

music week

For Everyone in the Business of Music

3 JUNE 1995 £2.95

Smith exit rocks R1

Radio One has been rocked by the resignation last week of music manager Jeff Smith.

Smith left on Friday, just two days after handing in his resignation to join Radio One DJ Mark Goodier's Sony Award-winning production company, Wise Buddha Music Radio.

Smith, who as music manager was responsible for overseeing the playlist with head of production Trevor Dann, was also executive producer of pm programmes. At the forefront of music programming at Radio One since he joined the station in 1989, Smith initiated and produced the Evening Session with

Goodier and was viewed by many pluggers as a key figure at Radio One.

"Jeff was the interface between Radio One and the record industry," says Appearing director Scott Piering. "Dann, Smith and Jeff Graham (executive producer, am programmes) provided a musical mix and championed future artists. Suddenly one of the elements has been taken out. Smith was willing to see virtually every main pluggers every week and I can only pray they will continue that policy of accessibility and feedback."

Another senior pluggers says, "It's a very sad day. I think new talent will suf-

fer. Smith was very responsive to new hands and was always willing to listen."

Matthew Austin, of Brilliant, says, "He's a very good radio man and I'm sure he'll be missed because along with Dann he seemed to be steering the music policy at Radio One."

He adds, "But it's not an insurmountable problem for Radio One. They've got their act together and I'm sure they'll replace him with someone who has as much knowledge of music."

Until Dann finds a replacement, Jeff Graham is to assume responsibility for pm programmes. Dann, who announced completion of his restructure of the pro-

duction department a month ago, was unavailable for comment as *Music Week* went to press.

Smith starts today (Tuesday) as a director of Wise Buddha, with a brief to develop and produce new programmes for radio. Goodier says, "Jeff and I have a history of working together and I always said he should think about joining me when I set up the company."

Smith says, "Being at Radio One is really being at the top in this profession, but after five years I felt it was time to move on. I won't be that far from Radio One anyway with some of the projects I'll be working on."

THIS WEEK

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Van Morrison and Elvis Costello picked up two of the most prestigious honours at the Ivor Novello Awards at London's Grosvenor House Hotel last week. Van Morrison, who performed with fellow winner Leslie Dougan at the post awards party, was presented with the Lifetime achievement award, while Costello won the outstanding contemporary song collection award in his first appearance at an awards show. The 40th hours ceremony, which attracted a record breaking attendance, was dominated by PolyGram Island Music, whose writer Reg Presley picked up three awards for *Love Is All Around*. No other publishing company won more than one honour. Full story page 5.

Polydor and Guy part company

Polydor marketing director Jason Guy has left the label after just over a year.

Guy departed at the beginning of last week, following a meeting with label managing director Marc Lombroso.

Lombroso, who is taking responsibility for marketing in Guy's absence, says, "By mutual consent we have agreed to part company. He hasn't been fired and he didn't resign, it is a mutual decision."

Guy, who declines to comment fur-

ther on the move, was appointed in January of last year by former Polydor managing director Jimmy Devin - who left in September.

Besides a short, four-month spell as managing director of the Chrysalis Group's Echo label - which he quit citing "personal differences with people within the Chrysalis Group umbrella" - Guy made his name as marketing director at A&M and Chrysalis Records.

Morrish steps up to Euro role

Sony Music director of corporate press Jonathan Morrish is being promoted to take responsibility for corporate affairs of the major's pan-European operations.

Morrish, who has been with Sony for 19 years, takes over the newly-created role of vice president of communications for Sony Music Entertainment Europe. The move leaves him responsible for supporting and initiating all commu-

nication functions for Sony Europe.

Sony Europe president Paul Russell says, "Jonathan will provide an important service liaising with government bodies and trade organisations throughout Europe as well as assuming responsibility for internal issues."

Morrish will work with the Sony Entertainment European Community Affairs office in Brussels and Sony Music International in New York.

EMI Music hits new profit high

EMI Music Group announced its seventh consecutive record results last Tuesday, with turnover up 24% to £2.2bn and profits up 20% to £294.9m.

The figures were revealed as Thorn EMI chairman Sir Colin Southgate confirmed for the first time that Disney chairman Michael Eisner has shown interest in buying EMI Music.

EMI Music president and ceo Jim Fifield also unveiled a five-point multimedia strategy, including the establishment of new facilities at EMI's Abbey Road Studios in conjunction with Apple Computer.

© EMI results, p8.

GARY MOORE

Need Your Love So Bad

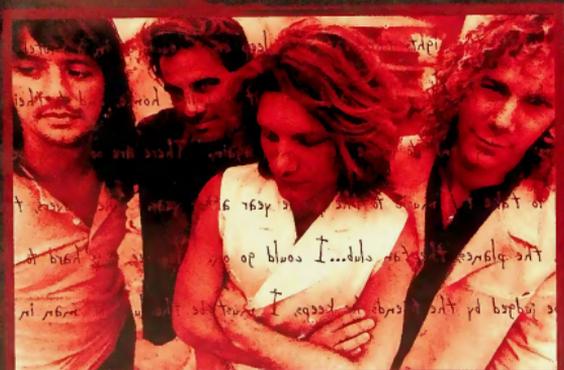
E.P. Single
includes previously
unreleased material.

5 JUNE

As featured in the movie
'MAD DOGS AND ENGLISHMEN'

From the album
GARY MOORE
BLUES FOR GREENE

No Ordinary Day



June 29th

BON JOVI



1. Holy God
2. Something For The Pain
3. This Ain't A Love Song
4. These Days
5. Lie To Me
6. Damned
7. My Guitar Lies Bleeding In My Arms
8. Dirty Heads Letting You Go
9. Heart Breaking Even
10. Something To Believe In
11. It That's What It Takes
12. Diamond Rios
13. All I Want Is Everything
14. Bitter Wine

(these Days)

1994 Saw 'Cross Road - The Best of Bon Jovi' crowned as the best selling album of the year.

1995 The lead single 'This Ain't A Love Song' is already firmly established at Radio, with the TV pre-release promotion including a preview and full showing on the Chart Show, and an exclusive live performance from Milan for Top Of The Pops.

On June 19th the New Album 'These Days' is released, a collection of 14 brand new recordings.

The anticipation for the album is already running high, and the Marketing campaign will be huge, including:



ADS IN

Kerrang Sun	Raw Daily Mirror	Metal Hammer Daily Record	Vox News Of The World	Q
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96 AND 48 SHEET POSTER CAMPAIGN IN

London Manchester	Cardiff Gateshead	Bristol Leeds	Glasgow Birmingham	Nottingham Sheffield	Leicester
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London Transport Poster Advertising Campaign
Glasgow Transport Poster Advertising Campaign

Retail Displays

pa.s.

In the first two weeks of release, Bon Jovi play six stadium shows in the UK to approximately 500,000 people

June 21	CARDIFF	Cardiff Arms Park
June 23	LONDON	Wembley Stadium
June 24	LONDON	Wembley Stadium
June 25	LONDON	Wembley Stadium
June 27	NEWCASTLE	Gateshead Int Stadium
June 28	CARDIFF	Don Valley

Are You Ready!!



Stansfield quits Summers stable

Lisa Stansfield is leaving manager Jazz Summers after more than a decade in his charge. Summers, whose Big Life Management has handled Stansfield since taking on her group Blue Zone in November 1985, insists the parting of the ways has been amicable.

"We haven't had a screaming match or anything," he says. "They sat down and said, 'We've been with you since we were kids and want to try something different.' I'm like his dad, but now she's grown and it's time to leave home."

"From an emotional point of view I'm sad. I really like them, kind of love them, but professionally I've got space for someone else who might come through the door," he says.

Stansfield, who is not thought to be actively looking for a new manager, adds, "I felt the time was right for me to experience working with new people who invariably bring with them a different outlook and ideas. Jazz and I have known each other for years and will continue to remain firm friends."

Stansfield's departure from Big Life comes just as she and long-time collaborator Ian Devaney are putting the final touches to her fourth, as yet untitled, album in Dublin. It is scheduled for release on Arista Records this autumn.

Summers, who a year ago bought his Big Life label back from PolyGram, says he would have liked to have seen the project through.

During their successful partnership, Summers says he operated a hands-on management style providing A&R input as well as advice on image for Stansfield and her writing partners.

"I've guided three kids from Rochdale to being household names and international artists, but you've always got to do what the artist wants," he says.

The collaboration paid off with 10m Lisa Stansfield albums sold worldwide, alongside awards including Brits and Ivor Novello. Stansfield also appeared at the 1991 Rock in Rio and 1992 Freddie Mercury concerts.

Besides Stansfield, Summers handles Right Said Fred, Soul II Soul and Betty Boo through Big Life Management.

Morrissey picks RCA outside US

RCA has won the battle to sign Morrissey, who has left Parlophone after six albums and seven years.

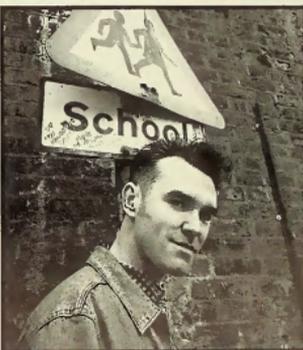
RCA's head of A&R Mike McCormack finalised the deal with the former Smiths frontman for the world outside the US, where Sire will continue to be his label.

"It's fantastic," says McCormack. "We really wanted to sign him and it all happened very quickly in the space of about two or three weeks. I think he was after a label with tradition and certainly the connection with people like David Bowie and Lou Reed helped."

RCA managing director Jeremy Marsh paid tribute to McCormack: "Mike has done this singlehandedly; I just wrote the cheque," he says. "Morrissey sits very well alongside acts like Sleeper and Annie Lennox."

Morrissey's Parlophone deal expires with this January's World Of Morrissey album. According to McCormack, the new deal gives the Mancunian singer songwriter full creative control. "It is only common sense to give someone like Morrissey control, he has a clear idea of what he wants."

Morrissey is currently without a manager, after separating from Arnold Skiffel of Stiffel Phillips at the end of last year. James Todd at Third Rail represented Morrissey for some three or four months during his last tour and the recording of Southpaw, but says the arrangement has now been terminated.



Morrissey's first release on new label RCA will be Southpaw Grammas, recorded at Sarm Rock End studios near Reading and produced by Steve Lillywhite, who was at the controls for Morrissey's 1994 number one album *Yes I Am a Doctor*. The project is scheduled for an August release. A film of Morrissey's recent tour is expected to be released on Warner Vision in early autumn.

Brixton's Academy will close doors in New Year

Promoters were last week mourning the closure of London's largest non-arena venue. The Brixton Academy, which will shut down in January.

The 472 capacity venue, acquired by owner Simon Parkes for £1 in 1984, will become a church after being bought for £4.5m by a mystery consortium. Park is bound by a confidentiality clause not to disclose the buyer's identity.

Chris York of SIM Promotions says, "It will leave a huge gap. But the market is so competitive and Simon's problem is that there are only a certain number of acts who can play the Academy."

Bob Angus of Metropolis Music says: "The saddest thing about losing them is

that they are independent. It is an excellent gig."

Parkes says he had no plans to sell the venue - he invested £300,000 in renovating the site in February - but was made an offer he couldn't refuse. He is investigating venues outside London, including sites in Birmingham and Bristol.

Meanwhile, the future of north London's Roundhouse as a music venue hangs in the balance after its owners were taken to court by Camden Council.

Palacegate Properties were fined a total of £7,000 and ordered to pay costs of £2,684 after local residents complained about excessive noise at an Amnesty International concert last year.

HMV Leeds scoops D&AD design prize

HMV's Leeds branch has won a prestigious Design and Art Direction (D&AD) award for its innovative in-store look created by Red Jacket design.

Red Jacket defeated competition from the London branches of Lewis in Regent Street and Nicole Farhi in New Bond Street to win the Silver Award at London's Grosvenor House awards ceremony last Wednesday.

The Leeds branches, the latest in a series of HMV stores designed by Red Jacket, opened in the Sheffield's Shopping Centre on October 20 last year.

The pioneering design, which incorporates theatrical lighting and bold use of both video and colour, has been incorporated into a number of new HMV stores including the latest outlet in Ipswich, which is due to open on June 22.

TOTP magazine to carry chart data

CIN has struck a deal with BBC Enterprises to supply a rolling monthly chart to its newly-launched *Top Of The Pops* magazine. The chart compiler has sold a package to supply monthly Top 75 singles, Top 40 albums, Top 10 compilation charts and various historical charts, which will appear first in issue four of the monthly title, which hits the streets on June 7.

Select's Harrison heads for US

Select editor Andrew Harrison is leaving the Emap title to become music editor of US style magazine *Details*. Harrison has steered *Select* to Magazine Of The Year gongs in the In The City media awards for the past two years. Selecting manager Mark Elen says Emap is currently interviewing potential replacements for Harrison, who will leave at the end of July.

Pickwick profits under pressure

Pickwick Group has seen its operating profits fall by 7% to £32.3m on turnover up 6.6% to £249.9m, according to six monthly financial results from parent Carfax (to March 31). Carfax Communications managing director June de Moller puts Pickwick's reduced profits down to difficult trading conditions and the need to write off older stock. Pickwick declined to comment. De Moller says a new management team has been put into place, and that Pickwick needs to focus on popular genres to improve figures. Carfax's results were strong otherwise, with operating profit rising 70% to £122m.

Bristol follows up on Sound City

Bristol's music community has established The Backing Group to address issues facing the local industry following April's Sound City. A committee including event organisers Brian Reynolds and Craig Williams, Bristol City Council's Mike Richmond and Asif Khan, promo director Steve Hayley and the local MCPS representative Anthony Braine has already established a computer database for use by managers, studios and other music professionals in the area.

Record 1994 revenues for PRS

PRS collected more than £50m in public performance royalties for the first time in 1994, according to annual results released last week. The body collected £50.2m from public performances, which contributed to overall royalty income of £163.3m, up 6.8% on 1993. Contributions from overseas affiliates were up 9.2% to £52.4m, and PRS achieved net distribution of £138.3m, up 7.6% on 1993. Administration costs fell to 17.2% of distributable income against 17.7% last year.

Smith follows Dash at Piccadilly

Manchester's Piccadilly Radio has appointed Christian Smith as head of music for both Key 103 and Piccadilly Gold, following the promotion of John Dash to programme director. Smith joined Piccadilly in 1991 as music co-ordinator.

Metro hits record profits

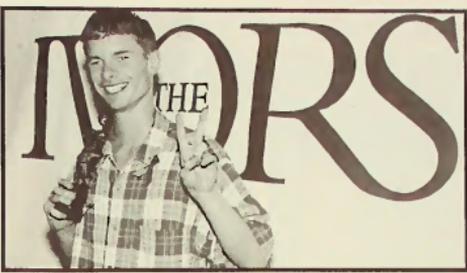
Newcastle-based Metro Radio has announced record pre-tax profits up 24% from £1.65m to £2.05m for the six months ending March 31. Turnover rose 16% to £11.7m from £10.1m in the corresponding period last year. The station saw 16% growth in advertising revenue to £9.67m. Finance director Eric Lawrence says Metro will be looking to expand operations after last week's general paper on cross-media ownership (see page 4).

Metel monsters set for awards

Real, Skunk Anansie and Pet Lamb are some of the newcomers shortlisted for *The Kerrang!* Awards, at London's Cumberland Hotel on June 20. American bands Offspring and Green Day will join Torrison and Therapy? at the ceremony, while the Wildhearts are one of five acts shortlisted for best British band. Fourteen awards will be presented at the ceremony.

GWR STAKES £21m ON CHILTERN BUYOUT - p 4

East 17 manager Tom Watkins declared Tony Mortimer's songwriter of the year award as long overdue. "I've been working with Tony for eight years, since he was a baby, so I was really proud of him," said Watkins. "It's not before time that East 17 got some sort of recognition. They tend to play second fiddle to Take That over here, but they've sold 5.5m records around the world. For a while it's been like, 'Wake up and smell the coffee someone.'" Mortimer was forced to cut short his Ivors' celebrations on Tuesday to travel to Cardiff for the latest show in the current East 17 tour.



Reg Presley leads 40th Ivor awards

PolyGram Island Music Publishing and Reg Presley dominated last week's 40th Ivor Novello Awards, with an involvement in half the 14 awards. At the 40th Ivors, which attracted a record 1,100 audience to London's Grosvenor House Hotel, Presley led the way with three awards for Love Is All Around.

Presley won the three statistical awards, best selling song, international hit and PRS most performed work, matching Pete Vale and Mick Lesson's three awards for Would I Lie To You two years ago.

Thanking former PolyGram Island professional manager John Fishlock, (now working for PolyGram in Germany), for placing the song in the film *Four Weddings And A Funeral*, Presley added, "Thanks also to Wet Wet Wet for doing a fantastic job. When you write a song, it is like a baby and when it goes out into the world you hope people look after it; they really did."

PolyGram Island's writers Van Morrison and Tony Mortimer also picked up individual honours, while PolyGram Island composers Don Black and Sir Tim Rice also picked up awards.

PolyGram Island managing director Richard Manners says it is the biggest haul in the company's seven-year history.

1995 IVOR WINNERS

Outstanding Contribution to British Music:

Lonnie Donegan.

Best Contemporary Song: You Gotta Be

written by Des'ree Weekes and Ashley Ingram, performed by Des'ree (published by Sony Music).

Best Song Musically and Lyrically: Think

Twice written by Andy Hill, Peter Sinfield, performed by Celina Dion (Chrysalis Music Ltd/EMI Virgin Music).

Best Theme From A TV/Radio Production:

Middlemarch written by Stanley Myers (Carlin Music Corporation).

Best Commissioned Film Score:

Shadowlands written by George Fenton (Warner Chappell Music).

Best Song Included In A Film: Circle of Life

written by Elton John, Sir Tim Rice (Campbell Connolly).

Radio One Award For Continuing

Innovation In Music: Brian Eno.

PRS Most Performed Work: Love Is All

Around written by Reg Presley, performed by Wet Wet Wet (PolyGram Music Publishing).

Best Selling Song: Love Is All Around

written by Reg Presley, performed by Wet Wet Wet (PolyGram Music Publishing).

International Hit Of The Year: Love Is All

Around written by Reg Presley, performed by Wet Wet Wet (PolyGram Music Publishing).

Jimmy Kennedy Award: Don Black.

Lifetime Achievement Award: Van Morrison.

Outstanding Contemporary Collection:

Elvis Costello.

Songwriter Of The Year: Tony Mortimer.

ry. "It was a lovely day for everyone here," he says. "Reg said he had one of the best days of his life. It was great for PolyGram, which hasn't tended to pick up a lot of Ivor Novello Awards."

Des'ree and Ashley Ingram won the award for best contemporary song, while Andy Hill and Pete Sinfield's *Think Twice* was voted best song musically and lyrically.

The biggest cheers of the afternoon were reserved for Elvis Costello, Van Morrison and Brian Eno, who became the inaugural winner of the Radio One Award for innovation. Basica also honoured its vice-president Don Black, who won the Jimmy Kennedy Award for a career as lyricist on songs including *Born Free* and *To Sir With Love*.

● Dooley at the Ivors, p39

Bands set for Virgin Megastore launch
Gene, Boyzone, Eternal, Ultimate Kaos, Reef and Dodgy are due to appear this Thursday (June 1) at the launch of the Virgin Megastore in London's Oxford Street as the biggest entertainment store in the world following a £10m redevelopment. The launch will also be supported by a £100,000 ad campaign promoting the opening of the store as "Big Bang 2". The campaign began last week with teaser posters appearing on the underground alongside London press and radio ads. Radio One's Mark Goodier will also be queuing on the in-house radio station VMR at the launch.

DTI to offer studios AES subsidies

APRS, the association of professional recording studios, is organising a British joint venture group of exhibitors at the October AES convention in New York. The Department of Trade and Industry will subsidise UK companies with products and services for the professional audio market who wish to exhibit at the convention. In order to qualify, companies must be British and must not have been beneficiaries of similar DTI funding on more than five previous occasions. The APRS is also finalising details of its own show running at Olympia from June 21-23.

Radio One hires dance specialist

Radio One has appointed Passion Records PR and international manager Ann Matura-Graville as assistant publicity officer with special responsibilities for dance music. Assistant publicity officer Polly Ravenscroft has been promoted to head the station's publicity team. She fills the job vacated by Jeff Simpson, who left at the end of last year to join Radio One's entertainment news programme *The Net*. Matura-Graville's brief will include promoting specialist shows from Danny Rampling, Pete Tong, Tim Westwood and *The Evening Session*.

Seminar series opens up music industry

Sheffield-based Red Tape Studios has received funding from the European Regional Development fund to run a series of six evening seminars at the studio, titled *Everything You Ever Wanted To Know About The Music Industry But Were Afraid To Ask*. The events are intended to help bands, managers and agents tackle the business side of the music industry. The first seminar, *From Demo To Limo*, on Thursday June 8, will feature guest speaker Eric Longley from accountants Chantry Vellacott. Other seminars include *The Selling Game*, a guide to press, PR and marketing, and *Where There's A Hit There's A Writ*, examining intellectual property, copyright, protection, royalties and publishing.

Olswang and the Net

Contrary to the information given in last month's Internet feature, solicitor Olswang's phone number is 0171 208 8888.

▶▶▶▶▶ THE ROGER LEWIS APPROACH TO CLASSICS - p6 ▶▶▶▶▶



JUDY CHEEKS

you're the story of my life

plus: as long as you're good to me

on the mix: Dancing Divaz/Frankie Focckett/Love To Infinity

out June 5th on CD, TC + 12"

Taken from the forthcoming album "RESPECT"



Hit singles are rewarding a fresh approach to classical music

For EMI Classics' director Roger Lewis, 1995 is proving to be an unusual year. For the first time in its history, the label is scoring hit singles, with Vanessa Mae's Red Hot following its predecessor Teatata & Fugue into the Top 40 last week.

The success of Mae, coming so soon after last year's 230,000-selling Monks chant album Cantus Gregoriano, is justification of EMI's faith in the 41-year-old Welshman.

When Lewis joined as director of the company's Classics Division in 1990, some in the classical business predicted his stay would be a short one. Nothing in his previous jobs as head of BBC Radio One's music department, producer at Capital Radio and presenter of a rock show on Radio Tees gave any indication that he had any knowledge of the classical business.

But it was this attitude which provided an important motivation to Lewis. "I was aware that my immediate background made people within the business uncomfortable," he recalls. "But, although I knew I had to be sensitive to our artists and my colleagues, I knew that I would have to prove myself."

In practice, Lewis's unconventional background has proved a blessing, according to EMI Classics president Richard Littleton.

"Roger's strength has been to challenge traditional precepts, come up with new ideas and market them extremely successfully," he says. Indeed, the decision to launch the Vanessa Mae album using a series of promotional singles is a reflection of the generally innovative environment Lewis has attempted to introduce at EMI Classics since his arrival.

ROGER LEWIS



Then, the classical business was at previously unimaginable sales heights, following a summer boosted by Nesun Dorna and Nigel Kennedy's The Four Seasons. Lewis remained ambitious for further growth and believed such success could be topped.

"I think there is a far greater opportunity to grow the classical market in the UK far beyond where we are today and where we were in 1990,"

THE WELSH WONDER

Roger Lewis (b. August 24, 1954) July 1976: Lewis graduates from Nottingham University with a music degree. July 1977: Joins the Avon Touring Theatre Company as a musician/composer before becoming managing director and composer. A year later, he becomes composer in residence for the Leeds Dance Company. Six months on, he joins Scottish Ballet Workshop Company as a musician.

January 1980: Lewis is appointed music officer at Darlington Arts Centre. January 1982: Radio Tees programme controller Dave Cousins invites Lewis to join the station as presenter.

November 1984: In his "big break back to London", Lewis joins Capital Radio to produce the breakfast show.

July 1985: Less than a year later, Lewis joins BBC Radio One to produce the rival breakfast show presented by Mike Read. September 1987: Two years later station controller Johnny Beiring promotes Lewis to head of Radio One's music department. November 1988: Rupert Fern hires Lewis to become director of the classical division for EMI Records (UK).

January 1995: Lewis is promoted to divisional managing director, classics, for EMI Records UK.

he says. "We are looking to learn from all our colleagues in pop and introducing all of their techniques across all areas of our business."

Indeed, the pop sensibility demonstrated by the Vanessa Mae project has been brought to bear in the promotion of traditional classical projects as well. Promotional singles were issued to support albums by Roccfort and the Rostropovich Bach

Suites last year, he says.

Although the Vanessa Mae project has been promoted with a promotional campaign which further rejects the traditional conservatism of classical marketing, the keenly diplomatic Lewis attempts to downplay the significance of such crossover projects within the overall EMI Classics business.

Instead he stresses the breadth of repertoire at EMI Classics, reflected by the 12 titles he labels currently has in the Top 40 classical chart, its triumph in launching young British soprano Amanda Roccofort last year and the lead his label holds in the first quarter classical full price market shares.

Many of Lewis's rivals in the classical field admire his youthful looks. EMI Classics' director Simon Foster says, "I wish he was on the national health, so I could tap into his energy levels."

Hywel Davies, managing director of ASV classical label, is also a fan of his long-time friend. "What do you expect me to say? He's a Welshman," he says. "We watch rugby together and have a pint occasionally. But our operations are poles apart. I wouldn't want his job for the world - I think he is brilliant at what he does."

An effusive figure with boyish enthusiasm to match his youthful looks, Lewis is not one for taking too much rest even when he is away from EMI's Manchester Square headquarters.

But as a keen ex-rugby union player and avid Wales supporter, Lewis will certainly be spending a lot of time in front of the TV over the next fortnight, desperately hoping for success in the Rugby Union World Cup.

Are Wales going to do well? "Not as well as EMI Classics are," he says.

Peter Brown

Volume has flourished where many have failed

Given the chequered history of magazines offering free tapes and flexidiscs, *Volume* founder Rob Deacon would have been a brave man to predict his CD magazine would still be around four years after its 1991 launch.

But, 13 editions on, with sales in excess of 500,000 and a subscription list boasting 30 of the US's top A&R men - including Capitol Records president Gary Gersh - it is flourishing.

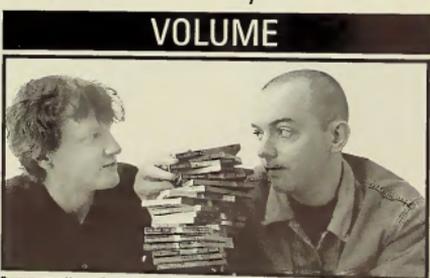
The *Volume* formula is simple: approach your favourite artists, ask for a previously unheard recording, or persuade them to record a track specially - and put 20 of them on a CD with a 100-page booklet featuring all the acts covered.

The response from artists has, naturally, pleased 29-year-old Deacon. "No artist has said, 'No we won't do it,'" he enthuses. "They just say, 'We'll do it when we get round to it.' It's our aim to have entire volumes of material especially recorded for us."

The magazine's roots lie back in Deacon's days as a British Telecom apprentice in the mid-Eighties. Back then, the music mad Dartford teenager used his free time to produce *Abstract*, a 10-track vinyl album with attached 32-page magazine which reached six issues before Deacon earned his first job in the music business at A&D.

