)
- NO MORE I LOVE YOU *Anna Lescaux* (RCA)
- TELL ME WHEN *Human League* (East West)

Source: Macedonia Television

NETHERLANDS

- SO IN LOVE WITH YOU *Duke* (Virgin)
- SET YOU FREE *N-Trance* (CNR)
- TOTAL ECLIPSE OF THE HEART *(UK French Dub)*
- GLORY BOX *Portishead* (Mercury)
- THE GIRLS *Zig & Zag* (RCA)

Source: Stichting Mega Top 50

AUSTRALIA

- TOTAL ECLIPSE OF THE HEART *Hollers* (Shel)
- A GIRL LIKE YOU *Edwyn Collins* (MCA)
- NO MORE NEVERTON *(Festival)*
- SKY HIGH *Mercury Anna Lescaux* (RCA)
- COME BACK *Londonbeat* (BMG)

Source: Australian Record Ind. Assn.

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	DON'T STOP (WHISKEY WHISKEY) <i>James Brown</i>	(Mercury)	21	BELIEVE <i>Janet Ross</i>	(Mercury)
2	LOVE CAN BUILD A BRIDGE <i>Coma Club</i>	(Mercury)	22	THE BOMB/THEIR SPIRITS FALL INTO MY HANDS <i>Paul McCartney</i>	(Mercury)
3	JULIA SAYS <i>Wet Wet Wet</i>	(Phonogram)	23	PUSH THE FEELING ON <i>The Lightyears</i>	(Mercury)
4	THANK THINK <i>Coma Club</i>	(Mercury)	24	SIGHT FOR SOME EYES <i>I People</i>	(Mercury)
5	TWO CAN PLAY AT THAT GAME <i>Billy Bragg</i>	(Mercury)	25	OLD POP IN AN OAK <i>Kebek</i>	(Mercury)
6	I'M SURE <i>Dr. Dre</i>	(Mercury)	26	THIS COWBOY SON <i>Janet Ross</i>	(Mercury)
7	BABY IT'S YOU <i>Paul Heaton</i>	(Mercury)	27	OPEN YOUR HEART <i>N-Trance</i>	(Mercury)
8	DO NOT GIVE ME YOUR LIFE <i>Eric Clapton</i>	(Mercury)	28	AXEL F <i>Chris</i>	(Mercury)
9	TUNE IN, TUNE IN, COP OUT <i>Proclaimers</i>	(Mercury)	29	HYPNOTISED <i>Simple Minds</i>	(Mercury)
10	LET IT RAIN <i>East 17</i>	(Mercury)	30	PERFECT DAY <i>Dr. Dre</i>	(Mercury)
11	OVER MY SHOULDER <i>Mad And The Machines</i>	(Mercury)	31	SUDDENLY <i>Sarah Mclachlan</i>	(Mercury)
12	WHOP'S NOW <i>Janet Ross</i>	(Mercury)	32	ALWAYS SOMETHING THERE TO REMIND ME <i>Paul McCartney</i>	(Mercury)
13	ONE MAN IN MY HEART <i>Human League</i>	(Mercury)	33	I'VE GOT A LITTLE SOMETHING FOR YOU <i>Michael</i>	(Mercury)
14	NO MORE I LOVE YOU <i>Anna Lescaux</i>	(RCA)	34	THE FIRST LAST THING (I'LL BE) <i>Dr. Dre</i>	(Mercury)
15	YOU GOTTA BE <i>Arca</i>	(Mercury)	35	YOU BELONG TO ME <i>Janet Ross</i>	(Mercury)
16	INDEPENDENT LOVE <i>Smokie</i>	(Mercury)	36	IF YOU LOVE ME <i>Brandy</i>	(Mercury)
17	SOMEDAY I'LL BE SATURDAY NIGHT <i>Ben Jovi</i>	(Mercury)	37	IF WE CAN DANCE <i>Dr. Dre</i>	(Mercury)
18	WAKE UP BOO! <i>Paul Heaton</i>	(Mercury)	38	I CAN'T BE WITH YOU <i>Conna</i>	(Mercury)
19	AS I LAY ME DOWN <i>Stevie Nicks</i>	(Mercury)	39	CONWAY <i>Paul Heaton</i>	(Mercury)
20	BACK FOR GOOD <i>Janet Ross</i>	(Mercury)	40	WHATSOEVER <i>Dr. Dre</i>	(Mercury)

UK RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	MEDUSA <i>Anna Lescaux</i>	(RCA)	21	CRACKED REAR VIEW <i>Naughty & the Blush</i>	(Mercury)
2	ELASTICA <i>Elastica</i>	(Mercury)	22	TWISTED <i>Dr. Dre</i>	(Mercury)
3	GREATEST HITS <i>Boyz n the Bunch</i>	(Mercury)	23	FIELDS OF GOLD - THE BEST OF <i>Fields of Gold</i>	(Mercury)
4	WING MADE IN ENGLAND <i>Dr. Dre</i>	(Mercury)	24	TUESDAY NIGHT MUSIC CLUB <i>Sheryl Crow</i>	(A&R)
5	NO NEED FOR A FUEL FOR A LIFETIME <i>Eric Clapton</i>	(Mercury)	25	MONSTER <i>Dr. Dre</i>	(Mercury)
6	THE BENDS <i>Richard</i>	(Mercury)	26	DIVA <i>Anna Lescaux</i>	(RCA)
7	PARKLIFE <i>Dr. Dre</i>	(Mercury)	27	GREATEST HITS <i>Boyz n the Bunch & the Blush</i>	(Mercury)
8	CROCODILE SHOTS <i>Simple Mind</i>	(Mercury)	28	TO BRING YOU MY LOVE <i>F4</i>	(Mercury)
9	OLYMPIAN <i>Dr. Dre</i>	(Mercury)	29	GOOD NEWS FROM THE NEXT WORLD <i>Simple Minds</i>	(Mercury)
10	NO NEED TO ARGUE <i>The Cranberries</i>	(Mercury)	30	TO BRING YOU MY LOVE <i>F4</i>	(Mercury)
11	CARRY ON UP THE CHANTS - THE BEST OF <i>Dr. Dre</i>	(Mercury)	31	LIVE AT THE BBC <i>The Beatles</i>	(Mercury)
12	CONVERSATION PEACE <i>Dr. Dre</i>	(Mercury)	32	HOW TO MAKE FRIENDS AND INFLUENCE PEOPLE <i>Proclaimers</i>	(Mercury)
13	CROSS ROAD - THE BEST OF <i>Ben Jovi</i>	(Mercury)	33	DIETROPHY ISLE IS DOING IT, SO WHY CAN'T WE? <i>The Cranberries</i>	(Mercury)
14	DURNEY <i>Paul Heaton</i>	(Mercury)	34	UNPLUGGED IN NEW YORK <i>Various</i>	(Mercury)
15	BEGGAR ON A BEACH OF GOLD <i>Dr. Dre</i>	(Mercury)	35	THE ROAD TO HELL <i>Chris Isaak</i>	(Mercury)
16	DEFINITELY MAYBE <i>Dr. Dre</i>	(Mercury)	36	DIAMONDS AND PEARLS <i>Paul Heaton</i>	(Mercury)
17	DOOKIE <i>Green Day</i>	(Mercury)	37	PURPLE RAIN <i>Prince</i>	(Mercury)
18	SINGLES <i>The Smiles</i>	(Mercury)	38	SECOND COMING <i>The Stone Roses</i>	(Mercury)
19	HITS <i>Smokie</i>	(Mercury)	39	END OF PART ONE (THEIR GREATEST HITS) <i>Boyz n the Bunch</i>	(Mercury)
20	SMART <i>Dr. Dre</i>	(Mercury)	40	SMART <i>Dr. Dre</i>	(Mercury)

