

MUSIC WEEK

Face re-Hull 5 Col.

40 YEARS OF THE IVORS

For Everyone in the Business of Music

27 MAY 1995 £2.95

PolyGram to quit distribution base

PolyGram is moving from its Chadwell Heath distribution centre after 20 years to a custom-built centre in Milton Keynes, with the loss of around 200 jobs.

The company will move to the new £20m, 120,000 sq ft site in August next year, just before the crucial autumn sales period.

Distribution director Russell Richards says PolyGram, traditionally the UK's biggest distributor, will do its utmost to avoid the level of disruption suffered when EMI moved its depot from Hayes to Leamington Spa in spring 1992.

EMI was dogged by problems for several months after its move, with retailers complaining of delays in receiving stock and problems with re-orders.

Richards says: "Obviously we watched the EMI situation very carefully. We will be aiming to minimise any disruption. There is no way I

want to go into the peak season with problems."

The depot will be completed by June and will be fully operational by August, following three months of trials.

PolyGram UK chairman Roger Ames says the move is inevitable because technological upgrades are needed and they would be uneconomic at Chadwell Heath. PolyGram leases the current site but will own the new centre.

"Chadwell Heath is very old fashioned and, despite all our efforts to modernise, it is not efficient for storage," says Ames, who expects to be able to recoup the £20m outlay within five years. The new base is also well placed in the centre of the country, close to the M1.

Although the new 120,000 sq ft site is 100,000 sq ft smaller than the Chadwell Heath site, a higher roof and new mechanical handling, stock control and computer systems will ensure the

company will be able to respond to orders more quickly, Ames adds.

The increased automation of the centre will also allow PolyGram to offer later cut-off times for delivery the following day. The Chadwell Heath outlet's deadline is 2pm, but the new depot will take orders up until 4pm.

Ames says more than 50% of the 400 jobs are likely to be shed, although he is unable to give precise details because many of the positions which will be lost are not full time.

Staff who don't move to the Milton Keynes operation are unlikely to be offered positions within other areas of the group, he says.

PolyGram UK's distribution director Russell Richards says he is negotiating with staff and unions to reach agreements over staffing and redundancy arrangements. All employees will be invited to apply for the 200 jobs at Milton Keynes.

Spotlight gets new identity

Spotlight Publications, the company behind *Music Week*, *Record Mirror* and *MBI*, is changing its name to Miller Freeman Entertainment on June 1 as part of a rebranding of owner Morgan Gramplan plc.

In a related move, Douglas Shuard, managing director of Miller Freeman Entertainment, has joined the board of Morgan Gramplan, now renamed Miller Freeman plc.

Miller Freeman Entertainment comprises the music group, which includes *MW*, *RM*, *MBI*, *Songplugger*, *Promo* and *Miro*, together with the US-based *Gavin*; the entertainment technologies group, which includes *Video Sound*, *Pro Sound News*, *One To One*, *Television Broadcast*, *Studioscopy* and a selection of other international titles. The company also has interests in music industry data in the UK through CIN and Media Monitor.

Shuard says: "The company now has a title that depicts its portfolio and allows the business to grow in parallel with the entertainment business worldwide. We are now well placed to become the first choice media and data information stop for the industry. That's my goal."

Miller Freeman owns publishing, exhibition and seminar companies in 14 countries throughout the world.

THIS WEEK

5 Eurovision plans to sift entries

6 The man behind HMV Direct

11 The Ivors reach 40th birthday



15 Costello's eclectic collection

17 Incognito new in direct



Just six months after *The Beautiful South* gave *Go! Discs* its first number one album, the success was repeated yesterday when Paul Weller's *Stanley Road* entered the chart in pole position. By the end of last week the album was outselling its nearest rival, *I Should Coco* by Supergrass, by two-and-a-half to one after being certified gold after a day on sale. It is Weller's fastest selling album since *The Style Council*'s second album, *Our Favourite Shap*, which entered the chart at number one in June 1985. *Stanley Road* is likely to outsell Weller's last album, the industry favourite *Wim Wood*, which peaked at number two and has sold 350,000 copies to date.



Scream scores media blitz

Wherever you were on Friday morning, you could barely have avoided hearing Michael Jackson's new single.

On Friday, at 7.45am prompt, 80 radio stations across the UK and three TV channels gave Scream, a duet with Jackson's sister Janet, its first public airing in the biggest operation of its kind undertaken by a record company.

While London-based stations including Radio One, Virgin and Capital were visited by Epic staff delivering promo copies to DJs at 7.45am, IR stations throughout the country downloaded the track at 7.45am from a live satellite

broadcast from a studio in London's Euston Tower. Manchester's Kiss 102 FM, which does not have a satellite dish, received the track by ISDN line.

"It was like a military operation," says Sony's head of regional radio promotions Terrie Doherty. "You'd have to be deaf, dumb and blind not to know Michael Jackson has a new record out. It's the first time we've ever achieved something like this."

To Sony's delight, all stations stuck to the 7.45am embargo - except Radio One. The national pop station's irreverent breakfast DJ Chris Evans insisted

on playing the track half an hour after everyone else, at the "world exclusive" time of 8.15am, when he said more people would be listening.

Evans' antics didn't worry anyone at Epic. Head of promotions Adrian Williams says the track effectively had half an hour of exposure rather than three minutes because of the build up.

All stations now have a copy of the song, and three stations tracked by Media Monitor had played it twice more before 1pm. By being aired by 80 stations, the track was poised to enter the Airplay Top 50 yesterday.

p.h.u.g.

"... Album Of The Year"

-XXXXX *Rolling Stone*

THE WILDHEARTS

A p.h.u.g. U.S. album
of 13 new tracks, including
"I Wanna Go Where The People Go"

OUT NOW available on
CD, Cassette plus Limited Edition Gatefold Vinyl
and Special 'Velvet Case' CD

▶▶▶▶▶ PRS MEMBERS GIVE BACKING TO REFORMS - p3 ▶▶▶▶▶

MEDUSA



ANNIE LENNOX'S ACCLAIMED ALBUM FEATURING THE FIRST HIT SINGLE
'NO MORE I LOVE YOU'S' PLUS 'A WHITER SHADE OF PALE'
'WAITING IN VAIN' AND 'TRAIN IN VAIN'

MEDUSA

HAS SOLD OVER 2.5 MILLION COPIES
SINCE RELEASE ON MARCH 6TH 1995
PLATINUM SALES IN THE UK, USA
AND CANADA
DOUBLE PLATINUM IN IRELAND
GOLD IN AUSTRIA, GERMANY, ITALY,
NORWAY AND SWITZERLAND

THE NEW SINGLE
'A WHITER SHADE OF PALE'
IS RELEASED ON MAY 29TH 1995

'...NO ONE ELSE HAS SUCH DEPTH, SUCH REACH, SUCH AN ABILITY TO
MAKE YOU FEEL THAT THIS GRAVELY BEAUTIFUL RECORD HAS BEEN
HAUNTING YOUR LIFE FOR YEARS...' INDEPENDENT ON SUNDAY

'...THIS WAS THE FIRST RECORD I BOUGHT NEXT TO MARY POPPINS
THEY SORT OF GO TOGETHER. LYRICALLY IT MAKES NO SENSE AND
ALL SENSE AT THE SAME TIME, SOUL MEETS THE ABSTRACT SPACE.
I LOVE IT...' ANNIE LENNOX 1995

'...THIS IS GOING TO BE ABSOLUTELY MASSIVE...' MUSIC WEEK

A MAGICAL VERSION OF A CLASSIC SONG



An extraordinary general meeting

All of us who in any way run organisations should every morning wake up and thank the Lord we are not Wayne Bickerton, the chairman of the PRS.

Watching the performance of some of the 150 members gathered for the society's extraordinary general meeting in London last Thursday was enough to make anyone despair of democracy.

It was a testament to Bickerton's good humour that he managed not to explode at the endless, pedantic, paranoid questions from the floor. Once again, it was striking that some of those who have most to say at PRS meetings are among those who are financially less important to it.

It was heartening and even amazing that the agm produced some progress despite it all. Members have taken on board the need to make the society more streamlined and focused at its highest level. If they failed to agree exactly how much smaller the board should be, at least they agreed the principle that it should indeed be slimmer.

Make no mistake, the situation at PRS is getting better. Its latest financial results show it has trimmed the percentage of revenue spent on administration yet again. There are high hopes that U2's complaints about overseas live performance royalties can be resolved. And there are even hints that some of the £8m lost in the Proms computer disaster may be recovered.

However, the pressure for far-reaching change from the society's biggest earners will not go away. There is a continuing danger that if change does not come quickly enough, then the biggest songwriters and publishers could simply walk away.

It's ironic that if that were to happen the Canutes, Ludites and pedants who currently dog PRS's attempts to modernise would probably be the ones to complain the loudest. *Steve Replund*

PAUL'S QUIRKS**Putting popularity back into pop music**

The phenomenal sales of Unchained Melody (and the Everton single, in our area at least) brought the casual buyers back to our stores in droves last week. Each of our shops' staff commented on the massive upsurge in singles sales. It brought back memories of days gone by when customers bought three or four singles and were happy to pay full price for them.

For once, the cassette single appeared to be the most popular format. The silent—or, more accurately, invisible—majority showed that they had no interest in a rack-load of 99p CD singles. They knew a good song when they hear it, even when it dates back to the mid-Fifties, and are prepared to pay for it in full. Bearing in mind the recent upsurge in sales, I sometimes wonder what the music business is coming to when dealers can make more by selling a Take That CD single at £3.99 than they can by selling the new Take That album at the same price as Tesco.

I have heard all the arguments about lapsed buyers and "growing the market" but none of them applies to acts like Take That.

In the past, if someone wanted a record they would go to a record shop—now they can pick them up in groceries, supermarkets, sweet shops and newsagents. Every time a music sale goes through one of these outlets, it is not a safe gain, it is a customer lost to a traditional music outlet.

What I find revealing is that, despite claims that many of these shoppers won't go into a record shop, more than 850,000 of them found their way into a music outlet during the past two weeks and bought the chart-topping Robson Green and Jerome Flynn's single, Unchained Melody/White Cliffs of Dover. And not one of them asked for a gallon of petrol, a can of baked beans or a bar of chocolate.

Paul Quirk's column is a personal view

CMT fights back with promo blitz

Country music TV channel CMT is launching the biggest promotional campaign in its two-and-a-half-year history, following last month's decision by Cable London to drop the service.

CMT Europe's US-based parent Group W Satellite Communications unveiled a UK TV and print campaign, said to be worth £3.2m, to record labels and media last Wednesday.

Group W vice president Lloyd Werner says, "We're trying to capture the images of romantic fantasy and idealism evoked by country and to dispel the hay bale and barn dance clichés. The music expresses freedom and wholesomeness. We want to focus on that."

Werner says 45% of the spend will go on TV with an ad filmed in Utah's Monument Valley which uses Thelma

and Louise-style protagonists. The targeting for the ads is in-line with CMT's largest audience of 18-49-year-old, ABC1 females. Produced by London agency Harari Page, the ads will begin airing on satellite and cable channels this week and launch the tag-line, "CMT – The Spirit of America".

The rest of the budget is committed to satellite TV listings magazines and follow-up research. "We want the needle to move big time," says Werner.

Cable London dropped CMT last month because the service did not attract enough viewers. It complained that Group W was not willing to offer the service on an "a la carte" basis.

Werner says the deal offered to CMT by Cable London parent Comcast was "like giving us a loaded gun and sug-

gesting we should point it at our own head." Comcast declined to comment.

But, even without Cable London, Werner says CMT still has more than 8m viewers in Europe. He says the channel has boosted 1993 UK country record sales by 50% compared to 1992, and successfully sponsored high profile sell-out tours by acts like Mary-Chapin

Carpenter and Trisha Yearwood. Will McCarthy, from The Hit Label, welcomes the promotion. "I know the Cable London defection was a big shock. Maybe it's kicked CMT into gear," he says.

HMV buyer Jeff Stothers says the promotion demonstrates the company's commitment to the UK. "It's the way they built the channel in the US – its got to be good for the market here."

Media Monitor to extend coverage

Airplay monitoring company Media Monitor is expanding its coverage of the UK by adding more than a dozen stations to its roster.

Hullam FM in Sheffield, Power FM in Portsmouth and Viking FM in Humberstone are three of the stations whose output will be tracked from next week by Media Monitor – a joint venture between *Music Week* parent Spotlight and European airplay monitoring company Media Control. By the autumn, the number of stations it covers will total 68.

Seven stations will be added in September, including Belfast stations BCR and Downtown, and the possibility of adding stations in Eire is also being considered.

Media Monitor UK manager Ray Bonici says, "We're pretty much sewn up with the major stations now. When the new tuners are up and running, we'll be able to say with some authority that we're representative of the whole country."



Ambient act Pentatonik, whose single *Credo/Zeitgeist* is being acclaimed as an innovation in ambient music for fusing electronic sounds with drums and guitar, are planning a summer of collaborations. The Deviant Records-signed outfit, have recorded a track with fellow ambient act Aura for release under the name Pentara by Infectious Records in June or July. Pentatonik founder Simon Pentatonik (pictured) has also written music for a ballet to be performed later in the summer. Pentatonik make their live debut at London's Splash Club on June 14.

Music's wealth of riches

MUSIC MILLIONAIRES 1995

1	(20) Paul McCartney	£20m (£40m)
2	(25) Andrew Lloyd Webber	£20m (£20m)
3	(52) Cameron Mackintosh	£18m (£145m)
4	(68) Robert Siligwood	£10m (£130m)
5	(83) Elton John	£10m (£150m)
6	(93) Phil Collins	£11m (£80m)
7	(108) Chris Blackwell	£10m (£100m)
7	(108) Mick Jagger	£10m (£70m)
9	(168) Keith Richards	£7m (£70m)
10	(190) Mark Knopfler	£65m (£65m)

Source: The Sunday Times Britain's Riches 500, 1995. Brackets in parenthesis placing in the overall Riches 500 money and last year's figures.

£24m; the company returned post-tax profits of just under £2m in the 18 months to December 1993. Most's fortune is attributed to the sale of his RAK Records label to Thorn EMI in 1983 for

£20m, the continuing strength of the £80,000-turnover RAK studio and his publishing income.

Reid is said to have earned £6m from John Reid Enterprises in the year to March 1994, while Mason's wealth is attributed primarily to his 99% shareholding in exporter Windsong, which made £1.5m profit on a turnover of £89.5m in the year to June 1993. Pink Floyd's Dave Gilmour (346th), whose £35m includes an estimated £8m from the band's The Division Bell tour and album, is another industry new entry.

Topping the list for all music-related individuals, former Beatle Paul McCartney's £420m fortune was boosted by the success of the Beatles Live At The BBC recordings. Virgin founder Richard Branson is the ninth richest man in the land, with a £225m fortune, although his empire is now based on his airline.

Lawyer-turned-retailer leads HMV's move into home shopping

The appointment of Glen Ward as head of the new HMV Direct home shopping service is not just another step in his rise through the ranks of record retailers. It is the culmination of a personal conviction that the service, which he has spent two years developing, has enormous potential to reach lapsed record buyers.

Ward's previous role was as a one-man development department. He introduced gift vouchers and computer games to HMV's stores and formulated the chain's environmental policy. The 38-year-old had been happy to hand projects over after completing his reconnaissance. But not this time.

"I felt so passionately involved with HMV Direct that once it came to the approval stage I thought 'I can't hand this one over'. For the first time, I stuck my neck out and made it clear that I wanted to stay with it," he says.

HMV Direct is Ward's baby. He conceived the home shopping service after personally monitoring sales through the company's existing mail order service, HMV Orderline, which he says has been a huge success since it was launched last summer. "When I noticed the demand for Orderline without any promotion at all, it confirmed the notion that home shopping was a sleeping giant with huge potential to reach lapsed record buyers," he says.

Ward is now recruiting staff, finding premises, creating a customer database and establishing technological systems, including links with the Internet, in time for the service to come on line with

GLEN WARD



200,000 titles next spring. For a man at the helm of a new stand-alone business representing a £2m investment, the softly spoken Ward is remarkably sanguine. "It's now a case of getting cracking," he says with obvious relish. "It's not stressful, it's exciting. I certainly don't feel daunted, but I'm not underestimating the challenge either."

Ward certainly doesn't shy away from making decisions, however tough

WARD'S WORLD

Glen Ward (born August 23, 1956)

1978-80: Ward completes his articles with Smeeth, Mann & Co in Northampton.

Aug 1980: A sharp career change, he joins Our Price as a sales assistant in Harrow.

Oct 1980: Promoted to assistant manager of High Street Kensington store; by December he's manager of the High Wycombe branch.

June 1982: He becomes area manager for Greater London and is promoted to regional manager for the South East a year later.

Nov 1986: Rises to head of marketing; "It was a steep learning curve. I revelled in it."

Sept 1988: He becomes head of buying and marketing.

June 1990: Ward leaves Our Price. "A mutual parting of the ways," he says.

Aug 1990: Ward is offered consultancy work at HMV by Brian McLaughlin as the chain gears up for expansion. "Joining HMV was like coming home."

Oct 1990: An HMV board appointment beckons in the newly-created post of business development director; prepares HMV's submission to the MMC last year.

May 1995: Ward launches HMV Direct as the service's director and general manager.

they may see at the time. His life in retail is rooted in a crucial decision he made as an impetuous, punk-loving 24-year-old, 16 years ago.

After six years' training and working as a lawyer, Ward resolved to throw it all in. "I couldn't envisage the rest of my life in general practice dealing with matrimonial problems and conveyancing," he explains.

He besieged the music industry with

job applications. He was offered jobs in the legal departments at Warner Video and Virgin Records but opted instead to work behind the counter at Our Price in Harrow.

It was the first step in a rapid rise up the corporate ladder. Even now, Ward remains modest. "I was fortunate in my timing because Our Price was at an important stage in its development when I arrived," he says.

Ward's understated view of himself is not shared by his colleagues. HMV UK's managing director Brian McLaughlin says, "Glen was number one choice for the HMV Direct job. He's an effective all rounder and true HMV man who fits in very easily with our values and philosophy."

Andrew Pryor, managing director of EMI's strategic marketing division, describes Ward as a "thinker, a planner and a strategist who is a very thorough operator."

In his 15 years with Our Price and HMV, Ward has spanned operations, marketing, buying and strategic planning. He also played a pivotal part in HMV's decision to open around 30 superstores over the past three years.

Ward claims his motivation is doing a job he enjoys. "I don't have any aspirations at all," he states. "I've never been that sort of individual. I wait for things to reveal themselves. I have no hidden agendas in terms of my career."

As for HMV Direct, he's already piecing together plans for an international launch in a few years' time. He's clearly not a man who is happy standing still. **Paula McGinley**

IN THE HIGH COURT OF JUSTICE

Action number: CH 1994 B NO. 425

**SHIRLEY BASSEY
DAVID PHILIP BAINBRIDGE
vs
ICON ENTERTAINMENT PLC
ANTHONY CLARKE**

On Friday 5th May 1995 in the High Court Miss Shirley Bassey and Mr David Bainbridge successfully obtained permanent injunctions against Icon Entertainment Plc and Anthony Clarke preventing the manufacture of the album "Shirley Bassey - The Bond Collection - The 30th Anniversary" (catalogue number ICOMCD007) in any medium.

All copies of the album produced by Icon Entertainment Plc are

- (i) illicit recordings (within the meaning of ss.197 and 184 of the Copyright Designs and Patents Act 1988) of Miss Bassey's performances on the album, and are also
- (ii) infringing copies (within the meaning of ss.27 and 23 of the Copyright Designs and Patents Act 1988) of the sound recording of which Mr Bainbridge owns the copyright, and which is reproduced on the album.

This album should not be sold by retailers or distributors, and should be removed from sale immediately. Any party in possession of this album in the course of their business, and any retailer or distributor who continues to sell copies of this album after today may be held liable for infringement of copyright and performers rights by Mr Bainbridge and Miss Bassey, and may also face criminal penalties.

For further information, please contact Gerard Cukier of Messers Lipkin Gorman, 26 Gilbert Street, Mayfair, London W1Y 1RJ, Tel: 0171 493 4010, Fax: 0171 409 1734, Solicitors to Miss Bassey and Mr Bainbridge.

Virgin Radio and mcm would like to thank everyone who has appeared on during it's first month on air

Alive in London

Alive

You can hear

Alive in London,
with Rowland Rivron
and Paul Coyte,
each and every
weeknight from
6.45pm to 7.30pm
on **105.8FM**

in

London

Alive in London

is sponsored by
Mercury One-2-One
and produced
for Virgin Radio by
mcm entertainment

Live performances from:

The Stones (*Rolling, live from Australia*),
Mica Paris, Lightning Seeds, James Reyno,
Hugh Cornwall & Jools Holland,
The Cranberries, Teenage Fan Club,
Wet Wet Wet, Jeff Healey,
The Stones (*Counterfeit, live in London*),
Edwyn Collins, Moist,
Paul Chan, Boo Radleys, Shed 7,
Cruel Sea, Elvis Costello,
Sheryl Crow, Dionne Farris,
Beautiful South, Suede,
The Chieftans, Mike & The Mechanics,
The Stranglers, Phil Manzanera,
Curtis Stigers, Martin Joseph,
Big Country, Kirsty MacColl.

Exclusive interviews with:

Michael Hutchence, Sonia,
Grease star Shane Ritchie,
Vanessa Redgrave, Ken Livingstone,
"Muriel's Wedding" star Toni Collette
& PJ Hogan (Director), Barbara Dickson,
André from Belgo restaurant,
New Power Generation,
Baywatch's Jason Simmonds,
James The Can Man,
Impressionist John Thompson,
Jo Brand, Bill Wyman,
Christian Lacroix, Authur Smith,
Pato Banton, Bob Mortimer,
Jim Kerr, Jimmy Nail,
Gary Webster, David Puttnam,
Kevin Day, Barry Fantoni,
Rita from The Hard Rock Cafe, Marie Helvin,
"Our Boys" writer/director Jonathan Lewis,
Beatles Walks' Richard Porter,
Jo from F. Cooke's eel restaurant,
Peter Stringfellow,
Ormond Arts Club's Jibby Beane,
Elaine Paige, Philip Sommerville,
Bill Oddie, Jonathan Ross, Keith Allen,
Ivor Dembina, Victor Ubogu,
Brad Pitt, David Coleman.

To book your artists on **Alive in London**
please contact Sonja or Diana at mcm on

0171 434 2711

**Mercury
one2one**



Defeat fails to dent UK's Eurovision dream

If the decision to introduce a pre-selection process for next year's Eurovision sees the UK relegated from the competition, don't expect massive uproar within the music business.

For the first time next year, the European Broadcasting Union will put all the songs entered by the 40-plus participating countries into a mini-Eurovision to decide which 23 will go forward to the final.

But whether next year's Eurovision Song Contest has a UK entry or not would almost be an irrelevance to many members of the UK music industry.

The business's response to Love City Groove's 10th place last week was an overwhelming "Who cares?", even though it followed the most successful Song For Europe for years.

The BBC's Eurovision consultant Jonathan King maintains that the UK competition is fast developing a value of its own. "Five out of the eight Song For Europe finalists were hits. That's a record - there has never been more than the winner becoming a hit before.

"I'm disappointed we didn't win but, if we had not won and also had not really done anything for the music industry and new music, then I would be even more disappointed. As it is, A Song For Europe has done a lot for music - I don't think Love City Groove would have been such a big hit without it."

Indeed, Planet 3's single has continued to rise in the charts over the past few weeks, hitting number seven last week - the highest position for any Song For Europe for 13 years.

Andy Heath, chairman of the Music Publishers Association - which, with

PLANET 3 HAS NO REGRETS

As a reluctant participant in Eurovision, Planet 3 is delighted with the way everything has worked out for Love City Groove. "It's been fantastic," says label founder Dave Ambrose. "It has been a very worthwhile exercise. We were disappointed that it didn't do better in the contest but, when we heard about our number seven chart position, we felt really good."

Certainly, Jonathan King's aim to change the perception of Eurovision and A Song For Europe from an exercise in kitsch naughtiness into a potential springboard for new acts has paid dividends for Love City Groove. Selling 130,000 copies in seven weeks, the single rose to number seven to achieve easily the best chart position for a Song For Europe entry for 13 years.

Dai Davies, the managing director of the Sanctuary Music Productions, the company which owns Planet 3, says the involvement in A Song For Europe was crucial in stirring radio into showing the sort of interest needed to build a hit.

songwriter's body Basca, organises the early sifting of Song For Europe entries - is certainly happy.

"I must admit, I'd rather we had a good song going forward and not winning than put forward some rubbish just to win," he says. "There's no point in winning for the sake of it."

The success of the singles and the raised profile of King's A Song For Europe - around 476,000 votes were cast and 5m viewers tuned in, both up on last year - can only have pleased the BBC, which ultimately controls the UK leg of the contest.

King remains keen to return to A

"Winning A Song For Europe took a lot of the uncertainty out of getting radio play," he says.

Analysis of Media Monitor airplay data shows how effective the contest still is: within days of being selected for Eurovision, Love City Groove had been picked up by 16 stations and, a week later, the feeleopard rap track had been played 773 times and been heard by 21m UK listeners. The song has also won licensing deals in every territory across Europe.

Before the competition, the track was released in Germany, Austria, Switzerland, France, Holland, Belgium and Ireland, where the single is already in the Top 20 and rising.

But, most significantly, Planet 3 is now negotiating with labels including Geffen, Atlantic, RCA and EMI for a US release of the single. "I don't think that's because of Eurovision as such, but that we are in the UK Top 10," says Davies. "But it probably wouldn't be as big a hit without it."

Song For Europe next year and his contribution has pleased the Beeb, according to its A Song For Europe executive producer Kevin Bishop.

"We are delighted with Jonathan's influence," he says.

One future problem may lie in the BBC's avowed aim to find a winner for Eurovision, a point which is clearly at odds with the industry's priority for the competition.

And while this year has represented a step into the Nineties for the UK, the MPA's Heath believes that Eurovision as a whole is moving ever nearer to MOR irrelevance. "Jonathan King has

made A Song For Europe relevant again," says Heath. "However, Eurovision remains completely pointless as far as I'm concerned. I would like to take it into the garden and shoot it."

King certainly believes Eurovision could do with a shot in the arm. "The whole contest needs to be shaken up," he says. "Music has got so professional you don't get any really bad songs anymore. Eurovision doesn't even have the song show element it used to have. That makes for far worse TV and far really bad music, because it makes everybody play safe."

"I think Italy should be putting in Alex Party and Belgium should be putting forward Dues."

Bishop believes a UK victory would have done much to help the competition; just as Ireland's run of success with MOR songs has influenced many other countries in selecting their entries. A victory for a UK entry as adventurous as the Love City Groove rag could have encouraged more competitors to chance their arms.

Amanda Harcourt, general secretary of Basca, believes the battle for a better Eurovision will be tough, but remains hopeful.

"What Britain was trying to do this year was a bit different. It does take a while for a different approach like this to catch on," she says.

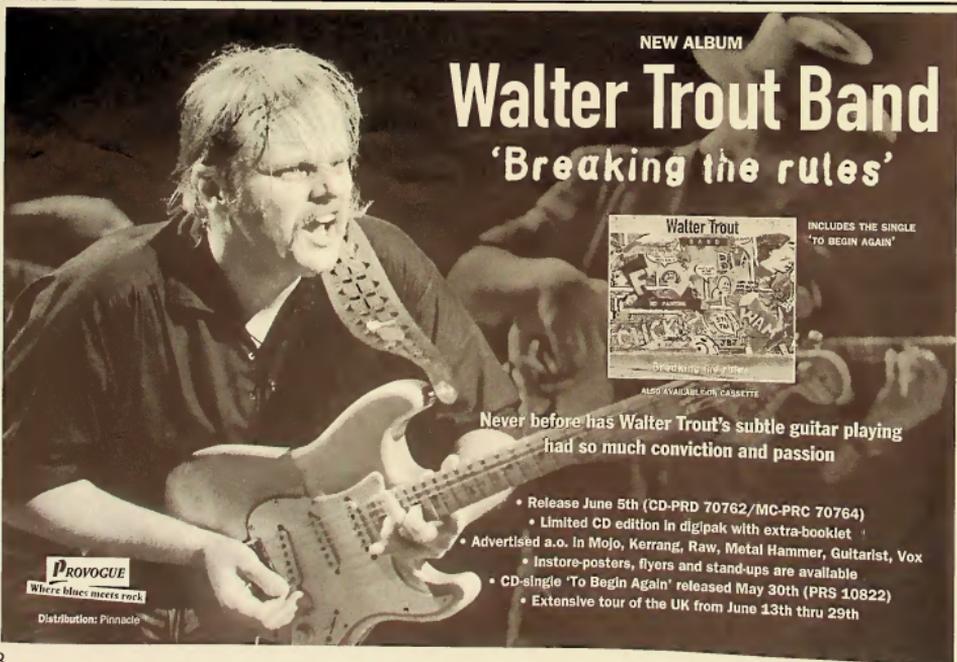
With BBC Television head of entertainment David Lidddell confirming last week he is happy for King to continue the lone battle for a better Eurovision at next year's event in Norway, all hope appears not to have been lost. If the UK is there, of course.

Martin Talbot

NEW ALBUM

Walter Trout Band

'Breaking the rules'



INCLUDES THE SINGLE
'TO BEGIN AGAIN'

ALSO AVAILABLE FOR CASSETTE

Never before has Walter Trout's subtle guitar playing had so much conviction and passion

- Release June 5th (CD-PRD 70762/MC-PRC 70764)
- Limited CD edition in digipak with extra-booklet
- Advertised a.o. in Mojo, Kerrang, Raw, Metal Hammer, Guitarist, Vox
- Instore-posters, flyers and stand-ups are available
- CD-single 'To Begin Again' released May 30th (PRS 10822)
- Extensive tour of the UK from June 13th thru 29th

PROVOQUE
Where blues meets rock

Distribution: Pinnacle

EMI MUSIC PUBLISHING

Proud of our achievement

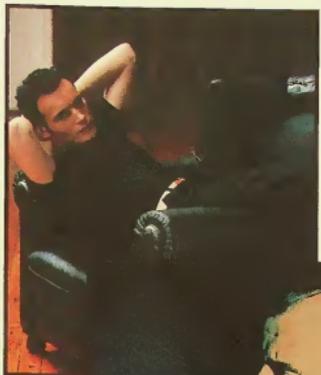


1995

THE QUEEN'S AWARD FOR
EXPORT ACHIEVEMENT



A THORN EMI Company



ON THE IVORS' ROLE OF HONOUR: GARY BARLOW (LEFT), ADAM ANT (ABOVE), PHIL COLLINS (RIGHT) AND FREDDIE MERCURY (FAR RIGHT)



IVORS CELEBRATE 40TH BIRTHDAY

FOR 40 YEARS, THE IVOR NOVELLO AWARDS HAVE RECOGNISED THE SUCCESS AND DIVERSITY OF BRITISH SONGWRITING — FROM NELLIE THE ELEPHANT TO GARY BARLOW'S PRAY. CHAS DE WHALLEY RECALLS THE EVENT'S PAST GLORIES

The Ivor Novello Awards ceremony is always a gala affair.

It may lack the media razzmatazz that surrounds the Grammys and The Brits, but then it's not an industry extravaganza mounted by record companies eager to turn the spotlight on their highest grossing success stories. Neither is it purely a music publishing event, although the tables at the Grosvenor House Hotel are always packed with copyright controllers and creators.

Rather, the Ivor Novello Awards seek to honour songwriters and composers, the true talent which stokes the UK's star-making machinery — and without whom the country's music industry would grind to a halt.

This week the Ivors celebrate their 40th anniversary, and the list of those nominated to collect them includes some of the best of today's songwriters — Andy Hill,

Pete Sinfield, Mark Nevin, Kirsty MacColl, Boo Hewerdine — as well as the creative forces within top rock and pop bands such as Blur, The Cranberries and East 17.

Also in line for honours are classic songs such as *Love Is All Around*, *Baby Come Back* and *Without You* which enjoyed new popularity in 1994. Film and television writers George Genton and the late Stanley Myers are shortlisted for Ivors, too. There will also be a handful of special awards for a variety of contributions to British popular music. All will combine to make the 1995 Ivor Novello awards ceremony one to remember.

The fledgling Songwriters' Guild inaugurated the Ivors in 1956, when writers were the unsung heroes of the post-war boom in UK music sales. The awards came in with a bang, rather than a whimper, as they were broadcast live in a primetime 8.15pm slot on the

BBC on March 11. For the next three years, the Novellos were a fixture in the corporation's Light Programme scheduling. Billy Butlin was an early sponsor and celebrities Peter Hain, Richard Attenborough and Eamonn Andrews appeared in the master of ceremonies role which Paul Gambaccini has subsequently made his own.

Since those days, the Songwriters' Guild has metamorphosed into the British Academy of Songwriters, Composers and Authors (Basca), and gained the respect of the rest of the country's music industry for its response to the changes of a fast-moving market. The Ivors themselves, meanwhile, have remained virtually unchanged.

The first 11 solid bronze statues of Euterpe, the Greek muse of music and lyric poetry, were specially designed for the 1956 awards ceremony by Hazel Underwood, then a student at St Martin's College of Art.

Subsequent winners have received an exact casting of that original, each one handmade by craftsmen at the Meltcham foundry in south London.

Last year Paul Weller and Take That's Gary Barlow were among those who lifted one of the 78 figures for the first time. But they went home with more than just an award to take pride of place on the mantelpiece. Each had suddenly become a member of possibly the most exclusive songwriters' club in the world.

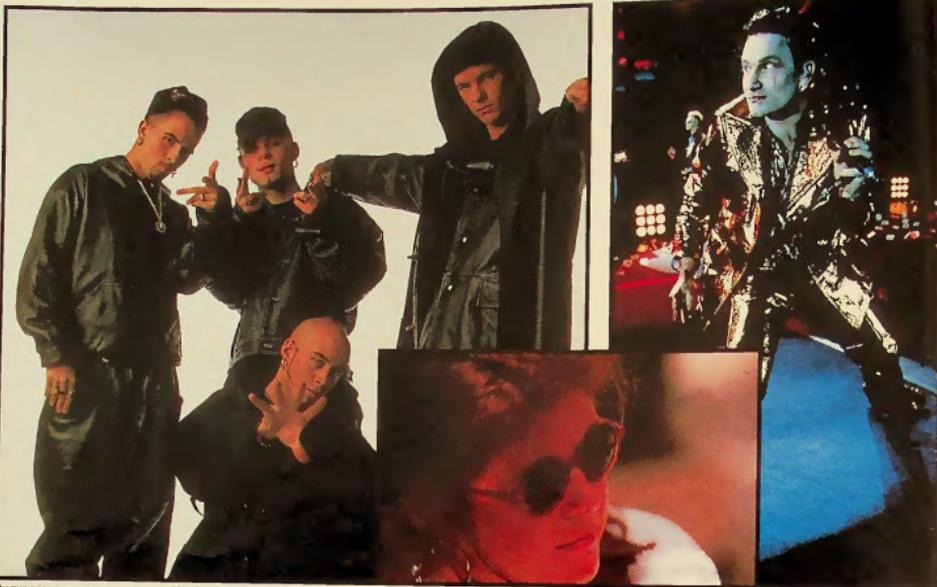
Fewer than 500 individuals have won an Ivor. Many, of course, have landed more than one — and on more than one occasion, too. Paul McCartney boasts the biggest single score. He has 18 to his credit, which represents a batting average of more than one for every two of his 32 years at the top.

The first time Macca made his way between the tables and on to the stage was in 1964 when She

Loves You was both the most broadcast and biggest-selling song of the year. Although he is not nominated for anything specific this year, it is quite possible that Basca will choose to honour him with the Jimmy Kennedy Award, whose previous winners have included Les Reed, John Barry and Norman Newell) or, indeed, one of its outstanding contribution awards, where the former Beatle would join other holders such as Vivian Ellis, Noel Coward and David Bowie.

If Basca did decide to honour McCartney, he will become the only writer to collect an Ivor in four consecutive decades. Without a doubt, it would make a fitting finale to what is bound to be a glittering occasion.

If on the other hand, Basca wished to confer an award on the writer or composer who had racked up the most Ivors in the shortest time, then it would go to the late John Lennon. In only 16 years before his death in >



ON THE SHORTLIST FOR SUCCESS IN THE 40TH IVOR NOVELLO AWARDS: EAST 17 (LEFT), KIRSTY MACCOLL (ABOVE) AND BONO (ABOVE RIGHT)

> 1980, Lennon received 14 awards.
Andrew Lloyd Webber finally matched that total last year, but otherwise Tim Rice and the Gibb brothers Barry and Robin are the only others who have raised their Ivor scores to double figures. Winners with five or more awards are more commonplace. The list includes Tony Macaulay, Elton John, Bernie Taupin, Phil Collins, Sting and Stock, Aitken & Waterman as well as showbiz legends like Lionel Bart and Lesley Bricusse, who earned seven each in the late Fifties and early Sixties for hit musicals such as *Oliver!* and *Stop The World I Want To Get Off*.

The Ivor Novello Awards were named after the actor/singer/composer who was regarded as the king of the London musical stage from 1935 until his death in 1961. They originally sought to recognise and applaud the men who penned the tunes that packed 'em in at the theatres but who, the Songwriters' Guild believed, were woefully ignored by post-war BBC radio programmers who favoured US repertoire. Among the original categories were citations for outstanding comedy song, most effective musical play score and the year's outstanding piece of light orchestral music.

Of all the winning titles at the first Ivor Novello event, only the year's most popular song *Everywhere* by Tuchard Evans and Larry Kahn was actually a hit recording, too. It had reached number three in the 1965 charts sung by the immensely popular Australian tenor David Whitfield.

