

music week

For Everyone in the Business of Music

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Woolies man to head Bard

Woolworths' music chief Charlie McAuley has been elected to lead the UK's record retailers for the next two years.

McAuley, 34, was voted in as Bard chairman at the retail trade body's AGM on Thursday, making him the first non-specialist chairman in Bard's history.

Described as soft-spoken, with a common sense approach and an eye for detail, McAuley only moved into Woolies' music division in March when he took over as trading controller for entertainment from Martin Davies. He joined the company as a trainee floor manager in 1977 before rising to become head of home and gardening.

His election is likely to be received with mixed feelings by indie retailers, who have slammed Woolies' CD campaign. The Top 75 chart two weeks ago was swamped by 18 re-releases as a direct result of the Best Of The Best

campaign, which offers 60 greatest hits CDs at £5.99. The campaign runs until December 1 and indie retailers have complained the offer, which concentrates on greatest hits packages, will rob them of crucial pre-Christmas gift purchases.

"One indie store owner says, 'I do not think the appointment is in the interest of Bard members generally. Woolies have de-valued the CD.'"

Outgoing Bard chairman Simon Burke urges indie retailers not to pre-judge McAuley. "It is the person rather than the company who we choose as chairman and Charlie has proved himself a first class professional. The fact he works for Woolworths is irrelevant." The most senior non-music specialist on the Bard executive to date is Woolworths' Mike Sommers, who was deputy to first chairman Steve Smith, of Tower, in 1988/9.

McAuley says, "I won't be introducing a new direction. I will be meeting key people in the industry over the next few weeks including independents. I am relatively new to the music industry so initially I want to see through the key objectives set by Simon Burke."

Independent retailers have their first chance to question the new chairman next month when McAuley attends four of the six dates on Bard's roadshow tour at Coventry (October 13), Newport (18), Southampton (26) and London (27).

Richard Wootton of independent chain Ainley's has been re-elected as Bard's deputy chairman. Its council now comprises Simon Burke (Virgin/Our Price), Andy Gray (Andy's Records), secretary Hamish Robertson (John Menzies), Nick Stevens (Royal Records/Music Junction) and Wootton. Total Home Entertainment's Alan Taylor has been elected treasurer.

MW survey shows high expectations

The music industry is brimming with confidence after two years of growth, according to a new survey of the business's top executives

Almost 60% of those polled for the inaugural *Music Week* industry survey expect sales in 1994 to be above last year's level.

Hundreds of executives from retailers, record companies, distributors, publishers and artist management companies were canvassed and the results published in a new 960-page report.

Respondents were asked to compare their company's sales and profit performance this year with 1993, and they said they expect turnover (57%) and profit (49%) to exceed last year.

The findings will be seen as a boost to the industry which suffered from the recession of the early Nineties and was hit last year by an estimated £20m bill resulting from the MDIC inquiry.

As well as detailing executives' feelings about the industry, the survey ranks record labels, publishing companies and retailers in order on specific areas of business, according to respondents' judgments.

● Who fares best, p11.

THIS WEEK

5 Tilly strikes deal with Distronics



4 Bannister unveils R1's live bonanza

29 Ward Up: comes of age



38 Dooley: out and about at In The City

The first UK single from Led Zepplin founders Jimmy Page and Robert Plant will be released by Fontana this autumn to promote their MTV Un-Led collaboration, which premieres on the channel on October 17. "There are four or five tracks, classics and new songs, which are candidates for singles," says Phonogram director of A&R David Bates, who points out that Led Zepplin never released a single in the UK during their 12-year existence. Page and Plant recorded 17 tracks in Marrakesh, London and Wales this summer, and the final running order for the album No Quarter will be decided this week in preparation for November 7 release. Fontana have the album for the world outside North America, where it will be released by Atlantic - which released Led Zepplin's albums, come through the band's own imprint Swan Song. A UK longform video is planned for release towards the end of the year.



ITC eyes move from Manchester

The In The City music convention may move from Manchester in 1996 in a bid to maintain the momentum of the event, which achieved increased attendance for the third year in succession.

More than 2,000 industry executives officially attended the conference - up a third on last year. But, although next year's event has already been pencilled in for Manchester from September 8 to 13, the fifth convention may move to a different city.

Founder and director Tony Wilson

says, "We will never leave Manchester completely, but we have thought about holding In The City elsewhere. It probably won't be next year, but maybe in the fifth year of the event, when we would begin to alternate."

Although Dublin, Glasgow and Edinburgh are understood to be the favourites as alternative sites, ITC director Yvette Livesey would only say, "It will never be in London."

Wilson says the problem would be finding a city with the right facilities

to cope with such a huge influx of delegates. "Our biggest single problem this year has been the increase in numbers of people coming to Manchester," he says. "It was far higher than we expected."

He estimates that in addition to the official 2,000-plus delegates from virtually every country in Europe, up to 500 additional people turned up without registering to circulate in the bars and pay to enter gigs.

● In The City news starts p4

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BOOKING BIG GUNS FORGE GLOBAL PACT - p3

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Manchester (almost) United

In The City was born in a spirit of confrontation. Its initial slogan was 'New York, Cannes - kiss my ass!'; the first convention saw the revolutionary first meeting of the International Managers' Forum; and many of the early panels inevitably rehearsed the old arguments of Indies versus majors, retailers versus record companies and virtually everyone versus lawyers and accountants.

With such a background, it is fascinating three years on to see how far we have progressed. The topic of this last week was The City's black music panel. While many of the old issues have clearly not gone away, there was a new concentration on solutions rather than problems, culminating in a unanimous vote in favour of the proposed R&B chart. As with many other bright ideas, an R&B chart is not a panacea, but it should help provide a focus for an area which consistently produces great acts which can sell albums, but which typically do not get the profile they deserve. The black music panel was not the only positive one. Throughout the whole of last week's In The City there seemed to be a clear recognition that - in Sony chief Paul Burger's words recently - none of us are as strong as all of us. It is not a matter of people compromising their positions, but of understanding that on virtually every issue, what unites us - a belief in and a passion for music - are more important than what divides us.

The Seeds of a major act

Last week was a good one for those who believe there is still a future for well-crafted intelligent pop. First up was Geffen's Lisa Loeb who played her UK debut in Manchester and left no doubt that she will become a major act. More important - because he is British - was the live debut in London of Ian Brodie's Lightning Seeds. Long dismissed as a faceless pop act, the Lightning Seeds finally got a name to the face - and it was brilliant. Crowded house, watch out! Ian Brodie's coming after you. Steve Redmond

PAUL'S QUIRKS

Is it time for a retailers' ITC?

Despite the fact that there were 2,000 delegates attending In The City in Manchester last week I only met two other retailers and they were both there to promote their own record label. It left me thinking that maybe there should be an equivalent convention for retailers at this time of the year.

Most of the major companies would already have video presentations of their new releases prepared for their own sales conferences and they could use the opportunity to launch their autumn discount campaigns. Smaller companies could exhibit their complete back catalogue and meet a lot of potential customers. It could also offer an opportunity to have discussion panels on subjects affecting retailers and distributors. If the BPI Council gets involved it might be interesting for retailers to hear both sides of the story for once.

Market direct, but be direct about it

During a discussion on direct selling at In The City I was accused by a panelist of having a Luddite attitude because I had suggested in this column that retailers should remove the inserts from CD singles to protect their own hard-won market. Unfortunately nothing I heard there has persuaded me to change my mind. We occasionally fill in reply cards ourselves so that we know exactly what is being sent out by the various companies involved and last week we received a letter from a company called Inter Act informing us that BMG's Essential Elvis Collection was available at Our Price. This is just one example of the way these mail outs are trying to direct customers to particular stores. I'm not paranoid, but I do object strongly to this sort of manipulation. If record companies want to use data bases supplied by our customers constructively then every retailer should benefit, not just the chosen few. What's wrong with saying there's a new album out now which is available from all good record stores?

Paul Quirk's column is a personal view

Matthew Bannister attempted to correct what he called the "much ill-informed speculation" about the changes he has made to Radio One in a bullish speech to ITC on Tuesday. He used the platform to counter claims he has introduced more speech to Radio One, claiming independent research by Media Monitor and Sham Tracking shows the station plays more music than Virgin 1215, Capital FM and Kiss FM. He unveiled figures from the study which also revealed Radio One played 1,143 different tracks a week compared with 773 on Virgin, 762 on Capital FM and 581 on Atlantic 252. As well as launching Oktoberfest (see below) Bannister highlighted the range of Radio One programmes which analyse music and its history. "Smash Or Trash on the Evening Session allows performers to review new singles, and since January we have examined the history of Top Of The Pops and looked at the history and influence of club culture with Pete Tong," he says.



Bannister unveils R1's live bonanza

Radio One controller Matthew Bannister reiterated the station's commitment to live music at last week's ITC by announcing a month-long festival of on-air gigs.

Oktoberfest will feature exclusive acoustic performances by Elvis Costello and Sinéad O'Connor in Simon Mayo's morning show, lunchtime gigs by DNKS and Suede and a live broadcast of Blur's performance at Aston Villa football ground.

It will also cover last week's Lisa Stansfield concert with the London Philharmonic Orchestra and include exclusive coverage of the Elvis Presley tribute concert in Memphis on October 9 with Brian Adams, Cher, James

Brown and Michael Bolton.

The event, launched during Bannister's 20-minute presentation on Tuesday, will be overseen by the station's former programme director Chris Lyoett who was appointed Radio One's executive producer for live music in August.

Bannister said, "Live music has been a cornerstone of our output in the last nine months and our commitment is unique and important. Oktoberfest will make Radio One essential listening for fans of all types of music."

Bannister said he wanted to "give the facts" about the changes he has introduced to Radio One. "We have been accused of not loving music, but we love

music a damn sight more than any other radio station," he said.

He added, "Knocking Radio One has been a national participation sport for years," and went on to illustrate how Radio One plays more music than any of its rivals (see above).

He defended the playlist system which includes 59 records a week for use in daytime programming and announced that the network will change its music scheduling system later this year from Romeo to Selector.

"The change of computer system will not mean a change in music policy and there will be the same number of free (basket) plays. Range and diversity will still be the watch words," he said.

Liddiment predicts 7m TOTP audience

The BBC's David Liddiment has put his full support behind the changes made to Top Of The Pops and insists its audience will grow to 7m viewers by the end of the year.

In a passionate defence of the 30-year-old show during last Sunday's ITC music TV panel, the corporation's head of light entertainment said summer viewing figures showing TOTP had dipped as low as 4m should not be taken out of context.

"The figures are up quarter on quarter and were low in July and August only because of an unusually hot summer and competition from big sporting events," he argued.

Liddiment says music shows will

never attract the huge audiences they enjoyed in the past, and today's programmes must entertain and respect the audience. "Everyone at In The City is passionate about music, but what we love is often going to be a minority interest and we must realise and react to that, especially for a show that goes out at 7pm peaktime," he says.

Meanwhile, Channel Four's contributing editor for youth programmes David Stevenson said there must be a political will within broadcasters to make new music programmes.

"When the Tube was on, for example, everyone at the station was behind it, but nowadays music seems to be a long way down the list of priorities," he said.

Virgin cash propels ESP into big league

Pioneering interactive music production company ESP is to turn publisher after a cash injection from software company Virgin Interactive Entertainment.

Blockbuster-owned VIE has bought the four-year old company which it plans to make as big a force in the burgeoning interactive music market as VIE is itself in games.

ESP founder Graham Brown-Martin, who delivered Monday's keynote interactive presentation, will continue to run the company.

He says, "Until now we have been quite small. And although we have had lots of good ideas and relationships, we have not had the finance to invest in our own ideas. It has prevented us from delivering on what we have been talking about."

IMF to put contracts on Internet

The International Manager's Forum is planning to put the recording and management contracts of successful acts such as Simply Red on the Internet.

The idea was proposed at last Sunday's meeting of the IMF's producers management group to help young managers with their negotiations

Since Management's Pete Jenner confirmed the plan, and Simply Red manager Elliot Rashman suggested his act's contracts could be used on the digital communications system.

The body is also aiming to publish the IMF's 30-page submission to the MMC - which called for improved roy-

alty rates and more copyright protection for artists - on the system.

The IMF, which signed 40 new members at ITC to take its total to 150 members, also announced plans to hold a bi-monthly surgery for new managers at the offices of the PRS. The first will take place on November 7.

Tilly strikes deal with Disctronics

Tilly Rutherford has joined manufacturer Disctronics and set up his own label, a month after quitting his full-time post as general manager of Pete Waterman's PWL.

In a deal linked by Disctronics chief executive David Mackie at In The City on Tuesday, Rutherford has been appointed sales and marketing consultant for the Sussex-based manufacturer.

"We will consult Tilly on sales and marketing," says Mackie. "He will also advise on our work with independent labels, an area where we are determined to increase our share."

Rutherford, who will report to Mackie and work alongside general manager Sue Stephen and sales executive Daragh McDonogh, was a consultant for PWL since the mid Eighties and played a big part in the late Eighties success of the label.

London three-piece Finch beat off the challenge from more than 100 unsigned bands to win the inaugural Manchester Airport Award at In The City. The band were named as the winners of the first prize of £3,000 in studio time or equipment, just ahead of the Flying Medallions from London and Newport's GFT Dolls, at the ITC Directors Party on Thursday night. In The City founder Tony Wilson, Sire president Seymour Stein and ITC A&R director Bink Blinn are pictured with some of the 110 bands who played as part of In The City's Boddingtons' Live festival.



Pinnacle takes on Almo distribution

Jerry Moss and Herb Alpert's new label Almo finalised a distribution deal Pinnacle at ITC last Monday.

The label's UK managing director Alan Jones says he has decided to take the indie route despite approaches from several major labels.

"It offers us a lot more flexibility and it will also allow us into the independent chart," he says. "There was a very independent spirit about Herb and Jerry when they set up A&M in 1962."

"Jones says he will not be focusing on traditional 'indie-style' music. "We are looking for hit acts and building careers, the same philosophy on which A&M was built."

Four or five acts are already

He says, "I wanted to involve myself in other areas within the music industry and expand my consultancy business."

But Rutherford says he will continue working with the new PWL team for one day a week. "We have some very exciting new acts that that are now being launched. Pete is still the best pop hit-maker in the UK. Pete and I are still great mates and are still two working class Coventry lads who love pop music."

Suggestions that his move away from PWL was motivated by discontent with Warner's deal with the label or the departures of Mike Stock and David Howells in the last 12 months are described as "utter bullshit" by Rutherford.

Rutherford releases the single Rockin' Me by Italian act The Professor on his own label, Citra Records, today (Monday). The label, distributed by S&W/Sony, will be used for occasional

releases; "I might put one record out one or two or one record a month," he says.

Rutherford first met Waterman in the Sixties, when they were both DJs in Coventry and returned with him in the Eighties. His reduced role at PWL follows the July departure of managing director David Howells and last autumn's resignation of songwriter Mike Stock.

News of Rutherford's signing to Disctronics coincides with the appointment of former Supreme Records managing director Nick East as consultant at PWL.

East will work with Waterman and acting managing director James Grigor on the restructuring of PWL, which includes the appointment of Daniel Lycett as head of national radio and the first promotion.

Lycett was previously head of radio promotion.

Emap and BBC win ITC media honours

Emap Metro and the BBC shared top honours in the second In The City Music Media Awards, presented on Wednesday night.

Emap's *Select* picked up the award for best magazine for the second year running with *Q* and *Mujo* journalist David Cavanagh, a former *Music Week* contributor, taking the best writer award.

The other winners - who walked off with the acclaimed 'Tidger' award comprising two apples and a banana - included BBC's *Top Of The Pops*, which received a mixed reception when revealed as best TV programme at the Directors' Party. The BBC also won best radio programme for Manchester Mark Radcliffe's Radio One show.

The award for best book went to Julian Cope's *Head On* biography while the inaugural award for best low budget video - open to promos costing £5,000 or less - was awarded for The Apex Twin's *On*, directed by Martin Wallace and Pulp's Jarvis Cocker.

Street stars join Copymasters launch Copymasters has changed its name to Masterpiece Mastering because market research revealed many people thought the business was only involved in copying. The new name was launched on the Coronation Street set at Granada Television's studios during In The City on Monday. Director Dave Moore said, "In fact we have a 20% share of the mastering market and we want to shout about that to attract new clients."

Vid Zone plans CD-Rom title

Interactive console system The Vid Zone is planning to launch a CD-Rom magazine at the end of the year. *The CD-Rom*, which is expected to retail at around the price of a standard CD, will include many of the elements of The Vid Zone console including interactive videos, music and data about artists. The latest retailer to take on the interactive in-store information system - which was exhibited at In The City - is HMV, which installs two of the consoles at its Oxford Circus flagship store in London on October 12.