After three years at the indie label he left in 1988 to concentrate on his own label, Sweetbox Records. But when, three years later, Sweetbox became a casualty of the Rough Trade Distribution collapse Deacon turned again to his *Abstract* idea.

This time he adapted the concept to the CD format, renamed it *Volume* and drafted in former *Sounds* deputy editor Robin Gibson to edit the accompanying CD-sited magazine.



Flipping up the volume: Robin Gibson (left) and Rob Deacon

One of the keys to *Volume*'s success is Deacon's master-stroke decision to market the collection as a CD with free magazine, and not vice versa. While many predecessors have suffered by appearing on newstands with a price way above their other magazine competitors, *Volume* stands out on the CD racks priced at a competitive £9.99. Otherwise, the package has proved itself most invaluable as a showcase for newly-breaking music, relying on Deacon and Gibson's abilities as top testers. "Rob goes to clubs and I go to sad indie gigs," says Gibson, 32.

"It gives us an interesting A&R angle," says Deacon. "And we'll stand by our record as talent-spotters. Over the 13 titles, *Volume* has been among the first to expose the likes of Elastica, Aphex Twin and Orbital."

Rick Lennox, A&M man at One Little Indian, is certainly a fan. "They can help raise a new band's profile hugely

by putting them on a *Volume* with big names like Pulp or Massive Attack."

Meanwhile, Island Records head of press Nick White also vouches for *Volume*'s value as a promotional tool. "The dedication that they have for the music comes across with each issue. *Volume* is the only one of its kind, and for a lot of the new bands on our label it can play a pivotal role," he says.

While *Volume*'s roots were in indie guitar music, it has moved into new arenas. The ambient-trance compilation *Trance: Europe Express Vol 1* has sold 70,000 copies since its release in August 1993 and has been followed by three more *Trance* packages.

But Deacon is not about to take his eye off the ball. "We'll be investigating other specific genres, but we'll always keep *Volume* as a flagship," he says.

That will certainly give cheer to a generation of US A&R men.

David Knight

THE WHERIN SO... WEARS ON BURNING

Edwyn Collins

A GIRL LIKE YOU

The inevitable re-release with obligatory **EXCLUSIVE** tracks

You're On Your Own, Don't Shilly Shilly & If You Could Love Me (Acoustic) Out June 30th on CD, cassette & 90

EMI

Top most recent singles, all enough to prove you're



This should fix your shelves



Rod Stewart • A Spanner in the Works

£250,000 National TV Campaign • £60,000 48 Sheet Poster Campaign
£60,000 Instore Support • £11.00 Chrome Vanadium Spanner



Thorn results raise the stakes for EMI Music

After a period of such intense speculation, EMI Music's financial results last week provided concrete evidence why at least one multinational giant is apparently keen to acquire the last UK-owned record company.

As its Thorn EMI parent announced annual financial results up 5% to £4,507bn, EMI Music Group posted record figures last week with turnover at a highest yet £2.2bn. For EMI, though, these peaks are becoming routine.

Thorn EMI chairman Sir Colin Southgate recognises the strong run of performances, referring to EMI Music latest figures last week as "the seventh consecutive year of outstanding results".

He added, "This last year marked the culmination of a 10-year strategy to restructure and reposition Thorn EMI. With the divestment of the remaining businesses in defence electronics, Thorn EMI now comprises three strong international businesses."

Although EMI Music president and co-Jim Fifield attributes this year's strong results to 30 1m-plus selling albums including Rolling Stones' *Voodoo Lounge*, Garth Brooks' *The Hits* and *The Beatles' Live At The BBC* - which sold a combined total of more than 15m albums - the success of the company has deeper roots in its transformation since the appointment of Fifield in 1988.

The latest figure of £2,189m for music turnover not only represents an improvement of 24.3% compared with last year, but pushes turnover past the £2bn mark just five years after it topped £1bn for the first time.

The most recent profit increase of 20% for music, to £294.9m, represents a return on sales of 13.4%. It is a

SOUTHGATE CONFIRMS DISNEY INTEREST

Sir Colin Southgate confirmed to analysts for the first time last week that Disney has made an informal approach to buy EMI Music.

But the Thorn EMI chairman dismissed any sale of the company's music division, insisting any buyer would have to buy the whole of Thorn EMI.

Southgate said he had received a number of informal approaches about a possible sale of EMI Music. "There are buzz around the honeycomb but there always have been. It has to be on a regular basis with people like Michael Eisner at Disney who find the company attractive."

But he added, "If anyone wants EMI they could buy the whole group and sell off Thorn later. They would have to pay a high price." He declined to speculate whether Eisner would want to buy the whole of Thorn EMI, but stressed that no formal offers had been made for either Thorn or EMI Music.

The tax implications of a sale of EMI Music without demerger would prove prohibitive, continued Southgate. Tax

changes, which Southgate estimates would exceed £1m, would be incurred if Thorn EMI attempted to distribute the sale free to shareholders.

A cheaper option would be a demerger, says one city analyst, as it would reduce the likely tax liability. Southgate says Thorn EMI is still considering the option of separating the music and rentals divisions into stand-alone companies to maximise shareholder value, but says any demerger would not take place for several years.

The analyst believes Southgate is not totally dismissing the possibility of a Thorn EMI sale. "It would take a massive bid," he says. "There are a lot of people on the other side of the Atlantic with deep pockets, and a bid is not out of the question by any means."

One factor which may make a bid increasingly likely is the improving fortunes of Thorn's HMV chain and its rental business, both of which would be easy to sell if a buyer was to acquire the whole of Thorn EMI solely to get the music division.

performance which marks the culmination of a steady improvement from 7% in 1988, near 10% five years ago and 11% in the last results prior to EMI's acquisition of Virgin in 1992.

Bruce Jones, an analyst with Smith New Court who tracks EMI's activities, attributes much of the success to Fifield. "He has brought a lighter financial environment to the business, striking a good balance between allowing the creative side to get on with it and creating a financial discipline."

The introduction of Virgin Music Group to the EMI Music portfolio was intended to generate greater

efficiencies. And although Thorn declines to break out Virgin's results in the latest figures, Ken Berry says it grew at a similar pace to the rest of the EMI Group from last year's figures of £452m turnover and £50m profit.

More than three-quarters of EMI Music's total investments are accounted for by the £78m spent on improving productivity in its US manufacturing, distribution and IT systems. Fifield's modifications have coincided with a dramatic restructuring of Thorn under the management team (headed by Sir Colin Southgate) which took over in the mid-Eighties. Since Southgate's

arrival, Thorn has followed a steady strategy of paring down what was a wide-ranging and unfocused business to concentrate specifically on three divisions: music, retail (HMV), and rentals. Today the music and rental operations make up around 98% of Thorn's total profits, compared with 66% in 1989.

Southgate's results statement stressed the restructuring and repositioning of Thorn over the last decade, allowing it to "focus resources on its most profitable operations". Today Thorn's music division contributes 48% of the group's income compared with 28% just five years ago, and, even more tellingly, its contribution to group profit has risen from 27% in 1990 to nearly 65% today.

Any potential buyer of Thorn EMI should not ignore the achievements of HMV. It too expanded sales by 24.6% to £503.2m, with profits more than doubling to £14.0m - an increase of 129.5% - as 22 stores were added to the chain, giving a total number of outlets of 201 worldwide, with 83 in the UK.

HMV now accounts for 11% of total group turnover, compared with 6.6% three years ago. Any doubts about HMV's importance to Thorn were dismissed by Southgate's decision to hand control of Thorn's newly-acquired 101-store Dilons bookshop chain to the management of the HMV Group.

All in all, Thorn EMI is in better shape than it has ever been. Southgate has successfully primed it for its next stage. But it's arguable that he has done his job so well that instead of the planned demerger, he could end up with something a lot more dramatic. The predators are circling. **Martin Talbot**

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- ...Lifetime Achievement Award
- ...Tony Mortimer
- ...Songwriter Of The Year
- ...Don Black
- ...The Jimmy Kennedy Award
- ...Reg Presley - 'Love Is All Around'
- ...Best Selling Song
- ...International Hit Of The Year
- ...The PRS Most Performed Work
- ...Best Song Included In A Film (Nominated)
- ...'Stay Another Day'
- ...Tony Mortimer, Dominic Hawken, Robert Kean -
- ...Best Selling Song (Nominated)
- ...The PRS Most Performed Work (Nominated)
- ...Dolores O' Riordan - 'Zombie'
- ...Best Contemporary Song (Nominated)

PolyGram/Island Music



When an A&R man tells you that you're eligible for the Guinness Book Of Records in the category of number of labels approached – as Andy Ross at Food said in jest to Stephen Duffy last year – it might seem like the writing is on the wall for your career.

Fortunately, the man behind the early Eighties smash *Kiss Me*, the critically acclaimed *Lilac Time* albums and 1993's sadly ignored collaboration with violinist Nigel Kennedy (*Music In Colour*) has more than landed on his feet this time.

Duffy's new single, the massively catchy *London Girls*, and his first release on Indolent, the independently distributed label owned by RCA, are clearly his best chance of chart success in over a decade.

"I feel like it's been quite some time since I've been able to do exactly what I wanted to do, which is write pop songs," he says. "It's been a pretty turgid five or six years for people who do write pop songs, what with shoeprizing grunge and techno, but when I heard the Blur album, I realised people were writing songs again. I couldn't wait to get into the studio."

Duffy maintains that his new album, a sparkling set of guitar-pop tunes going by the simple title of *Duffy*, is the one he has wanted to make since 1992, when he met Rick Menck and Paul Chastain of acclaimed US guitar trio Velvet Crush, who supply the album's backup drive.

"They were a brilliant rhythm section as well as being a great band, and they agreed to make a record with me," Duffy enthuses. "They made an album with Mitch Easter in the interim, and then introduced me to him, and we got on straight away."

Best known for his work with REM in the early Eighties, Easter recorded Duffy and the Crush duo in his own North Carolina home.

"It was a great way to make a record," Duffy recalls. "The house wasn't soundproofed, so we had drums in one room, the bass in another while I sang in the hall. I was almost disappointed that it didn't sound like it was made that way, but that's shows just what a genius Mitch is."

Several people reckon Duffy is a bit of a genius himself. Among them you can include Alan McGee (who managed him and then signed *The Lilac Time* to Creation when they left Fontana), John Best of *Savage & Best PR* (who feels Duffy has never been awarded the same recognition as comparable British songwriters like Roddy Frame and Paddy McAloon have), and Mike Smith at EMI Publishing, who recommended Duffy meet with Indolent label manager Ben Wardle.

Wardle and product manager Steve Loves admit to being really big fans of Duffy, but both feel he has never been treated justly.

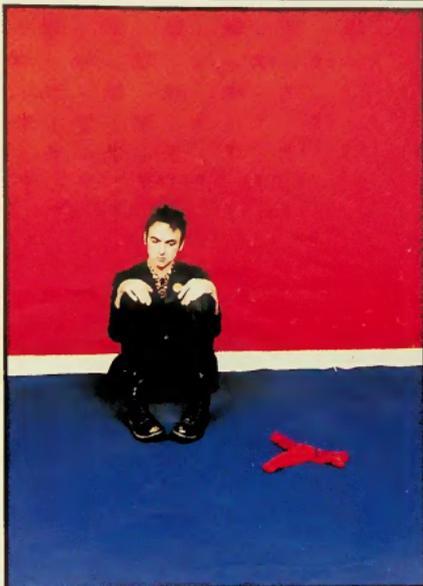
"As a first step to getting matters right, Wardle confirms that Indolent has employed *Savage & Best PR*, "whose stamp of credibility tends to make people sit up and take a bit more notice," and Dylan White of *Angle* Planning to rebuild awareness of Duffy on radio.

Wardle also plans to build a fan base, "rather than just try to sell the album to thirtysomethings who might only buy two albums a year anyway," as he puts it. "We'd love to appeal to those people who buy Blur and Oasis records, and we're helped by the fact they won't necessarily know Stephen Duffy or *The Lilac Time*. I might be hopelessly optimistic, but I believe in his music," he says.

In Duffy's favour too, *Wardle argues*, are the facts that he still looks great, is well aware of what today's pop generation listen to, and is very well connected to bond. Living in Camden,

DUFFY

POP VETERAN RETURNS TO THE LIMELIGHT



it's no surprise that Duffy knows Blur well, and Blur guitarist Alex James has written the B-side for the next single *Sugar High*.

Appropriately, *London Girls* revolves around trend-ridden Camden Town music press darlings, although Duffy confirms that the track was written before the rise of *Menswear*.

The rest of the album is described by Duffy as a celebration of pop music. It's also a very autobiographical work, with *Mister 20th Century Man* and the infelicitously catchy *The Freak* being typical examples.

"The *Freak* is actually about impotence which I wrote because, at the time, I thought no one else had written about the subject. Of course I found out that everyone had. But apart from those references it is very autobiographical," he says.

Mitch Easter's musical role, in addition to acting as the album's producer, was crucial, adds Duffy: "Mitch is one of the unsung great guitar players, and on *Smitten*, which I basically wrote in the studio, I wanted to just let him wall a bit."

Duffy says the new album retains some of the slower, more acoustic moods of his *Lilac Time* work but with a Mid-West feel too. "Rick and Paul come from the mid-west but they have the sound of Hull under their fingernails," he adds.

He also compares the combination of the duo, Easter and himself as akin to the line-up which produced Bowie's *Ziggy Stardust And The Spiders From Mars* – at least in spirit. "That was the way it felt when we about making the

album. Rick and Paul are Trevor and Woody." That's not to say the album sounds retro – in fact it fits neatly into the current vogue of guitar pop bands.

Perhaps aware that today's trends have finally coincided with his own direction, he is going out under the succinct name of just Duffy.

"I'm making an effort not to confuse people with any other names and to be different from what has gone before," he says. "Plus Duffy is a band too."

Joining him in his new venture are George Fame's two sons Tristan and James Powell, who are guitar and drums respectively, "who are really cool and great musicians," according to Wardle, and an Italian bass player by the name of Anna Fiva.

Conscious of his mishaps in the past,

DUFFY'S DIARY

1978: Founds Duran Duran with fellow Birmingham Poly art students Nick Rhodes and John Taylor. Leaves after six months.
1982: Signed by Farquin Batch at WEA under the name of Tiffin. Releases debut *Kiss Me*. Second single *Hold It* charts at number 55.
1983: Signed to 10 Records by Richard Griffiths.

1985: Re-recorded version of *Kiss Me* (as Stephen Train Duffy) sells 250,000 copies in three weeks and charts at number three. Follow-up *The icing On The Cake* reaches number 12. Releases debut album *The Ups And Downs*.

1986: Releases second album *Because We Love You In June*, and Designer Beatnik Beatnik, an 'Ecstasy concept' album, under the pseudonym Dr Calculus MDMA.
1987: Forms *The Lilac Time* with brother Nick.
1988: Releases single *Return To Yesterday* and album *The Lilac Time* on indie Swardfish. The *Lilac Time* signed to Fontana by David Bates. Re-releases single and album.

1989: Releases second album *Paradise Circus*.
1990: Creation Records managing director Alan McGee starts managing Duffy. Releases third album *And Love For All* through Fontana.

1991: Signed to Creation by Alan McGee. Band splits up while making fourth album *Astronauts* (released unfinished).

1993: Signed to Parlophone. Collaborates with Nigel Kennedy on *Music In Colour*, the first album under his own name.

1994: Signed to Indolent by Ben Wardle. Records in US with producer Mitch Easter and members of Velvet Crush. Forms a new band, to be known as Duffy.

1995: Releases *London Girls* single. New album, also titled *Duffy*, due in early August.

Duffy is managing himself now. All meetings with prospective labels, including the ones with Indolent, were handled in person.

"I was inspired by Bob Mould doing everything for himself," he admits. "The difficulty lies mostly in convincing people that you're not a flower who's going to wither at the first sign of criticism. I think it's perfectly possible for artists to manage themselves, as I know what to say more than someone on my behalf."

"I know some people don't like talking to artists but those are the kind of people that I'm not dealing with anymore."

Guinness Book Of Records or not, everything seems to be back on course for this wayward talent. **Martin Aston**



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GUINNESS PUBLISHING

When The Lighthouse Family's debut single *Lifted* entered the chart last week at a lowly 62, it might have seemed that Polydor's considerable marketing spend on the act had failed to deliver the goods.

But belief in the act at the company runs deep and Polydor is determined to show long term support for the duo's songwriting and vocal talents.

The Lighthouse Family are composed of the soulful Newcastle-based male duo of Tunde Baiyewu and Paul Tucker, and Polydor A&R director Colin Barlow's unusual introduction to the band was enough to convince him of their commercial potential straight away.

"Somebody rang me up and played me a track down the phone. It was the first time anyone's ever done that and actually made me want to find out more about the act," he says.

The song was Ocean Drive – a surf-rock hit, according to Barlow, and the title of the debut album. "As soon as I heard it properly – I was in the car and driving up to Newcastle – I thought if he looks as good as he sings then I'm going gang-bro to sign this band."

Barlow says Baiyewu "looked like a star" and he immediately offered the duo a six-month development deal. "In that time, they wrote a whole album of songs as good as Ocean Drive so I offered them an album deal."

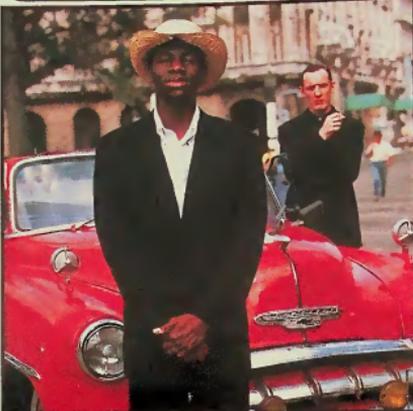
The pair met while working in Newcastle. Baiyewu, the group's vocalist, is of Nigerian descent while Tucker, the songwriter and musician, is from London.

"It's their first foray into professional music making. I'd had equipment at home but it was a spare time thing," says Tucker. "This was our first serious project. We were both working in nightclub bars listening to music all day and we started doing it ourselves. I started making music in about February 1993 and hooked up with Tunde about that time. I was looking for somebody who could sing and we were introduced by a local soul DJ."

Having signed and committed to developing the pair, Barlow is following the traditional A&R belief in song writing as the basis of chart and, particularly, album success. "Ocean Drive is a record that creates an emotion. These days we're lacking artists that write strong songs with a meaning," he says.

"Everything is so led by dance remixes or the old indie scene that it was refreshing to hear something that

THE LIGHTHOUSE FAMILY MAKING STRONG SONGS THE KEY



was both mainstream and quality."

Tucker adds: "We were talking to Junior Giscombe not so long back, and he thought the sound of Ocean Drive picked up from where Soul II Soul's *Keep On Moving* left off."

The album (provisionally scheduled for August 7 release) comes out shortly after Ocean Drive, the second single (on July 24).

"They're an album band who write commercial songs, but for the same mainstream market that bought Simply Red, Sade and the Fine Young Cannibals," says Barlow.

"We've made an album that all of us at the company feel will sell a lot of copies. But no-one's gone out there hyping it as the next big thing."

Kate Thompson, general manager of PolyGram/Island Music, was another executive immediately impressed by the group's sound and potential.

The company has signed The Lighthouse Family to an exclusive worldwide deal and, like Polydor, is committing serious financial support to generating radio play.

"We bought the publishing rights because we fell in love with Ocean Drive. It's a lovely melodic pop song and we think it's going to be a smash," says Thompson.

"Both the record and publishing deals were done simultaneously on the basis of that one song. I think it's coffee-table soul – very mainstream, appealing to mixed ages, both black and white."

Thompson believes radio will be the key factor in the early stages of The Lighthouse Family's career. "They're not a live band who've been out gigging and built up a fan base. We've put some money into radio promotion because we really believe in them."

Tucker feels it is the simplistic, emotional qualities of the music that will win through to a wide audience. "It's got an element of soul and an element of groove but it is pop music. We're mixing that with aspirational, emotional stuff without getting too heavy about it," he says.

"We're not Tricky, Bomb The Bass or Massive Attack. Our sound is a radio sound. We're trying to write songs that you can sing but that aren't too strong tunes the way Bob Marley, Steve Nunder and Marvin Gaye wrote strong songs."

The group are produced by Mike Peden, one-time member of the now disbanded UK soul act The Chimes.

"The reason I got Mike to work with the band is because he did Shara Nelson and Darryl Hall," explains Barlow. "I think Mike's got a really good understanding of songs and he's done a good job for us."

But Polydor's biggest coup is getting the Ocean Drive single on the soundtrack of a new British film through PolyGram, Jack And Sarah, which stars Richard E Grant.

With previous film tie-ins like Wet Wet Wet's *Love Is All Around* (Four Weddings And A Funeral) and Ini Kamore's *Here Comes The Hotstepper* (Pret A Porter) doing so well, it's not surprising that Barlow sees the movie connection as key to the group's entry into the market-place.

"This is the area that's really going to break the act because it will get the group to the audience who buys this type of record," says Barlow.

Lifted, the group's first and current single, is backed by a video which was shot in Las Vegas and directed by photographer Norman Watson (aka TV presenter Normani). The clip's lavish production values once again reflect the amount of money being invested in the act but, despite the financial outlay, Colin Barlow is not demanding an instant hit as a result.

"The first single is an introduction to the group. If it makes the Top 40 it's a bonus. This is a long term thing for us and we want to start building the respect and get people supportive of The Lighthouse Family. If that takes three or four singles we'll do it," he says.

"We want to let people know who this group are and that they have plenty of good records to come. We will eventually break this act in a big way."

Jack Barnes

NICK ROBINSON ON A&R

Anyone who heard *A Guy Called Gerald's* last album will know a highlight called *Firefly's Rainbow*. The guest on that track was Finlay Quaye, a talented 21-year-old from Edinburgh. Well, he's been signed by Colin Barlow at Polydor. Half an album of steppers rock reggae "with a touch of jungle occasionally" is in demo form already... In The City and Factory Too label A&R Bindi Binning has quit the dual post to head for London. Her replacement, for the In The City unsigned bands department, is former Factory Records A&R Phil Sachs so give him or Bindi a call if you can help out on the A&R committee this year... Soda are currently considering four deals including three from majors... If you're free next weekend it could be worth zipping over to Ireland for the Cork Rock '95 showcase at Nancy Spains from June 2-4. Friday night features *Bawi, Sewing Room, Coil, Dogabone* and *Captain Tripps*. Saturday has *Indigo,*

Junkster, Decal, The Bedhangers and *Star Child*. Sunday's more dance-flavoured night features *9 Wasties From Baine, Rare, Liquid Wheel, Idiots* and *Hyperborea*. For information and passes call Carol McGrane on Dublin 353-1-2082431... At the Bright Young Things talent quest in Leeds last week, the judging panel – which included RadioOne producer *Christine Boar* and Shed Seven's *Rick Witter* – selected *Wright*, from Ilkley, as the winners. Described as like *Rage Against The Machine* and *Chili Peppers* in sound, the four-piece won £1,000 and recording time at Leeds' Ric-Rac Studios where they will work on a new demo this week. For details, call *Jeanette* at the T&C on 01132 540540... One talent contest in danger of facing bad publicity is *Rav 95* in Glasgow (June 20-22). One manager has already complained that while fees of up to £40 for entry may not be extortionate, asking for three month's broadcast rights for every act's material and

first call on any record or publishing deals is too much. "I've got labels coming up to see the band and if they show interest afterwards, why should I have to deal with them through the organisers?", says the manager. Indeed... One thing I should have mentioned last week is that *Peepshow* are *Steve Walters'* first signing at MCA Music. Congratulations, Steve... Our man in Hong Kong reports that one of the hottest Chinese acts of the moment is the Björk-like *DaDaWa* who has just been signed by Warners, with *Seymour Stein* currently busting a gut to get them on Elektra in the US. The singer was showcasing material at Midem Asia last week along with *Tina Arena* and NY garage pop signings to *Echo, Nyack*... Back in the UK, will be showcasing her songs at *White* in London on Wednesday (31) at 4pm...

ARTISTS WITH LABELS

STONE GOSSARD GETS THE A&R ITCH

When Pearl Jam's Stone Gossard announced that he was ready to launch his own label, Loosegroove, he was following in the footsteps of many a star performer before him. Frank Sinatra was one of the first, founding Reprise in 1961, while Herb Alpert set up A&M with Jerry Moss a year later. And now, having sold A&M to PolyGram, Alpert is doing it all over again with Almo.

Cast an eye over the hundreds of independent labels out there, and there are a lot of managing directors, with familiar names or interesting pasts.

One Little Indian is enjoying critical and commercial success with Djork, but the company was founded by Derek Birkett to release material by his band Phix of Pink Indians and other like-minded anarcho acts such as The Cravs.

Creation's first release might have been by The Legend, but there's always been a suspicion that Alan McGee started the company so he could record and release records by his band Biff Bang Pow. In the States, the West Coast hardcore scene produced SST and Alternative Tentacles, run by Black Flag's Greg Ginn and The Dead Kennedy's Jello Biafra respectively. Anxious Records was Dave Stewart's way of putting some of the millions he'd earned through The Rhythmites back into the industry and, while it hasn't been a roaring success, hits from Curved and Terry Hall have kept the Warners-distributed label ticking over. Paul Weller too tried his luck as a label owner with Response in the mid-Eighties, but his new soul dream founded—despite chart success by Tracie Tracie—and he went back to making his own records.

But few artists start a label with the intention of being the new Alpert. Most stress the need to put something back, or to fill a void in the industry. Gossard, who's certainly not short of a buck given Pearl Jam's phenomenal success, believes his co-venture with producer Dennis Herring and Satchel's Regan Hegar, is just something he had to do. "I got involved because I have so many friends who make such good music," he says. "I've learned a lot through my experiences with Green River, Motherlovebone and Pearl Jam, but not every artist will have the good fortune I've had, and I think I can help talented people out."

Gossard's label is going to focus solely on bands, but anyone expecting a bunch of Pearl Jam clones will be surprised at the diversity on offer. As well as his own offshoot band, Brad, and mid-Eighties Seattle rockers Malfunkbat, there's the worthy hip-hop of Prusse & Concepts, the popcore of Devilhead and the outright weirdness of Critters Buggin'.

Although all the bands are from the Seattle area, there is no label sound—a fact of which Gossard is understandably proud.

He says: "We didn't want to sign bands who all sounded the same and we really locked out with the bands we came across. They're all good in their own way, but they're all painting a similar picture in different colours."

And, despite being in one of the world's biggest rock bands, Gossard maintains he'll always have time to sort out day-to-day business matters: "We work fast in Pearl Jam—the last album only took three weeks. I'm there when Pearl Jam are ready to work, but I still have more than enough time to try to make Loosegroove work."

And while he wants Loosegroove to be a success, Gossard is genuinely more concerned about the artistic side. "I'm pretty ambitious," he says, "but I can't tell what will happen. It could be a huge success or it could mean I'll end up sleeping on people's floors. But I do



THE LOOSEGROOVE COLLECTION, BORN FROM THE PHENOMENAL SUCCESS OF STONE GOSSARD'S BAND PEARL JAM: CROWDFINDER FROM TOP LEFT, DEVILHEAD, BRAD, CRITTERS BUGGIN', SEAPON OF CHOICE, MALFUNKSHUN AND PROSE & CONCEPTS

know it will be an interesting journey."

