

musicweek

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Disney to buy EMI?

Fierce speculation late last week suggests that the long-expected sale of the EMI Music Group to a US media giant is imminent.

Thorn EMI's share value soared on Friday following reports in the US financial press that Walt Disney is preparing to acquire EMI Music Group for \$5bn (£3.1bn).

Now observers suggest that whether or not a Disney bid goes ahead, it could yet flush out another buyer.

The company's share price rose 27p to end the day on an all-year high of 1136p – increasing the company's stock value to £4.5bn – as speculation about the group's future mounted.

"The rumour is gathering pace – it really looks as though EMI could be sold this time," said one leading industry executive returning from the US West Coast.

Spokesmen for EMI Music Group in the UK and New York both declined to comment on the speculation, which was raised by a report in US editions of the *Wall Street Journal* on Friday. The newspaper suggested that top level acquisition talks were under way.

But a source close to the talks, the paper said that although "talks were preliminary and inconclusive, they are continuing".

Thorn EMI chairman Sir Colin Southgate is a friend of Disney chairman Mike Eisner, who is understood to be keen to add a record company to his group's entertainment interests.

Despite the lack of success of Disney's five-year-old offshoot Hollywood Records, Eisner is believed to be keen to continue trying to make the record business work. Walt Disney's movies have spanned off a series of successful musical soundtracks, most recently the album from *The Lion King*, which has sold 7.6m albums worldwide.

EMI Music would be an attractive proposition for Eisner. After reporting turnover of £1.78bn and profits of £249m last May, EMI is expected to announce profits of £270m in the next results which are due to be published in three weeks' time (May 23).

Bruce Jones, who follows EMI's activities as an analyst at *Smith New Court*, says, "A valuation of \$5bn for Thorn EMI is far too high. Anybody

interested in acquiring it would have to pay a premium of around \$2bn. However, Disney is in a position to pay that price, since it is capitalised in the region of \$30bn."

An EMI takeover would also see Eisner take on his former Disney colleague Jeffrey Katzenberg, who has created a new media empire Dreamworks SKG with media mogul David Geffen and film director Steven Spielberg. Katzenberg led a senior post at Walt Disney Co last year after an acrimonious dispute with Eisner, leading to intense rivalry between the two. Dreamworks is currently evaluating its options for establishing a record company, and some have speculated that it too may even make a bid for EMI.

Any deal is expected to cover Thorn's EMI Music Group – comprising EMI Records, Chrysalis Records, Virgin Records and EMI Music Publishing – but not the HMV Retail Group, to which Thorn EMI has recently increased its commitment with the acquisition of the Dillons and Hatchards book stores for £35m.

At last year's EMI Music Group

financial results meeting in London, group chief executive Jim Field said there was no plan for any demerger of the music division.

And, although speculation about a takeover bid by computer giant IBM arose earlier this year, an imminent sale would still come as a surprise.

Jones says Thorn EMI put plans to split its music and electronics rentals businesses on the backburner as it would not enhance shareholder value and that there were tax disadvantages of operating two businesses which had to be resolved.

"EMI's plan was to solve the tax difficulties," says Jones. "This process was likely to take two to three years, and then the music division would be floated off."

If the Disney acquisition was to come off, it would be the second multi-billion record company acquisition in less than a month. Just three weeks ago, Canadian drinks conglomerate Seagram acquired an 80% share in MCA from Japanese Electronics giant Matsushita in a \$5.704bn (£3.57bn) deal.

THIS WEEK

5 Row aura debut Aars meeting

8 Smash Hits to broaden readership

9 Market share first quarter

12 Top stars acclaim D-Influence



14 Charles and Eddie's classic soul



London's Capital FM won three of the top prizes at last week's *Sony Radio Awards*, hosted by Michael Aspel at the Grosvenor House Hotel. The station's haul included regional station of the year and best music-based breakfast show for Chris Tarrant, an award he shared with Radio Two's Sarah Kennedy. Voted 1995 broadcaster of the year was Neil Fox, who is pictured (right) receiving his award from the 1988 winner Alan Freeman. The award caps a memorable year for Fox, whose Network Chart Show overtook Radio One's Sunday rundown in the Ragar ratings for the first time at the end of last year. The award follows Fox's previous *Sony* win as regional broadcaster of the year. "Radio's not brain surgery," said Fox after the ceremony. "But it's magic and the awards just keep getting better and better." *Sony Radio Awards* details, p5.



Leahy plays down Michael deal

George Michael's publisher and close adviser Dick Leahy has played down widespread reports that the singer is on the verge of settling his drawn-out legal dispute with Sony Music.

"There is no strength in any of these reports," insists Leahy. "Nothing at all has happened to change George's case and we still intend to take it to the Court of Appeal."

Leahy denied the singer has held talks with any record companies and rejected specific claims that Michael

was about to sign with Virgin Records in the UK, locked by an international deal with David Geffen.

The American media mogul's contract with MCA ended recently and his plans for the future include creating a new label within the US entertainment group Dreamworks SKG, which Geffen is launching with director Steven Spielberg and former Walt Disney head Jeffrey Katzenberg.

"When David Geffen launched his last record company he opted for estab-

lished stars such as John Lennon and Donna Summer," points out Leahy. "I can only assume his new plans sparked this bout of rumours, aided by the fact that George is actively writing again and recently donated a new song to Capital Radio."

Music Week last week revealed details of the speculation, which were the subject of press reports in various national newspapers. Neither Virgin nor Sony would be drawn further on the stories.

COLLECTIONS

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PolyGram leads Awards contenders

PolyGram/Island Music Publishing heads this year's 40th Ivor Novello Awards with eight nominations across the eight categories.

The achievement, which follows the consolidation of the PolyGram and Island operations last spring, is largely due to the success of the four-times nominated Reg Presley's *Love Is All Around* and East 17's *Slay Another Day*, which received two nominations.

PolyGram's nearest rival is Warner Chappell, with five contenders, ahead of EMI Music Publishing on four. MCA, Chrysalis and Campbell Connolly pick up two nominations each.

Katie Thompson, PolyGram/Island's general manager and commercial director, says she is delighted with its haul. Besides Presley and East 17, it earns nominations for 'The Cranberries' *Dolores O'Riordan and In The Name Of The Father*, composed by Bonzo, Gavin Friday and Maurice Roycroft.

Warner's nominees are Eddie Grant's *Baby Come Back*, performed by Pat Banton, which has two nominations, Tony McAnaynny for *Crocodile Shoes*, George Fenton for *Shadowlands*, and Peter Ham and Tom Evans, who receive

posthumous nominations for *Without You*.

Surprisingly, there are no mentions for highly-rated new acts such as M People, Elastica or Oasis, while Blur, who are currently signed to MCA Music, receive only one nomination: *Parklife* is up against You Gotta Be by Des'ree and *Zombie* by Dolores O'Riordan in the best contemporary song category.

Basca general secretary Amanda Harcourt says there has been one category change this year. The best film theme or song category has been split into two new sections; best commissioned film score and best song included in a film.

The Radio One Award will also be presented for the first time at the awards, which will be held at London's Grosvenor House Hotel on May 23. Tickets are available from Basca on 0171 436 2261.

The full list of nominees is:
BEST CONTEMPORARY SONG - Parklife by Damon Albarn, Graham Coxon, Alex James, David Rowland (MCA Music); You Gotta Be by Des'ree (Warner); Ashley Inyang (Sony Music); *Delores* by Mary O'Riordan (PolyGram/Island Music).
BEST SONG, MUSICALLY & LYRICALLY - *Passion Of Angels* by Joe Raposo/Chrysalis

Music/Direc Hoopline; Dear John by Mark Nevill, Kerly McCall (MCA Music/Virgin Music); *Thank You* by Andy Hill, Peter Seaford (Chrysalis Music/EMI Virgin Music).

BEST THEME FOR A TV/RADIO PRODUCTION - *Crocodile Shoes* by Tony McAnaynny (Warner Chappell); *Beyond The Clouds* by George Fenton (Shagan Music); *Middlemarch* by Stanley Myers (Corlin).

BEST COMMISSIONED FILM SCORE - *Deadly Advice* by Richard Hayes (EMI Music); *The Sky Lark Club* by Rachel Portman (Campbell Connolly); *Shadowlands* by George Fenton (Warner Chappell).

BEST SONG INCLUDED IN A FILM - *Circle Of Life* by Elton John, Sir Tim Rice (Cannibally); *Love Is All Around* by Reg Presley (PolyGram Music); *In The Name Of The Father* by Bonzo, Gavin Friday, Maurice Roycroft (Blue Mountain/Island Music).

THE PRS MOST-PERFORMED WORK - *Stay Another Day* by Anthony Mortimer, Dominic Hawken, Robert Keane (PolyGram Music Publishing Ltd/Parky Publishing); *Baby Come Back* by Eddie Grant (Warner Chappell); *Love Is All Around* by Reg Presley (PolyGram Music) released by Mercury Records; *The Precious Organization*; *Baby Come Back*, by Eddie Grant (Warner Chappell) released by Virgin Records; *Stay Another Day* by Anthony Mortimer, Dominic Hawken, Robert Keane (PolyGram Music/Parky Publishing) released by London Records.

INTERNATIONAL HIT OF THE YEAR - 7 Seconds by Cameron McVey, Jonathan Peter Sharp, Neesha N'Dour, Nicole Cherry (EMI Music); *Baby Love You* by Peter Frampton (Rondel Music); *Love Is All Around* by Reg Presley (PolyGram Music) issued by EMI; Ham, Tom Evans (Warner Chappell Apple Publishing).

Farbman to head RCA export drive

RCA Records will mount a new campaign to launch British acts overseas following the appointment of Nancy Farbman as vice president for marketing.

Farbman, who takes up her post today (Monday), will be responsible for marketing RCA's UK acts to all territories outside the UK, says managing director Jeremy Marsh. He cites acts such as The Grid, Annie Lennox, Sleeper, M People, Kylie Minogue and Take That as international priorities in the coming months.

"Our operation is definitely going to be expanding because of the number of English acts that are going to be sold overseas," he says. "It has been a bit of renaissance recently for RCA. For a number of years, the UK acts seem to have dried up. The good thing is we now have half a dozen bands that are ready to go. That is something we are really going to be focusing on."

Farbman, formerly vice president, marketing at RCA's New York office, replaces Chrissie Harwood, who stays in the international department as a consultant.

Evans: more talk, less music

While Chris Evans's new radio One breakfast show received generous media applause last week, the programme's reliance on speech at the expense of music has raised concerns from some quarters of the record industry.

In his first three days in the slot, Evans played almost a third less current music than predecessor Steve Wright, according to Media Monitor data.

In the two-and-a-half hour programmes, he played an average of 13 current records a day, compared with an average of nearly 19 in the last three weeks of Wright's tenure.

Most of the current tracks came from the station's A-list, including records by

the Lightning Seeds, The Real McCoy, Bobby Brown and Janet Jackson.

The cut in the number of records is a matter which concerns Double Impact, slinger Phil Smith, even though he is not surprised by the low music rate, which echoes Capital's chat-driven Chris Tarrant show. "I hope the music content will be raised, but I don't think it will be," he says.

"I think it's important for Radio One that their flagship show is personality driven. Chris Evans is one of the only DJs who will be big enough to keep the profile of the show going that way."

Sharp Ends' Robert Lemon agrees that any drop in music on a radio show



Nancy Farbman, pictured with Jeremy Marsh, started in the US music business as Capitol Records' East Coast manager of press and artist relations. Farbman joined BMG in 1987 as director of artist development for BMG International, before being named vice president, marketing and promotion for BMG International in 1990.

must be of concern. But it does not alarm Intermedia's Guy Holmes, who says Evans is simply attempting to establish his personality. "If you looked at someone who is basically doing cartoon radio, they have to stamp their character first. There's going to be a lower degree of emphasis on music."

Neil Ferris of Brilliant PR is also a fan. "It's fresh and exciting," he says. "It's all the things that radio should be."

Today's Rajar research results are expected to show that Radio One has suffered another slight drop in its audience figures; but that the decline, which has seen the station lose 5m listeners in the past 18 months, is slowing.

HMV plans investment in technology

HMV UK managing director Brian McLaughlin will announce major investment plans for the retailing group at the company's annual conference in Brighton this week. McLaughlin is expected to announce a number of new store openings, an increasing investment in technology and the refurbishment of at least half the chain's stores over the coming year. McLaughlin predicts a "vintage year" for the company. "Nineteen ninety four was our best year ever and with great new product expected from Michael Jackson, Simply Red and others we believe 1995 could also exceed all expectations," he says.

Charlton forms own label

Gordon Charlton, the A&R man who signed Bros, has left One Little Indian Records to establish his own label, likely to be called Beautiful Noise. Campbell joined OLI from Epic in May 1994 with responsibility to sign pop acts. The company says he didn't actually sign any bands, although there were several projects on the boil.

Leeds hosts Heineken festival

Europe's largest free festival, the Heineken Music Festival, will take place at Roundhay Park in Leeds over four days from July 20. Previously, the event had toured various cities, but after five years and 1.5 million visitors the organisers have decided to stage a larger show in one location. Around 100 bands, including headline acts Siouxsie And The Banshees, Mike And The Mechanics, Pulp and Shane MacGowan, will play the four available stages. Nearly 200,000 free tickets will be made available for the event. For information, call the festival hotline on 0831 222459.

CMT Europe axed by cable channel

Cable London has dropped the country music channel CMT Europe because, it says, "the vast majority do not watch it regularly". The north London cable operator says it would have had to increase the price of its basic cable package if it retained CMT Europe. "We do not believe that the majority of our customers would consider this good value for money," says the company.

PolyGram links with MTV in Asia

PolyGram has struck a joint venture deal with MTV for 50% ownership of its two new music channels in Asia, MTV Mandarin and MTV Asia. A spokeswoman for the rights body VPL stresses that the move will have no effect on PolyGram's involvement in the ongoing dispute between VPL and MTV. The Mandarin station started broadcasting on April 21 and MTV Asia will launch on Friday (May 5).

Rugby World Cup sparks releases

PolyGram TV is releasing two singles and a compilation album to coincide with the Rugby World Cup which starts in South Africa on May 25. On May 22, the label releases singles of the worldwide theme, *World In Union* by Ladysmith Black Mambazo featuring vocals by PJ Powers, as well as the official England rugby anthem, *Swing Low Sweet Chariot*, which has also been recorded by Ladysmith Black Mambazo along with Polydor signees China Black. The album, *Anthems*, will follow on May 30, featuring both singles, along with tracks by Michael Ball, Barbara Dickson and Andrew Strong. All three releases have been produced by Charlie Skarbeck and Rick Blasey of the Music & Media Partnership. The company specialises in music concepts for major sporting occasions and has supplied themes for the 1988 Olympic Games, World Cup USA '94 and the last Rugby World Cup.

Doug Goldstein

Contrary to the impression which may have been given in last week's story, Guns N' Roses manager Doug Goldstein had not officially signed as the Stone Roses' manager prior to his split from the band.

COMMENT

EMI faces uncertain future

Amid the clamour of speculation about a possible Disney bid for the EMI Music Group late on Friday, as you'd expect, no one in the know was saying anything. What is certain, however, is that Thom EMI is almost certainly now in play. As the only major record company not tied up in a bigger media combine, it is effectively for sale.

It will be sad to see the last major UK record company fall into foreign hands – as will almost certainly be the case. Especially since, in the wake of the Virgin takeover, EMI has become more British than ever. Saddest of all, however, is the equally inevitable fact that those who do eventually buy EMI are unlikely to do so because of their love or fear for music.

Music TV comes of age

Thanks and ta-ra for now to The White Room, Channel Four's first fruitful attempt to repeat the success of the Tube. The show's simple formula – acts, introduced by a no-bullshit presenter, doing their stuff in a stripped down white set – means it is unlikely to earn the devoted fans of its predecessor. But, as a live music showcase for grown-ups, the first series proved surprisingly effective. All-in-all, it's a great time for music on TV, with Later due back on May 13 and Top Of The Pops continuing to go from strength to strength. As for last week's presenter, Chris Evans, however much he raves about Oasis, he doesn't quite gel as a music man. His Breakfast Show is too zany for my taste. But he is popular, and if he can tempt the masses back to what is becoming an increasingly vibrant and cohesive Radio One he's no bad thing.

In London, Evans has a tall order. He is up against Chris Tarrant whose show won one of three Sony Radio awards for Capital last week. Congratulations to the station, which has had a tremendous year. *Selina Webb*

PAUL'S QUIRKS

Top Five indie laments (the chagrin chart)

Yes it's back again! The chart is based on faxes, letters and telephone calls sent by independent dealers to yours truly and is the only chart that can't be influenced by radio play or promotion teams. It can, however, be influenced by record companies if they decide to take action.

1. PolyGram Returns: Their privilege return statements are a joke and SOR takes an age.
 2. Direct Marketing: Keep your hands off our customers. It may be too late but take cards out of the main offenders' CD singles. You know who they are by now.
 3. PRS Licence Fee: This is crazy! Music shops shouldn't have to pay for promoting new artists and music in general.
 4. Delivery Charges: Back with a vengeance from some companies. Meanwhile could Pinnacle and Vital make allowances for their out-of-stock product when calculating an order value.
 5. New Release Deliveries: Come on BMG, PolyGram, Vival and Warners, let's have your boxes on Friday or Saturday, as well. A bit of industry cooperation will weed out the retail cheats.
- No sooner have we got used to early deliveries from some distributors when we get a Bank Holiday and the whole system is thrown into turmoil. Some distributors wanted the release day moved to Tuesday while others stuck with Monday.

Surely after all the discussions and negotiations, our industry could agree on the simple issue of deliveries and release dates.

Just in case Bard and the BPI need a nudge, can I suggest that new release day is Monday and deliveries are in every reputable store by Saturday evening. Just one more piece of common sense...is anyone listening?

Paul Quirk's column is a personal view

NEWS

Aura accused of creating division

Controversy marred the first meeting staged by newly-formed performers' body, the Association of United Recording Artists (AURA), last Tuesday.

The meeting, held at the PRS to discuss plans for its future, was disrupted by Musicians' Union music business adviser Horace Trubridge, who criticised the body for splitting the performers' community over new rights contained in the European Union rental directive.

Trubridge, who claimed he had to disguise his identity to get into the meeting, said the split threatened to undermine the performers' battle for rights to royalties for public performance of sound recordings.

The EU directive gives performers the right to an "equitable" share in

money which is currently collected by record company body PPL. But after months of discussions with the MU over its plans to tackle the issue, managers' body the IMF and songwriters' Association Basca decided to establish AURA, instead of joining alternative royalty collection society, Pamra.

"Trubridge said, 'It is crucial to this battle that we all stand on the same ground. I find it unbelievable and incredibly damaging to what we are all trying to achieve that the IMF and Basca still feels it necessary to move away from Pamra.'"

Originally set up by the MU in 1978 and revived a year ago, Pamra represents bodies including Equity, Repro and the British Association of Concert

Agents as well as the MU. Trubridge stresses it is not controlled by the MU. Beverly Craven and Go West manager Jan Glover said IMF and Basca failed to reach agreement with Pamra over the make-up of the board.

"They wanted to allow artist directors to be represented by their manager, accountant or lawyer, because many featured artists are unavailable or unreliable."

Billy Bragg's manager Pete Jenner said the existence of AURA has a role in many issues. On many occasions it should have a totally co-operative role with Pamra, he said.

Stars lend support to Bosnian charity event

Michael Stipe, The Cranberries' Dolores O'Riordan and Phil Collins are among stars donating exclusive clothing designs to this summer's fund-raising fashion show in aid of Bosnian charity War Child.

The show of Pagan Fun Wear on midsummer's night, June 21, at London's Saatchi Gallery will also feature an exclusive "soundtrack" compiled by Brian Eno and Island Records' designer Gally Calloman. O'Riordan has already donated a song to the event, and Eno is scouting for new talent whose material may be appropriate. "I'm looking for great music from contemporary artists who most people won't have heard of," says Eno, a patron of War Child alongside David Bowie and MTV Europe president and creative director Brent Hansen.

Artists will be asked to give permission for Eno to use samples from their work, and he will then create one continuous piece of music. Eno says that a highly collectable, very limited edition CD boxed set will be made available on the night, priced around £50. "This will not be a conventional release and will include sketches, photographs and notes," he adds.

All money raised from the auction will go towards War Child's plans for a music therapy centre in strifetorn Mostar. Other artists who have so far pledged to supply fashion designs are Bowie, Lou Reed, Iggy Pop, Pete Townshend and Laurie Andersen.



Legendary Seventies indie label Radar is being relaunched by a new team with financial help from Warner Music. The label, which was founded by Andrew Lauder and folded in the early Eighties following successes with Elvis Costello and Nick Lowe, has been bought by managing director Rob Collins with help from Warner Music UK chairman Rob Dickins. The first signings to the label, which is distributed by Pinnacle, include Purr Morning and Heave (above) from the UK and Glue, The Morning Glories and Pussy Power from the US.

Floyd light up for Pulse

Pink Floyd's double live set, Pulse, is to be released on June 5 in unique packaging incorporating a flashing light on its spine.

Recorded on the European leg of the band's 1994 tour, the CD will be packaged in a cardboard sleeve containing a battery and a LED located about two thirds up the spine. The battery's power will allow it to continue flashing for around six months.

HMV product manager David Pride says, "I've never seen anything like it. You get promotional things like this, but not things that are generally available. It's a beautifully packaged product and is likely to be terribly collectable."

The packaging is slightly bigger than a standard double CD case but, to overcome potential racking problems Pride says it is discussing options with EMI

UK including inserts to allow the album to be sold as dead stock. "We are still discussing the method of merchandising, but it will be something exciting and innovative," says Pride.

Produced by James Guthrie and David Gilmore, Pulse includes live versions of all the tracks on Dark Side Of The Moon and three tracks from The Division Bell. The dealer price is £14.99.

The accompanying booklet features colour shots of the band from their tour, which started in the US on March 31 and ended in the UK in October.

The double cassette (dealer price £9.75) has no light and a four-album vinyl set will be available later in the month.

A two-and-a-half hour video of the October 20 Earls Court show is also being released on June 5 through PMI

Dash takes new role at Piccadilly Radio

John Dash, Piccadilly Radio's recently-appointed head of music, has taken on the role of programme director of Key 103 and Piccadilly Gold.

The move allows Mark Storey to concentrate full-time on his role as programme director for the whole Emap radio and increase the company's range of music will be appointed shortly.

Piccadilly Radio managing director Dave Lincoln says, "Dash's unique talents for innovative programming and his considerable people management skills make him a natural choice for the position."

Dash, 36, says he will be adopting a "steady as she goes" policy. Prior to becoming head of music at the Manchester station, he was programme controller of Red Dragon's two services.

Ascap boosts college radio monitoring
American rights body Ascap is increasing its logging of college radio stations to estimate more accurately royalties earned from the sector. The body has boosted its sampling of 676 licensed US stations - including public radio, non-commercial and symphonic stations - to monitor around 9,500 hours per year, up from 2,952 hours. The change, which started this week and will add an estimated \$750,000 to Ascap's distributed income, will now include weekly logs as well as the traditional six-hour bites. From June, Ascap will also begin distributing income based on logs from the top 100 grossing tours. It previously logged the top 50 tours.

IRS forges closer links with EMI

IRS Records, which helped launch the careers of The Police, REM, The Go-Gos and Fine Young Cannibals, has struck a new deal with EMI Records North America which will see Miles Copeland's label move closer to the company. Copeland says the move will help the label become a force in alternative music. Its promotion and marketing department will double in size and two new sub labels, El Dorado and Gai Saber, will be launched. Copeland will report direct to EMI Records Group North America chairman and CEO Charles Koppelman.

Young Gods in mail order CD offer

Swiss band The Young Gods are offering an exclusive free CD single, featuring two unreleased mixes from their upcoming album, *Only Heaven*, due out on June 12. The single will be available by mail order only through *Melody Maker*, *NME* and *Kerrang!* The band will go on tour in June to coincide with the release of the album.

Double first for Kinetic

The new Kinetic Records label, which has been launched by Nick Heath, has announced the signing of its first two acts. European group Foreign Bodies and US/English singer Lizzie Hawkins have both been signed for five-album deals and will release singles this month. The label will be distributed by 3MV/Sony.

Deadline for NMD events

Applications to stage events on National Music Day 1995 must be registered by Friday, May 26. The organisers say hundreds of events have already been registered for the event, which takes place over the weekend starting June 24.

EMI unveils new Wire material

EMI is releasing a new compilation of material by Seventies art-punk group Wire, entitled *Behind The Curtain*, on May 8. Featuring 31 previously unreleased tracks, it includes demos and six live cuts from London's The Roxy in April 1977. Sleeve notes are written by Jon Savage.

RTS woos music industry

The Royal Television Society is inviting music industry figures working in TV to become members. The society is offering special discount membership rates of £35 for those joining this year.

On the move

D-Management and David Jaymes Associates have moved to a new address: Suite 223A, Canalot Production Studios, 222 Kensal Road, London W10 5BN. Telephone: 0181-960 2212, fax: 0181-960 1242.

Re-pro in indie labels forum

Producers' body Re-pro is staging a forum entitled Independent Labels. A Real Alternative at Whitefield St Studios, Whitefield Street, central London, on Thursday (May 4). Chaired by China Records' Derek Green, the forum - sponsored by 3M tape - will start at 7pm. Call Re-pro secretary Jackie de Costa on 0181-876 3411 for further details.

UK music market stays on fast track

UK consumers are still among the biggest music buyers in the world, according to latest figures from the IFPI.

With each consumer buying an average of 3.4 albums a year, the UK moves up one place in the rankings from fifth last year, overtaking Singapore's per capita spending which fell to 2.5 units.

Although the US extended its lead - with, on average, every member of its 257.8m population purchasing 4.1 units - the UK closed the gap on the second- and third-placed Switzerland and Norway who, both with populations of less than 7m, tied for second place with per capita sales of 3.5m. However, Germany, which sold 35.5m more units than the UK's 197.9m, came eighth in the league with per capita sales of 2.9.

The survey, incorporating 64 countries, shows the UK has one of the fastest growing markets of the advanced world with an annual increase of 17.4%, just behind the US which grew by 20.4%.

The figures show that the UK is well ahead of established European markets such as France (0.9% increase) and Germany (3.2%) and the massive Japanese market (1.1%). Italy, with 20.2m growth, scored better.

Chris Green, information and research manager at the BPI, says it is encouraging that UK sales growth is in line with the expanding world market, which increased by 16.5%. He also notes

	1994*		1993	
	Unit Sales	Per Capita Sales	Unit Sales	Per Capita Sales
US	1,043.6m	4.1	872.2m	3.4
Switzerland	24.5m	3.5	23.4m	3.4
Norway	15.1m	3.5	14.4m	3.4
UK	197.9m	3.4	172.3m	3.0
UAE	5.0m	3.1	2.6m	1.6
Denmark	15.8m	3.0	11.0m	2.1
Sweden	25.5m	2.9	20.9m	2.4
Germany	233.4m	2.9	213.9m	2.7
Canada	74.9m	2.6	67.5m	2.5
Singapore	7.2m	2.5	8.8m	3.1

Figures in units. (* based on 1993 population figures) Source: IFPI.

that the 4.5m vinyl album units sold during 1994 in the UK - second only to Brazil which sold 14.5m units - does not tally with the charge that vinyl is a dying format. The UK was second only to the US in terms of singles sales, shifting 69.1m compared with the US figure of 102.1m.

Tina Poyser, IFPI's manager of economic research, also draws attention to CD growth in developing Asian markets which, in many territories, was greater than cassettes. "Because of the expense of CD, you wouldn't expect that, but it seems CD sales are capturing the cassette market," she says.

She specifically cites Thailand, where

CD sales grew by 68%, and where 23.9m cassettes and 4.5m CDs were sold. "It only needs to double CD sales again and they would be half of cassettes," she says.

She explains that the growth of CD can be attributed to the price of blank cassettes. "Because of the incidence of piracy, blank cassettes cost double the price of pre-recorded ones in India," she says.

"In order for legitimate companies to compete, they have had to lower margins and the quality of recorded tapes is very poor," she adds. "Middle class people are now switching to the superior sound of CD."

Later back in late night slot

BBC's flagship music show, *Later With Jools Holland*, returns for a fifth series in its original late night slot on May 15.

The move to an 11pm slot follows a six-week series at 8pm, which put it in competition with top-rated shows such as BBC1's *Casualty*.

Producer Mark Cooper says he is happy with the schedule switch. "I'm glad we're going back to the late night slot," he says. "The natural audience is at a later time, that's the right feel."

The first programme in the new series features a rare TV performance from Courtney Love's Hole, as well as Marianne Faithfull and former Arrested Development singer Dionne Ferris.

The line up for the following two weeks has already been confirmed. The Tindersticks, Grammy-winning Sheryl Crow and PJ Harvey will feature on May 20, while the May 27 bill includes Elvis Costello and The Attractions, San Francisco-based Chris Isaak and Radiohead.

Cooper, who chooses the bands with presenter Jools Holland, says the new series will feature a slight updating of the set.

Cooper says the new set has not been introduced in response to the success of Initial TV's *The White Room*. But he believes the Channel Four show can only give a boost to music programmes in general. "I hope it adds to the audience who turn on to live music," he says.

The *White Room* achieved audience figures of around 1m for the seven-show run, which finished a week ago.



The Fierce Panda label is launching its debut album following the success of its first tour, which featured China Drum. *The Flying Medallions* and *Tribute To Nothing*. The compilation, *Nings Of Desire*, (pictured), *The Bluetones*, *The Flying Medallions*, *China Drum* and label, which was formed in December 1993 by NME writers Simon Williams, John Harris and Paul Moody. The label has provided early exposure for bands including Supersgrass, S'M*A*S'H, Ash and Green Day. The next releases on the label will be singles by Scarfo and Palloway.

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The relaunched Smash Hits is aiming to broaden its readership

Longing more than half of your readership in just five years would be enough to see off most magazines. But in the case of *Smash Hits*, it's simply a fact of life in a fluctuating market.

If any magazine could afford to lose so many readers it is the Emap Metro pop title. In its late Eighties heyday, a record 750,000 copies of the magazine were sold every fortnight, with its 1988 Poll Winners issue hitting an astonishing 900,000-plus peak.

With its circulation still at 306,000, according to the most recent ABC figures, it remains comfortably the biggest-selling music title in the UK market, more than 100,000 ahead of Q which has an ABC of 204,000. Mark Ellen - Emap Metro managing editor, former *Smash Hits* editor and erstwhile *Whistle Test* host - is certainly far from concerned the loss of readers.

"There has been a slight decline since the glory years of Kylie, Jason and Bros, but the magazine is still selling fantastically well," he says.

"It is at the mercy of people's interests in pop music, in the same way that the figures for Top Of The Pops or the Radio One Top 40 show reflect how excited people are."

Emap isn't resting on its laurels though. This month, five months after its 16th birthday, the title is being relaunched with a TV, radio and poster ad campaign to coincide with a relaunch and the magazine's first cover-mounted cassette.

The biggest concern raised within the music business is that the relaunch suggests that the title is "broadening" its coverage, moving away from music to cover more soaps, film stars and personalities. The first two relaunch covers feature TV and radio personality

SMASH HITS



EDITORIAL MARKS: ELLEN (LEFT) WITH FRITH

Chris Evans and Brookside actress Anna Friel.

Such worries are rejected by publishing director David Bostock and editor Mark Frith.

The "broadening" process means covering more different types of music, something which has been continuing since Frith took over as editor a year ago and is reflected in the cover-mount featuring Dodgy, Salad and Warren G alongside East 17, Boyzone and Let Loose.

Frith says it is simply reacting to the changing face of the charts. "We have

SMASH HITS STORY

1978: Former NME editor Nick Logan approaches Emap Nationalists with proposals for several music magazines, including a pop magazine.

November 1978: The first issue of the monthly magazine *Smash Hits* is published with Plastic Bertrand as its first cover star.

February 1979: *Smash Hits* goes fortnightly with sales around the 150,000 mark. Logan is replaced as editor by Ian Cranna.

1981: David Hepworth replaces Cranna as editor, bringing in Mark Ellen as features editor, Ian Birch as reviews editor and David Bostock as designer.

1982: The PFA presents Emap with a special award in recognition of its spiralling circulation, now reaching the 300,000 mark.

November 1988: The first Poll Winners' Party is staged at the Royal Albert Hall.

August 1989: *Smash Hits* announces the highest ABC figures in its history, with circulation hitting 785,888.

April 1994: The 23-year-old Mark Frith is appointed as editor.

April 1995: Emap Metro launches its biggest TV ad campaign to date, with a £500,000 spend to back the repositioned title.

been writing about Oasis and Blur because they sell lots and lots of records," he says. "One thing that has happened to *Smash Hits* is it has become recognised as a teen boy band magazine. But we want to put a lot of records, not people who just sell a couple of thousand."

Such shifts are inevitable, says Ellen, and reflects *Smash Hits*'s attempts to remain ahead of the game after 16 years on the newstands. It would be hard to imagine Emap moving away from the *Smash Hits* formula, which

has defined Emap's consumer magazines division, which has made successes of *Q*, *Mojo*, *Empire*, *Select*, *Sly* and, more recently, *FHM*.

Many of the senior executives at Emap Metro have roots at the magazine. Former *Smash Hits* editors including Ellen himself, Bostock, Barry Melliheeny, Dave Hepworth and Mike Soutar remain within the Emap stable. Ellen also credits former *Smash Hits* staffer - now Q mainstay - Tom Hibbert as one of the main architects in the creation of "*Smash Hits* speak".

"People say we spoke a language which kids understand. But we didn't do that; we made up a language up for them," he says. "Sir Clifford of Richard" and "Sir Freddie of Mercury" were all Tom Hibbert."

Besides helping launch pop bands' careers, the magazine has also proved itself capable of creating pop stars of its own. While its current TV ad features the sums of current pop hits such as East 17's Brian Harvey and PJ & Duncan, *Smash Hits*' only previous commercial - in conjunction with a Panini sticker album in 1984 - gave first exposure to pop superstar Neil Tennant, then *Smash Hits*' assistant editor.

"We were trying to work out how to make some music for the ad," says Mark Ellen, then the editor. "And Neil just said, 'I'll do some music for you. I wrote a few songs.' When he came back it was fantastic. We were absolutely stunned."

"I don't think anybody else has a copy of it now except Neil and me."

As Ellen admits, that recording is now of some bootleg value. If *Smash Hits*' current TV campaign has as enduring an impact, he will be well pleased. **Martin Talbot**

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London and WEA — rising to the top

London's Colin Bell and WEA's Moira Bellas emerged as the most successful UK record company MDs in the first quarter of 1995 as CIN's new market share criteria make their debut

When is a record company not a record company? And what exactly constitutes a record label these days? Those are the questions which the industry's Chart Supervisory Committee has been grappling with over the past six months. The fruits of their labours emerge over the next three pages as *Music Week* presents the first CIN market share figures using a new method which attempts to better reflect the changing face of the UK record industry.

Once upon a time it was easy — for the most part record labels were record companies. There was nothing else. But as the various styles of licensing deal multiplied, as major artists began to be offered their own courtesy labels — often no more than a badge — and even individual A&R executives warranted their own logos, the picture became more and more tangled.

Until the end of last year, *Music Week* employed a three-tiered structure for reporting market shares in both singles and albums which dated back to the days when Gallup used to compile the charts.

This graded success in selling records by distributor, by label — generally the logo printed on the record label itself — and by company, meaning the ultimate owner of the label.

That system had served the industry well, but recent years revealed an increasing number of anomalies. Take WEA, for instance, the company which is revealed, right, as the most successful record company for sales of albums in the first quarter.

Most of WEA's output does not appear under the WEA label. REM, for instance, appear on Warner Brothers, Green Day are on Reprise, Prince is on Paisley Park and Madonna is on Maverick/Sire. This meant that while these individual label identities have shown in the label rankings and their combined contribution has registered as part of the Warner Music share in the company listing, until now the success of WEA has gone unrecognised in the market share tables.

The same has applied to WEA's sister company East West — which also boasts a number of label identities all worked by the same people — and to PolyGram's Mercury division (previously known as Phonogram).

The emphasis that was previously put on label identity not only tended to obscure the success of companies with a number of label identities, by definition the apparent performance of companies with relatively few labels. Thus Sony, for instance, which channels virtually all of its product through just two label identities — Epic and Columbia — will always tend to do well in any listing which is ranked by label name.

The figures were further com-



NIGHTCRAWLERS, CELINE DION AND TAKE THAT (L-R)

HOT 10 SINGLES COMPANIES

1	London	10.3%
2	Epic	8.6%
3	RCA	6.9%
4	WEA	6.5%
5	Columbia	6.4%
6	East West	5.0%
7	Zomba	4.9%
8	Virgin	3.9%
9	EMI UK	3.8%
10	Mercury	3.5%
	Others	40.3%



REM, SIMPLE MINDS AND BRUCE SPRINGSTEEN (L-R)

HOT 10 ALBUMS COMPANIES

1	WEA	8.3%
2	Virgin	7.0%
3	Epic	5.7%
4	Telstar	5.2%
5	Columbia	4.9%
6	East West	4.2%
7	RCA	4.2%
8	PolyGram TV	4.1%
9	EMI SMD	3.6%
10	Parlophone	3.4%
	Others	49.4%

plished by the fact that under a series of informal agreements over the years, companies had been allowed to combine various labels for their own purposes. Thus PolyGram label London appeared in the label rankings throughout last year as "the London labels".

It was clear that some logic had to be restored to the figures and last year CIN began a long period of consultation which has ended up producing the figures we print for the first time today.

There are now four market share categories:

● **Label:** This removes the London anomaly, by going back to the original criterion of the name which appears on the physical record label.

● **Company:** A new category to these pages which credits separately-managed operating companies like London, WEA, Mercury and Epic.

● **Corporate Group:** This is effectively the old "companies" category, reflecting the success of the ultimate owners of record labels, such as Warner Music, PolyGram and BMG.

● **Distributor:** This category is unchanged.

The results of the first new-look company market share listings show London Records retaining its lead as the most successful UK marketer of singles, thanks to the likes of Alex Party's Don't Give Me Your Life, the Comic Relief record Love Can Build A Bridge and the hugely successful re-release of the Nightcrawlers' Push The Feeling On.

London's breadth of success in singles put it ahead even of Epic, whose Celine Dion smash Think Twice dominated the quarter.

Probably the most notable performance in the new Hot 10 Singles Companies listing is the appearance of WEA — not normally regarded as a singles performer.

The success of Steve Allen's Eternal imprint with the 'Outere Brothers' Don't Stop (Wiggle Wiggle) and of Independent Love Song by Gary Crowley-signing Scarlet shows the growing strength of WEA's A&R team under Clive Black.

WEA emerges as a winner too in the new Hot 10 Albums Companies listing: its success here was led by the US acts REM, Green Day and Madonna, as well as its hugely successful mid-price campaign which propelled a whole series of classic titles, from Tracy Chapman's 1985 debut to Frankie Goes To Hollywood's Welcome To The Pleasuredome back into the album charts.