Waterman takes executives for a ride

Around 100 industry executives joined Pete Waterman's historic trip on board his locomotive The Lady Godiva on Monday. The trip, which trailed into the Pennines after leaving Manchester's Victoria station, was the first to be made on a train sold off under British Rail's privatisation.

Music Day - complete sets available

Full sets of *Music Day*, the daily newsheet published by *Music Week* in Manchester during ITC, are available for £10 (inc p&p). Call Ruth Getz on 071-620 3536 for details. Manufacturer Disctronics meanwhile has made CD recordings of all the In The City panels. For information contact Sue Steven on 0403 732302, fax 0403 732313.



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MORE IN THE CITY NEWS AND HIGHLIGHTS - p6

Lobby grows for "real" royalty rate

Managers and business advisors joined forces to call for "a real royalty rate" at Monday's Life After The MMC panel, which looked at the combined implications of the Monopolies Commission report and the outcome of George Michael's High Court hearing. International Managers' Forum member Jif Hanlon said, "Packaging deductions, half royalty rates on catalogue reissues and other provisions serve only to confuse and mislead. You start off with, say, 16 points, and then find out the figure is calculated on 80%, and a range of clauses reduce it to something like 8.75% in reality." Sincere Management's Pete Jenner suggested that the royalty expressed as a percentage of dealer price would provide an accurate indication of the value of the contract.

Profits are key not marketshare

Money and not marketshare is what drives the music publishing industry, according to the Tuesday afternoon panel Marketshare Or The Song. "Marketshare helps create public visibility, but the only person who is obsessed with marketshare is our president in the US," said EMI Music's Sally Perryman. "What ultimately concerns the London office is profitability." Her statement drew broad agreement from Dave Massey of Hit & Run Music, Chrysalis Music's Dave Wilberley, Nigel Elderton of Pheonix, MCA Music's Paul Connolly and Kate Thompson from PolyGram/Island Music. "Quite obviously the more astute your signings, the more hits you have and the bigger your marketshare," said Wilberley. "But however much you may want to improve your profile, I don't think anybody would sign an act or a writer who they didn't like just to grab a bigger slice of the market."

Industry must catch technology bug

The industry must move quickly to avoid losing out in the technological revolution, Interactive City's I Have Seen The Future panel heard on Monday. Ricky Adar of "demos over the Internet" company Cerberus warned the industry to recognise the advance of technology, or risk the consequences. "The industry doesn't have a choice. You must either move with the technology or you will see people using it without your permission. People will be able to become pirates for the cost of a disc."

Falling standards hit UK pop music

Britpop is in demise because standards in the UK music industry have plummeted, Sunday's Pop Music Is Great Music panel heard. A&M general manager Harry Magee said the most important element of good pop is the combination of singer and song. Hitting out at suggestions that the speed of the charts are predominantly to blame for the demise of British pop, Magee said, "That doesn't legislate for the records that are made. Pop does come down to the singer and the song, and image after that. But generally the standard we have for singers and songs in this country is a lot less than perhaps it is in America." Pete Waterman said the biggest threat to the British pop industry is the escalating number of retailers charts run by chains such as Woolworth, WH Smith and HMV. "We are heading towards three, four or five charts, with retailers charging £1,500, £2,000 to be stocked," he said. Radio One DJ and Select/journalist Steve Lamacq agreed. "The problem is that in those stores you have to spend a lot of money for rack out space, which a lot of labels can't afford to do on development acts. With those sort of costs Food/EMI would never have taken a chance on a band like Blur."

Music Week news is available across the Continent on MTV Europe on pages 260 to 265 of MTV Text.

UK talent: follow the Oasis model

Creation Records' Oasis have been hailed as a beacon of light for the international aspirations of the UK music industry by America's leading A&R talent spotters.

American Recordings A&R executive Marc Geiger said, "Both Blur and Primal Scream received buzz-bין play on MTV but they didn't really sell. I've heard the new Oasis album and that should do much better."

EPic US's vice president of international A&R David Massey is coordinating the Oasis campaign in the States which started at the weekend with a seven-week tour. During Tuesday's panel Wake Up England Y'all Dead, he said he aims to create "low-level, word-of-mouth interest" to build Oasis without hype.

"We have been with Oasis for a year," he said. "They have very good management and we are very committed to building them gradually."

"We took the decision to release the album simultaneously on both sides of the Atlantic. Their US tour will build gradually on the release."

Allison Hamamura of talent agency William Morris added, "It's a great way to break Oasis. We had one UK act, One Dove, which played just two US dates. If we had seven weeks we might have got somewhere."

The panel criticised the UK industry for not developing bands steadily and allowing the weekly music press to overhype them.

UK-born David Massey said, "With acts like Pearl Jam, the Spin Doctors and Rage Against The Machine, we hold them off AOR radio for at least a year so that they can develop."

"We avoid the traditional method of radio plus MTV equals hits," Marc Geiger added. "Elastica have had something like 33 cover stories and their album isn't even out. I saw them play a 19-minute gig in Birmingham recently. If they tried that in the US people would just laugh," he said.

Suede have become the biggest victims of premature hype said Arista A&R vice president Richard Sweret. "Even *Billboard* was swept along and ran a cover story with 1,000 words

gushing about the band's debut album. When it arrived in the US, TV and radio just said, 'So what?'"

As a result of UK media idolatry, artists refused to commit themselves to the US, said Geiger. Echoing comments made in Capitol Records president Gary Gersh's keynote speech the previous day, he added, "These acts get maybe 10 dates in the US, whereas the bands that have broken through like Pearl Jam play 200 dates a year."

Gary Gersh had urged British acts to put in more effort on the US live circuit. "There are no short cuts," he said. "You must work hard in your territory first and commit the same time abroad that it took at home."

REM and U2 are an example for any young band, he said. "They were not interested in chasing the hit, but crisscrossing the world on tour. If you want to break North America stay at home first. When you do come, stay there. Don't believe that the right video or hit will translate into a long term career. It's just the start."

Besides delivering the keynote speech, Capitol Records president Gary Gersh (pictured) was also called upon to be grilled by Ed Bicknell during Monday's ITC celebrity interview. During the discussion, Gersh defended publicly for the first time that his former employer Geffen had paid the Stone Roses' legal fees in their court battle with Silvertone. But he says the money was paid after the case was concluded, and on condition that the band won the case.



Monarch of the removals takes ITC's Roadie award

Near-legendary Mancunian roadie Dougie Monarch was awarded the supreme accolade of his profession when he won the Roadie Of The Year gold *Mag-Lite* torch on Monday night.

In a moving acceptance speech - when presented with the trophy and a cask of Boddingtons' beer by the brewers' Belle Vorn (actress Sarah Parish) - Dougie said, "I'll treat this award with the contempt with which it is given."

Compere Roger Monkhouse led the six competitors through a series of heats, including moving

amp stacks, replacing a G-string on a guitar and chattering up Vera. The roadies were also forced to don smart evening dress and talk about their interests and hobbies, which prompted contestant Ian White to tackle a dazzling display of juggling with three Boddingtons cans.

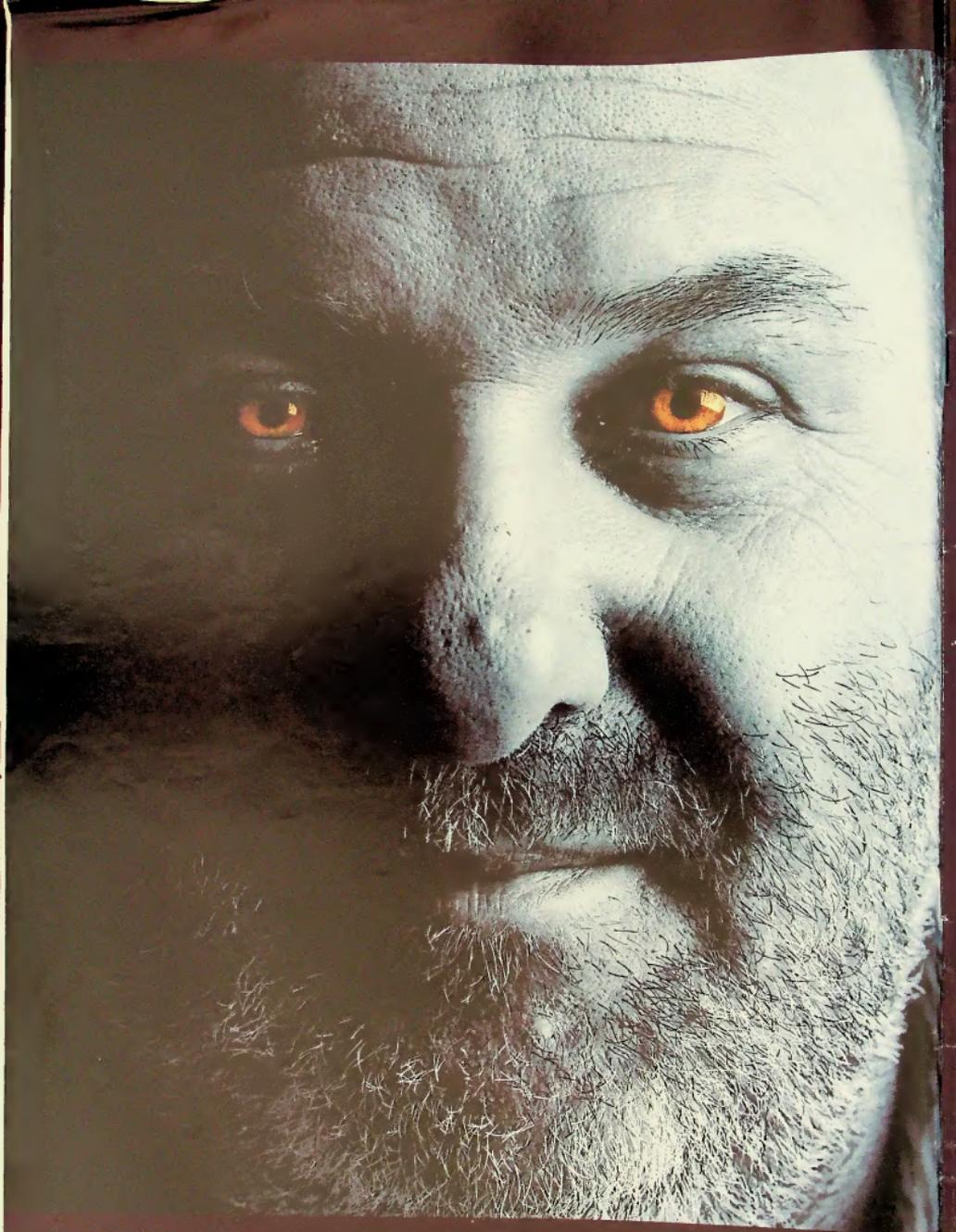
The judges - ITC organiser Yvette Livesey, Led Zeppelin's manager Peter Grant, Virgin 1216 DJ Gary Davies and *Manchester Evening News* editor Mike Ungar - also took into account working outfits, with special reference to key chain size, age of F&Hirt and rear cleavage.

Dougie, whose CV includes working for The Trots, Tull and Alberto Los Trios, faced stiff competition from juggler White, Nigel Banks, Flat-Nose John and Steve Cooper.

It was left to the only female competitor, Tiggy Coyle, to provide the most inventive solutions to the problems. Faced with a guitar to restring Coyle opted for a real pair of knickers, before offering having to Boddingtons. Vera by offering her a can of backstage and shag one of the band."



Music Week news is available across the Continent on MTV Europe on pages 260 to 265 of MTV Text.



Bruce Springsteen

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MUSIC THAT MEANS SOMETHING

WARNER'S AUTUMN HIGHLIGHTS

ANITA BAKER: Rhythm Of Love - Elektra (out now). Her first album for three years features the single *Body And Soul* and the forthcoming *I Apologise*.

ERIC CLAPTON: From The Cradle - Warner Brothers (out now). The album entered the chart at number one last week and will be backed by an extensive autumn marketing campaign which will include the release of the first single *Motherless Child* on October 10.

REM: Monster - Warner Brothers (out now). Marketing for the album this autumn will take the band through to their nine-date UK tour - their first in five years - which begins in April. The single *Bang And Blame* is out in October.

SHANE MCGOWAN: Snake - ZTT (October 17). This solo album is preceded by the single *The Woman's Got Me Drinking* on October 3. McGowan appears on *Top Of The Pops* on Thursday (September 29) with Johnny Depp on guitar.

ARETHA FRANKLIN: Best Of Collection - East West (October 17). The album will include such classics as *I Say A Little Prayer For You, Respect* and *Think*. It will be heavily advertised on television in the run-up to Christmas.

MADONNA: Bedtime Stories - Warner Brothers (October 24). This long-awaited album produced with the help of Nellee Hooper, Dallas Austin and Dave Hall will be backed by a substantial press and advertising campaign. The first single, *Secret*, is out today.

TOM JONES: The Lead And How To Swing It - East West (October 24). The album has been partly produced by Trevor Horn, and will receive extensive press and retailer support.

ELAINE PAIGE: Piaf - WEA (November 7). Paige follows her West End show with an album of Piaf material.

MIKE OLDFIELD: Songs From Distant Earth - WEA (November 14). Described as an evocative composition inspired by the Arthur C. Clarke book, the album features a complete CD-Rom program.

JIMMY NAIL: Crocodile Shoes - East West (November 21). The album is being released to coincide with his new BBC TV series *Crocodile Shoes* which is based on the music industry and begins in November.

SNOOP DOGGY DOGG: OST Murder Was The Case - East West (October 3). This 18-minute film was made originally as a promotional video for the single *Murder Was The Case*. The OST features the first music from Ice Cube and Dr Dre since the split of N.W.A. The film goes on general release in the US at the end of September and the label hopes to get coverage on British TV during the next six months.

Dickins forecasts bumper Christmas

Warner Music chairman Rob Dickins urged delegates to make this autumn one of the best in the company's history at last week's Torquay conference.

At the conference - re-named the Warner Annual Festival of Musical Arts (WAFMA) to represent the company's diverse repertoire - Dickins focused on the company's strong line-up from UK artists.

But, despite telling delegates to prepare for bumper Christmas sales, he warned against any complacency.

He said, "It would be very easy to sit back with such a release schedule but I expect the quality of the music to fire you all up and make this the best period in Warner's history for established and new artists."

At the conference, a 20% sales growth for East West was highlighted by managing director Max Hole. A large part of the label's success can be attributed to the breaking of D.Ream, who have had four hit singles and a debut album nearing platinum status, and the success of Tori Amos' album *Under The Pink* and her three hit singles, but Hole stresses East West has a broad talent base.

MASSIVE MARKETING MARKS MADONNA'S RETURN

Including four tracks produced by Nellee Hooper, Madonna's *Bedtime Stories* is her first album since *Erotica* in 1992 and will be backed by a huge UK marketing campaign in the run up to Christmas. Final details have yet to be confirmed, but the campaign begins today (Monday) with the release of the singer's 37th single, *Secret*. The album is out on October 24.



He says, "We have a broad base of acts, from the Best Of Roberta Flack to pop act D.Ream; from the soundtrack from *The Crow* to rock acts such as Pantera and rap artist Snoop Doggy Dog. We have enjoyed 20% growth without relying on one or two big-selling acts."

The label's autumn schedule includes a greatest hits collection from Arutha Franklin, a new album from Jimmy

Nail to coincide with his latest BBC television project and the Snoop Doggy Dogg soundtrack to *Murder Was The Case*.

WEA Records director of marketing Tony McGuinness unveiled a strong list of Christmas releases from ZTT, WEA, Blanco y Negro, Elektra and Warner Brothers, including albums from REM and Madonna and a CD-Rom from Mike Oldfield.

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Survey reveals the industry's winners

EMI Records and Warner Music are the most efficient record companies in the UK, according to a new survey of leading industry executives.

The 960-page report brings together the opinions of hundreds of retailers, record company executives, distributors, publishers and artist managers. It includes their views on record labels, publishers, retailers and the state of the industry across specific areas.

EMI Records and Warner Music dominate the record company, distributor and publishing categories.

WEA tops four of the 12 record company polls, while EMI Records and its sister company Virgin Records are also considered the best in four areas. Warner Music UK virtually sweeps the board in distribution, leading the field in 11 of the 16 areas surveyed.

In publishing, EMI Music Publishing and Warner Chappell Music are ahead in eight of the nine categories, with Warner Chappell the best overall publisher.