Otherwise, none of the other Ivor winning titles that first year appear in the Guinness Book Of Hit Records. This should come as

no surprise, given that, in the middle Fifties, it was sheet music sales which still led the market and drove titles up the charts. The Songwriters' Guild considered that the limited sales of 78s were not an accurate barometer of public taste.

For the first five years of the awards, the judging panels, drawn from the UK's musical establishment, remained deaf to rock'n'roll, too. Instead they sought to mark the changing times with a series of abhorred, awkwardly-titled categories like outstanding composition in a

rhythm style and best song in a jazz or beat idiom.

A watershed was reached in 1961 when the first Ivor Novello Award for the highest selling A-side of the year went to John Schroeder and Michael Hawker for Helen Shapiro's chart topper *Walkin' Back To Happiness*. There was further change in the air the following year when Cliff Richard's *Summer Holiday* movie soundtrack was chosen for the outstanding award for a musical.

But it was in 1963 that the floodgates opened. The Beatles swept all before them and went

on to win at least one Ivor a year for the next 10 years. They ushered in a golden age of British pop and a new breed of professional songwriter such as Tony Hatch and Jackie Trent, Bill Martin and Phil Coulter, Roger Cook and Roger Greenaway and Mike Chapman and Nicky Chinn.

Other Ivor Novello Award winners, Wayne Bickerton and Guy Fletcher, have since become pillars of the UK publishing and songwriting establishment themselves. Since 1974, when PRS sponsored the event for the

first time, the list has been dominated by such singer/songwriter/performers as Gilbert O'Sullivan, Bob Geldof, Boy George, Adam Ant, Freddie Mercury, Annie Lennox and Dave Stewart to represent a veritable Who's Who of British popular music.

To mark the Ivor Novello Awards' 40th birthday, Basca and EMI are to issue a two-CD set featuring a winning song from each of those 40 years. Bousting titles like *If I Ruled The World*, *Downtown*, *Winchester Cathedral*, *Puppet On A String*, *Where Do You Go To My Lovely?*, *My Sweet Lord*, *Don't Cry For Me Argentina*, *Baker Street*, *I Don't Like Mondays*, *Something Inside So Strong*, *Every Breath Of The Moon*, it can truly claim to reflect the changing sound of British pop. The last track on the second CD, however, remains a closely guarded secret.

Naturally, it will be one of this year's winners. But neither Basca nor EMI will say who has been chosen to symbolise the Ivor Novello Awards' 40th anniversary year. There's a chance it could be Blur, or Celine Dion or even Mariah Carey singing *Without You*.

Reg Presley's *Love Is All Around*, nominated in four separate categories, was undoubtedly the hit song of 1994, so it must surely be a favourite, but then there's *East 17's Stay Another Day* and the Youssou N'Dour and Neneh Cherry hit 7 Seconds coming up on its outside.

Whoever does join the select band of winners, after 40 years, one thing is guaranteed - The Ivor Novello Awards will be a great occasion.

1995 IVOR NOVELLO AWARDS NOMINATIONS

BEST CONTEMPORARY SONG

Parklife by Damon Albarn, Graham Coxon, Alex James, David Rowntree (MCA Music);
You Gotta Be by De'sree Weekes, Ashley Ingram (Sony Music);

Zombie by Dolores Mary O' Riordan (PolyGram/Island Music).

BEST SONG MUSICALLY & LYRICALLY
Patience of Angels by Boo Hwerdine (Chrysalis Music/Dizzy Heights);
Dear John by Mark Novin, Kirsty MacColl (MCA Music/EMI Virgin Music);

Think Twice by Andy Hill, Peter Sinfield (Chrysalis Music/EMI Virgin Music);

BEST THEME FOR A TV/RADIO PRODUCTION
Crocodile Shoes by Tony McAnaney (Warner Chappell);

Beyond The Clouds by George Fenton (Shogun Music);

Middlemarch by Stanley Myers (Carlin).

BEST COMMISSIONED FILM SCORE
Deadly Advice by Richard Harvey (EMI Music);
The Joy Luck Club by Rachel Portman (Campbell Connelly);

Shadowlands by George Fenton (Warner Chappell).
BEST SONG INCLUDED IN A FILM
Circle Of Life by Elton John, Sir Tim Rice (Campbell Connelly);

Love Is All Around by Reg Presley (PolyGram Music);
In The Name Of The Father by Bono, Gavin Friday, Maurice Rocrfort (Blue Mountain/Island Music).

THE PRS MOST-PERFORMED WORK
Stay Another Day by Anthony Mortimer, Dominic Hawken, Robert Kean (PolyGram Music/Porky Publishing);

Baby Come Back by Eddie Grant (Warner Chappell);
Love Is All Around by Reg Presley (PolyGram Music);

BEST SELLING SONG
Love Is All Around by Reg Presley (PolyGram Music) released by Mercury Records/Precious Organisation; *Baby Come Back* by Eddie Grant (Warner Chappell) released by Virgin Records;

Stay Another Day - Anthony Mortimer, Dominic Hawken, Robert Kean (PolyGram Music/Porky Publishing) released by London Records.

INTERNATIONAL HIT OF THE YEAR
7 Seconds by Cameron McVey, Jonathan Peter Sharp, Youssou N'Dour, Neneh Cherry (EMI Music);

Baby I Love Your Way by Peter Frampton (Rondor Music);

Love Is All Around by Reg Presley (PolyGram Music);

Without You by Pete Ham, Tom Evans (Warner Chappell/Apple Publishing).

ELVIS COSTELLO

DELIVERING AN ECLECTIC SELECTION

Hailed only last week as "a rock 'n' roll icon" by US chat show King David Letterman, Elvis Costello has secured his place in the popular music pantheon as a non-pareil pop musician, wordsmith and collaborative artist.

It might seem a little strange then that Costello should decide to record an album of cover versions for his latest release.

The album, *Kojak Variety*, was recorded in Barbados during a two-week break on his 1991 tour. "I was going to release it when there was a breathing space after *Mighty Like A Rose*," says Costello. "But *The Juliet Letters* [his classical collaboration with The Brodsky Quartet] cropped up and then I recorded *Brutal Youth* which got me back together with the Attractions, and that breathing space just disappeared. Anyway, I'd waited 30 years to release covers of some of these songs, so what difference does a couple more years make?"

Costello says that the tracks were always intended for release as a collection, a break from his usual approach of sprinkling covers across B-sides and one-off singles.

"There is a consistency to the tracks," he adds. "They all have that vintage quality, and it was interesting recording them in such a short space of time, because those were the conditions under which they were originally created."

Following the European dates to support *Kojak Variety*, Costello will start rehearsing with the Attractions for his next album. "I'm going to cover some of the songs I've written for other people such as Johnny Cash and June Tabor," he says. "When you write for other artists they tailor songs to their own styles, so something that starts out as, say, a three-piece suit ends up as a Hawaiian shirt."

Costello's creative streak has always been unpredictable. Since the release of his first single, *Less Than Zero* on Stiff Records in 1977, he has displayed an unwillingness to be pigeonholed, coupled with an uninhibited energy to test the boundaries of his craft. His will to experiment has led him from Nashville to the Festival Hall.

Occasionally dipping his toe into TV themes and film soundtracks, Costello's collaborative powers are second to none as an indicator of his burning passion for music in all its forms.

A host of artists, from Tony Bennett, Johnny Cash, Roy Orbison and George Jones to Robert Wyatt, Aimee Mann, Jimmy Cliff and even Wendy James, have benefited from the Costello touch.

The 1980 collaboration with the Brodsky Quartet on *The Juliet Letters*, may have conspired to distance him in the public imagination from the world of pop.

Of course, nothing could be further from the truth. Classical music, both contemporary and traditional, has been yet another area of investigation for Costello.

Over the next few weeks he will prove that his creative influences and skills remain as diverse as ever, via his organisation of the week-long *Meltdown* festival, which takes place for a third year at London's South Bank Centre.

Previously, the festival focussed on contemporary composers George Benjamin and Louis Andriessen. The invitation to Costello was part of a conscious decision by the South Bank Centre mandarins to include artists working in more popular forms.

"The main thing we knew about Elvis was how often he came to concerts here," says South Bank Centre music director David Sefton. "The idea of *Meltdown* is that it melds down all the forms via the expertise of a composer, and we didn't realise how



TRACK BY TRACK

ELVIS COSTELLO: *Kojak Variety*

Label: WEA Records

Publisher: Various

Writers: Various

Recorded by: Kevin Killen

Tracks:

Strange 2:39

The Screaming Jay Hawkins oddity is given a suitably warped R&B reading, boosted by Marc Ribot's peculiar guitar attack.

Hidden Charms 3:28

Willie Dixon's chestnut is dusted off and reshined up. "It's a lusty song," says Costello. "I didn't want to copy Howling Wolf's version because, unlike some other artists, I don't think I'm Howling Wolf. I'm perfectly secure in the knowledge of who I am."

Remove This Deat 3:52

Costello acquired *The Supremes* original on a Motown compilation at "what may be the greatest record collecting store in the world" - Village Music in Mill Valley, California.

I Throw It All Away 3:23

Bob Dylan's plaintive classic, from the underrated Nashville Skyline, has been a Costello live staple since 1984. Underpinned by Larry Knechtel's sensitive keyboard work.

Leave My Kitten Alone 3:10

Another live favourite, which was also

featured in *The Beatles'* early repertoire. Costello takes his boisterous reading from the original, as written by Little Willie John.

Everybody's Cryin' Mercy 4:05

Jazz/blues pianist and singer-songwriter Moses Allison has provided a rich source for *The Who* and George Fame, and it was the Fame's Sixties album which introduced Costello to the Allison oeuvre.

I've Been Wrong Before 3:01

The Randy Newman heartbreaker was covered by Cilla Black to great effect in the late Sixties. Costello first heard the ballad via Duane Springfield's version and, by stressing its poignancy, makes it one of the album's highlights.

Bama Lama Bama Loo 2:45

Little Richard's rock 'n' roll ju-jucer is the album's most faithful rendition, although Costello reveals that he couldn't achieve the necessary "Whoool" vocal effect, which is duplicated by guitar and Elvis Presley's live sideman James Burton.

Must You Throw Birt In My Face 3:48

Avoiding the temptation to go country with this Louvin Bros track, the ballad is given a soulful treatment.

Pouring Water On A Drowning Man 3:39

A heart-wrenching James Gam song which

could have been tailor-made for Costello, who found it in a Japanese record shop.

The Very Thought Of You 3:42

Touching and deft arrangement of the oft-covered song, written by Thirties bandleader Ray Noble.

Payday 2:57

Country-rocker Jesse Winchester's paean to the joys of Friday night gives Costello full rein to whoop it up.

Please Stay 4:49

Having done Debarachar & David proud back in 1977 with *Just Don't Know What To Do With Myself*, Costello returns to their sterling body of work for this cut which mines fresh seams of plangency.

Running Out Of Fools 3:04

Picked from Aretha's days at Columbia, this forgotten classic was written by Jerry Ragavoy, composer of *Piece Of My Heart* and *Time Is On My Side*.

Days 4:54

The sole *Kojak Variety* track to be previously released on the soundtrack to *Wim Wenders' Unto The End Of The World!* displays Costello's musical and vocal empathy with his only rival in the art of pity and precise English pop music - Kings manna and Days author Ray Davies.

diverse this event would be until we started working with him."

Although Costello has been engaged in full promotional duties for *Kojak Variety*, he has remained at the core of decision-making on *Meltdown*. "I'm very much involved in the nuts and bolts of putting it together," he says. "It seems like a good opportunity to put together an interesting mixture of musicians in a variety of settings."

Costello himself will feature in a

number of the *Meltdown* concerts, including singing alongside Deborah Harry with the *Fuzz* Passengers and in collaboration with Attractions keyboard-player Steve Nieve, New York producer/guitarist Bill Frisell and the Fairfield Four. He will also play a selection of covers and new songs with *The Brodsky Quartet* and take part in the grand finale alongside Jeff Buckley and UK singer June Tabor.

The event will also provide an

opportunity to see artists like Ireland's Anuna, Pakistan's The Sabri Brothers and the London Philharmonic Orchestra, as well as an appearance by reclusive US eccentric Moondog.

"In fact he took very little persuading, and we got nearly everybody we wanted," says Costello. *Kojak Variety* is out on Warner Brothers now; *Meltdown 1995 - Elvis Costello On The South Bank* is from June 23 to July 1.

Paul German

CAST

THE LAS BASSIST HEADS FOR GLORY

While the world waits for Leo Mavers to finally fulfil the potential of The Las' 1991 debut album, his young sidekick from four years ago is threatening to get there first.

John Power, the bassist who left Mavers behind in December 1991, is now with Cast who are mounting a challenge to become the best guitar band of a gifted generation.

The quartet of Liverpoolians—Power, drummer Keith O'Neill, Liam "Skin" Tyson on lead guitar and bassist Peter Wilkinson—formed little more than a year ago but they are already described by Polydor A&R director Paul Adam as a "Who for the Nineties".

"The crucial ingredients they have are attitude and songs," says Adam. "That's what all the great bands of the past 10 years have had. John is a great songwriter and they have a real attitude, both as people and live."

His confidence is shared by the charismatic Power, a 26-year-old who can be disarmingly humble—he refers consistently to his producer John Leekie as "Mr Leekie"—but is normally infectiously enthusiastic and full of certainty about where the band are going.

"The moment we came together, it was obvious it was right," he says. "We knew what we had from day one. We knew we would get signed; we expected it. We know what we've got," he says.

"There are not many bands who will come out with as good a first album as ours is. It will hold its own against anyone."

The fact that Leekie is equally bullish, is some recommendation. The acclaimed producer, who has added Cast to an impressive CV ranging from engineering Lennon's early solo material to producing The Stone Roses and Radiohead, says, "The material is very strong. I have the feeling this album's going to have a very universal appeal, almost like The Stone Roses album, which appealed to 40-year-olds and 14-year-olds."

If the record reflects the power and simplicity of their live performance, such predictions could well prove correct. Since forming a year ago, the four-piece have honed a ferocious and compelling live performance by welding

a rough rock edge to the swaths of Power-crafted songs which echo Pete Townshend and, even, Burt Bacharach at their best.

It is that live presence which won over the Polydor A&R director last spring. Adam, who knew Power from the days when he represented The Las as a booking agent for IRL, spotted Cast supporting Oasis and his own Shed Seven at The Venue in New Cross, south London last April.

"I was focussing on signing Gene at the time," he recalls. "But I really liked them and, when I saw them again a couple of months later, I couldn't believe they weren't signed."

Cast duly signed to Polydor—with The Who's back catalogue on CD as part of their advance—on December 13, three years to the day since Power quit The Las.

When Adam sent a tape to Leekie's manager, the response was immediate. "He must have liked them because he was at rehearsals in Liverpool within 48 hours," says Adam.

Leekie thus agreed to produce and mix the band's debut album. Recorded at the now closed Manor Studios in Oxfordshire—Cast were the last band to record there—the album is now being mixed at Eden Studios, with eight tracks finished and another eight more due to be topped and tailed by the end of the month.

Leekie's involvement provided another link with Power's past. "I worked with The Las years ago, before I met the Stone Roses," says Leekie. "I was the second producer out of about five they used; we did about five tracks together, mixed them—and they scrapped them. At that time, John was quite young. He was about 18 and in the past few years he has really learned to come out of himself."

"He obviously learned a lot from the experience of The Las. It was the only band he had been in. Mavers was absolutely the boss and there was so much messing around in the studio, all John ever did was sit in his own room writing songs."

Certainly, the compositional force of Power is substantial. Their roster of songs includes the infectious first single, *Fine Time*, the Beatles-esque



Four Walls, Two Of A Kind, which wears the band's Who influences most heavily on its sleeve, and the upbeat pop rock of *Sandstorm*, which appeared in very rough demo form on last month's *NME* Past Forward tape.

Many of the songs date back to those days with The Las. "There is a song called *Follow Me Down* which we played on the last Las tour," says Power. "But you hear it now and it's like *Doctor Who*. It's mad. It's not the acoustic song we did back then."

"Only now am I getting to perform my songs properly. And only now do I believe in them. Back then, the whole thing wasn't right."

Power says his period with The Las is a time he would rather forget. "There are not many nice memories," he says. "Towards the end, I thought I had to get something together. Basically there were two bands in one band."

"But when I left the Las, I left it behind. I don't live in the past. If for some reason that was the highlight of my life I would be sitting here talking about it."

Fine Time is scheduled for release on June 26, followed by the album in September. Meanwhile, the band are touring in various support slots including The Charlatans, Supergroups and Dodgy.

Martin Talbot

NICK ROBINSON ON A&R

It's good to hear that **Diane Young** is back on the scene after her departure from Sony S2. She's now head of A&R for the Anxious Group...While we're on the subject of Anxious, the company's head of publishing **Phil Hope** is attracting a lot of interest with his latest pet project **Fluffy**. What's more interesting though is how he came to discover the act. "Er, to tell the truth, I met all of them at 4am in a fetish club. I must add that it's not the sort of place I regularly hang out at," he says. Yeah, right **Phil**. Anyway, the all-girl four-piece come from Notting Hill and have been together for nine months. So, it really is early days and Hope says, "I want to keep it low-key for a while and maybe put out a couple of singles on an indie label"...Attracting even greater interest is Liverpool band **Cecil**. You may remember that

Polydor were at one stage keen favourites for their signatures but now it looks like turning into more of an expensive scrum with other majors coming on board...In fact, there's something of a Liverpool vibe being stirred up at the moment, what with **Gleebound** continuing to please those who have made the trip up north to see them. They also happen to have signed to PolyGram/Island Music...And that A&R travelling pack will no doubt strongly be in evidence at The Duchess in Leeds tonight (22) when **MK13** appear. It's one of those word-of-mouth jobs and, let's be honest, there aren't many of those around at the moment...Former metal bashers **Test Dept** have signed to the Psychic Warriors' *Ov Gaia's* KK Records... Good to hear that **Michael Jackson's** excellent new single *Scream* heralds the return of those

great harmony backing vocals that were behind most of his earlier hits and sadly lacking on the soulless *Dangerous* album—and that he's discovered feedback...While **Dave Letterman** was in London last week hosting his television chat show, the drummer from his house band, **Anton Fig**, called to say that he is looking for an outlet for his new album. Having worked with Eric Clapton, Miles Davis, James Brown and Stevie Wonder, it certainly sounds like he's got the pedigree. Last week was the first time the legendary Letterman show had travelled outside the US and Fig says playing with Elton John was one of the highlights of the trip but best of all was the "great Indian food."



INCOGNITO

PETERSON STEERS JAZZ FUNKERS INTO NEW TERRITORY



Incognito are banking on an increased and intense concentration on songwriting to help make them the Talkin' Loud label's most successful act since the Young Disciples.

Their new album *100° And Rising*, which is released on Tuesday (May 30), is more vocal-led than their three previous jazz-funk-based albums and features two new vocalists, Joy Malcolm and Pamela Anderson.

Gilles Peterson, A&R manager at Talkin' Loud, has worked closely with the band's leader Blasey Jean-Paul Maunick and is confident that *100° And Rising* is Incognito's most complete work to date.

"This album shows Blasey at a point in his development where he's getting it all right. He's gone for a more vocal album and a bit less of the introverted jazzy solo stuff," he says.

"The last album, *Positivity*, was very successful, particularly in America and very much on the back of songs like Deep Waters and Skill A Friend Of Mine, and it felt natural that we should develop that here.

"We managed to sell 350,000 copies of the last album in America without doing a lot of work. We're looking at platinum this time." In Japan, the new record has already sold 60,000 in one week.

Peterson believes that, at last, the UK will get the chance to discover the real Incognito because there are no covers on the album.

Two years ago, Don't You Worry About A Thing and Always There became the group's biggest hits but Peterson describes them as "more mainstream." "This time their own songs are stronger," he says.

Peterson's key A&R involvement has been to focus Incognito on their

strengths as a quality soul/funk band with a clear song structure.

"Blasey is very much Blasey but I've tried to make sure I give him the right reference points. I run him a lot of tapes (such as Rufus & Chaka Khan albums) and give him ideas I think are good and where his head is at," he says.

"In the past I haven't been so critical about the songs before they went into recording. This time he went back a few times when we weren't happy or satisfied. We worked quite closely in that sense."

Blasey, in turn, has appreciated Peterson's involvement.

"It's a subtle musical encouragement. Gilles won't tell me to do something, he'll say 'stop working for a couple of hours and come out to this club,'" he says.

"He'll play me some tunes and look me in the eye and I know exactly what he's saying. He's played the tune and I've seen the reaction and I know what I've got to achieve."

Blasey describes the new album as more orchestral. "I've always been into the Philadelphia sound but I've never had the chance to do it. I wanted it to be smooth and soulful but still have a street edge to it," he says.

"I wanted to get away from the kind of music that the band was getting caught up in. I wanted to get away from solos.

"I auditioned some American vocalists but they were all so styled. They wanted to do the Anita Baker or Whitney Houston thing and I didn't want that. There was no raw energy."

With just two weeks to go before recording was due to end, Blasey decided to look for other singers and Gilles suggested Malcolm and Anderson.

Peterson was not concerned that the choice of singers was left so late.

"The vocalists came in at the last minute but most of the album was ready and he managed to get them to express themselves really well."

English-born Malcolm was once part of the Young Disciples and recently signed a solo deal with Talkin' Loud. Anderson is a relative of Carleen and Jhelisa Anderson, two American sisters currently dominating England's soul underground.

Incognito have always managed to straddle the club and the home listening markets—their classy R&B appeals to the mature soul aficionados and, particularly via the remixes, the young club crowd—but the band have yet to truly break through commercially.

The first single from the new album, *Everyday* (currently on release), has been brought up to club speed by Roger

TRACK BY TRACK

INCOGNITO: 100° And Rising
 Label: Talkin' Loud/Mercury
 Publisher: Famous Music
 Writers: Jean-Paul Maunick, Peter Minds, Richard Bull, Graham Harvey, Maxton Gig, Beasley Jnr, John Crampton
 Producer: Jean-Paul Maunick

Where Did We Go Wrong 5:38
 Soulful mid-tempo opener featuring an extended string coda.
Good Love 6:00
 Anthemic piece of R&B.
100° And Rising 5:55
 Upbeat title track based on acoustic guitar.
Rests Back To A Way Of Life 5:39
 Dirty piece of street funk inspired by the thumping drum pattern used by Jada on Don't Walk Away.
Everyday 5:54
 Disco stomper reminiscent of M People's sound. The first single from the album.
Too Far Gone 7:34
 Barry Stewart, Joy Malcolm and Pamela Anderson accompanied solely by keyboards.
After The Fall 3:26
 Slow, summery, largely instrumental groove featuring trumpet and groove solos and a spoken contribution from Blasey.
Spellbound & Speechless 5:23
 Glossy piece of jazz-funk tinged with hard hip hop beats.
I Hear Your Name 6:51
 Optimistic workout with strong chorus and verse structure and Latin melodies.
Bumba 4:55
 A Latin-fusion homily to the London club where Gilles Peterson holds his influential club night This Is How It Is.
Milkenium 6:24
 Cool piece of instrumental acid jazz.
Time Has Come 3:58
 The hardest track on the album. A bass-driven piece of funk with elements of free-jazz.
Jack's Ladder 6:33
 A lengthy instrumental track with West African and Latin influences.

Sanchez and Masters At Work.

Peterson was keen to employ the two top removers of the moment.

"In a way Masters At Work. Their remixes of *Everyday* aren't as good as the Roger Sanchez ones. They were a little bit rushed but I'd rather deal with quality," Peterson says.

"Incognito's main base is as a band that plays great live music and writes good songs. This album will be bought by soul boys, people who buy M People records, people who like good pop music and people who buy jazz."

Blasey himself is undergoing some sort of personal renaissance. He's slimmed down and seems inwardly content.

"I've just produced the George Benson album and I've been asked to do Al Jarreau's and Natalie Cole's and a lot of new bands that sound really exciting—America is looking towards me." **Jake Barnes**



10th EDITION

BRITISH HIT SINGLES

10TH EDITION



10th EDITION

DO IT

JUNE 5

Available from all good bookshops.

ISBN: 0-85112-633-2 Price £11.99 net.

GUINNESS PUBLISHING

PURESSECE

TAKING TIME TO HONE THEIR SKILLS

Four years is a long time between a group's first single and debut album and few bands have taken so long to get off the starting blocks as the Manchester quartet Puressece.

But the wait has been worth it. All three songs comprising their debut single for Island, I Suppose, are hugely promising, as are other album tracks unveiled on recent support slots to Marion, The Charlatans and The Lightning Seeds.

They display the same guitar rock dynamics and freshness that distinguished U2 in their early days, while vocalist Jamie Mudrick's beautiful growl has elements of both Feared Sharkey and Talk Talk's Mark Hollis.

Puressece released two singles in 1991 and 1993 on indie label Too Darn Loud followed by a Rough Trade Singles Club release (also in 1993) but, according to Mudrick, the band

haven't been good enough to cut the ice until now.

"We weren't ready to release records in the first place, but when you're a young band, you jump at every opportunity," he explains. "Our set up was very amateur so we made the conscious decision to leave before we rotted away."

Mudrick's says Puressece have spent all this time learning to play their instruments and write songs. "The bands that turn out to be really special and interesting are those that have learned their trade, and the rest follows," he claims.

Island A&R manager Toby Chalmers first saw Puressece in 1988. "Their choruses were all over the place, with no particular focused direction," he recalls.

Chalmers demoted them when at Columbia in April 1994 before signing them when he moved across to Island.



"They've come on a tremendous amount," Chalmers says. "They've always had something about them, especially Jamie's voice, but they've worked at writing songs. A lot of bands don't get a lot of time to develop and do it in the public eye which is why bands sometimes only get to make one album."

"Having lots of time to develop into what they are has been the best thing that could have happened to them."

Mudrick is more than willing to stress how special Puressece are. "We're out on our own," he

maintains, though supporters of fellow Mancunians Marion will recognise the same urgent, authentic intensity.

Marion's audience has already cottoned on to Puressece, too.

Mudrick says three out of the four shows they've done with Marion have been sacked by the time they've gone on stage.

The signs are that, when the debut album (currently being recorded with Rough producer Clive Martin) is released in January 1996, Puressece will take the UK by storm. **Martin Aston**

FILTER

ROCK DUO AIMING TO EMULATE GREEN DAY



If Richard Patrick didn't have the courage of his convictions he might still be recording music on an eight-track in his parents' basement.

As it is, the former Nine Inch Nails man, now half of alternative rock duo Filter, has seen his debut album *Short Bus* crash into the US rock charts and is now watching it rise up the albums chart. "It's done a demo and I thought what the heck, I sent it to half a dozen labels and a week later I was looking at a contract with Warner," he says.

Reprise president Howard Kline says the hard-edged Filter are a priority for the label, which has been working for the first single, *Hey Man Nice Shot*, for the past two months.

"We're taking them very seriously although they're a new band," says Kline. "It's still early days but the reaction has been good so we're hopeful."

Orders for *Short Bus* in the US outstripped those for all other artists on the Reprise label last week,

including Madonna and Green Day. The album, released by Warner on May 8 in the UK, is yet to fulfil expectations, but Hey Man Nice Shot is due for release on June 12 and a Reading appearance is pencilled in for August, so Britain will soon be hearing from Filter.

Brian Liesegang, the other half of the duo, had completed a degree in philosophy and was experimenting with computers when he met Patrick through a mutual friend.

It was a perfect musical match, according to Patrick. "I find it difficult to get with people musically, but I really clicked with Brian. He was a real smart kid, a thinker."

Liesegang's strengths lie in music programming, a practice Patrick defends vociferously. "If a guy decides to write a song with an acoustic guitar and a harmonica that's amazing," he says. "But just because I use computers I'm not going to take any crap. Music is

infinite, there are no boundaries. We use the studio as an instrument."

The strategy for the band is to build slowly, says Kline, who points to the UK success of Green Day after a slow start.

Filter are preparing to play live for the first time this summer. "We've always envisioned playing live with real people," says Patrick. "Now we've got a drummer, a bass player and a guitarist and we've started rehearsing."

In the meantime, Patrick is very happy with the album, self-produced and mixed by Ben Gross of Red Hot Chili Peppers and Jane's Addiction fame, has turned out.

"We're not educated in engineering or producing which helps us to be original. We did everything we could to break the normal tradition of recording. Our big thing is, 'Who's right?'"

If Filter find the UK success they deserve, Patrick's philosophy could turn out to be a winner. **Catherine Eade**

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
AQUA SKY	Jazz orientated trio from Bournemouth	MOVING SHADOW	None	Singles	Rob Playford "Their demo had us jumping up and down."
AUDIO WEB	Manchester trio with fat dub beats	MOTHER RECORDS	Martin Sexton	Album	Malcolm Dunbar
BABY BIRD	solo artist	CHRYSALIS MUSIC	Dave Taylor, Fun Organisation	Worldwide publishing	Dave Wiberley
BANDULU	Technician trio from London	BLANCO Y NEGRO	Parasight Management	Long-term albums	Geoff Travis "Bandulu represents the future of innovative electronic music."
COLLAPSED LUNG	Hip-hop four-piece from Harlow	CHRYSALIS MUSIC	elo Deceptive Records	Worldwide publishing	Dave Gabriel "A stunning debut album."
DEAD CALM	Laid back jazzy duo from Bristol	MOVING SHADOW	None	Singles	Rob Playford
DJ HARMONY	Jungle act from London	MOVING SHADOW	None	Singles	Rob Playford
GALLIANO	Rap/acid jazz act	CHRYSALIS MUSIC	Steve Baker, Worldcraft	Worldwide publishing	Jeremy Lascalles
GERIDEAU	American vocalist	LATITUDE	Luke Coke	Two singles	Simon Bushell
GLIEBOUND	Rock four-piece from Liverpool	POLYGRAM MUSIC	Alan Willis	Exclusive publishing	Mark Lewis
CELIA GREEN	Reads from her books over experimental music	TIME RECORDINGS	None	Album	Dave Thompson "Horizon documentary meets The X-Files."
ALBERT HAMMOND	Songwriter	WINDSWEPT PAFICUS	Self-managed	UK publishing	Bob Orca "Now Empire has been sold he's signed directly to us."
HED	Dance trio from Sussex	ULTIMATE	David Compton	Album	Andy Winters "A career between Pnau and Scram and The Prodigy plus Janis Joplin."
POWDER	Indie four-piece from London	POLYGRAM MUSIC	Tony Beard	Publishing	Kate Thompson/Mark Lewis
SLAB	Hard techies from King's Water & Lal Hammond	HYDROGEN DUXERBOX	Self-managed	Singles plus album	Matthew Lee
SODA	Jazz funk rap six-piece from London	COPASATIC	Lohan Prasencer	Four-track EP	Mike Plumley "An awesome live set."
JULIENNE TAYLOR	Scottish singer/songwriter	HONEY	None	Two singles plus album	Gordon Campbell "It's our first commercial release on the label."

Compiled by Sarah Davis: Tel:0181-948 2320

ONES TO WATCH

BERFACE

Already attracting attention from a healthy number of pop labels, this gritty duo comprises Londoners Sunetha Kodikara and James Brett. The producer of their energetic pop, with its Nineties-style dance influences, is Ken Reid and the group is currently touring a demo, via Vice Productions.

THE ELECTRIC CHAMBER

William Orbit's creative impulses are unleashed again - this time in the form of reinterpretations of works by 20th century classical composers. *Pieces in A Modern Style*, out on June 5 on N-Strafe/WEA, features 'covers' of music by Samuel Barber, Eric Satie, Arvo Part, Maurice Ravel and Henry Dutilleul - all reworked in Orbit's typical, laidback ambient/electronic style.

WONDERFUL

An appetituous, unsigned Bristol outfit whose four-track demo - combining mutant Byrds-like harmonies with Teenage Fanclub's ear for a good tune - is doing the rounds. They're also impressive live as they showed at last month's Sound City event.

COAST

This Scottish guitar band has supported The Big Red Bus and will be touring in June with Weezer and Són Dots. The foursome release their melodic debut single *Prodigy's Domain* on Sugar Records on June 12, produced by Anjali Dutt and Mark Coyle.

RCA achieve first time hat trick

SALES

After a massive 310,000 sale in its opening week on the chart, **Robson Green & Jerome Flynn's** *Unchained Melody/White Cliffs Of Dover* returns an even more impressive sale in its second week, with approximately 460,000 copies crossing the counter in the week ending Saturday (20). That's the highest one week sale achieved by any single since **Rainie Allen's** *Two Can Play That Game* Christmas re-release record books in December 1984.

Robson & Jerome's single sold nearly seven times as many copies as the number two, and more copies than the rest of the Top 15 added together last week. It accounted for more than one in four (25%) of all singles sales, compared to the more usual 8% average for a chart topper.

Incidentally, gremlins conspired to change the meaning, and lessen the impact of one of our Robson & Jerome chart facts last week. What appeared was "Eight different versions of *Unchained Melody* have now been a hit, something no other song can match." The original copy read, "Unchained Melody has now been a hit in eight different versions, equalling the record held by *White Christmas*. It has hit the Top 10 in five versions, and has reached number one in three versions, something no other song can match."

Trailing Robson & Jerome in second and third place in the singles chart are **Perez Prado's** *Guaglione* and **Seamless's** *Scatman (Ski-Ba-Bop-Ba-Dop-Bo)*, giving RCA the entire top three. The last label to simultaneously occupy the singles chart's top three berths was Decca, with the Rolling Stones' *The Last Time*, (Unit 4-2) Concrete And Clay and Tom Jones' *It's Not Unusual* achieving a shut-out over thirty years ago on April 1 1965. RCA has never previously held all top three positions at the same time.

Paul Weller earns his first ever number one solo album, as *Stanley Road* debuts in pole position after selling around 90,000 copies last week. It's a decade, give or take a week, since Paul's band *Style Council* had their one and only chart-topper with *Our Favourite Shop*. Surprisingly, his previous band, *The Jam*, also had only one number one album, reaching the summit in 1982 with *The Gift*.

Another chart veteran, **Elvis Costello**, debuts at number 21 with his cover of album *Kojak Variety*. Unless it improves on this position it will be Costello's least successful album release. His previous covers album, 1981's *Almost Blue*, peaked at number seven.

Alan Jones

SINGLES UPDATE

+10%
VERSUS LAST WEEK

+22.5%
YEAR TO DATE
VERSUS LAST YEAR

ALBUMS UPDATE

+6%
VERSUS LAST WEEK

+5.3%
YEAR TO DATE
VERSUS LAST YEAR

SALES AWARDS

- Platinum: **Robson Green & Jerome Flynn: Unchained Melody/White Cliffs Of Dover** (single).
- Gold: **Paul Weller: Stanley Road**, **Boo Radleys: Wake Up Boo!**, **Various: Street Soul**.
- Silver: **Perez 'Prez' Prado And His Orchestra: Guaglione** (single); **Supergrass: I Should Coco**, **Various: Silk & Steel**.

PLAYLIST ADDS

Radio 1 PM: w/e 18.05.99: A List: Oasis - *Amalgam*; U2 - *Hold Me, Thrill Me, Kiss Me, Kill Me*; Michael Jackson - *Scream*; B List: Paula Abdul - *My Love Is For Real*; Edwin Collins - *A Girl Like You*; Human League - *Filling Up With Heaven*; Take That - *Newspaper*; East 17 - *Hold My Body Tight*; C List: Whigfield - *Think Of You*; Jam & Spoon - *Right In The Night*; Loveland featuring Rachel McFarlane - *Don't Make Me Wait*; Skunk Anansie - *I Can Dream*; Bob Dylan - *Dignity*; Capital FM: w/e 17.05.99: A List: Robson Green & Jerome Flynn - *Unchained Melody*; B List: Dusty Springfield & Danny Hill - *Wanderer*; Would Be U2 - *Hold Me, Thrill Me, Kiss Me, Kill Me*; C List: East 17 - *Hold Your Body Tight*; Billie Ray Martin - *Your Loving Arms*; *The Nightcrawlers* - *Surrender Your Love*; Virgin 1215: w/e 18.05.99: A List: U2 - *Hold Me, Thrill Me, Kiss Me, Kill Me*; C List: Van Morrison - *Days Like This*; Skin - *Take Me Down To The River*; Soul Asylum - *Run*; MTV Europe: w/e 23.05.99: *Therapy?* - *Stories*; Faith No More - *Evidence*; Oasis - *Some Might Say*; *The Real McCoys* - *Love And Devotion*; Brownstone - *If You Love Me, Duran Duran* - *White Lies*; All Campbell - *That Look In Your Eye*.

THIS WEEK'S HITS

Singles

NUMBER ONE: **Unchained Melody/White Cliffs Of Dover** - Robson Green & Jerome Flynn - RCA

HIGHEST NEW ENTRY: **Surrender** *The Nightcrawlers* - Final Vinyl/Arista

HIGHEST CLIMBER: **That Look In Your Eye** - Ali Campbell - Virgin

NUMBER ONE R&B SINGLE: **This Is How We Do It** - Montell Jordan - Def Jam/Island

NUMBER ONE DANCE SINGLE: **Surrender Your Love** - *The Nightcrawlers* - Final Vinyl/Arista

Albums

NUMBER ONE: **Stanley Road** Paul Weller - Go! Discs

HIGHEST NEW ENTRY: **Stanley Road** Paul Weller - Go! Discs

HIGHEST CLIMBER: **The Bends** Radiohead - Parlophone

NUMBER ONE COMPILATION: **On A Dance Tip 2** - Global Television

Airplay

NUMBER ONE SINGLE: **Two Can Play That Game** - Bobby Brown - MCA

BIGGEST GROWER: **That Look In Your Eye** - Ali Campbell - Virgin

MOST ADDED: **Scream** Michael Jackson - Epic

T
H
E
O
F
F
I
C
I
A
L
C
H
I
N
C
H
A
I
N
E
D
M
E
L
O
D
Y
A
L
B
U
M
C
H
A
R
T
S

M
O
N
E
I
T
O
R

AIRPLAY

After six weeks at the top of the airplay chart, **Take That's** *Back For Good* finally makes way for **Bobby Brown's** *Two Can Play That Game*, which has had remarkably consistent support, spending three weeks at number three and then three weeks at number two before making its move. **Like Back For Good**, it's actually some way past its airplay peak, and the fact that it scampered to the top of the chart this week is more to do with the weakness of other contenders than with the strength of its own, though it is number one with 44 plays at Capital, and sits aloft the listings of Atlantic 252's chart with some 91 airings last week.