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R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distribution)
1	NEW	WHO CAN PLAY THAT GAME	Bobby Brown	MCA/MCST	1993	(BMG)
2	1	TURN ON, TUNE IN, COP OUT	Freak Power	4th+8 Way	12BRW 317	(FM)
3	2	WHOOFS NOW/WHAT'LL I DO	Jannet Jackson	Virgin	VSTY 1532	(E)
4	3	IF YOU LOVE ME	Brownstone	MJ&Gpic	6614130	(S&M)
5	NEW	SHOW A LITTLE LOVE	Ultimate Koss	Wild Card CD	CARD 10	(F)
6	3	YOU GOTTA BE	Dies'iree	Dusted Sound/Sony	5266132/18	(S&M)
7	5	I'VE GOT A LITTLE SOMETHING FOR YOU	MNR	1st Avenue/Columbia	650809	(S&M)
8	NEW	I TO I RELIGION	Don't The Backstreet/Gates	Don't The Backstreet/8 Way	12BT/1308	(S)
9	NEW	GET DOWN	Craig Mack	Puff Daddy/Arista	74321263/41	(BMG)
10	4	DO YOU SEE	Warren G	RAL/Island	12RAL 31	(F)
11	6	HERE COMES THE HOTSTEPPER	Ini Kamoze	Columbia	6610476	(S&M)
12	NEW	BIG POPPA	The Notorious B.I.G.	Puff Daddy/Arista	74321263/41	(BMG)
13	7	I THOUGHT I MEANT THE WORLD TO YOU	Alysha Warren	Wild Card	CARDX 16	(F)
14	8	CLOSE TO YOU	The Brand New Heavies	ffr	BNK 7	(F)
15	10	THINKING ABOUT YOUR LOVE	Phillip Leo	EMI	12EM 358	(E)
16	9	REAL LOVE	Dinaborn	4th+8 Way	12BRX 311	(F)
17	11	BURIAL	LeVicious	ffr	EX 255	(F)
18	12	AGE AIN'T NOTHING BUT A NUMBER	Aaliyah	Jive	JIVET 369	(BMG)
19	14	FOR YOUR LOVE	Stevie Wonder	Motown CD	TMGCD 1437	(F)
20	13	DEEP SHAG/CITYSONG	Luscious Jackson	Capitol	12CL 739	(E)
21	NEW	YOU ARE EVERYTHING	Melanie Williams & Jee Roberts	Columbia	6611796	(S&M)
22	17	I'M GOIN' DOWN	Yin-Yen	RAL/Island	12RAL 6	(F)
23	21	GREATER LOVE	Sordani & Blay/Inhabiting Frey	Sord 13/Inhabiting	13OR 85/93	(E)
24	15	BUMP N' GRIND	R.Kelly	Jive	JIVET 368	(BMG)
25	20	TURN IT UP	Raja Nepe	Perspective	987481	(F)
26	22	ALWAYS AND FOREVER	Luther Vandross	Epic	6611946	(S&M)
27	19	EVERY DAY OF THE WEEK	Jade	Giant	74321262/41	(BMG)
28	16	THINK OF YOU	Usher	LaFace/Arista	74321262/51	(BMG)
29	26	PROTECTION	Massive Attack	Virgin	WBRT 6	(E)
30	NEW	CHILL OUT (THINGS GONNA CHANGE)	John Lee Hooker	Pointblank/Virgin	CD-POB 10	(E)
31	23	U WILL KNOW	BMJ	Mercury/MERK	623	(F)
32	24	FREAK LIKE ME	Adene Howard	East West	A4423	(V)
33	27	CREEP	TLC	LaFace/Arista	74321262/11	(BMG)
34	25	SHAME	Zhane	Jive	JIVET 372	(BMG)
35	32	TASTE YOUR LOVE	Horace Brown	Uptown/MCA/MCST	2026	(BMG)
36	35	CRY FOR YOU	Jodeci	Uptown/MCA/MCST	2029	(BMG)
37	39	TREAT U RIGHT	Truce	Big Life	BLRT 113	(F)
38	NEW	JOY	Blackstreet	Atlantic	095769	(Import)
39	37	PRACTICE WHAT YOU PREACH/LOVE IS THE ICON	Barry White	ADM	5803961	(F)
40	36	ALMOST SEE YOU (SOMEWHERE)	Chino Black	Wild Card CD	CARDW 15	(F)

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distribution)	
1	NEW	U SURE DO	Strike	Fresh PRSHT	19	(DMV/S&M)	
2	NEW	INVADER	Koolha/M Productions	KoolhaWorld	KWR 004	(R&V)	
3	NEW	YOU BELONG TO ME	JX	ffr	ffr	(E)	
4	NEW	TWO CAN PLAY THAT GAME	Bobby Brown	MCA/MCST	1993	(BMG)	
5	1	ALWAYS SOMETHING THERE TO REMIND ME	Tim Ten Out/featuring Espirita	WEA	Y2 911	(V)	
6	NEW	SHELTER ME	Circuit	Pukka	12PUKA 2	(R/C/RBMG)	
7	NEW	CONWAY	Road 2 Real/featuring The Mad Stuntman	Positive	12TV 10	(E)	
8	NEW	KEEP THE FIRE BURNIN'	Dan Hartman starring Lokasta Holloway	Columbia	6611952	(S&M)	
9	NEW	SAVE IT 'TIL THE MORNING AFTER	Shur Up And Dance	Pulse	8-PULLS 847	(S&M)	
10	2	LET LOVE SHINE	Amos	Positive	12TV 24	(E)	
11	7	DON'T STOP (WIGGLE WIGGLE)	The Duthero Brothers	Stop/WEA	Y2 9177	(V)	
12	NEW	SWEET DREAMS	DJ Scott/featuring Lorna B	Supper	Out SPON7 3	(F)	
13	NEW	FEEL THE SPIRIT	Giant City	Fresh PRSHTX	18	(DMV/S&M)	
14	NEW	GET DOWN	Craig Mack	Puff Daddy/Arista	74321263/41	(BMG)	
15	3	WHAT HOPE HAVE I	Sphinx	Champion	CHAMP12	316	(S&M)
16	NEW	IF YOU LOVE ME	Brownstone	MJ&Gpic	6614136	(S&M)	
17	NEW	KARMACOMA	Massive Attack	Virgin	WBRT 7	(E)	
18	4	THE BOMB! (THESE SOUNDS FALL INTO MY MIND)	The Buckleheads	Positive	12TV 30	(E)	
19	12	PUSH THE FEELING ON	Nightcrawlers	ffr	EX 257	(F)	
20	NEW	BIG POPPA	The Notorious B.I.G.	Puff Daddy/Arista	74321263/41	(BMG)	
21	NEW	EXPRESS YOUR FREEDOM	Anticappella	Media/MCA/MCST	2048	(BMG)	
22	9	PUMP UP THE VOLUME	Grease/featuring Ricardo Da Force	Stress	12STR 49	(F)	
23	NEW	1, 2, 3, 4 - TIC TIC	Ultra-Sonic	Cubsone	CSRT 84	(F)	
24	5	I THOUGHT I MEANT THE WORLD TO YOU	Alysha Warren	Wild Card	CARDX 16	(F)	
25	20	TALL 'N' HANDSOME	Duraage	Effective	ECFL 001	(F)	
26	8	EMBRACING THE SUNSHINE	BT	East West	Y2 8957	(V)	
27	21	OLD POP IN AN OAK	Rednex	Internal Affairs	KGBT 019	(BMG)	
28	18	YOU SEXY DANCER	The Rockford Files/Escape/Runar	J&M	7	(DMV/S&M)	
29	NEW	THE FIRST THE LAST STAY	Snap/featuring Summer	Arista	74321264/1	(BMG)	
30	13	YEKE YEKE	Mory Kanté	ffr	ffr	(E)	

