

music week

For Everyone in the Business of Music

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Piracy swoop nets 'Mr Toad'

One of the UK's most notorious bootleggers was arrested last week as the BPI launched a new get-tough policy on piracy.

A figure known in piracy circles as "Mr Toad" was understood to be one of five men arrested in a swoop on a record fair at London's Electric Ballroom last weekend. Mr Toad is said by piracy campaigners to be one of the most powerful men in the bootleg CD trade, running five stalls around the country and supplying product through two separate labels.

David Martin, head of operations at the BPI APU, says, "We are delighted. Three of the people who were arrested are in the top six in the country and this particular man is the number one. It's a very important step."

More than 10,000 bootleg CDs with a street value of around £140,000 were

seized in the raid, which was carried out by a team of 30 people including Customs & Excise officers and 14 Barnet and Camden Town police.

For the first time, the BPI used measures included within the new 1994 Trade Marks Act which includes power of arrest and penalties of up to 10 years imprisonment, says Martin. Police expect to press charges shortly.

The act gives police power of arrest on the basis of copyright infringement of artists' trademarks. Many artist names, including The Beatles, Rolling Stones and heavy metal artists such as Metallica, Bon Jovi and Def Leppard, are the copyright of the artists or record company.

The BPI has decided to use the tougher law following problems at a raid in Birmingham last July, when a record 17,000 bootleg CDs were seized

with a street value of £250,000. The action, which was taken using civil law under section 200 of the Copyright Designs & Patents Act, was delayed for almost seven hours by stall-holders attempting to protect stock worth up to £50,000.

Mr Toad is heavily featured in Clinton Heyllin's definitive history of the bootleg business, *The Great White Wonder*. He is credited with the launch and ownership of two labels which specialise in illicit Led Zeppelin and Bob Dylan recordings.

The action followed another raid the previous day on the Barnet home of a bootlegger masquerading as the operator of a Michael Jackson fan club. Illicit recordings and memorabilia were seized including CDs, video duplicating equipment, 200 master audio cassettes and 500 music videos.

MW scoops top editorial awards

Music Week and its sister magazine *Music Business International* swept the board at the editorial awards of publisher Morgan Grampian last week.

MG, which publishes 96 magazines in 37 markets and is one of the UK's biggest business magazine publishers, named editor-in-chief Steve Redmond editor of the year twice, in the category for larger magazines for *MW* and for smaller teams for *MBI*. In addition *MW*'s Paul Vaughan was named sub-editor of the year.

A panel of outside judges commenting on *MW* said that Redmond was "going for it and taking the title places". In describing *MBI*, they said, "He's taken a magazine, shaken it about and given it a lot of life. A fresh approach which makes the magazine sparkle."

Steve Redmond says, "These awards are a testament to the work of an entire team but in particular to that of two people: *MW* managing editor Selina Webb and *MBI* deputy editor Ajax Scott who actually put the magazines together on a daily basis. I am very proud of them and this recognition of the high standards of *MW* and *MBI*'s journalism."

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Elvis Costello is to release a new album of covers, *The Kojak Variety*, on May 22, including songs by Bob Dylan, Willy Dixon, Ray Davies and Little

Richard. The 15 tracks were originally recorded five years ago in Barbados, produced by Kevin Killen.

They feature the Rude 5 band of musicians, some of whom worked on Costello's earlier King Of America album. Costello is also writing a soundtrack for a new Alan Bleasdale TV series with Richard Harvey, with whom he previously wrote the BAFTA award-winning music for Bleasdale's *GBH*. In June, Costello is producing and featuring in a week-long series of musical events at London's South Bank under the title *Meltdown 95*. Among those appearing with Costello will be Deborah Harry, The Brooklyn Quartet and the Royal Philharmonic Orchestra.



UK picks rap song for Eurovision

A Song For Europe took a determined step into the Nineties on Friday when a rap soul song won a landslide victory to proceed to Eurovision on May 13.

The winning song, *Love City Groove*, was written by Warner Chappell-published Stephen Rudden, Jay Williams, Paul Hardy and former Brit School student Tatiana Masi. Performed by Love City Groove, it earned 140,174 votes, a massive 30% of the total phone vote.

Love City Groove was 58,815 votes ahead of the second placed *One Gift Of Love* (61,359), written by Graham Watson, also published by Warner

Chappell and performed by Dear Jon. BBC TV head of light entertainment Michael Leggo says, "This really has raised the game. A Song For Europe has been a bit naïf in the past and when we approached Jonathan King we said we wanted to get over that hurdle, but we didn't think we would do it in the first year."

Music consultant Jonathan King says, "It's fantastic. We seriously think it can win and change Eurovision into a show window for all music."

The increased interest in this year's contest is reflected in the number of

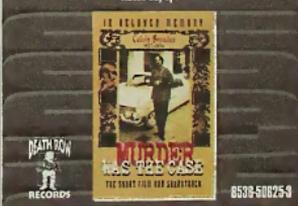
votes cast, says Leggo: 475,000 people phoned in to cast votes compared to 249,000 last year, he says.

Love City Groove was due to enter the singles chart yesterday (Sunday) released by Planet 3 Records, the label run by former MCA managing director and EMI A&R executive Dave Ambrose.

● The BBC ordered all eight record companies to sign an agreement not to attempt to rig the voting for A Song For Europe, two days before Friday's contest. Michael Leggo issued a formal letter to all label heads.

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MUSIC RADIO '95 HITS ATTENDANCE HIGH - p3

• 1995 •

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Take That were heading for the number one slot with their single, *Back For Good*, last week, **outflanking** the second-placed *Othertho* Brothers single, *Don't Stop (Wiggle Wiggle)* by **Five to one**. *Back For Good* is the first release from the band's new album, *Nobody Else*, which is due for release by RCA on May 1. The band, who launched their album with a press conference for more than 200 media representatives in Munich on Friday, will see an appearance on **Baywatch** - which has been lined up for the autumn - as the springboard to relaunch their careers in the US. Manager Nigel Martin-Smith is currently offering offers from several labels in the US where the band remains without a record deal following RCA America's decision to pass on them in the autumn.



Music radio hits attendance high

More than 200 of the radio industry's leading figures will descend on London's **Bafta** this Thursday for the Music Radio '95 Conference.

The event, which is organised by the Radio Academy and sponsored by Spotlight Music Group - the owner of *Music Week* and *Media Monitor* - will be one of the best attended in its 11-year history.

All tickets have now been sold, says the event's producer Kathy Leppard. "It is the first time in the event's history that it has sold out," she says. "We're delighted."

The event will kick off on Wednesday evening with a drinks reception at London's **Hard Rock Cafe**, which begins at 6.30pm. The reception, which continues until 10.30pm, will include the presentation of the Outstanding Contribution To Music Radio award at 7.45pm. Previous winners of the accolade include *Johnny Borling*, *John Peel* and *Capital Radio's* group programming director *Richard Park*.

MUSIC RADIO '95

| | |
|---------|----------------------------------|
| 10.10am | Keynote speech: Chris Wright |
| 10.40am | Battle For London panel |
| 11.50am | Sound Search panel |
| 12.30pm | Soap Box: John Drummond |
| 2pm | Need To Know - Live Music |
| 2.30pm | Need To Know - Music monitoring |
| | Need To Know - Music advertising |
| 4pm | On The Spot |

The morning sessions include a debate between *Park*, *Heart 106.2FM* programming director *Keith Pringle* and *Virgin Radio* chief executive *David Campbell* on the future of *London Radio*. The *Battle For London* session will be moderated by *BBC TV's* media and arts correspondent *Nick Higham*.

London Records' Colin Bell and *Radio One's Jeff Smith* will take part in the *Sound Search* debate on audience research, while *Virgin Records' Ray*

Cooper and the *Radio Advertising Bureau's Clive Reiffell* will contribute to the music advertising session. *Top Of The Pops' Ric Battall* will moderate the live music discussion.

The highlight of the afternoon is expected to be the *On The Spot* session which will see *Radio One's* head of production *Trevor Dann*, *EMI UK's* managing director *Jean Francois Ceillon* and the *Radio Authority's Paul Brown* facing questions.

The questions, which will pulled from a hat by conference chairman *Paul Gambaccini*, can be submitted by fax to the *Radio Academy* on 0171 765 4992. *Leppard* says that non-delegates are also invited to submit questions.

The final session to be confirmed will be a "soapbox". The speaker will be *Annandale* early this week.

The day will end with a *London Records* drinks reception and showcase featuring appearances by *Whigfield* and the label's new signings *Shiva*, beginning at 6pm.

Rt heralds success of Internet special

Around 70,000 listeners accessed *Radio One's* Internet site as part of its three-hour outside broadcast from *London's Cybercafe* last Sunday.

The programme's producer, *Nick Ware*, says the station is considering a regular show following the success. "There is certainly a *Radio One* niche for such a programme," he says.

The material on *Radio One's* Internet site included an opportunity to interview *Blur* drummer *Dave Rowntree* and a questionnaire which prompted 1,651 returns revealing 91% of users were male and 27% were under 20. Pages were designed by web publishers *Good Technology* and *Netscape*.

E-mail messages were received from people around the world, including a university professor in *New York*.

NEWSFILE

Police continue EUK blaze inquiry

New Scotland Yard's Fire Investigation Unit is continuing its probe into *February's* fire which destroyed *Entertainment UK's* *Clayton Row*, *Hayes* warehouse. Detectives have completed interviews with around 50 witnesses, mostly employees at the 72,000 sq ft depot. *Dave Halliday*, a spokesman for the police investigating the fire, says much of the evidence needed to discover how the fire started has been destroyed by the intensity of the blaze. Temperatures reached 1400 degrees centigrade, destroying normal forensic clues.

Lipsey switches to Poole Edwards

Poole Edwards PR has recruited veteran *PR* *Judy Lipsey* from *Scott Risenam Lipsey* depot. *Lipsey* brings her client roster, including *Wynton Marsalis*, *Mike Batt* and *Trudie Styler*, with her and will be responsible for managing the *new staff* and the *day-to-day* running of the *PR* company. *Scott Risenam Lipsey* will continue to operate but a decision has yet to be made on the future of its name.

Rice and John pick up Oscar

The *Campbell Connelly*-published *Can You Feel The Love Tonight?* by *Sir Tim Rice* and *Elton John* won the *Oscar* for best original song at the *67th* *Academy Awards* in *Los Angeles* last Tuesday. *Rice* says, "I'm really pleased we won but I thought we had a good chance of winning because we had three in the final five." Last weekend, the *Bafta* award for original *TV* music went to *Stanley Myers* and *Christopher YOUNG* for *BBC TV's* *Middlemarch*, while *Don* was picked up the *Anthony Asquith Award* for *Backbeat*.

BBC dominates Sony nominations

The *BBC* has scooped 52 of the *76* *Sony Radio Award* nominations, while the independent radio sector achieved 14, double its number last year. The independent sector dominates the award for best music-based breakfast show, with *Virgin Radio's* *Russ & Jone* and *Capital's* *Chris Tarrant* up against *BBC Radio Two's* *Sarah Kennedy*. *Radio One* has five nominations, including two in the music feature category for documentaries on *Leonard Cohen* and *Frank Zappa*. Its other nominations were independently-produced programmes. *Michael Aspel* is to host the 23-award ceremony on *April 26* at *London's Grosvenor House Hotel*.

Brits enjoy triple Hamburg haul

British artists won three awards at the *Echo Klassik* awards in *Hamburg* on *Thursday*. *John Eliot Gardiner* was named conductor of the year for his *Missa Beethoven Symphonies* on period instruments with *The Orchestre Revolutionnaire et Romantique (Deutsche Grammophon)* and won the *Choral* performance of the year award for his recording of *Berlioz's Messe Solennelle* with the *Montevideli Choir (Philips)*. *Simon Rattle* and *The City of Birmingham Symphony Orchestra* won the *symphonic* performance of the year title for their version of the *Szymanowski's Stabat Mater (EMI)*.

Volume launches double A-side single
CD magazine *Volume* is issuing its first single, a double-A side featuring *Orbital's Belfast/Wasted and Therapy?* (Innocent X, on May 8) to promote two double-CD releases compiled from its first 12 issues.

Fax music service goes on-line

Sheet music supplier *Music Sales* launched its 24-hour daily sheet music service *Music By Fax* last Tuesday (March 28). Anyone with a standard fax machine can call *Music Sales* on a BT 0899 number to receive one of 1,000 printed music pieces via a bank of computers by tapping in a catalogue number. The cost is around £1.50 per page.

Rezon appointed as consultant for Now

Former *PolyGram* distribution boss *Pete Rezon* has re-emerged in the music business with a consultancy position at *Broad Rezon's* retail chain, *Now*.

Rezon has taken on the role of sales and marketing consultant for the chain, which now boasts 21 sites around the UK situated in *Debenhams*, *Lewis's* and *Owen* *Department* stores.

Rezon left *PolyGram* *Record Operations*, where he was managing director, in *June 1990* and subsequently became sales director for UK software distributor *Leisuresoft*. He left *Leisuresoft* in *January* and joined *Now*

in *March*, but cannot confirm whether his new position there will be long term. "I don't know if you could say I've returned to the music industry. I'm taking it month by month," he says.

Rezon is currently working on promoting the chain regionally using local press advertising, and has introduced leafletting for customers inside and outside regional department stores.

"We see *Now* as a sector of the marketplace that's under exploited," he says. "We've got a captive audience we want to exploit and we want to encourage more people into the stores."

D's rights report adds to confusion

Performers' bodies have slammed the long-awaited Department of Trade draft paper on rental and lending rights as a recipe for chaos.

The paper, outlining the government's proposals for implementing the European Union directive, was published last Monday after months of delay. Originally due to be implemented in the UK by last July, the directive establishes, for the first time, performers' legal right to an "equitable" share of royalties for music broadcast on TV and radio.

But the 26-page draft has been criticised for failing to outline what percentage share it considers "equitable" – it suggests only a "reasonable proportion" – or to propose any mechanism by which such income should be collected.

It says proportion should be "agreed between the performer and the owner of copyright in the sound recording", raising the prospect of individual deals

between artists and labels, rather than a general blanket rate.

Copyright specialist Nigel Parker of Lee & Thompson, who acts on behalf of the International Managers' Forum, says the draft leaves many unanswered questions, and he criticises a suggestion in the draft that negotiations could be settled in the copyright tribunal. "It is not the appropriate forum for deciding on these matters," he says.

Basca secretary general Amanda Harcourt adds, "The Government has not grasped the nettle and has dumped on the talent. They have left the performers to battle it out with the multinationals and record companies."

The draft also fails to give performers a right to collect their own income – leaving that right with the "copyright owner" or record company.

The Incorporated Society of Musicians says, "Performers will be entitled to pay-

ment only when producers have licensed the copyright in the sound recording. They will lose out when producers fail to collect licence income."

PPL chief executive Charles Andrews voices concern about the prospect of "tens of thousands of individual negotiations", but says he was most disappointed about the failure to amend section 72 of the Copyright, Designs & Patents Act as expected.

The 1988 act exempts record companies and performers from any rights to public performance royalties for the broadcast of sound recordings, contrary to the EU directive. "It is very disappointing and an outrage that this opportunity has been missed," he says. "We, and the performers, will do everything we can to persuade the Government to amend this."

The DTI has requested comments on the document by July 1.

XFM maintains pressure on RA

London alternative rock station XFM will be back on the air in October for another 28-day period, while preparations are made for another permanent licence application.

XFM is planning to use the restricted service licence (RSL) to maintain pressure on the Radio Authority, which plans to advertise a new Londonwide FM licence next March. XFM's fourth RSL ended yesterday (Sunday, April 2).

XFM is planning to release a compilation album around the time of its next spell on air. XFM managing director Sammy Jacob says, "We will be keeping the campaign for a permanent licence alive all year through PR, events and the album. Everyone says we are next in line for a licence, but that's not necessarily what the Radio Authority thinks so we have to keep the pressure up."

The authority is advertising the 104.9 FM London licence (previously occupied by Melody Radio) next spring. XFM has been tipped to win following last month's replacement of Lord Chalfont, who made the crucial casting vote against XFM in the last round of licence awards, as Radio Authority chairman by Tony Stoller.



Island Records has postponed its new PJ Harvey single, *Send His Love To Me*, until May 22 following the rescheduling of her European dates. The West Country rocker was due to support REM before the tour was cancelled owing to drummer Bill Berry's illness. The new 15-date PJ Harvey tour will kick off in Madrid on April 19 with support from Tricky. The shows will end at her only UK concert, at London's Forum on May 11, but Tricky is unlikely to be available for this date.

NEWSFILE

Shocked stopped in appeal bid

The House Of Lords has rejected an appeal by Michelle Shocked and her company Five Corners to reopen the complex legal battle with her former agent Martin Goldschmidt. In a private hearing, Lords Goff, Jauncey and Steyn upheld an appeal court ruling from last November refusing Shocked leave to appeal.

Paradinas launches new label

Mike Paradinas is launching his own record label through Hi-Rise Records. The first release on Planet p will be the third album from Paradinas's y-Zig project, their first material since 1994's double album on Replex Records. He plans to follow this with a debut release under his Gary Goldschmidt moniker, called *Shaped To Make Your Life Easier*. The Hi-Rise connection was formed last November when Paradinas collaborated with Hut on The Auteurs vs y-Zig release.

IPA stages London dinner

The Independent Publishers' Association is staging its latest dinner at the Thomas Ashton Suite, Berners Park Plaza, Berners Street, Central London on April 5. For details, contact Sue Crawshaw at BMI, 79 Harley House, Marylebone Road, London NW1.

Radio One undertakes teen tour

Boyzone, Ultimate Kaos and Michelle Gayle are among the acts signed up to join Radio One for a tour aimed specifically at teenagers. The Radio One Massive Music Tour kicks off on May 4 in Edinburgh and will visit 20 under-18 clubs nationwide, ending on June 4 at London's Equinox. Radio One DJs Mark Goodier, Wendy Lloyd, Clive Warren and Dave Pearce will present the two-hour concerts, with tickets priced from £3.79 to £9.97 depending on the Radio One frequency of the area.

Motorola signs MTV deal

Motorola has signed a sponsorship deal with MTV's *Most Wanted*, effective from March 28. The show, hosted by Ray Cokes from Tuesday to Friday throughout Europe, encourages viewer participation by phone, fax and Internet. Motorola will use the opportunity to promote its pagers.

Foster moves up at Air

Air Studios has promoted soundtrack specialist Geoff Foster to chief balance engineer. Foster has worked on the films, *Stargate*, *Black Beauty* and the soon-to-be-released *Restoration*. This weekend, he begins work with Randy Newman on songs for the forthcoming Disney picture, *James And The Giant Peach*.

The Forum

The Forum in London charges a 10% concession fee to bands wishing to sell merchandise there, and not 25% as stated in *Music Week's* merchandise supplement last week.

▶▶▶▶▶ KWS CASE RAISES COPYRIGHT QUESTIONS – p8 ▶▶▶▶▶

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Elastica's hit album has catapulted Deceptive into the big time

Three blokes who like a laugh, love their music and started a record label as a hobby. That's how the trio behind Deceptive Records regard themselves.

Some hobby when you happen to have band-of-the-moment Elastica on your roster.

Released on March 13, Elastica's debut album went gold within three days, entered the charts at number one and has current sales of more than one 100,000 units. For a label with only one full-time member of staff, that's not bad going.

"We didn't set out to change the face of the music business, we just set out to do what we wanted to do," says Deceptive's managing director Tony Smith, hunched in his cramped, cluttered south London office above a pair of thumping rehearsal studios.

Deceptive was formed in 1993 by former RCA product manager Smith, Radio One DJ Steve Lamacq and PR man Alan James. At that time all three were gainfully employed, but after Elastica's limited-edition debut single, Stutter, released in November, sold out within two days, it became clear the project was bigger than they had envisaged and Smith took over day-to-day operations.

The philosophy behind the label is no frills and no corporate pomp. Deals with all the roster, including Elastica, were initially settled on a handshake – and forget the advance – for one or two singles. Once signed the bands have been closely consulted in all decisions. This egalitarian ethos has, in turn, inspired loyalty. When Elastica's two single deal was up last year and majors were fawning to sign them, the band stuck with Deceptive.

"We couldn't offer the band big money and swish recording studios," says



DECEPTIVE RECORDS MANAGING DIRECTOR TONY SMITH

THE DECEPTIVE TEAM

Alan James: *Davey/Promotions Consultant.* Owns his own PR company, Alan James PR whose clients include Gene and Sleeper. **Steve Lamacq:** *Owner/A&R Consultant.* Former AME journalist, currently presents Radio One's Evening Session.

Tony Smith: *Managing director.* Former A&R manager at Chrysalis where he signed Carter and Kingmaker. Product manager at RCA until 1993. **The Roster:** *Elastica, Collapsed Lung, The Meicas, Strick.*

Smith. "We were growing with them and all we could offer was a complete say in everything from what they recorded to their point of sale material."

The lack of big bucks has forced Deceptive to use its ingenuity and often its humour – one range of the company's T-shirts carried the slogan "Two bands short of a roster" – when it comes to marketing. The entire roster's debut singles were initially released in limited-edition seven-inch and relied on word-of-mouth rather than glossy ads. Deceptive is certainly an A&R-led

label. Both Lamacq and James' reputations – as journalist and PR – are founded on careful support of bands ranging from Manic Street Preachers and Kingmaker to Gene and Sleeper. Even Smith – the marketing man of the threesome – has an A&R background.

That's not to say it is not a pragmatic, businesslike company. Elastica's vinyl-only success vindicated their swipe at the CD market, and Smith insists the decision to release just under 1,500 copies of Stutter was realistic rather than ingenious. "It would be claiming

too much if I said it was a well thought out marketing initiative," he says.

Vital Distribution's product director Pete Thompson says Deceptive's laid-back modus operandi hides a very capable and meticulous team. "They don't just chuck money on campaigns, they target their audience. And they're clever; going for vinyl when everyone else had dropped it," he says.

In 1994 it was Deceptive's turn to be courted by the majors and last February the label signed an overseas licensing deal with London Records for its roster, barring Elastica who have a worldwide deal with Geffen.

"We brought into Deceptive because we believe in the people and their expertise, we didn't do it for Elastica," says London's marketing director John Reid.

Deceptive is currently on the look out for two or three new bands to join the label, although Alan James, Deceptive's promotions consultant, says the company is under no pressure. "Being totally independent in the UK means we can do what we want at our own pace. We can issue one-off singles and remain fresh and exciting."

And although independence is the key for the thriving company, Smith is mindful of the difficulties. "We want to stay independent for as long as we can, but if that ever means our bands were suffering, then we might have to reconsider," he says.

While the blend of talents holds great promise for Deceptive, the company is far from complacent.

After all, Smith only started drawing a salary from the beginning of the year and the others insist they aren't yet receiving any rewards from their personal investment. It's not quite time to give up the day jobs. **Paula McGinley**

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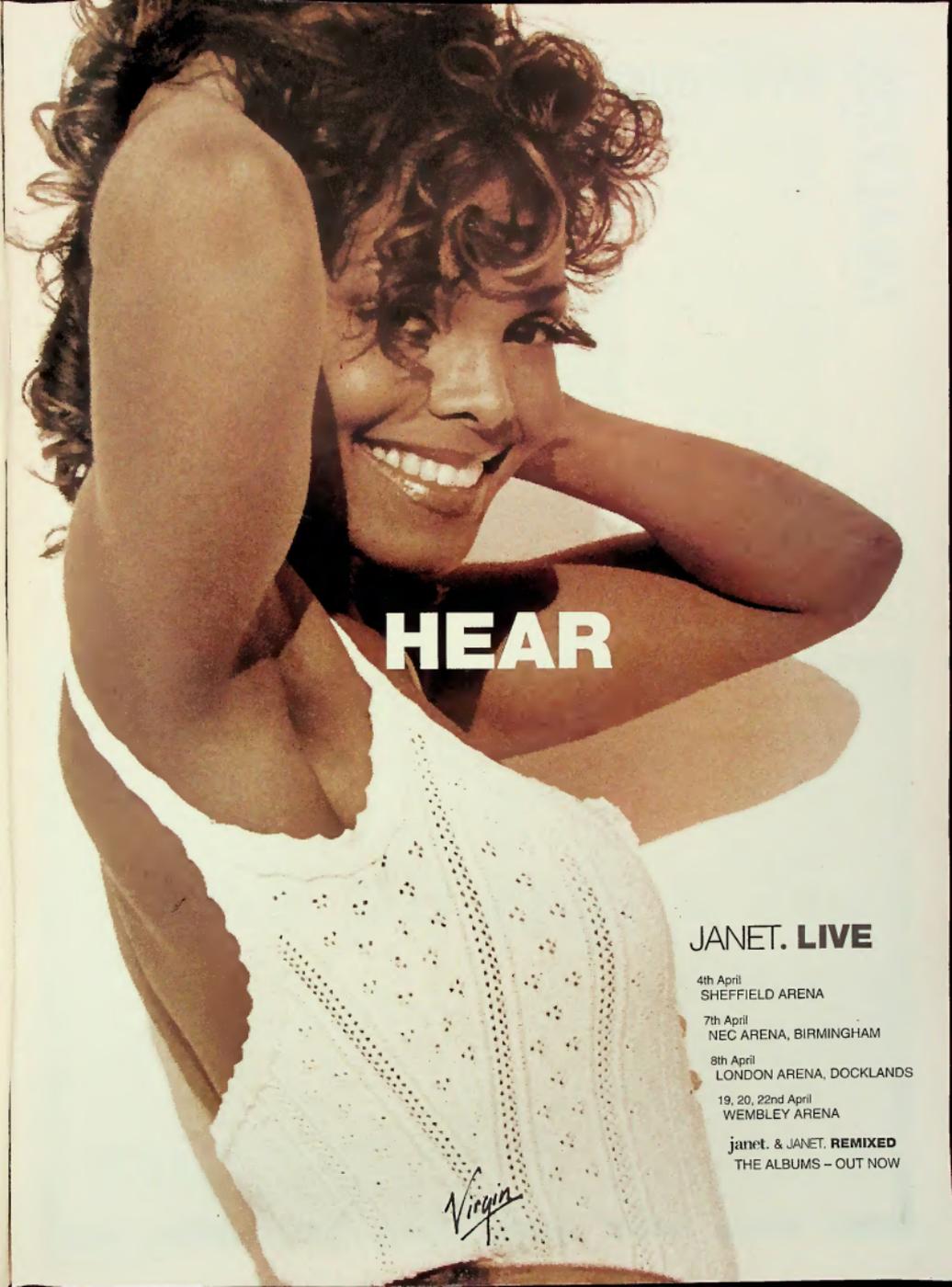
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KWS case raises copyright questions

When Justice Lightman delivered his judgment in the ZYX versus Network/Pinnacle case last month, the entire record industry was drawn to his astonishing attack on Pinnacle chief Steve Mason.

But the 32-page judgment holds a far more wide-reaching implication for the business, a threat against the increasingly common practice of covering previously recorded songs. The judge ruled that there is a separate copyright in an arrangement, distinct from the copyright in the original song (see breakout), a decision which contradicts one of the most well-established assumptions within the music business.

That the KWS version of Please Don't Go copied ZYX's Double You record has never been contested by Pinnacle and Network, it's the matter of copyright which they dispute. Network's Neil Rushton says, "We decided to do the recording because we thought it was legal. We thought if we can't get the rights, we can make a version of it."

In the court evidence, Mason added he did not appreciate the significance of the difference between an arrangement and a cover at the time Please Don't Go was recorded in 1992. Indeed, the music business has never worked on the basis that arrangers should earn a share of the copyright when a song is covered.

Rushton points to Take That's Ian Levine-produced recording of Could It Be Magic, a cover of the Barry Manilow tune, which arguably borrowed its disco style from the 1976 Donna Summer version produced by Giorgio Moroder.

And it isn't the only such example. Don't Turn Around—originally a Tina

THE LEGAL ARGUMENT

Although the ZYX v Pinnacle/Network case did not create any new law, it proved in practical terms that a separate copyright exists in an arrangement.

