Hypers: You’ve been framed!

Would-be chart hypsers face the prospect of being caught on camera following a move to employ close circuit television in the battle to keep the charts clean.

Chart compilation body CIN has agreed a deal with a High Street retailer to use its in-store close circuit television tapes in a bid to catch buying-in teams action.

CIN chief executive Catherine Pusey says she is also negotiating with other retailers. "We have spoken with some about the possibility of having access to tapes in cases we wish to investigate," she says.

If unusual sales patterns are picked up, the video tapes could be used in conjunction with Epos data – which can pinpoint precisely when sales are made – to identify chart cheats.

"If we had evidence that there was a buying-in team in operation, we could look at where particular records were being sold and build up a rogues’ gallery," Pusey says.

Bourd chairman Charlie McCravey says the association fully supports any actions to wipe out attempts to undermine the credibility of the charts. The identity of the first retailer to co-operate with the crackdown is being kept secret, he says. "It would not be helpful to identify the retail outlets which are supplying video evidence and could then be avoided."

The move follows increasing concern at the number of instances of "unusual sales patterns" being picked up by the chart's market research company Millward Brown over recent months.

In a parallel move last week, BPI director general John Deacon was mandated at a meeting of BPI council members on Monday to gather any evidence of attempted chart typing.

Deacon says, "There was concern among some council members that this is a problem. But unless people can give us real evidence there is nothing we can do. If anybody has any information they should contact me with it."

Pusey and Deacon stress that where Millward Brown has identified "unusual sales patterns" over the last few months, they have been dealt with.

When its security systems identify an unusually concentrated number of sales at one store, Millward Brown automatically withdraws the store's data for the week from its sample if there is no acceptable explanation and CIN is informed.

Elstiac's debut album, Elstiac, was involved in a battle royal to score a first number one for Radio One DJ Steve Lamacq and PR Allen James's Deceptive label this week. By Thursday, the album was outselling last week's chart topper, Anna Lamacq's Medulla, by almost ten to one although the lead has narrowed by Friday.

General manager Tony Smith says, "We were looking at maybe silver in the first week and a Top 10 entry, and we've gone gold in three days and have a crack at number one." The album was expected to record more than 7000 sales by the end of the sales week, therefore just failing to break the record for the biggest first week sales for a debut album set by Oasis's Definitely Maybe last August.

MVC reassures record labels

Kingfisher's MVC chain has launched a series of meetings with record companies to explain its policies following criticisms by rival retailers of its pricing on back catalogue.

HMV's Brian McLaughlin and Virgin Our Price managing director Simon Burke claim the chain is destabilising the market with a cut-price policy which offers back-catalogues titles at a regular 17% discount.

Kingfisher's director of entertainment retailing Ken Lewis, who plans to double the number of MVC stores to around 40 within the year, says, "MVC approached record companies to explain what we were trying to do when we set up two years ago. We felt it was important to do that again." He stresses the consultation meetings were planned before the complaints.

MVC's Roger Nesbitt admits that price is a central part of the MVC package but highlights its new release prices. "We're charging up to £12.49 for chart albums," he adds. "It's ironic that we're selling Annie Lennox's Medusa at £11.99 while WH Smith is promoting the same title at £9.95."

Investigations into the fire at Kingfisher-owned Entertainment UK's Hayes warehouse are continuing. Workers have been interviewed as part of the investigation by CID officers.

Insurance company scientists were expected to visit the scene on Friday (March 17).

Cecillon joins radio line-up

EMI UK managing director Jean Francois Cecillon, Top Of The Pops producer Rick Blaxill, Virgin deputy managing director Ray Cooper and Radio One music manager Jeff Smith have been added to the line-up at next month's Music Week-sponsored Music Radio '95 conference.

Blaxill will moderate a panel discussing live music at the event which is sponsored by Spotlight Music Group, publisher of Music Week, at London's Halls on April 6. Blaxill will be joined by Radio One producer Kevin Howlett.

Jeff Smith will participate in a session on radio's use of research into audience reactions to specific tracks. Cecillon will join Radio One head of production Trevor Dann in the On the Spot open questions session and Cooper will chair the advertising session.

PPL's head of broadcasting Pete Rodgers will chair the music monitoring slot.

London Records is staging a showcase in the evening of the event featuring new signing Shiva.

For further information, call the Radio Academy on 0171 332 3837.

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 Big Life launches compilation series

 Cliff gets star role in VE celebrations

 PRS director leaves in management rejig

 New spoken word label launched

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**Kingfisher will keep on cutting**

Kingfisher is promising to press forward with the “competitive pricing” policies of its Woolworths and MVC chains after posting financial figures last week showing a 31% fall in profits. Music and video sales were among the few highlights of disappointing figures for Woolworths which recorded pretax profits down 31% to £52.4m and turnover static at £1bn in the year to January 29, 1995.

Sir Georgio Malaghy, chief executive of parent Kingfisher, was bullish about the performance of entertainment, insisting the MVC and Woolworths cut-price music policies had not affected margins.

In a sideways swipe at rival music retailers including HMV, Virgin and Our Price, he added, “We have maintained competitive prices. But if you look at some of our competitors, there are many that have been operating price cutting of a greater extent. We have not adversely affected our gross margin, because we have managed the merchandising mix that way.”

Woolworths’ £8.99 CD campaigns came in for strong criticism from indie retailers last year, and HMV and Virgin claimed MVC’s 17% discounting of back catalogue titles threatened to damage the record business (see p9). Malaghy added, “Distribution companies are funding MVC’s progress in encouraging turnover of music and video through EUK, Woolworths and MVC exceeds £500m at retail prices, EUK achieved turnover up 15%.”

Woolworths managing director Roger Jones says music and video helped the chain’s Christmas sales, which were generally disappointing for the chain. Sales of CD and video were cited among six areas of growth which together made an £85m profit which was then offset by losses in other areas of the business.

As part of the Woolworths chain’s recovery plan, its stores are being classified as city centre (numbering 100-120), heartland (200-250) and suburban (400) with the store formats and layouts adapted according to the different circumstances, says Jones.

Woolworths’ presentation of music and video will be examined as part of that strategy; he adds; one possibility being considered is moving entertainment departments from their traditional position at the front of stores towards the back.

Trading director Kevin McCartney, who has become one of two trading directors on the Woolworths board, will also look at the presentation of music and video, alongside the company’s entertainment trading controller Charlie McAuley.

Jones says, “Kevin has a very strong brand background and will move things forward there.”

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**BBC series delves into music industry**

BBC2 launches what should be the highlight of the spring TV schedules for the music industry. From May 7 its long-awaited documentary series The Music Biz will be broadcast.

The six 50-minute documentaries have been produced by Freelance Film Partners, the team behind the exploration of the fashion world The Look.

The programmes will look at music industry deals ranging from the sales of CBS to Sony and Virgin to EMI, to superstar record contracts struck by Prince and Madonna.

The series will also investigate the growing influence of the music video, Virgin Records’ marketing of the Black Out of Hell II album and the organisation behind a Metallica show at the Milton Keynes bowl.

Meanwhile, previously unscreened footage of Jimi Hendrix’s last performance at 1970’s Isle of Wight Pop Festival will be shown on BBC2 in mid-August. A six-part series, Rock Family Trees, scheduled for June on BBC2, will examine music styles from punk and heavy metal to British and American pop looking at acts including the New York Dolls, Echo And The Bunnymen, The KLF and Deep Purple.

Other music highlights in the spring and summer schedule include an Arena celebration of punk rock music, Marillion On Music, a series of four-hour-long programmes featuring jazz trumpeter Wynton Marsalis and a Luciano Pavarotti Gala Concert on May 13; An Evening With Lesley Garrett & Friends at Easter; The Transatlantic Sessions, which brings together singers and instrumentalists from North America with Scottish and Irish counterparts; and The BBC Proms 1995 Centenary Season broadcast on BBC1 and BBC2 from July 21-September 16.

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**Catalogue cuts should be permanent**

Over the past few months, nearly every major supplier has promoted a mid-price campaign with a price point of around £6.99 to £7.99 instead of the normal £9.99 to £9.99. On top of this, most dealers have sought multiple sales by offering two CDs for £15 or three for £20. If we ignore the odd chain like Woolworths and Our Price who, with their usual barrow boy mentality, offered Warner back catalogue recently at two CDs for £10 and four for £20 respectively, most dealers have had a look at the presentantion of music and video will be examined as part of that strategy, he adds; one possibility being considered is moving entertainment departments from their traditional position at the front of stores towards the back.

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Radio One is set to broadcast the Ivor Novello awards on May 25, in a new partnership which will see the station presenting an award for innovation.

It is the first such deal to be struck between the BBC station and the music-organised award, and is expected to result in the most comprehensive radio coverage in the event’s history.

Barry Entick, a former MD, and Harcourt sealed the deal with Radio One head of production Trevor Dann and executive producer for live music Chris Lyttle on Wednesday, although the format of coverage has still to be finalised.

The broadcasts are likely to take the form of live transmissions from the event which will be inserted into day-time programmes or possibly as a fast-turn-around package as a one-off show in the evening.

They will also cover a new live showcase being planned for the evening of the event, at London’s Grosvenor House Hotel, which will feature several bands as well as the National Youth Jazz Orchestra. The line-up is currently being finalised.

Lyttle says he hopes the link-up with the Novello will become a regular event. “I’ve always felt that the Novello are much more dependent on creativity, not units sold,” he says. “It is about the songwriters and accolades from their peers.”

Nicky Campbell’s afternoon show may even have an audience to feature live bands, he adds.

The innovation award was proposed by Radio One as a means of cementing its involvement with the award show. Lyttle says, “It will go to somebody who has either come through in recent years and has taken music in a totally new direction, or someone who over the years, at various stages of their career, has pushed the boundaries of the medium.” The winner will be announced on Radio One, says Lyttle.

Harcourt says Radio One’s involvement will help spread the word about the Novello.

“They are the music industry’s best kept secret,” he says. “Radio is an ideal medium for the awards. We’d rather keep the TV out because it is simply too intrusive.”

The full list of nominations for the award will be announced next month.

**Pirate busters in swoop on Essex**

Anti-piracy campaigners have carried out the biggest raid of 1995 so far, swooping on a music and video counterfeiting factory in Gidea Park, Essex.

Customs and Excise officers, with the assistance of the BPI’s Anti Piracy Unit, seized more than 4,000 audio cassettes, 4,000 video tapes and four high-speed duplicators in the raid on a private house. One man was arrested in the raid and is expected to face criminal charges.

The audio cassettes, featuring most of the albums in the current Top 40, have an estimated street value of £12,000. The duplicating machines are worth around £10,000.

A spokesman for the APU says evidence is still being collated but he believes a seizure of this scale will have a major impact on counterfeiters in London.

“Pirate busters in swoop on Essex”

**Pirate busters in swoop on Essex**

Pirate busters in swoop on Essex

**Pubs to join NMD events**

National Music Day is set to receive an extra boost this year following an initiative by the trade body which represents 65,000 pubs across the country.

The Brewers and Licensed Retailers’ Association’s Pub Week comes to a conclusion during NMD, which has been set for the weekend of June 24 and 25, and members are being urged to participate in the event, now in its fourth year.

Although involvement is to be left to the discretion of individual landlords, the accord is expected to double the number of NMD events from last year’s total of more than 1,000. The Brewers’ Association is also organizing three competitions through its trade press to encourage pubs to register for NMD.

This year’s NMD is to be launched this Tuesday (March 21) by BPI director-general John Boyton, the heritage secretary Stephen Darrell and promoter and NMD chairman Harvey Goldsmith, at London’s Royal Albert Hall.

The ex-mainland band, Shredrix, from Dartmouth prison, will also perform at the reception.

One of the first events to register this year is being organised by southern music instrument retailers M&M Music, Music Connection and Poole Percussion, who are combining to stage an exhibition of musical instruments.

**PolyGram take top Classic CD honours**

PolyGram labels took the lions share of the Classic CD awards with five of the 13 honours presented at the Royal College Of Music ceremony last week. The awards, voted for by more than 6,000 Classic CD readers, saw John Elliot Gardner’s Beethoven Symphonies DG Archive release win recording of the year.

Collins moves up at Chiltern Radio

Chiltern Radio Network has promoted DJ Mark Collins to take charge of the Hot FM stations in Dunstable, Bedford, Northampton and Gloucester. Collins, who currently presents the breakfast show for Chiltern, will be responsible for programming, presenter training and record company liaison.

Wets set to open Manchester Arena

Wet Wet Wet will play the first gig at the new Manchester Arena venue on July 25. The 19,500-capacity venue, which has also confirmed gigs by Luciano Pavarotti (September 30) and Celline Dion (October 29), is being developed by Ogden Entertainment Services. Wet Wet Wet have also broken the box office record at Glasgow’s SECC venue with a sixth show as part of their July tour.

Unique takes on Jamesons production

Unique Broadcasting, the independent radio production company, has opened an office in Glasgow to handle production of BBC Radio Two’s ‘The Jamesons’. Unique won the contract to produce the daily show last year and has a team of four working on it. Unique takes over on April 3, and will be using BBC Radio Scotland’s studios.

New HQ for Collins Classics

Collins Classics has moved to new offices at Premier House, 10 Greycoat Place, London SW1P 1SP.

Telephone: 0171-222 1318/21/28 and fax: 0171-222 1526.
Retail veteran’s ‘concept for the Nineties’ shakes retailing

A 16-store retail chain would not normally be perceived as a powerful threat to the established multiples.

But when that chain is MVC, and its guiding force is Garry Nesbitt, there is reason to be fearful. Simon he operated the Price Concept in the mid-Seventies. Nesbitt has displayed enough business acumen in a series of multi-million-pound deals to make the strongest competitor quail.

"Here’s a guy who really sticks to his task," says one retailing rival. "Despite the financial ups and downs of Our Price in the early Eighties he managed to sell it for a handsome price."

So can Nesbitt duplicate his success with his "concept for the Nineties", MVC? "Not if I’ve got anything to do with it," says the rival.

MVC, which targets the price-conscious older consumer, is making waves throughout the industry. Two weeks ago, when it emerged that it is preparing to double its tally of stores within a year, competitors such as HMVs Brian McLaughlin and Virgin’s Simon Burke accused Nesbitt and the fledgling chain of destabilising the market by offering £2-2p discounts to its 500,000 members.

Nesbitt’s career has always been marked by dramatic flourishes, a fact which perhaps betrays his theatrical background. His brother is character actor Derren Nesbitt, while Garry himself spent five years training as a dancer and actor. "I’ve never failed an academic exam, because I’ve never taken one," says Nesbitt, who started his business career after dallying in the early Sixties film industry and cleaning tables at Crockfords.

Having launched Our Price in 1976, he admits he faced disaster at the hands of the early Eighties recession no

less than three times, but managed to drag the chain back from the abyss with the canny takeover of the Harlequin chain and a successful public flotation which ultimately led to the lucrative sale to WH Smith in 1986.

Fifty-three-year-old Nesbitt struck upon the MVC concept during his only spell away from music retailing since 1971 when he was forced into two years of exile by a non-competitive clause in his contract with WH Smith. Three years after buying Our Price in 1986, Smiths forcibly ejected him claiming that, along with four other directors, he was plotting to set up a rival multiple – a charge Nesbitt has always denied.

Executing business deals which brought him control of Crockfords and the Rapdale Hall health spa, he formulated his return which was eventually realised via the joint venture with Kingfisher.

Kingfisher’s director of entertainment retailing Ken Lewis recalls, "Garry went to see Geoffrey (Mulcahy, chief executive of Kingfisher) and said he had this idea. His view was that there was business that wasn’t being totally exploited. That back catalogue wasn’t being taken seriously."