Elsewhere the continuing strength of the compilations market is particularly apparent. Most notable of all is the fact that the biggest player in the UK music market, PolyGram, achieved its only entry in the Hot 10 Albums Companies courtesy of its compilations company, PolyGram TV. Steve Redmond

Celine Dion's Think Twice sweeps Epic to total singles dominance with

SINGLES

Back in January, Epic's Celine Dion single, *Think Twice*, earned the distinction of being one of the first records to receive a bullet on the CIN chart. By the end of the quarter, that was the least of its achievements. The slow-burning ballad took a staggering 16 weeks to get to number one, finally reaching the summit on January 29, but proved resilient enough to stay there for seven weeks. Along the way, it became the fifth Sony single to sell a million copies in the UK.

With such a biggie under its belt, it is unsurprising that Epic dominated the newly-classified labels league, with 8.3% of the market, 41% ahead of its nearest rival RCA which took 4.9%. The latter label was boosted by Take That's *Back For Good* which was the fifth biggest seller of the quarter by virtue of just one week's sales.

Among the top-selling singles, Epic's *Think Twice* sold 42% more than its nearest rival, *Cotton Eye Joe* by Rednex. That track enabled Zomba's Internal Affairs imprint to maintain the profile it has built over the past six months; it doubled the 1.7% share it scored at the end of 1994 to take 3.6% and fifth place in the labels chart.

Internal Affairs helped its parent Zomba to sixth place in the newly-named corporate group chart ahead of MCA and Virgin with 4.9% of the market - a huge 716.7% up on its position at the same time last year - as well as contributing to BMG's second place in the distribution rankings.

The singles distribution sector was more closely contested than usual, with BMG just 3.4 percentage points behind usual front-runner PolyGram. The average gap between PolyGram and its nearest rival in the past four quarters has been more than 10 percentage

points. It was also a close battle for fourth place, with Warner Music just pipping EMI to move up one place, while EMI, with its reduced 12.4% share, slipped two places.

BMG distributed half of the 10 biggest singles and two through its deal with Total. Total/BMG took 6.8% of the market and sixth place above Pinnacle.

Having, at least temporarily, lost its place among the top six, Pinnacle had just under half the share it gained this time last year and also faced a challenge from another indie distributor. Bristol-based Vital Distribution took 2.9% of the market - a 163.6% year-on-year improvement. In the past year, Pinnacle and Vital had the gap between Vital and Pinnacle is now half what it was six months ago.

The buoyant singles market continued to defy predictions with sales in the first quarter up around 18% over

the same three months last year.

Sales held up strongly after the bumper Christmas period with its usual post-festive slump limited to just under 2%, well down on the 6.3% fall recorded last year. In 1993, sales in the first three months of the year were 17.6% lower than those for the preceding autumn quarter.

CD singles are increasing their dominance, accounting for 55.6% of all singles sales, up from 50.2% in the last quarter.

It is cassette rather than vinyl which accounted for the difference: the two vinyl formats between them made up 14.5% of singles sales between January and March, marginally up on the 13.9% for the previous quarter.

Seven-inch is, however, down another 17%, from 4.2% to 3.5%, a figure which is likely to dwindle further in the wake of the changes in CIN chart format rules introduced on April 2.

TOP ARTISTS

- 1 CELINE DION
- 2 REDNEX
- 3 N-TRANCE
- 4 INI KAMOZE
- 5 TAKE THAT
- 6 ALEX PARTY
- 7 MNS
- 8 THE OUTHERE BROTHERS
- 9 NICKI FRENCH
- 10 ANNIE LENNOX

TOP PRODUCERS

- 1 NEIL
- 2 REINIZ
- 3 OTTOLENGLONGWORTH
- 4 REMI
- 5 PORTER/BARLOW
- 6 VISNADI/NATALE
- 7 CHARLES/WILSON
- 8 THE OUTHERE BROTHERS
- 9 SPRINGATE/STOCK/ATKIN
- 10 LIPSON

TOP SINGLES

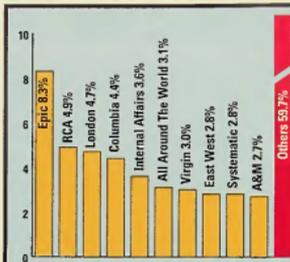
- 1 THINK TWICE Celine Dion (Epic)
- 2 COTTON EYE JOE Rednex (Internal Affairs)
- 3 SET YOU FREE N-Trance (All Around The World)
- 4 HERE COMES THE HOTSPICER Ini Kamooze (Columbia)
- 5 BACK FOR GOOD Take That (RCA)
- 6 DON'T GIVE ME YOUR LIFE Alex Party (Systematic)
- 7 I'VE GOT A LITTLE SOMETHING FOR YOU MNS (1st Avenue/Columbia)
- 8 DON'T STOP (WIGGLE WIGGLE) The Outhere Brothers (Sisq!/Eterna/WEA)
- 9 TOTAL ECLIPSE OF THE HEART Nicki French (Baga Di Fun/Love This)
- 10 NO MORE I LOVE YOU'S Annie Lennox (RCA)



NICKI FRENCH

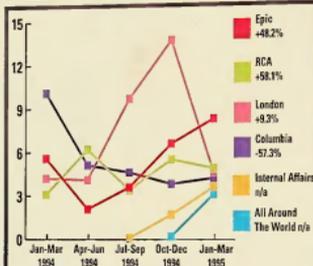
SINGLES: QUARTERLY SNAPSHOT

LABELS

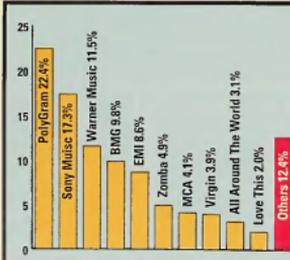


SINGLES: 12-MONTH TREND

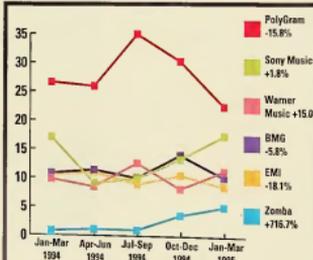
LABELS



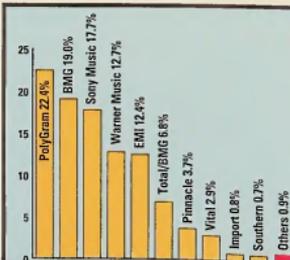
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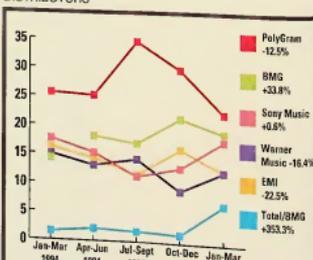
CORPORATE GROUPS



DISTRIBUTORS



DISTRIBUTORS



File compilations see Virgin home as top album label by a short head

ALBUMS

The battle for supremacy in the albums market was closely fought in the first quarter, with Virgin maintaining its position as the UK's most successful albums label by a narrow margin.

WEA has undoubtedly stolen some of Virgin's thunder by carrying off the honours in the first new-style company ranking, but Virgin will be satisfied to stay on top of the labels league despite suffering a 28% reduction in its market share over the previous quarter.

Virgin did well with artist albums but held on primarily because of its compilations. The Best Punk Album In The World... Ever! and The Love Album were among the top 20 sellers.

In contrast the 47.4% year-on-year increase which pushed Epic into a challenging second place can be attributed largely to one album: Celine Dion's *The Colour Of Love*. Epic had

just one other release - Luther Vandross' *Songs* - among the quarter's top 50, and that was back in 47th place. Dion's album was even further ahead of the pack than her million-selling single: *The Colour Of Love* sold 67% more copies than the second biggest album of the quarter, *Go! Discs'* enduring *Beautiful South Best Of...*

Elsewhere in the labels survey, much of the action was provided by the TV companies. PolyGram TV scored a 48.1% year-on-year increase to take fourth place with 4.0% of the market, its raft of big sellers headed by the surprise hit *Fan Pipe Moods* by Free The Spirit. Back in 10th place was Global TV, the label set up by former Dino employees Nic Moran and Mark Rosenfeld which has come from virtually nowhere (52nd place) last quarter to take 2.5% of the market and pip Dino into 11th place.

In the corporate group rankings -

equivalent to the old companies league - PolyGram lost a little ground but, with 20.7% of the market, is still the unchallenged leader. Behind it Warner Music surges into second place thanks to its successes with *Crocodile Shoes*, *The Ultimate Soul Collection* and *REM's Monster*. Fifth placed BMG meanwhile boosted its share 43% over the previous quarter and boasted two of the quarter's top five sellers: Annie Lennox's *Medusa* and *Global's On A Dance Trip* compilation.

Mirroring the singles market, the albums distribution pie is also being more evenly divided and is no longer just a battle between PolyGram and EMI. PolyGram managed to wrest the albums distribution crown from EMI in the first quarter, but emerged on top with a share of just 21.2%, not normally enough to take second place. Runner-up EMI's share fell back 30% to 19.3% while in third and fourth place

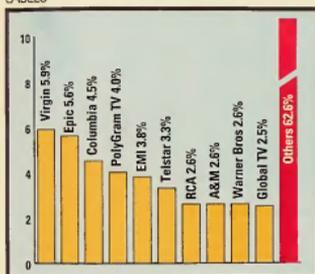
BMG and Warner put on 22% and 28% respectively over the previous quarter. Performing more strongly than in singles, Pinnacle remained the dominant indie albums distributor, increasing its share 24% over the previous quarter to take 8.4%. Vital put on a huge 342.9% year-on-year but its share is still 63% less than Pinnacle's.

Overall the albums market registered less spectacular growth than the singles market in the first quarter but was still up nearly 4% year-on-year. Seasonal fluctuation was much more in evidence here: sales for the first three months of the year were 47% lower than those for the pre-Christmas period. There was another upwards surge for CD, the format accounting for 67.1% of all album sales, up 11% over the previous quarter. Cassette sales slumped by 19%, with vinyl up slightly but still accounting for just 2% of the market.

Selma Webb

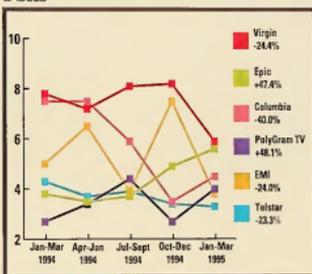
ALBUMS: QUARTERLY SNAPSHOT

LABELS

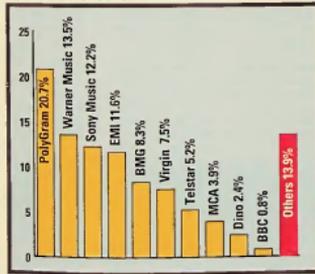


ALBUMS: 12-MONTH TREND

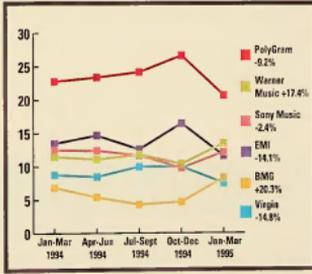
LABELS



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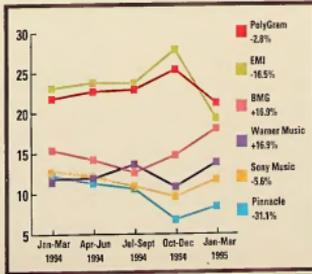
CORPORATE GROUPS



DISTRIBUTORS



DISTRIBUTORS



TOP ARTISTS

- 1 CELINE DION
- 2 ANNIE LENNOX
- 3 THE BEAUTIFUL SOUTH
- 4 BLUR
- 5 BRUCE SPRINGSTEEN
- 6 JIMMY NAIL
- 7 FREE THE SPIRIT
- 8 THE CRANBERRIES
- 9 M PEOPLE
- 10 THE SMITHS

TOP PRODUCERS

- 1 LUPPANO/DOELY/NEIL
- 2 HEDGES/KELLY/BROUGH/MAGIC PUMPKIN
- 3 LIPSON
- 4 LANDAU/VAN ZANDT/SPRINGSTEEN/PAROUS
- 5 MCANAMEY/NAIK/KELLY
- 6 STREET/MAGUE
- 7 EDWARDS/MAGNUS
- 8 PORTISHEAD/UTLEY
- 9 LOWIS/PARAGHER/CHARLES/WIRAN/WESTEND
- 10 OASIS/COYLE

TOP ALBUMS

- 1 THE COLOUR OF MY LOVE Celine Dion (Epic)
- 2 CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South (Go! Discs)
- 3 MCA ANIE LENNOX (RCA)
- 4 GREATEST HITS Bruce Springsteen (Columbia)
- 5 CROCODILE SHOES Jimmy Nail (East West)
- 6 PARK LIFE Blur (Food/Parlophone)
- 7 FAN PIPE MOODS Free The Spirit (PolyGram TV)
- 8 DIMMY Portishead (Go! Beat)
- 9 ALWAYS AND FOREVER Eternal (EMI)
- 10 DEFINITELY WE'RE Oasis (Creation)

TOP COMPILATIONS

- 1 ON A DANCE TRIP (Global Television)
- 2 DANCE MANIA 95 - VOLUME 1 (Pure Music)
- 3 THE BEST PUNK ALBUM IN THE WORLD... EVER! (Virgin)
- 4 DANCE ZONE LEVEL 4 (PolyGram TV)
- 5 PULP FICTION (OST) (MCA)
- 6 SNEAK HITS 95 - VOLUME 1 (Telstar)
- 7 THE LOVE ALBUM (Virgin)
- 8 THE ULTIMATE SOUL COLLECTION (Warner Music)
- 9 NOW THAT'S WHAT I CALL MUSIC! 29 (EM/Virgin/PolyGram)
- 10 ROCK ANTHEMS (Dino)

D-INFLUENCE

SOPHISTICATED FUNK FOUR-PIECE

If any band stands as a testament to the beneficial effects of the white label culture of the early Nineties, it is D-Influence.

Like many aspiring musicians of the time, the funky London four-piece decided to forego a trip to the A&R offices of the majors for a visit to their local pressing plant.

The resulting white label pressing of the now classic 1990 single, 'I'm The One,' sent them on a five-year musical odyssey around the globe, gaining them fans like Prince, Michael Jackson (both of whom D-Influence have supported on request) and Mick Jagger.

Now they are making the most of a brief rest as they await the release of their just completed second album, *Prayer 4 Unity*, which amply demonstrates why they have attracted such high profile admirers.

Emerging initially from the late Eighties/early Nineties acid jazz and funk scene, the group has always managed to balance that scene's inherent musical nostalgia with a keen awareness of modern styles and techniques, mixing live playing and samples with masterful ease.

Tracks like the album's first single, *Midnite*, speak volumes about D-Influence's clubland heritage but do so in a Nineties language, thus avoiding the more obvious revivalism of groups of a similar pedigree, such as Brand New Heavies and Jamiroquai.

Another key factor in D-Influence's appeal is undoubtedly the unique voice of lead singer Sarah Anne Webb, now 23 but just 17 years old when the group first came across her singing in a club. It was her urgent, rasping powerhouse vocals that turned 'I'm The One' into a classic.

Her voice, now more mature but no less hungry, will no doubt win a new army of fans for *Waiting*, a mid-tempo number pencilled in as the second single from *Prayer 4 Unity*.

Webb's voice adds to the multi-instrumental skills of Steve Marston, the keyboard touch of Kwame Kwaten and, in particular, the inspired guitar playing of Ed Baden Fossil to make D-Influence a powerful musical unit.

Withstanding their obvious musical sophistication, D-Influence work hard to maintain a spontaneous approach, a case in point being the development of Webb's vocals.

"Everyone was saying I should visit a vocal coach but I refused. I was afraid to even learn something like breathing differently in case it would change the way my voice was," she says.

"It's been natural. There's a whole bunch of notes and styles you have in yourself and, over a period of time, you tap into them."

For all their critical acclaim, the group's last album, the 1992 debut *Good 4 U*, failed to sell significantly, shifting just 30,000 copies in the UK.

Max Hole, managing director of their label, East West, says, "Sales of 30,000 are very respectable from a debut group without hits, but we didn't get the radio support we would have liked. Sometimes the timing isn't right, it isn't that you did something wrong, it's just that it doesn't happen for you."

"This time around, if it's humanly possible, we'll break them. We're definitely going to go that extra nine yards."

Hole does not believe D-Influence's new material will fall between musical stools — the acid jazz scene that has moved on to trip hop and a soul scene fixated with US-style R&B.

"Far from falling between stools, I think they can appeal on a number of levels to a lot of different people," he says. "As is always the case, the key factor is how good the record is and these tracks are very good."

"Midnite will consolidate the club base and we've got a definite pop hit with *Waiting*, plus we have a group that can play live and have already toured extensively."

Regardless, D-Influence's appeal to the superstar fraternity looks in no danger of diminishing.

Towards the end of last year, Björk saw the group perform and rang them the next day requesting that they back her for an appearance on BBC2's *Later With Jools Holland*. They duly did, adding a new twist to Björk's track *Aeroplane*.



The group were used as 'production workers' on Seal's chart-topping *Seal* album, helping on the programming of beats and providing backing vocals.

With their own work, D-Influence have refreshingly chosen to resist the temptation to turn their albums into all-star jams, choosing instead to highlight new or often neglected talents.

The new album features important but overlooked figures from the UK's musical history, such as the original dub poet, Linton Kwesi Johnson, and Kenny Wellington, the horn player and arranger for the pioneering UK

jazz funksters Light Of The World.

On Johnson's contribution to the track *Prayer 4 Unity*, Kwaten says, "Linton is a very spiritual heavy, heavy man. When he started doing his part he did it very quickly and it fitted immediately. The sentiments and everything we were trying to get across with the whole album were there in that vocal."

Fans will be able to judge for themselves when *Prayer 4 Unity* is released in June, with the *Midnite* single out on May 25. D-Influence will also be embarking on a nationwide tour from May 17.

Tony Fardeside

NICK ROBINSON ON A&R

Northern Ireland's *Sheer* have become the first non-American act to sign to 4AD for a very long while. Having done the deal last week, the group swiftly returned to the studio to finish their debut EP. A great deal of interest has been shown over the past few weeks in AV, the techno pop duo consisting of Gypsy (Graham Drinnan) and singer Jimmy Edwards. Manager John McLennan, who also looks after Utah Saints, expects to confirm a deal this week...London-based raw rock funksters *Lunaseed* are currently talking to Musedisc, Virgin and China. *Heave* signed to Radar last week (see news story) after a fair amount of interest. Don't expect any releases until after the summer...*Music West*, the festival showcasing Canadian and American acts, has finalised its line-up for this year's event from May 11-14. It takes place at 30 Vancouver venues and so far 300 acts have been confirmed. About 90% of them are unfamiliar

and the best band names include *Not Goin' To Vegas*, *Strapping Young Lad* and *Middlesex*, who actually come from Kelowna in British Columbia. For more info on the festival, call Ange Frymire in Vancouver on (604) 684 9338...*Coco & The Bean* ignored the lack of volume at The Blue Note in London last week to put on an excellent half-hour showcase for punters and a gaggle of A&R types and managers. The songs are definitely there and singer Rosanne looks set to develop into a real star given a little more on-the-road experience. Interest is growing in the band and another gig is being lined up...One other act attracting a bit of attention again are *Acacia*. Echo and Epic had people down at north London's Splash Club last week to see the group and, although it was sparsely attended, the group pulled off a classy set and impressed those there. They play the Mean Fiddler acoustic room on May 10...Polydor held

a showcase for *The Lighthouse Family* at the Pitcher & Pano in Soho last Wednesday. The room was packed and the duo quickly ran through three acoustic numbers that were just about audible. It's hard to say whether the songs are strong enough to crack the UK and US markets but, judging by the promotional and marketing activity behind the act, Polydor seems certain to give them its best shot...*Hole* played a lively set inside the Oxford Street Virgin Megastore at 6pm last Wednesday to a few hundred ardent and very young fans. Loads were left outside but those crammed inside caught a typically raw and rough set from Courtney Love and Co. At one stage, Love suggested that all the fans kill the tabloid journalists down the front. As yours truly was standing amid the tabloid hack pack, a quick dash for cover was in order...



LIGHTNING SEEDS

TRANSLATING ACCLAIM INTO SALES

Released to a hail of critical acclaim last autumn, the Lightning Seeds' third album, *Jollification*, has at last secured the group a healthy sales profile.

"It's ticking over steadily and more and more people seem to be turning on to it," says Ian Brodie, the producer, and frontman who is, to all intents and purposes, the Lightning Seeds.

The album's success has been aided by three hit singles - Lucky You, Change and, most recently, Marvellous - which Brodie describes as "quite radio friendly", underplaying their melodic but non-sugarine charms.

Brodie has been busy touring since last autumn to promote *Jollification* with regular band members, bassist Martin Campbell, drummer Chris Sharrock and guitarist Paul Hennings.

Before that, he had not trod the boards since some Scottish gigs playing rhythm guitar for Echo & The Bunnymen in 1985.

He started out with another epochal Scotse new wave group, Big In Japan, whose reputation and collectability is enhanced by the fact that the other members included Holly Johnson, Bushes drummer Budgie, KLF pioneer Bill Drummond and scenemaker Jaye Casay.

In addition, Big In Japan were one of the featured bands on the historic Zoo label, run by Drummond and Dave Ballie, the former Teardrop Explodes member who founded Blun's record company Food.

Until the launch of the Lightning Seeds, Brodie was noted more as a producer, having worked with a slew of acts from the Bunnymen, Bourgie Bourgie and Frazier Chorus to Dodgy, The Wedding Present, The Primitives and The Fall.

Production stints for Alison Moyet and Terry Hall paid dividends in terms of long-term friendships, which resulted in appearances by both of them, as well as Ian McNabb, on *Jollification*.

One irony of *Jollification*'s release on Epic last September was that its "thank you" list was headed by Dick Leachy and Rob Kahane, two of George Michael's closest associates who assisted in the singer's bitter battle against Epic's parent company Sony Music.

Leachy acts for Brodie in exactly the same way as he does for Michael, as an all-round adviser without portfolio.

"I'm not his manager or his publisher but help out where I can," says Leachy, who's first met Brodie when he was a



member of duo, Care, in the Eighties.

"Arista released their single, *Flaming Sword*, which I thought was great," recalls Leachy. "We met up and remained in touch."

The pair hooked up again when the Lightning Seeds' debut album, *Cloud Cuckooland*, was released by Leachy's Ghetto label in 1990. That contained their catchy first hit, *Pure*, which was followed into the charts by *The Life Of Riley* from Sense in 1992.

Accorded an accolade when it was used to back BBC1's *Match Of The Day* goal of the month segment, *The Life Of Riley* is quintessential Brodie, highly melodic pop overlaid with his distinctive quavering vocal style.

"For the first three records, I was working on my own and, although I think I avoided it, the temptation is to make things elaborate in those circumstances," says Brodie. "For the next record we are going to record as a group, jam it around a bit. I'm going to go for much simpler arrangements."

The live performances the Lightning Seeds have given over recent months in Britain, Europe and the US have also helped Brodie map out his approach to the next album.

"Not only has it been a lot of fun, but it has helped revitalise the material," he says. "In concert, we naturally go for a more garage guitar sound, which alters the perspective of the songs."

The lack of recent success for Dublin acts has become a source of dismay in the Irish capital.

It has had its greats - from Thin Sizzed and The Boomtown Rats to U2 and Sinéad O'Connor - but recent Irish success such as The Cranberries and Frank and Alice Walters has been from less familiar talent holeds such as Cork and Limerick.

South Dublin's Wormhole are certainly a long way off the sales of The Cranberries, but they've created enough of a buzz lately to suggest they could be the city's most talented export since My Bloody Valentine.

Their experimental, but thoroughly melodic, sound is streets ahead of most Dublin acts and, as singer/drummer Dave Carroll admits, their "outsider" status on the Dublin scene has helped them develop their own sound.

The threesome, which also includes Dave's identical twin brother Anto and guitarist Graham Blackmore, have been together for three years, but things only started picking up last summer with the 500-copy debut album release, *Chicks Dig Sears*, an Irish indie Dead Elvis.

Manager and label founder Emmaon Crudden sent copies to selected UK

Brodie's current listening habits - The Beatles' Rubber Soul and a compilation of Led Zeppelin's acoustic moments - betray his interest in arriving at a more stripped-down approach.

"Rubber Soul is often overlooked. Everything is still really simple but when an extra instrument, say a piano, comes in, it's a really big deal," he says. "With those Zeppelin songs, everything is very straightforward except there is John Bonham banging away. Then you realise he was just a Ringo fan who could drum!"

The Lightning Seeds UK tour starts at London's Shepherd's Bush Empire on May 19. **Paul Gorman**

indies and Roadrunner signed the group.

It was no hindrance either that Radio One's John Peel championed the album, which Roadrunner re-releases this July.

The band were initially dubious about Roadrunner, regarding it as "a dodgy death metal label" but were impressed with the set-up and the fact that fellow Dubliners Pet Lamb were on its roster.

Label manager Mark Palmer says, "Wormhole like to make it up as they go along - no song ever sounds the same twice. They say they have no ambition, but they do have a very clear idea of what they want to do."

Dave Carroll says, "Being in a band is the only job we've ever had. But there's no point having a master plan and thinking about where you'll be in two years, as the music would just suffer."

Their influences range from Pink Floyd and Captain Beefheart to Royal Trux and Mercury Rev and they readily admit to behaving like musical magpies.

But they don't play covers. "We can't," says Dave. "We tried it once with a Pixies' song, but everyone just realised what shit musicians we were."

Leo Finlay

WORMHOLE

PUTTING DUBLIN MUSIC BACK ON THE MAP



CHARLES AND EDDIE

STICKING WITH THEIR CLASSIC SOUL STYLE

Charles and Eddie's first album, *Duophonic*, driven by the Mike Leason and Peter Vale number one hit, 'Would I Lie To You?', seemed like a one-off, a throw back to the classic soul style which stuck out like a sore thumb in the midst of the electronic techno filling the charts.

But Charles and Eddie thrive on operating in a musical time warp and even beaten others to join in. "Duophonic stood out because nobody was using live instruments at the time," says Eddie Chacon, "but now I think there's a lot of great music about."

Into this more competitive market they now launch *Chocolate Milk*, the second album of self-written and covered songs, recorded for Capitol in that same classic style and produced, again, by Josh Deutch.

What makes Charles and Eddie's old-fashioned records so refreshing is the fact that they are only sold on their merits - Charles Pettigrew and Eddie Chacon are hardly sex symbols and certainly not trendsetters.

They just record extremely good music and leave it to the record company to sell it. Capitol Records apply little if any pressure and Chacon and Pettigrew take their time over things.

"We are really very slow. We spent more than 18 months on this album and there was a lot of time before we started where I just stopped being a musician," says Eddie.

"We would only talk to each other maybe once a month and then Charles would call and say I had to hear this new song and we would both start getting excited about the idea of making another record."

In between the two albums, Chacon went through a divorce which, naturally, had an effect on his songwriting. "It was pretty difficult but I got some good songs out of it," he says.

Unlike *Duophonic*, *Chocolate Milk* includes a larger proportion of songs written or co-written or by the classically trained Pettigrew who had,



according to Chacon, not really been into writing for the first album. "I really wanted him to get into the writing more this time because he writes some great songs," he says.

Chacon writes most of the lyrics and melodies and Deutch also takes a hand in the writing, but there are also a smattering of cover versions again, including another offering from Leason and Vale, the reggae-based *Jealousy*.

The vets are not the result of marketing department pressure for 'The Hit'. Indeed, Chacon says the two have total creative control over their product, particularly since losing the A&R manager who signed them.

These days, they don't really have an

A&R man - just Capitol Records' US boss Gary Gersh, who has overseen the whole project.

But Chacon has no qualms about letting other writers in on the act, if it adds to the album.

"We love to bring in a few outside influences. A lot of people we reverse were great interpreters of other people's work," he says.

In keeping with their relaxed attitude to the process of being recording stars, Charles and Eddie are only doing a modest amount of promotion work for the single, 24-7-95, which is being released in the UK this week with the album following on May 22. Neville Farmer

TRACK BY TRACK

CHARLES AND EDDIE: *Chocolate Milk*
Label: Capitol/EMI
Publisher: Various
Writers: Charles Pettigrew & Eddie Chacon

Various
Producer: Josh Deutch

Tracks:

Keep On Smiling 5:11
Bright and breezy and particularly optimistic Seventies pop soul - the Chi-Lites would be proud of them.

Jealousy 4:39
A touch of regga and Smokey Robinson's I Second That Emotion are the influences on this one, with its big vocal and reggae pop chorus.

Zarah 2:7-3:53.49
The latest single. Typical piano and organ pop with the immediacy of their big hit, 'Would I Lie To You?'

Wounded Bird 5:33
A lush ballad with Hammond organ, heart-wrenching lyrics and a thumping slow beat.

Peace Of Mind 5:47
Superb, smouldering soulful funk in a moody, Shaftevibe.

Sunshine & Happiness 4:58
Another funky organ-fuelled mid-tempo pop tune that could easily make a summer hit.

Smile My Way 2:22
Short, delicate vocal and keyboard ballad, similar to those recorded by Steve Wonder.

She's So Sty 5:28
Another summery, lilting pop song with a few vocal gymnastics.

I Can't Find The Words 4:27
Sounds like an early Michael Jackson ballad with a little Hammond to spice it up.

Little Piece Of Heaven 4:51
Funky guitar and a chugging rhythm combine on this gentle mover.

Dear God 4:53
Haunting, moody synths are topped with beautiful, emotive vocals on an epic cut.

Someone Else 3:29
Another ballad in the style of Tonight I Celebrate My Love For You.

Zarah 1:44
A Brand New Heavies-style street soul interlude.

Your Love 3:45
More of that classic Al Green soul sound.

Best Place In The World 4:44
Another Seventies soul pop tune with all the Charles & Eddie hallmarks.

The Goodbye Song 2:58
One minute of laid back improvisation closes the set.

ONES TO WATCH

THE JUSTIN WARFIELD SUPERNAUT

Warfield gave us one of the finest hip hop albums of 1994 and sang on *Big Powder Dust* by Bone Thugs N Harmony. His new self-titled album on Warner, however, is a completely different direction - hard psychedelically-tinged rock.

APE

Ape's *Strip Light* album, out on the indie Dorado label on May 31, features mind-smoothing, soul-chilling laid back jazzy grooves. The duo of Adrian Corker and Paul Conroy are joined by a host of guest musicians.

LONGIGGS

Longiggs, a four piece from Sheffield, swagger in with all the glam hooks of *Suede* and ride the surf of the latest Britpop wave. Their new single, *She Said*, is out on Motör Records on June 12.

BEATITUDE

Bill Pritchard is one of those great pop songwriters of the quality of Stephen Duffy and Ian Broudie. He's been around just as long, but has yet to get his feet on a success. His latest single, the infectious *Baby In Blyzeform*, proves he hasn't lost his touch. It is out on the indie Toral Records label.

IN THE STUDIO

ARTIST	PROJECT	COMPANY	BOOKED BY	STUDIO	PRODUCER
MARK ALMOND	mixes	MERCURY	David Bates	STRONGROOM (London)	Martin Ware
THE BELOVED	tracks	EAST WEST	Ian Stanley	MAYFAIR (London)	artist
COLIN BLUNSTONE	album mix	PERMANENT	John Leonard	RG JONES (London)	J Sweet
BOMB THE BASS	tracks	4TH&BROADWAY	Julian Palmer	WESTSIDE (London)	Tim Simonson
CAT SCRATCHING STEVENS	album mix	WAY OUT WEST	Rick Goldstein	STRONGROOM (London)	Dean Ross
DIVA	mixes	EAST WEST	Nathan McGough	EDEN (London)	Neil McLellan
FRANK AND WALTERS	tracks	GDI DISCS	Simon Dine	EDEN (London)	Dave Coussé
GIANT KILLERS	album	MCA	Anton Partridge	EDEN (London)	Robin Hancock
GOYA DRESS	EP	NUDE	Saul Galperin	PROTOCOL (London)	Mark Freagard
HOMERUSCK	mixes	SONY	Bernie Griffiths	TRIDENT II (London)	Adrian Bushby
HUMAN LEAGUE	album	EAST WEST	Ian Stanley	STRONGROOM (London)	Neil McLellan
MICHAEL HUTCHENCE	album	MMA EUROPE	Richard Smith	WESTSIDE (London)	Tim Simonson
GARY KEMP	album	SONY	Richard Smith	WESTSIDE (London)	Leigh Gordon
LOVE HAPPY	album	MCA	Steve Woolfe	SARM EAST (London)	CJ Mackintosh
MARION	mixes	LONDON	Paul McDonald	BATTERY (London)	Dave Bascombe
MOLKO	album	ECHO	Steve Ferrara	FOH (Sheffield)	Steve Lilywhite
HOMERUSCK	album	PARLOPHONE	Jack Stevens	SARM EAST (London)	Peter Mokran
NU COLORS	album	M&G	Colin Barlow	WESTSIDE (London)	Ron Aslan
RUB STYLUS	remix	M&G	David Boyd	TRIDENT II (London)	Dave Eving
RAW ULTRA	album	VIRGIN	Pete Tong	BATTERY (London)	Alan Moulder
SHAKESPEARS SISTER	album	LONDON	Pete Tong	BATTERY (London)	Beastmasters
THE SHAMEN	remix	ONE LITTLE INDIAN	Kenny Addison	STRONGROOM (London)	Flood
SMASHING PUMPKINS	album	HUT	David Boyd	CHICAGO RECORDING CENTRE	Serious Rope
SPINETS	album	MCA	Steve Woolfe	MATRIX (London)	Serious Rope
KENNY THOMAS	album	COOLTAMPO	Ken Grunbaum	SWANBYARD (London)	Serious Rope
TRI	singles	SONY MUSIC	Alia Hollingsworth	MATRIX (London)	Serious Rope
TRUCE	album	SONY LIFE	Sam Francis	ROUNDOUSE (London)	Ethnic Boys
ZU	tracks	ECHO	Steve Ferrara	METROPHIS (London)	Julian Mandelsohn

Confirmed bookings, week ending April 21. Source: Era

MANUFACTURING

As the software companies continue to debate which of the growing number of multimedia formats will capture the public's imagination, manufacturers are having to wait patiently for the market to decide. Manufacturers will never dictate the market, although they will always have an influential say as record and video companies ask for their opinion on the relative costs of each of the individual formats, especially the two versions of high density CD (HDCD) currently being touted around the various sectors of the media. The whole multimedia revolution is, nevertheless, providing a boost for the UK's manufacturers as formats such as CD-i, CD-

Rom and VideoCD prompt record companies to release more and more titles – a trend which has led to many manufacturers investing in new plant to ensure they do not miss out on any new business. Last month's REPLiTech trade show in Vienna was also dominated by discussions on the various new interactive formats, while many of the sessions concentrated on how the industry should continue its fight against piracy, a growing problem particularly in China and Eastern Europe. The IFPI used the event to promote the advantages of the SID Code programme, which was launched at the beginning of 1994 and is now beginning to gather momentum. More than half of known plants worldwide have adopted the scheme which provides rapid identification of where a disc was made – a vital weapon in the war against illegal product, whether it is interactive or not.

OLD RIVALS UNITE IN FORMAT FIGHT

PHILIPS AND SONY HAVE BEEN IN BATTLE OVER RIVAL DIGITAL FORMATS BUT, AS GEORGE COLE REPORTS, THEY HAVE JOINED TOGETHER TO TAKE ON TOSHIBA AND TIME-WARNER IN THE RACE TO ESTABLISH A HIGH DENSITY CD FORMAT

In business, it is foolish to let rivalry get in the way of a good business venture, as Sony and Philips will testify.

The companies marketed compact discs separately and are embroiled in their well-documented head-to-head battle over DCC and MiniDisc.

But they have now joined forces to promote the latest development in consumer technology, the high density CD (HDCD).

These new-style discs, which can hold at least five times more data than standard CDs, will transform the music, movie, games and computer industries. But although Sony and Philips have joined forces in this latest format battle, there is still a fight ahead because Toshiba and Time-Warner have combined to develop a rival and incompatible HDCD format.

The high density CD will spawn a new family of discs, including the Digital Video Disc (DVD), which will be used for carrying movies.

The Sony/Philips DVD can store 3.7 gigabytes of data (a gigabyte is roughly equivalent to 1,000 computer floppy disks), or 135 minutes of broadcast-quality video – compared with today's VideoCD discs which can hold just an hour of VHS-quality video.

There are also plans to double the disc capacity by using a technology developed by 3M, which adds an extra recording

layer to the CD. The result is a two-layer sandwich on a single-sided disc.

But whereas Sony and Philips have opted for a dual-layer disc to increase playing time, Toshiba and Time Warner have chosen what appears to be a much simpler system: they have decided to use a double-sided CD. This enables each disc to store up to 10 gigabytes of data or 284 minutes of video.

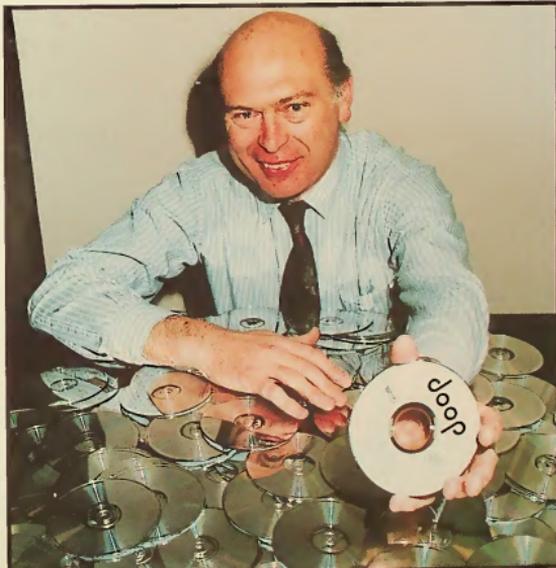
Despite their differences, both systems offer similar features, such as multiple soundtracks, teletext, digital surround sound and a parental lock-out system which can prevent children from using a disc.

The makers also claim the systems are backwards compatible with today's music CDs and VideoCDs, meaning that current software could be used on the new hardware.

Not surprisingly, both teams are keen to promote the merits of their system. Sony and Philips claim that their disc is easier and cheaper to produce, adding that 97% of movies are less than 135 minutes in length, so an extra side will often be superfluous and add unnecessary production costs.

Toshiba and Time-Warner say that the dual-layer system is difficult to produce, and that their format offers greater flexibility.

Of course, it is clever marketing and not always good technology which helps win >



HOWARD NASH, MANAGING DIRECTOR OF NIMBUS: "WE'LL RESPOND TO WHAT THE MARKET WANTS"

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The Multimedia Group



RIVAL FORMATS
IN THE
CONSUMER
TECHNOLOGY
SECTOR—BUT IS
THERE A MARKET
FOR EITHER?
PHILIPS'S DCC
(ABOVE) VERSUS
SONY'S
MINIDISC
(RIGHT)

► format battles, as Sony notoriously discovered with its Betamax VCR format, and Philips with its V2000 video system.

Strong hardware and software support is also the key to success, and, in this respect, Toshiba and Time-Warner are well ahead of the game.