Gossard believes it's a two-way street, where he stands to gain as much as the acts he has signed: "It's a balanced equation. I have a roster of diversely talented bands, and working closely with such imaginative people is bound to have a positive effect on my own creativity."

Gossard is also fortunate to have the full backing of his record company. Sony, and this, with his insider know-how, is why he believes Loosegroove is an attractive label for bands.

"Big record companies can be very unfunctional in helping a band develop and keeping them in the right state of mind," he says. "But I can help with that. And when it's time for a band to move to the next level, I'll be able to offer Sony distribution and marketing."

Ex-Bad Religion songsmith Brett Gurewitz showed an artist doesn't need major backing to have a successful label when Offspring sold seven million albums worldwide for his independently-distributed Epitaph.

He started the label originally to release Bad Religion records, but went on to sign other "new punk" acts.

He says: "Music industry people really missed out on this. They saw punk as a throwback, but I always thought it had tremendous commercial potential. The fact that I was in a punk band certainly gave me a head start."

Ex-Gang Of Four bassist Dave Allen now runs the small LA-based indie World Domination, which boasts an impressive roster including Latimer and the excellent Pyloners Rangers. He regards it as a joy helping other bands get their music heard, but is realistic about his label's future prospects.

"Not every label can be an Epitaph or Sub Pop," he says. "There's only so long one can continue to fund a record company. We'll probably end up being taken over." Which is, of course, exactly what happened to Creation. Shimmy Disc supreme Kramer

accepts this could be the future for his label too. Kramer founded the label which gave the world Bongwater, Galaxie 500 out of desperation. "I had made my mark with Shockabilly and The Butthole Surfers and I thought my own solo music was great. But unfortunately no-one else agreed, so I either started up my own label or went back to school," he says.

He originally planned to jettison the label after the release of SHIMMY 100—he's currently up to SHIMMY 79—but now he's decided to keep his options open: "I want someone with lots of money to say, 'Kramer, you make great records but you're a lousy businessman', and give me the backing to continue doing what I do."

Butthole Surfers' drummer King Coffey started Trance Syndicate in Austin, Texas because of the difficulties local indie bands were having being heard. "There were no real labels in Texas and companies in California ignored the scene here," he says. "It's hard to tour without records too, so really good bands have tended to split up."

His efforts have brought bands such as Crust, The Pain Teens and his own side-project Drain to the independent world's attention and the label's roster has recently been boosted by the signing of the legendary oddball Roky Erickson.

He accepts he's not going to make his fortune from the label: "I don't think we can expect to be the new Sub Pop putting out records by people like Crust, but there needs to be a way for these bands to be heard."

And this, after all, is the real reason most people—whether artists or not—start labels. There's nothing better than being the first kid on your block to discover a band and, if you can help that band be heard, you could be on a winner.

As the Stereo MCs' manager Keith Cooper says of their label, Natural Response, "It's exciting to work with developing artists and to give them the same opportunities we've been given. There's always a danger that you're pouring your money down a drain, but you've got to take risks to survive in the music industry."

Leo Finlay

TACK>HEAD POWER INC.



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BLACK RECORDS
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Like an exhausted boxer, 21-year-old Joey Kelly prowls the Lincoln room of the Berlin Hilton, a towel around his neck to keep the chill from his voice. He's dead on his feet after a three-hour show in front of 16,000 adoring fans, but he's still punching, still working the intense press.

Around the room, the rest of the nine-strong Kelly Family are on the meat rack as well. For them, this is day-to-day family life. They will play 250 dates this year, and after any one of them could come a couple of hours of label executives, publishers, PR consultants, radio, television and press people from across the continent. Tonight is typical of the massive attention this unique act is starting to receive.

But their's is not the usual rock story. Apart from EMI International (which has just signed the act to a worldwide distribution deal easily described by EMI SMD divisional managing director Andrew Pryor as "unusual"), the majority of the UK industry is ignorant of the band's achievements.

Since February this year, the Kelly Family have sold more than 1.2m copies of their *Oase*. The *Hung* album in Germany alone, and achieved platinum status in Switzerland and Austria. Their current single, *An Angel*, has sold 800,000 copies, and their fan base has convinced million-plus selling pop magazine *Bravo* to list them virtually every week. All this for their Irish-American rock band who publish their own songs, license their own recordings, play their own concerts, even unique concerts, and control absolutely every facet of their careers with a will of iron.

Yet on the stroke of 11 o'clock, the massive figure of their personal roadie appears at Joey's elbow and another bizarre irony in this parody of the rock'n'roll life ensues. It's curious how the Kelly Family — after a free show to play tomorrow afternoon in front of another 50,000 plus — and besides, most of the band are barely teenagers.

But don't imagine exploited wails pres-ganged into a Dickenson pop star's salt mine. These kids know just what they're doing. From 11-year-old Angelo — the pre-teens favourite — to 31-year-old Kathy, mother to two of the next generation of the Kelly Family, every one of these precocious entertainers is a throwback to the variety stage — born on the road, educated under TV lights and fed the skills you need to seduce an audience with their mother's milk.

It was in Vienna during April this year that a meeting of EMI's regional managing directors first experienced the Kelly Family's commercial power. Around 15,000 Austrian fans tried to scream down the roof of the biggest indoor stadium in the country before their eyes. "We were astounded at the scale of the reaction to the band," says Pryor, "and not just their ten appeal, but all the way from seven to 70. The potential was just undeniable. If we could emulate what the family has achieved there, then we would be fools not to be involved."

The Kelly Family are riding three top five singles this year. And their own merchandising operation — which until this year matched the retail sales of their Electrola releases unit for unit — is still on the case. At every concert, kids patrol the crowds handing out the Kelly Family response cards, building the database for the act.

Father and mentor Dan Kelly (an Irish-American street musician for 20 years) has taken a massively influential back seat since the first generation's traditional folk version of the Kelly Family backed away from Polydor GmbH's endless round of lip-synched early Eighties pop TV shows. The family retired to their house in Spain (joined nowadays by one houseboat in Cologne, another in Belgium, and a sailing boat off the coast of Holland) and took stock.

Deciding to return to the fray, the Kellys formed their own label Kel-Life, and their own publishing company Kel-Fun and headed back to the streets, this time in Paris, then the US, then Germany, playing free live show after street party after busker's pitch, and, as Kathy remembers, becoming "harder and tighter, more powerful and more energetic every show. It was fantastic schooling." For father Dan, the busker's style is simply the best way to play the game. And this time around the whole world is willing to play his rules.

"Everything goes through Dan and the Family," says their long-time PR Hans Dreyer. "Sometimes it takes a little longer, but they are usually right." And that means accepting the transparent integrity of the Family's music, its refusal to pander to styles or fashions. "We do what we want to do," says Joey. "Not like a lot of bands who try to do what the audience want. We all change instruments on stage because it keeps the energy happening."

"It could be a difficult job mixes," says



THE KELLY FAMILY TOTAL FAMILY ENTERTAINMENT

Poolo Edwards' Chris Poole, part of the UK team put together to launch the band this summer, along with Brilliant publisher Neil Ferris, "but the family are totally committed to breaking the UK, and they've provided themselves a very successful pop show that fits their own way. It's hard to argue with 2m sales."

"Arrrr! Arrrr!" shouts Kathy, over the welcoming screams of Berlin's teenagers. To get to the mike she has waded through dozens of stuffed toys — which rain on to the stage all evening. And for the next three hours, nine unexceptional Irish kids enthral four generations of Berliners. Alongside traditional Irish ballads are sandwiched Boney M-style rock disco, a Beatles modley and lots of guitar

anthems. There's even a passionate Amazing Grace and an a capella We Are The World to close the second set.

Between the songs, the patter is in German and English. Somewhere else it will be in Dutch, or Spanish, or French, or Danish.

Every switch of lead vocalist is drowned by delighted squeals, and roars of applause greet the most obvious stage moves. It's as though the last 30 years of rock have been washed away for one golden afternoon by the sheer commitment of nine young entertainers who really believe that what they do is, in Joey's words, "clean, honest rock, and good enough to be on stage with anyone from Metallica to The Rolling Stones" Ian Nicolson

ONES TO WATCH

CAPERCALLIE

This Celtic group are featured in the new Liam Neeson/Jessica Lange film *Rojo* and — surprise, surprise — their new single *Dark Alan* is a tune performed on the soundtrack. With one top 40 hit already, expect the band to do a Dickenson pop star's salt mine. The album is out on Survival on June 5.

TOP CAT

Success at the new reggae crossover topped as Top Cat has had four consecutive reggae chart number ones and plans to make Sweetest Thing his first mainstream hit. It's out on June 12 on his own 9 Lives label, distributed by Jet Star. New reggae and jungle albums are on the way as well, and summer dates in the works.

SPONGE

With some half a million albums sold in just four months of US release, *Sponge* aren't hanging about in their bid for stardom. Their grunge meets Husker Du single flows its first in the UK with the single *Plowed*, through Columbia, on July 31. It's not out, though, catch them at London's Splash Club on June 7.

IN THE STUDIO

ARTIST	PROJECT	COMPANY	A&R	STUDIO	PRODUCER
BACHLOUGH	mixes	EMI	Tina Penna	STRONGROOM (London)	Toy Taylor
CHARLOTTE	mixes	BIG LIFE	Ian Perry	METROPOLIS (London)	Mykaell Riley
CLAWD	mixes	PCA	Ian Pirrie	BATTERY (London)	Dennis Woods
DEFINITION OF SOUND	album	MERCURY	David Bates	METROPOLIS (London)	artist
TONY DI BART	single	PEER MUSIC	Andrew Greenzly	METROPOLIS (London)	artist
808 STATE	album/mix	ZTT	Liam Teague	JACOB'S (Surrey)	artist
FREQUENCY DIP	tracks	FEVERPITCH	Ken Grunbaum	G'NIGHT BRENTFORD	artist
GABRIELLE	album	GO! DISCS	Ferdy	METROPOLIS (London)	Boltonhouse Bays
GOYA DRESS	album	NUDE	Evelite Lacy	BATTERY (London)	John Cale
FIONA HARRIOT	single	DOMO	Peter Robinson	RG JONES (London)	Graham Stack
INTRIGUE	album	LONDON	Pete Tong	RG JONES (London)	John Leech
SAUL KEITA	mixes	ISLAND	Trevor Wyatt	METROPOLIS (London)	Christian Lebel
TRACY LORD	mixes	MCA	Steve Wolfe	EDEN (London)	Paul Davenport
LUSH	album	4CA	Ivo Watts-Russell	PROTOCOL (London)	Pete Dinklage
GOYA DRESS	album	ROADRUNNER	Howard Gough	BATTERY (London)	Ogg Skinner
MENSWEAR	tracks	LAUREL	Mike Andrews	BATTERY (London)	Neil King
MOIST	tracks	CHRYSALIS	Mike Andrews	METROPOLIS (London)	Youth
SHARA NELSON	album	COOLTEMPO	Ken Grunbaum	WHITFIELD ST (London)	Mike Pedron
MICA PARIS	tracks	COOLTEMPO	Ken Grunbaum	EDEN (London)	Roger Russell
PODKA	album/mix	ROUGH TRADE	Geoff Travis	JACOB'S (Surrey)	Jon Leach
RAW STYLUS	mixes	MSG	Alan Sanger	SWANVYARD (London)	artist
SCITUM	tracks	SONY	Maureen Brough	BATTERY (London)	Chris O'Brien
SENSE8	tracks	ULTIMATE	Maurice Barch	PROTOCOL (London)	Haggis
SUNSCREAM	album	SONY	Matt Woodrow	PROTOCOL (London)	Josian Mandelstam
RICHARD TRAVIS	album	EAST WEST	Mark Dean	PROTOCOL (London)	Ian Levine
THE WILDHEARTS	mixes	EAST WEST	Daite Bonutto	JACOB'S (Surrey)	Simon Fitzgibbon
WORLD OF LEATHER	album	SOUNDTRACKS	Figgs Esack	LIVINGSTON (London)	Toy Taylor
YOYO HONEY	album	MERCURY	Sally Gross	PROTOCOL (London)	Tommy D

(Confirmed bookings weak ending May 19, 1995. Source: Era)

TOP 75 SINGLES

3 JUNE 1995

Rank	Artist	Title	Label	CD/Cass (Distributor)
1	REMY MA	PROCHAUNED MELODY/WHITE CLIFFS OF DOVER ★	RCA	RD 74231201/74231201 (RM) / RCA 74231201/74231201 (W)
2	COMMON PEOPLE	That Look In Your Eye	Island	CDI 613/CS 613 (F)
3	DIAGLIONE	Key To My Life	RCA	RD 74231201/74231201 (RM) / RCA 74231201/74231201 (W)
4	SCATMAN (SKI-BA-DOP-BA-DOP-DO)	You're the Star	Warner Bros	W 22962-6/CD 22962-6 (W) / W 22962-6 (W)
5	EVERYBODY'S GOT TO LEARN SOMETIME I NEED YOU	Keep On Moving	Tuff Gong	TXCD 476/CD 476 (F)
6	THAT LOOK IN YOUR EYE	In the Best Possible Taste (Part 2)	Chrysalis	CD 5050/CS 5050 (W)
7	SURRENDER YOUR LOVE	Love & Devotion	Logic/Arista	743127/2702/74312727 (RM) / 74312727 (W)
8	YES	Talk About It in the Morning	Epic	613342/613342 (F)
9	YOUR LOVING ARMS	If You Love Me	MJ/EPIC	661435/661434 (SM) / 661435 (W)
10	DREAMER	Max Don't Have Sex With Your Ex-E-boy	Stiv	CDSTP 2/MCSTP 2 (F) / 121ST 2 (W)
11	NAKED	The Ramblings of a Madman	Virgin	SPYCD 1540/1540 (SM) / 1540 (W)
12	ONLY ONE ROAD	World in Union '95	Virgin	SPYCD TV RUGBY 2RUGBY 4 (F) / 2RUGBY 4 (W)
13	THIS IS HOW WE DO IT	Gotta Be a Sin	Adrian Aris/Tricki	EMI
14	HURT SO GOOD	Gudvid	Merck	MR CD 2602 (F) / 2602 (W)
15	JESSIE	Just Lookin' Bullet Comes	Beggar's Banquet	880 930/880 930 (SM) / 880 930 (W)
16	SWINGING LOW SWEET CHARIOT	All Together Now	MDMC	DEVCS 30EVCT 3 (SM) / 30EVCT 3 (W)
17	CHAINS	Can't Cry Anymore	A&M	58555/58555 (SM) / 58555 (W)
18	FREEDOM	I Know	Columbia	661394/661394 (SM) / 661394 (W)
19	FAKE PLASTIC TEARS	Last Goodbye	Columbia	660242/660242 (SM) / 660242 (W)
20	BELIEVE	Too Many Fish	Virgin	WJUSCD 85VJUSCD 85 (F) / 85 (W)
21	BACK FOR GOD ★	Ricochet	Stash	LASCD 50LASCS 50 (F) / 50 (W)
22	MADE IN ENGLAND	Straight to My Feet	Home	CD 5050/CS 5050 (SM) / 5050 (W)
23	HAVE YOU EVER REALLY LOVED A WOMAN?	Spirit	South Mountain	CD 5050/CS 5050 (SM) / 5050 (W)
24	DOWN STOMP (WIGGLE WIGGLE)	Let's Start Out/Kickin' in the Beat	Dir	AG 50DF (W) / 50DF (W)
25	SO SOMETIMES I SAY	If You Only Let Me In	1st Avenue	CD 5050/CS 5050 (SM) / 5050 (W)
26	LOVE CITY GROOVE	Lifted	Wind	CD CARDW 17/CARDW 17 (F) / 17 (W)
27	THIS TIME	Stay	Chase	CD PALACE 1/PALACE 1 (F) / PALACE 1 (W)
28	BELIEVE	Sparky's Dream	Creation	CRESD 20/CRESD 20 (SM) / 20 (W)
29	TWO CAN PLAY THAT GAME	Oxbow Lakes	Island	CDI 619/CS 619 (F) / 619 (W)
30	WE'RE GONNA DO IT AGAIN	Wild West	Mega	GACXCD 2669/GACX 2669 (SM) / 2669 (W)
31	WIZARDS OF THE SONIC	Joey of Living	MCA	MCSTD 2057/MCST 2057 (RM) / 2057 (W)
32	EVERYDAY	Old	Roadrunner	RR 234031-1/RR 234031 (F) / 234031 (W)
33	ALICE (WHO THE X IS ALICE?)	Burning '95	Capitol	CDCLS 74/CDCLS 74 (F) / 74 (W)
34	SHUT UP AND KISS ME	Strike It	Enrache	MOSH 138CD/138 (F) / 138 (W)
35	I WANNA BE DOWN	Army of Me	One Little	LD 1116/CD 1116/2P 7C (F) / 1116 (W)
36	BUDDY HOLLY	Joy	Blockbuster	WJCD/CD/2/CD/2 (F) / 2 (W)
37		Shine	Intercept	CD 5050/CS 5050 (SM) / 5050 (W)
38		Ughal as Aired (The Highest Apple)	Chrysalis	CD 5050/CS 5050 (SM) / 5050 (W)
39		When I Come Around	Reprise	W 22940/CD 22940 (W) / W 22940 (W)

As used by Top 10 The Pops and Radio One

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morales, rapino brothers, grinstreicher and novencento mixes.

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MUSIC WEEK 3 JUNE 1995

AIRPLAY PROFILE



Rank	Title	Artist	LP	TP	TW
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95.8 CAPITAL FM LONDON

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All data this page © Media Monitor. Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 21 May 1995 until 24:00 on Saturday 27 May 1995.

AIRPLAY FOCUS

CHILTERN RADIO EAST

Chiltern Radio East, part of the Chiltern Radio Network, has been broadcasting contemporary hits across Bedfordshire since 1982. An audience of 1.7m gives it reach of 29% in its transmission area and it has a market share of 14.2%. As one of 11 stations within the Chiltern group, it is classed as a "Hot FM" station, playing adult contemporary music in a similar vein to Capital, with the emphasis on the rocky side of the Top 40. Group programme controller Paul Chantler says music is chosen by gut feeling rather than extensive computerised

research. "There's no rocket science about what we do," says Chantler. "We programme by feeling." DJs are encouraged to put forward suggestions, but Chantler has the final vote. The station boasts a broad mix of music. Media Monitor tracking sees stalwarts Eton, John and Rod Stewart alongside Love City Groove and Blissed Union Of Souls, with rockier tunes from the likes of Oasis, and dance tracks thrown in during the evening. Its future will depend on whether the station is to become part of the GWR Radio group after that party's recent takeover bid. **Catherine Eade**

CHILTERN EAST TOP 10

- 1 Made In England Eton John (Rock) 34
- 2 Love City Groove Love City Groove (Pop/Rock) 31
- 3 Believe Blissed Union Of Souls (Soul) 32
- 4 You're The Star Rod Stewart (Warmer Soul) 30
- 5 If You Only Let Me Be In Your Arms (Soul) 32
- 6 Only One Road Closure Drive (Soul) 30
- 7 Back For Good John (Rock) 34
- 8 Two Can Play That Game Bobby Brown (R&B) 29
- 9 How You Ever Really Loved A Woman Bryan Adams (R&B) 28
- 10 Woman (Soul) 28

Love City Groove has spent a long time in the singles charts, its status as a Eurovision entry, especially boosting sales. But despite an overwhelming vote of confidence for the track in A Song For Europe, airplay was relatively low. In the week ending March 25, it managed 43 spins an air and entered the chart at number 52. The track usually survived a dip in chart position, partly due to increasing airplay after a slow start, returning strongly with an eventual Top 10 position – its best placing since 1982. Eurovision entry from Broad reached number two. Radio One

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TOP 50 AIRPLAY HITS

3 JUNE 1995

MEDIA MONITOR

This Week	Last Week	2 weeks	Title Artist Label	Radio 1 FM										Total No. of plays	Total audience	% change			
				Let's get specific	MTWTFSS	MTWTFSS	Capital	Capital	Triple J	Triple J	Heart FM	Heart FM	Radio				Radio		
1	2		TWO CAN PLAY THAT GAME Bobby Brown (MCA)	A	21	99	27	40	40	40	0	1	30	1	0	737	51.83	-13.2	
2	5	23	THAT LOOK IN YOUR EYE Al Campbell (Virgin)	A	25	36	46	41	40	41	35	29	27	30	0	871	49.81	2.2	
3	4	5	MADE IN ENGLAND Eton John (Black) B	7	86	31	25	39	14	35	0	26	19	18	20	777	47.37	0.7	
4	2	1	BACK FOR GOOD Take That (RCA)	B	7	86	31	25	39	14	35	0	26	19	18	0	918	47.30	-1.0
5	3	4	CHAINS Tina Turner (Columbia)	A	23	47	28	31	24	36	32	27	10	45	0	790	46.72	-3.5	
6	10	30	ONLY ONE ROAD Celine Dion (Epic)	B	8	28	26	31	36	33	29	29	37	28	0	669	39.49	23.2	
7	23	38	FREEDOM Michelle Gayle (RCA)	A	28	0	25	29	25	10	0	7	20	24	0	488	34.56	48.6	
8	7	9	DREAMER L'loai Joy (MCA)	A	25	35	8	11	37	37	0	4	37	0	446	33.68	-8.9		
9	9	13	I KNOW Ciarae Ferris (Columbia)	A	16	0	13	31	35	42	18	13	15	24	15	568	33.08	2.1	
10	14	10	JESSIE Joshua Kadison (EMI)	A	1	58	37	11	2	37	34	26	16	28	1	897	31.44	13.8	
11	17	25	HURT SO GOOD Jimmy Somerville (Now)	A	22	0	31	10	26	34	0	8	19	27	24	604	31.17	20.4	
12	20	38	DON'T WANT TO FORGIVE ME NOW Wet Wet Wet (Precious Organisation)	B	18	0	26	30	7	26	28	26	20	1	544	30.93	29.7		
13	13	12	KEEP ON MOVING Bob Marley & The Wailers (Island)	B	13	33	11	18	1	34	23	14	1	1	21	573	28.51	-5.1	
14	12	6	LOVE CITY GROOVE Love City Groove (Planet 3 Records)	A	17	0	27	36	2	9	0	2	1	0	429	25.37	-22.1		
15	30	22	UNCHAINED MELODY Robson Green & Jerome Flynn (RCA)	A	4	0	30	31	35	29	0	23	13	1	0	387	24.78	36.3	
16	5	9	HOLD ME, THRILL ME, KISS ME, KILL ME UB40 (East West)	A	24	0	3	10	0	12	0	0	0	7	27	123	24.75	118.2	
17	6	7	IF YOU ONLY LET ME IN MIA (Columbia)	B	11	67	2	1	22	14	0	1	19	6	0	544	24.64	-58.3	
18	21	29	SCATMAN Scatman John (RCA)	A	23	33	2	9	11	11	0	1	3	1	0	254	24.59	3.6	
19	11	11	IF YOU LOVE ME Brewster (Epic)	B	13	32	6	23	2	14	19	1	11	2	0	422	24.55	0.0	
20	37	59	EVERYDAY Incognito (Talkin' Loud)	A	27	0	4	1	39	32	0	1	8	1	0	367	23.50	52.4	
21	54	100	I BELIEVE Blessed Union Of Souls (EMI)	B	14	22	7	14	25	8	22	13	17	1	0	390	22.75	117.0	
22	18	15	HAVE YOU EVER REALLY LOVED A WOMAN Bryan Adams (A&M)	2	36	8	17	2	9	2	19	19	2	18	523	22.59	-16.3		
23	8	6	LOVE & DEVOTION MC Star And The Real McCoy (Logic)	A	15	17	3	19	1	23	0	1	7	1	0	213	22.57	-45.4	
24	34	34	GUAGLIONE Perez Prado (RCA)	3	41	14	30	1	2	0	5	2	1	0	219	22.49	-4.2		
25	15	44	THIS IS HOW WE DO IT Marcell Jordan (B&B)	A	25	0	7	11	24	6	0	1	3	1	0	284	22.10	-20.4	
26	26	106	YOUR LOVING ARMS Billie Ray Martin (Magnum)	B	16	0	2	9	37	40	0	1	5	19	0	485	21.14	-0.2	
27	40	45	LIFTED Lightshade Family (Polygram)	B	14	9	1	0	16	0	0	1	30	0	366	21.53	52.7		
28	50	0	SCREAM Michael Jackson (Epic)	A	22	25	3	14	2	12	0	3	1	5	0	260	21.21	80.6	
29	28	52	WHITER SHADE OF PALE Aeneas Lennon (RCA)	C	7	0	24	24	1	27	30	21	12	2	1	385	21.08	6.7	
30	39	32	STRANGE CURRENCIES REM (Warner Bros)	1	72	1	1	1	1	1	0	2	36	29	198	21.00	10.3		
31	55	5	COMMON PEOPLE Pulp (Island)	A	33	0	0	0	1	0	0	0	2	17	86	20.70	-8.3		
32	24	7	KEY TO MY LIFE Bronzone (Polygram)	A	11	0	21	19	4	16	0	2	8	4	0	440	20.18	-54.2	
33	69	94	YES McAlmont & Butler (Isle)	A	23	0	1	1	8	1	0	1	3	1	0	185	19.97	187.8	
34	46	39	THIS AIN'T A LOVE SONG Ron Jovi (Mercury)	B	13	0	5	19	20	23	0	7	2	0	16	318	19.59	55.0	
35	32	31	WHERE I FIND MY HEAVEN Giggle Anns (Isle)	A	24	0	0	0	0	9	0	0	0	0	1	16	95	19.56	11.9
36	19	17	SOME MIGHT SAY Ours (Crestone)	A	23	0	1	1	2	7	0	1	1	1	8	177	19.72	-35.1	
37	31	18	U SURE DO Skive (Fresh)	0	53	1	1	13	1	0	1	5	2	0	217	17.28	-1.3		
38	27	19	TURN ON, TUNE IN, COP OUT Freshlyground (Fourth & Broadway)	4	33	1	12	1	29	0	1	1	1	20	233	16.74	-21.9		
39	34	48	CAN'T CRY ANYMORE Sheryl Crow (A&M)	C	10	0	1	6	13	2	0	5	2	25	318	15.74	63.3		
40	25	33	BUDDY HOLLY Weezer (Geffen)	A	19	0	1	1	1	1	0	1	1	18	97	14.06	-58.5		
41	34	36	HYPNOTISED Simple Minds (Virgin)	1	32	1	4	1	4	1	0	1	27	19	220	13.76	-23.4		
42	33	47	YOU'RE THE STAR Rod Stewart (Warner Bros)	1	0	9	23	1	31	0	26	4	1	0	368	13.37	-30.4		
43	41	36	THE CHANGING MAN Paul Walker (Cap Discs)	B	16	0	0	0	1	3	0	0	0	23	89	12.69	-7.4		
44	52	30	JULIA SAYS Wet Wet Wet (Precious Organisation)	0	62	0	3	6	5	21	5	0	0	0	186	12.67	13.7		
45	98	9	HOLD MY BODY TIGHT East 17 (London)	B	12	0	10	11	0	11	0	1	0	1	224	12.31	208.1		
46	92	9	SWING LOW SWEET CHARIOT Ladysmoth Buck Marbazo feat Chico Black (Polygram TV)	0	0	43	33	0	0	0	29	0	0	0	149	11.76	-15.4		
47	42	43	24-7-365 Chasity & Eddie (Capitol)	B	11	1	2	0	0	8	0	3	5	0	0	288	11.37	17.5	
48	36	40	WAKE UP THE ANSWER WITHIN Bob Rayford (Crestone)	A	16	0	0	0	1	0	0	0	0	23	5	90	11.36	-46.5	
49	43	22	FIND UP BO! Ben Rayford (Crestone)	0	21	0	0	0	6	15	0	0	1	1	252	11.23	-17.9		
50	35	24	I WANNA BE FREE (TO BE WITH HIM) Scarsie (Warner Bros)	0	0	0	0	0	0	0	0	0	14	42	23	263	10.69	-57.2	

© Media Monitor. Compiled from data gathered from 00:00 on Sunday 21 May 1995 until 24:00 on Saturday 27 May 1995. Stations ranked by audience figures based on latest 100-hour Roper data.