The judge ruled that Roberto Zanetti was the author of the arrangement; that the plaintiff, ZYX Music, owns all rights to the arrangement recorded by Double You; and that Pinnacle distributed and Network released copies of the KWS recording knowing they were infringing copyright. The judge also found that the plaintiff should be awarded damages and be granted an injunction restraining further infringement.

Charles Arley of The Simpkins Partnership, acting for the plaintiff, says the reason such cases are uncommon is because an arrangement attracts a separate copyright which is not registered by collecting societies, so it is more difficult to ascertain the owner of copyright.

Registering a separate copyright has its own problems: the difficulty is in showing that

an arrangement has undergone enough work to be granted a separate copyright and be registered as such. In 99 cases out of 100, the copyright owner rejects claims from arrangers that an adaptation deserves its own copyright.

Justice Lightman dismissed Network and Pinnacle's defence that they didn't know there was a copyright in the arrangement to be infringed. He further rejected their contention that, since ZYX had failed to get adequate clearance to use the KG & Sunshine Band song, they could hardly infringe the copyright of a party which was already infringing copyright.

The argument was rejected with reference to the 1982 Redwood Music v Chappell & Co case, which established that even if an arrangement infringes the copyright in another work, it may enjoy its own copyright.

With Pinnacle vowing to lodge an appeal—and Network threatening similar action—there is still some way to go yet.

Turner B-side written by Albert Hammond and Diane Warren—was given the reggae treatment by Aswad in 1988 and reached number one. Ace Of Base's cover of the song last year arguably owes more to that reggae working than Turner's original.

With compensation in the ZYX v Network/Pinnacle case still to be decided—a hearing will probably take place within a year—the issue of whether an arranger has a right to royalties is not clear cut. The Simpkins Partnership's Charles Arley, representing ZYX, says although Lightman's judgment ruled only that damages should be paid, ZYX are

considering an application for a share of future royalties.

But if the arranger does have such a royalty right, the next question is where such monies should come from.

Copyright specialist Nigel Parker, of law firm Lee And Thompson, is clear.

"If someone exploits a song and makes it more popular and successful, it's only right that the person responsible should be entitled to own a share of the royalties," he says. "The question is, how big should that be."

MCPS deputy chief executive Tom Bradley believes publishing royalties must be kept separate from recording royalties. "Arrangements have certainly

come into fashion more now—look at Wet Wet Wet's version of Love Is All Around, where the different arrangement is clear—but they are more about the way a song is performed rather than composed, so it's really a case of recording royalties, not publishing royalties," he says.

Certainly, there is no existing structure for such a financial flow. Bradley admits the outcome of the KWS case could encourage arrangers to claim copyright for their work in future. But under its current systems, the MCPS cannot register an arrangement for separate copyright unless the original copyright owner agrees it is sufficiently different to warrant its own copyright.

The judgment holds further implications for producers and remixer. Currently, producers sign over a share of ownership in a track's copyright to the record company. Now, proof of existence of a separate copyright in an arrangement could discourage producers to come to "lump sum" agreements with a label.

Celine Dion's number one, Think Twice, was dramatically changed from its original version by its producer, Chris Neil, and could raise the prospect of the producer receiving royalties for future covers sung in the style of Dion.

"The status of remixer could also change, with remixers demanding shares of recording copyright for significant reworkings of tracks. While the waters remain muddy, one thing is clear—cover versions can no longer be seen as a safe option.

Christine Eade

Additional reporting by Alan Jones

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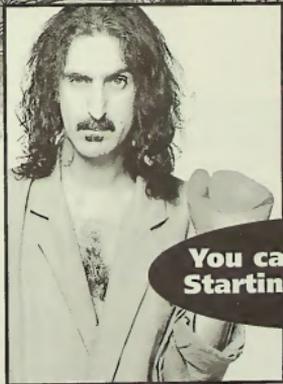
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SINGLES

MNE: If You Only Let Me In (Columbia XPC0807). Confident R&B-lite, courtesy of the slickly choreographed and presented First Avenue leers, with chart potential boosted by Arthur Baker's writing involvement. □□□

MAGIC HOUR: I Had A Thought (The CHEZ). Acid-tinged melodic melancholia marks a change of direction for the US four-piece whose antecedents include Galaxie 500. An album is due in May. □□□

PET LAMB: Where Did Your Plans Go? (Roadrunner Records RR23513). Prissed-off DIY punk from Dubliners Pet Lamb. It's the lead track from recent album *Swamp Handsake*, with two new cuts included. □□

JAMES HALL: Feeling Of Hope (Endangered Records END033). Imagine a harder Suede, breathing fire and wailing thunder. An emotionally expressed third single to precede the May's debut album. □□□

RAC: Double Jointed EP (Warp WAP610C). Techno you can get your teeth into on the Sheffield duo's third release on Warp. A superior set of tunes. □□□

DEL AMIRI: Driving With The Brakes On (A&M 581 005). Pretty acoustic guitar and a neat tempo change combine with Justin Currie's smoky vocals to capture the Glaswegian rockers in downbeat mood. MOR radio-friendly fare. □□□

PAUL: The Sound of Violence (Arista 743216987). An intriguing sound melding raucous guitar with straining PJ Harvey-style vocals, but it lacks the spark to become a fully fledged hit. □□

MOIST: Freaky Be Beautiful (Capitol 7428 8213822). Despite a promising single with last year's *Push*, Moist's third attempt is pop metal that misses more than it hits. Canadians may love this homegrown chart-topping act, but the UK has its own alternatives. □□

BARRY ADAMSON: Movieology (Mute 183). A 12-inch-only EP of Adamson's finest moments highlights his wayward, often overlooked talent. As atmospheric sound-track-style kitsch is coming into vogue via the trip-hop movement, he was born for this moment. □□□□

JIMMY BARNES: Change Of Heart (Mushroom 011980). Australia's ambassador of grit-rock returns with the lead single from his June album. Loping radio-friendly AOR captures Barnes's full-throated, ball-cellar charm. □□□□

SCARLET: Really Like The Idea (YZ796CD). A well-constructed and tuneful exercise in pop perfection. The second single from this impressive tripe sees another impossibly catchy chorus, highlighted by some gassy vocals from Cheryl Palmer. □□□□

PECH: Smile On Your Face (PZCD332). This German duo provide a fast and frantic house workout with traditional screeching vocals and "wave your hands in the air" attitude. Uptbeat and authentic if not *glaringly original*. □□

BUSH: Everything Zen (Trauma/Interscope AR186CD). Top 30 in the US but unknown here, these London progsters should get a home hit with this catchy, radio-friendly number, featuring strident guitar-work and a solid vocal. □□□□

SINGLE OF THE WEEK

PIZZICATO FIVE: Quicquid EP (Mintador OLE 128-2). The hippest Japanese ome let UK shores, the kitschomane livesome provide a mix of tunes sure to arouse interest after recent live appearances. A loyal following is growing. □□□□

ALBUMS

TERENCE TRENT D'ARBY: Vibrator (Columbia 47859). TTD manages to come up with the album that many have been waiting for—a combining smooth and raw soul,

pop, rock and more than a few good songs. A fine album. □□□□

VARIOUS: Tresor III (Nova/Mute 1905 CD). Dubbed "the sound of Berlin 1995", this compilation showcases the best of the Tresor club ranging from Dominio to Sun Electric. □□□□

18 WHEELER: Fomanka (Iare CD 181). The latest of Creation's guitar-toned indie hopefuls idyllic echoes of label-mates Teenage Fanclub and BMX Bandits, but perhaps lack the immediate hit songs necessary for crossover. □□□□

MARCUS MILLER: Tales (Dreyfus Jazz FDM 36571-2). A mixed bag from the young jazz bassist which includes covers and his own hip-hop tinged compositions. □□

MAIDS OF GRACITY: Strange Channel (Worm Yard/Virgin CDVISM 85). There's a pleasant sense of space to the five tracks on this mini album, but this LA-based trio are a little too content to stand in the shadow of their Velvet Underground/Dinosaur Jar influences. □□□

THE QUIET BOYS: Bosh (Jazz LP/CD 121). Much as you'll want to wail in these seriously mellow tunes you'll also want to leap up and shake your tail-feather to some hot-blooded Latin tinged jazz. A stylish debut from the Quiet Boys who are anything but. □□

BOUKMAN EKSPERYANS: Libete (Pran Pou Pran II) (Mango CDN 5117). Haiti's premier vodou band returns with their third set for Mango. Recorded in Jamaica, the sweet soul vocal of the lead track rapidly dissolved into a polyrhythmic stew of distorted guitars, patois chants and seductive melodies. □□□□

TIMBUKU 3: A Hundred Lovess (Windham Hill 1034). Very superior banking from the same team that brought you 1987's most leftfield hit, *The Future's So Bright: You've Gotta Wear Shades*, now with added rhythm section for funk effect. Thankfully, the fly romanticism of the duo's lyrics remains intact. □□□

SPELL: Mississippi (Island Red Label CIRD 1003/524 048-2). The debut album from Colorado-based power trio Spell marks out their territory effectively, mixing plaintive vocals— notably from bassist Chanin Floyd— with carefully honed, if at times derivative, noisy rock. □□□

ULTIMATE KAOZ: Ultimate Kaos (Wild Card 5274442). The precocious, young-upstarters team up with a wealth of production and writing talent for their 14-track debut. The sound and mannerisms are all American and the mature sentiments don't sit comfortably on teenage shoulders, resulting in a slushy collection that lacks youthful essence. □□

QUICKSAND: Manic Conception (Island Red IRC1005A). Although compelling, there's a considerable heard-it-all-before factor to this NY quartet's second album. The Steve Albini generation of bands but falls to throw new ideas into the pot. On tour with Offspring in April. □□□

DST: Maribel's Wedding (Polydor 5274932). Taken from the forthcoming black comedy, this soundtrack features three Aha tracks, The Carpenters and Dusty Springfield, which should ensure reasonable sales. □□□

VARIOUS: indie Top 20 Volume 21 (Beechwood TT021). A fabulous collection of the top stuff from the past year, including Oasis's *Live Forever*, Sade's *By Your Side*, *But I'm a Fool* and Ecbobyl's *Cloze*. But. □□□□

PAVAROTTI: The Very Best Of (Decca 44487-2). Essentials I and II together in a two CD set. Get in training for his mid-April appearance at Covent Garden in Verdi's *Macbeth*. R.I.C.

BEEHIVEN: Symphony 1 and 3 (The Erolia) (EMI Classics CDC 55601-2). This release ends Wolfgang Sawallisch's acclaimed Beethoven cycle with the Royal Concert Orchestra of Amsterdam. The Erolia is particularly fine and provides a counterweight of the Immortal Beloved film. □□□

ALBUM OF THE WEEK

BOB DYLAN: MTV Unplugged (Columbia CD478374). Dylan's Unplugged stint last November marked another stage in the creative rehabilitation of rock's most enduring enigma. Now general fans get the chance to share in a refreshing reworking of landmark songs from his 33-year-old catalogue. □□□□

This week's reviewers: Michael Arnold, Peter Brown, Catherine Eade, Leo Finlay, Paul German, Ian Nicolson, Nick Robinson, Martin Talbot and Selina Webb.

ALAN JONES TALKING MUSIC

Music Collection's new *Showtime!* low-price label launches with 20 strong titles licensed from That's Entertainment. Retailing at £4.99, the titles recreate successful West End and Broadway musicals, featuring star names such as Liza Minnelli, Richard Harris, Lesley Garrett and Bob Hoskins. Cats, Camelot, West Side Story, My Fair Lady and Grease are among the titles, as is *Oliver!* whose timeless appeal was demonstrated again last week when the 1994 London Cast Recording made the albums chart...MCA and PolyGram TV join forces for *Rocks Off*, a more broadly-based rock compilation than most, which features the Smashing Pumpkins, Radiohead, Oasis, The Stone Roses and Primal Scream among others. Strong on indie/alternative values, but remorselessly rockastic, it's exactly the sort of album to encourage an impulsive purchase... The Best Of Badfinger and Mary Hopkins's *Those Were The Days* survey the careers of

the legendary Apple's two most consistent recording acts— apart from the Beatles, of course. Hopkin's collection, which she has selected, mixes the overtly commercial, such as Knock Knock Who's There, with workmanlike Gallagher & Lyle compositions and folksy tales. The Best Of Badfinger displays the group's touching, perceptive lyrics and memorable tunes which are all the more poignant in view of the fact that the group's two main songwriters/performers both committed suicide...**Full Force**, the creative geniuses behind hits by Lisa Lisa, Cheryl Peppi Riley and Sam Fox among others, return with *Can I Get Your Number?*, a delicious soulful funk single on Forceful Records. Already a popular club record, it augers well for their upcoming *Different Heads* album...Country legend Tammy Wynette's new album, *Without Walls*, consists mainly of duets. Those with country stars **Joe Diffie**, **Lyle Lovett** and

Wynonna Judd are fine and dandy, but, for wider appeal,

it's her flirtations with Sting, Smokey Robinson, Elton John and Cliff Richard that make most sense. The Tammy & Cliff track, *This Love*, seems to have the greatest hit potential... Quality control seems to have gone out of the window for **Bryan Adams'** new single, *Have You Ever Really Loved A Woman?*, a simple, singalong song in waltztime, with acoustic Spanish style guitar picking...**REM** continue to mine the Monster album with the release of *Strange Currencies*, a sad, fragmented and very powerful ballad. Bonus tracks, all live, are otherwise unavailable, so expect another big hit for the group...Finally, **Joshua Kadison's** classically, retro (mid-Seventies) ballad *Jessie* is back again. It reached number 69 a year ago and number 48 in October but deserves to do much better.



Take That take chart by storm

SALES

It will be a surprise to no one that there's a new number one single this week in the form of **Take That's Back For Good**. But even their most optimistic admirers must be somewhat taken aback by the style in which they have taken the throne. Last week, **Back For Good** sold nearly 350,000 copies - the highest weekly sales attained by any single since **Rudolf & Do They Know It's Christmas** and **Wham's Last Christmas** in 1984. Of every five singles sold last week, one was **Back For Good**, selling nearly as many copies as all the other records in the Top 10 added together. It gives **Take That** their sixth number one, a tally exceeded only by **Madonna** (7), **The Rolling Stones** (6), **Abba** (9), **Chris Richard** (13), **Elvis Presley** and **The Beatles** (17 each). All of **Take That's** number ones have debuted in pole position.

In all, 35 records have debuted at number one, but no other artist has turned the trick more than three times. Of the last seven Take That singles only **Love Ain't Here** Anymore failed to reach number one. **Take That's** remarkable return in bad news for **The Outfield Brothers**, whose **Don't Stop** (Wiggle Wiggle) increased its sales week-on-week by upwards of 20% to more than 100,000, a figure which would usually guarantee they stayed at number one. In addition to **Back For Good**, no fewer than ten old take that singles made the Top 200 this week, as fans complete their collections.

After gaining the nomination as Britain's Eurovision entry with 30% of the half a million votes cast, **Love City Grooves'** self-titled single enters the chart at number 52, just ahead of **Londonbeat's** **I'm Just Your Puppet On A... (String)**, which bows at number 55 after finishing sixth in an eight star debut. **Simon Spiro's** **Rainbows And You**, which was fifth, enters at number 137. Other songs entered in the Song For Europe competition were released today (Monday), and can be expected to show up next week.

Take That's **Not Over Yet** completes a tour of duty at the top of the club chart this week, and debuts at number one on the dance sales chart, defeating the former incumbent, **Strike's** **U Sure Do**, by a margin of greater than three to one. It also debuts in Top 75 at number eight. When it was originally released in 1993, it failed to make either the club chart, the dance chart or the Top 200.

With album sales fairly subdued at present, **The Boo Radleys** win the battle for chart honours by a narrow margin with their **Wake Up LP**, their first ever number one. Their previous best placing was number 17 for their 1993 album **Giant Steps**.

Alan Jones.

SINGLES UPDATE



ALBUMS UPDATE



SALES AWARDS

- Platinum:** **Elton John: The Very Best Of Elton John** (Cap), **The Prodigy: Music For The Jilted Generation**, **Iron Maiden: The Maiden Years**, **Iron Maiden: Piece Of Mind**.
Gold: **Take That: Back For Good** (singer), **Dusty Springfield: Goin' Back - The Very Best Of Dusty Springfield**, **Various: Now Dance 1995**, **Various: Together**.
Silver: **Freak Power: Turn On, Tune In, Cop Out** (singer), **Wei Wei Wet: Julia Says** (singer), **Kirsty MacColl: Galore: The Human League: Octopus: The Boo Radleys: Wake Up!**, **Mike And The Mechanics: Biggar On A Beach Of Gold**, **Various: Emerald Rock**, **Various: Unleashed**, **Various: Natural**, **Book Killers - OST**.

PLAYLIST ADDS

- Radio 1 PM:** w/c 26.03.95: **B List:** Scarlat - I Wanna Be Free; MNS - If You Only Let Me In; Luther Vandross - Ain't No Stoppin' Us Now; Bass - Some Might Say; **Porthouse - Star Times**; **MC Ser 8** The Real McCoy - Love & Devotion; **Let Loose - Best In Me**; **C List:** Mary J Blige - I'm Goin' Down; Bruce Springsteen - Secret Garden; **Lilie Axe - Another Sinful Day**; **Mark Morrison - Crazy**; **Kingsmaker - You And I Will Never Say Goodbye**.
Capital FM: w/c 21.03.95: **B List:** Del Amitri - Driving With The Brakes On; **Let Loose - Best In Me**; **C List:** Corona - Baby Boy; **MNS - If You Only Let Me In**; **Boyzone - Key To My Life**.
Virgin Radio: w/c 22.03.95: **C List:** Ginge - Hallelujah; **Yox: Jeff Healey - Back In The Middle With You**; **Scarlat - I Wanna Be Free**; **D List:** **Porthouse - Star Times**.
MTV Europe: w/c 04.04.95: **Clawfinger - Pin Me Down**; **B.E.M. - Strange Circumstances**; **Hole - Doll Parts**; **Members Of Mayday - Top Bills Of Reformation**; **Real Z Real** featuring **The Mad Stuntman - Cowboy**; **Simple Minds - Hypnotized**.

THIS WEEK'S HITS

Singles

- NUMBER ONE: Back For Good** Take That - RCA
HIGHEST NEW ENTRY: Back For Good Take That - RCA
HIGHEST CLIMBER: If You Love Me Brownstone - MJJ/Epic
NUMBER ONE R&B SINGLE: Two Can Play That Game
 Bobby Brown - MCA
NUMBER ONE DANCE SINGLE: Not Over Yet Grace - Perfecto/East West

Albums

- NUMBER ONE: Wake Up!** The Boo Radleys - Creation
HIGHEST NEW ENTRY: Wake Up! The Boo Radleys - Creation
HIGHEST CLIMBER: Monster REM - Warner Bros.
NUMBER ONE COMPILATION: Dance Mania
 Volume 2 - Pure Music

Airplay

- NUMBER ONE SINGLE: Turn On, Tune In, Cop Out**
 Freak Power - Fourth & Broadway
BIGGEST GROWER: Two Can Play That Game
 Bobby Brown - MCA
MOST ADDED: Have You Ever Really Loved A Woman
 Bryan Adams - A&M

THE OFFICIAL CHARTS COMPANIES EDITOR

Alan Jones.



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TOP 75 SINGLES

8 APRIL 1995

TITLES A-Z

| Rank | Title | Artist (Producer/Publisher/Writer) | Label/CD/Cass (Distributor) |
|------|--|------------------------------------|-----------------------------|
| 1 | BACK FOR GOOD Take This (Pete Townshend) (EMI) (Barlow) | RIC 74321271462/7432127146A (MG) | 74321271463 |
| 2 | DON'T STOP (WIGGLE WIGGLE) Simp/West/WEA (Sire) (Wiggle) (Sire) (Wiggle) | WEA 92110CD/92110C (Wiggle) | 92110C11 |
| 3 | TWO CAN PLAY THAT GAME MCA MCMS2 197M/CMS2 197S (BMG) | MCA (BMG) | 197S |
| 4 | USURE DO Carter/Campanella/EMI/Fresh/Chester/Carter/Garland | EMI (Capitol) | 93F587 19 |
| 5 | JULIA SAYS Provisional Organisation (JMI) (JMI) (JMI) | JMI (JMI) | 93J11 19 |
| 6 | LOVE CAN BUILD A BRIDGE London/CO/100M/CO/100 M (F) | London (Capitol) | 100 M 19 |
| 7 | BABY BABY Carpenter/Travis/West (Warner) (Warner) | Warner (Warner) | 93W12 19 |
| 8 | NOT OVER YET Perfect/East West PERF 104CD/PERF 104C (F) | Perfect (Capitol) | PERF 104C 19 |
| 9 | BABY IT'S YOU The Beatles (Mercury) (PolyGram) (Mercury) (PolyGram) | Mercury (PolyGram) | 64097/7804 (MG) |
| 10 | DON'T GIVE ME YOUR LIFE Systematic/SYCD 5750/5750 (F) | Systematic (Capitol) | 5750 19 |
| 11 | THE BOMB! (THESE SOUNDS FALL INTO MY MIND) The Buckleheads (Capitol) (PolyGram) (Capitol) (PolyGram) | Capitol (PolyGram) | 7073/12738 19 |
| 12 | THINK TWICE * Celine Dion (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 661942/661942S (MG) |
| 13 | LET IT RAIN East West/Warner/Kelley PolyGram/EMI (Mercury) (PolyGram) (Mercury) (PolyGram) | Mercury (PolyGram) | 10073/10073S (MG) |
| 14 | TURN ON, TUNE IN, COP OUT Fresh Power (Capitol) (PolyGram) (Capitol) (PolyGram) | Capitol (PolyGram) | BRW 3171/2BRW 3171 19 |
| 15 | PUSH THE FEELING ON Nightcrawlers (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | FCD 257C/257C (F) |
| 16 | WHOPPS NOW/WHY'LL I DO Vanessa Williams (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | VS130V/VS130V (MG) |
| 17 | IF YOU LOVE ME Brownstone (JMI) (WCEA) (Capitol) (Mercury) (EMI) | Mercury (EMI) | 661439/661439S (MG) |
| 18 | HYPNOTIZED Sade (Mercury) (PolyGram) (Mercury) (PolyGram) | Mercury (PolyGram) | VS130V/VS130V (MG) |
| 19 | THE FIRST THE LAST ETERNITY Sade (Mercury) (PolyGram) (Mercury) (PolyGram) | Mercury (PolyGram) | VS130V/VS130V (MG) |
| 20 | ONE MAN IN MY HEART The Human League (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 21 | YOU BELONG TO ME Breedon TABCD 2277/TABCD 2277 (F) | Breedon (Capitol) | 2277 19 |
| 22 | HOLDING ON TO YOU Terence Trent D'Arby (JMI) (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 661423/661423S (MG) |
| 23 | SHOW A LITTLE LOVE Ultimate Koolha (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 24 | AXEL F/KEEP PUSHTIN Mead/MCA MCMS2 204M/MCMS2 204H (BMG) | MCA (BMG) | 204H |
| 25 | BUBBLING HOT Patsy Benton with Ranking Ron (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | VS130V/VS130V (MG) |
| 26 | OLD POP IN AN OAK Murray Close (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 93G8T 019 |
| 27 | OVER THE RIVER Brighton/CDBRL 93/CABRL 93 (BMG) | Brighton (Capitol) | 93CABRL 93 (MG) |
| 28 | KARMACOMA Slopes/Atack (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 93G8T 019 |
| 29 | WAKE UP Cooltempo CDCCDL 304/CDCCDL 304 (F) | Cooltempo (Capitol) | 304 19 |
| 30 | WAKE UP BOO! Crestion/CRES 19X/CRES 19X (BMG) | Crestion (Capitol) | 19X 19 |
| 31 | CONWAY Positive CD/2073/2073 (F) | Positive (Capitol) | 2073 19 |
| 32 | YOU GOTTA BE Dusted Sound/Sony S2 661325/661324 (S) | Dusted Sound (Capitol) | 661325 19 |
| 33 | VEGAS Incident/SLIP 088CD/SLIP 088C (F) | Incident (Capitol) | 088C 19 |
| 34 | MELLOW DUB Crestion/CRES 175/CRES 175 (BMG) | Crestion (Capitol) | 175 19 |
| 35 | SUDDENLY Parlophone/CRES 6402/CRES 6403 (F) | Parlophone (Capitol) | 6402 19 |
| 36 | I ONLY WANT TO BE WITH YOU ABM 981025/981016 (F) | ABM (Capitol) | 981016 19 |
| 37 | SAVE YOUR LAMBS! Pulse/BMG 981025/981016 (F) | Pulse (Capitol) | 981016 19 |
| 37 | BURY IT TIL THE MORNING AWAY Pulse/BMG 981025/981016 (F) | Pulse (Capitol) | 981016 19 |

| Rank | Title | Artist (Producer/Publisher/Writer) | Label/CD/Cass (Distributor) |
|------|--|------------------------------------|-----------------------------|
| 38 | ALWAYS SOMETHING THERE TO REMIND ME The All Time Low (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 39 | SPRIT INSIDE Spirits (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 40 | GET WILD The New Power Generation (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 41 | THE SWEETEST DAYS Vanessa Williams (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 42 | AS I Lay Me DOWN Sade (Mercury) (PolyGram) (Mercury) (PolyGram) | Mercury (PolyGram) | 6612125/6612125S (MG) |
| 43 | AMORA ES (HOW IS THE TIME) Alicia Keys (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 44 | REVERSIBLE EMI Phyllis Diller (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 45 | OVER MY SHOULDER The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 46 | PERFECT DAY Duran Duran (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 47 | I GOT TO GET A LITTLE SOMETHING FOR YOU Michael (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 48 | POISON The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 49 | VENTOLIN The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 50 | FLAVOUR OF THE OLD SCHOOL Vanessa Williams (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 51 | ORIGINAL The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 52 | LOVE CITY GROOVE The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 53 | CAN'T STOP LOVIN' YOU Vanessa Williams (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 54 | NO MORE 'I LOVE YOU'S Vanessa Williams (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 55 | I'M JUST YOUR PUPPET ON A... (STRING) The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 56 | BELIEVE The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 57 | HERE COMES THE HOTTEST PEP The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 58 | SWEET DREAMS The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 59 | EXPRESS YOUR FREEDOM The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 60 | CROCODILE SHOES The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 61 | I CAN CALL YOU The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 62 | BEDTIME STORY The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 63 | FUNTIME The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 64 | SET YOU FREE The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 65 | A PRAYER TO THE MUSIC The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 66 | I KNOW YOU DON'T LOVE ME The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 67 | REACH UP (I PAW) GET A BRAND NEW PIG BAG! The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 68 | SOMEDAY I'LL BE SATURDAY NIGHT The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 69 | INDEPENDENT LOVE SONG The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 70 | I WANT TO BE WITH YOU The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 71 | 2 HERE 1 GO The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 72 | BRIDGE The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 73 | IT'S A RAINY DAY The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 74 | POWER RANGERS The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |
| 75 | GUAGLIONE The Notorious B.I.G. (Mercury) (EMI) (Mercury) (EMI) | Mercury (EMI) | 92540T/92540T (F) |