Virgin Records is considered the best company to work for followed by WEA.

More than two thirds (68%) of those questioned agreed with the judgment in the George Michael case which has also given Sony a reputation for having the toughest artist contracts with its labels Epic and Columbia topping this particular list. PolyGram is seen as the best lenient.

Small labels get credit for their role in breaking and developing new UK acts. Island tops the poll (with 11%) while Mute and Go Discs are also highly regarded. Despite leading in many other categories, WEA is considered only the seventh best label at developing British acts.

Nearly half (46%) disagreed that the major labels were the best simply because they were the largest, while a huge majority (83%) believe the independent sector is more important than ever.

The industry expects sales of spoken word to continue falling, computer word sales to increase, and radio airplay to become more important in promoting music over the next 12 months.

HMV heads five of the retailer categories including best overall chain, while Woolworths' tough pricing policy has given it the name of toughest negotiator. Virgin Retail's merger with Our Price and its expansion plans means it is viewed as the chain most committed to opening new stores.

The industry is pessimistic about retail margins with six out of 10 not expecting them to increase in the next 12 months, even though the majority of respondents (71%) believe retail prices will rise.

The survey also suggests less than half (46%) of top figures in the industry think Radio One has improved in the time that Matthew Bannister has been in charge, although a large number (55%) are happy with the changes that producer Ric Buxall has made to Top Of The Pops.

On the subject of the charts, more than half (53%) do not think the charts

WHO'S TOP IN THE MUSIC INDUSTRY?

Record Companies

Best company to work for:
Best at charting albums:
Best at charting singles:
Best at developing UK acts:
Best at international exploitation:
Best at creative marketing:
Best at getting airplay:
Best at making compilations:
Best at marketing spoken word:
Company with the toughest artist contracts:
Company with the most reliable accounting:
Best record company overall:

Virgin Records
WEA
EMI Records
Island
WEA
Virgin Records
EMI Records
Telstar
BBC
Columbia/Epic
WEA
WEA

Retailers

Best retailer to work for:
Best range of stock:
Has the cheapest prices:
Most knowledgeable staff:
Most credible with consumers:
Most committed to advertising:
Best designed stores:
Best at selling:
Toughest negotiators:
Most committed to opening stores:
Most supportive of new artists:
Best retailer overall:

Indie retailers generally
HMV
Indie retailers generally
Indie retailers generally
Indie retailers generally
HMV
HMV
HMV
Virgin Retail
Indie retailers generally
HMV

Best Distributors

Fastest delivery:
Most reliable delivery:
Most accurate delivery:
Most flexible delivery:
Most informed sales team:
Friendliest sales team:
Most honest sales team:
Most reliable sales team:
Most efficient sales team:
Best customer service:
Best customer service at solving problems:
Distributor achieving highest chart strike rates:
Best credit terms:
Best prices:
Best returns policy:
Best company overall:

Terry Blood Distribution
Warner Music UK
Warner Music UK
Pinnacle Distribution
Warner Music UK
BMG Operations
Warner Music UK
PolyGram Record Operations
Warner Music UK
Pinnacle Distribution
Warner Music UK
Warner Music UK

Best Publishers

Best for A&R:
Best at placing songs:
Strongest management:
Best writer relations:
Best roster:
Best at international exploitation:
Best at getting song work:
Best company to work for:
Best publisher overall:

EMI Music Publishing
Rondor Music
EMI Music Publishing
Warner Chappell Music
EMI Music Publishing
Warner Chappell Music
EMI Music Publishing
EMI Music Publishing
EMI Music Publishing
Warner Harris Music
Warner Chappell Music

are better than a year ago, while many felt the situation would be improved if labels stopped giving away free product.

Asked what makes a hit record, more than half (52%) said finding a decent song is crucial followed by solid support from radio (12%). The other ingredients of the hit-making equation fall way behind, with fan base and an act's visual appeal both backed by just 2% of all respondents.

Other issues surveyed included what influence Europe will have as an A&R

source, the increasing role of publishers in A&R, the health of the live music scene and the enduring 'indies vs majors' debate.

The Music Week Industry Survey was compiled from a survey of 380 music industry employees who responded to a survey inserted in two issues of MW during July. The huge 960-page report and management summary costs £1,250 and can be ordered by calling Rudi Blackett on 0171 921 5361 or by fax on 0171 921 5364.

The following information, collected by Music Week on Thursday, is based on contributions from: Andy's Records (Doncaster)/HMV (Sheffield); Our Price (Weymouth); Rival Records (Bath); Selectadisc (Northampton); Spinadisc (Northampton); Tower (Plymouth); Eastend; Turntable (Chorlton); Easys; Xipix (Manchester); Volume Records (Newcastle). If you would like to contribute to Frontline, call Paula McGinley on: 071-620 3638.

New releases

Many retailers were reporting disappointing takings and were expecting no change until Monday when REM's new album arrives. Pop Will Eat Itself was doing well alongside Kylie Minogue, The Grid and Luther Vandross. Top singles included Bon Jovi, East 17, Real 2 Real, The Cranberries, Saint Etienne, Roger Taylor (particularly on vinyl), 2 Unlimited, Patto Banton, Babyface, Bomb The Bass and Wayne Marshall.

Pre-release enquiries

Singles: Rolling Stones, Joe Cocker, Portishead, Tina Turner, Frequency, Madonna, Jamiroquai, Take That, Pearl Jam. Albums: REM, Michael Jackson, Bon Jovi, INXS, Megadeth, Suede, Slayer, Jamiroquai.

Additional Formats

Bon Jovi limited edition Digipak CD. East 17 seven-inch picture disc, Roger Taylor limited edition 12-inch picture disc.

In-store

Windows: Elvis Presley, 3 Tenors, Manic Street Preachers, The Grid, Melanie Williams, Naomi Campbell, Youssou N'Dour.
In-store: Kylie Minogue, Ride, Peter Gabriel, Cyndi Lauper, Manic Street Preachers, Oasis, Sugar, Massive Attack, Mercury Music Prize, S'M*A*S'H, Bryan Ferry, Sinead O'Connor, Luther Vandross, Wedding Present, Paul Weller, American Music Club, Gun, Saint Etienne, The Prodigy.

Multiple Campaigns

ANDY'S RECORDS: Great Tape Escape sale, windows for Nancy Griffith (Anglia).

BOOTS: In-store - Kylie Minogue, Nocturne, Elvis Presley, 100% Hits, The Three Tenors, Star Wars trilogy, The Lion King, Demolition Man, Bryan Ferry, Soul Nights, Joe Cocker, Mercury Music Prize.

HMV: Album - REM; single - Jamiroquai; artist of the month - Joe Cocker; windows - REM, Dance Zone Level 3, Massive Attack, Wonder Stuff, Lyle Lovett; in-store - Almighty, Abbey Road 25th anniversary.

JOHN MENZIES: Best of mid-price campaign - titles for less than £8; Pickwick promotion - buy two show titles, get one free; albums - REM, Dance Zone Level 3, Wonder Stuff; singles - Jamiroquai, Rolling Stones, Elton John, PJ & Duncan; windows - REM, In The Line Of Fire; Sony promotion, in-store - Almighty, Lyle Lovett, Speed.

OUR PRICE: £20 off selected computer games; windows - Eric Clapton, Kylie Minogue, REM, Luther Vandross & Mariah Carey, Demolition Man; in-store - REM, The Best Rock Album In The World...Ever!, Pet Shop Boys, Mercury Music Prize; albums - Pop Will Eat Itself, Wedding Present, These Animals Men, Youssou N'Dour; singles - Jamiroquai, Elton John, Madonna, Radiohead.

TOWER RECORDS: PolyGram imports sale; single - Transglobal Underground; windows - REM, Massive Attack, Abbey Road, Basia, Emmylou Harris, Opera To Die For, Luther Vandross, ELO, Muse, Almighty, Melanie Williams; in-store - PolyGram sale, EMI sale, Muse, Emmylou Harris PA at Piccadilly, September 30.

VRGIN: REM promotion - three back catalogue titles discounted to £10.95; VMR album - Massive Attack; single - The Cult; debut artist - These Animals Men; featured artist - Wonder Stuff; classic catalogue - Elvis Costello; windows - REM, action videos, Billy Connolly; in-store - Massive Attack, The Wonder Stuff, Almighty, Abbey Road.

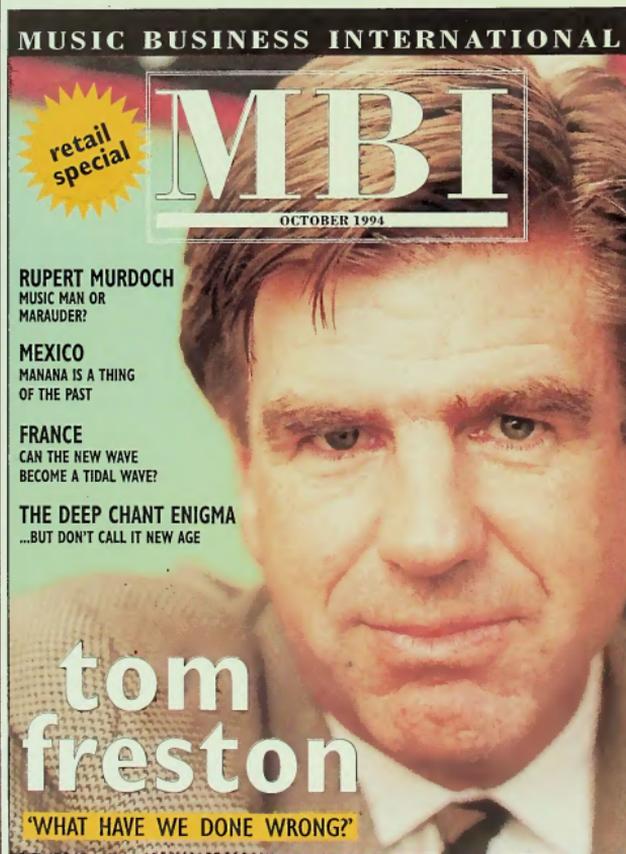
WH SMITH: Pink Floyd promotion - back catalogue discounts; The Gramophone Awards promotion; album - REM; vinyl 125 featured artist - It's Only Rock 'N' Roll; albums; windows - REM, Dance Zone Level 3, Nocturne; in-store - Elvis Presley, 3 Tenors.

WOOLWORTHS: £3 off children's videos; price cuts on blank audio and video cassettes.

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● Luther leaps in at number one ● 15 newcomers storm single Top 40

CHART FOCUS

For the second week in a row, a veteran artist debuts at number one with an album of favourite oldies. Last week it was Eric Clapton who took the honours with his blues homage *From The Luther Vandross* with his soulfully-sung selection of admired pop, rock and R&B oldies, simply entitled *Songs*.

Both men have written classics of their own but, for both, their first number one album consists solely of covers. Never there is a way NOT to stem the ever-increasing tide of covers, this isn't it, as their example, and those of new albums by Shawn Colvin (also released) and Gloria Estefan (about to come out) proves a good song is forever.

Songs is Vandross's 10th solo album. His previous best chart placings were achieved by 1986's *Never Too Late* and 1990's *Any Love* which both peaked at number three. While Luther settles in at the top of the UK chart, Clapton debuts at number one in America, where he previously topped the chart in 1974 with 461 Ocean Boulevard and last year with his unplugged album.

Back in the UK, the influence of the latest Woolworths campaign subsidises a little as seven new albums debut inside the Top 70. M People's success in the Mercury finals has helped earn them to extra 2,600 sales for the second week in a row while anticipation of REM's *Monster Album*, which came out



After what seemed like an interminable delay, Kylie's brave new dawn has arrived. Her first single in two years, *Confide In Me*, peaked at number two and her new album, *Kylie Minogue*, debuts at number four. However, the diminutive Aussie has failed to land her fourth number one album – a feat which would have put her atop the list of most number ones by a female soloist alongside Madonna. Madge therefore still reigns supreme and is likely to increase her tally to five with the release of *Bedtime Stories* at the end of October.

today, has sent their back catalogue surmounting up the chart. *Automatic For The People* improves from 79 to 46 and *Out Of Time* clearly isn't as it rises from 155 to 70.

The singles chart is also in

animated mode with 15 newcomers in the Top 40. East 17's latest, *Steam*, is not only the highest debutant at number seven, it's the highest charting single by ANY British act. Whigfield's Saturday Night still maintains a handsome lead, outselling near contender Corona's *Rhythm of the Night* by a margin of five to two. Saturday Night has gone silver, gold and platinum in consecutive weeks but its novelty appeal is already wearing off. It sold 176,500 last week, a huge amount, but declined by 45,000 (20%) over the week. Its total over-the-counter sales in the first three weeks totals an impressive \$45,000.

The restrained ballad *Always*, up two notches to three, has become Ron Jov's biggest hit, overtaking 1985's *Live! On A Prayer* which peaked at number four. Ironically, one of the contributory factors to the success of *Always* is the inclusion on the first of two CD versions of *Prayer '94*, a subdued reinterpretation of *Living On A Prayer*.

As Britain's first major jungle hit, *Incredible* by M-Beat featuring General Levy, begins to sing, a second arrival in the Top 40 – Original Nuttab by UK Apache with Sky FX, which debuts at number 39.

Though hit jungle singles are still rare, jungle compilations are proving increasingly popular as the Top 50 compilation albums comprise only 10% of material, while many of the successful and more wide-ranging dance albums also pay more than lip service to its rising progeny.

Alan Jones

SALES AWARDS

● **Platinum:** Whigfield; Saturday Night (single).
● **Gold:** Cyril Llewellyn; 12 Dead; Don D. and Don Some; REM; Monster; Various; Soul Nights; Various; Satin & Steel – Women In Rock; Luther Vandross; Songs.
● **Silver:** Kylie Minogue; Confide In Me; Sinead O'Connor; Alanis Morissette.

AIRPLAY AWARDS

Radio 1 FM: w/c 28.09.94 ● **1st:** Gloria Estefan – Turn That Beat Around; Dests – Cigarettes & Alcohol; Amy Grant – Say You'll Be There; Counting Crows – RR King; INXS – The Strongest Part; Let Loose – Seventeen; R.E.M. – Strange Currencies; ● **N List:** Estefan – Connection; Jagger/Roberts – I Want You; ● **Capital FM:** w/c 28.09.94 ● **1st:** Madonna – Secret; Crowded House – Pineapple Head; ● **1st List:** Joe Cocker – Take Me Home; Gloria Estefan – Turn The Beat Around; Michelle Gayle – Swansong; ● **1st List:** INXS – The Strongest Part; R & Dances – I'll Give You My Number.
Virgin 121k: w/c 28.09.94 ● **1st:** INXS – Born To Be Wild; ● **1st List:** Joshua Kadishkam – Justice; ● **1st List:** Seal – Newborn Friend; ● **1st List:** Sultans; ● **Footnotes:**

● **MTV Europe:** w/c 27.09.94 ● **1st:** Great Lead General Levy – Incredible; Bodycount – Born Dead; Beat Like Buffalo – Moving Birds; Take That – Sure; The Prodigy – Voodoo People; ● **Album:** Live The Beat On On.

● **1st List:** M-Beat – All Of Beas – Happy Nation; Barrington Levy – Work; C.J. Lewis – 501 My Love; Marianne Faithfull – Bitch Of Los Angeles; Michelle Gayle – Sweetness; O'Jays – Caught Up In My Heart; Opus III – Hand In Hand; Pat Benatar – Baby Come Back; Sade – By Your Side; Sade – Via Van The Paps; Whigfield – Saturday Night; Zena Marshall – This Is The Place.

NEXT WEEK'S HITS

Singles: Cappella: Move It Up (Inner Sanctum/London); The Gals: Gung Day (Beggars Banquet); Heavy D & The J.B.'s: It's Your Night (MCA); Jamiroquai: Space Cowboy (Sony); Elton John: Circle Of Life (Rocket/Cherry); CJ Lewis: The Best Of My Love (Black Mountain/C&M); Madonna: Secret (Virgin); Van Morrison & Ayleen: Where's Your Love? (Bell/Atlantic); Redheadz: My Love (Long EP/Parlophone); Rolling Stones: You Got Me Rocking (Virgin); Albums: The Almighty: Whirlwind (Chrysalis); Massive Attack: Protection (Virgin); R.E.M.: Monster (WEA); The Wonder Stuff: If The Boat's Half Full (Routledge); Predictions compiled by Eric. Last week's score 13 out of 14.