TOP 10 GROWERS

Pos.	Title/Artist/Label	Total	Increase in number of plays
1	THAT LOOK IN YOUR EYE Al Campbell (Virgin)	871	225
2	FREEDOM Michelle Gayle (RCA)	488	206
3	UNCHAINED MELODY Robson Green & Jerome Flynn (RCA)	387	171
4	DON'T WANT TO FORGIVE ME NOW Wet Wet Wet (Precious Organisation)	544	160
5	SCREAM Michael Jackson (Epic)	260	152
6	YOUR LOVING ARMS Billie Ray Martin (Magnum)	485	150
7	HOLD MY BODY TIGHT East 17 (London)	224	143
8	EVERYDAY Incognito (Talkin' Loud)	367	127
9	YES McAlmont & Butler (Isle)	185	124
10	ONLY ONE ROAD Celine Dion (Epic)	669	120

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

TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Isle	Station	Added
1	YES McAlmont & Butler (Isle)	34	18	4
2	STAYING OUT FOR THE SUMMER Dodgy (A&M)	11	8	4
3	LOVE WILL TEAR US APART Jay Division (London)	13	5	4
4	DON'T WANT TO FORGIVE ME NOW Wet Wet Wet (Precious Organisation)	37	28	3
5	I BELIEVE Blessed Union Of Souls (EMI)	37	24	3
6	WHEREVER WOULD I BE Dany Hall & Dany Hall (Columbia)	28	17	3
7	I NEED YOUR LOVING Baby D (Systematic)	15	8	3
8	MISERY Soul Asylum (Columbia)	8	3	3
9	WATER RUNS DRY Boys II Men (Motown)	14	3	3
10	FREEDOM Michelle Gayle (RCA)	37	28	2

© Media Monitor. Chart shows tracks boasting greatest number of station adds (add defined as four or more plays)

AIRPLAY

Media Monitor

Monitors the charts across 24 hours a day, seven days a week, across five radio stations: 252, 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.

3 JUNE 1995

THE OFFICIAL CHARTS - 3 JUNE

WV
music week
 V AS USED BY V



SINGLES

1	1 UNCHAINED MELODY/WHITE CLIFFS OF DOVER Robson Green & Jerome Flynn	RCA
2	2 COMMONION PEOPLE Pulp	Island
3	3 GUAGLIONE Perez 'Prez' Prado & His Orchestra	RCA
4	4 SCATMAN (SKI-BA-BOP-BA-DOP-BOI) Scamman, John	RCA
5	5 (EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOU LIVING BABY D	Sygnatic
6	6 THAT LOOK IN YOUR EYE Ali Campbell	Kuff
7	7 SURRENDER YOUR LOVE The Nightcrawlers featuring John Red	Freal Vm/Vciba
8	8 YES McAlmont & Butler	Hut
9	9 YOUR LOVING ARMS Billie Ray Martin	Magnet
10	10 DREAMER 'Livin' Joy	Undiscovered/MCA
11	11 NAKED Reef	Sony S2
12	12 ONLY ONE ROAD Celine Dion	Epic
13	13 THIS IS HOW WE DO IT Montell Jordan	Def Jam/Island
14	14 STORIES Therapy?	A&M
15	15 HURT SO GOOD Jimmy Somerville	London
16	16 SWING LOW SWEET CHARLOT Laysanah Bova, Mamba featuring China Black	Poly Jam TV
17	17 JESSIE Joshua Kadison	SBK
18	18 CHAINS Tina Arena	Columbia
19	19 FREEDOM Michelle Gayle	1st Avenue/RCA
20	20 FAKE PLASTIC TREES Radiohead	Parlophone
21	21 I BELIEVE Happy Clappers	Shindig/PWL
22	22 BACK FOR GOOD Take That	RCA
23	23 MADE IN ENGLAND Elton John	Rocket
24	24 WAKE UP! The Boo Radleys	
25	25 MADE IN ENGLAND Elton John	

ALBUMS

1	1 SINGLES Alison Moyet	Columbia
2	2 STANLEY ROAD Paul Weller	Go/Discs
3	3 THE COLOUR OF MY LOVE Celine Dion	Epic
4	4 NOBODY ELSE Take That	RCA
5	5 NATURAL MYSTIC Bob Marley And The Wailers	Tuff Gong
6	6 PHUO The Wildhearts	East West
7	7 PICTURE THIS Wet Wet Wet	Precious Organisation
8	8 TUESDAY NIGHT MUSIC CLUB Sheryl Crow	A&M
9	9 I SHOULD COCO Supergrass	Parlophone
10	10 THE COMPLETE The Stone Roses	Silverstone
11	11 NO NEED TO ARGUE The Cranberries	Island
12	12 BOHEME Deep Forest	Columbia
13	13 MEDUSA Annie Lennox	RCA
14	14 DUMMY Portishead	Go Beat
15	15 DEFINITELY MAYBE Oasis	Creation
16	16 GREATEST HITS Bruce Springsteen	Columbia
17	17 PAN PIPE INSPIRATIONS Inspirations	Pure Music
18	18 DOOKIE Green Day	Reprise
19	19 PARKLIFE Blur	Food/Parlophone
20	20 ANOTHER NIGHT The Real McCoy	Logic
21	21 GOLD - GREATEST HITS Abba	Polydon
22	22 WAKE UP! The Boo Radleys	Creation
23	23 MADE IN ENGLAND Elton John	Rockery

Dusty Springfield & Daryl Hall



brotherhood give new twist to rap

British rap looks set to take a qualitative step forward with the release of 'Alphabetical Response (One To The Power Of Three)', the new single by north London rap three-piece the Brotherhood.

A prelude to a forthcoming album from the group, the new Brotherhood mixtape mixes some distinctly British voices and lyrical content with cutting edge production from the Underground (Trevor Jackson), remixer for the likes of Massive Attack, U2 and House Of Pain, among others.

The forthcoming LP has a distinctly dark, almost gothic, feel to it with the group taking the vibe of US rappers such as Black Moon and Mobo Deep but giving it a UK context.

"We take pride in being British," says

rapper Shillock. "There's a different hip hop culture over here. The scene's much more unsegregated here and things like that give it a completely different flavour."

The multi-racial aspect of the group is highlighted in 'One To The Power Of Three', the sub-title for which is 'One Mixed Race, One Black, One White'.

"Things like race make no difference to us," says Shillock, "so why should they make any difference to anybody else?"

Meanwhile, aside from the Brotherhood album, Trevor Jackson is currently working on a remix LP of 'Empire's' New Clothes for Acid Jazz, an 'Underdog Presents' album for Island and remixes for the Manxmen on Talkin Loud.



Photographed by Redfern/Sony

Car has SEAZONAL DISCOUNT

WATCH THIS TURN RED

Dreamscape follows up party with LP

Following our story a couple of weeks ago about the problem of ill-fated rave mix tapes, it's good to be able to report the release of a live party mix tape that's firmly on the right side of the law.

Radio Dreamscape Part 1&2 has been issued to tie in with last Saturday's Dreamscape party at The Sanctuary, Milton Keynes, which rocked all night with 31 DJs, seven MCs and three arenas.

The quadruple pack vinyl or double CD features one half of happy hardcore from the likes of DJ Seduction, DJ Eruption, DJ Vibe and Sense Of Summer, while the other half focuses on jungle with cuts from Nookie, DJ SS, Urban Stakeout, Omni Trio, Tom & Jerry and Prizex.

DJs featured on the LP include Seduction, Sy, Roadell, Grooverider, DJ SS and Kenny Ken, while the MCs are Joker & Warren G, Ribbs & Maqika, Med P and Marley. Dreamscape is planning further big parties later in the summer, while 'Radio Dreamscape Part 1&2' is released this week.

elevatorman get all fired up about tour

Having bored of the Reliant Robins cars and the scantly clad women with which they launched their last stab at dance

immortality, the boys from Elevatorman have focused their attentions on the humble Jaffe Coke (see picture) to promote their latest single on Wired, 'Fired Up'.

Elevatorman are actually a four-piece concern consisting of Will and Ed Goring, Rob Davis and Kevin Curran, with the new track's vocals courtesy of Mary Anne. Trainspotters should also note

that Will Goring had the honour of actually being the first UK artist to get a release on America's Strictly Rhythm label.

Elevatorman will be undertaking a short tour to promote their new release. The dates so far confirmed are: Heliport 2000, south Wales (May 31); MGM, Nottingham (June 1); Urban, Stoke On Trent (3); Gollasum, Manchester (3); Harpen, London (7); JJ's, Sittingbourne (9); Club Zeus, Chelmsford (12); Club Mondo & The Avenue, Gloucester (22); Broadway Boulevard (27); Waverly Club, Liverpool (July 1). 'Fired Up' features mixes by Grinstratcher and Paul Gotei and is out on June 5.



Say what?

can jungle produce album artists?

DJ Toole - Lucky Spin Records
Yes, if the music is good enough. It's all about personality when it comes to making albums. Large record companies want people they can market. People like Goldie or DJ Rob have really upfront personalities and everyone knows them. The more underground DJs might make better music but it's not commercial enough. But, I

would rather see jungle kept underground.

Matthew Krauzer - singles Our Prize
I feel that they could make albums but historically it has always been the singles that sell better, and compilations sell about 10 or 20 times more than artist albums. With an act like Omni-Trio on Moving Shadow, we sold around 10% of what we would normally sell on a jungle compilation. It seems to be jungle DJs that sell albums as opposed to the

actual artists, although I think there is potential for artists to make the transition.

Russell Garham - sales manager, SB
I definitely think jungle artists can make albums. Once you've got someone with a good personality who makes music that captures the imagination then there is a following for them. Jungle, like any music, needs a face you can write about - acts that are identifiable like M-Bomb, Goldie and the Kannel Crew. Goldie has been established for some

time now and should be able to sell a lot of albums. If jungle comes on being popular through the summer we should see a lot more artist albums released by the end of '95.

Peter Harris - 'Kiekie' Records
There is going to be a huge market for jungle artist albums and they'll sell bigtime. The only reason people have only been buying jungle compilations is that until now there have been no artist LPs. Acts like Goldie and DJ Krush are responsible for creating a whole new genre of music.

LES NEGRESSES VERTES

APRES LA PLUIE

The new single includes hot mixes by Masters at Work !

30.5.95

ad manager: rudi blackett @ deputy ad manager: judith rivers @ senior ad executive: stave masters @ ad executives: ben cherrill, richel hughes, archie carmichael @ marketing manager: mark ryan

20	2A	WANT	19	25	WANT	32	WVZ	EVER	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT			
17	26	DOMT	22	33	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT
12	27	LOVE	23	34	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT
11	28	THIS	24	35	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT
10	29	I BEL	25	36	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT
9	30	TWO	26	37	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT
8	31	WEEK	27	38	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT
7	32	WVZ	28	39	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT
6	33	EVER	29	40	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT
5	34	ALICE	30	41	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT
4	35	ALICE	31	42	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT
3	36	I BEL	32	43	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT
2	37	TWO	33	44	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT
1	38	WVZ	34	45	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT
0	39	EVER	35	46	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT
0	40	ALICE	36	47	ALICE	33	WVZ	EVER	34	EVER	WANT	35	SHUT	WANT	36	IWA	WANT	37	BUDI	WANT	38	KEY	WANT	39	YOUT	WANT	40	KEEP	WANT

Bullered titles

h i g h

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Hi-NRG, Euro, happy, deep, acid and progressive house; garage, techno; ambient. Merchandise: record boxes, slipmats, headphones, to carry clothing soon. Ticket agent; mail-order service and exports.

Owner's view:

"We opened 10 weeks ago. We're the only specialist shop in the area. My partner Phil's a promoter and I'm a house and garage DJ. At the moment we're into the underground groove - uplifting club and house tunes are going out. Sounds are getting tough and we sell more UK product than imports. We've got a deal with Cheeky and ZYX so we get a lot of promos and test pressings. We try to focus on this and run the shop for DJs - we know their main wish is to have tunes no-one else has. Eighty per cent of our customers are DJs - bedroom and club." - **Scott Garcia, Distributor's view:**

"They take quite a lot of house, hard house and hard trance. During the past four weeks, they've started exporting techno and hard trance. They regularly take quite a few white labels off me. They're a growing shop." - **Percy, SRD**

DJ's view:

"Scott and Phil have got a great selection of US imports and garage. They're very helpful get me what I want and they get back catalogue." - **Matt Jam Lamont.**

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

COOL cuts

- 1 (1)
- 2 (3)
- 3 NEW
- 4 NEW
- 5 (5)
- 6 (2)
- 7 NEW
- 8 (8)
- 9 (7)
- 10 NEW
- 11 (11)
- 12 NEW
- 13 NEW
- 14 (10)
- 15 NEW
- 16 NEW
- 17 (16)
- 18 NEW
- 19 NEW
- 20 NEW

P. MACHINERY Propaganda

- HIDEAWAY** De Lacy
- SCREAM** Michael and Janet Jackson
- IS THERE ANYBODY OUT THERE?** Bashtoads
Africa Bambaata's rap rears its head again with the new familiar Hardfloor treatment
- ORIGINAL SIN/TM ONLY LOOKING** INXS
- LEAVE HOME/LET ME IN MATE** Chemical Brothers
- MY LOVE IS FOR REAL** Paula Abdul
With mixes from Vasquez and E-Smoove
- WE CAN MAKE IT** Mone
- X-TRAX VOL. 2** DJ Misjah & DJ Tim
- CRY INDIA** M'Boza Ritchie
The "Lionel Richie sample" record that's gradually building a buzz
- EXODUS** Sunscreen
- NEVER GET ENOUGH** Waterlilies
Unusual Billie Ray Martin-type vocals with Vasquez on top form
- ACID ENERGY/X-PACT** DJ Misjah & Groovehead
More pumping techno from Holland
- STS** Salt Tank
- DO U WANNA FUNK** Space 2000
Cover of the Sylvester classic with mixes from Joe T Vannelli and BBG
- 3 IS FAMILY** Dana Dawson
With mixes from Dancing Divaz and T-Empo
- IT'S WHAT'S UPFRONT THAT COUNTS** Yassi Loves DJ Akemi
- SPACE COWBOY** Jamarquai
The Morales mixes are injecting a new lease of life into this track
- CONFUSION/REMOVER** Pump Panel
Acid work-out with chunks of New Order
- THE BLESSING** Soumash
Tough pumping techno with loads of energy

Seven

Slip 'N' Slide
MJJ/Epic

Deconstruction

Mercury
Junior Boy's Own/Virgin

Virgin

A&M

Aura Surround Sound

white label

Sony Soho?

Sire

X-Trax

Internal

Wired

EMI

Limbo

US Work

fttr

Zoom



a guide to the most essential new club tunes as featured on 100's "essential selection", with party prep, broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city identify/ying/zoom/black market (London), western blackunderground (Manchester), 23rd street (Glasgow), 3 beat (Liverpool), wrap (Sheffield), trax (Birmingham), joy for life (Nottingham).



THE LABEL

MICHAEL WATFORD "LOVE CHANGEOVER"
PRODUCED BY TERRY FARLEY & PETE HELLER
REMIXES BY DJ PIERRE & SALT CITY ORCHESTRA

TODD TERRY PRESENTS SOUND DESIGN
BACK FROM THE DEAD E.P VOL 1 & 2

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DISTRIBUTION BY NETWORK / SONY. NETWORK-0121 753 2348 SONY MUSIC OPERATIONS (ORDER DESK): 01296 399151

4

1	UNC	Robson	2	COMI	3	GUAR	4	SCATT	5	ENERY	6	THAT	7	SURRE	8	YES	9	YOUN	10	DREF	11	NAKI	12	ONLY	13	THIS	14	STOP	15	HURT	16	SWING	17	JESS	18	CHAI	19	FREI	20	FAKE	21	IBEL	22	BACK	23	MAD	24	MAK	25	DOIT
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looking for a cut of the action

the public's insatiable appetite for dance compilations has created a lucrative and fiercely competitive market. but it's not all being grabbed by the big boys...elsa sharp reports

If there's one key to the continuing growth of the 30m-units-a-year compilations market, it's the public's seemingly insatiable appetite for neat packages of dance and club hits.

The demand for dance collections - which account for one in every three compilations sold - is now both hugely profitable and fiercely competitive.

It is also a business which is fully exploited by the majors, who are now making the most of tracks which in the past they may

have simply licensed out to specialists such as Telstar and K-Tel.

Former Telstar A&R manager Tom Parkinson says, "In the past, none of the majors had a clue how to do it. They let all sorts of artists go on to the albums and compilation companies had the pick of the bunch. Now with most majors having their own television marketing divisions, the market is a lot tougher."

"Now everyone wants a piece of the action which makes it harder for us. Instead of three compilations a month there are about 10," says Parkinson.

Major companies such as EMI/PolyGram/Virgin with their New Dance series, PolyGram TV with its Dance Zone collections and BMG and its part-owned Global label, have all achieved significant sales in the market.

Last year's eighth biggest selling compilation overall was

Dance Zone '94 while Global currently has the number one compilation with On A Dance Tip 2 - its predecessor was the biggest-selling compilation of the first quarter in 1996, chalking up more than 400,000 sales.

But the dominance of the majors hasn't prevented smaller specialists carving a niche in the market and having considerable success.

This is partly due to the fact that the big boys do not have all the best tunes and, with styles of dance music developing so fast, many more smaller operations have been able to move more quickly to grab the opportunities.

The range of material available for licensing has resulted in independents like Kickin' and Acid Jazz releasing anything from techno jungle to trip hop sets - and with respectable sales.

But it's not always that easy for the independents to get the tracks that they want.

Chef Selwood, co-owner of Beechwood Music which compiles the Mastercuts book catalogue series, has had problems dealing with licensors who will only let him license certain tracks if he takes another two or three as well.

"You have to take a certain amount of tracks which causes an awful lot of problems. It does vary from company to company but the majors will generally push you on to other songs that they own," he says.



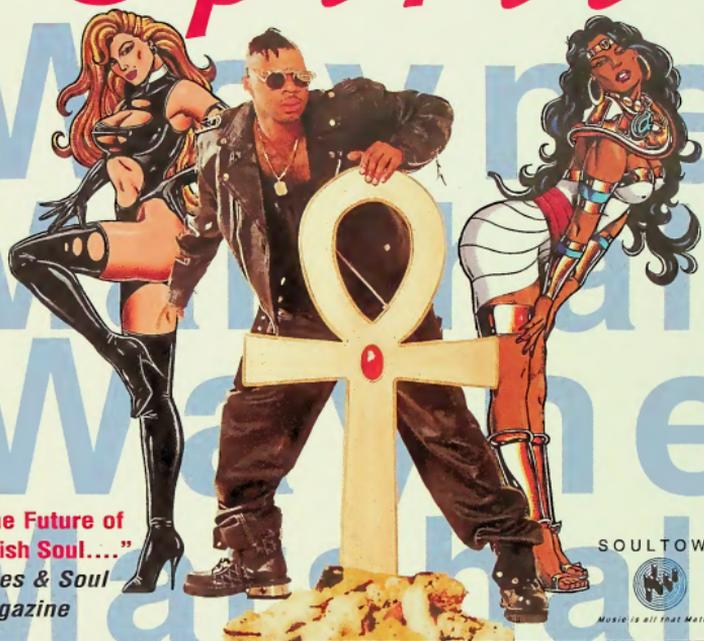
In the past, none of the majors had a clue how to do it. Now with most having their own TV marketing teams, the market is a lot tougher.

tom parkinson

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24	WAKE	
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NEW CHART ENTRY

"Spirit"



**"The Future of
British Soul...."**
Blues & Soul
Magazine

SOULTOWN



MUSIC IS ALL THAT MATTERS

Wayne Marshall "Spirit"

Produced by Marshall & Sherman/Philly

Original Music Taken From The Motion Picture "Spirit Of The Pharaoh" (© Copyright 1995 Terry Jarvis/ Future Promises Productions)

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- 11 28 THIS
- 36 29 I BEL
- 25 30 TWO
- 9 31 WE'RE
- 32 WIZA
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- 29 40 KEEP

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THE OFFICIAL CHARTS - 3 JUNE

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20 24 WANK

19 25 DONT

⊕ compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881) ⊕

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1 KEEP LOVE TOGETHER

Love To Infinity

2 GOING ROUND (DANCING DIVAZ/SANDY MCKEY/PINK/UBI MIXES) D'Bura

3 SWEETEST DAY OF MAY (JADE TYVANNEL/UGREED MIXES) Joe T. Vannelli Project

4 SEX ON THE STREETS (PIZZAMAN/PLAY BOYS MIXES) Pizzaman

5 FIRED UP (ELEVATOR/MAN/PAUL GOTTI/GRIN/STRETCHER MIXES) Elevatorman

6 BRASS: LAY THERE BE HOUSE (MIXES) Party Faithful

7 RIGHT AND EXACT (DAVID ANTHONY/DANCING DIVAZ/STONEBRIDGE/PIZZAMAN MIXES) Chissy Ward

8 STONEAGE (AQUARIUS/PETER PARKER MIXES) FloorJam

9 STARS (MIXES) Dubstar

10 THE REAL LOVE THING (ROB D/PARKS & WILSON MIXES) L'Hormas Van Run

11 THE FEELING ENDS

12 STAY (TONGHT) (CHIBBS & JAMES'S BYRNE TIME PROD 415-ROCK MIXES) (see 1)

13 MUSIC/GURLS (ORIGINAL/LUNAR JETTAN MIXES) Japac

14 ORIGINAL SIN (CHIBBS & JAMES MIX/ITM ONLY LOOKING DEEPER & DEEPER) (MORALEX) Fresh

15 AS LONG AS YOU'RE GOOD TO ME (LOVE TO INFINITY/DANCING DIVAZ/FRANKIE FONGETT) Mercury

16 AND I'LL BE THERE (MIXES) Antonmassia

17 THE WAY THAT YOU LOVE (20 FINGERS/ARMAND VAN HELDEN MIXES) Positiva doublepack

18 BALAUANO CON LOROS (BIS/ISABELLA/THE GOODMEN MIXES) Cebana

19 ONE LOVE FAMILY (ORIGINAL/WAY OUT WEST/CHIBBS & JAMES MIXES) RH-He

20 I CAN FEEL DESIRE (NICK HISSY/PETER) (DIMITRIOS/DAN/PAUL/FERDINAND) XL

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34 MY WARRIOR (MIRCO LAMON/TABOO MIXES) Darooz featuring Chantel

35 SENSATION (TIN TIN OUT/ELECTRUSES/SHAKER MIXES) Electroset

36 I BELIEVE (NOBBY & EL BARHON/CHRIS SCOTT MIXES) Happy Clappers

37 ABSOLUTE E SENSUAL (USUK MIXES) Jaki Graham

38 FEEL HIGH (RHED)/PROJECT 1 MIXES) Blu Room

39 DAY AND NIGHT (DAVID MORALES/RAPINO BROTHERS MIXES) Nonecento

40 BOOM! BOOM BOOM (ORIGINAL/UTCHY & SCRATCHY MIXES) The Oudhres Brothers

41 SPACE COWBOY (MORALEX REMIXES) Jamtrouqui

42 LEAVE HOME (UNDERWORLD MIXES) The Chemical Brothers

43 NOT ANYONE (PLAYBOYS/SAMAS/TRAUDJEE/LEWEL/MIAMI BY NIGHT MIXES) Blackbox

44 J.J. TRIBUTE (ORIGINAL/PRIMAL/SPACE MIXES) A.S.H.A.

45 MISLED (MIX MIXES) Colline Dion

46 GET BUSY (BIG CITY SUMMER MIX) Mr. Lee (Tall Paul v Mr. Lee)

47 GOOD TIME HERE (JULES & SKINS/KLONES WITH DAVID TYLER/DJ TAKE/MOIRA MIXES) Gonia & The Low Dog

48 ROCK TO THE RHYTHM (Outback featuring Federal)

49 MORE FOOL YOU WACK

50 THE VIBE (A WURK PRODUCTION) PIMP DADDIES/TL - HEAL YOUR BODY Get Positive

51 LOVE IS ON OUR SIDE (IAN RICH/DAVE KENDRICK/OLUKE DAGOS & ROBIN HANCOCK/TRACY & SHARON MIXES) Tom Jones

52 I'M ALIVE (SASHA & BT REMIX) Seal

53 SHINE (CLUBZONE/GRAHE PARK MIXES) Eric

54 MY GUITAR (SACRED PATH MIX) (ROUSE ROCK DUB) Bongo Blistar

55 LIFT ME UP (ORIGINAL/WINX MIXES) W-Five featuring Brad Raker

56 WALKER (MORALEX) Mood II Swing featuring Carol Sylvan

57 WALKER (MORALEX) Mood II Swing featuring Carol Sylvan

58 WALKER (MORALEX) Mood II Swing featuring Carol Sylvan

59 WALKER (MORALEX) Mood II Swing featuring Carol Sylvan

60 WALKER (MORALEX) Mood II Swing featuring Carol Sylvan

Groove Melody/Mercury

freedrom

Shindig

Avex

Thumpin Vinyl

Zane/ZTT

External

US Work

Junior Boy's Own/Virgin

(MIXES)

Groove Melody/Mercury

Disco Magic UK Gaid

Jive

RPL

Avex

Fresh

Sounds 01/Ministry

ZTT/Interscope doublepack

Logic

Haz 2/Trot

Red Geking Street Sounds

Shine

Labello Dance

- 20 **2A** WAVEY
- 19 **25** DONT
- 17 **26** SOVI
- 12 **27** LOVE
- 28** THIS
- 36 **29** I BEL
- 25 **30** TWO
- 9 **31** WERE
- 32** WIZZ
- 23 **33** EVER
- 35 **34** ALIC
- 35** SHUT
- 36** IVAL
- 30 **37** BUDI
- 28 **38** KEYT
- 26 **39** YOU1
- 29 **40** KEEP