Radio One also has a new number one. After three weeks as the station's favourite song, **Oasis's** *Some Might Say* drifts to second place behind **Pulp's** upcoming monster *Common People*, which registers 30 plays at the station. It debuts at number 23 nationally, with Radio One providing 64% of its audience.

One of the more surprising records to attract major support from Radio One in recent weeks has been **The Real McCoys' Love And Devotion**. Their fifth most played disc this week, even though it has declined to number 37 on the CIN chart, Radio One are favouring the Development Corporation remix, which is the third track on the CD single and far less poppy than the radio mix. Dispensing with the Ho-Lo-Ho-Lo Hey hook that has its origins in a seventies Ripple single.

Sustained airplay for **Dionne Farris's** single *I Know* was one of the most important factors in its re-release last week. It ranks ninth in airplay this week, but is still meeting retail resistance - when first released in March it peaked at number 47 on the CIN chart. This week, it re-charts at number 41 and could miss out again.

Radio has responded to the runaway success of **Robson Green & Jerome Flynn's** single this week. Ostensibly a double A-side, pairing *Unchained Melody* and *White Cliffs Of Dover*, it's the former that is getting the airplay, with 216 plays detected compared to none at all for *White Cliffs Of Dover*.

Even though it wasn't distributed to radio until Friday, **Michael and Janet Jackson's** *Scream* managed to accumulate 108 plays by midnight on Saturday, enough for it to debut on the chart at number 50. The Jackson's late surge kept U2's eagerly awaited new single *Hold Me, Thrill Me, Kiss Me, Kill Me* from making its debut on the 51 published chart, entering at number 13.

Alan Jones

CHART FOCUS

THE UK'S OFFICIAL CHART SOURCE

"Spirit"
S O U L T O W N
SOULTOWN

Available On
CD parts 1&2, Cassette and Vinyl,
CDI Coming soon
ALSO INCLUDES: SLOW GRIND Remixes And G-SPOT (The Original Mix)
"The Future of British Soul....." *Blues & Soul Magazine*
Executive Producer: Orlando "The Doctor" Simeon
Copyright Music: "Saves From The Motion Picture 'Jade Of The South'" © Copyright 1999 Sony Arno Music Publishing Products

"Spirit"
Wayne Marshall "spirit"

AIRPLAY PROFILE



Rank	Title/Artist/Label	No. of plays	Wk	W/O
1	1 COMMON PEOPLE (New Artist/Infiniti)	17	30	
2	1 SOME MIGHT SAY (Sire/Capitol)	29	29	
3	1 BREAKER (New Artist/Infiniti)	24	24	
3	15 BUDDY HOLLY (New Artist/Infiniti)	20	28	
5	13 MADE IN ENGLAND (New Artist/Infiniti)	15	27	
5	13 LOVE & DEVOTION (New Artist/Infiniti)	27	27	
7	1 TWO CAN PLAY THAT GAME (Baby Brown/MCA)	27	26	
8	1 CHAINS (New Artist/Infiniti)	22	24	
8	1 SCATMAN (New Artist/Infiniti)	27	24	
10	7 IF YOU ONLY LET ME IN (New Artist/Infiniti)	27	23	
10	7 WHERE I FIND MY HEAVEN (New Artist/Infiniti)	23	23	
12	12 THIS IS HOW WE DO IT (New Artist/Infiniti)	15	22	
12	15 LOVE GROOVE (New Artist/Infiniti)	20	22	
12	15 FIND THE ANSWER WITHIN (New Artist/Infiniti)	21	22	
12	15 HURT SO GOOD (New Artist/Infiniti)	15	22	
16	16 FROM BROOM (New Artist/Infiniti)	16	21	
16	16 MY GIRL JOSEPHINE (New Artist/Infiniti)	22	21	
18	18 FREEDOM (New Artist/Infiniti)	21	20	
19	19 33 FREEDOM (New Artist/Infiniti)	13	19	
20	11 KEY TO MY LIFE (New Artist/Infiniti)	21	18	
20	11 I KNOW (New Artist/Infiniti)	14	18	
22	5 BACK FOR GOOD (New Artist/Infiniti)	24	17	
22	30 THAT LOOK IN YOUR EYE (New Artist/Infiniti)	13	17	
22	22 ADORNED AND EXPLORED (New Artist/Infiniti)	17	17	
23	23 YOUR LOVING ARMS (New Artist/Infiniti)	17	16	
25	11 THE CHANGING MAN (New Artist/Infiniti)	18	15	
26	11 YES (New Artist/Infiniti)	7	15	
26	11 HOLD ME, THRILL ME, KISS ME, KILL ME (New Artist/Infiniti)	0	14	
28	11 IF YOU LOVE ME (New Artist/Infiniti)	11	14	
28	11 WHEN I COME AROUND (New Artist/Infiniti)	10	14	



Rank	Title/Artist/Label	No. of plays	Wk	W/O
1	1 TWO CAN PLAY THAT GAME (Baby Brown/MCA)	39	30	
2	4 U SUE (New Artist/Infiniti)	17	29	
3	7 BACK FOR GOOD (New Artist/Infiniti)	24	28	
4	4 GUAGLIONE (New Artist/Infiniti)	4	27	
5	6 IF YOU ONLY LET ME IN (New Artist/Infiniti)	5	26	
6	11 CHAINS (New Artist/Infiniti)	15	25	
7	11 STRANGE CURRENTS (New Artist/Infiniti)	7	24	
8	10 WHATEVER (New Artist/Infiniti)	8	23	
9	3 BABY BABA (New Artist/Infiniti)	7	22	
10	4 JULIA SAYS (New Artist/Infiniti)	10	21	
11	11 LOVE & DEVOTION (New Artist/Infiniti)	10	20	
12	12 THE BOMBI (New Artist/Infiniti)	10	19	
12	14 I CAN'T BE WITH YOU (New Artist/Infiniti)	10	18	
14	11 TURN ON, TUNE IN, COP OUT (New Artist/Infiniti)	10	17	
14	11 DON'T GIVE ME YOUR LOVE (New Artist/Infiniti)	10	16	
14	4 OVER MY SHOULDER (New Artist/Infiniti)	10	15	
16	10 HYPNOTISED (New Artist/Infiniti)	10	14	
17	11 YOU GOTTA BE (New Artist/Infiniti)	10	13	
18	33 DREAMER (New Artist/Infiniti)	10	12	
18	16 JESSIE (New Artist/Infiniti)	10	11	
21	24 IF YOU LOVE ME (New Artist/Infiniti)	10	10	
22	16 WAKE UP BOY (New Artist/Infiniti)	10	9	
23	26 LIFTED (New Artist/Infiniti)	10	8	
23	26 HAVE YOU EVER REALLY LOVED A WOMAN (New Artist/Infiniti)	10	7	
24	11 SCATMAN (New Artist/Infiniti)	10	6	
26	11 THAT LOOK IN YOUR EYE (New Artist/Infiniti)	10	5	
26	11 KEEP ON MOVING (New Artist/Infiniti)	10	4	
28	11 2 SECONDS (New Artist/Infiniti)	10	3	
28	11 I'M ABOUT TO GO BACK (New Artist/Infiniti)	10	2	
28	11 ONLY ONE ROAD (New Artist/Infiniti)	10	1	



95.8 CAPITAL FM

LONDON

Rank	Title/Artist/Label	No. of plays	Wk	W/O
1	1 STRANGE CURRENTS (New Artist/Infiniti)	30	28	
2	2 MADE IN ENGLAND (New Artist/Infiniti)	28	27	
2	4 HYPNOTISED (New Artist/Infiniti)	26	27	
4	4 NARVELLIOUS (New Artist/Infiniti)	26	26	
4	4 AS I LAY ME DOWN (New Artist/Infiniti)	26	25	
6	8 WAKE UP BOY (New Artist/Infiniti)	20	23	
7	8 THE CHANGING MAN (New Artist/Infiniti)	20	20	
7	8 KEEP ON MOVING (New Artist/Infiniti)	19	20	
7	8 HURT SO GOOD (New Artist/Infiniti)	17	19	
8	8 HOLDING ON TO YOU (New Artist/Infiniti)	19	19	
8	8 I KNOW (New Artist/Infiniti)	18	19	
9	9 I WANA BE FREED TO BE WITH HIM (New Artist/Infiniti)	16	19	
9	9 WHITER SHADE OF PALE (New Artist/Infiniti)	14	19	
14	14 HAVE YOU EVER REALLY LOVED A WOMAN (New Artist/Infiniti)	18	18	
14	13 BUDDY HOLLY (New Artist/Infiniti)	10	18	
14	14 THIS AIN'T A LOVE SONG (New Artist/Infiniti)	10	18	
17	17 CAN'T GET ANYMORE (New Artist/Infiniti)	23	17	
17	17 TURN ON, TUNE IN, COP OUT (New Artist/Infiniti)	17	17	
17	17 CASTLES IN THE SAND (New Artist/Infiniti)	8	17	
17	17 COMMON PEOPLE (New Artist/Infiniti)	10	17	
17	17 12 FOUR TIMES (New Artist/Infiniti)	10	17	
17	17 THE BALLAD OF PETER PUMPKINHEAD (New Artist/Infiniti)	10	17	
23	23 A BEGGAR ON A BEACH OF GOLD (New Artist/Infiniti)	13	16	
23	23 WHERE I FIND MY HEAVEN (New Artist/Infiniti)	8	16	
25	25 SECRET GARDEN (New Artist/Infiniti)	21	15	
26	26 CARNAVAL (New Artist/Infiniti)	7	15	
26	26 SOME MIGHT SAY (New Artist/Infiniti)	5	15	
28	28 WHAT'S THE FREQUENCY, KENNETH? (New Artist/Infiniti)	9	10	
28	28 HERE AND NOW (New Artist/Infiniti)	12	10	
28	28 FIND THE ANSWER WITHIN (New Artist/Infiniti)	10	10	

Rank	Title/Artist/Label	No. of plays	Wk	W/O
1	1 TWO CAN PLAY THAT GAME (Baby Brown/MCA)	45	44	
2	2 THAT LOOK IN YOUR EYE (New Artist/Infiniti)	25	43	
3	4 BACK FOR GOOD (New Artist/Infiniti)	36	42	
4	2 ONLY ONE ROAD (New Artist/Infiniti)	39	42	
5	2 I KNOW (New Artist/Infiniti)	37	38	
6	2 MADE IN ENGLAND (New Artist/Infiniti)	37	36	
7	13 LOVE & DEVOTION (New Artist/Infiniti)	30	34	
8	8 YOURS THE STAR (New Artist/Infiniti)	32	32	
8	8 TURN ON, TUNE IN, COP OUT (New Artist/Infiniti)	31	31	
11	11 JESSIE (New Artist/Infiniti)	31	31	
11	11 WHITER SHADE OF PALE (New Artist/Infiniti)	24	29	
11	11 CHAINS (New Artist/Infiniti)	25	29	
11	11 IF YOU LOVE ME (New Artist/Infiniti)	30	28	
14	14 22 DON'T WANT TO FORGIVE ME NOW (New Artist/Infiniti)	20	28	
15	17 KEEP ON MOVING (New Artist/Infiniti)	34	27	
15	15 KEY TO MY LIFE (New Artist/Infiniti)	28	27	
17	17 UNCHAINED MELODY (New Artist/Infiniti)	0	26	
18	18 I BEST IN ME (New Artist/Infiniti)	24	26	
18	18 IF YOU EVER REALLY LOVED A WOMAN (New Artist/Infiniti)	32	24	
19	31 LOVE & DEVOTION (New Artist/Infiniti)	21	23	
21	21 FREEDOM (New Artist/Infiniti)	11	20	
22	22 BIG YELLOW TAXI (New Artist/Infiniti)	18	24	
23	23 DREAMER (New Artist/Infiniti)	12	19	
24	24 IF YOU ONLY LET ME IN (New Artist/Infiniti)	10	18	
25	25 SAVING LOW SWEEP CHARIOT (New Artist/Infiniti)	0	14	
25	25 I BELIEVE (New Artist/Infiniti)	12	14	
26	26 THIS IS HOW WE DO IT (New Artist/Infiniti)	11	13	
26	26 GUAGLIONE (New Artist/Infiniti)	6	13	
28	28 WHODUNS (New Artist/Infiniti)	31	12	
28	28 HURT SO GOOD (New Artist/Infiniti)	10	11	

All data from page 2. Radio Music Station profile charts rank titles by total number of plays per station from 10:00 on Sunday 14 May 1995 until 24:00 on Saturday 20 May 1995.

AIRPLAY FOCUS

FOX FM

Fox FM has been broadcasting since 1989 to a target audience of 25-45 year olds. Roger Rogers for the last quarter of 1994 give the station 585,000 listeners, a reach of 39% in its transmission area and a market share of 23.3%. Fox FM's head of music, Mark Chivers, says the station has broadened the variety of music that is played over the past two months. "We used to rotate about 500 tracks a week; now it's nearer 1,000," says Chivers. "The style of music has become more focused - very dance tracks during the day

but there is a market for them in the evening." Chivers says the station prefers not to think of itself as chart led. "We won't play a song just because it's number one", and sometimes picks up tracks weeks before release. It was one of the first stations to play the Blissed Union Of Souls single 'Believe', says Chivers, putting the track on its primary A list in mid-April. As well as a three-layer playlist, Fox FM operates a recurrent list, where tracks from the past year that have been radio favourites are aired four or five times a week.

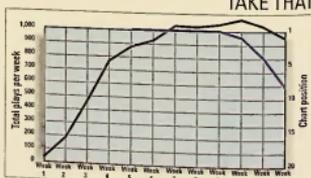
Catherine Eade

FOX FM TOP 10

Track	Plays
1 Two Can Play That Game (Baby Brown/MCA)	22
2 Chaine Tina Arena (Columbia)	21
3 Key To My Life (New Artist/Infiniti)	21
4 Back For Good (New Artist/Infiniti)	20
5 If You Only Let Me In (New Artist/Infiniti)	20
6 Best In Me (New Artist/Infiniti)	19
7 I Believe (New Artist/Infiniti)	19
8 I Believe Blissed Union Of Souls (Epic)	19
10 Jessie Justice Kadison (EMI)	18

Music played chart info on Fox FM with 12,000 - Music Monitor.

Take That's Back For Good has had the most plays of any other track this year, but early on it was surprisingly conspicuous for its absence on some stations, for BRMB and Capital were quick to pick it up, playing the song 40 and 42 times respectively at the beginning of March while it was on Radio One's B list getting 17 spins a week. Heart FM wasn't playing it at all and City FM spun it twice that week - both stations later giving their plays. Heart topped it 32 plays six weeks later. After five weeks on the chart, and boasting the highest first week sales for 10 years, Back For Good pushed over higher in



the airplay stations, garnering 1,112 plays in the week ending April 23. The heaviest support came from Red Rose Rock, Clyde 1, BRMB and Capital, until Atlantic finally came on board, playing it 87 times in the week the track fell to number eight. It remains on Radio One's A list but few other tracks on the LP have been aired by any stations other than Capital.

Catherine Eade

THE OFFICIAL CHARTS - 27 MAY


music week
 AS USED BY



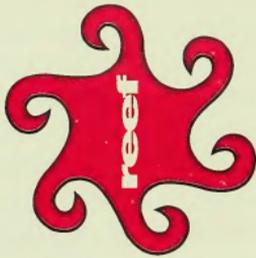
SINGLES

1		UNCHAINED MELODY/WHITE CLIFFS OF DOVER	RCA
3	2	GUAGLIONE Perez Prado & His Orchestra	RCA
4	3	SCATMAN (SKI-BA-BOP-BOP-BOP) Scatman John	RCA
2	4	DREAMER Livin' Joy	Undiscovered/MCA
15	5	THAT LOOK IN YOUR EYE Ali Campbell	Kuff
10	6	YOUR LOVING ARMS Billie Ray Martin	Magnet
7	7	SURRENDER YOUR LOVE The Nightmares featuring John Reid	Freal Vry/Arts
11	8	ONLY ONE ROAD Celine Dion	Epic
6	9	WE'RE GOING OUT AGAIN The Manchester United 1985 Football Squad/Slyke	PolyGram TV
10	10	YES McAlmont & Butler	Hut
9	11	CHAINS Tina Arena	Columbia
7	12	LOVE CITY GROOVE Love City Groove	Planet 3
14	13	THIS IS HOW WE DO IT Montell Jordan	Def Jam/Island
8	14	BACK FOR GOOD Take That	RCA
15	15	JESSIE Joshua Kadison	SRK
16	16	FREEDOM Michelle Gayle	1st Avenue/RCA
5	17	SOME MIGHT SAY Oasis	Creation
18	18	MADE IN ENGLAND Elton John	Rocket
13	19	DON'T STOP (WIGGLE WIGGLE) The Outbeats Brothers	Stop (Eternal)/MCA
21	20	HAVE YOU EVER REALLY LOVED A WOMAN? Bryan Adams	A&M
21	21	FAKE PLASTIC TREES Radiohead	Parlophone
22	22	FEAR-OUT SONGS/CLUBS & THE BAMBINOUS OF A MAN/WOMAN The Future Sound Of London	Virgin
23	23	EVERYDAY Incognito	Talkin Loud
24	24	HURT SO GOOD Jimmy Somerville	London
15	25	TWO TO GO	

1 STANLEY ROAD

1	2	NOBODY ELSE Take That	RCA
3	3	I SHOULD COCO Supergass	Parlophone
4	4	THE COMPLETE The Stone Roses	Silverstone
2	5	PICTURE THIS Wet Wet Wet	Precious Organisation
3	6	THE COLOUR OF MY LOVE Celine Dion	Epic
4	7	GREATEST HITS Bruce Springsteen	Columbia
7	8	NO NEED TO ARGUE The Cranberries	Island
5	9	DEFINITELY MAYBE Oasis	Creation
12	10	MEDUSA Amie Lennox	RCA
10	11	PAN PIPE INSPIRATIONS Inspirations	Pure Music
8	12	DUMMY Portishead	Go Beat
13	13	TO THE NEXT LEVEL M/NB	1st Avenue/Columbia
6	14	ANOTHER NIGHT The Real McCoy	Logic
9	15	PARKLIFE Blur	Food/Parlophone
16	16	DRINK ME Salad	Island Head
13	17	GOLD - GREATEST HITS Abba	Polybor
11	18	DON'T ASK Tina Arena	Columbia
14	19	WAKE UP! The Boo Radleys	Creation
20	20	POVERTY'S PARADISE Naughty By Nature	Big Life
21	21	KOJAK VARIETY Elvis Costello	Warner Bros
24	22	DOOKIE Green Day	
15	23	THE COLOR MUSIC FROM THE BRIT TV SERIES Anthony Howling/Sue Sylvester	Decca
16	24	THE COLOR MUSIC FROM THE BRIT TV SERIES Anthony Howling/Sue Sylvester	Decca

naked



9. Linn Records

27 5 95

Outthere bros album kicks up retail storm

Chart topping pop dance act the Outthere Brothers have shocked many fans and retailers with the release of their debut album '1 Polish 2 Biscuits & A Fish Sandwich'.

The album, whose release follows hot on the heels of the US duo's number one single 'Don't Stop (Wiggle Wiggle)', contains an assortment of tracks featuring obscenities and sexually explicit lyrics. Song titles include 'F** U In The Ass (Bend Over Mix)', 'I'll Lick Your Pussy', 'Golden Shower' and 'Les Be In Luv', among others. The album features a parental advisory reminder covering approximately half the front sleeve but none of the explicit

song titles are visible on the record's back cover.

Reactions started last week when the music press reported outraged parents complaining to retailers after their children had bought the LP.

Vic Kobby, manager of Kays Discs And Tapes in Bristol, was one of many independent retailers shocked to find out about the LP's explicit material.

"It really is over the top. The single sold heavily to kids in the eight to 13 age group. Is this the type of music we want them to be listening to?" says Kobby. Warner Brothers, the Outthere Brothers' label, was unwilling to comment on the album at the time of going to press.

However, press releases sent out with the LP carried the group's own reactions to accusations about the lyrics. "People always get excited when sex is talked about in conversation or on a record. But the group is more than just sex," they say.

But there are no signs as yet that retailers will stop selling the Outthere LP. "If it has a parental advisory sticker and someone's old enough to buy it, then it's up to them," says Tower Piccadilly manager Mark McGeopherson.

Kobby adds, "If parents can't control what their children are buying, then why should we? We can't take the role of moral guardians."



two clubs share top honours in fun awards

A star-studded audience packed out London's Empire Theatre last Wednesday for the second annual London Club Awards.

The event and party afterwards at the Hanover Grand brought together clubland's prime movers and shakers for a tongue-in-cheek night of frivolity and excess.

The winners were:
Best club - Hanover Grand, The Cross, (tied); best DJ - Judge Jules; outstanding contribution - Phillip Sallon; bizarre venue - Emporium; rudest door policy - James Palumbo, Ministry Of Sound; longest guest list - Roger Michael, the Icon; shortest guest list - Wag Clubs; most expensive drinks - Steve Strange, The Bank; best filler - Andrew Graham, The Cross, Cheeky People; Leigh Bovey creativity prize - The Fridge; sexiest host - Peter Stringfellow; most ambitious event - Tommy Moe and Paul Dennis, Blitz '84; up all night award - Jole and Angelo of Browns; the Graeme Ball award - Oliver Peyton, Atlantic Bar.

inside

Radio One's Pete Tong picks his classic cuts not just a club...more a way of life - check out our clubs special

club chart: KEEP LOVE TOGETHER Love To Infinity

cool cuts: P MACHINERY Propaganda

warp signs red snapper

Warp Records, previously a live instrument-free zone, has broken out of the world of pure synthesis to sign the highly rated experimental London jazz/techno group Red Snapper.

The Sheffield techno label will be releasing a compilation album, 'Reel and Spinned', featuring the group's first three EPs on their own 'Flow' label - 'Snapper', 'Swank' and the current 'Hot Flush' EP, which features Sobres remisms. Snapper's founding member Richard Thorp says, "It's great because Warp haven't really got a full-on band on their books.

Also, because of my techno background I'd always thought of Red Snapper as a live version of Black Dog."

The group have picked up many fans with a live show that centres on the double bass playing of All Friend giving an almost rockably start to the group's jazz/techno fusions. They are now working on a new album which they hope to have out in time for a European tour in September. Meanwhile, Flow will continue releasing material by other artists such as Michael Forshaw and Queer Cheeba.

SLIP 'N' SLIDE STREET DATE 19.6.95

PRESENT

DE LACY "hideaway"

Deep Dish remix 'n' original Blaze vocals

Last seasons New Jersey fav with Deep Dish's mesmerising mix and the real soul of DeLacy's vocals.

muzik mag's house single of the month

SLIP 23 DISTRIBUTION: VITAL

16	25	TWO.
19	26	YOUR
20	27	RICOC
12	28	KEY T
17	29	KEEP
18	30	BUDD
24	31	ALL T
20	32	JUST
21	33	CANT
22	34	T00 N
35	35	ALICE
36	36	1 BELU
22	37	LOVE &
38	38	OXBO
25	39	IF YOL
40	40	SPARY

Bullethead titles a

Black Released 30

Call the Sony telesales order on 01296 39921 or speak to you impulse, rep.

Distributed by Mercury

WAG THIS TURN RED

15 18 MINISTRY OF SOUND - THE ASSASSINS +

16 19 THE CHART MACHINE

17 20 DRIVE TIME

18 21 WILD WILD WEST

19 22 MAMMA CASSETTE

20 23

12", 20 MAMMA CASSETTE (single, released by Polygram) **OUT NOW**



fresh @ funky

Club:
Fresh 'n' Funky, Hanover Grand, 6 Hanover Street, London W1. Wednesdays 10pm-3.30am.
Capacity/PA/Special features:
600/25k main room; 1 K other room/tree fruit and bagels; live acts.
Door policy:
"Dress for a party vibe." - Brian Norman.

Music policy:
Main room - r&b, swing, hip hop, reggae, jungle, funky room - all female DJs playing retro funk, acid jazz, classics.

DJs:
Brian Norman, Ferni Dodge, Boogie Bunch, Maura Miller, Indigo, Debra.

Spinning:
Mob Deep 'Shook Once', Montell Jordan 'This Is How We Do It', Method Man featuring Mary J Blige 'I'll Be There For You', Nuttin' Nyce 'Froggy Style', Blackstreet - varied tracks.

DJ's view:
"There are always serious dancers there who need their dose of soul, funk, jungle or rap to elevate them." - DJ Debra.

Industry view:
"It's the best r&b night in London - it's been invaluable for promoting this style of music for three years." - Janet Bell, A&M.

Ticket price:
£3 before 11pm, £5 after.

new! chemical bros in indie swansong

Having been the subject of a particularly ferocious major label bidding war, the Chemical Brothers (formerly The Dust Brothers) are next month set to release their indie label swansong with their debut album, 'Exit Planet Dust', on Junior Boy's Own Virgin.

The first single from the LP, 'Leave Home', is released this week complete with remixes by Subes of Paradise and Underworld and is the duo's first record using their new name.

The group had to drop the Dust Brothers moniker after the West Coast hip hop producers the Dust Brothers, who provided the inspiration for the UK Brothers, threatened legal action.

Chemical Brother Tom Rowlands says that the high-profile change of tack hasn't been too



traumatic. "It's been alright. I don't know how these things usually go. They said change it, so we had to."

"They were quite cool about things for a long time, but I think people kept asking them about Bomb The Boss mixes that we'd done, so they got sick of it."

Rowland says the switch to a major label like Virgin will not see any radical changes with the Chemical Brothers set-up.

"It's obviously a big development on our level," he says, "but I don't think there'll be a recognisable shift in sound. It's just a change of HQ."

We don't really like spending money on things like recording studios. When we go into expensive recording studios to do remixes we seem to spend all our time trying to get things sounding cheap anyway," laughs Rowland.

Aside from the group's new single and forthcoming LP, the Chemical Brothers are carrying on their remaining activities and are currently working on a Jesus & Mary Chain track and Method Man's 'Bring The Pain' for Def Jam.

As part of their deal, the Chemical Brothers will also have their own imprint through Virgin called Freestyle Dust, which will feature their own projects and music from other artists.

'Exit Planet Dust' will be released on June 15.

prime dj suspects

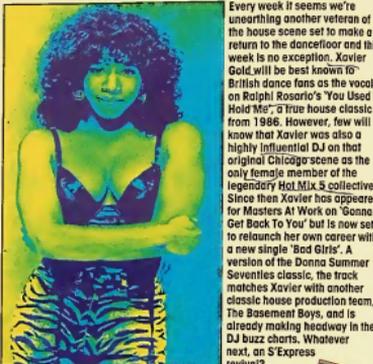
A collective of female DJs is currently setting up the first women-only DJ agency, to be called Prime Time. The project has been masterminded by two longtime London DJs, Maura Miller and Moggie O'Connor.

"We've had a really great response and in fact we're getting a bit full already," says Miller. "We're covering everybody from funk DJs to techno and we're going from professional DJs to people who've just started out."

DJs already on the books include Nancy Noise, Sarah Hob, Mrs Woods, Vicki Edwards, Girls On Top and Wendy Douglas.

"There are a lot of people now that ask for female DJs, so the agency is a way we can help each other out. We were originally going to cover only the girls on the funk scene like Deborah and myself but the response was so good we decided to broaden it out. Eventually we want to do our own functions and be agents for production work."

Prime Time has also managed to secure a site for a sound system at 1995's Notting Hill Carnival. Prime Time can be contacted on 0171-607 9416.



Every week it seems we're unearthing another veteran of the house scene set to make a return to the dancefloor and this time is no exception. Xavier Gold will be best known to British dance fans as the vocalist on Ralph Rosario's 'You Used To Hold Me', a 1986 house classic from a true house classic from that original Chicago scene as the original Chicago DJ on the legendary Hot Mix 5 collective.

Since then Xavier has appeared for Masters At Work on 'Gonna Get Back To You' but is now set to relaunch her own career with a new single 'Bad Girls'. A version of the Donna Summer Seventies classic, the track matches Xavier with another classic house production team, The Basement Boys, and is already making headway in the DJ buzz charts. Whatever next, an S'Express revival?

Record is the biggest indie dance compilation label in the UK and one of the jewels in its ever-expanding crown is the 'Reactive' series, which over its previous nine releases has sold 200,000 copies in the UK. Volume 10 is described as "snappy crockie pop techno" with the emphasis on all things trancey via contributions from the likes of Jonas & Stephenson, U-Kwon, Blue Alphabet and DJ Misja & DJ Tim. The CD version of the album is in two formats, one untraced, the other mixed by DJ Stu. Refer to compiled LP. If you'd like to win one of five copies of the album, just answer this: which of these names do you not associate with trance music? (a) Sven Vath, (b) Jim & Spoon, (c) Paul McKenna. Answers to Record Mirror, Ludgate House, 245 Blackfriars Road, London SE1 8UR by May 31.



The Police.

All eight complete mixes of Voices Inside My Head.

1. Ashley's Tribal Space Mix.
2. Roger's Underground Voices.
3. E-Smoove Pump Mix.
4. Superministry 8am "Rulin" Mix.
5. Ashley's Tribal Space Dub.
6. Roger's Voices Acappella.
7. Roger's Classic Mix.
8. Roger's Loft Mix.

Released on a Special Double 12" Package from May 22nd.



namecheck editor-in-chief: steve redmond @ managing editor: selina webb @ adr editors: nick robinson @ contributing editor: tony faridos @ designer/sub-editor: fiona robertson

1	UNCH	Robson
3	2	GUAGI
4	3	SCATYI
2	4	DREAM
15	5	THAT
10	6	YOUR
11	7	SURREND
6	8	ONLY
9	9	WERE GOD
10	10	YES M
7	11	CHAM
14	12	LOVE
8	13	THIS
20	14	BACK
5	15	JESSI
18	16	FREED
28	17	MADE
13	18	SO
21	19	DON'TS
21	20	HAVEY
21	21	FAKE
22	22	FRUIT
23	23	EVERY
24	24	HURT
16	25	TWO

bbc idea gets good vibes

The BBC is to launch a new music quiz, *The Vibe*, which will concentrate on black music.

The show will be broadcast at 11.15pm on Fridays from June 2 and will be presented by Radio One DJ Lisa Venson.

Two live acts will be featured each week and names so far confirmed for the show's initial eight-week run include China Black, Top Cat, CJ Lewis, Judy Cheeks, Wayne Marshall, Elizabeth Troy and Sounds Of Blackness.

The BBC hopes the show will extend beyond a specialist audience. "I'm sure the series will appeal to a wider audience," says director Caroline Gostling. "Just look at the pop charts in Britain over the past 30 years and you can easily see the influence black music has had on our culture."

The teams will be drawn from members of the public in Manchester, Birmingham and London with the eventual prize being a trip to the Caribbean for the winning team. The final show will be a celebrity round.

The programme has the advantage of filling the same slot as the successful Fantasy Football League show.

"It's great to have such a transmission slot. It's the first ever TV music quiz show just about black artists and music," says Gostling.

vannelli mazes his solo debut

For a name that's been in such currency over the past few months, it's incredible that only now is Italian producer/remixer Joe T Vannelli launching his own solo career.

Joe T Vannelli Project's "Sweetest Day Of May" - one of the highest climbers in *RM's* Club Chart - looks like benefiting from the golden touch that Vannelli developed with remixes for acts such as Thelma Houston, KC & The Sunshine Band, Rozalla and Kathy Sledge, as well

as productions for JT Company and Soila. Sweetest Day Of May shows Vannelli's on-going love affair with US r&b-based house - a passion that has grown out of a 15-year DJing career. 11 years of which were spent playing at After Hours, a mixed gay Milan club. "I learnt everything at After Hours. I'd look at the dancer and see people feeling what I was playing. The gay people could always tell that type of vocal music," says Vannelli.

To this day fellow Italian Giorgio Moroder's Seventies productions of Donna Summer remain an inspiration for Vannelli. And the chance to work with original disco divas like Kathy Sledge, who Vannelli is currently producing, is a dream come true.

"When I met Kathy, I almost cried, thinking about my life when I'd played Sister Sledge as a DJ. We worked together for three days and wrote two songs. I gave her some music and step-by-step we built the songs," says Vannelli.

Vannelli is also currently working with other vocalists such as Keith Thompson and Alltime McQueen. "I need a singer. It's hard for an Italian to write proper lyrics," says Vannelli. Recently in the UK to DJ at Hard Times, Love Ball and Ministry of Sound, Vannelli has returned to Italy to complete mixes for the likes of Matt Goss, Bobby Brown, Rhythm Source and a remake of Sylvester's "Do Ya Wanna Funk".

"Sweetest Day Of May" is out on June 12.



ministry of sound plans a san francisco earthquake

The leading lights of San Francisco's house community will be descending on the Elephant & Castle in early June for San Fran Disko Weekend at the Ministry of Sound. The event will feature artists and DJs from San Francisco's leading label Freshly Squeezed, a West Coast affiliate of Strictly Rhythm. Friday June 2 will feature DJ Buck and Yeno on the decks with Acquerium performing live, while on Saturday (3) DJ Digi, Ra Soul, Neen Leon and LZ will be DJing supported by LZ Love and Shewn Benson. Phil Cheeseman of Strictly Rhythm UK will be helping out behind the decks on both nights.

say what?

- Brainstorm - Twitch & Brainstorm
- "I think we've got a tendency to get caught up in what's going on and our main aim is to work. I might smile at the end and if the set has gone really well but most of the time I'm

why do djs never smile when they're playing a set?

fairly serious. The only other reason could be that we're in a bunch of miserable bastards."

Trevor Fung - DJ

"It's hard to concentrate and smile at the same time. I've got this habit of biting my tongue at the corner of my mouth but if I just means I'm concentrating on what's going on around

me. There are a lot of really moody DJs out there who never smile at all - even when they're not DJing."

Janet - DJs Unlimited

"Most of the DJs I know aren't moody. People hassle them which can break their concentration and they're probably knackered from all

the travelling they do. Mostly they don't smile because they are concentrating."

Norman Jay - DJ

"It's just pure concentration and single-mindedness. You have to be totally focused on what's happening. One part of you is concentrating on playing the records and the

other part is concentrating on selecting records - experienced DJs are thinking two or three records ahead."

Nicky - Black Market

"I do smile because I'm happy and doing what I've always wanted to do. Other DJs probably don't smile because they are concentrating."

HAPPY CLIPPERS

THE CLASSIC MIX RE-RELEASED PLUS NEW MIXES
AVAILABLE ON 12"/CD/CASSETTE
 DISTRIBUTED BY WARNER MUSIC (UK) LTD

OUT NOW

ad manager: radi blachett @ deputy ad manager: judith rivers @ senior ad executive: steve masters @ ad executives: ben cherrill, Rachel Hughes @ marketing manager: mark ryan

Bulleted titles at

Black

Released 30

Call the Sony
teleshops order
on 01296 3951

or speak to you

Impulse ref.

Distributed by New Line

On his CD-ROM
SPINX
SPINX

WAX/CP/HIS/TURN RED

15 18 MINISTRY OF SOUND - THE BESSINIUMS * Sunday Weekly

13 19 THE CHART MACHINE * August 1st

15 20 DRIVE TIME * DJe

WAX/CP/HIS/TURN RED
12", CD, Mini CD, Cassette, Digital, packaged by you/sony

Shop
focus

Shop:
Lost It Records, 26 St John's Road, London, E6
Tel: 0181 503 4538 (13 ft x 15 ft)



Specialist areas:
US/UK house, garage, techno, trance, Euro and ambient, dub, trip hop. Popular labels are Sabres of Paradise, Warp, Basic Channel, Chicago Trax, Rialto, Jamm. Plenty of whites, promos, classics, back catalogue. Merchandise includes mix tapes, slip mats, bags; ticket agent; storing mail-order service; own label Lost It.

Owner's view:
"We started the shop six months ago and we'll soon be open seven days a week. The shop's going excellently, everything we have goes straight out. People have to catch us early - we know what's coming and we push it. We're big on the underground scene. I promote Lost In Space at MoS and suddenly we're making the scene: people are getting into the harder tip. The record-buying public's taste is improving and they're buying more of the harder stuff - we didn't expect to sell so much techno and harder house."

Distributor's view:
"Charming little shop. Full nice things to look at with lovely, helpful staff."

Wayne Thistleton, Amato

DJ's view:
"The main reason I go there is to buy back catalogue - hard US house and techno. A good selection," - Mark Shimmer

Club & shop focus compiled by Sarah Davis. Tel: 0181-948 2320.