Until now price competition in music has come mainly on chart product. Excluding promotions, catalogue product has provided a higher margin cushion for retailers forced to slash prices on new releases. The reason MVC is controversial is that it is taking price competition directly into the catalogue area, thus challenging the economics of deep-range specialists.

At MVC’s headquarters in Harrow, Middlesex – where he works two days a week – Nesbitt is keen to play down the price issue. The key point for MVC, he says, is that it appeals to hitherto neglected shoppers. "We’re not taking any serious business away from the multiples, because MVC addresses a market they have ignored for years – lapsed buyers. Our research shows that these are consumers who haven’t been up to a High Street music outlet for at least a year, and probably haven’t bought a new release for three years," he says. Nesbitt calculates that three-quarters of the company’s customers are under 20 and 65% are over 35. He says the outlets – typically 4,000sq ft with 15,000 CD titles in stock – trade on their in-store service and expertise as much as price.

Nesbitt’s pedigree indicates that he will not be satisfied until MVC is a major force in retailing. "My reputation speaks for itself," he says. "I wouldn’t be spending this time and energy if the company’s horizons were limited to 23 stores. Kingfisher recognises the incentive there is for us shareholders to build the joint venture into a sizeable business."

Despite his insistence that MVC is in competition with existing retailers, the reality is that it does become a sizeable business, it cannot help but tread on the toes of its competitors.

Paul Gorman

**GARRY NESBITT**

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The Virgin Our Price merger speeds up

From the outside of the Virgin Our Price building in Chiswick, west London, there’s little to show that there’s a revolution taking place inside. The huge red and white Our Price logo in the forecourt may suggest its business as usual, but behind the doors the chain is slowly being transformed.

In the year since Virgin’s merger with Our Price was announced last March, Virgin Our Price managing director Simon Burke and his team have barely had time to pause for breath.

“It’s been a bit of a rollercoaster year,” he says. “I think I can safely say any one merger is probably enough in anybody’s lifetime. 1994 was a very difficult year for everybody here.”

After initial concern about what the changes would mean for Our Price in particular, everything is now beginning to come together. “A year ago there was intense sensitivity on all sides about this merger,” Burke says. “We are almost following what the middle management is telling us works best.”

The biggest concerns internally were that mass redundancies and dozens of store closures could follow at the Our Price chain, which was clearly the less successful half of the merger. Burke willingly concedes it has had a rough time over recent years. Having set the pace for High Street record retailing in the mid Eighties—“The High Street chain is an Our Price-inspired creation,” says Burke—the chain had lost its way by the end of the decade. And it has never fully recovered.

“Our Price didn’t move with the times,” he says. “Instead of leading the market, it gradually fell behind. It stuck rigidly with 2,500 sq ft stores when all around megastores were opening.”

Even when Our Price opened bigger stores, they were simply “inflated” versions of the small store concept and failed, says Burke.

Over the coming year or two, Burke envisages it will have lost around 10 Our Price stores—which he stresses will still leave a substantial 250-store chain—with Virgin-branded “second generation” stores plugging the gap between Our Price stores and Virgin Megastores.

In Shrewsbury, two existing Our Price stores which were making a loss have been replaced by one single 5,500 sq ft store, with half the rent, half the staff costs and half the overheads, says Burke.

“There are more stores in similar circumstances—not dozens, but a significant number—where I think we are making no money out of towns because of the way we have been set up,” he says. “The answer is to replace two small stores with one that makes sense, he says, or simply closing an existing single store and replacing it with a larger operation.

The possibility that such consolidation could lead ultimately to the phasing out of the Our Price brand is not a question which Burke will entertain in the short term. But he readily admits that the name has become something of a millstone.

Originally coined by founder Garry Nesbitt in 1976, the “Our Price” name was meant to represent the best value in the High Street. That ceased to be the case in the late Eighties when the chain retained a “price offer” name and style, says Burke, but became more expensive than its competitors.

“I would be lying if I said the name was ideal,” he says. “Over time I think the Virgin name will become more prominent within the business, at least because we will be replacing one kind of store with another.”

For the meantime, Burke recognises the value of running two brands side-by-side in the way that soap giant Unilever, for example, has segmented the washing powder market with brands such as Persil and Surf.

“There are many companies that produce different kinds of consumer products. Certain people manage those brands individually, but the company’s production facilities, accounting systems and finance systems are all one. It will be a little bit more like that.”

It will not be an overnight revolution, he says. “This whole thing is not about radical change; we have two successful businesses and we are looking for gradual change,” he says.

There’s no doubt it will be a tough task. But Burke has already done it once before. After he joined Virgin in 1986, he spent six years turning the then-sitting chain into the High Street force and Music Week Beta Of The Year it is today. The smart money says that if anyone can reposition Our Price for the next decade, he can. Martin Talbot
‘You can bank on it.’ Absolute dependability. Or put another way, Securicor. As in Securicor Omega Express. It’s this dependability that has earned us the trust of our customers in the music industry. A position gained through having the resources and commitment to respond to our customers’ needs. So whether you’re sending Heavy Metal to Ironbridge or Hard Rock to Stoney Stratton, you can trust us to deliver. But then, it’s nothing less than you’d expect from a company with Securicor in its name. Call us on 06450 06450. You’ll like the sound of what you hear.
“When I took the job I said to myself: ‘Well, at least I don’t have to be a rocket scientist to handle this one. Then Apstar 2 exploded and I realised: “Oh my God, I do have to be a rocket scientist after all.”

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Freak Power's charismatic frontman Ashley Slater is the first to admit that being signed by his agency Barrie Bogle Hogarty to put a track to the newest Levi's ad was the break the band sorely needed.

When it was first released in October 1993, the band's debut single, Turn On, Turn In, Cop Out, reached number 29, but the second single, Rash, peaked at a disappointing 69 the following February and the album, Drive Thru-Booby, failed to make the Top 75.

Now the band are supporting 3am on an extensive European tour and the re-released Turn On, Turn In, Cop Out is riding high in the Top 10 after entering at number three.

But the band's change of fortune cannot solely be put down to its push from Levi's, says A&R manager Julian Palmer of EMI Records.

Building up a following was top of the agenda for Palmer, who signed the group in the summer of 1992, and Freak Power have been touring almost continuously since.

Nowadays they're moving 2,000 tickets and selling out venues as opposed to the early days when Slater says Freak Power were "canning it up and down the country selling maybe 100 tickets a time."

It wasn't a difficult decision for Palmer to sign the band, especially after he had heard their current hit back in the summer of 1992. "I just heard the first four or five bars and I was sold," he says. "There was something unique about it."

Initially led by former Beasts International leader Norman Cook, who wrote the single, Freak Power are now very much a joint project; Slater being more than singer and trombonist, and the rest of the band being encouraged to put ideas forward for songs.

"It started out like, you want to be the next Newman and creation? but I'm bigger than that," says Slater.

"We thrash out our roles out and we respect each other. Now it's 60/40 - there are two songwriters but it wouldn't be what it is without the others having a say."

A closer look at the band reveals two former session musicians: James Carmichael Jr, previously half of KC Creative and Mike Marmorman, and Irish, new percussionist Mouth Wilson, who had previously worked with D:Ream.

The fact that bass player Jenson Graham is just 16 is part of the band's charm, but both Slater and Palmer are keen to emphasise that Freak Power are very much a "proper" band, and one which looks forward to a healthy future.

"We started off on the coat tails of acid jazz," the singer explains, "but now our aim is to make the audience much, much bigger. The basic idea is to turn Freak Power into a great band which can make any sound we like."

"After the success of Turn On, Turn In, Cop Out, the temptation to release another single from Drive Thru-Booby, re-released on April 3, must be enormous, but Palmer insists Island is going to hold back and wait for a brand new single in May.

"Fears that it won't match the success of its predecessor will be unfounded, believes Slater, who says their manager Garry Brash is worried about having had a hit too early. Slater himself is more confident they can ride it out. "The acid jazz wave has just about peaked and we're moving on," he says.

"We're moving to more of a trip hoppy sound somewhere between Underworld and The Brand New Heavies."

He hints that the next song, "a ballad", has already been written and shows more than a little promise. Although Palmer accepts that the Levi's advert was a catalyst that kickstarted their career, he sees their future success in terms of the hard work they put into touring. "People don't buy tickets to see a band on the back of a few bars of music from an ad."

The investment Island made putting them on the road is paying off. Their success is down to their viability," he says.

"But a band which builds up a reputation as a live act can pose problems when it comes to laying down tracks in a studio. Galliano may fill venues nationwide but hasn't quite managed to translate their success into sales."

Slater acknowledges that many people perceive the band more as a live entity, but he is confident that they will also come across strongly on vinyl.

"Of course we're very much a live band. We love performing and we'd love to do it all the time, but there's a definite vibe in the band which I think we can translate into recordings," he says.

Freak Power plan to take a break from touring in April and spend time in the studio recording an album pencilled in for late summer or autumn release. They will then continue to tour, playing festivals in the summer and returning to Europe, where, Palmer says, the band are beginning to get a foothold.

Palmer has high hopes for the band's debut album. "It's going to be odder, more aggressive, more modern and very exciting. I would say the most revolutionary," he says. "It's the first material the band have written and recorded as a band, so the identity is more defined."

Slater, too, is excited by the prospect of recording a second album. "I wasn't initially prepared for the way things would develop. This is the most enthusiastic I've ever been about being in a band."

But the former "straight" trombonist who has played with The London Symphony Orchestra and The London Philharmonic, is taking it in his stride. "I'm into loving the rock 'n' roll life for a few years," he says, sounding extremely pleased with the thought. "We're going to make this band unstoppable."

Catherine Earle

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**Freak Power**

**DETERMINED TO BUILD ON THEIR BREAKTHROUGH HIT**

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**NICK ROBINSON**

**ON A&R**

It may have begun with rain but the South By South West convention in Austin, Texas, ended in celebration for UK music in the US... The Brit showcase gig, featuring Sencer, Ned's Atomic Dustbin and Elastica, generated the most interest particularly as the latter had just flown in from two sell-out gigs in Los Angeles - one of which did so in just 15 minutes... Also waving the flag were the US-based rockers Bush who most of the UK A&R contingent were witnessing for the first time. The rain naturally meant that South By South West delegates were forced to seek shelter in the seemingly endless array of bars on the main drag in Austin. Consequently, the small but perfectly formed UK A&R pack used the opportunity to swap gossip or lies - depending on how many vodka and cranberry juices had been downed (yes, oddly enough that was the most popular tipple)... Such tales included the one about The Bluetones opting for A&M, 60ft Dolls going to Sony Music Publishing and Savage & Best's Parkway label doing the rounds of the majors with ex-Curve man Dean Garcia lined-up alongside Powder on their roster... Then there was the one about former Phonogram and EMI Music man Steve Walters finding a new home at MCA Music following the departure of Mike Greenwood... East West's Nathan McGough made an appearance in Austin to see his boys, Baby Chaos, also put on a good show. He also happened to mention that East West talent scout Jason Hetherington is now looking after his first band, the inventive techno group The Aloeaf, who have their debut album Cover The Crime re-released by the major label in May, McGough and EMI Music's Mike Smith, meanwhile, claimed to have formed their own band at the convention - they're called Parkwind. Any rumours that Island Music has put in a bid were denied... One band that did attract a fair amount of interest in Austin, however, was Jackass, who are managed by Cypress Hill's manager Happy. Finally, an Austin fashion tip: if you want to look like you're part of the scene, simply wear Lisa Loeb glasses and a check shirt - hundreds of Texans can't be wrong.
TRACI LORDS
TRiumphing Over Adversity

Watkins of dance act Juno Reactor and already the Watkins-penned single Control has reached number two in the Billboard dance chart.

The story began in the late Eighties when Lords overcame a notorious under-age pvpn career and drug overdose and put herself through therapy, acting classes and vocal lessons. And with 24 mainstream film roles in the past four years, 15 magazine cover appearances and acting roles in top US TV shows Melrose Place and Rosanne, Lords has clearly triumphed over adversity.

Lords says, "It hasn’t been easy for me because of my past. I really want to express myself more, which is why I wanted to do music."

A part in John Waters’s Cry Baby and a guest spot on the Music Street Preachers’ 1991 album cut Little Baby Nothing helped put her back on the map before Radiocentive general manager Brendan Bourke signed her.

The biggest surprise is that Lords has chosen to pursue a hard-hitting transco-trance direction, especially given the mainstream US market.

Bourke says, "We all decided that, opposed to the obvious route, as a rock vixen or a pop diva like Samantha Fox, we’d make an interesting, more extreme record."

Lords’ own conversion to dance music came in 1990 in London on a modeling assignment. "I didn’t know what techno was, as that kind of music wasn’t happening in my circles but I was blown away by it,” she admits.

Via Radiocentive MD Gary Kurfirst, who managed Bailey and Currie – alias Rabble – Lords completed three tracks with the duo in London before Mike Edwards added his input.

Edwards says he was stunned by the songs. "I couldn’t believe that an American, in with that Hollywood scene, listened to and wanted to make that Euro-trance music at a time when it was very un-fashionable – at the height of grunge."

But he believes the album, which is released in the UK on April 10 preceded by Control next week, is strong enough to help Lords live up to the stigmas of her desperate early years. "In two or three years, this is what Traci Lords is going to be known for,” he says. Martin Atwood

Dick Dale
THE RETURN OF THE SURF PIONEER

Dick Dale invented surf music with a blistering Stratocaster guitar sound that stripped rock ‘n’ roll right back to its tribal roots. He’s also in the history books as the first rocker to appear on The Ed Sullivan Show and can boast that The Rolling Stones supported him on their first US tour.

But in the early Sixties, prompted by life-saving cancer surgery, he retired from the music business and headed off to Hawaii and the Mojave Desert to find himself. It took longer than intended and Dale didn’t resurrect until 1983 when Righteous released the comeback album Tribal Thunder.

And a series of sell-out shows at the Slums club in San Francisco suddenly found Dale, now 57, attracting interest all over again.

Righteous managing director Larry Sloven says: “I grew up in southern California, so I was familiar with his records and I knew who he was and when I discovered his Slums gigs were jammed with a young audience, I knew he was happening.”

Quentin Tarantino chose Dale’s 1958 track Missoula as the opening music to his film, Pulp Fiction. “Tarantino makes music and makes a movie around it,” says Dale. “He said my music was the good, the bad and the ugly all in one, so I guess I played my part.”

His current album, Unknown Territory, proves Dale isn’t just another old-timer but can make a fast track on the rock/cabaret circuit. In fact, it’s the heaviest track he’s ever recorded. As the man himself puts it: “I play guitar like I’m chopping down a tree.”

Sloven says Dale has the broadest appeal of any act he’s worked with. “When he’s playing to a sell-out crowd in Texas, he’s playing to skinheads, tattoos, body-piercers, bikers and college professors with their kids.” Dale plays his first non-US dates on March 28-29 at London’s Garage – a venue that has raised a huge amount of interest.

He’s booked to appear on Radio One’s Soundbite and John Peel shows, GLR, Radio Pace’s Midweek and BBC 2’s Late Show so his wide-ranging US appeal could be duplicated here.

And having been making for nearly 30 years, he’s not about to let go of his second-time-round fame. “I won’t die in a rocking chair in a bottle house and I’ll be around – and I’ll be body parts flying,” he says.

Leo Finlay

DEANA CARTER
NOT A TRADITIONAL NASHVILLE EXPORT

Deana Carter has broken with Nashville tradition in a bid to have a worldwide career on her own terms. “I really wanted to do something different, and nobody from Nashville’s released a record overseas first,” she says.

Offered an unprecedented 10-week promotional window in Europe before the US release date of her debut album Did I Shave My Legs For This?, EMI UK gave her the support slot on this month’s Jimmy Nail tour, re-cut the album, added four songs and dropped two. It also paid for a video for the second single and booked Deana on TV and radio throughout the UK and in Europe to promote the album which is already out here.