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distribution)
1	NEW	CRAZIEST	Naughty By Nature	Big Life	BLRT 114	(F)
2	NEW	ORBUS TERRARUM	The Orb	Island	ILPSD 0337/ACT 8037	(F)
3	NEW	THE FUTURE SOUND OF NEW YORK	Various	Sound Of Ministry	SOULP 1	(SOM/S&M)
4	10	JUNGLE MANIA 3	Various	Teletax	27E2/STAC 282	(BMG)
5	NEW	ME AGAINST THE WORLD 2 Pac	Various	Atlantic	65482279/16548229/94	(V)
6	2	SURRENDER	Kut Klose	Eurodis	75596168/1	(SOM/S&M)
7	1	KREUZ CONTROL	Kreuz	ffr	ffr	(E)
8	NEW	BLACK SECRET TECHNOLOGY	A Guy Called Gerald	Juice Box	JBLP 25	(SOM/S&M)
9	8	DANCE ZONE LEVEL 4	Various	PolyGram	TV 15	(SOM/S&M)
10	7	PURE SWING	Various	Dino DINTV	97/DINMC 97	(F)

SPECIALIST CHARTS

1 APRIL 1995

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BEHIND THE COUNTER

BOB PURCELL, Soundhouse Music, Leamington Spa
 "Last week was pretty quiet for albums although we did well with Gene. As far as singles were concerned, The Beatles was unexpectedly slow and most of the customers were collectors. It's interesting to hear that CIN is moving in on chart hypsters by using High Street retailers' in-store close circuit television pictures, although, to me, it seems to suggest the problem is much worse than it really is. I can't imagine that too many stores would co-operate because basically it means they're being watched. It smacks of Big Brother. Meanwhile, indies cannot be blamed for continuing to gripe about the barrow boy mentality of some chains such as Woolworths. By offering four Warner back catalogue CDs for £20 it completely devalued the CD - selling them like sweets. We've had people coming into our store pointing out that they can get more CDs for their money up the road at Woolworths. It certainly doesn't help business. While last week was quiet, there's no reason to suppose that business has hit a slump. The week before was incredibly busy and so far this year we have learnt not to try to predict the peaks and troughs. We just take each day as it comes."

ON THE ROAD

IAN PAINTER, RTM rep for London's West End

"There are some big albums around to keep the shops busy and we're doing well on the singles front. The Garbage single is flying out - that's taken over from Supergrass. The whole Britpop thing has taken over; there seems to be one band with a new record out every week which dealers are quite happy about. People are asking about the Menswear single and the Drugstore album - Drugstore are doing PAs in Rough Trade's shop in Talbot Road this Saturday and in the Virgin Megastore in April, and I'm expecting Virgin and HMV to come up with some more PAs at Easter. I saw Billy at Shepherd's Bush Empire last Saturday and I'm going to see The Prudery at The Britxion Academy this weekend. We've got a campaign starting this week with CDs for £9.99 which will run for a month and promote certain titles in our back catalogue like PWEI, Sabres Of Paradise and The Throwing Muses. The Chain With No Name single of the week is going strong, and is something we're determined to expand on - next week it's the Aphex Twin's Ventolin. It's a way of yet but we're all looking forward to the PMK moving over to Disc in June, which should be very good for business."

IN THE SHOPS THIS WEEK

NEW RELEASES

Life was quiet on the albums front although Gene, Elton John and Now Dance '95 helped to pick up the slack. Singles were livelier with The Beatles, Boy George and Massive Attack selling well.

PRE-RELEASE ENQUIRIES

Singles: Mica Paris, Shriek
 Albums: DJ Shadow, Boo Radleys, The Tindersticks

ADDITIONAL FORMATS

Quenchyche limited-edition seven-inch picture disc,
 Faith No More limited-edition single with free poster

IN STORE

Windows: Boo Radleys, Pure Swing, Duran Duran, NPG, Dance Mania 2, Drive Time, The Orb, Four Weddings And A Funeral
 In-store: Reggae Classics, For Mother With Love, Freak Power, Dance Mania 95, Drive Time, Ditzie Bone

MULTIPLE CAMPAIGNS

Andy's
 Records

Windows - Pure Swing, The Cranberries; In-store - three CDs for £20 promotion continues; TV advertising - The Cranberries (Anglie); Press advertising - Sacred Spirit, Spyrø Gyre

Roots

In-store - Natural Collection gift bag with every music and video purchase over £15 continues; In-store - For Mother With Love, Greatest Love Ever, Together, Four Weddings And A Funeral, Philadelphia, Oliver, Aristocats, Pelecan Brief, Thumbelina

HMV

Album - Duran Duran; single - Take That: Essential Selection albums - Boo Radleys, Des Rees, Juliana Hatfield; Windows - Boo Radleys, Duran Duran, NPG, Dance Mania 2; In-store - Reggae Classics, Drive Time, Club Classics '95, Every Song Tells A Story, last week of three CDs for £20 promotion; Press ads - Mudhoney, Drugstore, MC 900 Ft. Jesus, Dream Warriors, Sleeper, Gun, Barry White, NPG, Duran Duran

John
 MENZIES



Singles - Bobby Brown, Take That, Simple Minds; Windows - Four Weddings And A Funeral, Bruce Springsteen, Annie Lennox; In-store - NPG, Drive Time, Cinema Moods, Dance Mania '95, selected mid-price CD promotion, two videos for £10 promotion

our price

In-store - Havana, Anne Dudley and Black Train Jack promotions, free Scanner 12-inch with all formats of the album, exclusive vinyl album for Spirit Feet, discount campaigns for Black Train Jack and Death

our price

Windows - Gene, Stevie Wonder, Four Weddings And A Funeral, Elton John, Philadelphia, Best Sellers, Take That; In-store - Elton John, Drive Time, Boo Radleys, Best Sellers promotion; Recommended singles include Terence Trent D'Arby and Hole, recommended albums include Cinema Moods, Club Classics and Des Rees; Press ads - Sneep Doggy Dogg, Eurovision singles, NPG

TOWER
 RECORDS-MAJOR-VIDEO

W.H. SMITH

Single - Terence Trent D'Arby; Windows - PolyGram promotion, The Orb, Oliver, Bob Dylan, Marianne Faithfull, Juliana Hatfield, Moby, Rozzella, country music sale; In-store - PolyGram mid and full-price promotion, country and folk music sale; Press ads - Drugstore, Juliana Hatfield, The Orb, The Tindersticks, The Choir

W.H. SMITH

Album - Drive Time; Windows - Drive Time, Four Weddings And A Funeral, The Choir; In-store - Fresh Talent promotion continues, Annie Lennox, Smiths 10 CDs for £9.99 each

WOOLWORTHS

Album - The Nashville Collection, singles - Take That, Bitty McCloud; In-store - Classic Artists At Classic Prices promotion; comedy spoken word titles at £5.99, Hot Prices promotion across compilation selection offering CDs at £7.99 and cassettes at £4.99

The above information, collected by Music Week on Thursday, is based on contributions from Andy's Records (Lancaster), Avalanche (Edinburgh), HMV (Newcastle), Number 19 (Guernsey), Our Price (Bognor Regis), Revolution (Windsor), Soundhouse Music (Leamington Spa), Virgin (Ipswich), Way Ahead (Derby).
 If you would like to contribute to Frontline, call Karen Faix on 0181 543 4833.