COOL cuts

1 NEW Propaganda

P MACHINERY

Early Eighties classic is revived with mixes from T-Empo

- 2 (1) LEAVE HOME/LET ME IN MATE Chemical Brothers
- 3 NEW HIDEAWAY De'lacy
- 4 (4) I'M READY Size 9
- 5 NEW ORIGINAL SIN/TM ONLY LOOKING INXS
- 6 (8) MIDNITE D-Influence
- 7 NEW X-TRAX VOL. 2 DJ Misjah & DJ Tim
- 8 NEW WE CAN MAKE IT Mone
- 9 (7) CHANGE Daphne
- 10 NEW STS Sail Tank
- 11 NEW EXODUS Sunscreen
- 12 NEW HOLD MY BODY TIGER East 17
- 13 (3) JOHN CLEESE IS HE FUNNY/FILLING UP WITH HEAVEN Human League
- 14 NEW FRIENDLY PRESSURE Jhelisa
- 15 NEW MINUS 61 IN DETROIT Dava Holmes
- 16 NEW IT'S WHAT'S UPFRONT THAT COUNTS Yash Loves/DJ Akemi
- 17 NEW LIVIN' FOR THE FUTURE HoD
- 18 (13) ALBUM SAMPLER DeJa Vu
- 19 NEW I BELIEVE IN YOU Yojo Working
- 20 NEW STARS Dubstar

- Early Eighties classic is revived with mixes from T-Empo
- Junior Boy's Own Slip 'N' Slide
- Virgin Mercury
- East West Aura
- A&M
- Stress
- Internal
- Sony
- London
- East West
- Dorado
- Go Beat
- Limbo
- Liquid
- Cowboy
- Sound Of Ministry
- Food



a guide to the most essential new club tunes as featured on 11m's "essential selection", with pole long, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading djs and the following areas: city centre/nightclub market (London), eastern Manchester/ground (Manchester), 23rd precinct (Sheffield), 3 beat (Liverpool), warp (Sheffield), trax (Newcastle), Jay for life (Birmingham).



Terri Symon

The Debut Single

I Want To Know What Love Is

Mixes: David Morales & Satoshi Tomiie and Rokstone
29.5.95. 12. CD. MC.

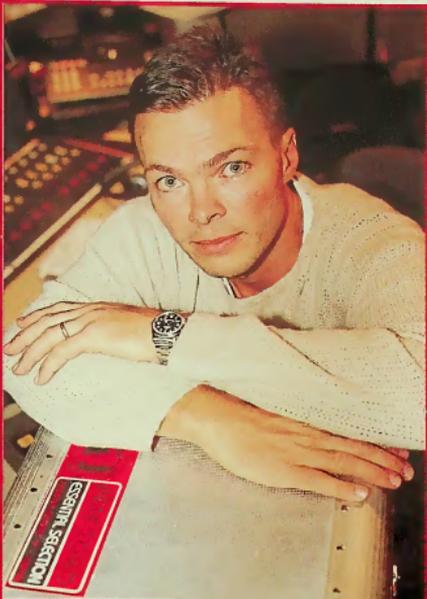


4

- 1 UNCF Robson
- 2 GUAGI
- 3 SCATIN
- 4 DREAT
- 5 THAT
- 6 YOUR
- 7 SURREN
- 8 ONLY
- 9 WERE GO
- 10 YES I
- 11 CHAIN
- 12 LOVE
- 13 THIS
- 14 BACK
- 15 JESSI
- 16 FREED
- 17 SOME
- 18 MADE
- 19 DON'T S
- 20 HAVE Y
- 21 FAKE I
- 22 FR. OUT SO
- 23 EVERY
- 24 HURT
- 25 TWO

jack on his box

hey, if pete tong's first gig was a wedding, there's hope for us all. here are his classic cuts



pete tong

'schoneberg' marmion (superscription)

"This is one of those records that inspires you to play a new type of music. It was one of the first nu-NRG records - European techno as opposed to Detroit. It broke a mould. When I heard that record it inspired me to go about 10-15bpm's faster to about 135/140 bpm. I play it a lot."

'french kiss' ill louts (ffrr)

"One of the most important hits ever written in house music and frequently imitated but never bettered. Everyone else has put it in their charts so why shouldn't I? I agree it and it makes me proud. You can hear its influence in almost 50% of house music that comes out in Europe."

'king tubby meets the rockers' updown augusta pablo (island)

"This is the ultimate test book example of dub music. I bought it in the early Seventies. It's timeless. It's so cool."

'express yourself' nwa (ruthless)

"I come from a time when you could play anything in a club. It's a shame music's got so homogenized. I used to play in the Milk Bar with Dave Donnell every Saturday during '92 and '93 and house music was the bulk of my set, but I like to break it up and I've always loved hip hop. I still play it as a set closer on with the 'red crowd.' It's the perfect combination of music and rap. It's an on-time classic rap tune. It's often overlooked in favour of their more controversial tracks - it shows they didn't need to be controversial."

'blue (rush me club mix)' la tour (blunted)

"One of those records that a lot of people missed when I came out. It was used as the music to the infamous Sharon Stone lesbian scene in Basic Instinct. It was way ahead of its time. I always get asked what it is. God knows how it ended up in that film, an obscure English mix of an obscure record. It's what I would call Nineties house."

'just can't get enough' (live) depeche mode (mute)

"Dave Donnell and I used to try to shock each other at the end of the night. With this track he played the studio version and I bought him the live version with the crowd on it. It's got a quicker ending - a big vocal breakdown where they get the crowd singing. Now there's a couple of Italian house versions and they're really good too."

'lack of love' charles b (desire)

"One of the records from my stint at The Astoria during the good house period. This is one of the finest Chicago house records. It doesn't seem to have dated and one of the reasons is it's a vocal - you can have a banging record with a little bit of a tune in it. It's refreshing. I played it of the Southport weekend in autumn '92 and it got an amazing response from DJs."

let the beat hit 'em' lisa lisa & cult jam (columbia)

"One of Divvies & Cole's best remixes. You often find if you go into the studio where people are remixing there are lots of 12 inches lying on the floor because people are constantly inspired by what others are doing. In '91/92 it was the perfect example of what was going on in New York."

'where love lives (classic mix)' alsoon limerick (arista)

"Morales and Knuckles together at their best. The almost perfect garage anthem. Uplifting, stocks of emotion. I always get goosepimples when I hear it. Perfect."

'circus bells' robert armani (djax/up-beats)

"I bought this. It's similar to 'Schoneberg' in that it changed things, opened up a new door. It's the crowning epitome of the Hardfloor sound - but Robert Armani started it. One of the best acid lines ever. It's hard on hell but it's as much a great party record as a serious club track. It'll always be the biggest record of the set."

steamin'

tips for the week

- 'blue monday (hardfloor mix)' new order (dondon)
- 'blidewey' 'kull rich' (cvi)
- 'basic principles (remix ep)' alex reece (metalheadz)
- This is the way e type (white label)
- 'It's workin' roughly by nature (tommy boy)
- 'I'm ready (mishaj mix)' size 9 (virgin)
- 'what am i gonna do?' (mishaj mix) 'uh spins' (tr)
- 'It's wher's uprnt that counts' yash loves dj okami (timbo)
- 'wizards of the sono (red Jerry mix)' westbam (uton)
- 'red herring' 'unjan jack' (platiplus)

compiled by scott coville
M: 016 1948 2220

BORN: July 30, B.C. (Before Olatser soul weekenders). **LIFE BEFORE DJING:** I started DJing at 15 and was a self-employed DJ when I first left school. Between 1979 and 1983 I worked at *Blues & Soul* and *Black Music* and joined London Records when it started. I had a lucky break in '79 as the teenager doing the 15-minute dance report for Peter Powell at Radio One. I also worked on *Radio Midway*. **FIRST DJ GIG:** "A wedding in '76! You gotta start somewhere. I had two turntables stuck together with gaffer tape." **MOST MENTIONED DIS:** *Real '78* gig from every era that sticks, and the *Dream Night* of the Essential Selection tour in March. **Worst:** "Crappy sound systems." **FAVOURITE CLUBS:** Cream, Liverpool; Moneypenny's, Birmingham; Vogue, Leeds. **NEXT THREE GIGS:** Que club, Birmingham (May 27); Moneypenny's, Birmingham (June 10); Escape, Brighton (24). **DJ TRADEMARK:** "Versatility." **LIFE OUTSIDE DJING:** "Head of A&R, London/ffrr; Radio One dance DJ; travelling, tennis, swimming, playing Lego and *Scotlexria* with children."

WILD WILD WEST
12", 20 Mini CD, Cassette Single, packaged by virgin
OUT NOW

15 18 MINISTRY OF SOUND - THE SESSIONS
16 19 THE CHART MACHINE
17 20 DRIVE TIME

Get the essential
SOUND
SIBBAC

WATCH THIS TURN RED

- 16 25 TWO.
- 19 26 YOUR
- 21 27 RICO
- 22 28 KEY T
- 17 29 KEEP
- 18 30 BUDD
- 24 31 ALL T
- 25 32 JUST
- 26 33 CAN'T
- 27 34 TOO N
- 28 35 ALICE
- 29 36 I BELI
- 30 37 LOVE &
- 31 38 OXBO
- 32 39 IF YOU
- 33 40 SPARI

Collected titles at

Black
Released 30

Call the Sony
teleshops order
on 01296 39551
or speak to you
Impulse rep.

Produced by Virgin Group

6

Dance music may be the new look/multibuff to many it is still largely localised. With such a high turnover of artists and tunes, anyone who follows dance music is often more likely to follow the DJs and the clubs than the people who actually make the music.

It's a fact of which club runners have been particularly aware in the past few years. Mark Roodell, business manager of the Ministry Of Sound, says, "Clubs like ours give dance fans the chance to top into a complete culture."

While clubs have always played a key role in the dance scene, the past two years have seen the emergence of a new generation of "superclubs".

Springing from a variety of origins and dealing with an equally varied selection of music, what these clubs share is a portfolio of business activities that stretches far beyond just getting punters through the doors on a Saturday night.

Indeed, the money that big clubs are now generating through spin-offs such as record

labels, merchandising, tours and sponsorship often exceeds their door takings, and is proving that a successful name in the club world is a highly marketable commodity.

The club generally accepted as leading the way into the world of big business is the Ministry of Sound, the purpose-built venue that opened in 1991 in London's Elephant & Castle, originally as a clone of seminal New York clubs such as the Paradise Garage, playing underground dance music supplied by a host of top name US and UK DJs.

The club's activities currently encompass a record label, tours, a clothing line, a clothes and footwear shop in Covent Garden and a publishing company with an overall staff of 95 full- and part-time employees.

Outside the UK, the Ministry has almost become like a clubland Hard Rock Cafe. For instance, the Ministry currently sells more T-shirts in Japan than it does here. Now a model of corporate

efficiency, the club's previous first two years in existence were rather less ordered.

"When the club first opened it had nothing to do with business," says Roodell. "There were so many negatives, it's almost a miracle that the club's still here. It was in the wrong part of town, we didn't have a licence and we were playing underground music."

However, slowly the club began evolving into other areas of business, of the time mostly as a matter of expediency. For example, the Sound Of Ministry record label originally started as a way of countering fake Ministry mix tapes. Now its Ministry Sessions compilation mix series has reached volume four, selling up to 50,000 copies per edition.

In addition to the Sound Of Ministry label which handles the compilations, the club has the Open label for its more underground releases and employs a full-time A&R man, Harvey Eagle.

The origins of the Ministry's now famed club tours were similarly ad hoc. "It started with Tony Humphries and a couple of record boxes in the back of an old Volvo," says Roodell. Now the Ministry tours utilise a tractor truck, a 13-piece road crew and are sponsored by Pepsi Cola.

In terms of super league status, the Ministry's most serious competition comes from Liverpool's Cream club.

"Cream Live", a double compilation of Cream club favourites released by Deconstruction, paid testament to the club's profile by climbing in the national compilation chart at number two.

In its two-year existence, Cream has evolved from a Saturday night club to now encompass a shop, a bar, a clothing line and almost perpetual and increasingly worldwide club tours (for example, Cream will be running club nights in Ibiza throughout the summer).

Although influenced by the Ministry, Cream developed itself to match the needs of the local Liverpool market, particularly its high student population. "The main idea behind everything we do is to give value for money, because such a large proportion of our punters are students," says Cream's business manager James King.

"If you look of our door prices and see the names that we manage to attract, I think it's exceptional value," adds King, who points out that students can hear world-class DJs

1	UNCH	Robson
3	GUAG	
4	3 SCATIN	
2	4 DREA	
15	5 THAT	
10	6 YOUR	
NEW	7 SURREN	
11	8 ONLY	
6	9 WERE GO	
NEW	10 YES M	
9	11 CHAIN	
7	12 LOVE	
14	13 THIS	
8	14 BACK	
NEW	15 JESSI	
NEW	16 FREED	
5	17 SOME	
NEW	18 MADE	
13	19 DONT S	
21	20 HAVEYO	
NEW	21 FAKE I	
NEW	22 FRUIT SO	
NEW	23 EVERY	
NEW	24 HURT	
16	25 TWO C	

club... way of life

A new breed of superclub has emerged in recent years pulling in big money with spin-offs such as record labels, tours merchandise and mix albums – and allowing dance fans to tap into a complete culture, reports tony farsides

like David Morales for \$5.

While clubs like the Ministry and Cream are ever expanding, some clubs have rejected the idea that bigger is necessarily better.

Leeds' garage and house club Hard Times is one of the country's most well-respected nights with a national profile. However, the club's runners have decided to keep a tight rein on their spin-off activities.

"We've got very rigid guidelines and a clear outlook on what we'd like to achieve," says Hard Times director Steve Raine. "I don't want to become this big commercial machine that just snowballs. It gets a bit



supermarket and I don't want to have a supermarket club." The club's main extra curricular activity is a record label that deals with genuinely underground club tracks from the likes of Todd Terry, Masters At Work and Roger



Sanchez.

"We wanted to do a bona-fide compilation – not just fill tracks of the shelf for some fancy bells and whistles collection. We commission the type of people we have of the club to do work for us."

There have been general criticisms that the club scene is becoming too commercial, a

THE LABEL

MICHAEL WATFORD "LOVE CHANGEOVER"
PRODUCED BY TERRY FARLEY & PETE HELLER
REMIXES BY DJ PIERRE & SALT CITY ORCHESTRA
TODD TERRY PRESENTS SOUND DESIGN
BACK FROM THE DEAD E.P VOL 1 & 2

THE LABEL

DISTRIBUTION BY NETWORK / SONY. NETWORK.0121 753 2548 SONY MUSIC OPERATIONS (ORDER DESK) 01296 399151

PIMP MUSIC
PRESENTS

DJS AT WORK



VOLUME 1
Dave Seaman
Available Now



VOLUME 2
Graeme Park
Completion mid July

The DJ Mix compilation series
set to feature the world's
greatest musical architects.

Distribution through Network 0121 753 2548 / Sony Music Operations 01296 399151

WILD WILD WEST
12", 20 Maxi CD, cassette, single, arranged by Tony Saw
OUT NOW

15 18 MINISTRY OF SOUND - THE SESSIONS
16 19 THE CHART MACHINE
17 20 DRIVE TIME

WAGG HIS TAIL
CAHNS
CENTRO
SILVER
SIBAKA

- 16 25 TWO
- 19 26 YOUR
- 27 RICOC
- 12 28 KEY T
- 17 29 KEEP
- 18 30 BUDDY
- 24 31 ALL T
- 32 JUST L
- 33 CANT
- 34 TOO M
- 35 35 ALICE
- 36 I BELI
- 22 37 LOVE &
- 38 OXBO
- 25 39 IF VOL
- 40 SPARI

↑ Bullerred titles at

Black
Released 30
Call the Sony
telesales order
on 01296 399151
or speak to you
Impulse rep.

© Distributed by Virgin Records

THE OFFICIAL CHARTS - 27 MAY

Musicweek

AW

MAYHEM AT THE MINISTRY

MAY RELEASES FROM THE SOUND OF MINISTRY AND OPEN



STRAYLIGHT
OPEN2010 10" & 12"
"CHEZ"

OPEN



DOI-OING
OPEN20011
"AIRPORT EP"



HAT TRIXX
SOM2014
"OLE OLE"



TECHNIQUE
SOM2 (CD) 008
"THIS OLD HOUSE"



PIMP DADDIES/GET POSITIVE
SOM2010
"VIBE" "I'LL HEAR YOUR BODY"



103 FRONT STREET LONDON E-MAIL MINISTRY@SOUND@CITYSCAPE.CO.UK
DISTRIBUTED BY AMATO DISCO LTD 0161 964 3302



S

- | | |
|----|-------------|
| 1 | UNCY Robson |
| 2 | GUAG |
| 3 | SCATM |
| 4 | DREAL |
| 5 | THAT |
| 6 | YOUR |
| 7 | SURREN |
| 8 | ONLY |
| 9 | WE'RE GO |
| 10 | YES N |
| 11 | CHAIR |
| 12 | LOVE |
| 13 | THIS T |
| 14 | BACK |
| 15 | JESSI |
| 16 | FREED |
| 17 | SOME |
| 18 | MADE |
| 19 | DONT'S |
| 20 | HAVE YC |
| 21 | FAKET |
| 22 | FR-OUT SO |
| 23 | EVERY |
| 24 | HURT |
| 25 | TWO |

"We've got very rigid guidelines and a clear outlook on what we'd like to achieve. I don't want to become this big commercial machine that just snowballs. It gets a bit supermarkety and I don't want to have a supermarkety club." — Steve Paine, director, Rude Mass

charge rejected by Cream's James King. "People make those criticisms but you can't run clubs on the back of a cigarette packet and expect to be flying people like David Morales in to play," he says. "It really is a proper business and you have to run it like that because people are relying on you."
However, many clubs are following the lead of the bigger names and diversifying into other fields on the back of running a

successful club night. Pimp in Wolverhampton, London's Release The Pressure and Bagley's Warehouse's X Tracks label are just a few of the club-based labels that have sprung up in recent years. Aside from the traditional clubs, one-off rave-party organisers have also successfully expanded their activities. Fantazia claims to hold the record for having the biggest indoor and outdoor parties in the UK and has been putting on

events since 1988. Aside from the obligatory record label and clothing line, which has stretched to 92 items including underspats, Fantazia has also had great success with videos, which now sell about 30,000 copies. "The Big Bang" was a 100-minute video of Fantazia's November 1994 event in Glasgow, which cost the company £45,000 to produce. Fantazia's head of promotion Andrew Gallagher says it was well worth it. "We had 12 cameras that filmed about 12 hours of footage each, so it cost a fortune to edit it," he says. "But it keeps us alive because we've got so many people watching the film and then they wonder when we're going to do our next one." Whether the venture, one thing all the successful club runners agree on is the importance of retaining the integrity of their primary product, the club or event. "Yes we're a commercial venture but we're also well aware of what it takes to remain credible," says the Ministry's Mark Roedel. "In terms of revenue, the other elements might outstrip the club but you can never forget that the club underpins everything. But at the moment, I think we're all riding the wave of dance music. It really is the music of this generation and I feel it's got a long way to go yet." And providing the attitude and style of those clubs can match the same qualities of the music, there's no reason why club culture shouldn't continue to grow.



15 18 MINISTRY OF SOUND - THE SESSIONS 4
16 19 THE CHART MACHINE
17 20 DRIVE TIME



MAY 27 JUNE 03 JUNE 10 JUNE 17

MAY 27		JUNE 03		JUNE 10		JUNE 17	
djs		djs		LOUD & CLEAR PARTY		djs	
MAIN ROOM	DANNY RAMPLING	MAIN ROOM	ALFREDO	MAIN ROOM	LISA LOUD	MAIN ROOM	JON PLEASD WIMMIN
	ASHLEY BEEDLE		LEE FISHER		TERRY FARLEY		ROCKY & DIESEL
	TIM JEFFREY <i>(play boys)</i>		SIMON GIBB <i>(the arena)</i>		STEVE LEE		MARK WILKINSON <i>(flying records)</i>
VIPER ROOM	BILLY NASTY	VIPER ROOM	FABIO PARAS	VIPER ROOM	STUART McMILLAN	VIPER ROOM	MARTIN PICKARD
	CLIVE HENRY		DAVID HOLMES		AMPO		GIRLS 2GETHER
	ADAM ARK		SCOTT BRAITHWAITE				
BACK ROOM	MOONBOOTS	BACK ROOM	DAVE O'NEILL	BACK ROOM	MOONBOOTS	BACK ROOM	ANDREW <i>(brother to brother)</i>
	DEE JAMES		ROBERT P		HUTCHINSON BROTHERS		DEANO
	ANDREW <i>(BROTHER 2 BROTHER)</i>		DANNY WRIGHT				
			DOM PALERMO				

UK MIDLANDS,
FOX'S LANE,
WOLVERHAMPTON,
WEST MIDLANDS
TEL: 01902 450011
FAX: 01902 450021

admission
£7 MEMBERS
£8 NON MEMBERS

promotions
CHARLIE CHESTER
SARAH SIMPSON
(01708) 730406

in association with

- 16 25 TWO C
- 19 26 YOUR
- 27 27 RICOC
- 28 28 KEY T
- 29 29 KEEP C
- 30 30 BUDD
- 31 31 ALL TC
- 32 32 JUST L
- 33 33 CANT
- 34 34 TOO W
- 35 35 ALICE
- 36 36 I BELI
- 37 37 LOVE &
- 38 38 OXB
- 39 39 IF YOU
- 40 40 SPARK

Bullethead nites an

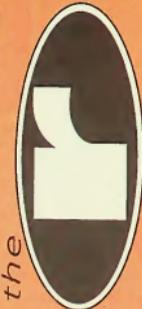
Black
Released 30
Call the Sony
telesales order
on 01296 3951
or speak to your
Impulse rep.
© 1995 Sony Music Entertainment Inc.
30107EP

Call the
GENERAL
SARAH
SIMPSON

WAS GIRLS TURN RED

THE OFFICIAL CHARTS - 27 MAY

the **IR** **chart**



britain's next best beats till **29**
5
95

chart

1 UNCL Robson

2 GUAG

3 SCATIN

4 DREA

5 THAT

6 YOUR

7 SURREN

8 ONLY

9 WREGO

10 YES N

11 CHAIP

12 LOVE

13 THIS

14 BACK

15 JESSI

16 FREED

17 SOME

18 MADE

19 DONT'S

20 HONEY

21 FAKE I

22 PARADISE

23 EVERY

24 HURT

25 TWO U

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

1 **KEEP LOVE TOGETHER**
Love To Infinity

2 **SWEETEST DAY OF MAY** (LOVE T/VANNELL/CREED MIXES)
Joe T. Vannell Project

3 **FRED UP** Elvetoeman

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

5 **GOING ROUND (DANCING DIVAZ/SDA/MICKEY P/MK/UBO MIXES)** D'Borra

6 **THE REAL LOVE THANG** (ROB D/PARKS & WILSON MIXES)
L'Homme Van Rean

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

8 **THE WAY THAT YOU LOVE** (D' FINGERS/ARMAND VAN HELDEN MIXES)
Vanessa Williams

9 **THE FEELING** Endive

10 **STONEAGE** (AQUARIUS/PETER PARKER MIXES) Floorjoan

11 **I NEED YOUR LOVE** (FOURTY MONKIES/JUNIOR VASOUEZ/STONEBRIDGE & JOHNNY BOY/JOHAN STRANUKIST MIXES) Frankie Phoenix

12 **AS LONG AS YOU'RE GOOD TO ME** (LOVE TO INFINITY/DANCING DIVAZ/FRANKIE FOMCETT MIXES) Judy Cheeks

13 **MUSIC'N'GURLS** (ORIGINAL/LUAR JETMAN MIXES) Jetpac

14 **BRASS** (LET THERE BE HOUSE (MIXES)) Party Faithful

15 **STARS** (IMXES) Dubstar

16 **DON'T MAKE ME WAIT** (LOVELAND MIXES)
Loveland featuring Rachel McFarlane

17 **NOT ANYONE** (PLAYBOYS/KAMASUTRA/DJ LELEWEL/MIAMI BY NIGHT MIXES)
BlackBox

18 **TLL BE THERE** (MIXES) Antonomasia

19 **RING TO THE RHYTHM** (Cuback featuring Federal)

20 **SING-A-SONG** (BROTHERS OF PEACE/MASTERS AT WORK MIXES)
Carolyne Harding & Landon Horton

21 **BALANDO** (D'N LOUIS (D'PUSH/IN THE GOODMAN MIXES)) Chabna

1 **WHEEL ROOM** (DOUBLEBACK)

2 **POSITIVE DOUBLEBACK**

3 **WIRED**

4 **LOVE/UP/DOUBBY**
Viva/MICA

5 **KMS UK'SIX**

6 **ONE DOUBLEBACK**

7 **WING/MERCURY**
Distinctive

8 **DEEP DISTRACTION**

9 **BEAT BOYS**

10 **POSITIVE DOUBLEBACK**

11 **FRESH**

12 **OREN READY/ORE**

13 **FOOD DOUBLEBACK**

14 **EASTERN BLOC**

15 **GROOVE** (MELBODY/MERCURY)
I'm Freedom

16 **AVEX**

17 **INDOCHINA** (STENSLIDE DOUBLEBACK)
CLASSIC: EVO (MERCURY) (MELBODY) (GAYO) 1st ANTONOMASIA

18 **1st ANTONOMASIA**

19 **1st ANTONOMASIA**

20 **1st ANTONOMASIA**

21 **1st ANTONOMASIA**

22 **1st ANTONOMASIA**

17 **TEP/PER-CENT** (LOVE TO INFINITY/CHRIS KING/MASTERS AT WORK MIXES) IT SEEMS TO HANG ON (DUB MIX) K.W.S. versus Double Exposure

18 **TUNE IN** (ANIMAL HOUSE MIX) (JUST SAY KNOW MIX)/FOX FORCE FIVE/FOX FORCE ONE
Chris & James

19 **LET'S START OVER** (DISS-CUSS/ORIGINAL MIXES) Pamela Fernandez

20 **MORE POOL** (YOU WACK)

21 **WHERE'S THE FEELING** (Kylie Mingue)

22 **EVERYBODY'S GOT TO LEARN SOMETIME** (I NEED YOUR LOVIN') Baby D

23 **BAD GIRLS** (SURE IS PURE MIXES) Xaver Gold

24 **LOVE IS ON OUR SIDE** (IAN RICH/DAVE KENDRICK/KOLLE DARGOIS & ROBIN HANDECK/TRACY & SHARON MIXES) Tom Jones

25 **THE UNDERGROUND** (YOU JUST CAN'T HOLD IT DOWN) (MIXES)
Scott Bond

26 **ABSOLUTELY RIDICULOUS!** (SATOSH) TOM/IE/DAVID (MORALES/ROKSTONE MIXES)
A&M doubleback

27 **UFT ME UP** (ORIGINAL/W/IX MIXES) M-Five featuring Brad Baker

28 **CANDY BAIN** (HEAVY D & TRAKAMATEZ/BOOKER T & BE BE STONED/DAVID CHARLES/WORTH MIXES) Soul For Real

29 **ITLL BE THERE** (CLAYDEN & MAC/SHINDIG/PASHA MIXES)
88.3 featuring Anthony

30 **WARMITT** (UPPACRY THE CAN Joy For Life)

31 **EVERYDAY** (ROGER SANCHEZ/MASTERS AT WORK/BLUEY MIXES) Incognito

32 **GIVE ME** (CLUB MIX/ORIGINAL MIX) Darghan

33 **GOOD TIME HERE** (JULES & SONS/KLONES WITH DAVID TYLER/DJ TAKEMURA MIXES)
Goda & The Low Dog

34 **FLY AWAY** (MIXES) Headway

35 **UP UP 4 IT**

36 **WE HAVE SOMETHING FOR YOU** (BTBS/CZZ & SI BRAD/TWINS MIXES)
Federal Hill

37 **DAY AND NIGHT** (DAVID MORALES/RAPINO BROTHERS MIXES) November

38 **MIDWITE** (WASS ORDER/UP/VEV/MAURICE FOLTON MIXES)/THAT'S A LADY
D'Phonics

39 **TO RIGHT YSH** (FRANKIE KNUCKLES/DAVID MORALES/BOBBY D/AMBROSIO/SATOSH)
Zane/ZTT

40 **STRESS**

41 **ONE DOUBLEBACK**

42 **FRESH**

43 **DECONSTRUCTION**

44 **SYSTEMATIC**

45 **DYNAMO**

46 **ONE DOUBLEBACK**

47 **ABSOLUTELY RIDICULOUS!**

48 **ABSOLUTELY RIDICULOUS!**

49 **ABSOLUTELY RIDICULOUS!**

50 **ABSOLUTELY RIDICULOUS!**

51 **ABSOLUTELY RIDICULOUS!**

52 **ABSOLUTELY RIDICULOUS!**

53 **ABSOLUTELY RIDICULOUS!**

54 **ABSOLUTELY RIDICULOUS!**

55 **ABSOLUTELY RIDICULOUS!**

56 **ABSOLUTELY RIDICULOUS!**

57 **ABSOLUTELY RIDICULOUS!**

58 **ABSOLUTELY RIDICULOUS!**

59 **ABSOLUTELY RIDICULOUS!**

60 **ABSOLUTELY RIDICULOUS!**

61 **ABSOLUTELY RIDICULOUS!**

62 **ABSOLUTELY RIDICULOUS!**

- 16 **25** TWO C
- 19 **26** YOUR
- 27 **RICOC**
- 28 **KEY T**
- 29 **KEEP I**
- 30 **BUDD**
- 31 **ALL TC**
- 32 **JUST L**
- 33 **CANT**
- 34 **TOW W**
- 35 **ALICE**
- 36 **IBELI**
- 37 **LOVE &**
- 38 **OXBO**
- 39 **IF YOU**
- 40 **SPARK**

↑ Bullseye titles at

Black

Released 30

Call the Sony
toll-free order
on 01296 39551
or speak to your
Impulse rep.

Supplies by: **IMPULSE**



- 22 **NEW** **BAILANDO** **CURT CURBS** (BT/SASHA/THE GOODMEN MIXES) Cebuano
- 23 **NEW** **GOT A MESSAGE** (CLUB MIX/IL-KON DUB) Il-Kon
- 24 **NEW** **I FEEL HIGH** (HARD/PROTECT I MIXES) Blu From
- 25 **NEW** **LOVE SHINE** Rhythm Source
- 26 **NEW** **I BELIEVE** (NOBBY & EL BARRON/CHRIS SCOTT MIXES) Happy Clappers
- 27 **NEW** **SPECIAL** (DAVID MORALES MIX) Robbie Craig
- 28 **NEW** **BET BUSY** (BIG CITY SUMMER MIX) Mr. Lee (Tral Paul v Mr. Lee)
- 29 **NEW** **I'M READY** (JOSH WINK/JOE MISS/DAH MIXES) Size 9
- 30 **NEW** **I CAN FEEL DESIRE** (NICK HUSSEY/PETER LORIMER/DAVID CHARLES/WORTH/JOE DEVICE & DEVRES MIXES) Back2Basiks featuring Mona Lisa
- 31 **NEW** **GOTTA FIND LOVE** (MARSHALL-JEFFERSON MIXES) Layla
- 32 **NEW** **THAT'S WHAT I GOT** Liberty City
- 33 **NEW** **TOUCH THE HOUSE** (ORIGINAL/ALTYCHY & SCRATORY MIXES) The Outrage Brothers
- 34 **NEW** **SURRENDER YOUR LOVE** (MIX/AND MIXES) Nightcrawlers featuring John Reid
- 35 **NEW** **DUB DAYS/DISCO DAYS** Disco Days
- 36 **NEW** **CLOSER** (MIXES) Mood II Swing featuring Carol Sylvan
- 37 **NEW** **CHANGE** (FATHERS OF SOUND/JIMMY GOMEZ/DANNY TENAGLIA MIXES) Red Cap/King Street Sounds

The 100 Club chart availability was a special forced service. Its estimated time as soon as it is complete on the British Motor publications details on 017-629-330

- 62 **NEW** **TOO MANY TASTES** (FRANKIE KNUCKLES/DAVID MORALES/BOBBY D'AMBROSIO/SALVOSI) Virgin
- 63 **NEW** **TOMIE** (MIXES) Frankie Knuckles featuring Adele
- 64 **NEW** **I'M ALIVE** (TIN TIN OUTTING SPEEDY/ORIGINAL MIXES) Cut 'N' Move
- 65 **NEW** **STAY TONIGHT** (CHRIS & JAMES/RHYME TIME PROD./ALE-MON MIXES) Isha-D
- 66 **NEW** **DREAM OF LOVE** Ago Of Ecstasy
- 67 **NEW** **FULLING UP WITH HEAVEN** (HARD/LORE/NEIL MCCLELLAN MIXES)/JOHN CLEESE, IS HE FUNNY? (DAVE VALENTINE/ANDY GRAY MIXES) The Human League
- 68 **NEW** **FOREVER** (BENJAI CANDELARIO MIX) Key To Life featuring Sabrina Johnson
- 69 **NEW** **JOY** (FELIX/FIDORE & BAMIN & SHERIDAN T. MIXES) Stupid! Stone featuring Ricci P. Washington
- 70 **NEW** **HOOKED** (TORY DE VITK/KEITH MAC MIXES) 9th Floor Elevators featuring Tony De Vita
- 71 **NEW** **FUNKY FEELINGS** (MIXES)/A.B.C AND D Blue Bamboo
- 72 **NEW** **STOOPID** Hal 9000
- 73 **NEW** **LEAVE HOME** (UNDERWORLD MIXES) The Chemical Brothers
- 74 **NEW** **HOOPLA** (LUAMI MARTIN DUNGA/TUTTLE EAGLE & RICHIE FINGERS MIXES) Orange
- 75 **NEW** **I'M ALIVE** (SASHA & BT REMIX) Seal
- 76 **NEW** **DIVA** Club 69
- 77 **NEW** **JUSTICE** Aushan G.L.C.

Virgin distributor

JOY DIVISION

Love will tear us apart

With exclusive mixes by
Don Gibson, Anwar Baker and the classic
Marsh Hanner original mix

Available 30 May 1995 CD MC & 12

RHC

Feel the fire / Wanna, move ya - mixes

Includes original RHC mix and exclusive Wagon Christ & Bedouin Christ mixes.
1. Original RHC mix. 2. Wagon Christ selected mix. 3. Bedouin Christ funky fix. 4. Wagon Christ move mix.

Release date : 28th May 1995. Strictly limited edition only.

15 **18** MINISTRY OF SOUND - THE SESSIONS 4

19 **19** THE CHART MACHINE

20 **20** DRIVE TIME

WASTOP THIS TURN RED

Call the 01296 39551

SONY

12th, 50th May 1995

WAGONS WITH WESC

12th, 50th May 1995

WAGONS WITH WESC

12th, 50th May 1995

14W

14

back to basics

The Pleasure Rooms, 9 Lower Marlton Street, Leeds LS1 (0113 249474).
 PROMOTER: Dove Beer.
 OWNER: Spentist Ltd.
 NIGHTS: Back to Basics (Sat, 9.30pm-late, £8/£10).

WHEN IT started four years ago, Basics admirably succeeded in injecting a little punk spirit back into a stagnant club scene with its controversial flyers, Jamie Reid graphics and two fingers attitude. Since the Basics empire has expanded, many have moaned that the club has sold out but this is really sour grapes and promoter Dove Beer still carries something of a torch for anarchic shenanigans. The recent move to The Pleasure Rooms has provided more luxurious surroundings, a better sound system and some infamous fish tanks. Four rooms over three floors means there's plenty to go around, with the tunes ranging from hip-hop techno to the latest house anthems. Residents Ralph Lawson and Huggy prove as popular as ever and invariably die the night by winding the crowd into a frenzy. A wonderful record label and the spanking Bar Basics (entry into which before 9pm guarantees entry into the club) also carry the esteemed B2B logo.

cream

Wolstonholme Square, Liverpool L1 (0151 708 9870/0151 709 1693).
 PROMOTER: Darren Hughes.
 OWNERS: Lenny McMillan and Stuart Dawson.

NIGHTS: Cream (Sat, 9.30pm-2am, £8/£7), Full On (10pm-5am, £12/£11). AS ITS mix CD sales up the charts, Cream (alongside Basics and the Ministry) has become one of the UK's three Superclubs. Immensely popular, people still travel huge distances to savour its atmosphere. Despite holding a whopping 1,800 people, the four spacious rooms mean you need never experience that messy tribal overheating feeling. For a more selective experience, Cream present Sleuth at The Paradise Factory in Manchester on the first Thursday of every month. In addition, it also hosts Full On, a once a month all-nighter which often sees guest hours from clubs such as Ministry of Sound and Back to Basics. May 26 is the next Full On date for the diary (officially called 'entire Summer Spectacular' where Paul Oakenfold, Carl Cox and Grobom Park will off be in evidence.

Clubs today play an ever-expanding role in dance music that has become just as important as the artists and DJs that provide the sounds within them. In the first part of a regular series, Johnny Davis begins an Informative guide to some of the top clubs and examines what their specialities and outstanding characteristics are

the cross

King's Cross Goods Yard, York Way London N1 (0171 8370828).

PROMOTER: Leah Reilly.
 OWNERS: Billy Reilly and John Parnell.
 NIGHTS: Chewy People (first Sat every month, £12/£10), Clockwork Orange (second Sat, £12), Renaissance (third Sat, 10pm-6am, £10), Bomb! and Bo Present Casting Couch (fourth Sat, £15), Glitterati! (Fri, 10.30pm-4.30am, £10), Solo (Thurs, 10pm-3am, \$8). SEASONED CLUBBERS and first timers mingle creating a very friendly, unpretentious vibe in a club that succeeds in being both intimate and popular. A thoughtful layout means there's ample opportunity to dance manically, chill out by the bar or admire the summer nights from the patio. Friday's Glitterati! attracts the likes of Rocky & Diesel and Judge Jules while the various Saturday nights provide bumping house sets from guests such as Les Oasis or Smokey. As playing alongside residents Seb Fontaine and Luke Neville, Bomb! and Bo Present Casting Couch, a new night from May 27, is hosted by the clubbed characters of the same name and promises much camp tomfoolery. Solo on Thursday nights consists of a five-hour set from a chosen DJ (Nicky Holloway plays on May 25) without the bother of warm-up spots or residents.

hacienda

11-13 Whitworth St West, Manchester M1 (0161 2365051).