Bulleted titles ↓

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- 25 **20** I'M GAY (LISA VASQUEZ/MIKE JAMES) (MIXES) 8
- 30 **21** I CAN FEEL DESIRE (NICK HUSSEY/PETER LORIMER/DAVE CHARLES/WORTH/DJ DEWICE & DEVILES MIXES) Back2Basics featuring Mona Lisa
- 23 **22** GOT A MESSAGE (CLUB MIX/1-800-DUB!) (HOM Loveland featuring Rachel McFarlane)
- 28 **23** DON'T MAKE ME WAIT (LONDON MIXES)
- 46 **24** FILLING UP WITH HEAVEN (HARPO/DOOR/NEIL McLELLAN MIXES/JOHN CLEESE: IS HE FUNNY) (DAVE VALENTE/ANDY GRAY MIXES) The Human League East West doublepack
- 25 **25** LOVE SHINE (Rhythm Source)
- 26 **26** SPECIAL (DAVID MORALES MIXES) Robbie Craig
- 27 **27** I NEED YOUR LOVE (FUNKY MIXES/JUNIOR VASQUEZ/STONEBRIDGE & JOHNNY BOY/JOHAN STRAND/KNIST MIXES) Frankie Pharoah
- 28 **28** DUB DAYS/DISCO DAYS (Disco Days)
- 29 **29** GOTTA FIND LOVE (MARSHALL JEFFERSON MIXES) Layla
- 30 **30** MIDNITE (MASS ORDER/"INFLUENCE/MAURICE FULTON MIXES)/THAT'S ALRIGHT D'Influencia
- 31 **31** SING-A-SONG (BROTHERS OF PEACE/MASTERS AT WORK MIXES) Shylocks
- 32 **32** HOLD MY BODY TIGHT (ASHLEY BEEDLE MIXES)/STAY ANOTHER DAY (HAPPY BEAT MIX) East 17
- 33 **33** TOUCH THE HOUSE (ORIGINAL/YUM YUM MIXES) Shylocks Consolidated

the new club charts to available as a special lower priced 16 condensed form as soon as it is compiled on the Friday before publication. 44000 call 0171 429 338

- 34 **34** ILL BE THERE (CLAYTON & WALLINGTON/PAVINA MIXES) 88.3 featuring Clayoney
- 35 **35** COME & RESCUE ME (JUNIOR VASQUEZ MIXES) Richard Trivets
- 40 **36** BAD GIRLS (SURE IS PURE MIXES) Xavier-Gold
- 49 **37** I WANNA KNOW WHAT LOVE IS (SATOSHI TOMIE/DAVID MORALES/ROCKSTONE MIXES) A&M doublepack
- 1st Avenue/RCA
- Duch! Michelle Gayle
- Tempo Tunes
- Fourth & Broadway
- Manojo
- Systematic
- One Doublepack
- Deconstruction
- Sound Of Ministry
- Tribal UK
- freedrom
- Fat Wax
- Slip Reed Bulliet
- 38 **38** FREEDOM (CLASSIC EPY MIX/EXPO DUB/OFF REPRIS) 31
- 39 **39** GIVE ME (CLUB MIX/ORIGINAL MIX) Darshan
- 40 **40** MISERABLE TO DO IT TO ME Spaghetti Surfers
- 41 **41** LOST ON A BREEZE (MAURICE JOSHUA MIXES) Act Of Faith
- 42 **42** GORL (MASTERS AT WORK MIXES) Babba Maal
- 43 **43** EVERYBODY'S GOT TO LEARN SOMETIME/I NEED YOUR LOVIN' Baby D
- 44 **44** LET'S START OVER (DISS-CUSS/ORIGINAL MIXES) Pamela Fernandez
- 45 **45** WHERE'S THE FEELING (Kyla Minogue)
- 46 **46** THIS OLD HOUSE (MIXES) Technique
- 47 **47** THAT'S WHAT I GOT (Liberty City)
- 48 **48** J.J. TRIBUTE (MIXES) A.S.H.A.
- 49 **49** JOY (FELIX/FIDORE & RAMIN & SHERIDAN T. MIXES) Steppin' Stone featuring Ricci P. Washington
- 50 **50** PUNYANI (HULA MIXES) 1,800-DJs-N-Dat

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REMIXED BY RELENTLESS

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Julia

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- 18 LET'S HEAR IT FOR THE GIRLS
- 19 DANCE MANIA 95 - VOLUME 2
- 20 FRESHER UP



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Get this STAYZUKA 15000A

CLUB ON A POP TIP chart

compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881)

1

DREAMER

Livin' Joy Undiscovered/MCA

2

ZOMBIE

A.O.A.M. featuring Amy Eternal

3

SCATMAN (SKI-BA-BOP-BA-DOP-BOP)

Scatman John Ariola/RCA

4

BACK FOR GOOD (SIMON HARRIS REMIXES)

Real Emotion Living Beat

5

MOVE YOUR BODY

Eurogroove Avex

6

(EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING

Baby D Systematic/Production House

7

SURRENDER YOUR LOVE

Nightcrawlers Final Vinyl

8

I'VE GOT THE MUSIC IN ME

Cleo & Marcus Eternal

9

PUPUNANNY

Afrika Bambaataa ZYX

10

NOT ANYONE

Blackbox Groove Groove Melody/Mercury

11

KEEP LOVE TOGETHER

Love To Infinity Mushroom

12

BE MY LOVER

La Bouche MCI/Arista

13

FLY AWAY

Haddaway Logic

14

BOOM BOOM BOOM

The Outhere Brothers Eternal

15

REVELATION

The Pianoman & Nils Booph Steppin' Out

16

LOVE IS ALL AROUND

DJ Bobo Avex

17

IT'S IN HER KISS

Kikitup RCA

18

FREEDOM

Michelle Gayle 1st Avenue/RCA

19

TWO CAN PLAY THAT GAME

Bobby Brown MCA

20

I'M ALIVE

Cut 'N' Move EMI

21

DON'T MAKE ME WAIT

Loveland featuring Rachel McFarlane Eastern Bloc

22

WHITE LINES (DON'T DO IT)

Duran Duran EMI

23

THINK OF YOU

Whigfield Systematic

24

YOUR LOVING ARMS

Billie Ray Martin Magnet

25

WILD, WILD WEST

Get Ready Mega

26

U SURE DO

Strike Fresh

27

MAX DON'T HAVE SEX WITH YOUR EX

E-Rotic Stip/Red Bullet

28

HANDS UP! HANDS UP!

Zig And Zag RCA

29

NOT OVER YET

Grace Perfecto

30

I WHO HAVE NOTHING

Fax U featuring Debbie McKenna K2

31

THIS IS HOW WE DO IT

Montell Jordan Def Jam

32

SPEND THE DAY

Urban Cookie Collective Pulse-8

33

ROCK TO THE RHYTHM

Cutback featuring Federal Avex

34

HYMN

Caballero Eternal

35

BABY BABY

Corona Eternal

36

DON'T STOP (WIGGLE WIGGLE)

The Outhere Brothers Eternal

37

FUNKY FEELINGS

Blue Bamboo Escapade

38

THE WAY THAT YOU LOVE

Vanessa Williams Wing/Mercury

39

SHUT UP (AND SLEEP WITH ME)

Sin With Sebastian Sing-Sing

40

HURT SO GOOD

Jimmy Somerville London

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1	UNC	Robson
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21	I BELI	
22	BACK	
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25	DONT	



"It does scupper us because with Mastercuts we are only talking about 12 tracks. Occasionally, we'll find we'll have to lose a track from a particular album because we can't make up the minimum requirement from the major."

Of course for all the companies involved, it becomes a case of balancing the books as well as the tracklisting.

Raul Wormsley, licensing assistant at BMG, says, "Wherever possible we look to place more than one track on an album purely because otherwise the profits involved are quite minimal."

Some independent compilation companies have survived for a long time without having to turn to the larger companies at all.

Recut Music was set up in 1991 and its first compilation, 'Reactive Volume 1', sold more than 30,000 copies. Current compilations such as 'Heat' by Carl Cox and 'Sherbert - Lick It' sell nearer 50,000.

Although Recut was set up four years ago, it has only just started to deal with the majors. That's because the contracts and costs involved are prohibitive, says



Recut director Thomas Foley. "The theory behind this is that the majors have high overheads they tend to ask for higher advances and points, they don't allow packaging deductions and they have a minimum unit guarantee where you have to guarantee the volume you will sell and then pay them a royalty irrespective of whether you sell that amount or not."

As Wormsley explains, the larger companies have to strike deals which are economic, but the small operators nevertheless complain that the same rules for licensing a number one record to a television-advertised album apply to a club hit licensed to an underground dance compilation.

Foley says, "With BMG, the licenses for an Annie Lennox record and an underground record on Deconstruction are handled by



the same people. It is prohibitively expensive to license from majors. You don't do it unless it is absolutely essential."

Network Records partner Neil Rushton says a small company needs a great deal of patience and determination when it decides to release a compilation.

"It takes a long time to get all the tracks and the major companies treat you as if you are Telfair and have charged us up to 25% royalties whereas an independent will charge 15%," he says.

James Perkins, director of Forza2 Music which releases the



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WATCH FILLS TURN RED

30 G T P

14/Jan '91
Pop/Class
Fresh

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16 19 DANCE MANIA 95 - VOLUME 2

20 FRESHER UP



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Bulleted titles

whigf



THE OFFICIAL CHARTS - 3 JUNE

www.bmg.com

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Robson

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19 FREEI
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20 FAKE
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21 BELI
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22 BACK
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23 MAD1
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24 VAN1
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25 DONK
25

THE UK'S FIRST LIVE PARTY HARDCORE AND JUNGLE DRUM & BASS DANCE COMPILATION PART 1 & 2

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paul wormsley, bmg

Fantazia House Collection triple CD and cassette mixes, has encountered similar problems. "It is not easy to deal with major labels. They want three times as much as we are able to offer and want more points than we can give," he says.

"The House Collections are triple albums and if we are paying too much money for one track it doesn't make it viable."

As a result of this "hard fare", Fantazia - like many other independents - sources most of the material from similar small labels which continue to provide a rich pool of up-and-coming talent.

The established compilation companies are also building relationships with the smaller independents, says Tom Parkinson.

"(The smaller labels) are now having just as many hits and it makes sense for us to work closely with them," he says.

But one common problem that Fantazia and many other companies continually come up against is tracking down and obtaining copyright on tracks.

On one occasion, says Perkins, an album on Fantazia had to be deleted because the person who



had given approval for the use of a track, was not the holder of the copyright.

"It's a problem that makes life for compilers both laborious and, often, expensive. "In our case, it meant withdrawing all the stock and deleting it," says Perkins. "We literally threw all the tapes in the bin and we had to re-master the tape before re-releasing the product."

Increasingly, the relationship between small independent dance labels and the compilations market is a mutually dependent one.

As relationships between all those dance independents thrive, so the amount and quality of

The House Collection
Volume 2: triple CD



dance compilations continue to increase.

Tom Parkinson says, "Compilation companies have helped dance music; they have helped small dance labels through thin times. If a track is licensed to an album that sells 300,000 copies, the independent record company could see about £15,000."

And to many of today's dance labels, that could mean the difference between becoming one of the hippest, most successful outlets for fine tunes in the UK or never releasing a record again.



namecheck: ralph tea @ brad beatnik @ tim jeffery @ andy beavers

tune of the week

mona lisa overdrive: 'born to synthesise' (dynamo)

house Difficult to believe, but this is actually a Todd Rundgren cover apparently by a quartet of well-known dance luminaries. The hard electro funk has a similar feel in places to Jesterfunk's 'Can We Live' but is far more funky. Its winning factor, in particular, is the fab soulful vocal from Steve Roberts that fills the mix. And once the electro beats really kick in, there's no stopping it. A total, funky blast. **☆☆☆☆**

WELCOME TO THE INFORMATION SUPERHIGHWAY

all other forms of communication have been rendered obsolete, your computer is now in RETROGRADE, you and three billion are still on the internet... i will be your host for the evening, you stay, i go. MARI LUZE

sounds, while The Orb go for a squelchy instrumental and David Hedger adds dollops of hard acid fever. **☆☆☆☆** **bb**

SAPIANO & JATA 'Viscous/Intercity 142' (Filterless)
SAPIANO 'Mark 1' (Sabrettes)
The uncompromising Tony Sapiano showcases his hard-edged techno on two singles this month. His collaborations with Jata combine the trademark insistent beats with a few demerolized synth swirls and 'Viscous' is perhaps the most refreshing of all the cuts. **☆☆**

Elsewhere, you get more typical head-splitting hard techno with no set-up in the relentless assault. Not for the faint-hearted but superb stuff for all those crazy kids who love plectrifier rhythms. **☆☆**

BABY DOC 'Sienna' (Ascension Plus)
The second release on Rising High's new hard house/techno label is another scorching from the man who brought you 'Eurotic' a while back. Classical-style synth chords, acid squirts and a hard riddling beat are joined by some cheeky female vocals to create a funky little hardbag tune that will please clubbers here and across the rest of Europe. **☆☆**

hip hop

SILENT ECLIPSE 'Don't Judge A Book By It's Cover' (4th & Broadway)
This debut marks the arrival on vinyl of rapper MC D and the Silent Eclipse collective. MC D's style is deep and gruff but strongly soulful while the Eclipse add an eerie feel to the stomping message of the harsh realities of life for black youth in the UK. While the rap may be angry, the beats are sublime on the strings free up the mix to make a unique track. Check the three next mixes too. **☆☆**

EUSEBE 'Captain Of Love' (Mamas Yard Collective/EM)
This rounchy little number is slow jamming hip hop at its

☆☆☆☆ **Get this!** 'll keep the
revers returning
☆☆☆☆ you won't get a
Beribony than this one
☆☆☆☆ will cause a stir on the
Street
☆☆☆☆ a bit Curly round the
edges
☆☆☆☆ give this to the Goomes

funkest Eusebe have arrived on the scene as one of the UK's most exciting discoveries and should hopefully have the same dramatic effect on the genre as Arrested Development did - it's got that sort of vibe. Ethnic Boyz give a more US-style rub, Henry & Louis go for an authentic dub and there's even a P-Funk flavoured version too. **☆☆**

trance

MANUAL 'Baby/DiJolein' (Out On A Limb)
Manual's latest is one of the CDAL label's typical funky trance singles that builds nicely with its grunted vocal and swirling synths on the A-side and thundering, minimal beats on the flip. Trance at its simplest! yet most effective. **☆☆**

alternative

THE SOLID DOCTOR 'Losing Patients Vol. 3' (Pork)
Not the best of the trio of releases so far but no less creative. 'A Blazing Mass Of Fear' combines a Robert Plant (Led Zep) bluesy vocal sample with some funky and jazzy beats. It doesn't quite come off but it's fun hearing the experiment anyway. 'Coastline Summer Festival' leaves the accent on the middle word of the title. Light and breezy Benson-style guitars top a harder beat on an entertaining tune. **☆☆**

ILLUMINATI OF HEDFUQ 'The Worm Turns' (Ninja Tune)

house

LINER PHAZE 'Hampin' (Slip 'N' Slide)
Full-on chugging house is the name of the game here as Dominic Muir and Jonathan Whitehouse go for a very rhythmic instrumental work-out with a heady, beely beat and build before the synth stabs cut in. It's another of those tunes that, while not exactly original, is guaranteed to cut up the floor. **☆☆**

THE PIANOMAN 'Cost A Spell' (Reverb)
Party people will love this one. It hands in the air-style stabbing piano, trumping Euro-fastic beats and ecstatic vocals is what gets you moving, this will give you a heart attack. The first release on this new label set up by Gary at Mo's Music is a no-holds-barred party tune and is aimed purely at the feet. It succeeds through sheer energy and vitality. **☆☆**

BASEMENT JAXX 'Vol 2' (Atlantic Jaxx)
An uncompromising progression from the more basic first volume, this features the cool mellow house 'I'm Tho With You' with jazzy vocals from Camino Joseph, another lush strings-laden track, 'Be Free', and some chunky house grooves called 'Deep Jokin''. Real quality production and good original

ideas abound, so don't write this off as just another British house EP that's lying to sound American until you've seriously checked it out. **☆☆**

SHAKAVARA 'Boss Power' (Kool World)
A funky rhythmic into steadily builds into a quirky, if fairly simple, house tune that rides a no-NRG undercurrent with some roof-raising vocals. The B-side Swag FC mix is less obvious with some neat gurgling synths to add a darker mood to the rollicking beats. **☆☆**

Ho 'Living for the Future' (Liquid Groove)
This sounds like pretty standard vocal house (and a little bland for some tastes) if you only listen to the A-side. But flip it over for a much more moving version with mesmerising vocals by Henry Casper and a bare minimum soundtrack behind. There's also a great deep dub for those who fail to be convinced that the lyrics (written by Tony Lopes who sings on the A-side) are any cop. Give them a proper listen though before making your choice - they're well above average. **☆☆**

techno

INNER SPHERE 'Out Of Body' (Sabrettes)
When they are not coming up with full-bodied, thumping techno tunes, Inner Sphere can effortlessly turn their hand to atmospheric, beautiful mellow pieces such as this. The drifting vocals have the feel of Rickie Lee Jones on 'Little Fluffy Clouds' but the lilting piano makes this one stand out on its own. Weatherall's mix adds an almost hip hop dub beat and add



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LET'S HEAR IT FOR THE GIRLS

19

DANCE MANIA 95 - VOLUME 2

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FRESHEN UP

the image
new single

- 19 25 DONT
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- 12 27 LOVE
- 18 28 THIS
- 36 29 IBEI
- 25 30 TWI
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- 23 33 EVE
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- 18 35 SHU
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- 30 37 BUD
- 28 38 KEY
- 26 39 YOU
- 29 40 KEEL

Bulleeted titles

whif

12

A deep, meandering funky bassline is joined by coolly acidic synth on the latest groove from the Ninja Tune stable. They call it space jazz and that's a fair description, although this definitely has its roots firmly in Seventies funk territory. One to get all worked up over. **|||||** **db**

LITTLE AXE 'Another Sinful Day' (Wired). A surprisingly smooth outing by Little Axe thanks to the extremely talented Row Sylvas as additional producers and remixes on the A-side. Over on the B, it's out with the soul and in with the big drum jam that is the Skip & Harvey Jones mix before the Original mix takes over with its lighter but equally engrossing hypnotic style. Each version has massive potential appeal and deserves good radio support. **|||||** **d&h**



h2o

HIPKISS 'Glamourpussy' (Caposet). This release from Leeds band Hipkiss is just packed with good things. The main track, 'Glamourpussy', is a fabulous piece of puring, utilising and beautifully-sung growiness that belongs in an Audrey Hepburn film. The house version is simple but totally useful and keeps plenty of the spirit of the original. And there's more... the bonus track 'Mona Lisa' shows the band's versatility with its moody lyrics and haunting feel. **|||||** **d&h**

SAM SEVER 'What's That Sound' (Mo Wax). Whatever your parents tell you, there are times when swear words are the best words and this excellent piece of clanking hip hop with its repeated 'All I can hear is this fucked up sound' is a case in point. What other phrase describes something that's fucked up as well as fucked up? There is, however, a radio-friendly mix. On the flip, there's the much sweeter, jazzier, but no so memorable, 'Tonight'. 'Words Of Wisdom' returns to the earlier state of discomfort as it harnesses some of the hip hop to the strains of 'teard company's a pimp, artist's a ho' etc. Ahhh, much better. **|||||** **d&h**

SUNCHILDE 'Teacher Teacher' (Sony). If you've ever listened to Marvin Gaye's 'What's Going On' and marvelled of how a protest song can sound so sweet, then this record will

restore your faith in vinyl. This very contemporary and very inventive track (the most you can say in terms of genre is that it has a vaguely dub feel) is on a one-sided promo that contains some of the best soulful vocals and lyrics you're likely to find. It's all produced by three American males, at present resident in London, and it's intelligent in every sense of the word. Very unusual. **|||||** **d&h**

PROPAGANDA 'P Machinery' (Sever). It was only a matter of time before this seminal industrial pop band of the Eighties would be dragged into the Nineties but you'll be pleased with the results. T-Empo are a surprise choice for remixers but they've surpassed themselves with an epic musical journey that keeps the symphonic pop feel of the original while turning it into a powerful alternative dance track. Brassy build-ups and mournful guitar melodies blend well with the vocals but there's a good dub if they're too strong for you. **|||||** **||**

Soul

LIGHTHOUSE FAMILY 'Lifted' (Wildara). Newcastle boys Paul and Tunde collaborate as Lighthouse Family on this wholesome guitar-tinged funky soul tune which, while already in the UK chart, is attracting interest through its mixes. The original Radio Flyer version is mixed by Mike Hendon, while

Rokstone give it a purer r&b dancefloor flavour. **|||||** **||**

LICIA MYERS 'Good Thing' (Old English). This is one of three strong new releases from Old English. Licia Myers was once lead vocalist with One Way on such disco masterpieces as 'You Can Do It' and here she delivers a fabulously soulful two-stepper produced by fellow Detroit/One Way member Kevin McCord. Remodelled by the label's Madhatter & Steve Christian, however, it is the UK mixes that make the song really glow. Kevin having his own moment on a reworking of One Way's 'Mr Groove', which is the second of the three releases on the label. The third is from Kleeer member Woody Cunningham, who does a convincing job of updating the group's monster Eighties groove. **|||||** **||**

SHOLA 'Heaven' (Wired). This is far from your typical swing cut. In fact it possesses some fresh characteristics to raise it quite considerably above the confinements of urban r&b. Shola herself is from South London and has Shantari, Sierra Leonian and Nigerian blood. The track meanwhile takes a drum 'n' bass groove and embellishes it with a colourful assortment of jazz, soul and hippy sounds



the lighthouse family

benefit strong vocals and an extremely infectious melody. Trip hop soul is one way you could describe the dubs, while Deep Freeze and Ferni keep the song on the focus. Highly appealing. **|||||** **||**

INNERCOLOURS 'Try' (White Label). 'Try' reflects the group's unusual 'Acid Pop' sound that fuses Seventies-style Curtis

Mayfield retro grooves (complete with strings by the Reggae Philharmonic) with modern crossover pop vocals. Lead singer Carl Lewis formed the spirit from the ashes of Cry Boy City, other musicians being poached from leading combos to deliver a rich r&b/jazz texture. Vocal and instrumental R&B-driven mixes can be found on the '12 inch, which is bound for big things. **|||||** **||**



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LONDON HOME

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featuring mixes by
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available on **12"** (x2) and **CD**

the album **Exit Planet Dust** released 26-6-95
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dj directory

by JONAS HAMILTON

BLACKBOX featuring **CHARVON** "Not Anyone (Greasey **MERX 434**), with the quavering wailing "Always There" diva and a really inni-gether name. Italy's old "Ride On Time stars quo quille garage now in striding stroy **123.70pm** Playboys Long Vocal, organ piped lurching jiggy **0-124.00pm** DJ Lelewa's **Freak**, swinging happy **0-124.00pm** Miami By Night, excitingly building brassy **124.30pm** — Komastroy's **Lizzy Mees**, plus (specially promoted as a percussive dub still) fluttering bassy **0-124.4-00pm** Komastroy's **Trax**, piping then patterning **124.00pm** Ocean Drive, tapping bippy **124-00pm** Joe T. Vaneil's Tribal Dubby, smacking twiflery **0-127.90pm** Playboys Fully Loaded Dub Mixes, due in a fortnight...**TERRI SYMON** "What Is Love (I Wanna Know)"...**(ALM)JAM** Records **581 059-1**, superb soaring lush gospelish reheat of Foalgrape's "I Want To Know What Love Is" smosh, twi-peak promoted with Sotchi's Tomita's wriggly jiggling **124.0-00pm** S.T. Private Club, cooler classy romping **125.10pm** S.T. Radio, slow tinkly then similar building **0-**

125.0pm S.T. Club and flutesing stop-start dubby **0-125.00pm** Hard Shell's **Mixes**, David Morales's frothing stutery cutwise **123.70pm** The Boss Mix plus producer **Slava Moe's** centering boss throbbed **125.5-00pm** Rokstone Diva Club Mix and stutery **0-125.40pm** Rokstone Liv Dub, although apparently out on commercial 12-inch with its sultry sway-**ing 103.30pm** Original Rokstone 7? and just the new **125.4-00pm** Rokstone Diva Club, also **125.4-00pm** S.T. Private Club and **125.50pm** S.T. **Radio Mixes**. **JUDY CHEKS** "As Long As You're Good To Me" (Positive **121V-34**), hopply waiting seaper promo winpooked with **Nick Worthington** & Ian Bond's bright brassy kashed-sounding brash **129.80pm** Dancing Diva Club and powerful jump bleeps pushed stutery thumping **134.00pm** Dancing Diva **Rhythm Mixes**, Love To Infinity's more soulful tapping than jangling jiggy **124.00pm** Classic Paradise Club, Classic Paradise Dub and kickin' tuttery **130.00pm** Aphrodite Mixes, Frankie Fonzetta's more lightly cramped jolting **123.00pm** Vocal Mix, and Jutery The House Of Fonzetta

Dub... ZIO AND ZAO "Heads Up! Heads Up!" (CCA **74321 28438-1**), gruff Zoggonutins chanted not surprisingly "Cotton Eye Joe" style (as also co-created in Sweden by **Paul Reimuz**) ultra-fronto **145-00pm** Wild West hoodown's **RedNax FX**, lunatic farmyard noises starfed Radio Radio Edit, fierce-less gimmicky galloping Raging Bull **Mixes**, gop pop fun... **RAPPIN' 4-TAY 'Til I Be Around'** (Goodtempo/Reg Top Records **12COOL 3000**), Detroit Spinners' 1993 US classic sampling inushy soft **De Soul/PM** Under-ish **West Coast** rap, a peccolita summer smosh, in **107.30pm** Temba Mix (Radio Version), **107.60pm** Wicked **Wax**, **106.10pm** Album Edit, Brother 2 Brother Mix... **SOUL FOR REAL** "Candy Role" (Uptown Records/MCA **MCST 2052**), Heavy D co-created recent US smash first on import last November, here split between two promos with its original gently rolling **0-94.20pm** Album Version (and vinyl prod **0-95.0-95.40pm** **Da Da Zone** **R&B Mix**, ragg3 prodded funk-

er jolting **96-95.70pm** Candy Trip and **95.8-95.50pm** Hip Hop Soul **Mixes**, bouncily centering simple **123.1-123.20pm** Underground **Phono** and **123.1-122.90pm** Underground House Dubs, plus **Dave Charlesworth** remixed lightly chugging **118.4-00pm** Dove's Smooth Groove Mix and joggler singing **121.30pm** Dove's Club Dub... **JAM & SPOON** featuring **Plavka** "Right In The Night (Fall In Love With Music)" (Epic **662018 6**), February 1994's Madonna-jahny remixed strong Boleonic throber with a ligamentous punctuated-smoothly pulsing **0-137.00pm** **Hiemyns-D** Mattie Falyta's adoption of its original Full Fat **Lung Mix**, or is newly remixed in **Mira Kinchen's** now typical night prowlers style with choppy vocal snippets stuffered intricately sliding **122.00pm** MK Tribal Mix, MK, In The Night Dub, more coherent **MK Mix**. **ZAVIER GOLD** "Bad Girls (Dyna) Bad Girl DYT003, P), Bossment Boys produced **124.00pm** remake of Donna Summer's "beez beep-loot loat" 1979 hit still with cobby whistles and elaps prodded 12" Vocal **Classic**, tougher Paradox Vocal, Da You Wanna Dub, Jiggler Sure is

Pure Remix, Chicago house pioneer **Kwame** having usually been spiff (as here) like a moon ever since she sang on **Rolife Rosano's** "You Used To Hold Me in 1966. **JOANNA KAY** "I'm Free" (La G/Gael **UK 00140101 G**, P) shrill Denmark based diva warbled deliberately old fashioned retro house in jangly chugging **124.8-00pm** Extended and excitingly galloping fierce synth driven **136.70pm** Escapade **Mixes**. **SIZE 9 "I'm Ready"** (Virgin Underground **Dum Beerdings VU87 92**), **Josh Wink's** **Lil' Louis** is gradually shifting then pous-**ing, slower rolling and frantically crescendoing progressive powder sampling the B-Bat Girls and Row Silk in his 125.9-0-99.9-0-131.90pm** Remix **Version**, with a fully throbbing poetically dimaxed **0-134.90pm** DJ **Misjah** Remix. **SCOTT BOND** The Underground (You Just Can't Hold It Down) (Absolutely **Ridiculous Recordings AR 0072, RIMP**), flutery jiggling **121.255pm** "underground" chugger by Birmingham's Republican jock in pauses punctuated **Stompin** **CJ** Mix, girl song **Republica** Anthem Mix, phasing acidic **Bonus Beats & Vocal**.