On January 24, the two companies hosted a Hollywood press conference to announce a raft of supporters for their DVD system.

The impressive list included the Japanese giant Matsushita—the owner of Panasonic, Technics and JVC brands—Thomson, Hitachi, Pioneer, MCA and MGM/UA. Since then, Zenith and Samsung have added their support.

At this point, many people expected Sony and Philips to throw in the towel, or at least combine their system with the Toshiba and Time-Warner version but, a month later, Sony announced that it and Philips had rejected the rival format and were pressing ahead.

Both sides plan to launch their first DVD players and discs next year, at a cost of around £800 each.

So far, no-one else is backing the Sony/Philips system, but the companies are looking for support elsewhere, including

from the computer, games and music industries. Record companies are unlikely to use HDCD for longer-playing music CDs, but the new discs could be used for carrying music videos or multimedia programs which combine music, text and pictures. Another option is to launch music CDs that offer higher quality sound, and charge a premium for them.

The CD manufacturers are keeping a keen eye on how this latest format battle develops.

Howard Nash, managing director of Nimbus Manufacturing (UK), says, "We're open-minded and keeping an eye on developments, but when it comes down to it, our preferences are irrelevant. We'll respond to what the market wants. Manufacturers do not dictate to the market."

Kim Boulton, technical manager of Mayking Multimedia, agrees, adding that both formats will mean existing CD production processes have to be adapted.

"It's too early to comment on which system is best but, whatever happens, we'll make either of them," he says.

But some manufacturers do have their own preferences. Dave Wilson, FDO's marketing manager, believes the Sony/Philips single-side approach is cheaper, claiming each disc

will cost around half as much to produce than an existing CD.

He thinks that Toshiba and Time-Warner's disc will double the production cost. "Pressing two very thin sides and bonding them together is a very tricky process and requires very tight tolerances," says Wilson.

David Mackie, chief executive of Diastronics Manufacturing, also prefers the Sony/Philips system. He points out that the Toshiba/Time-Warner disc is like a LaserDisc, which is expensive to make.

"The single-side disc will be cheaper to manufacture, which means a cheaper retail price. I don't think Sony and Philips should be underestimated and I think they'll win out," Mackie says.

Other CD formats are also on the way, including CD+ (CD Plus), which is being developed by Sony, Philips and Microsoft among others in the music industry.

These discs will put music and computer data on a disc, allowing music companies to add text, pictures and even video to their CDs.

Pop a CD+ disc into an audio CD deck and you can hear music, put the same disc in a CD-Rom drive and you get the music plus the extra interactive information. Philips is also expected to

announce an erasable CD that can be used and re-used like video tape. Although the erasable CD will be aimed at personal computer users, and will initially be more expensive, it is bound to cause rumblings of discontent within the music industry for its potential as a medium for copying CD music.

The development of DVD has put a question mark over the VideoCD format, with some people wondering whether it will soon become obsolete.

But John Hawkins, president of Philips Media Distribution And Systems, says, "There's still a lot of business in VideoCD. It'll be years before DVD becomes a mass market format."

Hawkins adds that there are around 200 VideoCD titles in the UK at the moment, with this figure expected to double by the end of the year.

Music videos make up a sizeable portion of the VideoCD catalogue: PMI recently launched re-mastered versions of its first VideoCD titles, which have cleaner pictures and extra features like slow motion. But some music companies prefer to wait for DVD, arguing that VideoCD does not offer consumers much more than the VHS format—and you cannot make recordings with it.

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► could offer new markets to the music industry, but record company executives could be forgiven for being cautious or even a little jaundiced about the marketing potential of a new technology.

They only have to look at Sony's MiniDisc and Philips' DCC formats to see the warning signs. Both systems were launched in a blaze of publicity in late 1992, with each promising to replace the compact cassette and take portable audio into the digital age.

But, so far, the public has been underwhelmed by both formats, even though DCC puts CD-quality digital sound on a tape, has features like text display and is backwards compatible with compact cassettes, while MiniDisc is a tiny disc that is portable, recordable and offers fast access to music that is close to CD-quality.

Sony claims to have sold 600,000 MiniDisc machines worldwide; 30% of them in Europe. Portable players account for 60% of sales, hi-fi systems 25% and in-car systems 15%.

There are around 1,700 MiniDisc titles released worldwide, with about 550 available in the UK. Companies supporting MiniDisc include EMI, Sony and Warner.

Meanwhile, Philips claims that DCC sales are currently around 150,000 units a year, suggesting that fewer than 400,000 decks have been sold so far. The latest DCC software catalogue lists around 140 titles from companies such as PolyGram (part-owned by Philips) and BMG.

The first portable MiniDisc machines were the size and weight of a brick and they cost from £400 to £500, but the latest machines are smaller, lighter and sexier.

Prices now start at £249 and blank MiniDiscs, which can be used for home recording, cost between £9 and £10 each, while pre-recorded MiniDiscs are the same price as CDs. Sony has also launched a series of MiniDisc hi-fi systems, the cheapest retailing at £499.

Philips says its DCC launch was a marketing exercise to test the water. Its first DCC product was a £200 home deck, but the latest hardware includes a play-

**"DCC and MiniDisc
CAME IN AT A HIGH PRICE
AND WERE COMPETING
AGAINST EACH OTHER.
THE PUBLIC WAS
ALREADY HAPPY WITH
PRE-RECORDED CDs
AND ANALOGUE TAPES
AND THE RECORDING
BENEFITS WERE NOT
PUSHED STRONGLY
ENOUGH."**

**DANNY CHURCHILL
(RIGHT), DIXONS STORES
GROUP MERCHANDISE
DIRECTOR**



only portable costing £149, a recording portable at £249 and a £499 hi-fi system that has a twin DCC/compact cassette tape deck. Blank DCC tapes cost around 25 each, and pre-recorded software costing the same as a CD.

Philips has re-launched DCC with a campaign called Move Up To DCC.

There are 60 DCC stores around the UK, which are a mix of independents and multiples.

DCC has suffered a series of hiccups. Last year, Tower Records decided to stop stocking the format and, in February, PolyGram supreme Alain Levy said that DCC was in the "intensive care unit."

Philips president Jan Timmer responded to this astonishing vote of no confidence with the observation that intensive care is "where a lot of attention is paid to the patient".

In April, an unnamed German company was offering its complete DCC production line and pre-manufacturing equipment for \$30,000 (£15,000) or so the highest bidder.

No amount of gloss can disguise the fact that the British

public has been slow to jump aboard the DCC and MiniDisc bandwagons.

According to CIN figures, just 60 DCC and 700 MiniDisc titles were sold in the UK during February.

The situation is similar in America. Bob Gerson, editor-in-chief of the US electronics trade journal *TWICE*, says, "DCC is all but a dead issue. No new models have been launched for two years. Sony is the only company actively promoting MiniDisc to any degree and several companies have dropped MiniDisc from their lines."

Electrical retailers are also cautious. Dixons Stores Group has around 800 High Street electrical shops, but DCC and MiniDisc are only sold in a few dozen of them.

Danny Churchill, DSG's group merchandise director, says neither system began well.

"Both formats came in at a high price and were also competing against each other," he explains.

"But the main problem was that Sony and Philips' software sisters were nervous about digital

recording systems and so the hardware companies were locked into offering them as new forms of pre-recorded software. But the public was already happy with pre-recorded digital CDs and analogue tape. The recording benefits were not pushed strongly enough."

But despite these problems, Philips and Sony both say they remain committed to the new formats.

Paul Dunn, Philips' audio manager says, "Everybody got carried away at the launch—dealers, the press and Philips—but things are more realistic now. Tape technology can get down to a low price point and we aim to get our hardware act together. In the short term, people will use DCC to tape CDs, but if the music industry waits until it's a mass market, it will never develop."

Clive Swan, PolyGram's DCC coordinator, adds that the music industry has a simple choice. "There is one fundamental competitor for DCC and that's nothing," he says.

"If nothing replaces the compact cassette, the tape

market will simply die and become a niche."

David Ferguson, managing director of Sony Consumer Products, also sees the tape market dying, but adds: "People are comfortable with discs, but we have no illusions; we are here for the long term and the analogue cassette will slowly decline over the next 10-15 years."

Alan Phillips, vice-president of Sony New Technology, says the new MiniDisc price points take it closer to the mass-market.

"MiniDisc is now at a price that is comparable with a high-end portable CD player or Walkman. I'll be going around recording labels during the next few months and telling them about the latest developments and how MiniDisc is a good opportunity to sell their product. I hope the companies will now add new titles to their MiniDisc catalogues," he says.

"If the reaction of some record companies is anything to go by, Philips could have his work cut out. BMG says it has four albums on DCC, none of which is selling.

David Hughes, vice-president, communication and external affairs at EMI, says his company has supported both formats, but has had little success.

"The demand has been zilch," he says. "In some cases, we ordered 50 copies in the new formats and they're still in the warehouse. I personally don't think either format will recover from their launch setback."

But Bob Gerson thinks that developments like digital radio broadcasting could spark interest in digital recording systems and Danny Churchill says he has confidence in both systems.

"You'll find DCC and MiniDisc being built into more and more hi-fi systems and this will help drive the market," he says.

Whatever happens, the tale of DCC and MiniDisc clearly shows that it's not enough to simply throw new and innovative technology at consumers. It is a message that supporters of the new digital video disc formats would do well to ponder.

PHILIPS AND SEGA PUT WEIGHT BEHIND CD-i SYSTEMS

Philips has announced two marketing initiatives in a bid to move CD-i decks into homes and fight off competition from a new generation of games consoles.

It has dropped the price of its base machine to £249, or £399 with a plug-in digital video cartridge (required for playing VideoCD discs) and, later this year, will launch hi-fi systems with CD-i decks, and a combined TV/CD-i deck.

Philips CD-i, launched nearly four years ago, is promoted as an all-singing, all-dancing multimedia system that plays music CDs, VideoCDs, Photo CDs and CD-i titles. The company claims that more than 1m CD-i decks have been sold worldwide, with Europe

accounting for 60% of sales.

But CD-i faces stiff competition from a new generation of players which blur the line between games consoles and multimedia systems. Like CD-i they use compact discs that can store CD-quality sound, 3D graphics and moving video. For example, Sony's PlayStation, due to be launched in Europe this autumn, has sold more than 500,000 players in Japan, and can also play music CDs. It is expected to cost around £350. Sega is launching its Saturn



system (pictured above) in the UK around the same time. The system, which has topped 750,000 sales in Japan, also

plays music CDs and VideoCDs when used with an optional plug-in cartridge. It will cost around £400.



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ON SHOW AT VIENNA: THE LATEST DEVELOPMENTS IN CD REPLICATORS AND CASSETTE DUPLICATORS



REPLITECH DELEGATES DISCUSS PRICE PRESSURES ON THE DUPLICATION AND REPLICATION INDUSTRY

MANUFACTURERS MEET NEED FOR SPEED

REPLITECH IS THE TRADE SHOW FOR CD AND CASSETTE MANUFACTURERS, BUT THEIR DISCUSSIONS CAN HAVE AN IMPACT ON THEIR RECORD AND VIDEO COMPANY CUSTOMERS. BILL FOSTER HIGHLIGHTS THE KEY ISSUES AT THE EVENT



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After a period of relative stability, technology at the manufacturing end of the industry is on the move again.

That was the message which emanated from the 1,800 delegates representing the duplication and replication industries at the Austria Centre in Vienna for REPLITECH Europe, held on April 4-6.

The show, which is held annually in the US and Europe, will launch in Asia for the first time this year at Singapore's International Convention and Exhibition Centre from October 24-26.

During the three-day conference programme in Vienna, delegates discussed numerous issues facing the industry, including increases in world prices for raw materials, rising labour costs, the continuing

downward pressure on selling prices and the growing number of smaller orders resulting from just-in-time inventory controls as companies reduce the amount of stock they order in advance.

All of which meant the CD replicators and cassette duplicators are having to look at higher throughput and faster changeover between runs to ensure they maintain their already-slim profit margins.

The latest hardware on display at the accompanying exhibition reflected this trend as numerous products designed to speed up the manufacturing process were unveiled. There were machines offering higher mastering speeds, shorter pressing cycle times, and more efficient packaging and handling.

Mastering has always been one of the most time-consuming processes for CD and cassette

manufacturers. In cassette production, preparing the master tape loop or, in recent years, loading the digital bin has taken as long as the running time of the programme; and this has also been true for CD glass mastering.

But recent technological developments on view at REPLITECH illustrated that this stage of manufacture can be considerably speeded up. A plant can offer customers faster turnaround times while also increasing the use of expensive equipment.

Glass mastering machines - which can cost more than £15m - are capable of running at speeds of up to four times real time, although the U-Matic cassette used as the industry-standard input medium cannot.

DAT also suffers from this limitation, but a couple of other formats have emerged that >

SAVI STRIVES TO SORT OUT STANDARDS

A group of British video duplicators and their suppliers used REPLITECH to try to heighten the awareness of the Suppliers' Association for the Video Industry (Savi), formed two years ago.

The association wants to rationalise the numerous standards that exist in the video duplication business. It does not want to set new standards, but reduce those that already exist while promoting a better understanding of the industry to its clients.

As part of this process, Savi publishes an annually updated Membership Standards and Criteria list which includes a code of working practice for Savi's members and serves as a useful document for software companies new to the video industry.

The association's chairman, Richard Gray of Technicolor Video Services, said at REPLITECH, "We're not aiming at the Disneys of this world; they already know what they are doing.

"Our target is the smaller company which is probably not aware of all the problems they can encounter - incorrect inlay dimensions, wrong paper thickness and so on."

Savi membership conditions also require that duplicators comply with the security procedures laid down by Fact, the Federation Against Copyright Theft.

A copy of Savi's Membership Standards and Criteria can be obtained by contacting Tracy Wyatt on 0181 900 1122.



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EUROPEAN DUPLICATORS SEEK THE KEY PRODUCTS TO IMPROVE THEIR SERVICE

could offer faster mastering without companies having to sacrifice reliability.

The first of these is a computer tape known as Exabyte. The second is a write once CD which, although physically similar, should not be confused with the CD-Rs used for demo discs.

Both are data storage formats rather than simply audio carriers, and they can also be used for Video CD and CD-Rom applications.

At the CD plant, the Exabyte

or write once CD player is connected directly to the glass mastering equipment and a master is produced at twice normal playing time.

Meanwhile on the production line, the requirement for an increasing number of shorter runs has led to redesigned injection moulding systems that offer faster cycle times and allow the delicate operation of stamper changing to be achieved faster and without the risk of damage to the stamper.

More sophisticated process control and quality control systems fitted with high-resolution cameras are able to electronically check the discs for any flaws and verify that the label, inlay and booklet match the programme material on the disc.

Keith Lloyd, managing director of Forward Sound and Vision, confirmed at RELPITECH that ODC, the company's north London CD pressing plant, was installing a second CD replication

line incorporating two of Netstal's latest Discjet 600 moulding machines and a Tecprint CDST 3000 automated five-colour printing machine fitted with a print checking system.

"The twin line system is capable of producing CDs in under two seconds," says Lloyd. "And with the new printing machine, we'll also get a 25% increase in capacity from our existing line giving us a total output of 12m discs a year,

which is a four fold increase."

The cassette industry has not been idle either. By using recordable CDs or removable hard disks, cassette masters can now be prepared "offline" and then loaded into the digital bins at eight-times or even 16-times real time - about the same time it takes to load new tape panaches on to the slave machines for the next run. Once again, this addresses the rising demand for smaller runs of a wider range of titles.



NETSTAL DISPLAYED ITS NEW FULLY-INTEGRATED DISC PRODUCTION SYSTEM IN VIENNA

CONFRONTING THE CD COUNTERFEITERS

THE DISCUSSION ON THE PROBLEMS OF PIRACY AT THE RELPITECH TRADE SHOW IN VIENNA CENTRED ON MEASURES BEING TAKEN AROUND THE WORLD TO COMBAT THE THREATS POSED BY CD COUNTERFEITERS. BILL FOSTER REPORTS

Funkazi Koroye-Crooks, the IFPI's legal adviser for operations, told a session on piracy at the RELPITECH trade show and conference that, despite all the hype surrounding the information superhighway, the CD will remain the dominant means by which music is delivered to the public.

She was supported by Microsoft supremo Bill Gates, who has predicted that the personal computer will be the vehicle for the multimedia revolution, with product delivered through the medium of CDs found in retail outlets rather than down telephone lines or cable.

However, Koroye-Crooks told the conference that counterfeit product was proving a significant threat to legitimate manufacturers and pirate companies were becoming increasingly difficult to track down.

She cited the case of a Taiwanese pirate who placed his order with a CD plant in China, where the order was shipped to another country in order to obtain fresh shipping documents. From there it went to Dubai, where the pirate discs were mixed with genuine product



KOROYE-CROOKS: CALLING FOR A COMBINED EFFORT IN DEALING WITH THE PIRACY

and shipped through parallel import channels into Europe. On other occasions, discs have been smuggled into Ireland where they are assembled with locally-produced printed material.

Last December the IFPI, in co-operation with the Chinese authorities, undertook a programme to engrave every mould from every CD plant in China with a Source

Identification Code (SID Code). This should, in theory, allow every CD pressing to be traced to its point of origin, but Koroye-Crooks said the IFPI was aware of at least six new moulds that have been imported into China since December.

"Just three years ago there were only three CD plants in China. Now there are more than 30 with a combined manufacturing capacity of more than 75m units, while local demand is just 5m units a year.

"In the biggest seizure of counterfeit CDs, more than 1m units were confiscated during a raid on a shipping complex near the Guangzhou Railway Station. "These consisted mainly of foreign repertoire such as Elton John, Whitney Houston and Michael Jackson. Within a week, the outlets raised were fully stocked again and trading normally."

Bulgaria is another big source of counterfeit discs, delegates at RELPITECH were told. CD production capacity in Bulgaria over the past few months has tripled and the country is now producing between 10m and 15m units per year.

The biggest plant is located at a military research centre 200 miles from Sofia.

The SID Code programme, which was launched at the beginning of 1994, is now beginning to gather momentum. More than 140 of the 251 known plants worldwide have adopted the scheme and the number is growing each month.

While this can provide rapid identification of a disc's source, it is not the only option the IFPI has to combat pirates.

Where no SID Code appears on a counterfeit CD, the disc is sent for analysis in order to identify the type of polycarbonate and printing inks used, plus any other clues.

"We know of only four companies who make optical disc quality polycarbonate, which narrows it down considerably," said Koroye-Crooks. The IFPI is calling for the closer co-operation of all those companies involved in the CD manufacturing process.

"We need to exercise the combined influence that we can bring to ensure that our problems remain at the top of the agenda for national governments and the European Commission," said Koroye-Crooks.

"The China/US trade dispute has thrown up international co-operation on CD piracy. We need to ensure that we build on this momentum."



STILTSKIN: THE DIFFICULTIES OF HANDLING THE MANUFACTURE OF THEIR NUMBER ONE HIT, INSIDE, WERE EASED BY USING A BROKING COMPANY

CD BROKERS OFFER ONE-STOP SERVICE

SIMON EVANS REPORTS ON THE RECENT GROWTH OF THE UK'S BROKERS — THE COMPANIES WHICH TAKE CARE OF THE WHOLE COMPACT DISC MANUFACTURING PROCESS, FROM PRESSING THE DISCS TO PRINTING THE SLEEVE AND LABELS

When White Water's Tessa Sturridge negotiated the use of Stiltskin's *Inside* for the Levi's TV ad campaign, it was a huge leap into the unknown. How many CDs should be pressed? Where should she go for packaging?

Like an increasing number of smaller players, Sturridge decided to let a broker handle the lot. "Peter Lawlor (Stiltskin's songwriter and guitarist), Tim Prior and I set up White Water to release it," explains Sturridge, the company's managing director. "But the idea of dealing with all these different manufacturers was very daunting. We were very pleased to find somebody that would do it all for us."

Following a recommendation from its distributor 3MV, White Water turned to brokers Tribal Manufacturing to handle everything from CD pressing to sleeve and label printing.

"Their turnaround was

terrific," says Sturridge. "The song, *Inside*, had been around for ages but we had no idea how well it would sell on the back of the commercial

"At one point we were ringing virtually every day and asking for another 10,000 copies. It was a bit of a roller coaster. Handling manufacturing direct for a debut

single that ended up shifting 350,000 units would have been a nightmare."

The role of the manufacturing broker is becoming more and

more important as increasing numbers of record companies look for a convenient all-in-one service to get a release out.

Brokers act as intermediaries between record companies — or unsigned bands — and manufacturers. They offer a rate which is usually competitive with a deal that a small label could get direct. They then negotiate furiously with manufacturers on the basis of bulk orders — i.e. all their clients put together — to create their margin.

So from the client's point of view they offer a simplified manufacturing process that does not necessarily cost any more. Their key selling point, according to Tribal's Alison Wilson, is that they are happy doing everything that record companies hate.

"They'd much rather spend their time on A&R and marketing than be calling cutting rooms, repro houses, sleeve and label printers, pressing plants and all the rest," says Wilson. >

WHO'S WHO IN BROKING

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For a complete list of brokers, see
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HARD HANDS ARTISTS
LEFTFIELD (ABOVE)
AND VINYL BLAIR
(RIGHT); HANDLED BY
BROKERS, KEY
PRODUCTIONS



► At 14 months old, Tribal is one of the newer brokers. More established companies include Mayking, A To Z and Key Productions, set up in August 1990 by former Rough Trade production chief Karen Emanuel.

"There were only about half as many brokers then as there are now. A lot of small labels were looking for an easier way to keep track of things, and I had the experience and the expertise they needed."

The chief advantage of using a broker is streamlining. Labels need only one contact number in their books for the whole gamut of services, and it is also protection for the uninitiated.

"I would never, ever want to handle that sort of stuff myself," says Hard Hands' label manager Jake Mansell, who used Key for Leftfield, Dark Globe and Vinyl Blair releases.

"Karen Emanuel knows more about manufacturing companies than I ever hope to, or want to, to

be honest," Mansell says. "Using a broker makes our accounting system easier as well, and it probably doesn't end up costing us much more."

Key are among the brokers also looking to the ever expanding market of CD-Rom and CD-I. "Getting quality right in CD-I is even more important than in audio," says Emanuel. "One little fault on a disc can bring the whole thing crashing down in audio," says Emanuel. "That means knowing manufacturers you can trust—and that is what offering a good broking service is all about."

Indeed, reliability and efficiency do seem to be the crucial advantages most often mentioned by labels who use brokers.

For the brokers themselves, the incentive is partly seeing a project through from beginning to end.

"I've got no musical skills and I'd never want to be in A&R," says Wilson. "But I get a great

thrill seeing a record on the top of the charts that first came to us on a DAT a few months before, and thinking 'I had something to do with that.'"

David Mackie, chief executive at CD manufacturer Districorn, accepts that brokers have their place in the market. "For a smaller firm they obviously make sense. If you can't afford to run your own production department, they make things a lot easier," he says.

"They are having a good time at the moment, but I suspect they are going to find it harder with all the newer manufacturers springing up and aggressively going after new direct business."

Some manufacturers believe dealing with brokers can have positive advantages, however. "It does help to be talking to someone who speaks your language," says Nimbus' John Denton. "Sometimes you need an interpreter to talk direct with new clients."

ABLEX PLANS 25m CD TURNOVER

The buy-in/management buy out of CD manufacturer Ablex from Racal Electronics last month means more than just changes at the directors' table, writes Steve Dowling.

The company plans to increase its share of the CD-Rom manufacturing market, an area that is growing phenomenally, yet has no clear leader. Ablex's aim is to create one of Europe's most advanced CD presses and to produce at least 25m CDs for its clients in the music and multimedia industries. Its production output has quadrupled from one manufacturing line to five. The management buy-in and buy-out was worth around £2m and £5m more in place for the multimedia expansion, thanks to equity funding provided by Lloyds Development Capital, bank finance from National Westminster and leasing finance from Lombard North Central.

John Metcalf, who has been with the company for two years, has become one of Ablex's new directors following the deal. He has spent the past eight years specialising in CD-Rom.

"I started the CD-Rom departments at Districorn and then Nimbus, between 1988 and 1993. Then I went to Dallas for 12 months working as a consultant," he says. Ablex has become one of the UK's biggest independent CD pressing companies. Formed in 1969 and originally part of the Decca group, it has consistently broken in new technology.

In 1972, it was the first European duplicator to use Dolby noise reduction while, in 1983, it moved into the computer age, making microdrive cartridges

for the pioneer of home computing, Sinclair.

In 1991, Ablex received ISO 9002 accreditation and, two years later, moved into CD and CD-Rom manufacturing.

Metcalf's career working with multimedia products has convinced him of the enormous potential of CD-Rom. "I think it's the most successful product the planet has ever known. The opportunities are incredible," he says.

Metcalf says the company has bought new presses that will cut the production time of each CD down to 4.6 seconds—half the time of most of its competitors.

"You must have the newest technology when it comes to making CDs. We write our presses off after two years. A lot of companies will keep them on for seven or eight years, but it's not worth it. The technology is changing too quickly."

While the company will be maintaining its music industry clients (Ablex produces at least 500,000 cassette tapes each week), more emphasis will be placed on CD-Rom's expansion into the video and computer games markets. With its range of 12cm, high density disks, Metcalf believes Ablex will be in a healthy position to target these areas.

Metcalf hopes the introduction of the new technology will allow the company to introduce the world's first "White Book" for Video CD-Rom, enabling a CD-Rom-configured PC to play videos with no loss of quality.

● Ablex has appointed former Nimbus marketing manager Stephen Connolly as its general manager of business development.

SOUND QUALITY REACHES NEW HIGH

In this age of digital audio, consumers have come to expect a very high level of quality from every musical release they purchase, writes Andrea Rotonda. That's why it is more important than ever for record companies to try to give each project an edge.

According to Sony and many engineers around the world, that edge is using 20-bit recording methods—such as Sony's Super Bit Mapping (SBM)—to raise every recording to the highest quality level possible.

At the recent Audio Engineering Society (AES) Convention in Paris, the latest techniques were discussed by Bob Ludwig, renowned mastering engineer and owner of US company Gateway Mastering, and David Smith, director of recording operations at Sony Classical in New York.

As well as explaining SBM, they talked about Sony's PCM-

9000 magneto-optical recorder, the Apogee UV22, the Daniel Weiss advanced noise shaping/dithering process [used to maintain the lowest end level] and dB Technologies' 22-bit converter.

Ron Renschel, marketing manager for professional audio for Sony, explained Sony's continued push to 20-bit resolutions. Renschel said, "Essentially, Thomas Edison invented the phonograph and since then everybody has tried to find better ways to store and improve sound. The purpose of going to 20-bit does exactly that by providing better dynamic range and better signal-to-noise ratio."

Processes like Sony's SBM resolve the audio to 20 bits, giving more detail and accuracy in each waveform. Then the entire spectrum of audio is re-dithered back down to 16-bit CD players, the current industry standard.

Oasis give Creation No 1 first

SALES

With five previous hits to their credit, each bigger than its predecessor, Oasis have been building up for the big one for the last year - and that's all it's been since they made their chart debut with *Supersonic*. That record's peak of 31 was followed by *Shakermaker* (number 11), *Live Forever* (10), *Cigarettes & Alcohol* (seven) and *Whatever* (three). This week Oasis score their first number one in spectacular fashion, dethroning *Take That's Back For Good*, a four-week topper. Some Might Say sold nearly 140,000 copies last week to become the 39th record to debut at number one. It is also the first rock record to top the singles chart since inside by *Slits*kin exactly a year ago.

Some Might Say is also the first number one for Alan McGee's 11-year-old Creation label. Partly owned by Sony, Creation has had number one LPs via Oasis' *Definitely Maybe* in October and *The Boat Radleys' Wake Up!* last month. Aside from Oasis, it has had 20 top 10 singles with *Ride* (Leave Them All Behind, nine in February 1994). Primal Scream (*Rocks/Punky Jam*, seven in March 1994) and the *Boo Radleys* (*Wake Up Boo!*, nine in March 1994).

Meanwhile, **Paul Weller** nabbs his biggest hit in exactly a decade, as *The Changingman* debuts at seven. Ten years ago he was leader of the Style Council whose last five singles failed to dent the Top 10, as have Weller's last eight solo singles.

No fewer than four of this week's Top 60 feature as a result of their use in TV. The story of *Freakpower's* Turn On, Turn Off, Cop Out - now in decline at 53 - is well charted, but there has been rather less publicity for the *Biosphere* single *Nocturnal*, which has taken over from it as the latest tune to be featured in a *Levi 501* commercial.

Used in the controversial condom-themed ad, it debuted last week at number 51 but dips this week to 59. Meanwhile, *Craigie's* use of the seven-year-old *Runag track An Ubbal As Airle* (The Highest Apple) sees the track debut at number 28 this week, giving the chart a rare Gaelic hit.

But the biggest of all this week's debuts hits is *Perez Prado's* *Gauglione*. A US number 53 hit in 1968 and a number one in Ireland last year, it is the quirky instrumental featured in the current Guinness ad. After first threatening the chart briefly on Irish import, it debuted at 41 when finally released here in December and remained at 58 a few weeks ago. Now reassigned to Ge-In with the Guinness ad, it emerges at 11 this week.

Alan Jones

SINGLES UPDATE



ALBUMS UPDATE



SALES AWARDS

Platinum: Oasis: *Definitely Maybe* (x2); **Variou:** Now That's What I Call Music! 30 (x2)
Gold: Anthony Ward/Stanislas Syrewicz: *The Choir*; **Radiohead:** *The Boring*; **Radiohead:** *Pablo Honey*; **Blur:** *Modern Life Is Rubbish*; **Blur:** *Leisure*; **Del Amitri:** *Tenfold*; **The Human League:** *Octopus*; **Leftfield:** *Leftism*; **Variou:** *Dance Mania Vol 2*; **Variou:** *Rocks Off*
Silver: **Bobby Brown:** *Two Can Play That Game* (single); **Variou:** *Let's Hear It For The Girls*

PLAYLIST ADDS

Radio 1 FM: **wk 27.04.95:** B List: *Incognito* - Everyday; *Ultr' Joy* - Deezee; *Take That - Every Guy*; *Pulp - Common People*; *Michelle Gayle - Freedom*; *All Campbell - That Look In Your Eye*; *Cliff Aliyah - Deon With The Dope*; *Sheryl Crow - Can't You Haven't*; *Bob Dylan - Dignity*; *Green Day - When Came Around*
Capital FM: **wk 27.04.95:** B List: *Mike And The Mechanics - Steppin' On A Beach Of Gold*; *Bob Seger - Night Moves*; *Jimmy Somerville - Hurt So Deeply*; *Bruce Springsteen - Secret Garden*; *Adina Howard - Freak Like Me*
C List: *Ultr' Joy - Deezee*; *Terryl Synan - I Want To Know What Love Is*
Virgin FM: **wk 27.04.95:** B List: *Domine Farris - I Know*; *Practitioners - Get Ready*; **C List:** *Bob Marley - Keep On Moving*; **D List:** *Blur - London Loves*; *Boo Radleys - Find The Answer Within*
MTV Europe: **wk 01.05.95:** *Green Day - When I Come Around*; *Boo Radleys - Wake Up Boo!*; *Interactive - Living Without Your Love*; *Alex Party - Don't Give Me Your Life*; *Captain Hollywood Special - Find Another Way*; *Top Eat Dog - With'r's The King*

THIS WEEK'S HITS

Singles

- NUMBER ONE: **Some Might Say** Oasis - Creation
HIGHEST NEW ENTRY: **Some Might Say** Oasis - Creation
HIGHEST CLIMBER: **Jessie Joshua** *Kidson* - SBK
NUMBER ONE R&B SINGLE: **If You Only Let Me In** MNB - 1st Avenue/Columbia
NUMBER ONE DANCE SINGLE: **Lifting Me Higher** *Gems For Jem* - Box 21

Albums

- NUMBER ONE: **Picture This** *Wet Wet Wet* - The Precious Organisation
HIGHEST NEW ENTRY: **...I Care Because You Do** *The Apex Twin* - Warp
HIGHEST CLIMBER: **Street Party** *Chas 'n' Dave* - Telstar
NUMBER ONE COMPILATION: **Now That's What I Call Music!** 30 - EMI/Virgin/PolyGram

Airplay

- NUMBER ONE SINGLE: **Back For Good** *Take That* - RCA
BIGGEST GROWER: **Made In England** *Elton John* - Rocket
MOST ADDED: **Hurts So Good** *Jimmy Somerville* - London

AIRPLAY

Radio One really goes completely overboard on records. It's most-played record rarely tops 30 plays and is usually only one or two spins ahead of the number two disc. But this week it grants 32 plays to the new Oasis single *Some Might Say*. That's six more plays than any other record and another indication that, whatever its problems, Radio One is still the station to play the happening hits.

With the status of Oasis building so steadily in the past 12 months (as outlined in the sales commentary) and with such a commercial song as *Some Might Say*, it's nothing short of astounding that the other 55 stations monitored by Media Monitor can muster a mere 51 plays for the disc. Although a lot of them will climb aboard now it's a hit, last week Radio One made up 94 percent of the record's total audience.

Otherwise, **Take That** are still far ahead on national airplay, spending a fourth week at the summit with their best-yet tally of 1,112 plays. But, although they're still reaching 40 per cent more ears than their closest chaser *Back To Good*, there's little sign of exposure for other tracks from their album yet. It seems that, even with acts this big, radio programmers have trouble forreting out potential hits unless pointed in that direction by the release of a chart as single. All credit to Capital though, for giving half a dozen plays to Sunday To Saturday.

All of the extra support that *Back To Good* has earned in the past fortnight is due to Atlantic 288. After ignoring the record initially, it has taken to it in a big way, a fortnight ago it played the record just twice, increasing those plays to 52 and now 93 in consecutive weeks.

The last artist to get significant airplay before having a sales hit was *Tina Arena*. There's nothing getting that magnitude of early airplay at present, but the *Gigolo* *Ants* Where I Find My Heaven continues to grow. It moves up to number 49 this week, helped by its use in the movie *Dumb And Dumber*, while other newcomers doing well are *Scatman John's* *Scatman* (number 66), *Maria Rowe's* *Sexual* (82) and *This Is How We Do It*, the current US number one, by *Montell Jordan* (89).

Finally, eleven months after it first started to get airplay, *Yousouf N'Dour & Neneh Cherry's* hit 7 Seconds continues to display remarkable tenacity. It rarely has fewer than 100 plays a week and is constantly lurking just outside the Top 50. This week it's unchanged at 57, with 127 plays.