PROMOTERS: Angelo Matthews and Jon Drage.
 OWNERS: Rob Gretton, New Order and Anthony H. Wilson.
 NIGHTS: Sound Education (Tues, 10pm-3am, £5), Kali! (Thurs, 10pm-2am, \$8), Shine (Fri, 9pm-late, \$8), Hacienda (Sat, 10pm-4am, £12), Flesh (last Wed every month, 10pm-4am, \$8). IT'S HAD a host of ups, downs and "Hacienda To Oases" headlines, but Manchester's most renowned club is still exciting itself in providing a great night that attracts tourists and diehard clubbers as well as its own hometown

fanbase. A variety of nights are now offered during the week such as Sound Education (Student) and Kali! (also Funk). Hacienda is also the home of Flesh, the largest gay event outside London's Heaven, which promotes a "no heterosexual" door policy. May 28 promises the final of the annual Mr Gay UK competition. Such is the reputation surrounding The Hacienda that following refurbishment next November, a party was held to bid farewell to the dancefloor: one that had witnessed Madonna's dancing, Alex Higgins's stumbling and Peter Hook's vomiting. Bumping into top stars is, of course, obligatory behaviour.

hollywoods

Atlanta Boulevard, Romford, Essex RM1 (01708 742289/01708 730408).

PROMOTER: Gordon Phillips.
 OWNER: First Continental Limited.
 NIGHTS: Come! (Mon, 8.30pm-1am, £2.50/£3.50), Liberation (Tues, 7pm-10.30pm, £2.50/£3.50), Wednesdays (Wed, 9pm-2am, free/\$5), Party Night (Thurs, 9pm-2am, free/\$2), Culture Shock (Fri, 9pm-3am, \$5/\$7), Strictly Rhythms (Sat, 9pm-2am, £3.65/£7). HOLLYWOODS is owned by the same group which owns Club UK in London and UK Midcians in Wolverhampton, to name just two. In club terms, Hollywoods is something of a veteran: this year it celebrates its seventh birthday. Pulling in the crowds six days a week (with occasional one off Clockwork Orange nights on Sundays) both Culture Shock and Strictly Rhythms are regular co-promoters. The club attracts a steadily growing of 2,000 and promoter Gordon Phillips reckons its success is down to the fact that "it's like a London club, but we have some fun as well. We have speaking DJs who like to have a laugh". Strictly Rhythms is based around a live PA each Saturday. The birthday bash next month promises to be a winner, with Steve Jackson as host and 1,000 specially mixed cassette freebies being given to the crowd.

lakota

6 Upper York Street, Bristol BS1 (0117 9426193).

PROMOTER: Paul Hugo, Martin, Charlotte Hazell, Martin Burgess.
 OWNERS: Lakota.
 NIGHTS: Solid State (Fri, 9.30pm-4am, £5/£7), Revolution (Sat, 9.30pm-4am, £5/£6). BRISTOL IS on everyone's lips IN 1995 with critical and commercial success for both Massive Attack and Tricky and the hosting of Sound City. Lakota, the finest club in the west country, plays host to these excellent nights a week. Solid State is France of the Rising High variety, while Revolution is the floor-filler with resident Nick Warren. Deceptively small, it's not unknown for the club to fill open all its doors to try to relieve the heat. Up and coming for Solid State is Mr C on June 2, Andrew Weatherall and Luke Stolar on June 9 and Josh Wink and Justin Robertson on June 16. Meanwhile, Revolution has Luvdad and Paul Harris on June 3 and Paul Oakenfold and Jim Sharf Ryan on June 10. "The only other night open in the South West - without a doubt," according to an impartial Paul Hugo.

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24							

power

ministry of sound

103 Grafton Street, London SE1, (0171) 3766528.

PROMOTERS: Jim Masters (Friday), Lynn Cosgrave (Saturday).

OWNER: Dance Club Limited.

NIGHTS: Open All Hours (Fri, 10.30pm-7am, £8/£12), Rallie (Sat, 11pm-9am, £15), A Way Of Life (alternate Thurs, 10.30pm-4am, £3/5/10).

THREE consistently popular nights, all regarded as the capital's absolute finest, attract a fashionable crowd. The purpose-built venue is as impressive as it is large and its sound system alone justifies the trek to Elephant & Castle. Open All Hours attracts the premier techno DJs. Rallie on Saturdays is on a house job with guests such as Ashley Beadle and Pale Tono. For the jungle connoisseurs the much respected A.W.O.I. has just moved from its monthly spot to a twice monthly Thursday nighter and attracts big jungle DJs such as Mickey Finn. MoS is currently on tour with CJ Mackintosh.

the pod

Old Harcourt Street Railway Station, Harcourt Street,

Dublin 2, (00353) 4780166/003531 4780225

PROMOTER: John Reynolds.

OWNER: John Reynolds.

NIGHTS: Student Night (Wed, 10.30pm-3am, 5p), 7th Floor (Thurs, 10.30pm-3am, 5p), U2 (Fri, 10.30pm-3am, 5p), Pure (Sat, 10.30pm-3am, 5p), Sunday Service (Sun, 10.30pm-3am, 5p).

U2 CHOSE The Pod for their end of tour party. Nomi Campbell held her last birthday bash here. Brad Pitt has headed around the VIP room and Prince selected the club for a three-hour jam earlier this month. Awarded European Club Design Of The Year for its minimalist, stark interior created by Ron McCulloch (who also designed The Tunnel in Glasgow), The Pod has transformed two disused railway tunnels into an impressive clubland pastiche. Art is progressive house while Pure is shameless handbag and happy house. "We hold 700 people maximum and have a light door policy," says John Reynolds, explaining the club's celebrity blessing. The neighbouring Chocolate Bar (8.15am, seven days a week) is their latest venture where the flavour is soul and more mellow house. Saturdays are promoted as a mixed gay and straight night and are proving to be legendary.

rumba club

Club Metro, Arbroath, Dumb1 (01382 581140/0631

£3/4/8/12)

PROMOTER: Wayne Dunbar.

OWNER: John Cairns.

NIGHTS: Rumba (one off Fri, 8pm-2.30am, £13.50).

ONE of the few (and hence extremely popular) house nights in darkest Dundee. Rumba is a ticket-only event which can sell out weeks before the party. The club has no regular nights, instead it runs a series of one-offs which are often packed to 1,500 capacity. "We believe in bringing up all the biggest names from the South that we can," says promoter Wayne Dunbar. Rumba started in Perth, moved to Dundee, had a brief spell in Edinburgh and is now firmly back in Dundee again. In addition, the club plans to hold a regular Friday nighter (called Wild Life) which promises to be smaller but no less fiery. The next Rumba is on June 2 with John Deweese and Toll Paul Newman. Dave Seaman and Jon of the Pleasured Winnies play on July 14.

renaissance

(01782 717872/01782 717873).

ONCE UPON a time it was a regular club but Renaissance is now better known as an accomplished touring roadshow, as well as hosting one-off parties at Birmingham's club, its line-up of touring DJs includes John Digweed and Ian Osis, among others. The latest Renaissance gambit is The Grand Tour, five special events in England's most beautiful stately homes which kicks off on July 15 with live PAs by Billie Ray Martin and Juliet Roberts. The club also visits Ibiza this year, playing UK on July 31 and Spooz on August 2. Renaissance excels at providing magnificent decor and rather fine mix CDs. Expect an experienced and dazed crowd of clubbers and plenty of hands-in-the-air style behaviour. Widely regarded as the finest night out money can buy, it also runs regular Saturday nights once a month at both The Tunnel in Glasgow and The Cross in London's King's Cross. A follow-up mix CD is expected later in the year.

rise

The Leadmill, 6/7 Leadmill Road,

Sheffield S1 (0114 2754500).

OWNER: Phil Mills.

PROMOTER: Steve Sibbold.

NIGHTS: Rise (Fri, 8.30pm-3am, £6/5).

THIS MONTH'S only night out claim the flyers. While this is not strictly true, the Rise crew (along with the recently unleashed Sheffield branch of The Music Factory) have succeeded in bringing vibrant music and glamour to Sheffield, a city that until recently was known for Pulp. The Human League and quality career. When you consider Rise has been open little over a year, this is an impressive feat. The club is especially proud of its high standards. "We change the interior every three months using local designers," says Brewnen Stone, press officer for Rise. Visiting DJs of some repute (Ferry & Heller, DJ, TWA) plus residents Steve Walker and Paul Chiswick keep punters on their toes.

shindig

Riverside, 57-59 Melbourne Street,

Newcastle NE1 (0191 222 1925).

PROMOTERS: Scott and Scooby.

OWNER: NECFI funded, managed by Andy Balman.

NIGHTS: Shindig (Sat, 9pm-2.30am, £5/7).

WHILE NOT quite in the same league as the MoS or UK Midlands in terms of size (yet), Shindig is certainly a welcome addition to Newcastle's hitherto sparse club scene and has just celebrated its first birthday. The club features two floors playing two very different styles of music. Downstairs there's US soul and garage ("very vocal soul," according to Scooby, one half of promoter/resident DJ team Scooby & Scott) while upstairs there's hard house and techno. Up Yer Ronson visit on June

slam

3, Tim Jeffries (Lead) and Darren Price (Boy's Own) play on June 10 and Gordon Kaye and Andrew Weatherall check in on June 17.

The Arches, 30 Midland St, Glasgow G1 (0141 331 1477).

PROMOTERS: Dave Clarke and Stuart McMillan and Orde Melkic.

NIGHTS: Slam (Fri, 10.30pm-3am, 5p), Haver Get Out The Boat (monthly). Hosted by Stuart McMillan and Orde Melkic, Slam specialises in the chunkiest techno folkie along an obscenely energetic crowd. It's hard, it's furious and it's obsessive. Opened to its meagre 650 capacity. Once a month Slam hosts the epic Never Get Out The Boat parties. These used to take place about a car ferry on the River Clyde but have since moved to the moored Renfrew Ferry in Glasgow. "The ferry idea was very strong," says Dave Clarke. "We had to shut the doors at 11pm and turn 500 people away. A very successful start." The next water-based adventure will be on May 27 with details available on the above number.

uk midlands

Foxes Lane, Wolverhampton WV1

(01902 450011).

PROMOTER: Charlie Chester.

OWNER: First Continental Limited.

NIGHTS: Clonica FM (Thurs, 9pm-2am, £3/2/4), UK Get 9pm-2am, £7/2/3).

ONCE UPON a time Foxes was a tacky nightclub. However, a deal involving Club UK, a reported £1.5m facility and the installation of a crackling sound system has transformed the venue into the country's newest Big Night Out. The crowds have happily made the pilgrimage to Wolverhampton (easy access to the M5, M6 and M1), and the club will shortly be attempting to negotiate an extension for a 3am drinks licence and 6am close. The club employs a "patron for everyone" policy, says PR General Frankie. Cars have evidently been taken to look after the customers: the air conditioning is highly effective and the layout is suitably clubber-friendly. As for the new sound system, an impressed Danny Tenaglia was heard to comment that it was "as good as the Sound Factory".

zap!

185-193 Kings Road, Old Ship Beach,

Brighton BN1 (01273 821588 (day)/

0123 202407 (night)).

PROMOTER: Wayne Seven-Kurz (Fri, Sat).

OWNER: Dave Reeves, Pat Butler, Neil Butler, Angie Livingstone.

NIGHTS: London Club Mix (Mon, 10.30pm-5am, 5-5-5), Short (Thurs, 10.30pm-2am, £2.50/£3.50), Club Red (Fri, 10.30pm-5pm, 5p/£7). Go It Girl (Sat, 10.30pm-4pm, 5p/£7).

Brighton is about as close to coastal clubbing bliss as you're going to get for those too broke to go to Ibiza this year. Located between Brighton's piers, Zap! has its entrance on the beach, providing the ideal post-club chill-out area. Fridays see frequent visitors Tall Paul Newman, Dave Randall and DJ Ariel joining resident Eric Powell, while Saturdays guests include Paul "Trouble" Anderson and Danny Rompling. Zap! is particularly welcoming to Brighton's gay scene.



15 18 MINISTRY OF SOUND - THE SESSIONS 4

16 19 THE CHART MACHINE

18 20 DRIVE TIME

Sound Of Week

Radio 2

Joe

Call Me 65208204

555555

555555

WANT TO BE THIS TURN RED

16 25 TWO O

19 26 YOUR

27 RICO

28 KEY T

17 29 KEEP

18 30 BUDD

24 31 ALL T

32 JUST

33 CANT

34 TOO M

35 35 ALICE

36 36 I BELIE

22 37 LOVE &

38 OXB

25 39 FVOL

40 SPAR

Bullseye titles on

Released 30

Call the Sony

teleshops order

on 01296 3951

or speak to you

Impulse rep.

11

S

1	UNCL	Robson
2	GUAG	
3	SCATT	
4	DREA	
5	THAT	
10	YOUR	
7	SURREN	
8	ONLY	
9	WEREGE	
10	YES N	
11	CHAI	
12	LOVE	
13	THIS	
14	BACK	
15	JESSI	
16	FREE	
17	SOME	
18	MADI	
19	DOIN'	
20	HAVEY	
21	FAKE	
22	PAROUT	
23	EVERY	
24	HURT	
25	TWO C	



FRESHENUP

OUT NOW

THE FRESH RECORDS COMPILATION

MIX CD AND CASSETTE BY JEREMY HEALY

FEATURING - Strike - U Sure Do. Formula 1 Lovestation - Shine On Me. Best Of My Love and Love Come Rescue Me Mr Roy - Saved. Something About U and United States Eden - Do U Feel 4 Me. Giant City - Feel The Spirit and many more monster Fresh tunes.

Vinyl includes - Exclusive bonus mixes of Mr Roy - Saved (Blue Bamboo Mix) and Nush remix of United States

Available on double CD/Mixtape/Double album
Available at Virgin Records and all good music stores.



Distributed by 3MV Group Ltd 0181 875 9947

namecheck: daisy & hauc © james hyman © ralph tee © brad beatnik © tim jeffery

tunes of the week

human league: 'filling up with heaven' (east west)

house A doublepack that has far too many mixes on it, but there are some excellent tracks here — head for the Dave Valentina mix of "John Cleeze Is He Funny", which has no traces of Human League but plenty of balls, nasty noises and a big kick 'n' bass. Hardfloor's instrumental house mix of "Filling Up With Heaven" is a little predictable but their slow mix which teases the vocals is terrific and almost takes you back to early Eighties Human League with bold synths and a raw funky rhythm. **0000** **tj**



jungle

PROGRESSIVE FUTURE

MUSIC 'Western' (Good Looking) Jungle artists seem to be adding down all sorts of creative avenues in search of the most original sounds. Here, PFM — the latest signings to U.S. EMI's label — head out on a panoramic journey through Western lands. Yes, the Moroccan-style guitar thing is here along with the regulation gunshots. It creates a great mood, particularly when the female vocal cruises in, and stands out a mile. **0000** **bb**

ANITA BAKER 'I Apologise/ Caught Up In The Rapure' (A&R) The mercies mourning by jungle artists/producers of classic soul cuts continues unabated as Anita Baker's wonderful Caught Up In The Rapure gets the breakthrough splice-up. Actually, the vocals are so strong and so much of the original feel is maintained that this really works as one of the more genuinely soulful jungle efforts. Also on the doublepack are remixes of the new slow jam I Apologise. **000** **bb**

dangermouse

rap

SMOOTH 'Mind Blowin' (Jive)

First Jazzy Jeff with "Summertime", now female Los Angeles rapper Smooth on the same label looks likely to dent some dancefloors with a little help from the inimitable loop on Kool & The Gang's "Summer Madness". Among the mixes there's one that swaps loops with The Isleys' "For the Love Of You" and others that steer clear of other people's music altogether, though the Kool & The Gang flavour works the best because it still sounds so good. **0000** **rt**

DANGEROUS 'The System/ Some MCS' (One Drop/Inner Out)

One Drop is the label set up by former Dodge City Productions man IG Culture



and the debut release comes from the 16-year-old Dangerous. The two tracks range from the loping, moody hip hop of "The System" to the funkier beats of "Sucker MC's", the single's best cut. There are three mixes of each, too, and plenty to lay with. **000** **bb**

techno

DAVID HOLMES 'Minus 61 In Detroit' (Got Discs) The man from Belfast is back and in full production mode — what with another EP (a collaboration with Aller Ego on Eye Q) — due out any day now. This one finds him in majestic techno funk mood a la Hardfloor with greater emphasis on atmosphere. The beats are hard and frenetic but it's the lush sounds that surround the

rythms that make Holmes's work a treat. Check out the doublepack for some brilliant soundtrack-style moody B-sides too. **0000** **bb**

SAKAN Time Fax' (GGS)

Sakan is Sander Klantenberg — who has had tracks out on Supersition and Nova Zembia — and Khalid Quazz. This debut is also taken from the upcoming GGS 'Volto' compilation. It takes a step back from the Hardfloor remix-style of recent GGS masterpieces and goes for a lighter, dreamier techno feel that's both funky and melodic. A quality release. **0000** **bb**

AMAZONE 'Demons Remixes' (Nova Zembia)

A Dutch release on a Belgian label, this techno stomper comes with four mixes and one extra track. 'Demons' carries the typical hallmarks of Nova Zembia releases in that it combines mesmeric, atmospheric instrumentation with hard beats in a way that is both classy and underactive. The funky Live Mix and Underworld-style Ten Mix are the key ones. **000** **bb**

STEVE BUG 'Bug For Everyone' (Rising High) This sampler sums up the skills and antics of Mr Bug and his dancing machines. A regular on the

excellent Supersition label in Holland. Bug distils quirky funky techno with a very dancefloor-conscious attitude. This EP features four fairly simplistic trancey techno instrumentals that may not hit too many charts but will fill the floors of techno clubs. **000** **bb**

DI SKULL 'Hard Drive' (Djax)

Wow, a Djax record that doesn't spill your eardrums, burst your speakers and that will appeal to more than just the hardcore techno crowd. This label has always had uncompromising releases of high quality but often they're just too damn hard for most people. This doublepack, while having some typically obtuse tracks also features some excellent Detroit style work-outs that ooze energy and atmosphere. Check "Six Million Ways To Die", "The Graveyard Orchestra" and "Keep It Hard" for some fizzy techno work-outs. **0000** **tj**

house

BLAX & SPANISH 'Blax & Spanish EP (Moosetrap)

Usually good house music alert as regards this excellent four tracker from DJS/producers Phil Asher and Gini Walters. If you like US-style house with added British charm then this is your welcome to the summertime surprise. It comes complete with two swinging linn party work-outs ("Pumping Pits 1 &

0000 world class kickin' cut
0000 bound to be converted into a hit
0000 a tantalising try for the charts
0000 it'll get lost in the scrum
0000 don't tackle this player

REPLAY
Wild Wild West
 12" • 20 MAIN • Cassette Single, guaranteed by **Wax/Slam** • **Out Now!**

18 MINISTRY OF SOUND - THE SESSIONS 4 - Soul On Wax
18 19 THE CHART MACHINE - Wax/Slam
19 20 DRIVE TIME - Djax

RONNI SIMON TAKE YOU THERE

THE CLUB CHART NO.1

MIXES BY SURE IS PURE / PLAY BOYS / STRIKE / SPLICE OF LIFE
 LOVESTATION / KEN MANTRA / DANNY TAURUS

DISTRIBUTED BY NETWORK / SONY MUSIC. ORDER DESK TEL: 01296 395151

12" / CD / MC

- 16 25 TWO ©
- 19 26 YOUR
- 27 RICO ©
- 28 KEY T
- 17 29 KEEP
- 18 30 BUDD
- 24 31 ALL T
- 32 JUST
- 33 CAN
- 34 TOO I
- 35 ALICE
- 36 I BEL
- 22 37 LOVE
- 38 OXBO
- 25 39 IF YOU
- 40 SPAR

Black
 Released 30
 Bullseye titles a
 Call the Sony
 telesales order
 on 01296 395151
 or speak to you
 impulse rep.

Watch this turn red
 Produced by Network/Sony
 Call Mrs. ESTERINA
 SPINNO
 SIMICA



2), one "Work your body and watch the bass" dance number (Spanish & Black) and one enormous Bucketheads build-up rip off ("Kick Da Bucket"), which is already confusing and shaking dancefloors about the place. Should sweep da board. **0000** d&h

KYLIE V APHRODEAD "Where's The Feeling?" (Deconstruction). Much as her Kylieless distills compositions to Madonna, it must be said that, had we not known better, we might well

inx

have believed the minimal vocal on this latest Felix Da Housecat three-track promo was indeed you know who's. Irrelevant pop star transposing aside, this is the hard 'n' deep set of mixes you might expect and - though only one will be included on the commercial release - all three boast some of the most booming drums you'll ever live lucky enough to

some time ago under the bizarre progressive umbrella but it's the TNT mix, however, that probably deserves the most attention as it takes the basic trancey tune and makes it into something altogether more lively, varied and ear-catchingly. Should appeal to several camps. **0000** d&h

M'BOZA RITCHIE "Cry India" (white label). This secretive stormer makes much use of a certain Lionel Richie sample and takes it where Lionel has

not been for some time (i.e. jumping about on the more youthful donors of the nation). With a different and very effective, low-down dirty instrumental on the other side and the big no-holds-barred party screaming tune on the A-side, this is a useful package. **0000** d&h

TECHNIQUE "This Ole House" (Sound Of Ministry). In similar style to Neneh Cherry's "Buffalo Stoker" and King Curtis' "Memphis Soul Stew", Technique unleashes a nifty novelty record by having a spokesperson talk the listener through a song's individual musical elements with this bumpy NY-flavoured house track instructing us on kick drums, hi-hats, tom-toms and synth etc. Very simple, very cool. **0000** jh

JUDY CHEEKS "As Long As You're Good To Me" (Positive). Ms Cheeks is back with more of a thumping club classic, with a distinct Euro touch, that's not quite as soulful as previous cuts but just as energetic and ballsy. Love to mimic and Frankie Fonnelt keep things fairly vocal-heavy while Dancin' Divaz go for a harder Euro-ish

mix. Maybe not her biggest potential hit but bound to enjoy substantial plays. **0000** bb

VANESSA WILLIAMS "The Way You Love Me" (Mercury). The A-side is a pleasant, if rather bland, midtempo US radio-type song but flip it over and you've got Armand Van Helden's latest pounding mix complete with chopped up vocals, dirt squelchy bass and croaking synths that bounds along excellently. It is similar to previous Armand mixes but it's a formula that works. **0000** jh

INXS "Original Sin" (Mercury). One of INXS's first big hits way before they had these shores, and one that has already been removed a few times, but Chris & James were on an excellent upgrade. They keep much of the original melodies, instrumentation and vocal intact while adding more contemporary house rhythms and some Nineties effects. For something much deeper, check out the flip - Morates turns in a very atmospheric interpretation of "I'm Only Looking" with eerie synths, looting trumpet and a swinging rhythm. Both superb. **0000** jh

albums

SALT TANK "S15 - Peel Session" (Intertel). This lot have had more than their fair share of reviews in this mag - quite simply because they consistently deliver the goods. The four-track John Peel Radio One FM Session 38-minute mini-album is a prime example. In just four songs, they manage to deftly traverse styles with skill and endearing creativity. For instance, the epic "Final Charge" opens the show with a storming Simple Minds melody sample, the more atmospheric "Meltown" keeps up the pace before the classic "Olympic" and "Isabella's Dream" bring the set to a dazed, drifting climax. The tracks slide from last year and show messrs. Gales and Stammers to be developing their diverse techno sounds admirably. This should out as the perfect

companion for anyone unfamiliar with their work. **0000** bb

VARIOUS "Freezone 2" (SSR/Freezezone). **VARIOUS** "Apollo 2" (Apollo). Normal RM policy is to review artist albums in favour of compilations but every so often a few collectors come along which simply have to be acknowledged for the skill and foresight involved in the compiling. "Freezone 2" is the second collection from the Belgium-based Crammed Discs subsidiary SSR/Freezone which dabbles in the more leftfield ambient and alternative genres. On this set, the two combine perfectly with the double CD mixing the cool jazz of APE's "Snake's Pass" with The Bollicious Brothers' funk and the misty jungle of T-Power. The result is what is best listened to as a two-and-a-half-



hour fascinating musical journey. **0000** "Apollo 2" sees the R&S offshoot label picking some recent classics from its own roster -

such as Subursing's "The Number Readers" and David Morley's "The First Floor" - alongside licensed cuts from U-Zik and Global

Communications. Again, the accent is on creating an overall mood rather than cramming together a bunch of techno/ambient hits and "Apollo 2" succeeds deftly. If one of those LPs that people will pick up on through word of mouth too. **0000** bb

VARIOUS "Networks 1" (Intellinet). This compilation will interest followers of the Plus 8 label with its Probe and Definitive offshoots. The 11 tracks on the LP boast production from Spacely J, Richie Hawtin and Ken Ishii as well as Plastikman's return of "DoDaGoo" and unreleased Plastikman track "Electric". Also included is Spacely J's classic "Something For Your Mind". Format freaks will relish the limited double 12 inch with free Plus 8 soundtrack. **0000** jh

THE ONE AND ONLY ORIGINAL CLASSIC!
A.S.H.A.

"J.J. Tribute"

The No.1 Italian Piano Anthem Re-Released on 12th June
BEWARE OF IMITATIONS! ask for Cat No: DMGX 999

LOOK OUT FOR FUTURE RELEASES IN JUNE:

Indy 500 "All I Need Is Love" - D-Tox "Just Can't Get Enough"
INFO ON 0171 251 4666

133



1	UNCL	Robson	2	GUAG	3	SCAT	4	DREA	5	THAT	6	YOUR	7	SURREN	8	ONLY	9	WERE	10	YES	11	CHAI	12	LOVE	13	THIS	14	BACI	15	JESS	16	FREE	17	SOM	18	MAD	19	DONT	20	HAVEY	21	FAKE	22	PAR-ROTS	23	EVER	24	HURT	25	TWO
---	------	--------	---	------	---	------	---	------	---	------	---	------	---	--------	---	------	---	------	----	-----	----	------	----	------	----	------	----	------	----	------	----	------	----	-----	----	-----	----	------	----	-------	----	------	----	----------	----	------	----	------	----	-----

- 16 **25** TWO CAN PLAY THAT GAME Bobby Brown MCA
 19 **26** YOU'RE THE STAR Rod Stewart Warner Bros
 27 **RICOCHET** Faith No More Slash
 28 **KEY TO MY LIFE** Boyzone Polydor
 17 **29** KEEP ON MOVING Bob Marley And The Wailers Tuff Gong
 18 **30** BUDDY HOLLY Weezer Geffen
 24 **31** ALL TOGETHER NOW Everton FC MDMC
 32 **JUST LOOKIN'/BULLET COMES** The Charlatans Beegars Banquet
 33 **CAN'T CRY ANYMORE** Sheryl Crow A&M
 34 **TOO MANY FISH** Frankie Knuckles featuring Adeva Virgin
 35 **ALICE (WHO THE X IS ALICE?)** Gompie Habana
 36 **I BELIEVE** Blessid Union Of Souls EMI
 22 **37** LOVE & DEVOTION (MC Sar & The Real McCoy Logic/Arista
 38 **OXBOW LAKES** The Orb Island
 25 **39** IF YOU LOVE ME Brownstone M.U./Epic
 40 **SPARKY'S DREAM** Teenage Fanclub Creation

↑ Buletted titles are those with the biggest sales gains over last week

Unscored, numbered vinyl CD contains Unreleased Demos Cassette

out now



662062 2 • 4 • 1

TOP TWENTY COMPILATIONS

- 1 ON A DANCE TIP 2** Global Television
- 2 NOW THAT'S WHAT I CALL MUSIC! 30** EMI/Argos/Jan
- 3 SILK AND STEEL** PolyGram NY
- 4 TOP GEAR 2** Columbia
- 5 WARNING! DANCE BOOM** Razor
- 6 STREET SOUL** Vjps
- 7 PULP FICTION (OST)** MCA
- 8 SIX MANIA** Dina
- 9 SHINE** PolyGram TV
- 10 CREAM LIFE** Decca/Arca
- 11 MORE BUMP 'N' GRIND** MCA
- 12 DANCE NATION 95** MCA
- 13 THE HOUSE COLLECTION - VOLUME 2** MCA
- 14 THE BEST ROCK ALBUM IN THE WORLD... EVER!!** Vjps
- 15 LET'S HEAR IT FOR THE GIRLS** PolyGram TV
- 16 DANCE MANIA 95 - VOLUME 2** PolyGram TV
- 17 SOUNDS OF THE SERPENTS** Epic/Finale
- 18 MINISTRY OF SOUND - THE SESSIONS 4** Sony BMG Music
- 19 THE CHART MACHINE** PolyGram TV
- 20 DRIVE TIME** Dina

- 25 ASTRO CREEP 2000** White Zombie Geffen
- 26 PROTECTION/NO PROTECTION** Massive Attack Virgin
- 27 MONSTER REM** Warner Bros
- 28 TUESDAY NIGHT MUSIC CLUB** Sheryl Crow A&M
- 29 MADE IN ENGLAND** Elton John Rocket
- 30 THE BENDS** Radiohead Parlophone
- 31 ABOUT TIME** The Stranglers Wham!
- 32 THE RHYTHM OF THE NIGHT** Corona Eternal/WEA
- 33 ELASTICA** Elastica Deceptive
- 34 PAN PIPE MOODS** Free The Spirit PolyGram TV
- 35 MUSIC FROM BIRMINGHAM: THE SHOW IN WHEELS feat. Arca and The THE Concert Club** Atlantic
- 36 WEEZER** Weezer Geffen
- 37 SMASH** Offspring Epitaph
- 38 AUTOMATIC FOR THE PEOPLE** REM Warner Bros
- 39 EVERYTHING CHANGES** Take That RCA
- 40 FROM THE BOTTOM UP** Brownstone M.U./Epic

© C.I.N. Produced in co-operation with the BPI and BARS, based on a sample of more than 1,000 record outlets

Blacknuss
 Released 30th May.

Call the Sony tele-sales order desk on 01296 395151 or speak to your Impulse rep.

Exclusively by Jive/Sony

WATCH THIS TURN RED

Get the SIZZURRA SHOCK SERIES

Getty Ready
 wild wild west
 Best ACCORDS
 12", CD, MP3 CD, cassette singles, download or vinyl only OUT NOW

US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	THIS IS HOW WE DO IT (Mauri Jordan)	(J&R)	26	COTTON EYE JOE (Johnny)	(Mercury)
2	HAVE YOU EVER REALLY LOVED A WOMAN (Sylvia Young)	(J&R)	27	GIVE IT 2 YOU (Boyz II Men)	(A&M)
3	WATER RUNS DRY (Boyz II Men)	(Mercury)	28	BIG PUPP/WARNING (The Notorious B.I.G.)	(A&M)
4	FLBE THERE FOR YOU (Reneé Hardin)	(Mercury)	29	3 BABY (Boyz II Men)	(Mercury)
5	FREAK LIKE ME (Alicia Keys)	(Mercury)	30	RUN-AROUND (Sade)	(J&R)
6	TOTAL ECLIPSE OF THE HEART (Alicia Keys)	(Mercury)	31	SHY GUY (2-Pac)	(Mercury)
7	I KNOW (James Brown)	(Mercury)	32	CAN'T STOP LOVIN' YOU (Herbie Hancock)	(Mercury)
8	RED LIGHT SPECIAL (J&R)	(Mercury)	33	YOU GOTTA BE (Boyz II Men)	(Mercury)
9	I BELIEVE (Guns N' Roses)	(Mercury)	34	I LIVE MY LIFE FOR YOU (Fuge)	(Mercury)
10	DON'T TAKE IT PERSONAL (Minnie Driver)	(Mercury)	35	SOMEONE TO LOVE (Janet Jackson)	(Mercury)
11	DEAR MAMA (J&R)	(Mercury)	36	CREEP (J&R)	(Mercury)
12	RUN AWAY (The Notorious B.I.G.)	(Mercury)	37	IF YOU LOVE ME (Beverly Hills Cop)	(Mercury)
13	LET HER CRY (The Notorious B.I.G.)	(Mercury)	38	DREAM ABOUT YOUR PUNKY MELODY (Boyz II Men)	(Mercury)
14	CAN YOU SEE (The Notorious B.I.G.)	(Mercury)	39	ANOTHER NIGHT (Boyz II Men)	(Mercury)
15	KEEP THEIR HEADS RINGIN' (J&R)	(Mercury)	40	WONDERFUL (Alicia Keys)	(Mercury)
16	BELIEVE (J&R)	(Mercury)	41	IF I WANTED TO (Minnie Driver)	(Mercury)
17	STRONG ENOUGH (J&R)	(Mercury)	42	THIS LIL GUY WE PLAY (J&R)	(Mercury)
18	HOLD ON (James Brown)	(Mercury)	43	DECEMBER (Collective Soul)	(Mercury)
19	IN THE HOUSE OF STONE AND LIGHT (J&R)	(Mercury)	44	I AM GOIN' DOWN (Boyz II Men)	(Mercury)
20	ASK OF YOU (J&R)	(Mercury)	45	I'D RATHER BE ALONE (Minnie Driver)	(Mercury)
21	TAKE A BOW (Minnie Driver)	(Mercury)	46	FREEDOM (Minnie Driver)	(Mercury)
22	CANDY RAIN (Sade)	(Mercury)	47	I'LL BE AROUND (Fuge)	(Mercury)
23	NO MORE I LOVE YOU'S (Alicia Keys)	(Mercury)	48	CLOSE TO YOU (Fuge)	(Mercury)
24	HOLD MY HANDS (The Notorious B.I.G.)	(Mercury)	49	I LIKE UR SOUL (Minnie Driver)	(Mercury)
25	EVERY LITTLE THING I DO (Sade)	(Mercury)	50	STRANGE CIRCUMSTANCES (Boyz II Men)	(Mercury)

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	CRACKED REAR VIEW (The Roots)	(Mercury)	26	BALANCE (Minnie Driver)	(Mercury)
2	THROWING COPPER (The Roots)	(Mercury)	27	SIXTEEN STONE (Boyz II Men)	(Mercury)
3	FRIDAY (OST) (The Roots)	(Mercury)	28	COLLECTIVE SOUL (Collective Soul)	(Mercury)
4	FORREST GUMP (OST) (The Roots)	(Mercury)	29	YES I AM (Minnie Driver)	(Mercury)
5	HELL FREEZES OVER (The Roots)	(Mercury)	30	SMASH (Minnie Driver)	(Mercury)
6	ME AGAINST THE WORLD (The Roots)	(Mercury)	31	CANDY RAIN (Sade)	(Mercury)
7	8 Ball (The Roots)	(Mercury)	32	NO ORDINARY MAN (Boyz II Men)	(Mercury)
8	JOHN MICHAEL MONTGOMERY (John Michael Montgomery)	(Mercury)	33	THE INFAMOUS (Boyz II Men)	(Mercury)
9	ASTRO CREEP 2000 SONGS OF... (Various Artists)	(Mercury)	34	MTV UNPLUGGED (Boyz II Men)	(Mercury)
10	THE HITS (Guns N' Roses)	(Mercury)	35	ENCUMBRANCE (The Roots)	(Mercury)
11	TUESDAY NIGHT MUSIC CLUB (Various Artists)	(Mercury)	36	WILDFLOWERS (J&R)	(Mercury)
12	CRAZYSEXYCOOL (J&R)	(Mercury)	37	BAD BOYS (OST) (Various Artists)	(Mercury)
13	THE LIONKING (OST) (Various Artists)	(Mercury)	38	THE WOMAN IN ME (Minnie Driver)	(Mercury)
14	UNDER THE TABLE AND DREAM (The Roots)	(Mercury)	39	AMOR PROHIBIDO (Sade)	(Mercury)
15	GREATEST HITS (Various Artists)	(Mercury)	40	GREATEST HITS (Various Artists)	(Mercury)
16	THIS IS HOW WE DO IT (Mauri Jordan)	(Mercury)	41	VITALITY (J&R)	(Mercury)
17	DOOKIE (Sade)	(Mercury)	42	YOU MIGHT BE A REINDEER F... (Various Artists)	(Mercury)
18	NO NEED TO ARGUE (The Carpenters)	(Mercury)	43	MY LIFE (Minnie Driver)	(Mercury)
19	MENUSA (Alicia Keys)	(Mercury)	44	PANTHER (OST) (Various Artists)	(Mercury)
20	NOW THAT I'VE FOUND YOU (Alicia Keys)	(Mercury)	45	BRANDY (Sade)	(Mercury)
21	ANOTHER NIGHT (Boyz II Men)	(Mercury)	46	I LAINT MOVIN' (Sade)	(Mercury)
22	FOUR (Boyz II Men)	(Mercury)	47	DO YOU WANNA RIDE? (Alicia Keys)	(Mercury)
23	MADE IN ENGLAND (Eminem)	(Mercury)	48	ABOVE (Minnie Driver)	(Mercury)
24	NOT A MOMENT TOO SOON (The Roots)	(Mercury)	49	PULP (OST) (Various Artists)	(Mercury)
25	TALES FROM THE HOOD (OST) (Various Artists)	(Mercury)	50	NEW JERSEY DRIVE (OST) VOL. 1 (Various Artists)	(Mercury)

Charts courtesy Billboard 27 May 1995. * Artists are awarded to those products demonstrating the greatest airplay and sales gain. © UK Acc. UK copyright.

