



# music week

**MICHAEL JACKSON**  
EXCLUSIVE ALBUM PREVIEW

For Everyone in the Business of Music

17 JUNE 1995 £2.95

## McAuley quits Woolies

Woolworth music head Charlie McAuley is quitting the chain after 17 years to become product director on the European board of Viacom-owned Blockbuster Video.

The move means McAuley will step down as Bard chairman at the end of next month, just nine months into his tenure. McAuley informed members of the Bard council on Thursday last week, 24 hours before the announcement was made by Woolworth.

McAuley's departure comes just 15 months after he replaced Martin Davies as controller of the chain's entertainment division.

McAuley, 36, who is on holiday for the next fortnight, says, "This was not

an easy decision to take. I've spent many years building a successful career and, in the process, I've made many good friends.

"However, I've elected to progress my career in the video and music business. Blockbuster is a major global player in the home entertainment market and I am looking forward to this new and challenging role."

Woolworth managing director Roger Jones says, "Charlie's innovative approach has helped Woolworths grow market share and we are sorry to see him leave." Woolworth refused to comment on any plans for a successor.

Blockbuster's European vice-president Nigel Travis says, "We believe

[McAuley's] wealth of experience in the entertainment industry will enable him to make a vital contribution to Blockbuster's development in Europe."

The appointment of McAuley raises further speculation of an expansion by Blockbuster Video into music retailing in the UK. In the US, the chain has rapidly expanded its music interests in the past three years and now has almost 500 stand-alone music outlets. And in continental Europe, Blockbuster owns a 20% stake in Virgin Retail Europe.

McAuley will remain as Bard chairman until his final council meeting on July 20, when a decision will be taken whether to elect a new chairman for the

final two months of McAuley's tenure, or wait until the agm on September 21 when the next election is due.

Bard deputy chairman Richard Wootton, owner of Ainleys in Leicester, says, "We shall all, to a man, be very sorry to lose him. He was an excellent chairman. He has always been there in the front row to talk to anybody and has been even-handed in all his efforts."

McAuley joined Woolworth as a store management trainee in 1978, working his way up through various sectors of the chain's business until he joined the entertainment division as controller in March last year. His departure date has yet to be finalised.

### THIS WEEK

4 Emap plays it cool over Metro

5 PRS wins pay-out for Proms



6 The farmer who created Glastonbury

28 Pulp gain overdue success

29 Natalie Merchant goes it alone



Sony Music chairman and ceo Paul Burger has appointed long-established pluggger Gary Farrow to the new position of communications director. The appointment, which takes effect from July 3, sees Farrow becoming a record label employee for the first time in 15 years. The new position has been created following the promotion of Sony Music's director of corporate press, Jonathan Morrish to take on a wider pan-European role. Farrow is pictured (left) with Burger. Full story, p.3.

## IMF launches Hall of Fame

The International Managers' Forum is establishing an American-style hall of fame which will be launched with the induction of its first five members at London's Hilton Hotel on September 20.

The IMF British Roll of Honour Awards will be open to artists and industry personalities.

Candidates will be nominated by the IMF's 18-member council including

Elliot Rashman, Ed Bicknell and treasurer Jon Glover, the manager of Beverley Claven and Go West.

General secretary James Fisher says the number of inductees chosen each year will remain flexible.

Tickets for the ceremony, which will also be used to raise funds for the IMF, are priced £100. Around 400 executives are expected for the inaugural event.



## PRS agrees deal on Proms fiasco

PRS has won back almost a third of the £8m lost in the Proms computer fiasco, following lengthy legal negotiations with computer consultancy LBMS.

The compensation agreement comes nine months after PRS issued a writ against LBMS following a report which concluded the systems management consultancy was liable for the failure of Proms.

The deal comes two weeks after PRS concluded a performing rights deal with Chinese box MISC.

See News p5, Analysis p8.

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Chrysalis

## HMV to revamp Trocadero store

HMV is launching an expansion of its West End stores with a £1m investment in its Piccadilly Circus site at the Trocadero Centre.

The store will more than double in size through an extension into the adjacent store, formerly part of the Athena chain. It will cover 17,000 sq ft - up from the current 7,000 sq ft - and will carry 35,000 music titles across all formats, with 5,000 computer games and 3,500 video titles.

HMV UK managing director Brian McLaughlin says, "This is the second time we've expanded the store. It's a

prime site in London and very profitable for us. It's been our intention to acquire the unit next door for some years, and when Athena went into receivership earlier this year it finally went ahead."

Work on the store, which will be designed by the Red Jacket team which recently won a Design and Art Direction silver award for IBM's Leeds store, starts on Monday (19).

McLaughlin says the expanded Trocadero store will open in the autumn, marking the beginning of a significant development of all the

group's West End operations. HMV has plans to refurbish half its 94 stores, including the Oxford Street and Oxford Circus sites, and 19 new regional stores will be opened over the next year, including a 10,000 sq ft shop in the UK's largest shopping centre, the Metro Centre in Gateshead.

The HMV development further raises the stakes among London's West End record stores; Virgin opened its world record-breaking 67,000 sq ft store at Tottenham Court Road 10 days ago and Tower is continuing to refurbish its Piccadilly Circus store.

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The Multimedia Group

# Farrow bolsters John's new look

The appointment of Gary Farrow as Sony Music's new communications director will reinforce the company's efforts to shed its corporate image, says chairman Paul Burger.

The flamboyant Farrow, who takes over the newly-created role on July 3, is acknowledged to be one of the best connected promotions men in the business, with long-term relationships with Elton John, George Michael and Jonathan Ross.

"This appointment will give us a real edge," says Burger. "Gary is a very well known and successful media executive." Sony has dropped the title of corporate director of press in favour of Farrow's title of communications director. "The word 'corporate' haunts us from the CBS days," comments Burger, "but this is a totally new company that has been reinvigorated over the past five to six years. Tommy Mottola started

that right from the top."

Farrow replaces Jonathan Morris, who has moved to Paul Russell's European operation as vice-president of communications, although he will still be available to the UK company to work on specific issues.

Farrow will aim to maximise the media profile of the company, says Burger. "Clearly we have promotions teams in place and they are excellent, but this appointment will give us an opportunity to expand the scope of those activities," he says.

During 20 years in the business, Farrow has gathered extensive contacts in press, TV and radio as well as producing several TV shows and aims to draw on this experience at Sony. "If there is nothing available on TV for us, I will try to create our own environment," he says.

One public relations veteran describes the appointment as surpris-

ing: "It's an adventurous move to bring in an outsider who has been working for himself - it will bring a fresh approach."

Elton John says, "I have known Gary personally and professionally for over 20 years and I can think of no one else more qualified for this position. He is one of the best. I am absolutely thrilled and wish him every success."

In joining Sony, Farrow is working directly within a record company for the first time since he was EMI head of promotions in the late Seventies. Farrow started in the business running the West End shop One Stop Records with Danny Baker in the early Seventies.

He served as media consultant to Elton John for 21 years, and George Michael for more than 10 years, and is best known for his work as a plugger for Duran Duran, Frankie Goes To Hollywood, David Bowie, Paul Young and Hall & Oates.

## Virgin Our Price finishes reshuffle

Virgin Our Price has completed the restructuring of its music product department, creating a single unit working across both chains.

Steve Kincaid, in his new position as head of music product, will oversee three newly created areas: chart, dance and singles; range and catalogue.

Nicola Tuer, previously albums product manager for Our Price, heads the chart division, working alongside Derry Watkins, until now Virgin chart product manager.

Dance and singles will be headed by Matthew Kruzer, previously Virgin singles and dance manager, who will work closely with Neil James, former Our Price singles product manager. Robin Tuft, former Virgin jazz product manager, will be in charge of range and catalogue, with a team of seven working for him.

Product director John Taylor says, "The restructuring was necessary because some of the jobs were duplicated and there was different expertise in the separate departments of Virgin and Our Price. Basically, we needed to be more efficient, and I think this puts us in a stronger position."

The changes, which come into effect immediately, will not result in any staff losses, says Taylor.

Kincaid was formerly head of the product department at Virgin Retail. His move to the position of head of music coincided with the news, in mid-April, that Our Price senior product manager Neil Bote was moving over to concentrate on buying for videos and games and accessories.



After 22 years at its headquarters in London's Euston Road, Capital Radio is moving to new premises in Leicester Square (pictured). The station has signed a 15-year lease on nine floors of a 33,000 sq ft building at the south-west corner of Leicester Square, above a Chinese Restaurant next to the old Comedy Store. The move is expected to take place next spring after the building, until recently home to the College for the Distributive Trades, is refurbished. Capital group finance director Patrick Taylor says, "This will be a great building for Capital Radio. It achieves our objective of getting all our staff under one roof." Capital will pay £540,000 a year until the first rent review in 2000.

## Industry heads off OFT investigation

The industry has successfully defended its court against a full-scale government investigation.

The Office of Fair Trading has announced that the CIN/Bard agreements for the compilation of music charts will not be referred to the Restrictive Practices Court, after a clause in the contract was voluntarily deleted. The move removes the threat of another costly investigation into the music business just a year after the MMC concluded its probe.

CIN chart director Catharine Pusey says, "We are very happy with the outcome and to have avoided unnecessary court action. We are also confident that our working relationship with Bard will continue into the future. There is still only one official industry chart."

In a statement the OFT announced that it had decided not to proceed following the deletion of a clause barring Bard retailers from supplying sales information to any other chart compiler.

But the agreement retains a clause

which gives CIN ownership of copyright in the data, effectively preventing any other chart body from using or selling the information.

Pusey says, "Effectively it was a belt and braces situation. The belt has been taken away, but the braces are very firmly in place."

It is a copyright issue not a competition issue, adds Pusey, and CIN is "protecting the industry's copyright." "We are securing the future of the chart for the industry," she says.

## Polydor to release Eurovision winner

Polydor Records will release Secret Garden's Eurovision Song Contest-winning Nocturne on July 17. The company won the right to release the record after Mercury - which released the song in Secret Garden's native Norway and had first option on the single and album (M1W, May 27) - declined to release it in the UK.

## GWR confident after profits leap

The GWR Group, which recently made a bid to take over Chiltern Radio, has announced a 121% jump in pre-tax profits to £2.06m in the six months to March 31, with turnover rising 90% to £14.8m. Group chairman Henry Meakin says, "These excellent results not only reflect continuing favourable conditions for radio advertising, but considerable improvements achieved by the Midlands and Mid Anglia stations we acquired last year." He is not ruling out further acquisitions.

## Troughton to leave WH Smith

WH Smith's managing director of UK retailing Peter Troughton is to leave the company less than a month after it issued a profits warning. Troughton, 47, was managing director of WH Smith from 1991 to 1994, becoming head of the group's three UK divisions Virgin/Our Price, WH Smith and Waterstones last February. A WH Smith statement says Troughton will leave at the end of July and will not be replaced.

## R1 plans Glastonbury live feast

Radio One is increasing its live coverage of the Glastonbury Festival this year for four days of broadcasts. Mark Radcliffe Kicks off on Thursday June 22 with guests Julian Cope and Mark Lamarr. John Peel hosts a three-hour show on Friday night featuring Supergrass and Ash, while Saturday's broadcast from Johnnie Walker and John Peel will feature The Black Crowes, Sinead O'Connor and Zion Train. Annie Nightingale's Chillout Zone from 2am - 4am on Sunday morning is topped off by The Cure's set and festival highlights will be aired from 11pm - 1am on Sunday.

## Chrysalis Group reports losses

The Chrysalis Group reported pre-tax losses of £2.5m for the six months to February 28, despite a 27% increase in turnover to £41.6m. Chairman Chris Wright warned the deficit for the full year would be higher than anticipated due to a heavy investment programme, including start-up costs for its new Heart 106.2 FM London service. However, Wright says he is confident of long-term shareholder value. Last week Chrysalis put its stake in Metro Radio up for sale, which could bring in £10m to offset losses. See p4.

## RA welcomes media ownership policy

The Radio Authority has applauded the Government's proposals on media ownership. At its latest meeting on June 1, the authority welcomed the retention of the points system for ownership of radio interests and the 15% ceiling laid out in the Government's policy document. It also welcomed proposals for the immediate implementation of measures to raise the total number of licences which can be held from 20 to 35.

## Tiptree venue plan faces first hurdle

Plans are being considered for the Tiptree Equestrian Centre, near Colchester in Essex, to be relaunches as a 4,000-capacity music venue. Former showjumper Cecil Williams says one anonymous bidder has applied for permission to open it as a nightclub and concert hall. Tiptree parish council is to debate the issue at a full council meeting tonight (Monday).

## Edel UK moves to new offices

The newly-established Edel UK is moving at the beginning of this week. Its new address is: 2nd Floor, 25 & 26 Brook Mews North, London W2 3BW. Telephone 0171 705 3776, Fax 0171 705 4633.

## COMMENT

### Big changes ahead for retail

There was much grumbling into beards when Charlie McAuley was announced as the new Bard chairman back in September, but in nine months the amiable Scot has earned the respect of many, even those indie retailers who were initially suspicious of his Woolies connection. His departure from both Woolies and Bard has come as a shock, triggering some pretty big changes in UK music retailing. Not least among them is the hint that McAuley's move to Blockbuster may herald that chain's full-scale entry into the music business – a prospect one retailer describes as “frightening”. Certainly McAuley's time in the Bard hotseat has shown him as a force to be reckoned with; it's no wonder the competition is worried.

**R1:** no longer the station of the masses Radio One published a handy brochure last week, indispensable for anyone who hasn't yet got a full grip on its new schedule. Now we know we have to tune in at 6.30am for Chris Evans (“I'm ideal for the job because I've got a weak bladder”), or 10pm for Mark Radcliffe (“Mark's favourite food is any kind of cheese”). Besides some of the comments being of the bizarre persuasion, what's most notable about this glossy publication is where it appeared: *The Guardian*. Not the *Sovereign Sun*, or even *Tatler*, the most obvious places to grab the attention of Radio One listeners. Or at least they used to be. Radio One's simple yet effective marketing initiative is to be applauded, but the placing of last week's brochure carried a sad message: whichever way you look at it, it smacked of final confirmation that Radio One is no longer the station of the masses. The metamorphosis of the station itself is virtually complete, but there's still one question which begs an answer: what will go on at a Roadshow for *Guardian* readers? *Selina Webb*

## PAUL'S QUIRKS

### A shipping forecast for indies

EMI's decision to bring forward the release date of the Pink Floyd album *Pulse*, to Bank Holiday Monday – May 29 – provided something of a dilemma for independent and multiple retailers alike. Should they remain closed and risk losing credibility with their customers and losing sales to a competing retailer, or open, pay their staff extra and hope that the Pink Floyd sales would help cover their costs?

Having spent nearly two hours erecting the innovative Pink Floyd display browser (hands up all those who had bits left over) we used it to maximum effect and collected a significant amount of orders from fans who definitely wanted it on day one.

Early deliveries from Pinnacle, EMI, Warners and Sony ensured that their new releases were racked out and on sale at 9am on Bank Holiday Monday morning.

However, no independent retailer received any deliveries from either BMG or PolyGram until the Tuesday morning. These included the Bon Jovi single from PolyGram, which was much in demand, and the new Joan Armatrading album from BMG, the release date of which had been heavily advertised in that weekend's newspapers as May 29. Many Woolworths stores had both these items on sale, quite legitimately, on the Monday, and rival retailers were left looking inept as they tried to explain the disparity.

This situation cannot be allowed to happen again and I wonder how long it will take PolyGram and BMG to realise some of their labels' priority product is going on sale up to six hours after that of their competitors. If these distributors can ship early to EUK (Woolworths, Asda and Tesco) they must be able to ship just as early to all their customers, or are they deliberately dragging their feet to give EUK an unfair advantage?

Paul Quirk's column is a personal view

## NEWS

Mercuro is launching its biggest campaign of the year so far to launch Bon Jovi's *These Days* album which is released on Monday (June 19). The label will promote the album at six forthcoming live shows – which include three sold-out nights at Wembley Stadium on June 23 to 25 – with t-shirts and ads vans. A campaign comprising press ads, 96- and 48-sheet posters and promotions at rock clubs around the country are planned. The rockers are also to appear at the *Kerrang!* Awards next Tuesday (June 20), where they are nominated three times.



# Emap pays cool over Metro sale

Emap is attempting to play down speculation that it will bid for Newcastle's Metro Radio.

Metro's chief shareholders Chrysalis and Capital Radio put their respective 19.5% and 18.1% stakes in the radio group up for sale last week.

Bidders, who have two weeks left to register their offers, are widely expected to include Emap, which announced pre-tax profits up to £63.9m for the year to April 1, boosted by the performance of its radio interests.

But Emap chief executive Robin Miller says, “We are looking at Metro because it's interesting to anyone who's investing in radio. Whether we are interested in it is another matter. Radio is an area in which we want to grow but it was only five minutes ago that the

Government announced it was lifting the restrictions on ownership.”

Metro financial director Eric Lawrence also plays down Emap's interest. “There's been a lot of speculation about a bid from a single buyer, but it's premature and an over-simplification of the situation,” he says. “Metro would prefer to see the shares placed with as large a number of shareholders as possible.”

Since heritage secretary Stephen Dorrell announced last week the Government's relaxation of ownership rules, Metro's share value has risen from the 1994 year-end 400p to 478p last Wednesday. Media analysts value Metro at £35.5m assuming shares rise further to 500p.

Capital Radio's finance director

Patrick Taylor says its decision to sell its stake was a rationalisation of its portfolio of holdings. “We like to be invested in companies where we have an influence, and we do not have that opportunity with Metro,” he says.

Chrysalis Radio chief executive Richard Huntington says, “What we want to concentrate on is wholly-owned radio interests rather than minority stations in which we have little say.”

Chrysalis, which acquired a stake in Metro in 1990, is understood to be planning a bid for the regional “superstation” licence in Yorkshire, which is soon to be advertised by the Radio Authority.

Metro has become the second station to become the target of a bid since Dorrell's announcement, following GWR's hostile bid for Chiltern Radio.

## Vita opts to follow early delivery trend

Vital Distribution will be the next distributor to launch early deliveries, following Warner which started its service on Friday (June 9).

Vital is planning to join Warner, Sony, Pinnacle and EMI in offering Friday deliveries from June 30.

Vital product director Pete Thompson says it will be taking a hard line with retailers who break the Monday embargo, although the first week will be relatively quiet for the company – the first real test will come with the new Gene single *Olympian*, due the following week. As Warner launched early deliv-

eries last week, a survey of retailers indicated 70% were against Sunday release dates. Warner operations director Gwen Pearce says, “We are happy to go with Monday as the official selling date. It is what everybody else does and is Bard's recommendation.”

Pearce doesn't, however, rule out a switch to Sundays, especially in the run-up to Christmas when many retailers are open for Sunday business. “It makes no difference to how we ship the release, but it is important that retailers get their orders in on time,” she says.

## Rogue barcode hits Skunk chart entry

One Little Indian's *Skunk Anansie* single *I Can Dream* was expected to fall short of the Top 40 in this week's chart, following a barcode problem which resulted in only some of its sales being counted.

On the *Skunk Anansie* CD sleeve the barcode extends across the width of the case, making it almost impossible to read on Epos or Epos machines.

One Little Indian marketing manager Mark Dennis says, “It's a disaster for us. On the basis of the last single (*Selling Jesus*, which charted at 46) we believe it ought to go in at 28 to 30, but it will probably go in at 40.”

Millward Brown chart director Bob Barnes reiterates his warning to labels that they should not use the barcode as part of sleeve artwork.

## TV plans weekend live music show

Filming begins this week on a new weekend music show which ITV plans to screen in the autumn.

The Charlatans, The Boo Radleys, Dugge and Alison Moyet are among the acts which have already been booked for the six-part series, which will feature three live studio sets from different bands in each programme.

The show is the first production from Big Eye Film and Television, the company set up a year ago by former

Granada director Steven Leck and executive producer Mary Richmond.

Scheduled to go out at the end of August in a late-night slot on either Friday or Saturday, the show will be presented by Dennis Pennis – who made his TV debut on BBC's recent *The Sunday Show* series – and will be called *Pennis Pop* Out.

“The idea is to recreate the excitement that used to be generated by shows like *Roady Steady Go* and *The*

*Tube*, but to be different from past music shows,” says Leck. “We want it to be something people will watch because it's a great programme, a series that will engage people's interest and introduce them to other types of music.”

Other artists lined up for the series include Tenenge Fanclub, The Power and Kym Mazelle, and two breaking acts such as *An Emotional Fish* and *Dreadzone*.

▶▶ MICHAEL JACKSON'S NEW ALBUM PREVIEWED - P26 ▶▶▶▶

# PRS Wins £2.4m for Proms fiasco

PRS has won £2.4m in compensation from the computer consultancy which supplied management services for its disastrous Proms computer project.

The deal has been struck after more than nine months of negotiations between PRS chairman Wayne Bickerton and Rainer Barchetti, the chairman of the LBMS consultancy.

Bickerton says he is delighted with the agreement, which allows for the money to be paid in eight instalments over five years: the first £600,000 has been paid.

The action against LBMS was launched last September, when Bickerton told the PRS annual general meeting that an independent report concluded LBMS was liable for the failure of Proms.

Bickerton adds: "This settlement has taken a great deal of mutual effort and

goodwill to reach. On behalf of our entire membership, I can only express satisfaction that a deal has been struck through negotiation."

The compensation will help offset some of the £8m written off following the Proms debacle, says Bickerton. Of the £11m spent on the project, £3m was spent on hardware and training, from which PRS is still benefiting. Bickerton adds that the PRS council is considering whether it can pursue compensation from other Proms suppliers.

He stresses that the compensation won compares favourably with other actions against similar computer management consultancies; in one recent case, a company won back just £1.6m of around £25m lost on a project.

LBMS was one of a number of specialist companies which worked on Proms. It provided day-to-day manage-

ment of the project and supplied a full-time manager. When the project was cancelled amid escalating costs at the beginning of 1993, LBMS's contract was terminated.

Burchett says he is pleased to remove the distraction of the PRS action, which relates to an area of its business which has now been sold.

Meanwhile, Bickerton says PRS is discussing potential collaborations with fellow royalty collection body PPL including the possible combination of data systems. The first meeting of a working party is now being set up, he says.

A spokesperson for PPL confirms that discussions have been taking place between the two bodies over possible collaboration, but that no formal structures have yet been established.

● See PRS analysis, p8.

## Heart raids Capital for breakfast talent

London's new radio station Heart 106.2 FM has confirmed it will go on air this September after finalising its breakfast show line-up with the appointment of Capital Radio's David Sibly as producer.

The recruitment of Sibly reunites him with two other former members of the Capital breakfast team, Kara Noble and newreader Jonathan Davies. The show will be hosted by comic Lee Simpson.

Keith Pringle, programme director at Heart who was also formerly with Capital as Chris Tarrant's producer, says, "With Kara and Jonathan, we have two thirds of the Capital breakfast team." Heart has also recruited Capital producer Bethan Davies as head of music.

Capital Radio's Sony Award winning Chris Tarrant breakfast show is currently the most popular in London with a weekly audience of 2.3m, compared with Radio One's 786,000 listeners and Virgin's 325,000.

Pringle says £1.6m will be spent to advertise Heart's September launch. Heart will take its news feed from Reuters, and has signed with IRS for national sales.

The station, which will target 25- to 44-year-olds, will be playing adult contemporary music from acts such as Phil Collins, Eurythmics and Simply Red, and says it will have a more relaxed on-air sound than rival Virgin. "We will be uncluttered, not so in your face," says Pringle. "Virgin is quite a meeko station."



Pete Frame's Rock Family Trees come under the spotlight over the next couple of months with a TV series and exhibition based on the unique rock genealogies. A six-part BBC2 series begins next Saturday (June 20), tracing the histories of Deep Purple, Fleetwood Mac, the Birmingham beat movement, New York new wave, the early Eighties Liverpool scene and British Sixties R&B. To coincide with the series, an exhibition of Frame's work is being staged at HMV's Oxford Street store for two weeks starting June 23, featuring the original artwork of 40 rock family trees.

▶▶▶▶▶ THE MAN BEHIND THE GLASTONBURY FESTIVAL - p6 ▶▶▶▶▶

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## NEWSFILE

### Virgin backs Gay Pride

Virgin Retail is sponsoring this year's annual Gay Pride Festival, at Victoria Park, east London on June 24. Virgin branding will appear on all the event's promotional material. Virgin video product manager Mark Oakley, who set up the deal, says, "The gay market is extremely important to us. Most of people at the show will make us their first choice for music, videos and games. Gay pride is coming of age." Two headline acts are due to be added this week to a bill which includes O'Ream, Boy George, Chaka Khan, Dead Or Alive, Danni Minogue and Sybil. Meanwhile, Virgin Megastores in Southampton and Portsmouth are joining Carlsberg to sponsor the Battle Of The Bands competition at Portsmouth's Wedgwood Rooms, the finals of which take place on October 23.

### Unsigned bands get cable TV exposure

Live TV, the Mirror Group-owned cable channel run by former BBC youth programming guru Janet Street-Porter, is planning a showcase for unsigned bands as part of its music programming. The national channel, which launches today (Monday), has set aside Saturday and Wednesday night slots for unsigned bands to showcase videos and possibly play in the studio.

### Sheffield Arena wins Whitbread deal

The 12,000-seat Sheffield Arena has signed a three-year sponsorship deal worth up to £1m with Whitbread. The alliance will see Whitbread branding carried throughout the live complex. Sales director Richard Spencer says the arena has a busy schedule of events this summer with Jimmy Nail playing on June 21, followed by appearances by Wet Wet Wet and Plant And Page.

### Two sign up with Mediadisk

Polydor and Chrysalis are the first record companies to adopt a new public relations media management system which provides access, via Apple Macs or PCs, to 15,000 media titles and 40,000 editorial contacts. The Mediadisk system provides cross-referencing and specific notes about contacts and past coverage, with fortnightly updates. Polydor head of press Pete Bassett says the system will enable the label to target specialist and regional media more efficiently.

### Kilmartin splits with Sachs

Berni Kilmartin, the former head of press at Chrysalis Records and one half of the fledgling PR outfit Kilmartin Sachs, has parted company with her partner John Sachs after two months. Kilmartin, who cites the pair's differing approaches as the reason for the split, is launching her own operation, Berni Kilmartin PR, and has already landed several accounts including consultancy work for GMG Records, Expansion Records and the 10th anniversary celebrations of Cooltempo. Her new telephone number is 0171 289 6328.

# the farmer behind Glastonbury has stayed true to his ideals

## MICHAEL EAVIS

Exactly 25 years ago this month, Michael Eavis and his wife Jean sat in a field near Shepton Mallet, enjoying the two-day Bath Blues Festival, featuring Led Zeppelin and Frank Zappa.

"When The Moody Blues were playing, I had my flight of inspiration," says Eavis. "I fell in love with the idea of organising my own festival. It seemed romantic and a great way to spend mid-summer."

Within weeks, Eavis hastily arranged the first Glastonbury Festival, headlined by the then-unknown T Rex whose frontman Marc Bolan was paid £500. "Now it has gone berserk and grown into a huge logistical exercise," he says, in the garden of his Worthy Farm, looking out over the Vale Of Avalon and the site for the festival, now the most successful in Europe.

More than 80,000 people will attend this year's 25th anniversary Glastonbury, and demand for tickets has reached an all-time high. "The resale value of tickets is up to £200," says Eavis. "People ring the house saying they will commit suicide if they can't get a ticket."

Aged 59, Eavis maintains a quaint, almost fanciful outlook, peppering his conversation with Sixties counter-culture expressions such as "bummer" and "drag". These combine with a West Country burr and a Quaker's beard to create a bucolic image which, as any executive who has dealt with him will attest, masks a cool, businesslike insight into the workings of event organisation.

Aided by a giant board bearing the phone numbers of relevant agents and materials suppliers, Eavis oversees every aspect of the festival. He is helped by a year-round staff of six who recently moved out of Worthy Farm into offices in Glastonbury itself, in an attempt to deflect the public glare away from his family home.

"I really live the festival," explains Eavis, now fully recovered from an illness which triggered viciously denied rumours that this year's festival would be the last. "I'm not just a landowner who offers the land and leaves for the Seychelles. I sign all the cheques so that I have ultimate control over everything. I have to accept that people will ring the house if the office is here."

This year, Eavis has continued to organise the event from a desk in his sitting room, while two helpers beam away in a paper-cluttered van.

As the festival draws near, the number of workers swells with fence builders and stage-hands arriving daily, supplemented by travellers who help out with a variety of duties. By the time the event starts and security is on hand, there are more than 1,000 personnel on site.

Around 300 acres of Eavis's land is supplemented by 300 acres leased from local farmers, helping Eavis to obtain local support. "We need their land, they need the money, so it works well," he says, pointing out that obtaining permission from Mendip Council is no longer a struggle. "The council are OK and it has become much easier."

Eavis says the festival's musical aspect is now the easiest element to organise, given the event's credibility among rising and established UK and US acts.

"The annum for July Glastonbury is such that he says, 'We just have to say yes 30 times, and we're all set.'"

Other elements are more stressful. In May, he was told by local authorities that he could no longer recycle waste on the farmland but must raise for its disposal, at a cost of £120,000. "That



THE FATHER OF THE GLASTONBURY FESTIVAL

**Michael Eavis** (b. October 17, 1925)  
1950: Eavis leaves Wells College and joins the merchant navy.

1954: On the death of his father, Eavis takes over the family farm. To supplement his income he also works as a miner at the Somerset Coalfield.

July 1970: Inspired by the Bath Blues Festival, music fan Eavis holds a small scale event at Worthy Farm, attracting 1,500 fans to watch acts headed by T-Rex.

June 20, 1971: The Glastonbury Fayre is organised as a one-off event to celebrate summer solstice. Acts include David Bowie and Fairport Convention. A commemorative triple album and book are also released. Eavis returns to full-time farming.

1979: After eight years concentrating on his farm, he returns to the festival idea with a benefit for The Year Of The Child at Worthy Farm, featuring Peter Gabriel and Steve Hillage. "The time was right," says Eavis, simply.

1981: After another year's break, Eavis has another crack with a show benefiting CND, with New Order and Aswad as headliners. would have added £2 to each ticket," estimates Eavis. However, he circumvented the problem, drawing on the negotiating tactics he has honed as a successful dairy farmer with a herd of around 200 cows.

He also uses these skills to the benefit of a wide variety of charities. Every year, 10% of the gross takings are donated to worthwhile causes ranging from Greenpeace to local housing projects, which also helps to curry favour among local politicians reviewing his annual licensing applications.