EXPOSURE

TELEVISION

1.4.95

Simple Minds Weekend starts, MTV, 7am
 What's Up Doc? featuring Catherine Zeta Jones, ITV, 9.25 - 11.30am
 MTV Unplugged with Bjork, MTV, 8 - 9pm
 The White Room features Spearhead, Channel Four, 10 - 11pm
 Later With Jools Holland featuring Beautiful South, Eddi Reader, Saint & Campbell, Earthling, The Hoax, BBC2, 2 - 3.05am
2.4.95
 Rock Stories: Elton John, VH-1, 9 - 10pm
3.4.95
 Pet Shop Boys Papumentary, MTV, 8 - 8.30pm

Depeche Mode Reckumentary, MTV, 8.30 - 9pm
5.4.95
 VH-1 To One: REM, VH-1, 11 - 11.30pm
6.4.95
 MTV Live: Blur at the Town & Country Club, Leeds, MTV, 10.30 - 11pm
 The Beat with Spearhead, Kingmaker and StereoLab, ITV, 1.20 - 2.20am
 The Album Show featuring Meat Loaf and Duran Duran, ITV, 2.20 - 3.15am
7.4.95
 Old Grey Whistle Test with Vinegar Joe, Rickie Hayes, Jackson Browne and Randy Newman, VH-1, 10.30 - 11pm

1.4.95

Johnnie Walker: In Concert with Siouxsie & The Banshees, Radio One, 3.20 - 5pm
 John Peel with Echobelly, Radio One, 5 - 7pm
 The Essential Mix with Justin Xerista Robertson, Radio One, midnight - 2am
2.4.95
 The Steve Edwards Soul Show marks the anniversary of Marvin Gaye's birth, Radio One, 2 - 4pm
 Hot Hot Hot provides the story of Wet Wet Wet, Radio One, 7 - 8pm
 Andy Karshaw with underground country music from The Geraldine Fibbers and

modern guitar blues from Otis Grand and the Big Blues Band, Radio One, 10pm - midnight
3.4.95
 Lisa A'Nson features Wet Wet Wet in concert, Radio One, noon - 2pm
4.3.95
 Simon Mayo presents Michelle Gayle live in the studio, Radio One, 9am - noon
5.3.95
 Soundbites with Wet Wet Wet reviewing their new album, Radio One, 9 - 10pm
7.4.95
 Simon Mayo with Vanessa Williams live in the studio, Radio One, 9am - noon

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MERCHANDISING

The worldwide market for merchandise from touring, retail and licensing is estimated to be worth more than £100bn, according to a survey by A4 Publications. UK manufacturers, which generate £225m a year, are thriving by diversifying from selling their products purely at gigs and retail and developing their export and mail order businesses. Selling products by post in particular has become a lucrative area by using fan

databases created using order forms and catalogues in single, album and video releases. The bands have also realised the huge sales potential from merchandise and are taking an ever increasing interest in the products their fans buy. They have also become increasingly aware of the money made by third parties on the fashionable garments that bear their name and are coming out against the concession fees being charged by many venues and are looking instead to High Street shops to boost sales.

MUSICIANS SHOW THEIR DRESS SENSE

ARTISTS ARE TAKING A GROWING INTEREST IN THE FASHION MERCHANDISE THAT THEY PUT THEIR NAMES TO — AND IT IS PAYING OFF WITH RISING SALES OF A VARIETY OF CLOTHING. ELSA SHARP REPORTS ON THE RAGS TO RICHES STORY

It is an indication of just how far the merchandise market has evolved that one of the most popular items of artist-related clothing at the moment is a foil-printed skinny-T-shirt featuring The Flamingoes — a band who have yet to have a hit.

The indie band's success in

selling merchandise to people who haven't even heard of them just because the clothing is fashionable is evidence of a trend that has been developing rapidly.

Merchandise companies have convinced bands to take an active interest in what their fans wear by ensuring the clothing they put their name to includes garments

they would don themselves.

While hard rock fans will probably be happy with the traditional black T-shirt forever, many other music fans are demanding products which, by reflecting the latest fashion trends, make more of a style statement.

Chris Parkes, managing

director of Music Merchandising

Management, says all merchandising stems from concert memorabilia and that the T-shirt never used to be a fashion item; it was just a format.

"However it has changed with smaller merchandising companies leading the way. Because they are closer to the

bands and see fashion-led, they started to look at the market differently, they began to look at what the bands themselves were wearing," he says.

Today, bands like The Flamingoes, Gene, 60 Ft Dolls, Oasis and S'M-A-S'H are influencing the style of their merchandise, ensuring it reflects what they like to wear.

It lets the fans identify with the music, says David Bagnell of Backstreet International. "When kids see a band live it is very immediate," he claims. "They want to look like them and identify with them, they buy merchandise as a memento and in some way to emulate the band."

Fashion is obviously a prime reason for buying a piece of merchandise, but fans are becoming more discerning and are demanding quality and choice.

Sean Johnston, product manager at Underworld Merchandising Services whose clients include The Music Street Freshers, Oasis and Therapy?, says, "Some people want to buy merchandise no matter what it is, but a lot of kids who go to see indie bands are wiser than kids who go to see stadium acts because they don't want to be ripped off or spend a lot of money."

Due to changes in the demand for merchandise, Johnston is sourcing products from fashion companies that are not traditionally associated with the merchandise business.

"We've had to source new styles of T-shirts because the big American companies cannot respond to the changes in fashion," he says.

Merchandising companies are now more resourceful in sourcing ideas from their bands, the street, clubs and the fashion press. At promotional merchandising >

THE FLAMINGOES' FOIL ATTEMPT

This talented indie three-piece have yet to have a hit, but they have gained critical acclaim for their merchandise.

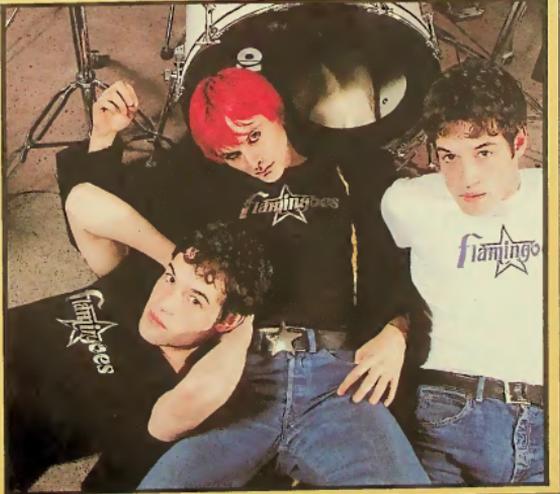
London's Backstreet International created a slim fit, skinny-T shirt for the band with its logo set in silver foil. David Bagnell of Backstreet says, "We found a guy who used to do foil printing in the Seventies — it's an old process. We thought The Flamingoes logo would look great."