Alan Jones

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AIRPLAY PROFILE



Rank	Title	Artist	Label	Weeks on chart	Peak	W	TW
1	13	55	94	84	58	22	32
-2	9	LOVE & DEVOTION	INC. For The Real McCoy's	24	26	24	26
-2	1	JULIA SAYS	You Was Me! (Phonix Organization)	24	26	24	26
-2	2	BABY BABY	Genes (Mercury)	27	26	4	1
-5	1	TWO CAN PLAY THAT GAME	Bobby Brown (A&M)	25	5	3	6
-5	35	IF YOU ONLY LET ME IN (ON MY Knees)	Janet Jackson	18	25	5	3
7	17	MARKELLE	Swing (Jive)	23	24	7	7
-8	8	IF YOU LOVE ME	Maxine (A&M)	22	8	11	10
-8	2	BACK FOR GOOD	Tina Turner (A&M)	28	23	-8	21
7	7	WHODUNS NOW	Janet Jackson (A&M)	27	23	-8	21
-8	1	HEY OVER HEY	Janet Jackson (A&M)	28	23	-11	10
12	18	BEST IN ME	Janet Jackson (A&M)	19	22	-11	10
-12	1	MY GIRL JOSEPHINE	Super Cool (New Jack Records)	10	22	-13	11
-14	1	I WANNA BE FREE (TO BE WITH HIM)	Scars (Warner Bros)	10	21	-13	10
-14	1	USURE D	Janet Jackson (A&M)	27	21	-13	10
-16	1	KEY TO MY LIFE	Scars (Warner Bros)	11	20	-13	10
-16	36	WHERE I FIND MY HEAVEN	Capitol (A&M)	12	20	-13	10
-18	18	ONE MAN IN MY HEART	Human League (East West)	13	19	-18	10
-18	18	LOVE CITY GROOVE	Low Cut (New Jack Records)	21	19	-18	10
-18	13	BUBBLING HOT	Janet Jackson (A&M)	18	21	-18	10
-21	19	CHAINS	Janet Jackson (A&M)	12	18	-21	8
-21	38	I NEED YOU	Janet Jackson (A&M)	12	18	-21	8
-21	13	SOUR TIMES	Phonix (Jive)	22	18	-22	3
-24	24	THE FIRST THE LAST EIGHTY (TILL THE END)	Sting (RCA)	18	17	-22	3
-25	11	WAKE UP BOO!	Janet Jackson (A&M)	19	16	-25	3
-25	11	DRIVING WITH THE BRAKES ON	Janet Jackson (A&M)	19	16	-25	3
-25	27	BUDDY HOLLY	Warner (A&M)	14	16	-27	11
-28	11	HAVE YOU EVER REALLY LOVED A WOMAN	Janet Jackson (A&M)	19	16	-27	11
-28	2	TURN ON, TUNE IN, COP OUT	Phonix (Jive & Island)	27	15	-28	2
30	26	MADE IN ENGLAND	Janet Jackson (A&M)	14	14	30	2

Rank	Title	Artist	Label	Weeks on chart	Peak	W	TW
1	3	55	94	84	58	22	32
-2	1	WAKE UP BOO!	Janet Jackson (A&M)	22	32	2	5
-2	1	YOU GOTTA BE	Janet Jackson (A&M)	24	26	2	5
-2	3	BACK FOR GOOD	Tina Turner (A&M)	28	23	3	6
-2	4	TURN ON, TUNE IN, COP OUT	Phonix (Jive & Island)	27	26	4	1
-2	5	DONT GIVE ME YOUR LIFE	Alka (Poly)	25	25	5	3
-2	6	OVER MY SHOULDER	Maxine (A&M)	22	25	6	4
-2	7	JULIA SAYS	You Was Me! (Phonix Organization)	24	26	7	7
-2	8	WHATEVER	Janet Jackson (A&M)	22	25	8	21
-2	11	SOMEDAY I'LL BE SATURDAY NIGHT	Janet Jackson (A&M)	28	23	-8	21
-2	11	SO GOOD	Janet Jackson (A&M)	28	23	-8	21
-2	11	TWO CAN PLAY THAT GAME	Bobby Brown (A&M)	25	5	-11	10
-2	11	HOLD MY HAND	Janet Jackson (A&M)	28	23	-11	10
-2	13	ONE MAN IN MY HEART	Human League (East West)	13	19	-13	11
-2	13	HYPNOTIZED	Janet Jackson (A&M)	27	23	-13	10
-2	13	THE BOMB! (THESE SOUNDS FALL INTO MY MIND)	The Bunchies (Phonix)	27	23	-13	10
-2	13	NO MORE I LOVE YOU'S	Janet Jackson (A&M)	28	23	-13	10
-2	13	STRANGE CURRENTS	REU (Mercury)	19	22	-13	10
-2	13	IF YOU LOVE ME	Maxine (A&M)	22	8	-13	10
-2	13	BUBBLING HOT	Janet Jackson (A&M)	18	21	-13	10
-2	13	DEPENDENT LOVE SONG	Scars (Warner Bros)	11	20	-13	10
-2	13	I CAN'T BE WITH YOU	Janet Jackson (A&M)	12	18	-21	8
-2	13	CHAINS	Janet Jackson (A&M)	12	18	-21	8
-2	13	IF YOU LOVE ME	Maxine (A&M)	22	8	-21	10
-2	13	USURE D	Janet Jackson (A&M)	27	21	-21	3
-2	13	KEY TO MY LIFE	Scars (Warner Bros)	11	20	-21	3
-2	13	JESSIE	Janet Jackson (A&M)	18	17	-25	3
-2	13	SOFT FOR SORE	Janet Jackson (A&M)	19	16	-25	3
-2	13	HAVE YOU EVER REALLY LOVED A WOMAN	Janet Jackson (A&M)	19	16	-25	3
-2	13	TURN ON, TUNE IN, COP OUT	Phonix (Jive & Island)	27	15	-28	2
-2	13	BABY COME BACK	Janet Jackson (A&M)	27	15	-28	2
-2	13	THE STRANGEST PARTY (THESE ARE THE TIMES)	100% (Mercury)	14	14	30	2



Rank	Title	Artist	Label	Weeks on chart	Peak	W	TW
1	6	HYPNOTIZED	Janet Jackson (A&M)	21	29	21	29
2	1	SOMEDAY I'LL BE SATURDAY NIGHT	Janet Jackson (A&M)	29	27	2	5
3	4	JULIA SAYS	You Was Me! (Phonix Organization)	24	26	2	5
4	4	TURN ON, TUNE IN, COP OUT	Phonix (Jive & Island)	25	26	2	5
5	2	OVER MY SHOULDER	Maxine (A&M)	22	25	5	3
-6	8	MADE IN ENGLAND	Janet Jackson (A&M)	20	21	-6	3
-6	8	HERE AND NOW	Janet Jackson (A&M)	19	21	-6	3
-6	6	WAKE UP BOO!	Janet Jackson (A&M)	21	21	-6	3
9	12	HOLDING ON TO YOU	Janet Jackson (A&M)	19	20	-9	3
-10	12	HAVE YOU EVER REALLY LOVED A WOMAN	Janet Jackson (A&M)	19	19	-10	3
-10	12	WHATEVER	Janet Jackson (A&M)	19	19	-10	3
-10	12	STRANGE CURRENTS	REU (Mercury)	19	19	-10	3
-10	8	I CAN'T BE WITH YOU	Janet Jackson (A&M)	20	19	-12	3
-14	2	AS I LAY ME DOWN	Janet Jackson (A&M)	27	18	-14	3
-14	4	SECRET GARDEN	Janet Jackson (A&M)	20	18	-14	3
-14	3	CAN'T CRY ANYMORE	Janet Jackson (A&M)	19	18	-14	3
-17	21	THIS COWBOY SONG	Janet Jackson (A&M)	18	17	-17	3
-17	12	MARVELOUS	Janet Jackson (A&M)	18	17	-17	3
-17	13	I WANNA BE FREE (TO BE WITH HIM)	Scars (Warner Bros)	19	17	-17	3
-20	1	WRITER SHADE OF PALE	Janet Jackson (A&M)	16	16	-20	3
-20	1	HURTS SO GOOD	Janet Jackson (A&M)	16	16	-20	3
-20	26	THE CHANGING MAN	Janet Jackson (A&M)	16	16	-20	3
-22	1	THE BALLAD OF PETER PUMPKINHEAD	Janet Jackson (A&M)	20	15	-22	3
-23	1	SOUR TIMES	Phonix (Jive)	20	15	-23	3
-23	30	HIGH & DRY	Janet Jackson (A&M)	17	15	-23	3
-23	1	BUDDY HOLLY	Warner (A&M)	14	15	-23	3
-25	38	SENSE	Janet Jackson (A&M)	13	14	-25	3
-28	1	PARKIE	Janet Jackson (A&M)	15	13	-27	11
-28	1	SNAP & RIVERS	Janet Jackson (A&M)	8	13	-27	11
30	2	IF YOU'RE THE STAR	Janet Jackson (A&M)	9	10	-27	11

Rank	Title	Artist	Label	Weeks on chart	Peak	W	TW
1	3	55	94	84	58	22	32
-2	1	TWO CAN PLAY THAT GAME	Bobby Brown (A&M)	25	5	3	6
-2	1	BACK FOR GOOD	Tina Turner (A&M)	28	23	2	5
-2	3	LOVE & DEVOTION	INC. For The Real McCoy's	24	26	2	5
-2	4	WHODUNS NOW	Janet Jackson (A&M)	27	26	2	5
-2	5	MADE IN ENGLAND	Janet Jackson (A&M)	20	21	-6	3
-2	5	LOVE CITY GROOVE	Low Cut (New Jack Records)	21	19	-6	3
-2	5	TURN ON, TUNE IN, COP OUT	Phonix (Jive & Island)	27	26	2	5
-2	7	BEST IN ME	Janet Jackson (A&M)	19	22	-8	21
-2	8	HAVE YOU EVER REALLY LOVED A WOMAN	Janet Jackson (A&M)	19	16	-9	3
-2	8	CHAINS	Janet Jackson (A&M)	12	18	-10	3
-2	11	IF YOU LOVE ME	Maxine (A&M)	22	8	-11	3
-2	12	IF YOU ONLY LET ME IN	Janet Jackson (A&M)	18	21	-12	3
-2	14	I KNOW	Janet Jackson (A&M)	20	19	-12	3
-2	14	KEEP ON MOVING	Janet Jackson (A&M)	20	19	-12	3
-2	14	KEY TO MY LIFE	Scars (Warner Bros)	11	20	-14	3
-2	15	JULIA SAYS	You Was Me! (Phonix Organization)	24	26	-15	3
-2	17	JESSIE	Janet Jackson (A&M)	18	17	-17	3
-2	18	NO MORE I LOVE YOU'S	Janet Jackson (A&M)	28	23	-18	3
-2	19	THAT LOOK IN YOUR EYE	Alka (Poly)	25	21	-19	3
-2	19	THINK TWICE	Janet Jackson (A&M)	20	21	-19	3
-2	19	BABY BABY	Genes (Mercury)	27	18	-21	3
-2	21	YOU'RE THE STAR	Janet Jackson (A&M)	9	17	-21	3
-2	21	USURE D	Janet Jackson (A&M)	27	21	-21	3
-2	21	MARVELOUS	Janet Jackson (A&M)	18	17	-21	3
-2	21	ONLY ONE ROAD	Janet Jackson (A&M)	17	17	-21	3
-2	21	DRIVING WITH THE BRAKES ON	Janet Jackson (A&M)	19	16	-25	3
-2	21	TELL ME WHEN	Janet Jackson (A&M)	19	16	-25	3
-2	21	DONT GIVE ME YOUR LIFE	Alka (Poly)	25	21	-27	11
-2	21	WINK STOP (WHISGLE WHIGGLE)	Janet Jackson (A&M)	15	21	-27	11
-2	21	I WANNA BE FREE (TO BE WITH HIM)	Scars (Warner Bros)	19	17	-27	11
-2	21	WRITER SHADE OF PALE	Janet Jackson (A&M)	16	16	-27	11

95.8 CAPITAL FM LONDON

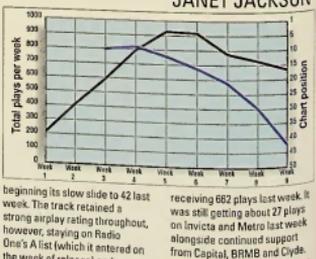
All data this page © Media Monitor. Station profile charts rank titles by total number of plays per station from 01.05.95 to Sunday 23 April 1995 until 24.05.95 on Saturday 28 April 1995.

AIRPLAY FOCUS

96.4FM BRMB
The Birmingham based station was launched by Birmingham Broadcasting in early 1974 but in 1993 was taken over by the Capital group. It now has a similar profile to that of Capital in London, including a Gold sister station on AM. Programme controller Francis Currie says the focus has been entirely positive, focusing programming policy and making playlists suitable for promotion (including TV campaigns). BRMB's main attractions include Les Ross, whose breakfast show won a 1994 Sony award. Programming - influenced by London and

Rank	Title	Artist	Label	Weeks on chart	Peak	W	TW
1	1	TWO CAN PLAY THAT GAME	Bobby Brown (A&M)	25	5	3	6
2	1	HAVE YOU EVER REALLY LOVED A WOMAN	Janet Jackson (A&M)	19	16	-9	3
3	2	BACK FOR GOOD	Tina Turner (A&M)	28	23	2	5
4	1	TURN ON, TUNE IN, COP OUT	Phonix (Jive & Island)	27	26	2	5
5	1	WHODUNS NOW	Janet Jackson (A&M)	27	26	2	5
6	1	OVER MY SHOULDER	Maxine (A&M)	22	25	5	3
7	1	WINK STOP	Janet Jackson (A&M)	15	13	-27	11
8	1	I WANNA BE FREE (TO BE WITH HIM)	Scars (Warner Bros)	19	17	-27	11
9	1	IF YOU'RE THE STAR	Janet Jackson (A&M)	9	10	-27	11

Janet Jackson's Whoduns Now, released in the third week of March, made its airplay debut in the first week of February on Essex FM. The song was picked up the following week by Capital which was its biggest launch until the week of release, when Red Rose took over, playing it more than 50 times that week. The track entered the Airplay Top 50 in the first week of March, rising rapidly to peak at the end of March with 928 plays, having been a firm favourite with BRMB and Clyde as well as Capital. The record subsequently entered the charts at number 10, only rising one more place over



TOP 50 AIRPLAY HITS

6 MAY 1995

MEDIA MONITOR

Pos	Last	Weeks	Title/Artist/Label	Radio 1 FM										Total	Total audience of those stations	Weekly audience of this station		
				BBC Radio 1	Capital	Heart FM	Key 103	Mersey	Radio 2	Radio 3	Radio 4	Radio 5	Virgin Radio					
1	2	2	BACK FOR GOOD Take This (GMC)	A	23	93	25	42	29	38	32	31	37	43	0	1112	69,045	6.6
2	3	3	TWO CAN PLAY THAT GAME Bobby Brown (BMG)	A	25	34	44	45	35	42	0	1	29	2	0	910	50,044	4.4
3	4	4	JULIA SAYS Miss Miss (Practice Organisation)	A	26	69	17	25	32	1	33	29	21	1	27	733	49,499	2.2
4	5	5	WAKE UP BOO! Lisa Sturges (Chrysalis)	A	16	98	1	1	4	13	0	1	18	22	21	561	44,665	-1.6
5	2	1	TURN ON, TUNE IN, COP OUT Freshpower (Fourths & Broadway)	B	15	78	28	40	1	26	0	1	5	3	26	650	41,500	-50.2
6	7	14	HAVE YOU EVER REALLY LOVED A WOMAN Bryan Adams (A&M)	A	15	32	40	37	34	33	31	25	21	27	19	825	41,384	-8.3
7	11	11	CHAINS Tina Turner (Capitol)	B	18	30	43	37	34	39	26	31	27	19	0	636	41,111	-9.3
8	9	9	IF YOU LOVE ME Brownstone (Epic)	A	23	29	27	36	32	37	0	2	25	2	0	631	39,800	-1.9
9	7	7	WHOOPS NOW Jane's Addiction (Virgin)	A	23	4	26	42	1	30	4	29	28	1	0	581	36,077	-6.9
10	23	31	IF YOU ONLY LET ME IN IN MN 8 (Columbia)	A	25	20	14	29	10	12	0	1	23	2	0	569	35,051	11.8
11	24	33	BEST IN ME Let Loose (Mercury)	A	22	0	23	38	5	4	0	25	17	1	0	478	33,859	48.0
12	38	16	LOVE & DEVOTION JMC Sar & The Real McCoy (Logic)	A	26	0	16	42	10	27	0	1	13	1	0	314	31,611	14.6
13	16	17	MARVELOUS Lightning Seeds (Epic)	A	24	0	12	13	14	34	0	1	9	1	17	526	31,422	-0.1
14	42	41	KEY TO MY LIFE Boyzone (Polydor)	A	20	25	13	26	6	38	0	1	33	1	0	499	31,291	53.4
15	27	31	I WANNA BE FREE (TO BE WITH HIM) Scarfie (Warner Bros)	A	21	0	13	9	15	38	20	15	27	23	17	638	30,944	58.4
16	12	12	ONE MAN IN MY HEART Human League (East West)	B	19	33	5	4	2	31	0	12	5	38	0	545	30,722	-11.2
17	10	10	DON'T GIVE ME YOUR LIFE New Power Generation	B	12	72	1	9	4	35	0	1	1	1	0	364	30,337	37.5
18	28	24	LOVE CITY GROOVE Love City Groove (Planet 3 Records)	A	19	0	27	40	20	4	0	1	2	1	0	388	30,199	8.5
19	25	61	MADE IN ENGLAND Elton John (Rocket)	A	14	0	30	40	29	20	30	28	2	4	21	487	29,777	32.9
20	8	8	OVER MY SHOULDER Mike And The Mechanics (Virgin)	B	1	70	11	1	33	33	28	30	28	1	25	481	28,888	-0.2
21	6	6	HYPNOTISED Simple Minds (Virgin)	B	9	33	1	1	14	31	0	11	2	38	29	483	26,633	-34.5
22	11	13	BABY BABY Cece (Parade)	A	26	4	7	17	6	25	0	1	5	2	0	368	26,000	-24.4
23	17	20	U SURE DO Stevie Nicks (Fresh)	A	21	29	4	16	33	21	0	1	4	3	0	316	25,622	-14.2
24	19	19	YOU GOTTA BE Grace (Parade)	1	94	1	1	2	10	26	1	4	42	0	351	24,956	34.1	
25	18	18	NOT OVER YET Grace (Parade)	A	23	0	3	7	6	21	0	1	2	7	0	320	22,063	-33.0
26	22	23	BUBBLING HOT Patra Boyson With Ranking Roger (Virgin)	A	19	31	4	6	1	1	0	1	8	1	0	296	21,719	-20.2
27	13	18	STRANGE CURRENCIES NEM (Warner Bros)	B	10	33	1	1	4	7	0	1	1	39	19	387	21,209	-56.6
28	45	46	DRIVING WITH THE BRAKES ON Del Amiri (A&M)	B	16	0	12	10	30	31	0	12	2	35	0	384	19,037	75.6
29	41	38	SO MUCH MIGHT SAY Oasis (Creation)	A	32	0	0	0	0	1	0	0	0	1	10	83	19,055	42.0
30	31	56	I NEED YOU Bruce (Gordian)	A	18	0	6	3	3	28	0	1	11	21	0	281	18,339	17.9
31	62	72	JESSIE Joshua Kadison (EMI)	1	25	16	24	23	11	3	28	13	23	0	450	18,283	56.9	
32	45	45	SOMEDAY I'LL BE SATURDAY NIGHT Ben Jovi (Limbic)	3	36	2	5	1	12	0	1	1	1	28	183	16,231	10.3	
33	25	15	NO MORE I LOVE YOU'S Atomic Lovers (BMG)	3	33	21	21	1	1	0	3	27	2	1	259	15,855	47.0	
34	19	33	THANK YOU Ruff & Mugs (Mercury)	A	14	0	2	6	2	7	0	1	7	15	0	322	14,637	83.1
35	26	21	AS I LAY ME DOWN Sophie B. Hawkins (Columbia)	0	20	1	1	8	3	18	1	1	19	18	176	14,333	39.7	
36	176	376	HURTS SO GOOD Jimmy Somerville (London)	B	11	0	8	5	17	16	0	9	0	21	16	247	14,228	31.1
37	37	45	THINK TWICE Celina Dion (Epic)	3	18	17	18	4	4	4	31	2	1	0	332	13,466	-6.2	
38	77	77	SOUR TIMES Portishead (Isle Beat)	A	18	0	1	1	1	4	0	1	1	1	15	153	13,333	-3.8
39	78	56	MY GIRL JOSEPHINE Super Cat feat Jack Radics (Columbia)	A	22	0	0	0	0	1	0	0	2	0	0	82	12,980	18.0
40	35	25	THE FIRST THE LAST ETERNITY (TILL THE END) Sheep Feet, Summer (Arista)	A	17	0	1	0	0	0	0	0	0	0	0	116	12,771	-23.3
41	46	36	HOLDING ON TO YOU Terence Trent D'Arby (Columbia)	B	10	0	1	1	1	2	0	1	1	1	20	180	12,411	-9.1
42	65	0	KEEP ON MOVING Bob Marley & The Wailers (Island)	C	9	0	12	26	0	3	5	26	0	0	1	144	12,344	77.1
43	37	37	WHATEVER Oasis (Creation)	1	37	0	0	2	14	0	0	0	12	19	96	12,004	0.5	
44	36	47	SECRET GARDEN Bruce Springsteen (Columbia)	B	8	0	3	8	13	31	0	9	0	16	18	187	11,448	-27.6
45	39	38	THE BALLAD OF PETER PUMPKINHEAD Cash Tenthredines (RCA)	C	11	0	0	0	2	2	0	0	0	0	15	213	11,448	-18.1
46	32	28	I CAN'T BE WITH YOU Crowded House (A&M)	1	30	1	1	1	2	0	1	1	1	19	138	11,180	-35.5	
47	44	45	THE BOMB! [THESE SOUNDS FALL INTO MY MIND] The Bushmelters (Polygram)	2	33	3	4	2	2	0	1	1	2	0	156	10,933	-0.8	
48	51	51	THE CHANGING MAN Paul Weller (Isle Beat)	C	14	0	0	0	0	2	0	0	2	16	64	10,556	24.2	
49	65	53	WHERE I FIND MY HEAVEN Giglio Adams (Vireo)	B	20	0	0	0	0	0	0	0	4	1	68	10,156	37.6	
50	48	58	ALL I WANNA DO Sheryl Crow (A&M)	4	18	0	8	3	8	4	7	0	1	0	112	10,007	0.5	

© Media Monitor. Compiled from data gathered from 66 CD on Sunday 23 April 1995 until 24.00 on Saturday 29 April 1995. Stations ranked by audience figures based on latest half-hour Rayn data.

TOP 10 GROWERS

Pos	Title/Artist/Label	Total	Increase in number of plays
1	MADE IN ENGLAND Elton John (Rocket)	487	246
2	IF YOU ONLY LET ME IN IN MN 8 (Columbia)	569	231
3	BEST IN ME Let Loose (Mercury)	478	198
4	KEY TO MY LIFE Boyzone (Polydor)	499	191
5	HURTS SO GOOD Jimmy Somerville (London)	247	190
6	I WANNA BE FREE (TO BE WITH HIM) Scarfie (Warner Bros)	638	175
7	JESSIE Joshua Kadison (EMI)	450	169
8	DRIVING WITH THE BRAKES ON Del Amiri (A&M)	394	164
9	LOVE CITY GROOVE Love City Groove (Planet 3 Records)	388	120
10	HAVE YOU EVER REALLY LOVED A WOMAN Bryan Adams (A&M)	825	113

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

TOP 10 MOST ADDED

Pos	Title/Artist/Label	Total	Stations	Wkly	Incr
1	HURTS SO GOOD Jimmy Somerville (London)	26	22	8	
2	A BEGGAR ON A BEACH OF GOLD Mike & The Mechanics (Virgin)	18	9	6	
3	FEEL ME FLOW Naughty By Nature (Big Life)	15	6	6	
4	KEY TO MY LIFE Boyzone (Polydor)	35	28	5	
5	DRIVING WITH THE BRAKES ON Del Amiri (A&M)	35	29	5	
6	CAN'T CRY ANYMORE Sheryl Crow (A&M)	19	13	5	
7	THAT LOOK IN YOUR EYE Al Campbell (Virgin)	22	16	4	
8	FREEDOM Michelle Gayle (RCA)	15	8	4	
9	IF YOU ONLY LET ME IN IN MN 8 (Columbia)	38	31	3	
10	MADE IN ENGLAND Elton John (Rocket)	38	27	3	

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

AIRPLAY

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

6 MAY 1995

THE OFFICIAL CHARTS - 6 MAY

music week
AS USED BY



SINGLES

1 SOME MIGHT SAY

	Creation
1	RCA
2	Polydor
3	MCA
4	Sip/Remal/WEA
5	Columbia
6	Gold/Discs
7	1st Avenue/Columbia
8	A&M
9	One Little Indian
10	RCA
11	Mercury
12	MLJ/Epic
13	Logic/Anisa
14	Mercury
15	East West
16	Planet 3
17	Ornyasis
18	Eternal/WEA
19	SBK
20	Perfecto/East West
21	Columbia
22	Jive
23	Systematic
24	
25	

BROWNSTONE



ALBUMS

1 PICTURE THIS

	Precious Organisation
1	Wet/Wet/Wet
2	Go/Beat
3	Columbia
4	Island
5	Epic
6	RCA
7	Data
8	Food/Parlophone
9	Creation
10	Warner Bros
11	Creation
12	Pure Music
13	Teister
14	Go/Discs
15	Deceptive
16	Columbia
17	Columbia
18	MLJ/Epic
19	Warner Bros
20	Virgin
21	East West
22	Rocket
23	PolyGram TV



6 5 95

labels crack down on mix tape pirates

Rave label Strictly Underground is leading a campaign to clamp down on the sale of illicit mix tapes of big rave events.

The company has taken a series of ads out in the underground press and on radio stations threatening tape manufacturers with legal action.

It is estimated that pirate producers can make as much as £130,000 by selling tapes of recordings made of a single rave.

Strictly Underground managing director Mark Ryder says, "It's getting to a scale where it could make the whole scene collapse. These people are selling up to eight cassettes for the price of two 12 inches. I run the biggest rave compilation

company and I can't compete with that. Now they're moving into CDs." As well as not receiving royalties from the use of their tracks, rave labels are also seeing their market for both singles and compilations eaten into by the tapes.

The dance repertoire division of the MCPS is aware of the problem and is currently trying to make sure those compiling the tapes pay royalties and clear the use of tracks. Ian Volke of the MCPS says, "I can't see a way of stopping it, so it's important to ensure they pay royalties if they use tracks. A lot of the time it's ignorance rather than people actually trying to rip the labels off. It's a matter of education, making sure people know

what they should be doing to clear mix tapes." The organization has already been taking to many of the larger tape producers and has paroled a fact sheet for all those concerned.

Laura Young from rave label Stage One Music agrees with this softly softly approach. "The raves keep our music alive. If it's a small rave and you don't sell any tapes, it's not financially viable. I realise it's a lot of work to clear things properly but I think in the end we'll all benefit," she says.

The MCPS fact sheet and more details are available from Ian Volke, MCPS, 41 Streetham High Road, London SW16 1EP. Tel: 0181-789 4400.



Just as Aussie scoop opera shares the same pool of actors, the Italian house scene seems to be a merry-go-round of the same singers and producers working together, apart and under an ever-changing array of names. A good example are the Visnagi brothers, Vanturi and Gianni who we can exclusively reveal are not only Lutal Joy but also Alex Party. So as the Alex Party hit 'Don't Give Me Your Life' finally drops out of the Top 30 after selling 300,000 copies, the brothers Visnagi are ready for another smash with Lutal Joy

and 'Dreamer'. Featuring singer Janice Robinson, the track was originally released in August 1994 when it reached number 18 in the charts. Second time out 'Dreamer' has already stormed up the **RM Club Chart** into the number one slot with mixes from Rolfo, Loveland, Junior Vasquez, Swing 52 and Jupiter.



all tracks previously unreleased

oakenfold joins tribal line-up

DJ superstar Paul Oakenfold has been confirmed as a last-minute addition to the massive outdoor Tribal Gathering dance event taking place this Saturday (8) in Oxfordshire.

The event looks set to break the curse that saw many similar events cancelled last year with the organisers expecting to draw a capacity crowd of 25,000 dance

fans to the 17-hour event. Oakenfold will be playing the last two hours in the Planet Erotico tent, which will be hosted by Lady Miss Kier of Deep-Lite. Live sets will include Orbital, Prodigy, Pistikman and Moby while Dave Angel, Justin Robertson, Norman Jay, Danny Tenaglia, Tin Tin, Richie Hawtin and dozens more will be on the decks. Further details on 0181-963 0940.

inside club chart:

- 2 underworld return to singles route
- 3 one drop of L.G. goes a long way for dangerous
- 5 armand van helden picks his classic cuts

club chart:

- 1 DREAMER
Lutal Joy
- cool cuts:
1 STAY
Isha D

12 18 NOW DANCE '95
14 19 100% ACID JAZZ
18 20 RESERVE DODS (OST)

shiva. work it out. number one club single. includes remixes by david morales, fathers of sound and west end.



- 14 25 U SUR
- 15 26 I NEED
- 16 27 BUBBI
- 18 28 LIFTIN
- 25 29 FOOLS
- 19 30 THE BOB
- 17 31 SOUR
- 28 32 CRAZY
- 33 FREAM
- 20 34 THE FI
- 21 35 I WAN
- 36 CASTI
- 22 37 LET'S
- 38 DON'T
- 18 39 DRIVII
- 26 40 HOLDI

Bullethead titles at

EV

'All



OUT NOW
Limited edition 10" picture disk - DEV/PA3
CD Single - DEV/CS3 • Cassette Single - DEV/TC3

Distributed by Sony/3M
MD MC



Club:
Magic Bus of the Blue Note, 1 Haxton Square, London N1. Fridays 10pm-5am.



Capacity/PA/special features:
500/4K turbo/launch at the end of May with a sponsor; dance podiums, projections.

Door policy:
Relaxed. No dress code.

Music policy:
Funky grooves: jazz, soul and roots.

DJs:
Eddie Pillar, Dean Rudland, JY, Stuart Kirkham, Lascelles, Simon Bartholomew.

Spinning:
Pointer Sisters' 'Don't It Drive You Crazy'; Lighthouse 'One Fine Morning'; Planet 'Don't You Let Me Down'; The Ides Of March 'Vehicle'; Harry J 'Africa'.

DJ's view:
"One of the nicest places I've guested at. I get to play records I can't normally play and it's nice to see people dance to them." - Stuart Baker.

Industry view:
"There's a good selection of music - wild and funky and new acid jazz. The crowd is free and unpretentious - it's a good place to relax." - Dan Waite, Virgin.

Ticket prices:
£7/£5 concessions.

news
underworld return to singles route

Underworld's 'Dubnoboss withmyheadman' was quite rightly hailed as one of the best albums the UK dance scene has yet produced, with the group's reputation further enhanced by a series of excellent live appearances. This month the trio will start the not inconsiderable task of following up their album with the release of a new single, 'Born Slippy'.

"We're putting out some dance singles because we didn't want to get stuck in that rut of having become an 'album act' and rushing into putting another album out just because the last one was so popular," says Underworld vocalist and guitarist Karl Hyde.



The single will be available in five versions with the various versions encompassing different shades of the UK scene from straight techno to jungle.

"When we play live now everything is improvised," says Hyde. "The equipment is flexible enough that we're almost completely free to go where we want. When we started we wanted to have that freedom to take things where we want, like a DJ, but also because we play live not to be restricted to what was on records of vinyl."

clay's debut
packs a punch

Black Market Records is looking to follow up the pop dance success it achieved last year with CJ Lewis with a host of new releases for this summer.

Prime among these is new material from CJ Lewis and the debut from new white reggae MC Clay O'Shea (pictured).

The debut from the 18-year-old ex-basser and bricklayer from north London is a reggae/engish version of Bobby Darin's 1956 hit 'Splish Splash' produced by young jungle producer Roy Lasprilla (aka DJ Massive).

Described by Black Market boss Rene Geston as reggae pop, the single will slot neatly into the area pioneered by artists like CJ Lewis. "It's a big summer record - modern pop dance music. A lot of the kids like Massive, who started out producing jungle are going to be the pop producers of tomorrow," says Geston.

Meanwhile, June will see the release of new material from CJ Lewis, starting with a single 'Rough & Smooth' which shows a more r&b side to Lewis. "People are going to get a real shock when they hear the new LP and the quality of all his new material," says Geston.

Another potential chart hit will be a re-release of Juliet James's 1992 hardcore classic 'Take It Easy', remixed for 1995 by Bond Of Gyries. Away from the pop charts, however, Black Market will be continuing to put out underground material. "I don't want people to think that because I'm doing pop material, I'm not going to be staying true to my roots," says Geston. Included in the label's more specialist releases will be a jungle compilation 'Science', material from new trip hop style group One Creed, and two new LPs from Larry Heard - the second volume of his critically acclaimed jazz ambient LP 'Sceneries Not Songs' and a 'Classic Fingers' compilation featuring tracks from all five of Heard's albums.



One people used to make homages to Liverpool for the football. Nowadays, however, the holy grail that visitors head for is no longer Anfield but the legendary Cream club. But for those unable to make the pilgrimage and sick of hearing ecstasie reports, the new 'Cream Live' double CD set will have come none too soon. To win a specially packaged CD copy of the LP, just answer this question: which of these people would you not associate with Liverpool? - (a) Beth Jordache (b) John Lennon (c) Barbara Windsor.



"out-now"!

the-reese-project



"direct-me"

Sasha-remix

12-CD-NC

rm namecheck: editor-in-chief: elva reynard / managing editor: solina webb / a&e editor: nick robinson / contributing editor: tony farvidas / designer/sub-editor: fiona robertson

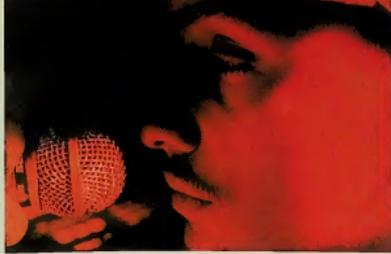
1	SOI	1	BACK F	11	GUAGL	21	BUDDY	31	IF YOU	41	LOVE &	51	BEST I	61	IMANN	71	LOVE C	81	AN UBF	91	BABY E	101	JESSIE	111	NOT O	121	MY GRI	131	THE 4 F	141	THE 4 F	151	THE 4 F
2	BACK F	2	KEY TO	12	BUDDY	22	IF YOU	32	LOVE &	42	BEST I	52	IMANN	62	LOVE C	72	AN UBF	82	BABY E	92	JESSIE	102	NOT O	112	MY GRI	122	THE 4 F	132	THE 4 F	142	THE 4 F		
3	KEY TO	3	TWO C	13	IF YOU	23	LOVE &	33	BEST I	43	IMANN	53	LOVE C	63	AN UBF	73	BABY E	83	JESSIE	93	NOT O	103	MY GRI	113	THE 4 F	123	THE 4 F	133	THE 4 F	143	THE 4 F		
4	TWO C	4	DON'T S	14	LOVE &	24	BEST I	34	IMANN	44	LOVE C	54	AN UBF	64	BABY E	74	JESSIE	84	NOT O	94	MY GRI	104	THE 4 F	114	THE 4 F	124	THE 4 F	134	THE 4 F	144	THE 4 F		
5	DON'T S	5	CHAIN'	15	BEST I	25	IMANN	35	LOVE C	45	AN UBF	55	BABY E	65	JESSIE	75	NOT O	85	MY GRI	95	THE 4 F	105	THE 4 F	115	THE 4 F	125	THE 4 F	135	THE 4 F	145	THE 4 F		
6	CHAIN'	6	THE CH	16	LOVE C	26	AN UBF	36	BABY E	46	JESSIE	56	NOT O	66	MY GRI	76	THE 4 F	86	THE 4 F	96	THE 4 F	106	THE 4 F	116	THE 4 F	126	THE 4 F	136	THE 4 F	146	THE 4 F		
7	THE CH	7	IF YOU	17	IF YOU	27	BEST I	37	IMANN	47	LOVE C	57	AN UBF	67	BABY E	77	JESSIE	87	NOT O	97	MY GRI	107	THE 4 F	117	THE 4 F	127	THE 4 F	137	THE 4 F	147	THE 4 F		
8	IF YOU	8	HAVE YI	18	BEST I	28	IMANN	38	LOVE C	48	AN UBF	58	BABY E	68	JESSIE	78	NOT O	88	MY GRI	98	THE 4 F	108	THE 4 F	118	THE 4 F	128	THE 4 F	138	THE 4 F	148	THE 4 F		
9	HAVE YI	9	ARMY I	19	LOVE C	29	AN UBF	39	BABY E	49	JESSIE	59	NOT O	69	MY GRI	79	THE 4 F	89	THE 4 F	99	THE 4 F	109	THE 4 F	119	THE 4 F	129	THE 4 F	139	THE 4 F	149	THE 4 F		
10	ARMY I	10	GUAGL	20	BUDDY	30	IF YOU	40	LOVE &	50	BEST I	60	IMANN	70	LOVE C	80	AN UBF	90	BABY E	100	JESSIE	110	NOT O	120	MY GRI	130	THE 4 F	140	THE 4 F	150	THE 4 F		
11	GUAGL	11	BUDDY	21	IF YOU	31	LOVE &	41	BEST I	51	IMANN	61	LOVE C	71	AN UBF	81	BABY E	91	JESSIE	101	NOT O	111	MY GRI	121	THE 4 F	131	THE 4 F	141	THE 4 F	151	THE 4 F		
12	BUDDY	12	IF YOU	22	LOVE &	32	BEST I	42	IMANN	52	LOVE C	62	AN UBF	72	BABY E	82	JESSIE	92	NOT O	102	MY GRI	112	THE 4 F	122	THE 4 F	132	THE 4 F	142	THE 4 F	152	THE 4 F		
13	IF YOU	13	LOVE &	23	BEST I	33	IMANN	43	LOVE C	53	AN UBF	63	BABY E	73	JESSIE	83	NOT O	93	MY GRI	103	THE 4 F	113	THE 4 F	123	THE 4 F	133	THE 4 F	143	THE 4 F	153	THE 4 F		
14	LOVE &	14	BEST I	24	IMANN	34	LOVE C	44	AN UBF	54	BABY E	64	JESSIE	74	NOT O	84	MY GRI	94	THE 4 F	104	THE 4 F	114	THE 4 F	124	THE 4 F	134	THE 4 F	144	THE 4 F	154	THE 4 F		
15	BEST I	15	IMANN	25	LOVE C	35	AN UBF	45	BABY E	55	JESSIE	65	NOT O	75	MY GRI	85	THE 4 F	95	THE 4 F	105	THE 4 F	115	THE 4 F	125	THE 4 F	135	THE 4 F	145	THE 4 F	155	THE 4 F		
16	IMANN	16	LOVE C	26	AN UBF	36	BABY E	46	JESSIE	56	NOT O	66	MY GRI	76	THE 4 F	86	THE 4 F	96	THE 4 F	106	THE 4 F	116	THE 4 F	126	THE 4 F	136	THE 4 F	146	THE 4 F	156	THE 4 F		
17	LOVE C	17	AN UBF	27	BABY E	37	JESSIE	47	NOT O	57	MY GRI	67	THE 4 F	77	THE 4 F	87	THE 4 F	97	THE 4 F	107	THE 4 F	117	THE 4 F	127	THE 4 F	137	THE 4 F	147	THE 4 F	157	THE 4 F		
18	AN UBF	18	BABY E	28	JESSIE	38	NOT O	48	MY GRI	58	THE 4 F	68	THE 4 F	78	THE 4 F	88	THE 4 F	98	THE 4 F	108	THE 4 F	118	THE 4 F	128	THE 4 F	138	THE 4 F	148	THE 4 F	158	THE 4 F		
19	BABY E	19	JESSIE	29	NOT O	39	MY GRI	49	THE 4 F	59	THE 4 F	69	THE 4 F	79	THE 4 F	89	THE 4 F	99	THE 4 F	109	THE 4 F	119	THE 4 F	129	THE 4 F	139	THE 4 F	149	THE 4 F	159	THE 4 F		
20	JESSIE	20	NOT O	30	MY GRI	40	THE 4 F	50	THE 4 F	60	THE 4 F	70	THE 4 F	80	THE 4 F	90	THE 4 F	100	THE 4 F	110	THE 4 F	120	THE 4 F	130	THE 4 F	140	THE 4 F	150	THE 4 F	160	THE 4 F		
21	NOT O	21	MY GRI	31	THE 4 F	41	THE 4 F	51	THE 4 F	61	THE 4 F	71	THE 4 F	81	THE 4 F	91	THE 4 F	101	THE 4 F	111	THE 4 F	121	THE 4 F	131	THE 4 F	141	THE 4 F	151	THE 4 F	161	THE 4 F		
22	MY GRI	22	THE 4 F	32	THE 4 F	42	THE 4 F	52	THE 4 F	62	THE 4 F	72	THE 4 F	82	THE 4 F	92	THE 4 F	102	THE 4 F	112	THE 4 F	122	THE 4 F	132	THE 4 F	142	THE 4 F	152	THE 4 F	162	THE 4 F		
23	THE 4 F	23	THE 4 F	33	THE 4 F	43	THE 4 F	53	THE 4 F	63	THE 4 F	73	THE 4 F	83	THE 4 F	93	THE 4 F	103	THE 4 F	113	THE 4 F	123	THE 4 F	133	THE 4 F	143	THE 4 F	153	THE 4 F	163	THE 4 F		
24	THE 4 F	24	THE 4 F	34	THE 4 F	44	THE 4 F	54	THE 4 F	64	THE 4 F	74	THE 4 F	84	THE 4 F	94	THE 4 F	104	THE 4 F	114	THE 4 F	124	THE 4 F	134	THE 4 F	144	THE 4 F	154	THE 4 F	164	THE 4 F		
25	THE 4 F	25	THE 4 F	35	THE 4 F	45	THE 4 F	55	THE 4 F	65	THE 4 F	75	THE 4 F	85	THE 4 F	95	THE 4 F	105	THE 4 F	115	THE 4 F	125	THE 4 F	135	THE 4 F	145	THE 4 F	155	THE 4 F	165	THE 4 F		

one drop of i.g. goes a long way

Good UK hip-hop producers are few and far between, so when a well-produced UK rap track comes through it stands out a mile. Such is the case with the debut single by 16-year-old rapper Dangermouse, "The System/Some Mics", which has been produced by I.G. Culture, formerly of Dodge City Productions. The track is released on

I.G.'s label One Drop Inner Outer which has been running for eight months, starting with the breakthrough album "Egoistic Vol 1". The single continues the vibe started by that LP of beats highlighting a production style that takes a broad slice of the old US styles while adding a UK twist. It was the quality of this album that resulted in the collaboration with

Dangermouse (pictured). "When I put that record out, a lot of MCs got in touch with me," says I.G. Aside from rap material, I.G.'s label will also be releasing R&B records. One Drop's main act is artist will be Longine Corne, a gospel-influenced singer who'll be among the artists to be featured on a doublepack sampler LP called "Tings A Gwan".



black dog trio go walkies as band split

Black Dog, one of the UK's leading techno groups, have split up.