This year he has set a target of £400,000 to be donated to a number of bodies, and is also hoping to rebuild the famed pyramid stage burns to the ground. A replacement stage is supplied in time for the event.

May 1995: The 80,000-plus tickets for the 25th festival sell out within a week.

1982: When he repeats the exercise, Eavis manages to book Van Morrison and Jackson Browne. "That was the real turning point," he says. "After that, other acts were much more keen to play."

Glastonbury becomes an annual fixture. 1985: Blocking of access to Stonehenge and running battles between travellers and the authorities across the West Country prompts Eavis to create a permanent site for the convoy on his land.

1990: Disagreement between Eavis and convoy members leads to a riot at the festival. The travellers are evicted from the farm.

June 1994: Days before the start of the festival, the famed pyramid stage burns to the ground. A replacement stage is supplied in time for the event.

June 1994: A shooting battle between two rival drug dealers results in injury to passers-by. Police arrest culprits.

May 1995: The 80,000-plus tickets for the 25th festival sell out within a week.

June 22, 1995: Chrysalis release the 25th anniversary celebration album.

July 1995: The 80,000-plus tickets for the 25th festival sell out within a week.

Eavis has not always had it so good. For many years, he trudged the streets of the West End, sipping endless cups of coffee in agents' waiting rooms while high priority clients were offered the red carpet treatment.

"They thought we were just a bunch of hippies mucking about in a field," laughs Eavis, who has always negotiated with booking agents rather than managers, and now works in tandem with NME stage booker Martin Elbourne.

To maximise the event's charitable

contributions, Eavis won't pay huge fees to artists - this year's budget for all the acts is £1m and top-flight international acts such as the Black Crowes are forced to accept a fee below the commercial rate.

"The interesting thing about Glastonbury is that it is one of the worst payers in Europe, but all want to play there," says Primary Talent's Martin Hopewell, who has booked headliners such as The Cure, Style Council and Peter Gabriel.

Goeff Craft of Fair Warning/Wasted Talent points out that Eavis draws on his dual role as festival organiser and dairy farmer during negotiations.

"Michael is a genuinely nice bloke, but he's the only promoter I know who uses the excuse to go and feed the cows when we get down to the nitty-gritty of negotiating payable for bands," says Craft, who booked Bely, PJ Harvey and the Boo Radleys on to this year's bill.

Music now takes up around 50% of the activities at Glastonbury, in line with Eavis's intention as far back as 1970 that it should include general arts and environmental concerns. It is this which differentiates Glastonbury from other festivals, according to Eavis, who dismisses Vinco Power's Phoenix event as "not in the same league as us".

"I don't consider there are any rivals," he says. "Phoenix is trying to copy some of our ideas but we take the view that imitation is the best form of flattery."

The single most distinguishing factor of Glastonbury is, of course, its philanthropy. Contrary to popular opinion, Eavis has expanded the size of his farm through bank loans, not on the back of the festival's success, and the points out that the farm's overdraft has increased from £5,000 in the mid-Fifties to around £500,000 today. "We could wipe that out with the profits of one year of the festival, but what would be the point?" he asks.

Sometimes Eavis's benevolence can appear misguided, as when he granted land to members of a travelling convoy. After five years, its members turned on Eavis, rioting at the 1990 festival and pitching molotov cocktails at his house. "I thought it was the end of the world," he says.

Police brought the violence under control and now they are called on every year to keep the convoy away from the festival.

The increased police involvement has not dented Glastonbury's alternative appeal. Eavis says, "I think people feel more secure." he adds. "There is no lawlessness on any scale apart from petty theft from tents, and the drug problem is more or less under control."

Angus's Paul Charles - who booked Van Morrison and Jackson Browne for the landmark 1982 event and now books the festival's acoustic stage - says the festival has not lost the flavour of its early days.

Eavis agrees, albeit reflecting with mixed feelings on the increased commercialisation of the event that has come with Channel Four's television broadcasts. It covered the event last year with great success and is repeating the exercise for this year's festival.

"It might have been better if we had left TV alone," he says. "But there are lots of people who will be disappointed because they can't get tickets. Maybe it's becoming a bit too popular."

There are certainly few promoters too popular. And their events are none less famous, whose attitudes appear to have remained constant since the Moody Blues played their set at the Bath

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Arguably the most controversial awards at last month's Ivor Novello Awards came from Don Black. Picking up the prestigious Jimmy Kennedy Award, the veteran lyricist declared PRS to be "one of the best friends a songwriter could ever have".

In a five-year period which has seen the PRS's position veer from established, reliable rights collection body to publishing industry aunt, it was a rare tribute.

But to PRS chairman Wayne Bickerton, such plaudits are well overdue.

After what have been a truly turbulent three or four years and despite the continuing distractions of its legal battle with U2 and a Monopolies & Mergers Commission investigation, Bickerton senses that the cloud is beginning to lift.

Last week the rights body was able to announce its victory in winning £2.4m in compensation from the computer company which advised it over the installation of the Proms computer system.

The news follows hard on the heels of the Performing Rights Society's first tentative steps along the road of reform at last month's egm and coincides with Bickerton's resolution of an historic contract with China's two-year-old performing right society MCSO (see panel).

Add to that the latest PRS financial results, which showed net distribution up 7.6% to £138.3m, and Bickerton believes PRS is a body which, behind all the headline-grabbing problems, is getting its house in order.

"If it wasn't for the fact that we paid £3.7m in legal fees, we would have had an administration rate of 14.7%", he says.

And the earliest figures for this year suggest the positive trend is continuing, with first quarter net distributable income up 8.4% to £40m compared to the same period last year.

"The society has got to put the unfortunate events of the past couple of years behind it," says Bickerton. "The Proms news indicates that one of the many points has been dealt with."

Even one of the body's critics, Mute Song's Andrew King, concedes that things are looking up. "I do get the feeling they are turning the corner and things are changing, albeit slowly."

The £3.7m legal fees cited by Bickerton provide a timely reminder that PRS still has battles to fight, however.

While some of those payments refer to the High Court libel action launched by former deputy chairman Robert Abrahams before an out-of-court settlement was reached last July, the rest are made up from PRS's on-going

development of earnings to be slow, but we must also take this great opportunity to assist the MCSG in building the performing right administration and in playing a part in the growth of their wider music business."

The agreement struck with MCSG follows almost 12 months of discussions between Bickerton and PRS's director of legal and business affairs Nicholas Lowe, who both first visited the territory in July last year.

Tariffs and royalty rates have yet to be put into place by the Chinese, and such issues will form the basis of future talks with the society, says Bickerton.

The education process is a substantial hurdle to cross, he adds, and is an area where western societies such as PRS have an important role to play.

"The concept of publishing as we

When PRS chairman Wayne Bickerton talks of the achievements of this body in the past 12 months, it is in the conclusion of a deal with the embryonic Chinese performing rights body MCSG which brings the biggest smile to his face.

On May 30, during a four-day visit to the country, Bickerton signed an historic deal making PRS the first body from the UK or the US to reach a rights agreement for China.

The deal, which attracted massive media and government interest in China with the signing broadcast on national TV, is received with enormous enthusiasm by Bickerton.

"The potential in China for an experienced Western society with a reputation as rich as that of PRS is quite staggering," he says. "We must expect the

streamlining of the general council at its heart.

Clarke recommended a reduction to just 12 directors – six publisher and six writer members – a significant drop from the current 24-member council. Instead of attempting such a massive cullback in one go, Bickerton says a reduction to 20 or 18 members is more realistic in the first instance. The reduction was agreed in principle and a further vote to decide the final number will take place at September's egm.

By then, a full year after Clark's report was presented to the last egm, 85% of his proposals – which range from the introduction of non-executive specialist directors to the council to the establishment of the ' foyer of the Berners' Street headquarters' – will have been implemented.

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understand it simply doesn't exist there," he says. "I spent an hour trying to explain what mechanical income meant to two of the biggest companies in China –"

The value of the China deal lies in its long-term promise. A country with a population of 1.2bn – equivalent to more than 20 times that of the UK – has the potential to be the biggest in the world.

With the launch of Star TV, MTV Asia and the existence of more than 1,000 TV stations in the country, that potential will be realised sooner rather than later. When it is, Bickerton is convinced Anglo-American repertoire will benefit most.

But members should not be expecting a multi-million pound windfall from the country just yet. Bickerton predicts it will be several years before there is any income emerging from the country.

## THE FIRST STEPS TO REFORM

The reform of PRS took its most significant step forward when members debated the reduction in size of the PRS general council at last month's egm.

While appearing on the face of it to be a dry matter of paperwork, the move lies at the heart of the blueprint for progress produced by corporate governance consultant Professor Tom Clarke.

Clarke's review of PRS's internal workings found a body which is ruled by a general council which – originally formed simply to represent its members – is too large and unwieldy to work together properly as a team.

Clarke indicated that the society's struggle to make the transition from "a rather general club" which formed in 1915 into today's multi-million pound business lies at the heart of the body's problems, suggesting an internal restructuring with

battle with U2 and the U2's investigation.

Despite recent reports, U2's difference with PRS appear far from over. While Bickerton says he is confident that court hearings can be averted, insiders in the U2 camp insist,

"If there is a sense we are closer to compromise than ever before, it is because we have been so far apart in the past." Besides, even once the issue of live performance rights is eventually overcome, U2 advisers Paul McGuinness and Osie Kilkenny regard PRS reform as a long-term issue.

On the subject of the MMC, Bickerton simply shrugs his shoulders. After six months of discussions, preliminary interviews with directors and managers, and detailed written submissions, the body has just

research was unsuccessful. Just a couple of months after the final two choices of the interview panel both decided against joining the body, interviews with the latest shortlist of five possible candidates are due to take place at the end of the month.

Although more than one critic suggests PRS simply hasn't been looking hard enough – "If a company like EMI wants to find a CEO, they damn well find one, so why can't PRS?" he says – the rights body insists there is no lack of will to find the right person.

PRS deputy chairman Peter Callender, who sits on the PRS interview panel, says, "It is not easy. Ascap in America found a CEO from the corporate world and he was only there for four months."

Bickerton agrees, "We've been looking hard, but at one point the head-hunter even told us that people she was approaching were frightened off by the MMC inquiry. It's a bloody hard job."

Until a CEO is appointed, Wayne Bickerton will remain very much in the PRS driving seat. His enthusiasm and commitment is acknowledged by even PRS's greatest adversaries, and he is quick to stress there is no danger of any complacency setting in.

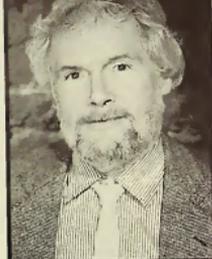
"I think we have put the question of complacency behind us," he says. "PRS in 1995 is a very different society to the one that it was three years ago."

That PRS is on the road to recovery seems crystal clear. How far down that road it will be at the end of the year – once the MMC inquiry is concluded and the U2 action is six months further on – is another matter entirely.

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## SINGLES

**THE GENTLE PEOPLE:** Journey (Relpex CAT94). Blessed out lounge music for hip joints about town from the International foursome. Mellow kit and lots of it. □□□□

**JAMIROQUAI:** *Silliness In Time* (Sony S2 XPR1266). A slightly more down tempo funky Latin tano from the Return of the Space Cowboy with Meralist mixes of the album's title track on the flip. A summer jynx. □□□□

**EMF WITH VIC & BOB:** *I'm A Believer* (Parlophone CD86412). A gloriously entertaining cover of The Monkees' classic, zapped up with the comedy duo's spirited laddishness. Boyed by enthusiastic support by Radio One's Chris Evans, it's a hit - or! □□□□

**BIGFAM:** *Shoot Me With Your Love* (Magnum SAM 1524). A rather unimaginative effort from Peter Cunnah, but it's got just enough of the feel-good factor to get arms waving and fans buying. □□□□

**CRAIG McLACHLAN AND THE CURPITS:** *Everyday* (MDC Music CD415). It's five years since McLachlan's *Mona* made it to number two but his sound has hardly changed. Punchy pop with solid sales potential. □□□□

**CJ BOLLAND:** *The Starship Universe EP* (Internal LLEC22). Ethereal but eminently danceable techno with a hint of The Exorcist about it. Unlikely to be a hit, but pushes all the right buttons in all the right ways. □□□□

**CHARLINE SMITH:** *Feel The Goodtimes* (China WOKCD2055). There's a touch of Chaka Khan in the voice of this dance diva, whose breezy offering has a light, summery feel. If it comes out, just watch it go. □□□□

**CLOCKWORK DODGE:** *Seaphunk* (Ego G012). Simple, spunky, punky pop from the Newcastle quartet on their own Ego label, but they fail to push away from their obvious influences in the way, say, Supergroove have. □□□□

**PORTALS:** *How Deep Is Your Love?* (Capital CDCJ51). This US R&B vocal quartet tarnish one of the Bee Gees greatest treasures with its cloying pseudo-strict corner dose harmony. □□□□

**CAPTAIN SHIFTY:** *Whisper To Me Do* (Different Class Records HNC01). Fitting into the acid jazz mould, the West Lothian College single is a funky, up-tempo number with more than a nod to Galliano. □□□□

**ANITA BAKER:** *Apologise/Caught Up In The Rapture* (Electra SAM158). Baker goes jungle! But her strong vocals retain the original feel of these tracks, creating a soulful jungle spice-up. □□□□

**MEDICINE HAT:** *Home One* (Moose CD Moose1). Occupying the same niche as the Craak Test Dummies, the Haddon four-piece with an American frontman are bound to attract those opening their



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minds to country style rock 'n' roll. Watch this one. □□□□

**SHARKBOY:** *My Magnetic Susan* (Nude NUD16). Another brooding, low key number with some exquisite tremolo guitar and late night maracas, backed with some Misunderstanding. □□□□

**BOBBY BROWN:** *Humpin' Around* (MCA MCST 2073). K-Klass are behind another Bobby revival, although this time their raw material (a 1992 number 19) is a more familiar track than his recent number two success *Two Can Play That Game*. □□□□

**DON E:** *Fakin' The Funk* (Island BRWCS 298). A pleasant enough return from West London's finest, though the actual song is lost across a number of jazzy/funky re-mixes. Far stronger is *Tonight*, the down-to-earth fisty track. □□□□

**KREUZ:** *Party All Night* (Bluesy DES 004). Kreuz follow up their criminally overlooked *Slap 'N' Tickle* with a straight-up party anthem which, with early television support, should help them follow *M&S* into the top charts. □□□□

**SPEARHEAD:** *Men In The Middle* (Capitol CDCJ352). A typically atmospheric live favourite marrying Michael Franti's laid-back hip hop vocal with a singalong chorus. Could tempt a few more to sample Spearhead's superb *Home* album. □□□□

**CROWN OF THORNS:** *Are You Ready '95* (New & Then Records - NTHNCS02). Journey-esque positivity with an incongruous Jamaican rap does not a great record make. Busting former members of Chic and Shamalar the quartet are currently touring Europe with *Bon Jovi*. □□□□

**VAN HALEN:** *Amsterdam* (WEA W0302CD). A rock epic from the album *Balance* which doesn't sound particularly like a hit single. Still, fans probably won't be disappointed. □□□□

## SINGLE OF THE WEEK

**SWEETDRIVER:** *Last Day On Earth* (Creation CRE178). Launched with a Ferry-like croon and climaxing with wailing wah wahs and strings, *Last Day's* class and maturity acts as a sterling reintroduction to a Sweetdriver. □□□□

## ALAN JONES TALKING MUSIC

Next week's release of *The Best Of The Beach Boys* is perfectly timed for the start of summer. They've previously topped the charts with *20 Golden Greats* (1976) and *The Very Best Of The Beach Boys* (1983), and this latest package has every prospect of doing likewise. The 44 tracks include all their Top 30 hits and it is backed by a high-profile TV ad campaign. Crammed full of classics, such as *God Only Knows*, *Good Vibrations* and *I Get Around*, it's money in the bank for EMI...Lass of a banker for the company, but a fine bet nevertheless, is the *Blessed Union Of Souls'* *Home*. It's tasteful, tuneful and fairly wide ranging but will only take off if they can find a follow-up hit to *Believe*...A small hit when first released on Virgin in 1991, *Jinny's Keep Warm* is a classic

latterday Italo-house song. Now remixed in *Don't Give Me Your Life* style by Alex Party, with other new stylings by T-Empo and Blu Peter along with the original, it has taken off like a rocket in the clubs and looks destined for major chart success...*Black Box* release their first single for three years, *Not Anyone*. New vocalist Charvoni, who sang on *Brothers In Rhythm's* hit *Such A Good Feeling*, belts out the song as if her life depended on it. A plethora of mixes from luminaries such as Joe T Vaneili and the Play Boys have made this a dancero favourite, but the basic seven-inch edit sounds dated...After the success of the extended and remastered *Live At Leeds*, the classic early *Who* albums *A Quick One* (1966) and *Sell Out* (1968) receive similar treatment from Polydor.



JODECI: STATE-OF-THE-ART R&amp;B

## ALBUMS

**SUP:** *Life's Rising* (Virgin AMB70). The debut out from former Ar Kane and MARRS collaborator Rudy Tambala's duo interweaves ambient dub with acoustic guitar and drums. □□□□

**THE SIX:** *Wass's Nest* (Factory Two FACCD 2308). The writing and playing brain behind this delectous synth pop outing, which features different singers on every track, is bound to engineer cult interest. □□□□

**LSG:** *Resounds In Outer Space* (Superstition 2030CD). The dance act which mixes guitars and percussion into euphoric vocals release an assured first album that should provoke interest in the dance arena. □□□□

**DEJA VU:** *Gangsters Tanks & Wambams* (Cowboy Records RUCD2CD). The dance act which mixes guitars and percussion into euphoric vocals release an assured first album that should provoke interest in the dance arena. □□□□

**LOVELAND** feat. RACHEL McFARLANE: *The Wonder Of Love* (Eagle Music PWT 0030). Loveland kept into the dance market big league with their debut album. Chunky folk fillers, cover cuts and Rachel McFarlane's vigorous vocals add up to something special. □□□□

**RED SNAPPER:** *Reel'd And Skinned* (Warp war0233). All the songs from the Snapper, Hot Flush and Swank EPs are brought together in a red-hot parcel. A must. □□□□

**D-INFLUENCE:** *Prayer 4 Unity* (East West 75587R). D-Influently is the key to an album that spans everything from searching ballads to afro funk. Drawing from the past without sounding retro, the band's matured songwriting abilities are evident. □□□□

**SOUL COUCHING:** *Ruby Vroom* (Slack London S2K 555-2). This NY quartet have moved the goalposts of alternative music with their debut serving of twisted jazz punk. Lyrically, it's too clever; clever; musically, it's a work of great artistry with masterful rhymping and edgy rhythms. □□□□

**JODECI:** *The Show, The After Party, The Hotel* (MCA MCD 11258). Mid tempo harmonising, outrageous bragging and state-of-the-art R&B production from the legendary

1/5 quartet of ex-choir boys. □□□□

**VARIOUS:** *Glastonbury 25th Anniversary: A Celebration* (Chrysalis CH1 6107). Old and new Glabe regulars - from Peter Gabriel through Jah Wobble and Paul Weller to Oasis - deliver festival faves for a seamless package which will benefit Greenpeace. □□□□

**BRAINPOP:** *Primordia* (Network W220099). Some eastern techno in this essentially ambient techno mix, although percussive elements and female vocals add depth. □□□□

**JOHN BELTRAMI:** *Earth And Nightfall* (R&S RS59572CD). Ambient house debut from the Hispanic-American blends duo, classical and techno influences into an updated Kraftwerk soundscape. Smooth but still interesting. □□□□

**THE SUNDAY CLUB:** *Underground Cinema* (Fire MCD 49). Stripped-down Belfast-born rock two-piece whose debut echoes U2 and the Waterboys without being either as overblown or as immediately distinctive. □□□□

**PLASTIC VENEUS:** *Helven Park* (Swim CDW05). The Israeli/Macedonian foursome take no prisoners in this debut that gives the nod to punk, techno and ambient influences. □□□□

**LOCATELLI** (Warpine CD45687). Twelve concertos on two CDs played with enormous style by Regan Baroque and Elizabeth Wallfish. □□□□

**CARDIGANS:** *Life* (Polydot S23562). A compilation of the finest candy kits music from the Swedish pop quartet. Jazzy, kitsch, glorious and potentially massive. □□□□

## ALBUM OF THE WEEK

**REEF:** *Replenish* (Sony S2 480698). Reef have all the qualities to break bigger than the core metal market - good looks, the prerequisite post-grunge stance, a certain surfy chic and an insouciant rock style. □□□□

This week's reviewers: Michael Arnold, Martin Aston, Peter Brown, Catherine Ede, Tony Fennell, Paul Gorman, Andy Martin, Ian Nicholson, Ajax Scott, Martin Talbot, Paul Vaughan and Selina Webb



Both have 10 bonus tracks - previously unreleased and hard-to-get songs - and, like *Live At Leeds*, expect both albums to return to the charts...Sequel's exhumation of the Heritage Records legacy continues with two albums of particular note. The *Jerry Ross* Symposium album, by the label's owner, is perfect for the current revival of 'loungie' music, containing MOR arrangements of hits like *Venus*. Everything is *Beautiful and Superwoman*. A little more demanding, *The Mob's* *Heritage Sessions* album is a classy early Seventies artefact. *The Mob* sound like a funkier *Blond, Sweat & Tears*, with the northern soul hit *I Dig Everything* proving particularly irresistible.

## BEHIND THE COUNTER

## WAYNE ALLEN, Ainley's, Leicester

"There are a lot of UB40 die-hards out there who have bought Aji Campbell's Big Love album this week but, apart from that, it has been pretty quiet on the albums front. We're expecting things to liven up at the weekend when Engelbert Humperdinck performs live in the store to promote his new EMI album *Unchained*. He's promising to hand out a red rose to all the ladies of Leicester and we expect the place to be packed. This year we've stepped up the number of PAs to two a month because they are a very effective way of boosting sales, especially when they can be arranged to coincide with the first two weeks of an album's release. We try to keep the range of artists as broad as possible and appearances to date have included Michelle Gayle, Thunder, Adam Ant and Frank Skinner. Awareness of PAs is built through messages on our in-store video screens, posters and local radio and press coverage. To accommodate PAs we have to clear out racks and set up a special stage but it is definitely worth the effort. We've also been getting great results from consistently running local radio promotions where we trail 30- or 60-second product ads with a "buy at Ainley's" message. For example, recent promotions for Pink Floyd's *Pulse* and *Pure Swing 2* on Leicester Sound have enabled us to grab a large share of these best sellers' local business."

## ON THE ROAD

## SIMON PULLINGER, Sony key accounts manager

"I've just been made key accounts manager and moved to London, so I'm dealing with national accounts in the West End now. The biggest project for us at the moment is the Michael Jackson album, which I've been working on since I've moved here. There's a tremendous anticipation, with windows already in Tower. Most people haven't heard it but they're aware it's a very personal record. I think it's a great album. Alison Moyet's album was a bit of a surprise success—the TV advertising created great sales and it's going to be rolled out nationwide over the next few weeks, so regional stores should be getting a lot of stock in. I went to see Reef on Tuesday night at the Underworld in Camden. Absolutely superb—the crowd went wild. They've been touring a lot outside of London and they've built up a solid fanbase, so they'll get a Top 10 album. Other projects I'm working on are Honeycrack, the two guys from The Wildhearts, and Whipping Boy, an Irish act. Generally retailers are optimistic because there are some big albums coming up: Bjork, Bon Jovi, Aji Campbell. Incognito has been getting a lot of airplay and I'm excited about the new Herbie Hancock album. They've done a brilliant retail job at the Virgin Megastore. The video floor is like a football pitch—it's just vast. It's definitely put them back up there as one of the main music stores."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

It was a quiet week for album releases although Aji Campbell made up for some of the slack. Singles action was livelier with U2, Duran Duran, Joy Division, Edwyn Collins, Skunk Anansie and The Chemical Brothers performing well.

## PRE-RELEASE ENQUIRIES

Singles: Secret Garden; Albums: Bjork, Michael Jackson, Van Morrison

## ADDITIONAL FORMATS

Limited edition U2 seven-inch coloured vinyl

## IN-STORE

Windows: Michael Jackson, Van Morrison, Michelle Gayle, Therapy?, Bjork, Dance Zone Level 5

In-store: Pink Floyd, Rod Stewart, Alison Moyet, Paradise Lost, Adiemus, M People, Top Gear Turbo Classics, Haddaway, Sean Maguire

## MULTIPLE CAMPAIGNS



Windows and in-store—Dance Buzz, Tania Maria, Pink Floyd, Top Gear Turbo Classics; TV advertising—Dance Buzz (Anglia); Radio advertising—Incantation, Acoustic Moods Anglia and Yorkshire



In-store—Pink Floyd, Rod Stewart, Classical Moods, Pinocchio, The X-Files, ES off selected videos, Father's Day video promotion



Single—The Verve; Album—Michael Jackson; Windows—Therapy?, Michael Jackson, Bjork, Dance Zone Level 5, Van Morrison, Jimmy Somerville, Michelle Gayle, Paradise Lost, Press ads—Nashville Classics, Van Morrison, Young Gods, The Verve



Singles—Haddaway, M People, Sean Maguire; Video—True Romance, Windows—Michael Jackson, back catalogue CD promotion; In-store—Therapy?, Michael Jackson, Bjork, Smash Hits 2, Van Morrison, Tring promotion



In-store—Bjork, Comsat Angels, Paradise Lost; Press advertising—Tackhead Volume 2, Sonar, New Model Army, The Real People, Alternative Tentacles, Peligro



Album—Dance Zone Level 5; In-store—Michael Jackson, Alison Moyet, Pink Floyd, Rod Stewart, CD singles at £3.99 and cassettes at £1.99



Singles—Joanne Farrell, Foo Fighters, Jodeci, Live, Mellowear, The Verve; Albums—Blessed Union Of Souls, Cardigans, Dodgy, Fantasia Fourth Dimension, Windows—Pop-Tastic prices promotion with CDs and videos from £6.99, Pink Floyd, Therapy?, Van Morrison, Bjork, Michelle Gayle, Jodeci, Deep Forest, Michael Jackson, Naxos Discover The Classics promotion with double CDs for £4.99 and five vouchers giving £1 off Naxos classical CDs, Jaws, True Romance, TV ads—Michelle Gayle; Press ads—Curtis Stigers



Single—Love To Infinity, Windows—Pink Floyd, Van Morrison, Bjork, Big Country, Michael Jackson, Jaws 20th Anniversary. In-store—EMI sale, opera sale, dance/singles sale; Press ads—opera sale, Therapy?, Chemical Brothers, Bjork, Van Morrison, Virgin sale



Megaplay single—Jodeci; Windows—Therapy?, Bjork; In-store—Shabba Rankz, Jimmy Somerville, Paradise Lost, Michelle Gayle, Van Morrison



Album—Van Morrison; Windows—Michael Jackson, Michelle Gayle; In-store—Adiemus, Van Morrison, Elkie Brooks



Albums—Smash Hits 1 and 2, Singles—M People, Haddaway. In-store—Best Of The Best promotion with selected CDs at £3.99 and cassettes at £5.99, children's video promotion with three for the price of two across selected range

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Lincoln), Ainley's (Leicester), HMV (Wolverhampton), Our Price (York), R & K Records (Walsall), Rhythm & Rhyme Records (Lancunston), Tag Records (London), Virgin (Glasgow), and Volume Records (Newcastle-Upon-Tyne). If you would like to contribute, call Karen Faux on 0181 543 4830

## EXPOSURE

## TELEVISION

## 17.6.95

MTV Selling Stones Weekend, MTV; from 6am Fully Booked with Haddaway and Sean Maguire, BBC 1: 8.30—10.20am Scratchy & Co with Zig & Zag, Bim McLean and Sean Maguire, ITV: 9.25—11.30am The Brian Conley Show with a guest appearance by Celina Dion, ITV: 6.45—7.30pm Steve Wright's People Show features Jamiequoo, BBC 1: 7.20—9pm MTV Unplugged with Sheryl Crow, MTV: 8.30—9.30pm

Later with Isaac Hayes, Bjork, Tricky and London, BBC 2: 10.35—11.35pm

## 19.6.95

The Music Biz: Performance, looking at life on the road, BBC 2: 9.40—10.30pm  
20.6.95  
VH-1: 2. Wet Wet Wet, VH: 1.6—6.15pm  
22.6.95  
MTV Live: Suede, MTV: 10.30—11pm  
The Best featuring appearances by Prophets Of Da City, Jamiequoo and Donovan Leitch, ITV: 2.35—3am  
23.6.95  
The Old Grey Whistle Test featuring Tom Waits, Ted Nugent, The Tourists and Blondie, ITV: 10.30—11pm

## 17.6.95

Johanne Walker with Medicine Hat, Sheryl Crow and Tindersticks, Radio One: 2—5pm  
John Peel presents American duo-wax band The El Dorados and Pulp, Radio One: 5—7pm  
Blur in Concert live from Hills End Stadium, Radio One: 8pm—midnight  
The Essential Mix with DJ Danny Rampling, Radio One: midnight—2am  
18.6.95  
Ambient featuring Future Sound Of London, The Orb, Aphex Twin, Erik Satie and Brian Eno, Radio One: 7—8pm  
Rock Show with Aesop, Pigs And Spacemen

and Fear Factory, Radio One: 8—10pm  
Andy Kershaw featuring steel guitarist Steve Pickett, Radio One: 10pm—midnight  
19.6.95  
Collins And Macdonie's Hit Parade with Whiffenpoof, Radio One: 9—10pm  
22.6.95  
Soundbite traces the 25 year history of the Glastonbury festival, Radio One: 9—10pm  
Mark Radcliffe live from Glastonbury with Julian Cope, Radio One: 10pm—midnight  
23.6.95  
John Peel live from Glastonbury, Radio One: 10pm—1am

## RADIO

## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
PAULA ABDUL Head Over Heels	Virgin	June 19	   	The release will be promoted in-store by Virgin and HMV and there will be window displays with Tower Piccadilly and Adshel posters in London.
BON JOVI These Days	Phonogram	June 19	   	This campaign will include displays with all multiples and independents plus a pre-awareness campaign and nationwide posters.
FEAR FACTORY Demanufacture	Roadrunner	June 19	   	There will be press advertising in Kerrang! with HMV and discounting and racking through Virgin and Our Price, plus promotion with Pinnacle Network stores including co-ops in Kerrang! and Metal Hammer.
MICHELLE GAYLE Michelle Gayle	RCA	June 12	   	This release will be re-promoted by in-store displays with multiple and independent retailers and a co-op ITV advertising campaign which will run in conjunction with Our Price for one week.
MICHAEL JACKSON HIStory - Past Present and Future - Book 1	Epic	June 17	   	There will be a major in-store campaign covering all multiples and independents, with the release promoted as album of the week in a number of stores.
ALANIS MORISSETTE Jagged Little Pill	WEA	June 12	   	The campaign will include advertising in the rock and indie press.
ELAINE PAIGE Encore	WEA	June 19	   	The release will be nationally advertised on ITV and Channel Four. There will be point of sale material available to all retailers.
SHABBA RANKS A Mi Shabba	Epic	June 12	   	The release will be promoted on radio with HMV, Virgin and selected independents and advertised on Choice (with Touch magazine).
SOUL ASYLUM Let Your Dim Light Shine	Columbia	June 19	   	In-store displays will run with HMV, Our Price, Virgin and independent retailers plus Rock Box promotion and rock show radio advertising.
THERAPY? Infernal Love	A&M	June 12	   	In-store activity will include displays with Our Price, Virgin, Tower, Manizes and selected independents.
VAN MORRISON Days Like This	Polydor	June 12	   	In-store displays will run with HMV, Our Price, Manizes, Virgin, Sam Goody and independent retailers. There will be TV advertising on VH1.
VARIOUS Bad Boys	Columbia	June 12	   	This soundtrack will be included on all promotion for the film and Columbia is running a promotion with 17 Schuh stores offering a four track sampler and cinema ticket on all purchases of Converse shoes.
VARIOUS Classic House Mastercuts Vol 3	Mastercuts	June 12	   	There will be advertising and competitions on Kiss London, Kiss Manchester, Choice London and Choice Birmingham.
VARIOUS Dance Heat 95	Virgin	out now	   	The marketing campaign includes regional ITV and national Channel Four advertising.
VARIOUS Dance Massive 95	Dino	out now	   	There will be national TV advertising in support of this release and a nationwide street poster campaign.
VARIOUS Dance Zone Level 5	PolyGram TV	June 12	   	The release will be displayed in-store by multiples and independents and nationally TV advertised on ITV, Channel Four, cable and satellite.
VARIOUS Fresh! 2	React	June 19	   	National radio advertising on all LR stations will support this release which is also being promoted in-store by 145 independent retailers.
VARIOUS Hardcore Terror	Ramour	June 12	   	Advertising will run in <i>Energy</i> , <i>Cloud 9</i> , <i>Atmosfera</i> , <i>M8</i> and <i>Club Scene</i> in support of this release.
VARIOUS Jack And Sarah	Polydor	June 19	   	This film soundtrack will be advertised in the national press and tagged on all film posters.
VARIOUS Love With A Reggae Rhythm	Vision	out now	   	The £120,000 national TV advertising campaign will be supported by point of sale material and radio advertising.
VARIOUS Pride	RCA	June 19	   	This compilation of Scottish music will be promoted in-store by Manizes and EUK and TV advertised in Scotland.
VARIOUS Pure Swing	Dino	out now	   	Regional ITV and Channel Four advertising will be used to promote this release. There will also be club mail-outs and nationwide street posters.
VARIOUS Reggae Massive	Dino	June 12	   	HMV and 220 independent retailers will be promoting this release in-store and there will be extensive radio and TV ads nationwide.
VARIOUS Smash Hits Volume 2	Telstar	June 12	   	The release will be extensively advertised on ITV and Channel Four for a minimum of four weeks.
VARIOUS Soul Pressure	Mission Records	June 19	   	There will be advertising in <i>Blues &amp; Soul</i> , <i>Echoes</i> , <i>Soul Trade</i> and <i>DJ</i> in support of this release, plus specialist radio advertising.
VARIOUS Stoney Afternoons	PolyGram TV	June 19	   	The release will be advertised on ITV, Channel Four and satellite channels and radio advertised on AM, Capital Gold and Melody.
VARIOUS United Flava Of British Rap	Ticking Time	June 19	   	The album will be promoted by HMV, Manizes, Our Price and Virgin. There will be specialist press and radio ads.
VARIOUS VIP Vol 1	VIP Campaign Bash	out now	   	This first release on the VIP label will be promoted with specialist press advertising and an extensive radio advertising campaign.