UK WORLD HITS

GERMANY

1 (1)	BACK FOR GOOD Take That (RCA)
2 (1)	FEEL THE FEELING (Highlanders) (Mercury)
3 (1)	THINK TALK IN COP (2Pac/Real) (Mercury)
4 (2)	LET IT RAIN East 17 (Mercury)
5 (2)	I'VE GOT A... MNB (Columbia)

Source: Media Control

NETHERLANDS

1 (1)	FEEL THE FEELING (Highlanders) (Mercury)
2 (1)	BACK FOR GOOD Take That (RCA)
3 (2)	U SURE DO SUKE (CNR)
4 (1)	JULIA Says Wat Wat Wat (Mercury)
5 (2)	SO IN LOVE Duke (Virgin)

Source: Stichting Mepo 70

SWEDEN

1 (1)	BACK FOR GOOD Take That (RCA)
2 (1)	FEEL THE FEELING (Highlanders) (Mercury)
3 (1)	SOME MIGHT SAY (CNR)
4 (1)	CROCODILE SHOES Jimmy Nail (East West)
5 (2)	I'VE GOT A... MNB (Columbia)

Source: GUM/IFPI

AUSTRALIA

1 (1)	BACK FOR GOOD Take That (RCA)
2 (1)	YOU BELONG TO ME JK (Columbia)
3 (1)	I'VE GOT A... MNB (Columbia)
4 (1)	TOTAL ECLIPSE OF THE HEART (Mercury)
5 (2)	SET YOU FREE N-Trace (Duck)

Source: Australian Record Ind. Assn.

UK WORLD HITS:

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

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	UNCHAINED MELODY (Robson Green & Joanne Byrne)	(J&R)	25	THIS IS HOW WE DO IT (Mauri Jordan)	(J&R)
2	GUAGLIONE (Perez Prado)	(J&R)	14	KEY TO MY LIFE (Perez Prado)	(Plymouth)
3	SCATMAN (Scatman John)	(J&R)	22	IF YOU ONLY LET ME IN (J&R)	(Columbia)
4	DREAMER (Jay Jay) (J&R)	(Mercury)	24	HURT SO GOOD (Janet Jackson)	(Mercury)
5	THAT LOOK IN YOUR EYE (Alicia Keys)	(Mercury)	25	FREEDOM (Minnie Driver)	(Mercury)
6	YOUR LOVING ARMS (Sade)	(Mercury)	27	LOVE & DEVIATION (Sade)	(Mercury)
7	SUPREMACY YOUR LOVE (Sade)	(Mercury)	27	TURN ON, TUNE IN, COP OUT (Fuge)	(Mercury)
8	ONLY ONE ROAD (Celine Dion)	(Mercury)	28	STRANGE CIRCUMSTANCES (Boyz II Men)	(Mercury)
9	WE'RE GONNA DO IT AGAIN (The Roots)	(Mercury)	29	U SURE DO SUKE (CNR)	(Mercury)
10	YES (Minnie Driver)	(Mercury)	30	SOME MIGHT SAY (CNR)	(Mercury)
11	BACK FOR GOOD Take That (RCA)	(Mercury)	31	HYPONOTISE (Simple Minds)	(Mercury)
12	TWO CAN PLAY THAT GAME (Bobby Brown)	(Mercury)	32	IF YOU LOVE ME (Beverly Hills Cop)	(Mercury)
13	CHAINS (The Roots)	(Mercury)	33	CAN'T CRY ANYMORE (Sheryl Crow)	(Mercury)
14	MADE IN ENGLAND (Eminem)	(Mercury)	34	DOYNT WANT TO FORGIVE ME NOW (The Roots)	(Mercury)
15	JESSIE (Julia Roberts)	(Mercury)	35	WHITER SHADE OF PALE (Alicia Keys)	(Mercury)
16	LOVE YOU CRAZY (Love City Seven)	(Mercury)	36	EVERYDAY (Minnie Driver)	(Mercury)
17	HAVE YOU EVER REALLY LOVED A WOMAN (Sylvia Young)	(Mercury)	37	I BELIEVE (Guns N' Roses)	(Mercury)
18	KEEP ON MOVING (Minnie Driver)	(Mercury)	38	DON'T STOP (Bridgette Wilson)	(Mercury)
19	I KNOW (James Brown)	(Mercury)	39	BUDDY HOLLY (Various Artists)	(Mercury)
20	YOU'RE THE STAR (Bobby Brown)	(Mercury)	40	BEST IN ME (Lance)	(Mercury)

© GMA. The Network Chart is compiled by GMA for Independent Radio using airplay data from Media Monitor and ORB sales data.

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	STANLEY DUB (Paul Weller)	(Geffen)	21	SMASH (Minnie Driver)	(Mercury)
2	CRIMINAL MINDS (The Roots)	(Mercury)	22	CROCODILE SHOES Jimmy Nail (East West)	(Mercury)
3	PICTURE THIS (The Roots)	(Mercury)	23	THE BENDS (The Roots)	(Mercury)
4	THE COMPLETE (The Roots)	(Mercury)	24	CROSS ROAD - THE BEST OF (Sade)	(Mercury)
5	GREATEST HITS (Various Artists)	(Mercury)	25	SIMPLY THE BEST (The Roots)	(Mercury)
6	DEFINITELY MAYBE (Sade)	(Mercury)	26	TWISTED (Sade)	(Mercury)
7	NO NEED TO ARGUE (The Carpenters)	(Mercury)	27	TRICKY TRICK (The Roots)	(Mercury)
8	DUMMY (Minnie Driver)	(Mercury)	28	GALORE (Minnie Driver)	(Mercury)
9	MENUSA (Alicia Keys)	(Mercury)	29	KOJAK VARIETY (The Roots)	(Mercury)
10	PARKLIFE (The Roots)	(Mercury)	30	DIVINE MADNESS (Minnie Driver)	(Mercury)
11	WAKE UP! (The Roots)	(Mercury)	31	GREATEST HITS II (Various Artists)	(Mercury)
12	CARRY ON UP THE CHARIS - THE BEST OF (The Roots)	(Mercury)	32	THE VERY BEST OF... (Various Artists)	(Mercury)
13	DOOKIE (Sade)	(Mercury)	33	ABOUT TIME (The Roots)	(Mercury)
14	CRIM MIND (The Roots)	(Mercury)	34	UNPLUGGED IN NEW YORK (Various Artists)	(Mercury)
15	WEEZER (Weezer)	(Mercury)	35	THE DARK SIDE OF THE MOON (Pink Floyd)	(Mercury)
16	MONSTER (Minnie Driver)	(Mercury)	36	NEVERMIND (Minnie Driver)	(Mercury)
17	ELASTICA (Elastica)	(Mercury)	37	THE BEST OF ROD STEWART (Rod Stewart)	(Mercury)
18	AUTOMATIC FOR THE PEOPLE (R.E.M.)	(Mercury)	38	UNPLUGGED (Various Artists)	(Mercury)
19	TUESDAY NIGHT MUSIC CLUB (Various Artists)	(Mercury)	39	THE IMMACULATE COLLECTION (Minnie Driver)	(Mercury)
20	MADE IN ENGLAND (Eminem)	(Mercury)	40	EVERYBODY LIES (The Roots)	(Mercury)

© CIN. Compiled by ERA

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1		THIS IS HOW WE DO IT	Montell Jordan	Def Jam/Island	12DEF 4 (F)
2	NEW	FREEDOM	Michelle Gayle	1st Avenue/RCA	74221/28491 (BMG)
3		EVERYDAY	Incognito	Talkin Loud	TLX 58 (F)
4	3	LOVE CITY GROOVE	Love City Groove	Planet 3 GNY	20031 (P)
5	2	KEEP ON MOVING	Bob Marley And The Wailers	Tuff Gong	12TGF 4 (F)
6	4	TWO CAN PLAY THAT GAME	Bobby Brown	MCA/MCST	1973 (BMG)
7	6	IF YOU LOVE ME	Brownstone	MJL/Epic	60 1436 (SM)
8	5	IF YOU ONLY LET ME IN	MN8	1st Avenue/Columbia	CO 60132/52 (SM)
9	7	24-7-365	Charis And Eddie	Capitol	CO.CDCLS 749 (E)
10	NEW	JOY	Blackstreet	Interscope	A 8195T (W)
11	NEW	LIFTED	Lighthouse Family	Wild Card	CD.CARDW 17 (F)
12	8	DOWN WITH THE CLIQUE	Aaliyah	Jive	JIVET 377 (BMG)
13	8	FREAK LIKE ME	Adina Howard	East West	A 44371 (W)
14	11	THE 4 PLAY EPs	R Kelly	Jive	CD.JIVE36 (BMG)
15	10	SOUR TIMES	Porishead	Go Beat	GODX 116 (F)
16	NEW	THE WAY WE ARE	The Affair	4th B'way	12BRW 322 (F)
17	10	FORGET I WAS A G	Whitehead Bros	Motown	TMDX 1441 (F)
18	12	CRAZY	Mark Morrison	WFA	YZ 3077 (F)
19	14	RED LIGHT SPECIAL	TLC	Laface	74221/23661 (BMG)
20	15	TURN ON, TUNE IN, COP OUT	Freak Power	4th B'way	12BRW 317 (F)
21	16	FEEL ME FLOW	Nature By Nature	Big Life	BLRT 115 (F)
22	17	I'M GOIN' DOWN	Mary J Blige	Updown/MCA/MCST	2053 (BMG)
23	19	THANK YOU	Boyz II Men	Motown	TMDX 1438 (F)
24	18	IT'S A MAN'S MAN'S MAN'S WORLD	Jeanie Tracy/Bobby Womack	Fibe	ETL0252/809M/SM
25	21	WHOOPS NOW/WHAT'LL I DO	Janet Jackson	Virgin	VSTY 1533 (E)
26	22	YOU GOTTA BE	Dest'rye	Dusted Sound/Sony	SD 86132/16 (SM)
27	23	ONE	Mica Paris	Cooltempo	12C0JL304 (E)
28	25	HOLE IN THE BUCKET	Spearshead	Capitol	12CA 742 (E)
29	29	FIRE	Primo feat Deronzo Sims	Labels Blanca/PWL	RL 118 (SRO)
30	28	I'VE GOT A LITTLE SOMETHING FOR YOU	MN8	1st Avenue/Columbia	600306 (SM)
31	26	SHOW A LITTLE LOVE	Ultimate Kaos	Wild Card	CD.CARDW 18 (F)
32	31	THINK TWICE	Donna Marie	London	12LDR982 (P)
33	24	RELEASE YO' Delf	Method Man	Def Jam/Island	12DEF 8 (F)
34	27	RAGGAMUFFIN GIRL	Apache Indian featuring Frankie Paul	Island	12IS 606 (F)
35	29	I ONLY WANT TO BE WITH YOU	Barry White	ABM	581071 (P)
36	35	FLAVOUR OF THE OLD SCHOOL	Beverly Knight	Domino	12DOME 101 (E)
37	37	SPIRIT INSIDE	Spirits	MCA/MCST	2045 (BMG)
38	38	SHORT DICK MAN	26 Fingers featuring Gillette	ZXZ	ZXZK43R8 (I)
39	34	THE SWEETEST DAYS	Vanessa Williams	Mercury	CD.MERC2 422 (P)
40	31	DO YOU SEE	Warren G	RA/Island	12RAL 3 (F)

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	SURRENDER YOUR LOVE	The Righteous Brothers featuring Janell Rife	Real Gone/Island	7427/2838 (BMG)
2	NEW	BURNING '95	MK featuring Alana Surrender	Acty 12TV 6 (TRC/BMG)	
3	NEW	EVERYDAY	Incognito	Talkin Loud	TLX 55 (F)
4	NEW	TOO MANY FISH	Frankie Knuckles featuring Adina	Virgin	VSTY 89 (E)
5	2	YOUR LOVING ARMS	Bike Ray Martin	Magnum	MAAG 1031 (W)
6	NEW	FREEDOM	Michelle Gayle	1st Avenue/RCA	74221/28491 (BMG)
7	NEW	RO OUTSIDE OF LING & THE REMAINS OF A WOMAN	The Future Sound Of London	Virgin	VST 1549 (E)
8	1	DREAMER	Livin' Joy	Unidisc/verve/MCA/MCST	2056 (BMG)
9	4	THE DANCE TO THE MUSIC EP	Hustlers Convention	Stress	12STR 53 (P)
10	NEW	OXBOW LAKES	The Orb	Island	12IS 609 (F)
11	6	THIS IS HOW WE DO IT	Montell Jordan	Def Jam/Island	12DEF 7 (F)
12	NEW	JOY OF LIVING	Du:3	MCA/MCST	2057 (BMG)
13	NEW	I'VE GOT SOMETHING FOR YOU	Federal Hill	L'Attitude	LATX 20 (F)
14	9	SCATMAN (SKO-BA-BOP-BA-DOP-BOP)	Scatman John	RCA	74321/252031 (BMG)
15	5	MOVE YOUR BODY	Eurogroove	Aven	UK.AVENX 4 12M/SM
16	NEW	JOY	Blackstreet	Interscope	A 8195T (W)
17	11	WORK IT OUT	Shiva	4th FX	261 (F)
18	NEW	KILLA SOUND/WHAT'S ON YA MIND?	Johnny Jungle	Suburban Base	SUBBASE 62 (SRO)
19	3	VOLUME ONE	Diva Rhythms	Triplot Trix	TRTXAX 038 (RTM/P)
20	NEW	SPEND THE DAY	Urban Cookie Collective	Pulse	8 12L.05E 85 (P)
21	NEW	SEE IF YOU CAN DANCE	Oz	Que!1	10 12S12 (F)
22	NEW	FORGET I WAS A G	Whitehead Bros	Motown	TMDX 1441 (F)
23	NEW	COME INTO MY LIFE	Joyce Sims	Club Tools	006430 CLU (P)
24	8	BORN SLIPPY	Underwood	Junior Boy's Own	JBO 22 (RTM/P)
25	21	BUMPER	Chrome	Consolidated	CSO 2203 (3MV/SM)
26	NEW	CLOSER	Mood II Swing	Red Cat	12RCR 003 (BMG)
27	28	IT'S ALRIGHT	SAIN Part Two	Effective	EEFFS CD2 (P)
28	7	YOU	Stax featuring Carl Lennig	Danone	DWMP1236/BMG
29	NEW	TWO CAN PLAY THAT GAME	Bobby Brown	MCA/MCST	1973 (BMG)
30	20	TOW TRUCK	Sales Of Paradise	Warp	WAP 82 (RTM/P)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	POVERTY'S PARADISE	Naugthy By Nature	Big Life	BLR/P 29/BLR/MC 28 (P)
2	1	CREAM LIFE	Various	Deconstruction	12D2719/042/2719 (BMG)
3	NEW	WHAT'S THAT SOUND?	Sant Vers/Riders Of The Last Air Mile	MW	MW 3211 (W)
4	8	ON A DANCE TIP 2	Various	Global Television	-RAD/MC 12 (BMG)
5	6	THE HOUSE COLLECTION - VOLUME 2	Various	Fantasia	-FHC 90/RC (W)
6	5	MINISTRY OF SOUND - THE SESSIONS 4	Various	Sound Of Ministry/MN/PS	44M/MC 424 (W/M)
7	NEW	BOOM BUMP N' GRIND	Various	MCA	-MCC 11396 (BMG)
8	NEW	THE INFAMOUS	Mo'N Deep	RCA	74838/84831 - 8 (Imp/rt)
9	NEW	SECRET WEAPONS - VOLUME TWO	Roger S. Prezents	Narnack	02ALP 12/RC/RTM 31 (RTM/P)
10	NEW	THE NEXT CHAPTER OF DUB	Renegade Soundbox	Met	STUW/9623/04/96 (RTM/P)

SPECIALIST CHARTS

27 MAY 1995

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

BIGGER... BETTER... BEST!

This essential reference book includes names, addresses, phone and fax numbers and key personnel conveniently organised for ease of use.

Only £34 + £2 for postage and packaging (+ £7 overseas)

To order your copy of the music industry's favourite desk accessory complete the coupon below & return to:

Music Week Directory '95, CPL

120-126 Lavender Avenue, Mitcham, Surrey CR4 3HP. Tel: 0181 640 8142. Fax: 0181 648 4873

Name Address

I enclose a cheque for £ for copies payable to Music Week Directory

My card number is Access/Mastercard Visa American Express Diners Club

Date card expires Signature



VIDEO

This	Last	Artist	Label/Cat No.
1	1	SCHINDLER'S LIST	CIC Video VHR740
2	2	THE ARISTOCATS	Walt Disney Q24392
3	3	THE X-FILES: FILE 1-PILOT-DEEP THROAT	Fox Video BF0785
4	4	THE X-FILES: FILE 2 - SQUEZZE/CUNOUIT	Walt Disney Q22252
5	5	COOL RUNNINGS	Tempo 9412
6	6	POSTMAN PAT - ABC STORY	Tempo 9532
7	7	POSTMAN PAT - 12 & GIFT	Tempo 9532
8	8	KALIFORNIA	Columbia TriStar CVF2807
9	9	THE CROW	Evil 1157
10	7	RED DWARF VS. GUNMEN OF THE APOCALYPSE	BBC BDC05248
11	9	THURMLINA	Warner Home Video VCI0180
12	10	THE ULTIMATE FIGHTING CHAMPIONSHIP	Parade PA45029
13	10	MR MEN AND LITTLE MISS	Tempo 9522
14	10	ONE TWO THREE MY SHOE	Tempo 95072
15	13	WALLACE & GROMIT - A GRAND DAY OUT	BBC Video BDC05135

This	Last	Artist	Label/Cat No.
16	10	DAD'S ARMY - THE MOVIE	CIC Video VHR740
17	15	WALLACE & GROMIT: THE WRONG TROUSERS	CIC Video VHR740
18	12	THE RETURN OF JAHAR	Walt Disney Q24392
19	6	STAR TREK NEXT GENERATION - GAMBIT	Fox Video BF0785
20	14	STOOLY...ZZY, WHIZZY, LET'S GET BITZY	Walt Disney Q22252
21	4	ACE VENTURA PET DETECTIVE	Tempo 9412
22	18	THE NEW MAGIC ROUNDOUB	Tempo 9532
23	18	ABSOLUTELY FABULOUS - HOSPITAL	BBC BDC05413
24	23	ABSOLUTELY FABULOUS - NEW BEST FRIEND	BBC BDC05413
25	16	BETHOVEN'S 2ND	Columbia TriStar CVF2807
26	18	SISTER ACT 2	Evil 1157
27	10	BOYS BUNNY AND FRIENDS - 2	Warner Home Video VCI0180
28	17	HELLASIER 1	Parade PA45029
29	17	HELLASIER - VOLUME 1	Tempo 9522
30	20	CLIFFRANGER	Tempo 95072

This	Last	Title	Label/Cat No.
1	1	VARIOUS ARTISTS: Songs That Won The War	VHL 53482(3)
2	4	BOB DYLAN: Unplugged	SMV Columbia 50112
3	3	CBAS TV GAVE: Street Party	Telesat Video VCI0138
4	2	MAX YERAVES: Singalong War News	VHL 53482(3)
5	8	TELEVISION: Frenzied Up & Lumpy	PHI 14142(3)
6	5	KUDUS: ARTISTS: Waves Of Country - Volume 1	NY 17042
7	7	JAMIE FAUL & ROBERT PLATT: In the Valley	WVA 3838(3)
8	6	ABBA: Mama Gold Greatest Hits	PolyGram Video 95449
9	5	VARIOUS ARTISTS: Sweet As Apple Pie	Home 1913(3)(2)
10	9	TAKE THAT: Everything Changes	BMG Video 74022042(3)
11	10	TAKE THAT: Berlin	BMG Video 74022042(3)
12	12	ELVIS PRESLEY: The Best Performances	MGM/UA Video 52072(3)
13	14	BON JOVI: Cross Road - Best Of	PolyGram Video 95273(3)
14	19	NRVANA: (Just) Say It! (Single)	Caplan Home Video 95254(3)
15	17	UTERH WOLVES: Always And Forever - Single	SMV 515(3)

INDEPENDENT SINGLES

This	Last	Title	Artist	Label/Cat No.
1	1	SOME MIGHT SAY	Creation CRECD 169 (3MVV)	
2	3	LOVE CITY GROOVE	Davis North City Groove	
3	2	ARMY OF ME	Davis One Little Indian 152 TP100(C)	
4	4	WHERE I FIND MY HEAVEN	Gigolo Aunts Fine Blaze 8702 (RTM/P)	
5	4	THE LAST TIME	Parade Music For Records CDOUT 105 (P)	
6	5	FIND THE ANSWER WITHIN	Creation CRECD 202 (3MVV)	
7	6	THE DANCE TO THE MUSIC EP	Stress CD25R 35 (P)	
8	9	BORN SLOPPY	Junior Boy's Own JBO 210CS (RTM/P)	
9	8	FOLD BACK 35	Silverstone 8761 (P)	
10	6	MOTORBIKE TO HEAVEN	Island Red CIRB 106 (V)	
11	7	BOOGIE WOOGIE BUGLE BOY	Big Bad Calico 11 (P)	
12	10	TRIAUX ONE	Tripoli Trax TRX48 0802 (RTM/P)	
13	12	NOVELTY WAVES	Apollis APOLLO 2800 (V)	
14	13	FEEL ME FLOW	Big Life BLRD 115 (P)	
15	10	WHAT/EVER	Creation CRECD 195 (3MVV)	
16	10	SOME MIGHT SAY (4TH FORMAT)	Creation CRECD 204T (3MVV)	
17	14	CIGARETTES & ALCOHOL	Creation CRECD 190 (3MVV)	
18	19	FIRE	Labelle Bianca NLECOX 18 (SRD)	
19	15	WAKE UP BOO!	Creation CRECD 191X (3MVV)	
20	10	TOW TRUCK	Warp WAP 42 (RTM/P)	

This	Last	Title	Artist	Label/Cat No.
1	1	DEFINITELY MAYBE	Creation CRECD 169 (3MVV)	
2	2	WAKE UP	Creation CRECD 179 (3MVV)	
3	4	ELASTICA	Elastica Deceptive BLUFF 104(CD V)	
4	6	SMASH	Epiphany E 864322 (PH)	
5	3	RED MEDICINE	Dischord DIS 902D (SRD)	
6	5	LAST TRAIN TO LHASA	Planet Dog BARDCD 011 (3MVV)	
7	7	TOWTRUCK	Warp WARP3D 31 (RTM/P)	
8	8	THE NEXT CHAPTER OF DUB	Mute CSDTHM 30 (RTM/P)	
9	7	I CARE BECAUSE YOU DO	Warp WARP3D 30 (RTM/P)	
10	9	SMART	Indiehead SLEEP3D 007 (V)	
11	8	ONCE UPON THE CROSS	Roadrunner RR 89492 (P)	
12	14	THE SECOND THINGS/STARS ALBUM	This Way U 526302 (P)	
13	17	EVERYTHING IS WRONG	Mute CSDTHM 310 (RTM/P)	
14	10	SEE YOU ON THE OTHER SIDE	Beggans Beggan 8802C 130 (RTM/P)	
15	12	OLYMPIAN	Costermonger GENE 010(CD V)	
16	11	WOWEE ZOWEE	Big Cat ABB 862 (P)	
17	15	ALL BORO RINGS	Roadrunner RR 90092 (P)	
18	16	EXODUS	MPG 001032 (MP)	
19	13	MUSIC FOR AMORPHOUS BODY...	Daemonic UHF (RTM/P)	
20	10	FEAST OF HEARTS	China WOLDC 1061 (P)	

INDEPENDENT ALBUMS

ROCK

This	Last	Title	Artist	Label/Cat No.
1	1	DOOKIE	Green Day Reprise 326245322 (SRD)	
2	2	SMASH	Digiplog Epiphany E 864322 (PH)	
3	3	SUGAR IN NEW YORK	Nirvana Geffen GEF 24272 (BMG)	
4	4	NEVER/MIND	DGC DGC 24425 (BMG)	
5	5	CROSS ROAD - THE BEST OF	Jamco J229362 (F)	
6	6	SIXTEEN STONE	Intercope 694925312 (W)	
7	7	KING FOR A DAY, FOOL FOR A...	Slash 8285682 (F)	
8	8	ALLEN LUVE SECRETS	Relativity 4768964 (SM)	
9	6	ONCE UPON THE CROSS	Roadrunner RR 89492 (P)	
10	12	IN ULTERO	Geffen GEF 24536 (BMG)	

This	Last	Title	Artist	Label/Cat No.
11	11	BEHIND CLOSED DOORS	EMI 026610 (SRD)	
12	11	ALL BIRD KINGS	Dig East Dig	
13	13	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers Warner Bros 759126612 (W)	
14	9	HOW TO MAKE FRIENDS...	Terrorvision Various Artists Geffen GEF 24546 (BMG)	
15	14	BIG ONES	Aerosmith Atlantic 75671232 (W)	
16	15	SUBHUMAN RACE	Guns N' Roses Geffen GEF 24415 (BMG)	
17	17	USE YOUR ILLUSION I	Guns N' Roses ABM 546152 (F)	
18	17	SO FAR SO GOOD	Guns N' Roses Geffen GEF 24420 (BMG)	
19	19	USE YOUR ILLUSION II	Nirvana Geffen GEF 24443 (BMG)	
20	19	BLEACH	Capitol COEST 2136 (E)	

This	Last	Title	Artist	Label/Cat No.
1	1	STONES IN THE ROAD	Mary Chapin Carpenter Columbia 4781672 (SM)	
2	3	WHAT A CRYING SHAME	Mavericks MCA MCA 10561 (BMG)	
3	6	COME ON COME ON	Mary Chapin Carpenter Columbia 4718862 (SM)	
4	2	INGENUITY	KD Lang Sire 75954842 (W)	
5	5	THE ROAD GOES ON FOREVER	Highwaymen Capitol CD85T 2253 (E)	
6	4	ON THE WAY TO A DREAM	Dominic Kirwan Ritz RITZCD 0904 (P)	
7	3	THE LAST WALTZ	Ritz RITZCD 0918 (P)	
8	7	ESPECIALLY FOR YOU	Daniel O'Donnell Ritz RITZCD 703 (P)	
9	10	WHO I AM	Alan Jackson Arista 743217592 (BMG)	
10	9	THINKIN' ABOUT YOU	Trisha Yearwood MCA MCD 11226 (BMG)	

COUNTRY

This	Last	Title	Artist	Label/Cat No.
1	1	GOON SHOW CLASSICS: HE'S FALLEN...	The Goons BBC ZBBC 1027 (P)	
2	1	KNOWING ME KNOWING YOU 2	Alan Partridge BBC ZBBC 1637 (P)	
3	6	ONE FOOT IN THE GRAVE	Richard Wilson/Annette Crosbie BBC ZBBC 1683 (P)	
4	2	JUST WILLIAM 4	Martin Jarvis BBC ZBBC 1599 (P)	
5	11	THE AMAZING SPIDER-MAN	Original Radio 1 Cast BBC ZBBC 1707 (P)	
6	20	TALKING HEADS	Original Cast BBC ZBBC 1137 (P)	
7	15	BBB WAR REPORTS: SECOND WORLD WAR	Various BBC ZBBC 1081 (P)	
8	21	ANTHOLGY 1961-1999	Peter Cook Laughing Stock LAFFC 35 (TRC/BMG)	
9	22	VICTORIA WOOD	Victoria Wood BBC ZBBC 1263 (P)	
10	12	RED DWARF: BETTER THAN LIFE	Chris Barrie Laughing Stock LAFFC 26 (P)	

This	Last	Title	Artist	Label/Cat No.
1	1	KNOWING ME KNOWING YOU 2	Alan Partridge BBC ZBBC 1637 (P)	
2	3	ONE FOOT IN THE GRAVE	Richard Wilson/Annette Crosbie BBC ZBBC 1683 (P)	
3	2	JUST WILLIAM 4	Martin Jarvis BBC ZBBC 1599 (P)	
4	11	THE AMAZING SPIDER-MAN	Original Radio 1 Cast BBC ZBBC 1707 (P)	
5	20	TALKING HEADS	Original Cast BBC ZBBC 1137 (P)	
6	15	BBB WAR REPORTS: SECOND WORLD WAR	Various BBC ZBBC 1081 (P)	
7	21	ANTHOLGY 1961-1999	Peter Cook Laughing Stock LAFFC 35 (TRC/BMG)	
8	22	VICTORIA WOOD	Victoria Wood BBC ZBBC 1263 (P)	
9	12	RED DWARF: BETTER THAN LIFE	Chris Barrie Laughing Stock LAFFC 26 (P)	

This	Last	Title	Artist	Label/Cat No.
1	1	KNOWING ME KNOWING YOU 2	Alan Partridge BBC ZBBC 1637 (P)	
2	3	ONE FOOT IN THE GRAVE	Richard Wilson/Annette Crosbie BBC ZBBC 1683 (P)	
3	2	JUST WILLIAM 4	Martin Jarvis BBC ZBBC 1599 (P)	
4	11	THE AMAZING SPIDER-MAN	Original Radio 1 Cast BBC ZBBC 1707 (P)	
5	20	TALKING HEADS	Original Cast BBC ZBBC 1137 (P)	
6	15	BBB WAR REPORTS: SECOND WORLD WAR	Various BBC ZBBC 1081 (P)	
7	21	ANTHOLGY 1961-1999	Peter Cook Laughing Stock LAFFC 35 (TRC/BMG)	
8	22	VICTORIA WOOD	Victoria Wood BBC ZBBC 1263 (P)	
9	12	RED DWARF: BETTER THAN LIFE	Chris Barrie Laughing Stock LAFFC 26 (P)	

SPOKEN WORD

This	Last	Title	Artist	Label/Cat No.
1	1	KNOWING ME KNOWING YOU 2	Alan Partridge BBC ZBBC 1637 (P)	
2	3	ONE FOOT IN THE GRAVE	Richard Wilson/Annette Crosbie BBC ZBBC 1683 (P)	
3	2	JUST WILLIAM 4	Martin Jarvis BBC ZBBC 1599 (P)	
4	11	THE AMAZING SPIDER-MAN	Original Radio 1 Cast BBC ZBBC 1707 (P)	
5	20	TALKING HEADS	Original Cast BBC ZBBC 1137 (P)	
6	15	BBB WAR REPORTS: SECOND WORLD WAR	Various BBC ZBBC 1081 (P)	
7	21	ANTHOLGY 1961-1999	Peter Cook Laughing Stock LAFFC 35 (TRC/BMG)	
8	22	VICTORIA WOOD	Victoria Wood BBC ZBBC 1263 (P)	
9	12	RED DWARF: BETTER THAN LIFE	Chris Barrie Laughing Stock LAFFC 26 (P)	

This	Last	Title	Artist	Label/Cat No.
1	1	KNOWING ME KNOWING YOU 2	Alan Partridge BBC ZBBC 1637 (P)	
2	3	ONE FOOT IN THE GRAVE	Richard Wilson/Annette Crosbie BBC ZBBC 1683 (P)	
3	2	JUST WILLIAM 4	Martin Jarvis BBC ZBBC 1599 (P)	
4	11	THE AMAZING SPIDER-MAN	Original Radio 1 Cast BBC ZBBC 1707 (P)	
5	20	TALKING HEADS	Original Cast BBC ZBBC 1137 (P)	
6	15	BBB WAR REPORTS: SECOND WORLD WAR	Various BBC ZBBC 1081 (P)	
7	21	ANTHOLGY 1961-1999	Peter Cook Laughing Stock LAFFC 35 (TRC/BMG)	
8	22	VICTORIA WOOD	Victoria Wood BBC ZBBC 1263 (P)	
9	12	RED DWARF: BETTER THAN LIFE	Chris Barrie Laughing Stock LAFFC 26 (P)	

This	Last	Title	Artist	Label/Cat No.
1	1	KNOWING ME KNOWING YOU 2	Alan Partridge BBC ZBBC 1637 (P)	
2	3	ONE FOOT IN THE GRAVE	Richard Wilson/Annette Crosbie BBC ZBBC 1683 (P)	
3	2	JUST WILLIAM 4	Martin Jarvis BBC ZBBC 1599 (P)	
4	11	THE AMAZING SPIDER-MAN	Original Radio 1 Cast BBC ZBBC 1707 (P)	
5	20	TALKING HEADS	Original Cast BBC ZBBC 1137 (P)	
6	15	BBB WAR REPORTS: SECOND WORLD WAR	Various BBC ZBBC 1081 (P)	
7	21	ANTHOLGY 1961-1999	Peter Cook Laughing Stock LAFFC 35 (TRC/BMG)	
8	22	VICTORIA WOOD	Victoria Wood BBC ZBBC 1263 (P)	
9	12	RED DWARF: BETTER THAN LIFE	Chris Barrie Laughing Stock LAFFC 26 (P)	

Koch sets sights on new targets

KOCH
INTERNATIONAL

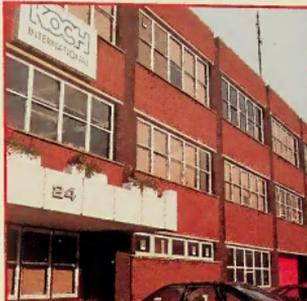
Transforming a business based around a recording studio in an Alpine village into a leading multinational music and media technology group sounds like an improbable pipedream – but that is exactly what founder Franz Koch has achieved with Koch International in just 20 years.

The company's development has been steady, with each new venture firmly based on previous successes. After Koch opened his studio in Elbigenalp in 1975, Koch

Records was established the following year and the business continued to grow, becoming a successful independent label, pioneering the manufacture of compact discs through Koch Digitaldisc and setting up subsidiaries in Austria, Switzerland, Germany, North America and Benelux.

By 1989, it was decided that the time was right to launch the company in England. Klemens Kundratitz was appointed managing director and he set about forming a distribution company to handle all formats and types of music. Kundratitz, an experienced Koch staffer, had worked for the company in Austria and Munich.

The classical market was targeted initially, first with Koch International's own award-winning recordings, and then increasingly with product from European and American labels. A distribution deal with the classical label ASV proved to be a landmark



Koch UK's London headquarters in Park Royal accommodates a 12,000 sq ft warehouse



WH Smith and Our Price. Since those early days, the company has moved twice and now occupies a fully self-contained warehouse and suite of offices in London's Park Royal. The audio warehouse alone covers 12,000 sq ft and is fully computerised with a system which cost in excess of £250,000 to install. This year, the company will also invest in the EROS system which will make ordering easier and enable customers to access the entire Koch catalogue.

"This is a young company, seriously committed to the UK music market," says Patani. "At a time when the industry was going through a recession Koch was developing and investing in additional personnel, a new warehouse and computer systems."

A consistently high standard of service to both retailers and distributed labels is another of Koch International's commitments. Its national sales force is backed by internal sales personnel who attend regular training sessions and sales meetings. "They have a great deal of repertoire expertise so they can go in and talk to dealers on the basis of genuine knowledge," says Patani. "They are the face of Koch International and at every stage represent the company, its image and vision."

The company has its own in-house customer services department which offers a wide-ranging knowledge of the Koch International catalogue. "They can also provide retailers with a tailor-made ▶

in the British company's history.

Koch UK then set about the development of distributing other types of music right across the spectrum. As a result of this the British arm of Koch International now distributes folk, jazz, blues, world, ambient, dance, country, roots and international music alongside classical. Labels from all over the world have joined forces with Koch International to give the company a vast range of product, such as the traditional folk music of Smithsonian; world, reggae, and Irish music from Shanachie and blues, soul and rap from the Atlanta-based Ichiban.

When sales & marketing manager Rashmi Patani first joined Koch International in 1991, the company was operating out of two rooms based in Hammersmith's King Street, with one wall doubling as a mini-warehouse accommodating shelves full of key releases for instant delivery to chains such as

CLASSICAL MUSIC PROVIDES PLATFORM FOR GROWTH INTO POPULAR MARKET

Koch International has plans to move into the more creative areas of the music industry. Herbert Bosin, Koch International's head of marketing for the German, Austrian, and Swiss territories, is currently looking into artist and repertoire arrangements with a view to making future signings in the UK. Again, in keeping with Koch International's music policy, Bosin will be looking into all areas of music and the company's plans also include the formation of a publishing company.

Koch International's managing director for distribution, Klemens Kundratitz is keen to point out that the company is still fully committed to classical music which accounts for more than half of its turnover. Indeed, more classical labels continue to join and the company



Kundratitz: planning popular music roster

has become a significant force in the distribution of classical music.

Kundratitz, however, also believes the time is right to develop the popular side of the business. With this in mind he is looking for labels with working artists to complement the future development of Koch International.

Kundratitz says: "We now have an extremely well organised distribution centre, and we look forward to developing more of our own product and placing it through our distribution sales and marketing operation."

With an efficient smooth running infrastructure already in place, the establishment of Koch International's own British label looks set to be the next chapter in the company's international success story.

KOCH International

KOCH INTERNATIONAL

Amy Fradon & Leslie Ritter

Amy Fradon & Leslie Ritter

Take Me Home



**Take
Me Home**
34194-2

"Like The Everly Brothers and The Byrds, Amy Fradon & Leslie Ritter magically re-invent two-part singing"

**John Hall
Orleans**

"Pure enchantment! This is a stunning record to seek out and treasure!"