NEWCOMERS

16 PATO BANTON: *Baby Come Back* (Virgin) UK debut. Notes: The reggae hit-maker from Birmingham opens his chart account with an Edy Grant composition. The song was originally a chart topper for Grant's group the Equals in 1968. Vocal support on the single is by former Boomtowners, All and Robbie Campbell – the brothers from 1940. The 1940 connection dates back to his as a 1929. Banton contributed to the track *High Life* (Various) on the group's *Bagdad* album. Album: Collections (October 17).

24 BOMB THE BASS featuring JUSTIN WARFIELD: *Bug Powder* (East Street) Heavy/MCA and Broadway (UK) 70. UK hit debut. First/biggest hit: Beat (12, 1988). Last hit: *Keep Giving Me Love* (52, 1992). Notes: Tom Simons, the multi-instrumentalist and producer, joins forces with *Quest* recording artist and rapper Justin Warfield. Bomb The Bass's first writing in more than two years and their debut for the island imprint Island Heights draws its inspiration from William Burroughs' novel, *The Naked Lunch*. B1B's upcoming album includes collaborations with Sinead O'Connor, Jah Wobble and Milla Lofelias. In addition, Simons has been working on new albums by Massive Attack, Norman Campbell and Sinead O'Connor. Album: *Bug Powder* (October 17).

26 ROGER TAYLOR & YOSHIKI: *Foreign Sand* (Parlophone) UK/Japanese 50. Notes: First hit: *Future Management* (45, 1991). First/Biggest hit: *Nights* (22, 1990). Notes: Yoshiki is one of Japan's best-known recording artists and a classically trained pianist and composer. Taylor recently performed the song *It's the Real Music Experience* concert at the Today! Temple in Japan. Album: *Foreign Sand* (October 20).

29 WAYNE MARSHALL: *Oh Ah! (Hiss)* (GSP) (Shoelace) UK debut. Notes: This repeated single by Wayne Marshall – a 20 year old from Hackney and the UK's answer to R. Kelly – has been championed by specialist soul



radio since it first appeared as an album track in June. His musical grounding was honed in the church along with fellow UK soul artists Mica Paris and Bryan Powell. Album: *Solo Dreams And Rising* (out 17).

30 E.V.E.: *Grease Of Love* (Geosline) (Alyc/MCA) UK/US debut. Line-up: Gina Gomez (v), Mia Ambrador (v), Edy Grant (v), Jenna Garford (v). Notes: E.V.E. – Ebony Vice Entertainment – are MCA's first singing chart contenders. The quartet was formed two years ago by London-born member Gina Gomez, previously penned hits for SWV, E-40 and Zhel – the group who introduced her to the Geosline label. E.V.E. are initially being launched in the UK (US releases will follow later in the year) and are currently promoting the single and forthcoming album through extensive roadshows and PA dates. Album: *Good Life* (November 14).

32 SAINT ETIENNE (pictured): *Hey My Soul* (Heavenly) UK 10th hit. First hit: *Hey My Soul* (1991). Notes: Nothing Can Stop Us (Soundwell) (4, 1991). Biggest hit: *Yours Is A Good Day* (12, 1993). Last: *Biggest Hit: A Motown* (47, 1994). Line-up: Sarah

Cracknell (v), Bob Stanley (v), Pete Wiggs (v/d). Notes: Evoking memories of Andrea True Connection's *More More More*, *Hey My Soul* is Saint Etienne's third single from their 10 album, *Tiger Bay*. Club mixes are provided by Motiv & Sure Is Pure and Secret Knowledge. Album: *Tiger Bay* (out 17).

35 BABYFACE: *When Can I See You* (Epic) UK debut. First/biggest hit: *Rock Bottom* (53, 1994). Notes: This is a multi-talented Babyface's highest placed US single as a solo artist – last week it peaked at number 11. In his writing and producing capacity in the past decade, Babyface has produced some of more than 500 albums and 500 singles for some 50-plus artists. Kenny Collins, who was christened Babyface by *Boyz II Men*, due to his 'vibrant' looks, has been credited with recording backing vocals on two tracks he composed for Madonna's new LP. Album: *For The Cool* (in 10th week).

39 UK APACHE WITH SHY FX Original: *Nuttab (S.O.U.R.)* UK debut. Notes: An Essential New Tune on Pete Tong's *One FM* album, the single has also picked up interest from other DJs on the network. The single includes elements from *Express Hit 1's* *Ain't Going Out Like That* and a vocal introduction from Martin Scorsese in his *Goodfellas*. Album: *Voice Of The UK* (November 29).

40 EDIE BRICKELL: *Good Times* (Geffen) US 2nd hit. First/biggest hit: *What's A Man?* (31, 1988). Last hit: *Circle* (74, 1993). Notes: With her two previous hits co-created with the New Bohemians, Brickett's solo recording is underwritten by husband Paul Simon. For *Blue Heaven* the hauntingly soulful single braced unexpected vocal interplay with soul icon Barry White. Her recently released album includes appearances by DJ Jaha, the Neville Brothers and Michael Brecker. A cut figure in the US, Brickett has shared the same stage as Bob Dylan, Don Henley and the Grateful Dead. Album: *Picture Perfect* (Mercury) (out 17).

Chart Newcomers compiled by Dave Lewis (v) and Alan Jones (v). See chart for full website/record label details.

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ARISTA

A·D·F·O·C·U·S

100% Acid Jazz, the latest in Telstar's 100% series, will be nationally TV advertised for four weeks on Channel Four and some ITV regions from its release next week. There will be radio ads on Capital, Kiss, Choice and Atlantic 252 plus ads on BSKYB.

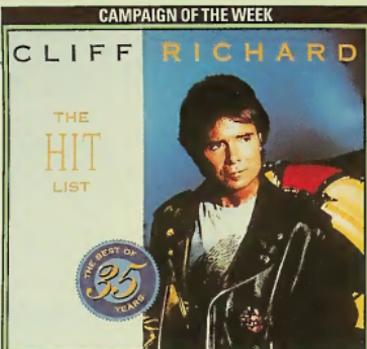
Thelma Anderson's Galactic Rush, out today through Dorado Records, will be advertised in *Blue & Soul* with HMV, *Echoes with Virgin, Touch, Straight N Chaser, Sky and The Face*. It will feature on Virgin listening posts and there will be in-store displays with HMV.

The Carpenters' Interpretations, out on Monday through A&M, will be TV advertised in ITV regions and GMTV. There will be displays with WH Smith, Menzies and Boots and window displays with Woolworths. Further TV ads are planned to coincide with the November release of *Tryin' To Get The Feeling Again* - the first new Carpenters single for 10 years.

Cranberries' No Need To Argue, out next Monday through Island, will be advertised in the national and music press and promoted through window displays with multiples and in-store displays with 200 independent retailers. **The Hits Album**, a 22-track compilation of current chart hits, will be released next week through Telstar and nationally TV advertised on ITV and Channel Four for four weeks, plus BSKYB.

Radio ads will run on Capital, Kiss, Atlantic 252, SIRS Radio and Choice. **Joe Jackson's Night Music**, out through Virgin next Monday, will be advertised in Vox with HMV.

There will be sales advertising in the quality nationals and *Avg*, and PoB material will be available. **David Kilgour's Sugarmouth**, released next Monday through Flying Nun, will be advertised in



A cross media blitz using the slogan *The Songs You Ought To Be Hits* is the key to EMI's marketing campaign for the new **Cliff Richard** compilation *The Hit List* - The Best of 35 years, which is released next Monday. The double release features all Cliff's top five hits plus bonus tracks *Miss You Nights*, which is being re-released as a single, and *Green Light*, one of Cliff's personal favourites.

Record label: EMI.

Media agencies: London Media - press, TMD Carat - TV

Media executives: Gareth Jones - TMD, Jon Parker - London Media.

Senior product manager: Ananda Rabbs.

Sleeve design: Mike Ross.

TV: National teaser ad campaign begins today on ITV and Channel Four, followed by a three-week nationwide campaign.

Radio: Ads on all stations in major conurbations.

Press: National press advertising including co-op ads with the multiples and advertising in women's magazines including *Woman's Own* and *Bust*.

Posters: There will be a nationwide 48-sheet poster campaign.

In-store: Window displays will run with all multiple retailers and independents.

Target audience: Mass market.

Vox (with HMV) and **NME** (with Virgin). Posters will be available to independents and there will be a mailout to the *Flying Nun* fan list plus advertising in larger fanzines.

Lady Sings The Blues, the debut album for Telstar's Pure Music imprint, will be released next Monday and nationally TV advertised on ITV for two weeks and Channel Four for one week.

Radio ads will run on Capital FM and JFM which is running a promotional weekend.

The Very Best Of Brenda Lee - With Love, released next week through Telstar, will be extensively advertised on ITV and Channel Four. Radio ads will run on Capital Gold and SIRS Radio.

Love Spit Love's self-titled album, out next week through RCA/BMG, will be advertised in the *NME* and *Melody Maker* and promoted with street posters.

Massive Attack's *Protection*, out today through Virgin, will be advertised in publications ranging from *Melody Maker* to *The Observer*. There will be in-store displays with Virgin where the album will also feature on listening posts and as the Essential Album Of The Week on the in-store radio. Displays will run with HMV, Tower and 400 independent retailers and there will be a regional poster campaign.

Veruca Salt's *American Thighs*, released next week through Hi Rise, will be advertised in the *NME* (with Virgin and Pinnacle), *Select* (with HMV), *Melody Maker* and *Vox*. The album is a recommended release with HMV and Our Price and it will feature on Virgin listening posts. There will be in-store displays with 200 independent retailers and a mailout to the Hi Rise list.

Snap's *Welcome To Tomorrow*, out next week through Arista, will be promoted with a nationwide poster campaign which starts today in conjunction with HMV. Advertising will run in the music and national press.

When A Man Loves A Woman, Dina's love songs compilation, will be nationally TV advertised on Channel Four from next week. There will be radio ads on Atlantic 252, Capital and Kiss FM.

Compiled by Sue Sillitoe. 0171-228 8547.

EXPOSURE

AIRING THIS WEEK



HICK OF THE WEEK

Fan TC, Tuesday September 27, BBC1: 4.35-5pm. Danniell Minogue and Toby Anstis test pop fans' knowledge in this new six-part series, starting with East 17 enthusiasts against Guns N' Roses supporters plus a performance from East 17 (pictured).

MONDAY SEPTEMBER 26

GMTV featuring **Darren Day**, ITV: 6-9am

Evening Session features an interview with REM as part of Radio One's REM Day, Radio One: 7-9pm

MTV Unplugged features **Arrested Development**, MTV: 8-9pm

TUESDAY SEPTEMBER 27

The Big Breakfast featuring Ice T, Channel Four: 7-9am

The Beat with Therapy?, Iggy Pop, Ruggers ITA, The Goats, ITV: 3-2am

WEDNESDAY SEPTEMBER 28

Folk On Two featuring **June Tabor**, Radio Two: 7.03-8pm

The Album Show featuring **Kylie Minogue**, ITV: 2.10-3am

THURSDAY SEPTEMBER 29

Kaleidoscope with REM, Radio Four: 4.05-4.45pm

FRIDAY SEPTEMBER 30

The Big Breakfast featuring **Lyle Lovett**, Channel Four: 7-9am

The O Zone featuring **Take That**, BBC2: 7.15-7.30pm

Sounds Of The Seventies featuring **Free, Deep Purple and Dr Feelgood**, BBC2: 7.30-8pm

SATURDAY 1 OCTOBER

Live And Kicking featuring **Pu Duncan**, BBC1: 9-11.05am

What's Up, Doc? featuring **Cd Lewis**, ITV: 9.30-11.30am

TOT2 featuring **Elvis Costello, Pilot, David Essex, Steve Winwood and The Bee Gees**, BBC1: 8.15-9pm

Johnnie Walker featuring **M People** in concert, Radio One: 7-11pm

BPM from **Turamiris** in London features **Orbital** and **Sister Bliss**, ITV: 3-4am (regions vary)

SUNDAY OCTOBER 2

MTV Unplugged with REM, MTV: 5-6pm

STUDIO UPDATE

ARTIST	PROJECT	COMPANY	A&R EXECUTIVE	STUDIO	PRODUCER
BABYLON ZOO	mixes	WEA	Clive Black	METROPOLIS (London)	artist
BIG COUNTRY	singles	COMPULSION	Chris Briggs	THE CHAPEL (Lincs)	artist
BLUE ROOM	album	TOMMY BOY	Zareena Hussain	BLUE ROOM (London)	Blue Room
BOB MADLEY'S	album	CREATION	Dick Green	PROTOCOL (London)	Martin Carr
COOLID	mixes	TOMMY BOY	Zareena Hussain	BLUE ROOM (London)	Blue Room
CUD	mixes	A&M	Martin Tobar	CHURCH (London)	Chris Sheldon
D-MOB	mixes	LONDON	Pete Tong	GREENWOOD (London)	Fers
EMF	album	EMI	Nick Mandar	MAYFAIR (London)	Johnny Dollar
ENERGY ORCHARD	album	CASTLE	Robin Greatrex	GREENHOUSE (London)	Bap Kennedy
GLOWERM	single	GO DISCS	Fergie	SWANWARD (London)	Will Mount
GOLDIE/METALHEADS	album	LONDON	Pete Tong	MANIC ONE (London)	Goldie
HUMAN LEAGUE	album mix	EAST WEST	Tasmin Pearce	METROPOLIS (London)	Ian Stanley
HYPER GO GO	mixes	EMI	Nick Halkes	EDEN (London)	Danny Rampling
INCognito	tracks	PHONOGRAM	Giles Peterson	TRIDENT II (London)	Blusy
MARTYN JOSEPH	tracks	SONY MUSIC	Rob Stringer	LIVINGSTON (London)	Mike Glossop
MIAMI KAVANAGH	tracks	ARISTA	Nigel Grainge	METROPOLIS (London)	Julian Mendelsohn
KERDOO	tracks	PHONOGRAM	Paul Flanagan	CHURCH (London)	Gil Norton
PHILIP LEO	single	EMI	DJ EJayne	EDEN (London)	artist
LUCIANA	tracks	CHRYSALIS	John Williams	MAYFAIR (London)	Tammy D
MARK MORRISON	tracks	WEA	Clive Black	METROPOLIS (London)	Mykaell Riley
NVACK	album mix	ECHO	Steve Ferrara	SWANWARD (London)	Alan Moulder
RAMONA 55	album	EAST WEST	Mark Fox	LIVINGSTON (London)	K&B Foreman
REEF	tracks	SONY S2	Lincoln Elias	SAWIMILLS (Cornwall)	Clive Martin
RISE	tracks	EAST WEST	Spenner Baldwin	EDEN (London)	Oakenfold/Osborne
UNDERSTAND	tracks	EAST WEST	Nathan McGough	GREENHOUSE (London)	Pat Collier
DEFINITION OF SOUND	album	PHONOGRAM	David Bates	PROTOCOL (London)	artist
PAUL YOUNG	album	VISION	Mark Williams	TROPICANA (London)	Ian Levine

Confirmed bookings week ending September 24. Source: Ete



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DANCE

RHYME TIME

PRODUCTIONS: You And Me (Cleveland City **CL154020**). This single features two spin-offs from Rhyme Time's recent remix of the Lisa B track of the same name. The flipside's Zoom Mix recently appeared on a bootleg. The lead Hard Mix, available for the first time, is a quality house track which should be another strong seller for Cleveland City. **★★**

ONE FAMILY: All Around The World (Public Demand **PPDT4**). This is a very catchy song, soulfully delivered by Corina Arnel over a well-crafted house production. It has been doing pretty well in the clubs and should be a reasonably successful release for the Essex-based label which has recently been brought into the PWL stable. **★★**

JOHNNY VICIOUS vs MFSB: TSOE (Theme From **Soul Train 94**) (Network **NWKT82**). This very strong working remix of the classic Philly instrumental was played a few months ago, but sluggish summer demand caused Network to hold on to it for a while. Now it is back with a new B-side, Buttburger, a hard hitting house collaboration with Satoshi Tomie. **★★**

BANCO DE GALA: Heliopolis (Planet Dog **BARK004T**). Taken from the best-selling Maya LP, this ambient-ish tune now comes with harder techno-tinged remixes that still retain the dreamy female chanting. The Club Dog offshoot label already has a considerable cult following and this should further its cause. **★★**

AUTECHRE: Anti EP (Warp **WAP64**). The highly regarded techno outfit return with this three track EP, which is designed to draw attention to the battle against the Criminal Justice Bill - the profits will go to help with the fight. The uncompromising *Lost* and *Djrum* are backed by *Futter* which has a constantly changing rhythm to get around the bills' regulations about records with "repetitive beats". Expect a strong indie chart performance. **★★**