As used by Top Of The Pops and Radio One

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AIRPLAY PROFILE



| Rank | Artist | Title | Weeks on chart | Peak | Radio | TV |
|------|--------|--|----------------|------|-------|----|
| 1 | 1 | TURN ON, TUNE IN, COP OUT | 19 | 20 | 29 | 29 |
| 2 | 2 | TWO CAN PLAY AT THAT GAME | 26 | 30 | 30 | 30 |
| -2 | 13 | WAKE UP BOO! | 19 | 29 | 29 | 29 |
| -2 | 1 | WAKE UP BOO! | 28 | 29 | 29 | 29 |
| -2 | 3 | WHOOHS NOW | 28 | 29 | 29 | 29 |
| -2 | 3 | JULIA SAYS | 28 | 28 | 28 | 28 |
| -5 | 3 | ONE MAN IN MY HEART | 26 | 28 | 28 | 28 |
| 7 | 10 | LET IT RAIN | 23 | 27 | 27 | 27 |
| 8 | 23 | THE FIRST THE LAST ETERNITY (TILL THE END) | 14 | 26 | 26 | 26 |
| -12 | 23 | STRANGE CIRCUMSTANCES | 22 | 25 | 25 | 25 |
| 10 | 1 | BACK FOR GOOD | 25 | 24 | 24 | 24 |
| 11 | 7 | DDA'T I CAN BE WITH YOU | 27 | 23 | 23 | 23 |
| -12 | 23 | SHOW A LITTLE LOVE | 6 | 21 | 21 | 21 |
| -12 | 23 | YOU GOTTA BE | 6 | 21 | 21 | 21 |
| -14 | 25 | OVER THE RIVER AND THROUGH THE WOODS | 15 | 20 | 20 | 20 |
| -14 | 3 | REACH UP (PIGBACK) | 26 | 20 | 20 | 20 |
| -16 | 12 | LOVE CAN BUILD A BRIDGE | 20 | 19 | 19 | 19 |
| -16 | 23 | U SURE DO | 6 | 19 | 19 | 19 |
| -16 | 23 | ONE MAN'S PAIN | 11 | 19 | 19 | 19 |
| -18 | 8 | I'VE GOT A LITTLE SOMETHING FOR YOU | 25 | 18 | 18 | 18 |
| -19 | 23 | NOT OVER YET | 2 | 19 | 19 | 19 |
| -21 | 18 | HYPNOTISED | 16 | 17 | 17 | 17 |
| -22 | 16 | AS I LAY ME DOWN | 16 | 16 | 16 | 16 |
| -22 | 23 | IF YOU LOVE ME | 9 | 16 | 16 | 16 |
| -24 | 23 | THANK YOU | 3 | 16 | 16 | 16 |
| -25 | 16 | BELIEVE | 16 | 14 | 14 | 14 |
| -26 | 23 | BURNING HOT | 10 | 13 | 13 | 13 |
| -26 | 23 | IF YOU HAVE EVER REALLY LOVED A WOMAN | 8 | 13 | 13 | 13 |
| -26 | 23 | HERE I GO | 1 | 13 | 13 | 13 |
| -26 | 23 | CONWAY | 9 | 13 | 13 | 13 |
| -26 | 23 | PERFECT DAY | 11 | 12 | 12 | 12 |
| -30 | 23 | CAN'T STOP LOVING YOU | 9 | 12 | 12 | 12 |



| Rank | Artist | Title | Weeks on chart | Peak | Radio | TV |
|------|--------|------------------------------------|----------------|------|-------|----|
| 1 | 1 | TURN ON, TUNE IN, COP OUT | 17 | 26 | 26 | 26 |
| 2 | 6 | SOMEDAY I'LL BE SATURDAY NIGHT | 21 | 27 | 27 | 27 |
| -3 | 1 | HERE AND NOW | 27 | 25 | 25 | 25 |
| -3 | 1 | WAKE UP BOO! | 28 | 25 | 25 | 25 |
| 5 | 7 | TURN ON, TUNE IN, COP OUT | 25 | 24 | 24 | 24 |
| 6 | 7 | NO MORE I LOVE YOU'S | 20 | 22 | 22 | 22 |
| 7 | 13 | I CAN'T BE WITH YOU | 18 | 21 | 21 | 21 |
| -8 | 23 | SWEET A RIVER | 19 | 19 | 19 | 19 |
| -8 | 23 | STRANGE CIRCUMSTANCES | 25 | 24 | 24 | 24 |
| -10 | 23 | CAROLINE | 17 | 18 | 18 | 18 |
| -10 | 23 | HOLD MY HAND | 19 | 18 | 18 | 18 |
| -10 | 23 | WHATEVER | 19 | 18 | 18 | 18 |
| -10 | 23 | I BELIEVE | 27 | 18 | 18 | 18 |
| -10 | 23 | AS I LAY ME DOWN | 16 | 18 | 18 | 18 |
| -10 | 23 | MARVELOUS | 0 | 18 | 18 | 18 |
| -10 | 23 | INDEPENDENT LOVE SONG | 16 | 18 | 18 | 18 |
| -10 | 23 | BOILING ON TO YOU | 17 | 18 | 18 | 18 |
| -10 | 23 | I KNOW | 17 | 18 | 18 | 18 |
| -18 | 23 | THIS COWBOY SONG | 18 | 17 | 17 | 17 |
| -18 | 23 | SECRET GARDEN | 2 | 17 | 17 | 17 |
| -21 | 23 | RUN TO YOU | 17 | 16 | 16 | 16 |
| -21 | 23 | DOWN BY THE WATER | 16 | 16 | 16 | 16 |
| -21 | 23 | GLORY BOX | 8 | 16 | 16 | 16 |
| -21 | 23 | HAVE YOU EVER REALLY LOVED A WOMAN | 8 | 16 | 16 | 16 |
| -21 | 23 | STRONG ENOUGH | 18 | 16 | 16 | 16 |
| -21 | 23 | THE BALLAD OF PETER RABBIT | 18 | 16 | 16 | 16 |
| -27 | 13 | JULIA SAYS | 15 | 12 | 12 | 12 |
| -28 | 3 | PARKLIFE | 15 | 12 | 12 | 12 |
| -28 | 3 | KEEP THE FAITH | 10 | 11 | 11 | 11 |
| -28 | 3 | GENIE | 10 | 11 | 11 | 11 |

AIRPLAY FOCUS

HORIZON RADIO

Horizon Radio, broadcasting to the Milton Keynes area, first went on air in 1988 with a mixture of classic and contemporary dance combined with news. The station has a total audience of 250,000 with 100,000 of those in the target listenership of 15-35. Its reach is 27% and the market share in the broadcast area is 13.8%. Programme organiser Steve Power says the demographics of the area show a young audience. "We're happy with the dance format. We still play pop music but we're REM and Brian Adams free," he says. "If you play oldies they are usually songs used in jeans commercials, with the occasional De Rodding or James Brown track thrown in." As the singles chart is currently dominated, Media Monitor's tracking of Horizon shows many current chart hits by artists such as Alex Party, Shaka and Corona are being played. But the not-so-dancey Let It Rain by East 17 and Whoops Now by Alex Jackson also appear. Horizon is the only dance-orientated station in the area - well suited for Milton Keynes, which is "full of youngsters in hooded tops," says Power. Catherine Earle

HORIZON TOP 10

| Rank | Artist | Title | Weeks on chart | Peak |
|------|--------|-------------------------------------|----------------|------|
| 1 | 1 | WHOOHS NOW | 21 | 21 |
| 2 | 1 | TURN ON, TUNE IN, COP OUT | 21 | 21 |
| 3 | 1 | TURN ON, TUNE IN, COP OUT | 24 | 24 |
| 4 | 1 | AS I LAY ME DOWN | 16 | 16 |
| 5 | 1 | NO MORE I LOVE YOU'S | 20 | 20 |
| 6 | 1 | I'VE GOT A LITTLE SOMETHING FOR YOU | 25 | 25 |
| 7 | 1 | SECRET GARDEN | 2 | 22 |
| 8 | 1 | AS I LAY ME DOWN | 16 | 22 |
| 9 | 1 | U SURE DO | 6 | 22 |
| 10 | 1 | YOU GOTTA BE | 6 | 22 |

Most played tracks on Horizon since 20/05/95 © Media Monitor



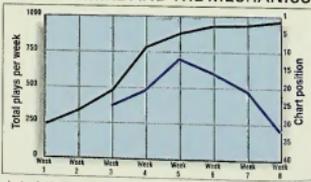
| Rank | Artist | Title | Weeks on chart | Peak | Radio | TV |
|------|--------|---|----------------|------|-------|----|
| 1 | 1 | TURN ON, TUNE IN, COP OUT | 19 | 29 | 29 | 29 |
| 2 | 2 | INDEPENDENT LOVE SONG | 16 | 29 | 29 | 29 |
| 3 | 7 | TURN ON, TUNE IN, COP OUT | 19 | 29 | 29 | 29 |
| 4 | 1 | SEARCH FOR SURE EYES | 28 | 29 | 29 | 29 |
| 5 | 1 | OVER MY SHOULDER | 28 | 29 | 29 | 29 |
| 6 | 3 | SOMEDAY I'LL BE SATURDAY NIGHT | 28 | 29 | 29 | 29 |
| 7 | 12 | THANK TWICE | 14 | 29 | 29 | 29 |
| 8 | 11 | NO MORE I LOVE YOU'S | 20 | 29 | 29 | 29 |
| 9 | 7 | YOU GOTTA BE | 26 | 29 | 29 | 29 |
| 10 | 14 | WHOOHS NOW | 26 | 29 | 29 | 29 |
| 11 | 16 | I CAN'T BE WITH YOU | 18 | 29 | 29 | 29 |
| 12 | 9 | NO MORE I LOVE YOU'S | 20 | 29 | 29 | 29 |
| -13 | 23 | OLD POP IN AN OAK | 9 | 31 | 31 | 31 |
| -13 | 23 | JULIA SAYS | 10 | 31 | 31 | 31 |
| -13 | 23 | I CAN BUILD A BRIDGE | 20 | 31 | 31 | 31 |
| -13 | 23 | ONE MAN IN MY HEART | 26 | 31 | 31 | 31 |
| -16 | 18 | WHAT'S THE FREQUENCY, KENNETH? | 5 | 26 | 26 | 26 |
| 18 | 31 | BEST OF MY LOVE | 1 | 26 | 26 | 26 |
| 19 | 31 | ANOTHER NIGHT | 1 | 26 | 26 | 26 |
| -20 | 23 | TWO CAN PLAY AT THAT GAME | 26 | 21 | 21 | 21 |
| -21 | 18 | TRUE FAITH | 6 | 21 | 21 | 21 |
| -21 | 1 | AS I LAY ME DOWN | 16 | 21 | 21 | 21 |
| -23 | 15 | WHATEVER | 9 | 21 | 21 | 21 |
| -23 | 15 | CRAZY | 9 | 21 | 21 | 21 |
| -25 | 23 | BAFFI COME BACK | 3 | 19 | 19 | 19 |
| -25 | 23 | WE HAVE ALL THE TIME IN THE WORLD | 20 | 19 | 19 | 19 |
| -25 | 23 | IF YOU LOVE ME | 9 | 19 | 19 | 19 |
| -28 | 28 | THE STRANGEST PARTY (THESE ARE THE TIMES) | 15 | 18 | 18 | 18 |
| -29 | 23 | ALL I WANNA DO | 15 | 18 | 18 | 18 |
| -29 | 23 | TAKE A BOW | 11 | 15 | 15 | 15 |
| -30 | 23 | HOLDING ON TO YOU | 9 | 15 | 15 | 15 |

95.8 CAPITAL FM LONDON

| Rank | Artist | Title | Weeks on chart | Peak | Radio | TV |
|------|--------|--|----------------|------|-------|----|
| 1 | 1 | TURN ON, TUNE IN, COP OUT | 17 | 26 | 26 | 26 |
| 2 | 1 | WHOOHS NOW | 21 | 27 | 27 | 27 |
| 3 | 11 | HYPNOTISED | 16 | 27 | 27 | 27 |
| 4 | 2 | BACK FOR GOOD | 27 | 25 | 25 | 25 |
| 5 | 1 | DON'T GIVE ME YOUR LOVE | 25 | 24 | 24 | 24 |
| 6 | 13 | TWO CAN PLAY AT THAT GAME | 17 | 30 | 30 | 30 |
| 7 | 18 | OPEN YOUR HEART | 18 | 35 | 35 | 35 |
| 8 | 16 | LET IT RAIN | 19 | 34 | 34 | 34 |
| 9 | 1 | ONE MAN IN MY HEART | 19 | 33 | 33 | 33 |
| 10 | 18 | BARB Y'S YOU | 17 | 33 | 33 | 33 |
| 11 | 17 | FOR ALL WE KNOW | 17 | 33 | 33 | 33 |
| 12 | 7 | LOVE CAN BUILD A BRIDGE | 20 | 33 | 33 | 33 |
| 13 | 8 | SOMEDAY I'LL BE SATURDAY NIGHT | 28 | 33 | 33 | 33 |
| 14 | 1 | OVER MY SHOULDER | 28 | 33 | 33 | 33 |
| 15 | 11 | JULIA SAYS | 15 | 33 | 33 | 33 |
| 16 | 11 | HAVE YOU EVER REALLY LOVED A WOMAN | 8 | 30 | 30 | 30 |
| 17 | 9 | I THINK TWICE | 14 | 30 | 30 | 30 |
| 18 | 13 | CHAINS | 18 | 30 | 30 | 30 |
| 19 | 13 | NO MORE I LOVE YOU'S | 20 | 30 | 30 | 30 |
| 19 | 13 | YOU GOTTA BE | 26 | 30 | 30 | 30 |
| 21 | 15 | OVER THE RIVER | 16 | 22 | 22 | 22 |
| 22 | 23 | BEST IN ME | 16 | 22 | 22 | 22 |
| 23 | 23 | IF YOU LOVE ME | 9 | 22 | 22 | 22 |
| 24 | 23 | THE FIRST THE LAST ETERNITY (TILL THE END) | 14 | 22 | 22 | 22 |
| 25 | 18 | U SURE DO | 6 | 22 | 22 | 22 |
| 26 | 17 | PERFECT DAY | 11 | 22 | 22 | 22 |
| 27 | 11 | ALL I WANNA DO | 15 | 12 | 12 | 12 |
| 27 | 11 | ALL I WANNA DO | 15 | 12 | 12 | 12 |
| 28 | 3 | PARKLIFE | 15 | 12 | 12 | 12 |
| 29 | 13 | MARVELOUS | 15 | 12 | 12 | 12 |
| 29 | 13 | LOVE ME FOR A REASON | 11 | 12 | 12 | 12 |
| 30 | 23 | EVERYBODY'S TALKIN' | 11 | 12 | 12 | 12 |

MIKE AND THE MECHANICS

Mike And The Mechanics' Over My Shoulder is one of those tracks that radio loved. Although now in the lower half of the charts, it will enjoy more plays than any other record tracked by Media Monitor, with a high of 946 in the week ending March 25. Atlantic 252 has clearly put the record on its hot list, playing it a staggering 78 times that week. Virgin Radio first played the single on January 20, and Media Monitor did not pick it up from any other station for around five days. Capital was early on the case, airing the track 11 times in mid-February, when City and Clyde were



playing it 18 and 14 times a week respectively. Those stations are now playing the track 55 and 39 times. When the song entered the charts in the third week of February, plays rose to 472, then

TOP 50 AIRPLAY HITS

8 APRIL 1995



| This Week | Last Week | Title/Artist/Label | Radio 1 FM | | | | | | | | | | | | | | Total no. of plays | Total audience | Weekly % +/- |
|-----------|-----------|---|------------|----------|-----------|---------|------|------|-------|----------|---------|-------|------------|--------------|-------|-------|--------------------|----------------|--------------|
| | | | Jan 1995 | Feb 1995 | Admic 23* | Capital | CBBC | City | Cycle | Heart FM | Islands | Metro | Piccadilly | Virgin Radio | | | | | |
| 1 | 5 | TURN ON, TUNE IN, COP OUT <i>Freddie Mercury (Fourth & Broadway)</i> | A | 30 | 69 | 26 | 42 | 26 | 25 | 0 | 1 | 32 | 29 | 24 | 920 | 69.85 | 21.1 | | |
| 2 | 4 | JULIA SAYS <i>Don Williams With Precious Organettes</i> | A | 23 | 31 | 43 | 31 | 24 | 36 | 30 | 28 | 34 | 37 | 14 | 908 | 52.64 | 5.3 | | |
| 3 | 4 | WHOOFS NOW <i>David Jackson (Virgin)</i> | A | 23 | 35 | 28 | 42 | 28 | 30 | 27 | 28 | 26 | 20 | 0 | 912 | 51.92 | 2.0 | | |
| 4 | 3 | OVER MY SHOULDER <i>Nike And The Mechanics (Virgin)</i> | B | 9 | 75 | 25 | 33 | 36 | 32 | 27 | 27 | 33 | 24 | 28 | 874 | 48.37 | -6.9 | | |
| 5 | 7 | DON'T GIVE ME YOUR LIFE <i>Alex Party (Virgin)</i> | A | 23 | 62 | 7 | 39 | 28 | 39 | 0 | 1 | 6 | 3 | 0 | 514 | 47.58 | 14.3 | | |
| 6 | 5 | BACK FOR GOOD <i>Take That (RCA)</i> | A | 24 | 1 | 45 | 39 | 38 | 34 | 25 | 33 | 36 | 14 | 0 | 918 | 47.10 | -2.5 | | |
| 7 | 17 | ONE MAN IN MY HEART <i>Horton Leagué (East West)</i> | A | 28 | 28 | 36 | 33 | 36 | 37 | 0 | 31 | 8 | 43 | 0 | 714 | 47.09 | 11.5 | | |
| 8 | 6 | YOU GOTTA BE <i>De La Soul (Jive)</i> | A | 25 | 42 | 15 | 26 | 18 | 35 | 28 | 26 | 6 | 41 | 0 | 720 | 45.32 | 4.3 | | |
| 9 | 21 | TWO CAN PLAY AT THAT GAME <i>Bobby Brown (MCA)</i> | A | 29 | 24 | 27 | 38 | 37 | 36 | 0 | 1 | 12 | 25 | 0 | 578 | 45.26 | 109.5 | | |
| 10 | 9 | WAKE UP BOO! <i>Boyz n the Bunch (Creation)</i> | A | 29 | 1 | 1 | 38 | 25 | 0 | 1 | 29 | 39 | 26 | 576 | 40.34 | 2.2 | | | |
| 11 | 5 | LOVE CAN BUILD A BRIDGE <i>Genesis Relief (London)</i> | A | 19 | 31 | 23 | 33 | 33 | 31 | 28 | 13 | 1 | 1 | 0 | 698 | 39.32 | -2.8 | | |
| 12 | 11 | INDEPENDENT LOVE SONG <i>Scarlet (Wired)</i> | B | 6 | 95 | 1 | 3 | 17 | 27 | 17 | 3 | 4 | 14 | 18 | 494 | 33.12 | -17.1 | | |
| 13 | 9 | SOMEDAY I'LL BE SATURDAY NIGHT <i>Ben Jovi (Jambou)</i> | A | 2 | 72 | 5 | 33 | 10 | 28 | 0 | 14 | 6 | 1 | 27 | 515 | 33.02 | 3.8 | | |
| 14 | 23 | LET IT RAIN <i>East 17 (Eurodisc)</i> | A | 27 | 2 | 13 | 34 | 11 | 14 | 0 | 1 | 8 | 1 | 0 | 301 | 31.03 | 37.1 | | |
| 15 | 18 | AS I LAY ME DOWN <i>Sighe & Akwasis (Columbia)</i> | B | 16 | 21 | 1 | 1 | 27 | 23 | 21 | 5 | 13 | 17 | 18 | 456 | 30.66 | -26.2 | | |
| 16 | 13 | I THINK TWICE <i>Calvin Dem (Epic)</i> | C | 6 | 69 | 23 | 30 | 7 | 31 | 4 | 27 | 4 | 1 | 0 | 570 | 30.56 | -24.8 | | |
| 17 | 14 | NO MORE I LOVE YOU <i>Aretha Franklin (RCA)</i> | B | 8 | 3 | 23 | 26 | 24 | 28 | 23 | 29 | 4 | 1 | 22 | 592 | 28.85 | -26.2 | | |
| 18 | 33 | HYPNOTISED <i>Single Minds (Virgin)</i> | A | 17 | 0 | 18 | 40 | 2 | 28 | 0 | 26 | 9 | 26 | 9 | 461 | 27.23 | 25.9 | | |
| 19 | 14 | BELIEVE <i>Chris Jubb (Stock)</i> | A | 14 | 0 | 19 | 7 | 17 | 27 | 29 | 27 | 8 | 5 | 18 | 471 | 26.88 | -25.4 | | |
| 20 | 51 | THE FIRST THE LAST ETERNITY (TILL THE END) <i>Step First, Summer (Arista)</i> | A | 26 | 0 | 9 | 13 | 1 | 3 | 0 | 1 | 2 | 1 | 0 | 114 | 21.20 | 140.8 | | |
| 21 | 32 | CHAINS <i>Tina Arena (Columbia)</i> | B | 11 | 0 | 25 | 28 | 2 | 4 | 13 | 30 | 4 | 21 | 0 | 442 | 21.05 | 53.3 | | |
| 22 | 27 | SIGHT FOR SORE EYES <i>10 People (Deconstruction)</i> | C | 3 | 88 | 1 | 3 | 4 | 6 | 0 | 9 | 4 | 1 | 0 | 177 | 20.67 | 1.3 | | |
| 23 | 145 | U SURE DO <i>Strike (Fresh)</i> | C | 9 | 0 | 8 | 12 | 2 | 18 | 0 | 1 | 3 | 4 | 0 | 258 | 19.99 | 141.4 | | |
| 24 | 8 | HAVE YOU EVER REALLY LOVED A WOMAN <i>Bryan Adams (A&M)</i> | A | 13 | 0 | 18 | 30 | 17 | 7 | 33 | 23 | 0 | 4 | 16 | 259 | 19.94 | 106.8 | | |
| 25 | 23 | I CAN'T BE WITH YOU <i>Crabbe (Island)</i> | A | 9 | 34 | 1 | 1 | 26 | 0 | 1 | 1 | 3 | 21 | 20 | 18.81 | -12.0 | | | |
| 26 | 39 | OVER THE RIVER <i>Boy McLean (Bellini)</i> | A | 20 | 0 | 10 | 22 | 0 | 0 | 0 | 0 | 0 | 0 | 107 | 18.67 | 53.9 | | | |
| 27 | 113 | STRANGE CURRENCIES <i>REM (Warner Bros)</i> | B | 21 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 24 | 19 | 189 | 18.54 | 114.8 | | | |
| 28 | 34 | ONE <i>Mica Paris (Columbia)</i> | B | 19 | 0 | 6 | 5 | 12 | 0 | 11 | 7 | 22 | 0 | 346 | 18.49 | 45.5 | | | |
| 29 | 51 | SHOW A LITTLE LOVE <i>Ultimate Kase (WMI Carb)</i> | A | 21 | 0 | 2 | 0 | 0 | 1 | 0 | 1 | 0 | 0 | 106 | 18.01 | 113.3 | | | |
| 30 | 35 | THIS COWBOY SONG <i>Sing (A&M)</i> | 0 | 59 | 1 | 1 | 1 | 9 | 2 | 10 | 1 | 1 | 17 | 278 | 17.45 | -0.7 | | | |
| 31 | 19 | I'VE GOT A LITTLE SOMETHING FOR YOU <i>MN & Co (Columbia)</i> | A | 18 | 0 | 1 | 4 | 1 | 4 | 0 | 1 | 7 | 1 | 0 | 183 | 16.49 | -45.3 | | |
| 32 | 103 | IF YOU LOVE ME <i>Brownstone (Epic)</i> | B | 16 | 19 | 5 | 13 | 4 | 5 | 0 | 1 | 1 | 1 | 0 | 206 | 16.16 | 272.9 | | |
| 33 | 42 | BABY IT'S YOU <i>The Beatles (Apple)</i> | 1 | 0 | 9 | 33 | 14 | 4 | 0 | 1 | 2 | 1 | 0 | 238 | 16.04 | 63.8 | | | |
| 34 | 58 | HOLD ON TO YOU <i>Tina Turner Tom D'Urby (Columbia)</i> | B | 10 | 15 | 1 | 8 | 1 | 2 | 0 | 1 | 2 | 1 | 18 | 135 | 15.06 | 90.0 | | |
| 35 | 31 | DON'T STOP (WIGGLE WIGGLE) <i>The Gathers Brothers (Euros)</i> | B | 10 | 1 | 1 | 7 | 2 | 2 | 0 | 1 | 2 | 2 | 0 | 110 | 14.79 | 30.5 | | |
| 36 | 272 | MARVELLOUS <i>Lightning Seeds (Epic)</i> | B | 10 | 0 | 0 | 11 | 0 | 1 | 0 | 0 | 7 | 21 | 18 | 232 | 14.17 | 30.5 | | |
| 37 | 19 | REACH UP (PIGAB) <i>Jeffrey Altman (East West)</i> | A | 20 | 0 | 2 | 0 | 2 | 1 | 0 | 0 | 0 | 0 | 0 | 75 | 12.84 | -58.8 | | |
| 38 | 28 | OPEN YOUR HEART <i>10 People (Deconstruction)</i> | C | 3 | 4 | 1 | 35 | 1 | 11 | 0 | 18 | 2 | 1 | 0 | 269 | 12.42 | -35.1 | | |
| 39 | 54 | THE BALLAD OF PETER PUMPKINHEAD <i>Cash Test Dummies (RCA)</i> | C | 10 | 0 | 0 | 0 | 3 | 2 | 0 | 0 | 0 | 0 | 15 | 180 | 12.16 | 45.3 | | |
| 40 | 89 | PERFECT DAY <i>Duran Duran (Parlophone)</i> | B | 12 | 0 | 8 | 12 | 25 | 1 | 0 | 1 | 1 | 1 | 0 | 223 | 11.65 | 9.7 | | |
| 41 | 154 | THANK YOU <i>Boyz II Men (Motown)</i> | B | 15 | 0 | 4 | 4 | 2 | 1 | 0 | 0 | 3 | 3 | 0 | 98 | 11.45 | 401.5 | | |
| 42 | 95 | AIN'T NO STOPPIN' US NOW <i>Luther Vandross (Epic)</i> | 7 | 0 | 0 | 0 | 23 | 7 | 29 | 0 | 15 | 20 | 0 | 410 | 11.29 | 121.7 | | | |
| 43 | 39 | AXEL F <i>Clock (MCA)</i> | 11 | 0 | 1 | 1 | 1 | 1 | 0 | 1 | 2 | 3 | 0 | 109 | 11.28 | 30.5 | | | |
| 44 | 29 | OLD POP IN AN OAK <i>Redox (Internal Affairs)</i> | B | 3 | 31 | 0 | 1 | 1 | 1 | 0 | 1 | 2 | 1 | 0 | 88 | 10.89 | -45.1 | | |
| 45 | 49 | ALL I WANNA DO <i>Sheryl Crow (A&M)</i> | C | 4 | 15 | 0 | 11 | 4 | 7 | 32 | 8 | 1 | 6 | 0 | 162 | 10.60 | 102.2 | | |
| 46 | 298 | NOT OVER YET <i>Grace (Perfect)</i> | B | 18 | 0 | 4 | 6 | 0 | 3 | 0 | 0 | 1 | 0 | 85 | 10.52 | 575.5 | | | |
| 47 | 89 | BUBBLING HOT <i>Flute Ensemble With Rickie Roger (Virgin)</i> | B | 13 | 0 | 2 | 4 | 0 | 2 | 0 | 0 | 4 | 0 | 88 | 10.01 | 79.6 | | | |
| 48 | 27 | THE BOMB! [THOSE SOUNDS FALL INTO MY...] <i>The Backbeats (Precision)</i> | B | 9 | 0 | 5 | 8 | 2 | 7 | 0 | 1 | 2 | 2 | 0 | 182 | 9.95 | -68.6 | | |
| 49 | 81 | FOR ALL WE KNOW <i>Mica Paris (Epic)</i> | 0 | 0 | 23 | 33 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 116 | 9.28 | 281.0 | | | |
| 50 | 97 | TAKE A BOW <i>Madonna (Sire)</i> | 3 | 15 | 6 | 8 | 2 | 6 | 0 | 5 | 4 | 1 | 0 | 69 | 9.17 | 86.9 | | | |

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TOP 10 GROWERS

| Pos. | Title/Artist/Label | Total plays | Increase in number of plays |
|------|---|-------------|-----------------------------|
| 1 | TWO CAN PLAY THAT GAME Bobby Brown (MCA) | 578 | 262 |
| 2 | HAVE YOU EVER REALLY LOVED A WOMAN Bryan Adams (A&M) | 259 | 162 |
| 3 | CHAINS Tina Arena (Columbia) | 442 | 154 |
| 4 | BABY IT'S YOU The Beatles (Apple) | 238 | 145 |
| 5 | HYPNOTISED Single Minds (Virgin) | 461 | 112 |
| 6 | BEST IN ME Let Loose (Mercury) | 155 | 101 |
| 7 | IF YOU LOVE ME Brownstone (Epic) | 206 | 100 |
| 8 | U SURE DO Strike (Fresh) | 258 | 98 |
| 9 | MARVELLOUS Lightning Seeds (Epic) | 232 | 95 |
| 10 | TURN ON, TUNE IN, COP OUT Freddie Mercury (Fourth & Broadway) | 920 | 92 |

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

TOP 10 MOST ADDED

| Pos. | Title/Artist/Label | Total adds | Stems | Adds |
|------|--|------------|-------|------|
| 1 | HAVE YOU EVER REALLY LOVED A WOMAN Bryan Adams (A&M) | 29 | 22 | 7 |
| 2 | TWO CAN PLAY THAT GAME Bobby Brown (MCA) | 38 | 31 | 6 |
| 3 | JESSIE Joshua Kadison (EMI) | 28 | 14 | 6 |
| 4 | KEY TO MY LIFE Boyzone (Polydor) | 15 | 6 | 6 |
| 5 | BEST IN ME Let Loose (Mercury) | 23 | 11 | 4 |
| 6 | SECRET GARDEN Bruce Springsteen (Columbia) | 15 | 7 | 4 |
| 7 | DRIVING WITH THE BRAKES ON Del Amiri (A&M) | 15 | 6 | 4 |
| 8 | I NEED YOU Duane (London) | 17 | 4 | 4 |
| 9 | FORGET I WAS A G Whizzardz Bros. (Motown) | 10 | 4 | 4 |
| 10 | BABY IT'S YOU The Beatles (Apple) | 39 | 19 | 3 |

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

AIRPLAY

Media Monitor members: these stations 24 hours a day, seven days a week: Airplay; 152 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; 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eazy's death sparks fight for ruthless

The death last week of rapper Eazy-E (1971) has not put an end to the notoriety that surrounded the West Coast rapper during his short life. Two days after the announcement of the death of Eazy-E - real name Eric Wright - his wife Tomika Woods and business partner in Ruthless Records, Mike Klein, one of loggerheads over the running of the company. Klein has filed for a court injunction to stop Tomika Woods having any involvement in the business, contesting her claim to now control the late rapper's company and seeking \$5 million in damages. Klein claims to have been left

50% of the company in a will Wright made shortly before he died. As the owner of Ruthless Records, Wright made a fortune from the phenomenal success of N.W.A.'s albums and spin-off projects such as his own solo Eazy-E releases. In addition to the legal wrangling, there was also some confusion about the rapper's actual time of death with many reports claiming that Eazy-E died at least two days prior to the announcement of his death. Aside from the notoriety that N.W.A. gained for themselves, Eazy-E proved himself to be more than adept at making his



own waves throughout his career. He was heavily criticised within the rap community when he accepted a lunch date with

one of the Los Angeles policemen involved in the Rodney King affair and also for supporting the Republican party and President Bush.

fresh strike it lucky

London indie Fresh was this week celebrating its first Top 10 hit with Strike's 'U Sure Do'. The success of Fresh ends a barren chart period for dance Indies, who have suffered as the majors use increasingly aggressive promotions and sales drives to gain success with their dance product. "We're over the moon because we've really slugged our guts out and sometimes you begin to think it's impossible for an indie to have a hit," says Fresh director Dave Morgan. "We've got lots of good releases and now retail can see we can deliver." Like many previous indie hits, 'U Sure Do' is a re-release, being originally out last December when it could only reach number 31. "The group have been PAING solidly for four months, which has been quite painful for everybody but in the end has really paid off," says Morgan. Fresh's release plans include DJ Jump's 'Jump To It', North's 'Here To Spread Love', Sagor Babe's 'Feel The Babe' and a Fresh compilation 'Freshen Up', out on May 15.