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15 **19** DANCE MANIA 45 - VOLUME 2
20 **20** FRESHER UP



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- 36 **29** I BEL
- 25 **30** TWO
- 9 **31** WERE G
- 11 **32** WIZA
- 23 **33** EVER
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- 11 **35** SHUT
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- 26 **39** YOUT
- 28 **40** KEEP

Bullseye titles &

whig

clubchart
commentary

by alan jones

Having debuted at number one last week, Mushroom Records' first ever chart-topper, **Love To Infinity's** 'Keep Love Together', is still comfortably ahead of the field. **D'Boa** is threatening, but the challenge of Italy's **Joe T. Vannelli Project** and their anthem 'Sweetest Day Of May' is fading. 'Sweetest Day Of May' climbed to number two last week, almost becoming the second number one in a month for **Janice Robinson**, who guests on the track as lead vocalist, having fulfilled the same rôle on Livin' Joy's 'Dreamer'. Another vocalist enjoying two simultaneous hits with Italian acts is **Charvon**. Newly recruited as the lead singer of the reactivated **Black Box**, she sings on their debut Groove Groove Melody/Mercury single 'Not Anyone', which reached number four recently. She has also been loaned to labelmates **Deroatz**, whose single 'My Warrior' debuts this week at 34. Among the 17 new entries this week are 'J.J. Tribute' by A.S.H.A. at number 44 and, er, 'J.J. Tribute' by A.S.H.A. at number 73. It's no error — the former version, on Disco Magic, is the original, while the latter is a remake on Freedom. If the points the two records gained this week were combined, 'J.J. Tribute' would be number 29. Easing down from 12 to 15, **Judy Cheeks'** 'As Long As You're Good To Me' peaked at number four a fortnight ago. Not bad, but something of a disappointment, considering Judy's first three singles for Positiva all topped the Club Chart. No artist has ever had four number ones in a row. Finally, **Real Emotion's** opportunistic remake of Take That's recent number one hit, 'Back For Good', climbs to a new peak on the On A Pop Tip Chart, reaching number four as the **Simon Harris** remix kicks in. The surge of interest in this version has resulted in increasing support for **Take That** (up to 51) on the unpublished section of the chart), and another dance version of the song by **Lipstick**, which debuts at 54...Thanks for the deluge of comments about last week's sample No House In The House Chart. Keep them coming.

beats &



Glamor-puss group **Salon Kitty** (pictured) have been making a splash in the capital's clubs for more than a year and in time-honoured fashion are putting their live act to vinyl for their debut release, 'Freak'. To launch their record career they are also throwing a party called **Street Life** in the foyer of the Brixton Academy on June 3. Salon Kitty will be performing and will be joined on stage by none other than **Pete Shelley**, formerly of original punk rockers **The Buzzcocks**. DJs for the evening will be **Miss Barbie**, **Cool Hand Luke** and **Serontica**. **Nicol** from **Sperm Records** claims to have been turned away from **Renaissance** last Saturday. Seems fair enough to us?...Dance act **Transcendental Love Machine** are to be featured on this week's edition of Channel Four's **Danceorder** making a video for their latest single 'Satellite', all for the princely sum of £250. *RM* can reveal that **One Records'** latest signing **Chrissy Ward**, whose tough New York garage-style track 'Right & Exact' is currently being promoted, was a one time **Playboy** playmate who also has a science degree...**The Morales** mixes of **Jamtriquai's** 'Space Cowboy', which were previously only available on import are currently being promoted for UK release later this month. **Jamtriquai** is also playing a special charity gig for Friends of The Earth on June 22 at The Grand, Clapham with DJs **Roy The Roach** and **Femi**. Tickets are £12.50...Staying on the jazzy tip, **Roy Ayers** and **Ublquity** will be making a one-off appearance at the Fridge on Wednesday June 7. Tickets are £10 and DJ for the night will be **Ben Wilcox**. **Womb** is a new limited-run club describing itself as 'a Manchester/Detroit interface' which takes place at Equinox, Bloom Street, Manchester. Guests confirmed so far are **Juan Atkins** for June 15 and **Kenny Larkin** for June 22. **Outcaste**, the Anglo-Indian fusion label, is throwing a party at Ormonds in London on June 13. DJs for this cultural melting pot will be **Gilles Peterson**, **Talvin Singh**, **DJ Rita**, **Shabs** and **Easy Mo**. **AND THE BEAT GOES ON!**



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1	UNC	Robison
2	COMI	
3	GUAC	
4	SCAT	
5	EVERE	
6	THAT	
7	SURREN	
8	YES A	
9	YOUR	
10	DREA	
11	MAKE	
12	ONLY	
13	THIS	
14	STOR	
15	HURT	
16	SWING	
17	JESS	
18	CHAI	
19	FREE	
20	FAKE	
21	BEL	
22	BACK	
23	MAD	
24	WAVE	

- 19 25** **DON'T STOP (WIGGLE WIGGLE)** The Outhere Brothers *Spt/Eternal/MCA*
- 17 26** **SOME MIGHT SAY OASIS** Creation
- 12 27** **LOVE CITY GROOVE** Love City Groove *Planet 3*
- 18 28** **THIS TIME** Curtis Stigers *Arista*
- 36 29** **I BELIEVE** Blessid Union Of Souls *EMI*
- 25 30** **TWO CAN PLAY THAT GAME** Bobby Brown *MCA*
- 9 31** **WERE SOMMA DO IT AGAIN!** The Maccabees United 1955 Football Squad/Slyher *PolyGram TV*
- 11 32** **WIZARDS OF THE SONIC** Westbam *Urban*
- 23 33** **EVERYDAY** Incognito *Talkin' Loud*
- 35 34** **ALICE (WHO THE X IS ALICE?)** Gompie *Habana*
- 11 35** **SHUT UP AND KISS ME** Mary Chapin Carpenter *Columbia*
- 11 36** **I WANNA BE DOWN** Brandy *Atlantic*
- 30 37** **BUDDY HOLLY** Weezer *Geffen*
- 28 38** **KEY TO MY LIFE** Boyzone *Polydor*
- 26 39** **YOU'RE THE STAR** Rod Stewart *Warner Bros*
- 28 40** **KEEP ON MOVING** Bob Marley And The Wailers *Tuff Gong*

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

whigfield think of you



She hugs
new single

A Classic Diet

Wherever Would I Be

CD1 • CD2 • Cassette

662859 2, 3, 4 COLUMBIA

TOP TWENTY COMPILATIONS

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	ON A DANCE TIP 2	STREET SOUL	NOW THAT'S WHAT I CALL MUSIC! 30	SIX MANIA	TOP GEAR 2	SIX AND STEEL	WARNING! DANCE FLOOR	TEENAGE KICKS	MORE BUMP 'N GRIND	PULP FICTION (OST)	CREAM LIVE	SHINE	DANCE NATION 85	REACTIVATE 10	THE BEST ROCK ALBUM IN THE WORLD... EVER II	THE HOUSE COLLECTION - VOLUME 2	MINISTRY OF SOUND - THE SESSIONS 4	LET'S HEAR IT FOR THE GIRLS	DANCE MANIA 85 - VOLUME 2	FRESHEN UP
Global Television	Virgin	Capitol	Mercury/Gen	One	Capitol	Paragon TV	Island	PolyGram TV	MCA	Capitol	PolyGram TV	Island	Island	Virgin	Paragon TV	Sandwich Music	PolyGram TV	Paragon TV	Paragon TV	Island

- 24 25** **CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South** *Gold/Dors*
- 30 26** **THE BENDS** *Radiohead*
- 11 27** **FOREVER BLUE** *Chris Isaak*
- 13 28** **TO THE NEXT LEVEL** *MN8*
- 27 29** **MONSTER REM** *Warner Bros*
- 49 30** **SIMPLY THE BEST** *Tina Turner*
- 72 31** **LEGEND** *Bob Marley And The Wailers*
- 38 32** **AUTOMATIC FOR THE PEOPLE** *REM*
- 37 33** **SMASH** *Offspring*
- 20 34** **POVERTY'S PARADISE** *Naughty By Nature*
- 11 35** **OUT OF TIME** *REM*
- 26 36** **PROTECTION/NO PROTECTION** *Massive Attack*
- 23 37** **THE CHOR - MUSIC FROM THE BBK TV SERIES** *Arctery/Mel/Santitas/Sprewitz*
- 34 38** **PAN PIPE MOODS** *Free The Spirit*
- 41 39** **CROSS ROAD - THE BEST OF** *Bon Jovi*
- 33 40** **ELASTICA** *Elastica*

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Blacknuss

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US SINGLES

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	7 HAVE YOU EVER REALLY LOVED A WOMAN? Jay-Z/Dr. Dre	UMG	26	24 HOLD MY HAND Justin Bieber	UMG
2	1 THIS IS HOW WE DO IT Frank Ocean	IMPI	27	27 GWEITZ YOU Ina Sununara	Capitol
3	4 I'LL BE THERE FOR YOU (feat. The Roots) Drake	IMPI	28	28 TAKE A BOW Madonna	IMPI
4	4 TOTAL ECLIPSE OF THE HEART Adele	Capitol	29	29 SOMEONE TO LOVE Jon McElree	IMPI
5	5 WATER RUNS DRY Ryan Reaves	IMPI	30	30 COTTON EYE JOE Justin Bieber	IMPI
6	5 FREAK LIKE ME Adele	IMPI	31	31 BIG POPPA WANNABOY The Roots/Dr. Dre	IMPI
7	10 DON'T TAKE IT PERSONAL Halsey	IMPI	32	32 CAN'T STOP LOVIN' YOU Van Halen	IMPI
8	7 I KNOW James Blunt	IMPI	33	33 BABY Drake	IMPI
9	3 I BELIEVE Bruno Mars/Dave Navarro	IMPI	34	34 DREAM ABOUT YOUR KISS Diddy/Busta Rhymes	IMPI
10	8 RED LIGHT SPECIAL TLC	IMPI	35	35 IF YOU GOTTA BE... Diddy/Busta Rhymes	IMPI
11	13 LET HER CRY Adele/The Roots	IMPI	36	36 IF YOU LOVE ME Bruno Mars	IMPI
12	15 KEEP THEIR HEADS RINGIN' DJ Khaled	IMPI	37	37 CREEP TLC	IMPI
13	11 DEAR MAMA Pharrell	IMPI	38	43 DECEMBER Collective Soul	IMPI
14	14 CAN'T YOU SEE Taylor Swift/The Roots/Dr. Dre	IMPI	39	43 WONDERFUL Adam Lambert	IMPI
15	12 RUN AWAY The Roots/Dr. Dre	IMPI	40	40 ANOTHER NIGHT Pearl Jam	IMPI
16	16 HOLD ON James Blunt	IMPI	41	41 I LIVE MY LIFE For All Realities	IMPI
17	18 IN THE HOUSE OF STONE AND LIGHT Frank Ocean	IMPI	42	42 LIKE THE WAY I DID IF I WANTED TO Melissa Etheridge	IMPI
18	15 BELIEVE Eminem	IMPI	43	42 THIS 'LIL GAME WE PLAY Beyoncé	IMPI
19	15 EVERY LITTLE THING I DO Said to Be Real	IMPI	44	48 I LIKE IT Like Mo'Nique	IMPI
20	20 ASK OF YOU Justin Bieber	IMPI	45	48 FREEDOM Bruno Mars	IMPI
21	21 SHY GUY Bruno Mars	IMPI	46	43 CLOSE TO YOU Fun Factory	IMPI
22	22 CANDY RAIN DJ Jazzy Jeff	IMPI	47	51 STRANGE CURRENCIES R5	IMPI
23	23 NO MORE 'I LOVE YOU'S' Ariana Grande	IMPI	48	43 I'D RATHER BE ALONE Frank Ocean	IMPI
24	20 RUN-AROUND Bruno Mars	IMPI	49	50 GRAPEVINE Bruno Mars	IMPI
25	25 STRONG ENOUGH Bruno Mars	IMPI	50	47 I'LL BE AROUND Pop & Topical	IMPI

Charts courtesy Billboard 3 June 2014. A minus are awarded to those products demonstrating the greatest display and sales gain. © UK ASCAP. © UK signed acts.

US ALBUMS

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	1 CRACKED REAR VIEW Hesse & The Brownies	IMPI	26	25 YES I AM Melissa Etheridge	IMPI
2	2 THROVING COPPER Linkin Park	IMPI	27	27 COLLECTIVE SOUL Collective Soul	IMPI
3	3 FRIDAY (OST) Various	IMPI	28	31 CANDY RAIN Said for Real	IMPI
4	4 FORREST GUMP (OST) Various	IMPI	29	26 BALANCE Van Halen	IMPI
5	5 JOHN MICHAEL HUNTER/REY Jay-Z/Mike Rodriguez	IMPI	30	30 SMASH Shaggy	IMPI
6	7 I (feat. J. Cole) Justin Bieber	IMPI	31	31 THE WOMAN IN ME Drake Train	IMPI
7	6 ME AGAINST THE WORLD J. Cole	IMPI	32	32 MADE IN ENGLAND Drake John	IMPI
8	5 HELL FREIZES OVER Lights	IMPI	33	33 NO ORDINARY MAN Trey Hild	IMPI
9	9 ASTRO CREEP... 2000 SONGS OF... Various Artists/Dave Navarro	IMPI	34	34 THE INFAMOUS Heidi Star	IMPI
10	10 THE HITS Earth Storm	IMPI	35	35 ENCOMIUM: A TRIBUTE TO THE ZEPPELINS Various	IMPI
11	11 CRAZYSEXYCOOL TLC	IMPI	36	37 BAD BOYS (OST) Various	IMPI
12	14 UNDER THE TABLE DREAM Jay-Z/Mike Rodriguez	IMPI	37	38 WILDFLOWERS Tom Petty	IMPI
13	13 THIS IS HOW WE DO IT Frank Ocean	IMPI	38	40 YOU MIGHT BE A REDECK IF... Jeff Foxworthy	IMPI
14	15 TUESDAY NIGHT MUSIC CLUB Sheryl Crow	IMPI	39	47 DO YOU WANNA RIDE? Adele	IMPI
15	15 TALKS FROM THE HOOD (OST) Various	IMPI	40	41 BRANDY Brandy	IMPI
16	16 NO NEED TO ARGUE The Commodores	IMPI	41	43 AMOR PROHIBITO Sade	IMPI
17	20 NOW THAT I'VE FOUND YOU Ariana Grande	IMPI	42	41 VITALITY Frank Jinn	IMPI
18	18 MEADUSA Ariana Grande	IMPI	43	43 MTV UNPLUGGED Bob Dylan	IMPI
19	20 GREAT HITS Bruce Springsteen	IMPI	44	44 GREATEST HITS Bob Seger & The Silver Bullet Band	IMPI
20	21 DOOKIE Green Day	IMPI	45	45 MY LIFE Huey & The New Power Generation	IMPI
21	22 FOUR BUSY TRAVELER Various	IMPI	46	41 I AIN'T MOVIN' Drake	IMPI
22	23 NOT A MOMENT TOO SOON The Medway	IMPI	47	47 DYSFUNCTIONAL Debra	IMPI
23	21 ANOTHER NIGHT Pearl Jam	IMPI	48	48 ABOVE AND BEYOND Various	IMPI
24	25 THREE STONE BROS. Various	IMPI	49	49 THE DOWNWARD SPIRAL Nine Inch Nails	IMPI
25	25 THE BENOS The Benos	IMPI	50	49 PULP FICTION (OST) Various	IMPI

UK WORLD HITS

UK WORLD HITS

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

GERMANY	NETHERLANDS	SWEDEN	AUSTRALIA
1 (1) BACK FOR GOOD Take That (RCA)	1 (1) PUSH THE FEELING ON Nightcrawlers (Mercury)	1 (1) BACK FOR GOOD Take That (RCA)	1 (1) BACK FOR GOOD Take That (RCA)
2 (2) PUSH THE FEELING ON Nightcrawlers (Mercury)	2 (2) U SURE DO Strike (ICMR)	2 (2) PUSH THE FEELING ON Nightcrawlers (Mercury)	2 (2) YOU BELONG TO ME JX (London)
3 (3) TURN ON THE IL CAP'N feat. Pearl Jam (Mercury)	3 (3) JULIA SAYS What We Do (Mercury)	3 (3) SOME MIGHT SAY Oasis (Creative)	3 (3) I'VE GOT A... MNI (Columbia)
4 (4) I'VE GOT A... MNI (Columbia)	4 (4) IF YOU ONLY LET ME IN MND (Columbia)	4 (4) CROCODILE SHIMS Jimmy Nail (EastWest)	4 (4) TOTAL ECLIPSE OF THE HEART U2/Push (RCA)
5 (5) LET IT RAIN ME! X17 (Metronome)	5 (5) YOU BELONG TO ME JX (Mercury)	5 -	5 (5) SET YOU FREE IN Trance (Black)

Source: Media Control

Source: Stichting Mop/Top 50

Source: SUGIPPI

Source: Australian Record Ind. Assn.

NETWORK CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	1 UNCHAINED MELISSA Robson Green & Jerome Ryan/DCU	IMPI	22	22 THIS IS HOW WE DO IT Frank Ocean	IMPI
2	2 OH OH PEOPLE PEOPLE Jay-Z	IMPI	23	16 LOVE CITY GROOVE Love City Grooves	IMPI
3	3 GUAGNONE Prop 'n' Pops	IMPI	24	24 IF YOU ONLY LET ME IN MND	IMPI
4	4 SCATMAN Scatman John	IMPI	25	25 IF YOU LOVE ME Bruno Mars	IMPI
5	5 I NEED YOUR LOVING Baby D	IMPI	26	21 THIS IS HOW WE DO IT Frank Ocean	IMPI
6	6 THAT LOOK IN YOUR EYE AJ Campbell	IMPI	27	28 STRANGE CURRENCIES R5	IMPI
7	7 SURRENDER YOUR LOVE Nightcrawlers/Dr. Dre/Dr. Dre	IMPI	28	31 DON'T HATE TO KISS ME NOW Frank Ocean	IMPI
8	8 YES Michael & Buster	IMPI	29	17 I BELIEVE Bruno Mars/Dave Navarro	IMPI
9	9 YOUR LOVING ARMS AJ & Ray Martin	IMPI	30	21 U SURE DO Strike	IMPI
10	4 DREAMER Lene Lovace	IMPI	31	40 NAKED REB	IMPI
11	11 BACK FOR GOOD Take That	IMPI	32	18 YOU'RE THE STAR Ash Sargent	IMPI
12	12 TWO CAN PLAY THAT GAME Bushy Brown	IMPI	33	36 LOVE & DEVOTION M&S Jay & The Roots/Dr. Dre	IMPI
13	13 ONLY ONE ROAD Gavin Rossdale	IMPI	34	35 WRITER SHADE OF PALE Ariana Grande	IMPI
14	14 JESSIE Jessica Robinson	IMPI	35	40 STORIES Theagay?	IMPI
15	15 CHAINS Toy Army	IMPI	36	27 KEY TO MY LIFE Rogan	IMPI
16	16 MADE IN ENGLAND Drake John	IMPI	37	27 TURN ON THE IL CAP'N feat. Pearl Jam	IMPI
17	17 HURT SO GOOD Jimmy Somerville	IMPI	38	21 HYPNOTISED Diddy/Busta Rhymes	IMPI
18	17 HAVE YOU EVER REALLY LOVED A WOMAN? Jay-Z/Dr. Dre	IMPI	39	26 EVERYDAY Diddy/Busta Rhymes	IMPI
19	15 FREEDOM Bruno Mars	IMPI	40	21 JULIA SAYS What We Do (Mercury)	IMPI
20	19 I KNOW James Blunt	IMPI			

VIRGIN RADIO CHART

Rank	Title/Artist	Label	Rank	Title/Artist	Label
1	1 STANLEY ROAD Pearl Walker	IMPI	21	21 KOJAK VARIETY Jessi Combs	IMPI
2	2 SINGLE Sinesy Alison Moyet	IMPI	22	22 AUTOMATIC FOR THE PEOPLE Bruce Springsteen	IMPI
3	3 I SHOULD COULD Sapporo	IMPI	23	23 DRINK ME Said	IMPI
4	4 PICTURE THIS What We Do (Mercury)	IMPI	24	24 SMASH Shaggy	IMPI
5	5 THE PHOENIX The Roots	IMPI	25	25 ELASTICA Elastica	IMPI
6	6 THE COMPLETE The Roots	IMPI	26	26 WEEZER Weezer	IMPI
7	7 NO NEED TO ARGUE The Commodores	IMPI	27	27 SIMPLY THE BEST Tom Tom	IMPI
8	8 NATURAL MYSTIC Jay-Z/Mike Rodriguez	IMPI	28	28 OUT OF TIME Rascal	IMPI
9	9 TUESDAY NIGHT MUSIC CLUB Sheryl Crow	IMPI	29	29 CROSS ROAD - THE BEST OF Jon Bon Jovi	IMPI
10	10 GREATEST HITS Bruce Springsteen	IMPI	30	30 PAINTED DESERT SERENADE Joshua Kadish	IMPI
11	11 MEADUSA Ariana Grande	IMPI	31	31 LEGEND Bob Marley And The Wailers	IMPI
12	12 DEFINITELY MAYBE Oasis	IMPI	32	32 CROCODILE SHIMS Jimmy Nail	IMPI
13	13 BUMMY Porcupine	IMPI	33	33 FOREVER BLUE Chris Isaak	IMPI
14	14 PARKFIRE The Roots	IMPI	34	34 GALORE Amy Macdonald	IMPI
15	15 DOOKIE Green Day	IMPI	35	35 DIVINE MADNESS Melissa	IMPI
16	16 WAKE UP! The Roots	IMPI	36	36 EVERYBODY ELSE IS SINGING TO WHY CAN WE GET THE... Various	IMPI
17	17 CARRY UP THE CHAIRS - THE BEST OF The Beatles/John Bon Jovi	IMPI	37	37 UNPLUGGED IN NEW YORK Various	IMPI
18	18 MADE IN ENGLAND Drake John	IMPI	38	38 GREATEST HITS II Bruce Springsteen	IMPI
19	19 MONSTER Rascal	IMPI	39	39 TWISTED Del Anon	IMPI
20	20 THE BENOS The Benos	IMPI	40	40 THINK! THAT DADDY'S WIZARD Various/Various	IMPI

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	EVERYBODY'S GOT TO LEARN SOMETIME (NEED YOUR LOVING)	Baby D	Systematic	SYXK 11 (F)
1	1	THIS IS HOW WE DO IT	Montell Jordan	Def Jam/Island	12DF 7 (F)
2	2	FREEDOM	Michelle Gayle	1st Avenue/RCA	14321/204981 (BMG)
3	3	EVERYDAY	Incognito	Talkin Loud	TLUK 55 (F)
4	1	I WANNA BE DOWN	Brandy	Atlantic	A 71867 (W)
5	4	LOVE CITY GROOVE	Love City Groove	Planet 3	ENY 20027 (F)
7	6	TWO CAN PLAY THAT GAME	Bobby Brown	MCA MCST	1993 (BMG)
8	5	KEEP ON MOVING	Bob Marley And The Wailers	Tuff Gong	12TG 4 (F)
9	7	IF YOU LOVE ME	Brownstone	M.U./Epic	0514135 (SM)
10	8	STRAIGHT TO MY FEET	Hammer/Deon Sanders	Priority	PTYS1 102 (E)
11	NEW	SPIRIT	Wayne Marshall	Soultown	— (US)
12	11	LIFTED	Lighthouse Family	Wild Card	CD: CARDW 17 (F)
13	10	JOY	Blackstreet	Interscope	A 81957 (W)
14	8	IF YOU ONLY LET ME IN	MNB	1st Avenue/Columbia	CD: 5613250 (SM)
15	9	24-7-365	Charles And Eddie	Capitol	CD: CDCS 1747 (E)
16	12	DOWN WITH THE CLIQUE	Aaliyah	Jive	JIVET 377 (BMG)
17	13	FREAK LIKE ME	Adina Howard	East West	A 44721 (W)
18	14	THE 4 PLAY EPs	R.Kelly	Jive	CD: JIVECD 376 (BMG)
19	15	SOUR TIMES	Portishead	Go Beat	GOBX 116 (F)
20	NEW	LOST ON A BREEZE	Act Of Faith	4th+B-way	12BRW 9219 (F)
21	19	RED LIGHT SPECIAL	TLC	Laface	74021273681 (BMG)
22	NEW	ALPHABETICAL RESPONSE	Brotherhood	Bike It	Recordings BHK000172 (E)
23	18	CRAZY	Mark Morrison	WEA	WEA 72 9077 (W)
24	22	I'M GON' DOWN	Mary J. Blige	Uptown/MCA	MCST 2053 (BMG)
25	NEW	SPIRIT	Wayne Marshall	Soultown	SOUL 120306 (US)
26	17	FORGET I WAS A G	Whitehead Bros	Motown	TMGX 1441 (F)
27	20	TURN ON, TUNE IN, COP OUT	Freak Power	4th+B-way	12BRW 317 (F)
28	21	FEEL ME FLOW	Naughty By Nature	Big Life	BLRT 115 (PP)
29	16	THE WAY WE ARE	The Affair	4th+B-way	12BRW 322 (F)
30	23	THANK YOU	Boyz II Men	Motown	TMGX 1438 (F)
31	26	YOU GOTTA BE	De'Vee	Dusted Sound/Sony	SZ 6613216 (SM)
32	19	FIRE	Primo feat Demetrius Man	Labels Blanc/PWL	NLB 16 (S/P)
33	25	WHOOOPS NOW/WHAT LL I DO	Janet Jackson	Virgin	VSTY 1533 (E)
34	28	HOLE IN THE BUCKET	Spearhead	Capitol	12CL 742 (E)
35	30	I'VE GOT A LITTLE SOMETHING FOR YOU	MNB	1st Avenue/Columbia	6608806 (SM)
36	27	ONE	Mica Paris	Costume	12CDL01304 (E)
37	36	FLAVOUR OF THE OLD SCHOOL	Beverly Knight	Dome	12DOM 101 (E)
38	35	IF I ONLY WANT TO BE WITH YOU	Berry White	A&M	A1910171 (F)
39	32	THINK TWICE	Donna Mans	Lendise	12LD002 (F)
40	24	IT'S A MAN'S MAN'S MAN'S WORLD	Jeanie Tracy & Bobby Womack	Five 8 12LSE	BM (M/S/M)