Compiled by Sue Sillitoe. 0181-767 2255






## CAMPAIGNS OF THE WEEK

## ARTIST



## MICHAEL JACKSON - HISTORY: PAST, PRESENT AND FUTURE BOOK 1

Record label: Epic  
Media agency: DPA  
Media executives: John Duncombe and Paul O'Grady  
Marketing managers: Catherine Davies and Jason Iley  
Creative concept: KWC

Michael Jackson's new album, released on Saturday through Epic, combines 15 digitally remastered hits plus 15 new tracks. Initially the album will be marketed as a greatest hits package with the emphasis shifting on to the new material as subsequent singles are released. The campaign has already kicked off with national TV ads in the form of 10-second teasers which will run through to release. There will be national radio ads, 48-sheet posters, including Ultravisions, in London, London Transport posters and press ads in *Smash Hits* and *Q*. Across-the-board retail activity includes "album of the week" promotions in many stores.

## COMPILATION



## REGGAE MASSIVE

Record label: Dino  
Media agency: MCS  
Media executive: Justin Lucas  
Marketing managers: Mario Warner and Steve Tallamy  
Creative concept: Mario Warner and Steve Tallamy

Dino's latest release in its Dance Massive series is Reggae Massive, released today, which is being marketed as a summertime feel good, "best of" reggae compilation to all those people who don't already own a comprehensive reggae release. There will be national TV advertising on Channel Four and ads in all ITV areas 252 and Capital FM, which plans to hold a Reggae Massive independent retailers and posters on London Underground escalators. A nationwide street poster campaign completes the

# Green & Flynn hold off U2 and Batman

## SALES

It's common knowledge that U2's *Hold Me, Thrill Me, Kiss Me, Kill Me* was on schedule to debut at number one in midweek, but at the end of the day, even with a Top Of The Pops showing for its excellent video, it wasn't quite strong enough to take the throne.

Instead, Robson Green & Jerome Flynn's pairing of *Unchained Melody* and White Cliffs Of Dover triumphs for the fifth week in a row, with a further 145,000 sales bringing their tally to date to a phenomenal 1,450,000.

Robson & Jerome's recording of *Unchained Melody* has now spent longer at number one than either Jimmy Young's (three weeks in 1955) or The Righteous Brothers' (four weeks in 1960).

Despite the release of a second CD last week, Michael & Janet Jackson's *Scream* dips two places to number five as its second week in the chart. In America, with high chart debuts are a rare, it makes an entry appearance this week at number five.

In the 55 year history of the US singles chart, the previous highest debut came from The Beatles' *Let It Be*, which first charted at number six on March 21, 1970. It seems unlikely that *Scream* will hold the record for 25 years - in fact, it may be overtaken in the next couple of weeks.

This unlikely scenario is due to the fact that *I'll Be There For You* by The Rembrandts, a Sixties-style theme to the extremely popular TV sitcom *Friends*, is already the most-played record on American radio, and will doubtless find countless eager buyers when it is unleashed by East West/REG.

With one hit from the group Krokus in 1991 and the number 49 debut of DJ Bobo's *Love Is All Around* representing the only UK hits by acts from Switzerland, the country's recording artists are hardly on a roll - but DJ Bobo's label *Aves* is.

*Aves* has yet to have a major hit, but has had four Top 75 entries in as many releases since the Japanese company established a base here. Before DJ Bobo, *Aves* scored with Jake Graham's *You Can Count On Me* (number 62), LOCC's acoustic re-styling of *I'm Not In Love* and Eurogroove's *Move Your Body* (both number 29 hits).

Bitty McLean registers his seventh hit this week, debuting at number 23 with a remake of *We've Only Just Begun*, eclipsing the number 28 peak of *The Carpenters*' 1971 original - but Bitty doesn't seem to know the song as well as he ought, singing "sharing horizons, just the two of us" instead of "sharing horizons that are new to us".

Alan Jones

## SINGLES UPDATE



## ALBUMS UPDATE



## SALES AWARDS

Gold: **Ali Campbell**; Big Love.

## PLAYLIST ADDS

**Radio 1 FM:** w/c 09.06.95: **B List:** A.D.A.M. featuring Amy - Zombis; D'Ream - Shoot Me With Your Love; Del Amtri - Roll To Me; EMF With Vic & Bob - I'm Believer; Fever featuring Tippa Irie - Staying Alive '95; Oasis - Up In The Sky; Joanne Farrell - All I Wanna Do; Supersgrass - Alright; Teenage Fanclub - Neil Jump; Jay Mc - C List: Bluebonnet - Got To Know You; Boyz II Men - Water Runs Dry; Sean Maguire - Now I've Found You.  
**Capital FM:** w/c 09.06.95: **A List:** Beautiful South - Dream A Little Dream Of Me; **B List:** Human League - Filling Up With Heaven; **C List:** Black Box - Not Anyone; Judy Cheeks - As Long As You're Good To Me; Fever featuring Tippa Irie - Staying Alive '95; Loveland featuring Rachel McFarlane - Don't Make Me Wait; Charlene Smith - Feel The Good Times.  
**Virgin 1215:** w/c 08.06.95: **B List:** Edwyn Collins - A Girl Like You; Rolling Stones - I Go Wild; **C List:** The Connells - 74-75; Indigo Girls - Closer To Me; Del Amtri - Roll To Me; **D List:** Duffy - London Girl.  
**MTV Europe:** w/c 13.06.95: East 17 - Hold Your Body Tight; Jimmy Somerville - Hurt So Good; **The Box:** w/c 09.06.95: Bitty McLean - We've Only Just Begun; Bon Jovi - This Ain't A Love Song; Black Grape - Reverend Black Grape; Deep Forest - Maria's Song; Dodgy - Staying Out For The Summer; Duffy - London Girl; The Doors - The Ghost Song; Love - Setting The Trains; Loveland featuring Rachel McFarlane - Don't Make Me Wait; Mike & The Mechanics - Beggar On A Beach Of Gold; Skunk Anansie - I Can Dream, Wet Wet Wet - Don't Want To Forgive Me Now; Whigfield - Think Of You.

## THIS WEEK'S HITS

### Singles

- NUMBER ONE: Unchained Melody/White Cliffs Of Dover**  
Robson Green & Jerome Flynn - RCA  
**HIGHEST NEW ENTRY: Hold Me, Thrill Me, Kiss Me, Kill Me**  
U2 - Island/Atlantic  
**HIGHEST CLIMBER: Think Of You** Whigfield - Systematic  
**NUMBER ONE R&B SINGLE: (Everybody's Got To Learn Sometime)** I Need Your Loving Baby D - Systematic  
**NUMBER ONE DANCE SINGLE: Leave Home** The Chemical Brothers - Junior Boy's Own

### Albums

- NUMBER ONE: Pulse** Pink Floyd - EMI  
**HIGHEST NEW ENTRY: Big Love** Ali Campbell - Kuff  
**HIGHEST CLIMBER: Galore** Kirsty MacColl - Virgin  
**NUMBER ONE COMPILATION: Top Of The Pops 1** Columbia

### Airplay

- NUMBER ONE SINGLE: That Look In Your Eye**  
Ali Campbell - Kuff  
**BIGGEST GROWER: Search For The Hero M People** - RCA  
**MOST ADDED: Search For The Hero M People** - RCA

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## AIRPLAY

Ali Campbell's single *That Look In Your Eye* continues its impressive airplay and is just 13 plays shy of becoming the first record to accumulate 1,000 plays in a week for six weeks.

It's far and away the most played disc, with 220 plays more than its nearest rival, Wet Wet Wet's *Don't Want To Forgive Me Now*.

People, are off to a good start with their upcoming single *Search For The Hero*, which debuts at number 29 with an impressive 323 plays 'out of the box'. Early support for the Mancunian group's latest is widespread and includes 32 plays from Atlantic 252, where it is ranked 14th, and is the only unreleased track in the Top 50.

Radio One is slower to add the track, with just eight plays giving it 47th place in the national station's chart, but is unflinching in its devotion to *Pulp*, whose *Common People* is number one for the fourth week while still remaining outside the Top 10 in overall airplay.

Radio One is still reluctant to play Robson Green & Jerome Flynn's chart-topping *Unchained Melody*, which has yet to make the station's Top 50. It is, however, continuing to add plays elsewhere. It reaches a new peak of 555 plays this week, an increase of 92 over last week, though its audience remains the 13th biggest.

The success of Baby D's *I Need Your Loving (Everybody's Got To Learn Something)* is proof that jungle can sell, but airplay has been lagging behind somewhat. After three weeks in the CIN Top 5, Baby D finally climbs to the Top 40 of the airplay chart, taking 34th position with 198 plays.

A hit waiting to happen since it first appeared as an EP track last year, former Orange Juice singer Edwyn Collins' *A Girl Like You* has never stopped being played as its success overseas, particularly in France where it reached number one, has generated sympathetic support here.

However, its release as a single in its own right has created little new exposure and it is still short of the Top 100 on airplay, though its debut at number 13 on the CIN chart should generate plenty of support by next week.

Finally, the success of their current hit single *This Ain't A Love Song* (number six on sales and airplay this week) and anticipation of their new album *These Days* has helped Bon Jovi to take four places in the Top 100 this week, with *Someday I'll Be Saturday Night* at number 95. Always at number 94 and the nine-year-old *Livin' On A Prayer* taking 82nd place with 56 plays.

Alan Jones

# Warning! Suits Ahead



Music Week presents the revenge of the suits

Business Affairs Update - July 29, Call 0171-921 5981 for details





# AIRPLAY PROFILE



Rank	Title	Artist	LP	Wk	Wks
1	1	COMMON PEOPLE (Pop/Rock)	31	32	
2	3	HOLD ME, THRILL ME, KISS ME, KILL ME (2) (Rock)	24	30	
3	7	DREAMER (Jazz/R&B)	23	28	
4	10	SEARCH FOR THE HERO (M) (Pop)	15	27	
5	5	FREEDOM (M) (Soul/R&B)	26	26	
6	2	THAT LOOK IN YOUR EYE (Rock)	26	25	
6	14	THIS AINT A LOVE SONG (Soul/R&B)	17	25	
6	13	THIS IS HOW WE DO IT (M) (Soul/R&B)	20	25	
6	1	YES (Soul/R&B)	24	24	
6	11	SCATMAN (Soul/R&B)	20	24	
6	11	YOUR LOVING ARMS (Soul/R&B)	19	23	
6	11	HOLD MY BODY TIGHT (Soul/R&B)	18	23	
6	11	STAYING OUT FOR THE SUMMER (Soul/R&B)	18	20	
6	13	HURTS SO GOOD (Soul/R&B)	21	20	
6	13	REVEREND BLACK GRAPE (Soul/R&B)	23	19	
6	17	EVERYDAY (Soul/R&B)	13	19	
6	14	FILLING UP WITH HEAVEN (Soul/R&B)	17	19	
6	14	I NEED YOUR LOVING (Soul/R&B)	10	19	
6	15	SPARKY'S DREAM (Soul/R&B)	15	18	
6	15	CHAINS (Soul/R&B)	14	17	
6	15	MADE IN ENGLAND (Soul/R&B)	21	17	
6	23	THINK OF YOU (Soul/R&B)	5	14	
6	14	SOME MIGHT SAY (Soul/R&B)	17	14	
6	26	WE'VE ONLY JUST BEGUN (Soul/R&B)	13	14	
6	26	MY LOVE IS FOR REAL (Soul/R&B)	12	14	
6	27	TWO CAN PLAY THAT GAME (Soul/R&B)	16	13	
6	27	SHY (Soul/R&B)	3	13	
6	27	WHITER SHADE OF PALE (Soul/R&B)	7	12	
6	27	RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC) (Soul/R&B)	14	12	
6	29	DON'T MAKE ME WAIT (Soul/R&B)	7	12	



Rank	Title	Artist	LP	Wk	Wks
1	1	HOLD ME, THRILL ME, KISS ME, KILL ME (2) (Rock)	28	29	
2	2	STAYING OUT FOR THE SUMMER (Soul/R&B)	27	28	
3	3	I KNOW (Soul/R&B)	21	26	
4	4	HURTS SO GOOD (Soul/R&B)	20	26	
5	2	I WANNA BE FREE TO BE WITH HIM (Soul/R&B)	27	24	
6	5	THE CHANGING MAN (Soul/R&B)	23	21	
6	6	A BEGGAR ON A BEACH OF GOLD (Soul/R&B)	18	21	
6	10	HYPOTHOSIS (Soul/R&B)	20	19	
6	11	KEEP ON MOVING (Soul/R&B)	20	18	
6	15	THIS AINT A LOVE SONG (Soul/R&B)	18	18	
6	11	COMMON PEOPLE (Pop/Rock)	17	19	
6	11	MARVELOUS (Soul/R&B)	17	19	
6	11	MADE IN ENGLAND (Soul/R&B)	18	19	
6	14	DAYS LIKE THIS (Soul/R&B)	20	18	
6	15	BUDDY HOLLY (Soul/R&B)	20	17	
6	15	WAKE UP BOO! (Soul/R&B)	22	17	
6	15	CHEEKING IN, CHECKING OUT (Soul/R&B)	18	17	
6	15	SPARKY'S DREAM (Soul/R&B)	11	15	
6	18	MISERY (Soul/R&B)	18	15	
6	18	AS I LAY ME DOWN (Soul/R&B)	22	15	
6	18	STAYING OUT FOR THE SUMMER (Soul/R&B)	18	14	
6	21	SELLING THE DREAM (Soul/R&B)	9	14	
6	23	WHITER SHADE OF PALE (Soul/R&B)	16	13	
6	24	CANT CRY ANYMORE (Soul/R&B)	19	12	
6	24	WHERE I FROD MY HEAVEN (Soul/R&B)	16	12	
6	24	HAVE YOU EVER REALLY LOVED A WOMAN (Soul/R&B)	16	12	
6	24	SOUL TIME (Soul/R&B)	16	11	
6	28	SOME MIGHT SAY (Soul/R&B)	8	10	
6	28	WHATSOEVER (Soul/R&B)	5	9	
6	29	SHE'S A SHEEP (Soul/R&B)	6	9	

All data this page © Media-Analysis. Station profiles charted by total number of plays per station from 03:00 on Sunday 4 June 1995 until 03:00 on Saturday 10 June 1995.



Rank	Title	Artist	LP	Wk	Wks
1	2	DREAMER (Jazz/R&B)	61	31	
2	1	STANICE CURRENCES (Soul/R&B)	3	32	
3	4	IF YOU LOVE ME (Soul/R&B)	63	31	
4	4	CHAINS (Soul/R&B)	4	30	
5	7	HYPOTHOSIS (Soul/R&B)	5	30	
6	1	LOVE & DEVOTION (Soul/R&B)	6	31	
7	4	IF YOU ONLY LET ME IN (Soul/R&B)	7	30	
8	6	GUAGLIONE (Soul/R&B)	8	30	
9	13	JESSIE (Soul/R&B)	23	29	
10	24	FREEDOM (Soul/R&B)	41	31	
11	13	THE BUMB! (THESE SOUNDS FALL INTO MY MIND) (Soul/R&B)	44	31	
11	11	BACK FOR GOOD (Soul/R&B)	31	31	
11	19	SCATMAN (Soul/R&B)	6	32	
14	20	SEARCH FOR THE HERO (M) (Pop)	15	32	
14	15	THAT LOOK IN YOUR EYE (Soul/R&B)	17	32	
14	15	HAVE YOU EVER REALLY LOVED A WOMAN (Soul/R&B)	20	32	
14	17	ONLY ONE ROAD (Soul/R&B)	40	31	
17	14	JULIA SAYS (Soul/R&B)	31	30	
17	18	KEEP ON MOVING (Soul/R&B)	20	30	
17	18	TWO CAN PLAY THAT GAME (Soul/R&B)	20	31	
17	18	I BELIEVE (Soul/R&B)	48	29	
17	18	U SURF DO (Soul/R&B)	3	22	
23	23	STAY ANOTHER DAY (Soul/R&B)	31	19	
24	11	CANT BE WITH YOU (Soul/R&B)	17	14	
24	21	RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC) (Soul/R&B)	1	18	
24	21	WHITER SHADE OF PALE (Soul/R&B)	0	18	
24	21	TURN ON TUNE IN, COP OUT (Soul/R&B)	19	18	
24	21	WAKE UP BOO! (Soul/R&B)	30	16	
24	21	CREAM (Soul/R&B)	12	16	
24	21	DON'T BE THE STAR (Soul/R&B)	22	15	
24	21	ALL I WANNA DO (Soul/R&B)	16	15	

## 95.8 CAPITAL FM

LONDON

Rank	Title	Artist	LP	Wk	Wks
1	1	DON'T WANT TO FORGIVE ME NOW (Soul/R&B)	39	34	
2	1	TWO CAN PLAY THAT GAME (Soul/R&B)	40	30	
3	1	THAT LOOK IN YOUR EYE (Soul/R&B)	37	30	
4	4	HURTS SO GOOD (Soul/R&B)	27	26	
5	14	CHAINS (Soul/R&B)	35	34	
6	6	UNEXPECTED MELODY (Soul/R&B)	38	33	
6	6	MADE IN ENGLAND (Soul/R&B)	35	33	
6	6	BACK FOR GOOD (Soul/R&B)	32	33	
6	6	SWING LOW SWEET CHARLOT (Soul/R&B)	36	32	
6	6	THIS AINT A LOVE SONG (Soul/R&B)	26	32	
6	6	HOLD MY BODY TIGHT (Soul/R&B)	19	32	
6	6	WE'VE ONLY JUST BEGUN (Soul/R&B)	20	32	
6	6	ONLY ONE ROAD (Soul/R&B)	30	29	
6	6	WHITER SHADE OF PALE (Soul/R&B)	28	27	
6	6	CHAINS (Soul/R&B)	33	24	
6	6	GUAGLIONE (Soul/R&B)	21	22	
6	6	REX TO MY LIFE (Soul/R&B)	24	26	
6	6	RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC) (Soul/R&B)	8	19	
6	6	YOUR LOVING ARMS (Soul/R&B)	8	19	
6	6	HOLD ME, THRILL ME, KISS ME, KILL ME (2) (Soul/R&B)	9	18	
6	6	2 IS FAMILY (Soul/R&B)	6	17	
6	6	FREEDOM (Soul/R&B)	6	17	
6	6	SEARCH FOR THE HERO (M) (Pop)	0	15	
6	6	JESSIE (Soul/R&B)	30	15	
6	6	HAVE YOU EVER REALLY LOVED A WOMAN (Soul/R&B)	16	13	
6	6	I BELIEVE (Soul/R&B)	26	12	
6	6	SCATMAN (Soul/R&B)	7	11	
6	6	THIS IS HOW WE DO IT (Soul/R&B)	10	10	
6	6	YOU'RE THE STAR (Soul/R&B)	16	10	
6	6	THINK OF YOU (Soul/R&B)	6	10	

## AIRPLAY FOCUS

### ORCHARD FM

Orchard FM, broadcasting across the West Country since 1988, classes itself as an AOR station targeting 25 to 45 year olds - a slightly older age group than many stations which are better placed here in the past. Phil Estlin, the station's programme controller since it went on air, says, "Our music is not at the cutting edge of the lefthand. We wouldn't play Bon Jovi but we would play Black Grape or Instant Dance hits. We play the best of the current charts not subject to dancefloor status - tracks that have a longer life." He says the station is in the minority of IR

stations in that it only broadcasts on FM, so the aim is to cover a broad spectrum of music. Orchard FM's market share rose 4.2% to 27.9% in its last Rajar, putting it ahead of Radios Four, Two and One in its transmission area of around 200,000 people, but further down the playlist there are spots for such artists as Take That, East 17, MNS and Boyzone.

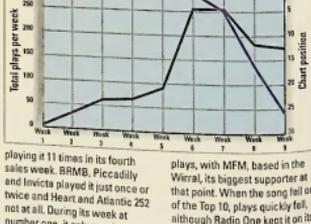
### ORCHARD TOP 10

- 1 Unchained Melody Robson Dean & Jerome Ryan (RCA) 19
- 2 That Look In Your Eye Al Campbell (Kelt) 18
- 3 Lined Up (Soul/R&B) Family Wild Cat (M) 18
- 4 Two Can Play That Game Baby Brown (RCA) 17
- 5 Love City Groove Love City Groove (Planet C) 17
- 6 This Time Comes Sides (Kelt) 17
- 7 Straight To My Feet Roseanne/Orion (Soul/R&B) 16
- 8 You're The Star Bob Stewart (Soul/R&B) 16
- 9 Made In England (Soul/R&B) (Soul/R&B) 16
- 10 Whiter Shade Of Pale (Soul/R&B) (Soul/R&B) 16

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Despite very limited airplay, Oasis' Some Might Say managed to debut at number one, thanks to an enthusiastic fanbase. Radio One was the first to play the track and, indeed, the only station playing it at all in its early days. The station remained loyal, quickly tripling its seven spins of the first week and three weeks later again the track 32 times when it crashed into the top sales spot. There was disappointing support from most stations, although a few stuck to their necks. One and Two aired it six and eight times respectively the week after its chart entry, and Virgin was keen,

### OASIS



playing it 11 times in its fourth sales week. BRMB, Piccadilly and Inivets played it just once or twice and Heart and Atlantic 252 number one. During its week at number one, it only received 253

# TOP 50 AIRPLAY HITS

17 JUNE 1995

## MEDIA MONITOR

This Week	Last Week	2 Weeks	Title/Artist/Label	Radio 1 FM										Total no. of plays	Total audience in '000's	Weekly audience in '000's		
				Atlantic 252	BRMB	Capital	City	Cycle	Heart FM	Invicta	Metro	Precorality	Virgin Radio					
1	2		<b>THAT LOOK IN YOUR EYE</b> Ali Campbell (Kuff)	A	25	32	40	38	35	44	37	26	35	43	3	987	53.91	-1.6
2	8		<b>DREAMER</b> Jive/Jay (MCA)	A	28	93	4	7	37	7	0	1	2	38	0	438	43.01	11.7
3	5		<b>CHAINS</b> Tisa Azevedo (Columbia)	A	17	31	32	24	35	37	38	27	5	39	0	692	41.39	1.3
4	11		<b>SCREAM</b> Michael Jackson (Epic)	A	27	16	19	39	21	30	0	11	26	20	0	714	40.82	35.7
5	11		<b>HURTS SO GOOD</b> Jimmy Somerville (London)	A	20	0	13	36	7	39	5	25	33	24	25	729	38.70	-1.7
6	24		<b>THIS AIN'T A LOVE SONG</b> Bon Jovi (Mercury)	A	25	0	31	32	36	35	0	18	12	20	0	565	36.63	68.8
7	12		<b>DON'T WANT TO FORGIVE ME NOW</b> Wet Wet Wet (Precious Organisation)	A	20	0	33	39	11	30	26	22	30	21	1	777	37.69	24.1
8	4		<b>BACK FOR GOOD</b> Take That (RCA)	B	11	24	33	33	8	34	12	20	22	39	0	648	35.53	-18.6
9	7		<b>FREEDOM</b> Michelle Gayle (RCA)	A	26	35	13	16	23	10	0	12	24	1	0	532	34.58	-10.8
10	8		<b>ONLY ONE ROAD</b> Celtic Dawn (Epic)	B	5	31	28	29	11	27	36	19	9	27	0	626	32.92	-2.4
11	8		<b>TWO CAN PLAY THAT GAME</b> Bobby Brown (MCA)	B	13	29	33	39	37	31	0	1	24	2	0	596	31.65	-20.0
12	3		<b>MADE IN ENGLAND</b> Elton John (Rocket)	A	17	0	26	33	1	28	0	23	4	18	19	546	31.15	-29.5
13	15		<b>UNCHAINED MELODY</b> Robson Green & Jereme Flynn (RCA)	A	3	0	31	34	38	38	0	22	28	1	0	555	30.26	6.2
14	10		<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b> U2 (Atlantic)	A	30	0	7	18	4	9	0	0	1	17	29	289	30.10	26.3
15	23		<b>COMMON PEOPLE</b> Herb Alpert	A	32	0	1	1	15	2	0	1	9	11	19	282	29.38	2.4
16	29		<b>WHITER SHADE OF PALE</b> Anita Celesman (RCA)	B	12	18	27	27	20	29	20	24	20	7	13	567	27.79	39.5
17	45		<b>HOLD MY BODY TIGHT</b> Euro 17 (London)	A	23	1	14	32	0	10	0	7	11	13	0	374	27.18	48.9
18	26		<b>YOUR LOVING ARMS</b> Billie Ray Martin (Mercury)	A	23	0	5	19	13	25	0	1	4	29	0	492	26.81	10.0
19	17		<b>SCATMAN</b> Scamman John (RCA)	A	24	33	7	11	11	10	0	1	3	1	0	288	26.64	9.2
20	30		<b>STRANGE CURRENCIES</b> REM (Warner Bros)	0	91	1	1	22	11	0	1	3	32	28	225	24.33	10.0	
21	21		<b>I BELIEVE</b> Blessed Union of Souls (EMI)	B	10	27	12	12	19	29	19	26	35	1	0	585	23.32	0.1
22	16		<b>IF YOU LOVE ME</b> Bronzette (Epic)	9	77	5	6	2	20	23	1	5	4	0	303	23.33	-12.8	
23	23		<b>YES</b> McKeown & Butler (Hit)	A	24	0	1	1	22	1	0	1	3	1	0	353	22.68	-3.1
24	15		<b>GUAGLIONE</b> Peter 'Pee' Prada (RCA)	C	5	43	16	22	1	20	0	6	2	1	0	208	22.50	-21.0
25	14		<b>JESSIE</b> Jessica Kaldron (EMI)	1	35	28	15	2	40	16	17	5	7	6	549	20.49	-34.9	
26	61		<b>STAYING OUT FOR THE SUMMER</b> Dodgy (A&M)	B	20	0	1	1	4	8	0	1	5	20	14	212	19.72	15.0
27	21		<b>THIS IS HOW WE DO IT</b> Menzel Jordan (B&B)	A	25	0	5	10	26	1	0	1	2	1	0	271	19.67	19.0
28	41		<b>A BEGGAR ON A BEACH OF GOLD</b> Mike & The Mechanics (Virgin)	C	8	0	7	7	35	21	32	12	27	14	21	434	19.64	58.9
29	0		<b>SEARCH FOR THE HERO</b> M People (Deconstruction)	A	8	32	15	15	12	13	15	10	8	18	1	323	18.94	0.0
30	51		<b>WE'RE ONLY JUST BEGINNIN'</b> Billy Melton (Bluebird)	B	14	0	38	29	0	5	0	9	9	0	0	250	18.30	16.7
31	28		<b>HAVE YOU EVER REALLY LOVED A WOMAN</b> Bryan Adams (A&M)	2	32	8	13	1	7	1	17	7	3	11	44	18.11	-13.8	
32	23		<b>KEEP ON MOVING</b> Bob Marley & The Wailers (Island)	B	6	30	1	3	1	31	6	10	1	1	20	437	17.65	-31.5
33	20		<b>EVERYDAY</b> Incognito (Tarkenton Soul)	A	19	0	0	0	23	13	0	0	6	0	1	242	16.96	30.4
34	75		<b>I NEED YOUR LOVING</b> Baby D (Systematic)	A	18	0	7	9	1	4	0	1	2	2	0	198	16.26	40.9
35	29		<b>HYPNOTISED</b> Simple Minds (Virgin)	B	1	65	1	5	1	5	0	1	1	1	20	163	16.00	11.7
36	23		<b>LOVE &amp; DEVOTION</b> MC 2e80 (The Real McCoy) (Capricorn)	B	5	64	1	1	1	20	0	1	7	1	0	211	15.77	-29.6
37	69		<b>RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC)</b> Jam & Spoon Featuring Pinks (Epic)	B	12	18	6	19	1	6	0	1	2	3	0	174	15.36	38.3
38	47		<b>SWING LOW SWEET CHARLOT</b> Ladyhawthorn Black Maroon Feet Chino Black (PolyGram TV)	B	1	0	1	36	32	1	1	0	29	1	0	251	14.54	-2.2
39	82		<b>THINK OF YOU</b> Whigfield (Systematic)	B	14	0	7	10	8	10	0	1	10	1	0	183	14.52	73.7
40	25		<b>I KNOW</b> Dorena Ferris (Columbia)	0	0	1	1	24	26	32	1	11	21	26	410	13.27	67.2	
41	47		<b>FILLING UP WITH HEAVEN</b> Human League (East West)	A	19	0	2	5	15	1	0	7	0	0	0	213	13.18	19.6
42	51		<b>SPARKY'S DREAM</b> Teenage Fanclub (Decca)	A	18	0	0	0	0	4	0	0	0	15	43	13.07	39.1	
43	17		<b>IF YOU ONLY LET ME IN</b> JN8 (Columbia)	0	61	1	2	17	13	0	1	2	3	0	261	12.88	-13.7	
44	40		<b>LIFTED</b> Lightshow Family (Polydor)	B	9	2	0	0	22	0	0	0	1	24	0	258	12.65	24.0
45	32		<b>KEY TO MY LIFE</b> Beynon (Polydor)	1	1	0	12	20	1	2	0	1	7	3	0	257	12.55	-21.9
46	106		<b>REVEREND BLACK GARY</b> Black Grape (Parlophone)	C	20	0	1	1	2	1	0	1	1	3	0	69	12.16	100.4
47	48		<b>WAKE UP BOO!</b> Susi Radford (Decca)	4	16	0	0	0	3	13	0	0	1	0	17	1567	11.07	-35.8
48	85		<b>DAYS LIKE THIS</b> Vivian Martin (Epic)	0	0	0	0	0	0	12	0	0	0	1	18	204	10.25	6.2
49	47		<b>ALL I WANNA DO</b> Cheryl Crow (A&M)	3	15	13	6	6	11	0	3	0	2	5	152	10.20	-10.8	
50	36		<b>SOME MIGHT SAY</b> Oasis (Decca)	A	14	0	0	0	0	1	0	0	0	0	10	83	9.89	-15.3

All data this page © Media Monitor. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 4 June 1995 until 24.00 on Saturday 10 June 1995.

## TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in number of plays
1	<b>SEARCH FOR THE HERO</b> M People (Deconstruction)	323	323
2	<b>SCREAM</b> Michael Jackson (Epic)	714	244
3	<b>THIS AIN'T A LOVE SONG</b> Bon Jovi (Mercury)	556	212
4	<b>IT'S TOO LATE</b> Gloria Estefan (Epic)	252	154
5	<b>DON'T WANT TO FORGIVE ME NOW</b> Wet Wet Wet (Precious Organisation)	767	142
6	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b> U2 (Atlantic)	289	126
7	<b>A BEGGAR ON A BEACH OF GOLD</b> Mike & The Mechanics (Virgin)	434	109
8	<b>STAYING OUT FOR THE SUMMER</b> Dodgy (A&M)	212	107
9	<b>I BELIEVE</b> Blessed Union of Souls (EMI)	585	99
10	<b>RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC)</b> Jam & Spoon Featuring Pinks (Epic)	174	93

## TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total stations	Stations added	Added this week
1	<b>SEARCH FOR THE HERO</b> M People (Deconstruction)	34	28	8
2	<b>STAYING OUT FOR THE SUMMER</b> Dodgy (A&M)	33	16	5
3	<b>I GO WILD</b> Rolling Stones (Virgin)	11	5	5
4	<b>LOVE ENUFF</b> Soul II Soul (Ten)	14	4	4
5	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b> U2 (Atlantic)	29	19	3
6	<b>FILLING UP WITH HEAVEN</b> Human League (East West)	23	17	3
7	<b>THINK OF YOU</b> Whigfield (Systematic)	30	15	3
8	<b>FALLING RAIN</b> Decca (Warner Bros)	11	3	3
9	<b>SOMETHIN' STUPID</b> Ali Campbell (Kuff)	9	3	3
10	<b>THIS AIN'T A LOVE SONG</b> Bon Jovi (Mercury)	35	32	2

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

Media Monitor disseminates data to 24 hours a day, seven days a week. Airplay 200: BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100, BBC Radio 101, BBC Radio 102, BBC Radio 103, BBC Radio 104, BBC Radio 105, BBC Radio 106, BBC Radio 107, BBC Radio 108, BBC Radio 109, BBC Radio 110, BBC Radio 111, BBC Radio 112, BBC Radio 113, BBC Radio 114, BBC Radio 115, BBC Radio 116, BBC Radio 117, BBC Radio 118, BBC Radio 119, BBC Radio 120, BBC Radio 121, BBC Radio 122, BBC Radio 123, BBC Radio 124, BBC Radio 125, BBC Radio 126, BBC Radio 127, BBC Radio 128, BBC Radio 129, BBC Radio 130, BBC Radio 131, BBC Radio 132, BBC Radio 133, BBC Radio 134, BBC Radio 135, BBC Radio 136, BBC Radio 137, BBC Radio 138, BBC Radio 139, BBC Radio 140, BBC Radio 141, BBC Radio 142, BBC Radio 143, BBC Radio 144, BBC Radio 145, BBC Radio 146, BBC Radio 147, BBC Radio 148, BBC Radio 149, BBC Radio 150, BBC Radio 151, BBC Radio 152, BBC Radio 153, BBC Radio 154, BBC Radio 155, BBC Radio 156, BBC Radio 157, BBC Radio 158, BBC Radio 159, BBC Radio 160, BBC Radio 161, BBC Radio 162, BBC Radio 163, BBC Radio 164, BBC Radio 165, BBC Radio 166, BBC Radio 167, BBC Radio 168, BBC Radio 169, BBC Radio 170, BBC Radio 171, BBC Radio 172, BBC Radio 173, BBC Radio 174, BBC Radio 175, BBC Radio 176, BBC Radio 177, BBC Radio 178, BBC Radio 179, BBC Radio 180, BBC Radio 181, BBC Radio 182, BBC Radio 183, BBC Radio 184, BBC Radio 185, BBC Radio 186, BBC Radio 187, BBC Radio 188, BBC Radio 189, BBC Radio 190, BBC Radio 191, BBC Radio 192, BBC Radio 193, BBC Radio 194, BBC Radio 195, BBC Radio 196, BBC Radio 197, BBC Radio 198, BBC Radio 199, BBC Radio 200, BBC Radio 201, BBC Radio 202, BBC Radio 203, BBC Radio 204, BBC Radio 205, BBC Radio 206, BBC Radio 207, BBC Radio 208, BBC Radio 209, BBC Radio 210, BBC Radio 211, BBC Radio 212, BBC Radio 213, BBC Radio 214, BBC Radio 215, BBC Radio 216, BBC Radio 217, BBC Radio 218, BBC Radio 219, BBC Radio 220, BBC Radio 221, BBC Radio 222, BBC Radio 223, BBC Radio 224, BBC Radio 225, BBC Radio 226, BBC Radio 227, BBC Radio 228, BBC Radio 229, BBC Radio 230, BBC Radio 231, BBC Radio 232, BBC Radio 233, BBC Radio 234, BBC Radio 235, BBC Radio 236, BBC Radio 237, BBC Radio 238, BBC Radio 239, BBC Radio 240, BBC Radio 241, BBC Radio 242, BBC Radio 243, BBC Radio 244, BBC Radio 245, BBC Radio 246, BBC Radio 247, BBC Radio 248, BBC Radio 249, BBC Radio 250, BBC Radio 251, BBC Radio 252, BBC Radio 253, BBC Radio 254, BBC Radio 255, BBC Radio 256, BBC Radio 257, BBC Radio 258, BBC Radio 259, BBC Radio 260, BBC Radio 261, BBC Radio 262, BBC Radio 263, BBC Radio 264, BBC Radio 265, BBC Radio 266, BBC Radio 267, BBC Radio 268, BBC Radio 269, BBC Radio 270, BBC Radio 271, BBC Radio 272, BBC Radio 273, BBC Radio 274, BBC Radio 275, BBC Radio 276, BBC Radio 277, BBC Radio 278, BBC Radio 279, BBC Radio 280, BBC Radio 281, BBC Radio

# THE OFFICIAL CHARTS - 17 JUN

MW **music week**  
 V AS USED BY V



## SINGLES

1	<b>1 UNCHAINED MELODY/WHITE CLIFFS OF DOVER</b> Robson Green & Jerome Flynn	RCA
2	<b>2 HOLD ME, THRILL ME, KISS ME, KILL ME U2</b>	Island/Atlantic
3	<b>3 COMMON PEOPLE</b> Pulp	Island
4	<b>4 EVERYBODY'S GOT TO LEARN SOMETIME I NEED YOUR LO</b> Baby D	Systematic
5	<b>5 SCREAM</b> Michael Jackson & Janet Jackson	Epic
7	<b>6 THIS AIN'T A LOVE SONG</b> Bon Jovi	Mercury
12	<b>7 THINK OF YOU</b> Whigfield	Systematic
5	<b>8 SCATMAN (SKI-BA-BOP-BA-DOP-BOP)</b> Scatman John	RCA
6	<b>9 GUAGLIONE</b> Perez 'Prez Prado & His Orchestra	RCA
14	<b>10 RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC)</b> Jan & Spon featuring Pava	Epic
11	<b>11 DON'T WANT TO FORGIVE ME NOW</b> Wet Wet Wet	Previous
12	<b>12 HOLD MY BODY TIGHT</b> East 17	London
13	<b>13 A GIRL LIKE YOU</b> Edwyn Collins	Seamless
14	<b>14 YOUR LOVING ARMS</b> Billie Ray Martin	Magnet
15	<b>15 BOOM BOOM BOOM</b> The Outhere Brothers	Strip/Eternal/WEA
8	<b>16 THAT LOOK IN YOUR EYE</b> Ali Campbell	Kuff
17	<b>17 LEAVE HOME</b> The Chemical Brothers	Junior Boy's Own
18	<b>18 A WHITER SHADE OF PALE</b> Annie Lennox	RCA
19	<b>19 LOVE WILL TEAR US APART (REMIX)</b> Joy Division	London
20	<b>20 SURRENDER YOUR LOVE</b> The Nightcrawlers featuring John Reid/Frka/Wy/Arisa	London
21	<b>21 SWING LOW SWEET CHARIOT</b> Ledisynth Black Manboob featuring China Black Pol/Gam TV	Hut
22	<b>22 YES McAlmont &amp; Butler</b>	Hut
23	<b>23 WEVE ONLY JUST BEGUN</b> Bitty McLean	Brilliant
24	<b>24 REVEREND BLACK GRAPE</b> Black Grape	Black Grape
25	<b>25 WHITE</b>	Black Grape

## ALBUMS

### 1 PULSE

Pink Floyd

2	<b>2 SINGLES</b> Alison Moyet	Columbia
4	<b>3 THE COLOUR OF MY LOVE</b> Céline Dion	Epic
5	<b>4 A SPANNER IN THE WORKS</b> Rod Stewart	Warner Bros
3	<b>5 STANLEY ROAD</b> Paul Weller	Go/Discs
6	<b>6 BIG LOVE</b> Ali Campbell	Kuff
9	<b>7 PICTURE THIS</b> Wet Wet Wet	Precious Organisation
13	<b>8 MEDUSA</b> Annie Lennox	RCA
6	<b>9 NOBODY ELSE</b> Take That	RCA
8	<b>10 NATURAL MYSTIC</b> Bob Marley And The Wailers	Tuff Gong
11	<b>11 100 DEGREES AND RISING</b> Incognito	Talkin Loud
10	<b>12 NO NEED TO ARGUE</b> The Cranberries	Island
7	<b>13 GRAND PRIX</b> Teenage Fanclub	Creation
40	<b>14 VIOLIN PLAYER</b> Vanessa-Mae	EMI
62	<b>15 GALORE</b> Kirsty MacColl	Virgin
28	<b>16 LOVE UNCHAINED</b> Engelbert Humperdinck	EMI
18	<b>17 I SHOULD COCO</b> Supergrass	Parlophone
15	<b>18 THE BENDS</b> Radiohead	Parlophone
11	<b>19 TUESDAY NIGHT MUSIC CLUB</b> Sheryl Crow	A&M
14	<b>20 BLUES FOR GREENEY</b> Gary Moore	Virgin
16	<b>21 DEFINITELY MAYBE</b> Oasis	Creation
17	<b>22 DUMMY</b> Portishead	Creation
12	<b>23 THE COMPLETE The Stamp Roses</b>	Shirazone

**MICHAEL JACKSON**  
**HI\$TORY**  
 Friday 16th June 1995  
 The New Album  
**HI\$TORY**  
 Past, Present And Future  
 Book 1  
 45 Greatest Hits - And More

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## kiss goes deeper into jungle

Kiss 100 FM is broadening its special coverage to include a new weekly jungle show, as well as a programme broadcasting the Top 40 & b&b singles chart.

The station has also announced the addition of DJ LTJ Bukem to the roster of jungle presenters currently used.

The decision to add a new jungle show represents Kiss's

desire to build on the success of its one-year-old 'Horde' jungle programme on Wednesday nights, which programme particularly well in the station's latest listening figures.

The new jungle programme will be broadcast between 12pm and 2am on a Friday night/Saturday morning and will allow Kiss to broaden its

coverage of the jungle scene's various sub-genres.

"We know that jungle is broadening out and we want to reflect that," says Kiss programme controller Loma Clarke.

"There are a lot of new areas that need to be covered such as intelligent jungle, and having two shows will allow us to draw from a wider spectrum of D.J.s."

Both programmes will work to a rota system with a different DJ featured each week. Kiss's current roster of jungle presenters includes Fabio Grooverider, Randall and DJ Hype.

Meanwhile, Kiss has also started broadcasting the official **CD & b&b singles chart** on a Sunday afternoon between 4pm and 6pm.

The show is hosted by Chris Forbes, formerly of Capital Radio and the Eighties television show Soul Train.

Clarke says, "The chart is endorsing the fact that b&b has earned its stripes in this country and should be taken seriously."

"We're just showing our commitment to what is successful and what people are listening to."



MCA looks set to strike lucky with its three-artist deal with Chicago indie house/garage label Vibe. D'Bora's 'Going Round' is the first release to come out of the deal for tracks by D'Bora (pictured), Georgia Porgie and Meschie. With mixes by Dancing Divaz, MK and Mickey P, among others, 'Going Round' is something of a permanent fixture in the buzz charts of the moment and seems likely to carry on the string of dance hits MCA has had over the past few months. With MCA well known for giving r&b acts like Bobby Brown and Jodeci house remixes, the D'Bora track shows that the process can work in reverse as well with Mickey P's mixes picking up support from the more soul inclined jocks. Meanwhile, D'Bora herself is no stranger to UK dance success, having had a number one dance track in 1991 with 'Dream About You', as well as being the voice on the Freestly Orchestra's seminal 1990 house anthem 'Keep On Pumpin' It Up'. 'Going Round' is released on June 19.

## humphries and yojo team up for ministry

Tony Humphries begins a tour of the UK this week, supporting Yojo Working, the latest signing to the Ministry of Sound's Sound of Ministry label. It has also been confirmed that Humphries will be returning to the Ministry itself for a Saturday night slot once a month, as well as headlining on the Ministry stage at the Notting Hill carnival on the August bank holiday.

'Yojo Working, whose 'I Believe in You' is currently being promoted, are being billed as the Ministry's biggest signing to date. "This is the first act that we've signed for an album deal," says Lyn Cosgrove, Ministry of Sound A&R manager. "It's already shaping up - we've had good club and radio support on the single already."

The dates for the tour are as follows: Zoos, Leicester (12); JJ's, Sittingbourne (16); Limited Editions, Mansfield and Aquarius, Chesterfield (17); Odyssey's, Bristol (22); Ritzy and Subway, Birmingham (23); Gay Rite, Victoria Park, London (24); Calligula's, Bradford (30); Zone, Rotherham (July 1); Time, Besilton (8); Hacienda, Manchester (20); and the Notting Hill carnival, London (August 21).

### inside

- 2 guru goes down the Tube with jazzmataz
- 3 go-it-alone deacon hits a century
- 5 techno dj collab date picks his classic cuts

### club chart:

3 IS FAMILY  
Dona Dawson

### cool cuts:

1 SALVA MEA  
Fulthess

# A.S.H.A.

## J.J. tribute

### A.S.H.A. - J.J. TRIBUTE

with new **EURO MIX**

**L&M TOUGH MIX**

**SOLAR MIX**

and the original

**PRIMITIVE MIX**



- 25 WHITE
- 26 DREAM
- 27 NAKED
- 28 MY LO'
- 29 THIS I'
- 30 YOU'RE
- 31 ARE VO
- 32 HURT
- 33 KEEP
- 34 STAYVI
- 35 ONLY
- 36 FILIN
- 37 FREED
- 38 DONT'M
- 39 SEX O'
- 40 JESSIE

Bolleted titles at ↓



the del

available on CD & cassette  
includes the single 'I Believe'

12 18 FEENAGE TICKS  
19 19 LOVE WITH A REGGAE RHYTHM  
20 RADIO DREAMSCAPE - VOLUME 1

BEGUN  
THEIR BRAND NEW SINGLE 'I BELIEVE'  
AS SEEN ON THE CHART SHOW

REVEREND BLACK GRAPES Black Grapes  
NEW SERIES  
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The weirdest dressers get  
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**Musical policy:**  
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Gizelle, Chantelle, Alex  
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**Spinning:**  
Mark NRG 'Nightlight On  
Wax'; DJ Mishah & DJ Tim  
'Access'; Pump Panel  
'Ego Acid'; Age Of Love  
'Age Of Love'; Baby Doc &  
The Dentist 'Tales Of The  
Seraphim'.

**DJ's voice:**  
'I enjoyed playing at  
X-Clamation - the  
atmosphere is excellent  
and the crowd are up for  
a laugh.' - Zebedee.

**Industry view:**  
'It's a great source of  
credibility.' - Guy Stevens,  
four manager for Ce Ce  
Rogers & Shine.

**Ticket price:**  
£4 before 11pm and  
concessions; £5 after

# nEWS

## guru goes down Tube with jazzmatazz album

A star-studded party in London's disused Aldwych tube station last week saw the launch of the second volume of 'Jazzmatazz', the highly successful jazz rap project of Gang Starr rapper Guru (pictured).

The new album, 'Jazzmatazz Volume 2: The New Reality', is due for release in July and will feature a list of great jazz/rock greats even more impressive than the first LP. Contributors include Chaka Khan, Donald Byrd, Jamiroquai, Freddie Hubbard, Me'Shell N'Degeocello, Mick Paris, Shara Nelson, Reuben Wilson, DC Lee and Bernard Purdie.

The first volume of Jazzmatazz went silver in the



UK and sold more than 250,000 copies in the US. Cooltempo predicts even greater things for the new album. "The LP has turned out as good as we could have hoped for," says Cooltempo A&R manager Trevor Nelson. "Although a lot of people have flirted with the jazz thing, no

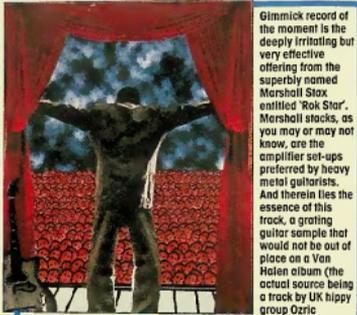
one seems to persist with it. Guru's literally the only artist who's carried it on to a second LP." The first single will be a duet with Chaka Khan, 'Whatcha You Sayin'', released in August. However, aside from such obviously commercial tracks, the new LP has a harder rap edge than the last, including contributions from rappers like Kool Keith and Big Shug.

"There are going to be tracks that appeal to everybody, including bone fide rap fans," says Nelson. Guru will be in the UK next month for two dates: The Phoenix Festival, Stratford, July 15 and the Royal Festival Hall, London, July 17. Guests at both will be DC Lee, Reuben Wilson, Ronnie Jordan, Bernard Purdie, and Kenny Garrett.

'Hardcore Terror' might sound like the title for an extremely dodgy Video but it is, in fact, the name of a compilation that brings together a group of tracks from the hardest of hard Dutch techno record labels. If you've ever wondered what the term 'gabbro house' meant or how pneumatic drills sound on a dancefloor, here's your chance. Just answer this question and one of five copies of 'Hardcore Terror' will be yours. Which European town is particularly linked to the gabbro movement: (a) Madrid (b) Zurich (c) Rotterdam? Answers to Hardcore Terror: Osmo, Rik Ludgate House, 245 Blackfriars Road, London SE1 6UR by June 21.

## bassline: underground ...and over here

- Leading New York house/garage label Bassline Records and its offshoot Big Big Trax are to open a UK operation.
- The label, best known for underground hits like 'Never Gonna Be The Same' from Northbound featuring Mow, Agitate's 'Body Mover' and New York's Finest's 'Do You Feel Me', has appointed Gerard Franklin of Rhythm Of Life to oversee the UK operation. Franklin is also UK manager of New York DJ Victor Simonelli, who acts as a consultant to Bassline.
- "This is a logical progression for Bassline," says Franklin. "The label has had club hits in the UK and Europe but hasn't had a physical presence. We're looking to release about two singles a month and will be doing a Best Of Bassline LP as well."
- DJ Victor Simonelli will continue to be involved in the label's new releases, working alongside founders Vincent Dimino and Barry Koven. "Victor originally got involved in an unofficial A&R capacity, just advising on releases. From there it grew to him doing mixes, and now he's a consultant," says Franklin.
- Bassline is currently looking at offers for distribution and plans its first releases for July/August, the first two provisionally being New York's Finest's 'Do You Feel Me' and Connie Harvey's 'Thank You Lord'.
- Bassline UK can be contacted on: tel: 0121 530 2233 or fax: 0121 530 2345.



Tentacles. When not wielding his axe, Stox is better known as Nick Mulvey, who dance fans will remember as Monumental, who had a hit last year with 'Floor Jam'. Trivia fans should note that Nick is a seasoned session keyboard player, who claims to have been checked out of a Toke Tour for smoking something he shouldn't.

Gimmick record of the moment is the deeply irritating but very effective offering from the superbly named Marshall Stox entitled 'Rok Star'. Marshall stacks, as you may or may not know, are the amplifier set-ups preferred by heavy metal guitarists. And therein lies the essence of this track, a grating guitar sample that would not be out of place on a Van Halen album (the actual source being a track by UK hippy group Ozric).

11 TWISTED CHUNKS OF TRIP HOP SYMPHONIA, PLUG IN, LAV BACK & CHECK OUT A SERIOUSLY ECLECTIC EXPERIENCE.

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SMALL WORLD SMALL WORLD  
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9 LAXY 9 ELECTRIC LADYLAND  
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FATBOY SLIM SANTA CRUZ  
JURYMAN KNOWKNOW (DOWN)  
HIP GIMMIEY ANTHEM (HIPHOPJAZZAMLETHMO)  
DEEP FREEZE PRODUCTIONS SHOWDOWN AT VODOOD CREEK  
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PARADE AMCTE

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PARADE AMCTE

fm namecheck: editor-in-chief: steve redmond @ managing editor: selina webb @ sdr editor: nick robinson @ contributing editor: tony faradise @ designer/club-editor: hana robertson

1	UNCH Robson	2	HOLD A	3	COMM	4	ENERG	5	SCREA	6	THIS A	7	6 THIS A	8	SCATI	9	GUAGI	10	14 10 RIGHT IT	11	DONT	12	HOLD I	13	A GIRL	14	YOUR	15	BOOM	16	THAT I	17	LEAVE	18	A WHI	19	LOVE V	20	SURREN	21	SWING I	22	YES M	23	WEVE	24	WE	25	WHATE
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# go-it-alone decon hits a century

As previously reported in *RM*, from July 1, Deconstruction will have the status of a stand-alone company within the BMG Records empire, giving it the same standing as other BMG companies such as RCA or Arista.

To mark this monumental event, as well as the fact that Deconstruction is just about to release its hundredth single, the label is putting out a special

album and set of singles.

"Deconstruction Classics" is an album intended to help feed the continuing demand for Decon dance classics being since deleted, such as the label's first release, T-Coy's 'Carina' (high by Hyper Go Go (cliche)) and old classics like Lonrock's 'Lonrock and Way Out West's 'Ajara'.

The label is also set to release three singles from the album



with new mixes on each. The chosen tracks are: The Bashados' 'Is There Anybody Out There', currently being promoted with mixes by Handfloor; Felix's 'Don't You Want Me', remixed by Mavin Melodies; and Had Boys' 'Girls & Boys', reworked by Tin Tin Out.

Release dates will be: the Bashados, July 3; Felix, July 17; and Had Boys, July 31.

## sounds of the cafe

After the recent wave of club albums, the next big thing could be cafe LPs, although given this country's rather meagre cafe society maybe not.

Anyway over the continent, cafes are often important pre-club venues and nowhere is this more true than in Ibiza with its legendary Cafe Del Mar and its famed resident DJ Jose Padilla, also promoter for the equally famous Pacha and Space clubs. 'Cafe Del Mar, Ibiza 2' is the second in a series of compilations seeking to impart to listeners the still unique vibe of the Balearic Islands.

Musically, the album is as wide ranging as you'd expect covering the Sabres Of Paradise's 'Mounted Doncehal' to the rare groove of Ramp's 1977 fusion classic 'Everybody Loves The Sunshine', and taking in an unreleased Man Called Adam track, 'Eastern Song', along the way.

Meanwhile, *RM* is awaiting the Bar Italia, Sound Of Soho LP with bated breath.

## first avenue unveils american dana

First Avenue Management, home to the likes of Michelle Gayle, MNB, Dino Carroll and Eternal, is branching out and strengthening its transatlantic ties.

This month sees the launch of the company's first US artist, Dana Dawson (pictured), whose '3 In Family' is currently riding high at the top of the *RM* Club Chart after debuting at three last week, helped by a bag of r&b and house mixes. Dawson will be followed by another American, Ivan Mathias, a

Puerto Rican r&b artist who will be releasing his debut later in the year.

In addition, First Avenue has announced a host of US hi-fis for its UK acts.

Dana Dawson, although only 20 years old, is no stranger to success, having had a clutch of hit singles in France at the tender age of 15.

Her Madonna-style LP 'Paris, New York, Me' sold 350,000, and her total French sales have topped 2.5m units.

For her new material, the New York-born Dawson teams up with Noroda Michael Walden, Lori Golden and Tommy Faragher.

"Dana's a find and a halt. This girl has

only ever wanted to be a singer. The great thing about American artists is they're so hard working," says First Avenue's Oliver Smallman. "We're going to have a Top 10 hit."

Meanwhile, Smallman also revealed that Eternal are off to the US to work with TLC and Boyz II Men producer Dallas Austin, who will contribute tracks for the group's new album which will be in the shops for Christmas.

And Jaded will be doing their first ever remix for the US release of MNB's 'Happy', the group's forthcoming Stateside single. "I want to get proper respect for British artists in the States," says Smallman.



## say what?

as deconstruction prepares to celebrate the release of its 100th single, *rm* asks... what is your fave decon track and why?

**Jay Hanson - Black Market Records**

"I really like one of the old ones - 'T-Coy's High Train'. It came out years ago and was quite a funky little number; it was a really different track. There was also T-Coy's record 'Carina' which was a bit of a classic."

**Mike E-Bloc - Eastern Bloc Records**

"T-Coy's 'Carina' is my favourite Decon track - it was a landmark record for Deconstruction. Outing-edge, excellent, pumping British house from Mike Pickering."

**James Savage - DJ/promoter, One Love**  
"For me, the best Deconstruction track is the Sasha remix of 'how Can I

Love You More' by M-People. It's a beautiful song combined with a perfect example of the art of remixing - making it one of the best British house records ever made in my opinion."

**Toxy Ganey - club promoter, Island Records**  
"I think I would have to choose the Arsi record 'T-Baby'. The

track only came out on promo with a Dust Brothers remix - it was real hip hop work-out."

**Lyn Cosgrove - promotions manager, Ministry Of Sound**  
"I won't name one track in particular but I think the majority of Deconstruction's records are very good and a complete strength for the dance scene."

BEGUN  
 THE BRAND NEW SINGLE T.C.O. CASSETTE  
 AS SEEN ON THE CHART SHOW

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 19 19 LOVE WITH A REGGAE RHYTHM  
 20 RADIO DREAMSCAPE - VOLUME 1

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33	33 KEEP
34	34 STAVIT
35	35 ONLY
36	36 FILLIN
37	37 FREED
38	38 DONTM
39	39 SEX O
40	40 JESSIE

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**Owner's view:**  
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as I'm the only specialist  
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a huge response. Everybody  
is still into garage and  
we're doing well on all  
styles of house - deep  
house goes very well.  
We're selling plenty of  
techno and trance. I'll  
order 30 techno records -  
two or three different titles  
- at the beginning of the  
week and by the weekend  
they're gone. I ordered  
happy hardcore but it's not  
selling and I don't carry  
junk, there isn't really a  
market for it here. I will  
sell it if it picks up. I plan  
to do hip hop later when  
the shop gets going." -  
Neil Stamp.

**Distributor's  
view:**

"Neil's a sound bloke. He  
knows what his customers  
want. He buys lots of  
thumping, uplifting house  
and garage - lots and lots  
of US stuff. He's really  
shilling product." - Gary  
Dezman, Empire.