The T-shirts have been selling to fans of the band and hip club-goers, says The Flamingoes' manager Harriet Daly.

"The black and silver T-shirts have become a fashion item," she says. "At this stage in their career, their merchandising is more popular than they are."

People want to wear the T-shirt because it is cool. The skinny rib is a very popular style which looks really good. They've really hit the nail on the head with quality, good-looking merchandise."

The T-shirt sales generate useful income for the band, adds Daly, "and they help in raising their profile."



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► company Green Island. I look manager Steve Lucas says, "I look for small manufacturers that put out designs to give the clients choice, such as Boxfresh, Stussy and No Fear.

"The biggest selling item of merchandising is the MA2 jacket, a US Army flight jacket. It has been a good seller for the merchandiser, manufacturer and the promoter because it is stylish and logos can be put on it. But the price hasn't changed even though it has increased in popularity," he says.

Jeremy Joseph, managing director of Ultra Violet, says specialisation has pushed manufacturing prices up. "In order to create bespoke garments you have higher origination costs than if you use a standard T-shirt. If you have different coloured ribbing on the side,

which we use for the Beastie Boys, then it costs more than a basic T-shirt," he says.

"But your sales will be higher because you can't buy the T-shirt from a general retail outlet. The more exclusive you make the item the bigger incentive there is for the fan to purchase the item."

One example of this is the sales of Nervous Records' merchandise which far exceeds the sales of audio releases on the American dance label. Jackets and T-shirts bearing the Nervous logo have become desirable items worn by fashion watchers and clubbers, as well as genuine fans of the label.

Merchandising Matters licenses the logos of various UK record labels and produced an MA2 jacket with a fur collar for Perfecto.

"We have sold more than 200

jackets in two months," says partner Don Brett.

Merchandising Matters has strong links with DJs and gains inspiration from club wear. "We are doing baby-doll tops which are cropped at the midriff. They have a print or embroidery because that is what girls in the clubs are wearing at the moment," says Brett.

Adronlin Merchandising produces a range for London club Ministry of Sound and for a variety of dance labels. Its director Scott Cooper says people expect original, quality products nowadays. "Once fans are turned on to quality they will always be prepared to pay for it; there is no going back to the poor quality T-shirts of the past. We offer products which people want to buy whether they have heard of the music or not - a range that

includes items such as record bags and back packs and not just white T-shirts with a print on them."

A new merchandising company eager to promote the fashion element is Manchester-based Cotton Works, formed last September. The company, which supplies merchandise for the Happy Mondays and Inspiral Carpets among others, was formed specifically to serve acts from the dance scene, and it has begun sponsoring new local bands to try and boost their profile and help them get signed.

Unlike dance, merchandise for rock acts is more conservative and less prone to changes in fashion. Underworld's Sean Johnston says bands like Status Quo still produce denim shirts, jackets and big T-shirts which are the evergreen items their fanbase demands.

Do You Think That Merchandising Matters.....?



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JAMIROQUAI GO NATURAL



Jamiroquai have taken merchandising one stage further with their range of Jamiroquai/Komodo range of clothing. Unveiled at the 1993 Clothes Show, the range of hats, linen jeans, sweat pants, shirts and fleeces tops were designed by frontman Jay Kay, his longtime friend Peter Hulme, who runs the group's Orenda label, and Joe Komodo.

Kay says, "All the clothes have a natural aspect. We're doing cottons, wools, fleeces and quality stuff with interesting embroidery and individual touches. People buying it are getting garments that last and evoke individualism. The clothes have to reflect our music."

Hulme says, "Jay wanted to make some clothing which he would wear himself. The people who buy it are into Jamiroquai." Ultra Violet produces merchandise for Jamiroquai which is sold at gigs, and it oversees the distribution and licensing of the Orenda range. Hulme explains, "It's a different form of merchandise. It's at a higher level and more than a fan could afford at a gig."

U2 - FROM CONDOMS TO GLASSES



Merchandise company Ultra Violet was launched in the UK in 1994 as a joint venture between US merchandising company Winterland and U2. The band, who own 45% of the company, are not involved in the business on a day-to-day basis, though they do select their own merchandise and suggest ideas.

Ultra Violet managing director Jeremy Joseph says: "U2 are active in selecting their merchandise, Larry in particular. I sit down with the band and Steve Avil, who has designed the band's album covers, and we go through the whole product range." During U2's Zooropa tour, fans could buy more than 30 souvenir items including basic printed shirts, condoms, "Fly" sunglasses, belt buckles, ski hats, baseball hats, posters and programmes. U2 have separate retail and touring ranges, which means most merchandise on sale at a concert is not available anywhere else. Joseph explains, "If you create an exclusive product it becomes fashionable. The success of merchandise lies in its exclusivity so it is important to get new designs and product out there."

FAN CLUB OFFERS EAST 17 RANGE

As well as official tour merchandise, East 17 have a separate mail order range which is available through their fan club and is displayed in inserts in the band's albums. Manager Tom Watkins of Massive Management International says, "The band have a unique, urban style - a bastardised black, multi-racial youth look. The merchandise reflects this."

The 12 items in the range, all approved by the band, include MA2 jackets and baseball caps, record bags and hooded sweatshirts.

Mike Hrano, director of the East 17 Fan Club who is responsible for the merchandising, says, "I

put the range together, I wanted it to be 'street'. We bought off-the-shelf products in the UK so there wouldn't be a problem with supply and we customised the products with East 17 logos.

"The band were asked if they would wear the stuff - I couldn't get the MA2 jackets off their backs. All the clothes are items that the band would wear."

Hrano also offered bathroom toiletries to link up with the title of the album. He says "With Steam we offered a bathrobe and towel and an overnight bag. It was gimmicky but inside the bags were quality aromatherapy cosmetics. I am always looking for new ideas and things which are out of the ordinary."





Beastie Boys, The Beatles, Biohazard, Bjork, Body Count, The Brand New Heavies, Bruce Springsteen, Bush, Counting Crows, D:REAM, The Doors, Dream Theater, Eric Clapton, Hole, Ice Cube, Ice T, Jamiroquai, Led Zeppelin, M PEOPLE, Madonna, Massive Attack, Meatloaf, Page & Plant, Pantera, Pink Floyd-The Wall, PJ & Duncan, Schtun, Sunscreen, Rod Stewart, U2, Weezer, Mr Bean, Harry Enfield, Bottom, Wallace & Gromit, Absolutely Fabulous, Beavis and Butt-Head, Monty Python, Casper The Ghost and many more.