SUBLIMINAL CUTS: Le Voie Le Soleil (XL **XL353**). Licensed from Belgum's News Records, this powerful piano-prodded house track has been picking up influential DJ support. The inclusion of new UK remixes from Way Out West and Gems For Gem should help sales. **★★**

VARIOUS: Ambient Auras (Rumour **RAID519**). This latest genre-specific compilation from Rumour focuses on ambient dub releases, compiled by *Melody Maker's* Ben Turner, including Aphex Twin, The Dust Brothers, Alter Ego, Bandulu and Higher Intelligence Agency. **★★**

VARIOUS: Sentimental Rigger Volume One (Kerrick **KICKD16**). Sweet lovers rock vocals meet regga beats on this compilation from Ladbroke Grove's One Love Sound system. It features plenty of established names - Frankie Paul, Horace Andy, Alton Ellis - and almost all of the selections have made the top of the reggae charts. **★★**

PICK OF THE WEEK

SISTER BLISS WITH COLETTE: Cantgetaman (Cantgetajob (*Life's A Bitch*) (Go! Beat **GO124**). Originally promoted on the Hoj! Choons label, this excellent combination of fierce NY-style vocals and hard Euro beats was quickly snapped up by Go! Beat. It is the work of the 22-year-old Trade/Heaven DJ plus the on-form producer/remixer Rolo. It is attracting plenty of the club interest and could well cross over. **★★★**

Andy Bevers

★★★★	Guaranteed banker
★★★	Should do well
★★	Worth a punt
★	Only for the brave
0	SOR only

MADDNNA: Secret (Maverick/Sire **W 0268CD**). The first single from the upcoming Madonna album *Bedtime Stories* features excellent use of strings and a controlled vocal. Not particularly immediate, but a grower. In the second week of release, it will be accompanied by a second CD devoted to dance mixes. **★★★**

ELTON JOHN: Circle Of Life (Mercury **EJSCX35**). Elton is in philosophical mood here and has a slightly continental flavour. Publicity for the *The Lion King* movie from which the single is taken should push it into the Top 20. **★★**

CJ LEWIS: Best Of My Love (Black **Market BMTD 021**). Most tracks on CJ's album are originals, but he opts to make it three covers in a row with this typical ragaecation of the old Emotions hit, an irresistible and happy groove destined for chart success. **★★**



Mrs Doubtfire: backed by massive campaign

VIDEO

THE SECRET ADVENTURES OF TOM THUMB (Manga Video **MANV 1058**). 3-D model animation is combined with pixilation - the technique of animating human actors frame by frame - to produce a visually compelling and dark exploration of the familiar fairy tale. Made by Bristol's Boxtrothers studio, this scooped awards worldwide last year and will sell to cult

animation addicts. Ads will run in *The Face* and *Empire*, and a co-promotion will run with Tower Records. **★★**

BRITT ALLCROFT'S MAGIC ADVENTURES OF MUMFIE - Part One, The Beginning Of Things (The Video Collection **VC1370**). The first of two videos released this autumn featuring new elephant character Mumfie. As VCI's seasonal children's flagship, marketing support is

substantial including national press and TV ads while POS will loom large in supermarkets. **★★★**

ABSOLUTELY FABULOUS: Series 2 (BBC Video **5412 and 5413**). Six episodes of the second series, screened at the beginning of this year, are contained in these two tapes, dealer priced at £8.84, which should shift with help from consumer press coverage. **★★**

PAVAROTTI IN CONFIDENCE WITH PETER USTINOV (Wienerwerk **NWR 2047**). There's real chemistry between Pavarotti and distinguished writer/actor Ustinov which, combined with opera interludes (including *Nessum Dorma*), provides a new angle on the phenomenally popular tenor. Expected to retail at £10.99, this could prove an ideal Christmas gift. **★★★**

THE POLAR BEAR CUBS: A North Pole Adventure (Lifetime Vision **LTV 015**).

An eye-catching sleeve combined with a running time of 77 minutes for an expected £6.99 retail price will encourage parents to treat their offspring to this animated polar bear caper. High profile PR covering the women's press promises to boost the title. **★★★**

PICK OF THE WEEK

MRS DOUBTFIRE (Fox Video **8588**). This did phenomenal business at the UK box office earlier this year and with recognition still

MAINSTREAM - SINGLES



Slamm: explosive mixes

SLAMM: That's Where My Mind Goes (PWL International **PWCD 310**). This teen aimed act have been threatening to break through for a while, and this may be the song to do it for them. The club mixes are explosive, especially the *Luvdup* re-think. **★★**

JAMIROQUAI: Space Cowboy (Sony **S2 6608512**). A smooth and slick, downtempo piece of funk with plenty of room for ad-libs and stylish posturings. Augers well for upcoming album. **★★**

ROLLING STONES: You Got Me Rocking (Virgin **VSCDG 1518**). A trademark Stones-style workout with Mick strutting his stuff in fine fashion with sterling support from his colleagues. Dance mixes by Oakenfold deliver the groove required by dancers but subtract much of the substance. **★★**

RADIOHEAD: My Iron Lung EP (Perihelion **CDRS 6394**). A quartet of intelligently written, immaculately performed and diverse tracks that show these creeps have more than one sound their armoury. **★★**

JULIE ROBERTS: I Want You (Columbia **CC00L 294**). The latest in Julie's impressive string of club chart toppers is a powerfully worked by Our Tribe and K-Klass version of a track initially released as a single last year. **★★★**

GLORIA ESTEFAN: Turn The Beat Around (Epic **6606822**). Not a patch

on Vicki Sue Robinson's original, but the first single from Glo's upcoming *Covers* album is an intoxicating mix of Latin rhythms and disco sensibilities. Likely to earn her a substantial hit. **★★**

SHAMPOO: Viva La Megabab (Food **CDFO0 54**). More slightly ragged Bananamama meet B52s stuff from Shampoo but less instant and anthemic than *Trouble*. An insidious quality should see it comfortably into the Top 20 ahead of their *We Are Shampoo* CD. **★★**

PICK OF THE WEEK

TAKE THAT: Sure (RCA **74321286622**). Far from their most distinctive track, but this slick piece of synthetic soul balladry has all the ingredients necessary to keep the Take That bandwagon rolling. A Brothers In Rhythm mix should expose the track to clubgoers. Clearly one to watch. **★★★**

Alan Jones

strong, this swift move to retail should maximise sales. A campaign spend nudging £2m provides TV support and a powerful range of POS. Robin Williams stars as the estranged husband back with his family, in disguise as a middle-aged lady housekeeper. **★★★★**

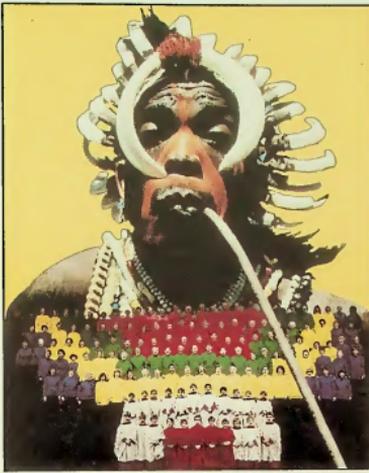
Karen Faux

CLASSICAL

VARIOUS: Love's Illusion. Anonymous 4 (Harmonia Mundi CDMC JMU907109). Last year's album from this female early music vocal ensemble marked up UK sales of 10,000-plus and this one has sold in at four times its predecessor's rate. The new disc of 13th century music is backed by a Classic FM campaign from October 5, plus extensive publicity for the US group's UK concert debut in London on September 27. **★★★★**

VARIOUS: From My Latin Soul. Placido Domingo (EMI CDMC 7 54878 2/4). Domingo is joined by Latin stars Ana Gabriel, Pandora Daniela Romo and Patricia Sosa for four of this album's 16 tracks, so crossover potential is huge, reinforced by a TV campaign on MTV, radio via Classic FM, advertising in lifestyle magazines, Domingo promo towels and T-shirts, and national press and TV interviews. **★★★★**

FANSHAWE: African Sanctus. Various artists (Silva Classics/Conifer CDMC SILKD/C 6003). Fanshawe's Seventies cult



Fanshawe: classic blend of east and west

classic blending western and eastern spiritual music returns in the composer's latest version, featuring European and African artists led by soprano Wilhelmina Fernandez in great form, with wide-ranging print and radio promotion plus heavy press interest. **★★★★**

BRYARS: The Sinking Of The Titanic. Bryars Ensemble (Point Music/Philips CDMC 446 061-2/4). Gavin Bryars' Jesus' Blood

Never Failed Me Yet was a runaway 1993 success, and Sinking also has a strong publicity book; the release ties in with an exhibition on the Titanic – the biggest since the Tutankhamun show – at the National Maritime Museum, at which the music will be played. Advertising is being carried in *The Wire*, *Q*, *Yes* and national press, interviews will be across the music press and radio, and display materials include a promo single. **★★★★**

PICK OF THE WEEK

VARIOUS: Dr Hilary Jones' Classic Relaxation. (Deutsche Grammophon CDMC 445 811-2/4). Throughout October and November, Dr Jones will feature a weekly stress spot on his GMTV appearances, promoting this album. He will also launch a quest for Britain's Most Stressed Person. A national TV roll-out on Channel Four and regionals, and radio ads on Classic FM, Melody, Capital Gold and LBC have the good doctor prescribing this disc as a stress antidote. **★★★★**

Phil Sommerich

REISSUES

HARDIN & YORK: Tomorrow Today (RPM RPM 128/Repertoire REP 4481WG). First released on Bell in 1969, this shows off the talents of Hardin & York, graduates from the Spencer Davis Group. Experimental and progressive in their rock, they could also be very direct and commercial, as in the title track, and have maintained a high level of cult popularity through the years, hence the simultaneous release of this album by two different labels. The RPM edition adds six bonus tracks and excellent sleeve notes, while Repertoire has unearthed three previously unreleased tracks. **★★★★**

FIRST CHOICE: The Best Of First Choice (Southbound CDSEW 096). An excellent distillation of First Choice's 1972-1975 output for Philly Groove,

naturally includes their hits Smarty Pants, Armed & Extremely Dangerous and 19 others. Philly Groove's sound mimicked that of its more famous rival Philadelphia International, and First Choice were its most successful act. Their orchestra-driven disco style was distinctive and compelling. **★★★★**

VARIOUS: Teen Beat Volume 2 (Ace CDCDH 522). If the Nineties dance boom has done one thing, it is to restore the role of instrumental music, which is currently enjoying a higher profile than for some time. This album offers 30 instrumentals from the late Fifties to the early Sixties – and a mixed batch they are, with one-off gimmicky tributes to dance crazes (Doin' The Horse), jazzier fare (Reg Owen's Manhattan Spiritual), the odd cha-cha (Perez Prado's Patricia) and lots of rock 'n' roll. **★★★★**

ELVIS PRESLEY: Known Only To Him (RCA 74321137632). Throughout his career, Elvis Presley returned time and again to gospel music, and his interpretations of gospel favourites have proved enduringly popular. So RCA has trawled its archives for this mid-price primer, which includes Elvis in inspirational mode on 14 songs. It certainly shows a different slant to his work, and will undoubtedly earn its keep. **★★★★**

GEORGE MACRAE: Rock Your Baby (MCI MUSCD 503). From the first batch of deleted EMI titles plucked from the archives by Music Collection comes this classic. The title track came out of nowhere to become one of the biggest hits of 1974, a deserved chart-topper, a disco record, but one which had more gentle charms such as his KC and the light falsetto of MacRae. It is just part of a very strong set. **★★★★**

PICK OF THE WEEK

BLONDIE: Blondie (Chrysalis CDMC 6081). Plastic Letters (CDCHR 6085), Autoamerican (CDCHR 6084), The Hunter (CDCHR 6083). The most ludicrously overdue reissues in the music catalogue finally make it on to CD and prove yet again why Blondie were one of the hottest properties in pop music between 1978 and 1982. These mid-price releases complete the restoration of Blondie's catalogue and are joined by a trio of Debbie Harry solo albums. **★★★★** Alan Jones

MAINSTREAM - ALBUMS

THE BEATLES: Abbey Road (Apple CDPCS 7088). On the 25th anniversary of its first release, this stunning album, which was the last the Beatles recorded though it was released before Let It Be, gets another push from EMI. It's a blending collage of songs and styles, from the hard rock attack of I Want You (She's So Heavy) to the nursery rhyme simplicity of Octopus's Garden via the pedigree charms of Something and the stunning Mean Mr. Mustard/ Polythene Pam/She Came In Through The Bathroom Window suite. **★★★★**

BJORK: The Best Mixes From The Album Debut For All (One World Who Don't Buy White Labels (One Little Indian 152P 7CD). More of an overlong single than an album, bringing together the rare and more radical mixes of material from Debut, as interpreted by Underworld, Sabres Of Paradise

and other alternative dance discs. Not all mixes are suitable for clubs; the 52.5 bpm One Day would pose quite a challenge to the most talented dancer. Six mixes, 45 minutes of music and a low price should ensure a good response. **★★★★**

VARIOUS: Now That's What I Call Music 1994 (EMI/Virgin/PolyGram CDNOW 1994). The first 1994 retrospective rolls off the production line, boasting a fearlessly strong line-up, including seven of this year's 11 number ones, and a further 32 big hits, though Wet Wet Wet's Love Is All Around is surprisingly absent. Healthy sales are assured – though this year's wardrobe of compilations may have taken the edge off the annual retrospective market slightly. **★★★★**

SNAP!: Welcome To Tomorrow (Ariola 7432123842). Strikingly



Griffith: deft touch

packaged and teutonic dance music, but with few killer cuts. There's a distinct softening of tones, with some competent pop vignettes, though others, such as It's Not Over from the movie Neverending Story III, are a disappointment. **★★★**

NANCI GRIFFITH: Flyer (MCA MCD 11155). Sitting alongside Shawn Colvin on the fence that separates folk and country, Griffith is a plaintive and talented songstress, whose deft touch and superior

selection of material set her aside. An intimate and wide-ranging selection, with rock, pop and Gaelic influences adding extra mileage to a heart-warming set. **★★★★**

PICK OF THE WEEK

CLIFF RICHARD: The Hit List (EMI CDEMTV 84). Marketed as a 35-track compilation to celebrate his 35 years in the music industry, the latest in a long line of Cliff Richard 'best of's' actually comprises 37 tracks – 35 top four hits plus Green Light, Cliff's own favourite, and Miss You Nights, the exquisitely-arranged 1976 hit which only reached number 15 and is scheduled to be re-released. With Cliff making a 31-date tour of the UK and Ireland, and a massive TV support to support this special-price double, it will undoubtedly sell in multi-platinum quantities before its deletion on New Year's Eve. **★★★★** Alan Jones

THE OFFICIAL CHARTS - 1 OCT


music week
 AS USED BY





SINGLES

1 SATURDAY NIGHT

	WEEKEND	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	STAY (I MISSED YOU)	LEA LEVINS	1	1
2	2	THE BERRIN' OF THE NIGHT (REMIX)	CONTRABAND	1	1
3	3	ALWAYS	BOB DYLAN	1	1
4	3	ENDLESS LOVE	LINN SWANSON & MICHAEL CLEARY	1	1
5	3	HER NOW (GUNS JUST WANT TO HATE FUN)	ONER LOOPER	1	1
6	3	STAY (I MISSED YOU)	LEA LEVINS	1	1
7	3	STEAM	EXOTIC	1	1
8	3	LOVE IS ALL AROUND	WOLFE VITO	1	1
9	3	I'LL MAKE LOVE TO YOU	BRETT MUIR	1	1
10	3	INCREDIBLE (REMIX)	M. BASTIEN (ORIGINAL)	1	1
11	3	SWEETNESS	MICHAEL GALE	1	1
12	3	WHAT'S THE FREQUENCY, KENNETH?	REMI	1	1
13	3	CAN YOU FEEL IT?	REX & BOB (ORIGINAL)	1	1
14	3	7 SECONDS	YOUSUKE WATANABE (ORIGINAL)	1	1
15	3	CONFIDE IN ME	KYLE MINOGUE	1	1
16	3	BABY COME BACK	PAT BUCKLEY	1	1
17	3	NO ONE	2 UNLIMITED	1	1
18	3	WOODNOD PEOPLE	THE PEACOCK	1	1
19	3	RIGHT BESIDE YOU	SOPHIE B. MARANTZ	1	1
20	3	ZOMBIE	THE DAMNED	1	1
21	3	COMPLIMENTS ON YOUR KISS	REG THOMSON (ORIGINAL)	1	1
22	3	WELCOME TO TOMORROW	SHIRLEY BASSON	1	1
23	3	CRAZY FOR YOU	LET LOUIS	1	1
24	3	WALK AWAY WITH ME	MICHAEL	1	1