“We’ve been on this project since Liberty’s international vice president Cindy Williams sent me a demo in January 1994,” says producer manager Thierry Pannetier at EMI’s Strategic Marketing Division. SMD’s Andrew Pryor met Carter’s producer Jimmy Bowen, in April, and they agreed to bring SMD A&R man Tris Penns to Nashville in August to give an international perspective on the sessions.

Pannetier says EMI UK’s “long-term commitment” to Carter then started to take shape with Carter’s desire to do the Nashville “cookie-cutter production line”.

“It’s a very tight band,” says Pannetier, “and this album is very much a compromise; rotox as well as country, and blues minus some of the usual Nashville production.”

Carter says, “My role models are writers like Tom Petty and Bruce Springsteen. I really hope to have success – for a lot of other talented people in Nashville who don’t fit the mould, as well as for myself.”

Ian Nicolson

GUIDED BY VOICES
DAYTON OUTFIT FINALLY GIVE UP THEIR DAY JOBS

It is quite a story. Guided By Voices from Dayton, Ohio, recorded and released six albums while holding down day jobs, bringing up families and becoming three-quarters.

Leader and songwriter Robert Pollard was a schoolteacher with a wife and kids before the wider world started to realize his band were the spiritual godfathers of lo-fi indie rock.

The buzz about Pollard and his group started with the release of the album Unguided On Time and their appearance at New York’s New Music Seminar in 1993.

Chris Lombardi, co-owner of the Matador label, took a friend who worked at Warner Brothers to see GBV and ended up in a bidding war with the majors. At the time, GBV were signed to St. Louis label Scat, with whom Matador had a distribution deal. “The band said they would sign to us if we matched the Warners offer and we did,” says Lombardi.

Their first Matador album, Alien Lanes, in the UK on April 10, features 28 songs and it features a hallmarked mix of two- and-a-half minute shafts of rock brilliance with weird meanderings of 10 seconds or less.

The strong influence on Pollard’s songwriting and vocal style of British Sixties pop and psychedelia pulses through the guitar-drenched, spontaneous feel of the four-track recordings.

“His voice isn’t a gimmick,” he says. “But it’s easy, accessible and cheap. It means you can write a song and it can be recorded in an hour. And we often make up those 30-second songs on the spot.”

Pollard, finally a full-time musician, is proud that another album has already been recorded, to be released later this year. Produced by Steve Albini and from Dayton’s Kim Deal of The Breeders, it promises to have a bigger sound. And Box, a boxed set of those first six GBV albums plus previously unreleased material, is also now available.

David Knight

MUSIC WEEK 25 MARCH 1995
Edwyn Collins was in danger of becoming the artist the critics praised but the public ignored – until Setanta stepped in.

Although Orange Juice, the band he formed in the early Eighties, reformed with Polydor, Collins has never achieved the sales his reputation deserved.

But signing to Setanta, the celebrated indie run by Keith Cullen, has seen Collins enjoy the greatest success of his 15-year recording career with international sales of his single, A Girl Like You, outstripping any of his previous work.

The track has been number one in Belgium for more than a month and has gone gold. It looks set for the Top 10 in France and possibly the top of the charts in Australia.

Other territories are also picking up, and the album, Gorgeous George, is heading rapidly towards the 100,000 sales mark.

The reasons for the success seem to be manifold. From a purely musical point of view, Collins feels that George is much more his own album.

"It’s the first time I’ve produced my own record," says Collins, who built his own studio in London around an ancient EMU Neve mixing console.

"Records work on a gut level and if you carry your intent through from the writing to the production it works on a sort of metaphysical level. When there’s too much contrivance in a production, people start to roll a rat," he says.

In Collins and Setanta’s shared determination to let the album generate its own success on its own merits, which has made this particular artist-label relationship successful.

Collins, who was originally introduced to Setanta through his production work with many of the label’s artists, says, "It’s been very informal. I was against most of the work on my record. It’s been quite intensive but having chart hits has been a learning process for both of us.

"I never experienced anything like this with Orange Juice," he says. "I reckon I’ll be working this album for the rest of the year and I now understand why all these Yuppie types take up jogging because I’m feeling quite debilitated right now."

**ONES TO WATCH**

**CAST**
The new Polydor-signed four-piece break off from sessions at Oxford’s The Manor studio last Monday with a roof-raising set at the excellent big-band night at London’s Odeon Ballroom. The band, fronted by Lee Mavers’ former sidekicks, John Power, will unleash their debut single – the John Loder-produced track – on Monday. An album will probably follow sometime.

**STATE OF GRACE**
Freshly signed to RCA via Jd Stone, State Of Grace debuted three years ago with the single, Camel. The album, in your membership, is finally ready and is packed with lush, majestic pop songs bearing glowing reviews.

**MAIDS OF GRAVITY**
California Institute of the Arts is responsible for bringing you this lot together. New signed to Virgin’s Vango Yard label and just finished in the studio with Pona For Print producer Matt Tyler, the Maids have their debut album, Strange, coming out on April 16.

**POWDER**
Concerning astringent A&R attention, this London-based four-piece have signed a singles deal with Parkway, the label set up by IF company Elga & Bred. The debut single, 20,000 Leagues Under The Sea is power-packed pop topped with Pearls’ distinctive vocals.

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Confirmed bookings, week ending March 18. Source: Era
MEN'SWEAR: I'll Manage Somehow (Laurel). The debut single from the hotly tipped Men'sWear makes clear what all the fuss is about. A typical slice of the new wave of infectious, power pop which British bands forgot about in the late Eighties. Limited to 5,000 copies, it'll sell out in days.

SOX: Go for the Heart Living Bead (REC3). Samantha Fox's undercover song for Europe entry, written with ex-Roman Holiday producer Jonathan Drake, is a catchy, mid-tempo number destined to revive her chart career.

WORLDWIDE: Two Feet Go (FootDriver/F24222). A three-song EP introducing the highly-rated Dublin trio, showing a surprising amount of diversity and maturity. The title track is an obvious winner at retail, blues and soul founder John Amos.

GREAT IDEA WELL-EXECUTED AND AN OBVIOUS This Is Not A Love Song, the 6525' Planet séries. Digitally remastered, largely licensed opening volley of seven albums includes some of the original and the impossible-to-find. Stand-tracks previously unavailable on CD, its opening volley of seven albums includes some of the original and the impossible-to-find. Stand-tracks previously unavailable on CD, its opening volley of seven albums includes some

THE WHITEHEAD BROTHERS: Forget Was A G (Moton 0016343). Not as instantly arresting as Your Love Is A Liv, this track is still a classy slice of urban soul under one of the better R&B albums of the past year.

THE WILDEARTS: I Wanna Go Where The People Go (East West S0UNDS4). Front pop metal track that wears the cushioning guise of a punk Bay City Rollers under the influence of classic Queen yet not a cover of one of the band's greatest hits, Fab melody, great guitar, loads of fun. The album H.U. Q is due in May.

SINGLE OF THE WEEK

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CLATUREN: SWEDISH EXPERIENCE, WITH A DIFFERENCE

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ALBUMS

CAPTAIN IN HOLLYWOOD PROJECT: Animals Or Human (Pulse 19CD). A relentless assault of energetic Eurobeat from the Captain In Hollywood Project, who have, surprisingly, failed to have a UK smash despite their similarities to Top 10 acts Unlimited and The Real McCoy. CD00012CD. This debut album is a good indication of the band's punky raw live energy, but the deep rocky moments on tracks such as Turkey Breast show the energy, but the deep rocky moments on tracks such as Turkey Breast show the

BOLD THE BASS: Clearest (6th & Broadway BR0911). Tim Simonson is back, following Darfield with the first album through Island. It features Jan Whitehead, Snead O'Connor, a psychedelic rapper and a variety of poets and writers.

GREEN FREY: Solo Collection (MCA MCD 1122). Surfing the wave of success which greeted the Eagles' reformation, Frey's hits package pulls together AOR classics such as The Heat Is On and Smugglers Blues with three new songs especially

GROUNING: You're A Freak (Mother Records MUMB). This limited edition seven-inch provides a boostastic hit for the former album, which bears comparison with Bridge and label owners U2.

THE UNION: The Union (Grass Records GR09022CD). Indelibly stamped with the trademark of the LP, this production, Atlanta's The Union switch effortlessly from hardcore to jangle pop on an excellent debut, picked up by Belfast indie Grass.

OTTMAR LIEBERT: Esphorix (Epic 473162). A mini album of remixes from guitarist Liebert, using remebers-Becken-Vade, Steve Hillage, Aki Nawaz (Fun-Damental) and Luna Negra. A pleasing
timeless aesthetic somewhat infused with dance elements.

THE UNLIMITED DREAM COMPANY: Voltage Continues Dreaming (Mushroom Music Ltd C01204). An uptempo ambient exploration of sounds and fury

RICK FORSYTH: Solo Collection (MCA MCD 1122). Surfing the wave of success which greeted the Eagles' reformation, Frey's hits package pulls together AOR classics such as The Heat Is On and Smugglers Blues with three new songs especially

THE WHITEHEAD BROTHERS: Forgel I Was A (Virgin W4775). If you think You're Lonely New (Epic EPC6614242). Glittering version of the apparently eternal McCudden & Whitehead pop-funk standard, further
decorated by Luther's distended, effortless gospel.

K CIA MALLORY: I Think You're Lonely Now (Mercury 4525). The Jodeci vocalist's chunk of lush romance, co-written by Bobbi Waybright, is the second single from the soundtrack to Jason's Lyric, released in the UK in late spring.

THE UNION: The Union (Grass Records GR09022CD). Indelibly stamped with the trademark of the LP, this production, Atlanta's The Union switch effortlessly from hardcore to jangle pop on an excellent debut, picked up by Belfast indie Grass.

MORPHINE: Yes (Rykodisc RCD-10320). A three-song EP introducing the highly-

SINGLES

THE WHITEHEAD BROTHERS: Forget Was A G (Moton 0016343). Not as instantly arresting as Your Love Is A Liv, this track is still a classy slice of urban soul under the influence of classic Queen yet not a cover of one of the band's greatest hits, Fab melody, great guitar, loads of fun. The album H.U. Q is due in May.

ALBUMS

CAPTAIN IN HOLLYWOOD PROJECT: Animals Or Human (Pulse 19CD). A relentless assault of energetic Eurobeat from the Captain In Hollywood Project, who have, surprisingly, failed to have a UK smash despite their similarities to Top 10 acts Unlimited and The Real McCoy. CD00012CD. This debut album is a good indication of the band's punky raw live energy, but the deep rocky moments on tracks such as Turkey Breast show the

BOLD THE BASS: Clearest (6th & Broadway BR0911). Tim Simonson is back, following Darfield with the first album through Island. It features Jan Whitehead, Snead O'Connor, a psychedelic rapper and a variety of poets and writers.

GREEN FREY: Solo Collection (MCA MCD 1122). Surfing the wave of success which greeted the Eagles' reformation, Frey's hits package pulls together AOR classics such as The Heat Is On and Smugglers Blues with three new songs especially

GROUNING: You're A Freak (Mother Records MUMB). This limited edition seven-inch provides a boostastic hit for the former album, which bears comparison with Bridge and label owners U2.

THE UNION: The Union (Grass Records GR09022CD). Indelibly stamped with the trademark of the LP, this production, Atlanta's The Union switch effortlessly from hardcore to jangle pop on an excellent debut, picked up by Belfast indie Grass.

OTTMAR LIEBERT: Esphorix (Epic 473162). A mini album of remixes from guitarist Liebert, using remebers-Becken-Vade, Steve Hillage, Aki Nawaz (Fun-Damental) and Luna Negra. A pleasing
timeless aesthetic somewhat infused with dance elements.

THE UNLIMITED DREAM COMPANY: Voltage Continues Dreaming (Mushroom Music Ltd C01204). An uptempo ambient exploration of sounds and fury

RICK FORSYTH: Solo Collection (MCA MCD 1122). Surfing the wave of success which greeted the Eagles' reformation, Frey's hits package pulls together AOR classics such as The Heat Is On and Smugglers Blues with three new songs especially

THE WHITEHEAD BROTHERS: Forgel I Was A (Virgin W4775). If you think You're Lonely New (Epic EPC6614242). Glittering version of the apparently eternal McCudden & Whitehead pop-funk standard, further
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MORPHINE: Yes (Rykodisc RCD-10320). A three-song EP introducing the highly-
Twice finally takes a tumble, dipping to seven-week singles chart-topper Think the week's highest début at number 63. Human League, whose Tell Me When is Minds, Portishead, John Waite and the Judds, it is the second time Love Can Build A Bridge picked up the majority of its sales on Saturday, following extensive exposure on Friday which was, of course, Comic Relief's Red Nose Day. It is the second Comic Relief song to reach number one, following Haie & Pace's I Want To Remind Me Tin Tin Out feat. Espiritu - WEA.

Back in the UK, Celine Dion seven-week chart topper Think Twice finally takes a tumble, dipping to number 34. As previously reported, the song has been number one at a later stage in its chart cycle is not true. Frankie Laine's Believe was number one in its 23rd week on the NME chart in 1953.

Alan Jones

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**SINGLES UPDATE**

| Year | Sales |/
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Versus Last Week</td>
<td>17%</td>
<td>12%</td>
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</table>

**ALBUMS UPDATE**

| Year | Sales |/
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Versus Last Week</td>
<td>8%</td>
<td>7%</td>
</tr>
</tbody>
</table>

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**SALES AWARDS**

| Gold: Elastica, Bruce Springsteen - The Hits | Various: Dance Zone Level 4. |
| Silv: Del Amitri, Fools Gold: Elastica, Garth Brooks - Without a Wall. |

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**PLAYLIST ADDS**


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**AIRPLAY**

Once every 100 minutes, or more than 14 times a day, Atlantic 252 played Annie Lennox's No More I Love You last week. There are 168 hours in a week, and Atlantic 252 played No More I Love You a total of 101 times. That is a record for the station, and very likely a record for any track on any station in the 21-year history of commercial radio in the UK. Far from scaling down its policy of playing big hits more regularly than any other station, Atlantic 252 has increased its commitment to repertoire and, as well as No More I Love You, played a further half dozen records an average of more than once every three hours, day and night, for a whole week.

Without Atlantic 252, Janet Jackson's Whoops Now! would be number one on the airplay chart with Mike & The Mechanics' Over My Shoulder would be number two, but with it No More I Love You spends a sixth week at the top. No More I Love You also climbs to the top of the Virgin 1215 chart for the first time, but with a mere 26 plays. Other tracks from Annie Lennox's album are also picking up a fair amount of exposure at Virgin. Nationally, Annie's album is also selling well, with Eileen John's Made In England also getting a lot of exposure.

After achieving substantial airplay for previously unknown new acts MNE and Danielle Ferris in recent weeks, Sony continues to prove its ability to break acts with Tina Arena's debut single Chains holding 164 plays in the week to grab 43rd place. Enthusiastic early support comes from Radio One, where it got 12 plays. Altogether there are nine singles on Radio One's Top 50 that have not been released yet — the highest figure for any station.

For such a popular group, East 17's Let It Rain is not performing as well as might be expected. It climbed to number 29 this week, but only got 174 plays across the 56 stations on the Media Monitor panel — an average of three plays each. Numerous records have more support, including records as low as The Style Council Girls! All I Want, which registers 90th with 188 exposures logged in the week.

The number 39 record on this week's airplay chart is actually titled Two Can Play That Game, and is by Bobby Brown, not by Bobby Brown & Whitney Houston as listed due to an error at Media Monitor. Even though Two Can Play That Game has an equally appropriate title, Whitney's duet with her husband was Something In Common. While we're at it, another gremlin at Media Monitor resulted in last week's airplay profile for Virgin 1215 incorrectly including some pop and dance titles. Apologies.