**DJ's view:**  
"He seems to be able to  
cater for everyone and he  
makes you feel really  
important. Even if there are  
10 people in the shop,  
you're not left waiting. And  
if he doesn't know you,  
he's even more interested.  
The shop is well laid out."  
- Sam Mollison.

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

COOL cuts

- 1** (3) **SALVA MEA** Faithless  
**IS THERE ANYBODY OUT THERE?** Bashteads  
**2** (1) **FREEDOM** Shiva  
**3** **NEW** With uplifting mixes from K-Klaxx and B.T.  
**4** **NEW** **BULLET** Fluke  
**5** **NEW** With mixes from Alias and the Dust Brothers  
**6** (7) **CRY INDIA** M'Boza Rilchie  
**7** **NEW** **SHOOT ME WITH YOUR LOVE** D-Ream  
**8** (8) **CENSORED** Kamasutra  
**9** (16) **KEEP WARM** Jinny  
**10** **NEW** **LOVE RULES** West End  
**11** (10) **LOVE CHANGEOVER** Michael Walford  
**12** (12) **BORN TO SYNTHESIZE** Mono Lisa Overdrive  
**13** **NEW** **GRAPEVINE** Brownstone  
**14** **NEW** **LOVE MUSIC** Mindreaders  
**15** **NEW** **LOVE ENUFF** Soul II Soul  
**16** (14) **FUNKY CHEEBA** Paradax  
**17** **NEW** **WRONG IS RIGHT** Dharma Burns  
**18** **NEW** **EVERLASTING PICTURES** B-Zet  
**19** **NEW** **SIENNA** Baby Doc  
**20** **NEW** **DIVE TO PARADISE** Eurogroove  
**Cheeky**  
Deconstruction  
tfr  
Circa  
A&M  
Positiva  
Magnet  
Transworld  
Multiply  
RCA  
Hard Times  
Dynamo  
MJJ/Epic  
Hot  
Virgin  
Sperm  
Zoom  
Eye Q  
Ascension  
Avex

a guide to the most essential new club buns as featured on 17m's "essential selection", with sets long, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading djs and the following stores: city sounds/flying/zoom/black market (london), eastern bloc/underground (manchester), 23rd precinct (glasgow), 3 beat (overport), wrap (sheffield), wax (newcastle), joy for life (nottingham).

**Blackbox**

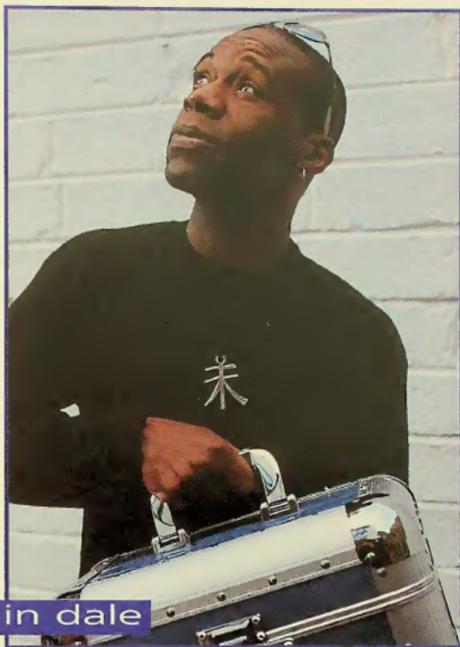
BACK WITH THE STORMIN' NOT ANYONE MIXES BY: DJ LELEWEL, JOE T. VANELLI, KAMASUTRA, PLAYBOYS & MIAMI BY NIGHT.

AVAILABLE ON CD / MC & 12" ON JUNE 12

1 UNCH Robson  
2 HOLD  
3 COMM  
4 4 (EVERY)  
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16 16 THAT I  
17 LEAVE  
18 18 A WHI  
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20 20 SURREN  
21 21 SHINGLO  
22 22 YES M  
23 23 WEVE  
24 24  
25 WHITE

# jock on his box

techno dj colin dale likes to rise above the crowd. here are his classic cuts



## colin dale

### 'waiting on my angel' jamie principle (personal/zyx)

"I like all Frankie Knuckles' productions. It took me six years to get hold of this. It's a good mix of the early HI-NRG sound and house. He's got a brilliant voice and makes it a really sensuous track. I play it occasionally on Outer Limits."

### 'face the nation' md iii (underground)

"I can't tell you why I love this record. It's a Mike Dunn production from Chicago, 1988. It's got a 303 acid line running through it with Mike Dunn's vocals."

### 'acid trax' phuture (trax)

"This is from 1987; it was the very first time I came across the acid sound and it totally blew me away. It's got DJ Pierre on production; people don't realise he was one of the people responsible for acid."

### 'swing your body' project 322 (playground)

"This came out when house music really started to come through – it was exciting music from Chicago that no one yet copied house. I got into vocal trax; I still like vocals but don't get much chance to play them. Some techno people won't even play vocal samples – but I don't agree with that. Techno should be open-minded."

### 'living for the nite' underground resistance (ur recordings)

"I love the vocal. This is the first Underground Resistance release. It's from 1990 – about the time Detroit music was starting to come through. I do a few harder house gigs in Germany – what in Germany they call progressive house – and I play it there."

### 'clear' cybertron (fantasy)

"The first or second record that Juan Atkins did. It's a pure, retro electro sound, quite similar in feel to Planet Rock. Once a year I hear a record which changes everything."

### 'outer limits' mission control

"I can't remember the label but it came out in 1993. It's the guys from Murk, one of their early recordings. I like it because it's an out-and-out deep house track but they've put a lot of ambient into it so it has a very spooky feel – even though I've heard nothing like it."

### 'worlds of mystery' 3rd from the sun (sinewave)

"This was the first time I came across Dan Curran – who I love – he's totally off on his own. It's weird; a bit techno, a bit house and a bit breakbeat – breakbeat against techno puritanism. Things get more exciting if you play different styles."

### 'stow-a-way' chris connelly (twaxtrax)

"This came out in 1992. It's a weird mix of industrial and New York club, with David Bowie vocals. It's as though Bowie made an out-and-out club record with a really hard industrial beat."

### 'planet rock' soul sonic force (tommy boy)

"Another record that totally changed me. Around 1984, I was more into New York disco and then this got me into minimal electronic tracks. I can play it now and I'll be able to play it in 10 years."

## steamin'

### tips for the week

- jaylabeen promo (acid)
- 'tuhz funk' vol one russ gabriel (input neuron)
- 'Klunk' the octagon man (electric industries)
- rosswell (white label)
- 'indexman' ep nail landrum (poocefrog)
- 'are you now...' neuropolitics (new electronics)
- 'be-bop' dove angel (stand promo cassette/atl)
- green velvet promo (cultural relief)
- 'project 3' ep k-hand (ocean)
- 'nates klmaxx' la. williams (sex trax)

compiled by sean o'neil  
tel: 0161 948 2200

**BORN:** Brixton, 1963. **LIFE BEFORE DJING:** "I worked in Barclays Bank; suddenly I had money and would buy all these records and DJ in the evenings – my parents weren't pleased." **FIRST DJ GIG:** Gossips, 1985/86 with Tim Westwood. "I used to go down there and dance. I stepped in for Steve Walsh when he passed away." **MOST MEMORABLE GIG:** East – Tribal Gathering a couple of years ago. "There were 30,000 people and I was on an hydraulic platform 20 or 30 feet above the crowd. It was amazing to see this sea of faces." **Worst:** "A year ago I went all the way to Australia and found the gig was illegal and had been cancelled." **FAVOURITE CLUBS:** Orbit, Leeds. "I played purist techno; they loved it." **TRADEMARK:** "I don't do it on purpose but I try and do what I think is right, not follow trends or be influenced by other people. You should have your own sound." **LIFE OUTSIDE DJING:** Aberrant! dance label owner; Kiss FM radio show; going out to eat; cinema; skateboarding.

**CD**

- 24. REVER
- 25. WHITE
- 18. 26. DREAM
- 17. 27. MAKEE
- 28. MY LO'
- 29. THIS R
- 30. YOU'RE
- 31. ARE YO
- 32. HURT.
- 33. KEEP.
- 34. STAVI
- 35. ONLY
- 36. FILLIN
- 37. FREED
- 38. DONTM
- 39. SEX O
- 40. JESSI

Bulletted titles are



the del

available on CD & cassette  
includes the single 'I Believe'

**BEGUN**  
 THE BRAND NEW SINGLE 'I BELIEVE' AS SEEN ON THE CHART SHOW

12. 18. TEENAGE TICKS  
 19. 19. LOVE WITH A REGGAE RHYTHM  
 20. RADIO DREAMSCAPE - VOLUME 1

ELM  
RECORDS

# THE OFFICIAL CHARTS - 17 JUN

WV  
 the Official Charts Company  
 www.officialcharts.com



Britain's **meatiest** beats till **19**  
**6**  
**95**

chart

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

chart

1 UNCL  
 Robson

2 HOLD I

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1 3 IS FAMILY (T-EMPO/DANCING DIVAZ MIXES)  
 Dana Dawson

2 1 BELIEVED IN YOU (YOU LO WORKING MIXES)  
 You Lo Working

3 19 MAGIC IN U (MIXES) Sugarababes

4 1 KEEP LOVE TOGETHER (Love To Infinity)

5 5 KEEP WARM (ORIGINAL/ALEX PARTY/T-EMPO/BLU PETER MIXES)  
 Jimmy

6 8 STAY (TONIGHT) (CHRIS & JAMES/RHYME TIME PROD./A-E-MON MIXES)  
 Isha-D

7 7 FREE YOUR MIND (MATT DAREY/TALL PAUL MIXES) Spacebaby

8 8 THE PLEASURE (CHRIS & JAMES MIXES) Medium High

9 13 MY LOVE IS FOR REAL (MIXES) Paula Abdul featuring O'ra Haza

10 10 SO HIGH (YOU GOT ME STOMPIN' MY FEET) (BINGO/DISSCODE MIXES)  
 Bingo Bangin' Bangin' Collective

11 5 ROK STAR Marshall Sixx

12 4 GOING ROUND (DANCING DIVAZ/SDA/MICKEY PARK/UBQ MIXES)  
 D'Born

13 13 IS ANYBODY OUT THERE? (HARD FLOOR/ORIGINAL MIXES)  
 Bassheads

14 2 ORIGINAL SIN (CHRIS & JAMES MIX/TM ONLY LOOKING (DEEPER & DEEPER))  
 (MORALES MIX) NMS

15 15 RIGHT HERE, RIGHT NOW (ORIGINAL/C.J. SCOTT MIXES) Disco Citizens

16 9 MY WARRIOR (MIRCO LIMONI/TABOO MIXES)  
 Dancote featuring Charvoti

17 27 WHERE'S THE FEELING Kyle Minogue

18 18 ABSOLUTE (S-SENSUAL USUKAI MIXES) Jaki Graham

19 19 SHOW ME YOUR LOVE (DITTY/TIM MASTELON/WALDEE MUSAIVE MIXES) Joss

16 16 WIND doublepack

17 17 MEGA

18 18 GO! BEAT

19 19 TRANSWORLD

20 20 GO! BEAT

21 21 CHRYSLIS

22 22 FREEDOM

23 23 I CAN FEEL DESIRE (NICK HUSSEY/PETER LORIMER/SDA/DAVE CHARLES/WORTH/VDJ EXHIBIT/DECA/MCA)

24 24 RIGHT AND EXACT (DAVID ANTHONY/DANCING DIVAZ/STONEBRIDGE/PIZZAMAN MIXES)

25 25 ORE doublepack

26 26 LOGIC

27 27 PUBLIC DEMAND

28 28 URBAN

29 29 FINAL VINY/ANISTA

30 30 TUBAL UK

31 31 DEEP DISSECTION

32 32 MAJ/JEPIC

33 33 UNDERGROUND VOLD

34 34 DISCO MAGIC UK Gold

35 35 WING/MERCURY

36 36 HIGH 'N' RIPP

37 37 SENSUAL

38 38 GOING FOR THE

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19 LOVE V

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11 25 WHITE

35 35 FUNKY CHEEBA (YOUNG YOUNG MIXES) Paradox

36 36 FEEL THE GOOD TIMES (MIXES) Charlene Smith

37 37 HOLD MY BODY TIGHT (ASHLEY BEEDLE MIXES) STAY ANOTHER DAY (HAPPY BEAT MIX)

38 38 East 17

39 39 FIRED UP (ELEVATOR/MANN/PAUL GÖTEL/GRINSTEIN/OTHER MIXES)

40 40 Elvavrism

41 41 BELLA (BED, JERRY REMIX) Vice Nation

42 42 OH! WHAT A WORLD Sistar Bliss

43 43 CENSORED (WAY OUT WEST MIXES) Kama Sutra

44 44 YOUNG HEARTS Gloworm

45 45 HEART OF GLASS (TODDY/RICHIE-JONES/MK MIXES) Blondie

46 46 SENSATION (TIM TIM OUT/ELECTROSET/SHAKER MIXES) Electroset

47 47 I CAN FEEL DESIRE (NICK HUSSEY/PETER LORIMER/SDA/DAVE CHARLES/WORTH/VDJ EXHIBIT/DECA/MCA)

48 48 FEEL & DEVIBES MIXES) Back2Basics featuring Mona Lisa

49 49 RIGHT AND EXACT (DAVID ANTHONY/DANCING DIVAZ/STONEBRIDGE/PIZZAMAN MIXES)

50 50 Chistry Ward

51 51 SHINE (CLUBZONE/GRAEME PARK MIXES) Erre

52 52 SPECIAL (DAVID MORALES MIXES) Robbie Craig

53 53 YOU GOTTA SAY YES TO ANOTHER EXCESS JAM & SPOON MIXES) Yello

54 54 THIS IS IT (KAMA SUTRA 4 MANDUBAT) 4Mandub

55 55 THAT'S WHAT I GOT Liberty City

56 56 STORAGE (ADRIANUS/PETER PARKER MIXES) Floorjam

57 57 SCREAM (DAVID MORALES & SATOSHI TOMIIE/NAUGHTY BY NATURE MIXES)  
 Michael Jackson & Janet Jackson

58 58 DYNAMIC KUTZ (VOLUME 2) John S. presents

59 59 J.J. TRIBUTE (ORIGINAL/PRIMA/SPACE MIXES) A.S.H.A.

60 60 THE WAY THAT YOU LOVE (20 FINGERS/ARMAND VAN HELDEN MIXES)

61 61 VONNESA WILLIAMS

62 62 COMING UP Ambassadors Of Swing

63 63 DIE OLE! Max Trax

64 64 THE FLOOR (TODDY/RICHIE-JONES) M&K

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- 9 **24** **REVEN**
- 18 **25** **WHITE**
- 18 **26** **DREAM**
- 17 **27** **MAK1**
- 28 **MY LO'**
- 29 **THIS I'**
- 30 **YOU'RE**
- 31 **ARE YO**
- 32 **HURT:**
- 33 **KEEP:**
- 34 **STAVI**
- 35 **ONLY I**
- 36 **FILLIN**
- 37 **FREED**
- 38 **DONTM**
- 39 **SEX O'**
- 40 **JESSI**

↑ Bullseye titles at

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the del

available on CD & cassette  
includes the single 'I Believe'

**AIR LIQUIDE**  
**LIVE IN NEW YORK CITY 1994**

DAVE L'ARBELET (PART III: PART I & II) THERE WAS NO GRAVITY (REMIXED BY JAMMIN' UNITS)  
FOUR POWERFUL LIQUID AIR TRACKS FOR YOUR SENSORS DELIGHT RECORDED LIVE IN NEW YORK CITY 1994. AIR LIQUIDE STEAL THE LIMELIGHT ONCE AGAIN!

RSN 103 - CD, LIMITED EDITION CLEAR BLUE VINYL, RELEASED ON 19TH JUNE 1995.

The r'n chart is available as a special listed service is extended from us soon as it is compiled on the Friday before publication, details on 011-203-3238

- 1 **13** **ABSOLUTE E-SENSUAL (US/UK MIXES)** Jaki Graham
- 2 **19** **SNOW THE BEASTY (PARTY/UK MIXES)** Massive Attack
- 3 **20** **ONLY ME (RED JERRY MIXES)** Hyperlogic
- 4 **21** **INTO THE BLUE (JUNIOR VASQUEZ MIXES)** Mobly
- 5 **22** **FILLING UP WITH HEAVEN (HARDFLOOR/NEIL MCLELLAN MIXES)** JOHN CLEESE IS HE FUNNY! (DAVE VALENTINE/ANDY GRAY MIXES) The Human League
- 6 **23** **YOU DON'T KNOW NOTHING (E-SMOOVE MIX/EASY TO LOVE (JAMIE PRINCIPLE/RAVEN SOUL/ON DA SOUL/JASON HESS MIXES)** For Real
- 7 **24** **BAD THINGS (ORIGINAL MIK/JOSH WINK REMIX) N-Joi**
- 8 **25** **WHODUPPI (THERE IT IS) (MIXES)** Clock
- 9 **26** **SWEET HARMONY (MIXES)** Liquid
- 10 **27** **BALLANDO CON LOBOS (BIT/SASHA) (THE GOODWOMEN MIXES)** Cabana
- 11 **28** **BRASS: LET THERE BE HOUSE (MIXES)** Parry Faithful
- 12 **29** **YOU'RE MY ONE AND ONLY TRUE LOVE (S. ALLAN/PTPI/SMITH/ROGER S MIXES)** Ann Marie Stab
- 13 **30** **SACRIFICE (MUSIVE-SMOOVE MIXES)** Carol James
- 14 **31** **STARS (MIXES)** Dubstar
- 15 **32** **MUSIC 'N' GURLS (ORIGINAL/LUNAR JETMAN MIXES)** Jergate
- 16 **33** **SWEETEST DAY OF MAY (JUE TV/ANNE/LOBBED MIXES)** Jon T. Vennell/Project
- 17 **34** **I'M READY (JOSH WINK/DJ MISJAH MIXES)** Sire 9

- 35 **35B** **DE (U/E) H&I / H&I**
- 36 **35C** **THE M&S (S&K&M) MIXES) S&K&M**
- 37 **60** **HIDEAWAY De Lacy**
- 38 **61** **AND I'LL BE THERE (MIXES)** Antonomasa
- 39 **62** **A FEELING (Jasper Street Company)**
- 40 **63** **WARM IT UP/CARRY THE CAR/JOY For Life**
- 41 **64** **J.J. TRIBUTE (MIXES) A.S.H.A.**
- 42 **65** **SPACE COWBOY (MORALES REMIXES)** Jamicoqui
- 43 **66** **THE FEELING Endive**
- 44 **67** **THE OLD SKOOL EP: LET ME INVITE'S GROOVY/CAUZ I'M LEARN/BONUS TRAXX Old Skool**
- 45 **68** **MIDNITE (MASS ORDER)/INFLUENCE/AURICE FULTON (MIXES)/THAT'S ALRIGHT D'Influence**
- 46 **69** **MISLED (UK MIXES)** Celine Dion
- 47 **70** **GOT A MESSAGE (CLUB MIX/VI-KON DUB) I-Kon**
- 48 **71** **FLASH IT EP: BLEU CE/ACT/ON (DUBS/POUMPIK) BEATS** Mont Blanc
- 49 **72** **DRIVER (MIXES)/THE BLOB (MIXES) Epik**
- 50 **73** **FROM THE CELLAR (EP) D.Jack Titi Dixon**
- 51 **74** **BORN TO SYNTHESIZE (Mona Lisa Overdrive)**
- 52 **75** **THE DANNED EP Elastic Band**

Ⓢ highest dollar Ⓞ promotional label

**LOVE TO INFINITY**

**KEEP LOVE TOGETHER**

SINGLE RELEASED JUNE 12

**THE CLUB**  
**CHART NUMBER**

Number 1 - Record Mirror  
Number 1 - DJ  
Number 1 - Kiss FM

0666776667/066677 Distribution by 361/3615

- 18 **TEENAGE TICS**
- 19 **LOVE WITH A REGGAE RHYTHM**
- 20 **RADIO DREAMSCAPE - VOLUME 1**

**BEGUN**

THE BAND NEWS SINGLE T CD ASSETTE  
AS SEEN ON THE CHART SHOW



# 17 6 95 ON A POP TIP club chart

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

- 1** **ZOMBIE**  
A.D.A.M. featuring Amy **Eternal**
- 2** **HEART OF GLASS**  
Blondie **Chrysalis**
- 3** **BE MY LOVER**  
La Bouche **MCI/Arista**
- 4** **WHOOMPH! (THERE IT IS)**  
Clock **Media/MCA**
- 5** **BACK FOR GOOD (SIMON HARRIS REMIXES)**  
Real Emotion **Living Beat**
- 6** **NOW I FOUND YOU**  
Sean Maguire **EMI**
- 7** **KEEP LOVE TOGETHER**  
Love To Infinity **Mushroom**
- 8** **STAYING ALIVE 95**  
Fever featuring Tippa Irie **Telstar**
- 9** **RIDING HIGH**  
Sereña **Love This**
- 10** **THINK OF YOU**  
Whigfield **Systematic**
- 11** **PUPUNANNY**  
Afrika Bambaataa **ZYX**
- 12** **(EVERYBODY'S GOT TO LEARN SOMETIME) I NEED YOUR LOVING**  
Baby D **Systematic/Production House**
- 13** **DREAMER**  
Livin' Joy **Undiscovered/MCA**
- 14** **IT'S IN HER KISS**  
Kikutip **RCA**
- 15** **SURRENDER YOUR LOVE**  
Nightcrawlers **Final Vinyl**
- 16** **WHINEY, WHINEY (WHAT REALLY DRIVES ME CRAZY)**  
Willi One Blood **RCA**
- 17** **SCATMAN (SKI-BA-BOP-BA-DOP-BOP)**  
Scatman John **Ariola/RCA**
- 18** **ABSOLUTE E-SENSUAL**  
Jaki Graham **Avex**
- 19** **ONLY ME**  
Hyperlogic **Systematic**
- 20** **SKY HIGH**  
Newton **Bags Of Fun**
- 21** **BOOM BOOM BOOM**  
The Outhere Brothers **Eternal**
- 22** **FLY AWAY**  
Haddaway **Logic**
- 23** **RAGGAMUFFIN**  
Deadly Hunter **Black Market Int.**
- 24** **LOVE IS ALL AROUND**  
DJ Bobo **Avex**
- 25** **I'M ALIVE**  
Cut 'N' Move **EMI**
- 26** **REVELATION**  
The Pianoman & Nils Booph **Steppin' Out**
- 27** **RIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC)**  
Jam & Spoon featuring Plavka **Epic**
- 28** **DON'T MAKE ME WAIT**  
Loveland featuring Rachel McFarlane **Eastern Bloc**
- 29** **HOLD MY BODY TIGHT/STAY ANOTHER DAY**  
East 17 **London**
- 30** **YOUR LOVING ARMS**  
Billie Ray Martin **Magnet**
- 31** **MY WARRIOR**  
Darooz featuring Charvoni **Groove Groove Melody/Mercury**
- 32** **NOT ANYONE**  
Blackbox **Groove Groove Melody/Mercury**
- 33** **LOVIN' U IS AH-IIGHT/HOW DEEP IS YOUR LOVE**  
Portrait **Capitol**
- 34** **TURN IT UP**  
Peter Andre **Mushroom**
- 35** **I'VE GOT THE MUSIC IN ME**  
Cleo & Marcus **Eternal**
- 36** **SCREAM**  
Michael Jackson & Janet Jackson **MJJ/Epic**
- 37** **FREEDOM**  
Michelle Gayle **1st Avenue/RCA**
- 38** **KEEP WARM**  
Jinny **Multiply**
- 39** **MISIRLOU**  
Spaghetti Surfers **Tempo Toons**
- 40** **TWO CAN PLAY THAT GAME**  
Bobby Brown **MCA**



1	UNCF-ROUSON	1	UNCF-ROUSON
2	HOLD I	2	HOLD I
3	COMM	3	COMM
4	EVERYB	4	EVERYB
5	SCREA	5	SCREA
6	THIS A	6	THIS A
7	THINK	7	THINK
8	SCATTV	8	SCATTV
9	GUAGI	9	GUAGI
10	RIGHT IN	10	RIGHT IN
11	DOWTY	11	DOWTY
12	HOLD	12	HOLD
13	A GIRL	13	A GIRL
14	YOUR	14	YOUR
15	BOOM	15	BOOM
16	THAT	16	THAT
17	LEAVE	17	LEAVE
18	A WHI	18	A WHI
19	LOVE V	19	LOVE V
20	SURREN	20	SURREN
21	SWINGLO	21	SWINGLO
22	YES M	22	YES M
23	WE'VE	23	WE'VE
24	REVER	24	REVER
25	WHITE	25	WHITE

namecheck: daisy & havoc @ ralph tee @ brad beatnik @ tim jeffery @ andy heevers

## tune of the week

### fluke: 'bullet' (circa)

**techno** A doublepack and a very limited 10-inch herold the return of Fluke. Their own Bullion mix utilizes the deep vocal to good effect although this version has perhaps too much in common with their involving trance tunes of a year ago than their new material. Percussion Cap is a longer mix which demonstrates how the trio have moved into deeper, darker territory without losing those familiar rumbling beats. Alias and Empirion add funky lances and distorted hard techno versions respectively but the real fun comes in the form of the limited 10-inch Dust (not Chemically) Brothers mixes. The US duo supply some wickedly jazzy, off-the-wall interpretations, the best being the very cool, chic Afro Funk mix. **UUUUU** **bb**



### swing

**SOLID STATE** 'Better Everyday' (Indochina). Here's a new UK swing crew who write their own songs and know how to come up with a crisp urban production. The two-guy-one girl (lead vocal) collaboration work with DJ Dodge and Joey Muszupia on the mixes here. The drum, bass, snare and sax flavour of the swing mix is contrasted with two alternative garage grooves. **UU** **rt**

**KREUZ** 'Party All Night' (Diesel). Absolutely brilliant slice of UK swing/soul. The video has already had an exclusive play on The Chart Show, so things are looking good. 'Party All Night' is just one of a number of excellent songs from the group's latest album on which musical credibility is 100 per cent intact while outstanding songwriting, musicianship and production has made their crossover potential enormous. Furthermore Kreuz have a freshness to their music that knows all too well of urban American bands sounding dull and dreary, and unlike another UK black male group in the charts they have not had to sound like East 17 to get the breaks. **UUUU** **rt**

### soul

**INNERCOLOURS** 'Try' (white label). After selected gigs around town, innercolours have of last put something out on vinyl. The group's unusual 'acid pop' sound uses Seventies-style Curtis Mayfield retro groove (complete with strings) on the Reggae (Phillyfunk) with modern crossover pop vocals. Lead singer Carl Lewis formed the group from the ashes of Cry Boy Cry, but musicians being rooted from either leaning combos to deliver a rich r&b jazz texture. An assortment of vocal and instrumental 'flute' driven mixes can be found on the 12 inch - which is destined for great things on the street jazz scene. **UUUU** **rt**

**JHELISA** 'Friendly Pressure' (Dorado). This should have been massive first time round. Carleen Anderson's cousin Jhelisa delivering a delicious breezy soul tune with flair and sophistication. The song has always been a firm favourite from her Galactica Rush album, recorded following stints with Soul Family Sensation (lead on 'I Don't Even Know If I Should Gail You Baby') and The Shermen. Alongside the cool, dreamy original, the new mixes

explore the jazzier side of the song, often in experimental ways typical of her label, Dorado, while the dancefloor is catered for, too, with alternative 12-inch versions from Occurrent/Hannart, Ashley Beetle and Ben Young. There's also a video which employs the same director of photography as the movie Terminator 2. **UUUU** **rt**

### house

**BASSHEDS** 'Is Anybody Out There?' (Hardfloor Remix) (Deconstruction). This is a marriage made in heaven. Frankfurt's masters of 303 take the basic and acid lines of the original and stretch, twist and bend them into a moody but stinging monster. The result is destined to be as big an anthem as the original (which is included) on the flipside

and still sounds as wonderful as ever. **UUUUU** **ab**

**SLACKER** 'Feel Spoo?' (Loadee) Solidly assembled by one half of Rung, this storming hard house track builds and drops in all the right places. With the dreamy female-intoned title line balancing the acid-drenched synth, it should have widespread appeal. The flipside's 'Jukebox in the Sky' is a useful slomper. **UUUU** **ab**

**YOSH LOVES DJ AKEMI** 'It's Who's Upright That Counts' (Limbo). A much sought-after vinyl item, this latest plunderer

**UUUUU** with a good jockey, this could run and run  
**UUUU** a winner by a nose  
**UUUU** a good each way bet  
**UUUU** could do with a good dose of Epsom salts  
**U** stuck in the stalls

of the Holloway vocal chords will be available in two house mixes: a fast and funky version with some very gratuitous and effective loud and piercing 'woo' samples, followed by an equally unrelenting drum-led version more than a little reminiscent of the better Oulton Club material. Finished off with a bonus 'last disco goes drum roll crazy' track this is a must for all uptight DJs, and maybe some look to find one too. **UUUU** **dsh**

**DE'LAY** 'Hidesaway' (Slip 'N Slide). Licensed from Easy Street with a typically smooth and pleasant Blaze production, it would be easy to think this is just another quality US garage track, but the real action starts with the Deep Dish remixes. A thunderous kick and snare drum rhythm with warm organ chords and

## HOUSE OF PAIN

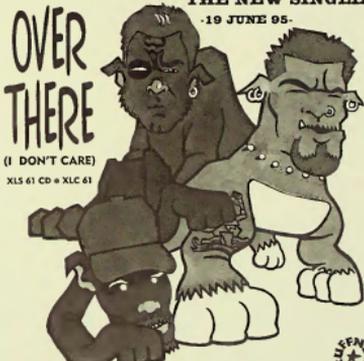
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-19 JUNE 95-

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- 32. HURT
- 33. KEEP
- 34. STAVU
- 35. ONLY
- 36. FILLIN
- 37. FREED
- 38. DON'TM
- 39. SEX O
- 40. JESSIE

Bulleted titles ar



the del



lance

swopping synths complement the vocals perfectly and turn this into an epic, powerful and genuinely original piece of American house. Tough and extremely moving, this will be a huge club hit and it deserves to be a lot more. **UUUU**

**MOBY Into The Blue** (Mute). What an oddity. The original album mix is a beautiful haunting cut featuring the soaring vocals of Mimi Goese - as brilliantly showcased on Later with Joos Holland recently. Here, Junior Vasquez turns the track into a mid-tempo garage-ish cut that sort of works. His Sound Factory Dub toughens things up nicely and there are also Electrostars and Jon Spencer mixes. **UUU**