A statement released by the act's record company Warp said the group had decided to part company due to "personal differences".

The three ex-members will all remain signed to Warp, with Ed Hantley and Andy Turner teaming up under the name Plad - which they have used in the past for the single "Clear" - and Ken Downing going it alone.

A Warp spokeswoman says, "We're very sad that the boys have decided to split but we have absolute faith in their future with us. The boys did split up for personal reasons but it's not like we're at war between them. Sometimes things just come to an end."

Black Dog first emerged in 1990 with a track entitled "Virtual". They subsequently recorded three critically acclaimed albums - "Byes" and "Spinnies" for Warp and "Temple Of Transparent Balls" for GRP. The group also produced a track, "Sweet Intuition", on Björk's latest single "Army Of Me".

Meanwhile, Warp's release schedule includes albums from Red Snapper, Richard H Kirk and the Alpha Twins' single collaboration with Philip Glass "1031 Headral".

wall of sound gives us more dope

"Give em enough dope" was an album with a sense of timing that would have put even Arsenal's recent performances to shame.

When volume one came out last year, it summed up the whole vibe of what would come to be called trip hop and remains a must-have for those interested in all things dubby and experimental.

A year later volume two has arrived, once again featuring the cream of the new wave of loopy beatific music, ranging

from Larry Heard's "A Question Of Time" to Penthouse's "Sour Times", taking in Pressure Drop's "Up Against The Wall" and Howie B's "Birth".

The LP's immaculate selection is not surprising, given that the label concerned, Wall Of Sound, is an offshoot of Soul Trader, a distribution company which was vital in establishing the trip hop phenomenon.

Wall Of Sound label manager, Mark Jones says, "With the new album, I wanted

to make something interesting and appeal to people who are really into the music at a gross roots level. I'm not just aiming at the chain stores."

Misically, Jones also feels it's important that the scene continues to move forward and has put his money where his mouth is on the new album.

"I included tracks such as T Power vs MK Ultra, which is jungle, because I didn't want yet another down-beat collection. I wanted a real eclectic mix, not just the same

boring breakbeat shit," he says.

The LP once again comes in a high quality apparently dope-induced sleeve and featuring a picture from photographer Susmi Lovelle's cult Seventies book Hashish, to which Wall Of Sound has exclusive rights.

Further releases on Wall Of Sound will include a highly limited edition sampler album "Back To Mono", as well as new singles from The Wize Guvz, Rootless and Arwey.



are illegal rave mix tapes damaging the scene?

Paul Myers - manager, Freedom Record shop

"We sell them because there is such high demand. If they didn't get them from us there are plenty of other places they could go. They're not a sort of promo for really upstart tapes. They do serve a purpose because a lot of people buy a tape one week, then come in the next week wanting to buy particular tracks on vinyl."

Neil Rushton - Network

"It can be a pain in the arse if on illegal mix tapes has got a

track on it that you're promoting which hasn't even been released yet. On the other hand, I don't think the success we had with the Renaissance mix tapes, (which sold 100,000) could have been achieved without the bootleg mix tapes generating so much popularity in the first place."

Judge Jules - DJ

"No they're not. Illegal mix tapes have done a lot to demonstrate how good dance music actually is. They sell the concept of dance to a wider audience in a more palatable way. In many cases the tunes sound better in a mix context anyway, since they're standing

alone. But if can be depressing when I go to Camden market and pick up an illegal mix tape supposedly of me, which is really bad quality in terms of mixing and sound and definitely isn't me."

Juliette - Marcellite Records

"I can't condone them on a copyright level but from a fan's point of view, I love them, and they do promote the music. Try driving up to Manchester without a mix tape playing."

Janis Roehrbn - Glubschene

"The people making the tapes know they shouldn't be doing it but they genuinely don't feel they're doing any harm. Some

have even sent the tapes to the artists thinking they'll be pleased. We're about to put a lot of effort into clamping down on mix tapes and if it's time we could have been spending on our development. We're going to be pretty pissed off when we catch the *****."

Sally Gross - managing director, L'Attitude label

"No, I don't think they are damaging. They're one of cottage industry which would be impossible to stamp out. It's not like they sell thousands and thousands, so I don't really think they are a problem."



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16 20 RESERVOIR DOGS (OST)

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HI-LUX - FEEL IT (FULL ON MIX)
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YUM YUM - 3 MINUTE WARNING (YUM YUM'S NUKED UP MIX)
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Shop:
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Specialist areas:
UK and import house,
hardcore and jungle.
Merchandise: mix tapes,
slip mats, record bags,
T-shirts, jackets. Ticket
agent. Mail-order service.
Manager's view:
"We're doing a lot better
now than this time last
year. More people seem to
be getting into dance
music - because a lot of it
gets into the charts more
people are interested in it.
Since the Bucketheads
took, people are on a
disco tip - everyone loves
Seventies samples. Jungle
has decreased for us; a lot
of people who were into it
were between 12 and 17
years old - once they
reach 18 and start going
to clubs, they turn to
house music. People into
hippy hardcore are even
younger - 10 or under.
Hardcore mix tapes do
really well. We sell three
times as many hardcore
as house tapes and three
times as many house
records as hardcore
ones." - Paul Myers.

**Distributor's
view:**
"It's the best shop in the
area. Paul is very easy to
get on with - he hasn't got
an attitude." - Dennis
Summerskill, SRD.
DJ's view:
"I always get a good
service. Paul will order
records for me. It's
worth going in late Friday
or early Saturday when the
deliveries have been. You
can always pick up a few
prizes too." - Brett
Gould, Mud Club at
Bogleys.

club & shop focus
compiled by sarah davis,
tel: 0181-948 2320.

COOL cuts

Cleveland City

1 NEW STAY Isha D

Like a female Tony Di Bart tune with top mixes from Chris & James

- | | | | | |
|----|------|--|--|-------------------|
| 2 | (3) | SEX ON THE STREETS | Pizzaman | Loaded/Cowboy |
| 3 | (2) | FREEDOM | Michelle Gayle | 1st Avenue/RCA |
| 4 | NEW | THAT'S WHAT I GOT | Liberty City | Tribal UK |
| | | | Classy US garage with mixes from Murk | |
| 5 | NEW | FIRE UP | Elevator Man | Wired |
| | | | A lively stomping follow-up to 'Funk And Drive' | |
| 6 | (7) | KEEP LOVE TOGETHER | Love To Infinity | Mushroom |
| 7 | NEW | SWEETEST DAY OF MAY | Joe T Vanelli Project | Positiva |
| | | | Strong vocals and production on Joe T's latest project | |
| 8 | NEW | RIGHT AND EXACT | Christy Ward | Oré |
| | | | With mixes from Stonebridge, Dancing Divaz and Pizzaman | |
| 9 | NEW | (EVERYBODY'S GOT TO LEARN SOMEONE) | I NEED YOUR LOVING | Production House |
| | | | Another catchy pop dance track that borrows from the past | |
| 10 | (9) | BLACK MOON/WHITE RAIN | Karnak | Tribal UK |
| 11 | (13) | GOING ROUND D' | Bora | MCA |
| 12 | NEW | THIS IS HOW WE DO IT | Montell Jordan | Def Jam |
| | | | Excellent swing track with extra house mixes from Todd Terry | |
| 13 | NEW | THE REAL LOVE THANG | L'Homme Van Reinn | Network |
| | | | Big anthemic UK house track with mixes from Parks & Wilson and Rob D | |
| 14 | (11) | THE FEELING | Endive | Distinctive |
| 15 | NEW | FUNKIN'/STEEL TOE | Leeman | White label |
| | | | Excellent cut out of 'Ain't We Funkin' Now' | |
| 16 | NEW | A LITTLE BIT OF THIS, A LITTLE BIT OF THAT | Brothers In The Struggle | Sound Of Ministry |
| | | | Chicago house with Brit mixes from Harvey | |
| 17 | NEW | WHAT U LIKE | Budielias vs Waxworks | Tumbin' |
| | | | The North East's finest turn out another top US-style groove | |
| 18 | NEW | BASSPOWER | Shakavara | Kooliworld |
| | | | Uplifting NRG Euro stomper | |
| 19 | (16) | HOUSEMATIC | Father And The Professor | Urban Hero |
| 20 | NEW | DISCO SELECTION EP | MJ & Co. | Join Hands |
| | | | Noel and Maurice Watson with a fine deep house EP | |

a guide to the most essential new club tunes as featured on Tim's "essential selection", with Pete Tong broadcast every Friday between 7pm and 10pm. Compiled by DJ Feedback and data collected from leading DJs and the following stores: city soundcity (pinner), black market (condon), eastern bloc underground (monchester), 23rd precinct (glasgow), 3 beat (hairport), wary (sheffield), track (swansea), joy for life (nottingham).

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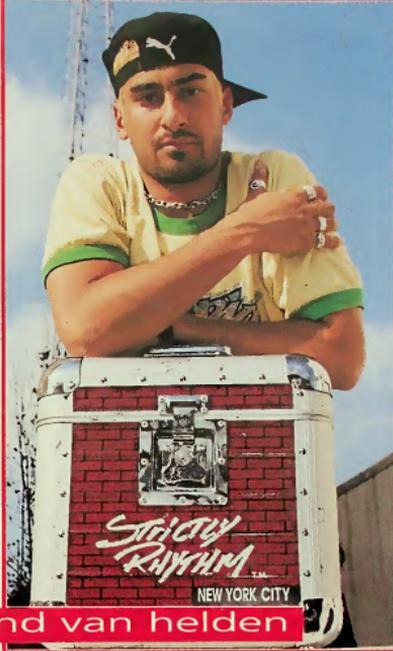
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| 24 | TEARS | |

Rock on his box

Armand van Helden says he's never had a bad gig – and with these classic cuts you know why



Armand van Helden

'planet rock' afrika bambaataa' (tommy boy)

"To me this record represents everything I'm into now – everything we're into now came from that and from Nimbus by Kraftwerk. This was the first record of electronic dance music. There were others before but this hit big. It set the whole thing up for house music, techno, freestyle, hip hop."

'let the music play' shannon (emergency)

"A very powerful record. The first strong vocals over electro music. The first big hit that I can remember that struck me and paved the way for freestyle. Back then it was hip hop, but not considered rap."

'the bridge is over' bdp (boogie down productions)

"The first raw and simple hip-hop song that was in its own style. There's a real, rough edge to it. It's the first hard rap I can remember with reggae influences."

'french kids' lil Louis (epic)

"This song is my first introduction to trance because, to me, it's a serious house track. It was for real house enthusiasts of the time. It's a simple track which builds. It's very electronic. It's full of soul. It's very sexual. It's the first track I've known to date to change bits drastically – I've never heard of an electronic track that had the balls to do that."

'our house' the jungle brothers (warlock)

"My first introduction to house music – it was coming through rap and it was an amazing record in terms of energy. When I was playing it on the dancefloor the place would blow up. I have two copies and they're really scratched, when I get another one I'll still play it today!"

'suck it me' rap dmc (profile)

"The first rap song that really struck me because it was really original, very electronic, and it was hard and the style of rapping came off. It's the first real amazing rap record, a totally new style."

'eric b for president' eric b and rakim (fourth & Broadway)

"Again, for me, this and 'Suck It Me' were a new style. They were the first people to lift James Brown records and the first to sample old funk, rare groove and jazz records. They were the first to throw it down and lay this beat down and to top it off with kuttin' vocals. It's very different, it's very slow and down tempo and it paved the way for all rap we have at the moment – hip hop that's smooth but hard."

'good life' inner city (virgin)

"One of my first vocal house records, before that I was into the Todd Terry, Royal House stuff. When Inner City came out with Good Life it struck me – it's a happy song but very powerful. It moves the dancefloor but it's sunny, it wasn't weak. It had house and techno elements years ahead of its time."

'hot music' soho (apextron)

"In America this is a big time classic – this and 'Dance' by Earth People – both are Paul Josey. They are the first records that combined with jazz. It's one of the first soul-house records, it's not really house, but it's one you can play in a strict hip hop club and it's totally accepted – the crowd goes mad."

'give it up' the goodmen (fresh fruit)

"Out of the more recent stuff, The Goodmen is the only track that has your right in your face. There's nothing like it, nothing even comes close. When it came out it was destined to be a classic. In America it hit big and to this day – and it came out in '93 – it's still played out. Still records are coming out with The Goodmen sound and there will be records with that sound for the next 10 years – that's how you know it's a classic. When The Goodmen came out in America there was no record class when it was hot – people would go to clubs and wait for it to come on."

'steamin'

- 'feeling I know' time warp (groove on)
- 'I saw you dancing' yaki-da (London)
- 'martha's song' deep forest (epic)
- 'keep on' andre (tribal sun)
- 'I'm ready' size B (chorasmu)
- 'run away' real mccooy (arista)
- 'nodie entiendo' b-tribe (atlantic)
- 'sex life' geoffrey williams (hands on)
- 'phase 043' greylock (bush)
- 'the way that you love me' vanessa williams (mercury)

compiled by Sarah Davis
Tel: 0171-948 2320



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BORN: Boston, 1970. **LIFE BEFORE DJING:** College, worked for Mutual Fund. **FIRST DJ GIG:** "A homecoming high school dance in 1994. I was 14. It was mainly for 10-12 grades so it was definitely ground breaking. I was a little punk!" **MOST MEMORABLE GIG:** *Res!* – "Two months ago I did a rave in Munich with David Morales that was really good. There were 27,000 people there." **Worst:** "I've never had a bad gig." **FAVOURITE CLUBS:** "Tunnel, New York, on Fridays. When the Sound Factory closed recently the Tunnel opened until 10pm. Fridays are amazing, the music's good and there's an actual jazz room, rap room, hip hop room. You can rock all night. It's the better." **HOTTEST THREE GIGS:** Tokyo (May 1-4); Switzerland (13); Belgium (25-26). **DJ TRADEMARK:** A lot of dramatic breakdowns. **LIFE OUTSIDE DJING:** Artist/producer. "I go out to clubs – not house – jungle clubs, hip hop, dancehall, salsa."

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THE OFFICIAL CHARTS - 6 MAY

NEW

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Britain's meatiest beats till

club

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

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- 12 **2** NOT ANYONE (PLAYBOY/SKAMAS/UTRA/DJ LEE/VEL/MAMI) BY NIGHT MIXES) Groove Groove Melody/Mercury Blackbox
- 13 **3** TAKE YOU THERE (SURE IS PURE/DANNY TAURUS/KEN MANTRA/SPACE OF LIFE/PLAY BOYS/STRIKE/LOVE/VESTATION MIXES) Romo Simon Fresh/Network doublepack
- 14 **4** LOVE, LOVE, LOVE - HERE I COME (ROLLO & SISTER BLISS MIXES) Rollo Goes Mystic Cheeky doublepack
- 15 **5** SING-A-SONG (BROTHERS OF PEACE/MASTERS AT WORK MIXES) Carolyn Harding & Damon Horton Indochina Statewide doublepack
- 16 **6** TOO MANY FISH (FRANKE KNUCKLES/BOBBY D'AMBROSIO/SATOSHI TOMIE MIXES) Frankie Knuckles featuring Adara Virgin doublepack
- 17 **7** EVERYDAY (ROGER SANCHEZ/MASTERS AT WORK/BLUEY MIXES) Incognito Talkin Loud doublepacks (2)
- 18 **8** WHAT IS LOVE (I WANNA KNOW) (ISATOSHI TOMIE/DAVID MORALES/ROKSTONE MIXES) Terr Simon AM doublepack
- 19 **9** I HAVE SOMETHING FOR YOU (BTBS/CZZ & ST BRAD/TWAS MIXES) Federal Hill L'Attitude doublepack
- 20 **10** AS LONG AS YOU'RE GOOD TO ME (LOVE TO INFINITY/DANCING DWAZ/FRANKIE PONCETT MIXES) Judy Cheeks Positive doublepack
- 21 **11** LET'S START OVER (DISS-CUSS/ORIGINAL MIXES) Pamela Fernandez One doublepack
- 22 **12** I NEEDED YOUR LOVE (JUNIOR VASQUEZ/STONEBRIDGE & JOHNNY BOY/JOHAN STRANDBLKVST) Frankie Pharos Bad Boys Into The Blue (Phil Kelsey & Robert P/Steve Mason & P.E.T./DJ Seduction/W/My Mixes) Moby Mate
- 23 **13** MOVE YOUR BODY Eurogroove Anex
- 24 **14** DIRECT ME (SASHA/DANNY TAURUS/JOEY NEGRO MIXES) Reese Project Six
- 25 **15** DON'T NEED YOUR LOVE (MOTIV 8/STONEBRIDGE & NICE MIXES) Moni 8 Eternal
- 26 **16** I NEED YOUR LOVE (MOTIV 8/BASIONAL/ORIGINAL CITY/OVERWORLD MIXES) Surrender Your Love (Mik/Wand Mixes) Nightcrawlers Final Vinyl
- 27 **17** SURRENDER YOUR LOVE (Mik/Wand Mixes) Nightcrawlers
- 28 **18** SURRENDER YOUR LOVE (Mik/Wand Mixes) Nightcrawlers
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- 35 **25** SURRENDER YOUR LOVE (Mik/Wand Mixes) Nightcrawlers

- 36 **1** DAY AND NIGHT (DAVID MORALES/RAPINO BROTHERS MIXES) Novocento Zanca/ZTT
- 37 **2** EVERYBODY'S GOT TO LEARN SOMETIME I NEEDED YOUR LOVIN' Baby D Systematic
- 38 **3** GET ON (IN THE GROOVE/TONITE/JAMMIN' TILL THE END OF THE TIME/JAZZ RIDE) Acacia Trax (Volume 2) Underground Vibe
- 39 **4** WAKES OF LIFE (DON JOAN/FLYING HIGH/JANDEE'S UNDERGROUND MIXES) Body Heat Escapade
- 40 **5** SPEND THE DAY (DANCE COLLECTIVE/DEVELOPMENT CORPORATION MIXES) Urban Cookie Collective Pulse-8
- 41 **6** TUNE IN (ANIMAL HOUSE MIX/JUST SAY KNOW MIX)/FOX FORCE FIVE/FOX FORCE ONE Chis & James Stress
- 42 **7** WORK IT OUT (MINI/WARP/FEATHERS OF SOUND/MORALES/WEST END MIXES) Shiva fir Box 21
- 43 **8** LIFTING ME HIGHER (TALL PAUL/GENS FOR LEAN MIXES) Gens For Lem Feverpitch
- 44 **9** GET ON UP/UP YOURS (MIX/JUNIT Project 'X') Joyce Sims Club Tools
- 45 **10** SWEET LOVE (MEMBERS ONLY MIX) Dann Geneal Sun Up
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- 48 **13** SEXUAL (FEEL FEMISKY/NOTHER/JUN/PARKSIDE MIXES) Maria Rowe fir
- 49 **14** LIBERAL (TIN TIN OUT/GOAN MOON/SECRET KNOWLEDGE FALLER ANGELS MIXES) Libera Mercury
- 50 **15** CHASE (RADIO VERSION)/NOBODY HOME/YOUR PLANET OR MINET Main Output Runner
- 51 **16** SPECIAL (DAVID MORALES MIXES) M&S featuring Robbie Craig Public Demand
- 52 **17** FAVELAS (THE ALOOF/STUART MCILLIAN & ORDE MEIKLE MIXES) The Abof East West
- 53 **18** VOICES INSIDE MY HEAD (E-SMOUVER/ROGER'S MIXES) The Police AC/M
- 54 **19** LIMITED EDITION 24 Hour Experience Effective
- 55 **20** IT SHOULD HAVE BEEN YOU (OUTFATHER & JOE/ABSOLUTE/KEIN DE SAI MIXES) Nice N Ripe
- 56 **21** Blacknuss featuring Tiph & Jennifer Brown Sidestep
- 57 **22** GYRIBES (MR RYO/WAD/TIMAM MIXES) Timam fir
- 58 **23** I'M READY (MIXES) Size 9 Dman
- 59 **24** IT'S A WONDERFUL WORLD (STONEBRIDGE & HUCK WIGZ/SLAZE SISTERS/BOY UN) UN
- 60 **25** UNDERSTAND THE GROOVE/HUMBA (VIVA FANIA MIX/TIN MY HEART (IN YA EAR MIX)) UNDERSTAND THE GROOVE/HUMBA (VIVA FANIA MIX/TIN MY HEART (IN YA EAR MIX))

1 2 DREAMER (LIVIN' JOY/JUNIOR VASQUEZ/ JUPITER/SWING 52/ROLLO/LOVELAND/ALEX PARTY MIXES)

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- 51 **16** SPECIAL (DAVID MORALES MIXES) M&S featuring Robbie Craig Public Demand
- 52 **17** FAVELAS (THE ALOOF/STUART MCILLIAN & ORDE MEIKLE MIXES) The Abof East West
- 53 **18** VOICES INSIDE MY HEAD (E-SMOUVER/ROGER'S MIXES) The Police AC/M
- 54 **19** LIMITED EDITION 24 Hour Experience Effective
- 55 **20** IT SHOULD HAVE BEEN YOU (OUTFATHER & JOE/ABSOLUTE/KEIN DE SAI MIXES) Nice N Ripe
- 56 **21** Blacknuss featuring Tiph & Jennifer Brown Sidestep
- 57 **22** GYRIBES (MR RYO/WAD/TIMAM MIXES) Timam fir
- 58 **23** I'M READY (MIXES) Size 9 Dman
- 59 **24** IT'S A WONDERFUL WORLD (STONEBRIDGE & HUCK WIGZ/SLAZE SISTERS/BOY UN) UN
- 60 **25** UNDERSTAND THE GROOVE/HUMBA (VIVA FANIA MIX/TIN MY HEART (IN YA EAR MIX)) UNDERSTAND THE GROOVE/HUMBA (VIVA FANIA MIX/TIN MY HEART (IN YA EAR MIX))

- 14 **25** U SUR
- 15 **26** I NEED
- 16 **27** BUBBI
- 18 **28** LIFTIN
- 19 **30** FOOLS
- 20 **34** THE BOI
- 17 **31** SOUR
- 28 **32** CRAZ
- 1 **33** FREAK
- 20 **34** THE FI
- 21 **35** I WAN
- 1 **36** CASTL
- 22 **37** LET'S I
- 1 **38** DON'T
- 18 **39** DRIVP
- 26 **40** HOLDI

▶ Bulleted titles are

'All

EV

Limited edition 10" picture disk - DEVPD3
CD Single - DEVCS3 • Cassette Single - DEVTCS3

- 6 **19** SURRENDER YOUR LOVE (MK/WAND MIXES) Nightcrawlers
- 44 **20** WORKING GIRL (MIXES) Fierce
- 13 **21** ADDED AND EXPLORED ANDY MEECHAN/X-PRESS ZKUNG FUBREAT(MASTERS MIXES)
Marc Almond
- 6 **22** DON'T MAKE ME WAIT (LOVELAND MIXES)
Loveland/featuring Rachel McFadane
- 6 **23** TEN PER CENT LOVE TO INFINITY(CHRIS KING/MASTERS AT WORK MIXES)IT SEEMS TO
X-Classic doublepack
- 6 **24** THINK OF YOU(DANCING DINAZ CLUB MIX)EXTENDED X UK MIX/MEMBER REMIX(DAVID
REMX) Whigfield
- 6 **25** WIZARDS OF THE SONIC (RED JERRY/WESTBAM/CI BOLAND MIXES) Westbam
- 6 **26** BURNING (MK'S MIX) Roy Mixes/MK
- 6 **27** I'M ALIVE (SASHA & BT REMIX) Saal
- 6 **28** THIS IS HOW WE DID IT (TODD TERRY/BARR'S MIXES) Monelli Jordan
- 6 **30** ANOTHER DAY (ISMAK/PHOS/BOOKER T MIXES) Phos
- 6 **31** Farley "Jackmaster" Funk featuring Ulands Brown
- 6 **31** THIS OLD HOUSE (MIXES) Technique
- 6 **32** DANCE TO THE MUSIC (CHRIS & JORGANIC MIXES) OUB TO THE MUSIC/THE CHANT LOHNNY
- 6 **33** VIBIOUS REMIX/THE ONLY ONE (ORGANIC EDIT) Hustlers Convention
- 6 **33** CANDY RAIN (HEAVY D.S. TRANSMASERZ/BOOKER T & BE BE STONE/DAVID
CHARLESWORTH MIXES) Soul For Real

the mk club-chart is available on a special limited service on extended form as soon as it is compiled on the Friday before publication, details on pp 420-428

- 6 **60** NEW UNDERSTANDING THE GROOVE(BHUMBA (VIVA FANIA MIX))IN MY HEART (IN YA EAR MIX)
Narcotic
- 6 **61** Roger S presents Selenia: Weapons Volume 2
- 6 **61** NEW THE WAY WE ARE (MIXES) The Ahar
- 6 **62** LOST ON A BREEZE (MAURICE JOSHUA MIXES) Act Of Faith
- 6 **63** LOVE SHINE Rhythm Source
- 6 **64** VOLUME 1 Krinkle Kut Grooves
- 6 **65** FM FREE Joanne Kay
- 6 **66** SWITCHHEAD (ORIGINAL MIX/TOKYO DUB) Marshall Sax
- 6 **67** LET'S GET BRUTAL (ORIGINAL/TERRENCE PARKER MIXES)
Nitro Deluxe
- 6 **68** AL-NAARYSH (THE SOUL) (ORIGINAL/JOHN MCCREADY/JOVAN BLADE MIXES)
Network clear vinyl
- 6 **69** JUST GET UP AND DANCE (PI FUNKY/OPINIONS/INTRALLAZI NIGHTLY/HOT MIXES)
Network clear vinyl
- 6 **70** THE MEANING (BAMAMA REPUBLIC/FAT CLUB MIXES) The Sound Gathering
- 6 **71** STROBONIC INJECTION EP-2(BABY LOVE CLUB MIX)NUTRONIK/(VEGAMITE MIX)
Planet Four
TC, 1995
- 6 **72** SEX ON THE STREETS (PIZZAMAN/PLAY BOYS MIXES) Pizzaman
- 6 **73** MAX DON'T HAVE SEX WITH YOUR EX (BOYS WITH PRIDE/SOMEONE MIXES)
Liquid Wheel
- 6 **74** DOWN WITH THE CLUDE (MIXES) Aaliyah
- 6 **75** MOVE THAT BODY (MUSH/BOTTOM DOLLAR MIXES) Nush

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'DREAMER' - THE 95 REMIX

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LIVIN'JOY DREAMER

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14 19 100% ACID JAZZ
18 20 RESERVOIR DOGS (OST)

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MC

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special passion pack

3W

ON A POP TIP

chart

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

Rank	Artist	Title	Label
1	U SURE DO	Strike	Fresh
2	BABY BABY	Corona	Eternal
3	MOVE YOUR BODY	Eurogroove	Avex
4	(EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING	Baby D	Systematic/Production House
5	THINK OF YOU/SATURDAY NIGHT	Whigfield	Systematic
6	DREAMER	Livin' Joy	Undiscovered/MCA
7	CRAZY	Mark Morrison	WEA
8	HYMN	Caballero	Eternal
9	NOT ANYONE	Blackbox Groove Groove Melody/Mercury	
10	TEARS DON'T LIE	Mark' Oh	Systematic
11	LOVE & DEVOTION	The Real McCoy	Logic
12	NOT OVER YET	Grace	Perfecto
13	YOU BELONG TO ME	JX	Hooj Choons/ffreedom
14	SCATMAN	Scatman John	Ariola/RCA
15	SPEND THE DAY	Urban Cookie Collective	Pulse-8
16	SWEET DREAMS	DJ Scott featuring Lorna B	Steppin' Out/Love This/Silly Money
17	TWO CAN PLAY THAT GAME	Bobby Brown	MCA
18	NO GUARANTEE	Shazam	EMI
19	DON'T STOP (WIGGLE WIGGLE)	The Outhere Brothers	Eternal
20	FREEDOM	Michelle Gayle	1st Avenue/RCA
21	RIGHT TYPE OF MOOD		
22	I NEED YOU	Herbie Deuce	Arista
23	THE BOMBI (THESE SOUNDS FALL INTO MY MIND)	Kenny 'Dope' presents The Bucketheads	London
24	IF YOU ONLY LET ME IN	MN8	Positiva
25	ALWAYS SOMETHING THERE TO REMIND ME	Tin Tin Out	WEA
26	TAKE YOUR ESPIRITU	Ronni Simon	Fresh/Network
27	BACK FOR GOOD	Real Emotion	Living Beat
28	LIFTING ME HIGHER	Gems For Jem	Box 21
29	LIBERATION	Lippy Lou	More Protein
30	ICE-A-MEGAMIX/THINK ABOUT THE WAY	Ice Mc	Eternal
31	COME INTO MY LIFE	Joyce Sims	Club Tools
32	GUDVIBE	Tinman	ffr
33	DON'T GIVE ME YOUR LIFE	Alex Party	UMM/Systematic
34	MY CRYING'S DONE	Rage	Pulse-8
35	RUNNIN'	Mix Factory	All Around The World
36	BOOGIE WOOGIE BUGLE BOY (DON'T STOP)	2 In A Tank	Bald Cat & Shoo
37	FREEDOM	QFX	Epidemic
38	MISSING YOU	United Colors featuring Dune	Steppin' Out
39	MAX DON'T HAVE SEX WITH YOUR EX	E-Rotic	Stip/Red Bullet
40	THE LONE RANGER	Swagman featuring Quantum Jump	Chase

www.musicworld.co.uk

Rank	Artist	Title	Label
1	SI		
2	BACK		
3	KEY TI		
4	TWO I		
5	DONT S		
6	CHAIN		
7	THE C		
8	IF YOL		
9	HAVE I		
10	ARMY		
11	GUAG		
12	BUDD		
13	IF YOL		
14	LOVE &		
15	BEST I		
16	I WANI		
17	LOVE I		
18	AN UB		
19	BABY		
20	JESSII		
21	NOT O		
22	MY GIF		
23	THE 4		
24	TEARS		
25	UN		

hot vinyl

namecheck: james taylor @ daisy & havoc @ ralph tenn @ brad beatnik @ jim jeffery @ andy bewers

tunes of the week

moloko: 'where is the what if the what is in why' (echo)

If you think the title's strange, wait until you hear the record. When you've worked out exactly what speed if it's supposed to be played, you've got a fantastically original and strange EP that ranges from very trippy pop, chugging funk and even a touch of jungle. The treatment of the vocals and music is refreshingly different and full of surprises. There are so many strange twists and turns it would take a page to describe them. An absolute must! **★★★★★** **1**



Morales organ, great vocals. All in all, a top tune. **★★★★★** **1**

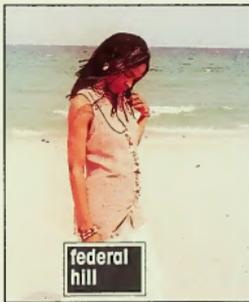
WHOOPTOWN 'Tandymon' (Whoopi). Another solid release from this new label in progressive house style with a strong bassline that dominates the track throughout as various other synths and percussion noises plus the odd vocal sample are thrown into the cauldron. It builds well, gathering momentum all the way and will be filling plenty of floors. All it lacks is that one hook to remember it by, but otherwise an excellent production. **★★★★** **1**

ENDIVE 'The Feeling' (Distinctive). This is the Nush boys under a different name and all the hallmarks of their style are present - a big bouncy bassline, solid percussion, slick keyboard lines, the odd vocal sample and well-timed breakdowns. An effective and easy to play track with a different B-side mix that features a bit of wah wah guitar and extra synth parts. Not as infectious as 'It Gets' but then what is? **★★★★** **1**

ALEX NERI 'Pioneer Funk' (Italian Wildflower). One of the better selling imports at the

BLACK BULLDOG 'Can't Stop Yourself' (Slate). Licensed from Italy, this features the original mixes that gallop along in typical Euro NRG style and a new British-aimed commercial house mix which aims at the charts with some added female vocals. The latter with its happy piano and string melodies doesn't bear any relation to the trance mixes and is really a completely new track. Both sides are well produced but the different styles will confuse people as to what exactly this is - pop house or techno. **★★★★** **1**

M&S featuring ROBBIE CRAIG 'Special' (Public Demand). A label that usually puts out more British-aimed house music comes up with a very classy US garage semi-cover of the Sir James track with mixes by David Morales, so drop any preconceptions you have and check this out. A few copies have been flooding around building an initial buzz and now that it's available in a doublepack of mixes it really is worth the wait. Snappy rhythms, typical



federal hill

★★★★★ Very
 Extraordinary
 ★★★★★ Very Exhilarating
 ★★★★★ Very Exciting
 ★★★★★ Very Excruciating
 You'd rather have two minutes silence

moment, this will please those who liked the 'Kromasoul' EPs as it's another doublepack with interesting mixes tucked away on the B-sides. The main mixes are good, well-produced mid-tempo house with disco influences and some good sax in typical Italian style, but the real fun starts on the Flute mix, which is more breakbeat-led, and the Alex Fly mix, which is equally inventive. Another Italian production to show us a thing or two about original ideas. **★★★★** **1**

BROOKLYN'S POOR & NEEDY 'Happiness' (Air Dog). Another British outfit posing under a new name, this is the Ill Disco team with a catchy interpretation of the much-sampled and copied Cubo Gooding club classic. Sort of transatlantic in style with warm strings, piano, high-pitched vocal samples and some sax bits. Nice, if a little slow by today's 130bpm standards, which makes the B-side's spacier track a more exciting prospect with its tougher semi-hardcore synth noises and fast breakbeat rhythm. **★★★★** **1**

MINDS OF MEN 'Destiny' (Global Groove). A pleasant swinging house track with excellent

france

NATASHA ATLAS 'Darden' (Mantra/Nation). The Transglobal Underground singer heads out on her own for an album of richly-flavoured world music sounds from which this cut is taken. Here though, Spooky whip up a mid-tempo turntable groove with Atlas's vocals used incidentally. On the flip, tabla player extraordinaire Talvin Singh goes for breakbeat action with more of the meandering vocals on top. Not club anthems but perfect for the Megacolors-style crowds. **★★★★** **bb**

house

DJ RA-SOUL & DJ BUCK 'The Page And Webster EP' (Freshly Squeezed). Not sure how long this one's been around but it's so fab it had to be reviewed. 'Highway One' kicks things off in a very funky way as the techno groove pounds and the piano and percussion break firm along. 'Madd Phunkee' is funky too but in a more Detroit, minimal way. 'Time Check' is a noisier techno affair while 'Village Beats' adopts warty rhythms for its initial groove. Positively gorgeous. **★★★★★** **bb**

NOVECENTO 'Day And Night' (Zeae). Happy pianos and

vocals have been much misused over recent years, so much so that sometimes it's hard to make out the good from the gothic and it oil just gets labelled as cheese and dismissed. But this is one good cheesy record. Even if it does sing about 'butterflies', 'harmony' 'unity' and 'love' in a bizarre almost folky-ish-environmental kind of way, it's been made into a brilliant piece of moodiness by David Morales and you will like it. Everyone will like it, especially older ears because somehow, despite being two-year-old Italian house music, it's got a real Carole King feel too. The Rapino Brothers mixes will probably (and sadly) get the pop for side 'n' radio push but they can have them. We'll stick with Mr Morales. **★★★★★** **d&h**

OTTHAR LEIBERT & LUNA NEGRA 'Havana Clara' (Epic). Nothing like a bit of Spanish guitar and castanets to get the crowd going and while it's been done before, when it's done well it's great to hear. The Latin mix is standard boaicist stuff with a summery flamenco melody and latin percussion. The Suspended mix throws in a deep organ bassline and some ambient sounds to give it a more unusual twist. Instantly catchy and well timed for the start of the summer. **★★★★** **1**

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- 19 30 THE DON
- 17 31 CRAZ
- 28 32 SORRY
- 28 33 FREAK
- 20 34 THE FI
- 21 35 IWAN
- 28 36 CASTL
- 22 37 LET'S
- 28 38 DON'T
- 18 39 DRIVIN
- 26 40 HOLLID

Bullethead titles an



'ALL



natacha atlas

diva/gospel style vocals from Tracey Rogers that outperform the track. Standard organ and piano fill roll along nicely but don't really do the vocals justice. The C.R.E.A.M. mix (after the Birmingham club not the Liverpool one) and the Gag dub have much more imagination and show how good the track could have been, but neither of these have the full vocal. They do work excellently as dubs though and are worth chasing ******* **ij**

PIZZAMAN 'Sex On The Streets' (Loaded/Dowboy), is there a buzz about it? Oh yes, and you'd expect these to be after the stupendous 'Trippin On Sunshine'? But is it only good? Erm... well it's loads better than most other records lying around at the moment. It's full of excitement, sexual references, anti-establishment feelings, enormous never-fail party pances, bag beats - it's full of everything and will be very successful on the nation's dancefloors and will appear on lots of mix CDs by popular party DJs. There is a deeper dub and even deeper Japin Boys mix so you just can't complain. We prefer the last one ******** **d&h**

CHARLIE CASANOVA'S 'Mad House Volume 1' (Olympic), Big, bold and funky, this one goes for what sounds like something akin to Michael Jackson's 'Mama say... chorus on 'Wanna Be Startin' Something' alongside a phat funky house groove (on the Mosquito Coast mix). The track in question is called 'You Can Have It' and was licensed from AVB in New York. **Matthew**

Roberts and Mark Bell add tougher techno beats on the flip while Lenny Berardo settles for one of a disco flavour. ******** **bb**

techno

IPPHI TOMBEI 'Fac' (Flow) Flow does it again with yet more intriguing, captivating sounds from the leaflet of techno and house. This time, it's the work of Blackpool's Michael Forshaw who takes you on a tip through mesmerising ambient electro beats on the flip track to harsh techno and back to ambient electro again on the flip - all in three cool tracks. ******** **bb**

SHARKIMAXX 'Crash Course' (US Sex Mania), Well they don't come much madder than this. With typically harsh percussion sounds, gruff vocal samples and a kick-drum for knock you sideways, this surpasses even this label's own standards of weirdness. Underground US technohouse taken to its extreme with wailing sten-type noises and bashing beats. Terrific if your audience are into it but possibly a little difficult for the average DJ. ******** **ij**

CHELSEA GRIN 'Animal Factory' (Sabrettes), As with their debut single, Chelsea Grin - London DJ Angela Matheson and former Boccia Juniors singer Anna High - delve into the darker side of life with this slumper. Merciless beats and all manner of metallic noises combine to build a storming instrumental that should leave you fed for dead. ******** **bb**

BASIC BASTARD 'Vol. 3' (Spiritual), The lord of trancey Dutch techno, Orlando Vroom, is back with a new EP of top notch, well, trancey techno. 'Bounce' is the deliciously dark yet funky opener with its irresistible keyboard fills and spills. 'Deep Joly' is a little more laid-back and funky while on the flip 'Signals' goes for eight minutes of well-sounded harder techno. A master of work ******** **bb**

spul

BLACKNUSS 'It Should Have Been My' (Side Step), Blacknuss are from Sweden and have a wicked jazz rendition of Kai Barter's 'Using To The Top' on the album worth checking out. Here the group are in more of an r&B mood, the song being a cover of the old Gwen Guthrie tune with vocal leads shared by Tillyo and Jennifer Brown. In its original form, the track is pretty close to Gwen's 1982 version complete with fudgy synths, while the K'N'M Mix injects two-step rhythms for more of an urban soul flavour. Two house mixes round off the package to ensure that all tastes are catered for. Pretty good, actually. ******** **rt**

JEANIE TRACY & BOBBY WOMACK 'It's A Man's Man's World' (Pulse 8), It's a brilliant idea, but will it pay off? Jeanie takes a break from recording club house slompers for her new album and revisits an old James Brown hit ballad from the Sixties. Arranged in an authentic style for the original mix, who better to give it some earthy male growl than Bobby WOMACK - especially flown into London to record it twice of tempos to fit both r&B and house mazes by Stonebridge, The Steeze Sisters and the track's producers Band Of Gypsies. ******** **rt**

ACT OF FAITH 'Lost On A Breeze' (4th & Broadway), The reason for the forthcoming album is upbeat, jazzy, melodic and appropriately breezy with Gary's cool vocal filling with flutes and airy live instruments.