Alan Jones

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**THE UK'S OFFICIAL CHART SOURCE**

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**THIS WEEK'S HITS**

**Singles**

Number One: Love Can Build A Bridge Cher, Chrissie Hynde & Neneh Cherry. Number Two: Always Something There To Remind Me Tin Tin Out feat. Espiritu. It has an interesting history, having started life on Columbia as an Espiritu promo, it made only one week's airplay on the club chart and didn't make it to a full commercial release. It was then given the Tin Tin treatment, and adopted OJ as a gong on their usual label Hog Coons, only to be picked up by Warner Music for release on WEA.

**Albums**

Number One: Elastica Elastica - Deceptive. Number Two: Smash Orfapping - Epitaph. Number One Compilation: Dance Zone Level 4 - Polygram TV.

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**AIRPLAY**


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**THE MAD CHEF Source**

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**RE RE RE...**

...will be the 8th hit single from the gold album "Move It!"
**AIRPLAY PROFILE**

<table>
<thead>
<tr>
<th>No. of plays</th>
<th>YW</th>
<th>FM</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.0</td>
<td>37</td>
<td>17</td>
</tr>
<tr>
<td>2.0</td>
<td>27</td>
<td>13</td>
</tr>
<tr>
<td>3.0</td>
<td>24</td>
<td>13</td>
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<tr>
<td>4.0</td>
<td>19</td>
<td>12</td>
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<tr>
<td>5.0</td>
<td>16</td>
<td>12</td>
</tr>
<tr>
<td>6.0</td>
<td>15</td>
<td>12</td>
</tr>
<tr>
<td>7.0</td>
<td>14</td>
<td>12</td>
</tr>
<tr>
<td>8.0</td>
<td>14</td>
<td>12</td>
</tr>
<tr>
<td>9.0</td>
<td>14</td>
<td>12</td>
</tr>
<tr>
<td>10.0</td>
<td>14</td>
<td>12</td>
</tr>
</tbody>
</table>

**JFM 102.2**

JFM 102.2 has been broadcasting across Greater London for five years, with an emphasis on Jazz and Blues, but it now holds a 1.3% share of radio listening in London, a 5% share in Birmingham, and a 15% share in Manchester. "Golden Rose Communications renamed it JFM because the aim was to make it more commercial," says Striker. "We needed to make the music policy more focused, and we've honed down a lot of the music played. I know we're going in the right direction now." The station plays a mix of classics and current chart hits during the day, while specialist shows run from 10pm and midnight featuring experimental and modern jazz. Other main shows include "Soul Spectrum" on Saturdays, four hours of swing and traditional jazz on Sundays and Robin Vincent's Sunday jazz shows, with more standard "dinner jazz" between 8pm and 10pm on weekdays.

Catherine Ende

**AIRPLAY FOCUS**

**95.8 CAPITAL FM**

**LONDON**

<table>
<thead>
<tr>
<th>No. of plays</th>
<th>YW</th>
<th>FM</th>
</tr>
</thead>
<tbody>
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<td>1.0</td>
<td>43</td>
<td>44</td>
</tr>
<tr>
<td>2.0</td>
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<td>44</td>
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<tr>
<td>3.0</td>
<td>41</td>
<td>44</td>
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<td>4.0</td>
<td>40</td>
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<tr>
<td>5.0</td>
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<td>44</td>
</tr>
<tr>
<td>6.0</td>
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<td>7.0</td>
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<td>8.0</td>
<td>36</td>
<td>44</td>
</tr>
<tr>
<td>9.0</td>
<td>35</td>
<td>44</td>
</tr>
<tr>
<td>10.0</td>
<td>34</td>
<td>44</td>
</tr>
</tbody>
</table>

MNB's got A Little Something For You was first picked up by Media Monitor on Birmingham's new defunct Buzz FM on December 21. But a look at its pre-release airplay shows it's not a track that owes its sales success to extensive radio support, the song only entering the Airplay Top 50 a week after it had entered the singles charts at number seven. Even when the song rose to number one in the singles charts, it failed to arouse the enthusiasm of many stations, only gaining 233 plays in that week. This track was supported most heavily by Radio One and Capital. Radio One gave this song heavy support fairly early - playing it 18 times in the week ending February 5, while other stations remained cautious. Clyde was its second biggest supporter at that time with nine plays a week but Capital soon caught up with Radio One, both stations playing it around 25 times in the week. Its national airplay peaked at 376 plays (on March 18).

Catherine Ende

**MUSIC WEEK 25 MARCH 1995**
### Top 50 Airplay Hits 25 March 1995

#### Top 10 Growers

<table>
<thead>
<tr>
<th>No.</th>
<th>Title Artist(s)</th>
<th>Total plays</th>
<th>Increase in number of plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BACK FOR GOOD</td>
<td>767</td>
<td>301</td>
</tr>
<tr>
<td>2</td>
<td>TURN ON, TUNE IN, COP OUT</td>
<td>642</td>
<td>245</td>
</tr>
<tr>
<td>3</td>
<td>THREE WHOOPS NOW</td>
<td>558</td>
<td>232</td>
</tr>
<tr>
<td>4</td>
<td>TWO CAN PLAY AT THAT GAME</td>
<td>206</td>
<td>205</td>
</tr>
<tr>
<td>5</td>
<td>THIS IS MY HEART</td>
<td>491</td>
<td>178</td>
</tr>
<tr>
<td>6</td>
<td>Gonna Be There (Swing Out Sister)</td>
<td>629</td>
<td>177</td>
</tr>
<tr>
<td>7</td>
<td>WE'VE GOT IT TONIGHT</td>
<td>225</td>
<td>161</td>
</tr>
<tr>
<td>8</td>
<td>HIGH AND DRY (Radiohead)</td>
<td>158</td>
<td>158</td>
</tr>
<tr>
<td>9</td>
<td>RUN TO YOU (Picasso)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>I CAN'T BE WITH YOU (Weezer)</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

#### Top 10 Most Added

<table>
<thead>
<tr>
<th>No.</th>
<th>Title Artist(s)</th>
<th>Plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TWO CAN PLAY AT THAT GAME (Bobby Brown &amp; Whitney Houston)</td>
<td>25</td>
</tr>
<tr>
<td>2</td>
<td>AIN'T NO STOPPIN' US NOW (Luther Vandross)</td>
<td>20</td>
</tr>
<tr>
<td>3</td>
<td>LOVE CAN BUILD A BRIDGE (Comet)</td>
<td>40</td>
</tr>
<tr>
<td>4</td>
<td>TWO CAN PLAY AT THAT GAME (Bobby Brown &amp; Whitney Houston)</td>
<td>30</td>
</tr>
<tr>
<td>5</td>
<td>HYPNOTISED (Simple Minds)</td>
<td>24</td>
</tr>
<tr>
<td>6</td>
<td>BABY BABY (Corinne)</td>
<td>16</td>
</tr>
<tr>
<td>7</td>
<td>STRANGE CURRENCIES (Rem)</td>
<td>19</td>
</tr>
<tr>
<td>8</td>
<td>MARVELOUS (Lightning Seeds)</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>I CAN'T BE WITH YOU (Weezer)</td>
<td>30</td>
</tr>
<tr>
<td>10</td>
<td>TINA ARENA (Columbia)</td>
<td>23</td>
</tr>
</tbody>
</table>
THE OFFICIAL CHARTS - 25 MAR

### SINGLES

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist/Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LOVE CAN BUILD A BRIDGE</td>
<td>London</td>
</tr>
<tr>
<td>2</td>
<td>DON'T STOP (WIGGLE WIGGLE)</td>
<td>Stax/WEA</td>
</tr>
<tr>
<td>3</td>
<td>THINK TWICE</td>
<td>Epic</td>
</tr>
<tr>
<td>4</td>
<td>TURN ON, TUNE IN, COP OUT</td>
<td>4th 'N' 2'way</td>
</tr>
<tr>
<td>5</td>
<td>DON'T GIVE ME YOUR LIFE</td>
<td>Systematic</td>
</tr>
<tr>
<td>6</td>
<td>JULIA SAYS Wet Wet Wet</td>
<td>Precious Organisation</td>
</tr>
<tr>
<td>7</td>
<td>PUSH THE FEELING ON</td>
<td>ffrr</td>
</tr>
<tr>
<td>8</td>
<td>THE BOMBS (THOSE SOUNDS FALL INTO MY MIND)</td>
<td>The Bucketheads</td>
</tr>
<tr>
<td>9</td>
<td>WHOOPS NOW/WHAT'LL I DO</td>
<td>Virgin</td>
</tr>
<tr>
<td>10</td>
<td>AXEL F/KEEP PUSHIN' Clock</td>
<td>Media/MCA</td>
</tr>
<tr>
<td>11</td>
<td>LET IT RAIN</td>
<td>London</td>
</tr>
<tr>
<td>12</td>
<td>OLD POP IN AN OAK</td>
<td>Internal Affairs</td>
</tr>
<tr>
<td>13</td>
<td>ONE MAN IN MY HEART</td>
<td>East West</td>
</tr>
<tr>
<td>14</td>
<td>ALWAYS SOMETHING THERE TO REMIND ME</td>
<td>Tin Tin Out featuring Espritu/WEA</td>
</tr>
<tr>
<td>15</td>
<td>YOU GOTTA BE Des'ree</td>
<td>Dusted Sound/Sony S2</td>
</tr>
<tr>
<td>16</td>
<td>I'VE GOT A LITTLE SOMETHING FOR YOU</td>
<td>MN8st Avenue/Columbia</td>
</tr>
<tr>
<td>17</td>
<td>WAKE UP BOO!</td>
<td>Creation</td>
</tr>
<tr>
<td>18</td>
<td>ORIGINAL Leftfield feat. Tony Halliday</td>
<td>Hard Hands/Columbia</td>
</tr>
<tr>
<td>19</td>
<td>POISON The Prodigy</td>
<td>XL Recordings</td>
</tr>
<tr>
<td>20</td>
<td>SUDDENLY Sean Maguire</td>
<td>Parlophone</td>
</tr>
<tr>
<td>21</td>
<td>OVER MY SHOULDER</td>
<td>Virgin</td>
</tr>
<tr>
<td>22</td>
<td>HERE I GO 2</td>
<td>PWL Continental</td>
</tr>
<tr>
<td>23</td>
<td>NO MORE 'I LOVE YOU'</td>
<td>RCA</td>
</tr>
<tr>
<td>24</td>
<td>REACH UP (IS ANYONE LISTENING?)</td>
<td>Perfect 90/Perfecta/Perfect/F (East West)</td>
</tr>
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### ALBUMS

<table>
<thead>
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<th>No.</th>
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<th>Label</th>
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<tr>
<td>1</td>
<td>ELASTICA</td>
<td>Deceptive</td>
</tr>
<tr>
<td>2</td>
<td>MEDUSA Annie Lennox</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>THE COLOUR OF MY LOVE Celine Dion</td>
<td>Epic</td>
</tr>
<tr>
<td>4</td>
<td>GREATEST HITS Bruce Springsteen</td>
<td>Columbia</td>
</tr>
<tr>
<td>5</td>
<td>KING FOR A DAY, FOOL FOR A LIFETIME</td>
<td>Faith No More/Slash</td>
</tr>
<tr>
<td>6</td>
<td>THE BENDS Radiohead</td>
<td>Parlophone</td>
</tr>
<tr>
<td>7</td>
<td>PAN PIPE MOODS Free The Spirit</td>
<td>PolyGram TV</td>
</tr>
<tr>
<td>8</td>
<td>CONVERSATION PEACE Stevie Wonder</td>
<td>Motown</td>
</tr>
<tr>
<td>9</td>
<td>PARKLIFE Blur</td>
<td>Food/Parlophone</td>
</tr>
<tr>
<td>10</td>
<td>CARRY ON UP THE CHARTS - THE BEST OF</td>
<td>The Beautiful South/Edisongs</td>
</tr>
<tr>
<td>11</td>
<td>GALORE Kirsty MacColl</td>
<td>Virgin</td>
</tr>
<tr>
<td>12</td>
<td>NO NEED TO ARGUE The Cranberries</td>
<td>Island</td>
</tr>
<tr>
<td>13</td>
<td>CROCODILE SHOES Jimmy Nail</td>
<td>East West</td>
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<td>14</td>
<td>BIZARRE FRUIT M People</td>
<td>Deconstruction/RCA</td>
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<tr>
<td>15</td>
<td>JANET/Janet REMIXED Janet Jackson</td>
<td>Virgin</td>
</tr>
<tr>
<td>16</td>
<td>BEGGAR ON A BEACH OF GOLD Mike And The Mechanics/Virgin</td>
<td>WEA</td>
</tr>
<tr>
<td>17</td>
<td>SINGLES The Smiths</td>
<td>WEA</td>
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<tr>
<td>18</td>
<td>DUMMY Portishead</td>
<td>Go Beat</td>
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<td>19</td>
<td>CROSS ROAD - THE BEST OF Bon Jovi</td>
<td>Mercury</td>
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<td>20</td>
<td>DEFINITELY MAYBE Oasis</td>
<td>Creation</td>
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<tr>
<td>21</td>
<td>EVERYTHING IS WRONG Moby</td>
<td>Mute</td>
</tr>
<tr>
<td>22</td>
<td>CRACKED REAR VIEW Hootie &amp; The Blowfish</td>
<td>Atlantic</td>
</tr>
<tr>
<td>23</td>
<td>TWISTED Del Amitri</td>
<td>A&amp;M</td>
</tr>
</tbody>
</table>
London's Kiss 100 has appointed a new head of music - Simon Sadler - to replace Lyndsay Wesker, who resigned at the beginning of the year.

Sadler joins Kiss after six years as a producer at Radio One, where he worked on such high-profile shows as the Official UK Top 40 chart show and with individual presenters like Simon Bates. With experience working on off-air promotion as well as on the production side, Sadler says he has a genuine commitment to dance music rather than just having been brought in as a hardened radio professional. "I wouldn't have got the job without a knowledge of club music," he says. "At Radio One, I was one of two producers who would go to the playlist meetings and support dance music very strongly."

Commenting on the new appointment, Kiss managing director Gordon McNamee says, "We are all very excited about his appointment."

Sadler's new job will be the task of overseeing Kiss 100's playlist, one of the most important and controversial radio vehicles for the dance industry. Sadler does not foresee too much confrontation ahead, "I already have a very good relationship with most of the major radio and club promotion people from my days at Radio One, so it shouldn't be a problem," he says.

Manchester's buzzing nightlife is set for a new addition with the conversion of a warehouse into a combined bar and club called Generation X Code.

Located in New Wickerfield Street in the heart of Manchester, the 400-capacity venture is backed by the long-established Paradise Factory organisation with the club side overseen by the Luvdup crew. The venue has been fully gutted and rebuilt.

"There'll be a real technological feel throughout the club. We've put a lot of money into video equipment for video imaging and mixing and we're going to be mixing and morphing with four or five machines," says the club's Mark Luvdup.

Initially, the club area will just open at the weekends, while the upstairs bar will be open nightly from this week. The club launches in May with two very different nights - a US-style garage/house night called Deliverance on Fridays and a Luvdup night on Saturdays.

"Fridays will be something like Hard Times but a bit harder with DJs like Farley & Heller, Paul Delard and the Slammie Boys," says Luvdup. The smaller upstairs room will see guest DJs playing classic block music and Andrea Mendez has been confirmed as a PA for the first night. Saturdays will be a Luvdup night with Luvdup's own Mark and Adrian joined by the likes of Carl Cox and Eric Powell playing hard minimalists beats downstairs, while upstairs will be "handbag heaven", featuring local DJs.