OR
Vital teleales 0272 441100
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inside

- 2 pps woad dance musicians & producers
- 3 outcaste is launched for asian dance talent
- 5 fat Tony picks his classic cuts
- 12 club chart commentary

club chart:
WORK IT OUT
Shiva

cool cuts:
I'M ALIVE
Seal

clubbers get longer opening hours

Putting the clocks forward has always been a source of much confusion for club runners and punters alike, so it comes as a relief to find that the Home Office has announced changes to get rid of a quirk in the law that meant clubs and the public lost an hour of fun when the clocks went forward. Now clubs and discos will be able to go on serving till three

in the morning rather than having to adhere to the new clock and shut their bars at 2am, thereby losing an hour. As a bonus, the Government has decided that when the clocks go back in the winter clubs and discos will officially be allowed to have an extra hour in which to open and serve drink. Tony Marshall, chairman of

the British Entertainment and Discotheque Association, says, "This is wonderful news for the British entertainment industry and is a victory for common sense. There are not many measures which this Government could introduce that would get people dancing. This is one of them, and they should be congratulated on taking the initiative."

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| 35 | SUDD |
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| 37 | SAVE I |
| 38 | ALWAY |
| 39 | SPIRIT |
| 40 | GET V |

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Door policy:
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Roach, Breeze, Fof Tony.

Spinning:
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Gems For Jem 'Lifting Me
Higher'; H2O featuring Billy
Satisfied 'Take Me
Higher'; Everybody In
The World (white label);
Wildchild 'Legends Of The
Dark Block - Pt 2'.

DJ's view:
"Their parties turn out
exactly as they're
supposed to be - parties. The
promoters and punters are
brilliant. I love playing
them." - **Graham Gold.**

Industry view:
"It's Roy Lock's popularity
that makes it a success.
You feel the warmth of the
crowd when you see him
DJ. He's unique." - **Neil
Flanagan, Stote 51.**
Ticket price:
£12/£10.

n@ws prs woos dance members

Many musicians and producers in the dance hall are losing out on exclusive royalties from radio, TV and club play by continually failing to collect the revenue that may be owed to them.

Now the Performing Rights Society (PRS) is targeting dance producers and musicians with an open evening this Tuesday (April 4).

held in central London, the evening, entitled "The Mix", will allow dance musicians and producers to meet

representatives of the PRS and other royalty organisations such as the MCPS, and discover how getting officially registered with these groups can benefit them.

PRS's membership rep Tim Bullen says, "I'm not saying that if you join PRS, you'll be able to give up your job but the money can help buy equipment".

For example, if your track is played on TV, a three-minute play will earn you £100, while a three-minute Radio One play will earn you £42. So there is

money there," adds Bullen.

The PRS also collects revenues from any venues that are licensed to play music, including clubs and discos.

This money forms another important source of royalties for dance producers.

However, of present the way this money is distributed is primarily determined by the radio and chart profile of a track, a method that often discriminates against genuine club hits.

"This is an area we're examining of the moment and we're reconsidering the way we distribute this income," says Bullen.

Future open evenings planned by the PRS include one for jungle musicians. Yearly membership of the society costs £50. Full details and more information about the society are available from Tim Bullen, Membership, PRS, Berrers Street, London W1P4AA. Tel: 0171-927-8340.



nudge nudge wink

XL Records looks set to prove that its musical sensibilities haven't been completely 'dooped' when it releases Wink's 'Don't Laugh'.

Currently doing the business in the country's clubs with mixes from Vasquez, Tony De Vit and Wink himself (pictured above), XL picked up 'Don't Laugh' from US label Sorted and its huge success has taken the Philadelphia-based 24-year-old by surprise.

"I didn't think it would catch on like it has," says Wink. "It's still an epitome of an uncommercial track, though. It's minimal, raw and has acid in it."

In the five years since starting with the early Strictly Rhythm classic, E Culture's 'Tribal Confusion' at the age of 19, Wink and partner King Britt have produced a total of 19 tracks, three of which managed to make the *RM* chart at the same time recently.

Wink will be in the UK DJing this month with dates at Brighton's Warehouse (14), Soundshaft, London (15), and The Greyhound, Colnbrook (16), with more dates to follow in June.

d day celebration

One of London's major parties in 1995 looks set to be **D Day** at Bagley's Studio, King's Cross.

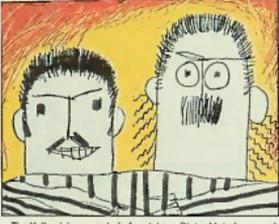
The 3,000-capacity all-nighter on April 16 will bring together the cream of the capital's funk, soul and jazz fraternity and has been organised by veteran party promoters Shake And Fingerpop and Family Funktion. The event follows a similar **D Day** party in 1993.

Norman Jay of Shake And Fingerpop says, "I think London really needs something like this. We've been planning it for six months. Since we did the last one in '93, everyone's been on our case to do another. It's a chance for everyone to touch base."

Others involved in the event include Soul II Soul, with Jazzy B flying back from Antigua especially to DJ, the reggae sounds of Monnash and Joey Jay's Good Times, Gilles Peterson and Radio One's Hise / Anson. All will be DJing in the three rooms of some point during the event.

One unique attraction is that the event will be the first ever meet of the recently-formed Raleigh Chopper Owners Club. This has been planned to tie in with the 25th anniversary of the cult Seventies push bike, with the organisation donating a Chopper for a charity raffle on the night.

More information about **D Day** is available on 0181-993 7486.



yello fever

Sampled by Todd Terry, adopted by the original Eighties New York hip-hop scene and with their tracks like 'The Razz' and 'La Habiera' among the original bohemian beat classics, Yello were, alongside the likes of Kraftwerk, the forerunners to much of today's dance music.

The Yello style consisted of matching Dieter Meier's surreal collages of his partner Boris Blank, utilising a production style that predated the arrival of sampling. It is this finding that Switzerland's most famous musical export should be honoured by a tribute remix album, 'Hands On Yello', out this week on Mercury. The remixes chosen are among some of the biggest names in the techno world with, among others, Carl Craig remixing 'La Habiera', 'The One Looking You Got To Stay Yess', Moby 'Let's Get Again', Carl Cox 'L-Holer', Jam & Spoon 'Great Mission' and Westbam 'Bostich'.

OBX 'It's All We Know' (Positive Science Mix)

Red Red Groovy 'Another Kind of Find' (Justy White Label Dub Mix)

Dial E 4 FX 'That's How My Heart Sings' (Positive Science Mix)

Euphoria 'Freak You' (Positive Science 'Nebula')

Positive Science 'Soul Feel Free' (Forbidden Mix)

Caspar Pound 'House' (Peter Parker & Mr. Tom Anderson Mix)

OBX 'Eternal Prayer' (Caspar Pound Mix)

R.H.C. Featuring **Plavka** 'Tangled In My Thoughts' (Hardfloor Mix)

Plavka 'Maximum Motion' (Maximum Trance Mix)

Dial E 4 FX 'That's How My Heart Sings' (MLO Mix)

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RELEASED ON 10TH APRIL

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2

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| 6 | LOVE CAN | 2 | 6 | LOVE CAN | 2 |
| 7 | BABY | 7 | 7 | BABY | 7 |
| 8 | NOT O' | 8 | 8 | NOT O' | 8 |
| 9 | BABY | 7 | 9 | BABY | 7 |
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| 11 | THE BOW | 11 | 11 | THE BOW | 11 |
| 12 | THINK | 4 | 12 | THINK | 4 |
| 13 | LET IT | 10 | 13 | LET IT | 10 |
| 14 | TURN | 9 | 14 | TURN | 9 |
| 15 | PUSH | 13 | 15 | PUSH | 13 |
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| 17 | IF YOU | 21 | 17 | IF YOU | 21 |
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| 24 | SHOW | 24 | 24 | SHOW | 24 |
| 25 | AXEL | 15 | 25 | AXEL | 15 |

outcaste gives asian talent a launchpad

The growing profile of young British Asian music makers on the dance scene is set to receive a boost with the launch of Outcaste Records, a label being set up to deal exclusively with Asian musicians and music with an Asian influence.

Outcaste has been launched by Media Village, the PR company which has had successful handling Asian artists such as Apache Indian, Bally Sagoo and The Kaliphz. Shaba, director of Outcaste/Media Village, says, "The

ultimate aim is to form a new sound which is a mixture of all things and to provide a home for young Asian artists."

The first release will be De La's 'Vibes Alive', a breakout jungle track, to be followed by a jazz track from Nalin Swamy, 'Hogy'.

The label plans to maintain an eclectic musical output. "I'll represent young Asian Brits and that means presenting a hybrid of styles rather than

specific things," says Shaba.

Artists being chased include the Cuffic Poets, a Glasgow rap group and pioneering east London group, Jo.

"There's been an explosion of Asian kids in the clubs over the past two years because it's now seen as acceptable by the communities for kids to go out to clubs at night. The fundamental problem for young Asian musicians is confidence," says Shaba.



headz for feetz

Fresh from its big bucks record deal with A&R, Mo'Wax has decided to go the way of all big corporations and expend into new areas.

This Friday sees the start of a new weekly Mo'Wax club night called Headz at London's Gardening Club.

Maintaining the Mo'Wax reputation for gratuitous packaging, the flyer for Headz will come in the form of a very rare five-inch single by the Praves. Only 1,000 copies are being pressed.

The venue is a personal favourite of Mo'Wax boss

James Lovell. "Venues in London in general aren't very promising. I've waited for so long to do a club so I could get the right one."

The night promises to provide the best names in abstract beats and a musical policy ranging from hip hop to futuristic jungle and experimental techno.

DJs so far lined up to join the resident team of James Lovell and Will Bankhead include DJ Shadow (April 7), Roni 7 (14), Carl Craig (21) and A Guy Called Gerald (28).



OR
Vital releases 0272 441100
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we're all going to wembley...

With the minimum amount of fuss, Revelation put on one of the biggest and best New Year's Eve parties last year with 12,000 people flocking to Wembley to attend.

Revelation has now secured a long-term contract with the venue and will be holding its second party on Saturday April 15.

Once again the event will be held in two rooms, one playing house/genre and another playing happy hardcore. Organiser Alex Panasiuk says, "People ask why we don't play jungle but this is genuinely what most people want."

The venue will once again be decked out with bubble machines, inflatable dancing platforms and a 40k sound rig.

"Wembley's so big, it's quite hard to fill and you've got to be clever to make sure it works. But as usual the whole production is being done to emphasise the sound, which is always the most important thing," says Panasiuk.

After the Easter party, Revelation will begin work on a party planned for the August Bank Holiday and the next New Year's Eve party. Details on 0831 470 354.

peak listening time

This week sees the release of the first album from Ascension Records, started two years ago as a more commercial dance offshoot of the Rising High label. 'Ascension Collection' brings together the cream of the label's releases including Red Groovy's 'Another Kind Of Find', Caspar Pound's 'House', Ploak's 'Maximum Motion', Euphoria's 'Fuck You' and Positive Science's 'Soul Fire Free'. The album has been mixed by top Italian hook Francesco Farfa, who will be visiting the UK later in the month. To win a copy of the LP or the first press of two tickets to Drum Club on April 28, where Farfa will be playing, plus slipmats and the LP, just answer this who is the owner of both Ascension and Rising High? (a) Richard Branson (b) Rupert Murdoch (c) Caspar Pound. Answers to Ascension Camp, RM, Ludgate House, 245 Blackfriars Road, London SE1 9UR by April 12



Looking to take over the singer/sax symbol crown currently held by R Kelly, Monie Jordan is the latest big name to emerge from the US R&B scene and whose popularity will no doubt be reaching these shores soon. His debut single, 'This Is How It Is', is currently lodged in the US Top 10 alongside an unbelievable seven other R&B-oriented tracks. The track exemplifies the Jordan style of mixing the smoothest vocals with a rap edge and includes a sample from Slick Rick's cult rap classic 'Children's Story' (both artists are on the legendary Def Jam label). His album 'This Is How We Do It' was written and produced by the imposing 'B' singer himself. The LP is released in the UK next Monday (10).

Say what?

dj groupies - bonus or burden?

Matt Tangelo - DJ, The Final Frontier, Club UK
"I'm not a DJ, I'm a DJ's girlfriend and it definitely adds to the excitement. It's the trainspotters who are annoying."

Lisa Loud - Lead And Clear
"People come to see DJs if they love the music, but often the way they look and their image is an added attraction. DJs have a stardom vibe

around them but when a DJ I don't feel any more important than the crowd. If I wasn't playing the music then I'd be dancing to it."

The Mad Professor - DJ
"When I'm on stage I just want to perform. I'm not an exhibitionist. I don't really think I'm on that level and anyway my wife is my biggest groupie."

CJ Belland - DJ, Dynamix Agency
"Personally I like to mingle with the crowd either a set to pick up direct feedback and reaction to

the music that I played. But sometimes people do take advantage and try to lure you to their homes, exchange telephone numbers or give you free samples of records and some just want your body."

Michael-Moe - DJ
"Depends if they're gorgeous or not."

Smokin' Joe - DJ
"Depends who's on top."
Paul 'Trouble' Anderson - DJ
"It can be a hassle but you

can't really be rude to people who have paid money to hear you play. I think my girlfriend notices the people hanging around more than I do. Last week in Newcastle a guy literally jumped over the decks and on to me."

Gyrlie Sam - Club UK
"It can be quite embarrassing especially as they are usually so young but sometimes it's quite nice. They subtly ask me if I can have with my boyfriend and hang around the DJ box talking to me as if they know me."

18 THE VERY BEST OF HIKI (LIVING FEELING)
19 EMERALD ROCK
20 HITS, HITS & MORE DANCE HITS
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| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 25 | BUBB | 16 | 26 | OLD PI | 27 | OVER | 28 | KARMA | 29 | ONE Y | 26 | 30 | WAKE | 27 | 31 | CONV | 23 | 32 | YOU G | 33 | VEGA | 34 | WELL | 18 | 35 | SUDD | 36 | T ONLY | 25 | 37 | SAVEL | 22 | 38 | AWAYS | 39 | SPIRIT | 19 | 40 | GET V |
|----|------|----|----|--------|----|------|----|-------|----|-------|----|----|------|----|----|------|----|----|-------|----|------|----|------|----|----|------|----|--------|----|----|-------|----|----|-------|----|--------|----|----|-------|

Bullied titles a

Teens Fand

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Specialist areas:
Mostly vinyl. Happy
hardcore, jungle, trance,
hardstep, techno, gabbab,
ambient, house, garage,
prog house, hip hop, funk,
jazz, trip hop, reggae, dub
and back catalogue.
Merchandise: T-shirts,
bags, slipmats, mix tapes.
Ticket agent for local
events. Mail-order service.

Owner's view:
"We're shortly moving to
bigger premises. We've
seen a surge of dance
music; lots of children are
buying records instead of
CD and 90% of young
kids buy happy hardcore.
House has got really
strong, old house music
sounds lame now. Techno
has gone a bit mad;
there's not much quality
hip hop around and it's
slowed down to about
100rpm. All other types of
dance music have got
faster except hip hop." -
Martin Reeves.

**Distributor's
view:**
"Martin sells mainly happy
hardcore, ravey techno
and jungle. He also goes
to record fairs and does
really well. I love him. It's
a busy little shop and he's
got it pretty much tied up
in that area." - Leo
Muspratt, Mo's Music.

DJ's view:
"I live in Slanes, so it's 60
miles there and 60 miles
back, but it's worth it. He
gets in promos that even
the big DJs haven't got,
and he's not expensive: a
12-inch costs £4.50 -
lots of shops charge
£5.50." - DJ Fade,
Tazzmania.

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

COOL
cuts

ZTT

1 NEW I'M ALIVE
Seal

Featuring a mammoth joint effort from BT and Sasha

- | | | | |
|-----------|------|---|----------------|
| 2 | (2) | LOVE LOVE LOVE HERE I COME Rollo Goes Mystic | Cheeky |
| 3 | (4) | BAILANDOS CON LABOS Cabana | Hi-Life |
| 4 | NEW | DREAMER Living Joy | MCA |
| | | Back again with new mixes from Rollo, Loveland, Alex Party and Vasquez | |
| 5 | (3) | GUOVIWE Timman | frrr |
| 6 | NEW | EVERYDAY Incognito | Talkin Loud |
| | | With no less than five mixes from Masters At Work | |
| 7 | NEW | INTO THE BLUE Moby | Mute |
| | | Phi Kelsey's mix is the highlight of this varied doublepack | |
| 8 | (7) | TAKE YOU THERE Ronni Simon | Network |
| 9 | NEW | I NEED YOU Pendulum | Foreign Policy |
| | | A stonking trance number with lashings of Loleata | |
| 10 | (10) | RELEASE YOU DELF Method Man | Def Jam |
| 11 | NEW | DIVA RHYTHMS VOL. 1 Dancing Divaz | Tripoli Trax |
| | | Uplifting and well-produced house EP | |
| 12 | (8) | WHAT IS LOVE Terri Simon | A&M |
| 13 | NEW | ZION YOUTH Dreadzone | Virgin |
| | | Now signed to a major and with a mix from Underworld | |
| 14 | NEW | BURNING MK | Active |
| | | More mixes of this garage classic that apparently has never actually been released in the UK | |
| 15 | NEW | CELEBRATE THE WORLD V.P.D. | Public Demand |
| | | Happy uplifting crossover garage | |
| 16 | (12) | FEEL ME FLOW Naughty By Nature | Big Life |
| 17 | NEW | THE REAL LOVE THANG L'homme Van Ren | white label |
| | | Very catchy anthemic house track with more than a nod towards Rollo's style | |
| 18 | NEW | LOVE SHINE Rhythm Source | A&M |
| | | Take your pick from the happy vocal mixes or Joe T. Vannelli's deep duets | |
| 19 | NEW | KING OF THE DEATH POSTURE Von Basten | Brute |
| | | Excellent hard-hitting and original three-track EP full of surprises and impossible to pigeonhole | |
| 20 | NEW | ADORED AND EXPLORED Marc Almond | Mercury |
| | | With Euro mixes and a hot X-Press 2 dub | |



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



Prime recordings
Presents

PRIME CUTS:

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VOLUME 1

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|-------------------------------------|-------------|----------------------------|----------------|
| SAN NARCISO | MAAS | UNIVERSAL CODE#1 | SON OF MONO |
| THE JAM | THE WISE | CALL GOD | THE ADVENT |
| URBAN HAZE | TOO FUNK | DREAMING OF DISCO VALLEY | SILVER & STEEL |
| LOSING CONTROL (ORIGINAL MIX) | DBX | CIAO | EMPIRION |
| VICIOUS CIRCLES (HINDON JACK REMIX) | POLTERGEIST | THE BLESSING (IN DISGUISE) | SOURMASH |
| THE FINAL SOLUTION | GILLANDRAX | UNZIP (KXV4) | FLUID.UM.VITAE |

A continuous mix C.D.
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4

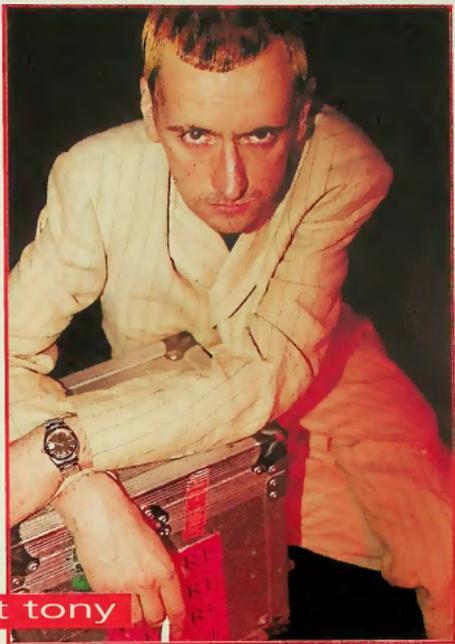


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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |
| DON'TS | TWO C | U SURF | JULIA | LOVE CAN | BABY | NOT O' | BABY | DONT | THE BOW | THINK | LET IT | TURN | PUSH | WHOO | IF YOU | HYPER | THE BR | ONE M | YOU B | HOLD | HOLD | AXEL | BUBBL | |

jack on his box

tony the tiger-haired dj is trying his hand as an artist. here are his classic cuts



fat tony

'let the music use you' the nightwriters (jack trax)
"This reminds me of all the times I used to get my feet mucky and get boss eyed."

'i could be this' androgynous feat. michael m (strictly rhythm)
"I can be this, I can be that and I can be - I can be all of them! I can be anything!"

'at midnight 't connection (wiziz)
"This reminds me of the first time I went to gay clubs. It's got a long intro and then, whack, it slaps you in the face."

'oh world' paul rutherford (4th & broadway)
"I love it because of the lyrics. It means so much. It's about life in the world at the moment. It's saying, give us back our purity; purity's something you want to get rid of and when it's gone you want it back. Rather like having a Marks & Spencer voucher - you've spent it all and then you hit the food hall..."

'where love lives' alison limerick (arista)
"I was one of the first people to have it - someone stole a test pressing for me. It's a genius track and it brings back memories of drug abuse. An uplifting song, it paved the way for similar songs. It's happy - one of those tunes I always sit on."

'feel so right' solution
"I like the original, not the remix. It reminds me of Pushko and places like that - lots of different people and wild times before things turned nasty. It has a fresh feeling to it and is still very popular - an all-time classic."

'nothing better' colour blind (ore)
"Another floorfiller. It's got a happy, good feeling to it and reminds me of sunny days."

'u girls' muck (blunted)
"I like it because when you're in trouble on the decks and everyone hates your music, you slip this on and they like you again for a while."

'you and me' rhyme time productions, zoom mix (cleveland city)
"It's got everything a record needs and it's got a very high pitched noise that really gets people on the dancefloor. If I'm playing somewhere and I hate the people, I pull the fiddle up so it's really painful!"

'steamin'
tips for the week

- 'Till me up' digisoul (freshly squeezed)
- 'I only want to be with you (leave things mix)' bony white (o&m)
- 'not over yer' grace (perfecto)
- 'I've got something for you' federal hill (collabse)
- 'I'll be right there' brotherhood of soul (nootic)
- 'hook it up' shiva (try)
- 'It's alright' s.a.i.t.e. (effective)
- 'do me right' bulter (emolive)
- 'sunday girl' (cruiser queen mix) blonde
- 'I want you' ditty & scatchy (spot on)

CONTACTED BY MICK HARRIS
TEL: 021-7449 2320

BORN: Westminster, London, November 25, 1965. **LIFE BEFORE DJING:** Working on the door of clubs. **FIRST DJ GIG:** The Playground, Saturdays of the London Lycium, 1982. "This was Steve Strange's club. It was massive at the time and the music was shit. I got the sack." **MOST MEMORABLE CLUB:** Best - "Argentine, three years ago." Worst - "New York at the Palladium because I was off my head and I fell down and knocked myself out. I fell behind the stage and I was there for an hour-and-a-half because I was so one even knew I was there. I didn't play, and they'd paid me to go out there." **FAVOURITE CLUB:** Fiercchild. **NEXT THREE AND NO-ONE EVEN KNEW I WAS THERE:** I didn't play, and they'd paid me to go out there." **GIGS:** Million Dollar Babes, Athens (April 6); Screams Of Passion, London and Fiercchild, London (8); Atomic, Maidstone (14). **DJ TRADEMARK:** Tiger hair. **LIFE OUTSIDE DJING:** Artist (debut release as Fiercchild 'Men Adore A Woman' on Big Life; running his club on Saturdays).