1 SONGS

	WEEKEND	TITLE	ARTIST	WEEKS ON CHART	PEAK POSITION
1	1	FROM THE CRADLE	ERIC CLAPTON	1	1
2	1	KYRIE MINOUCHE	KYLE MINOGUE	1	1
3	1	THE 3 TONORS IN CONCERT 1994	CONCERT DONORS (ORIGINAL)	1	1
4	1	PARADISE	BLUET	1	1
5	1	END OF PART ONE (THIRTIEN GREATEST HITS)	WOLFE VITO	1	1
6	1	THE ESSENTIAL COLLECTION	ELVIS PRESLEY	1	1
7	1	MUSIC FOR THE JUDED GENERATION	THE PEACOCK	1	1
8	1	DISCO 2	PEE SWEET	1	1
9	1	SIMPLY THE BEST	TOULDOUR	1	1
10	1	EVER	THE GUN	1	1
11	1	CRAZY	JUDY BULLOCK	1	1
12	1	RHYTHM OF LOVE	ANITA BAKER	1	1
13	1	II	BRETT MUIR	1	1
14	1	ONE WOMAN - THE URBAN COLLECTION	ONER LOOPER	1	1
15	1	UNIVERSAL MOTHER	SUZIE O'CONNOR	1	1
16	1	FIVER	MARK DANAHY	1	1
17	1	DIVINE MADNESS	MORRIS	1	1
18	1	THE BEST OF UB40 Vol. 1	UB40	1	1
19	1	ALWAYS & FOREVER	EMILY	1	1
20	1	WALK AWAY WITH ME	MICHAEL	1	1

Jamiroquai SPACE COWBOY



inside

free with
CD

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THE SINGLE JESSE: OUT NOW ON
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1 10 94

us giants come to uk

A host of key figures from America's black music scene will be arriving in London next week as part of the second International Association of African American Music's Global Tour. The tour, organised with Britain's Black Entertainment Society Trust, involves a week of seminars, receptions, showcases and an award ceremony. Among those confirmed for the tour are Jherri Byrd, CEO of Motown Records, Timmy Regisford, Motown's head of

A&R, Ernie Singalora, MCA's head of black music, Sharon Heyward, Perspective Records' president. The event's honorary chairman are the legendary songwriting/production team Kenny Gamble and Leon Huff and singer Gerald Levert. Organiser Myra Williams says, "The idea of the association is to perpetuate and preserve African American music. We're visiting London because it obviously has deep roots in African music and we want to educate the young

people about the business. Our guests also want to learn about the music scene in the UK and interact with people. They won't be coming to Britain thinking that they have all the answers, they want to learn too." Highlights include a business seminar on October 4 at interchange Studio, NW5; a Young People's Guide To The Music Business seminar on October 5 at Bagley's studio, N1; a Polydor/Wildcard label showcase featuring Nu Colours, China Black, Darkman, Alysia

Warren on October 5; a Kiss FM showcase at Ludbroke Grove's Subterrano on October 6, and an Insight into The UK Black Music Industry of Regents College, NW1 on October 8. The finale will be a black tie dinner on Saturday 8 at the Park Lane Hotel, Hyde Park including an award ceremony and appearances by Soul II Soul, Gabriel and China Black. More information is available from Horizon Promotions on 0171-737 1344.

inside

- 3 In The City's stance on dance
- 5 Jock on her box with Lisa Loud
- 11 British Dance Awards voting form

club chart: **1** CANT GET A MAN... Sister Bliss

cool cuts: **1** DO YOU BELIEVE IN THE WONDER Jeanie Tracy

ztt establishes dance offshoot

ZTT is to launch its own dance subsidiary 7 Records. The label, run by ZTT's MD Ron Atkinson and his partner Arnie Booth, will be distributed independently by Finnacole's Sub Level division rather than Warners, which usually distributes standard ZTT releases. "Generally, we'll be looking to develop home grown talent, as well as tap into the American beats. So far we've had some very exciting projects coming through, all of which we're hoping to push forward with," says Booth. Neil Craston will handle A&R, promotion is to be handled by Slate Promotions and press will be done in house. 7 Records' first release will be Sam Siler's "Dubs Lonely", with mixes by Luv Dup, Eric

Rap stars Pete Rock & CL Smooth release a new LP next week - and make their first UK live appearance. "The Main Ingredient", due out on October 10, has been eagerly anticipated and lives up to expectations. Originally known their names as part of DJ Eddie F's Untouchable's Production crew, the duo were guaranteed hip hop immortality with tracks such as "The Creator" and "T.R.O.Y (They Reminiscio Over You)". Their debut LP "Mecca & The Soul Brother" mixed CL's dense rap style with Pete Rock's smooth jazzy production, and the new LP picks up where the last one left off. Stand outs include the title track "The Main Ingredient" (currently flying out of the record shops on import), "Take You There" and the Donald Byrd-sampling "All The Places". The duo are on the bill for Gang Starr's show at Kentish Town Forum on October 2, with Jeru The Damoqa, Da Kaliphz and MC Mellow.



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84	90	91	92	93	94	95	96	97	98
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Jay's recipe for success

Producer Johnny Jay had few kind words for dance A&R stuff when he joined in the Careers in Dance debate at In The City.

Jay said A&R was holding the genre back in terms of selling huge quantities as it does in most of Europe.

"Their heads are so far up their own asses, they spend half their time making records for their friends," said Jay, part of The Development Corporation team.

"They spend so much time worrying about credibility - it sucks. Dance shouldn't be about being, meaningful music, it's about hearing a great record in a club that makes you want to go up to a girl and start talking to her."

"A&R staff should treat talented people and let them do what they want and stop removing tracks six times. You shouldn't need to remix a good record," said Jay, himself a remixer.

Jay had taken the floor during Monday's seminar, chaired by PolyGram/Island's head of A&R Mark Lewis.

Positive boss Nick Hall's added: "It is easier for the UK to sell dance records long term if the artist is a credible one. You need to build awareness and a profile if you want to sell albums."

The need to rid negativity from the British black music industry was the overriding issue at In The City's black music seminar.

All the panellists and many in the audience applauded to members of the industry to stop thinking of themselves as inferior.

Inimate Productions' Erroll Henry, who writes and produces tracks, opened the seminar by saying: "The people that make the music should realise they have the power to make the changes."

Manager Keith Harris, of Keith Harris Music, agreed.

"We have to get over this inferiority complex that British black music has in relation to the US. We are not second rate. We are not inferior in sport and any other areas, so why should we be in dance music."

He added that members of the black industry should try to give each other support.

"Sometimes we act like crabs in a barrel. As soon as someone else gets some success, the others drop them back down," he said.

Another problem is the perception of black artists, he added. "As soon as a

black act is signed they seem to be moved straight into the dance side of the company but black music is much more than just dance," he said.

One more positive outcome of the seminar was that almost everyone in the room showed support for the new A&R chart planned by Roy Haydon of Opaz Productions (pictured left).

CIN is currently considering how to compile the chart and the panellists agreed that it could prove to be an important tool in prompting radio stations to support black acts.

A&R comes under fire

They say dance people are passionate about their music and of the Dance Dilemma - A Survival Guide seminar emotions were certainly unrestrained.

Explosives flew as panellists and audience members ranted over the age old argument of majors versus indies.

A&R people in the UK were accused of being useless and majors were accused of using too much marketing muscle on dance records without taking them seriously.

But simply led manager Elliot Rashman, who has just set up his own dance label L'chitude with partner Andy Dodd, said: "Dance A&R pieces over other A&R in the UK. That sector of the industry is still growing and you can't expect it to be perfect yet," he said. "But dance A&R is more intelligent and streetwise than the majors can deal with and that's why it will succeed."

The seminar's main discussion on whether an artist with 500 white labels should go on to indie or a major was answered in about three minutes.

Everyone agreed it depended on whether the artist wanted to make loads of money (with a major) or just receive critical acclaim (with an indie). Nick Gordon Brown from Stress Records admitted he had cuts in the past which he had to pass on to a major simply because he did not have the resources to support them. "The artist developed faster than the label," he said.

Virgin's dance A&R head Rob Manley said that if he was an artist wanting to sell his record abroad he would not rely on a major. "They don't have enough integration between their individual companies to make it work," he said. "More often than not, I would advise anyone to go the indie route around the world because it is more likely to be successful than with one major."

underground under scrutiny

Two contrasting views on UK dance music aired at In The City demonstrated differences between here and the US.

At the Oh, Do Not Go Travelling into The Night seminar, the panellists, in particular Mancunian DJ John

McCreehy, were passionate about the need to keep underground dance music alive before it all becomes too commercial.

In the seminar next door, where US panellists were giving their views on the UK music scene, American Recordings A&R man Marc Geiger claimed, "The DJ just isn't important in the US. The DJ/culture doesn't have relevance. You have to realise Andrew Weatherall's name means nothing in the US."

Hall Records boss and Echoes writer Alan Russell said: "Shops are finding it hard to get hold of underground tunes and that is what is stopping underground tracks crossing over."

3M's Roger Quail said the only way to get a crossover hit was to pay "a five figure selling 5,000 through van sales but if you want to go to the next stage you have to think about promotions companies and marketing," he said.

Say what?

in the city - how was it for you?

you through. It's also a chance to see and hear great acts and great music. Months' worth of work and play in four days - just give me a week to sleep afterwards!

- Dave Lambert - Positive
- Positive of Sonkeys Soap (Sothby) - bangin' Lisa
- Leah - fabulous! Johnny Jay running the Careers in Dance panel from the front row! It rained as usual!

- Ross Fitzsimons - More Protein
- "It's definitely worthwhile. It's a chance for labels like ours to be seen and heard and to meet the people whose secretaries won't normally put

Leah Riches - press and international, XL Recordings. "Why is everyone obsessed with A&Ring, majors and independents, regardless of the panel topic?"

Marc Webber - MCT Management, USA "It has been very good for us - we have been able to see mostly everyone we would

need to meet on an average UK trip but without the London traffic. The downside is that attending this conference can seriously damage your health."

Wendy K - Logic Records "The best part was seeing conservative record company executives being exposed to internet, CD-Rom and the possibilities of the future marriage of new technology and music. The worst part was the obscure dances and the inability of the dance community to come together and expose this music to major markets."

Steffen Chandler - Moonshine Music "Unlike most seminars, this year everyone has been very serious. There has been no drinking, no parties and everyone has attended the panels diligently. What a sad state the music industry is in."

Dave Howell - general manager Sub Level Distribution "It has been fantastic. I've seen loads of people, went to one seminar and walked out. Everyone is here because all the little labels can afford it - I just wish it was somewhere more exclusive."



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mail order. Compiling own
DJ mix tapes.

Owner's view:
"We shall always be
underground which is the
only place with no
boundaries. This absolute
freedom of choice is the
only condition we wish to
work under. William
Sandieson looks after the
Glasgow shop and he's
been a great inspiration
and we've moved into
hiphop and dub with Marc
Donochy in charge. He is
totally committed to the
music and now we have a
large selection." - Alan
Gray
**Distributor's
view:**

"Down line shop! They
make an excellent effort.
They're into upfront techno
and they're well into dub
stuff - they get stuff before
we have it. Like a Northern
Fat Cat - Rub A Dub is
another shop that's
broadening the spectrum."
- Dennis Summerskill,
SRD

DJ's view:
"Down to earth, no bullshit
shop. Rub A Dub bend
over backwards to scour
the world for that elusive
release, be it techno,
electro, dub or hiphop.
Friendly dog, too!" -
Twitch

club & shop focus
compiled by sarah Davis,
tel: 081-948 2320.

COOL cuts

1 (1) **DO YOU BELIEVE IN THE WONDER** **Pulse-8**
Janie Tracy Mute

2 (4) **FEELING SO REAL** Moby East West

3 (20) **THIS TIME** Michelle Sweeney Eastern Bloc

4 NEW **HOPE (NEVER GIVE UP)/KEEP ON (SHINING)** Loveland Cleveland City
Mixes from Junior Vasquez and Baltom Dollar

5 (7) **YOU AND ME** Rhyme Time Productions Mother

6 (9) **ON THE DANCEFLOOR** DJ Disciple Logic

7 NEW **FANTASIA** Cosmic Baby Azuli
Excellent! Euro techno track

8 NEW **THE ANTHEM** Black Shells Effective
Clever house pastiche featuring bits of 'Don't Make Me Wait'

9 (10) **LA LUNA** Hanson & Nelson Cleveland City

10 (11) **LIVIN' MY LIFE** That's-A-Noise Sound Of Ministry

11 NEW **HOUSE FEVER** The Burger Queens BIB
Hard-edged house work-out

12 (5) **I BELIEVE** 3rd Nation Jamm

13 NEW **ELECTRIC BLUE EP** Shimmer & Woolston KMS
Four-track EP of tough UK techno

14 NEW **PARTY OF THE YEAR** Members Of The House Consolidated
Uplifting US garage

15 NEW **HOT DOG** Key-Aura Limbo
Chunky house from the Cleveland City offshoot

16 NEW **OUTLAND** Havana Open Toe
Cool techno tune from north of the border

17 NEW **CRACKED** Sordials Wired
Excellent! experimental EP from this top avant garde outfit

18 NEW **FEELING GOOD** Virtue Strategy
The house track with Nina Simone on vocals

19 NEW **THE BIRDS** Rainforest Pacific
New versions of this techno tune that's doing the business in Europe

20 NEW **SOLID FUEL** Berkana Sowalu
Deep techno work-out

a guide to the most essential new club tunes as featured on 1 in 9 "essential selection", with pete lang, nicolaas every friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading dj's and the following stores: city sounds/tying/zoo/black market (london), eastern bloc/underground (manchester), 23rd precinct (glasgow), 3 beat (liverpool), warp (sheffield), trax (newcastle), joy for life (nottingham).

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- CD E.P. • Tommy Musto; E-Smoove; Love To Infinity • HAGCD 04

HYPE & GLORY

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
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VH-1™

MUSIC THAT MEANS SOMETHING

Music television enters a new era



On September 30, MTV Networks Europe will change the course of UK music broadcasting by launching VH-1, the country's first music TV channel targeted specifically at 25 to 49-year-olds.

Exploring music through live performance, concerts, interviews, features and documentaries, VH-1 — distributed via the Astra 1B transponder in Nicam digital stereo — has a playlist which covers vintage and contemporary music.

MTV Networks Europe president Bill Roedy believes VH-1 will provide the UK music industry with a valuable addition to its kitbag of marketing and promotional tools.

"The most important thing to realise is that VH-1 is not a nostalgia station based solely on inventory," says Roedy, who was chief executive and managing director of MTV Europe for five years before being promoted to president in April. "VH-1 is fully committed to new music, and we are here to help the industry reach the important age category of our viewers."

Roedy says the programming policy is based on a 50:50 split between new music and tracks from the Eighties, Seventies and Sixties. "This demonstrates the firm commitment to break new music, by established artists and up-and-coming acts."

The decision to launch VH-1 in the UK is largely based on the UK's strong popular music culture. "British consumers have a high musical appreciation, dating back to the early Sixties and the advent of acts like the Beatles who spurred the country on to lead the world in music," he says.

Britons have grown up with that tradition, but are very poorly served by radio and television broadcasters, believes Roedy, who points to the BBC's introduction of an "adult" Top Of The Pops as evidence that VH-1's launch has finally woken up the broadcast community to the possibilities.

"There is a perfect niche for VH-1," he explains. "What we are doing is carving out a segment of the demographic not served by MTV. Essentially we can overlay the new channel on to the MTV structure, which has developed all the necessary expertise since it started in Europe in 1987."

The UK is made additionally suitable by the highly developed nature of its advertising market, as well as MTV's current reach of 18% of the total universe, which is boosted by hefty out-of-home viewing in pubs and clubs.

Overall, VH-1 in the UK has been developed without reference to the sister US channel of the same name. This autumn VH-1 US is making the conscious move to return to basics and concentrate on music. "This is totally in sync with our plans for VH-1 in the UK," says Roedy.