The Summertime is a new club night going rave reviews in the dance press. "Obviously there's a novelty value attached to the record because it's the first one to have come from a prison, but the point is it's actually a great track. We wouldn't have been able to get people like Justin Robertson and A Guy Called Gerald to do mixes if it wasn't credible," says Ellis.

Future projects from Strongways will include an album of material from inmates and a ballad from another prisoner Prince Hammer, who in the past has worked with Sly & Robbie and has just produced a ballad featuring the BBC Philharmonic Orchestra.

Manchester's buzzing nightlife is set for a new addition with the conversion of a warehouse into a combined bar and club called Generation X Code.

Located in New Wickerfield Street in the heart of Manchester, the 400-capacity venture is backed by the long-established Paradise Factory organisation with the club side overseen by the Luvdup crew. The venue has been fully gutted and rebuilt.

"There'll be a real technological feel throughout the club. We've put a lot of money into video equipment for video imaging and mixing and we're going to be mixing and morphing with four or five machines," says the club's Mark Luvdup.

Initially, the club area will just open at the weekends, while the upstairs bar will be open nightly from this week. The club launches in May with two very different nights - a US-style garage/house night called Deliverance on Fridays and a Luvdup night on Saturdays.

"Fridays will be something like Hard Times but a bit harder with DJs like Farley & Heller, Paul Delard and the Slammie Boys," says Luvdup. The smaller upstairs room will see guest DJs playing classic block music and Andrea Mendez has been confirmed as a PA for the first night. Saturdays will be a Luvdup night with Luvdup's own Mark and Adrian joined by the likes of Carl Cox and Eric Powell playing hard minimalists beats downstairs, while upstairs will be "handbag heaven", featuring local DJs.

The Summertine Is a new club night going rave reviews in the dance press. "Obviously there's a novelty value attached to the record because it's the first one to have come from a prison, but the point is it's actually a great track. We wouldn't have been able to get people like Justin Robertson and A Guy Called Gerald to do mixes if it wasn't credible," says Ellis.

Future projects from Strongways will include an album of material from inmates and a ballad from another prisoner Prince Hammer, who in the past has worked with Sly & Robbie and has just produced a ballad featuring the BBC Philharmonic Orchestra.
junior vasquez vows to reopen sound factory

New York's DJ Junior Vasquez made his first visit to British shores last week. The DJ produces and remixes music and has been resident DJ for eight years at the legendary Sound Factory. The recent closure of the Sound Factory - regarded by many as New York's finest house club and also home to the likes of David Morales and Frankie Knuckles - due to licensing problems triggered Vasquez's first UK visit.

Vasquez told the record industry's music business magazine that he was pleased to return to the UK, "I've been asked to DJ everywhere but I don't know where the best place to kick off is," he says. Vasquez's trip also coincides with the release of the Ministry of Sound's latest album 'The Future Sound Of New York', mixed by Vasquez, which has now been turned into a tribute album to the Sound Factory. A Ministry spokesman says, "We had wanted to give the Sound Factory and Junior the tribute they deserve by releasing a record that captures the essence of what the club stood for."

Vasquez was caught unawares by the favourable reception the LP has received, "I did that last year," he says. "But I was in stores yesterday and it was everywhere. The lead track is totally slamming and it seems to be blowing up."

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special features:
200/4K Turbofree gifts.
Door policy:
No monsters.
Music policy:
Pint-spilling house music.
DJs:
Resident - Richard Herbert, Guests - Jel & Mark, Stevie Brinn, Lewin & Dubs, Mark Mumford.
Spinning:
Armand Van Helden 'Nongro-ro-mrong'; Deep Dish 'The Ashman'; Ashley Beedle 'Manhattan & Dubs', Mark Mumford.

Ticket price:
£2.

wired for sounds
Totally Wired, the acid jazz scene's longest-running compilation series, releases its 12th volume later this month. Launched in 1989, the albums have been among Acid Jazz's most successful releases with all the previous editions still selling steadily around the globe and acting as a launch pad for some of the scene's biggest names. With tracks from established artists such as Primal Scream, George Clinton and The Brand New Heavies alongside new groups like the trip-hop band Spatula, Acid Jazz boss Eddie Piller believes the album is the strongest collection yet. The new LP space hops a busy period for Acid Jazz with a stream of new releases planned following a quiet six months. "We've been consolidating, getting new systems set up and changing the decks. Acid Jazz has been an organic company in terms of its growth and basically if you grew up we've been changing things," says Piller.

The next two months will see new material from Vagabond, the Highbury, London. "We're determined to do things people don't expect us to," says Piller. The label is also working on a solo album from Heaven's guitarist Simon Bartholomew.

The other side of Cappella

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DANCE GR 500 POP WITH MEDIA SOUND

Cappella

THE OFFICIAL CHARTS - 25 MAR
**blunted is back in action**

Island's underground dance label Blunted is making a comeback with the release of a fresh single from the ever-popular Rush. 'Move That Boot'

First emerging in 1992 with one of the original progressive house tracks called 'Rush,' the Rush duo of Danny Harrison and Danny Doford had one of last year's biggest dance hits in the UK. Now they're back with a new release from the label Blunted. The new single is called 'Moving On,' and it features vocals from the famous singer Sinead O'Connor.

At the request of the label, the Rush duo has re-recorded their original track 'Rush' and remixed it with the new vocals to create a brand new single. The result is a track that is both a nod to their past and a fresh new sound.

The release of 'Moving On' marks the return of Blunted Records to the dance music scene. The label was one of the pioneers of underground dance music in the 1990s, and the return of Rush is a welcome sign of the label's commitment to bringing new and exciting music to the dance community.

Rush has been a staple of the underground scene for over a decade, and their return with 'Moving On' is a testament to their enduring popularity. The track is sure to be a hit with fans of their original music, as well as a new generation of dance fans.

In addition to the release of 'Moving On,' Blunted Records has announced plans for a new album, 'The Blunted Sessions,' which will feature the best of the label's past and present artists. The album is set to be released later this year, and fans can expect to hear a mix of new and classic tracks from the label's extensive catalogue.

For more information about Blunted Records and 'Moving On,' visit their website at www.bluntedrecords.com. Stay tuned for more updates on the label's exciting new projects.
**Cool Cuts**

1. **NEW GUDVIBE**
   **Tanmin**
   Long-awaited follow-up to ‘18 Strings’ is a Latin house banger.

2. **WORK IT OUT**
   **Shiva**

3. **FUNTIME**
   **Boy George**

4. **I’LL BE RIGHT THERE**
   **Brotherhood Of Soul**

5. **HIGH AS A KITE**
   One Tribe featuring Roger

6. **DON’T LAUGH**
   **Wixx**
   The technotrack with the laughing sample now in new mixes

7. **DEJA VU**
   **Devo**
   Written by and featuring Boy George on backing vocals

8. **YEAH-NOA**
   **Sacred Spirit**
   Dance mixes of a forthcoming Native American Indians album

9. **CRAYZ**
   **Mark Morrison**

10. **EVERYBODY IN THE WORLD**
    **Ashra**
    Classic Arabian piano tune gets a re-run

11. **YOU BRING ME JOY**
    **Mary J Blige**

12. **FUTURE SOUND OF NEW YORK**
    **Various**
    Featuring tracks by Aphrodite, DJ Pierre, Project 4007 and Alex J

13. **HARD TIMES MARCH**
    **200 Sheep**

14. **FROM THE DAT VOL. 1**
    **Farley & Helter Project**
    Deep house grooves from the top remix duo

15. **LOVE ABOVE**
    **First Tribe**
    With tough mixes from Shurman

16. **IF YOU LOVE ME**
    **Browning**
    Hot swaying tune with house mixes from The Dip

17. **YOU OBLIVIOUS**
    **To Another Excess**
    Yello

18. **THE CYNICAL EP**
    **AFC Bole Town**
    Jully breakdown house EP with plenty of original ideas

19. **I’VE GOT SOMETHING FOR YOU**
    **Federal Hill**
    Follow-up to “I’m Gotta Get Goin’ On”

20. **VISIBLE CRATER FUNK**
    **Funk Phlegm**
    Original and creative drum ‘n’ bass EP

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**Bomb The Bass**

Choose an avenue and we can fly one to one religion we could carry on with this until we die one to one is you

**The New Single**

1 to 1 Religion featuring CARLTON includes mixes by

DOBBY, DJ TOOO, SUB BASE & RICHIE HAWKIN

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**THE CHARTS**

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**New Focus**

- **Plastic Fantastic Records, 8 Shorts Gordens, London, WC2. Tel: 0171-240 8055 (220 sq ft).**

**Specialist areas:**
- UK/Euro/US club classics;
- tribal sounds;
- uplifting, upfront house;
- deep house;
- Euro trance/techno;
- some garage.

**Merchandise:**
- own logo and UMM and Italian Flying records, slipmats, bomber jackets, mix tapes, ticket agent, global mail-order service, club promoter, DJ agency. Record label planned. Launch party April 1.

**Owner’s view:**
“We opened the week before Christmas and we’re now doing really well. The shop is bright and one of our priorities is not having an attitude, we’re friendly to whoever comes in — and we’re a girl-friendly shop. A lot of female DJs say they feel comfortable here. People are fed up with the same samples being used on everything. They want more depth in their songs,” — Enzo.

**Distributor’s view:**
“They are the most helpful bunch of people you could meet. They sell diverse music and make a hell of an effort to get records. Their book catalogue is really good.” — Chris Hanson, Empire.

**DJ’s view:**
“I used to have to go round nearly every record shop in London to find tracks I wanted. Then I went into Plastic Fantastic and they said they hadn’t got what I was looking for but they’d order it for me — that has never happened before. I was really impressed,” — Mark Moore.

---

**Club & Shop Focus**
Compiled by Sarah Davis.
Tel: 081-948 2320.
techno dj leo annibaldi hails from italy but his favourite club to play is in london. here are his classic cuts

'able track' like a tim (djx up beats)
"this track gives you the full idea of what like a tim is all about. i respect him as an artist because he's got his own style."

"hidden empire" interloop (e.a.r.)
"i associate this track with the aphex twin, although it has its own identity because, while the rhythm is similar to a house track rhythm, it is used in an industrial way."

'voices from another age (ken ishii remix)'

dan curtis (sublime records)
"ken ishii is the best japanese artist. he uses typical japanese melody and rhythm, even though he has his own style. his music is not influenced by others."

cheap records white label, fourth track
"i often use this track of the peak of the night. people always like it in the right way. the crowd look like a tribe and you can see they are sharing the same feeling."

'bubblebath ep' aphex twin (reposts)
"the jungle track is the most interesting, but when i say jungle, i mean the actual sound of a jungle and not the new music phenomenon. this is a really odd track and it gives me the feeling of a tribal ritual."

'acid planet & artist unknown (unit moebius)'
"i love this fifth track. the tracks all sound as though they've been recorded live. there are very few sounds and effects but they've been co-ordinated in a brilliant way."

BORN: ROME, JULY 12, 1972; LIFE BEFORE DJING: "i attended various colleges but i couldn't fit into any of them." FIRST DJ GIG: KRYPTOS, 1988. "THIS WAS THE FIRST TECHNO CLUB IN ROME." MOST MEMORABLE GIG: BEST -- "THE SOUND OF ROME" PARTY THAT I ORGANISED WITH THE HELP OF LORY D. MARCO MICHIELLO AND GABRIELE PIZZI IN ZURICH LAST CHRISTMAS (1994). IT WAS A PRIVATE PARTY REALITY -- IT WAS INSTEAD OF BEING AT HOME WITH THE FAMILY PLAYING BINGO! "THE PLACE WAS EMPTY, SO YOU CAN IMAGINE THE ATMOSPHERE, AND ON TOP OF THAT IT WAS BLOODY COLD." NEXT THREE GIGS; THE ORBIT, LEEDS (MARCH 25); A RAVE IN Bologna AND A RAVE IN ROMA (BOTH IN LATE MARCH). FAVOURITE CLUB; VFM AT THE WAX IN LONDON. LIFE OUTSIDE DJING; "I'M A PRODUCER/AA man. BEING A DJ ALLOWS ME TO GET IN CONTACT WITH ALL SORTS OF PEOPLE. SOME OF THEM MAKE REALLY INTERESTING MUSIC, AND I'M ALREADY INTRODUCING THEM TO MY LABEL, OR I'M PRODUCING SINGLES WITH THEM."

CV:

DJ'S AT WORK VOL. 1
18 Seriously hot house tracks, superbly entwined in one continuous 70 minute club mix by The Brother in Rhythm.

Dave Seaman.

Features:

- Jive / Seasons
- The Question / Go Go Bop
- 5 Minutes of Funk / Let's Go Round Again (Make Me Mix)
- Mr Monday / Future (The Original)
- Kelly Ridge / Mother Under The Sky / Vangelis (Dj Mod Mix)
- Anthony White / Lord Me Tonight (R footsound extended club mix)
- Ronnie Simon / Put it here (Dj Bobby De Mix)
- East Village Loft Society / Manhattan Anthem
- Underground Soul / Feeling Fine (Terski Mix)
- Let the Rhythm Get You (L.A.W. House Club Mix)
- Rohch Medt / Happy Bizzness
- Soul House Company / What you need (L.O.U.D. Get at Home Mix)
- Sam Ellis / Club Lovers / Low Down Party (R 3 Mix)
- Secret Life / Love So Strong (Brothers in Rhythm Experience)
- Loveland / Need Somebody (Loones Full on Vocal Mix)

The first in a series, set to feature the world's greatest DJ's.

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Distributed by Network 020 7315 8548 / Sony Music Operations 020 7301 5157

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<th>Label / Source</th>
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<td>NOT OVER YET (BT/DANCING DIVAZ/ ORIGINAL MIXES)</td>
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<td>KEEP IN TOUCH (BODY TO BODY) (JUNIOR VASQUEZ MEETS JOHNNY VICTIOUS)</td>
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<td>SEX LIFE (ARMAND VAN HELDEN/THE COMMISSION/URBAN HERO MIXES)</td>
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<td>THE CYNICAL EP: KEEP ROCKIN'/JUICE/DID DAT DANCE AFC Botswana, Fantastic</td>
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<td>11</td>
<td>HIGH AS A KITE (ROB &amp; ROLLO/SISTER BLISS MIXES)</td>
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<td>MEN ADORE A WHORE (FIERCECHILD MIXES)</td>
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<td>LIBERATION (SHUT UP &amp; SUCK MIX)/PUSSY DREAD DUB/PLAY IT ON THE RADIO MIX</td>
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<td>SWEET SENSATION (ORIGINAL/T-EMPO MIXES)</td>
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<td>DON'T NEED YOUR LOVE (BREAK THE CHAIN) (THE WELL HUNG PARLIAMENT MIX)</td>
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<td>FOR ALL WE KNOW</td>
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<td>Bags Of Fun/Love This</td>
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<td>SWEET DREAMS</td>
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<td>DJ Scott featuring always</td>
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<td>40</td>
<td>EXPRESS YOUR FREEDOM</td>
<td>Luther Vandross</td>
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tunes of the week

boy george: 'funtime' ( virgin)

**house**

A cover of an old Stooges song - this is an unusual choice for turning into a dancefloor track but if they haven't managed to combine a hard-edged house style with the vocals to great effect. Bold synth noises change and move with well-built up and breakdowns so that the pace is kept going beautifully, making the instrumental version a strong track in its own right.

using the vocal to full effect. It is a real builder that will blow most dance floors away - a classic.

WINX 'How The Music Is (Rock It Basics)'. This double pack has all the WINX trademarks - stripped down house rhythms that gradually build a stomping beat and all manner of vocal tracks. As usual, the title is a play on words and the original Sirmed Records label mixes go for an old-style Detroit sound whilst the three new BPM mixes give it a harder, funkier edge. File alongside Carl Craig and Mike Dunn and play to death.