However, to be honest it sounds uncomfortable to me as a single, but the selection of remixes could give the group a major club hit. The Mousseaux Club Vibe mix does an excellent job of maintaining the song while injecting some slammin' four on the floor house beats and vocal gadgetry. It's definitely the best club remix of an Act Of Faith record yet. There are house dubs too, though I'm sure the group's hearts are elsewhere. ******** **rt**

swing

MONICA 'Don't Take It Personal' (US Rowdy), The label is a new urban soul offshoot for Arista in New York and Monica is a swing diva who debuts with an earthy two-steper with a 'crowd' effects accompanying a phat bassline and all the appropriate snare and synth sounds. It's all written and produced by Dallas Austin who warns things up nicely for the upcoming album 'Miss Thang'. The track also contains a

evident in the cut, which pumps along nicely ******** **n**
alternative

HIP OPTIMIST 'Anafay' (Skin) if this really is Hip Optimist Andrew Barlow's first release then he must be a very proud young man indeed because there's some very appealing music on this three-track 12 inch. First off there's the High-octave jazz mix which manages to sound very old-fashioned-stylish and very new-fashioned-don't-care all at the same time with its very organised mix-mash mess of styles and instruments (the pianos are particularly good). Then there's a deeper, more sincerely wailing wibbly wobbly slow head-batter called the Hot A Slinky Submarine mix and finally there's the Beatnik mix which is back where we came in: a good swing groove with a whole lot going on around it. You won't be bored with this one. ******** **d&h**

WESTBAM 'Wizards Of The Sonic' (Remixes) (Polydor)



blacknuss

sample from LL Cool J's 'Back Seat Of My Jeep' ******** **rt**

D-SWING 'Pump' (Heaven Rewards), Having made some of the finest street soul records to come out of Birmingham, D-Swing change their style to embrace tougher new jack swing rhythms on this latest tune. Vocally, there are hints of Steve Arrington, former lead singer of Eighties group Slave in the singing style, with some Slave style funk bass also

Originally out last year, this now gets a UK release. Red Jerry trances along very nicely with emphasis on piano backbeats and hi-NBS vocal snatches. Westbam's own mix builds in his inimitable hi-hat fashion while CJ's mix is the hardest of the three. The classic 'Mr Poon' with its 'Energy Flash' feel is included and by much of today's sounds standards could fool many into thinking it is a new production. ******** **jh**

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18	19	BABY
19	20	JESSI
20	21	NOT O
21	22	MY GF
22	23	THE 4
23	24	TEARS

dj directory

by james hamilton

LIVIN' JOY 'DREAMER (Undiscovered/ MCA 2056), last summer's Jonico Robinson squawked laughing jaunty disco pop hit released here following US success, its Robin S-ishy popprod **127-0-03pm** Original Club Mix now with Rolfo's exciting ecstatically surging **127-8-0-127.83pm** Big, Lowland's rapping jingly **128.43pm** Viva Female, Junior Vasquez's topping jolly **0-128.88pm** Sound Factory and Alex Poiry's jolting sluffies **127.40pm** Underground Mixes, joined on two separate promos by additional stereo synths running **0-127.88pm** Jester 12" Collision, power hit hitlery hitting **127.8-0-03pm** Rolfo's Little Tut Mixes, original catty sliding **121-08pm** Swing 12" Club, **URBAN COOKIE COLLECTIVE** 'Spent The Day' (Pulse-8 12 LOSÉ 85, 3M/VS 58), smash-bound superb sweetly cooed simple old fashioned cloyer rom combining an ethereal bossa from oldtime-1965 with various late Seventies disco elements in **129.78pm** Once Collective, instrumental tender 'Space Reservoir' **128.7-08pm** Club Collective Mixes... **STAXX** 'Yes' (Champion CHAMP 12 316, 3M/VS/MG), soul leaning hotbed happy 41 People-ish devotional pure gospel gallop hairpack prodced in development. Companion's **126.88pm** Man City and **0-126.88pm** Overworld Vocal, Tom Jones & Simon Thomas's **126.93pm** Staxx

Original, Junior Vasquez's **127-08pm** Sound Factory, Bottom Dog's **128.88pm** Matthew's Love Power, Ricki & Drew's throbbing **127.88pm** Rock 2 House Vocal and Club Mixes... M.K. Banting '95' (Activites) **10/CHRISMA 121V8, TRC/8MO**, naggingly nasal Alano Simon chorused jaunty googie classic now in Marc Kinchen's creamily charged rolling **0-126.88pm** MK Remix Extended (from Urush City Recordings) '92 Muz rather than the year older original rare red vinyl import), blues planked new sprightly jiggling **120.88pm** MK '95 Mix, M/Roy's seashell galloping plinky pure house **126.68pm** Setzxo, forming Seventies samples backed bounding/bullion **127.78pm** Disco Herbie Mixes, **FRANKIE KNUCKLES** featuring **ADEVA 'Too Many Flax' (Virgin VUST 88)**, hem-pack promoted erratic cloyer garage center's lovely cool smooth **124.88pm** Classics From Kie and sinuous funky 100gpm Album Versions, fluffery throbbing **0-124.88pm** Marbles **0-124.88pm** and **124.88pm** Sweet Club Mix, to be followed by further amaro dubs on a 12-inch, **HERBIE** 'Right Type Of Mood' (Arista 74321 25866-1), Herbie Christiano ragga rapped catty 'Miss Majo' shading partly Swedish gallop-

ed in Dann2 Pop produced cheesy leaping **Seathorn** **127.88pm** 150-03pm Extended, Right Type Of Remix, fronto **0-159.88pm** Dragon's Jungle Mix, squidy dubwise **122.88pm** Doug's Phantom... **EUROGROOVE** 'Nova Year Body' (Ox UK AVEV T4, 3M/VS/M), London recorded Euro style goffer's thumping sometimes tribal **135.8-0-135.78pm** Boys With Pate, cheesy **0-135.88pm** FRB, synth stabled staccato charging **128.40pm** Hyper Go Go 12", Mixes (the latter also also white labeled as a single-sided **128.78pm** 14-inch with just 'C-Group' Meets Hyper Go Go' etched on its flip)... **TINMAN** 'Gadwin' (fm FX 282), 'pick up the good vibrations' grooved Latin American galloper's twitty beat brashly bounding **133.28pm** Tinman... **Mambolistics**, **Moody** (Mercury) purchased cool **0-132.78pm** Mr. Roy's 'Non Doctor'... **Boop**, shily climaxed blazey! axline frome jonly **133.88pm** wind, separately promoted different acidic **133.88pm** Sound Crowd **133.88pm**... **Urbans** Andy, calm tone **132-0-03pm** Mr. Roy's **Dobro** No Mexico Mixes, unrelated **132.88pm** Jiffy **140.38pm** Land Of... **MARC ALMOND** 'Adored And Explored' (Mercury/Sony Bizarre MRXU 431), breathily etched master's throbbing cool **133.88pm** Andy Meacham Big Long Club Mix, semaphoric **128-08pm** R-Frac 2 Extreme Excess Mix, harmoni-

co prodced galloping cheery **133.9-0-03pm** Bestmates 12" Take 1, blippler **134.88pm** Bestmates Measle Dub, drooping dulc **128.88pm** R-Frac 2 Super Mix, synth droned **132.88pm** King-Fu Mix and instrumental, cut only on two CDs but promo Unkipped an accessible red vinyl... **THE POLICE** 'Voices Inside My Head' (C-Smoove/Roger Sanchez Music) (AMP/PM/AM 581 037-1), serrated 1980 'Zanytop Monobro' album track strided down to an Afro favoured reggae like chattering cool and chaotic wailed cool throbber angling Miller's **124.18pm** C-Smoove Pump Mix, with Roger S's echoing Sing walked stop-start funky thunderthumbe boss jiggled **0-120.88pm** Classic and pollerling Afro **120.88pm** 120b Mixes... **THE REESE PRODUCTIONS** 'I Feel Me' (DeWitt/Cherry Records **NWKT 87, NW/SM**), anxious **Rachel Kopp** prodced 1991 recorded in **128.88pm** newly gathered throbbing progressive **130.88pm** Sista's 'Don't Stop Mix, initially on single sided black label but now with disc new st-tery hitting **128.9-08pm** Donny Taurus and original classy jogg **0-121.88pm** Joy Negro Remixes... **MAJICK WILLAGE** 'Hot' (Gonist UDIST 015, UNKUD), repetitive shouts proodes monotonously exciting percussive jiggler's deontic progressive **128.88pm** The Cotton Club Fantastic Mix and jolly brighter Piano Affair, James

Brown style brass sampling funkier sliding **123.8-0-123.7-08pm** Fifth Circuit and bouncey pollerling **122-121.88pm** Joy Halo Mixes... **JOYCE SAYS** 'Come Into My Life' (Club Tools CU 8043-0, EDE UK), sweetly warbed early Eighties style soul sweaver in v-v-v champion Simon Harris's rare grooving **0-94.48pm** Super Club Remix, and disc **Grease** Park's attractive jazz-funkily jiggling **0-109.78pm** Parkside Late Nine Club Mix, plus classic early **0-01.88pm** US Club Mix, slicker lovely **0-92.88pm** Spanish Version... **OFFINMUSIC** 'Best Thing In The World' (WEA YR201), Take That/Boyz n the Baye heavy pop confereer in two CDs but 12-inch promo in strings swamped shuffling **0-125.88pm** Nigel Lewis Full Length Version, just shuffles prodced stark unimpressive blippy throbbing **129.78pm** Nostalgic Freaks Effective Mix (ED) and melanie percussive bounding **114.88pm** **4D** **THE FOURTH DIMENSION** 'Storm '95' (UNEP/CLASH 12 1217, P), unexpected jolly climaxed techno-skompacer (an updated list of last year), like **Wixx** meeting **Boyz** in an intensely monotonous boss and quavery synth prodced **141.8-141.88pm** Sound Crowd as 4D Fall Remix, or hitlery **141.88pm** Sound Crowd Popped Ramo, jig dominated romping **0-141.88pm** Pop, fronto **0-141.7-08pm** Live Note

12 18 NOW DANCE '95
14 19 100% ACID JAZZ
19 20 RESERVOIR DUBS (OST)

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28 32 CRAZY
18 33 FREAK
20 34 THE FIR
21 35 IWANI
18 36 CASTLE
22 37 LET'S G
18 38 DONT
18 39 DRIVIN
26 40 HOLDIN

Bullated titles are

'All

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CD Single - DEVCS3 - Cassette Single - DEVTC3

club chart
commentary

by alan jones

With three consecutive Club Chart toppers already to her credit, **Judy Cheeks** is off to a fast start with her upcoming single 'As Long As You're Good To Me', which is the highest debutant this week at number 11. Initial support for the single is particularly strong in London, where it ranks fifth, and East Anglia, where it is fourth. First, however, Judy must find her way past **Livin' Joy**, whose 'Dreamer' eases into pole position this week, and claims the number one slot in all regions except for south Wales and the South-west. With 'Dreamer' also debuting at six on the On A Pop Tip chart (where **Strike's** 'U Sure Do' is top for the fourth week in a row and **Corona's** 'Baby Baby' is number two for the sixth time), 'Livin' Joy' stands a chance of becoming the first act to top both charts at once - a sure indication of immense crossover potential. For the third time in six months a single originally released on Cooltempo, has turned up in the Club Chart on another label in remixed form. Last December, Charrelle's 'One Man' climbed to number two and in March, Circuit's 'Shelter Me' topped the chart on Pukko. **Nitro Deluxe's** seminal 'Let's Get Brutal' is performing more modestly, debuting this week at 67 on Network. Meanwhile, **Paul Hardcastle** is picking up a fair amount of play for the newly remixed '19', a number one hit for Cooltempo's parent Chrysalis in the US. Rewumped to mark its own 10th birthday and the 25th anniversary of the end of the war in Vietnam, it is now on Paul's own Total Control label. To quote one of the lady's own hits, rumour has it that despite reaching the top of the Club Chart and number 21 on the Q'n Chart with 'Melody Of Love', **Donna Summer's** planned follow-up, a remix of 'I Feel Love', won't now get a UK release. In the US, however, it's full steam ahead for the **Masters At Work** remix, which features new vocals from Donna. Several DJs are already charting the disc as an import or, in one case, on tape dubbed from an airing on Pete Tong's Radio One show.

beats &



Andre Harrell, president of the mighty US rap/R&B label Uptown, is planning a Live Aids-style Aids Benefit for the autumn to be entitled **Urban Aid**. Acts so far confirmed include **Joceli, Mary J Blige, Heavy D, Soul For Real, TLC, Notorious B.I.G., LL Cool J, Run-DMC and Sair'N'Pepe**. Indie labels would do well to note that the producers of the BBC's **Rough Guide, Big Trip and The Travel Show**

programmes are interested in receiving any releases from labels or producers in order to be considered for inclusion in their shows as background music. In the past labels such as Nollan, Dorado, Ninja Tunes and Mo Wax have all had their material featured. Records and tapes should be sent to **Pete Garston, Music Researcher, BBC, New Broadcasting House, PO Box 27, Oxford Road, Manchester M60 1 SJ**. Original acid jazzers **Leiz** (pictured), remarkably still going strong after all these years, are embarking on a UK tour in support of their new LP, 'Imaginary Man', next June. The dates are: Mosquito Coast, Leicester (May 11); Underground, Leeds (12); Tellard Warehouse (12); St Georges Hall, Exeter (19); Jazz Cafe, London (20); Old Trout, Windsor (25); New Trinity, Bristol (27); and Slammer Park Festival, Brighton (28). **Juan Atkins** will be releasing a full-length **Model 500** album - called 'Deep Space' - on R&S at the end of the month. The techno originator is joined on the album by singer **Aisha**, who is featured on a single, entitled 'The Floor', taken from the LP. **Dance 2 Records** is looking for good quality house and garage demos. Prospective producers should send their tapes to Dance 2 Records, Armour Buildings, Bridge Street, Guildford, Surrey GU1 45B. Tel: 01483 451002. **Just 'Dance'**, one of London's premier funky music organisations, is having a meeting of the soulful tribes this Sunday (7) at Bagley's Warehouse in London's King's Cross. The venue will be split into four arenas with music ranging from Seventies funk to garage. DJs will include **Jezzie B, Aitch B, Linden C, Chris Phillips, Jasper The Vinyl Junkie, Bobby B Steve, Rikki Morrison, Fat Freddie M and Wilbur Wilberforce**. Tickets are £15 with a donation included to Sickle Cell Anaemia Relief. Call 0836 383 222 for details. AND



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15	BEST	
16	I WAN	
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18	AN UB	
19	BABY	
20	JESSI	27 20
21	NOT 0	13 21
22	MY GIF	18 18
23	THE 4	10 10

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- 14 **25** U SURE DO Strike East West
- 15 **26** I NEED YOU Deuce London
- 16 **27** BUBBLING HOT Pato Banton with Ranking Roger Virgin
- 17 **28** LIFTING ME HIGHER Gems For Jem Box 21
- 18 **29** FOOLS GOLD '95 The Stone Roses Silverstone
- 19 **30** THE BOMB! (THESE SOUNDS FALL INTO MY MIND) The Bucketheads Positiva
- 20 **31** SOUR TIMES Portishead Go Beat
- 21 **32** CRAZY Mark Morrison WEA
- 22 **33** FREAK LIKE ME Adina Howard East West
- 23 **34** THE FIRST THE LAST ETERNITY Snap featuring Summer Arista
- 24 **35** I WANNA BE FREE (TO BE WITH HIM) Scarlet WEA
- 25 **36** CASTLES IN THE SAND Thunder EMI
- 26 **37** LET'S GET IT ON Shabba Ranks Epic
- 27 **38** DON'T LAUGH Winx XL Recordings
- 28 **39** DRIVING WITH THE BRAKES ON Del Amtrii A&M
- 29 **40** HOLDING ON TO YOU Terence Trent D'Arby Columbia

B Bullieted titles are those with the biggest sales gains over last week

- 19 **25** OCTOPUS The Human League East West
- 20 **26** DOOKIE Green Day Reprise
- 21 **27** TWISTED Del Amtrii A&M
- 22 **28** THE VERY BEST The Commodores Motown
- 23 **29** PROTECTION/NO PROTECTION Massive Attack Virgin
- 24 **30** ALWAYS & FOREVER Eternal 1st Avenue/EMI
- 25 **31** THE BENDS Radiohead Parlophone
- 26 **32** UNPLUGGED IN NEW YORK Nirvana Geffen
- 27 **33** LETISMUS Leftfield Hard Hands/Columbia
- 28 **34** CROSS ROAD - THE BEST OF Bon Jovi Mercury
- 29 **35** TUESDAY NIGHT MUSIC CLUB Sheryl Crow A&M
- 30 **36** SIMPLY THE BEST Tina Turner Capitol
- 31 **37** NEVERMIND Nirvana Geffen
- 32 **38** BIZARRE FRUIT M People Deconstruction/RCA
- 33 **39** GREATEST HITS II Queen Parlophone
- 34 **40** JANET/JANET REMIXED Janet Jackson Virgin

@ CIN. Produced in co-operation with the BFI and BARD, based on a sample of more than 1,000 record outlets.

TOP TWENTY COMPILATIONS

1 NOW THAT'S WHAT I CALL MUSIC! 30
 EMI/Virgin/PolyGram

2 NOW THAT'S WHAT I CALL MUSIC! 30
 EMI/Virgin/PolyGram

3 CREAM LIVE
 Deconstruction

4 STREET SOUL
 Virgin

5 CLUB CLASS
 Special Edition

6 DANCE MANIA 95 - VOLUME 2
 PolyGram

7 PULP FRICTION (OST)
 MCA

8 THE BEST ROCK ALBUM IN THE WORLD... EVER!!
 Virgin

9 MINISTRY OF SOUND - THE SESSIONS 4
 Sani/Dorland

10 LET'S HEAR IT FOR THE GIRLS
 PolyGram TV

11 THE HOUSE COLLECTION - VOLUME 2
 Fantasy

12 INTO THE EIGHTIES
 Great Escape

13 ROCKS OFF
 PolyGram TV

14 CLUB TOGETHER 2
 Bert

15 DRIVE TIME
 Jive

16 DANCE ZONE LEVEL 4
 PolyGram TV

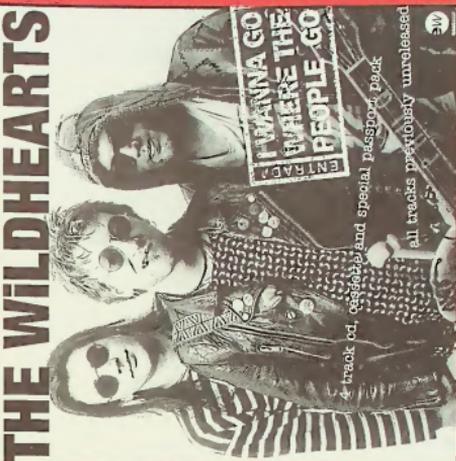
17 FIFTY NUMBER ONES OF THE '80S
 Real Gone Music

18 NOW DANCE '95
 EMI/Virgin

19 100% ACID JAZZ
 Blue

20 RESERVOIR DOGS (OST)
 MCA

THE WILDHEARTS



I WANNA GO WHERE THE PEOPLE GO
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US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	THIS IS HOW WE DO IT Maroon 5 (RCA)	26	I LOVE MY LIFE FOR YOU The Roots (Capitol)		
2	FREAK LIKE ME Adele (A&M)	27	IF YOU LOVE ME The Roots (Capitol)		
3	RED LIGHT SPECIAL TLC (Jive)	28	COTTON EYE JOE Rufus (Warner)		
4	I KNOW Ciara (Geffen)	29	CANT YOU SEE THAT THE NEWTON BEE Clonnie Day (Atlantic)		
5	RUN AWAY The Real Mc Coy (Atlantic)	30	I AM GOING DOWN Heavy D (Capitol)		
6	CANDY RAIN Jay-Z (Roc-A-Fella)	31	NO MORE I LOVE YOU'S Adele (A&M)		
7	STRONG ENOUGH Sheryl Crow (J&M)	32	GIVE IT 2 YOU Bob (Epic)		
8	I BELIEVE Brad Pitt (Jive)	33	TOTAL ECLIPSE OF THE HEART Neil Patrick (Capitol)		
9	DEAR MAMA Jive (Mercury)	34	DREAM ABOUT YOUR MURDER MELODY Jay-Z (Roc-A-Fella)		
10	WATER RAVENS Jay-Z (Mercury)	35	ANOTHER NIGHT Rufus (Warner)		
11	TAKE A BOW Madonna (Warner)	36	CANT STOP LOVIN YOU Jay-Z (Roc-A-Fella)		
12	SAVE YOU EVER REALLY LOVED A WOMAN Jay-Z (Mercury)	37	30 THANK YOU Jay-Z (Mercury)		
13	BIG POPPA/WARNING The Notorious B.I.G. (A&M)	38	GREATEST HITS Bruce Springsteen (Columbia)		
14	I BELIEVE Eminem (Jive)	39	I'LL BE AROUND Roger & The New Beat (Capitol)		
15	KEEP THEIR HEAVES RINGIN' Jay-Z (Mercury)	40	T'LL BE WHEN THE Heartbeat Goes Jay-Z (Mercury)		
16	IN THE HOODE OF STONE AND LIGHT Jay-Z (Mercury)	41	THE RHYTHM OF THE NIGHT Jay-Z (Mercury)		
17	HOLD MY HAND Jay-Z & The Blackstreet (Mercury)	42	UNTIL THE END OF TIME Jay-Z (Mercury)		
18	BABY Beyoncé (Mercury)	43	JOY Beyoncé (Mercury)		
19	HOLD ON Jay-Z (Mercury)	44	ALWAYS Jay-Z (Mercury)		
20	CREEP TLC (Jive)	45	RUN-AROUND Bruce (Mercury)		
21	YOU GOTTA BE Jay-Z (Mercury)	46	I'M THE ONLY ONE Bruce (Mercury)		
22	ASK OF YOU Beyoncé (Mercury)	47	WONDERFUL Jay-Z (Mercury)		
23	THIS 'LIL GAME WE PLAY Jay-Z (Mercury)	48	TO RATHER BE ALONE Jay-Z (Mercury)		
24	LET HER CRY Jay-Z & The Blackstreet (Mercury)	49	GET READY FOR THIS Jay-Z (Mercury)		
25	IF I WANTED TO TALK TO THE... Jay-Z & The Blackstreet (Mercury)	50	SHY GUY Jay-Z (Mercury)		

Chart courtesy Billboard & May 1995. * Artists are awarded to these products demonstrating the greatest appeal and sales gain. UK: UK; US: US; signed: signed.

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	THROWING COPPER Jay-Z (Roc-A-Fella)	26	BAD BOYS (OST) Various (Jive)		
2	FRIDAY (OST) Various (Jive)	27	THE LION KING: RHYTHM OF... Various (Walt Disney)		
3	CRACKED REAR VIEW Wade & The Bluefish (Mercury)	28	SIXTEEN STONES Bob (Mercury)		
4	THE LION KING (OST) Various (Walt Disney)	29	AMOR PROHIBITO Enrique (Mercury)		
5	ME AGAINST THE WORLD Jay-Z (Mercury)	30	YES I AM Melissa Etheridge (Mercury)		
6	8 Days 8 Nights (Mercury)	31	RETURN TO THE 36 CHAMBERS Jay-Z (Mercury)		
7	JOHN MICHAEL MONTEY John Michael Montgomery (Mercury)	32	BRANDY Brandy (Mercury)		
8	HILL FREEZES OVER Jay-Z (Mercury)	33	VITALOGY Pearl Jam (Mercury)		
9	ASTRO CREEP: 2000 SIGNS OF... Willie Nelson (Mercury)	34	MY LIFE Heavy D (Mercury)		
10	CRAZY SEXY COOL TLC (Jive)	35	NO ORDINARY MAN Tracy 3rd (Mercury)		
11	TUESDAY NIGHT MUSIC CLUB Sheryl Crow (J&M)	36	WILDFLOWERS Ten Taylor (Mercury)		
12	DOOKIE Green Day (Reprise)	37	I AMT MOVIN Jay-Z (Mercury)		
13	GREATEST HITS Bruce Springsteen (Columbia)	38	COLLECTIVE SOUL Collective Soul (Mercury)		
14	ANOTHER NIGHT Rufus (Warner)	39	MTV UNPLUGGED IN NEW YORK Various (RCA)		
15	NO NEED TO ARGUE The Carpenters (Mercury)	40	NOW THAT I'VE FOUND YOU Alixandra Kerasi (Mercury)		
16	HITS Earth, Wind & Fire (Mercury)	41	GREATEST HITS Back Street Boys (Mercury)		
17	UNDER THE TABLE AND DREAM Jay-Z (Mercury)	42	DO YOU WANNA BIE Adele (Mercury)		
18	BALANCE Jay-Z (Mercury)	43	BEDTIME STORIES Madonna (Mercury)		
19	MADE IN ENGLAND Eric Clapton (Mercury)	44	PULP FICTION (OST) Various (RCA)		
20	THIS IS HOW WE DO IT Maroon 5 (RCA)	45	NOT A MOMENT TOO SOON Tim McGraw (Mercury)		
21	MEUDUSA Jay-Z (Mercury)	46	READY TO DIE The Notorious B.I.G. (A&M)		
22	SMASH Jay-Z (Mercury)	47	ABOVE Maroon 5 (Mercury)		
23	CANDY RAIN Jay-Z (Mercury)	48	FOUR Jay-Z (Mercury)		
24	ENCOUNTER: A TRIBUTE TO LED ZEPPELIN Various (Mercury)	49	FROM THE BOTTOM UP Jay-Z (Mercury)		
25	NEW JERSEY DRIVE (OST) Volt V (Mercury)	50	THANK YOU Jay-Z (Mercury)		

UK WORLD HITS

UK WORLD HITS:

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

GERMANY		ISRAEL		AUSTRALIA		SWEDEN	
1	BACK FOR GOOD Take That (RCA)	1	PERFECT GUY Duran Duran (EMI)	1	TOTAL ECLIPSE IF THAT'S OK Jay-Z (Mercury)	1	BACK FOR GOOD Take That (RCA)
2	TURN UP THE TUNE Jay-Z (Mercury)	2	BACK FOR GOOD Take That (RCA)	2	BACK FOR GOOD Take That (BMG)	2	FEEL THE PULSE Jay-Z (Mercury)
3	LET IT RAIN East 17 (Mercury)	3	ONE MAN IN HERM Jay-Z (Mercury)	3	LET IT RAIN East 17 (Mercury)	3	SOME MIGHT SAY Jay-Z (Mercury)
4	NO MORE LOVE YOU'S Adele (Mercury)	4	WONDERFUL Jay-Z (Mercury)	4	SKY HIGH Newtson (Mercury)	4	I'VE GOT A MAN (Mercury)
5	I'VE GOT A MAN (Mercury)	5	HYMNOSTIC Simple Minds (Mercury)	5	OPEN YOUR HEART M People (Mercury)	5	INDEPENDENT LOVE Scarlette (Mercury)

Source: Media Control

Source: Reshet Gimmel

Source: Australian Record Ind. Assn.

Source: GLS/991

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	SOME MIGHT SAY Jay-Z (Mercury)	21	DONT GIVE ME YOUR LIFE Jay-Z (Mercury)		
2	BACK FOR GOOD Take That (RCA)	22	HYMNOSTIC Simple Minds (Mercury)		
3	KEY TO MY LIFE Jay-Z (Mercury)	23	WHOPPS NOW Jay-Z (Mercury)		
4	TWO CAN PLAY THAT GAME Bobbi Brown (Mercury)	24	I WANNA BE FREE (TO BE WITH HIM) Jay-Z (Mercury)		
5	DONT STOP (WIGGLE WIGGLE) Jay-Z (Mercury)	25	MADE IN ENGLAND Eric Clapton (Mercury)		
6	CHAINS Jay-Z (Mercury)	26	ONE MAN IN MY HEART Jay-Z (Mercury)		
7	THE CHANGING MAN Jay-Z (Mercury)	27	BABY BABY Jay-Z (Mercury)		
8	IF YOU ONLY LET ME IN Jay-Z (Mercury)	28	STRANGE CURRENCIES Jay-Z (Mercury)		
9	HAVE YOU EVER REALLY LOVED A WOMAN Jay-Z (Mercury)	29	30 THANK YOU Jay-Z (Mercury)		
10	ARMY OF ME Jay-Z (Mercury)	30	SURE DOLLY Jay-Z (Mercury)		
11	TURN ON, TUNE IN, COP OUT Jay-Z (Mercury)	31	MANUELLO Jay-Z (Mercury)		
12	IF YOU LOVE ME Jay-Z (Mercury)	32	BUBBLING HOT Jay-Z (Mercury)		
13	JULIA SAYS Jay-Z (Mercury)	33	GIORGIO ARMANI Jay-Z (Mercury)		
14	WAKE UP BOO! Jay-Z (Mercury)	34	NO MORE I LOVE YOU'S Adele (Mercury)		
15	BEST IN ME Jay-Z (Mercury)	35	SOMETHING 'LL BE SATURDAY NIGHT Jay-Z (Mercury)		
16	LOVE & DEVOTION Jay-Z (Mercury)	36	THINK TWICE Jay-Z (Mercury)		
17	OVER MY SHOULDER Jay-Z (Mercury)	37	NOT OVER YET Jay-Z (Mercury)		
18	LOVE CITY GROOVE Jay-Z (Mercury)	38	THE NUMBER (THESE DAYS FALL INTO MY HANDS) Jay-Z (Mercury)		
19	JESSIE Jay-Z (Mercury)	39	I BELIEVE Jay-Z (Mercury)		
20	YOU GOTTA BE Jay-Z (Mercury)	40	DRIVING WITH THE BRAKES ON Jay-Z (Mercury)		

© FRA. The Network Chart is compiled by FRA for Independent Radio using sample data from Media Monitor and C/M sales data.

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	PICTURE THIS Jay-Z (Mercury)	21	UNPLUGGED Jay-Z (Mercury)		
2	DUMMY Jay-Z (Mercury)	22	TWISTED Jay-Z (Mercury)		
3	GREATEST HITS Jay-Z (Mercury)	23	CROSS ROAD - THE BEST OF Jay-Z (Mercury)		
4	NO NEED TO ARGUE The Carpenters (Mercury)	24	SMILEY THE BEST Jay-Z (Mercury)		
5	MEUDUSA Jay-Z (Mercury)	25	GREATEST HITS II Jay-Z (Mercury)		
6	PARKFIRE Jay-Z (Mercury)	26	NEVERMIND Jay-Z (Mercury)		
7	MONSTER Jay-Z (Mercury)	27	THE VERY BEST OF... Jay-Z (Mercury)		
8	DEFINITELY MAYBE Jay-Z (Mercury)	28	TUESDAY NIGHT MUSIC CLUB Sheryl Crow (J&M)		
9	UNPLUGGED Jay-Z (Mercury)	29	THE DARK SIDE OF THE MOON Pink Floyd (Mercury)		
10	WAKE UP! Jay-Z (Mercury)	30	DRIVE-THRU BODY! Jay-Z (Mercury)		
11	TERENCE TRICE'S WINDSOR Jay-Z (Mercury)	31	TWELVE READY CHINS. AND THEN SOME Jay-Z (Mercury)		
12	GALORE Jay-Z (Mercury)	32	OUR TOWN - GREATEST HITS Jay-Z (Mercury)		
13	ELASTICA Jay-Z (Mercury)	33	GOOD NEWS FROM THE NEXT WORLD Jay-Z (Mercury)		
14	CARRY ON UP THE HILLS - THE BEST OF Jay-Z (Mercury)	34	THE BEST OF ROD STEWART Jay-Z (Mercury)		
15	AUTOMATIC FOR THE PEOPLE Jay-Z (Mercury)	35	DIVINE MADNESS Jay-Z (Mercury)		
16	MADE IN ENGLAND Eric Clapton (Mercury)	36	SMART Jay-Z (Mercury)		
17	OCTOPUS Jay-Z (Mercury)	37	FEVEROUS Jay-Z (Mercury)		
18	DOOKIE Jay-Z (Mercury)	38	REGAR ON A BEACH OF GOLD Jay-Z (Mercury)		
19	CROCODILE SNEAKS Jay-Z (Mercury)	39	FIELDS OF GOLD - THE BEST OF Jay-Z (Mercury)		
20	THE BENDS Jay-Z (Mercury)	40	THE IMMACULATE COLLECTION Jay-Z (Mercury)		

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R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	IF YOU ONLY LET ME IN	MNB	1st Avenue/Columbia (SM)
2	2	TWO CAN PLAY THAT GAME	Bobby Brown	MCA/MCST 1973 (BMG)
3	3	IF YOU LOVE ME	Brownstone	MJ/JEpic 6614138 (S&W)
4	5	LOVE CITY GROOVE	Love City Groove	Planet 3 GXY 20037 (P)
5	NEW	THE 4 PLAY EPs	R.Kelly	Jive CD-JIVECD 376 (BMG)
6	7	CRAZY	Mark Morrison	WEA Y2 9077 (W)
7	NEW	FREAK LIKE ME	Adina Howard	East West A4473 (W)
8	4	SOUR TIMES	Portishead	Go Beat GDDX 116 (F)
9	8	RED LIGHT SPECIAL	TLC	Laface 7432127861 (BMG)
10	6	FEEL ME FLOW	Naughty By Nature	Big Life BLRT 115 (P)
11	9	FIRE	Prinz feat Demolition-Man/Blaze/Bronze/PWL	NL 18 (S&W)
12	11	I'M GOIN' DOWN	Mary J Blige	Uptown/MCA/MCST 2053 (BMG)
13	10	THANK YOU	Boyz II Men	Motown/TMGX 1438 (F)
14	13	TURN ON, TUNE IN, COP OUT	Freaky Flow	4th+Way 12819W 317 (F)
15	15	WHOOFS NOW/WHAT LL I DO	Janet Jackson	Virgin VSTY 1533 (E)
16	12	RELEASE YO' Delf	Method Man	Def Jam/Island 12DEF6 (F)
17	14	RAGGAMUFFIN GIRL	Archie Indian featuring Frankie Paul/Island	125 966 (S)
18	17	ONE	Mica Paris	Cochesque 12CDCL0304 (E)
19	18	HOLE IN THE BUCKET	Spearhead	Capitol 13CL 742 (E)
20	19	YOU GOTTA BE	Dre/ye	Busted Sound/Sony 52 9613216 (SM)
21	21	I'VE GOT A LITTLE SOMETHING FOR YOU	MNB	1st Avenue/Columbia 690889 (BMG)
22	16	SHOW A LITTLE LOVE	Ultimate Kaos	Wild Card CD-CARD 18 (F)
23	20	CHOLI KE PEECHE	Bally Sago	Columbia 6613336 (SM)
24	22	I ONLY WANT TO BE WITH YOU	Barry White	ASW 5810171 (F)
25	24	FLAVOUR OF THE OLD SCHOOL	Beverly Knight	Deme 12DDME 101 (E)
26	NEW	FOLLOW THE LEADER	Parliament Funkadelic	Hothands 12HDT1 (TRC/BMG)
27	23	HERE COMES THE HOTSTEPPER	Ini Kamoze	Columbia 6610476 (SM)
28	25	SPIRIT INSIDE	Spirits	MCA/MCST 2945 (BMG)
29	27	THE SWEETEST DAYS	Vanessa Williams	Mercury CD-MERC 422 (F)
30	28	1 TO 1 RELIGION	Bomb The Bastards/Gabon	Saved Nights/4th+Way 12819W 318 (F)
31	26	DO YOU SEE	Warren G	RAL/Island 12RAL3 (F)
32	NEW	LIFE	Orphy Robinson	EMI 12EMX371 (E)
33	NEW	MINISTRY OF LOVE	Romantony	Aqui AZNY33 (ADD)
34	29	I'M JUST YOUR PUPPET ON A... (STRING!)	Londonbeat	Amaxus CD-7432127082 (BMG)
35	31	GET DOWN	Craig Mack	Puff Daddy/Arista 74321263401 (BMG)
36	30	I CAN CALL YOU	Portrait	Capitol 12CL 740 (E)
37	NEW	CAN I GET YOUR NUMBER?	Full Force	Home Groves HOME GROOVN1 (JS)
38	37	AGE AINT NOTHING BUT A NUMBER	Aaliyah	Jive JIVE7 369 (BMG)
39	34	GET WILD	The New Power Generation	NPG (P)
40	36	BURIAL	Lewiticus	4th+Way 12819W 315 (P)

DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	LIFTING ME HIGHER	Gems For Jen	Box 21 128DKS 3 (SM/W)
2	NEW	DIRECT...E	The Reese Project	Network NAWK 87 (BMV/SM)
3	NEW	DON'T LAUGH	Wink	XL Recordings XLT 82 (W)
4	NEW	IT'S ALRIGHT	SAHN Part Two	Effective EFFS 602 (P)
5	4	MOVE THAT BODY	Nash	Busted Vinyl/Island 12BLN 012 (W)
6	1	LEGENDS OF THE DARK BLAZE - PT 2	Wildchild	H-Life/Polydor 12H 9 (F)
7	NEW	FREAK LIKE ME	Adina Howard	East West A4473 (W)
8	NEW	MINISTRY OF LOVE	Romantony	Aqui AZNY 33 (ADD)
9	6	FEEL ME FLOW	Naughty By Nature	Big Life BLRT 115 (P)
10	3	FIRE	Prinz feat Demolition-Man/Blaze/Bronze/PWL	NL 18 (S&W)
11	2	YOU BRING ME JOY	Rhythm Factor	Multiple 12MULTY 4 (TRC/BMG)
12	NEW	I'LL BE THERE FOR YOU	Method Man	Def Jam/Island 422518731 (Impor)
13	7	NOT OVER YET	Grace	Perfecta/East West PERF 104T (W)
14	NEW	I WANT YOU	Itchy And Scratchy	Spot On SE8007 (ADD)
15	NEW	TEARS DON'T LIE	Mark 0h	SYX8 9 (F)
16	NEW	MY GIRL JOSEPHINE	Super Cat featuring Jack Radei	Columbia 6614706 (BMG)
17	21	TWO CAN PLAY THAT GAME	Bobby Brown	MCA/MCST 1973 (BMG)
18	5	CRAZY	Mark Morrison	WEA Y2 9077 (W)
19	NEW	R.I.P.	Remarc	Suburban Base SUBBASE050 (SRO)
20	10	U SURE DO	Stella	Fresh FRSH 19 (SMV/SM)
21	NEW	I WON'T WASTE YOUR TIME '95	Joi B. Jorio	Tekal UK TRUK 029 (W)
22	15	LET'S GET IT ON	Shabba Ranks	Epic 6614128 (SM)
23	9	THE LIGHTER	Sound Of The Future	Formation FORM 12060 (SRO)
24	22	KEEP IN TOUCH (BODY TO BODY)	Shades Of Love	Vicious-Muzik MZ 102 (SM)
25	16	YOU CAN HAVE IT ALL	Eve Gallagher	Cleveland City CLE 13003 (SMV/SM)
26	NEW	PUMP	Dredneck	Feverpitch 12FVR 1092 (E)
27	17	I LIKE	Kut Kloze	Elektra EKR 2307 (W)
28	13	SATISFIED (TAKE ME HIGHER)	H20 featuring Billie	Dub Buzz CBUZ 1 (SMV/SM)
29	12	SCIENCE FICTION	Carl Craig	Blanco Y Negro NEG ROT (W)
30	11	LIBERATION	Lippy Lou	More Protein PROT 105 (TRC/BMG)

DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	CREAM LIVE	Various	Deconstruction 74321272194 (BMG)
2	1	THE HOUSE COLLECTION - VOL 2	Various	4TH+ 02PAC 1 (E)
3	NEW	MINISTRY OF SOUV... THE 2000064	Various	Sound Of Ministry MINTP/B 4MINUS 3 (SMV/SM)
4	NEW	I CARE BECAUSE YOU DO	The Ashes Twin	Warp WARP LP 30/WARP MC 20 (ST&P)
5	4	FROM THE BOTTOM UP	Brownstone	MJ/JEpic 4773K71473824 (SM)
6	NEW	THE INFAMOUS	Mobb Deep	RCR 7803364001 (Impor)
7	9	DUMMY	Portishead	Go Beat 893321609234 (F)
8	8	RETURN TO THE 2000065 (THE 00509)	Dr Dirty Beustard	Elektra 75961659/7555161994 (W)
9	10	THIS IS HOW WE DO IT	Jordan Montell	RAL/Island 5271781/5271784 (F)
10	3	SURRENDER	Kut Kloze	Elektra 75961668/7555160834 (W)

SPECIALIST CHARTS

6 MAY 1995

GIGOLO AUNTS

Where I Find My Heaven (remix)

Limited Edition Numbered 7" (Blaze 87) ★ Compact Disc (Blaze 87CD) ★ Cassette (Blaze 87MC)

From the movie DUMB & DUMBER and BBC's GAME ON ★ Order from Pinnacle Telesales 01689 873144

MUSIC VIDEO

VIDEO

This	Last	Title	Artist	Label (distributor)
		VARIOUS ARTISTS - Songs That Won The War		
1	2	CHAS 'N' Dave - Street Party	Various Artists	WFL 634063
2	3	MAX PECKBAKE - Singalonger War Years	Various Artists	WFL 634063
3	5	TERBOROUGH - Fried Up & Lairy	Various Artists	FML 110481-4253
4	4	JIMMY PAGE & ROBERT PLANT - No Quarter - Unreleased	Various Artists	WMMV 853362003
5	6	SNOOP DOGGY DOGG - Murder Was The Case	Various Artists	WMMV 853362003
6	7	LUTHER VANDROSS - Always And Forever-Evening Of Songs	Various Artists	SMV Epic 501192
7	8	JANET JACKSON - Janet	Various Artists	WFL 634063
8	9	VARIOUS ARTISTS - Hits Of The War Years	Various Artists	WFL 634063
9	22	BLUR - Shogunize	Various Artists	WFL 634063
10	14	TAKE THAT - Berlin	Various Artists	WFL 634063
11	14	JUDITH DAHMEITZ SEEKERS - 25 Year Reunion Concert	Various Artists	PolyGram Video 629893
12	15	JUDITH DAHMEITZ SEEKERS - 25 Year Reunion Concert	Various Artists	PolyGram Video 629893
13	13	MONK'S CHORUS - Canto Gregoriano	Various Artists	FML 101491-4273
14	12	DANIEL O'DONNELL - Just For You	Various Artists	Raz RT 097003
15	12	BON JOVI - Cross Road Best Of	Various Artists	PolyGram Video 633787

This	Last	Title	Artist	Label (distributor)
		NEVANA - Live! Tonight! Sell Out!		
1	16	TAKE THAT - Everything Changes	Various Artists	WFL 634063
2	19	ELVIS PRESLEY - The Last Performances	Various Artists	WFL 634063
3	21	VARIOUS ARTISTS - Memories Of Ireland - 40 Songs	Various Artists	WFL 634063
4	20	MEAT LOAF - Bar Out Of Hell II - Picture Show	Various Artists	WFL 634063
5	22	BLUR - Shogunize	Various Artists	WFL 634063
6	11	PETER DINKLAGE - Secret World Live	Various Artists	WFL 634063
7	23	VARIOUS ARTISTS - Karaoke Party Classics	Various Artists	WFL 634063
8	25	PRINCE - The Loveletter	Various Artists	WFL 634063
9	28	BARBRA STREISAND - The Concert	Various Artists	WFL 634063
10	29	PJ AND DUNCAN - Psycho - Where Video Is It Anyway?	Various Artists	WFL 634063
11	27	PAUL WELLS - Highlights & Hang Ups	Various Artists	WFL 634063
12	27	ART CARTER - Flocking The Y's - Live In Croatia	Various Artists	WFL 634063
13	29	CARRERAS/DOMINGO/PANAFOTTI - In Concert '94	Various Artists	WFL 634063
14	30	TAKE THAT - The Party - Live At Wembley	Various Artists	WFL 634063

This	Last	Title	Artist	Label (distributor)
		FOUR WEDDINGS AND A FUNERAL		
1	1	THE ARISTOCATS	Various Artists	PolyGram Video 633786
2	3	STAR TREK DEEP SPACE NINE - 23	Various Artists	Walt Disney 1041100
3	3	COOL RUNNINGS	Various Artists	Walt Disney 1041100
4	4	THE CROW	Various Artists	Es 630151
5	5	STAR TREK NEXT GENERATION MOVIE 8	Various Artists	CIC Video 1959109
6	5	THUMBELINA	Various Artists	Warner Home Video 507306
7	8	VARIOUS - Songs That Won The War	Various Artists	WFL 634063
8	6	BEEHIVE'S 210	Various Artists	Walt Disney 1041100
9	6	THE RETURN OF JAFAR	Various Artists	Warner Home Video 507306
10	8	WALLACE & GROMIT - A GRAND DAY OUT	Various Artists	BBC Video 806359
11	8	WALLACE & GROMIT - THE WRUNG THROATERS	Various Artists	BBC Video 806359
12	10	SISTER ACT II	Various Artists	Touchstone 048192
13	10	HELLASER III	Various Artists	Cinema Club 122222

INDEPENDENT SINGLES

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	LOVE CITY GROOVE	Love City Groove	Planet 3 GRY 2003CD (P)
2	NEW	FOOLS GOLD '95	Silverstone One Day (P)	2 1 CREATION CREED 71 (P)
3	NEW	FEEL ME FLOW	Noughty By Nature	Big Life BLRD 115 (P)
4	NEW	FIRE	Primo/Demotion Man	Labella Bianco NLBXCX 18 (SRD)
5	NEW	NOVELTY WAVES	Basphere	Apello APOLLO 26CD (V)
6	2	MOVE THAT BODY	Nush	Blunted Vinyl BLNCD 012 (V)
7	4	BITS + PIECES	Artesense	Howl Cheers HEDJ 31CD (RTM/P)
8	3	WAKE UP BOOI	Knee Deep	Creation CREED 191X (3MV/V)
9	5	SAVE IT TILL THE MORNING...	Shut Up And Dance	Pulse-2 PULS 84CD (SRD)
10	5	VEGAS	Sleeper	Indolent SLEEP 60CD (V)
11	9	MELLOW DOLL	Teenage Fanclub	Creation CREED 175X (3MV/V)
12	NEW	STROBELIGHT EP	Chil FM/Technocrat	Massive Respect MR 09CD (M)
13	NEW	ALPHA WAVE	System 7	Butterfly BFLD 25 (P)
14	11	1,2,3,4 - TIC TOC	Ultra Sonic	Cloobscene DCST 034 (Self)
15	7	BLUE ARMY	Red Fax	So What SW 01 (Self)
16	12	VENTILUM EP	Apeah Twin	Woop WAP 06CD (RTM/P)
17	10	GET WILD	NPJ	NPJ 0601945 (NPJ/P)
18	NEW	SHAKERSMAKER	Oasis	Creation CREED 182 (3MV/V)
19	6	SOUND THE ALARM	Primax	Media MRLCD 0019 (3MV/V)
20	20	EVERYTHING YOU TOUCH ME	Noby	Male LCDMTR 116 (RTM/P)

This	Last	Title	Artist	Label (distributor)
1	2	FLASTICA	Flastica	2 1 CREATION CREED 175 (3MV/V)
2	1	WAKE UP!	Oasis	Creation CREED 183 (3MV/V)
3	4	DEFINITELY MAYBE	Sleeper	Indolent SLEEPD 007 (V)
4	5	WIVES	Pavement	Big Cat ABB 84CD (V)
5	NEW	MUSIC FOR AMORPHOUS BODY...	Stereolab	Doughlic UHF (RTM/P)
6	6	SMASH	Offspring	Epitaph E 8425Z (PH)
7	8	THE SECOND TINDERSTICKS ALBUM	Indolent	This Way Up 526302 (SRD)
8	7	XOUDS	NPJ	NPJ 060102Z (NPJ/P)
9	9	OLYMPIAN	Gene	Costenmeyer GENE 001CD (V)
10	10	EVERYTHING IS WRONG	Moby	MOE COSTUMUM 130 (RTM/P)
11	NEW	TALES	Marcus Miller	Dreyfus Music FM 36712 (P)
12	13	THE STONE ROSES	The Stone Roses	Creation CREED 162 (P)
13	12	GIVE OUT BUT DON'T GIVE UP	Primal Scream	Creation CREED 146 (P)
14	11	DRUGSTORE	Drugsstore	Home 828173 (RTM/P)
15	15	TURNS INTO STONE	The Stone Roses	Silverstone CREED 521 (P)
16	16	LEVELLING THE LAND	The Lovellies	China WOLCOL 102Z (P)
17	17	KREUZ CONTROL	The Lovellies	Disco DSCD 01 (LS)
18	15	DOG MAN STAR	Krust	Nude NUDE 3CD (RTM/P)
19	18	DYSTER	Heather Nova	Butterfly BFLCD 12 (P)

This	Last	Title	Artist	Label (distributor)
1	1	DOOKIE	Green Day	Geffen GED 29504 (BMG)
2	2	UNPLUGGED IN NEW YORK	Green Day	Geffen GED 24433 (BMG)
3	3	NEVERMIND	Nirvana	Polyder 527502 (P)
4	4	CROSS ROAD - THE BEST OF	Bon Jovi	Warner Bros 799933812 (P)
5	5	SMASH	Offspring	Epitaph 8425Z (SM)
6	6	KING FOR A DAY, FOOL FOR A...	Faith No More	Geffen GED 29504 (BMG)
7	11	IN UTERO	Nirvana	Geffen GED 24433 (BMG)
8	7	SUBHUMAN RACE	Slit Flow	Geffen GED 24433 (BMG)
9	8	ALIEN LOVE SECRETS	Steve Vai	Geffen GED 24433 (BMG)
10	10	HOW TO MAKE FRIENDS...	Terrorvision	EMI CDEMD 1076 (E)

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	DOOKIE	Green Day	Geffen GED 29504 (BMG)
2	2	UNPLUGGED IN NEW YORK	Green Day	Geffen GED 24433 (BMG)
3	3	NEVERMIND	Nirvana	Polyder 527502 (P)
4	4	CROSS ROAD - THE BEST OF	Bon Jovi	Warner Bros 799933812 (P)
5	5	SMASH	Offspring	Epitaph 8425Z (SM)
6	6	KING FOR A DAY, FOOL FOR A...	Faith No More	Geffen GED 29504 (BMG)
7	11	IN UTERO	Nirvana	Geffen GED 24433 (BMG)
8	7	SUBHUMAN RACE	Slit Flow	Geffen GED 24433 (BMG)
9	8	ALIEN LOVE SECRETS	Steve Vai	Geffen GED 24433 (BMG)
10	10	HOW TO MAKE FRIENDS...	Terrorvision	EMI CDEMD 1076 (E)

This	Last	Title	Artist	Label (distributor)
1	1	DOOKIE	Green Day	Geffen GED 29504 (BMG)
2	2	UNPLUGGED IN NEW YORK	Green Day	Geffen GED 24433 (BMG)
3	3	NEVERMIND	Nirvana	Polyder 527502 (P)
4	4	CROSS ROAD - THE BEST OF	Bon Jovi	Warner Bros 799933812 (P)
5	5	SMASH	Offspring	Epitaph 8425Z (SM)
6	6	KING FOR A DAY, FOOL FOR A...	Faith No More	Geffen GED 29504 (BMG)
7	11	IN UTERO	Nirvana	Geffen GED 24433 (BMG)
8	7	SUBHUMAN RACE	Slit Flow	Geffen GED 24433 (BMG)
9	8	ALIEN LOVE SECRETS	Steve Vai	Geffen GED 24433 (BMG)
10	10	HOW TO MAKE FRIENDS...	Terrorvision	EMI CDEMD 1076 (E)

This	Last	Title	Artist	Label (distributor)
1	1	DOOKIE	Green Day	Geffen GED 29504 (BMG)
2	2	UNPLUGGED IN NEW YORK	Green Day	Geffen GED 24433 (BMG)
3	3	NEVERMIND	Nirvana	Polyder 527502 (P)
4	4	CROSS ROAD - THE BEST OF	Bon Jovi	Warner Bros 799933812 (P)
5	5	SMASH	Offspring	Epitaph 8425Z (SM)
6	6	KING FOR A DAY, FOOL FOR A...	Faith No More	Geffen GED 29504 (BMG)
7	11	IN UTERO	Nirvana	Geffen GED 24433 (BMG)
8	7	SUBHUMAN RACE	Slit Flow	Geffen GED 24433 (BMG)
9	8	ALIEN LOVE SECRETS	Steve Vai	Geffen GED 24433 (BMG)
10	10	HOW TO MAKE FRIENDS...	Terrorvision	EMI CDEMD 1076 (E)

CLASSICAL

This	Last	Title	Artist	Label (distributor)
1	1	THE CHOIR	Anthony Way	Decca 4481962 (P)
2	2	CANTO GREGORIANO	Monks Chorus Siles	EMI Classics CMS 563212 (E)
3	3	THE ULTIMATE COLLECTION	Jack Bruford	RCA Victor 7432134212 (BMG)
4	5	THE PLANO	Michael Nyman	Vanguard COV2919 (E)
5	4	100% CLASSICS	Various Artists	Telarc TCD 2157 (BMG)
6	7	A FEATHER ON THE BREATH OF GOD	Kirkby/Gothic Voices	Hyperion CDA 66039 (CRB/BMG/CA)
7	6	THE 3 TENORS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Telarc TCD 2799 (BMG)
8	10	THE ALBUM	Lesley Garrett	Silva Classics SILKD 000A (CON/SS)
9	11	SIMPLE GIFTS	Lesley Garrett	Telarc CD 80245 (CON)
10	NEW	MOZART: MAGIC FLUTE HIGHLIGHTS	Mackerras/SCO	

This	Last	Title	Artist	Label (distributor)
1	1	THE CLASSIC EXPERIENCE	Various	EMI EMTVD 45 (E)
2	12	OPFUCUM	Jan Garbarok/Hilliard Ensemble	ECM 44024Z (P)
3	13	TRANQUILITY	Various Artists	ECM 059524Z (E)
4	16	IB SWANT	Carreras, Pavarotti, Domingo	Decca 44933Z (F)
5	16	DIVA - A SOPRANO AT THE MOVIES	Silva Screen SOUNDSCD 303 (CON/SS)	
6	8	THE ULTIMATE COLLECTION	RCA Victor 7432134212 (BMG)	
7	17	BIRKEN: CANTICLES OF ECSTASY	Sequentia	Harmoia Mel-Ed 9542213282 (BMG)
8	17	DR HUNLEY JONES' CLASSIC RELATIVITY	Various Artists	Deutsche Grammophon 458112 (F)
9	13	SHOSTAKOVICH/THE JAZZ ALBUM	CGO/Charly	Decca 43702Z (F)
10	20	CLASSIC EXPERIENCE II	Various	EMI COEMTD 91 (E)

This	Last	Title	Artist	Label (distributor)
1	1	THE CLASSIC EXPERIENCE	Various	EMI EMTVD 45 (E)
2	12	OPFUCUM	Jan Garbarok/Hilliard Ensemble	ECM 44024Z (P)
3	13	TRANQUILITY	Various Artists	ECM 059524Z (E)
4	16	IB SWANT	Carreras, Pavarotti, Domingo	Decca 44933Z (F)
5	16	DIVA - A SOPRANO AT THE MOVIES	Silva Screen SOUNDSCD 303 (CON/SS)	
6	8	THE ULTIMATE COLLECTION	RCA Victor 7432134212 (BMG)	
7	17	BIRKEN: CANTICLES OF ECSTASY	Sequentia	Harmoia Mel-Ed 9542213282 (BMG)
8	17	DR HUNLEY JONES' CLASSIC RELATIVITY	Various Artists	Deutsche Grammophon 458112 (F)
9	13	SHOSTAKOVICH/THE JAZZ ALBUM	CGO/Charly	Decca 43702Z (F)
10	20	CLASSIC EXPERIENCE II	Various	EMI COEMTD 91 (E)

MID PRICE

This	Last	Title	Artist	Label (distributor)
1	9	ALIEN LOVE SECRETS	Steve Vai	Epitaph 8425Z (SM)
2	2	TRACY CHAPMAN	Tracy Chapman	Elektra EKT460D (W)
3	8	DRUGSTORE	Drugsstore	Gei Discs 826562 (RTM/P)
4	15	THROWING COPPER	Radioactive RD 1055Z (BMG)	
5	NEW	READY FOR THE STORM. FAVOURITE CUTS	Kathy Mattea	Mercury 528092Z (P)
6	17	LEASURE	Blur	Food CDP 797596Z (E)
7	13	WHAT COLOUR IS THE WIND	Charles Landsborough	Rizz RCD 542 (P)
8	11	DOCK OF THE BAY - DEFINITIVE	Dix Redding	Atlantic 954831704Z (W)
9	NEW	THE DOORS	The Doors	Elektra K 240212 (W)
10	3	KNOWING ME KNOWING YOU 3	Alto Partridge	BBC 238C 163CD (P)

This	Last	Title	Artist	Label (distributor)
1	1	THE ROAD TO THE PLEASUREDOME	Frankie Goes To Hollywood	ZTT 456994745Z (W)
2	4	WELCOME TO HELL	Chris Rea	East West 22824625Z (W)
3	NEW	NEW JERSEY	Bon Jovi	Vertigo 836345Z (F)
4	NEW	SUPPER WHEN WEY	Bon Jovi	Vertigo 836264Z (F)
5	NEW	RUMOURS	Freewheel Mac	Warner Bros K 25634 (W)
6	NEW	ALIVE IN THE MIND	The Doors	Elektra K 24209Z (W)
7	NEW	NEVER RAIN THE BLOODKISS	Sex Pistols	Virgin CDVX 2046 (P)
8	NEW	GREATEST HITS	Bob Dylan	Columbia 669976Z (SM)
9	NEW	THE LOST BOYS (OST)	Various	Atlantic 781767Z (W)
10	NEW	MUSIC FOR THE AMORPHOUS BODY...	Stereolab	Doughlic DWHCD 10 (P)

This	Last	Title	Artist	Label (distributor)
1	1	THE ROAD TO THE PLEASUREDOME	Frankie Goes To Hollywood	ZTT 456994745Z (W)
2	4	WELCOME TO HELL	Chris Rea	East West 22824625Z (W)
3	NEW	NEW JERSEY	Bon Jovi	Vertigo 836345Z (F)
4	NEW	SUPPER WHEN WEY	Bon Jovi	Vertigo 836264Z (F)

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SINGLES

MOLLY HALF HEAD: *Shine* (Columbia 6623073). A catchy single from the forthcoming June album. Dance, and Are Friends Electric? □□□□

88.3 FEATURING LISA MAY: *Washing On A Star* (PWL URG3CD). The original Rose Royce classic, jangled up with mashed-up breaks and Lisa May vocalising. A potential crossover. □□□

DIONNE FARRIS: *I Know* (Columbia 661354). A rousing track from the former Arrested Development chanteuse which has

enjoyed much radio exposure. □□□□
ORANGE DELUXE: *Delectable* (Dead End Good 60031CD). A strong single with some great guitar work from debut album *Necking*, which made the indie Top 10. □□□□

BUTLER/McALMONT: *Yes (that HUTOG S3)*. The much-anticipated pairing between ex-Suede guitarist Butler and rising vocalist McAlmont is a wonderful take on the soaring Sixties ballad. □□□□

HOOTY AND THE BLOWHORN: *Let Her Cry* (Atlantic/East West 66135). The second single from the South Carolina quartet's debut album hasn't got quite the same catchy hook as *Only Wanna Be With You*, but could inch its way

chartswards. □□□□
BLESSED UNION OF SOULS: *I Believe* (EMI CD 6574N). BUS have found their way into the US Top 10 and could follow suit here. A lush piano-and-strings lament that sounds like a charity record

looking for a good cause. □□□□
ADAM ANT: *Getta Be A Sittie* (EMI CD 6579N). After Wonderf's tempered ballad, this is a punchier, raffish follow-up, with squeaky guitars and playground-sound effects. □□□□

EVERTON FC: *All Together Now* (Passion CD 6EVC53). This reworking of The Farm's smash (complete with commentary from the FA Cup campaign) with Farm-man Keith Mullin on lead vocal could do well in the build up to May 22. □□

NIGHTCRAWLERS: *Sundered To Your Love* (Final Vinyl CD 7432128384). The follow up to the chart-busting reissue of *Push The Feeling On* retains the familiar elements of its predecessor though this is a less striking re-invention. □□□

KWS VERSES DOUBLE EXPOSURE: *Fee Per Cent* (K-Chester X-CLV 615). Former chart-toppers KWS go to work with the song's creators to forge a handbag-friendly club version that lacks the kudus to make it a major chart player. □□

FEDERAL HILL: *I've Got Something For You* (Latitude Lat CD020). Contemporary soul

tonal gymnastics come courtesy of Karen Daughton on this formulaic piano-driven garage number that has already been a popular import item. □□

TRUB: *Don't Say No* (Jive Jive 72). A high-gloss swingbeat debut single for

AVANZONES



SUPERGRASS: BARMY, SPKY DEBUT

from the London trio who came to prominence on a television talent contest. □□□

10cc: *Ready To Go Home* (Aves UK AVEX008). All the 10cc hallmarks are present on this somewhat ponderous offering to follow the re-release of *I'm Not In Love*. Sturdy MOR, and a grower. □□□

MICHELLE GAYLE: *Freedom* (BMG 74321284692). After three hits from her debut album, Gayle tries her luck with this stylish, gentle soul song by Narada Michael Walden, which comes with R&B, house and jungle mixes. □□□

ACT OF FAITH: *Lost On A Breeze* (Fourth & Broadway BRCC 318). Curtis Mayfield's influence looms large over this shuffling slice of efficient Brit soul, served up by the threesome who will be showcasing new material in London in May. □□

FIREHOUSE: *I Live My Life For You* (Epic EP0261 4172). Slickly-executed AOR balladry courtesy of the Carolina purveyors who have already scored a US Top 30 hit with this track. □□□

JAM AND SPOON FEATURING PLAVKA: *Right In The Night* (Epic 662018). This re-release from the German dance duo features Spanish guitars and Plavka's catchy chorus to which the hooks amid a bouncing techno pop groove. □□□

CURTIS STIGERS: *This Time* (Arista 74321284952). A sax-strawed waltz to kick off the campaign for Stigers' second album, due in June. □□□□

BLACKNIX FEATURING TITTY & JENIFER BROWN: *It Should Have Been You* (Side Step SR12004). Luscious R&B with a sweet lilting vocal focus on this impressive reworking of the Gwen Guthrie classic. This is a miss some bumping house mixes on the flip. □□□

FLINCH: *Skie Deep* (Disc D3CD). The follow up to *James D* has a Breeders touch with grinding guitars and a strong hook. A support slot on Sala's upcoming UK tour will raise the London trio's profile. □□□□

WESTBAM: *Wizards Of The Sonic* (Low Spirit/Polydor 579 113-2). A Top 10 RM Club Chart hit, this energetic techno track from Germany's best-known DJ looks set to become his biggest hit since 1989's *Monkey Sax*, *Monkey Do*. □□□



CURTIS STIGERS: WEEPIE

MACHINE HEAD: *Old* (Readrunner RR240-3). Culled from the Oakland rockers' debut Top 30 album, *Burn My Eyes*, this uncompromising slab of metal will not make any new friends outside of the first hit single. □□□

SINGLE OF THE WEEK
THE CARDIGANS: *Carnival* (Polydor P22C35). Instant feel-good vibes to follow the infectious UK debut, *Stick And Tired*, backed with a canella version of Oazy Osbourne's Mr Crowley. This could kickstart the Swedish fivepiece's UK career. □□□□

ALBUMS

EARTHLING: *Radar* (Cooltemp CTCD44). A superbly busy debut album taking you on a hypnotic journey through dub, hip hop and movie mania. The startling lyrics and strange sounds are there to be savoured. □□□□

VARIOUS: *Outer Limits 2* (Kickin Kick CD 2). A compilation of house-tinged and often bleepy dance tracks compiled by Kiss FM DJ Colin Dale for adventurous west London indie Kickin. □□□□

HALF MAN HALF BISCUIT: *Some Call It Godcore* (Probe Plus Probe1CD). A triumphant return with some splendid silliness and strangely Mark E Smith-like wit. □□□□

BOY GEORGE: *Cheapsack And Beauty* (Virgin TVX 2780). The Boy may have taken a risk by mixing punky and glam influences with some of the choicest soul-style ballads he's recorded since Culture Club's heyday but the gambit is a near total success. □□□□

SALAD: *Drink Me* (Island Red CIRD 1002). Having improved with every single, Salad's debut album is strong enough to go the way of *Sleep*, with its equally snappy, female-fronted guitar-puro formula. □□□□

THE OUTHERE BROTHERS: 1 Polish, 2 Biscuits And A Fish Sandwich. (Eternal/WEA 063105852). There's plenty more successful hip-hop-house where the recent number one *Don't Stop* (Wiggle Wiggle) came from. □□□



EARTHLING: SUPERBLY SEEDY

ROGER SANCHEZ: *Presents Street Weapons Volume 2* (Narcotic Records DEALP 001). The man behind a mass of club remixes unleashes his second solo album.

Unlike the first set, this is more song-based although there is a fair sprinkling of DJ-friendly tracks. □□□

STEVE FORBES: *Mission 01* (The Crossed Pales/Paladin/Giant 74321259962). Forbert's heartbroken husk of a voice is reminiscent of a softer Bob Seger, but despite great musicianship and quality songwriting, he has yet to emulate his success. □□□

MINISTRY OF SOUND: *Volume 4* (MM CD04). Fifteen split-welded tracks, courtesy of veteran DJ/producer CJ Mackintosh, including Kathy Sledge, Positive and Barbara Tucker. □□□□

PAUL WELLER: *Stanley Road* (Go! Discs 8286 192). A rocky set where the template is the guitar squall of *Humble Pie* rather than the pastoralism of *Traffic*. Among the many high points are the pumping title track and an excellent cover of *Walt On Guilled Splinters*. □□□□

BIOTA: *Object Horror* (Recommended ReRCD04). Strange and unsettling stuff from the Colorado-based radicals who team up with singer Susanne Lewis for selected forays into early Seventies Slapp Happy territory. □□□

THE STRANGLERS: *About Time* (When? CD001). The original New Wave babyboos who stick to what they know best: latter day prog with spiky melodies. □□□

VARIOUS: *Cream Of Ambient Vibes* (Arctic KOLDC008). A collection of ambient techno including Moby, Underworld and other essentials. □□□

ALBUM OF THE WEEK
SUPERGRASS: *I Should Coo* (Parlophone CD PCS 7373). Barmy, sparky pop from the threesome who manage to combine being completely fresh with sounding as though they've been doing this for years. A brilliant debut. □□□□

This week's reviewers: Michael Arnold, Martin Aston, Catherine Eade, Simon Evans, Paul Gorman, Nick Robinson, Martin Talbot, Paul Vaughan and Selina Webb.

AVANZONES TALKING MUSIC

One of the hardest perennials of the UK charts is *Unchained Melody*. Already a hit in seven different versions, it is certain to make an eighth appearance, courtesy of **Robson & Jerome** - actors Greene and Flynn who performed the song in the TV series *Soldier Soldier*, in which they star. It has a pre-sale of more than 50,000, a clever video and *The White Cliffs Of Dover* (also a Righteous Brothers success) as a double A side, so it seems destined for the higher reaches of the Top 40...Mastertours continues its good work in restoring long-deleted **Street Sounds** compilations to catalogue. *Street Sounds Anthems Volume 2* is one of the finest. Its 10 tracks include full-length versions of *Shame* by **Evelyn 'Champagne' King** and *Which Way Is*

Up by Stargard...MCI continues to find some excellent dance albums in EMI's vaults. Among its latest acquisitions are **T Connection's** Magic, a somewhat dated 18-year-old offering that, nevertheless, is full of period charm, and **George Clinton's** *Computer Games*, a superb 1982 offering that provides reasons galore for Clinton's latterday popularity. Meanwhile, sister label Music Club's £5.99 line offers **Classical Punk!**, the London Punkharmonic Orchestra's expansive versions of split-stained classics like *No More Heroes*, *Pretty Vacant* and *Alternative Uster*...Also new from Music Club is **George Zamfir's** *The Beautiful Sound Of Pan Pipes*. Zamfir was the man who first popularised the haunting sound of pan pipes, as now featured in two Top 20 albums in this

country, and the guitar collection, more traditional in style than the current chart riders, contains his best-known works, including the hit, *Doina De Jale*...The Stop label got off to a flying start with the **Outere Brothers'** chart-topping *Don't Stop* (Wiggle Wiggle) and is surely heading chartwards again with the massive European hit, *Max Don't Have Sex With Your Ex* by **E-Rotic**. A naff title for sure, but it's a storming house record...The cultured **Dianne Reeves** is exceptional on her new *Blue Note* album, *Quiet After The Storm*. Neatly straddling the soul/R&B/jazz divide, it's a feast of tasteful tunes, headed by the Latin-flavoured *Smile*, co-written by Reeves and producer **George Duke**.



FRONTLINE

BEHIND THE COUNTER

MIKE GAILEY, Virgin Megastore, Aberdeen

"Singles by Oasis, Paul Weller and Runrig did good business for last week. Being a Scottish band, Runrig are a particular favourite around here, and we've had everyone in to buy the record - from teens to senior citizens. Generally, business has quietened down after Easter but our two CDs for £20 campaign across chart and back catalogue product is still keeping the store busy. Strong window displays and POS at the front of the store have been updated to keep the momentum going. This has dovetailed with our ongoing singles campaign offering three seven-inch singles or three cassette singles for £5 and three CDs or 12-inches for £10. Next week, a mid-price campaign takes over from the two for £20, which is all part of the strategy to keep the business as wide as possible. Obviously of Take That's album, Nobody Else, is next week's guaranteed seller and we'll be using the album's release as an opportunity to maximise sales across the band's entire range of merchandise. We'll be tying in T-shirts, posters and books, while also offering reductions on back catalogue CDs and videos."

ON THE ROAD

GARY MOAKES, northern field sales manager, Vital

"Singles-wise, the big news is Oasis. The Aphex Twin album has been ticking over nicely and so has the Cream mix. Our House Collection Volume 2 is also doing very well - that's three hours of music for about £13, which you can't really argue with. The whole club scene is very much underground now - I'd say that's been the main change in the market in the five years I've been involved. It's happening so fast now that it's hard to keep up with - RM is essential reading! Indie's big here, too. Elastica in particular are shifting up a gear now; the suits are starting to buy the album. The Bluetones are going to be the next big thing and a band called Quicksand blew Offspring off the stage in Nottingham recently. The skate-punk thing is definitely happening in the Midlands, but don't believe any talk of a grunge revival, that's not going to come. Vital's big news has obviously been the new warehouses in Bristol. Our capacity is much larger, which means we're able to handle really major releases now. But the smaller bands are still very important to us, and I'm personally a big fan of anti-industry music, like Fugazi."

IN THE SHOPS THIS WEEK

NEW RELEASES

With the exception of Cream Live it was a quiet week for albums although there was plenty of movement for new singles. Flying out across the country were Oasis, Paul Weller, Runrig, Bjork, Meezer, Thunder and The Wildhearts.