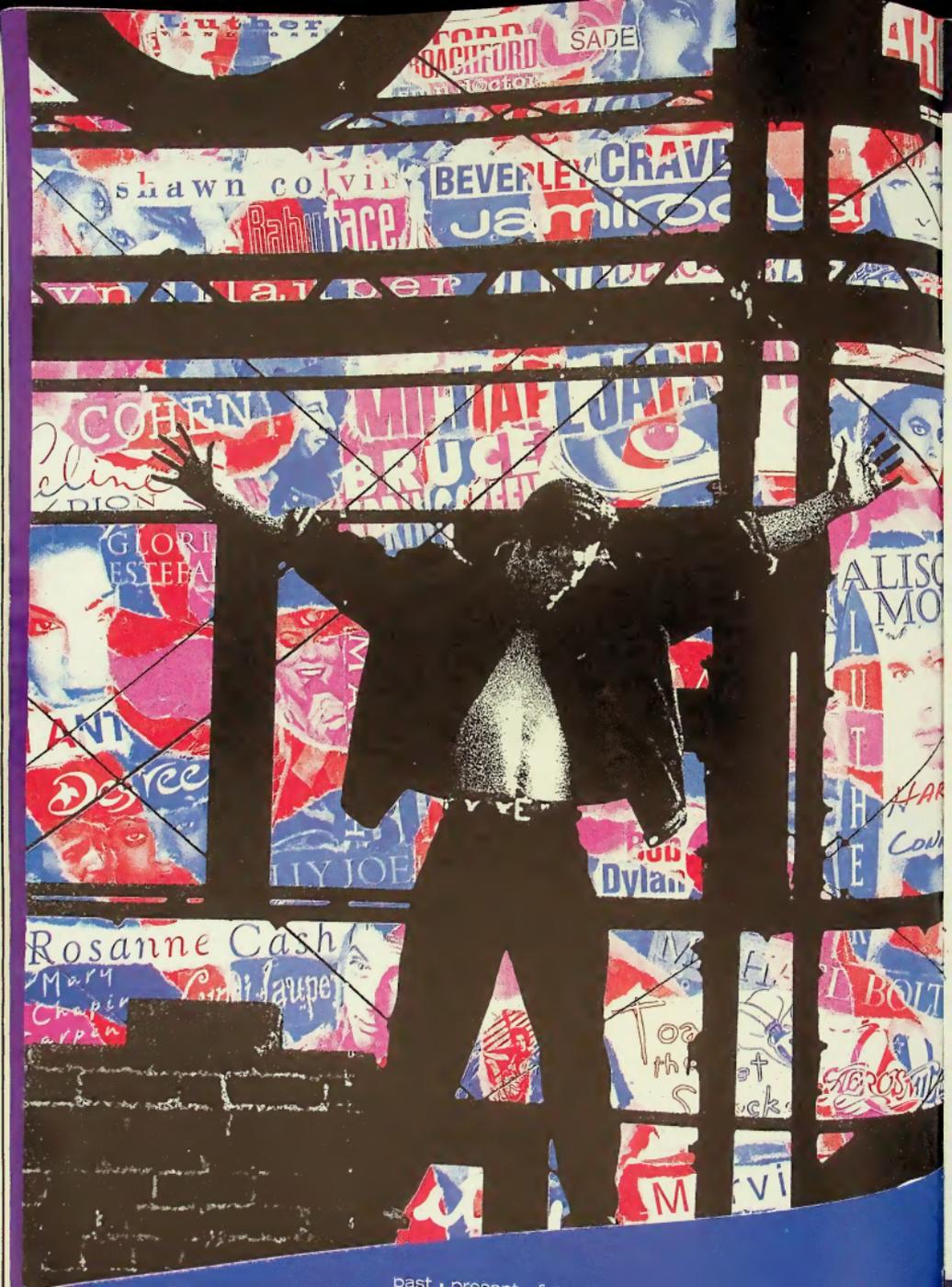
While dialogue took place between the two channels, the UK team carried out in-depth development work to hone the VH-1 vision. "We have researched the hell out of this, far more than for any other MTV launch," says Roedy.

"Interviews, surveys and focus groups provided us with a strong basis, and we have been fine-tuning every aspect right up until the launch. It's inevitable that there will be minor alterations, but VH-1 is in incredibly good shape as it goes out of the gate."



SONYA SAUL (ABOVE): A TV BACKGROUND STRETCHING FROM GRANGE HILL TO LONDON NEWS NETWORK VIA BSB AND MTV; DAVID HEPWORTH (BELOW LEFT): AWARD-WINNING PUBLISHER AND EXPERIENCED BROADCASTER ON WHISTLE TEST AND GLR; TOMMY VANCE (BELOW RIGHT): VETERAN OF THE PIRATES AND BBC, NOW ON VIRGIN 1215





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GLORIA ESTEFA

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Des'ree

Bob Dylan

Rosanne Cash

Mary Chapin
Carroll

Carole King

Toots
The
S

FLY
et
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Hansen shows his scheduling skills

When MTV Networks Europe director of programming and production Brent Hansen began his study of the options for VH-1 during the early planning stages in the summer of 1993, there was one overriding consideration.

"From the get-go we were aware that the British audience of 25- to 49-year-olds has a vast knowledge of music and a lot of media literacy," explains Hansen, whose responsibilities also include the creative design of the channel.

"With an intelligent TV audience such as VH-1's you have to ensure that they are not patronised," he says. "Additionally, we knew that part of our message is that this is not a 'gold' station trading simply on nostalgia."

Neither is it a "boys with guitars" channel, Hansen emphasises. "Soul and reggae have as much place as rock - Dina Carroll is as much a VH-1 artist as Neil Young. Having an abiding interest in music is not an exclusively male pursuit, and our mix of programmes and presenters reflects that."

Hansen, who joined MTV in 1987 as news producer after extensive broadcasting experience in his native New Zealand, says VH-1's content was also influenced by a review of MTV's output. "We looked at the types of music appropriate for the VH-1 audience but not necessarily served by MTV," he says.

From the outset specific genres were ruled out. The harder end of dance, rap, hip-hop and metal are catered for extensively on MTV, and their younger demographic excludes them from a place on the VH-1 schedules.

In terms of presentation, Hansen and his team aimed to build an environment in which the viewer is comfortable and receptive to new tracks, which make up 50% of the programming.

VH-1 has also opted for a long-form format where viewers are guided by informed, credible presenters. These range from broadcast veterans such as Tommy Vance, Nicky Horne and David Hepworth to newcomers like print and radio journalist Robert Sandall and Hands On PR chief Jules Carling.

"The presenters have a classy, literate feel, and lean more journalistically than MTV," adds Hansen. "When we were assembling the team our aim was to spread the style, mix females with males, ages and experience."

Every VH-1 weekday starts at 7am with *Crawling From The Wreckage*, presented by Nicky Horne, who does not appear on screen but provides a voice-only commentary to allow the audience to prepare for the day ahead. The tone will be upbeat but "not neutral," according to Hansen, who intends to make it a show with a "first cup of coffee of the morning" feel. "We will pick and choose what's going on around the country and around the world, whether it's the first day of the Test or the anniversary of Elvis's death," Hansen says.

By contrast, the mid-morning *Cafe VH-1* with Neil Young will offer a "cappuccino feel," emphasising melody with a leaning towards soul and reggae, while other schedule mainstays include *Take It To The Bridge*, which is where the channel "really kicks in," says Hansen.

"It appears at 12 noon and at 10pm, when viewers start to channel surf and



RICHARD ALLINSON (ABOVE LEFT): CAPITAL, BFBS AND THE BBC WORLD SERVICE ARE ALL SQUEEZED INTO HIS BUSY SCHEDULE; NICKY HORNE (ABOVE RIGHT): IN AT THE LAUNCH OF CAPITAL AND CHANNEL 4'S AMERICAN FOOTBALL

we will catch their eye with a distillation of what's happening in the arts, on the concert scene and in related areas."

Prime Cuts will draw on Paul King's extensive knowledge gained as an Eighties pop star with King and as a long-serving MTV VJ, while *The Nightfly*, which takes its inspiration from the cover and mood of Donald Fagen's 1983 classic album, will be presented by Tommy Vance, whose 30 years of broadcasting includes, by an ironic twist, a stint presenting the BBC's 1970 music show *Disco 2* - the programme which evolved into the *Old Grey Whistle Test*.

The schedule permits VH-1 to investigate genres which have, until recently, been ignored by TV. *Are You Sure Hank Done It This Way?* covers the hipper end of country music, and stars such as Emmylou Harris and Willie Nelson present shows on contemporary and older country music.

By incorporating documentaries, magazine shows, interviews, profiles, reviews and trivia, VH-1 will also

have a lot on particular topics or artists. *Ten Of The Best* is a platform for the nomination of favourite things - in the first few weeks Bryan Ferry will discuss his top 10 songs while VH-1 presenter Richard Allinson will talk about his favourite soundtracks.

Meanwhile, *VH-1 To One* will profile the careers and activities of individual acts, with the first in the series based on an interview with Crowded House, in which they reveal all manner of on-the-road exploits.

With 70% of the programming created in-house, the remainder of programming is split between acquisitions and contributions from VH-1 in the US.

The purchase of a 13-week series of the best of BBC 2's classic *Old Grey Whistle Test* is a matter of some pride to Hansen. "Our research revealed that a lot of people remember classic moments with deep affection - Little Feet performing *Long Distance Love*, for example, or Roxy Music doing *Do The Strand*. Our audience identifies strongly with the *Whistle Test*, and it will be presented in a contemporary, creative manner."

Hansen, who promises a strong replacement to follow the *Whistle Test* at the end of its run in the New Year, says that another acquisition highlight is *Night Music*, the

US series which was presented by Jools Holland and can be seen as the precursor for his much-lauded *Late With Jools Holland*.

Night Music has a great pedigree but it hasn't really been seen here. "Hansen points out - "There is such a diverse musical range in the programme, we will have the chance to test the water with jazz and other styles."

The limited number of programming strands imported from VH-1 US include live show *Centre Stages*, which has featured the likes of Ed Lang and Neil Young, and the USA Chart Show.

Hansen stresses that VH-1 is a separate entity to MTV Europe, but there are significant areas where the two stations cross over. "The accounting and other services will be provided to the industry through the MTV framework," he says.

"Although there is dedicated VH-1 team, there are certain areas where the music business will be talking to the same people that they deal with at MTV."

PLANNING TO MEET THE NEEDS OF VIEWERS

Stuart Pinches is arguably the man who is closest to VH-1, given that he was recruited as launch director in August 1993 to initiate the process of launching a new music TV channel in the UK and oversee its development and execution.

"I came on board to put together the business plan and execute the strategy once the green light had been given," says Pinches, whose background in senior entertainment management includes co-founding TV production house Roach & Partners and consultancy work with Coopers & Lybrand and Touche Ross.

"Our priority was not to rush the launch but work until we had a clearly positioned concept," adds Pinches, who says "a six-figure sum" was spent on market research. "Music has been marginalised by the terrestrial networks, so we began a methodical process to establish exactly how we could meet the needs of our target viewers." He says by the early spring of 1994, a handful of creative experts with different disciplines in music and TV were working together in a series of brain-storming sessions to produce a creative development plan - and a programming schedule was rapidly proffered. "This was not too dissimilar from the one which we are now going with," says Pinches. "We avoid being too specialised or too bland; we aim to be accessible. It's a testament to the concept that we are able to provide exactly what the research and our instincts told us."

VIRGIN

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"OUR ARTISTS ARE OUR LIFE"

Ad campaign aims at the emotions

Music that means something – this is the slogan which embodies the spirit of VH-1 and spearheads marketing and promotion for the new channel. MTV Europe director of marketing and network development Peter Einstein says this message has been built into a campaign constructed with ad agency Rainey Kelly to concentrate on the personal and emotional aspects of music consumption.

"We want to appeal to the emotions of our viewers because music is a very personal thing. This campaign demonstrates that VH-1 is giving its audience the licence to enjoy music on TV as enthusiastically as our MTV viewers. By using high-profile people to talk about their individual past experiences and tastes in music we are able to press home the message that VH-1 will provide the range of music which caters to the needs of those from 25- to 49-years-old," says Einstein, whose 12-year tenure with MTV Networks has included spells in the US in affiliate sales, marketing, and advertising sales.

"The execution of the print and TV advertising demonstrates VH-1 is high quality, thoughtfully presented, sophisticated and maybe a bit dangerous," he adds. The campaign was launched with six ads in marketing and advertising trade magazines in July and August, featuring leading media buyers nominating their Top Tens. It has also run in *Music Week*, with top music industry executives such as HMV marketing director David Terrill choosing their favourite tracks.

Such is the simplicity of the campaign that the transition from trade to consumer advertising has been very smooth. "The response from the trade was very good," notes VH-1 marketing manager Giles Thomas, who joined the channel in July from an advertising background with agencies Young & Rubicam, Chiat Day and Banks Higgins O'Shea.

"It was made campaign of the week in the trade press and created tremendous interest. There couldn't have been a better buzz to carry it forward," he says.

Sportsman Will Carling, columnist/TV presenter Mariella Frostrup, politician Paul Boateng, clothes designer Bruce Oldfield and comedy duo Vic Reeves and Bob Mortimer have featured in the consumer campaign, carried by music magazines *Q* and *Mojó* as well as men's magazine *GQ*. Thomas explains, "The primary audience is those consumers who have dishes and cable already. As a result we are running the press campaign in the October-December issues of *Sky TV Guide* and other cable listing magazines."

Five TV ads on the same theme are being rotated on the satellite and cable channels and individual cable franchises are running their own channel promotions until the end of October.

Einstein emphasises that the advertising activity is being underpinned by a variety of promotional ventures, including a joint campaign with music multiple HMV, and a presence at Manchester's annual music industry convention In The City, the Live 94 exhibition at Earls Court, the *Q* Show and the London Music Show.

The launch event, to be held on September 30 at the Camden Town's historic music venue the Roundhouse, is described by Einstein as "very exciting with some major surprises". Meanwhile, a four-week on-air competition will give away a round-the-world trip with stop-offs at sites with music connections. The winners also meet celebrities and attend a major concert at a leading US concert venue.

"We're extremely pleased with the way the campaign has developed in that it works for the both trade and consumers. It turns out that a lot of the trade are also our consumers and the feedback they have given has been filtered back into the promotional and marketing process," Einstein says.

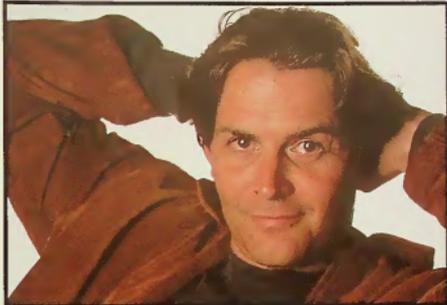
THE 'LAUNCH QUEEN' REIGNS AGAIN

"I seem to have gained the reputation as some sort of 'launch queen'," exclaims VH-1 executive producer Frances Naylor, who has been responsible for co-ordinating virtually every aspect of the new channel in its final, crucial stages of development.

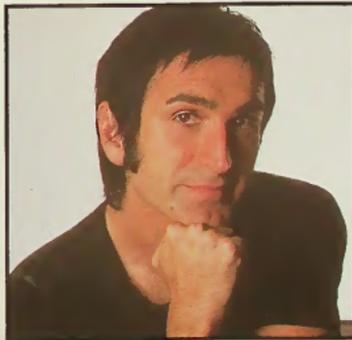
"Frances has done a terrific job in putting together this excellent team," says MTV Europe president Bill Roedy. "She has been able to draw on valuable experience and put it into action at VH-1." Naylor, who joined MTV Europe in 1987 as head of production before the channel's launch, has earned her title by working on the birth of MTV Asia and MTV Latino.

"There is a lot of nitty-gritty work involved in a channel launch," she says. "It entails keeping a lot of plates spinning at once, but we have been able to assist here by the fact that we can draw on the resources of MTV Europe."

As executive producer, Naylor will continue to run the channel after launch. "The job has been made a lot easier by having excellent staff. Mike Kaufman in production, Tim Robinson on-air, Lois Ruben Aronow in programming/acquisitions and all the others have a clear idea about what type of channel it will be."



ROBERT SANDALL (ABOVE): A SCRIBE FOR THE SUNDAY TIMES, Q, MOJO AND ROLLING STONE; JULES CARLING (RIGHT): HER TV DEBUT CAME IN A QUORN ADD WITH RUGBY STAR HUSBAND WILL; PAUL KING (BELOW RIGHT): HAD HITS IN THE EIGHTIES WITH KING, PRESENTED HITS IN THE NINETIES AS ONE OF MTV'S VJs





WE INTERRUPT THIS PROGRAMME . . .

VH-1™

Playlist appeals to diversity of tastes

With potential viewing homes expected to reach more than 4m by the end of the 1994, VH-1 has concentrated on appealing to the "dynamic demographic" which its viewers represent to advertisers.