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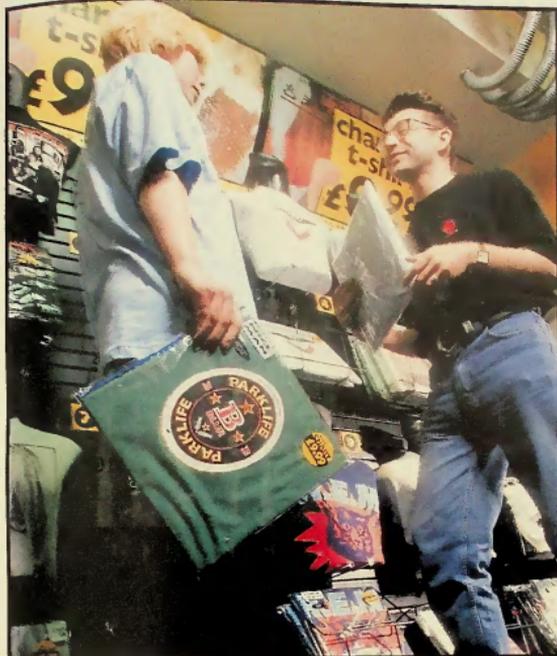
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STREET STYLE: MUSIC-RELATED T-SHIRTS ARE NOW RACKING UP SALES ALL YEAR ROUND AT LONDON'S VIRGIN MEGASTORE

RETAIL TALES

MANY ARTISTS ARE SWITCHING THEIR MERCHANDISING FOCUS AWAY FROM SALES AT CONCERTS TO THE HIGH STREET STORES AND MAIL ORDER OPERATIONS. ANNIE STEPHENSON REPORTS ON THE TREND

Merchandise is an essential part of the marketing mix for any band and, as a growing number of venues charge concession fees to sell products such as T-shirts and posters at gigs, more and more acts are looking to retail to boost sales.

While multiples such as Virgin, HMV and Tower Records can charge around £10 or £12 for a standard T-shirt, the cost at a concert would need to be around £20 for a band to enjoy the same return. Bands are forced to hand over as much as 25% of their gross merchandise takings to some venues, squeezing their own margins.

"When venues like The Forum, which holds 1,800 people, want a 25% chunk, it hardly seems worthwhile for some bands," says David Levy, executive agent at ITB, while Ches Banks, manager of Teenage Fanclub, says,

"There's no moral reason for them to take a large cut, but there's nothing we can do about it."

The venues justify the fees by

explaining that they provide staff to assist in selling the merchandise and the money helps recoup some of the thousands of pounds many sites have spent on refurbishment in recent years.

Bands and their managers have been looking to exploit alternative marketing avenues for their merchandise for some time and, while many acts feel aggrieved by the level of concession fees at some venues (Nod's Atomic Dustbin were so outraged by the charges that they ended up giving T-shirts away free during their last tour), the sales future for merchandise within retail looks considerably brighter.

Most acts currently receive around £1 for every T-shirt sold into retail, and the shops work on a profit margin of around 40%, yet both Banks and Dave Newton, manager of Ride, consider retail sales to be an essential complement to touring.

Newton says, "We did only six dates on our last tour, so retail was selling merchandise in places

we weren't touring. I'm happy to see Ride T-shirts in Virgin and you can't complain about a store taking its cut because it helps to reinforce the profile of the band. With such high margins to be made, Our Price is displaying merchandise, particularly books and T-shirts, in space previously allocated to vinyl. "This is ideal in a small town where there may be no other outlet," points out Maria Arthur, product manager for accessories at Virgin and Our Price.

"A year ago, character merchandise had the edge over music but, in the past six months, more and more bands have popped into our Top 20," she adds, claiming products featuring Oasis, Nirvana, REM and Prodigy have sold strongly.

HMV's product buyer Ricky Gordon agrees that sales of Oasis, Blur and heavy metal T-shirts are equaling those of character T-shirts. "We're not competing with the venues, because they have only one chance to make a sale. We can >



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BARBRA'S BOUTIQUE: NEW YORK'S BLOOMINGDALES STORE OPENED A STRETSAND SECTION. SONY SIGNATURES PLANS A SIMILAR PROJECT TO SUPPORT MICHAEL JACKSON

► make the residual sales, as well as to people who didn't have the money on them at the venue," he says.

Many retailers are reporting good all-year round sales for merchandise, particularly T-shirts which were traditionally summer products, and Christmas is now regarded as vital for all stores.

"The past two Christmases have boosted overall annual sales because T-shirts are being bought as presents. Long-sleeved shirts also sell well in winter, and posters fly out of the door all year round," says Brenda Levers, manager of Fox's Record Centre in Doncaster.

Regional sales for most shops can depend on whether particular acts are touring in their area and how successful local bands are. Virgin's stores stock between 150 and 200 lines which are controlled centrally, but local stores are

given the flexibility to cater for regional bands. "In Scotland there is a following for Runrig, for example, but not necessarily down south," says Maria Arthur.

Ride benefited from sales in their hometown of Oxford, even when they were a relatively unknown band, mainly through independent stores. "When we first put our shirts into retail, we were selling a lot on tour," says Dave Newton. "But I was pleasantly surprised how many extra we sold."

The independent stores must work hard to grab a worthwhile share of the merchandise market, especially where the multiples provide stiff local competition. Neil Pearce of Rival Records, a chain of independents stretching from Manchester to Bristol and Plymouth, says: "Our margin is often as low as 10%, depending on the competition in the town. We're governed by what HMV and Virgin do, and they get much better discounts

than us." Keith Robinson of Volume Records in Newcastle agrees: "We sell more of the less popular line, the ones the chains won't do, because we're far too near there."

By its very nature, merchandise can be a difficult product range for most stores to stock, including the popular 12x12-inch plastic packed T-shirt. "With T-shirts our problem is finding the right stock level and racking to display them effectively," says Steve Lyttelton, manager of Tower Records' Piccadilly store. "Space is becoming increasingly difficult to find because merchandising units are bulky. People take the shirts out of their wrappers so we're trying to sell them open on hangers, but that used up huge amounts of space and they got dirty."

One of the most successful merchandising companies at retail has been Plastic Head, which provides around 2,000 lines to more than 400 multiple and independent stores.

Director Steve Beatty agrees shops need to be convinced that merchandise can be displayed cost-effectively. "You could stock 25 albums where you display five T-shirts, but we have shown them merchandise can sell," he says.

Meanwhile, Plastic Head launches its touring merchandise division called Rumble on Saturday (April 11). It will operate from the company's head office in Wallingford and be run by Doug Rhodes.

As well as the difficulty displaying merchandise, retailers say pilfering has also been a problem. Brenda Levers no longer sells T-shirts "live", but organises wall and ceiling displays for as many as she can

of the hundreds of T-shirts in stock.

While standard T-shirts still sell well to the 14- to 21-year old age group, higher quality fashion lines are becoming more and more popular, especially in dance specialist independents.

"Kids want more than bog-standard T-shirts - skinny ribs, foil printed shirts, something different," says Ross Leung production manager at Music Merchandising Management, which handles merchandise for Galliano.

Andy Allen of merchandising company Back Street International, who also manages Reef and Swervedriver, agrees. "Swervedriver do pretty well in retail but we're trying to reinvent the T-shirt. People are bored with the same colours."

Teenage Fanclub's manager Chas Banks says the industry must keep coming up with ideas that are artistically strong, and he cites the success of the band's

Scottish football shirt which was sold on the last tour as an example. "If people will spend £15 on a normal T-shirt, they will definitely spend a bit more for something special," he says.

At Tower Records, Steve Lyttelton wants to feature more exclusive lines of merchandise. "People are looking for better quality products. We regularly sell out of Acid Jazz and Technics jackets at £64 a time. The only way to go is to trim merchandise down to what suits us."

Tarquin de Meza of Echo UK does not believe that the multiples are necessarily the best marketplace for upmarket products, however.

"They don't give the customer a chance to feel the quality. I think there is very little future in the chains for these products - they are mainly entertainment stores. There is far more potential in independents because they can ►

Vic Comic Distribution has won the right to distribute the Winterland merchandise range which includes products of T-shirts that the Newcastle-based Vic Comic Distribution supplies to associated merchandise to retailers. The company began six years ago and now supplies more than 800 shops. Its biggest selling T-shirt last year was the character shirt featuring Wallace & Gromit from the Oscar-winning animated video The Wrong Trousers which sold 100,000 units in six months through record stores.