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19 EMERALD ROCK
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| 15 | 26 | 37 | 48 | 59 | 70 | 81 | 92 | 103 | 114 | 125 | 136 | 147 | 158 | 169 | 180 | 191 | 202 | 213 | 224 | 235 | 246 | 257 | 268 | 279 | 290 | 301 | 312 | 323 | 334 | 345 | 356 | 367 | 378 | 389 | 400 | 411 | 422 | 433 | 444 | 455 | 466 | 477 | 488 | 499 | 510 | 521 | 532 | 543 | 554 | 565 | 576 | 587 | 598 | 609 | 620 | 631 | 642 | 653 | 664 | 675 | 686 | 697 | 708 | 719 | 730 | 741 | 752 | 763 | 774 | 785 | 796 | 807 | 818 | 829 | 840 | 851 | 862 | 873 | 884 | 895 | 906 | 917 | 928 | 939 | 950 | 961 | 972 | 983 | 994 | 1005 | | | | | | | | | |
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chart

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

1 **BA**

| Rank | Artist | Track | Genre | Label | Chart |
|------|----------|-------|-------|-------|-------|
| 1 | Don'ts | | | | |
| 2 | Love Can | | | | |
| 3 | Julia | | | | |
| 4 | U R | | | | |
| 5 | Two C | | | | |
| 6 | U R | | | | |
| 7 | Baby! | | | | |
| 8 | Not O' | | | | |
| 9 | Baby! | | | | |
| 10 | Don't | | | | |
| 11 | The Bow | | | | |
| 12 | Think | | | | |
| 13 | Let It | | | | |
| 14 | Turn | | | | |
| 15 | Push | | | | |
| 16 | Whoo | | | | |
| 17 | If You | | | | |
| 18 | Hypink | | | | |
| 19 | The FF | | | | |
| 20 | One M | | | | |
| 21 | You B | | | | |
| 22 | Holdi | | | | |
| 23 | Show | | | | |
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| 100 | 99 | | | | |

WORK IT OUT (MINDWARP/FATHERS OF SOUND/MORALES/WEST END MIXES)

| Rank | Artist | Track | Genre | Label | Chart |
|------|---|---|-------|------------------|-------|
| 1 | Lifting Me Higher | Tall Paul/Gems For Lem Mixes | Club | Box 21 | 1 |
| 2 | Survived | Johnny Vicious Mixes | Club | Lobelia Holloway | 2 |
| 3 | Not Over Yet | (BT/Dancing Diva/Original Mixes) | Club | Greece | 3 |
| 4 | It's Alright | (Mixes) S.A.N. | Club | | 4 |
| 5 | The Cymal EP | Keep Rockin' Juice/Do Dat Dance Aft. Botswana | Club | | 5 |
| 6 | Satisfied | (Take Me Higher) (S/D Moshun/Original Mixes) | Club | | 6 |
| 7 | HQ | featuring Billy | Club | | 7 |
| 8 | Sex Life | (Armand Van HelDEN/The Commission/Urban Hero Mixes) | Club | | 8 |
| 9 | Legends of the Dark Black | - Ft 2 (Renegade Master Mix/Black Anthem Mix/Remegade Music Mix/Cani I Get a Ho (Remix) Wildchild | Club | | 9 |
| 10 | Move That Body | (Nush/Bottom Dollar Mixes) Nush | Club | | 10 |
| 11 | You Bring Me Joy | (I-S/Moove Mixes) Mary J. Blige | Club | | 11 |
| 12 | Pump (Ricky Morrison/Tribe on a Vibe/Phil Kelsey & Robert P. Mixes) | | Club | | 12 |
| 13 | You Bring Me Joy | (Jules & Skins/Purika B.O.P. Mixes) | Club | | 13 |
| 14 | Come On & Boogie! | (Funky Mix/Dub 4 Clubs Mix/Wizz-Ard Remix/D Magic Live Remix) Funky Disco & The Nugraove | Club | | 14 |
| 15 | High As a Kite | (Rob D & Bollo/Sister Bliss Mixes) | Club | | 15 |
| 16 | Crazy (Tin Tin Out Mixes) | Mark Morrison | Club | | 16 |
| 17 | Deja Vu | (Back 2 Basics/Playboys Mixes) Deja Vu | Club | | 17 |
| 18 | It's a Man's Man's World | (Stone/Bridge & Nick Nice/Seize Sisters/Band of Gymsies Mixes) Jeanie Tracy & Bobby Womack | Club | | 18 |
| 19 | Goodbye | (Mr. Roy/Mo/Andriani Mixes) Timpani | Club | | 19 |
| 20 | Don't Laugh | (Losh Whiskery/Del V. Junior/Vasquez Mixes) | Club | | 20 |
| 21 | Vink | | Club | | 21 |
| 22 | U R | | Club | | 22 |
| 23 | U R | | Club | | 23 |
| 24 | U R | | Club | | 24 |
| 25 | U R | | Club | | 25 |

| Rank | Artist | Track | Genre | Label | Chart |
|------|-------------------------|---|-------|-------|-------|
| 36 | U Sure Do | (Strike Goodfellas/Mr. Roy Mixes) Strike | Club | | 36 |
| 37 | J.J. Tribute | (Original Mix/Club Dub/Urban Frequency Meets Rob Tissera | Club | | 37 |
| 38 | Welcome to the Factory | (Mixes) Moraes | Club | | 38 |
| 39 | Comes Over | Me/Think About It (Style/om Liberation) (Shut Up & Suck Mix/Pussy Dub)/Play It on the Radio (Mix) | Club | | 39 |
| 40 | Dance to the Music | (Chris & James Mixes)/Dub to the Music/The Chant (Johnny | Club | | 40 |
| 41 | Vicious Remedy | (The Only One/Organic Edit) Hustlers Convention | Club | | 41 |
| 42 | Voices Inside My Head | (Mixes) The Police | Club | | 42 |
| 43 | Yeh-Nohra | (Bump/Dee Reeves/Grid Mixes)/Dr. Cheney-Wahama (Love to | Club | | 43 |
| 44 | Don't You Wanna Be Mine | (Kings/Splice of Life/Proof Mixes) | Club | | 44 |
| 45 | Future | (Carl Craig/Roach Motel Mixes) Mr. Monday | Club | | 45 |
| 46 | Next Dub EP | Rhythm Construction Co. | Club | | 46 |
| 47 | Volume 2 | Limited Edition | Club | | 47 |
| 48 | One Love | (Original Original Mixway Out West/Chris & James Mixes | Club | | 48 |
| 49 | Break of Dawn | (Original/Simon Harris/Urban Junglist Featuring Daddy | Club | | 49 |
| 50 | Unity | (Twa/Pierre/Jagva Ya Tal/Keth Haering Mixes) TWA | Club | | 50 |
| 51 | Dancing Daffodils | Beat Syndicate | Club | | 51 |
| 52 | Freaky Lou! | | Club | | 52 |
| 53 | I Need You | (Mixes) Deuce | Club | | 53 |
| 54 | Champagne F-A | | Club | | 54 |
| 55 | Sweet Sensation | (Original/T-EmPO Mixes) Mark Ball | Club | | 55 |
| 56 | Best Thing in the World | (Nostalgia Breaks/Nigel Lewis Mixes) | Club | | 56 |
| 57 | Dark Happy Squash | | Club | | 57 |
| 58 | Do What U Want | (David Meyer/Darman/Underover Agent Mixes) | Club | | 58 |
| 59 | Black Panther | | Club | | 59 |
| 60 | Black Panther | | Club | | 60 |

Tommy Boy
Big Life/Tommy Boy
MCA
Virgin
X-Clusive
MCA
Open
Nice 'N' Ripe
MCA
XL
Club Tools
Clubnation
Global Beat
US Strictly Rhythm
London Doubleback
Fat Wax
Deconstructed
MCA
Clubnation
Tommy Boy
Big Life/Tommy Boy

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- 25 BUBBI
- 16 26 OLD P
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- 28 KARIM
- 29 ONE IV
- 30 WAKE
- 31 CONW
- 32 YOU G
- 33 VEGAS
- 34 MELL
- 35 SUDDI
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- 37 SAVET
- 38 AWAYS
- 39 SPIRIT
- 40 GET W

Bullseye titles a

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Fanch

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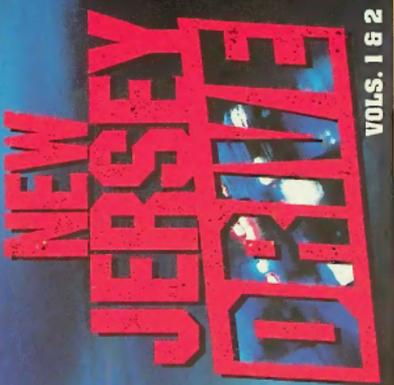
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ON A POP TIP

cup chart

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



SWEET DREAMS

- 1 DJ Scott featuring
Lorna B Steppin' Out/Love This/Silly Money
- 2 BABY BABY
Corona Eternal
- 3 ALWAYS SOMETHING THERE TO
REMINDE M Tin Tin Out featuring
Espiritu WEA
- 4 U SURE DO
Strike Fresh
- 5 SLEEPING IN MY CAR
Mobius Loop featuring
Julie 'Zee' Bags Of Fun/Love This
- 6 THE BOMB! (THESE SOUNDS FALL INTO
MY MIND)
Kenny 'Dope' presents
The Bucketheads Positiva
- 7 DON'T STOP (WIGGLE WIGGLE)
The Outthere Brothers Eternal
- 8 NOT OVER YET
Grace Perfecto
- 9 LOVE & DEVOTION
MC Sar & The Real McCoy Logic
- 10 DON'T GIVE ME YOUR LIFE
Alex Party UMM/Systematic
- 11 TEARS DON'T LIE
Mark 'Oh Systematic
- 12 FOR ALL WE KNOW
Nicki French Bags Of Fun/Love This
- 13 SAVE IT TILL THE MORNING AFTER
Shut Up And Dance Pulse-8
- 14 LET IT RAIN
East 17 London
- 15 YOU BELONG TO ME
JX Hoop Choons/ffreedom
- 16 TWO CAN PLAY THAT GAME
Bobby Brown MCA
- 17 OVER THE RIVER
Bitty McLean Brilliant!
- 18 PUSH THE FEELING ON
Nightcrawlers ffr
- 19 SWEET DREAMS
Swing featuring Dr. Alban Cheiron
- 20 BEST THING IN THE WORLD (NOSTALGIA
FREAKS/NIGEL LOUIS MIXES) WEA
- 21 LIFTING ME HIGHER (TALL PAUL/GEMS
FOR JEM MIXES) Box 21
- 22 MOVE YOUR ASS!
Scooter Club Tools
- 23 CONWAY
Real 2 Real featuring
The Mad Stuntman Positiva
- 24 OXYGENE
Frequency Dip Feverpitch
- 25 IT'S A LOVING THING
CB Milton Logic
- 26 I NEED YOU
Deuce London
- 27 PAIN
Fun Factory Club Tools
- 28 AXEL F/KEEP PUSHIN'
Clock Media
- 29 YOU BRING ME JOY
Rhythm Factor Multiply
- 30 SCATMAN
Scatman John RCA
- 31 LET LOVE SHINE
Amos Positiva
- 32 DIG A JIG (DA SHANNON MIX/
DRAGONFLY KUNDALINI TRANCE MIX)
Baba G Butterfly
- 33 RIGHT TYPE OF MOOD
Herbia Arista
- 34 I SEE YOU
General Base Equator
- 35 CRAZY
Mark Morrison WEA
- 36 WHY DID YA
Tony Di Bart Cleveland City Blues
- 37 J.J. TRIBUTE
Ashah ffreedom
- 38 SOUND THE ALARM
Primax featuring Kimberley Media
- 39 MUSIC IS MY LIFE
Rapture Tempo Toons
- 40 DON'T YOU WANNA BE MINE
The Real Deal featuring
Annette Taylor X-Clusive

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SI

- 1 TAKE THE... (NEW)
- 2 DON'T S
- 3 TWO C
- 4 U SURE
- 5 JULIA
- 6 LOVE CAN
- 7 BABY
- 8 NOT O'
- 9 BABY
- 10 DON'T
- 11 THE BOB
- 12 THINK
- 13 LET IT
- 14 TURN
- 15 PUSH
- 16 WHOO
- 17 IF YOU
- 18 HYPN
- 19 THE FR
- 20 ONE W
- 21 YOU B
- 22 HOLDI
- 23 SHOW
- 24 AXEL F
- 25 BUBBL

namecheck: ralph tee @ james hyman @ daisy & havo @ brad beatnik @ tim jeffery @ andy beavers

tune of the week

the police: 'voices inside my head' (am:pm)

house While A&M's dance label is rejuvenated with a new logo and a general redesign, its former hitmakers, The Police, get the remix treatment courtesy of Roger Sanchez, E-Smoove and Ashley Beedie. 'Voices' was one of the tracks going down a storm at Miami's Winter Music Conference last month thanks to its lumbering bassline, echoed guitar riff and that irremovable chorus. Sanchez keeps things vocal heavy. Smoove goes for a typical groove while Beedie messes around with the vocal a little more. It may not be ground-breaking but it's distinctive for sure. **UUUUU** bb



garage

ALEXANDER HOPE 'Share' (H&M). Originally circulating on US import last year, this classy garage track boasts a great vocal performance that is warm and inviting one moment and gritty and impassioned the next. The US remix from Tommy Musto and the UK version by Spice Of Life are both suitably deep and spoozy treatments that give the vocals plenty of room for manoeuvre. **UUUU** ab

RHYTHM SOURCE 'Love Shine' (A&M). This was a surprise because the usually tough sounding Rhythm Source turns a slightly wimpy garage tune into a slightly wimpy garage tune. There's no getting away from the fact that this is a rather average song, but that's never stopped Roger S from delivering a hot mix. OK if you like a bit of handbag. **UUU** tj

MOAR'S 'Welcome To The Factory' (Hot 'N' Spicy). This is possibly the best deep garage tune yet from this US label. A 15-minute mix that builds slowly over a chugging rhythm with organ riffs and vocals that break down. Sound factory-style before pounding off again on a hypnotic groove

that slows sparse and atmospheric. **UUUU** tj

techno

VARIOUS 'Language Sampler' (Language). This eclectic and inventive four-track EP, which promotes the forthcoming 'Miscellaneous' compilation, is an impressive debut from the new label set up by Tony Thorpe of Moody Boyz fame. It kicks off in line style with 'Tranquil Elephantina's' 'Lowdown', a mellow dub funk instrumental that accelerates towards a jungle-out. The Arc's 'Luna' tune is an odd work-out that somehow manages to be warm and inviting. 'Aea' by Cicatdon Rhythms is a gorgeous laid-back techno track that is creating waves down at Fat Cat. And Italy's Bio Muse round things off in more raucous fashion with 'Convolution', an uncompromisingly intense techno stomper with bizarre breakdowns. **UUUU** ab

KUNDALINI 'Kundalini EP' (Flying Rhino). Labeled from Zoc's offshoot label is a typically Goa techno work-out with great squeaky synth sounds, flizzing hi-hat percussion and breakdowns in all the right places. This is really progressive house as it

should have developed had the form not become unfashionable and shows that there's plenty of ideas flowing out of this scene. As good as anything you'll hear from Europe. **UUUU** tj

REMOULD 'ACT/Reer Entry' (Out On A Limb). Number 12 in the OOL series, this is another glorious lunked up techno track that thumps along with a few synth swirls joining in on the way. 'Reer Entry' is the same thing except a little harder and darker. It's not hard to imagine this one getting hammered on the decks constantly over the next few weeks. **UUUU** bb

ULTRAMARINE 'First Air EP' (Blanco y negro). After their recent rather mellower moments, Ultramarine return to their old-style techno experimentation on this jazz-influenced four-tracker. 'Gated Lumin' bubbles and tumbles along to an off-beat rhythm. 'Too Bongo' is blissful double-bass funk, '78' is reminiscent of the ambient funk that Japan and Bill Nelson were known

for, while 'KV' is more on a jazz lip. **UUUU**

NEO'S ATOMIC DUSTBIN 'All I Ask/Premierline' (Sony S²). They said this sounded nothing like the original and that fact becomes patently obvious from the first seconds of these Beaumont Hamant and Black Dog remixes. Only the odd guitar fuzz and vocal snatches remain as Hamant goes for dark, hot bass, techno and Nine Inch Nails-style grunge. Black Dog turn 'All I Ask' into a Gary Numan-esque mellow techno moment with great use of the vocals. **UUUU** bb

VAN BASTEN 'King Of The Death Posture' (Brute). If you've heard Van Basten's stuff before you'll be expecting a techno stomper. That's certainly what you get on the A-side hard synths and Formula One speed rhythms, but check out the B-side's heavy slow and low hip hop excursion with some great noises and effects with the rapped title over the top. And there's even another track with a funky jazz feel. A very interesting and varied EP which shows Van Basten's determination not to be pigeonholed. **UUUU** tj

tlc



UUUUU a
grand, national hit
UUUUU with a
good jockey this
could be a winner
UUU a good each
way bet
UU set to fall at
the first fence
U tangled in the
starter's tape

house

MALONE & MOLLISON 'Back To The Old Skool' (Yo! Yo! Underground Vibe). It sounds like Richie and Sam had a lot of fun putting together this appealing three tracker. 'To The Rhythm' is a thumping house track with a superb rolling bassline plus catchy vocal samples and keyboard lines that add a lot of Euro flavour (with no cheesy after-taste). 'Blow My Mind' is a deeper, more sparse production that boasts a great vocal and piano breakdown while 'Paradise' is a hook-laden party tune that is hard to resist. **UUUU** ab

UNIT 46 'Good Inside' (Interstate).

The Tribe 11 Remix of this Noel Wilson-created tune is a very solid US-flavoured deep house groove with a mellow Hammond topping and tribal touches towards the end. Although they are consigned to the B-side, the Original Mix and its Dope Edit are actually stronger cuts with their added bounce, extra vocal loops and jazzy touches. **UUU** ab



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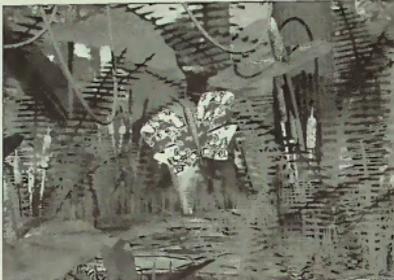
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- 30 38 ALWAYS
- 31 39 SPIRIT
- 32 40 GET W

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DJ PHANTASY (PHOTOGRAPH BY MICHAEL HARRIS)

ALLIADIN
ALLIADIN (PHOTOGRAPH BY MICHAEL HARRIS)
LITTLE MATT
LITTLE MATT (PHOTOGRAPH BY MICHAEL HARRIS)
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jazz/funk

MONDO GROSSO 'Souffles H' (Nite Grooves). For those old enough to remember jazz funk, anyone would think Masters At Work are singularly best trying to engineer a revival. Much of their recent work echoes the music of the late Seventies/early Eighties, but with their own unique, very Newfies, production style they're making some fresh-sounding grooves. This jazzy EP is full of sax and organ solos and great basslines with the 'Live At The Sound Factory Bar' mix being the most DJ friendly with a straight four-to-the-floor beat. Classy stuff. **UUUU** **U**

hell in a big creaky lift that has no alarm button. Slow but not very chippy. **UUUU** **dsh**

france

GAYLE SAN 'Way Of The Dragon' (Realforest). Wicely respected as perhaps the UK's finest female trance and hard house DJ, San makes her debut on Realforest with an epic string of 10 club b1s that has a classic and almost Euro feel to its thudding trance beats. On the flip comes a Tony Crooks remix that adds a few acidic touches and generally heightens the atmosphere. **UUU** **bb**

hip hop

PARLIAMENT, FUNKADELIC & THE P-FUNK ALLSTARS 'Follow The Leader' (Hot Hands). This is one doublepeak worth its weight as Mr Clinton covers a hip hop track and gets remixed to pieces. There are beautifully funky versions by D&S and the proud-to-play-live Phat Quits as well as some treats from the System-2 (Olive Ludup and Andrew Barlow) whose work will appeal to fans of the former Dust Brothers. It's all very complicated but the final word on the matter is simple. Ace. **UUUU** **dsh**

COOL BREEZE 'Assimilation' (Orbital). Not exactly hip hop but with its electro beats, that's the closest you'll get to



george clinton

describing this instrumental. These are also touches of techno dub, even jungle, thrown into the mix and yet there's an all-pervading laid-back atmosphere about this track. The flip's hippy dub version is just as cool and the two make the debut Cool Breeze LP a mouth-watering prospect. **UUUU** **bb**

BLAK PANTA 'Do What U Want' (US Tommy Boy). Taken from the movie soundtrack 'New Jersey Drive', this is a skippy funk-cum-reggae mid-jazz along similar lines to 'Here Comes

The Hotelepper' though admittedly not as good. Black Panta himself is a regga rapper from Brooklyn and the rhythm track's got enough going for it to make this a decent sized tune. **UUU** **U**

soul

TLC 'Red Light Special' (Arista). The follow up to 'Crazy' is this best ballad from the album. The pace of this genre of music is getting so slow now that if it's not careful it'll soon go to a halt. Gerald Hall provides a mix that beats up the rhythms a little to

generate marginal dancefloor potential but the tune still needs a few reworks to get into it. For a reflection of this more hip hop side of TLC, 'My Secret Enemy' is offered as a previously unreleased bonus cut on the single and finds the girls rapping over slightly more upbeat rhythms. **UU** **U**

swing

NUTIN' NICE 'Down 4 Whiter' (Jive). Another tune from the 'Low Down Dirty Shame' soundtrack, this takes a vocal riff from Soul II Soul's 'Back To Life' and interweaves it with some original vocal and a funky six-step rhythm track. UK mixes by Tosh are offered alongside some new US perspectives by Art & Rhythm and Mr Les. The UK mixes are definitely superior with their warmer basslines and moody keyboards. **UUU** **U**

alternative

TRICKY 'Block Stee' (Island). When it comes to covering Public Enemy, Jorgel Duran's capuling efforts at '911 Is A Joke'; just stick to it. With the main album mix Tricky tunes the moody funk-swing into into a real thrashy rock track. Similar things occur with the Ben Caughey Stealing mix that really ventures into alternative territory. The Live mix adds Tricky's vocals and in 'The Draw' is the coldest mix of the lot. **UUUU** **jh**



4 The Fourth Album

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clubchart
commentary

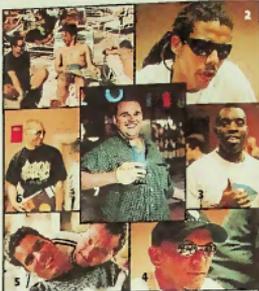
by alan jones

While the outgoing number one from Grace makes a very strong first week impression on the CIn chart, Shiva's 'Work It Out' moves equally strongly to the top of the Club Chart. After a month of sustained growth in the clubs, Shiva's single is the hottest record around, with more DJs supporting it, more number one reports, and top-billing in our regional breakdowns of chart activity in London, the South East, the Midlands and the North West - these four large and influential areas rarely act as one...

The Grace single is an object lesson in timing, having been released as it spent the last of two weeks of the top of the chart. Many other dance records underperform as a result of having too short/long a lead-in time allowing potential buyers too little time to become familiar with them or too long in which to tire of the tunes and forget them. The year's longest delayed discs must be the Go! Beat stable's **Gloworm** and **Sister Bliss** singles, 'Young Hearts' and 'Oh! What A World'. Peaking at eight and two on the Club Chart respectively, they were originally due for release in February, and were even sent to journalists on finished CDs, but neither will now see the light of day until a Go! Beat tour kicks off in June. It may be necessary to rekindle some club enthusiasm ahead of the tour in order to maximise the discs' potential. Proving dance music isn't only for the very young, veteran vocalist **Jeanie Tracy & Bobby Womack** make an impressive debut at number 18 with 'It's A Man's Man's Man's World' (not a cover of the James Brown hit), which garners support from more DJs than any other new record this week - though **Funky Disco's 'Come On & Boogie'** debuts four places higher with fewer DJs on board... Club Chart breakers this week include 'Game One' by **Infinite**, 'Love Thang' by **First Choice**, 'Release Yo Self' by **Method Man**, 'Tools Gold' by the **Stone Roses** (from an upcoming album combining both Silverstone and Revolver FM copyrights) and **Terril Symon's 'What Is Love'**.

beats &

Reports have been reaching us all week of DJs in guilt-ridden panic over last week's **RM** story about **MCA's** removal of DJs from its mailing list over the sale of promos. Well, in fact, it was a pack of lies and the more diligent among you will have spotted that last week's issue date was of course **April 1**. However, we hear that gullible DJs from all corners of the UK have been holding their **MCA** promos under ultraviolet lights trying to find their names written in ultraviolet pen, as reported. Also, it appears, in a definite case of life imitating art, more than a few club promotion departments are now apparently thinking of adopting this method of weeding out dodgy packs. So you have been warned... Youth's label **Droganfly** has finally released its long-awaited 'A Voyage Into Trance' mixed by king of the Goa sound **Paul Oakenfold**. The track titles seem to suggest that the album would best be enjoyed with a beverage other than tea with tracks called 'LSD', 'Feeling Weird' and 'Fat Buddha'... **Dorado Records** showcase of the Astoria 2nd Wednesday (12) features **Jhelisa**, **D*Note**, **Outside** and **Showay** alongside **DJs Ross**, **Cool Breeze** and **APE**. Tickets are \$10.50. Hot on the heels of its UK tour, **Cream** is sending **Graeme Park** and **Paul Bleasdale** on a six-date tour of Australia. For more details, call 0151 709 1693. Brighton has a new funky, jazzy, dubby, hip happy Thursday night at **The Loft Club** from April 13. DJs will be **Atilla Blues**, **Wild Cat Wilf**, **Stuart Kirkham** and guests. **AND THE BEAT GOES ON!**



Miami's dance pack at work and play: 1. (l-r) **Damian Mould (Silce)**, **Matt Chaik (Island-PolyGram Music)**, **Amy Norman (Peer Music)**; 2. **Phillip Bomier**; 3. **Kevin Saunderson**; 4. **Junior Vasquez**; 5. **Ricke Malise** and **John Saunderson (Immortal M'ment)**; 6. **Armond Van Heiden**; 7. **Simon Dunmore (A&M)**.



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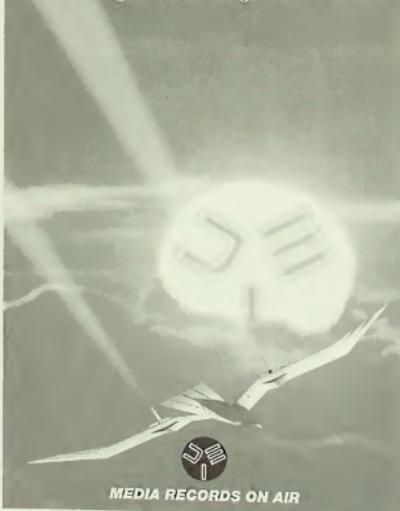
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US SINGLES

| # | Title/Artist | Label | # | Title/Artist | Label |
|----|--|---------------|----|--|-------------------|
| 1 | TAKE A BOW Madonna | (RCA) | 25 | ALWAYS Sum 41 | (Mercury) |
| 2 | CANDY RAIN Soul For Real | (Arista) | 26 | I LIVE MY LIFE FOR YOU Anabasis | (Island) |
| 3 | RUN AWAY Run-DMC | (Mercury) | 27 | SUKIYAKI Hit | (Real Gone Music) |
| 4 | RED LIGHT SPECIAL TLC | (Gulfstream) | 28 | EVERLASTING LOVE Delta Gooden | (A&M) |
| 5 | STRONG ENOUGH Sheryl Crow | (J&R) | 29 | THE RHYTHM OF THE NIGHT Corona | (Giant) |
| 6 | THIS IS HOW WE DO IT Mariah Carey | (J&R) | 30 | IF YOU THINK YOU'RE ONLY GOOD IN BED Boyz II Men | (J&R) |
| 7 | CREEP TLC | (J&R) | 31 | COTTON EYE JOE Boyz II Men | (J&R) |
| 8 | BABY Boyz II Men | (J&R) | 32 | YOU GOT IT Boyz II Men | (J&R) |
| 9 | I KNOW Boyz II Men | (J&R) | 33 | FM THE ONLY ONE Melissa Etheridge | (J&R) |
| 10 | BIG POPPA WANNABE The Notorious B.I.G. | (A&M) | 34 | DREAM ABOUT YOU Funky Bunch | (J&R) |
| 11 | YOU GOTTA BE DANCE (D&D) | (D&D) | 35 | YOU DON'T KNOW HOW IT FEELS Toni Braxton | (Mercury) |
| 12 | FREAK LIKE ME Aaliyah | (Mercury) | 36 | ASK OF YOU Higher Brothers | (Island) |
| 13 | IF YOU LOVE ME DeWanda | (J&R) | 37 | GET READY FOR THIS 2Pac | (Blackalcatraz) |
| 14 | HOLD MY HAND Boyz II Men | (J&R) | 38 | BEFORE I LET YOU GO Backstreet | (Mercury) |
| 15 | ANOTHER NIGHT Mariah Carey | (Arista) | 39 | EVERY DAY OF THE WEEK Jazzy | (Island) |
| 16 | BEAR MANIA Jay-Z | (Roc-A-Fella) | 40 | CAN'T STOP LOVIN' YOU Jackson | (Mercury) |
| 17 | THIS UK GAME WE PLAY Shaggy | (J&R) | 41 | I AM GOIN' DOWN Shaggy & J-Boyz | (J&R) |
| 18 | KEEP THEIR HEADS BENDIN' Dr. Dre | (Priority) | 42 | I MISS YOU G-Unit | (J&R) |
| 19 | IN THE HOUSE OF STONE AND LIGHT Cassy Pope | (J&R) | 43 | MR PERSONALITY G-Unit | (J&R) |
| 20 | BELIEVE Ernie Johnson | (J&R) | 44 | HOUSE OF LOVE Jay-Z and Missy Elliott | (A&M) |
| 21 | IF I WANTED TO TAKE... Melissa Etheridge | (J&R) | 45 | NO MORE I LOVE YOU America | (J&R) |
| 22 | I BELIEVE Jason Mraz | (J&R) | 46 | TELL ME THE HUMAN League | (J&R) |
| 23 | NO HOLD ON Jessica Williams | (Mercury) | 47 | THE SWEETEST DAYS Vanessa Williams | (J&R) |
| 24 | ON BENDED KNEE Boyz II Men | (Mercury) | 48 | HERE COMES THE HOTSPICE Jay-Z | (J&R) |
| 25 | THANK YOU Boyz II Men | (Mercury) | 49 | I WANNA BE DOWN PARTY | (Mercury) |

Courtesy: Courtesy: © 2004 April 1995. * Arrows are awarded to those products demonstrating the greatest airplay and sales gain. UK acts: UK-signed acts.