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

DANCE SINGLES

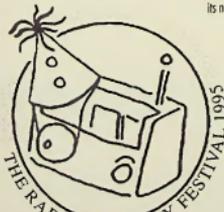
This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	I BELIEVE	Happy Clappers	Shindig	SHIN 47 (W)
2	2	WIZARDS OF THE SONIC	Westbam	Urban	U 7344 (F)
3	3	LET'S START OVER/KICKIN IN THE BEAT	Pamela Fernandez	OAG	019 (W)
4	1	SURRENDER YOUR LOVE	The Highwomen/Island John Red	Fat Violent	742120281 (BMG)
5	2	GUDVIBE	Tinman	Mr Fox	MR FX 302 (F)
6	5	SING A SONG	Carolin Harding & Damon Horton	Indochina	ID 0267 (F)
7	5	YOUR LOVING ARMS	Billie Ray Martin	Magnet	MAG 14017 (W)
8	3	EVERYDAY	Incognito	Talkin Loud	TLUK 55 (F)
9	NEW	ROLLERS MUSIC	Ma2	Formation	FORM 12054 (S/R)
10	6	FREEDOM	Michelle Gayle	1st Avenue/RCA	14321/204931 (BMG)
11	8	DREAMER	Live'n Joy	Uncovered/MCA	MCST 2056 (BMG)
12	4	TOO MANY FISH	Frankie Knuckles featuring Adava	Virgin	VJST 8 (F)
13	NEW	VOLUME ONE	Divia Rhythms	Tripoli	TRX TRAX 008 (RTM/PP)
14	11	THIS IS HOW WE DO IT	Montell Jordan	Def Jam/Island	12DF 7 (F)
15	NEW	I WANNA BE DOWN	Brandy	Atlantic	A 71867 (W)
16	2	BURNING '95	MK featuring Alana Surrender	Actis	12VY 6170C (BMG)
17	12	JOY OF LIVING	Qu-3	MCA	MCST 2057 (BMG)
18	14	SCATMAN (SKI-BA-BOP-BA-DOP-BOP)	Scatman John	RCA	74321520031 (BMG)
19	NEW	WAVES OF LIFE	Body Heat	Escapee/Rumour	JAPE 8 (M/S/M)
20	NEW	HORNY AS FUNK	Soapy	Redcat	12RCR 021 (BMG)
21	10	OXBOW LAKES	The Orb	Island	12IS 029 (F)
22	16	JOY	Blackstreet	Interscope	A 81957 (W)
23	9	THE DANCE TO THE MUSIC EP	Hustlers Convention	Stress	12STR 53 (P)
24	NEW	COME EASY/INVINCIBLE	Run Taps & Lifer Spirits	Suburban Base	UBS03131 (BMG)
25	15	MOVE YOUR BODY	Eurogroove	Avex UK	AVEXK 4 (M/S/M)
26	NEW	MAX DON'T HAVE SEX WITH YOUR EX	E-Rotic	Sip	12SIP 2 (P)
27	24	BORN SLIPPY	Underworld	Junior Boy's Own	JBO 28 (RTM/P)
28	7	88-OUT SON OF BLUM & THE FAMBLES OF A MADMAN	The Future Sound Of London	Virgin	VST 1540 (E)
29	NEW	NOT OVER YET	Grace	Perfecto/East West	PERF 1047 (W)
30	NEW	GONNA FIND A WAY	Furry Phreaks	Shindig	SHINDIG 015 (S/P)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	REACTIVATE 10	Various	React	REACTLP 060/REACTMC 060 (V)
2	2	CREAM LIFE	Various	Disconectio	7402127291/0421272194 (BMG)
3	1	POVERTY'S PARADISE	Naughty By Nature	Big Life	BLP 29 (BMG) 29 (F)
4	7	MORE BUMP N' GRIND	Various	MCA	-JMCC 11206 (SM)
5	NEW	FRESHEN UP	Various	Fresh	FRESHLP 1595/MCA 11 (M/S/M)
6	5	THE HOUSE COLLECTION - VOLUME 2	Various	Fantasia	-PHC 0204C (V)
7	NEW	FROM THE BOTTOM UP	Brownstone	M.U./Epic	477382/477382A (SM)
8	NEW	DO YOU WANNA RIDE	Adina Howard	East West	75951251/75951252A (W)
9	4	ON A DANCE TIP 2	Various	Global Television	-RADMC 12 (BMG)
10	NEW	DUMMY	Portishead	Go Beat	GOBE22/023822A (F)

SPECIALIST CHARTS

3 JUNE 1995



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JUNE 19 / 20 / 21

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 harry roche
 tony hall
 henry meakin
 nick wheeler
 suzy mazel
 trevor dunn
 sir peter gibbings
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3 DAYS OF LOVE RADIO, PEACE RADIO, & MUSIC RADIO
 MUSIC WEEK 3 JUNE 1995

SLEEVE PRINTING & DESIGN

For the UK's print and design companies the past few years have seen a number of important changes. The development of sophisticated digital equipment such as ISDN

lines, for example, has helped significantly in speeding up the packaging design process. Industry sources claim more than 90% of record packaging designers now use ISDN. Meanwhile, the designers themselves have had to adapt their skills as the music industry has embraced the CD format. Ideally, the design for a particular single or album should translate equally well to each of the three formats, CD, tape and vinyl. In practice, however, this can be difficult to achieve.

DESIGNERS DECREE SMALL IS BEAUTIFUL

TODAY'S DESIGNERS ARE NOT CONTENT WITH MERELY REDUCING TRADITIONAL ARTWORK TO FIT THE SMALLER CANVAS OF THE CD, THEY ARE ACTIVELY RISING TO THE CHALLENGE OF PRODUCING EYE-CATCHING DESIGNS. SIMON EVANS REPORTS

For the music industry's sleeve designers, the shift in consumer demand from LPs to CDs has provided something of a creative dilemma.

Size isn't everything, but when the artistic skills developed on 144 square inches of LP have to be adapted to fit 16 square inches of CD equivalent, a few problems are understandable.

The designers are not despondent, however, and acknowledge that the CD cover offers so much of an artistic challenge as its larger counterpart.

"Over the last few years, designers have stopped designing LP covers and then just miniaturising them," says Ken Ensell who set up the Design Clinic with fellow sleeve artist Dave Dragon in 1983, a year when 54m LPs were sold compared with just 300,000 CDs. "They have started thinking in terms of four inches square from the word go. That doesn't mean that you actually design it for that size - you'd go cross-eyed - but you have to be constantly thinking how it will look on that format," he adds.

James Glover, director at Fluid, a division of Birmingham-based Design Definition agrees. "With the introduction of the smaller CD format the visual impact must be more striking. We still design for a lot of LPs and 12-inches, but nowadays we work on a CD design and blow the image up," he says.

He adds that designers have been helped by the graphic design programs available for the various computer systems, in particular for Apple Macintosh applications. "With the programs you are able to create image ideas straight away, such as back-drops, and give designs a futuristic feel," he says.

Ken Ensell believes that one of the most significant artistic implications has been a swing away from the busy, crowded designs that were so prevalent in the Sixties and Seventies.

Leigh Marling, designer at Blue Source, agrees. "We are used to being bombarded with thousands of different images every day," he goes on. "It's made us more media literate and far more impatient. Consumers expect to get the information they're seeking immediately. They can't be bothered to rifle through big, busy collages, looking for hidden meanings."

For the retailer, too, a clear but eye-catching design is essential if a release is to have impact at point of sale.

Stores feel that the CD format is too small to stand alone as an in-store promotion, however. Dave Alder, marketing manager at Virgin/Our Price says, "You need multiple-facing to get impact - maybe a dozen or more copies next to each other. The more simple and striking a design - say RBM's Out Of Time or the first Seal album - the better it works."

Alder believes there are two separate agendas in sleeve design, depending on the status of the artist in question. While the established and heavily-promoted act might opt for a simple and striking image to provoke recognition, the lesser known may have to rely on a more interesting and alluring design to generate curiosity. But, he says, the impact of some designs is less anyway if a CD is shrinkwrapped.

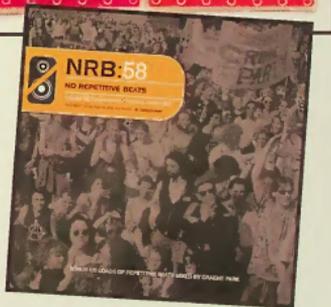
Chris Thompson at Stylorouge, award winning designer of Blur's Parklife sleeves, says designers are turning inwards to compensate for the lack of space on a CD cover. "Use of the booklet is



definitely becoming more and more creative, and is important in establishing a band's image. You've got a lot more scope for information, and graphically speaking you can develop themes and give people that joy of possessing something that someone has taken time over - just as they used to with LPs."

A growing number of designers are working with packaging firms to try and come up with different versions of the traditional CD format. "A lot of the latest developments in design have been manufacturing led," says Tony Wadsworth, divisional managing director of Parlophone and responsible for groups including the Pet Shop Boys and Blur. "They come to us and say they can do coloured jewel boxes, clear plastic backs, new kinds of printing on the CD itself and then we think, right, what can we do with that?"

A case in point was the design for the Pet Shop Boys' album, Very, where the band were adamant they wanted to be innovative. It was packaging expert Daniel Weil at Pentagram, best known for his work with Swatch, who produced a concept that in his words "used the possibility and pleasure of texture to break away from the



INNOVATION THE PSB WAY (TOP) PLUS A TOPICAL DESIGN FROM FLUID

image-dominated LP tradition." The instantly recognisable opaque orange box, its raised dots influenced by flooring materials and designed to suggest "Industrial Optimism", has sold several million copies around the world, but has required no international variation.

These may be the kind of sales required to pay for producing non-conventional packaging, but Weil believes that for the right client, being more adventurous does pay dividends. Mark Farrow, also involved in that

project, has since worked on the increasingly blurred area between packaging and design. The recent Cream double CD set was available in limited-edition soft de-bossed rubber wallets, in five different colours.

Not only were these eye-catching and eminently collectable items, but they were actually cheaper than standard double CD boxes. They are clearly part of the current liberation from ideas inherited from decades of designing for vinyl.

MAKING DESIGNS: TOP DESIGNERS PROFILED

The formats may have changed, but the demands on those who have to design eye-catching and creative sleeves remains just as tough. Leo Finlay meets three of the industry's leading designers.

IAN ANDERSON, Designers Republic

Age: 38
Art college: No - I threw out of art class before D-level
Qualification: BA Philosophy, Sheffield University
Designs: Pop Will Eat Itself, The Shamens, The Dr, Supergrass, Pulp
Ian Anderson's first real break into the business came when he started DJ-ing at Sheffield's Pennines club while at university. He made a few contacts including with bands like Human Lounge, Heaven 17 and ABC, before moving on to promote bands by designing and creating ideas for flyers and hand-outs.

His next step was to take over as manager of the ex-ABC staffed Person To Person. "We decided to keep control of design," he recalls. "We'd let someone do something up and hand it to the art department. But it led to me doing things for other bands at Epic."

After the band broke up, Anderson was offered management duties on several "badly-looking after" Epic acts. But, as design orders came flooding in, he decided to take the artistic route and founded Republic in July 1988. Early work with the Age Of Chance and respected indie label Font, earned Anderson and his associates a reputation for original and credible design.

Anderson believes the company's

style is reflected in the acts it attracts: "We've always been involved with bands who are inherently interesting, rather than necessarily huge. We have done acts such as Fuzzbox and The Wedding Present, but now it's mainly Warp and R&S and a lot of dance."

But following the company's work on Supergrass's debut album, I Should Coco, which entered the charts at number three, Republic's profile looks set for broader horizons.

CALLY CALLOMAN, Island Records

Age: 38
Art college: Watford School of Arts
Qualification: none
Designs: Tricky, PJ Harvey
Like many in the design side of the music industry, Cally Calloman started in a punk band. The Tea Set might never have taken the world by storm, but Calloman made his initial contacts there and used them to get a job with Polydor's art department. His first big break came when he designed the cover for a Jean Michel Jarre best of, which, he remembers fondly, "sold loads and loads".

But his most affectionately remembered early work was a brown paper bag cover for Julian Cope, recording under the pseudonym Rabbi Joseph Gordon. "We held up the release of the single because we had some problems with the bag," he says. "People at Rough Trade were tearing their hair out and screaming why not a white paper bag?", but I stuck to my guns and it came out, brown paper bag and all - eventually."

He joined Island, one of the few remaining labels with an in-house art



CALLOMAN WITH THE CHANBERRIES (TOP)

department in 1991. "It's fantastic being here, you're so much closer to the artists and the A&R department which helps everything get that much more," he says.

Calloman believes it is essential for a designer to get close to the artists and the product as early as possible. "I want to get involved a year before the album is started," he says. "My position here makes that so much easier than if I was a freelance."

Calloman also thinks that standards in British design have never been higher. "There's an inordinate amount



PLUS DR LOGO AND ROB O'CONNOR

of talent here - it's a huge and unrecognized export to the world."

ROB O'CONNOR, Stylorouge

Age: 39
Art college: Brighton Art College
Qualifications: BA Graphic Design
Designs: Blur, Jesus Jones, Simple Minds, Pretenders

While at Brighton Art College, the ambitious O'Connor touted himself around London's record companies, including Polydor who gave him his music industry start six months after graduation. He spent more than two

years perfecting his craft, before forming Stylorouge in 1991. The company now employs 14 people and its design work for Blur's Parklife and the condom packet-sized Girls And Boys have earned it awards and critical acclaim.

O'Connor is eager to point out that all Stylorouge's successes are down to teamwork, and he has particular praise for Chris Thompson, the "hands-on man" on the Blur projects. His work on Blur's Girls & Boys earned him awards for Best Single Design and Best Special Packaging in this year's Music Week Awards.

The team worked closely with Blur frontman Damon Albarn, who consistently offered suggestions and then invited O'Connor to meet him in the Fulham branch of William Hill and the concept of the greyhound racing cover was born.

"Parklife's cover has just the right mix of humour and aggression. We could have gone for a shot of the band because they're good-looking, but that would have been the easy way out," he says.

And he's convinced that record sleeves play a vital part in creating and reinforcing the image of a band. "They're incredibly important to get across the visual presence of a band. It's a significant part of the product, and you have to work hard to get your product recognised."

But O'Connor also feels that record companies often fail to see this significance: "Their attitude to packaging has often not been very sympathetic. Ever since formats became smaller it's taken a backseat, with money going into videos." 



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PINK FLOYD'S PULSE IS SETTING NEW STANDARDS IN INNOVATIVE AND VALUE-ADDED PACKAGING. BY HILARY SCHAFFT

Pink Floyd's double live set, *Pulse*, released this week, is the latest example of a label using added-value and special effects packaging to give its products an extra creative edge.

Costing 10 times more than EMI's normal packaging budget, the CD version of *Pulse* consists of a case-bound book inside a cardboard slipcase which has a pulsing light down its spine.

While it is hard to quantify the extra sales such innovations can generate, labels accept that added-value packaging, which is often released as a limited-edition with extra tracks, does boost early sales of a release and help its entry into the charts.

Of course, Pink Floyd are not alone, and bands from all genres have released product using special-effect packaging.

Big Life recently launched a limited-edition special CD pack for the Delicatessen album, *Skin Touching Water*. The pack is a three-part all-cardboard design with a hand-finished cover featuring a piece of material framed around a photo inset.

Indie labels have been among the most creative in developing new ideas.

At the end of 1993, Decca rock act The Revolving Doors

used a clear vinyl case with a pocket containing a KY Jelly-lookalike substance for their cover version of Rod Stewart's *Do You Think I'm Sexy*.

Music for Nations, meanwhile, has just launched *Paradise Lost's* new album, *Draconian Times*, in sleek black packaging designed to appeal to the group's Gothic fan base. The CD jewel case fits inside an all black, cloth-covered cardboard clam case with the band's name and album title pressed into the cloth.

As a knock-on effect of such innovations, the handling and display of different types of music packaging has become an important consideration for labels and retailers.

For example, cardboard can deteriorate and the hinges of plastic jewel cases can break, or the styrene cover can crack or scratch.

The main problem from the music retailers' point of view is non-standard sized and shaped CD packaging.

Kevin Miller, duty manager at Tower Records, Piccadilly, London, says: "The worst handling problems have occurred with tin boxed sets, which tend to slide easily on the shelves. And a lot of added-value boxed sets have to be stored as

dead stock because people steal them."

Standard CD packaging costs around 30p or less, including jewel box, printed cardboard inlay and a standard four page booklet. However, special packaging can increase costs 10-fold.

The amount spent per unit on special packaging is significantly reduced if the label is able to guarantee a high number of sales. Most labels however, would be prepared to pay much more than the standard rate.

Graham Crawshaw, EMI Europe's procurement manager gives the example of Pink Floyd's last album, *The Division Bell*, which had the Floyd logo embossed on the spine edge of the CD tray and the band name appearing in braille. "The set-up costs were £80,000," he says. "Obviously we would need a strong fan base, with guaranteed sales of 1m-2m to warrant spending that amount on CD packaging."

All the changes and innovation in packaging technology can only enhance the added-value services labels and artists can offer the consumer. And, ultimately, fans are prepared to pay more for a product that looks good and will last for years. SSS

TINSLEY ROBOR GOES DIGITAL



Tinsley Robor is investing more than £7m on new plant and machinery to improve its service to the music industry.

The company, which is the sole UK licensee for the Digipak, Digibox and Digilox packaging systems, is increasing its commitment to design, such as the innovative Erasure sleeve pictured above, by opening a purpose-built design facility in west London in July.

Group managing director Lee Newborn says, "The facility will be design-led with repro and ISDN facilities so record companies can get a digital proof of any design."

Meanwhile, Tinsley Robor's print and packaging subsidiary James Upton opens a new plant in Swindon this month. The move follows the opening of a new site in the Netherlands at the end of last year to serve European customers.

Tinsley Robor is also investing in its multimedia activities. The company has merged TR Displayprint and TRACS to create a larger multimedia supplier called TRACS Multimedia based in Slough. The group has also purchased the entire share capital of Dublin-based Printing Resources, which has a number of computer software clients.

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contact james glover



PRS: time for action

The Net Euro umbrage

Thank you for reporting my comments at the PRS extraordinary general meeting last week. Reading your report and comment column reminds me of some of the things I now wish I'd said at the time.

Huge problems face the PRS. The Proms debacle, though of itself perhaps not as great a disaster as has been made out, is one symptom of an organisation that has begun to lose its grip on its own affairs; the U2 case and all its implications whatever the result; the snail-like search for a CEO; the curious case of the vanishing joint venture with MPCS. All these are not only material problems, but examples of situations where the outside spectator might well get the impression that a creeping paralysis has set in – a rising mortis of the PRS limbs.

Things must change quickly and since the council is the ruling body, the council must take responsibility.

But the impression the council sometimes gives is that of a committee of a suburban golf club.

It is easy to imagine a future in which the PRS becomes increasingly sidelined and irrelevant. To my mind that would be disastrous, because only a members' society is able or deserves to control such an important part of all our lives as the performance of music.

Even much-loved children may get a slap once in a while. I urge my fellow members – writers and publishers, serious and popular, corporate and independent, to demand action now or else there will, I fear, be tears before bedtime.

Andrew King,
Mute Song,
Harrow Road,
London W10.

Further to your welcome feature on the Internet, (MW, May 20), the music industry really ought to come to terms with, and get behind, this technology in an organised way.

Ask any of the top league TV advertisers how they would like to reach millions at a fraction of TV and radio airtime costs with a 60 second soundbed, or any A&R chief or a globally-aware marketer how they would like to transmit acceptable quality music to one to three minute samples to X millions of punters.

Is it not time for the leaders of the music industry to look more positively at the benefits of technology? (Assuming that they understand it).

If they don't then may I suggest that they send for that old BPI adversary, Barry Fox, to guide us through. No letter bombs please.

Denis Knowles,
Opportunities Worldwide,
Teston,
Kent.

It's enough to make one scream. The same title, the same artist: Michael and Janet Jackson at numbers one and two in the same week.

It could happen if this ridiculous chart ruling continues. Mr and Mrs Average just want to keep the kids quiet by buying the single they heard on the radio, but will be totally confused by endless mixes on the two different CDs.

With two 12-inch versions and two seven-inch singles also available, the record might even chart a third time when Epic realises it has forgotten the cassette market.

An seven-inch is being forced out by the majors, why not just count the two vinyl releases as one. Also, if the record companies were to identify the main edit, then only this would qualify for chart status and should be on all formats.

Subsequent endless remixes might become redundant if the original is good enough to chart.

Let's not make a mockery of the official chart by having a Top 40 containing only 20 titles.

Mike Kelly,
Mike Kelly Enterprises,
Lynnton,
Devon.

The Eurovision Song Contest rules were broken in Dublin last Saturday. Oh, if only then the rules should be changed.

It is, after all, a song contest, and not a Eurovision music contest, as appears to be the case.

Norway won the contest with Nocturne, a beautiful piece of music, but not a song. It was three minutes long; of those three minutes, two minutes 20 seconds were instrumental. There was a 23-second vocal intro and a 16-second vocal to finish: this does not constitute a song.

So, what are the rules or what do your readers think?

Woz we robbed?
Name and address withheld

I write to inform you of a new distributor I have discovered which I believe will be of some interest to the independent sector.

This distributor is currently undercutting the dealer price of most major label product by up to 14%. For example, the Blur and Eternal CDs are on offer at £7.23 plus VAT, a saving of 12.5% and 14% respectively on the current EMI dealer price.

The distributor guarantees same day delivery and I have had no problems with cracked cases or shortages.

The name of the great new distributor is... Well, it's F Woolworths. Isn't that good news for all us indie?!

TJ Ellis,
What Records,
Hinkley,
Leicestershire.

LETTERS

“ Penny Lane. ”

Beats

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SINGLES

LOVE TO INFINITY: Keep Love Together (Mushroom D00467). The Lee brothers, Andy and Peter, plus Louise Bailey are a red-hot remixing outfit. Their anthemic debut as artists finds them in M People territory and signs a profitable time ahead. □□□

DUBSTAR: Stars (F00461). The over-Port Shop Boys' overtones of Dubstar's debut can't detract from its gorgeous melody and lilting chorus. On this form, the duo are destined for great things. □□□

ROBBIE CRAIG: Special (Public Domain PPD 8CD). Mixes by Morales and Simonelli lend credibility but this upfront soul pop of Bad Boys Inc. at it. □□□

BETTER THAN EZRA: Good (WWEA EK20ACD). In REM territory, Good sees this Louisiana trio mixing a simple rocky hook with some heartfelt lyrics. Taken from their Dan Rothchild produced album *Deluxe*. □□□

PERRY MACCOLL AND EVAN DANDO: Kinky Day (Virgin VSCD 1952). A hugely sentimental ballad from MacColl's Calore album with Dando, shockingly, in deep-voiced crooner mode. □□□

SEAN MAGUIRE: New (Fused 4U) (Parlophone CDELEP55). More upbeat and disposable pop from Maguire. One of his catchier numbers, but only likely to convince his teeny-bop followers. □□□

STING: Nuclear Waste (Virgin/EMI/181CD). A re-visit of the punky 1977 track written to highlight the threat of nuclear waste will lure collectors. A little known Sting in the raw. □□

FEVER featuring TIPPA HIE: Staying Alive 95 (Telstar COSTA718). Another cover of The Bee Gees' disco classic, this time raggamuffin style and enough fun to be worthwhile. Watch it go. □□□

SHARKBOY: Little Leopard (Nude NS1 5). A brooding raucous song that builds on a thrashing bassline, stabbing guitar riffs and screaming vocals. Not really a commercial hit but a cracking song nonetheless. □□□

BOYZ II MEN: Water Runs Dry (Motown TMCD 1468). More proficient, polished swingbeat from the US chart-busters proving modern soul need never get its hands dirty with real emotions. □□

COAST: Polly's Domain (Sugar suga 3CD). The Scottish guitar band show much promise with their debut, a swirling, melodic affair with impressive guitar work and vocals vaguely reminiscent of World Of Leather. □□□

MOONHEAD: Forever EP (MHCDD01). A pleasant but uninspiring first release from this five-piece rock/pop college band. Expect limited support from pig fellows. □□□

DUFFY: London Girls (Indolent DUFF001CD). Stephen Duffy's superb 1989 album



POWDER: SUBDUED VOCALS, CRACKING RIFFS AND AN IRRESISTIBLE CHORUS

with Nigel Kennedy was underrated but this is a more commercially viable guitar-pop track. A killer chorus and thumping glam-pop beat could see Duffy back in the charts. □□□□

PUSSY POWER: I Don't Wanna Be Madonna (Radar Records SCANC50A). An excursion into grunge from three LA party girls, a lo-fi, high noise mash of guitars and vocals. □□

BED & BREAKFAST: You Made Me Believe In Magic (Mand/WEA YZ 9050CD). If Take That are pop's Savoy Hotel, this quartet of German teen-boy pretenders are a cerebral, nipping-a-cheap-and-aptly named product without style or class. □□

DARYL ANN: You're So Vain (Hat DG58). After the geek pop breakthrough of Weezer, this catchy Dutch cover of Carly Simon's classic could be a surprise hit. □□

TOP CAT: Sweetest Thing (Blue NLD 010). The UK's hottest ragga MC continues his search for crossover success, this time with the Jackson 5's ABC as backing track. Could follow Mark Morrison into the charts. □□

SMOOTH: Mind Blower (Live CD1 378). She raps, she sings, no doubt she dances as well—just like every other half-decent US R&B starlet. A catchy summer tune thanks to Earth Wind and Fire. □□□

POPSICLE: Histories (WEA/Telegram YZ40CD). A highlight of the Swedish quartet's underrated *Abstinence* album was this tuneful guitar ditty. Could go a long way. □□□

M PEOPLE: Search For The Hero (Deconstruction 742126796). This laid back effort from Bizarrre Fruit lacks the guts of its predecessors. Probably a hit, but certainly not their biggest. □□□

SINGLE OF THE WEEK

POWDER: Afrodisiac (Parkway 002). The subdued vocals may suggest Tricky's *Martine* but the song is pure guitar pop, with cracking riffs and an irresistible chorus. A single of the year. □□□□

ALBUMS

JIMMY SOMERVILLE: Dare To Love (London Z2854CD). This pleasantly ingratiating set, unlikely to put Jimmy back at the top, is a charming, friendly mix of catchy pop and mild reggae. □□□□

MOLLY HALPHEAD: Dance (Columbia 496314). It won't be to everyone's taste, but if you can handle the uncompromising vocals there's some real in your face guitar and drums here. An indie top 10 but unlikely to cross over. □□□□

ZION TRAIN: Homegrown Fantasy (Chion Records WJOL1050). Having built up an underground following, collective Zion Train entertain on their fourth album with the usual mix of reggae, ambient, dub and techno, wrapped up in a tasty CD Rom. Should do well. □□□□

LONG FIN KILLE: Hooligan (Too Pure Pure CD11). A very mixed debut album from the Scots foursome with elements of dance, folk, reggae and rock and a dash of Tibetan heavy metal. Hmm. □□□

BIG COUNTRY: Why The Long Face? (Castle 274019B). The men in check shirts stick to their Eighties formula but provide a strong set of tunes. Thirty something should lay it up. □□□

ALT: Altitude (Parlophone PCF371). The debut from former *Flower Power* Liam O'Malley, Crowded House's Tim Finn and songwriter Andy White sounds like it was recorded in three weeks and was. Get your tambourines out and sing along. Or don't, but then. □

ACT OF FAITH: One Vision (4th & Broadway/BKCD13). The three Londoners have carved an unassuming slice of Sixties soul in the hope of following last year's *Radio One* playlisted *Love No Love*. □□

MOONFLOWERS: Colours And Sounds (Pop God PGC234). The funky prog rock heroes supply a patchy collection. For all their critical unpopularity the Pop God-signed outfit enjoy steady support. □□□

BJORK: AUDACIOUS AND EXTRAORDINARY

JOHN CAME Rhythmic (Mute STMM1140). With musical influences from Tchavikovsky and Schubert to Frank Zappa, Came has created an electronic collection of pieces using a rhythmic machine. □□□□

SAUL SETA: The Manza of Maiti (Mango CDM1107). Bridging the gap before Autumn's Wally Badarou-produced new album, this 10 track compilation mixes three solo releases. Mandjou (with Les Ambassadeurs) and the *LeFante* Lion soundtrack. □□□□

VARIOUS: Machine Weir d' (Hydrogen Dutekx 017CD). The outer regions of electronics, ambient and dub are explored on this collection featuring Globo and Transcendental Love. □□□

VERISUS: Dead Leaves (Cloudland R40150CD). Following their melancholic *Stars Are Insane* album, the NYC trio return with a far jauntier affair, still not destined for the big time. □□

VARIOUS: Classic House 3 (Masterscuts CUTSMC 28). A must-have compilation of pioneering house tunes. From Mr Fingers to Stirling Void, this is a tasty selection of house in its hey-day. □□

VAN MORRISON: Days Like This (Polydor V273072). Few complaints here, as Van returns in agreeable R&B style with a few nods to the mysticism of *Wooden Fences*. But surely *Perfect 10* is a stronger lead single? □□□□

ALBUM OF THE WEEK

BJORK: Post (One Little Indian TPLP151CD). It was always going to take some doing to follow *Debut*, but this audacious attempt combines big band, funky trip-hop and crystal ballads. Extraordinary. □□□□

This week's review: Michael Arnold, Martin Astor, Peter Browne, Catherine Eade, Paul Gorman, Duncan Holland, Ian Nicolson, Nick Robinson, Ajax Scott, Martin Talbot, Paul Vaughan and Selina Webb.