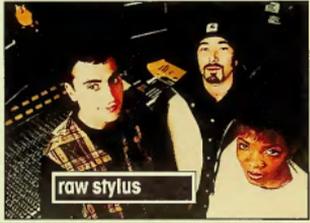
**JAKI GRAHAM 'Absolute E-Sensual'** (Avea UK). I know what you're thinking - "Not another attempt by Jaki to get in on the pop garage cut" - and you're partly right. The house mixes are cheesy and clichéd with predictable piano breaks and all the rest, but the original swinging funky version is really very good, with an old-school feel that suits Graham's voice far better than the house versions. With

mid-tempo swing tracks regularly hitting the charts now maybe she's finally found her niche again. **UUU**

**LANCE 'Hiway 2 Heaven'** (Wool). Apparently something of a performer, Lance has some terrific too, she belts out this song like an early Tina Turner. It comes in four house mixes - all are good, but somehow none fulfills the track's potential. The recent Donna Giles hit needed a cheeky combination with a big Euro record to bring out the best in the singer; a similar idea could be needed here. Whatever, this won't be the last we hear of Lance, or possibly of this song. **UUU**

**ANGEL MORAES 'Welcome To The Factory'** (EBU). Escorial Bloc Underground has snapped up this 15-minute tribute to the NY Sound Factory and its former ringleader Junior Vasquez. On first listen it comes across as rather unimpressive but get it in the right atmosphere and you find yourself on a dark, soulful journey with vocals swirling all around you and gorgeous beats coaxing you along. One to get lost in. **UUUU**

**HEAD ON 'Never Never'** (Infante Music). This certainly comes off as a shock if you've been following the progress of this small London-based label. 'Never Never' is far removed from its techno acts such as Oxobur and sees Infante Mess heading into house territory with a bouncy, very rhythmic cut mixed by Nick Hussey in typical energetic style. The



raw stylus

**LEFT HAND DOWN 'Viva Dubz Parts 1 & 2'** (Subwoofr). Flooting around on white label but never released, these two Bill-house tracks were produced by the Bump duo and still sound fresh. Chunky percussion and bossines are supplemented by constantly changing synth melodies, stabbing noises, samples and vocals that build and drop to give the impression of three records mixed together. Both parts are equally effective and with opportunities to mix in and out. They'll be favourites with DJs. **UUUU**

**MICHAEL JACKSON 'Scream'** (Epic). Obviously a chart hit but so it is a club smash too. Well if you're a spare afternoon to listen to the 70 minutes of mixes there's a good selection of r&b and house mixes, the former the tighter and more effective, with contributions from Naughty By Nature. Morales's mixes range from conventional commercial versions to long dubby workouts which initially seem average by his standards but get more exciting the more you hear them. A fine package. **UUUU**

**DO-ONG 'Airport EP'** (Open). Those who remember 'Wiggle One Time For The Judge' may be somewhat surprised by the direction this duo are currently heading in. The former houseier style has been dropped in favour of more future/tribal-ish moodiness. These two cuts won't set the world alight, but showcase the new sound and preview a debut album. **UUU**

**VIOLET 'Burn The Elastic'** (Radio Rhythm). Hard to believe this is only the second release on this Greenwich-based label. It's pleasing to report that, just like the label's B-Saga debut, it's a stromer. They call it industrial funk but that rather suggests this collaboration between Chris Duckenfield and Patrick Barry, Bob Saga and Richard Brown has a soulless edge to it - far from it. The mixes are incredibly refreshing and inventive, building up a very rhythmic tri-harmonic. Central Pro, NYC on the flip features an Eighties-style bass synth loop over funky, almost hip hop beats. Fightingly good. **UUUU**

combination makes for a bubbly and, frankly, extremely enjoyable romp. **UUUU**

**Jungle**  
**PLUG 2 'Rebuilt Ker'** (Plug). This oddly named collection features five slices of abstract experimentation from Luke Vibert, aka Wagon Christ. 'Military Jazz' places Vibert and Lutfelik interludes between wayward rhythms full of surprises. 'Pitch Bender' is similar, with 'out there' drum and bass workouts framing mid-back jazzy noises. Three versions of 'Cheesy' include the Gaggle Mix with its innocuous funk/loop into mulling into more mono percussion. **UUUU**

**techno**  
**DO-ONG 'Airport EP'** (Open). Those who remember 'Wiggle One Time For The Judge' may be somewhat surprised by the direction this duo are currently heading in. The former houseier style has been dropped in favour of more future/tribal-ish moodiness. These two cuts won't set the world alight, but showcase the new sound and preview a debut album. **UUU**

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**DHARMA BUMS 'Wrong Is Right'** (Zoom). A smoothly produced Euro-Goth track with

spinning acid synth and vocal samples, that gallops along with great energy in its main mix. More interesting is the dub which starts in much the same way but drops into a great skanking rhythm with offbeat piano riffs and dubby echo effects that make it quite distinctive. Useful house tracks on the flipside's 'Lost In The Concrete'. **UUUU**

**alternative**  
**FRETLESS AZM 'Double 10'** (Holistic). 'Sunday afternoon barbecue music' is how HC Promotions actually describes these four abstract meanderings. There's the fipped-out but folksome jazz-funk of 'Finger', the techno tinged jazzy phonological workouts of 'Beats', and 'Two to fit' - rock-laden percussion workouts 'Bumpuphone' and 'From Horus Howk To Uri Geller'. **UUU**

**TACTICA 'Promention'** (Nyevee). It had to happen - the first of the post-Portland groups is here. Atmospheric female vocals drip over a fuzzy funk backdrop in familiar fashion. It has to be said it has been done very well, even if the group has overslept the party with the puller antics. The lipside's bluesy 'Forecast Mowais' is better still, despite (or because of) sounding even more Dummy-esque. **UUU**

**funk**  
**RAW STYLUS 'Pass Me By'** (Wired). If it had to hang back, the eloquent street soulsters who brought us 'Pushing Against The Flow' are back with more funky D-influenced Heaves-style cuts. This double pack features four mixes of one album track. The album version is slick, well-produced soul; the 'You're the Southside Vocal' strips the beat down a little but keeps the same feel; the Prehsa version is a fuzzy, harder hip hop mix while 'How do you call a rubber hip hop mix that uses one snippet of the vocal. Definitely worth chasing. **UUUU**



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6. SPENCER SMITH - LEBEN 7. DAVE WALKER - ENERGETIC EDGE 8. ISO - TILT & TRAX  
BOY - RATTLE SNAKE 10. ALEX GALIVER - SUBSONICS 11. ROBERT ARMIANI - A  
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1	1	UNCL	Robson
2	2	HOLD	1
3	3	COMM	1
4	4	EVERY	1
5	5	SCREA	1
6	6	THIS	1
7	7	6	1
8	8	7	1
9	9	8	1
10	10	9	1
11	11	10	1
12	12	11	1
13	13	12	1
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22	22	21	1
23	23	22	1
24	24	23	1
25	25	24	1

**VANESSA WILLIAMS** *The Way That You Love* (Mercury/Wing Records **MRX 493**), sweetly coated attractive groove lapier as remixed by JJ Flores in history now hit 118bpm 20 Fingers Club and polting classy 124bpm 20 Fingers Dub Mix, with Ahmad Van Heelan remix and sultry three-mixing underground 0-64-128bpm Ahmad's Funky Funk Mix (these promoted club treatments do not produce a commercial vocal version perhaps from being totally different)...  
**UDDERS** *Freak'n You* (CMA/ Joppe Records **MC2 2072**), another guys mooned somber rolling very slow promo featured here with original 67bpm Part 1 and Mac Kinchen Funky Remix, plus just suggestive "wevy freak'n night and every freak'n day, I wanna freak you baby in every freak'n way" chorus pushed to the Others Brothers-in-law sultry plopping 126bpm NK Dub and judder surgingly charging 126.7bpm Global Style Mix, but coupled commercial disc by an unheard L.I.B. & K.M. jam remix of "Freak'n"...  
**JOE T. VINCIGELLI PROJECT** *Sweetest Day Of My* (Positive 121V-36), Italian DJ/producers/remixers a cheerful gospel choir wailed conclave in romping 124.2bpm Club Gospel Mix, Radio Edit, party-jammy jangling 127.3bpm Greez's Euphoric (sic) Club Mix, breezy backbeat soaked 0-124bpm Julie Vocal Mix,

squakily blipped scaring 0-127.3bpm Greed's Scary Dub In My, bloopy bonged chugging 123.7bpm JTV Dubby Mix, potholing long episode 124.2bpm Joe T. Vincigelli Gospel Dub, promo twinned but out (just a little bit late for May!) originally on 12-inch and separate 10-inch...  
**SPAGHETTI SURFERS** *Misadventure* (Tempo Tapes) *Ramours* **TOONS 4**, *SMVSES*, Ian Anthony Stephens produced 143.4-0bpm Hi-NRG/ized of Dick Dale & The Deltones' surf riffs' 1962 heavy guitar theme from "Pulp Fiction", also here's prodded galloping 0-137.5bpm *Do It To Me*...  
**ANGEL MORAES** featuring *Sally Corra*, "Welcome To The Factory" (ESU Recordings **EBU 702, ABB**), journey-through sound style inextricable jumpy progressive underground groove (apparently a tribute to New York's recently closed Sound Factory club), sizzling since March on US Hot 100's *Soyuz* Recordings, and here on Eastern Bloc Underground with 124.8bpm Angel's Journey Mix, Factory Dreams, 124.6bpm Angel's Beats and a brief Manispaella...  
**"D'ORA** *Gang Round*" (MC/VE Music **MCST/MCSX 2055**), often stately "you got me going round" repeating plaintive Chicago diva's disco strings etched throbbling 127.6bpm Dancing Diva Club,

furlingly lefted snoring rolling 102.7bpm Nicky P Club Mixes, Nightowles-tasty (I)red sliding 118.7bpm MK, jolly jiggling 124.8bpm SDA Dub, separately promoted sultry ransky 0-125bpm SDA Dub, more subby built powerful bouncey loping 120.8bpm USA Original, bippy bashing 127.6bpm Original, Divaz Rhythm Mixes and Jangly galloping 127.7bpm Dancing Diva Radio Edit...  
**CLEO & MARCUS** *You Got The Music In Me* (Eternal/WEA **T21ST**), repetitive simple galloping 129.8bpm cheery nylon smash remake of The Kiki Dee Band's 1974 hit (then spent as "Got") in S'Nix Extended, Pyramix 12", DJ Cuban, France Nilus Mixes, none doing more than merely chug the little line...  
**DUBSTAR** *Stars* (Food/EMI **12FOOD 61**), Billie Ray Martin-ish melancholy bouncer's twin-pops promoted striding cool 124bpm Sky, hip-hip rippiting Search & Destroy, more exciting coolically galloping 129.8bpm Way Out West, calm twilly pulsing 129.6bpm Mother Club, sultry singing 0-128.9-0bpm Sweet Tooths Dux Excursion, neonatal swinging 87.1bpm Original and groovish 0-86.8bpm Mother Dub Mixes...  
**M PEOPLE** *Search For The Hero* (deConstruction **24321**, 28796-1), change of pace attractive sultry swayer's shutting game Lush Soul II Soul-ish 95-0bpm Simis & Mighty

Searchin' Mix and Dub, sllilly jiggled 101.2bpm Backstreet's Mellow Playa Mix, Kenny G-ish looted resonant rolling 100bpm M People Master Mix...  
**SMOOTH** *Mind Street* (Live **JIVE1 379**), calmly chugging and cooling LA girl's excellent riffs not based solid hip-hop soul swayer in smoothly jugged 0-95.2bpm Kenny Smooth's Allistic Mix, Mr. Lee's sllilly 0-95bpm Radio Edit, Toah's jiggler game 95bpm UK Favourite and rolling 95.1bpm Alternative Flavour...  
**SEAN MAQUIRE** *Now I've Found You* (Periphoena 12 **LEPPY DJ 1**), leany-popper aimed husky churning pop-club conlaver's 125bpm Extended, tougher Nightowles-tasty plopping 124.8bpm Republica Mixes on promo-only 12-inch...  
**PETER ANDRE** *Turn It Up* (Machroom **T1000, TRCBRM**), London born nassily whining Australian 'lean superstar's Bobby Brown-ish 114.7bpm pop jacksinger promo (and perhaps now also out) on 12-inch with the gentler jiggly 104.4bpm Drive Me Crazy...  
**SHAZAM** *The Guarantee* (EMI 12 EM 376), bond eyes crooned beeping and jangling slick Euro composer's 137.6bpm 100% Warranty Dance Mix, cheery galloping 132.5bpm Radio Edit, awily lopping 121.8bpm Ambient House Mix...  
**TOP CAT** *Sweetest Thing* (8 Lives Records **NLO 010, JS**), top UK

rogga/jungle DJ rapper's Jackson 5's "I Want You Back" bossined chugging jiggly 98.6bpm Luchter, Jumper 0-159.5bpm "Vex Till Dem Hot" (neither being jungle as we know know it)...  
**FEVER** featuring *Tipa Irie* *Staying Alive 95* (Telstar **12STAS 2776, BMM**), the Ben Geez' "Shiny New" (also recently revived by Steve E & The N.A.N., featuring Murray Grant) gets a gentle reorganization of its original 1978 sound in 102bpm Extended and Radio Mixes, similarly whinnied and loosed but twilly galloping 126bpm Singalong and Dub Mixes...  
 The many records hitting *Music Week's* Dance Singles sales chart which neither we have seen out on promo to DJ or when they were, failed to make much impression in the club play charts that DJs help to compile, could suggest perhaps that club promotion is no longer really necessary. Or is it just that these so-called Dance Singles are not actually very danceable? If so, are they being listed as Dance Singles only because they are being bought of the established dance music stockists where DJs compile most of the customers? In which case, if they are not very danceable, why do DJs bother to buy them - or, conversely, if they are danceable, why don't DJs then include them in their charts? This one could mean and run!

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18 31	ARE YO
26 32	HURT
25 33	KEEP I
19 34	STAYI
21 35	ONLY I
18 36	FILLIN
23 37	FREED
22 38	DO'NTM
24 39	SEX O
27 40	JESSI

Bulleted titles as

the del

# club chart

commentary

by alan jones

Positive has been the star performer in the dance arena among EMI's labels since it made its debut two years ago, but the EMI badge has had its moments too, particularly with *Eternal*, and rules the Club Chart this week, as newcomer **Dono Dawson's '3 Is Family'** takes a comfortable lead of the top, ousting **Love To Infinity's** three-week topper **'Keep Love Together'**. Last week, *Deconstruction* had no records in the Top 25, now it has four, with **Kylie Minogue's 'Where's The Feeling'** moving 27 to 17, **N-Joi's Bad Things** surging 48 to 24, **the Disco Citizens' 'Right Here, Right Now'** entering at 15 and, keeping the lotus of their, **the Bossheeds' 'Is Anybody Out There?'** which makes its debut at 13. Meanwhile, Dixon's most successful cut, **M People**, are conspicuous by their lack of club penetration with **'Search For The Hero'**. A slower song than most club hits, it debuted at number 100 on the unpublished section of the Club Chart last week, and at 60 on the On A Pop Top chart. It moves up a notch to 49 on the pop chart this week, but obtains itself from the main chart. No matter - it will doubtless be a substantial hit of retail, possibly bigger than any of the above, whether or not it gets the nod from clubs. **Meela** has had two Top 30 hits in a fortnight with remakes of songs which failed to impress the first time around. **Clocks' 'Whoopi! (There It Is)'** - a re-working of the Top Team hit - debuted at 30 last week, and is now ranked 25th, four notches ahead of the debuting **'You're My One And Only'** TrueLove' by 49ers vocalist **Ann Marie Smith**. Written by **Civilises & Cole**, the song was originally recorded by Seduction...

After debuting last week at 33, **Michael & Janet Jackson's 'Scream'** duel dips to 53. Its performance to date has been based on the promo doublecock, which housed nine mixes. It was finally released on 12-inch on Monday, with two different discs, each containing half a dozen mixes, and may yet revive. Reports suggest Sony has 40 mixes of 'Scream' in the can...

# beats &

The Chemical Brothers (pictured) will be making a rare stage appearance this Thursday (15) at Manchester's Hacienda. Tickets are 67 and DJs for the occasion will be **David Holmes** and **James Holroyd**. ...Meanwhile, across the city on the same night **Norman Jay** will be DJing at Sonkeys Soap in Jersey Street.



The latest release from the Hard Times club's spin-off label - also called Hard Times - is **Michael Watford's 'Love Changeover'**. Produced by **Ferley & Heller**, the track is currently doing the business with **DJ Pierre** just finishing a set of mixes which will be released imminently... French label **Going Global** is following its Top 30 chart hit - the **Hardfloor** remixes of **Mary Kane's 'Yeke, Yeke'** - with the 'Going Global Series' album, an LP of remixed world music. Mixers include **Oliver Lieb, Fluke, Justin Robertson** and **Resistance D**. **Think Twice**, who had a number two Club Chart hit with their Sanchez mixed 'Waiting For You', have finished their album - to be called 'Joy Is Free' - and are now looking for UK licensees. Call Sacha on 0171-439 2282 if you're interested... Following its sell-out party last week, Scottish club **Rhumba** is already selling tickets for its next event (on July 14) at Club Metro, Arbroath. DJs will be **Jon of the Pleased Wimmis, David Seaman, Keld Tolstrup, Zammo** and there will be a fashion show from **Xile**. Ticket info on 01382 581140. London's **National Film Theatre** will be holding a special film showing and discussion about black music films as part of its 'Celluloid Jukebox' season tonight (June 12). Trespass featuring **Ice T** and **Ice Cube** will be shown followed by a panel discussion. Details on 0171-928 3232. **Lenny White**, the legendary jazz drummer, will be holding a drum masterclass at the Blue Note in east London this Tuesday (13). Call 0171-284 0625 for tickets. Later that night, **Lenny** will be heading a jam session featuring guitarist **Tony Remy** and keyboard player **Julian Joseph** among others. **AND THE BEAT GOES ON!**

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10	RIGHT IN	14
11	DONT	11
12	HOLD	8
13	A GIRL	10
14	YOUR	10
15	BOOM	11
16	THAT	8
17	LEAVE	11
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- 34 **STAYING OUT FOR THE SUMMER '95** Dodgy Boston/A&M
- 35 **ONLY ONE ROAD** Celine Dion Epic
- 36 **FILLING UP WITH HEAVEN** The Human League East West
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- 38 **DON'T MAKE ME WAIT** Loveland featuring Rachel McAdams Eastern Bloc/RWL
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↑ Bullerized titles are those with the biggest sales gains over last week



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- 2 **DANCE MASSIVE '95** Dns
- 3 **DANCE BUZZ** Soulflower
- 4 **PURE SWING TWO** Dns
- 5 **ON A DANCE TIP 2** Eboa/Teldec
- 6 **NOW THAT'S WHAT I CALL MUSIC! 30** BMG/A&M/Parlo
- 7 **TOP GEAR 2** Grants
- 8 **DANCE HEAT '95** Ugn
- 9 **STREET SOUL** Ugn
- 10 **PUP FICTION (OST)** MCA
- 11 **CELTIC MOODS** Ugn
- 12 **WORLD IN UNION - ANTHEMS** Polygram Tr
- 13 **SKA MANIA** Dns
- 14 **SILK AND STEEL** Polygram Tr
- 15 **CREAM LIVE** Deconstruction
- 16 **100% ACID JAZZ - VOLUME 2** Bridge
- 17 **MOTOWN - THE ULTIMATE HITS COLLECTION** Motown
- 18 **FEELAGE RICKS** Polygram Tr
- 19 **LOVE WITH A REGGAE RHYTHM** Virgin
- 20 **RADIO DREAMSCAPE - VOLUME 1** Polygram

- 25 **MENACE TO SOBRIETY** Ugly Kid Joe Mercury
- 27 **CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South** Colbiacs
- 27 **PAN PIPE INSPIRATIONS** Pure Music
- 28 **CROSS ROAD - THE BEST OF Bon Jovi** Mercury
- 22 **DOOKIE** Green Day
- 30 **BOHEME** Deep Forest
- 31 **PARKLIFE** Blur Food/Parlophone
- 32 **BIZARRE FRUIT** M People Deconstruction/RCA
- 33 **ACOUSTIC MOODS** In Tune Global Television
- 34 **MUSIC FROM RIVERDANCE THE SHOW** EMI/Virgin Arava and RTE Concert/Obc Celtic Heartbeat
- 35 **MAHU** The Widhearts East West
- 36 **PHU** Elton John Rocket
- 37 **GOLD - GREATEST HITS** Abba Polydor
- 38 **MONSTER REM** Warner Bros
- 39 **LEGEND** Bob Marley And The Wailers Tuff Gong
- 40 **LIVE!** The Police A&M

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*Wole dadi*  
**(UNION)**  
*of soul*

the debut album 'HOME'  
out now  
available on CD & cassette  
includes the single 'I Believe'

**BITY**  
**McLEAN**

WE'VE ONLY JUST  
BEGUN

THE BRAND NEW SINGLE 'I BELIEVE' AS SEEN ON THE CHART SHOW

# US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	<b>1</b> <b>KRIE VOUYES REALY LOVD A MAN</b> Bryan Adams (RCA)		26	<b>21</b> <b>BELIEVE</b> Euro-Japan (Mercury)	
2	<b>4</b> <b>WATER BUNS DRY</b> Boy II Men (Mercury)		27	<b>1</b> <b>I CAN LOVE YOU LIKE THAT</b> All-4-One (RCA)	
3	<b>3</b> <b>TOTAL ECLIPSE OF THE HEART</b> Ricki-Lee Jones (Mercury)		28	<b>1</b> <b>HOLD MY HAND</b> Backstreet Boys (A&M)	
4	<b>5</b> <b>DON'T TAKE IT PERSONAL</b> Monica (Mercury)		29	<b>28</b> <b>ASK OF YOU</b> Raphael Saadiq (Epic/Sony)	
5	<b>NEW</b> <b>SCREAM</b> Chloë Kohanski (Epic)		30	<b>3</b> <b>THIS AIN'T A LOVE SONG</b> Ben-J (Mercury)	
6	<b>3</b> <b>THIS IS HOW WE DO IT</b> Menzel Jordan (Mercury)		31	<b>7</b> <b>TAKE A WALK</b> Madonna (Mercury)	
7	<b>4</b> <b>I'LL BE THERE FOR YOU RE...</b> Michael Mulvey (Epic)		32	<b>28</b> <b>GIVE IT 2 YOU</b> Da Brat (Epic/Sony)	
8	<b>7</b> <b>FREAK LIKE ME</b> Ashlee Simpson (Mercury)		33	<b>23</b> <b>DECEMBER</b> Corinne Bailey Rae (Mercury)	
9	<b>1</b> <b>I BELIEVE</b> Justin Guarini (Epic)		34	<b>31</b> <b>I LIKE SO MUCH</b> Justin Guarini (Epic)	
10	<b>10</b> <b>LET HER CRY</b> Backstreet Boys (Mercury)		35	<b>29</b> <b>CANDY RAIN</b> Super Hero (Epic)	
11	<b>1</b> <b>I KNOW</b> Emma Ferris (Columbia)		36	<b>NEW</b> <b>MY LOVE IS FOR REAL</b> Pussycat Dolls (Epic)	
12	<b>30</b> <b>WATERFALLS</b> TLC (Jive)		37	<b>29</b> <b>ANOTHER NIGHT</b> The Real McCoys (Mercury)	
13	<b>13</b> <b>CAN'T YOU SEE</b> The Notorious B.I.G. (A&M)		38	<b>29</b> <b>DREAM ABOUT YOUR FUNKY MELODY</b> Steve N. (Mercury)	
14	<b>11</b> <b>RED LIGHT SPECIAL</b> TLC (Jive)		39	<b>4</b> <b>BOOMBASTIC</b> Chingy (Jive)	
15	<b>12</b> <b>KEEP THEIR HEADS RINGIN'</b> D-Dee (Mercury)		40	<b>31</b> <b>STRONG ENOUGH</b> Shy Guy (Mercury)	
16	<b>10</b> <b>SIN CITY</b> Don King (Mercury)		41	<b>4</b> <b>CAN'T STOP LOVIN' YOU</b> Monica (Mercury)	
17	<b>15</b> <b>RUN AROUND</b> Blue Truster (A&M)		42	<b>4</b> <b>COME AND GET YOUR LOVE</b> The Real McCoys (Mercury)	
18	<b>22</b> <b>SOMEONE TO LOVE</b> B'Nina (Mercury)		43	<b>41</b> <b>IF YOU GOTTA BE</b> Carlos (Mercury)	
19	<b>16</b> <b>EVERY LITTLE THING</b> D-Dee (Mercury)		44	<b>NEW</b> <b>FEEL ME FLOW</b> Taqwa by Nature (Mercury)	
20	<b>NEW</b> <b>FREAK 'N YOU</b> Justin Guarini (Epic)		45	<b>30</b> <b>COTTON EYE JOE</b> En Vogue (Mercury)	
21	<b>14</b> <b>DEAR MAMA, OLD SCHOOL</b> The Notorious B.I.G. (A&M)		46	<b>3</b> <b>BIG PUPPAWANNING</b> The Notorious B.I.G. (A&M)	
22	<b>11</b> <b>HOLD ON</b> James Walters (Mercury)		47	<b>41</b> <b>WONDERFUL</b> Adam Ant (Mercury)	
23	<b>23</b> <b>IN THE HOUSE OF STAINED LIGHT</b> Mocha-Pop (Mercury)		48	<b>4</b> <b>CRAZY LOVE</b> Brian McKnight (Mercury)	
24	<b>15</b> <b>RUN AWAY</b> The Real McCoys (Mercury)		49	<b>NEW</b> <b>BEST FRIEND</b> En Vogue (Mercury)	
25	<b>30</b> <b>NO MORE 'I LOVE YOU'S</b> Araya Lennox (Mercury)		50	<b>41</b> <b>CREEP</b> TLC (Mercury)	

Charts correct @ 17:00 on 17 June 1995. \* Artists are awarded to those products demonstrating the greatest display and sales gain. # UK acts. UK-imp. acts.