VARIOUS Definitions Of House EP (Xplod). A free-tack EP featuring cuts from Dark Room, Inner Mood and Synacondome. Dark Room's 'Dirty People' is a fascinating piece of deep house with prominent tom toms and a swirling breakdown that features some melodic parts. Very haunting. The others are straightforward groove US cuts with sampled vocals and organ stabs.

HARD 2 DANCE 'Soca Whiz' (WINX). A very bright and upfront piano track that combines elements of soca with a snappy house rhythm to create an uplifting groove that commercial house DJs will love simply because it'll get most punters swinging their hips and shouting "Areeet!" It has been done before by the Italians but it's well produced and works.

WILDCHILD 'Legends Of The Dark Black Part 2' (Hi-Life). Having carved out an enviable reputation with his string of 'Wildtrak' EPs (soon to be reissued as a best of CD by Loaded), Roger McKenzie makes his major label debut with this firing fusion of house and hip hop. The stand out Renegade Master Mix bridges together stomp house beats, a phat baseline, funky sax loops and a repeated rap sample that guarantees dancefloor havoc. The Dark Block Arther Mix uses a different vocal sample over a more straightforward pumping house production, while the remix of 'Can I Get A Ho' is more typical of Wildchild's earlier work.

BABY BUMPS 'Funky Sugar' (Azus). This latest release

albums

VARIOUS 'Trance Central Volume One' (Knick). Knick is establishing himself as a reliable source for quality underground compilations. And 'Trance Central' is no exception; it has an impressive line-up of artists that includes slots from Cyco Lib, Kaizer, S.M.I.L.E and Mikaloh. The tracks on this album highlight some leading European trance labels such as Heart House, Force Inc. & Le Petit Prince, and more importantly, shows how this musical style should not be overlooked. Moreover, it proves that it is not an intelligent genre, with tracks being carefully textured & structured.

KODE IV 'Silicon Civilisation' (XX). This album is predominantly the work of Bulgarian P. Zeitelmeier with a little help from one 'God Gt'. The result is an expensive techno ambient soundscape which drifts lazily from the beautiful, gently-flowing title track to the darker techno of 'The Ultimate Goal'. The album's production is slick and the music is packed with all manner of ingenious soundscapes. The sleeve's proclamation that Kode IV are 'members of Musicians Against Copyright Samples' emphasises the point that this is a very original work. As with the likes of Gene Azno, Kode IV manage to neatly combine listening music with dance music and make a thoroughly accomplished album.
from Ultrabugger's 'Baby Soon' is a sample-laden funky house track that is well up to expected standards. The A-side sees a whole range of familiar voco loops lovingly spliced together over a kicking rhythm that develops into a more disco-influenced affair with splashy guitars and a great bubbling bassline. The B-side builds from a tribal-titled drum and bass intro into a deep house groove with a shimmering organ takeover.

ANDORAN TRAX (VOL 1) (Underground Vibe). This four-track EP of sample-spliced tracks has a strong ethic disco feel. 'Do It Anyway' boasts some fine organ work and real guitar riffs while 'When You Hold Me' starts as a pumping NY-boozed affair, becoming more funky as it progresses. 'It's Comin' On' is a Joey Negro style high momentum boogie tune, and 'Will Thers Be' rounds off a quality package with some driving disco rhythms.

SYSTEM 7 'Alpha Wave' (Beatport). This single really ought to be credited to Richie Hawtin, as his truly epic Plasticman Acid House remix ought to be credited to Richie Hawtin, as his truly epic Plasticman Acid House remix.

LOVE & SEX 'Boyfriend' (Tec). "Oh Yes (I like it)" said Richie Hawtin, as his truly epic Plasticman Acid House Remix.

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LOVE & SEX 'Boyfriend' (Tec). "Oh Yes (I like it)" said Richie Hawtin, as his truly epic Plasticman Acid House Remix.

Masters at Work/2000 SEEP 'Hand Times March' (Hand Times). Once again, MWA opt for the trodelements-US house approach. This track really is a mash-up, and although it has good rhythmic pounding it can seem a bit monotonous if you're not in the mood, at other times it's simply horrendous.

Blunt Funkers 'God's An Astro O' (Country Code 46). The first release on Cubisvion's one-off subsidiary is from London-based Wiz Benito and

John Paul III, remixed by Sweden's finest, DJ Johnny Boy and Snowbridge. The A-side is a hard organ-acted tribal-style thumper while the even better original on the flip is bass and drum-heavy with a few disco and acid-touches Deeply Funky

UP BUSTLE & OUT 'Apollo No Mo' (Zeon Ninja Tune). Dubby and Dusty South American beats are injected with sultry organ and flute to dashing effect as the Brits' massive storms on. This is quite breathtaking stuff — insistently funky and as fresh as a spring breeze. There's a manner of wicked rhythmic mixes to choose from, so expect hours of cool funky fun with this one.

ClustereFUNK 'Insider' (Parental). DJ Jason of Blaps Productions and Martin Moyer join forces again to dink at least part of the nation with several versions of this slow-grooving, sweet-sounding song. This tracks elements of hip hop, soul and more. It now has its definitive version. It's called 'The Real Deal', but it shows that this team can still come up with the goods, even if this time they are madder and mellower.

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THE RECORD THAT'S MAKING HISTORY...

The Summit

with remixes by Justin Robertson • Pure Silver
A Guy Called Gerald

Released Monday March 20th

"Joint single of the week"
Echos

"It's not all hype..."

The Face

BUY IT!

Distributed by Vital

12’ - 12 SUMM 1, CD - CD SUMM 1, Cassette - MC SUMM 1

MEDIAC RECORDS ON AIR

THE ESSENTIAL GROOVE GIRLS AND GUITARS 19-12 NEW COOL REELS 19-18
East West joins its first Club Chart number one in nearly two years as Grace’s ‘Not Over Yet’ moves decisively into pole position. The last time the company topped the chart was June 1995, when Sister Sledge ruled the road with a reissued version of their classic ‘Thinking Of You’. John Wink wins the award for the week’s most ubiquitous talent, with three singles on the chart and a fourth on the way. As Wink, he soars from number 75 to 17 with ‘Don’ Laugh’, and debuts at number 65 with ‘How’s The Music’. Both tracks were recorded for America’s Sorted label and are licensed in the UK by XL and Back II Basics respectively.

Meanwhile his single, ‘A Higher State Of Consciousness’, has been around in trendy DJ’s boxes for weeks, and finally gains a foothold on the Top 75 this week, at number 71. Wink is also working with Virgin’s new US label Virgin Underground and masterminded its first release, ‘I’m Ready’ by Size 9. Already attracting attention from jocks, it makes full use of a sample from Raw Silk’s ‘Do It To The Music’. US remixes of former UK hits are again creating a buzz, with Co Co Perriator’s ‘Keep Givin’ Me Your Love’, Livat Jay’s ‘Dreamer’ and Billie Ray Martin’s ‘Your Loving Arms’ all proving particularly popular.

On the upfront chart, early reaction to Todd Terry’s latest project – Dredlocks’ ‘Pump’ – debuts at 33, while Frequency Dip’s ‘Oxygene’ has a more curious grip on the chart at 87. In the On A Pop Tip chart, however, the Frequency Dip single is the week’s highest debut at 16. Clearly this chic rework of the Jean Michel Jarre track has more mainstream appeal, and is possibly benefiting from being around at the same time as Club’s ‘Axel F’ – another energetic rework of a famous instrument... There are lots of breakers just under the main Club Chart this week, including Nush, Deep Stix, East 17, Praga Khan, Boy George, Firefly, Androgyny, Billie Ray Martin and 200 Sheep.

Portishead (picture) have announced the first dates for their début UK tour – Usher Hall, Edinburgh (Monday May 22); Mayfair, Newcastle (23); Tower Ballroom, Blackpool (24); and Guichello, Southampton (28). Tickets for all the shows will be £10. Red Cat Promotions, a radio promotion company which in the past has worked with labels such as Avex, Wired, M&G, Distinctive, Media and Planet 3, is updating its mailing list. Any radio DJs not already receiving records from Red Cat should contact Catherine, Kate or Heather on 01895 431 1449. The company would also like people to know that Red Cat Promotions is a totally separate entity from Red Cat Record, which is an indie dance label that can be contacted on 01932 828715. The Coak And Glass in Orchard Street, London WC1 has two new funk/soul nights on Friday and Saturday, with DJs Sean Peters and Shortman on Fridays, and Sweet Pete and Paul Fredricks on Saturdays. Klub Kosmos is a new club being launched this Wednesday (March 22) by Straight No Chaser jazz magazine. Happening at London’s Gardening Club, Klub Kosmos will feature DJs Gilles Peterson and Ashley Beedle for its opening night with guests such as Arthur Baker, James Lavelle, Rocky & Diesel and Coldcut promised in the future. Artists on this Saturday’s edition of the excellent TV dance show BPM will include ex-porn star Traci Lords, while the venue will be Cardiff City Hall. Guest presenter will be Demon Rebecca of Serious Love. The ever-popular dubby-ambient-techno club Megatripolis will next month be going on tour. Local DJs will be recruited to support a rolling bill of acts such as Zion Train, Astralasia, Transcendental Love Machine, Space and Salt Tank. The dates are: The Hacienda, Manchester (April 12); Hippo Club, Cardiff (27); Sussex University, Brighton (28); Swansea University (29); and Newcastle University (May 10). More dates are to be added later... AND THE BEAT GOES ON!
# US SINGLES

<table>
<thead>
<tr>
<th>Title Artist</th>
<th>Rank</th>
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<tbody>
<tr>
<td>&quot;Take a Bow&quot; by Jennifer</td>
<td>1</td>
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<tr>
<td>&quot;Candy Rain&quot; by Janet Witte</td>
<td>2</td>
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<tr>
<td>&quot;Smells Like Teen Spirit&quot; by Nirvana</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Red Light Special&quot; by Usher</td>
<td>4</td>
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<tr>
<td>&quot;Strange Enough&quot; by Bon Jovi</td>
<td>5</td>
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<tr>
<td>&quot;Big Poppa/Warning&quot; by Notorious B.I.G.</td>
<td>6</td>
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<tr>
<td>&quot;You Got a Love&quot; by The Isley Brothers</td>
<td>7</td>
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<tr>
<td>&quot;Baby&quot; by Babyface</td>
<td>8</td>
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<tr>
<td>&quot;If You Love Me Too Much&quot; by Whitney Houston</td>
<td>9</td>
</tr>
<tr>
<td>&quot;Run Away&quot; by Usher</td>
<td>10</td>
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<tr>
<td>&quot;Knowledge&quot; by Kool &amp; the Gang</td>
<td>11</td>
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<tr>
<td>&quot;Another Night&quot; by Usher</td>
<td>12</td>
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<tr>
<td>&quot;Hold My Hand&quot; by R.E.M.</td>
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<tr>
<td>&quot;Freak Like Me&quot; by Red Hot Chili Peppers</td>
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<td>&quot;Bended Knee&quot; by Outkast</td>
<td>15</td>
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<tr>
<td>&quot;This Is How We Do it&quot; by Ja Rule</td>
<td>16</td>
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<tr>
<td>&quot;This Lil' Game&quot; by 2Pac</td>
<td>17</td>
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<tr>
<td>&quot;If I Wanted To&quot; by The Weeknd</td>
<td>18</td>
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<tr>
<td>&quot;Dear Mama&quot; by Usher</td>
<td>19</td>
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<tr>
<td>&quot;Always&quot; by Janet Jackson</td>
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<td>&quot;Thank You&quot; by Brandy</td>
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<tr>
<td>&quot;In the House of Stone &amp; Light&quot; by Nas</td>
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<td>&quot;It's Gonna Be Bad&quot; by Blackstreet</td>
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<tr>
<td>&quot;Diary About You&quot; by Stevie Wonder</td>
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<tr>
<td>&quot;Keep Their Heads Round&quot; by The Game</td>
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# US ALBUMS

<table>
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<th>Rank</th>
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<td>&quot;Greatest Hits&quot; by Garbage</td>
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<tr>
<td>&quot;The Lion King (G)&quot; by Elton John</td>
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<tr>
<td>&quot;Tuesday Night Music Club&quot; by Donny Osmond</td>
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<tr>
<td>&quot;Hallelujah&quot; by Lou Reed</td>
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<td>&quot;Cracked Ear View&quot; by The Mamas &amp; The Papas</td>
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<tr>
<td>&quot;The Hits&quot; by The Beatles</td>
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<tr>
<td>&quot;Under the Table and Dreaming&quot; by Stevie Wonder</td>
<td>7</td>
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<tr>
<td>&quot;Big Ones&quot; by Aerosmith</td>
<td>8</td>
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<tr>
<td>&quot;I Ain't Makin' It&quot; by Barry White</td>
<td>9</td>
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<tr>
<td>&quot;From the Bottom Up&quot; by Devine</td>
<td>10</td>
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<tr>
<td>&quot;Cocktails and Short-Order Cookin'&quot;</td>
<td>11</td>
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<tr>
<td>&quot;This Grammy Nominee&quot; by Elton John</td>
<td>12</td>
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<tr>
<td>&quot;The Long Black Veil&quot; by The Doors</td>
<td>13</td>
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<tr>
<td>&quot;Stay Another Day&quot; by East 17</td>
<td>14</td>
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<tr>
<td>&quot;Circle of One&quot; by Enuff Z'nuff</td>
<td>15</td>
</tr>
<tr>
<td>&quot;World&quot; by Blink-182</td>
<td>16</td>
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<tr>
<td>&quot;Stayin' on This Train&quot; by Oasis</td>
<td>17</td>
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<tr>
<td>&quot;Definitely Maybe&quot; by Oasis</td>
<td>18</td>
</tr>
<tr>
<td>&quot;The Stone&quot; by Creed</td>
<td>19</td>
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<tr>
<td>&quot;Conversations Peace&quot; by The Weeknd</td>
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</tbody>
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# UK WORLD HITS

**SWEDEN**
1. "Lovelovelove" by The Cardigans
2. "Staying Another Day" by East 17
3. "Stay Another Day" by East 17
4. "Total Eclipse of the Heart" by Meat Loaf
5. "I Can't Be With You" by C-Cam

**AUSTRALIA**
1. "Total Eclipse of the Heart" by Meat Loaf
2. "Lovelovelove" by The Cardigans
3. "I Can't Be With You" by C-Cam
4. "Staying Another Day" by East 17
5. "Stay Another Day" by East 17

**NETHERLANDS**
1. "Lovelovelove" by The Cardigans
2. "Staying Another Day" by East 17
3. "Stay Another Day" by East 17
4. "Total Eclipse of the Heart" by Meat Loaf
5. "I Can't Be With You" by C-Cam

**GERMANY**
1. "Lovelovelove" by The Cardigans
2. "Staying Another Day" by East 17
3. "Stay Another Day" by East 17
4. "Total Eclipse of the Heart" by Meat Loaf
5. "I Can't Be With You" by C-Cam

# NETWORK CHART

<table>
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<tr>
<th>Title Artist</th>
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<tr>
<td>&quot;Love Can Build a Bridge&quot; by Oasis</td>
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<tr>
<td>&quot;Don't Stop&quot; by The Corrs</td>
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<td>&quot;Thinking Twice&quot; by The Corrs</td>
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<tr>
<td>&quot;Grunge&quot; by The Corrs</td>
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<tr>
<td>&quot;I Want You Back&quot; by The Jacksons</td>
<td>5</td>
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<tr>
<td>&quot;Don't Give Up Your Life&quot; by Aretha Franklin</td>
<td>6</td>
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<tr>
<td>&quot;Let's Get In Love&quot; by Aretha Franklin</td>
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<tr>
<td>&quot;Rollin' Stones&quot; by The Who</td>
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<tr>
<td>&quot;Waterfall&quot; by The Who</td>
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<td>&quot;Bend It Like Beckham&quot; by The Who</td>
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# VIRGIN RADIO CHART