ALAN JONES TALKING MUSIC

The Cranberries' *Zombie* is proving a massive hit all over the continent, with the original topping the chart in France, and dance remixes by Ororo and A.D.A.M. featuring Amy on the Spanish and Italian Top 10s respectively. The latter, already number three in *RMs* on a Pop Tip chart, is now scheduled for UK release. It retains most of Dolores's maddening mannerisms, only that they're over a bludgeoning bassline, but subtle it ain't, but a hit it probably is. After the preposterous *Let It Rain*, *East 17* offer *Hold My Body Tight*, a softly smacking mid-tempo groove. Far from their most melodic song, it is nicely harmonised, but a little bland. Definitely not the one to put them back at number one. A lilting tune and some smooth horns, plus the maestro's own sharp R&B-edged delivery make *Days Like This* a

possible contender in the occasional series of *Van Morrison* hits. Tasteful and succinct, it's backed by a trio of previously unreleased tracks, which should help marketability. The increasing awareness and acceptance of R&B should work in favour of child prodigy *Brandy*, whose American monster hit *I Wanna Be Down* is out again. A slow, sinewy number in the TLC mould, it narrowly failed to make the grade last time around. The LP edit is the lead track but the rap version, newly appended to the single, is creating all the excitement on import. *3 Minutes Of Fame* is the title of a new series of albums from Disky's *Renwest* label. The first four volumes make a good job of collecting together artists with three minutes of fame and just one hit to their names. The result is albums of great variety, matching one-

off genius with maddening novelties. It's often difficult to find some of these tracks on CD, a prime example being *Susan Fassbender's* *Twilight Cafe*, *Quantum Jump's* *Lone Ranger*, *Wavelength's* *Nurry Home and Rain* & *Tears by Aphrodites Child*. At mid-price, they're obvious impulse buys, and worth stocking. *Teenage Kicks* is the latest in what seems a long line of albums touting classic punk and new wave tracks. Luckily, it lives up to its claim (and beyond its brief to re-visit the mod revival classic *Time For Action* by *Secret Affair*) and somehow manages to justify *Cheap Trick's* *I Want You To Want Me*. A double album at single price, supported by TV advertising, it should prove a solid seller for PolyGram TV.

**"You're not the first and
you won't be the last
but you are the one I'll remember."**

**Imagine the music
these words would make.**



"...Her best form in years..." MUSIC WEEK

*"...those rich, husky vocals and lilting tunes
on vintage form..."* SUNDAY TELEGRAPH

BMG is proud to announce the release today of Joan
Armatrading's beautiful new album "What's Inside"



ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ALI CAMPBELL Big Love	Virgin	June 5	  	The campaign includes in-store displays and upfront play with multiple retailers and independents. This release will be available at an initial low price and there will be college, Internet and direct mail promotion plus in-store displays.
DREADZONE Second Light	Virgin	May 30		The release is an Our Price recommended album and it will feature on Virgin in-store radio and listening posts. The album is being promoted to tie in with its London tour dates.
GIGOLO AUNTS Flippin Out	Fire	May 30	 	
HERBIE HANCOCK Dis la Da Drum	Mercury	May 30		
ISAAC HAYES Branded	Virgin	May 30	 	The album is an Our Price recommended release and will be displayed by Tower, HMV and Virgin which is featuring it on listening posts. Banners promoting the release will be placed around the award-winning Shepherds Bush water sculpture and around the PolyGram clock. There will also be in-store displays and nationwide posters. There will be extensive specialist radio advertising and press ads in Touch, Echoes, MixMag, NME and Musik.
INCENDIO 100 Degrees And Rising	Mercury	June 5	 	There will be a mail-out to the fanbase and the release will feature on PolyGram listening posts. There will be advertising in The Voice, Caribbean Times, Herb Garden, Echoes, Touch and the NME in support of this release. A four-week TV campaign targeting ITV and Channel Four regions will be backed by radio ads on Jazz FM, Capital, Kas and Choice. The marketing campaign includes regional ITV and national Channel Four advertising. There will be national TV advertising in support of this release and a nationwide street poster campaign. There will be extensive specialist press and radio advertising plus a student club promotion in support of this release. The £120,000 national TV advertising campaign will be supported by in-store point of sale and radio advertising. Regional ITV and Channel Four advertising will be used to promote this release. There will also be club mail-outs and nationwide street posters. The campaign will include competitions and advertising on all specialist and pirate radio stations. Channel Four TV advertising will run for three weeks and the release will be displayed in-store through HMV. Virgin will be running co-op advertising in the NME and will feature the release on its listening posts. There will also be radio advertising on Kiss FM. Advertising in the national press will form the basis of the marketing campaign for this release. This first release on the VIP label will be promoted with specialist press advertising and an extensive radio advertising campaign. Co-op advertising will run in i-D with HMV and Big Love with Tower. There will also be solus press advertising in Select.
KEMET Champion Jungle Sound	BMG/RCA	June 5	 	The release will be discounted through all Pinnacle Network stores and promoted on Virgin's in-store station VMR. There will be displays with retailers including Woolworths, HMV, MCV, Virgin, Andy's and selected independents. It is an Our Price recommended release and features on Andy's listening posts. All multiple and independent retailers will be displaying the double live album using display units which come complete with flashing CD boxes. The album is an Our Price recommended release and there will be competitions on Virgin VMR.
MACHINE HEAD Burn My Eyes	Roadrunner	May 30	 	
GARY MOORE Blues For Greeny	Virgin	May 30	 	
PINK FLOYD Pulse	EMI	May 30	 	
POLICE Live	A&M	May 30	 	
STEAMBOAT BAND Runners And Riders	Polydor	June 5	 	It is an HMV and Our Price recommended release and features on Menzies listening posts. It will also feature on Virgin in-store radio. RCA is promoting two limited edition imports of this release with music press advertising. The release will feature on Virgin listening posts and there will be a database mail-out and leaflets distributed at all tour dates. There will be displays with independent retailers alongside PA exposure and leafletting. There will be a mail-out to the fanbase and the release will feature on PolyGram listening posts. There will be advertising in The Voice, Caribbean Times, Herb Garden, Echoes, Touch and the NME in support of this release. A four-week TV campaign targeting ITV and Channel Four regions will be backed by radio ads on Jazz FM, Capital, Kas and Choice. The marketing campaign includes regional ITV and national Channel Four advertising. There will be national TV advertising in support of this release and a nationwide street poster campaign. There will be extensive specialist press and radio advertising plus a student club promotion in support of this release. The £120,000 national TV advertising campaign will be supported by in-store point of sale and radio advertising. Regional ITV and Channel Four advertising will be used to promote this release. There will also be club mail-outs and nationwide street posters. The campaign will include competitions and advertising on all specialist and pirate radio stations. Channel Four TV advertising will run for three weeks and the release will be displayed in-store through HMV. Virgin will be running co-op advertising in the NME and will feature the release on its listening posts. There will also be radio advertising on Kiss FM. Advertising in the national press will form the basis of the marketing campaign for this release. This first release on the VIP label will be promoted with specialist press advertising and an extensive radio advertising campaign. Co-op advertising will run in i-D with HMV and Big Love with Tower. There will also be solus press advertising in Select.
MATTHEW SWEET 100% Fun	RCA	June 5	 	
TEENAGE FANCLUB Grand Prix	Creation	May 30	 	
UGLY KID JOE A Message To Sobriety	Mercury	June 5	 	
WESTBAM Bam Bam Bam	Polydor	June 5	 	
BENJAMIN ZEPHANIAH Back To Roots	Acid Jazz Roots	May 30	 	
VARIOUS 100% Acid Jazz Vol 2	Telstar	June 5	 	
VARIOUS Dance Heat 95	Virgin	May 30	 	
VARIOUS Dance Massive 95	Dino	May 30	 	
VARIOUS Havin' It Dancefloor Classics Vol 1	Havin' It Records	May 30	 	
VARIOUS Love With A Reggae Rhythm	Vision	May 30	 	
VARIOUS Pure Swing	Dino	May 30	 	
VARIOUS Ragga Ragga Ragga 4	Greensleeves	out now	 	
VARIOUS Ska Mania	Dino	out now	 	
VARIOUS The Sound Of Garage City	Coast To Coast/Coastal	out now	 	
VARIOUS Tackhead Power Inc	Blanc Records	out now	 	
VARIOUS VIP Vol 1	VIP Campaign Bash	June 5	 	
VARIOUS Wasted	Volume	out now	 	

Compiled by Sue Sillitoe: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST

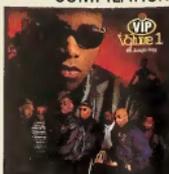


ALI CAMPBELL - BIG LOVE

Record label: Virgin
Media agency: MCS
Media executive: Mark Holden
Deputy head of marketing: Libby Griffin
Creative concept: Libby Griffin
 Virgin is aiming its marketing campaign for Ali Campbell's new album Big Love at two distinct sectors

— existing UB40 fans and younger, female buyers who will be aware of Campbell as a result of his current single. The album, out on Monday, will be nationally advertised on ITV for one week from June 12 and backed by ads in the music and national press. There will be posters with HMV and a solus nationwide street poster campaign. Virgin is also running posters on the London Underground. In-store, the release is album of the week with Menzies and there will be displays with HMV, Our Price, Virgin, Andy's and selected independent retailers.

COMPILATION



VIP VOLUME 1

Record label: VIP Campaign Bash
Media agency: VIP in-house
Media executive: William Manning
Marketing manager: William Manning
Creative concept: William Manning
 VIP Campaign Bash, infamous for its jungle club parties, releases its first double album next Monday — a collection of tracks featuring DJs and

MCs who have played at VIP events. The album, which is distributed through Grapevine, will be promoted with radio advertising on Kiss, Choice, Virgin and selected pirate stations. There will also be a press advertising campaign in titles including Atmosphere, Mission, Music, Touch, MixMag and DJ and the release will be promoted in-store by specialist independent retailers. A nationwide street poster campaign and posters on the back of London Transport buses are also included in the record label's marketing plan.

BEHIND THE COUNTER

LIAM NEWMAN, SPILLER'S RECORDS, Cardiff

"Pulp's single Common People has flown out this week and we put it down to the high level of pre-awareness built by press and radio exposure. Meanwhile Paul Weller's Stanley Road is still going like a bomb and there has been a big demand for the two special limited edition versions - the box set of seven-inch singles and the CD in the 12-inch box with a book. These additional formats are a great incentive to get customers pre-ordering and we sold out of our allocation immediately. Our next big in-store campaign will be for Pink Floyd's Pulse album and we will be mounting a sizeable window display of cardboard cut-outs and sleeves which feature the flashing light. We also like to get behind new bands like Powder, on Parkway Records, whose first single did very well for us earlier in the year. It's good to see indie labels still releasing singles on vinyl although they are usually restricted to around 1,500 copies. We'll probably only be able to get our hands on 50 of Powder's forthcoming single Afrodiasic and we can guarantee they'll all be gone by the Tuesday lunch-time."

IN THE SHOPS THIS WEEK

NEW RELEASES

Pulp's single Common People provided the sparkle in what was otherwise a fairly quiet week for new releases. On the albums front Bob Marley and The Wildhearts were the most solid performers while Alison Moyet had a slow start

PRE-RELEASE ENQUIRIES

Singles: Ugly Kid Joe, U2, Michael Jackson
Albums: Pink Floyd, Reef, Bon Jovi

ADDITIONAL FORMATS

Wildhearts limited CD album in velvet box, Pink Floyd CD in slip-case with flashing light

IN-STORE

Windows - Pink Floyd, Rod Stewart, Top Gear 2, Michael Jackson, Teenage Fanclub, Gary In-store: Top Of The Pops, Isaac Hayes, Joan Armatrading, Pink Floyd, Adiemus, Street Soul, Alison Moyet, Celine Dion

MULTIPLE CAMPAIGNS

Windows - Pink Floyd, Sony promotion offering three CDs for £20; In-store - Pink Floyd, Adiemus, Alan, Songs From The Cold Seas, Franz Krommer; Press advertising - Gary Moore, Urban Knights



In-store - three for the price of two across selected CDs and videos. Rod Stewart, Pink Floyd, Take That, Andrew Lloyd Webber, John Williams, Ivors, Classical Moments, Pavarotti, The Choir, Pinocchio, X Files, Philadelphia

Single - Michael Jackson: Album - Rod Stewart: Video - Match Of The Day: Windows - three CDs for the price of two across selected range, Pink Floyd, Rod Stewart, Teenage Fanclub, Gary Moore; In-store - Top Of The Pops, Isaac Hayes, Joan Armatrading, Pure Swing 2, Club Classics 95, Love With A Reggae Rhythm; Press ads - Joan Armatrading, Big Country, Pure Swing 2, Rod Stewart, Eric Clapton, Roy Ayres, UK Tribal Gathering 95, Dodgy

Chant: In-store - Rod Stewart, Pink Floyd, Top Of The Pops, merz CDs from £9.95, Bury, And Grrrd, Joan Armatrading, buy two CDs or cassettes and get one free across selected range, easy listening, spoken word and VE Day dump bins

ON THE ROAD
ROB FELLOWS, MCA rep, West Midlands

"I'm in a cool mood because I've just found out my wife's having a baby. It's our first one so I'm fed chuffed. She's managers of the Music Junction in Stratford, so it's going to like music... Business wise, I've had a good week too. It was quiet at first, but Living Joy are still in there, and Bobby Brown's had 11 weeks in the Top 40. Living Joy was our first number one since the England squad and New Order. At the moment we're wondering whether The Wildhearts album will go in one, but it looks like Weller will stay there. Definitely top five. Pulp's Common People looks as though it'll be top five too, it's the best thing they've done and it's had loads of airplay. Baby D is doing quite well, but I can't see anyone knocking Robson and Jerome off the top: that'll be number one for the rest of our lives. The Black Grape single is absolutely brilliant and I reckon it's a Top 20. As for the buzz in the shops, everybody's trying to get tickets for Glastonbury. I'm going for the first time for the first three days. I've heard about the toilets, but it's the communal shower area that sounds a bit ropey to me..."

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The Network Press advertising - Shooty Grooves, Tackhead, Pure Swing 2, Zion Train, Machine Head, T-Rex, Misty In Roots

Album - Pink Floyd: Single - Michael Jackson; In-store - Pink Floyd, Top Of The Pops, Street Soul, Alison Moyet, Celine Dion, Michael Jackson, Annie Lennox, CD singles for £3.99 and cassettes for £1.99, Bank Holiday Monday sale with 29% off budget titles

Singles - Dodgy, Annie Lennox, Loveland, Dusty Springfield; Albums - Club Classics 2, Dreadzone, Fantazia 4th Dimension, FSOL, Gigolo Aunts; Windows - MN8, Bob Marley, Supergrass, Pop-Tastic Prices promotion; In-store - Pink Floyd, Rod Stewart, Top Gear 2, Bob Marley, Alison Moyet, Teenage Kicks, True Romance, Dance Massive 95, Pinocchio; Press advertising - Bjork, Red Dwarf video; Radio advertising - Brownstone (Capital Radio, Atlantic 252)

Single - Royal Trux; Windows - Bob Marley, Michael Jackson, Boy George, Rod Stewart, Isaac Hayes, EMI sale, Eric Clapton, Deep Forest, Teenage Kicks; In-store - EMI catalogue sale, opera sale, dance singles sale; Press advertising - Elton John, Teenage Kicks, Rod Stewart, John Williams, Sony jazz titles

Megaplay singles - Drugstore, Black Grape; Featured artists - Joan Armatrading, Teenage Fanclub; Windows - Visions of Peace, True Romance; In-store - All Campbell, Incognito, East 17, Violators D'Peace, videos for £9.99 across selected range, Hyperion catalogue, True Romance, Pinocchio; Press advertising - D-Influence, Gigolo Aunts, Bjork, Beastie Boys

Album - Rod Stewart: Windows - Rod Stewart, Top Gear 2, Michael Jackson, Take That, BBC sponsored promotion offering £1 off one purchase and £3 off two, Absolute Country 2; Press advertising - Rod Stewart; Radio advertising - Goldberg Variations (Atlantic 252)

Album - Top Of The Pops: Singles - Annie Lennox, Daniel O'Donnell; In-store - Best Of The Best promotions with selected CDs at £9.99 and cassettes at £5.99, children's video promotion with three for the price of two across selected range

The above information compiled by Music Week on a Thursday, is based on contributions from Andy's Records (Bristol), HMV (Coventry), Our Price (Glastonbury), Owen Ready (Aylesbury), Power Play (Eastbourne), NVC Vision (Barnstaple), Spiller's Records (Cardiff), Up (Ayr), Virgin (Bristol).

If you would like to contribute, call Karen Faux on 0181 543 4830

EXPOSURE

TELEVISION

3.6.95
Bon Jovi Weekend, MTV, 6-9am
Fully Booked with Jeremy Jackson, Alton Jones, Michael Jackson, BBC1: 8.30-10.30pm
Scratchy & Co with Whigfield, ITV: 9.25-11.30am
On The Road with Bob Marley, featuring his 1977 Rastaman concert, VH-1: 10-midnight
Later With Jools Holland featuring Paul Weller, Caroleen Anderson, Supergrass, The Vagabond Boatsmen, BBC2: 11.10-12.15am
4.6.95
The Story Of Heatwave Mac, VH-1: 9-10pm

5.6.95
The Music Biz: The Image, How image is built by TV and video, BBC2: 9.40-10.30pm
6.6.95
Ten Of The Best: Chaka Khan, VH-1: 10pm
7.6.95
The Movie Awards with The Human League and Wet Wet Wet, ITV: 8.30-10pm
The Album Show features Rod Stewart, ITV: 1.25-2.25am
8.6.95
MTV Live! with The Lovelliers, MTV: 10.30-11pm
The Beat with Black Grape and Gene, ITV: 3.20-4.15am

3.6.95
Jadeia Walker with Laurie Anderson, and Dodgy in concert, Radio One: 2-5pm
John Peel presents Soulbossa and Nova Street four-piece Jale, Radio One: 5-7pm
The 1FM Rap Show with Naughty By Nature, and Dougie Fresh, Radio One: 9-midnight
The Essential Mix with Future Sound Of London, Radio One: midnight-2am
Annie Nightingale's Chill-Out Zone with The Orb in concert, Radio One: 2-4am
4.6.95
Rock Show features Dog Eat Dog in session, Radio One: 8-10pm

RADIO

Andy Kershaw with Irish accordion player Sharon Shannon, Radio One: 10pm-midnight
5.6.95
Collins and Macdonie's Hit Parade featuring Boy George, Radio One: 9-10pm
6.6.95
Simon Mayo presents a live acoustic set from Gary Moore, Radio One: 9-10pm
8.6.95
Simon Mayo featuring Bjork, Radio One: 9am-noon
9.6.95
John Peel presents Belfast band Jayride, Radio One: 10pm-1am

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Rates: *Advertisements*: £24 per single column centimetre (minimum) £36 x 2 col.
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Notice Board: £10.50 per single column centimetre
Box Numbers: £10.00 extra
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Copy Date: Advertisements may be placed until 1 Thursday
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To place an advertisement please contact

Lisa Whitfield

Music Week - Classified Department,

Miller Freeman House, Sovereign Way, Tonbridge, Kent TN9 1RW

Tel: 01732 377317

Fax: 01732 368210/361534/Telex: 95132

All Box Number Replies to Address above

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Probably a graduate, preferably in law or business administration, you will ideally have 5-7 years' experience in the music rights acquisition field. You must have the computer literacy to manipulate databases, strong interpersonal and negotiating skills, and the ability to handle several projects simultaneously with close attention to detail. Ability to speak a second European language, especially French or Spanish would be a plus.

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DOOLEY AT THE IVOR NOVELLO AWARDS



As winner of three of the classiest awards in the business, **Reg Presley** (1) will certainly have the coolest mantelpiece in the West Country. Dooley would personally like to thank him for his contribution to a first: **Elvis** (Castello) and **Presley** (Reg) on a British stage for the first time...Good to see former Arista managing director **Diana Graham** (2), here sharing a glass or two with former colleague **Chris Hill**. Does this mean a return to publishing is imminent? Dooley knows plenty of publishers who hope so...Looking fresh-faced from a corporate trip to a health farm – to celebrate the company's recent run of chart success – **Chrissy** publishes MD **Jeremy Lascelles** (3, right) had more to celebrate with **Andy Hill**'s Ivor for his share of Think Twice...And it's back to the lovely huggery (4), as Ivor presenter **Lionel Bart** and **Marianne Faithfull** snuggle up...With London's **John Reid** (5, right) about to announce his new gig in Canada, his boss **Celin Bell** took the opportunity to share a drink with his old mucker...And it's photo opportunity time (6) for those particularly photogenic PPL bwoome **Colleen Hue** and **Charles Andrews**...**Don Black** (7, right) was particularly pleased with his **Jimmy Kennedy Award**: "I can't tell you how thrilled I am to win something that **Tim Rice** hasn't," he quipped from the podium. **Sir Tim** was the joke, but then he had another award to add to his collection of Ivors, Oscars and Grammys. Legendary songsmith and Ascap UK boss **Roger Greenaway** remained cool, meanwhile. He won the **Jimmy Kennedy Award** last year...Aaah! Making a return trip to see all her old Basca mates, the body's former general secretary **Eileen Stove** (8) refamiliarised herself with Basca chairman **Guy Fletcher**'s fine face of fuzzi...Not to be outdone, it got all chummy in the retail business (9) as **Andy Gray** of **Andy's Records** and **Bard's Bob Lewis** got their grins out for the grins out for the grins...In pure gratitude stakes, **Ashley Ingram** (10) was certainly the most outwardly happy recipient of an Ivor. He certainly deserves mention for the curtest acceptance speech of the night – "Glad! Glad!"

Photographs: CHRIS TAYLOR

Remember where you heard it: **Jeremy Lascelles** is well aware of the weight of an **Ivor Novello** award, or at least his foot is. Said Ivor winner is **hobbling around** with a broken little toe having dropped the statuette on it when he got home last Tuesday night...At the sparkling ceremony itself, **Reg Presley** certainly provided an **absorbing** exhibition of **star personality** on his numerous trips to the podium. By the end, he was moaning, "Boring!..." If there were awards for placing songs in films, PolyGram Island Music's former professional manager **John Fishlock** would be a cast iron cert. Full marks to PIM boss **Richard Manners** who allowed Fishlock to take one of the three corporate Ivors back to Germany with him...The modesty award goes to Outstanding Contribution winner **Lonnie**

Donagan who, on receiving his award, said, "This really has crowned whatever career I ever had. I thought it was over, I guess now it is"...Guests at the Ivors' evening do were **appalled** at being asked "cocaine, madame?" by posh waiters proffering trays of white powder, until their garb gave them away as members of the **Natural Theatre Company** brought in as entertainment...Award for organising the best surprise bash of the week goes to **Rosanne Knights** at PPL, who managed to lure more than 70 colleagues and friends down to London's Hanover Grand to celebrate the 40th birthday of boss **Colleen Hue**. The deception involved tea at Brown's with BPI chief **John Deacon** before the PPL publicity supremo was escorted off to a supposed Sony showcase at said

venue. For once the word "gobsmacked" was appropriate... Those nice people at **HMV** are once again hosting a chardee cricket match to raise money for Nordoff-Robbins Music Therapy on July 23. **HMV MD Brian McLaughlin** requests donations and/or items for the raffle. Call Emma Allen on 0171-439 2112 for details...Three cheers to Columbia A&R **Tracy Slater**, who tied the knot with mixer **Mike "Spike" Stent** at the end of April, and best wishes to PolyGram TV's head of marketing and repertoire **Karen Meekings**, who is to marry ex-Twelfth Night drummer/manager turned accountant **Brian Devoil** on June 10...As for **Tony Cousins** of Metropolis Mastering and wife **Isabelle**, they've just become the proud parents of a baby girl, **Oonagh**, weighing 8lbs.....

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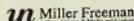
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