US ALBUMS

| # | Title/Artist | Label | # | Title/Artist | Label |
|----|--------------------------------------|---------------|----|---|---------------|
| 1 | ME AGAINST THE WORLD 5ive | (J&R) | 23 | BOYS ON THE SIDE (OST) Various | (J&R) |
| 2 | GREATEST HITS Bruce Springsteen | (Columbia) | 24 | WILD FLOWERS Don Peake | (Mercury) |
| 3 | CRACKED REAR VIEW Pearl & The Blonk | (Arista) | 25 | I AIN'T MOVIN' Debra | (J&R) |
| 4 | BELL FREEZERS Everlife | (J&R) | 26 | SIXTEEN STONE Bush | (Mercury) |
| 5 | THE LION KING (OST) Various | (Walt Disney) | 27 | GREATEST HITS RHYTHM OF... Various | (Walt Disney) |
| 6 | THROWING COPPER Live | (Mercury) | 28 | MY UNPLUGGED IN NEW YORK Various | (J&R) |
| 7 | TUESDAY NIGHT MUSIC CLUB Sheryl Crow | (A&M) | 29 | UNDER THE TABLE AND DREAM One Direction | (J&R) |
| 8 | THE BOYS II Men | (J&R) | 30 | GREATEST HITS Boyz II Men & The Soul Train Band | (Capitol) |
| 9 | 13000E Even Boyz | (J&R) | 31 | SAFE + SOUND Jay-Z | (Roc-A-Fella) |
| 10 | THE HITS Garth Brooks | (Mercury) | 32 | CREEPIN ON US COME UP Bone Thugs-N-Harmony | (J&R) |
| 11 | CRAZYSEXCYCLO Live | (J&R) | 33 | READY TO DIE The Notorious B.I.G. | (A&M) |
| 12 | MEDUSA Anna Lennox | (J&R) | 34 | NOT A MOMENT TOO SOON Tim McGraw | (Columbia) |
| 13 | MADE IN ENGLAND Elton John | (J&R) | 35 | FROM THE BOTTOM UP Bradenton | (J&R) |
| 14 | NO NEED TO ARGUE The Cranberries | (Island) | 36 | COLLECTIVE SOUL Collective Soul | (Mercury) |
| 15 | BALANCE Various | (Mercury) | 37 | STATION IDENTIFICATION Mid Station | (Columbia) |
| 16 | CONVERSATION PACE Steve Wonder | (J&R) | 38 | THE LONG BLACK VEIL The Darkness | (J&R) |
| 17 | ENCORIUM Various | (J&R) | 39 | HOLD ME, THRILL ME, KISS ME Shara Nelson | (J&R) |
| 18 | SMASH Chicago | (J&R) | 40 | BIG ONES Various | (J&R) |
| 19 | YES I AM (YES) Alanis Morissette | (J&R) | 41 | LIVE AT THE ACROPOLIS Ten | (J&R) |
| 20 | MY LIFE Macy Gray | (J&R) | 42 | NO ORDINARY MAN Tracy Bonham | (J&R) |
| 21 | BEDTIME STORIES Madonna | (J&R) | 43 | THE ICON IS LOVE Various | (J&R) |
| 22 | VITALITY Pearl Jam | (J&R) | 44 | WEEZER WEezer | (J&R) |
| 23 | BRANDY Norah Jones | (Mercury) | 45 | IF I COULD MAKE A LIVING Clay Aiken | (J&R) |
| 24 | IN A MAJOR WAY 6-40 | (Black Wax) | 46 | THE SIGN Ace of Base | (J&R) |
| 25 | PULP FICTION (OST) Various | (J&R) | 47 | DO YOU WANNA RIDE? Adam Howard | (Mercury) |

UK WORLD HITS

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

| AUSTRALIA | NETHERLANDS | SWEDEN | GERMANY |
|---|---|--|--|
| 1 (1) TOTAL CLIFF OF THE HEART (Various) (Shout!) | 1 (1) NO MORE I LOVE YOU America (Virgin) | 1 (1) YES I AM (YES) Alanis Morissette (Globe) | 1 (1) NO MORE I LOVE YOU America (RCA) |
| 2 (1) SKY HIGH Newtarn (Festival) | 2 (1) SET YOU FREE N-Trance (CNR) | 2 (1) TAKE AWAY THE COLOUR Ice MC (J&R) | 2 (1) STAY ANOTHER DAY East 17 (Mercury) |
| 3 (1) A GIRL LIKE YOU Stacy Cadotte (J&R) | 3 (1) TOTAL CLIFF OF THE HEART (Various) (Shout!) | 3 (1) STAY ANOTHER DAY East 17 (London) | 3 (1) ETERNAL LOVE P.J. & Duncan (Mercury) |
| 4 (1) NO MORE I LOVE YOU America (BMG) | 4 (1) THE GREAT GATSBY (Various) (Mercury) | 4 (1) POISON LOVE SONG Scarlatina (J&R) | 4 (1) SET YOU FREE N-Trance (Mercury) |
| 5 (1) OPEN YOUR HEART M People (BMG) | 5 (1) TAKE AWAY THE COLOUR Ice MC (Columbia) | 5 (1) INDEPENDENT LONELY (J&R) | 5 (1) OPEN YOUR HEART M People (Mercury) |

Source: Australian Record Ind. Ass.

Source: Stichting Mega Top 50

Source: GJ/UPP

Source: Media Control

NETWORK CHART

| # | Title/Artist | Label | # | Title/Artist | Label |
|----|--|------------|----|---|------------|
| 1 | BACK FOR GOOD Take That | (Real) | 21 | NO MORE I LOVE YOU America | (RCA) |
| 2 | STOP (WIGGLE WIGGLE) Culture Brothers (Mercury) | | 22 | WAKE UP! Boyz II Men | (J&R) |
| 3 | TWO CAN PLAY AT THAT GAME Boyz II Men | (J&R) | 23 | IF YOU LOVE ME DeWanda | (J&R) |
| 4 | I'M SURE Dr. Dre | (J&R) | 24 | THE BEAT: THESE FEELS FALL INTO MY HAND Phyllis Hyman | (Mercury) |
| 5 | JULIA SAYS Who Who? (Priority) | (Priority) | 25 | HOLDING ON TO YOU Tenacious Ten Druhy | (J&R) |
| 6 | LOVE CAN BUILD A BRIDGE Come On! (Mercury) | | 26 | PUSH THE FEELING ON The Notorious B.I.G. | (J&R) |
| 7 | NOT OVER YET Debra | (Mercury) | 27 | AS I LAY ME DOWN Sophie B. Hawkins | (Columbia) |
| 8 | BABY IT'S YOU The Notorious B.I.G. | (Mercury) | 28 | OLD POP IN AN OAK Rhetta | (Mercury) |
| 9 | DO NOT GIVE ME YOUR LIFE Jay-Z | (Mercury) | 29 | SIGHT FOR SORE EYES Dr. Dre | (Mercury) |
| 10 | TURN ON, TUNE IN, COP OUT Ruffalo | (Mercury) | 30 | THE REAL THING: ETERNITY (The Real Thing) | (Mercury) |
| 11 | WHOOOPS NOW Jack Jackson | (J&R) | 31 | THIS COWBOY SON Song | (Mercury) |
| 12 | THINK TWICE Catrina | (J&R) | 32 | BELIEVE Ernie Johnson | (Mercury) |
| 13 | ONE MAN IN MY HEART Herman Li | (Mercury) | 33 | ONE Miss Pina | (Mercury) |
| 14 | OVER MY SHOULDER Mariah Carey | (Mercury) | 34 | OVER THE RIVER Boyz II Men | (Mercury) |
| 15 | SOMEDAY MY SHOULDER WILL BE SATURDAY NIGHT Boyz II Men | (Mercury) | 35 | YOU BELONG TO ME Jay-Z | (Mercury) |
| 16 | YOU GOTTA BE Debra | (Mercury) | 36 | CHAINS The Aventura | (Mercury) |
| 17 | HYPOTHETIC Chris Brown | (Mercury) | 37 | I CAN'T BE WITH YOU DeWanda | (Mercury) |
| 18 | LET IT RAIN East 17 | (Mercury) | 38 | AKEL F Chuck | (Mercury) |
| 19 | INDEPENDENT LOVE SONG Various | (Mercury) | 39 | SHOW A LITTLE LOVE Various | (Mercury) |
| 20 | BUBBLING HOT Various | (Mercury) | 40 | BUBBLING HOT Various | (Mercury) |

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VIRGIN RADIO CHART

| # | Title/Artist | Label | # | Title/Artist | Label |
|----|--|------------|----|--|-----------|
| 1 | MEDUSA Anna Lennox | (RCA) | 21 | FIELDS OF GOLD - THE BEST OF Sheryl Crow | (A&M) |
| 2 | GREATEST HITS Bruce Springsteen | (Columbia) | 22 | THE HITS Garth Brooks | (Mercury) |
| 3 | MADE IN ENGLAND Elton John | (J&R) | 23 | CONVERSATION PACE Steve Wonder | (Mercury) |
| 4 | ELASTICA Elastica | (Mercury) | 24 | TWISTED DEJA VU Various | (Mercury) |
| 5 | WAKE UP! Boyz II Men | (Mercury) | 25 | MONSTER HIM Various | (Mercury) |
| 6 | NO NEED TO ARGUE The Cranberries | (Island) | 26 | TUESDAY NIGHT MUSIC CLUB Sheryl Crow | (A&M) |
| 7 | CROCRODILE SHIMMY Jay-Z | (Mercury) | 27 | SINGLES The Smiths | (Mercury) |
| 8 | PARK LIFE Various | (Mercury) | 28 | GOOD NEWS FROM THE NEXT World Super Hits | (Mercury) |
| 9 | GALORE Amy Macdonald | (Mercury) | 29 | LIVE AT THE BBC The Beatles | (Mercury) |
| 10 | CARRY ON UP THE CHARTS - THE BEST OF The Beatles (Various) | (Mercury) | 30 | LIVE IN PART ONE (GREATEST HITS) Various | (Mercury) |
| 11 | THE BEHDS Behnd | (Mercury) | 31 | CRACKED REAR VIEW Pearl & The Blonk | (Mercury) |
| 12 | CROSS ROAD - THE BEST OF Ben Jon | (Mercury) | 32 | UNPLUGGED IN NEW YORK Various | (Mercury) |
| 13 | ANGS FOR A DAY, FOOL FOR A LIFETIME The Beatles | (Mercury) | 33 | OCTOPUS The Human League | (Mercury) |
| 14 | OLYMPIAN Girls | (Mercury) | 34 | NEVERMIND Nirvana | (Mercury) |
| 15 | EXODUS The New Power Generation | (Mercury) | 35 | GREATEST HITS Boyz II Men & The Soul Train Band | (Mercury) |
| 16 | DUMMYPHONY Various | (Mercury) | 36 | HOW TO MAKE FRIENDS AND INFLUENCE PEOPLE Tenacious Ten | (Mercury) |
| 17 | DOOKIE Various | (Mercury) | 37 | BEDTIME STORIES Madonna | (Mercury) |
| 18 | DEFIANTLY MAYBE Debra | (Mercury) | 38 | EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? Various | (Mercury) |
| 19 | BEGAN ON A BEACH OF GOLD Various | (Mercury) | 39 | SECOND COMING The Stone Roses | (Mercury) |
| 20 | THANK YOU Green Day | (Mercury) | 40 | AUTOMATIC FOR THE PEOPLE Pearl | (Mercury) |

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R&B SINGLES

| Pos | Last | Title | Artist | Label | Cat. No. | (Distribution) |
|-----|------|--|--|-------------------|-----------------|----------------|
| 1 | 1 | TWO CAN PLAY THAT GAME | Bobby Brown | MCA | MCS1 1943 | (SM) |
| 2 | 4 | IF YOU LOVE ME | Brownstone | MJJ | EPIC 661438 | (SM) |
| 3 | 2 | TURN ON, TUNE IN, COP OUT | Funk Power | 4th-B Way | 12BRW 317 | (F) |
| 4 | 5 | SHOW A LITTLE LOVE | Ultimate Koss | Wild Card | CD-CARD0 18 | (F) |
| 5 | 5 | ONE | Mica Paris | Coolemp | 12C00L304 | (E) |
| 6 | 3 | WHOOFS NOW/WHAT'L I DO | Janet Jackson | Virgin | VSTY 1533 | (E) |
| 7 | 7 | I ONLY WANT TO BE WITH YOU | Barry White | ABM | 5819171 | (F) |
| 8 | 6 | YOU GOTTA BE | Des'ree | Dusted Sound | Sony SC 9613216 | (SM) |
| 9 | 9 | SPIRIT INSIDE | Spirits | MCA | MCS1 2045 | (BMG) |
| 10 | 10 | THE SWEETEST DAYS | Vanessa Williams | Mercury | CD-MERC0 422 | (F) |
| 11 | 11 | FLAVOUR OF THE OLD SCHOOL | Beverly Knight | Dome | 12DOME 101 | (E) |
| 12 | 12 | LOVE CITY GROOVE | Love City Groove | Planet 3 | GXY 2037 | (F) |
| 13 | 13 | I'M JUST YOUR PUPPET ON A... (STRING!) | Londbeat | Arnieco | CD-74321270982 | (BMG) |
| 14 | 14 | I CAN CALL YOU | Portrait | Capitol | 12CL 740 | (E) |
| 15 | 7 | I'VE GOT A LITTLE SOMETHING FOR YOU | MNB | 1st Avenue | 6603806 | (SM) |
| 16 | 11 | HERE COMES THE HOTSTEPPER | Ini Kamoze | Columbia | 6610476 | (SM) |
| 17 | 10 | DO YOU SEE | Warren G | REAL/Island | 12RAL 31F | (F) |
| 18 | 8 | 1 TO 1 RELIGION | Bomb The Buss featuring Carter Beauford/John Riley/4th-B Way | 12BRW 303 | (F) | |
| 19 | 9 | GET DOWN | Craig Mack | Puff Daddy/Arista | 74321263421 | (BMG) |
| 20 | 14 | CLOSE TO YOU | The Brand New Heavies | Mr BNA | 71F | (F) |
| 21 | 12 | BIG POPPA | The Notorious B.I.G. | Puff Daddy/Arista | 74321263411 | (BMG) |
| 22 | 13 | I THOUGHT I MEANT THE WORLD TO YOU | Alysha Warren | Wild Card | CARDX 16 | (F) |
| 23 | 17 | BURIAL | Leviicus | Mr FX | 2551F | (F) |
| 24 | 16 | REAL LOVE | Dreabone | 4th-B Way | 12BRW 311 | (F) |
| 25 | 15 | THINKING ABOUT YOUR LOVE | Phillip Leo | EMI | 12EM 358 | (E) |
| 26 | 18 | AGE AIN'T NOTHING BUT A NUMBER | Aaliyah | Jive | JIVET 369 | (BMG) |
| 27 | 19 | FOR YOUR LOVE | Stevie Wonder | Motown | CD-TMG03 1437 | (F) |
| 28 | 21 | YOU ARE EVERYTHING | Melanie Williams & Jon Roberts | Columbia | 6611756 | (SM) |
| 29 | 20 | DEEP SHAG/CITYSONG | Luscious Jackson | Capitol | 12CL 738 | (E) |
| 30 | 28 | THINK OF YOU | Usher | LaFace/Arista | 74321269251 | (BMG) |
| 31 | NEW | MEANT TO BE | No Soul Habits | Motown | TMX0 1440 | (F) |
| 32 | 25 | TURN IT UP | Raja Nae | Perspective | 5874071 | (F) |
| 33 | 31 | U WILL KNOW | BMJ | Mercury | MERCX 428 | (F) |
| 34 | 22 | I'M GOIN' DOWN | Y2K-Vee | REAL/Island | 12RAL 61F | (F) |
| 35 | 23 | GREATER LOVE | Soultron & D'Angelo's Eazy E | Sony/Universal | 5558 | (SM) |
| 36 | 29 | PROTECTION | Massive Attack | Virgin | WBRT 61E | (F) |
| 37 | 26 | ALWAYS AND FOREVER | Luther Vandross | EPIC | 6615946 | (SM) |
| 38 | 33 | CREEP | TLC | LaFace/Arista | 74321254211 | (BMG) |
| 39 | 24 | BUMP 'N' GRIND | R Kelly | Jive | JIVET 368 | (BMG) |
| 40 | 27 | EVERY DAY OF THE WEEK | Jade | Giant | 74321262041 | (BMG) |

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DANCE SINGLES

| Pos | Last | Title | Artist | Label | Cat. No. | (Distribution) |
|-----|------|-------------------------------------|--|---------------------|-------------|----------------|
| 1 | NEW | NOT OVER YET | Gracie | Parflecto/East West | PERF 104T | (W) |
| 2 | 1 | U SURE DO | Strike | Fresh | FRSH1 19 | (BMV/SM) |
| 3 | 2 | INVADER | Koolhaerd Productions | Koolhaerd | KWR04 | (FLY) |
| 4 | NEW | BABY BABY | Corona | Eternal | WEA Y2 91FT | (W) |
| 5 | NEW | A PRAYER TO THE MUSIC | Marco Polo | Hi-Life/Polygram | 12H1 71F | (F) |
| 6 | NEW | SPIRIT INSIDE | Spirits | MCA | MCS1 2045 | (BMG) |
| 7 | 4 | TWO CAN PLAY THAT GAME | Bobby Brown | MCA | MCS1 1933 | (BMG) |
| 8 | NEW | AHORA ES (NOW IS THE TIME) | 2 In A Room | Postiva | 12TV 22 | (E) |
| 9 | 3 | YOU BELONG TO ME | J'K | It'smad | TABX 22 | (F) |
| 10 | 5 | ALWAYS SOMETHING THERE TO REMIND ME | Tin Tin Out featuring Espirito | WEA | Y2 911T | (W) |
| 11 | NEW | THE HARD TIMES MARCH/WHY | 200 Sheep | Hard Times | H14 | (BMV/SM) |
| 12 | 11 | DON'T STOP (WIGGLE WIGGLE) | The Outback Brothers | Sign | WEA Y2 911T | (W) |
| 13 | NEW | FLAVOUR OF THE OLD SCHOOL | Beverly Knight | Dome | 12DOME 101 | (E) |
| 14 | 16 | IF YOU LOVE ME | Brownstone | MJJ | EPIC 661438 | (SM) |
| 15 | NEW | VENTOLIN | The Aphex Twin | Warp | WARP 60R | (V) |
| 16 | NEW | FUNKY SUGAR | Baby Bumps | Avu! | AZUL 35 | (ADD) |
| 17 | NEW | OPEN YOUR MIND/THE WALL | Chapter 9 | Duch! | DU21519 | (ADD) |
| 18 | NEW | SNOW | Dread 9 | Moving Shadow | SHADOW 56 | (STR) |
| 19 | NEW | PUMP UP THE VOLUME | Green featuring Ricardo Da Foe | Stress | 12STR 49 | (F) |
| 20 | 15 | WHAT HOPE HAVE I | Sphinx | Champion | CHAMP12310 | (BMG) |
| 21 | 10 | LET LOVE SHINE | Amos | Positive | 12TV 24 | (E) |
| 22 | 9 | SAVE IT 'TIL THE MOURNING AFTER | Shut Up And Dance | Pulse | 8 PULS 94T | (SRD) |
| 23 | 7 | CONWAY | Real 2 Real featuring The Mad Stuntmen | Positive | 12TV 30E | (E) |
| 24 | 6 | SHELTER ME | Cresk | Pukka | 12PUKA 2 | (TRC/BMG) |
| 25 | NEW | IT'S A RAINY DAY | Ice MC | Eternal | WEA Y2 902T | (W) |
| 26 | NEW | FUNTIME | Boy George | Virgin | VST1538E | (E) |
| 27 | NEW | I CAN CALL YOU | Portrait | Capitol | 12CL 740 | (E) |
| 28 | 29 | BIG POPPA | The Notorious B.I.G. | Puff Daddy/Arista | 74321263411 | (BMG) |
| 29 | 8 | KEEP THE FIRE BURNIN' | Dan Hartman starring Loleita Holloway | Columbia | 661556 | (SM) |
| 30 | NEW | ORIGINAL | Letfield Holiday/Hard Heads/Columbia | MAND | 18T | (SM) |

DANCE ALBUMS

| Pos | Last | Title | Artist | Label | Cat. No. | (Distribution) |
|-----|------|--------------------------------|--------------------------|-------------------|-----------------------|----------------|
| 1 | NEW | RETURN TO THE 3 CHAMBERS | Of Dirty Bastard | Elektra | 7558616591/7559816594 | (W) |
| 2 | 3 | THE FUTURE SOUND OF NEW YORK | Various | Sound Of Ministry | SOMLP 1 | (S/M/C/M) |
| 3 | NEW | NEW JESSEY DRIVE - VOL 1 (OST) | Various | Tommy Boy | TBY 1141 | (TRC) |
| 4 | 2 | ORBUS TERRARUM | The Orb | Island | IPSD 6037A1 | (6037 F) |
| 5 | NEW | RAGGA IN THE JUNGLE | Various | Street Talk | STRALP 1 | (JLS) |
| 6 | NEW | EXODUS | The New Power Generation | NPG | 2005164 | (NPG) |
| 7 | NEW | HARD & SOUL | Danny Tenaglia | Tribal | UK TRKLP 005 | (TRK/M/C) |
| 8 | RE | LEFTISM | Letfield | Columbia | HANDLP 21 | (H/M/C/M) |
| 9 | NEW | DANCE MANIA 95 - VOL 2 | Various | Pure Music | PMMC 7018 | (BMG) |
| 10 | NEW | G SPOT | Speedy J | Warp | WARPLP 27 | (WARP/M) |

SPECIALIST CHARTS

8 APRIL 1995

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MUSIC VIDEO

VIDEO

| This | Last | Artist | Title | Label | Cat No | 16 | 25 | TAKE THAT - EVERYTHING CHANGES | 16 | 25 | THE LAST | Title | Label | Cat No | |
|------|------|---|---------------------------|-------|--------|---|----|--|----|----|--|---------------------------------------|-------|--------|---|
| 1 | 4 | JUDITH DURHAM/THE SEEKERS - 25 YEAR REUNION CONCERT | PolyGram Video 632003 | 17 | 19 | KENNY ROGERS AND DOLLY PARTON - REAL LIFE | 4 | FROM 017663 | 1 | 1 | FOUR WEDDINGS AND A FUNERAL | PolyGram Video 631780 | 16 | 25 | |
| 2 | 8 | BLUR - SHOWTIME | P.M. MVA451453 | 18 | 24 | P.J. AND DUNCAN - POLLY - WHOSE VIDEO IS IT ANYWAY? | 16 | 25 | 1 | 1 | THE ARISTOCATS | Walt Disney 621802 | 16 | 25 | |
| 3 | 11 | BON JOVI - CROSS ROAD-BEST OF | PolyGram Video 6321763 | 18 | 24 | ROADHEAD - 27.5.94 - THE ASTORIA LONDON LIVE | 16 | 25 | 1 | 1 | THIMBLELINA | Warner Home Video 621303 | 16 | 25 | |
| 4 | 7 | PRINCE - THE UNDEFTAKER | 752838283 | 20 | 21 | ELAINE PAIGE - IN CONCERT | 16 | 25 | 1 | 1 | STAR TREK DEEP SPACE NINE - CD VIDEO 1994138 | 16 | 25 | 1 | |
| 5 | 9 | PRINCE - THE SACRIFICE OF VICTOR | 752838283 | 20 | 21 | ETERNAL - KNOWING AND FOREVER | 16 | 25 | 1 | 1 | THE RETURN OF JAFAR | Walt Disney 622232 | 16 | 25 | 1 |
| 6 | 3 | ELVIS PRESLEY - THE LOST PERFORMANCES | MGM/UA 528274 | 22 | 23 | BLUB - STARRATED | 16 | 25 | 1 | 1 | PHILADELPHIA | Columbia TriStar 620982 | 16 | 25 | 1 |
| 7 | 2 | DANIEL O'DONNELL - JUST FOR YOU | Rip 91729910 | 23 | 24 | JANE JACKSON - JANET | 16 | 25 | 1 | 1 | ON DEADLY GROUND | Warner Home Video 621227 | 16 | 25 | 1 |
| 8 | 16 | CARER USM - FLOMING THE V'S - LIVE IN CROATIA | And AV1031 | 24 | 25 | 12 | 13 | CARERAS/DOMINIC/PAPAVARTO - IN CONCERT '94 | 16 | 25 | 1 | STAR TREK NEXT GENERATION - CHANCE OF | 16 | 25 | 1 |
| 9 | 10 | VARIOUS ARTISTS - MEMORIES OF IRELAND - 40 SONGS | Prism PALV97 | 25 | 26 | 12 | 13 | 17 | 17 | 17 | SING A LONG SONGS - CHIME OF LIFE | 16 | 25 | 1 | |
| 10 | 25 | VARIOUS ARTISTS - KARAOKE OF IRELAND - 40 SONGS | And AV1031 | 26 | 27 | 17 | 18 | 17 | 17 | 17 | ACE VENTURA PET DETECTIVE | Warner Home Video 621329 | 16 | 25 | 1 |
| 11 | 26 | NIRVANA - LIVE! TONIGHT! SOLD OUT CLASSICS | Geffen Home Video 6215524 | 27 | 28 | 19 | 20 | 19 | 19 | 19 | ROSEMARY GALE/STEPHEN P. THORNTON | 16 | 25 | 1 | |
| 12 | 14 | STING - SUMMERS'S TRAVELS - LIVE | WAL 860314 | 28 | 29 | 20 | 21 | 20 | 20 | 20 | THE PELICAN BREE | Warner Home Video 621228 | 16 | 25 | 1 |
| 13 | 18 | PT SHREY BOYS - VARIOUS | MVA 860314 | 28 | 29 | 21 | 22 | 21 | 21 | 21 | BILLY CONNOLLY LIVE 1994 | 16 | 25 | 1 | |
| 14 | 20 | TAKE THAT - BERLIN | BMG Video 7432122373 | 30 | 31 | 22 | 23 | 22 | 22 | 22 | WARREN HARMON VIDEO 501783 | 16 | 25 | 1 | |
| 15 | 8 | BARBRA STREISAND - THE CONCERT | SMV Columbia 501192 | 30 | 31 | 23 | 24 | 23 | 23 | 23 | DENNIS | Warner Home Video 621328 | 16 | 25 | 1 |