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<td>&quot;Meditation&quot; by The Weeknd</td>
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<td>&quot;Electric Ladyland&quot; by The Weeknd</td>
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<tr>
<td>&quot;Bend It Like Beckham&quot; by The Who</td>
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<tr>
<td>&quot;Lovelovelove&quot; by The Cardigans</td>
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<tr>
<td>&quot;Carry On Up the Chase&quot; by The Weeknd</td>
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# SOURCE

The Network Chart is compiled by EMI for Independent Radio using sales data from Midem Monitor and CMJ sales data.
**MUSIC VIDEO**

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<tr>
<td>PRINCE - THE UNDERWATER CONCERT</td>
<td>Sony</td>
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<tr>
<td>NINA RICHARDSON - UVE</td>
<td>Columbia</td>
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<tr>
<td>KENNY ROGERS &amp; DOLLY PARTON - REAL LIVE</td>
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<td>VARIOUS ARTISTS - KARAOKE PARTY CLASSICS</td>
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<td>PSYCHE - WHOSE VIDEO IS IT ANYWAY?</td>
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<td>AARON'S VIDEO</td>
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<td>HORACE'S VIDEO</td>
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<td>SONGS &amp; DANCE</td>
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<td>PATRICIA RODGERS - TALENTED</td>
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<td>CLIFF RICHARD &amp; GUARANTEED</td>
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<td>THE BEST OF FREDDIE KEVIN</td>
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<td>THE RETURN OF JAFAR</td>
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**INDEPENDENT SINGLES**

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<td>PUMP THE VOLUME</td>
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<td>NO MORE NIGHTS</td>
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<td>WORKING MY WAY</td>
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<tr>
<td>SECRETS OF LOVE</td>
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<td>EVERY TIME YOU TOUCH ME</td>
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<td>DRINK THE ELIXIR</td>
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**INDEPENDENT ALBUMS**

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<td>RAGE AGAINST THE MACHINE</td>
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**ROCK**

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<td>RED AN' BURNT OUT</td>
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<tr>
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FRONLINE

BEHIND THE COUNTER
AMANDA TAIT, Andy's Records, Sheffield

"Elastica's sales exceeded expectations last week and we're looking forward to the weekend which should bring another tide of customers. Our store is in the large Meadowhall shopping centre on the outskirts of Sheffield which people go out of their way to visit at weekends. The centre supports two other record stores: an HMV and Our Price – and we all compete on the ability to offer the customer different things. Our emphasis is on stocking a wide range of music and video catalogue, and having a good ordering and enquiry service. Our store's interior is very bright and well lit while HMV's is more subdued and atmospheric. Our working days are longer than any of the other Andy's stores and, with 11 staff, we employ the most people. On Fridays we’re open until 9pm and we get a lot of customers in while they’re killing time before they go to the cinema in the centre. Sundays are busy, too, with lots of families drawn here by the special children's activities. Then we particularly good business in children's videos and tapes. It actually works out better working a longer day because we can get more things done and put orders through in the evening. Although we open at 10am we're in the store by nine, filling the chart racks, checking stock and cases, and straightening everything up so that people get a good impression when they first walk in."

ON THE ROAD
ANDY ASKEW, Warner rep for North Lancashire

"It's been quite busy compared with last week, with the Radiohead, Elastica and Faith No More albums all selling well. Last week was a bit flat but I've noticed a lot more people in the shops this week, which is well overdue. Elastica has been flying out but I'm almost fed up of listening to it now – it's being played in every shop I visit. Warner is having a bit of a run with singles at the moment, with loads of new entries in the chart. But for me one of the most encouraging things is that we've been getting a really good response to the advert in the centre. We've recently started encouraging our dealers to make phone orders well up front if they want a better discount and that's going well. We want to see Prince at the G-MEX in Manchester at the weekend and he did a really good set with all new material. I'm going to see The Prodigy tomorrow night, and I'll be seeing Radiohead in Preston soon. I went to see REM in Milan three weeks ago and the night I got sidetracked in some bars and got a bit the worse for wear, so I never got to see them. Mind you I'd get to see AC Milan at San Siro Stadium the next day."

IN THE SHOPS THIS WEEK

NEW RELEASES
Elastica kept the titles hot with many retailers reporting they had sold out of their week's stock by Monday lunchtime. With Faith No More, Radiohead, Dance Zone Level Four and Steve Wonder albums also flying out, it was an excellent week.

PRE-RELEASE ENQUIRIES
Singles: Take That
Albums: Prince, The Fall, Bob Dylan, Freak Power, Gene

ADDITIONAL FORMATS
Wet Wet Wet limited edition picture disc

IN-STORE
Windows: The Cranberries, Elton John, Now Dance 95, The Orb, Monster Magnet, Bruce Springsteen, Annie Lennox, Mike And The Mechanics
In-store: Annie Lennox, Roxette, For Mother With Love, Elton John, Together, Radiohead, Now Dance 95, Oliver

MULTIPLE CAMPAIGNS
Windows – The Cranberries, Pure Swing; In-store – three CDs for £20 promotion continues, Dave Matthews Band, Anna Lena, Windows – The Cranberries (Anglia); Press advertising – Dave Matthews Band, Cinema Moods
In-store – Natural Collection gift bag with every music and video purchase over £15, Now Dance 85, Greatest Love Ever, Together, Oliver, Aristocrats, The Pelican Brief, classic musicals on video


EXPOSURE

TELEVISION
25.3.95
Janet Jackson Weekend, MTV: from 7am
Old Grey Whistle Test with Blondie, Top Of The Pops, VH: 9.30 – 7pm
The White Room features Heather Nova, Channel Four: 10 – 11pm
Live From The Lytham with Carter USM and Mod, MTV: 7.30 – 9pm
Later featuring Page And Plant, Elastica, Les Navigues Vertes, BBC2: 12.55 – 1.55am
26.3.95
Rock Stories: Yes, VH: 9 – 10pm

27.3.95
Talking Telephone Numbers with Loretta Williams, ITV: 7 – 7.30pm
Hall Of Fame Special featuring the Allman Brothers Band: Led Zeppelin, Neil Young, At The Fillmore East, The Very Days, Rhett & Jones, Zappa, MTV: 7 – 9pm
29.3.95
Whitney: To One: Elton John, VH: 11:11-11.30pm
30.3.95
The Beat featuring Faith No More, Bomb The Bass, Massive Attack, Roses and D梯, ITV: 1.15 – 2.15am
Album Show: Elton John, ITV: 2.15 – 3.10am

25.3.95
Johhnie Walker: in Concert features Morrissey recorded at the Theatre Royal, Diary Lane in February, Radio One: 2.30 – 5pm
John Peel: features Scotland’s The Kaisers and avant-garde ambient space drone from London’s Loop Gane and, Radio One: 5 – 7pm
The Essential With Pete Tong from Liverpool’s Dream, Radio One: midnight – 2am
30.3.95
The Steve Edwards Soul Show features Mica Paris and R&B heavyweights, Radio One: 2 – 4pm
Interceptive Evening, Jo Whitley and Steve Lamacq feature bands via the internet

RADIO

25.3.95
Andy Kerwin presents music from Texas guitarists Butch Hancock and a session from South African group Prophets Of Da City, Radio One: 7 – 10pm

30.3.95
Paul Kaye presents Danny Kelly, takes a 20th century pilgrimage to rock ‘n’ roll shangri-la and Ian McClaud reveals the song that changed his life, Radio One: 9 – 10am

31.3.95
Johhie Peel showcases London techno outfit The Holy Ghost, Radio One: 10 – 1am
### CAMPAIGNS OF THE WEEK

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<th>ARTIST</th>
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<td>Duran Duran - Thank You</td>
<td>The release will feature on independent stores’ listening posts. The release will be promoted on satellite TV and with radio ads on Classic FM and Melody. The album is being rush released to tie in with a BBC2 documentary on Curdoo which is introduced by Van Morrison. The release is a No Risk Disc with independent retailers. The campaign will include advertising on satellite TV, advertising will run in selected ITV regions and will be backed up by Country Four, satellite and radio advertising across the UK. The campaign will include national advertising on Classic FM and the Midlands and radio ads on Capital FM will form the basis of Parlophone’s marketing campaign for the new release. Duran Duran album Thank You, which is released next Monday, and the Midlands and radio ads on Capital FM will form the basis of Parlophone’s marketing campaign for the new release. The campaign will feature on independent stores’ listening posts. The release will be backed by national TV advertising. The release will also be advertised in Gap Times, Boyz, Attitude and Capital Bay, The album will be charted by HMV. The release will be charted by HMV. There will be a three-track CD sampler mail-out in conjunction with HMV and a mail-out to the fan base. Virgin is leafleting Sparks gigs offering F5 off the album. The release is a No Risk Disc with independent retailers.</td>
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This week sees the allocation of the UK's first country music awards, based entirely on votes. The Great British Country Music Awards, comprising 15 categories, are being spearheaded by the British Country Music Association and will be broadcast on BBC Radio Two on March 30. BCMA chairman Jim Marshall says the awards and the support of the BBC are an indication of country music's ever increasing popularity in the UK. Indeed, the BCMA says 108 significant country albums were released in the UK last year. With Woolworths putting its weight behind country music during the Easter period, and London's specialist radio station Country 1035 and CMT Europe offering access to the best of American music at the touch of a button, the country industry here is thriving. Garth Brooks sparked huge interest in the genre when he toured the UK last year with his amazing live show, and his success has prompted consumers who would not consider themselves country music fans to buy the likes of Mary Chapin Carpenter, Dwight Yoakam and The Mavericks.

TALKING COUNTRY: (clockwise round table) Ian Nicolson, Paul Fenn, Frank Callari, Richard Wootton, Andrew Pryor, Jeff Stothers and Sid Griffin consider the future of country music

HOW WILL COUNTRY MUSIC DEVELOP IN THE UK? DISCUSSING THE SUBJECT AT A MW FORUM AT THE BORDERLINE IN LONDON WERE PAUL FENN FROM PROMOTER ASGARD, EMI SMD'S ANDREW PRYOR, HMV SENIOR BUYING ASSISTANT JEFF STOTHERS, MUSICIAN AND JOURNALIST SID GRIFFIN, PUBLICIST AND BROADCASTER RICHARD WOOTTON AND THE MANAGER OF MCA'S HOT NEW ACT THE MAVERICKS, FRANK CALLARI. IAN NICOLSON CHAIRED THE DEBATE

MW: Let's start with CMT Europe. Has having a dedicated country channel made a noticeable difference?

JS: A massive difference. Two years ago we had stores that never sold country and now they're taking country product every week. Virtually anything that gets featured they can sell. There was a stage about six to 12 months ago where people were walking in with their piece of paper with the artist and the label and the song all written down and they were asking for Mary Chapin Carpenter or The Mavericks or Vince Gill. These are people never exposed to it before who'd say: 'I didn't know it was country, I just saw it on TV last night'.

RW: One example is Reba McEntire. MCA is contractually obliged to release her records over here and would have expected to sell maybe a couple of thousand a couple of years ago, but with the advent of CMT her sales are now more than 6,000.

JS: My advice to most companies is, if you are going to get CMT exposure, it's worth releasing the record, servicing it to the relevant people and you'll probably sell a reasonable level of product.

AP: It's a significant element when it comes to core-country, yes. But although I take Jeff's point, these are artists that are selling to a non-committed audience. To me, if they are going to be into Dwight Yoakam, then they are into country music whether they believe it or not.

JS: I think it may divide 50:50. Some of them are always going to buy their music from the country rack, while some will say, 'Christ, I'm not buying it from there'.

PF: For me it comes down to the music itself. If you look at Dwight Yoakam before CMT ever came over here, he was selling. But I don't know if there is now a huge demand for acts like Tracy Byrd or John Berry. I think that what CMT can do, aside from getting you a visual of who an artist is, is turn people on to the style of music itself.

AP: I would put a limit on its importance though. If I were to get GMTV or Des O'Connor to pick up an artist or a video, I would apply far more importance to that.

PP: I remember when EMI brought out Suzy Bogguss three or four years ago, the producer from Wogan came to the live show and booked her on the spot.

MW: It is significant that it's the young female artists rather than the young new male country artists that are seeing the pick-up in the UK. CMT says it's Faith Hill and Martina McBride, that northern style, that is doing it for them.

SG: But aren't we all talking here about acts that are the sons and grandsons of Hank Owens and Gram Parsons, people who play country and western music with a rock and roll attitude, because they are young people. This is aggressive music with holes in its jeans that rocks out on stage. But every time my

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AP: I don't think the industry has that problem. The UK industry is concentrating on acts like Garth Brooks and Suzi Boytuss, and the concentration is definitely not on old-fashioned country and western.

PF: What we're talking about here are the exceptions though. None of these new male hit acts, which probably are more traditional country, like Mark Chesnutt, nobody's over brought their name up in the UK context and probably never will.

RW: Because of the way radio is structured in America, it is very hard for many types of artists to get on the radio. And country radio, with 2,500 stations, can accommodate everything from Suzi Boytuss to The Mavericks. But there are a lot of acts that, when they come over here, would prefer to come out from under that enormous umbrella because of the way country music is perceived here. Diana Carter, for example, as a singer-songwriter, who has a lot more in common with the New York style. She just happens to come from Nashville – who cares? Artists need to be developed in a unique way into themselves.

RW: Mary Chapin Carpenter, for example, is happy to come to the UK where she is Mary Chapin Carpenter, singer-songwriter, not another country act.

FC: But in this country can, in some circumstances, be a derogatory term.

AP: It can be a limiting factor in terms of certain types of purists' minds, so that case you avoid particular terminology and make different choices, that vary from artist to artist, about the way you present them. Nothing to do with Nashville, nothing to do with country and western, it's what's right for that particular artist.

JS: We talk about country artists, but it doesn't matter if the record company can forget it and work their way on it. If we have to stock somebody like KD Lang in two sections, I don't mind.

RW: But the way you launch an artist can stick with them forever, which is why Lyle Lovett, for example, is still referred to as a country artist, when he is as much jazz as country.

JS: But as a retailer I have to stock him somewhere.

PF: Maybe the new Americans format in the US is the solution?

FC: But it's just 20, and not major market, stations. It's exciting for the artist to get reported and it's a beginning, but that's what promoters, record companies or booking are looking at.

JS: But we have more debates in our meetings about where to file other artists than we ever do about country. I've got 95 stores and if you call any one of them and ask where do you file Lyle Lovett, they'll think you're mad, because he's country and he sells from there in the UK.

PP: Was there ever a conscious decision when you moved KD Lang across?

JS: Yes, because she sells loads of records.

RW: But this is what we're saying, that for certain acts you follow one route and for others you follow another. Some you use credibility, like Nanci Griffith for example, and some you use the same treatment as a major rock act, like Garth Brooks.

FC: And was he presented as a country act?

RW: No, he was presented as Garth Brooks, a phenomenally successful American entertainer.

AP: As one of the best live acts in the world, who writes great songs, has a great voice, is incredibly charismatic and you are not to go and see him.

JS: But I wouldn't stock him anywhere else because he is country. I put him in somewhere else nobody would find him.

RW: But the main thing is to get across that he is Garth Brooks. He has done an enormous amount of good for the image of country music in the UK, because people now realise that it is not just about country and western.

MW: So does Garth lead people to other country acts?

AP: He opened some doors and some levels of interest in some people.

JS: It means that people take an interest, when Music Week do a story, when The Sun does a story, when Jimmy Nail sells records, then country music is getting bigger generally.