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	<b>1</b> <b>CRACKED REAR VIEW</b> House & The Breakfast Club (Mercury)		26	<b>25</b> <b>ANOTHER NIGHT</b> The Real McCoys (Mercury)	
2	<b>2</b> <b>THROWING COPPER</b> Live (Mercury)		27	<b>11</b> <b>TALES FROM THE HOOD</b> (West) (Mercury)	
3	<b>NEW</b> <b>POVERTY'S PARADISE</b> The J. Geils Band (Mercury)		28	<b>19</b> <b>THE LION KING</b> (Mercury)	
4	<b>4</b> <b>POCCANTAS</b> (Mercury)		29	<b>13</b> <b>CANDY RAIN</b> Super Hero (Epic)	
5	<b>3</b> <b>FRIDAY</b> (Mercury)		30	<b>16</b> <b>LP</b> The Notorious B.I.G. (A&M)	
6	<b>4</b> <b>It's a Beautiful Day</b> (Mercury)		31	<b>4</b> <b>GREATEST HITS</b> Bruce Springsteen (Columbia)	
7	<b>19</b> <b>CRAZYSKYCOOL</b> TLC (Mercury)		32	<b>19</b> <b>SMASH</b> (Mercury)	
8	<b>5</b> <b>JOHN MICHAEL MONTGOMERY</b> (Mercury)		33	<b>29</b> <b>I AM</b> Not So Easy (Mercury)	
9	<b>7</b> <b>ASTRO CREEP: 2000 SONGS OF...</b> Whitey (Mercury)		34	<b>31</b> <b>FOREVER BLUE</b> Chris Rock (Mercury)	
10	<b>6</b> <b>ME AGAINST THE WORLD</b> (Mercury)		35	<b>15</b> <b>BRANDY</b> Brandy (Mercury)	
11	<b>8</b> <b>FORREST GUMP</b> (Mercury)		36	<b>25</b> <b>NOT A MOMENT TOO SOON</b> The Notorious B.I.G. (A&M)	
12	<b>15</b> <b>FOUR</b> (Mercury)		37	<b>33</b> <b>BALANCE</b> Van Halen (Mercury)	
13	<b>12</b> <b>THIS IS HOW WE DO IT</b> Menzel Jordan (Mercury)		38	<b>4</b> <b>MADE IN ENGLAND</b> Eric Burdon (Mercury)	
14	<b>5</b> <b>HELL FREES OVER</b> (Mercury)		39	<b>27</b> <b>WILDFLOWERS</b> Tom Petty (Mercury)	
15	<b>13</b> <b>NOW THAT I'VE FOUND YOU</b> (Mercury)		40	<b>4</b> <b>DELUXE</b> Bruce Springsteen (Mercury)	
16	<b>11</b> <b>UNDER THE TABLE AND DREAM</b> (Mercury)		41	<b>28</b> <b>THE INFAMOUS</b> (Mercury)	
17	<b>16</b> <b>THE WOMAN IN ME</b> (Mercury)		42	<b>33</b> <b>BAD BOYS</b> (Mercury)	
18	<b>14</b> <b>THE HITS</b> (Mercury)		43	<b>42</b> <b>DO YOU WANNA BIDE?</b> (Mercury)	
19	<b>NEW</b> <b>SIXTEEN STONES</b> (Mercury)		44	<b>31</b> <b>ENCUMBRANCE</b> (Mercury)	
20	<b>21</b> <b>TUESDAY NIGHT MUSIC CLUB</b> (Mercury)		45	<b>47</b> <b>MY LIFE</b> (Mercury)	
21	<b>17</b> <b>MEDUSA</b> (Mercury)		46	<b>41</b> <b>I AIN'T MOVIN'</b> (Mercury)	
22	<b>22</b> <b>DOOKIE</b> (Mercury)		47	<b>41</b> <b>VITALITY</b> (Mercury)	
23	<b>NEW</b> <b>FURTHER DOWN THE SPIRAL</b> (Mercury)		48	<b>48</b> <b>NO ORDINARY MAN</b> (Mercury)	
24	<b>15</b> <b>NO NEED TO ARGUE</b> (Mercury)		49	<b>NEW</b> <b>PULP</b> (Mercury)	
25	<b>23</b> <b>COLLECTIVE SOUL</b> (Mercury)		50	<b>NEW</b> <b>THE DOWNWARD SPIRAL</b> (Mercury)	

# UK WORLD HITS

## UK WORLD HITS:

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

FRANCE		NETHERLANDS		SWEDEN		AUSTRALIA	
1	<b>1</b> <b>IF YOU GOTTA BE</b> (Columbia)	1	<b>1</b> <b>BACK FOR GOOD</b> Take That (RCA)	1	<b>1</b> <b>BACK FOR GOOD</b> Take That (RCA)	1	<b>1</b> <b>BACK FOR GOOD</b> Take That (RCA)
2	<b>NEW</b> <b>OVER MY SHOULDER</b> (Mercury)	2	<b>1</b> <b>YOU BELONG TO ME</b> JX (Columbia)	2	<b>1</b> <b>FROM THE FEELING ON</b> (Mercury)	2	<b>1</b> <b>YOU BELONG TO ME</b> JX (Columbia)
3	<b>1</b> <b>BACK FOR GOOD</b> Take That (RCA)	3	<b>NEW</b> <b>IF YOU ONLY LET ME IN</b> (Mercury)	3	<b>1</b> <b>SURRENDER</b> (Mercury)	3	<b>1</b> <b>IF YOU GOTTA BE</b> (Mercury)
4	<b>1</b> <b>A GIRL LIKE YOU</b> (Mercury)	4	<b>1</b> <b>FROM THE FEELING ON</b> (Mercury)	4	<b>1</b> <b>SOME MIGHT SAY OASIS</b> (Mercury)	4	<b>1</b> <b>IF YOU FREE N-TRANC</b> (Mercury)
5	<b>1</b> <b>WHAT ELSE</b> (Mercury)	5	<b>1</b> <b>SURE DO</b> (Mercury)	5	<b>1</b> <b>IF YOU GET BACK WITH YOU</b> (Mercury)	5	<b>1</b> <b>IF YOU GET BACK WITH YOU</b> (Mercury)

# NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	<b>1</b> <b>UNCHAINED MELODY</b> (Mercury)		11	<b>11</b> <b>YOUR LOVING ARMS</b> (Mercury)	
2	<b>2</b> <b>HOLD ME, THRILL ME, KISS ME, KILL ME</b> (Mercury)		22	<b>22</b> <b>STRANGE CURRENCIES</b> (Mercury)	
3	<b>3</b> <b>COMMON PEOPLE</b> (Mercury)		23	<b>11</b> <b>JESSIE</b> (Mercury)	
4	<b>4</b> <b>I NEED YOUR LOVING</b> (Mercury)		24	<b>1</b> <b>MADE IN ENGLAND</b> (Mercury)	
5	<b>5</b> <b>SCREAM</b> (Mercury)		25	<b>21</b> <b>SHING LAR SHEET</b> (Mercury)	
6	<b>7</b> <b>THIS AIN'T A LOVE SONG</b> (Mercury)		26	<b>4</b> <b>I BELIEVE</b> (Mercury)	
7	<b>8</b> <b>THINK OF YOU</b> (Mercury)		27	<b>11</b> <b>FREEDOM</b> (Mercury)	
8	<b>6</b> <b>SCATMAN</b> (Mercury)		28	<b>NEW</b> <b>WE'VE ONLY JUST BEGUN</b> (Mercury)	
9	<b>5</b> <b>GIORGIONE</b> (Mercury)		29	<b>1</b> <b>HAVE YOU EVER REALLY LOVED A WOMAN</b> (Mercury)	
10	<b>10</b> <b>RIGHT IN THE HEART, PALE IN THE EYES</b> (Mercury)		30	<b>1</b> <b>IF YOU LOVE ME</b> (Mercury)	
11	<b>8</b> <b>THAT LOOK IN YOUR EYES</b> (Mercury)		31	<b>1</b> <b>A REGGAR ON A BEACH OF GOLD</b> (Mercury)	
12	<b>12</b> <b>SOFT WANT TO FORGIVE ME NOW</b> (Mercury)		32	<b>7</b> <b>KEEP ON MOVING</b> (Mercury)	
13	<b>13</b> <b>CHAINS</b> (Mercury)		33	<b>11</b> <b>HYPNOTISED</b> (Mercury)	
14	<b>14</b> <b>HURTS SO GOOD</b> (Mercury)		34	<b>11</b> <b>YES</b> (Mercury)	
15	<b>15</b> <b>WINTER SHADE OF PALE</b> (Mercury)		35	<b>NEW</b> <b>SEARCH FOR THE HERO</b> (Mercury)	
16	<b>16</b> <b>DREAMER</b> (Mercury)		36	<b>NEW</b> <b>A GIRL LIKE YOU</b> (Mercury)	
17	<b>17</b> <b>BACK FOR GOOD</b> (Mercury)		37	<b>1</b> <b>I KNOW</b> (Mercury)	
18	<b>18</b> <b>ONLY ONE ROAD</b> (Mercury)		38	<b>1</b> <b>IF YOU ONLY LET ME IN</b> (Mercury)	
19	<b>19</b> <b>HOLD MY BODY TIGHT</b> (Mercury)		39	<b>1</b> <b>LOVE WILL TEAR US APART</b> (Mercury)	
20	<b>17</b> <b>TWO CAN PLAY THAT GAME</b> (Mercury)		40	<b>NEW</b> <b>BOOM BOOM BOOM</b> (Mercury)	

# VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	<b>1</b> <b>PULSE</b> (Mercury)		21	<b>11</b> <b>DOOKIE</b> (Mercury)	
2	<b>2</b> <b>SINGLES</b> (Mercury)		22	<b>11</b> <b>PRUD</b> (Mercury)	
3	<b>3</b> <b>STANLEY ROAD</b> (Mercury)		23	<b>11</b> <b>PARKLIFE</b> (Mercury)	
4	<b>4</b> <b>A SPANNER IN THE WORKS</b> (Mercury)		24	<b>11</b> <b>LEVEL</b> (Mercury)	
5	<b>4</b> <b>NATIONAL MYSTIC</b> (Mercury)		25	<b>11</b> <b>MADE IN ENGLAND</b> (Mercury)	
6	<b>5</b> <b>PICTURE THIS</b> (Mercury)		26	<b>11</b> <b>CROSS ROAD - THE BEST OF</b> (Mercury)	
7	<b>6</b> <b>GRAND PRIX</b> (Mercury)		27	<b>11</b> <b>MONSTER</b> (Mercury)	
8	<b>8</b> <b>MEDUSA</b> (Mercury)		28	<b>11</b> <b>LEGEND</b> (Mercury)	
9	<b>9</b> <b>NO NEED TO ARGUE</b> (Mercury)		29	<b>11</b> <b>RIZABAR FRUIT</b> (Mercury)	
10	<b>10</b> <b>BIG LOVE</b> (Mercury)		30	<b>11</b> <b>WAKE UP!</b> (Mercury)	
11	<b>11</b> <b>THE BENDS</b> (Mercury)		31	<b>11</b> <b>GALORE</b> (Mercury)	
12	<b>7</b> <b>TUESDAY NIGHT MUSIC CLUB</b> (Mercury)		32	<b>11</b> <b>MENACE TO SOBRIETY</b> (Mercury)	
13	<b>13</b> <b>I SHOULD COCO</b> (Mercury)		33	<b>11</b> <b>SMASH</b> (Mercury)	
14	<b>14</b> <b>THE COMPLETE</b> (Mercury)		34	<b>11</b> <b>WHAT'S INSIDE</b> (Mercury)	
15	<b>15</b> <b>BLUES FOR GREENEY</b> (Mercury)		35	<b>11</b> <b>HIS 'N' HERS</b> (Mercury)	
16	<b>16</b> <b>DUMMYS</b> (Mercury)		36	<b>11</b> <b>AUTOMATIC FOR THE PEOPLE</b> (Mercury)	
17	<b>17</b> <b>DEFINITELY MAYBE</b> (Mercury)		37	<b>11</b> <b>INDEFINITE</b> (Mercury)	
18	<b>18</b> <b>GREATEST HITS</b> (Mercury)		38	<b>11</b> <b>BIGGAR ON A BEACH OF GOLD</b> (Mercury)	
19	<b>19</b> <b>100 DEGREES AND RISING</b> (Mercury)		39	<b>11</b> <b>WEEZER</b> (Mercury)	
20	<b>20</b> <b>CARRY ON UP THE CHAIRS - THE BEST OF</b> (Mercury)		40	<b>11</b> <b>ELASTICA</b> (Mercury)	

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## R&amp;B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	<b>RYTHM'DY GON' YA LEARN SOMETHIN' NEEZ YOUR LUVIN'</b>	Baby D	Systematic SVX5X 11 (F)
2	2	<b>SCREAM</b>	Michael Jackson & Janet Jackson	Epic CD 63022 (SM)
3	NEW	<b>MY LOVE IS FOR REAL</b>	Paula Abdul feat O'ra Haza	Virgin VUS19 91 (E)
4	NEW	<b>YOU'RE THE STORY OF MY LIFE</b>	Judy Cheeks	Positive 12TV 34 (E)
5	3	<b>KEEP THEIR HEADS RINGIN'</b>	Dr Dre	Priority PTVST 103 (E)
6	4	<b>THIS IS HOW WE DO IT</b>	Montell Jordan	Def Jam/Island 120EF 7 (F)
7	5	<b>FREEDOM</b>	Michelle Gayle	1st Avenue/MCA 7432128481 (BMG)
8	6	<b>I WANNA BE DOWN</b>	Brandy	Atlantic A 71867 (AV)
9	7	<b>TWO CAN PLAY THAT GAME</b>	Bobby Brown	MCA MCST 1973 (BMG)
10	10	<b>IF YOU LOVE ME</b>	Brownstone	MJJ/Epic 6614136 (SM)
11	6	<b>SOME JUSTICE '95</b>	Urban Shakedown feat DJ BO General	Urban Shakedown 98823 (3M)
12	11	<b>DOWN 4 WHATEVA</b>	Nuttin' Myce	Jive JIVET 365 (BMG)
13	7	<b>EVERYDAY</b>	Incognito	Talkin Loud TLCK 55 (F)
14	NEW	<b>IT SHOULD HAVE BEEN YOU</b>	Blackstreet feat Tony & Jennifer Brown	Sleazy S3R 02641 (103M)
15	10	<b>LOVE CITY GROOVE</b>	Love City Groove	Planet 3 GUY 20037 (F)
16	13	<b>KEEP ON MOVING</b>	Bob Marley And The Wailers	Tuff Gong 121CX4 (F)
17	17	<b>LIFTED</b>	Lighthouse Family	Wile Card CD CARDW 17 (F)
18	16	<b>SPIRIT</b>	Wayne Marshall	Soultown - USJ
19	14	<b>STRAIGHT TO MY FEET</b>	Hammer/Deon Sanders	Priority PTVST 102 (E)
20	15	<b>IF YOU ONLY LET ME IN</b>	MN8	1st Avenue/Columbia CD 6613292 (SM)
21	18	<b>JOY</b>	Blackstreet	Sleazy A 81957 (AV)
22	19	<b>24-7-365</b>	Charles And Eddie	Capitol CD CDDLS 747 (E)
23	23	<b>SOUR TIMES</b>	Portishead	Go Beat GDDX 116 (F)
24	20	<b>FREAK LIKE ME</b>	Adina Howard	East West A 44737 (AV)
25	NEW	<b>LOST ON A BREEZE</b>	Act Of Faith	4th B Wavy 12BRW419 (F)
26	22	<b>DOWN WITH THE CLIQUE</b>	Aaliyah	Jive JIVET 377 (BMG)
27	21	<b>THE 4 PLAY EPs</b>	R Kelly	Jive CD JIVEDVD 376 (BMG)
28	24	<b>CRAZY</b>	Mark Morrison	WEA V2 5077 (AV)
29	27	<b>I'M GOIN' DOWN</b>	Mary J Blige	Uptown/MCA MCST 2053 (BMG)
30	28	<b>RED LIGHT SPECIAL</b>	TLC	Lafayette 74321273691 (BMG)
31	25	<b>ALPHABETICAL RESPONSE</b>	Brotherhood	Bite It! Recordings BH0007 (E)
32	31	<b>TURN ON, TUNE IN, COP OUT</b>	Freak Power	4th B Wavy 12BRW 317 (F)
33	29	<b>YOU GOTTA BE</b>	Des'ree	Dusted Sounds/Sony S2 8613216 (SM)
34	29	<b>FORGET I WAS A G</b>	Whitehead Bros	Motown TMDG 1441 (F)
35	32	<b>FEEL ME FLOW</b>	Naughty By Nature	Big Life BLMT 115 (F)
36	NEW	<b>SCREAM</b>	Michael Jackson & Janet Jackson	MJJ/Epic 493000 (Imp)
37	30	<b>THINK TWICE</b>	Donna Marie	Londisc 12LDR082 (P)
38	NEW	<b>FREEK 'N YOU</b>	Judeci	Uptown MCA 125504 (Imp)
39	34	<b>I'VE GOT A LITTLE SOMETHING FOR YOU</b>	MN8	1st Avenue/Columbia 6608936 (BMG)
40	36	<b>HOLE IN THE BUCKET</b>	Shearhead	Capitol 12CL 742 (E)

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

## DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	<b>LEAVE HOME</b>	The Chemical Brothers	Junior Boy's Own CHEMST 1 (E)
2	NEW	<b>AS LONG AS YOU'RE GOOD TO ME</b>	Judy Cheeks	Positive 12TV 34 (AV)
3	NEW	<b>SWEETEST DAY OF MAY</b>	Joe T Vannelli Project	Positive 12TV 36 (F)
4	1	<b>SEX ON THE STREETS</b>	Pizzaman	Cowboy/Loaded 12LDAO 24 (P)
5	NEW	<b>I'M READY</b>	Size 9	Virgin VUS19 92 (E)
6	2	<b>LOVE, LOVE, LOVE - HERE I COME</b>	Rolo Gays Mystic	Cheeky CHEK12007 (BMG)
7	3	<b>DON'T MAKE ME WAIT</b>	Lowland feat Karish McFadyen	Easton Blcc BJC 207 (AV)
8	5	<b>RYTHM'DY GON' YA LEARN SOMETHIN' NEEZ YOUR LUVIN'</b>	Baby D	Systematic SVX5X 11 (F)
9	NEW	<b>LOVE SHINE</b>	Rhythm Source	ASB 5019071 (F)
10	6	<b>FIGHT IN THE NIGHT (FALL IN LOVE WITH MUSIC)</b>	Jam & Spoon feat Pavika	Epic 6620186 (SM)
11	NEW	<b>BOOM BOOM BOOM</b>	The Outhere Brothers	SleazEternal/WEA YZ 9367 (AV)
12	4	<b>I BELIEVE</b>	Happy Clappers	Shindig SHIN 47 (AV)
13	NEW	<b>MY LOVE IS FOR REAL</b>	Paula Abdul feat O'ra Haza	Virgin VUS19 91 (E)
14	NEW	<b>GIVE ME</b>	Darshan	Cuch! QUT125 13 RTM/AVDISC
15	11	<b>KEEP THEIR HEADS RINGIN'</b>	Dr Dre	Priority PTVST 103 (E)
16	NEW	<b>YOUR LOVING ARMS</b>	Billie Ray Martin	Magnet MAG 10317 (AV)
17	7	<b>THAT'S WHAT I GOT</b>	Liberty City	Tribal UK TRUK 032 (AV)
18	NEW	<b>MORE FOOT U</b>	Wack	Fresh FRSH 27 (3M)/(SM)
19	NEW	<b>BAD GIRLS</b>	Xaviera Gold	Dynamo DYNAT 003 (P)
20	NEW	<b>LOVE IS ALL AROUND</b>	DJ BoBo	Arax UK AVXCT 7 (3M)/(SM)
21	8	<b>SOME JUSTICE '95</b>	Urban Shakedown feat DJ BO General	Urban Shakedown 98823 (3M)
22	NEW	<b>IT SHOULD HAVE BEEN YOU</b>	Blackstreet feat Tony & Jennifer Brown	Sleazy S3R 02641 (103M)
23	10	<b>MAHOGANY ROOTS</b>	Hardfloor	Harthouse HHSP 006 (RTM/AVDISC)
24	NEW	<b>FREEK 'N YOU</b>	Judeci	Uptown MCA 125504 (Imp)
25	22	<b>SING A SONG</b>	Carolyn Harding & Damon Hurton	Indochina ID 0337 (F)
26	NEW	<b>INTELLIGENT PIMP EP</b>	Spacepimp	Clear CLR4 415 (RTM/AVDISC)
27	23	<b>DREAMER</b>	Lavin' Joy	Undiscovered/MCA MCST 2056 (BMG)
28	15	<b>SURRENDER YOUR LOVE</b>	The Nightcrawlers feat John Feld	Fed/Ink!cra 12IC30388 (SM)
29	16	<b>DOWN 4 WHATEVA</b>	Nuttin' Myce	Jive JIVET 365 (BMG)
30	NEW	<b>FEEL</b>	Zone 1	Tropix Trax TRAX009 (RTM/AVDISC)

## DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	<b>PURE SWING TWO</b>	Various	Dino DINTV 30/DINMVC 38 (P)
2	NEW	<b>RADIO DREAMSCAPE - VOLUME 1</b>	Dreamscape	DREAMALP 01/GREAMMC 01 (SRD)
3	NEW	<b>100 DEGREES AND RISING</b>	Incognito	Talkin Loud 520001/520004 (F)
4	4	<b>SECOND LIGHT</b>	Deodraone	Virgin V 27767/VCV 2776 (E)
5	3	<b>REACTIVATE 10</b>	Various	React REACTLP 000/REACTMC 000 (V)
6	10	<b>HAVIN' IT DANCEFLOOR CLASSICS - VOL 1</b>	Various	Havin' It HAVINLP 003/HAVINMS 032 (TRC/BMG)
7	NEW	<b>ISDN</b>	The Future Sound Of London	UK V 29557/CLX 2705 (E)
8	NEW	<b>JUST CAN'T GET ENOUGH</b>	4th B Wavy	BRLP 390/BRCAS96 (F)
9	5	<b>CREAM LIVE</b>	Various	Deconstruction 74321272391/74321272394 (BMG)
10	6	<b>UNIVERSE PRESENTS THE TRIBAL GATHERING</b>	Various	Universe UKB451 02/8452 (F)

## GOT4 &amp; THE LOW D0G

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"back to basics" - this is how music should be. Vibrant" - Adlib

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# MUSIC VIDEO

# VIDEO

This	Last	Artist/Title	Label/Cat No	16	7	MEGADETH: Evolver-Making Of Yoshimasa	ThruOut	Title	Label/Cat No
1	4	BILL WHELAN/ANITA/RACE CONCERT ORCH <i>Riverdance-The Show</i>	RTE/RK3537	17	17	DANIEL O'DONNELL: Just For You	1	BILL WHELAN/ANITA/RACE CONCERT ORCH <i>Riverdance-The Show</i>	RTE/RK3537
2	1	PINK FLOYD: <i>Pass - 20.10.94</i>	PML MD0494330	18	18	VARIOUS ARTISTS: <i>Memories Of Ireland - 40 Songs</i>	2	1	PINOCCHIO
3	3	CARLEAS O'DRISCOLL/PARAVOTTI: <i>Innocent '94</i>	Teldec/WNY 62029313	19	19	TRAE THAT Berlin	3	3	TRUE ROMANCE
4	5	BOB MARLEY: <i>Legend</i>	PolyGram Video 6259163	20	19	ASIA: <i>Asia: Asia: Gold Greatest Hits</i>	4	4	THE X-FILES: FILE 4-GHOST IN THE...
5	1	BOB DYLAN: <i>Unplugged</i>	SMV Columbia 591132	9	9	TRAE THAT: <i>Everything Changes</i>	5	5	PINK FLOYD: <i>Pass - 20.10.94</i>
6	2	MADONNA: <i>In Bed With Madonna</i>	Video Collection MAC39P	22	11	VARIOUS ARTISTS: <i>Warner Of! Country - Volume 1</i>	7	2	THE ARISTOCATS
7	6	THE POLICE: <i>Greatest Hits</i>	PolyGram Video 655223	23	14	THE POLICE: <i>OutLouds To Synthesizers Like Us</i>	8	8	BED STUARTS: <i>VI - ENOUGH</i>
8	8	BOB JOVI: <i>Cross Road- Best Of</i>	PolyGram Video 655223	24	22	VARIOUS ARTISTS: <i>Karaoke Party Classics</i>	9	3	SCHINDLER'S LIST
9	6	JIMMY PAGE & ROBERT PLANT: <i>No Quarter - Unleaded</i>	WMM 620537003	25	6	PRINCE: <i>Hits Collection</i>	10	10	DOCTOR WHO - THE POWER OF ROLL
10	3	VARIOUS ARTISTS: <i>Songs That Won The War</i>	GLM 634333	26	6	LUIGINO PARAVOTTI/Pavaretti In The Park	11	11	DOCTOR WHO - THE ARCADE FIRE
11	7	ELVIS PRESLEY: <i>The Best Performances</i>	MGM/MA 5125759	27	21	VARIOUS ARTISTS: <i>The Best Of Andrew Lloyd Webber</i>	12	12	THE X-FILES: FILE 5-BOX SET VOL 2
12	12	ANGELIQUE FERNANDEZ: <i>Sweet Dreams - Greatest All Time - Winesap</i>	WNV3529	28	10	EAST 17: <i>Letting Of Steam Live</i>	13	13	THE X-FILES: FILE 6-GHOST IN THE...
13	2	ELTON JOHN: <i>The Best Of</i>	Rocket 6245256	29	29	ANNE LENNON: <i>Totally Divine</i>	14	4	POSTMAN PAT - ABC STORY
14	12	JUDITH DURHAM: <i>THE SEEKERS 25 Year Reunion Concert</i>	PolyGram Video 62029313	30	29	DIRE STRAITS: <i>The Videos</i>	15	4	THE X-FILES: FILE 1-PILOT/DEEP THROAT
15	5	NIRVANA: <i>Live! Through! Self!</i>	Geffen Home Video 62V2541	31	31		16	4	THE X-FILES: FILE 1-PILOT/DEEP THROAT

# INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	SEX ON THE STREETS	Postman	Lowell 620420 34 (P)
2	1	SOME MIGHT SAY	Daxis	Creation CREC0 296 (M/MV)
3	2	LOVE CITY GROOVE	Low City Groove	Planet 3 CIV 2002 (P)
4	3	MAK DON'T HAVE SEX WITH YOUR EX	E-Rotic	Sig CSDT2P 2 (P)
5	4	JUST LOOKIN' BUDDY COMES	Charlatans	Bogues Boutique BUD 5502 (RTM/Disc)
6	5	FADER	Drogone	Honey HONEY 7 (RTM/Disc)
7	6	YOU CAN RUN	Little Pop 90005 UST (P)	Wetland SNUK 102 (RTM/Disc)
8	8	MARIGOLD ROOTS	Hardcore	Heritage HNRK CD 8332 (US)
9	5	SPIT	Wayne Marshall	Southern SOUL CD 8332 (US)
10	6	SPARKY'S DREAM	Teague Facchi	Creation CREC0 201X (M/MV)
11	7	OLD	Machine Head	Redwooder RR 2340 (P)
12	8	BE MY LIGHT, BE MY GUIDE	Solo	Costanumer CDSF 8029 (P)
13	9	STRENGTH	Sea War	Euroch MESH 1310 (V)
14	10	THAT'S WHAT I GOT	Liberty City	Telac UN TRM 02 (V)
15	10	ARMY OF ME	Blork	One Little Indie 162 779224 (P)
16	10	WARM IT UP	Jay For Life	Stress 12278 12 (P)
17	10	DANCE OF LIFE	Zion Train	Chase WWOCD 2054 (P)
18	10	RABBIT BUTCH	Armando	Redhat FE 398 (V)
19	9	SING A SONG	Caroly Harding & Damon Horton	Indochino 10 8250 (P)
20	12	WHEN I FIND MY HEAVEN	Glejo Azeta	Fire BLAZE 870 (RTM/Disc)

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	GRAND PRIX	Teague Facchi	Creation CREC0 173 (M/MV)
2	1	THE COMPLETE	Stone Roses	Silverstone CREC0 325 (P)
3	2	DEFINITELY MARBE	Daxis	Creation CREC0 169 (M/MV)
4	4	SMASH	Offspring	Epitaph E 86432 (P)
5	5	WAKE UP!	Bee Radleys	Creation CREC0 179 (M/MV)
6	6	ELASTICA	Elastica	Deceptive BLUFF 3140 (V)
7	5	POVERTY'S PARADISE 7	Naughty By Nature	Big Life BLUCD 20 (P)
8	7	DRINK ME	Solo	Inferno Red ROCK 1102 (V)
9	8	DOMINATION	Marlid Angel	Enoch MOSES 3140 (V)
10	10	FUPPIN' OUT	Gigolo Azeta	Fire FINCD 35 (RTM/Disc)
11	11	BURN MY EYES	Machine Head	Redwooder RR 9100 (P)
12	12	DEEP SPACE	Model 500	R&S RD 55960 (V)
13	13	VISION OF PEACE	Marka Of Angelhorn Abbey	Classic FM CREC0 1702 (Complete/P)
14	11	EXPERIMENTAL REMIXES...	Jay Spencer Blues	Masterful EDE 1112 (V)
15	8	EVERYTHING IS WRONG	Moby	Mani CDSTUM 130 (RTM/Disc)
16	10	ABOUT TIME	Danglos	Whent WHENC 01 (P)
17	12	LAST TRAIN TO LISIADA	Banca De Gaia	Planet DSD BAREC0 01 (M/MV)
18	18	CLYDEMAN	Gene	Costanumer GENE 0110 (V)
19	9	THE SECOND TINDERSTOCKS ALBUM	Tindersticks	This Way Up 528032 (SR)
20	16	SMART	Shedders	Indelent SLEEP0 00 (V)

# ROCK

This	Last	Title	Artist	Label (distributor)
1	1	PHIXI	Wildhearts	East West 020104322 (W)
2	2	DOOKIE	Green Day	Reprise 930255202 (W)
3	3	SMASH	Offspring	Epitaph E 864322 (P)
4	5	CROSS ROAD - THE BEST OF	Bob Jovi	Jambco 522932 (P)
5	7	NEVERMIND	Nirvana	DGC DDCD 24425 (BMG)
6	6	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 24277 (BMG)
7	4	ASTRO CREEP 2000	White Zombie	Geffen GED 24006 (BMG)
8	9	NEW JERSEY	Bob Jovi	Vertigo 6322542 (P)
9	10	SUPPERY WHEN WET	Bob Jovi	Vertigo VERCD 38 (P)
10	10	DOMINATION	Marlid Angel	Euroch MESH 1310 (V)
11	20	BURN MY EYES	Machine Head	Roadrunner RR 91069 (P)
12	11	KING KONG FOR A DAY, FOOL FOR A...	Faith No More	Slash 285602 (P)
13	8	SIXTEEN STONE	Bush	Interscope 0544923142 (SM)
14	12	HITS OUT OF HELL	Meat Loaf	Epic 459442 (SM)
15	18	BIG ONES	Aerosmith	Geffen GED 24544 (BMG)
16	14	IN UTERO	Nirvana	Geffen GED 24534 (BMG)
17	13	SO FAR SO GOOD	Bryan Adams	A&M A501572 (P)
18	15	HOW TO MAKE FRIENDS...	Terrorvision	Total Vega VEGAS02 2 (E)
19	20	FORMALDEHYDE	Terrorvision	EMI VEGAS03 1 (E)
20	17	ALL ABOUT KINGS	Dog Eat Dog	Roadrunner RR 91020 (P)

# CLASSICAL

This	Last	Title	Artist	Label (distributor)
1	1	THE CHOR	Anthony Way	Decca 4481952 (F)
2	5	VISION OF PEACE	Monks of Ampleforth Abbey	Classic FM CREC0 1783 (SM)
3	4	SONGS OF SANCTUARY	Adamas	Venture CDV 825 (E)
4	2	CLASSICAL MOODS - DREAMS	Various Artists	EMI Classics CDC 55593752 (E)
5	9	THE PIANO	Michael Nyman	Venture CDV85919 (E)
6	8	GANTO GREGORIANO	Various Artists	EMI Classics CMS 5652712 (E)
7	3	150% CLASSICS	Various Artists	Telstar TCD 2397 (BMG)
8	7	TRANQUILITY	Various Artists	EMI CDC555323 (E)
9	13	THE 3 TENORS IN CONCERT 1994	Careras, Pavarotti, Domingo	Teldec 450966302 (W)
10	10	GREC-PIANO CONCERTO/SYMPHONIC DANCES	Polish RSO/Wojciechowski	Conifer Classics 7908511902 (CON)
11	6	ADAGIO	RPO/Karjan	Deutsche Grammophon 443822 (F)
12	12	CLASSICAL MOODS - SPIRITUAL	Various Artists	EMI Classics CDC 5553742 (E)
13	10	CLASSICAL MOODS - ROMANCE	Various Artists	EMI Classics CDC 5553762 (E)
14	11	THE GREATEST PARAVOTTI ALBUM EVER	Luicino Pavaretti	Decca 4363172 (F)
15	14	CLASSICAL MOODS - CELEBRATION	Various Artists	EMI Classics CDC 5553712 (E)
16	18	THE CLASSIC EXPERIENCE	Various Artists	EMI EMTV0 45 (E)
17	17	THE ULTIMATE COLLECTION	Justi Björling	RCA Victor 74231242812 (BMG)
18	19	OFFICIN	Jay Garbarok/Hillard Entremle	EMI VEGAS02 2 (E)
19	16	SHOSTAKOVICH: THE JAZZ ALBUM	CGO/Chailly	Decca 437022 (F)
20	15	THE ALBUM	Lesley Garrett	Telstar TCD 2769 (BMG)

# MID PRICE

This	Last	Title	Artist	Label (distributor)
1	2	MEASURE	Bluz	Feed COP 7975062 (E)
2	5	KING OF MAMBO	Rico Prado	RCA ND 9044 (BMG)
3	1	RED MEDICINE	Fuggaz	Dischord DISD900 (SR)
4	10	SUPPERY WHEN WET	Bob Jovi	Vertigo 6301242 (P)
5	15	INTRODUCING THE MARQUELINE ACCORDIONS...	Terence Trent D'Arby	EMI CDC555323 (E)
6	13	NEW JERSEY	Bob Jovi	Vertigo 6301242 (P)
7	6	TRACY CHAPMAN	Tracy Chapman	Dikstra ECT4400 (V)
8	12	DOCK OF THE BAY - DEFINITIVE COLLECTION	Otis Redding	Atlantic 9549137102 (W)
9	8	WAKING HOURS	Del Amtri	A&M 293701 (P)
10	17	SENSE	The Lightning Seeds	Virgin CDV 2939 (P)
11	15	BLAZE OF GLORY	Jon Bon Jovi	Jambco 5264732 (P)
12	3	THE DOORS	The Doors	Elektra K 242012 (W)
13	9	WHAT COLOUR IS THE WIND	Charlie Landsborough	Ric RCD 542 (P)
14	2	GREATEST HITS	Bob Dylan	Columbia 4691702 (SM)
15	19	GREATEST HITS	The Bangles	Columbia 4691702 (SM)
16	16	TIME PIECES - THE BEST OF ERIC CLAPTON	Eric Clapton	RCA Victor 74231242812 (BMG)
17	4	ALEEN LOVE SECRETS	Aleen Love	EMI EMTV0 45 (E)
18	2	WELCOME TO THE BEAUTIFUL SOUTH	Steve Vai	Epic 478982 (P)
19	18	WAR	The Beautiful South	Gal Discs FGD0 16 (F)
20	20	HITS OUT OF HELL	U2	Island ILPO 9733 (F)



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## King on a song Why ignore Celine appeal? Woolies' deal

In answer to "name and address withheld" about Norway's Eurovision winner not being a song (*MW Letters*, June 3), despite wishing Love City Groove had won, I must say that I think a song is a piece of music, whether it be primarily instrumental or lyrical. Otherwise, those who dismiss jungle and other tunes would be right.