PRE-RELEASE ENQUIRIES

Albums: Take That, Paul Weller, Supergrass, Francis Dunnehy
Singles: Billie Ray Martin, Livin' Joy (ressue)

ADDITIONAL FORMATS

Limited edition Paul Weller album of six seven-inch records in special box

IN-STORE

Windows - Take That, Annie Lennox, Bruce Springsteen, Shine, Lightning Seeds, Pavarotti, Schindler's List
In-store - Des'ree, Mary Chapin Carpenter, Take That, Now That's What I Call Music! 30, Wet Wet Wet, Christy Moore, VE Day videos and CDs

MULTIPLE CAMPAIGNS

Windows - Annie Lennox, Bruce Springsteen; In-store - Marcus Miller, Des'ree, Twentieth Century English String Music, Mary Chapin Carpenter, three CDs for £20



In-store - three for the price of two on selected music and video, Take That, Pavarotti, Dance Boom '95, Dance Mania '95, Together Duets, Smash Hits '95, Pavarotti, The Pope, The Choir, Schindler's List, VE Day Remembered, X Files, Philadelphia, Immortal Beloved, Thelma&Lena

Album - Take That; Essential Selection - Christy Moore, Shine, Supergrass, Banco de Gaia, Boo Radleys, Shed Seven, Livin' Joy, Montell Jordan; Videos - The Road to Wembury; Man Utd and United Everton; Windows - Take That, Chrisy Moore; Promotional radio campaign for The Real McCoy with Atlantic 252; Press advertising - Supergrass, Shed Seven, Salad, Dubliners, John Williams, Classical Moods, Banco de Gaia, Martin Of Sound



Singles - Shed Seven, Shine, Sheryl Crow, Livin' Joy, Boo Radleys, Windows - Take That; In-store - Take That, Sounds Of The 70s, VE Day dump bins for related music and videos, buy two CDs or cassettes and get one free promotion across selected range including Bon Jovi, Beautiful Soul and Chris de Burgh, £1 off Sony blank audio tapes, £2-3 off Scotch video tape

In-store - Delicade, James Hall, Dog Eat Dog; Press advertising - Chuck Prophet (Rake's Progress), Cream Of Underground House, Delicatessen, Trackhead, Offspring, Paradise Lost, Dragon Fly Presents Paul Oakenfold

Album - Take That; In-store - Take That, Now! 30, Wet Wet Wet, Anthony Way, singles for £3.99 on CD, and £1.99 on cassette

Singles - Montell Jordan, Livin' Joy, Shed Seven, Supergrass; Albums - Aaliyah, Mary J Blige, Windows - Take That, Whale Of A Sale; In-store - Take That, Dance Boom '95, Commodores; Press advertising - Biggie Aunts, Red Dwarf, Supergrass, Shine, Salad

Single - Free Spirit; Windows - Celtic Heart Beat, Pavarotti, Graham Parker, VE Day, The Beatles, Delicatessen, Sony sale; In-store - Sony Nice Price promotion; Press advertising - Tower classical selection, VE Day Remembered video

Single - Salad; Megaplay single - Supergrass; Featured artist - Tony Joe White; Windows - mid-price promotion, Take That, Banco de Gaia, Schindler's List, In-store - mid-price promotion, Take That, Cream Live, Schindler's List; Press advertising - Salad, Aaliyah

Album - Take That; Windows - Take That, Pavarotti; In-store - Take That, VE Day Remembered

Singles - Scatman John, Oasis; Albums - Sounds Of The 70s; Windows - Take That; In-store - Best Of The Best promotion with selected CDs at £9.99 and cassettes at £6.99, VE Day Remembered promoting various war films and documentaries

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Beverly), Bridge (Wilsdon), Grove Records (Havillat), HMV (Bristol), H&R Coakle (Croydon), Hi Kree (Trowbridge), Our Price (Camberley), Solo Music (Easter), Virgin (Aberdeen). If you would like to contribute, call Karen Faux on 0181 543 4830

EXPOSURE

TELEVISION

6.5.95

Fully Booked with PJ & Duncan, Scarlet and Urban Cookie Collective, BBC1: 9.30 - 10.30am

Scratchie & Co with MNR, ITV: 9.30 - 11.30am
Old Gray Whistle Test with Johnny Winter, Captain Beethart, Little Feet and Dr Freddie, VH-1: 8.30 - 7pm
7.5.95

The Story Of Rod Stewart, VH-1: 9 - 10pm
Night Music presents Bob Scaggs, VH-1: 11pm - midnight
8.5.95

The Royal Gala with Michael Ball, Vanessa

Man, Chas'n' Dave, Engelbert Humperdinck and Michael Barrymore, ITV: 7.30 - 10pm
10.5.95

VH-1 to 1 features an interview with Elton John, VH-1: midnight - 3am
The Best Of The Tube featuring Dexy's Midnight Runners, Eric Clapton, Sade, Wham!, Prefab Sprout and Yazoo, Channel Four: 10.55 - 11.30pm
11.5.95

The Best features the Boo Radleys and Definition Of Sound, ITV: 1.15 - 2.15am
The Album Show featuring Take That, ITV: 2.15 - 3.10am

6.5.95

Johanne Walker: In Concert featuring the Manic Street Preachers, Radio One: 3.30 - 5pm

John Peel presents US guitar band Paed and Asian rap outfit Det-ri-Mental from Yorkshire, Radio One: 5 - 7pm
The Essential Mix features club DJ Sasha, Radio One: midnight - 2am
7.5.95

Rock Show with a session from Baby Chaos, Radio One: 8 - 10pm
Andy Kershaw presents surf guitarist Dick Dale and Dr Didg with his digeridoo dance

groove, Radio One: 10 - midnight

8.5.95

Rave Day featuring 12 hours of dance mixes provided by DJs James Hamilton, Kevin Greening, Mark Godric, Pete Tong and Danny Rampling, Radio One: noon - midnight
11.5.95

Soundbite with Q editor Danny Kelly looking at the shortest records ever made, Radio One: 9 - 10pm
12.5.95
John Peel presents London band Elevate, topped as the new face of British hardcore, Radio One: 10 - 1am

RADIO

AD FOCUS

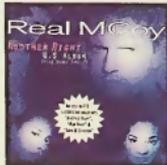
ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
PATO BANTON Collections	Virgin	May 1	  	There will be radio advertising on Atlantic 252 and other IR stations to back this release which features the current single and a new track recorded with Sing.
FRANCES BLACK Talk To Me	Celtic Heartbeat	May 1		Press ads will include <i>Q</i> and <i>Rock And Real</i> and in-store POS material including posters and CD browser cards will be available to retailers. The release will be advertised in <i>NME</i> and <i>Melody Maker</i> .
BRACKET Four Wheel Vibe	Hut	May 8		There will be in-store displays with HMV and Woolworths, which is running TV advertising in conjunction with WEA.
CORONA Rhythm Of The Night	WEA	May 8	 	Advertising will run in the specialist dance press including <i>Generator</i> and <i>Muzik</i> .
CARL CRAIG Landrouising	WEA	May 8		The campaign includes co-op advertising in the <i>Guardian</i> with Andy's.
ROBERT CRAY Some Rainy Morning	Mercury	May 8		The release will be included in Virgin's discount promotion and backed by a limited edition low price offer and a poster available through Pinnacle Network stores.
DEICIDE Once Upon The Cross	Roadrunner	May 1		Advertising in <i>Kerrang!</i> and <i>Raw</i> will be supported by a mail-out to the fanbase.
GREEN JELLY 333	RCA	May 8		This collector's item, recorded 23 years ago, is available for the first time and will be promoted with ads in <i>Q</i> , <i>Maj</i> and <i>Record Collector</i> .
NICKY HOPKINS/RY COODER/ MICK JAGGER/BILL WYMAN/ CHARLIE WATTS Jamming With Edward	Virgin	May 1		This CD-only release will be advertised in the specialist rock music press.
KILLING JOKE Wilful Days	Virgin	May 1		This release and <i>The Best Of James Last</i> are being re-promoted in the national press to tie in with his recent tour.
JAMES LAST James Last Plays Andrew Lloyd Webber	Polydor	May 1		In-store and window campaigns will run with all multiples and 320 independents. There will also be direct promotion to 390,000 fans. The release is album of the week with HMV and Our Price and there will be co-op press advertising with Virgin.
TAKE THAT Nobody Else	RCA	May 1	  	The marketing campaign will include a mail-out to the HUT database.
TLC CrazySexyCool	Arista	May 8	 	Press ads will include <i>Q</i> and <i>Rock And Real</i> and in-store POS material including posters and CD browser cards will be available to retailers. The album is being promoted as an HMV recommended release and a Tower No Risk Disk.
WHALE Pay For Me	Hut	May 8	 	The release will be promoted on Radio Two as part of its VE Day coverage.
BILL WHELAN Riverdance	Celtic Heartbeat	May 1		ITV and Channel Four TV advertising will be backed with radio ads on Capital, Kiss and Atlantic 252.
TONY JOE WHITE Lake Placid Blues	Polydor	May 1		This soundtrack featuring Bryan Adams will also be promoted on film posters.
VARIOUS Classic Swing	Warner Classics	out now	 	A high profile campaign on ITV and Channel Four will be used to promote this release.
VARIOUS Dance Nation 95	Virgin	May 1	 	National TV advertising on Channel Four will promote this release.
VARIOUS A&M	A&M	May 1		This VE Day album featuring music and spoken word will be promoted with a mail-out to members of the British Legion.
Doa Juan De Marco VARIOUS Breakdown	Breakdown	out now	  	The release will be nationally TV advertised on Channel Four and regionally TV advertised on ITV including Anglia and Central.
VARIOUS Dram And Bass Selection 4	Breakdown	out now	  	There will be extensive TV advertising on ITV and Channel Four and advertising in the rock press.
VARIOUS Global House Grooves Vol 2	Warner Classics	out now		The release will be extensively advertised on ITV and Channel Four for a minimum of four weeks.
VARIOUS Lest We Forget	PolyGram TV	out now	 	There will be extensive TV advertising on Channel Four and ITV for at least two weeks.
VARIOUS Let's Hear It For The Girls	PolyGram TV	May 1	  	There will be advertising in the specialist rock and dance press to support this release.
VARIOUS Shine	Telstar	May 8		Co-op advertising will run in <i>i-D</i> (with HMV) and <i>The Big Issue</i> (with Tower). There will also be a solus press ad in <i>Select</i> .
VARIOUS Smash Hits Volume 2	Virgin	out now	 	This VE Day commemorative release ties in with a BBC TV programme and will be promoted with window displays at Woolworths and in-store displays with independent retailers.
VARIOUS Street Soul	Virgin	May 8		
VARIOUS Techno Animal	Volume	May 8		
VARIOUS Wasted	Volume	May 8		
VARIOUS You Must Remember This	Happy Days	May 1	 	

Compiled by Sue Sillitoe: 0181-767 2256

CAMPAIGNS OF THE WEEK

ARTIST



THE REAL MCCOY - ANOTHER NIGHT

Record label: Logic/Arista
Media agency: London Media
Media executive: Steve Gill
Product manager: Simon Jones
Creative concept: Simon Jones
Logic's biggest marketing campaign of the year gets under way next Monday with the release of *The Real McCoy's* album *Another Night*, which

has sold more than 800,000 copies in the US in just three weeks. The release is heavily supported by TV and radio ads on Channel Four and Atlantic 252. There will be displays with Woolworths, HMV, Virgin, Menzies and 200 independents. Co-op press ads will run in the *Daily Mirror* (with WH Smith) and there will be solus press ads in the music press and a mail-out to the Logic/Arista database.

COMPILATION



THE SESSIONS - VOLUME 4
Record label: Ministry of Sound Recordings
Media agency: Rohan Media Services
Media executive: Ian Rohan
Head of TV marketing: Mark Rodol
Creative concept: Mark Rodol
With pre-sales of 40,000 units, MoS is planning plenty of marketing support for the fourth release in its best-selling DJ-mixed dance compilation series. The album, released today, has

15 tracks mixed by CJ Mackintosh and club versions of hits. Mackintosh will promote the release with a six-week, 26-date tour of clubs and universities with regional radio ads tying in to each date. Radio and TV ads on selected stations will be backed by posters (with Tower), ads in the music, dance and student press, and in-store displays with HMV, Virgin and 150 independents.

OASIS
PRIMAL SCREAM
THE BOO
RADLEYS
TEENAGE
FANCLUB
RIDE
HEAVY STEREO
10 WHEELER
ED BALL
LESLIE RANKINE
BMX BANDITS
SWERVEDRIVER
JAZZ BUTCHER
IDHA
VELVET CRUSH
ECHOBELLY
SENER
SIDE BOU SAID
BANG BANG
MACHINE
8 STOREY
WINDOW
SUBMARINE
HED
BANCO DE GAIA
EAT STATIC
TIMESHARD
STILTSKIN
THE HIGH LLAMAS
FIN
STAR 69
WORLD OF
LEATHER
SURGE
BLUEBURN
MALCOLM
MCLAREN

3mv take it to the bridge!*

(*that's London Bridge)

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London SE1 3RS

Tel: 0171 378 8866
Fax: 0171 378 8855 (main)
Fax: 0171 378 8811 (telesales)

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MINISTRY OF
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JOURNEYS BY DJ
LAZONBY
LITTLE ABE
RAW STYLUS
MOJO PIN
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STAXX
ROLLO GOES
MYSTIC
10 CC
JAKI GRAHAM
GEMS 4 JEM
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CORPORATION
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R.H.C. FEAT
PLAVKA
DEAR JON
ACORN ARTS



DAVE ★ ROGER ★ STEVE
ERIC ★ TELESales

3 MORE VILLAINS

Thank Boo! from Creation for

OASIS

TEENAGE
FANCLUB

18WHEELER

EDWARD BALL

JAZZ BUTCHER
CONSPIRACY

BMX BANDITS

AND MORE TO
COME!

SHIPPED OUT, BOO!
THE BOO RADLEYS'
sparkling triumph



Making the moves for **chart success**

Despite the vagaries of the independent distribution scene, 3MV has grown by leaps and bounds since it was launched five years ago.

In that time it has been transformed from a strike force into a fully fledged sales, marketing and distribution outfit with a track record which is the envy of indie and major competitors alike.

The UK charts over recent months stand as a testament to the company's role in the success of a slew of acts from Oasis, The Boo Radleys and Echobelly to Strike, Maxx and Tony Di Bart.

Such chart and sales triumphs have flowed from 3MV's consolidation of business relationships with an impressive list of leading independent labels. Underscoring these are two partnerships – one with major Sony Music and the other with vibrant indie distributor Vital – assuring its place at the forefront of UK independent distribution.

Now the company enters the next phase of its development with the move from its base at Hillgate Place, south-west London, to new premises in Weston Street, across London Bridge from the City.

The converted warehouse gives 3MV larger storage and office space and one immediate consequence is an increase in the size of the company's telesales team.

This supplement shows that the move is the final piece in the jigsaw enabling 3MV to offer an unrivalled service to its A-list of UK independent labels.



Top to bottom:
The Boo
Radleys, Strike,
Echobelly and
Tony Di Bart



The fruits of independence



Realising their ambitions: joint managing directors Dave Trafford (left) and Max Kenny

Originally founded as a strike force, 3MV underwent its greatest transition in 1992 when joint managing directors Dave Trafford and Max Kenny decided "We wanted the company to become a distributor, rather than just carrying records for people."

The pair were able to realise their ambitions for the company through the distribution agreement struck with Sony Music in April of that year. "Sony handles physical accounting and distribution of the labels, but we look after everything else," Trafford stresses.

"Sony does not have a financial interest in 3MV, this is a standard five-year distribution agreement. But we have very strong relations with them and maintain contact with both Sony Distribution and Sony Licensed Repertoire Division."

Unlike some of its competitors, 3MV has opted >

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► for sure and steady expansion, and now employs more than 30 staff, including eight telesales personnel, two export staff and 13 reps on the road, covering England, Scotland, Wales and Northern Ireland.

These work on a weekly cycle of more than 700 accounts, including all Virgin, HMV and Tower outlets and the crucial tastemaking independent shops. Other executives include key accounts managers Steve Willis and Kirstie Hadlow, general manager Erik James, business affairs

manager Andrew Sheriff and label development manager Roger Quail.

"We offer full sales and marketing services," explains Trafford. "Our telesales people work releases by pre-selling and we physically carry live stock via our reps on the road. Meanwhile the national accounts are serviced by our key accounts staff."

3MV also has full access to Sony's account base, believed to be the largest in the UK. "That means we're reaching around 3,000 stores," underlines Trafford, adding: "If you come to us with a record, we can supply everything: advice on pressing

quantities, stock availability, which formats to use. We can offer a wide range of services but our strength is that we are very, very flexible."

However, the 3MV policy of retaining a tight client base precludes the company from signing everything to its roster. "3MV has around 30 labels, substantially less than most of our competitors," Trafford admits. "But we're very much into trying to establish long-term artists rather than distribute one-offs. We prefer to work closely with those labels



3MV's exports team: (from left) Andy, Tina and Kevin

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already on our roster, and [label development manager] Roger Quail is very selective in terms of what he takes on."

3MV's handling of Oasis releases – instead of regular Creation Records distributor Pinnacle – stems from its relationship with Creation and Sony LRD. "They were both keen for us to be involved and obviously it has worked. We've since been given other projects, including The Boo Radleys. Their reaching number one on *Wake Up!* was fantastic, and it's also been great to work on Teenage Fanclub's new releases."

Another of the foundations of 3MV's current status is its distribution deal with Vital, which currently handles around a third of 3MV's business in terms of turnover. The Vital deal, which was struck in November 1992, provides 3MV labels with optimum choice, says Trafford.

"Certain acts benefit from the indie chart placings granted by independent distribution. We make that available because 3MV is the only distributor to have deals with a major and an independent. This is a very strong point for labels whose artists are better suited to indie distribution for, say, the first album and major distribution thereafter. The record companies can realise that strategy with us and



Oasis: releases handed over to 3MV by Creation and Sony LRD

work with the same people throughout the whole process."

Meanwhile 3MV also helps steer up-and-coming labels through the often fraught area of overseas licensing, as a result of its ties to Sony LRD. "We work closely with Jeremy Pearce and the other staff at LRD," says Trafford. "We talk to them about new labels or acts we've picked up that they might be interested in, and it often works the other way. There is no written agreement that any label which comes to us has to go to LRD, but sometimes it makes sense, and it's an option which is open."



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Giving labels space to breathe

By playing to the strengths of its customer labels, 3MV has assumed a leading role in the sales success of a wide range of UK releases over recent years.

"We're known for handling a spread of dance product, from underground house to commercial records, and indie music in all its manifestations," says label development manager Roger Quail.

On the dance side, 3MV numbers among its clients Fresh, Cleveland City, Logic, Ministry Of Sound and Rumour, while indie is represented by the likes of Creation Records, Ultimate and Nol Records, the imprint launched last year by Hamish MacAlpine, with Malcolm McLaren's Paris among early releases.

"These genres are our two strengths, but we're diversifying quite a bit," claims Quail, citing the recruitment of pop-reggae imprint The Brilliant Record Co, whose roster is headed by Bitty McLean, and M&G, which was behind the Wired Recordings release of dub/blues album *The Wolf That House* Built by Skip Macdonald's Little Axe earlier this year.

"This shows that it is possible to diversify within

our self-imposed boundaries, and these are avenues we will continue to explore. However, there are some things we would never sign," Quail adds. "I wouldn't go for, say, an out-and-out bop jazz or a heavy metal label. We know what our skills are."

Quail, in charge of dance, indie and singles buying at Virgin before joining 3MV in 1994, says number one hits such as Stiltskin's *Inside on White Water* Records and Tony Di Bart's *The Real Thing* on Cleveland City Blues have turned the stream of inquiries from nascent labels to a deluge. "We get inundated with all types, a fair majority are underground dance releases, a lot of 12-inch one-offs and indie buzz-pop. But our philosophy is to be selective."

He explains: "It would be easy to sign everything that came through the door, for the sake of increasing turnover. That's not the way we work. If there are too many labels, they aren't allowed the space to breathe, to develop."

Joint managing director Dave Trafford adds: "Our relationship with labels is more than just putting



Mark McQuillan (left) and Roger Quail

FABULOUS WELL DONE BRAVO FANDABBYDOOSY WICKED
 CONGRATULATIONS TOP CHILI DUDES CRUCIAL 'A'
 NUMBER ONE SMART KING OF THE HEAP EXCELLENT
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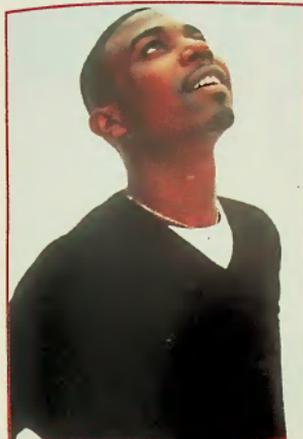
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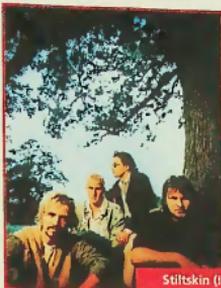
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records in boxes. Many seek our opinion on how to approach a particular release and we speak to our telesales people and reps to see what the vibe is."

Trafford points to the chart success currently being enjoyed by Fresh. "A year's planning has probably gone into helping Dave Morgan and his colleagues at Fresh realise their ambitions. We discussed their overall aims for the label as well as details such as how they wanted to tackle the promotion of artists, which releases to put on the



Bitty McLean: represents diversification for 3MV



Stiltskin (left) on White Water Records; right: dub/blues outfit Little Axe



schedule and when to release compilations."

He says Quail steers marketing for the labels – "from where and when to advertise through to packaging of projects and setting dealer prices."

Quail says marketing has become a central function of 3MV's operations. "When I moved across from Virgin Retail I was surprised at the ignorance over obtaining marketing packages from the major multiples. I've been able to draw on my experience, and know a lot of the people in the retail sector, which can act as a back up for key accounts manager Steve Willis."

Quail stresses that 3MV tailors its services to match individual labels' requirements. Quail meets label representatives on a weekly basis. "The idea is to contribute something to the labels. Obviously companies like Creation have their own marketing resources – their head John Andrews is a great marketer man and I wouldn't dare tell him how to market a record. But then there are the smaller

labels who are brilliant A&R people and have a great ear for a record but don't necessarily know about translating that into actual sales."

In these cases Quail becomes involved from the beginning and helps see them through the transitional stages – in Fresh's case he has recently been advising them on the release of their first compilation. "In that case we are helping to decide the formats and target advertising."

The proof of this marketing success can be seen in the 80,000 unit sales achieved by Renaissance's album, while Echobelly's debut achieved a Top 10 placing last year.

Trafford says that Ultimate have also utilised 3MV resources to aid strategy. "They have their established acts like Eat Static and Senser, but Maurice Bacon and the others at Ultimate are also committed to breaking Sidi Bou Said and 8 Storey Window this year. It is taking up a lot of 3MV's time and energy and the signs are very good."



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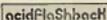
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Launching talent on target

From Oasis to Strike, the chart success enjoyed by a wide range of acts stems from 3MV's ability to target demand among retailers of dance and indie music.

In the wake of the distributor's deal with Sony Music three years ago, joint managing directors Dave Trafford and Max Kenny recruited Mark McQuillan to handle the expansion of its telesales division.

McQuillan, whose former job was West End telesales accounts manager at RTM, set about creating two separate databases

to identify those core dance and indie shops around the UK which are essential in breaking new acts within the two genres.

"The dance list - which operates under our DB Promotions banner - has 140 of the main dance shops in the country, right across the board from underground specialists like Inner Rhythm and Flying to crossover stores such as Select-A-Disc Nottingham," explains McQuillan.

Each shop receives a promo copy four weeks ahead of release, and a week later the telesales department handles presales. "That way we are able



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Blue Bamboo



Banco de Gala

to feed the in-store buzz back to the labels," says McQuillan. "They can tell if a particular track is hotting up, and we work with them on the timing of advertising and other promotion to take it to the next stage."

The dance outlets also complete reaction sheets on a weekly basis, giving 3MV and its labels a more reliable gauge than DJ responses, according to McQuillan. "DJs may be tempted to say 'I love it, I played it 20 times' about a track because they want to remain on the mailing list," he explains. "The shops are far more balanced in their opinions."

In addition, 3MV has two dedicated sales staff – Jason McBain and Mark Smith – who are both knowledgeable dance enthusiasts and maintain excellent relations with the 140 DB Promotions shops. "It's working so well that the shops ring us up to find out who's releasing what, rather than waiting to be

informed," adds McQuillan.

Among the successes notched up by 3MV's dance service are crossover hits for Tony Di Bart, Mr Roy, Blue Bamboo, Maxx, and

most recently Strike, the act on Fresh who reached number four in the singles chart with U Sure Do. "The initial work on building interest in that single came from our dance shops," says McQuillan. "When it first came out it was very popular in those stores and its deletion after two weeks helped build the buzz."

The degree of interest in Strike, however, pales in comparison with the fervour which now surrounds Oasis, another act which has benefited immeasurably from 3MV's retail targeting.

Creation Records'

Mancunian five-piece – whose new single, *Some Might Say*, pre-sold in excess of 175,000 copies ahead of its April 24 release – are one of a number of leading indie acts whose releases are channelled by 3MV through the 137 shops which are grouped together under its The Knowledge banner.

"The Knowledge is our initiative to involve independent retailers in developing new artists," explains 3MV's Roger Quail. "As well as the established labels and acts, we are focussing on up-and-coming indies like Diversity, Hydrogen Dukebox, Lowlife and Fromage Rouge to source new talent such as Fin and Mojo Pin. The indie stores play a valuable role in nurturing nascent talent."

The Knowledge shops – which stretch from Yeovil to Aberdeen and include notable indie retailers such as London's Sister Ray and Rough Trade shops, Sheffield's Warp and Newcastle's Volume – are actively encouraged to help break new acts and maintain momentum for those artists who have crossed over into mainstream popularity.

"With young indie labels we mail promos to The Knowledge shops and encourage them to play releases in-store," says McQuillan. "For a label – or indeed act – at those early stages, these are the only shops which will lend support and actively sell releases. The multiples come in later once an act has made a name for itself."

3MV's strategy is to provide exclusive formats only to The Knowledge shops, whether the release is from a struggling newcomer or an established act. "A new



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ADVERTISEMENT FEATURE

> act will only be sold through The Knowledge stores, possibly with a limited edition 7-inch of 500 copies backed by ads in the music press booked by the label," says McQuillan.

"At the other end of the scale, with the bigger releases, we try to offer an exclusive format to the shops, because they're still important."

In the case of crossover success Oasis, 3MV managed to cater to The Knowledge shops' needs by mailing promos of Some Might Say four weeks ahead of release.

This is in keeping with promotions such as the free poster exclusively supplied to The Knowledge shops with Echobelly's Top

10 album Everyone's Got One. The coming weeks will see the outlets provided with a one-off 7-inch to accompany Teenage Fanclub's new album Grand Prix and the new Banco Da Gaia album Last Train To Lhasa will appear exclusively on quadruple vinyl format following 1 May release.

Roger Quail points out that The Knowledge shops were the only retail outlets to receive vinyl copies of the critically acclaimed Little Axe album The Wolf That House Built.

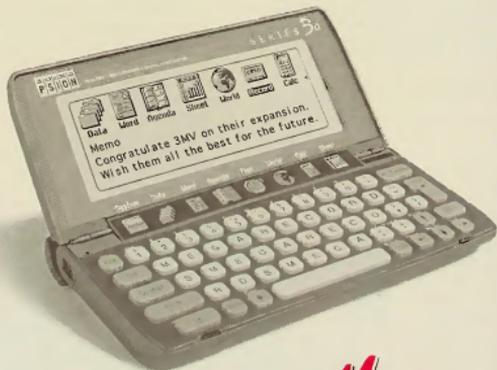
"The indies are the last bastion of vinyl and we recognise that," he says. "So although we have very strong links with the major chains we're still very committed to indie retailing. You need these people on board at a very early stage to help break certain types of acts."



3MV's telesales division, headed by Alan Rowe, and due for further expansion

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Pushing the weekly cycle

3MV prides itself on servicing the maximum number of retailers, according to general manager Erik James.

He also points out that the company's sales team has always operated on a weekly visiting cycle, a routine which has only recently been adopted by other leading distribution players.

"The weekly call cycle has enabled us to be far more flexible in terms of responding to a specific record's needs, as fresh information comes in such as TV support, playlist details or regional breakouts.

"We have 13 reps on the road in mainland UK and Northern Ireland, visiting independents and multiple stores. Meanwhile key accounts are handled out of head office by Steve Willis and Kirstie Hadlow,"

says James, who joined the company three years ago.

In an effort to visit as many retailers as possible

in any given week, the field sales staff work in tandem with the telesales team, headed by telesales manager Alan Rowe.

Reporting to him are Vicky Walker and Keith Davey, who handle The Knowledge shops, while DB

Promotions outlets are serviced by Jason McBain and Mark Smith. There are also three telesales staff working on more general releases - Yarra Mills, Clive Johnson and John Bassett.

Each person working in the telesales department is assigned at least one rep. They discuss calls and other assignments on a daily basis, and provide back-up in the event of illness or mechanical breakdown.

"This means no dealer is left high and dry, and contact is maintained. With

the growth of our telesales activities over recent years, we're getting as close to 100% coverage as we possibly can," says Erik James, who stresses that

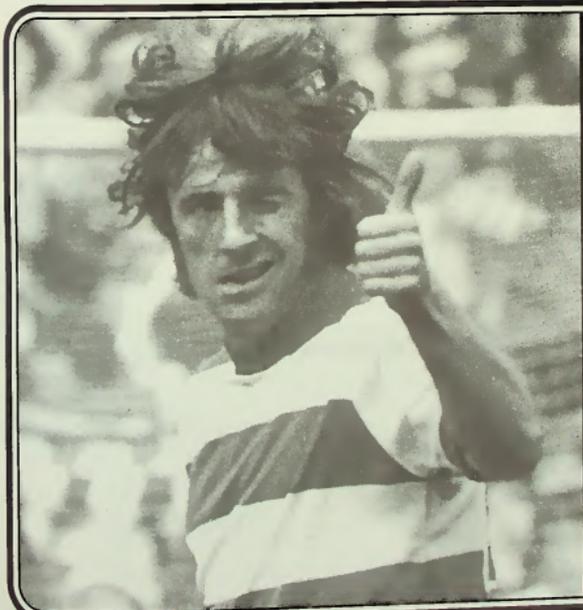


Above: general manager Erik James
left: key accounts manager Steve Willis

the 730-plus stores visited every week are supplemented by 3MV's access to the Sony database of around 3,000 other music outlets. James explains: "New stores or previously unvisited shops are quickly fed into our system so that we can provide comprehensive coverage."

Expansion is now imminent, such is the success of the 3MV retailer service. "Business is increasing at such a rate that we are going to be increasing the size of our telesales team very soon," James adds. ■

Executive publisher: Andrew Brian; Editor-in-Chief: Steve Redmond; Managing editor: Selina Webb; Special projects editor: Steve Hempley; Writer: Paul Gorman; Group production editor: Duncan Holland; Designer: Fiona Robertson; Sub-editor: Rob McSweeney; Deputy ad manager: Judith Rivers; Production controller: Jane Fawke.



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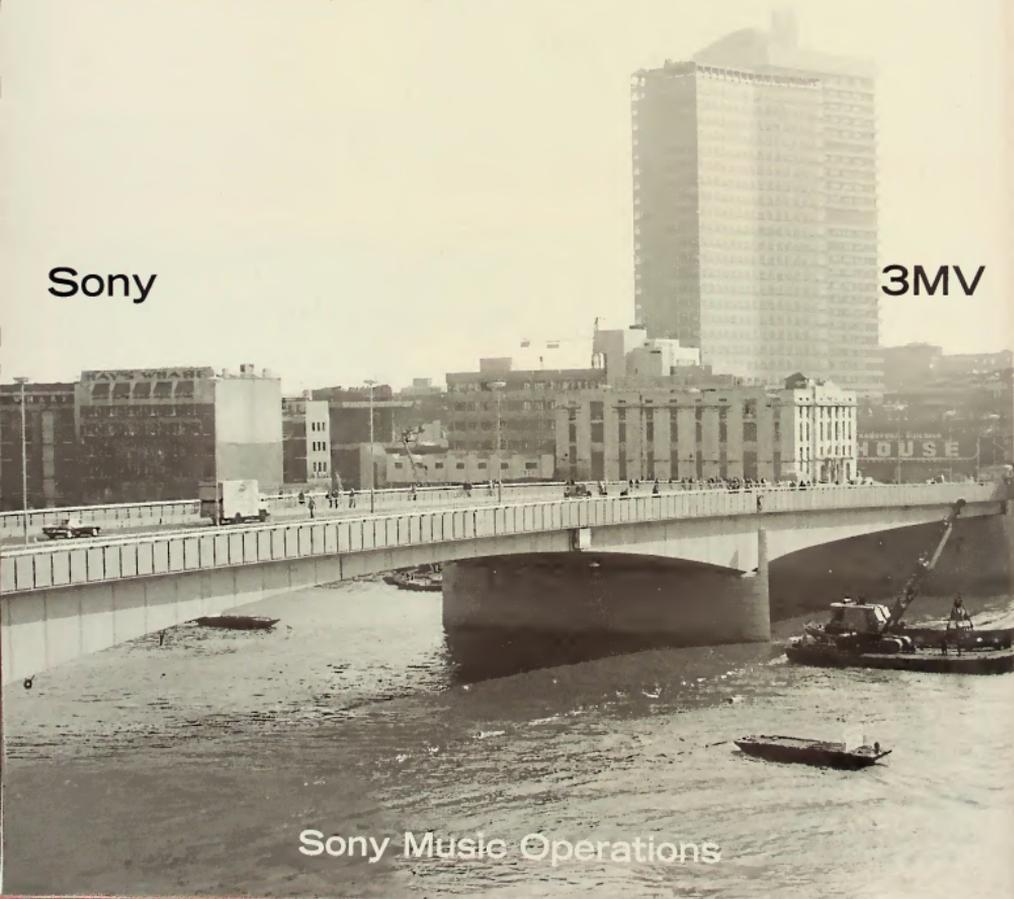




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18 University Mansions, Lower Richmond Road, London SW15 2NU. Tel: 0171 879 3000. Fax: 0171 870 1294. Contact: Malcolm Upton. Chief Exec: John Upton. Director's personal pensions, life and health insurance, personal investments/property, insurance, artists and producer flight/air travel.

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Eros Music Systems, Northam & Shell Tower, City Harbour, 4 Sealdon Way, London E14 9EL. Tel: 0171 537 4115. Fax: 0171 537 3035.

» industry organisations »

ASCAP (American Society of Composers, Authors & Publishers), 8 Colly Street, London W1X 1PB. Tel: 0171 539 6909. Fax: 0171 404 0073. Contact: Roger Gifford. Tel: 0171 255 3000.

MPSI (Mechanical Copyright Protection Society) Tel: 0171 664 4000. Fax: 0181 788 9382. Chief Exec: Francis Walsby.

PRS (The Performing Right Society) Ltd., 23-29 Brompton Road, London W1A 2SA. Tel: 0171 583 8343. Fax: 0171 583 8343. Contact: John Adam. Exec: Neil Bush. GSE, Hon GSA.

» business miscellaneous »

Fight Music Consultancy, 61 High Street, London SW19 7JF. Tel: 0171 540 5400. Fax: 0171 540 5401. Contact: A.M. Wood. Music industry consultants, record publishing representation.

» broadcast services »

West Bulletin Music Radio, 10 Bourlet Close, London W1P 7P. Tel: 0171 581 5800. Fax: 0171 581 4771. Contact: Emma Lyne.

West End Radio Productions, 13 The Talina Centre, Baylye Lane, London SW2 2PW. Tel: 0171 371 0726. Fax: 0171 384 1750. Contact: Jeff Young.

» press »

Melody Maker, Tel: 0171 261 6292. Fax: 0171 726 18706.
Nick, IPC Music Press, King a Beach Tower, Stamford Hill, London SE1 1JA. Tel: 0171 261 1777. Fax: 0171 261 5827.
Vox, Tel: 0171 261 6372. Fax: 0171 261 5227.

» radio stations »

Mix 96, FM, 96.2, Friar Square Studios, 11 Bunton Street, Aylesbury, Buckinghamshire HP20 2P. Tel: 01296 283936. Fax: 01296 395938. MD: Mark Fagan. Head of Music: John Estley. Sales: Ian Cuka. Song-wr: Goli Goliart.

» television »

Channel 4, 124 Housley Road, London SW1P 2TX. Tel: 0171 336 4444. Fax: 0171 336 6051.

» promoters & pluggers »

The CD Pool, Richmond House, 275 Upper Richmond Road, London SW15 6SN. Tel: 0181 780 0672 or 0181 780 0613.
Jeff Cheyven TV Promotions, The High Merchant, 18 Thornton Avenue, London W4 10U. Tel: 0181 742 7341. Fax: 0181 742 7341.
The CD Pool, 115 Bexleyham Road, Goldford, Surrey GU2 6BN. Tel: 01483 828844. Fax: 01483 878845. Contact: Malcolm Becker.

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Biron House, 1124, Sheridan Road, London W9 2ED. Tel: 0171 256 0777. Fax: 0171 259 1253. National radio & TV. Regal Swanery, Johnny Davies, Regional Radio & TV. Michael Jones, 10 Bourlet Close, London W1P 7P. Tel: 0171 426 8440 or 0181 857776. Fax: 0171 637 1620.

Evans show gets listener's roasting Time to rethink Sound City?

I despair for the state of Nineties British pop music when Radio One, its supposed champion, attempts to relaunch its flagship Breakfast Show, courtesy of the much-lauded, much-awarded, Chris Evans.

Is the BBC really in such a panic that it thinks the best way to lure back its early morning listeners is by lowering the lowest common denominator even lower?

I wonder, however, if anyone has actually bothered to do any market research on why so many listeners have been deserting our national pop station? I suspect the majority want to hear a variety of good music, presented intelligently and entertainingly by an amiable DJ. Instead, before it's even 7am in the morning, we are treated to a barrage of double entendres and canned studio choruses.

Do we really want to chuckle over our cornflakes at the thought of "Fancymen" exploding over the breakfast table, as he fantasises with incontinent lust about the much-hyped Liz Hurley or the much-maligned Norma Major? Do we really want to crunch our toast to the gurglings of some hapless actress (or at least I hope she was an actress) as she "sucks her boyfriend's orange lollipop" while she attempts to recite a literary masterpiece? What fun. Why bother ogling the *Daily Sport* at breakfast time when instead we can listen to the Chris Evans show?

Those of us who prefer to listen to a little music at the start of our day, however, might just be tempted to vote with our dollars.

Mark Dawson,
GL Associates,
Ealing,
London W13.

COMPLETING THE TAKE THAT JIGSAW



I enjoyed Nick Robinson's place on the new Take That album *Nobody Else* (MVApril 15). However, I must correct his report on two counts:

Firstly, RCA A&R man (Nick Raymond) does not ask for my permission before talking to the press. Like all professionals in this industry, he does seek the artist's approval (through my office) before discussing the artist's career with anyone. Nick is one of the key people in the success of Take That and I was hurt by his portrayal

of our relationship.

Secondly, contrary to your report, I do know exactly what I am doing with regard to the US. The Baywatch appearance was announced to generate publicity for the new single while the band were out of the country, but it is not the only confirmed move. It is just a piece of a jigsaw that I am putting together that will see Take That break in the States.

Nigel Martin-Smith, manager, Take That,
South King Street, Manchester.

I read your analysis of the Bristol event with interest (MW April 29).

You describe Glasgow as a "model" festival because of its success in leading directly to record deals for five local acts. Given our involvement with two acts, Murrum and Carol Laula, in securing their record deals with US labels, I have to say this really is a bit of an exaggeration particularly as both deals were initiated well before the festival.

I think there is a temptation to place too great an emphasis on Sound City as an A&R convention when in truth it is more of a promotional and marketing opportunity for emerging and established signed talent. Local expectations for events of this kind are always high, particularly in a city like Glasgow which considers itself neglected by the London based A&R community and I detected considerable resentment

to certain English acts playing the festival.

What Sound City has achieved is to raise the profile and awareness of the local music scene and, in Glasgow's case, persuade the local community to organise itself.

In Glasgow the plan to stage a regular A&R conference, concentrating on new unsigned bands, is due almost entirely to the increased awareness of local talent, created by Sound City. However, if Sound City is to become a true A&R convention, the event needs a drastic rethink. Dennis Collypy, Menace Music, Park Road, Radlett, Herts.

Your excellent feature on mid price/low price (MW April 22) lacked only full coverage of what PolyGram is doing in this area.

PolyGram has combined the catalogue marketing for the past 18 months into one department across all our labels.

That point of reference is me and I will just take this opportunity to tell you that our mid-price spring campaign, "More to play, less to pay", backed up by the first ever consumer mid-price catalogue begins on today (May 1). We have shipped more than half a million units to retail and we have produced 100,000 catalogues of which 50,000 are being given away with the June issue of *Mojo* magazine which is released on May 15.

Nick Stewart,
Group head of catalogue marketing,
PolyGram,
London W6.

LETTERS

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In a Different League

DOOLEY'S DIARY



"It's my gold Sony and you're not gonna get it": (1) Capital heavies Chris Tarrant (left) and Neil Fox square up to challenge any ginger groups hoping to lift next year's top prizes in UK radio, as (2) Radio Authority chief executive Peter Baldwin (right) crowns his 16 years presiding over British commercial radio with the Sony Special Award, presented by Test Match specialist Henry Blofeld. Meanwhile, an unusually free-flowing banquet seems to have taken its toll on Radio Two's Best Breakfast winner (tied with Tarrant), Sarah Kennedy (3), whose celebrated intimacy with her audience obviously does not stretch as far as Tony Blackburn's right arm. No such problem for music hack Miranda Sawyer (right, 4), who injected a note of lissame grace to proceedings by, ever so slightly, upstaging Radio One producer Kevin Howlett in the fashion statement stakes – but then again, Kevin did confess his mission for R1's sure-fire Rajar winner Leonard Cohen, Tower of Song, was to "prove how funny L.C. is". Not a problem for the Collins and Maconie's Hit Parade team (5), judged best Popular Music Programme for their response to the R1 honchos' search for "an intelligent music journalism show", while BBC Radio Leeds' presenter Liz Green (5, right) stands up to Radio One megamanager Danny Baker's intense foliccal examination with the loser her Sony for best regional broadcaster – not bad after just two years in front of the mike.

Remember where you heard it: Exactly who did win the war? Dooley notes the irony that the packaging of the Warner Classics VE Day Remembrance CD *Lest We Forget* bears the legend "**Made In Germany**"...Cost-conscious retailers are already looking forward to the flashing sleeve on Pink Floyd's double live set *Pulse*. As one pointed out, "When it's racked up and flashing we could save on in-store lighting"...Down to the Sony Radio Awards where Sarah Kennedy's response to her success showed she's not your normal Radio Two presenter. "I'm so excited I think I might be sick," she declared...And a gong for bravery under enemy fire to BBC Radio Gloucestershire's Steve Egginton, who picked up Local Station of The Year and salvaged, "Please, no more cuts and no more mergers, just let us get on with the

job we do so brilliantly"...Richard Branson popped up at CompuServe's shopping on the Internet launch last Thursday, on screen not in person, to endorse Virgin Retail's participation in the on-line scheme. "And now I'll just order my first CD," he said with a cheeky grin. "Ah, Tubular Bells"...Congratulations and have you got a spare fiver to Mercedes Luis Fuentes of Almo Sounds, who won £155,000 on the National Lottery last weekend. "When I realised I'd got five numbers plus the bonus I went all cold and clammy," said the lucky lass. So far congratulatory faxes from Rondor offices all over the world, one job offer, and two proposals of marriage – from women – have come her way...John Otway's willy has got him into trouble again. After the former dustman unveiled a track from his new album *Premature*

Adulation on Ned Sherrin's *Loose Ends* show, the switchboard was jammed with Mr and Mrs Outraged moaning that the song Willy (In the Air) would bring down the nation. "I didn't think my willy was of that much interest," muses Otway. "I'm certainly not used to anyone paying this much attention to it"...At the Shepherd's Bush Empire last Thursday, Gary Moore premiered tracks from his forthcoming album, largely made up of interpretations of songs by former Fleetwood Mac founder and long-time recluse Peter Green, who made a rare appearance onstage at the end of the set to a large cheer...Dooley was sad to hear of the passing of two of the industry greats. Legendary Canadian manager, Leonard Rambeau, lost his eight-month battle with cancer and Midland Records founder Wilf Riley died peacefully on April 23.....

music week
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