SG: I don't think Garth Brooks represents country to the consumer in the UK, in the same way that Michael Jackson doesn't represent the African/American urban experience. I maintain the word country is a red flag to a lot of people. I just think that if you get across that these people have guitars, that they play aggressive music with a bit of twang to it and that they are young and primarily, not exclusively, attractive and write great songs you could catch those people who like Elvis Costello and so forth.

JS: If we could get Q magazine for example to do features on them as the acts that they are then we'd be laughing.

AP: At EMI, we have a two pronged approach. If we feel an artist is too overly country, in their lyric or their music, we recognise that is a limiting factor, then we work them as country acts through specialist country media. The second part is to try and identify acts that have talent and uniqueness ever and above whatever basis they have in country music. Those are the acts that we concentrate on in whatever other medium is right for them on an act-by-act basis.

JS: I think the biggest problem here is that if the record has been selling or done its business as a country act, then for a record company to come in and try to change that is not feasible.

RW: I think country is not the be all and end all, I used to be. I'm thinking of Nanci Griffith, Mary Chapin Carpenter, Garth Brooks, the real true stories, because the whole country music industry has become much more professional and the image has caught up with the reality. We have got CMT Europe and we have got now a radio station (Country 103) in London and we have got fantastic people at Radio One like Johnnie Walker supporting the music in a very positive way.

JS: Go to people down your street, and they don't like country.

--

Michelle Wright
The Reasons Why
Cat Nos: CD 74313253472 MC 74313253474
UK Release includes 4 bonus tracks

Her latest album sold over 320,000 units in the UK, on the success of virtually one single “Take It Like A Man”.

May Tour Dates
18 Elmwood Hall Belfast
19 Olympia Dublin
21 Pavilion Glasgow
22 Debating Hall Manchester
23 Borderline London
24 Borderline London

The future looks even brighter...

The Tractors
The Tractors
Cat Nos: CD 7822137282 MC 7822137284

The Country Music Story of the Year
1.7 Million Sales in six months in the U.S.

The biggest selling debut by a group in country music history.

The Tractors
Cat Nos: CD 74313253482 MC 74313253484

UK Release includes a bonus tracks

With his debut LP selling 408,000 pieces in the U.S., Radney is poised to break through.

Order from BMG Telesales 0121 500 5678
Andrew Pryor: "Artists need to be early in the artist's career. Tired in the artist's career. This kind of decision is made day in, day out by US record companies. How much does this rock act just do not work as hard on the road as country acts. I know for a fact that some of them are working 300 dates a year, and the inner market is making money from them every week, and then when they come to Europe the manager has to accept that he is not going to make any money for a week.

MW: What about an artist like Hal Ketchum who has taken the time to come to Europe two or three times and has seen that as a career investment, artistically and financially?

JJS: That's the artist being smart, the manager being smart, their booking agent in the US being prepared to let go.

MW: And the record company in the UK spending some money.

RW: CMT Europe has had very promising results in Eastern Europe already, which suggests contemporary country music has a lot of potential there. In Asia, too, Vince Gill sold 100,000 albums last year in Asia.

AP: Of course, putting that in proportion, those markets have huge potential for all different types of music. There is one huge opportunity in this market that I think we are all missing as an industry at the moment. What success we've had so far has been sporadic. We've had KD, we've had Garth, and then a year later you get somebody else. I hope that when we broke through with Garth the rest of the industry would go, 'Oh, this is possible', and he would be followed by at least half a dozen other acts.

RW: But the record companies get knocked back themselves.

JJS: There are labels that have spent a lot of money, and invested a lot on bringing acts to this country, and then, because that act has been so successful in the States, they haven't been able to do the promotion that was necessary to justify all that expense, and some record companies have had some tough experiences with that.

JJS: The record companies must be more aware of what they've got and presenting it to the relevant people first and working it better – because they can't lose, they really can't.
What's new?

MW's guide to the most notable country product in the shops this spring — featuring five guaranteed blockbusters and a selection of product every retailer should have in mind, from the established stars to potential chartbusters of tomorrow.

COUNTRY BLOCKBUSTERS

GARTH BROOKS: The Hits, Liberty (CDP 820812). Halfway through its 'strictly limited' sales period, Brooks's proven ability to transcend the hat act stereotype may prove unstoppable. It has already gone gold in the UK (five times platinum in the US) and a new nationwide television campaign will sustain the impetus into the summer.

JIMMY NAIL: Crocodile Shoes, EastWest (98556-2). Already nearing 700,000 UK sales on the back of the recent BBC television drama series of the same name, Nail's sold-out regional tour is sure to boost local press coverage and push retail action through the roof.

DANIEL O' DONNELL: Especially For You (Ritz BCD 703). After debuting at number 14 on the national chart, Ireland's O'Donnell has repeated the astonishing sales longevity of his 12 other Ritz releases. Current unit sales for Especially are touching 90,000 and his 80-date national tour should boost sales further.

MARY CHAPIN CARPENTER: Stones In The Road (Columbia CD 64327). Carpenter's pop crossover potential has been established by two Grammy awards and multi-format airplay attention. A tour, which began this month, and new single, Shut Up And Kiss Me, are latest attention grabbers.

THE MAVERICKS: What A Crying Shame (MCA MCD 10901). Tipped to make the sort of mid-career impact that elevated Springsteen from live star and recording cult, MCA's Mavericks may just blow away the barriers Garth has weakened. Their hot-ticket spring tour will be a true test of New Country in the UK.

WILLIE NELSON and DON CHERRY: August (Coast to Coast FTC 0905). This giant name in heritage country adds to his current releases with an album of near-Vegas duets with his golfing buddy and fellow-Texan crooner Don Cherry.

CHARLIE LANDSBOROUGH: What Colour Is The Wind, Ritz (RED42). Four weeks at number one on the Irish charts during February (keeping out Garth Brooks, Celine Dion and Bill Whelan's Riverdance) could herald UK success for the veteran Blinkenhead songwriter's second Ritz album.

JOHNNY CASH: American Recordings (American 45520). This stark comeback is likely to repeat its 1994 sales success when Cash returns to the UK in May to undertake another high-profile tour. Core artist status on Country 1995 will not hurt, and even rock fans will be tempted by this sound like golden column inches in the nationals.

TISH HINOJOSA: Frontejas (Rounder CD 3333). Tejano crossover artist Hinojosa lends her original tone to a collection of corridos (narrative ballads) sung in the Mexican-Spanish of the Texas frontier. The release is likely to appeal to roots and ethnic music fans as well as the UK's more adventurous country buyers.

THE JAYHAWKS: Tomorrow The Green Grass (American 23894). Teasing on the same rock/country divide as established artists Steve Earle, Tom Petty and Sheryl Crow, Minnesota's Jayhawks use Black Crowes' producer George Drakoulias' toughened metal edge to sharpen their superficially simple songs. Solid airplay is the key to their breakthrough success in the US, but press acclaim should turn the key here...
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COUNTRY MUSIC

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This 20-track package is sourced from The Hit Label, but features acts from a variety of US labels.

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PLACEMENT: Dual-sided sampler priced at £4.99, offering consumers a low-risk purchase and designed to alert current Woolworths customers to the availability of successful New Country acts as well as traditional sellers. Follows US mainstream sales and CMT output fairly closely. Steve Craven, group product manager, entertainment unit, says: "Our stock is all about mainstream, and historically we don't take the sales we might from newer areas of music. Some of the people who shop with us don't shop anywhere else, so this is a new market to crack for the genre. We believe that country, which has a strong following already, is going to get bigger, and we want to be a part of that."

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COUNTRY MUSIC
UK GETS SWITCHED ON

The growth of UK media outlets is helping to bring country music from its US base to new audiences.

The station will continue to programme Johnny Cash, Glen Campbell and Tammy Wynette as core artists—offering the same audience that Wally Whyton built for Radio Two—leaving much less room for new US blockbusters like Tim McGraw and Clay Walker.

The station's first Riaa figures, for the last quarter of 1994, showed a respectable but not impressive audience reach of 384,000 listeners a week, but Baxter remains bullish. "By the end of this year, we're looking to double that," he says.

"Country Music International's editor Andrew Vaughan is delighted with the progress being made by the music magazine that happens to be about country as he describes his title. It sells around 15,000 copies a month, although a Garth Brooks cover at Christmas added 10%, and it is starting to pick up advertising not specifically related to music.

"There's still a long way to go for country but at least now everything is in place to achieve a slow building process, not just a sudden fashion boom and then bust. Now the labels are able to think about three mediums to market their acts through, when previously it was very much a case of 'what do we do?' with country releases," says Vaughan.

He adds, The secret is in the selling, and the retailers are catching on, particularly HMV and Andy's Auto Like Dwight Yoakam, Alan Jackson, Trisha Yearwood, Nanci Griffith and The Mavericks are our core artists, and we're pretty adamant that we don't want to get Jim Reid or Kenny Rogers or Porter Wagoner on the cover. Of course we'll cover them, but in a different way.

One thing everybody involved in country music in the UK is adamant about is the need for prime time television exposure for the genre. Vaughan says: "More radio outlets would help, but there is a real lack of a platform on TV."

CMT Europe will be hoping to catch some of that action in 1995, and if Baxter and Vaughan's success at Atlantic 155 is any guide, 1036 may soon be a role model for future radio format decisions right across the UK.

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APRIL 30TH GLASGOW PAVILION MAY 2ND MANCHESTER UNIVERSITY MAY 3RD LONDON SHEPHERDS BUSH EMPIRE
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**RELEASES FOR 27 MAR-2 APR 1995: 252**

**YEAR TO DATE: 2,786**

**ARTIST**

<table>
<thead>
<tr>
<th>Label</th>
<th>Catalog</th>
<th>Name</th>
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**DISTRIBUTORS**

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<tr>
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<td>194 Park Ave, New York, NY 10162</td>
<td>212-986-8888</td>
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*For more information, please visit [the official music week product listing](#)*

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**MUSIC WEEK 25 MARCH 1995**

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APPOINTMENTS

100% EXCELLENT OPPORTUNITIES!!

A&R/Licensing Manager

Telstar Records is Britain's largest and most successful independent Record Company specialising in the TV marketing concept sector with titles such as the 100% series, Jazz Moods and the Smash Hits series.

We require an A & R/Licensing Manager to develop concepts and license repertoire from 'major' international labels and the independent sector. This position is a key role in Telstar's creative management structure. The successful candidate will have a passion and understanding for popular music from jazz to jungle and country to classical.

The ability to negotiate, network, come up with original ideas and work under pressure to give Telstar a creative and commercial edge is paramount. Telstar releases approximately 40 album projects per year and the A & R Manager will be part of the team responsible for the overall musical direction of these projects.

The A & R Manager reports to the A & R Director and works alongside two other A & R Executives creating product that regularly tops the compilation and combined charts. All our releases receive substantial TV, radio, press and promotional marketing commitment.

You may have record company experience but equally important is a strong commercial sense and the ability to communicate with our vast network of contacts both internally and externally.

In the first instance, write with your current CV. If so inspired, an idea for an innovative and commercially viable compilation that could be successfully mass marketed to the address below:

Write to: Sally Downing, Telstar Records, Prospect Studios, Barnes High Street, Barnes, London SW13 9LE.

Salary Packages: Both positions have competitive salaries plus car and all the usual benefits associated with working for a successful company (salaries negotiable depending on experience).

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As Britain's largest and most successful independent Record Company, we are increasing our commitment to artist development. Building on our success in 1994 means we now require an experienced marketing professional.

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Telstar require a Product Manager to take over the strategic and day to day marketing of artists which include the platinum selling PJ & Duncan, acts in development and an aggressive release schedule of dance singles.

The successful candidate will have at least 2 years' marketing experience preferably within a record company environment and an understanding of how to turn a great record into a hit single/album. Therefore a knowledge of design, club promotion, radio & TV promotion, press, formatting and advertising is essential.

Working alongside the A & R department and reporting to the A & R Director, the pace of work will be fast and furious and usually fun!

The position has great potential as Telstar's key objective is to further develop a roster of artists both in the UK and the rest of the world.

The successful candidate will probably be aged between 20-30 years, ambitious, in touch with current music trends, innovative, able to motivate people and work within a team.

If this is the sort of challenge that would excite you, in the first instance write with your current CV to the address below:

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Mute Records require a Financial Controller. Applicants should be qualified accountants with a minimum of two years post qualification experience.

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**APPOINTMENTS**

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MUSIC WEEK 25 MARCH 1995
Remember where you heard it: Virgin MD Paul Conroy rose to the occasion for the launch of the company's new Internet service, The Raft, last Thursday by donning a 'I am not a nerd' T-shirt. Later he revealed what first attracted him to the net and its 30m subscribers - 'I found out it was cheaper than paying Terry The Pill for the flyposting," he said...With the news that CIIN is to mount closed circuit surveillance of would-be hypers, expect booming sales of false moustaches in the nation's joke shops...The sound of tongues licking stamps at Savage & Best and Alan James PR has been almost deafening recently: the companies sent out 1,000 copies of Elastica's début album to the press, radio and TV...And, if Deceptive does manage to hit number one this week, pick up the phone and make someone happy. "Nobody ever bothers to ring us up," says owner Al James. Go on, make their day...It's not a bad start to three busy weeks for Bristol's Vital Distribution either. After shipping gold on Elastica, they go straight into Costermonger's Gene album this week and the Boo Radleys album on Creation next Monday...Guy and Fran promise the event of the week at the party to celebrate the opening of their new office tomorrow (Tuesday) which takes place at Battersea Wharf. Call them for tickets on 0171 627 2200...Calling all ex-St Martins College of Art students and friends from the class of 1985. Basca is trying to locate sculptor Hazel Underwood who created the statuette of Euterpe which has been presented to Ivor Novello award winners for the past 40 years...Basca's Amanda Harcourt would also be interested to hear from whoever found their Ivor peeing on the mantelpiece in the early Eighties: back in the days when the bronzed goddess was filled with sand and coated with ammonium sulphate (a chemical which ages bronze - and which happens to be the main ingredient in devices commonly known as stink bombs), a freak chemical reaction caused some liquid to leak from the strategically placed hole. It seems the Ivor owner's cat was on the verge of being put down until the source of the pungent odour was finally discovered...Silly trousers on and furry golf covers out. A trophy is up for grabs at the Music Business Golf Day on March 23, with Warner Chappell Music defending. Teams of four are urged to call Mark Caswell on 0181 874 6715...It's going to be a sporty spring. Dust off yer jodhpurs, grab your whip and saddle up for promotions company TLPR's music industry horse racing team for a charity event on April 9. Equestrian experts (NB: own nag essential) are asked to take part in the Country Life Team Challenge on Watership Down near Newbury against a variety of media teams. Call Addie on 0171 255 2767...Thanks to Sennheiser UK for the microphones capturing this week's shit kickin' country round table (see supplement)...Any international bods out there looking for a "highly experienced pro"? Maurice F Shneider, formerly with EMI, Warner and Sony awaits your calls on 0171 724 1468...Meanwhile long-serving record sales staff from the soon-to-be-departed Covent Garden Records, Nigel and Mark, request calls from prospective employers on 0171 379 7427 before Wednesday and 0181 808 3651 thereafter...Dooley was sorry to hear about the death of Julian Appleson, formerly at ATV and with Zomba until 1991, on February 27...On another sad note, memorial services have been fixed for Ivan Chin, whose steel band has played at every Music Therapy lunch in the event's 20-year history and who died at Christmas, at London's St Martin's In The Fields on May 16, and Vivian Stanshall at St Patrick's Church in Soho Square tomorrow (Tuesday 21) at 3pm. Stanshall's family requests donations be made to Nordoff Robbins in his memory, instead of flowers...
catherine zeta jones

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