I think Nocturne was an interesting and expected winner, if a trifle cynical, derivative and nowhere near as good as its inspiration and parent, Riverside. But it was as much a song as Love City Groove. I'd hate to start limiting through semantics. We need more hits in Eurovision and qualifying with narrow definitions will only give us fever.

Incidentally, I loved the Croatian entry, Nostalgie. Has anyone any plans to release it?

**Jonathan King**  
Music Executive,  
A Song For Europe 1995  
George Street  
London W1

After reading your editorial on Celine Dion (*MW*, Comment, June 3), it is indeed heartening to see that somebody in the UK industry recognises the potential for good MOR talent.

Whilst it seems (sadly) that Celine isn't perceived as being at the cutting edge of hipness, her recent successes show that there is a ready and willing market out there for precisely her kind of act. It's a mind-numbingly simple combination of a great singer, great songs and a sympathetic production. Judging by the cross-section of the audience for her gig at the Hammersmith Apollo, this is a money-spinning formula that appeals to record buyers of all ages.

It is the blinkered obsession with hipness and fashion that is causing large sections of the British music industry to ignore anything that doesn't have an angle, a story or an ex-part in a soap, at the price of failing to service all musical tastes.

There will always be a place for up-and-coming bands which reflect the mood of a generation – the Blurs and Suedes et al – and their success in promoting British music overseas is to be applauded. However, it is important to remember that there are other older generations, whose taste is possibly a little more refined, who still want to buy new talents but are either being ignored or intimidated each time they enter a record store.

I do not know of any other business that is prepared to alternate such a large percentage of its potential clientele, but the Dion phenomenon tells us that there are people out there who want it and would buy it if there was more of it available. Not everyone who steps into a wine bar wants rough plonk; bring on some vintage wine and let us not forget that anyone who can sit at number one for seven weeks has to be pretty hip.

It's a bit like cricket really. We taught the world how to play it and now we get routinely staffed by those we taught it to. Until we recognise that we are being regularly musically bested by our overseas peers, we will fail to

nurture and provide our own artists who appeal to all tastes and can shift millions of units outside their own domestic territory.

**Nigel Rush**  
Madcat Management  
Chalfont St Peter  
Buckinghamshire

Frankly, I don't know why indie record stores carp on about the record companies' deals with the chain stores. Take the current Woolies deal of two CDs for £17. I can go into Woolworths and buy as many Blur, Massive Attack or Eternal albums as I like, effectively paying £7.23 dealer price, £1 less than EMI currently charge me.

I can strip my local Woolworths of their stocks so an 'ordinary' customer can buy at these prices and I still manage to sell them at £12.49 in my indie shop. This gives me a greater profit margin so I'm happy. Woolies are happy too, they are perceived as having a market share up with the other big boys.

Hurrah for EMI, hurrah for the chain stores.  
Yours, tongue firmly in cheek,

**Stephen Greaves**  
Disc-N-Tape  
Gloucester Road  
Bristol

Are you joking? You must be. I quote last week's *Music Week*: "There are no more than 300 specialist music stores in France. Luckily there seems little danger that the UK will suffer a similar fate" (*MW* Comment, June 10). You should get out more!

More indie stores are closing rather than opening. Unless of course your idea of an 'indie' is a shop that just had a £12m refit, a huge publicity launch and have over 67,000 sq. ft of retail space. The future does not look very rosy from where I'm standing – and I say that as a successful retailer with 20 years experience.

**Paul Groves**  
101 Records  
Keeley Road  
Croydon

The recent double chart placing of *Some Might Say* by Oasis underlines that the ruling restricting the number of formats released is unnecessary and ridiculous.

The charts are known to be based purely on sales, but giving the same points by the same act two placements undermines it. It seems that the same record companies can release more than three formats in other countries, particularly America, but customers in this country are not given the same.

The growing trend seems to be for singles to be released on two separate CDs. This seems to be a blatant attempt to get fans of an act to buy both discs, but is deemed acceptable to the BPI and CIN when compiling the chart. However, singles released recently on two CDs by acts such as Tina Arena and Deuce would have achieved greater sales if a vinyl version were available, as it is unlikely that many would have chosen to buy both discs from such acts whereas a vinyl version would have been an extra option for customers.

**Gary Steele**  
Scarisbrick Drive  
Norris Green  
Liverpool

## LETTERS

# UNITED DJs OF THE WORLD VOLUME ONE



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# THERE ARE DJs... AND THERE ARE LEGENDS

Please send all letters for publication to: **The Editor, Music Week, Langside House, 245 Blackfriars Road, London SE1 8UR, or fax on 0171-401 6028.** We reserve the right to edit letters on grounds of length, taste and legibility.

## TRACK BY TRACK

MICHAEL JACKSON: HiStory, Past, Present & Future—Book 1  
Label: Epic

Publisher: Mjpac Music/Various

Writers: Michael Jackson/Various  
Producers: Michael Jackson, Jam & Lewis, David Foster, Janet Jackson, Dallas Austin, Bill Bottrell, R. Kelly, Bruce Swedien and Rene

## Tracks:

## HiStory Begins...

**Billie Jean, The Way You Make Me Feel, Black & White, Rock With You, She's Out of My Mind, I Just Can't Stop Loving You, Man in the Mirror, Thriller, Beat It, The Girl Is Mine, Remember the Time, Don't Stop 'Til You Get Enough, Wanna Be Startin' Somethin' and Heal the World**

## HiStory Continues...

## Scream 4.27

A duet with sister Janet and the first single from the album.

## They Don't Care About Us 4.34

Slash's guitar work fuels this raw dance cut.

## Stranger in Moscow 5.41

Jack is joined by Toto's rhythm section on the album's finest moment.

## This Time Around 4.21

The Notorious B.I.G. is the guest rapper on this very funky track.

## Earth Song 6.48

Eclectic intro builds to a euphoric vocal climax.

## DS 4.9

Slash is back for a plugging dirty groove.

## Money 4.61

Memories of Off The Wall are recalled on this swing-influenced guaranteed hit.

## Come Together 4.02

An uninspired cover of the Lennon & McCartney classic that first appeared on the B-side of Remember the Time.

## You Are Not Alone 3.46

One of the album's big ballads, written and produced by R. Kelly. The probable next single.

## Childhood 4.27

The weepy B-side of Scream which sees Jackson pleading to be understood.

## Tabloid Junkie 4.32

A vitriolic attack on the media accompanied by a tough swing beat.

## 2 Bad 4.49

Shaquille O'Neal raps on a funky dance cut.

## History 6.31

The pompous, orchestral-sounding way gives way to a Heal The World-style offering.

## Little Susie 6.14

A delicate, dramatic and epic track about loneliness and neglect.

## Smile 4.55

Attribute to Charlie Chaplin that has Jackson crooning wonderfully and giggling like a child.

# CHALLENGE JACKSON

## NEW ALBUM REFLECTS THE SUPERSTAR'S PAINFUL PAST

There are some harsh opinions out there about Michael Jackson, not least among retailers tired of waiting for a greatest hits album which first appeared on the schedules two years ago.

"If it had come out then it would have been massive but the bad publicity since has definitely had an effect. It's only Sony Music staff that are so excited about the album now," is one retail view.

Despite such scepticism, any Michael Jackson album is ultimately good news for the industry: even 1991's *Dangerous*, dismissed by some as slick but soulless, sold around 2m copies on these shores. The fact remains,

however, that the child-molesting allegations and subsequent media furore have taken their toll on Jackson's image—and undoubtedly on the star himself.

When Epic restored the greatest hits package to its release schedules, it was probably seen as a means of alleviating the pressure and allowing Jackson time to sort himself out.

But, according to Epic US vice president of marketing Dan Beck, the decision to put out the best of... actually had the opposite effect on the singer.

"The original idea was to have a greatest hits with a couple of new tracks to add a different emphasis. What evolved was Michael's creativity," says Beck.

Jackson went into the studio 18 months ago and exploded into a creative frenzy. As he recorded more material and played it to Epic's executives, so the project moved towards a whole new album.

Jackson went into the studio 18 months ago and exploded into a creative frenzy. As he recorded more material and played it to Epic's executives, so the project moved towards a whole new album.

"He brought to us the idea that he should keep going and make this album a unique and definitive release," adds Beck. "Michael came to us at one stage with a song called *History*. He then added the concept of past, present and future and the idea for the album truly evolved from there."

From hearing the songs, recorded in New York, Chicago, Miami and LA, it

was also clear to Epic Records Group chairman Dave Glow that the album marked a dramatic change in Jackson's lyrical attitude. "The depth of feeling Michael expresses in the new material will amaze people," he says.

"This is an intensely personal record. His lyrics can be taken as a response to the situations that have overtaken his life in the past couple of years."

The end result is the album *HiStory* Continues... that sees Jackson laying his feelings bare about those who criticise and make fun of him and the injustices of the world on 15 pieces of music that, while carrying the star's trademarks, also show a greater musical diversity than *Dangerous*.

Those 15 songs make up just one half of *HiStory*. The first part of the package *HiStory* Begins... features 15 of his past hits, ranging from *Rock With You* to *Billie Jean* and *Heal The World*.

At one time, the whole package stretched to three CDs but, according to Epic, Jackson wanted to cut it down to two to keep the retail price down.

It was also Jackson who requested that Epic ignore the obvious move of releasing one of the albums now and another at the end of the year.

The resulting bumper package is likely to be making its presence felt for some time to come. Given that only one of the eight tracks lifted from the less than feverishly received *Dangerous* failed to make the UK Top 15,

*HiStory*'s chart success seems assured.

Scream, the first single which features sister Janet and producer Jimmy Jam playing the part of a 2 Bad ear, debuted at number three last week but has had mixed reactions.

The raucous collage of sound, underpinned by a typically tight R&B beat, is not exactly representative of *HiStory* as a whole, although, lyrically, it captures Michael's defiant and angry mood that sets the tone for much of the album.

Scream also happens to be the first track on the album and its distortion and feedback intro comes as a warning

that the next 77 minutes will provide a few surprises alongside the more familiar Jackson style.

The thwacking synthetic R&B drum beat that swamped *Dangerous* is here again on at least four tracks but, whereas Teddy Riley stuck almost religiously to just the beat and Jackson's vocal on that last album, here the likes of producers Jam & Lewis, David Foster and R. Kelly allow those dance cuts to breathe by filling the mix with richer, warmer sounds.

Money for instance, has vocal harmonies riding on a tumbling synth bass line that echoes the cool, funky feel of Off The Wall era Jackson. The addition of Nile Rodgers on guitar enhances that feeling.

The track's bitter attack on those people who "will do anything for money" is one of a bunch that show Jackson speaking his mind, albeit in a rather generalised way.

Tabloid Junkie features newscasters ridiculing Jackson before the star damningly relates past experiences with the media ("They say he's homosexual") before bitterly declaring "You're a parasite in black and white".

The aggressive mood is particularly evident on the bizarre track DS. Its Scream-style fervour is unabated as Slash's dirty guitar riffs are topped with Jackson ranting about how "Dom Sheldon is a cold man". At least, that's what the lyric sheet says. A closer listen suggests that the star is actually attacking someone called Dan Stanton. The gun shot at the end perhaps suggest why Jackson is being deliberately elusive.

The recurring themes of racism and prejudice crop up on *They Don't Care About Us* which throws on a chugging rhythm before a fierce guitar riff kicks in. It's another simple but effective dance-styled intro akin to those on *Dangerous*, as is 2 Bad which features guest rapper Shaquille O'Neal and is produced by Jackson and Jam & Lewis alongside long-time collaborators Bruce Swedien and Rene.

## NICK ROBINSON ON A&R

The invigorated Merseyside scene seems to be bearing fruit—certainly the sort of fruit that major labels are partial to. Cecil, who put on a typically uncompromising, equipment-smashing show at London's Splash Club last week, have been signed by Keith Wozencroft and Miles Leonard at Parlophone after the band spurned the advances of Polydor et al... Almost at the same time, fellow Liverpoolians **Globebound** inked a deal with Parlophone's sister label EMI UK following a recent gig which, while not impressing some of the people in attendance, obviously struck the right note with the people in Manchester Square... Still in that neck of the woods, Parlophone's Miles Leonard is close to launching his Regal Records label independently, through RTM. The first release will be a seven-inch out at the end of July by **Hooker**. It's a one-off deal with the London rock four-piece who have been courting plenty of interest recently... One notable US signing is

that of indie agitators **Cornershop** to David Byrne's Warners-affiliated Luaka Bop label. Apparently, the Talking Head himself signed the group... Former East West act **Honky** are about to sign to Columbia and have a new manager, Denis Ingoldby... **Embassy** have attracted substantial interest since their two gigs in the capital, from London, Mother and Indolent, among others... **Flyscreen** are being closely looked at by MCA Records... **Sterling** have also been attracting interest—particularly at their Dublin Castle gig last week... **Nude**'s attempts to sign Irish act **Bawl** have been scuppered at the eleventh hour by A&M... Surrey-based **Cooper**, formerly **Meanwhile**, have signed to Roadrunner... **Delicious** are putting pen to paper with L'Attitude... By all accounts, the Cork Rock weekend last week was enjoyable but didn't really offer anything too new or exciting... Dave Groh's **Foo Fighters** played their debut UK gig in London last week and impressed many, including the likes of This

Way Up's Dave Bedford and Elemental's Nick Evans, although some suggested that the man's vocals lacked a little range... **Surfing The Internet** attracted a significant A&R showing down at the Dungeon Club in Southampton with PolyGram Music getting particularly excited about the act... **WEA**'s new 20-year-old Canadian signing **Alanis Morissette** lived up a label showcase at London's Hanover Grand last Wednesday with a passionate performance of fiery rock with great lyrics... A painting exhibition at **Fred's** in London last week by one of the members of **Pentatonik** proved a neat setting for a playback of the band's new material which really is quite stunning... Also impressive was **Curtis Stigers'** Restaurant last Monday. Live, the amenable American came into his own; delivering his slick, soulful material as if he really meant it...

On this cut, over a hard funky beat, the star declares those who think they know him, suggesting that their analysing is way off the mark.

A similar theme runs through one of the strongest of the dance-flavoured tracks, *This Time Around*, produced by Jackson and Dallas Austin, which deals with the paranoia surrounding the singer's life. "He really thought he had control of me," intones Jackson; his relentless vocal is one of the best on the album.

The standout tracks are those which don't follow the more predictable formulae of the singer's previous work. *Stranger In Moscow* is simply a wonderful song. A slow, sombre acoustic guitar riff drifts along as Toto's rhythm section provides the moody atmosphere. Jackson's vocal, about KGB interrogators and how cold Moscow can be, builds to a wailing crescendo.

*Earth Song* gives the initial impression of being another sappy *Heal The World*-style paragon to world peace but develops into much more.

Its real saving grace is that the melody is particularly strong and the trademark excitable, yelping call and response vocals (familiar from his earlier albums) are back in full effect. However, the lyrics - "What about the elephants, have we lost their trust?" - are trite.

The lyrics are not much better on the slushy, predictable R Kelly ballad *You Are Not Alone* and verge on the bizarre on *Childhood* (Theme From *Fres Willy 2*) when Jackson gushingly pleads with the listener to not to take him at face value. "No-one understands me/They view it as such strange eccentricities/Cause I keep kidding around/Like a child/But pardon me," he delightfully sings before crying the words "The painful youth I've had" at the close.

The album's weakest cuts come in the form of the title track - a dire, rambling cacophony of dialogue, pomp and pleas for world peace - and *Little Susie*, an orchestral waltz that tells the tale of a desperately neglected child that, again, is all too formulaic.

But, trumping them for strangeness, is the final song *Smile*, performed as a tribute to its writer Charlie Chaplin. "Smile, though your heart is aching," croons the singer as a schmaltzy closing pay-off. The song's underlying sadness doesn't disguise Jackson's message: he's not done with yet. It's a fitting finale to this mixed-up but ultimately satisfying volume of music.

Nick Robinson



## ONES TO WATCH

### JAKE SLAZENGER

It's an alias. Mike Paradinas, the man behind techno experimental cutt (p.21), has a very respectable album of electronics, the cheekily-titled *Mates* track, out on Clear Records on June 28. Watch out for more of the same - this time under yet another guise, Gary Moschies - in the near future.

### SEXUS

If you've ever longed for the heady days of Soft Cell and camp Euphoria's pop at its outrageous best then check out Sexus. Recently signed to Chrysalis Music and Svelte Records, the Mancunian duo herald a return to "sparkle, panache, make-up, erotica, glitter and pop" with their new single, *Eldentes*.

### PEACENIKS

This five-piece from Great Dunmow, in Essex, combine a rough, incisive guitar edge with rolling, well-crafted rock songs. Not quite as slick or aggressive as grunge, but powerful enough to impress. The band, who are all aged between 19 and 21, were signed by Simon Harris and Paul Morgan at EMI Music at the beginning of the year. Following recent shows in London, they are now attracting interest from a number of major labels.

## IN THE STUDIO

ARTIST	PROJECT	BOOKED BY	A&R	STUDIO	PRODUCER
MARC ALMOND	album	MERCURY	David Bates	RED BUS (London)	Maryn Ware
HEDI BERRY	tracks	4AD	Ivo Watts-Russell	ORINOCO (London)	Hugh Jones
LYDIA CANAAN	single	PULSE 8	Steve Long	APARTMENT (London)	Ragins Brothers
BELINDA CARLISLE	album	EMI	JF Decillon	STUDIO 26 (France)	Rick Nowels
CHER	tracks	WEA	Rob Dickins	SARM HOOK END (Berks)	Trevor Horn
GARY CLARK	tracks	VIRGIN	Ashley Newton	TOWNHOUSE (London)	Dave Basscombe
BRANKA CORIGAN	album	MERCURY	David Bates	MASTER ROCK (London)	Mick Glossop
LLOYD COLE	album mix	EAST WEST	Ian Stanley	RED BUS (London)	Mike Hedges
D'INFLUENCE	tracks	CHILL OUT	artist	RG JONES (London)	artist
ERASURE	album mix	MUTE	Daniel Miller	STRONGROOM (London)	Francis Kevorkian
THE GRID	tracks	DECONSTRUCTION	Kerth Blackhurst	SARM EAST (London)	artist
DENI HINES	single	MUSHROOM	Colin Daniels	RED BUS (London)	Maryn Ware
DEE JACOBI	album	MERCURY	Alan Paul	MARCUS (London)	Nigel Lewis
SEAN MAGUIRE	album	DECONSTRUCTION	Pete Hadfield	PLANET 4 (Manchester)	Justin Robertson
METHOD MAN	remix	ISLAND	Jamie Nelson	MARCUS (London)	Tim Laws
NOVOCENTO	single	ZTT	Darcus Beese	ORINOCO (London)	Chemical Brothers
OASIS	album	CREATION	Simon Aldridge	APARTMENT (London)	Ragins Brothers
SINEAD O'CONNOR	album	CHRYSALIS	Alan McGee	ROCKFELD (Massachusetts)	Dwain Morris
ONE	album	VIRGIN	Roy Eldridge	SARM WEST (London)	John Reynolds
PRAYER BOATS	album	ALMO	Ashley Newton	TOWNHOUSE (London)	artist
PULP	album	ISLAND	Mercedes Lus-Fuente	LIVINGSTON (London)	Dick Meany
JULIANNE REGAN	album	PERMANENT	Nick Angel	TOWNHOUSE (London)	Chris Thomas
MAGGIE REILLY	singles	EMI	John Lennard	MASTER ROCK (London)	Gary Studier/artist
SIMPLY RED	album	SO WHAT	Marco Guirini	WAYFAIR (London)	Marty Ware
THUNDER	track	EMI	Ellie Rashman	WHITFIELD ST (London)	Steve Levine/Mick Hucknall
X-RAY SPEX	album	RECEIVER	Nick Mander	JACOBS (Surrey)	Steve Lyon
ZERO ZERO	album	RED HEAD	Frank Lee	LIVINGSTON (London)	Polly Streene
			Dorothy Barker	LIVINGSTON (London)	Peter Henderson

Confirmed bookings week ending June 2. Source: Era



It's not often that a band can trace its new-found success to the singer's grandmother playing a portable keyboard but things have never been predictable where Pulp and their charismatic frontman Jarvis Cocker are concerned.

Who, for example, would have predicted that Common People, the first track to emerge from Pulp's new sessions with producer Chris Thomas, would enter the singles chart at number two and hold off the challenge from Michael & Janet Jackson's new entry Scream? ("Michael can spend his eight million pounds on his video for all the good it does him" Cocker grins).

The breakthrough comes at the end of an unusually buoyant 12 months for the band, who incredibly released their first mini-album 13 years ago. Things started looking up last July when their last album, His 'N' Hers, earned a nomination and 101 copies for the 1994 Mercury Music Prize, but Cocker himself identifies the turning point as the day in 1988 when his band bought the Yamaha.

"The keyboard was a revelation to me," Cocker recalls from the band's rehearsal rooms in Sheffield where the band are demoing more songs for their forthcoming album.

"It was electronic music with no feeling, which appealed for some reason, so I started writing more disco-style songs and thought of combining that approach with a more emotional input. It was a major turning point for us."

The Pulp story goes back to 1960 when Cocker's first incarnation of the group secured a John Peel session

## PULP COCKER CLINCHES OVERDUE SUCCESS

while still at school.

After recording the mini-album, they signed to Fire Records and released *Franks* in 1966, an album of ponderous, grandiose ballads in a quasi-Walker Brothers vein. It was a time of cultish obscurity and Cocker readily admits his career in the Eighties, "went at a snail's pace, with time to reflect on the horrors of life in between."

Even after the Yamaha came on the scene there were problems to be overcome. With today's line-up in place, Pulp finished mixing the *Separations* album in January 1990 but fell into a prolonged contractual dispute with Fire which delayed its release by more than two years.

Separations eventually hit the racks around the same time that Pulp had arranged to release the OU single on Warp offshoot Gift and Island Records began showing interest in them.

Island Music head of A&R Nigel Coxon (at the time working for the Island label) had seen the band years before and deemed them, "good, but not great," but was encouraged to go back after A&R man Dave Gilmore enthused about a show.

"Their new songs, like *Babies*, made such a difference," Coxon recalls. "They

were classic pop songs, and very different to what was going on at the time, as it was the lull between Manchester and the emergence of Suede. I suppose it was a brave move considering nobody else particularly seemed to think they were that good, despite being a critic's band. The other things others seemed to miss was that Jarvis was a complete star."

The only problem was that a severance agreement with Fire had to be agreed. In the interim period, Pulp at least were able to release a string of excellent singles — *OU*, *Babies* and *Razzamatazz* — that were covertly paid for by Island but released through Gift.

Cocker admits that another turning point was seeking their manager and, when pushed by Island into finding another, taking their new press officer John Best's advice to visit Rough Trade supremo Geoff Travis.

Travis says, "We were only managing The Cranberries at the right time, and didn't really know anything about Pulp, which was a good thing as I came to them fresh. We saw them play and absolutely loved it."

"A funny way, they reminded me of a cross between The Rolling Stones and Manfred Mann, like a classic British pop band, with one fantastic song after another, plus Jarvis is as good a front man as they can be."

"I think they had idled around for so long because they lacked label support, but they got more serious and started writing better."

Coxon admits he wasn't put off by the fact Pulp had been around the block a few times. "Quite a few bands take time before coming to fruition," he points out.

"Maybe one in the past thought Pulp were a bit tongue in cheek and they just needed some support to develop, or maybe the right time came round for them."

Aided by Best's strategy, the press were increasingly on Pulp's side. In 1994, their first Island release was *Pulpintro*, a mini-album of the Gift singles, followed by the Top 30 hits *Lipgloss* and *Do You Remember The First Time?* and the triumphant

*His 'N' Hers* album (with sales now above 100,000 copies). A re-released *Babies* then reached number 19.

Perhaps the deciding factor in Pulp's popularity was the band's multimedia talents. While waylaid at Fire, Cocker took a BA in film studies and bassist Steve Mackey studied film production. The pair have subsequently made all Pulp's videos, plus the short film to accompany *Do You Remember The First Time?*, a hilarious series of star interviews about losing your virginity which won a Channel Four slot in July 1994.

But the icing on the cake has been Cocker's wry, humorous personality. He demolished the opposition on *Pop Quiz* and lauded it on *Top Of The Pops* — he is one of producer Ric Blaxill's favourite pop stars. Slowly but surely, the gangly one has become a household name.

"Pop isn't just about music but the way it relates to people, so you can do that by talking on TV just as well as writing songs," says Cocker. "Usually the personalities on TV are so bad, they turn you off, but if you can be OK, which I consider myself to be, it's all to the good."

With Common People selling 150,000 copies to date, the stage is set for Pulp to go even further ("they can be as big as they want to be," Coxon reckons).

"We want to realise our ambition to make a proper pop album," Cocker says, which explains the switch from producer Ed Buller (who oversaw all the Gift and Island releases) to Chris Thomas, fresh from working with The Pretenders and Elton John.

Coxon says, "It's been quite inspirational for them to work with someone of Chris' stature in the studio. He's honed the sound down without losing the unique Pulpness which is something they won't have produced out of them."

Working with Thomas has obviously rubbed off on Pulp if Common People is to go by. It's an anthem, isn't it? says Cocker. "We aimed for something like *Life Is Life* when we wrote it."

The band release a new single in August and an album in September before a headline tour.

It's finally happened for Pulp, but one last question: what did Cocker's grandma think of losing her keyboard? "She gave up trying to learn the instrument after a few days so I don't think she missed it too much," he reckons.

Pulp, however, are showing her the benefits of perseverance. **Martin Aston**

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# NATALIE MERCHANT

## EX-10,000 MANIACS SINGER LAUNCHES SOLO CAREER

If Natalie Merchant ever felt her creativity was compromised during her time as frontwoman for New York's 10,000 Maniacs, she has well and truly thrown off the shackles with her first solo album, *Tigerlily*.

Having written all the lyrics and music herself, she also produced the album – a scenario she cheerfully describes as “completely chaotic”.

The solo act comes two years after Merchant left the Maniacs, ending an association stretching back more than a decade, a period which spawned six albums and saw Merchant gradually increasing her songwriting prowess. “I wrote a lot of the music on the last couple of Maniacs albums so it seemed a natural step to take,” she says of her decision to go solo. “I’d had it in the back of my mind since about 1988 that I wanted to do things on my own, but I didn’t think I’d learned enough.”

Merchant warned the band of her intentions in 1990 and left two years later when she was signed by 10,000 Maniacs’ label Elektra, which subsequently dropped the band.

Her feelings about the latter part of her time in the Maniacs are neatly encapsulated in the track *I May Know The Word* which she wrote the day after leaving the band. It’s a soulful song about “wanting to do something and feeling frustrated at not being able to,” she says.

The next 10 songs were completed within a year and Merchant decided to take on full responsibility for recording.

She assembled a core band comprising Jennifer Turner on lead guitar, Peter Yanowitz on drums and percussion, and Barry Maguire on bass guitar and 12-string guitar, with Welsh singer (and labelmate) Katalin Keineg on backing vocals. Extra percussion and strings were also drafted in on certain tracks.

Although Merchant says she had a

very strong idea of how she wanted the album to sound, she stresses that she was willing to listen to other ideas.

“The attitude in the studio was, if you want to try something go ahead and do it,” she says. “Being the producer was empowering in one sense but it was also difficult because one minute I would be in a scheduling meeting with the studio manager, then I would have to go into the studio and play the piano and be inspired, then I would be hiring musicians or organising the catering.”

But it paid off: the result is the haunting and beautiful *Tigerlily*, which is due for UK release on June 19. “It’s exactly how I wanted it, which I can’t say about any other record I’ve made,” she says.

Although her voice is as distinctive as ever, Merchant’s US A&R woman Nancy Jeffries believes *Tigerlily* is a more accessible work than that produced by the softly spoken 10,000 Maniacs.

“With 10,000 Maniacs what Natalie was saying was mostly obscured, but now her voice is way out front,” says Jeffries.

Merchant says that working with a new guitarist has made the difference:



“[The Maniacs’] Peter Buck was a lead guitarist and there wasn’t much of an interplay between vocals and guitar. But Jennifer is a songwriter herself who knows how to play rhythmically and then step back to allow the vocals to work better, which I think makes this record distinctive.”

Merchant specifically requested that Jeffries, whose A&R signings include Suzanne Vega, Deee-Lite and Ziggy Marley, should be involved in the

project, especially as she was unhappy that her former A&R executive steered her in a direction she did not want to pursue. The singer also believes she has benefited from being surrounded by women while working on the album. Elektra’s CEO is Sylvia Rhone and many of the musicians drafted in for the album were female. Merchant says her album is naturally more feminine because of this. “Not submissive, not confessional, but definitely written by a woman,” she says.

Merchant plans to perform at showcases across Europe in July before returning to the

US for a tour in the autumn. If the record does well here, Merchant hopes to arrange some UK concerts in November.

Carnival, with its funky percussive start and incisive electric guitar lead, makes a strong first single (released on July 3) and, with her distinctive voice to the fore, Merchant looks primed to build on the solid fanbase that took so enthusiastically to the 10,000 Maniacs.

Catherine Eade



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THE MOVING ON SONG • THE FIRST TIME EVER I SAW YOUR FACE  
THE JOY OF LIVING • THE GROOZER • THE SHOALS OF HERRING  
KILROY WAS HERE • THE WALK OF THE WEATHERS • JIMMY WILSON  
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