INDEPENDENT SINGLES

| This | Last | Title | Artist | Label | (distributor) |
|------|------|-------------------------------|-------------------------|----------------------|---------------------|
| 1 | NEW | SAVE IT TILL THE MORNING... | Shut Up And Dance | Palms | 8 PULS MCO (SRD) |
| 2 | NEW | GET WILD | NPG | NPG | 603495 MGO (P) |
| 3 | 1 | WAKE UP BOO! | Blue Reddies | Creation | CREED 191X (2MV/P) |
| 4 | NEW | SWEET DREAMS | DJ Scott Best, Lorne B | Sheppit | OUT SPRONG 2 (P) |
| 5 | NEW | HUNG FU | Ash | Infectious | INFECT 212 (RTM/P) |
| 6 | NEW | 1, 2, 3, 4 - TIC TOC | Ultra Sonic | Chloese | DCSR 64 (Self) |
| 7 | NEW | INVADER | Worldwide Productions | Knowleds | KNOW 001 (P) |
| 8 | NEW | RATTLED BY LA RUSH | Pavement | Big Cat | ABB 875CD (P) |
| 9 | 2 | SELLING JESUS | Stunk Anansie | One Little India | 101 TPTCD (P) |
| 10 | NEW | ABSOLUTION | Gary Numan | Numa | NUC 27 (P) |
| 11 | 4 | PUMP UP THE VOLUME | Gianni/Ricardo da Force | Stress | CDSTR 48 (P) |
| 12 | 3 | WHAT DOES YOUR SOUL LOOK LIKE | DJ Shadow | No Wax | MW 02CD (V) |
| 13 | 13 | AMTIC | Link | Warp | WAF 59CD (RTM/P) |
| 14 | NEW | YOW | Garbage | Discordant | CORD 90 (RTM/P) |
| 15 | 6 | EVERYTIME YOU TOUCH ME | Moby | Mute | LCOMFITE 19 (RTM/P) |
| 16 | 14 | WHATEVER | Davis | Creation | CREED 125 (3MV/V) |
| 17 | 10 | DRINK THE LIQUOR | Salad | Infectious | INF 212 (P) |
| 18 | 9 | TALL 'N HANDSOME | Outcast | Effective | ECLR 001CD (P) |
| 19 | 7 | GREATER LOVE | Soundman & D Lydie | Sound Of Underground | SOUND 01 (SRD) |
| 20 | 8 | NO MORE AFFAIRS | Tenderlocks | This Way Up | WAY 383 (SRD) |

INDEPENDENT ALBUMS

| This | Last | Title | Artist | Label | (distributor) |
|------|------|-------------------------------|----------------------|------------|--------------------------|
| 1 | NEW | ELASTICA | Elastica | Deceptive | BLUFF 014CD (V) |
| 2 | NEW | OLYMPIAN | Gone | Costanera | GEN 001CD (V) |
| 3 | 3 | DEFINITELY MAYBE | Obba | Creation | CREED 189 (3MV/P) |
| 4 | 2 | EVERYTHING IS WRONG | Moby | Mute | CDSTUM 138 (RTM/P) |
| 5 | NEW | SMASH | Offspring | Epitaph | E 86432 (PH) |
| 6 | NEW | CRAZIEST | Naughty By Nature | Big Life | BLR 114 (PH) |
| 7 | NEW | BLACK SECRET TECHNOLOGY | A Guy Called Gerald | Jaice | Box JB02 25 (SRD) |
| 8 | 6 | SMART | Sleeper | Indolent | SLEEPED 07 (V) |
| 9 | 4 | EPSYLON EP | Ext Static | Planet | Box BARK 003CD (3MV/V) |
| 10 | 9 | KREUZ CONTROL | Kruzz | Diesel | DESCO 01 (JS) |
| 11 | NEW | OYSTER | Heather Nova | Butterfly | BFLLCD 12 (PH) |
| 12 | 8 | TWO FINGERS MY FRIENDS! | Pop Will Eat Itself | Infectious | INFECT 100CRD (RTM/P) |
| 13 | NEW | HARD & SOUL | Trinity Tenaglia | Tribal | TR 1783CD (3MV/P) |
| 14 | 10 | IN THE HAND OF THE INEVITABLE | James Taylor Quartet | Acid | JAZZ 01CD 118 (V) |
| 15 | NEW | SUCCESSOR | Sarfoel | Warp | WARP CD 03 (RTM/P) |
| 16 | 11 | KING | Belly | 4AD | CD 0404CD (RTM/P) |
| 17 | NEW | GIVE OUT BUT DON'T GIVE UP | Primal Scream | Creation | CREED 146 (PH) |
| 18 | 13 | DOG MAN STAR | Swade | Nude | NUDE 3CD (RTM/P) |
| 19 | NEW | MESSAGES AFTER THE BLEEP... | Back To The Planet | Arthor | Mix 81TP 007CD (V) |
| 20 | 7 | TAXI FOR THESE ANIMAL MEN | These Animal Men | Hi-Rise | Recordings FLATMCD 1 (P) |

ROCK

| This | Last | Title | Artist | Label | (distributor) |
|------|------|-------------------------------|-----------------------|-------------|-----------------------|
| 1 | 1 | KING FOR A DAY, FOOL FOR A... | Faith No More | Slack | 620542 (P) |
| 2 | 3 | DOOKIE | Green Day | Reprise | 9304852 (P) |
| 3 | 4 | CROSS ROAD - THE BEST OF | Bob Jovi | Jambco | 522532 (P) |
| 4 | 5 | SMASH | Offspring | Epitaph | E 86432 (PH) |
| 5 | NEW | DOPE TO INFINITY | Monster Magnet | AKM | 540152 (P) |
| 6 | 7 | UNPLUGGED IN NEW YORK | Nirvana | Geffen | GED 2427 (BMG) |
| 7 | 8 | HOW TO MAKE FRIENDS... | Terrenceivno | Total Vegas | VEGAS 2 (SRD) |
| 8 | 10 | NEVERMIND | Nirvana | DGC | DDCD 24245 (BMG) |
| 9 | 6 | ABOVE | Mad Season | Columbia | 478502 (SM) |
| 10 | 2 | YOUTHANASIA/HIDDEN TREASURES | Megadeth | Capitol | CDST 2244 (E) |
| 11 | 9 | IT'S 5 O'CLOCK SOMEWHERE | Slash's Snakepit | Geffen | GED 24130 (BMG) |
| 12 | 11 | BIG ONES | Aerosmith | Geffen | GED 24548 (BMG) |
| 13 | 25 | REMASTERS | Les Ziggels | Atlantic | ZEP 12CD (V) |
| 14 | 16 | BEHIND CLOSED DOORS | Travis | EMI | CDMD 1076 (E) |
| 15 | 12 | BALANCE | Van Halen | Warner | Brothers 33024570 (V) |
| 16 | 20 | IN UTERO | Nuovo | Geffen | GED 24536 (BMG) |
| 17 | 12 | VITALITY | Pearl Jam | Epitaph | 4778812 (Self) |
| 18 | 18 | BLOOD SUGAR SEX MAGIK | Red Hot Chili Peppers | Warner | Brothers 33026212 (V) |
| 19 | 26 | APPETITE FOR DESTRUCTION | Guns N' Roses | Geffen | GEFF 24140 (BMG) |
| 20 | 7 | SO FAR SO GOOD | Byron Adams | AKM | 540152 (P) |

CLASSICAL

| This | Last | Title | Artist | Label | (distributor) |
|------|------|-------------------------------|-------------------------------|---------------------|--------------------|
| 1 | 1 | 100% CLASSICS | Various Artists | Telstar | TZD 2157 (BMG) |
| 2 | 2 | THE 3 TENSORS IN CONCERT 1994 | Carerras, Pavarotti, Domingo | Teldec | 60992602 (W) |
| 3 | 4 | THE ULTIMATE COLLECTION | Jussi Bjorling | RCA Victor | 7421263432 (BMG) |
| 4 | NEW | FOR MOTHER WITH LOVE... | Various Artists | RCA Victor | 7421263432 (BMG) |
| 5 | 3 | THE PIANO | Michael Nyman | Varese | CDVEX19 (E) |
| 6 | 6 | CANTO GREGORIANO | Monks Chorus Siles | EMI Classics | CMS 562172 (E) |
| 7 | 9 | THE CLASSIC EXPERIENCE | Maris | EMI | EMTV 45 (E) |
| 8 | 5 | OPIFICUM | Jan Garbarek/Wilford Ensemble | ECM | 465382 (P) |
| 9 | 7 | IN CONCERT | Carerras, Pavarotti, Domingo | Decca | 400432 (P) |
| 10 | 8 | DR HIRSHY JONES RELAXATION | Various Artists | Deutsche Grammophon | 458112 (P) |
| 11 | 11 | THE ULTIMATE COLLECTION | Mario Lanza | RCA Victor | 74321185742 (BMG) |
| 12 | 10 | SIMPLE GIFTS | Lesley Garrett | Siva Classics | SKLD 6004 (CON/SS) |
| 13 | 10 | TRANQUILITY | Various Artists | EMI | CD0555482 (E) |
| 14 | 15 | ADAGIO | BPO/Karajan | Deutsche Grammophon | 4542622 (P) |
| 15 | 12 | CLASSIC EXPERIENCE II | Varese | EMI | EMTV 45 (E) |
| 16 | 13 | BINGEN: CANTICLES OF ECSTASY | Sequentia | Harmonia Mundi | 654277220 (BMG) |
| 17 | NEW | THE ALBUM | Lesley Garrett | Telstar | TZD 2798 (BMG) |
| 18 | 14 | VIVALDI FOUR SEASONS | Nigel Kennedy/ECO | EMI | CDN2 62 (E) |
| 19 | 18 | THE CHOPIN COLLECTION | Evgeny Kissin | RCA Red Seal | 7432125802 (BMG) |
| 20 | NEW | THE ULTIMATE PAVAROTTI | Luciano Pavarotti | Decca | 403102 (P) |

MID PRICE

| This | Last | Title | Artist | Label | (distributor) |
|------|------|------------------------------|-----------------------------------|--------------|-------------------------|
| 1 | 1 | PURPLE RAIN | Prince & The New Power Generation | Warner | Brothers 7599251102 (W) |
| 2 | 3 | DIAMONDS AND PEARLS | Frankie Goes To Hollywood | Paisley Park | 7599252782 (W) |
| 3 | 5 | WELCOME TO THE PLEASUREDOME | Simply Red | East West | 22610371 (W) |
| 4 | 5 | MEN AND WOMAN | Chris Rea | East West | 22610385 (W) |
| 5 | 2 | THE ROAD TO HELL | Fleatwood Mac | Warner | Brox MS 6150 (W) |
| 6 | 4 | TANGO IN THE NIGHT | The Smiths | WEA | 45091892 (W) |
| 7 | 7 | THE QUEEN IS DEAD | Tracy Chapman | Elektra | ETKAT40 (W) |
| 8 | 11 | WEA CHAPMAN | Eric Clapton | Deck | 7599254762 (W) |
| 9 | 12 | AUGUST | The Lemonheads | Atlantic | 7567824602 (W) |
| 10 | 10 | IT'S A SHAME ABOUT RAY | | | |
| 11 | 8 | HATFUL OF HOLLOW | The Smiths | WEA | 45091852 (W) |
| 12 | 9 | LIKE A PRAYER | Madonna | Sire | K 25844 (W) |
| 13 | 13 | THE SMITHS | The Smiths | WEA | 45091892 (W) |
| 14 | 14 | STRANGWAYS HERE WE COME | The Smiths | WEA | 45091892 (W) |
| 15 | NEW | KNOWING ME KNOWING YOU 3 | Alan Partridge | BBC | ZBBC 1671CD (P) |
| 16 | 15 | TRUE BLUE | Madonna | Sire | K 25844 (W) |
| 17 | 15 | METS & MURDER | The Smiths | WEA | 45091852 (W) |
| 18 | NEW | LOVESAY | Princess | Paisley Park | 7599257012 (W) |
| 19 | NEW | YOU CAN DANCE | Madonna | Sire | 7599253532 (W) |
| 20 | 17 | DOCK OF THE BAY - COLLECTION | Dixie Redding | Atlantic | 55401802 (W) |

The new album from Marc Almond has put the singer back in touch with his past and with the styles of music that launched his career.

Although his last album, 1991's Tenement Symphony spawned three hit singles—'Jacky, My Hand Over My Heart' and 'The Days of Pearly Spencer'—Almond was unhappy with the finished product and with his relationship with his label at that time, WEA.

"They would agree that it was not a marriage made in heaven. Working with Trevor Horn producing was wonderful but I felt that I was being excluded. I felt like a stranger on my own record," he says.

Problems in his personal life had come to a head at that time and the singer became disenchanted with his musical direction and very susceptible to outside influence.

It was a strange position for the star to be in, considering his long and varied career to that point, which had included hits as one half of Soft Cell, as leader of Marc And The Mambas and as a versatile solo artist.

But once his personal dilemmas had been resolved, Almond quickly began looking for inspiration for his next move—and it was to lead to styles of music far removed from the overblown pomp and balladry of Tenement Symphony.

Later in 1993, Almond began writing with John Coxon, Steve Nieve and former Sigue Sigue Sputnik guitarist Neal X.

"Working with Neal was actually [Warner UK chairman] Rob Dickens' idea. Neal has a pop glam sensibility and that went perfectly with my idea of bringing a bit of pop flash and nonsense back into my music," says Almond.

With a handful of songs in the bag, Almond then headed for New York to work with producer Mike Thorn, a man who had contributed to Soft Cell's recordings and one of a number of former collaborators to reunite with singer.

Frank discussions with WEA led to the major labeling Almond free from his contract in early 1994. That left the star and his manager Steve looking for a new home. Steve turned to PolyGram chairman Roger Ames who, as an A&R man, originally signed Soft Cell to Phonogram in 1981.

Ames in turn suggested the duo get in touch with Phonogram head of A&R Dave Bates. When Bates got that call, he was horrified.

"The last time I seen Marc

MARC ALMOND RETURNING TO HIS DARK POP ROOTS



Almond was at the time of Soft Cell coming to an end and he was smashing up my office. When I heard Steve was coming to see me I was trepidacious to say the least," says Bates.

Almond recalls that last meeting with embarrassment. "Things had gone a bit stale and sour. There was a lot of bad feeling around and too many of the wrong chemicals were being consumed.

But a lot of lessons have been learnt since these days," he says.

Indeed, Bates is the first to admit that Almond was a changed man when he returned to his office in 1994. "He had cleaned up in every way and both he and Steve had changed from being monsters into totally charming and friendly people who have been absolute pleasures to work with," he says.

Almond presented Bates with an album of songs which the head of A&R loved but felt needed much better production. A deal was duly signed.

Bates' advice has prompted a rush of recordings over the past year which are still yet to be finished.

"Dave seemed to have an understanding of exactly what I wanted the album to sound like," says Almond. "I wanted a record that showed where I was and where I was going. A strong, positive album influenced by all kinds of things, from glam to electro, R&B and punk."

Bates put Almond in the studio with a wide variety of producers from the past and present. These included The Beatmasters, Messiah and Bizarre Inc—all of whom happened to be closely linked to manager Steve—who paved the record an underlying Nineties dance feel.

And working with The Grid (which includes Dave Ball, who was Almond's partner in Soft Cell), former live collaborator Greg Jackman, Martyn Ware and Chris Hughes, put the singer back in touch with his pop dance beginnings.

"I had spent some time running away from the past. But, to be honest, a lot of the Eighties was bit of a blur for me, which is probably just as well," says Almond.

"It's a new decade and I wanted to get back to that dark pop with a twisted sense of humour—music with attitude and edge, uplifting and positive."

Bates couldn't believe how prolific Almond's writing had become and that so many of the new collaborations were successful.

"It could have been confrontational on many occasions but it's been the opposite and very exciting," he says.

Songs such as the techno pop first single, Adored And Explored, the Soft Cell-styled 'Out There and the Gary Glitter-esque 'The Idol' reflect a musically revitalised Almond and a man with a clear vision.

As Dave Bates says, "Marc has done something very challenging. He has always been adventurous musically but I really think this could be the best album he has ever made."

"I've had a fantastic time and the best thing has been realising that people can change and become even better than they were before."

The new album is scheduled for September release, preceded by the first single, Adored And Explored, on April 24. **Nick Robinson**

NICK ROBINSON ON A&R

Back in Blighty, the talk of overseas A&R jaunts has yet to subside, though it seems not everyone had a brilliant time in Texas. Dave Bates at Mercury reckons it was the worst South By South West convention he had been to and says he's never going again. In his view, the event has become too commercial and was badly organised. There was a consolation for Bates, though; he and Arista's Nigel Grainge managed to get a few bargains from the shops during their stay...One bit of good news to come back to was that **Coco & The Bean**, the Edinburgh-based three-piece raved about in these pages a few months ago, have signed to Momentum Music with a couple of label deals in the air. Laura Hartman at Momentum, who signed the band, says England will get its first taste of the band live when they play the London Blue Note's **Athletic** night on April 22—the venue where **Portishead** played their first London show...A couple of bands doing the

rounds are **Northern Uproar** and **Swerve**. The latter have made great play of the fact that Creation showed an interest in them, presumably to attract wider interest. As for Creation's intentions, well your guess is as good as mine although there are murmurings that the tape is not as good as some suggest...More than 20 A&R folk turned up at Slattery's in Dublin to catch **Bawl**, another band attracting attention. Apparently, it was a top show and, at the gig, manager John Carroll, who also works with A House, revealed the group will release a single, **Sticky Rock**, on their own **Michael Franti** proved once again what a consummate showman he is at **Spearhead**'s Ronnie Scotts showcase in London last week. Lurchtime it may have been, but Franti and his excellent band had the industry and media types shaking their thang by the end of a chunky set...Another band

causing a stir of late, **Scrap Iron Scientists**, have recorded a few tracks for the BBC World Service and are now working on a debut EP for their own label. They also play London Subterranean on April 10...One London gig likely to be busy this week features **Real People and Steamboat Band** at The Garage on Wednesday (5). A couple of exceptional blues players also hit the capital this week. **Okeh/Epic's Keb' Mo'** is at the Eve Club in Regent Street tonight (3) while **Pointblank's Terrell** plays a showcase at Ronnie Scotts on Wednesday...Finally, a couple of tours that should generate plenty of interest over the coming months are **Menswear**, supported by **Heavy Stereo**, **Penvider and Clockwork Dogs**, from April 11 and **Melody Maker's Moka Shaker** 1 tour featuring **Schtum**, **Gayer Shaker**, **Drugstore** and **My Life Story**, from May 1...



PAVEMENT

THIRD ALBUM PLAYS DOWN THE PURE POP ANGLE



They might not have surfed the grunge wave, but California's Pavement have made a notable splash this side of the Atlantic with their quirky, artful rock-pop.

New Pavement have reached the so-called 'difficult' third album stage with *Wowee Zowie*, a record that is bound to attract the old cliché because principal songwriter, singer and guitarist Stephen Malkmus has chosen to downplay the pure-pop slant that

produced favourite Pavement tracks like *Cat Your Hair* and *Range Life*. "It's not a disappointment to me this way," Malkmus says, pre-empting criticism.

"In fact, I like it better because I think there is just as much beauty in those song forms. Writing those light indie melodies is too easy."

Malkmus claims that while there are pop-style songs on *Wowee Zowie*, like *Rattled By The Rush*, the new single,

the more leftfield tracks have given the record more life.

"It's still a warm and open record if people are willing to join us," he says. "I believe audiences these days don't need to be led along in this really obvious way or at least not with Pavement."

Malkmus says the band have never tried to capitalise commercially, which is why they have avoided interest from major labels and stayed with Big Cat in the UK.

"We take our records one by one with Big Cat and they seem to do a good job. I worry about things getting tarnished or mishandled, so we prefer it to remain a little more low key," he says.

Pavement are considering a UK and European tour this summer in the company of fellow quirky Americans Mercury Rev, but Malkmus says he's also keen to team up with more underground British bands like *Skinned Teen* or *Flying Saucer Attack*.

"Those bands are more garage-band than artsy, which is how I see Pavement," he concludes. "It's always interesting to tour with younger bands that make music for other reasons than to be on *Top Of The Pops*."

And with great records such as *Wowee Zowie*, Pavement will carry on appealing to those who want just that little more from American guitarists.

The album is released on April 10. **Martin Aston**

PIZZICATO 5

JAPANESE TRIO LOOK TO WORLD MARKET

The way Pizzicato 5 mainman Konishi tells it, the Japanese trio were included on the *Pret-A-Porter* soundtrack because they are favourites of venerable director Robert Altman.

"He's a big fan of ours and I'm sure he's got every single one of our albums," declares the 35-year-old Konishi with tongue pulled firmly in cheek.

In fact, Altman was pitched the retro-chic song *Twice* by publisher Windswept Pacific during the making of the fashion industry film last year, and the soundtrack appearance has proved a crucial aid in raising the Tokyo threesome's UK profile.

Konishi's playful exaggeration can be attributed to the dual effects of a whirlwind tour - which started in San Francisco on February 21 - and an appearance on Channel 4's *The Word* last month.

"That show is wild," he says. "English people have so much style."

This is high praise from the exotically-attired Konishi, whose dress code is matched by influences such as camp classic film *Breakfast At Tiffany's*, cutting edge hip-hopsters The Pharcyde, and funkster Bootsy Collins.

Pizzicato 5 - formed a decade ago by Konishi with Takanami and singer Maki - have released 17 albums in Japan, where they are chart regulars.

Western interest was stimulated at the 1993 New Music Seminar, attended by manager Terri Macmillan of New York's *Meridius*.

She and partner Tom Tudes struck a deal with Atlantic-affiliated indie Matador, which is distributed in the UK by Vital and promoted by Real Time Promotions.

"Matador have been very supportive," says Macmillan of the company, whose first move was to release the compilation, *Made In USA*.



A decent summary of the act's career to date, it contains tracks dating back a number of years and Konishi is now keen to promote newer material in the West such as the recent *Japan-only* album *Overdose*.

"Ideally we want to have the same music released at the same time around the world," he says.

The new single *Marie Carpet*, which has been remixed by DJ Takamura, is released on April 17. **Fuel Gamma**

SHIHAD
NEW ZEALAND BAND'S
UNIQUE MUSICAL VIEW

Shihad lend credence to the notion that isolation leads to innovation, as will have become apparent to those who caught the New Zealand band's recent performances on *Faith No More's* UK tour.

Shihad's new album, *Killjoy*, released on April 9 on the Noise label, confirms that the band owe no affiliation to the music fashions dominating rock music in America and Europe. Indeed, like the geographical position of their homeland, musically they tend to fall some where between the two.

Tom Larikin, the band's eloquent drummer, attributes this individuality to New Zealand's lack of a music industry of its own.

"Record companies in New Zealand are not really looking to sign local acts at all. They are there, basically, to distribute overseas product," he says.



"That means bands from there are able to make a more original sound, because no one's trying to jump on any kind of bandwagon. You get a really weird mid-mash of bands."

Shihad's originality endeared them to the German-based Noise label, whose own distribution network straddles continents and musical divides.

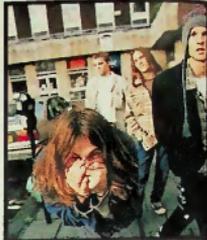
Thomas Reisebck, the label's Berlin-based A&R manager, was so excited by Shihad's individuality that he signed the band, along with their equally diverse compatriots, *Head Like A Hole*, on the strength of a demo in 1990.

Reisebck readily acknowledges their

unique musical perspective. "The situation in New Zealand is like having a third eye, another view on the world," he says. Reisebck, like many encountering Shihad for the first time, has difficulty in categorising the band. "I have a problem describing what kind of different kind of rock'n'roll, a different kind of metal, if you can call it that."

"What I am certain of is that Shihad are making music that is leading to a new direction."

At London's *Mean Fiddler* on April 28, Shihad may well turn a few more heads. **Andy Martin**



REEF

BUILDING UP A STRONG
LIVE REPUTATION

When publishing company Warner Chappell signed Reef last week, it marked the latest step in the rapid rise of a band determined to resurrect the classic British rock sound.

Just 18 months ago, a demo tape was sent to Sweden/producer Andy Allen who had no hesitation in getting them in for a meeting.

At the same time, Sony S2's A&R man Lincoln Elias heard of the band via a mutual friend.

And, as with most people who see Reef just once live, both men were immediately hooked by the group's Nineties take on the classic British rock sound: Free with a little Pearl Jam attitude.

Since deals were done in late 1993, the four-piece have been giving around the UK and recording their debut album with producer Clive Martin in Bath, Cornwall, Oxford and London. Or, and also playing out scenes from *The Young Ones* in their shared London home.

"It's a bit like that. I have to shift my bed out the way every time we want to rehearse and then deal with complaints from the neighbours," says lead singer Gary Stringer.

Not that the neighbours mind that much now they've started seeing Reef's name cropping up in all the right places.

In fact, a deliberate move away from the normal heavy rock gig circuit (such as critically-acclaimed supports to Paul Weller and Deaf) and a healthy dose of tipped-for-the-top citations meant the band's name was on many people's lips before this week's release of their debut S2 single, *Good Feeling*.

"The whole approach is to deliberately not sound American or spend too much time on recording - just capture the 'vibe straight away,'" says Stringer.

That vibe impressed Warner Chappell's Robin Godfrey-Cass and Anthony Cavanagh so much that they fought off rival bids to sign the band to a worldwide publishing deal.

Fair Warning: Talent joint managing director John Jackson was also hooked as soon as he heard Reef.

"I called Andy Allen straight away and said 'Sorry Andy, I've got to represent this band,'" says Jackson.

As the group's boys are so close to experiencing an overwhelming reaction to their live performances.

"On stage they are so tight and yet look so loose and, for me, is the essence of the best rock bands," says Jackson. "Even boys are so close to that, it frightens me."

Expect to be surprised yourself as Reef hit the road again over the coming months. **Nick Robinson**

Having experienced the full brunt of the fickleness of the weekly music press and seen their A&R champion at Chrysalis, John Williams, leave the company, Kingmaker can be forgiven for approaching the release of their third full-length album with a certain degree of trepidation.

The Hull-based trio's response has been to take their time writing and recording *In The Best Possible Taste*, which is released on April 18. In the process they have developed a more rock-oriented sound, together with a more relaxed, take-it-or-leave-it attitude.

Loz Hardy, the band's singer and guitarist, says, "We are more at ease with ourselves. If you don't like what we do, we don't give two hoots. If you do, that's great."

The band wrote around 40 songs in the first half of 1994. Hardy says, "We asked the record company how many they would need for the whole package - the album and all the single releases - and that's what they asked for. With the previous albums, we'd have to write more material for successive singles and good songs would end up on B-sides."

While recording the demo, the band built up the sound of the rhythm section to be stronger than before. "We wanted to have the bass and drums really big and already pumping, so that everything else we added to it was just colour," says Hardy.

Then they hired two of the most respected producers in indie rock circles, Stephen Street and Bruce Lampcov, to supervise the recordings.

Street says, "Loz is a friend of Damon from Blur and asked me to get involved on their next album while I was producing Parklife."

The producer, who is now working on the next Blur album, says he hardly needed to improve on Kingmaker's demo arrangements and concentrated on other aspects.

"Loz is a very good guitar player and I wanted to make sure that came to the fore," he says. "And we recorded the backing tracks as live as possible. Previously, the band had usually recorded to a sampled rhythm track, but I wanted to let things breathe a little."

Street adds that knowing Lampcov was also producing album tracks "introduced a healthy bit of competition."

KINGMAKER

STREET AND LAMPCOV HIRED FOR THIRD ALBUM



Hardy says, "Stephen is very quick to get the feel of a song, whether it's better on the beat or off it. Bruce has a good sense of making things more intimate within a rock sound, something which comes from working a great deal with Matt Johnson of The Who and focusing on lyrics.

"Each one listened to the other's work when we were mixing the album, so there is coherence. But their

different styles come through to give the record light and shade."