Artie Traum

"Take Me Home' spotlights the dazzling vocal harmonies of the twosome, as they soar through original songs like 'River of Love' and 'Fly Away' as well as some loving cover tunes"

**Greg Haymes
Albany Times Union**

"Take Me Home' is one of the best releases I've heard in a very long time. I thoroughly enjoy listening"

**Rick Danko
The Band**



Red Hot Releases from



**LUCY
KAPLANSKY**
The Tide
RHR CD 65

"Her singing has been a source of amazement, comfort and inspiration to me"
SHAWN COLVIN



**KATE
MACKENZIE**
Let Them Talk
RHR CD 66

"A totally original voice...warmth and power...she puts so much soul and feeling into her singing...a remarkable national talent"
BLUEGRASS UNLIMITED



**THE
CHENILLE
SISTERS**
True To Life
RHR CD 67

"Their sound...is sublime...they move deftly, with meticulous harmonies, from parody to pastiche to country to folk."
PEOPLE MAGAZINE

**GREG
BROWN**
The Poet Game
RHR CD 68

"His warm, slightly ragged baritone seems to switch off the worry circuits in your brain...one of the best folkies now plying his trade"
ATLANTIC MAGAZINE



KOCH International

24 Concord Road, London W3 0TH
Sales: Tel. 0181-993 5949. Fax. 0181-896 0817

computer print-out from the catalogue. One dealer may want information by artist and another by composer or catalogue number," adds Patani.

He also stresses the importance of Koch's proactive attitude in its distribution activities. "If our labels grow, then we grow with them. We like to be involved in their development. This strategy has been very successful with labels such as ASV, with whom we regularly exchange ideas on repertoire, planning, design and marketing. We encourage all our labels to attend our sales meetings and to have discussions with our sales representatives about what is happening in the marketplace," he says.

An additional service which Koch International



Patani: encouraging close links with labels



offers its distributed labels is the use of its in-house promotion team, Karen Pitchford and Pat Tynan, to promote its product to all print and broadcast media. Although Karen is primarily responsible for classical product and Pat for popular music, their duties often overlap. Between them, they provide continuous support for product which ranges from Koch Schwann's recently restored recordings of the Vienna State Opera 1933-44 and the award-winning Koch International Classics collection of works by women composers,

performed by the Women's Philharmonic of San Francisco under the baton of Maestra Jo Ann Falletta, to the latest recordings by Dick Dale and former Blasters, Phil & Dave Alvin on HighTone. Reggae artists like Bunny Wailer and Judy Mowatt on Shanachie also receive extensive support, as does the label's world beat and pop product.

The main aim is to maximise sales and promote awareness of the range of labels distributed by Koch International. The company believes its success as a distributor in the UK can be summed up in just two words: commitment and communication. ■

SHANACHIE EXPANDS INTO NEW WORLDS

In 1991 Koch International acquired a substantial shareholding in, and exclusive distribution of, Shanachie, one of America's leading independent labels. Established 20 years ago, the label initially concentrated on Irish traditional music, with the Chieftains, Makem & Clancy and DeDanann among its bigger artists.

The focus of the company then shifted to reggae, as Shanachie acquired a substantial roster that included Rita Marley, Bunny Wailer, Culture and Judy Mowatt. Then came world music, as it became the first label outside South Africa to release product by Ladysmith Black Mambazo. It also helped to popularise world beat in the USA with Ofra Haza, Najma and Loketo.

After establishing a heavyweight catalogue of more than 500 titles, Shanachie then moved

into pop with contemporary jazz artists such



as Noel Pointer, singer-songwriters such as John Sebastian and Dolores Keane, blues artists from Finis Tasy to Charlie Patton and tribute albums including the Curtis Mayfield Tribute which scored a Top 10 hit with the Huey Lewis & the News version of It's Alright.

In 1988 Shanachie also established a video division, which now owns more than 100 titles. "Today, Shanachie Entertainment is a multi-media entertainment company committed to breaking new artists and being a home for prestigious artists with proven sales bases looking for the personal attention and commitment an independent label can provide," says Randall Grass, president, A&R, Shanachie.

Shanachie

Roots - Jazz - Blues - African
R&B - Reggae - Irish



CHRISTINE LAVIN

Please Don't Make
Me Too Happy
SH CD 8016



FATBURGER



FATBURGER
Livin' Large
SH CD 5012

SHANACHIE ENTERTAINMENT CORPORATION ARE EXCLUSIVELY
DISTRIBUTED BY **KOCH INTERNATIONAL**
IF YOU WOULD LIKE TO OBTAIN OUR NEW CATALOGUE OR PLACE AN ORDER
PLEASE CALL KOCH TELEPHONE SALES ON 0181-993 5949

CPO Congratulates

Koch International

Quality distribution of
quality product

CPO

Luebeckerstr 9, d49124 Georgsmarienhuette
Germany. Tel: 0049 540 18510

CLOSE LINKS BENEFIT ASV

Primarily a classically orientated company, but with product also including vintage jazz and nostalgia on the Living Era label, ASV was experiencing financial difficulties when its current managing director Hywel Davies took it over in 1991.

Since then he has created a new identity for the label, making it repertoire-based, rather than artist-led, and placing the emphasis on "authentic" recordings. For example, ASV released a series of works by Khachaturian, recorded by the Armenian Philharmonic, with the ethnic authenticity highlighted on the sleeve.

Koch International has had an important role to play in ASV's repositioning, and the close links between the two companies is enhanced by regular meetings.

"It seems to work better than just one traditional sales meeting," Davies comments. "It's important for us when we produce fairly esoteric new releases that the message of what the music is and why we're releasing it, is conveyed to the retail buyers, because if we don't get the message across to the large retail outlets, we'll never get the message to the public."

Davies also gains valuable feedback from the Koch International reps. "As you develop as a record label, you can lose touch with your marketplace, because you're not out there dealing with the retailers," he observes. "So feedback from the Koch International reps to us is a crucial part of our business."

Hooking

Koch International took a significant step into the burgeoning world of multimedia last year when it took over Farnham-based Optech and CD-Technology, which have joined together to become Koch Media.

Optech was originally formed in 1988 by Ewan MacGregor, who is now Koch Media's sales director, to sell expensive vertical niche products such as postcode address files, encyclopaedias and newspapers on CD format. "I got absorbed by how much data you could squeeze on to one of these little bits of plastic," laughs MacGregor. Initially, the products were sold through mail order but in 1991, due to demand from dealers, he formed a separate distribution company called CD Technology.

MacGregor says the purchase of both companies by Koch International was essential for their future development. "We were growing very quickly," he explains. "Cash flow puts big demands on a small business and Koch International is a much larger business with greater financial muscle than we could ever obtain. Also, we needed to get further into the retail channel, where Koch International had a strong presence, so that was a bonus for us."

In the past, due to the fierce competition, MacGregor has steered clear of the games



CONGRATULATES KOCH INTERNATIONAL on 5 years' successful distribution in the UK



THE SUPER BUDGET SAMPLER
THAT DEMONSTRATES THE BEAUTIES
OF ASV'S KIND OF MUSIC

CD REV 1001



Gaudeamus

ASV'S EARLY
MUSIC LABEL

THE START OF A PRESTIGIOUS
FAYRFX SERIES FROM
THE CARDINAL'S MUSICK

"Another voyage of discovery, superbly realised"
(Edward Greenfield, *The Guardian*)

CD GAU 142



LIVING ERA

ASV NOSTALGIA AND FINEST
VINTAGE JAZZ AT MID-PRICE
ORIGINAL RECORDINGS OF 25
HILLBILLY ALL-TIME GREATS,
SUPERBLY REMASTERED

CD AJA 5140



EMMA JOHNSON'S NEW CD OF
BOTH ARNOLD CLARINET
CONCERTOS IS THE FIRST TO
CONTAIN ALL HIS MUSIC FOR
CLARINET

"...playing with plenty of character...Excellent"
(Stephen Johnson, *The Independent*)

CD DCA 922



White Line
MOR Classics

ASV'S LIGHT
CLASSICAL LABEL
AT MID-PRICE

ASV DEBUT FOR THE WORLD-
FAMOUS BLACK DYKE MILLS BAND
UNDER JAMES WATSON

CD WHL 2093



Quicksilver

ASV'S SENSATIONAL VALUE
BUDGET PRICE SERIES

THE LINDSAYS' CELEBRATED 'LIVE'
HAYDN SERIES NOW COMPLETED

CD QS 6147

into multimedia



Fiona Durham, Alison Maskell, Janet Petts: customer service support

market, but he is now considering becoming involved in selling the more cerebral type of games software. However, Koch Media's core business consists of four main areas: business products, music, reference and education. In the field of music, the company is currently enjoying success with such interactive titles as Peter Gabriel's Xplora, Prince Interactive, and Yes Active, as well as Voyager's in-depth critiques of classical music, Music Sales' Musquiz – a kind of musical Trivial Pursuit – and Sseyo's Koan, an ambient music generator providing randomly created mood music, which is proving very popular with doctors and dentists, who use it as a soothing aural background in their surgeries.

Whereas, in the past, Koch Media has relied largely on publishers to approach them with new product, the parent company's contractual expertise is now proving invaluable to them. The legalities of rights in the multimedia sector

are still confused and largely undefined. This has enabled the company to conclude licensing deals and publish its own titles – something which MacGregor wants to develop further in the future.

He likens the relationship between Koch and Koch Media as resembling that of an adult guiding a less experienced adolescent. "We have grown quite considerably under Koch International, and its contractual awareness, financial stability, logistic support and retail accounts have helped us enormously," he enthuses. "We've brought a lot to the party because we're a company with a big turnover, and they've contributed a lot by supporting us with their more established business methods. So, in the end, we all benefit."

And by combining innovation and creativity with commercial expertise and financial clout, Koch Media is ready to take a leading role in the brave new world of multimedia. ■

HIGHTONE PROFITS FROM KOCH SUPPORT

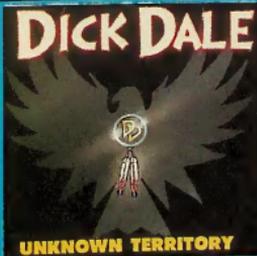
HighTone is an American-based label that specialises in singer-songwriters and American roots music.

Artists whose careers first started at HighTone include Robert Cray and Joe Louis Walker, while the label has also revived the careers of acts like Dick Dale and Dave Alvin from the Blasters.

Although the company has been in existence for 12 years, most of its product has been available in Europe through licensing deals. However, just over a year ago, a distribution deal was concluded with Koch International in the UK and the label's president, Larry Sloven, is happy with the way things are going.

Although he employs his own independent publicist in the UK, he appreciates the additional support that Koch's in-house promotion team can provide. "It really helps to give us a presence when we have several people working our records," he says.

"Traditionally, a lot of US labels have distributed their products through



distributors in different countries and have been frustrated that they are achieving very minimal sales. I think they forget that in the US those labels, like HighTone, have their own staff that work the product at radio and press, and that's why it sells here. It just doesn't sell on its own in other places, it has to have the same kind of effort behind it. Koch International have done a great job on Dick Dale."



Ichiban Records

The #1 U.S. Independent Record

Company and Distributor is

pleased to be distributed by the

United Kingdom's next #1

Independent Distributor.

KOCH
INTERNATIONAL

HIGHTONE RECORDS: ALL AMERICAN SOUNDS FOR SUMMER

CHRIS SMITHER



CHRIS SMITHER - UP ON THE DOWNDOWN.
(HIGHTONE HC/D/HC2060)

The breathtaking new album from the American virtuoso guitarist and songwriter. SEE HIM AT:

JUNE 7: HALF MOON, PITNEY
JUNE 8: HEARNERS, LONDON
JUNE 10: THE ROADHOUSE, MANCHESTER

DICK DALE



DICK DALE - TRIBAL THUNDER
(HIGHTONE HC/HC20546)

DICK DALE - UNKNOWN TERRITORY
(HIGHTONE HC/HC20055)
The king of the surf guitar and star of the "PULP FICTION" soundtrack.
DICK RETURNS TO THE U.K. IN JULY TO PLAY:
JULY 4: THE FORUM, LONDON
JULY 14: PHOENIX FESTIVAL

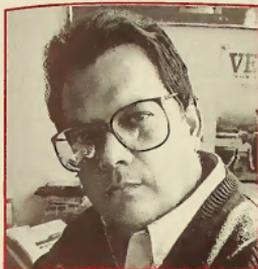


STOCK UP NOW!

HIGHTONE IS EXCLUSIVELY DISTRIBUTED
IN THE U.K. BY KOCH INTERNATIONAL.
TEL: 0181 993 5549, FAX: 0181 896 0827.

KOCH
INTERNATIONAL

Victory for Start



Gibbon: good partnership with Koch

Former Charisma managing director Brian Gibbon has achieved success for his own company, Start Audio and Video, by carving out a niche in the music market.

Specialising in compilation and special interest product, Start's D-Day album was one of WH Smith's best-selling records of its kind last year, and Gibbon hopes to exceed those sales with the recently released follow-up, VE-Day.

Koch International has distributed all Start's

audio products for just over a year, and Gibbon is pleased with the way the relationship has developed. "Koch International is a good home for independent companies like Start," he says. "Like everything else, it takes time for a relationship to develop between the sales force and the company, but I have every confidence that, over a period of time, we can develop a good partnership."

Gibbon particularly likes the way Koch International focuses on Start's product. "Because there are so many independent labels, some of the independent distributors have a very broad brush, from hip-hop to dance to trying to sell catalogue," he says. "With Koch International, there's a concentration there in terms of what it is trying to do, and I prefer that. Basically, they suit us and I think our repertoire suits them. A distributor rarely gets any thanks."

Executive Publisher: Andrew Brain
Editor-in-Chief: Steve Redmond
Managing Editor: Selina Webb
Special Projects Editor: Steve Hemsley
Writer: Val Potter
Group Production Editor: Duncan Holland
Designer: Fiona Robertson
Sub Editor: Geoff Ellis
Deputy Advertising Manager: Judith Rivers
Production Controller: Jane Fawke

Collegium RECORDS

are proud to be associated with **KOCH International (UK)** and congratulate them on their 6th anniversary

The music of John Rutter and the Cambridge Singers



RUTTER GLORIA
The sacred music of John Rutter
COLCD18/COLC189



RUTTER REQUIEM
COLCD18/COLC183



FAURE REQUIEM
COLCD18/COLC189



THE LARK IN THE CLEAR AIR
Traditional Songs
COLCD128/COLC128

COLLEGIUM RECORDS
P.O. Box 172 • Whittlesford • Cambridge • CB2 4QZ

CONGRATULATIONS TO KOCH
ON ITS SIXTH ANNIVERSARY.
TO CELEBRATE, WE ARE
PLEASED TO ANNOUNCE THE
RELEASE FROM THIS AUTUMN OF
NEW SENSATIONAL DIGITAL
DOLBY SURROUND RECORDINGS
OF GREAT MUSICALS
FEATURING A GALAXY OF STARS.

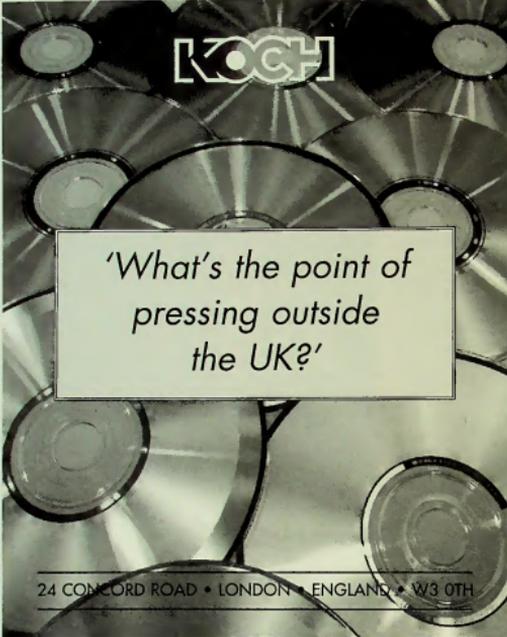
MANUFACTURED BY
Koch International
191 ABBOTTS ROAD
LONDON W9 2DB
Telephone: 0774 81 9033
Fax: 0774 881 2522

DISTRIBUTED BY
Koch International
95 CONVENT ROAD
LONDON W3 7DF
Telephone: 0181 262 7177
Fax: 0181 696 8877

JOHN MARK AINSLEY * THOMAS ALLEN * JOHN BARROWMAN
AHAM BICKLEY * CHRISTOPHER BIGGS * MAN
JOSIE BOSS * BARRY BOSTWICK * JESS * KI
JACQUES * H * JU * ANA * DOBSON *
LMAN * TIM FLAVIN * ETHAN FREEMAN * MEDIAN *
ETHAN * AN * FRESHMAN * LOUIS * DAVID
HONOR * JUDY KAYE * AN *
CHRISTOPHER LEE * EMILY LOESSER * A *
BRIAN * TACK * ANN MORRIS * ANNIKE
AN PRYCE * SHAPIRO * WILLETTS *
KIM CRISWELL * JACQUELINE DANKWORTH * JUDI DENCH *
IN BAR * BICKLEY * CHRISTOPHER *
* HONOR * BLAKE * B * WICK
SALLY BURGESS * KIM CRISWELL * JACQUE *
JUDI DENCH * AN * BELMA *
OUISE * REAL * ANNE * BOB HOSKINS
HONOR * JASON HOWARD * SALENA JONES
KAYE * DIANE LANGTON * CHRISTOPHER *
LEC MCCOWEN * VALERIE MASTERS * BRIAN * DIANA E
MORRISON * TINI * AFIMIHAN * JONATHAN PRYCE * CLIVE
DEBBIE SHAPIRO * ISSY VAN RANDY *
JOHN * ISSY * THOMAS * JOHN *
A * CHRISTOPHER * HONOR * BLACKMAN
* JOSEPHINE BLAKE * BARRY BOSTWICK * SALLY BURGESS *
DIANE LANGTON * CHRISTOPHER *
AL OBSON * DELMAN * TIM FLAVIN * ETHAN *
FRIEDMAN * GOLDFINGER * MIKE *
B HONOR * HOWARD * SALENA JONES * JUDY KAYE *
VAN * JOHN MARK AINSLEY * THOMAS ALLEN *
VALERIE MASTERS * BRIAN * AN *
AFIMIHAN * JONATHAN PRYCE * CLIVE ROWE * DEBBIE SHAPIRO
* DAVE WILLETTS * ISSY VAN RANDY * JOHN MARK AINSLEY

The KING and I
GUYS & DOLLS
My Fair Lady
CALAMITY JANE
THE ROCKY HORROR SHOW
ANNIE
HORROR SHOW
THE THREEPENNY OPERA
JESUS CHRIST SUPERSTAR
CABARET
The Dancing Years
Stop The World I Want To Get Off!
Kiss Me Kate
ANYTHING GOES
ANNIE GET YOUR GUN
ON THE TOWN
GOOD NEWS!
Sweet Charity

* COMPLETE RECORDINGS ON 2CD SETS



KOCH

*'What's the point of
pressing outside
the UK?'*

24 CONCORD ROAD • LONDON • ENGLAND • W3 0TH

*'Every point when
it's Koch!'*

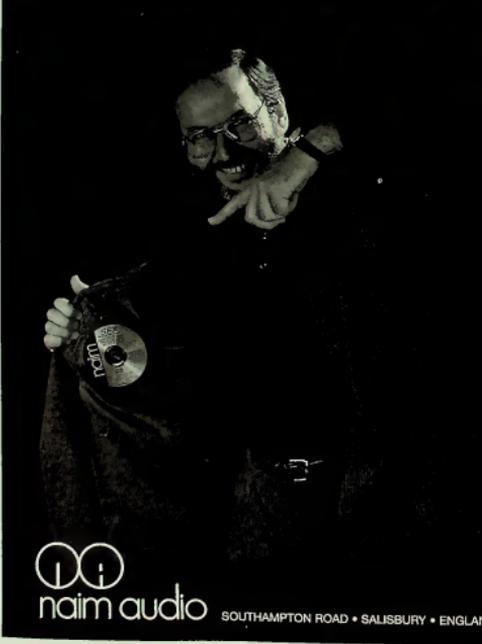
GUARANTEED DELIVERY OF PRODUCT
WELL ABOVE RED BOOK STANDARD.

FOR NON OBLIGATORY QUOTES ON ALL
YOUR CD, MC, DCC, CD ROM
REQUIREMENTS CONTACT:

RICHARD ELLIN

AT OUR LONDON OFFICE ON
(0181) 992 7177
OR FAX (0181) 896 0817

KOCH



OUR MUSIC SYSTEMS
ARE USED BY
MUSIC LOVERS WHO
DEMAND THE VERY BEST

OUR COMPACT DISCS
ARE PRESSED BY
KOCH DIGITAL DISC


WORLD CLASS HI-FI


naim audio

SOUTHAMPTON ROAD • SALISBURY • ENGLAND • SP1 2LN • TEL (01722) 332266

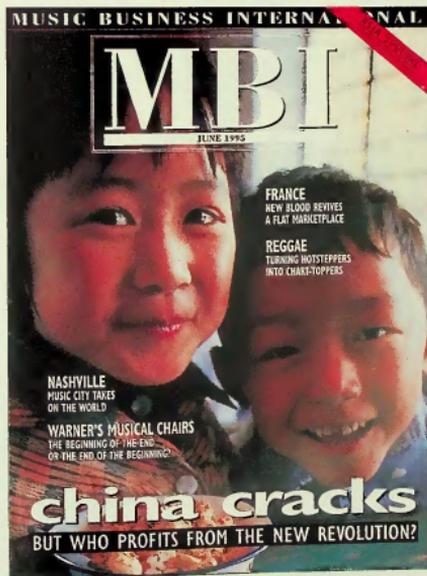


Enter the Dragon

China has 10m compact disc players,
500m tape recorders and 1.2bn people.

Now it's opening up to the music business.

So who's going to make a fortune?



PLUS:

How Sony is marketing
Michael Jackson

More changes in store
at Warner Music?

Why the Net will
set artists free

Reggae rocks from
Trenchtown to Tokyo

Call Richard Coles for your free sample copy on 0171 921 5906

SINGLES

EDWYN COLLINS: A Girl Like You (Setanta ZP003CD). Ignored by the UK last November but soaring throughout the rest of Europe, the white-sailed sailing track gets a timely re-release. □□□

ANITA LANE: The World's A Girl (Mute CD Mute177). A maudlin single, which also features Nick Cave dueting on reworkings of Sixties kitsch classics *Je T'Aime* and *Bedazzled*. □□□

ERIKI DURAN: White Lines (Don't Do It) (EMI CDDDDJ18). Mirth-inducing pub-rock version for the ground-breaking track by Melle Mel who, along with the Grandmaster Flash, collaborated. □

MILON BOMBERS: Cracked (Alive) (CDALMO068). Chinkachink guitar and an ultra-catchy hook beneath some strangely evocative plain vocals should see this fly up the indie charts. □□□

THE JESUS & MARY CHAIR: I Love Rock 'N Roll (blanco y negro NEG1). The band's best single in ages is also their least radio-friendly. Nevertheless, this high-octane blast could be a smash. □□□

PAULA ABDUL: My Love Is For Real (Virgin CDSCD091). Smooth, soulful vocals with a funky rhythm and oriental touches show Abdul back on form. □□□

RAPHAEL SAAOBI: Ask Of You (Epic EPC 56218R2). A current US hit for one third of Tony Toni Tone, taken from the soundtrack of John Singleton's *Higher Learning* film. Smooth and schmaltzy R&B. □□

MARK TSCHANZ: Love Song (WEA Y2931). Tschanz has a deep drawing, bluesy voice, while his music is tinged with Southern-swamp gothic. A definite one to watch. □□□

BITTY McLEAN: We've Only Just Begun (Brilliant Bri1 10A). McLean maintains his formula of soft reggae cover versions with this stab at the Carpenters' classic 1971 hit. Check out the original. □□

JOE COCKER: Have A Little Faith (Parlophone CDCL574). Cocker adds some Sheffield grit to John Hiatt's heart-rending classic, backed up by a selection of live favourites. □□

HADDAWAY: Fly Away (Arista J212854R2). Haddaway repeats the formula that has provided him with a string of four UK Top 10 hits. No pop classic but perfectly tolerable fluff. □□□

MY FIRST U2: Black Milk/Bar Kid (Fluffy Bunny FLUFF9). Incredibly infectious and noisy pop from the act inspired by some music papers as ones to watch in 1995. A potential hit. □□□□

THE JAYHAWKS: Bad Time (American Recordings 74321291632). Jaunty slice of Americana lifted from the roots rockers' warmly-received *Tomorrow The Green Grass*. □□□

THE CHEMICAL BROTHERS: Leave Home (Virgin CHEMST1). Heavy duty hip hop



FUNKDOOBIES: A LAIDBACK OFFERING FROM THE LOS ANGELES OUTFIT

beats with raw guitar riffs and an infectious vocal hook. It is more a club track than a chart hit. □□□□

HUMAN LEAGUE: Filling Up With Heaven (East West Y2944CD). A strong third single from *Octopus*, if not a break from the successful formula. □□□

THE VERVE: On Your Own (Int CD55). The first single from the foursome's forthcoming album *A Northern Soul* is compelling although maybe too laid back and cool to become a real crossover hit. □□□

THE HIGH LLAMAS: Checking In (Alpaca Park WOOL P1). Hints of Neil Young and The Beach Boys adorn this slice of apple pie pop from former Microdyna man Sean O'Hagan, taken from the acclaimed album *Gideon*. Gays. □□□□

THE BLUETONES: Are You Blue Or Are You Blind? (Superior Quality Records BLUE 001). The band's first single illustrates the comparisons with early Stone Roses, but doesn't reach the heights of their Number Eleven track contributed to Fierce Panda's recent compilation. □□□

U2: Hold Me, Thrill Me, Kiss Me, Kill Me (Atlantic East West ATJ131CD). U2 fans are in for a treat with the first release from the *Batman* Forever soundtrack, a swirling rock affair with orchestral overtones. □□

BABAA MAALI: African Woman (Mango CDM028). The title track comes from

last year's *Fire In Fouta*, but the double A Rip street-dance remixes of Gorel, already opening clubbers' ears with tribal, vocal and piano dub versions. □□□□

SINGLE OF THE WEEK

SKUNK ANANSIE: I Can Dream (One Little Union 121P7CD). Another slab of little metallic rock from the wild-eyed Skin and her band. Tameful despite its loudness, this is guaranteed to build on the interest generated by their Selling Jesus debut. □□□□

ALBUMS

FUNKDOOBIES: Broths Double (Epic CD419R31). LA's mellowest return with Cypress Hill's DJ Muggs firmly at the controls for another selection of laid-back grooves. □□□

DINK: Dink (Capitol CD252 2248). This Oakland quartet's debut album goes straight for the jugular with a sanguine concoction of riffs, raps and throbbing synths. But the formula becomes oppressive and cries out for some light and shade. □□□

BENJAMIN ZEPHANIAH & THE HAZARDOUS DUB CO: Back To Roots (Acid Jazz 4UBD 01CD). Zephaniah, best known as a poet, goes on a musical excursion with this atmospheric offering which will serve as chill-out music for dub fans. □□□



PAULA ABDUL: BACK ON FORM



ALTI CAMPBELL: MORE MELODY THAN UB40

ALAN JONES TALKING MUSIC

Norway's triumph in the Eurovision Song Contest with **Secret Garden's** *Nocturne* has sparked much interest in the song, but, realistically, its chances of success are limited. Of the last 12 Eurovision winners, only one—**Johanny Logan's** 1987 success *Hold Me Now*—has even managed to dent the Top 20, and most have missed the chart altogether. *Nocturne* seems unlikely to change that pattern. It is a haunting, pastoral piece, owing more to the Gaelic culture of lone violinist Fionnuala Sherry than to Nordic music. With so little in the way of vocals, it barely qualifies as a song. After the initial 20 seconds, the singer lapses into silence for another two minutes, returning only for 15 seconds at the end...Coincidentally, this week sees the release of **DoB Russkin's** *Time After Time*, another single to boost the art of the

violinist. A cover of The Beloved's most memorable hit, it is transformed here, boasting a lightweight reggae-flavoured backing and a whispy femme vocal. It's unlikely to be a huge hit, but it should command reasonable sales...While **Elton John** flies high with the title track from his current album, *Made In England*, *Phonogram* is about to release the first six of a dozen remastered, extended reissues of classic Elton albums at mid-price. Titles in this initial batch are *Empty Sky*, *Caribou*, *Tumbleweed Connection*, *Elton John, Don't Shoot Me I'm Only the Piano Player* and *Goodbye Yellow Brick Road*. Superbly packaged and with an abundance of good music, they will clearly pay for their keep...Another, more obscure reissue is *Yesterday Has Gone*, the 1968 album by **Cupid's**

Inspiration. The original vinyl edition sells for about £20, and this newly-compiled CD release includes the 12 tracks from the original and a further six...**L'Homme Van Rens**' upcoming *KMS UK/Six/Network* single *The Real Love Thing* was the highest new entry to the club chart last week, and is a thing of great beauty. Forget the naff title, and immerse yourself in its immensity...**Alison Moyet's** *Singles* is a nice reminder of some of the excellent material she has learnt her full-throated roar to over the last 13 years. It starts with a version of *First Time Ever I Saw Your Face*, replete with Morrissey-esque bravado, and ends with *Solid Wood*, which Alison wrote with old Yazoo sparring partner Vince Clarke.

NYACK: Eleven Track Player (Echo EHC04). The debut album from the New York City quintet shares the same measured, chiming rock appeal as *Teenage Fanclub* and will doubtless draw support from the same fans. □□□

THE DEVIANS: Right Capable (TCST 2298). An accomplished debut from this Irish rock outfit, inviting comparisons with U2, Green On Red and INXS. Lisa Germano lends infectious backing vocals. □□□

LATIMER: LP Title (World Domination W00 M016CD). The Philadelphia trio and US college radio giants smart their way through 12 fine tracks. □□□

WALTER TROUT BAND: Breaking The Rules (Provogue PRD 70782). Nineties blues metal distilled in LA for the rock outfit Trout fanbase. □□□

CLARENCE CLAYTON: Peace Maker (Zoo Entertainment 224511032). Springfield's mainman steps into of The Boss's shadows with a sensitive set tinged by jazz and exotica influences. □□□

LITTLE FEAT: Ain't Had Enough Fun (Zoo 7245110972). The 13th album of R&B and country musings from the 29-year-old band. □□

IVY: Realistic (See Records 14253-2). The New York five-piece's first full-length release is a collection of sweetly concise melodies, which deserves some indie chart action. □□□

DET. Bad Boys (Columbia 8045372). Warren G, MNR, InKamozee and other recent R&B and rap successes keep each other company on Will Smith's film that is promising to be hot this summer. 2 **VARIOUS: ROCKY & BISEL: Journey By DJ Vol 1** (Music Union UK CD7). A 76-minute connoisseur's compendium of exclusive mixes and underground sounds. □□□

VARIOUS: The Dream of Trip Hop (Equator, KOLD099). By avoiding obvious names and opting for an eclectic mix from Brighton (The Philarmonia) and Jamaica (Hip Optimist), this inspired compilation shows there's still mileage in an already over-hyped genre. □□□

HOLST/GRAINGER: The Planets And The Warriors (DG458602). A first recording by the Philharmonia and John Eliot Gardiner. Following Gardiner's extraordinary success with the Merry Widow, is there nothing he can't conduct? □□□

ALBUM OF THE WEEK

AL CAMPBELL: Big Love (Kuff/Virgin CD/CV72383). More melodic and more street than UB40, Alti Campbell's debut album is full of potential hit singles and the public will snap it up. □□□□

Reviews: Michael Arnold, Martin Aston, Peter Brown, Johnny Davis, Catherine Esde, Paul Gorman, Ian Nicholson, Steve Redmond, Nick Robinson, Martin Talbot, Paul Vaughan and Selina Webb



Wherever particular people congregate.

Inside pop

entertainment
meeting
point
festival
scene
POP
KOMM.
media
erlebnis
know how
market

POPKOMM, the fair for pop music and entertainment leads you to the center of the action. Innovations, trends and developments will be presented at the fair and discussed at the congress. Over 500 exhibitors and more than 10,000 participants from all over the world make POPKOMM, the international meeting point for popular communication.

The Fair for Pop Music and Entertainment

The registration fee for the four days if undertaken before June 23, 1995 is DM 220.00. Thereafter registration is only possible at the Congress Centrum Ost, Cologne. For detailed information please contact MUSIK KOMM.

August 17 – 20, 1995
Congress Centrum Ost
Cologne

ONLINE

From now on all the information on POPKOMM, will be available on the Internet and you also can register online at:

<http://www.wildpark.com/popkomm>

E-Mail address:

popkomm@wildpark.com

MUSIK KOMM, GmbH
Rottschneider Strasse 6
D-42329 Wuppertal
Phone ++49-202-27 83 10
Fax ++49-2202-78 91 61

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BOY GEORGE Chwapess And Beauty	Virgin	May 22	 	The album is an HMV essential selection and will be promoted in-store by multiple and independent retailers.
CHARLES & EDDIE Chocolate Milk	Parlophone	May 22	 	Marketing activity will focus on in-store activity by the multiples with Asda, Tesco and Woolworths running pre-awareness campaigns. The release will be available at an initial low price and there will be college, Internet and direct mail promotion plus in-store displays. The album is being promoted to be in with his London tour dates.
DREADZONE Second Light	Virgin	May 30	 	The album is an Our Price recommended release and will be displayed by Tower, HMV and Virgin which is featured in our listening posts.
HERBIE HANCOCK Dixie To Dixie Drum	Mercury	May 30	 	The album is an Our Price recommended release and will be promoted by Isaac through TV, press and radio interviews.
ISAAC HAYES Branded	WEA	May 22	 	There will be extensive specialist radio advertising and press ads in <i>Touch</i> , <i>Echoes</i> , <i>MusMag</i> , <i>NME</i> and <i>Musik</i> .
CHRIS ISAAC Forever Blue	WEA	May 22	 	The campaign will include national spots and co-op TV advertising and in-store displays with multiple and independent retailers.
KEMET Champion Jungle Sound	BMG/RCA	May 22	 	There will be displays with selected multiples and independents. It is an Our Price recommended release and features on Andy's listening posts.
BOB MARLEY Natural Mystic: The Legend Lives On	Tuff Gong	May 22	 	The album is an Our Price recommended release and there will be competitions on Virgin's in-store radio station.
GARY MOORE Blues For Greasy	Virgin	May 30	 	There will be advertising in <i>Lizzard</i> , <i>NME</i> and <i>Melody Maker</i> as part of Pinnacle's Network campaign.
POLICE Live	ADM	May 30	 	The release will feature on Virgin listening posts and there will be a database mail-out and leaflets distributed at all tour dates.
SINGLE GUN THEORY Flow, River Of My Soul	Network Productions	May 22	 	The release, which is a Virgin essential album and Menzies album of the week, will be promoted in-store by multiple and independent retailers.
U SRINIVAS AND MICHAEL BROOK Dream	Real World	May 22	 	The release is an album of the week with HMV and will feature on Virgin listening posts. The first 25,000 CDs will come in a velvet box.
TEENAGE FANCLUB Grand Prix	Creation	May 30	 	The release will be promoted with specialist country music press advertising.
PAUL WELLER Stanley Road	Go! Discs	out now	 	This album along with the entire Zappa back catalogue is being heavily re-promoted throughout 1995 with press ads, posters and a CD sampler.
THE WILDCHEATS R.U.D.	East West	May 22	 	There will be advertising in <i>The Voice</i> , <i>Caribbean Times</i> , <i>Herb Garden</i> , <i>Echoes</i> , <i>Touch</i> and the <i>RAMEE</i> in support of this release.
DWIGHT YOAKAM Dwight Live	WEA	May 22	 	A four-week TV advertising campaign targeting ITV and Channel Four regions will be backed by ads on Jazz FM, Capital, Kiss and Choice.
FRANK ZAPPA We're Only In It For The Money	Rykodisc	out now	 	This film soundtrack will be tagged on all film posters, press and TV ads and promoted in cinema foyers nationwide.
BENJAMIN ZEPHANIAH Back To Roots	Acid Jazz Roots	May 30	 	The marketing campaign includes regional ITV and national Channel Four advertising.
VARIOUS 100% Acid Jazz Vol 2	Arista	out now	 	The £120,000 national TV advertising campaign will be supported by in-store point of sale and radio advertising.
VARIOUS Boys On The Side	Virgin	May 30	 	The campaign will include competitions and advertising on all specialist radio stations and selected pirates.
VARIOUS Dance Heat 95	Virgin	May 30	 	Regional TV ads will run for two weeks in support of this release which is also being advertised on radio and in the specialist dance press.
VARIOUS Love With A Reggae Rhythm	Vision	May 30	 	There will be extensive TV advertising on ITV and Channel Four plus advertising in the rock press.
VARIOUS Ragga Ragga Ragga 4	GreenSleeves	out now	 	Channel Four TV advertising will run for three weeks and the release will be displayed in-store through HMV.
VARIOUS Reactive 10	React Music	May 22	 	The release will be extensively advertised on ITV and Channel Four for a minimum of four weeks.
VARIOUS Shine	PolyGram TV	out now	 	Virgin will be running co-op advertising in the <i>NME</i> and will feature the release in its listening posts. There will also be ads on Kiss.
VARIOUS Ska Mania	Dino	out now	 	Advertising in the national press will form the basis of the marketing campaign for this release.
VARIOUS Smash Hits Volume 2	Telstar	May 30	 	The release is album of the week with Woolworths and will be displayed in-store by HMV, Our Price, EUK, Menzies and selected independent retailers.
VARIOUS The Sound Of Garage City	Coast To Coast/Coastal	May 22	 	
VARIOUS Dance Beat	Dance Beat	out now	 	
VARIOUS Tackhead Power Inc	Blanc	out now	 	
VARIOUS Teenage Kicks	PolyGram TV	May 22	 	

Compiled by Sue Sillitoe: 0181-767 2255

 TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



TEENAGE FANCLUB - GRAND PRIX

Record label: Creation
Media agencies: RMS, 3MV and Appearing
Media executives: Zoe Price, Roger Quail, Steve Willis and Scott Piering
Marketing manager: John Andrews
Head of Press: Andy Saunders
Creative concept: John Andrews and Teenage Fanclub

Next Monday's release of Teenage Fanclub's *Grand Prix* marks the start of the second phase of Creation's integrated marketing campaign which includes press ads, radio and TV promotion and retail and direct marketing activity. Creation aims to reposition the band by appealing to mature audiences as well as existing fans. The LP will be advertised in the music, style and quality national press. A nationwide poster campaign, a mail-out, leafletting at all venues and competitions on the Internet are also planned.