Bootleg product is costing the merchandising and live industries hundreds of thousands of pounds a year. The problem was discussed during a debate on merchandising at the International Live Music Conference, which was held in London last month. The conference heard calls for tougher trademark legislation and for bands to take more of an interest in trade-marking their products, despite the fact that the process costs money. Alvin Ross, managing director of Nice Man Europe, says during Take That's 35-date UK tour his company lost around £150,000 to pirate merchandisers. But he says, "We are winning the battle and we've recently had product confiscated for the first time in Italy. But the money the pirates make is money that does not go back into the industry - and the pirates do not pay tax."

➤ target the customer and sell premium quality at premium prices," he says.

Not all independents agree that merchandising works for them, however, especially on standard priced items.

"We have to go for exclusivity - it's not going to compete with HMV and Virgin," says John Berry, manager of Eastern Bloc in Manchester. "Merchandise is a supplement to our record sales, but we don't put a lot of emphasis on it."

Richard Drew, head of merchandising at record store chain Unity Records, has a completely different view. He cites the success of Unity's Beak Street store in London (one of the 10 in the chain), which has a 60/40 split in turnover between music and merchandise sales.

"We introduced merchandise three years ago and it was the best thing we ever did," he says. The whole of the basement is now devoted to merchandise, the biggest selling lines being closely influenced by the dance and club scene. The 15- to 25-year olds favour rave gear, while older customers go for the club range on offer.

As fashion trends become more important, retailers and merchandising companies alike are taking a fresh, more flexible approach to the sector.

Echo UK's Tarquin de Mena, for example, is part of a consortium negotiating to create a chain of franchised merchandise fashion stores, while Sony Signatures has targeted Barbra Streisand fans with selective in-store boutiques.

One boutique was set up for

six weeks at Bloomingdale's in New York to coincide with her US tour, while a similar display was put together in Selfridges in London when she toured the UK. Sony Signatures hopes to repeat the idea with Michael Jackson.

Barbra Streisand merchandise (some 30 items) is now going to stores where Barbra Streisand fans shop," says a spokesman. "Some of the items are high-end product - it's new to have a line as expensive as hers. Items such as gold records are not something people are going to buy at the concert."

Collectors items are a growing part of the business, too, with items such as lithoed signed lyric sheets selling at three different price points.

Being aware of trends and keeping stock up-to-date is not always easy, according to retailers who say they could sell more if companies ensured all merchandise was released to coincide with single and album launches and tour dates.

"We miss out on sales because record and merchandising companies don't get their act together," says Maria Arthur. "There are numerous album releases where the T-shirts come out weeks later, sometimes too late. We still haven't seen a shirt for Pearl Jam's Vitalogy album which came out last November - apparently because the album cover was considered too bland for a design. But we could have sold them anyway if they had come out at the right time."

Independent bands taking their time to agree designs also costs sales, according to Andy Allen.

"They don't seem to be able to make up their minds until it's too late," he says.

"It costs us a lot of sales. They must see it as part of a record release campaign."

Cross promotion with album releases in-store is certainly the most effective way to sell merchandise, says Tower's Steve Lyttelton. "For example, Mute shirts last month sold really well because they were on sale with related product," he says. "If there was more liaison to allow this, everyone could make more sales."

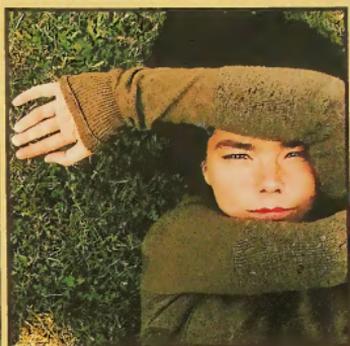
Richard Drew agrees. "As long as there's a slight vibe or buzz, I could sell more. Record companies should take the risk."

But merchandise is not a marketing success for all bands, as Fiona Graham, manager of Galliano has a strong live profile but haven't reached the point where they are selling a huge amount of merchandise. It depends on the band, their market base, whether they are a pop group, or radio play oriented.

Despite its problems and increased competition from direct mail and the Internet, retail is still essential to most bands and record companies wanting to get added-value sales from the country's music lovers.

"It's still the single largest way product gets moved," says a spokesman for Sony Signatures. "New forms of merchandising may cut into the retail share, but people will always want to go out and buy merchandise from a traditional retailer. There's still the impulse buy - and you can't beat a store for that."

THE GROWTH OF MAIL ORDER



Merchandising companies are always looking at new ways to sell and promote product, and one growth area is mail order.

Ultra Violet, for example, provides a range of exclusive merchandise for all its acts, including Bjork (above) and M People, which is not available through retail or touring channels because the buying prices set by the shops and the concession fees charged by the venues would not make it cost effective.

Ultra Violet has a database of around 48,000 Bjork fans which it has compiled by placing inserts in album and video releases, telling fans how they can buy the exclusive merchandise range by post. Managing director Jeremy Joseph says the range is supplied as a limited edition and response from the mail-outs is usually around 20%. "We operate the fan club and are effectively acting as the retailer, which means we can offer exclusive quality clothing at between 15-20% less than would be charged by a shop or at a gig," he says.



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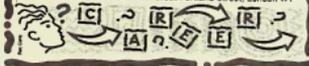
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 **DISCRONICS**

In a Different League

DOOLEY'S DIARY

Remember where you heard it: Rubbing shoulders with the Manchester United squad and Eric Cantona – enjoying a precious night of freedom – at Prince's apres Wembley party and gig at the swanky Emporium were **Kate Bush** and **Freak Power** grooving on down to the symbolic one. But it seems even a top five hit doesn't guarantee instant recognition these days. Freak Power had a **hard time** convincing Poole Edwards staff on the door that they really were who they claimed to be after a **bunch of impersonators** blagged their way in earlier. Perhaps the **woolly hat** used by lead singer Ashley to cover his, er, most recognisable feature was to blame... Over in **Miami**, the UK dance fraternity was out in force for the Winter Music Conference last week. While some of the clubs might not have been full on the Wednesday, a certain joint on the "Strip" had a throng of male industry names **begging for more** – and for once it wasn't the music that was getting them so excited. One **label boss** let it all go to his head. In fact, he let a **pink G-string** go to his head... The **most persuasive man** in the music industry has been at it again, coaxing



It's not all hard-core, hoary rockers from the land of the maple leaf. There are some salmon fisherpeople too. And here's one of them. A&M warbler, **Janm Arden** used to work as a deck-hand on a fishing boat before striking platinum in Canada with her *Living Under June* album, which became available here last week. And here's a funny story about Janm's sub-Arctic antics. The skipper on one boat only realised she couldn't use the same "facilities" as him in the little boys room after five weeks at sea. Fortunately, the Cap'n didn't make his one female crew member take an early bath with the sharks, and Janm survived the experience to pop up at the Canadian High Commission to showcase a few ditties, including the April 10 single release *Could I Be Your Girl?* From left, PolyGram International's senior European marketing director **Burt De Rutter**, A&M head of marketing **Ian Ashbridge**, A&M MD **Ossan Erlep**, Janm's manager **Neil MacBenjilini**, and, front,