Hardy has moved away from the social and political concerns of much of his previous lyric writing. He says, "I was trying to make a big statement, but listening back to the previous records I found much of what I'd written was just sniping and negative."

But his acutely observed writing still contains the shafts of mordant wit

TRACK BY TRACK

KINGMAKER: In The Best Possible Taste
 Label: Chrysalis
 Publisher: Warner Chappell
 Writers: Kingmaker
 Producers: Stephen Street, Bruce Lampcov
 Tracks:

- In The Best Possible Taste (Part 2) 4:14**
A whispered intro and a great guitar riff usher in a ballsy rocking track hallmarked by Hardy's catchy vocals.
- You And I Will Never See Things Eye To Eye 5:01**
The first single, this one has shades of Pulp about it. A ballad pop track, this has updated potential tracks to an infectious chorus.
- Hey, Borden 4:23**
This cut slows things down with emphasis firmly on guitar and vocals - the latter reflecting shades of Brett Anderson.
- Frustrated Gangster 4:22**
Rumbling bass and phased guitar give this an aching Althea-ness like feel.
- Story Of My Life 4:03**
A wall of feedback signals a return to a rockier sound. The rhythm is reminiscent of You Can't Hurry Love.
- Sometimes I Think She Takes Me Along Just For The Ride 5:48**
This brash, guitar-heavy tune has an anthemic feel and touches of Seventies glam.
- One False Move 3:52**
More up tempo, this is pure guitar.
- Side By Side 3:47**
The grungy intro is deceptive as this soon slows down to become another excellent moody strummer.
- A Fool Like You 4:03**
The jangly, singalong REM-ish song is the most immediate of the lot.
- End Of The Line 4:20**
Melancholic acoustic guitar adds rich sentiment to a song about a failed love affair.
- In The Best Possible Taste (Part 1) 3:52**
An acoustic take on the title track, this one goes for the full-on Sade-style strings and crooning vocals. A fitting finale.

that have always characterised his work. A fine example of these abiding qualities, together with the updated Kingmaker sound, are found on their new single, *You And I Will Never See Things Eye To Eye*, which is released today (April 3) in two separate CD configurations: one backed by some old Kingmaker hits, the other containing some of the new songs that were not included on the album. **David Knight**

ONES TO WATCH

BUS
 This London-based group who formed in Cambridge have been playing the gig circuit for a while and finally having their guitar sound. The debut, *Smells Like Fire*, appeared on Malon Records.

KEB' MO'
 A rich voice and cool blues guitar is what Keb' Mo', aka Kevin Moore, is all about. John Porter's production helps the songs go down as smoothly as a bourbon on the rocks. Look out for the self-titled album on Okeh/Epic.

THE ALOOF
 Alas Dix and producers Dean Thatcher and Richard Thair, this duo first released their album, *Cover The Crime*, last year on Thatcher's Flaw label. Techno duo, techno hip hop - call it what you will - but they have the hallmark of quality. A remixed version of the album is out soon on East West.

THE GARDIGANS
 Imagine, Jill Jansz's folk vocals, mixed with Anac Camera's jazzy guitar, a Sadees soul pop sensibility and melodies Saint Etienne would kill for, and you have the coolest pop to come out of Europe for a very long time. Polydor issues a compilation of the Swedes' finest candy pop moments in the UK this summer.

IN THE STUDIO

| ARTIST | PROJECT | BOOKED BY | A&R EXECUTIVE | STUDIO | PRODUCER |
|-----------------------|--------------|-------------------|------------------|-------------------------|---------------------------|
| A.P.S. | EP | MFN | Mani Hooker | JACOB'S (Surrey) | Simon Effery |
| BABY STAFFORD | album/mix | EMI | Keith Rosenzweig | METROPOLIS (London) | Ian Richardson/Nick Coker |
| B.JORK | album/mix | ONE LITTLE INDIAN | Derek Searlet | TOWNHOUSE (London) | Nellee Hooper |
| PAUL BRADY | album | MERCURY | David Bates | MASTER ROCK (London) | Mick Glossop |
| CAPTAIN SHIFTY | single | DIFFERENT CLASS | Thomas Hamovic | PALLADIUM (Edinburgh) | Eddie Pillar |
| DEUCE | remixes | LONDON | Tracy Bennett | WORKHOUSE (London) | JJX |
| GABRIELLE | album | GO! DISCS | Ferdy | METROPOLIS (London) | Botherhouse |
| GOOD STRAWBERRIES | mixes | M&G | Jack Steven | SWANFORD (London) | Tim Lawe |
| JANUARY LAD | album | MERCURY | David Bates | PRIVATE (London) | Bary Langran |
| JUNIOR DANGEROUS | album | MERCURY | David Bates | SWANFORD (London) | Lucas |
| LAIKA | mixes | TOO PURE | Paul Cox | PROTOCOL (London) | Guy Fixsen |
| MAHLER | album | DISQUES VOGUE | Marie Gomis | NOMIS (London) | Adam Moseley |
| MARILLION | album | EMI | Nick Mander | PARR STREET (Liverpool) | Dave Meezan |
| MEDICINE HAT | overdubs/mix | GUT REACTION | Guy Holmes | METROPOLIS (London) | Julian Mendelsohn |
| MOBY | remixes | MUTE | Daniel Miller | PRIVATE (London) | Bruce Swatterson |
| ANDREW TAYLOR | album | ISLAND | Nick Aspell | METROPOLIS (London) | Paul O'Duffy |
| POOKA | album/mix | ROUGH TRADE | Geoff Travis | JACOB'S (Surrey) | Joe Leech |
| PULP | album | ISLAND | Nigel Oxton | TOWNHOUSE (London) | Chris Thomas |
| PURESSENCE | mixes | ISLAND | Toby Chalmers | PARR STREET (Liverpool) | Cive Martin |
| BRUCE ROBERTS | album | ATLANTIC (US) | Kathy Caswell | PORTERHOUSE (London) | Chris Porter |
| ROCK DOLLS | single | ROUGH TRADE | Geoff Travis | GREENHOUSE (London) | John Walters |
| SKID ROW | mix | EAST WEST | Kerry Mansell | BATTERY (London) | Simon Effery |
| CARROLL THOMPSON | album | TOSHIBA EMI | H Nemekata | EASTCOE (London) | artist |
| RICHARD TRAVIS | album | EAST WEST | Mark Dean | TROPICANA (London) | Ian Levine |
| TO 10OUNDS WITH JESUS | album | POLYDOR | Simon Gavin | EASTCOE (London) | artist |
| UNDERBELLY | album | SEVEN | Ron Atkinson | JACOB'S (Surrey) | Richard Butcher |
| KRISTINE W | album | CHAMPION | Johnny Walker | SWANFORD (London) | Robo |
| WEST END | album | MERCURY | Eddie Gorman | TOWNHOUSE (Surrey) | artist |
| ZOO | album | ECHO | Steve Ferrera | METROPOLIS (London) | Julian Mendelsohn |

Confirmed bookings, week ending March 25. Source: Era

AD FOCUS

| ARTIST/TITLE | LABEL | RELEASE DATE | MEDIA | CAMPAIGN |
|---|---------------------|--------------|-------|--|
| ADAM ANT Wonderful | EMI | April 3 | | Marketing activity will include displays with HMV, Tower, Virgin, Our Price and Woolworths. |
| BEETHOVEN Ludwig Van Beethoven | Warner Classics | April 10 | | Released to coincide with the film <i>Immortal Beloved</i> , this mid-price album will be promoted with national press ads. |
| BOMB THE BASS Clear | Island | April 3 | | The album is an Our Price recommended release and there will be window displays with Virgin and Tower. |
| THE CRANBERRIES No Need To Argue | Island | out now | | This release is being re-promoted in the ITV London region for two weeks from today. |
| DOVNSSET Downsett | Mercury | April 3 | | The album will be advertised in the rock press and leaflets will be given away at four dates. |
| DREAM WARRIORS Subliminal Simulation | EMI | 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. |
| MARIANNE FAITHFULL A Secret Life | Island | April 3 | | The campaign will include co-op advertising in Time Out with Tower. |
| FREAK POWER Drive Thru Body | Island | April 3 | | The release is being re-promoted with in-store activity with Virgin, Menzies, Tower, HMV and selected independents. |
| JIMI HENDRIX Voodoo Soup | Polydor | April 10 | | The release is an Our Price recommended release and will be promoted in-store by HMV and Virgin. |
| KING CRIMSON The Hawk | Virgin | April 3 | | The release will feature on Virgin listening posts and it is a Tower No Risk Disk and an HMV recommended release. |
| LEFTFIELD Leftism | Columbia | April 3 | | This re-promotion includes in-store displays with HMV and Our Price. |
| 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. |
| 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 mailout. |
| TERRELL Angry Southern Gentleman | Point Blank | April 3 | | Terrell will be doing two showcase gigs at Ronnie Scotts and The Borderline to support the release. |
| WET WET WET Picture This | Precious | April 10 | | The release will be displayed in-store by all multiple retailers and point of sale material will be available to all independents. |
| VARIOUS The Best Rock Album In The World... Ever 2 | Virgin | April 3 | | The campaign includes advertising in bike and car magazines in order to attract thirty-something male buyers. |
| VARIOUS The Choir | Decca | April 3 | | The campaign includes window displays with WH Smith and in-store displays with other multiples. |
| VARIOUS Club Together 2 | EM/SMD | April 10 | | The release will be advertised in the specialist dance music press. |
| VARIOUS Bance Mania 95 Vol 2 | Pure Music | out now | | The campaign includes national TV advertising on ITV and Channel Four, plus radio advertising and competitions. |
| VARIOUS Drive Time | Dino | out now | | The release is a album of the week with Woolworths, WH Smith and Menzies with radio ads on Atlantic, Capital, Virgin 1215 and ILR stations. |
| VARIOUS Dumb And Dumber | RCA | April 10 | | The film soundtrack will also be promoted with a competition and in-store point of sale. |
| VARIOUS Flying High | Jumpin' & Pumpin' | April 3 | | There will be extensive radio advertising on Kiss, Forth, Clyde and other region stations. |
| VARIOUS Havin' It In The UK | Havin' It Records | April 10 | | The album, compiled by Wayne Rookwood, will be promoted in-store by HMV. |
| VARIOUS Now! 30 | EMI/PolyGram/Virgin | April 10 | | The release is album of the week with Menzies and there will be in-store and window displays with multiple and independent retailers. |
| VARIOUS Pure Swing | Dino | out now | | The campaign includes advertising on Capital, Kiss Manchester, and Atlantic 252. |
| VARIOUS Queen Of Clubs | Virgin | out now | | The national TV advertising campaign will be backed up with in-store point of sale. |
| VARIOUS Rock Off | PolyGram TV | April 3 | | The campaign will run for a minimum of three weeks and will include ITV and Channel Four TV advertising 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. |
| VARIOUS Sound Gallery | EM/SMD | April 10 | | There will be a promotional CD available to retailers for in-store play. |
| VARIOUS Totally Wired 12 | Acid Jazz | April 3 | | Press and radio ads targeted at the acid jazz community will form the basis of this marketing campaign. |

Compiled by Sam Sillito: 0193-7672255

CAMPAIGNS OF THE WEEK

ARTIST



WET WET WET - PICTURE THIS

Record label: Precious/Mercury

Media agencies: Target

Media executive: Rob Wilkerson

Product manager: Matt Thomas

Creative concept: Don Jack

A media blitz heralds the launch of Wet Wet Wet's new album, *Picture This*, due out next Monday through Precious/Mercury. The aim of the

campaign is to ensure mass market awareness by using plenty of eye-catching advertising and point-of-sale material. There will be a national TV advertising campaign in conjunction with Our Price and extensive press advertising. Airplay is already heavy with the current single, *Julia Says*, in the Media Monitor Top 10, and Mercury is backing this with in-store and window displays with all multiple retailers including HMV where the release is album of the week. Point-of-sale material is available to all indie retailers.

COMPILATION



NOW! 30

Record label: EMI/PolyGram/Virgin

Media agency: CIA Media Network

Media executive: Richie Dahill

Product managers: Jane Chalmers and Steve Pritchard

Creative concept: QD

Heavyweight TV advertising forms the basis of the marketing campaign for *Now! 30*. The album, due out next

Monday, contains 40 tracks including *The Outhere Brothers'* number one. *Now! 30* will be nationally advertised for two weeks on Channel Four and satellite channels and there will also be extensive regional ITV advertising. Radio promotion will involve regional radio competitions and there will be in-store displays with all the multiples as well as the Tesco supermarket chain. Window displays will run with Woolworths, WH Smith and HMV and the release is album of the week with Menzies.

BEHIND THE COUNTER

MAXINE NORTHOVER, Omega, Northwich

"The thing that has been selling the best for us is the Four Weddings And A Funeral video. On the album front it was pretty quiet, though the Boo Radleys have been selling well. So has the new Take That single. Recently Gene has sold well for us, and so has the Orb. The surprise hit this week has been Duran Duran - that album has probably been second to the Boo Radleys. The one we're playing most at the moment is Radiohead and loads of people are asking about it. On the classical front, the Classic FM Nocturne album is very popular. We do well out of classical, and jazz as well - especially Blue Note. Then there are T-shirts - Oasis and Offspring are the top lines at the moment. We do have our regular customers because of our dance and indie catalogues. The rest is a mix of people and we seem to do well in every area. In terms of competitors, we only really have Woolworths. For the new releases they give us plenty of competition as they can put stuff out very cheaply. But we are able to specialise in things they can't compete with, such as the back catalogue and the indie and dance stuff. In terms of displays, putting stuff in the window does seem to have a huge effect. We've put a Four Weddings And A Funeral display just inside the door and it really seems to be drawing people in."

ON THE ROAD

WAYNE DUTTON, southern area regional manager, MCA

"Thank God for the Take That single. It's the only thing that's pulling people into the stores. People are already asking how many months it will be number one but, to be honest, it's selling so fast everyone who wants it will probably have a copy soon. We all get knocked for launching these copycat bands, but what else can you do? MCA's biggest single at the moment is Bobby Brown's Two Can Play That Game, which has been re-released - and I know this sounds crass - due to public demand. It's the club thing - it makes you wonder whether we shouldn't delete all dance singles after a week and then re-issue them a month later. Albumwise, the Boo Radleys seem to be selling fastest in my area (East Anglia). I'd love to see it knock Celine Dion off the top, but if Elton John can't do it... On MCA Live are a very exciting prospect, despite the awkward name. We had Hole on Top Of The Pops last Thursday - their first UK television appearance - and we're doing a big push on all five Nirvana albums. Look out for Sean Ryder's band, Black Grape, soon - they're brilliant. They'll do well in my territory because there are a lot of fans and good record stores, but we desperately need more decent-sized venues to stimulate interest. I remain an optimist - I just wish people would buy a few more records."

IN THE SHOPS THIS WEEK

NEW RELEASES

Albums by The Boo Radleys, The Orb and Drugstore figure highly among the week's biggest pullers. Take That's single has been massive - outselling the next biggest by 10 to one in some stores - and Simple Minds' new release is also doing well.

PRE-RELEASE ENQUIRIES

Singles - Sacred Spirits, REM, Menswear
Albums - Bob Dylan, Pavement, Tindersticks, Bomb The Bass

ADDITIONAL FORMATS

Simple Minds boxed single

IN-STORE

Windows: Annie Lennox, Elton John, Green Day, Boo Radleys
In-store: Gene, Boo Radleys, Four Weddings And A Funeral, The Orb

MULTIPLE CAMPAIGNS



Windows, TV advertising - 50 Number Ones of the Sixties, Rocks Off, three CDs for £20 continues; Press ads - Spyro Gyra, King Crimson, Songs From The Cold Sea



Windows, in-store - Philadelphia, Four Weddings And A Funeral, classic musicals, Pelican Brief, Thelma&Lisa and Aristocats videos. Natural Collection gift bags for every purchase of tapes and CDs of more than £15



Album - Bomb The Bass; Single - Tricky, Essential selection albums - Freak Power, Tindersticks, Drive Time; Windows - Best Rock Album In The World Ever 2, Bomb The Bass, Freak Power; In-store - Tindersticks, Drive Time, Adams Ant, Rocks Off, Human League; Press ads - Devolution, Pavement, Tindersticks, Rocks Off, Lettfield, Steve Vai, Skyklad, Hole, Janis Joplin



Album - Best Rock Album In The World Ever 2; Singles - Tina Arena, Luther Vandross, Gun, The Choir; Windows - Four Weddings And A Funeral (video), Bruce Springsteen, Annie Lennox; In-store - Freak Power, Bomb The Bass, Dominic Kerwin



Windows - Orange Deluxe, Shihad; Press ads - Split! Feel, Oedipussy, Scanner, 110 Below, Shouty Grove, Anne Dudley, Optica, Black Train Jack



Albums - Dance Mania '95 Vol 2, Boo Radleys; Singles - Take That, Outhere Bros; Recommended singles - Adams Ant, Juliana Hatfield, Uri, Live, Steve Vai; Recommended singles - Hole, Reef, Kingmaker; Windows - Wet Wet Wet, Four Weddings And A Funeral, Take That; Press ads - Page & Plant, Sleeper, Live



Windows - Marianne Faithfull, Wet Wet Wet, Oliver, Juliana Hatfield, Freak Power, The Choir; Single of the week - Reef; Press ads - Bomb The Bass, Tartan mid-price sale



VMR essential album - Bomb The Bass; featured artist - Freak Power; Hear It First - Pavement; Catalogue Classic - Janis Joplin; Windows/in-store - Ned's Atomic Dustbin, Wet Wet Wet, Cream; Press ads - Juliana Hatfield, Boo Radleys, Plant & Page, Kingmaker



Album of the week - The Best Rock Album in the World Ever 2; Single of the week - Take That; Promotion - Top 10 albums at £9.99. Listening posts - Matthew Sweet and Peter Skellern; In-store - Wet Wet Wet, Fresh Talent promotion (Erio and Portishead)



Classic artists - CDs £9.99, MCA £2.99; Album - The Best Rock Album in the World Ever 2; Singles - Take That, Bitty McLean; Videos - Four Weddings And A Funeral

The above information, compiled by Music Week on Thursday, is based on contributions from And's Records (Preston), Hallelujah (Wake of Whight), HMV (Hull), Missing Records (Gloucester), Our Price (Lincoln), Rock A Boom (Leicester), Spillers (Cardiff) and Tower (Piscadilly Circus).
If you would like to contribute to Frontline, call Karen Faux on 0181 543 4833.

EXPOSURE

TELEVISION

8.4.95
Nirvana Weekend, MTV, begins 6am.
What's Up Doc? Featuring Lightning Seeds, ITV, 8.25 - 11.30am
Old Grey Whistle Test featuring Vinegar Joe, Richie Havens, Jackson Browne and Randy Newman, VH1, 8.30 - 7pm.
On The Road, featuring REM, VH1, 8.30 - 11pm
The Lenny Henry Show featuring Mica Paris, BBC1, 10-10.40pm
Later With Jools Holland featuring Robert Plant and Jimmy Page, Elastic, Les Negresses Vertes, The Teren Quartet and John Tabor, BBC2, 1.05 - 2am

10.4.95
VH-1 to 1 with REM, VH-1, 8.30 - 7pm.
Joe Cocker Unplugged, MTV, 8.30pm.
12.4.95
The Best featuring Dodgy and Marion, ITV, 12.30-1.30pm
13.4.95
MTV Live with Therapy?, MTV, 10.30-11pm, 14.95
O-Zone with Let Loose, BBC2, 7.15-7.30pm
Marsalis On Music with Wynton Marsalis, BBC2, 7.30-8.25pm
Viva La Diva - A Night At The Opera With Lesley Garrett, BBC2, 9.30-10.30pm

RADIO

8.4.95
Johanne Walker featuring Spin Doctors at Glastonbury, Radio One, 3:30pm
John Peel featuring a session from Pink Kross, Radio One, 5 - 7pm.
The Essential Mix featuring Dimitri, Radio One, midnight - 2am
9.4.95
The Steve Edwards Soul Show with Howard Hewett, Radio One, 2 - 4pm.
Hot Hot Hot with Wet Wet Wet, Radio One, 7-8pm.
Andy Kershaw with Clarence Gatemouth Brown, Radio One, 10pm - 12midnight

10.4.95
Virgin Radio begins broadcasting on its London-wide frequency of 105.8FM featuring Alive In London, weekdays from 6.45-7.30pm, presented by Rowland Rivron, Paul Coyte. From May 12, the show will feature live bands from the Virgin Megastore, Oxford Street.
13.4.95
Soundbite, presented by Q editor Danny Kelly, featuring an appearance by EMF, Radio One, 9pm - 10pm.
14.4.95
John Peel features Aphex Twin, Radio One, 10pm - 1am.

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Music Week - Classified Department,
Heath House, Sovereign Way, Tonbridge, Kent TN9 1RW
Tel: 01732 377317
Fax: 01732 368210/361534/Telex: 95132
All Box Number Replies to Address above

APPOINTMENTS

PRODUCT MANAGER L & D RECORDS

The company is actively involved in the international direct response and retail budget market. We are looking for a young creative and committed individual to join our marketing team to assist in the formulation of product for our new budget label. A knowledge of the procedures involved in licensing and compiling masters gained from an existing involvement in the record industry would be an advantage as would a wide knowledge of popular music. The successful applicant will be based in North West London with a small and enthusiastic band of hard working professionals able to deliver the product within tight deadlines. This is an opportunity for someone to further develop their career through their talent and their capacity for creativity.

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Simon Davis
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Virgin has already established its megastore concept in six continental countries and has plans for further expansion. Although some products will continue to be bought locally, a centralised buying function has been set up to develop and manage an international core catalogue and to manage the supply chain more effectively across the territories; planned business growth has created the need for an additional member to join the small UK based team. The appointee will liaise with local managers to ensure, through range planning, space management and monitoring of buying performance, that sales and profits are maximised. There will also be the need for negotiation with suppliers on commercial terms, product availability and promotional support. Experience of centralised retail buying systems and EPOS is essential but the nature of the product and the geographical diversity of the stores require an in-depth knowledge of mainstream popular music, and, ideally, fluency in either Spanish or German. We are interested either in candidates with a record industry background or retail buyers/merchandisers from another sector who can demonstrate a passion for the product. Please send full career details, quoting reference WE 5044 on both letter and envelope, to Judy Brasier, Ward Executive Limited, 4-6 George Street, Richmond-upon-Thames, Surrey TW9 1JY.



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If you are interested in applying please write with full cv, stating salary, to Wendy Glen, Human Resources Manager, BMG Records (UK) Ltd, Bedford House, 69-79 Fulham High Street, London SW6 3JW.

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DOOLEY'S DIARY

Remember where you heard it: Over at their album launch at Munich's Bayerische Theaterakademie (gulp) on Friday, the "That" were in fine form. The *Mirror's* Rick Sky suffered the sharp edge of Mark's tongue when he asked if the well-toned fivesome are aiming for an older audience. "We've always had an older audience," says Mark. "You've come to our gigs Rick, and they don't come much older than you"...In return, Howard quipped, "Actually we can tell they are getting a bit older - the bras they throw on stage are getting bigger"... Also getting in on the act, Robbie declared himself quite a fan of indie king and queen Damon Blur and Justine Elastica. "They're both fit;



Isn't he wonderful? Malcolm McLaren might not agree, but EMI's top brass think Adam Ant is the bees knees after selling out three nights at the Shepherd's Bush Empire prior to the release of his comeback album Wonderful. Someone should have told Mr Ant that his record isn't in the shops until April 3: it might have saved him a trip down to Tower. Perhaps he was anticipating a run on Parisian Lady and got down early to stock up. Pictured with the one-time highwayman are Stu's manager Grant Black (left) and EMI UK managing director and former Richard Gere lookalike Jean Francois Ceccillon, sporting newly-acquired facial fungus. Or is that a hamster?

Judy Lipsey, but he's taking a risk because she's got some horrid tales to tell about the young pup's smalls. Back in the bad old days when Edwards was a cub reporter on *Sounds*, he found himself holed up in a Gloucester Road sock with Lipsey filling the Rigby role. And what does Edwards remember about his time in Aussie terry-teery? "She had a load of waiters and chefs in there". Nuff said...Speaking of which, Dooley knows staff are getting younger these days but RCA has obviously got someone in the press office who wasn't around when the great man single-handedly responsible for boosting sales of bananas released the seminal track *Hurdy Gurdy Man*. The press release for the *Dumb And Dumber* soundtrack includes a reference to "a really great version of Jason Donovan's *Hurdy Gurdy Man*". The judiciary are on the case. Yeah man, when it comes to the music biz, those rockin' gowns are hip, happening - and quite frankly groovee. What did hot shot lawyer Patrick Milmo mean in the Godfrey v Barclay James Harvest case when he said, "A time of great informality among youth"? Believe it or not he was describing the late Sixties...Could Steve Power's imminent move from Horizon Radio

to Southern FM have anything to do with the number of "youngsters in hooded tops" roaming round Milton Keynes? "I shouldn't really say this but they are quite scary," he confided...It may not have been the Christmas number one but it was certainly a great and successful charity record: *Captain Sensible's Hokey Cokey* on Have A Nice Day raised a splendid two grand for Great Ormond Street Children's Hospital and Sir Harry Cowell of Arc Management would like to thank everyone for their support...If you haven't read it, do so: *Nick Hornby's* new novel *High Fidelity* has to be the All Time Top Book about life as a music obsessive...Former Sony head of concept TV and market research Clive Farrell is back from his round-the-world jaunt. He can be contacted on 0171-585 3876...At last another Dooley baby to report: congrats to Dave and Hannah Moore of Masterpiece Mastering on their second son, Harry Maxwell, born on March 19. Well done.....



Famous old jazz venue Ronnie Scott's played host to a showcase from the new signing to Herb Alpert and Jerry Moss's new Almo label, Murray Young. But Young is no jazz ditherer, preferring the spoken word to impressive improvisation. He's a poet, you see, and his first efforts - an EP due this summer - promise to pull no punches with references to nose candy and the like if this little taster is anything to go by: "But oh, dear friends, when on cocaine/The world does not quite seem the same/And Prince at Bebe paid the cost/For thinking he was Alvin Pross". Don't know what he could mean. Smiling heartily at Young's witty remarks are (left) Almo Sounds marketing consultant Paul McGarvey and (right) MD Alan Jones.

I'd like to sleep with both of them. But I wouldn't want to make a record with them"...Many happy returns to veteran of the airwaves Johnny Walker, who was treated to a surprise party in celebration of his 50th birthday at Sony's Great Marlborough Street office on Thursday. Cockney Rebel frontman Steve Harley presented Walker with a big red book after he was treated to a This Is Your Life-style career resume...Poole Edwards bossman Alan Edwards must be mad. Okay, he's got a hot signing by poaching



Cor Blimey. Strike a light on those hot derriars. Dooley can't think who Skid Row can have been talking about when they named their latest disc *Schuman Race*, but it's certainly not their fans. Hundreds (nay thousands) of their faithful followers queued round the block to meet their heroes at the Virgin Megastore in Dorset Street and get some ink scrawled in their autograph books (pictured inset). Some people did anything to attract attention

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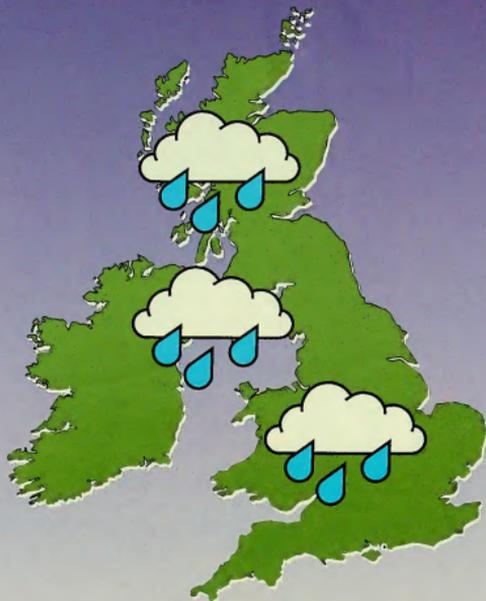
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