TOP OF THE POPS

Record label: Sony TV/Columbia
Media agency: DPA
Media executive: David Swannell
Marketing manager: Adam Turner
Creative concept: Sony TV and Sony Product
Sony TV is planning a heavyweight television, press and poster campaign to promote its Top Of The Pops

COMPILATION



compilation which is released next Monday in conjunction with the BBC TV programme. The album, compiled in association with TOP producers and featuring some of the latest chart hits, may be the start of a series. It will be promoted regionally on ITV and nationally on Channel Four with an ad spot in the TOP TV studios. BSkyB will also be targeted and there will be national press ads and posters. Displays will run with HMV, Virgin, EUK, Menzies and independents. Radio ads will feature on Atlantic 252 (with HMV).

BEHIND THE COUNTER

JASON TOY, HMV, The Trocadero, London

"Paul Weller's new album Stanley Road has flown out this week and, as the headliner of our special M20 Revival campaign, has given a shot in the arm to sales of related back catalogue spanning The Jam, The Kinks and The Who, and also Ska Mania. From Easter onwards, tourist traffic really starts to hit us and the most important elements of business are back catalogue, chart product and imports. This season we're tracking buying patterns by monitoring daily sales reports with a view to refining the effectiveness of our stock. Although we get a lot of people coming through our doors, we're a comparatively small store, so we can't afford to make any mistakes about what goes on the racks. While this means we tend to stick to bankable, mainstream product, we are always looking to develop our specialist areas. We're currently testing the viability of a separate heavy metal section with a campaign pushing current heavy metal releases to the fore. Jazz has also established itself as a stand-alone with artists such as Grover Washington and Marcus Miller currently selling very well."

ON THE ROAD

DAVE GOULD, EMI rep, London & south coast

"I'm still working on Joshua Kadison, as well as the Blessed Union Of Souls track, which Capital is playing to death. It looks as if it's going to go Top 40. The Radiohead single is doing well and it's in some nice packaging, too, but Supergroups is the big news. Number two! We're well pleased. I saw them last week at the Hammersmith Palais and I was surprised how good they were live. Everyone's talking about the Paul Weller album - it's all over the place, particularly HMV. There's a nice limited edition CD box set with Peter Blake artwork which people are going for. I think retailers are looking forward to the Pink Floyd live album with the flashing red light on it, out on June 5. That's a guaranteed seller. Now that I'm an albums as well as singles rep I can see a lot more of what's going on. EMI changed the structure of sales about four weeks ago, which means more work for us but it makes it more interesting. The sales reps don't really get to meet VE except at conferences, but I think his promotion was pretty much to be expected - he certainly has a good reputation."

IN THE SHOPS THIS WEEK

NEW RELEASES

The high level of pre-release enquiries for Paul Weller's Stanley Road translated neatly into sales, enabling the album to outdistance its nearest competitor, Supergroups. The Stranglers and Salad. Meanwhile, singles selling well included MAlmont & Butler; The Orb and Nightcrawlers.

PRE-RELEASE ENQUIRIES

Singles: Baby D, Pulp
Albums: Michael Jackson, Bob Marley, Pink Floyd

ADDITIONAL FORMATS

Paul Weller CD album in 12-inch box with magazine

IN-STORE

Windows: On A Dance Trip 2, Alison Moyet, Bob Marley, Janis Ian, Reactivate 10, Boy George, Paul Weller, Graham Parker, Michael Jackson; In-store: Teenage Kicks, Boy George, Charles & Eddie, Earthling, Pink Floyd, Gary Moore, The Stranglers

MULTIPLE CAMPAIGNS

Windows - Sony promotion offering three CDs for £20, On A Dance Trip 2, In-store - Running, Ademas, Salad; Press advertising - Sony promotion, Franz Krommer; Songs From The Cold Seas, Altan

Andy's Records



MENZIES

In-store - three for the price of two across selected CDs and videos. Take That, Michael Williams, Classical Moods, Pavarotti, Denise Broom, Andrew Lloyd Webber, Schindler's List, Pinocchio, The X-Files, Philadelphia, VE Day related videos

Single - Pulp, Album - The Wildhearts; Essential selection - Therapy?, Mary-Chapin Carpenter, Reef, Curtis Stigers, Bob Marley, Alison Moyet, Janis Ian, Windows - Bob Marley, Alison Moyet, Charles & Eddie, Earthling, Deep Forest; Press advertising - Teenage Kicks, Earthling, The Wildhearts, Pulp and Therapy?

Albums - Alison Moyet, Bob Marley, Single - Curtis Stigers, Baby D, Pulp, Therapy?, Windows - buy two CDs or cassettes and get one free across selected range, Pinocchio; In-store - Teenage Kicks, Gary Moore, Charles & Eddie, The Stranglers, Acoustic Moods, Deep Forest



Press ads - Chuck Prophet, Shooty Graces, Blake's Progress, Paul Oakenfold, Bracket, Ambient Visions, Deafness, Offspring,

Album - Alison Moyet; Single - Robson & Jerome; Video - Pinocchio; In-store - Take That, Dance Top 2, Street Soul, Pan Pipe Inspirations, Céline Dion

Singles - Pulp, Reef, Curtis Stigers, Therapy?; Albums - Joan Armatrading, Boy George, Club Classics Volume 2, Sheryl Crow, Deep Forest; Windows - MNB, Bob Marley, Supergroups, Paul Weller, Curtis Stigers; In-store - MNB, Paul Weller, Alison Moyet, Duane Brothers, Supergroups, Top Gear 2, Teenage Kicks, California, Pinocchio promotion, Postcards; Prices promotion with CDs and videos from £8.99. Press ads - Reef, Teenage Kicks

Single - Kingmaker; Windows and in-store - Bob Marley, Alison Moyet, Boy George, Paul Weller, Graham Parker, EMI sale, Jet Star, Janis Ian, Deep Forest, Michael Jackson, opera sale; Press ads - Teenage Kicks, Janis Ian, Alison Moyet, Bob Marley, Deep Forest

Megaphone singles - Reef, Pulp; Featured artists - Charles & Eddie, Bob Marley; Windows - video promotion offering selected titles at £8.99; Pinocchio; In-store - video promotion, Pink Floyd, Teenage Fanchella, Isaac Hayes, Gary Moore, Beanie Boys; Press advertising - Therapy?, Wayne Marshall, Boy George, Reactivate 10, Charles Mingus, Altan, Chuck Prophet, Hank Williams, Megadeth, Sounds Of Garage City, Electric Chamber, Guy Barker

Album - Bob Marley; Windows - Bob Marley, Top Gear 2, Alison Moyet; In-store - Take That, BBC spoken word promotion offering £1 off one purchase and £3 off two, Absolute Country 2, VE Day-related videos; Press ads - Alison Moyet; Radio ads - Top Gear 2

Single - Michelle Gayle; Album - Teenage Kicks; In-store - Best Of The Best promotion with selected CDs at £9.99 and cassettes at £8.99. Children's video promotion with three for the price of two across a selected range

The above information, compiled by Music Week on a Thursday, is based on contributions from Andy's Records (Beverly), Beggar's Banquet (Kingston-Upon-Thames), HMV (Trocadero, London), Jumbo (Leeds), Music Mania (Glasgow), Music Truro, Our Price (Blackburn), Record And Trade Centre (Bexenhams) and Virgin (Birmingham). If you would like to contribute, call Karen Fox on 0181 543 4830

EXPOSURE

TELEVISION

27.5.95
Fully Booked with Whigfield, BBC 1 8.30 - 10.30pm
Scratchy & Co featuring Curtis Stigers, ITV: 9.25 - 11.30am
Letter With Jools Holland featuring Elvis Costello And The Attractions, Chris Isaak, Redhead and Lucky Dube, BBC2: 11.30pm - 12.15am
28.5.95
The Story Of James Brown, VH-1 9 - 10pm
29.5.95
Who's In With Joe Cocker, VH-1 6.30 - 7pm
The World Music Awards with Celine Dion,

Bryan Adams, The Cranberries, Des'ree, Boyz II Men and Salt 'n' Pepper, ITV: 10.20 - 11.00pm
1.6.95
MTV Live! Paul Weller, MTV: 10.30 - 11pm
The Beat with Pulp, Skunk Anansie, Murray Young and D Influence, ITV: 2.05 - 3am
The Album Show featuring Joan Armatrading, ITV: 3 - 3.55am
2.6.95
MTV Unplugged Collection with KD Lang, Eric Clapton and Lenny Kravitz, MTV: 7 - 8pm
Richard Littlejohn Live And Uncut featuring Paul Jones and The Blues Band, LWT only, 10.30pm - midnight

27.5.95
Johanne Walker featuring Belly, Boy George and The Stranglers, Radio One: 10 - 2 - 5pm
John Peel presents a session from The Neotoma No 9, Radio One: 5 - 7pm
Music Live '95: East 17 concert from Birmingham, Radio One: 8 - 11pm
Essential Mix Special from the Que Club with Danny Rampling, Pete Tong, Sasha and Paul Oakenfold, Radio One: 11pm - 4am
28.5.95
Steve Edwards Soul Show with Incognito Live, Radio One: 2 - 4pm
Music Live '95: Masterclass presented by

Midge Ure, Radio One: 8 - 10pm
Music Live '95: Andy Kershaw presents Eliza Carthy And Nancy Kerr, The French Alligators, The Positivity Festival and The Four Brothers, Radio One: 10pm - midnight
29.5.95
In Concert: INXS and Pet Shop Boys, Radio One: 8 - 10pm
30.5.95
Radio One Roundabout with PJ & Dancan, Radio One: 11am - noon
1.6.95
Soundbite looks at the Acid Jazz label and talks to Sharon Shannon, Radio One: 8 - 10pm

RADIO

CLASSIFIED

Rate: Appointment: £24 per single column centimetre (minimum 4cm x 2 col)
Diary: to December: £13.50 per single column centimetre
Notice Board: £10.50 per single column centimetre
Bar Number: £10.00 extra
 Published weekly each Monday, dated following Saturday.
 Copy Date: Advertisements may be placed until Thursday 12 Noon for publication Monday (space permitting).
 All rates subject to standard VAT



WE ACCEPT MOST MAJOR CREDIT CARDS

Cancellation Deadline:
 Wednesday 10 a.m. before publication Monday.
 To place an advertisement please contact

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

MUSIC * MEDIA * FILM / TV

- TALENT ARTIST RELATIONS MGR £25K
- COPYRIGHT / LICENSING ADMIN £20K
- ROYALTY SUPERVISOR £18K
- SEN SEC/PA RECORD LABEL £18K
- ROYALTY ADMINISTRATOR £16K
- SEC. PA. / MULTI MEDIA £15K
- A&R CO-ORDINATOR £15K
- COPYRIGHT ASSISTANT £15K
- FILM CO. RECPT / TYP £13K
- RECORDING STUDIO / RECPT £10K
- JUNIOR ACCOUNTS ASSIST / RECORD CO £9K
- JUNIOR SEC. RECORD CO £9K

Fax your C.V. to

GERALDINE WALPOLE SPECIALIST RECRUITMENT
 TEL: 0171-799-2822 FAX: 0171-799-2824

RETAIL MANAGERS AND SALES STAFF

Due to our continued expansion we currently have opportunities for experienced managers and sales staff at all levels in the following locations:

- Birmingham - Rackhams
- Manchester - Kendals
- Gateshead Metro Centre - House of Fraser
- Central London - Selfridges and Army & Navy

CLASSICAL BUYER/MANAGER

This position will be based at Victoria and you will be responsible for recruiting classical for all stores and managing the Victoria branch.

The successful candidates for all positions will be able to communicate effectively, work in a team and develop alongside the company. A knowledge and enthusiasm for music is essential. The basic salary will be competitive and in addition there are sales and profit related bonus schemes.

To apply please send a CV with covering letter detailing your suitability for the position applied for and current salary, to Les Whitfield, Managing Director IMPULSE ENTERTAINMENT LTD, Clayton House, 7 Vaughan Road, Harpenden, Herts. AL5 4HU.

International Licensing Manager

required by major independent record company in central London. Experienced professional only.

Please send current C.V. to:

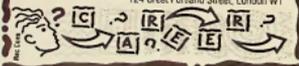
MUSIC WEEK P.O. BOX 263

career moves

Jolly music, well presented receptionist required with mature corporate look. Salary £10,500.

call career moves now on **0171 636 6411**

124 Great Portland Street, London W1



ACCOUNTS DANCE MUSIC LABEL

Enthusiastic person for computerised accounts including use of spread sheet and preferably with Royalty accounting/publishing experience. Ability to work quickly and accurately under pressure.

Send CV to Patrick Davis, REACT MUSIC
 138B West Hill, Putney, London SW15 2UE

Fax: 0181 788 2889

SECURITY PERSON/DRIVER

Needed for second home in Notting Hill.
 The position will include light housekeeping when the family are in residence. Own separate accommodation.
 Experience and references essential.

Replies to MWK Box No. 261

BADLANDS

record shop
MANAGER REQUIRED FOR SUCCESSFUL DYNAMIC RECORD SHOP

Music retail management experience imperative.

ESSENTIALS:
 Passionate interest and knowledge of pop music; proven ability to manage and motivate staff; enthusiasm; conscientiousness and loads of common sense.

Interested?
 Then send your full CV and salary expectations to:
PHILIP JUNG
 11 ST. GEORGE'S PLACE, CHELTENHAM, GLOS GL50 3LA

PROFESSIONAL MANAGER

Leading independent publishing company requires songpluggers/catalogue exploitation person. Only experienced people need apply.

Please send short CV including current package to:

MWK PO Box 262

RECEPTIONIST REQUIRED

for New Record Label and Management Company W11
 2nd Jobber 18-20 Yrs Old
 Confident & Capable, Good all rounder
 Excellent telephone manner
 Apple Mac experience desirable
 Accurate typing / reasonable speed
 Young & fun place to work!

If interested, please write to Eileen Foxwell,
 30 Ives St, London SW3 2ND or FAX 0171 225 1436

COURSES

The Complete **MUSIC INDUSTRY OVERVIEW**

Informal evening programme given by established music industry professionals
 covering: Retail Publishing, Artist Management, Marketing, Promotions, A&R, Legal
 Agreements, Music Videos, Record Company Operations, The International Music Industry
 etc. (Programme recently featured on the BBC's The Money Programme)
 For further details call: **0171 583 0236**
 The Global Entertainment Group

EXPAND YOUR MIND

The "Dance Music" Business Programme

Covering: Licensing Agreements, Sample Clearance, Dance A&R, PR & Club Promotion, Dance Distribution, Setting Up a Dance Label, DJ'ing and Remixing etc.

Call: **0171 583 0236**

The Global Entertainment Group

THE RECORDING WORKSHOP

Offers 2 month course of 8 creative workshops in small groups, on recording and production techniques. 16 track studio near Shepherd's Bush. Hands on experience from the start. Beginners welcome. All aspects covered from midi microphone techniques to EQ, effects use and mixing. Emphasis on practical experience.

FOR PROSPECTUS 0181 743 2645

ROYALTIES ASSISTANT

- Top 5 Music Publishing Co.
- c £15k + Excellent Benefits
- Immediate Interviews
- * 18 months Royalties experience and counterpoint knowledge essential

Call:

0171 379 1213 Integra

If you are replying to an advertisement with a Box No. please send your correspondence to the relevant Box Number at:

music week

(Classified Department)
 Benn House, Sovereign Way
 Tonbridge, Kent TN9 1RW

NOTICE BOARD

Congratulations to all

Ivor Novello Awards

winners and nominees, from

SongLink International

For music publishers and serious songwriters

23 Belsize Crescent, London NW3 5QY

Tel: 0171-794 2540

Fax: 0171-794 7393

PROPERTY FOR SALE

UNUSUAL PROPERTY FOR SALE, BARNES, SW13

One off designers property, converted EA House! Modernised to highest standards.

4 double bedrooms, (1 ensuite), bathroom, study/bed, 5, large kitchen with Aga and conservatory style breakfast area, spectacular L-shaped living room and dining area, utility room, oak flooring, high ceilings, huge roof terrace.

30' garden with off street parking 2/3 cars. Potential to extend studio/office/gym.

TEL: 0181 392 9033. FAX: 0181 392 1093

BUSINESS TO BUSINESS

BEATLES & POP MEMORABILIA BUY-IN

WENLEY 1965 BEATLES 1st & 2nd TOUR CONCERTS
F&A, 1000 p.p.
F&A, 1000 p.p.

WENLEY CONFERENCE 1964 & 1965
F&A, 1000 p.p.
F&A, 1000 p.p.

TRUCKENBACH 1964 & 1965
F&A, 1000 p.p.
F&A, 1000 p.p.

ST PAULY COLLEGE 1964 & 1965
F&A, 1000 p.p.
F&A, 1000 p.p.

WENLEY HOTEL 1964 & 1965
F&A, 1000 p.p.
F&A, 1000 p.p.

WENLEY HOTEL 1964 & 1965
F&A, 1000 p.p.
F&A, 1000 p.p.

WENLEY HOTEL 1964 & 1965
F&A, 1000 p.p.
F&A, 1000 p.p.

*****WANTED*****
BEATLES AUTOGRAPHS, CONCERT MEMORABILIA, SCARCE RECORDS, ETC.
ANY RARE POP MEMORABILIA CONSIDERED
SELECTED ITEMS PURCHASED
TRACKS NO BOX 117, CHOLEY LANCASHIRE PR7 2QZ
Telephone: 01257 269726 FAX: 01257 231349
Please note this is not an exhibition or sale. No admission charge.

NEW MANAGEMENT

Pop Duo launched in Asian market.
Successful.

Require Manager for Mainstream.

Tel: 0181 749 0288

WHOLESALES/EXPORTERS

250,000 vinyl 7" singles available for immediate delivery. Large discounts for quantities.

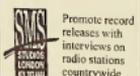
ALSO

Quantities of surplus compact discs at very realistic prices.

RING OR FAX 01723 862492

BUSINESS TO BUSINESS

Go Natiowide Without Leaving London!



Promote record releases with interviews on radio stations countrywide

All Via ISDN or Satellite From SMS Studios London Call 0171 383 4444

FLABBERGHASTED

Flabberghasted Multimedia Ltd
Unit 54, 21 Steward Street, London E1 6AJ
Phone: 0171 426 0020 Fax: 0171 426 0435
Pager: 0181 812 4233 e-mail flabby@six.complink.co.uk

CD+, Enhanced CD, Blue Book, CD Plus
You want it, we got it, we do it, we can prove it

Storage Cabinet

Perfect storage, management and protection for all music and video.

CALL: 01296 615151 FAX: 01296 612865



CAPRI DIGITAL STUDIOS

Perched on the island overlooking the picturesque town of Capri, this fully residential studio offers the ultimate quality in recording as well as unparalleled inspirational environment.

64 + S8L4000G series flying faders
SONY PCM3348 48 track digital
MITSUBISHI X880 32 track digital
STUDER A820 24 track analogue

For documentation contact: PETER MURRAY tel: (33.1) 39.21.96.80 fax: (33.1) 39.73.82.32

CD REPLICATION P Q ENCODING GRAPHICS

GENERAL MULTIMEDIA manufacturers in London

Sales Tel: (0181) 9618898/Fax: 0181 9618688

REWARD £100,000 PLUS

available:
WE ARE MAJOR BUYERS OF OVERSTOCKS/DELETIONS in CDs, TAPES, LPs, VIDEO'S FROM RECORD CO'S, DISTRIBUTORS, RETAILERS and WE PAY TOP CASH. ANY QTY CONSIDERED

Circuit Wholesale

Rear of 239 Edgware Road, Colindale, London NW9 6LU
Phone: 0181-205 3697 Fax: 0181-205 6493
Mobile: 0831-456 363 or 0956 367376
OVERSEAS ENQUIRIES WELCOME

MUSIC STOREFITTINGS
Comprehensive standard range of Stages, Inhouse Design & Manufacture
FREE STORE DESIGN SERVICE
Tel: 01473 461026 Fax: 01473 240128

ROCK CDs

- OVERSTOCKS -
- CUTOUPS -
- PROMOS -

Top quality titles at excellent prices
WHOLESALE ONLY
For free list telephone
INFINITY RECORDS
Tel: 0191 477 0990 Fax: 0191 478 4501

VON'S RECORDING STUDIOS LTD

At Von's we employ people that feel passionate about the music they record. The styles are varied, exciting our three studios constantly in operation and creating an inspiring atmosphere. Our commitment to a continual improvement of our facilities and service over the past seven years is now being rewarded with Album work and chart success. We have excellent prices on offer and we welcome your business.

For details call **VON on 0171 609 9450**

WANTED

CASH AVAILABLE NOW! - TOP PRICES PAID!
VINYL - 7" - 10" - 12" - LP
CD SINGLES - CD ALBUMS
VIDEOS - CASSETTES - MEMORABILIA
Old or New, deletions, overstocks, library/review/promotional surpluses, private collections, non-requirements etc.

Please contact Dominic or Julian at **OPUS INTERNATIONAL LTD**
TEL: 01474 815099 FAX: 01474 815190

BROWSER DIVIDERS? + CD DIVIDERS?

Tel 01366 382511 ● Fax 01366 385222
or write to
MASSON SEELY & CO LTD
Howdale, Downham Street, Norfolk IP38 9AL

BEST VALUE IN LONDON
Specialist in Audio & Video
24/18 week advance ADAT studios
Specialist in all major TV studios
Full service to prepare work-up
Committed to quality service

Audio/Video cassette duplication
Comprehensive video cassette facilities
Digital mixing & mastering. 5.1 surround
High quality. Full service. Fast turn
G.W.B.S. Audiovision Studios
0181-746 2000

BLACKWOOD THE RECORDING STUDIO
Customers include:
SARFIS, Gene, Paves, The Motor City
Rock, Herb, Bink, Steve Jones, Trans
Global Underground, Eric Burdon,
Pinks, The Flying Saucers,
800 Dots, Sean O'Hagan & The High
Llamas, Patricia, Flower, Coloured
Lamp, Steve Evans, L'gumes,
Etc, etc, etc
Mixing suite with optible
Dolby SR in all rooms
FROM £300 PER DAY
0171-261 0118

BUSINESS TO BUSINESS

WANTED

CD ALBUMS - CD SINGLES
(Current and Deleted)
RECORDS, LPs 7" SINGLES
(Most Eras)

CASSETTES - VIDEOS - PRESS KITS ETC

Regular or one off basis. Delitions, private collections,
radio station/multiplex Playback requirements etc.

CASH PAID

Please contact Bev or Brian at

THE SOUND MACHINE

12 Harris Arcade, Station Road, Reading
Berks RG1 1DN
TEL: 01734 575075. FAX: 01734 575075

MUSIC MEDIA **Compact Discs** **Records** **Cassettes**
Call us first but CALL US!
WE BEAT ANYONES PRICES!
CD Booklets
Screens & Labels
Cassette Inlays
Typesetting, Artwork
The BEST Prices!
071 916 4450 104 Harwood St., Camden Town, London, NW 1



PRIAM Software
The complete
business system
for the
Record Industry

Modules include:

- * Distribution
- * Mail Order
- * Point of Sale
- * Copyright Management
- * Accounts
- * Stock Control
- * Marketing
- * Artist Management
- * SQL

PRIAM will improve your
profitability and efficiency
immediately.

Contact us on

Tel: 01327 702785
Fax: 01327 311110

CARIBBEAN

Barbados - St Lucia - Jamaica
Mistique - Anguille
BVI's - Montserrat
Over 200 staffed villas, from
2 bedroom beach houses to
8 bedroom mansions.

For discreet, personal service
contact
VILLA CONNECTIONS
(Approved for Premier Travel Group)
TEL: 01625 828428
FAX: 01625 820570
AFTA 94/818 A/COL 3468

BHANGRA

IS GETTING BIGGER & BIGGER
Is your finger on the pulse?
For all Bhangra enquiries -
artists, production, promotion,
distribution and current
catalogue.

Sample our new
compilation CD,
NACHURAL RECORDS
Leaders in new wave
Bhangra.
Tel: 0121 434 3554
Fax: 0121 429 1122

SHOP CLOSING

Apollo racking for
sale. Good gear,
dirt cheap!
Tel: 01896 758036

MERCHANDISING

Leisure
SERVICES

Concert • Tour • Event • Theatre Merchandising

Souvenir Programme Publishing

Design & Print • Promotional Goods

Advertising Agents

Venue Concessions

Telephone

0181 502 2811

9 High Beach Road Loughton Essex IG10 4BN Fax 0181 502 0644

THE MUSIC STOREFITTING SPECIALISTS

WALL DISPLAYS
CHART DISPLAYS
BROWSERS • COUNTERS
STORAGE UNITS

STANDARD RANGE OR
CUSTOM MADE
IN HOUSE DESIGN AND
MANUFACTURE WITH
FREE STORE DESIGN



**INTERNATIONAL
DISPLAYS**

TEL: 01480 414204
FAX: 01480 414205

COMPACT DISCS WANTED

Deletions/overstocks,
shop clearances/new
releases, immediate cash
payments. All titles
considered.

Tel: 0181 904 0744
Fax: 0181 904 0221

LIFT CASSETTE GONDOLA UNITS LIFT STORAGE

UNITS

Plus lots of other
fittings, counters,
cash registers etc.

Telephone:
01603 623171
01263 861954

WALSH + JENKINS

= CARRIER BAGS

TEL 0181 859 5721

THE DAVIS GROUP

7" Mailers, 12" Mailers,
CD Mailers, Carrier
Bags, all types of Jewel
Boxes.

Call ROBBIE on
0181 951 4264

TOTALISATION
SPECIALIST T-SHIRT
& SWEATSHIRT PRINTER
FOR SERVICE AND QUOTES RING NOW ON
0181 807 8083
OR FAX US ON 0181 345 6005

BLONDIE

TOT-SHIRTS LTD
SERVING THE PROMOTION INDUSTRY AND RECORD
WORLD THROUGHOUT THE UK AND EUROPE

**COPY DEADLINE
EVERY THURSDAY
MIDDAY**

JET STAR

EUROPE'S LEADING DISTRIBUTOR OF

**JUNGLE
REGGAE**

OUR PRODUCTS
LEAVE YOUR
SHOPS FAST COS
THEY HAVE
STRONG STREET
SUPPORT!

We are big
in export!

THESE
PRODUCTS HAVE
GOT STRONG
DJ SUPPORT, IDEAL
FOR DEVELOPING
DJ TRADE

Export
orders
welcome

THE BEST IN REGGAE FROM U.K TO J.A. - STRAIGHT FROM THE STREET ONTO YOUR TURNTABLE!

155 Acton Lane Park Royal London NW10 England Tel: 0181 961 5818 Fax: 0181 965 7008

Remember where you heard it: Some good news should be on the way this week for PRS members concerning at least some of the lost Proms millions...Top marks to the Blur boys who played a storming, if raucous, set at London's 200-capacity Dublin Castle pub in Camden on Thursday night. Besides playing some numbers from their Seymour days, the band also premiered some new tracks including *Stereotype* and *Globe Alone*. But a hefty slap around the face to the moron who threw a broken pint glass at lead singer **Damon**...To add to the Blur shenanigans, **Food** was looking forward to the launch of **Shampoo** in the US starting with the premiere of their fab new promo of **Trouble coast-to-coast** on **The Simpsons**, which boasts a 33m audience...One of the hottest tickets of the week was to see **David Letterman** (salary \$18m a year) record his chat show at LWT's studios. **Chris Evans** was one of many who couldn't get in, while **Steve Wright** was spotted in the press room lying on the floor smoking a cigar in front of the TV... Epic head of promotions **Adrian Williams** wasn't referring to **Michael Jackson's** record when he said there was a "lot of 'poo' in the Epic offices last Friday. The fizzy stuff



"What about this Paul, mate? I give out free copies of this on my planes." "Yeah, yeah. Maybe instead of the in-flight mag?" "Good. Yeah, you said it. And hike up fares by what's this cost? £2.20?" "Oh, strong idea." Editor **Paul Colbert** applauds Mr Branson's entrepreneurial spirit at the launch for the new Virgin Radio-linked monthly music mag **Encore**, at London's Comedy Club. The launch was also memorable for a live performance by Mike & The Machines, which was broadcast as part of Virgin London's *Alive In London* show.



When **Mike Stock** got out the champagne it wasn't for his phenomenal number one success as co-mob twidder, with **Matt Aitken**, on RCA's **Robson & Jerome** Unchained Melody, or for the pair's success with **Nicki French's** US number one single. The veteran producer was simply getting up pair **BND** — **Dean Prescott** and **Mark Saunders** to their friends — to sign on the dotted line for his **Love This Records** label. Recently voted **Liverpool's** top band by readers of the **Liverpool Echo & Daily Post**, the duo will certainly aim to emulate the **Soldier Soldier** stars. The pop twosome, who are signed for publishing to **Bryan Morrison Music**, are pictured centre with **Stock**, while **Love This** **MD Hillary Shaw** (left) and **Love This Songs** general manager **Lacy Anderson** (right) look on.

flowed a-plenty as **Jacko's** new single was simultaneously aired throughout the country...Epic bods weren't the only ones knocking back the sauce last week. The **Sony Music** legal department emerged victors at a wine tasting contest hosted by the **Simkins Partnership** the night before, beating off stiff competition from **BMG**, **EMI** and a team of independent publishers...Great **Scott!** That's the surprised reaction at the possible return of one prodigal artist to the label where he spent his Halcyon days...Go! Discs head of international press **Tony Crean** was particularly delighted to celebrate his 32nd birthday at last week's open air screening of the **Portishead** movie **To Kill A Dead Man** at the South Bank. The **Everton** fan was even more pleased to spot the **Toffeen's** huge insignia incorporated into the projection...Talk about popular. A pat on the back for **Minder Music**, whose **Gap Band** song **Outstanding** appears in sample form on no less than four albums in the US R&B chart... **Adrian Rondeau** of **Adrians Records** is becoming rather a celebrity in Essex. Following a half hour appearance in January on **Shaun Peel's** drive-time slot on **BBC**

Radio Essex he is now a regular monthly guest on the show. Listen out for him on June 7, when he promises to be plugging new releases he feels are worth seeking out...The **Warchild** fashion show set for **Midsummer's Night** is coming together, with three tips for its soundtrack. Looking hot are **Cornershop's** epic **6am Jullander Shere**, **The Jon Spencer Blues Explosion's** **Bellbottoms** and **Acacia's** **Maddening Shroud**... Happy birthday to **Eaton Music**, which celebrated its 20th anniversary on Friday. The anniversary coincides with its writer **George Fenton** being nominated for two **Ivor Novello** awards — for **Beyond The Clouds** and **Shadowlands** — and its success with the music from the **Guinness** ad, **Perez Prado's** **Guaglione**... Congrats to **Polydor** head of press **Pete Bassett** and wife **Lisa** who welcomed 7b **Toz** daughter **Scarlet Amelia** last Monday. And similar greetings to lawyer **Mark Wilkins** of **Edmunds Bowen & Co** whose wife **Andy** gave birth to a 7b 3oz daughter **Alicia Grace** on Sunday.....



MTV Europe bigwig **Brent Hansen**, left, and Island Records boss **Marc Maret** should crum themselves lucky they caught up with the **Bob Marley** exhibits in the relatively safe confines of the former **MIS** buildings in London's Gloucester Road. One of the four photo collections, which have been touring the world since 1991, was shelled by Serbs on its way through war-torn Slovenia. The pair, toasting the launch of Island's latest Marley compilation **Natural Mystic**, probably appear downhearted because their numbers didn't come up on a raf-fie; the first prize of one of Bob's snaps went to lucky winner **292**. Or perhaps they'd heard **Tory MP Teddy 'Lion** **Zian** Taylor was otherwise engaged and was not on hand to tip out a giant cake baked in the shape of the album. Part of the exhibition will appear in **HMV's** Oxford Street store this week.

music week

Incorporating Record Mirror

© Spotlight Publications, Lodge House, 245 Blackfriars Road, London SE1 8UR. Tel: 0171-420 3636. Fax: 0171-401 8805. A United Newspapers publication.

Editor-in-chief **Steve Bradburn**. Managing editor **Selina Webb**. News Editor **Martin Talbot**. Reporter **Catherine Sibley**. Music editor **Siobhán Robinson**. Contributing editor **Paul Gorman**. Group Production **Doreen Holland**. Senior sub-editor **Diagrams**. Photo **Robertson**. Sub-editor **Paul Vaughan**. Editorial Assistant **Ruth Goss**. Ad manager **Ruth Burdett**. Deputy ad manager **Juliah Rivers**. Senior ad executives **Steve Masters**, **Matthew Syme**. Ad executives **Ben Chorrell**, **Rechel Hughes**. Administration & promotions executive **Lois Brown**. For Spotlight Publications — Special projects editor **Steve Horsley**. Marketing and promotions manager **Mark Ryan**. Group of production manager **Alan Rankin**. Production controller **Angela Skelton**. Executive Publisher **Adrian Brann**. Registered at the Post Office as a newspaper. Member of Periodicals Publishers Association. Printed by **Parsons Press**. UK subscriptions include **Free Music Week Directory** every January: £185 from Computer Postings, 120-126 Leander Avenue, Middlesbrough, Cumbria, UK. Tel: 0181-640 8122. Fax: 0181-640 8023. UK 15% discount. **US** subscriptions: **The Americas**, Middle East, Africa and India Sub Centre, 2225 Lehigh Avenue, Andover, MA 01810. Tel: 0181-640 8122. Fax: 0181-640 8023.

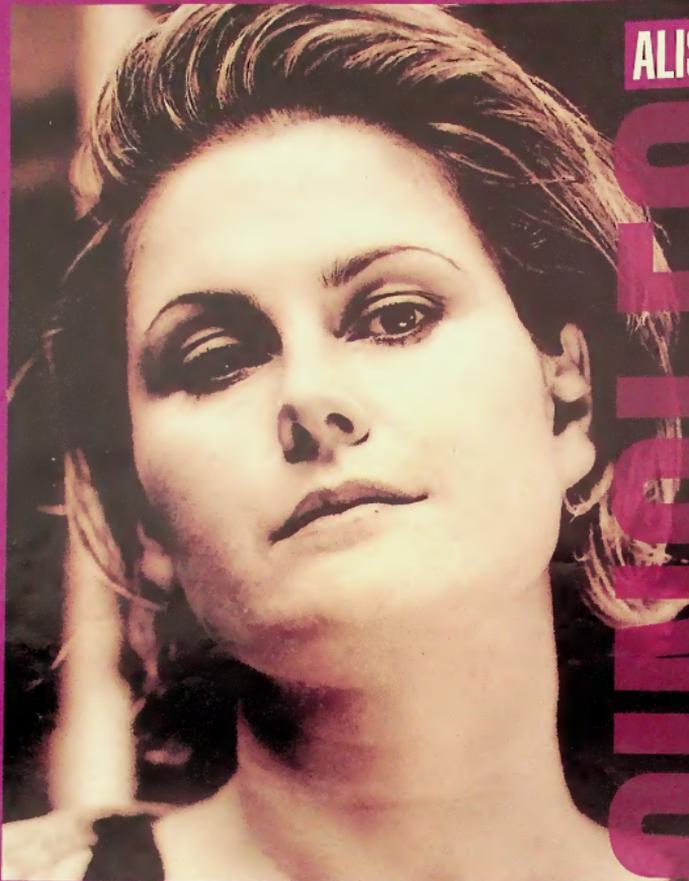
SUBSCRIPTION HOTLINE: 0181-640 8142 NEWSTRADE HOTLINE: 0171-638 4666

ISSN 0265-1548

ABC

BUSINESS PRESS

Advertising weekly circulation: 1,434 1993 to 30 June 1994: 12,138.



ALISON MOYET

SINGLES

ALISON MOYET SINGLES

20 TRACKS FEATURING THE SOLO HITS,
3 YAZOO TRACKS AND 2 NEW SONGS

THE CAMPAIGN

NATIONAL SOLUS TV ADVERTISING COMMENCING WEEK OF RELEASE

NATIONAL RADIO ADVERTISING ON VIRGIN 1215 AND ATLANTIC 252 PLUS SELECTED ILR STATIONS

NATIONAL PRESS ADVERTISING

CO-OP AND INDEPENDENT RETAIL INSTORE DISPLAYS

BTA AND IFA POSTER CAMPAIGN

"SINGLES" IS RELEASED TODAY ON CD AND CASSETTE COLUMBIA

LOVE RESURRECTION

ALL CRIED OUT

INVISIBLE

THAT OLE DEVIL CALLED LOVE

IS THIS LOVE ?

WEAK IN THE PRESENCE OF BEAUTY

ORDINARY GIRL

LOVE LETTERS

IT WON'T BE LONG

WISHING YOU WERE HERE

THIS HOUSE

FALLING

WHISPERING YOUR NAME

GETTING INTO SOMETHING

ODE TO BOY II

ONLY YOU

NOBODY'S DIARY

SITUATION

SOLID WOOD

THE FIRST TIME EVER I SAW YOUR FACE