London-based industry luminaries including **Muff Winwood**, **Peter Reichardt**, **Rupert Perry**, **Lisa Anderson**, **Jon Webster** and **Jimmy Devlin** up to West Lothian College to speak to his students. But whatever **Gordon Campbell** has up his sleeve, it isn't **lavish transport** – or **big muscles** – as **Radio One's Matthew Bannister** discovered on a recent trip when attempting to get back to Edinburgh airport in **Campbell's clapped-out 1976 Mini**. The sporting Bannister had to **manfully push** the offending vehicle up and down a hill to get it started... **Robert Godfrey** wondered whether his old muckers from **Barclay James Harvest** were going to make it to court on the first day of the **epic legal battle** when all he could see across the witness stand were "middle-aged men". Godfrey, the so-called "fifth member" of the progressive rock combo, says he didn't recognise guitarist **John Lees**, with whom he claims to have composed some of BJH's most memorable songs. "I thought he was one of the solicitors," Godfrey commented... Still in court, **Nick Kanaar**, at Kanaar and Co, must

have thought his schooldays had come back to haunt him when **Justice Lightman** found against his clients **Pinnacle** in the **KWS** case. Kanaar went to the same school – **Dulwich College** – as **Lightman**, although he was quick to point out that he was "a year or two behind" his Lordship... Who said life after **Radio One** wasn't **glamorous**? Former hairy conrflake **Dave Lee Travis** travelled up to **Liverpool** last week to give new **greasy spoon cafe JJ's Truck Stop** in the docklands the ribbon and scissor treatment... Which radio station's **assistant programme director** is so impressed with the current teen music scene he referred to that well known band "Take 17". Perhaps it was **East That** he was thinking of... Congrats to **Warner Chappell**, which not only retained the team prize at the **Music Business Golf Day** but saw **WC head honcho Robin Godfrey-Cass** march off with the individual prize... Speaking of prizes, freelance journo **Paula Kerr** won **Britannia Music's** prize of a weekend for two for guessing all the Brit winners.....



So, that **Comic Relief Love Can Build A Bridge** single sounded vaguely familiar eh? Not surprising that, since not only did **writers The Judds** record it themselves but **East West** released a version recorded by a choir of schoolchildren last year. And that one was for charity too, the result of an approach by BBC head of music programming **Avril MacRory** to **East West MD Max Hole**. And not only did it raise a staggering **£156,818** for **Save The Children** but it also gave **MacRory's** son **Sam** a moment of glory as a member of the choir in question. Pictured in traditional cheque presentation mode are, from left, **Save The Children** fund publicity manager **Jennie Meadows**, **East West** Germany managing director **Juergen Osterlein**, **Max Hole**, **Avril MacRory**, son **Sam** and **Alan McGee**, **East West** director of promotions and US labels.



Oh you are cheeky, but EMI loves you. So much so that it sent **Positive artist Judy Cheeks** to Coventry (okay, Leamington Spa) to check out the record company's distribution centre and stroke the 200 plant workers' warm flesh. Cheeks is the first artist to visit since **Diana Ross** popped by last July and marks a new policy by the centre to invite music recording stars on a more regular basis. **Adam Ant** is among the artists planting a visit.

music week

Incorporating Record Mirror

© Spotlight Publications, Langate House, 245 Blackfriars Road, London SE1 8UR.
Tel: 0171-420 3838, Fax: 0171-401 8306

ISSN 0265-1548

ABC
BUSINESS PRESS
Average weekly circulation: 1 July 1993 to 30 June 1994: 12,038

Subscription hotline: 0181-640 8142 NEWSTRATE HOTLINE: 0171-638 4666

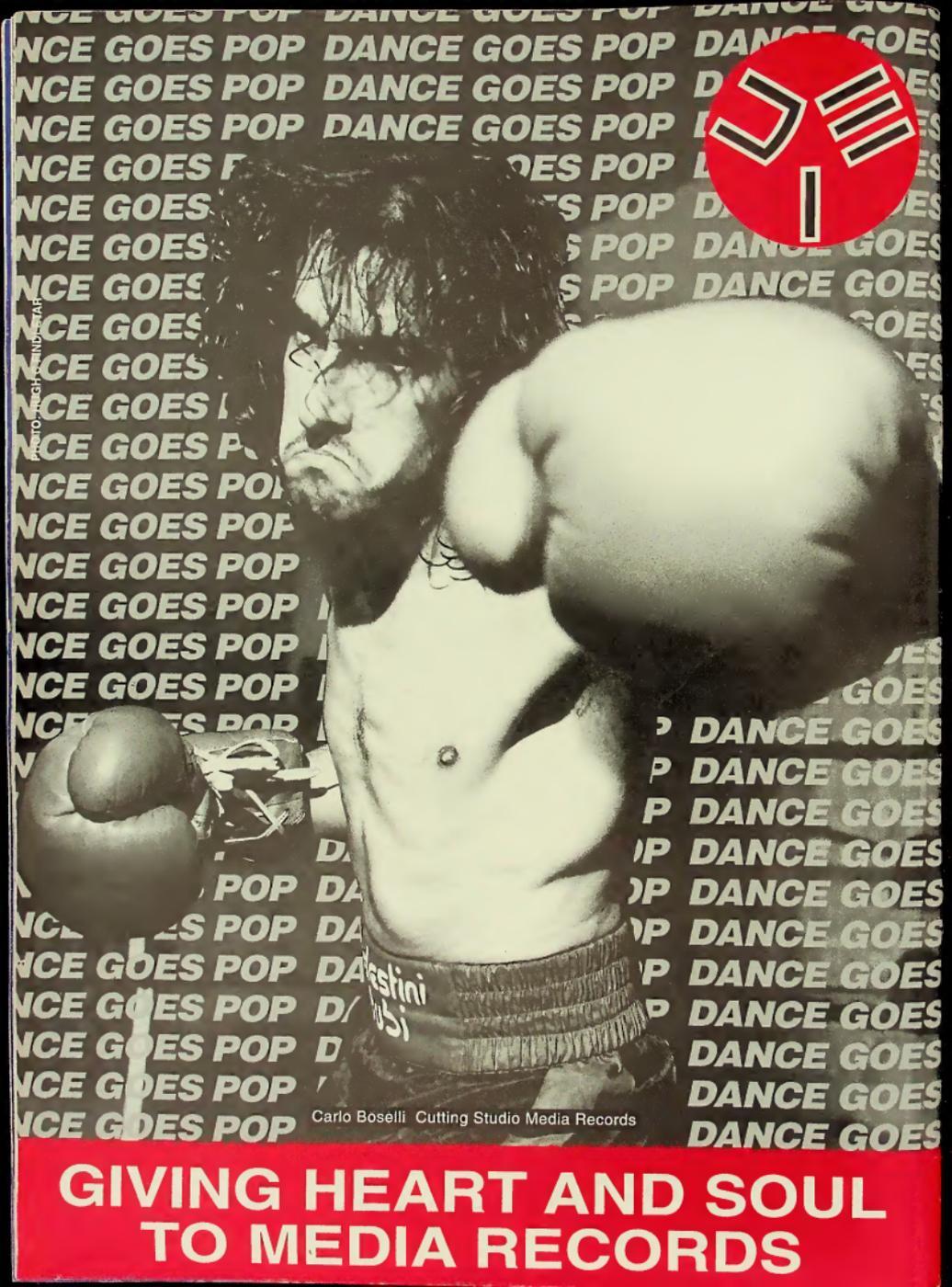


PHOTO: HIGH SCHOOL STAFF

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