Sales controller Barry Llewellyn says, "Adults from 25 to 49 represent a generation in transition – most of the important things which happen in a person's life happen in these years. We call them 'destiny controllers' – the future of satellite and cable television rests in their hands, they are possibly the most important type of consumer."

As well as being commercially astute, discerning and reasonably accessible, there is one characteristic which marks them out from the younger audience which watches MTV, says Llewellyn, who joined MTV Europe in 1987 and previously worked in national advertising sales at ITV.

"This age group tends to be non-tribal in their musical tastes. When you're younger you tend to follow one style or genre, but, as you mature, your tastes widen and music, in particular, becomes a common bond and emotional trigger."

He reveals that focus groups identified a wide range of artists they would like to see on the VH-1 playlist, from The Cranberries to Sade, from Aerosmith to ZZ Top. The groups also thought VH-1 should be sophisticated, informed and innovative in its approach, which prompted creation of a schedule based on the long-form format.

MTV Europe director of advertising sales Frank Brown says, "To start with there is a centre break-only policy at VH-1. Other cachets include a credible programming environment and an advertising neighbourhood which enables suitably focused brands to benefit from and share in the on-air look of the channel."

Brown, who joined MTV in 1988 from advertising agency Maslin, Rees, Flitton & Partners, says that a principle trading attraction is VH-1's affordability and guarantee of audience purity. "This means there is very low wastage for advertisers of products aimed at 25- to 49-year-olds. The vast majority of broadcasters, agencies and clients accept they waste a good proportion of their advertising on non-target audiences, whereas we are a vehicle which allows them to address their consumers directly at a competitive cost."

He points out that there are several factors which create VH-1's trading personality, including the fact that it is consumer focused, offers commercial integrity and is brand-conscious. "We also provide an investment priority to the product," he adds.

Llewellyn adds, "VH-1 will have a higher distribution index in the urban areas across the UK. A lot of premium brands, say top fashion suits, are only available in the major UK cities, which is exactly where a large number of VH-1 viewers live and work."

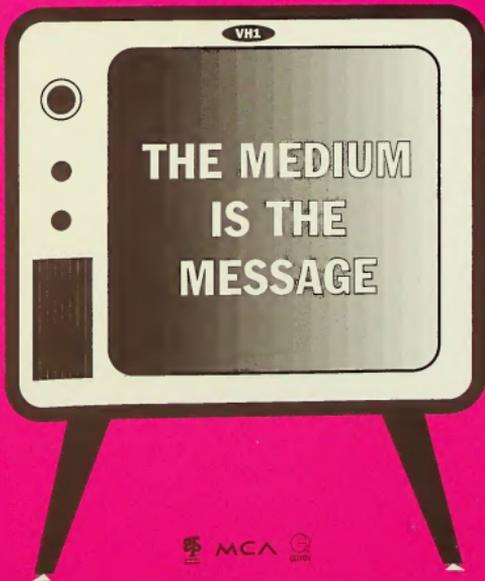
According to Brown, there are a number of reasons why advertisers will be attracted to VH-1. "Our sales strategy is such that we have a dedicated team selling a brand," he says. "This is a national brand, which means that agencies won't encounter the pan-European advertising structure which MTV operates."

Meanwhile, VH-1 advertising and marketing teams are keeping quiet on the details of advertising and sponsorship deals until the day before launch.

The channel has revealed that electronics hardware supplier JVC is to sponsor the launch party which is being held at the Roundhouse in Camden Town, north London on September 30.



SAMANTHA NORMAND: REVIEWS MOVIES FOR THE DAILY MIRROR AND HAS ALSO WRITTEN FOR COSMOPOLITAN, THE SUNDAY MIRROR AND RADIO TIMES AND PRESENTED SHOWS FOR TVS, LWT AND ANGLIA TELEVISION



music week

Editor-in-chief: Steve Redmond. Managing editor: Selina Webb. Contributing editor: Paul Gorman. Group production editor: Duncan Holland. Designer: Fiona Robertson. Sub-editor: Paul Vaughan. Ad manager: Rudi Blackett. Deputy ad manager: Judith Rivers. For Spotlight Publications – Group special projects editor: Karen Faux. Production controller: Jane Fawke. Executive Publisher: Andrew Brain. Printed by Pensord Press.

VH-1™

VH-1's launch team

MTV NETWORKS EUROPE

CLOCKWISE FROM TOP LEFT: **BILL ROEDY** - PRESIDENT, **MONIQUE AMALURY**, DIRECTOR OF CORPORATE COMMUNICATIONS, **LOUISE ANGLUS** - DEPUTY DIRECTOR OF ADVERTISING SALES, **HARRETT BRAND** - DIRECTOR, TALENT & ARTIST RELATIONS, **FRANK BROWN** - DIRECTOR, ADVERTISING SALES, **PETER DOUGHERTY** - CREATIVE DIRECTOR, **PETER EWINGTON** - DIRECTOR, MARKETING & NETWORK DEVELOPMENT, **CHRISTINE GORHAM**, DIRECTOR OF PRESS & PUBLICITY **CHRIS GRIFFIN** - MANAGER, NETWORK DEVELOPMENT, **BRENT HANSEN** - DIRECTOR, PROGRAMMING & PRODUCTION

**VH-1**

CLOCKWISE FROM TOP LEFT: **MIKE KALMAN** - HEAD OF PRODUCTION, **BAURIE LEEWELLYN** - SALES CONTROLLER, **FRANK NAYLOR** - EXECUTIVE PRODUCER, **STUART PINCHES** - LAUNCH DIRECTOR, **TIM ROBINSON** - HEAD OF ON-AIR, **LOIS TUBEN ARONOW** - HEAD OF PROGRAMMING & ACQUISITIONS, **GILES THOMAS** - MARKETING MANAGER



5-4-3-2-VH1

Good luck with the launch from your friends at wea.



- MOVING ON UP (TAKING MOVING MIX) Yello
 WHEN DO I GET TO GOING MY WAY (SPARKS) THE GRID/THE RAPINO BROTHERS/
 PRO-GRESS/MEIN BEHIND MICROBOTS) Sparks
 FRIENDLY PRESSURE...theJays
 RU SLEEPING INSIDE
 ROMANTIC TALK (SATOSH TOMIE/SUPER DJ CLARK KENT) Petra Featuring Yo-Yo
 AFRO PUFFS EXTENDED REMIX (G-FUNK REMIX) (INSTRUMENTAL) The Lady Of Rage
 HELLOPUS (THE CITY OF THE SUN MIXES) Blanco De Gato Planet Dog/Ultramate
 HOW SWEET THE SOUND (HOW SWEET THE SOUND MIX)/AMAZING GRACE MIX (BUSTED MIX) Toribright Cowboy
 SPRING (CLUB MIX) (DUTCH REMIX) (TALL PAUL REMIX) (PEGASUS DUB) (Phoney Fabrics US Eight Ball)
 TROUBLE (REMIX) Joi Cardwell
 LEGENDARY CHILDREN (ALL OF THEM QUEER) (JAZZY) Holly Johnson Club Tools 4/pack
 SUMMER RAIN (WAKERBEE VOCAL MIX)/ZAGZIG (JAZZ MIX)/(NEVER LIKE THIS DUB) VYAPP
 Cool Steel and Leahshah
 STEAM (OVERWORLD HAZE MIX)/(OVERWORLD DUB) (P&G MIX)/(MAN CITY MIX/DUB) WARRP
 UETA HOUSE OF FUNK MIX) East 17 London
 SWEETNESS (WEST END MIX) (THE MELLOW DRUM & BASS MIX) Michelle Gayle RCA
 GIMME ALL YOUR LOVE (MOBILIUS LOOP TOP MIX)/(EVOLUTION'S HERBAL ZEE MIX) (DONT KILL YOUR LOVE) (Joshua Brown & Kim Maseela/SOMEBODY ELSE'S GUY) Jasevich
 Brown Love Me The Right Way) Metabelle Ding Dang Bell/Arista doublepack
 IMAGINATION (THE BELOVED MIXES) Behind Some
 WORK (OJ ASSASSINATED MIXES)/UNDER ME SENSEI (BANANA MAN) MAN) Barrington Levy MCA
 MY LOVE (People Underground) Freeway Inc.
 IMA BITCH (HOUSE NATION MIX)/GATEWAY MIX (D) WATERBURY'S MIDNIGHT/RICKY'S DELICIOUS MIX (D) Bp UHM

- 27 **3-4** HOW DO YOU FEEL (PLATONIC REMIXES) Yello
 28 **3-5** WHEN DO I GET TO GOING MY WAY (SPARKS) THE GRID/THE RAPINO BROTHERS/
 29 **3-5** PRO-GRESS/MEIN BEHIND MICROBOTS) Sparks
 30 **3-5** FRIENDLY PRESSURE...theJays
 31 **3-5** RU SLEEPING INSIDE
 32 **3-4** ROMANTIC TALK (SATOSH TOMIE/SUPER DJ CLARK KENT) Petra Featuring Yo-Yo
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 49 **3-4** IMA BITCH (HOUSE NATION MIX)/GATEWAY MIX (D) WATERBURY'S MIDNIGHT/RICKY'S DELICIOUS MIX (D) Bp UHM

- 24 **2-4** HOW DO YOU FEEL (PLATONIC REMIXES) Yello
 25 **2-4** WHEN DO I GET TO GOING MY WAY (SPARKS) THE GRID/THE RAPINO BROTHERS/
 26 **2-4** PRO-GRESS/MEIN BEHIND MICROBOTS) Sparks
 27 **2-4** FRIENDLY PRESSURE...theJays
 28 **2-4** RU SLEEPING INSIDE
 29 **2-4** ROMANTIC TALK (SATOSH TOMIE/SUPER DJ CLARK KENT) Petra Featuring Yo-Yo
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VH



tune of the week

miss jones 'don't front' (stepsun/tommy boy)

Soul Miss Jones delivers the stinkiest of soul voices over one of the sweetest soul cuts out of this week, produced by Mary J Blige remixer, Tumbling Dice. Miss Jones is well known out in New York having previously worked with Doug E. Fresh and the Beatnuts. She even has a show on top US radio station Hot 97 but it's here that she kills 'em dead. Pure soul. pure soul. **pp**

house

KC FLIGHT 'Bot Dun Bor' (Redika). One of those artists from the late Eighties that everyone thought had disappeared pops up with a great tribal house groove with a catchy rap which features an infectious hook that sounds something like the title. There's an old school feel to it with reference to some of the Jungle Brothers house outings but that can be forgiven since it's a real funky and expressive track and a welcome return from an old face. **dd**

HAVANA 'Outland' (Limbo) Tough, moody, epic. oil could be used to describe this track. Three different mixes give you the choice of how hard you like it. For me the Winc mix on the flip side does it best. Tasty acid lines flow around simple, catchy melodies! Try the Blanco mix for a lighter feel with subtle beauty. **dd**

BASIA 'Third Time Lucky' (Epic). Ignore the bizarre and trusty awful Vocal Mix and head straight for the Roger Sanchez anthems. The former Matt Bianco vocalist is given the full WR garage treatment in a fairly routine way but the Sanchez mixes have the right ingredients to ensure hands touch club ceilings. One for the 'velibies' box. **dd**

HANSON & NELSON 'To Luv' (Effective). It seems to be very much in vogue for indie dance labels to re-release their finer

moments and try to captivate on the ever increasing audience for house music. This re-release comes in an even more energetic new mix that retains the bang to the beat of the drum hook and funky guitar and gives the track a whole new momentum. Excellent and worth buying even if you have the original. **dd**

THE BURGER QUEENS 'House Fever' (Sound Of Ministry). The Queens' first outing for Ministry and what a crocker House Fever is tough, funky and generally sexy all over. The breakdowns are pure cheese but they wouldn't have it any other way. Flip it over and a more straight up feel keeps it all kickin' along. Excellent! **dd**

swing

DEE FREDRIX 'Live My Life' (East West). It's good to see singers putting their trust in slow swing tracks instead of just housing it up all the time even if it means that they'll be relying on radio to break them rather than clubs. There is a house mix for DJs but it takes a back seat to the several groovy slow versions that exploit the sexy feel of this song to the full. Excellent vocals and cool production. **dd**

JOE 'All Or Nothing' (Mercury). From one of the best swing albums of last year comes one of its finest tracks,



albeit a bit late in the day and well after the American issues of its 2-inch remotes. If you love the track as much as I do, you'll find this assortment of sparse, alternative r&b mixes necessary for your collection while its attempt of a national chart placing may be somewhat antithetical. **dd**

techno

MOBY 'Feeling So Real' (Mute). Another uplifting techno track with vocals from the slightly odd Moby, but does it really have to be so fast? The Unashamed Ecstatic Piano Mix is slower but still moves along at breakneck speed, as do the mixes by Westbam (very Euro-techno) and Roy Keith (full of jungle breakbeats). There's some more traditional 'old school' mixes that are reminiscent of Todd Terry which makes it a good value package but someone should really tell Moby to take it easy sometime. **dd**

COSMIC BABY 'Fantosis' (Logik). Another awesome, elegant work from Garmory's celestial harmonies mix builds slowly before the insistent piano line and beats hammer in. The talking drums mix is just acidic beats and little more while remix it is a sort of discoth-energy version featuring lots of atmospheric strings. Another masterpiece if not quite as compelling as 'Loops of Infinity'. **bb**

SALT TANK 'S14 Sampler' (Internal). One of the best new bonics of 1994 preview their upcoming second mini album with this three tracker. Imagine the pop sensibilities of New Order combined with the imaginative techno flair of Orbital and you have a close approximation to the wonders of Salt Tank. Like the Hornall Brothers, this duo are set to storm the club and mainstream charts. Dig the new breed. **dd**

TECHNO ULTRAMARINE 'Hymn' (Blanco y Negro). The ubiquitous u-zig pops up on another package of remotes for this mellow folk-techno group, along with Luke Slater, Paul Sampson, Sugar J, Mouse On Mars and Kevin Ayers. They retain enough elements of the original yet have new ideas

every time. The end result is an album's worth of mixes and variety. Predominantly ambient in feel, the Hymn remixer's reflection a wealth of artistry from both sides of the mixing desk. **dd**

SHIMMON & WOLFSON 'Electric Blue EP' (Jom). A four tracker of British techno that features some great driving basslines, quirky synths, sounds, samples and all sorts of interesting sounds. All four tracks are well produced and have great rolling percussion, particularly 'Hissy Mental' and 'Get Naughtily' and are typical of the quality we have come to expect from this label. Essential. **dd**

THE AUTEURS 'Vs u-Zig' (Hut). Boy, where do you start on this one? Quinlessantly English indie group has its three minute guitar pop songs totally overlooked - beyond recognition - by the Rephlex label's u-zig. 'Lenny Valentino' comes in three long, beautifully crafted versions with only the guitar and the vocal treatments remaining from the original. The mood is reminiscent of Endo's mixes of The Grid's 'Heartbeat' and this production is just as exquisite. Best of all is the drifting ambience of 'Daughter Of A Child' which is stunning. **dd**



shimmon & wolfson

OCTOBER 3

MOZAC

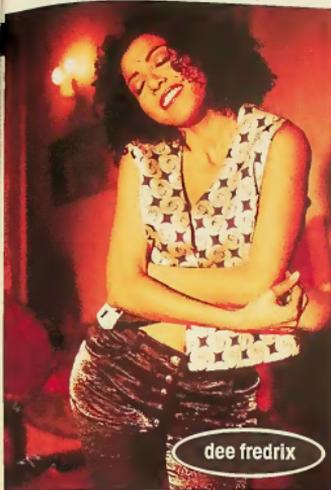
NOTHING IN THE WORLD

ON THE MIX MOTIV-8, WAG YA TAIL

FROM MANCHESTER WITH LOVE

23

REGULATE
20 25
RUE WOOD



dee fredrix

lyrics and strings, into the old time reggae sound and then bang. B-Line, wicked beats and vocals. It's going to be as big as the original

DJ KRUST 'Jazz Note' (V). Real jazzy hardcore on this one. Has a nice jazz key to begin with, some serious funky beats happening and ruff or sounds building on the drums. Excellent journey music for the advanced dance crowd

DANCEMASTER 'Heavy' (Dub Plate). This has ruffness all the way with pure drum and bass for the junglist crew. Militant beats cut up the max matching style. There's also a most critical B-line involved on this boggie

garage

BOOMSHANKA 'Be A Witness' (Explicit). A very stylish garage production that could easily be American - waiting diva vocals over a rhythmic piano, skipping beats and just a hint of tribal drums. The song isn't that catchy, but the production is so good this could get played for that reason alone. Good organ-led dub on the B-side

rap

SHAYDZE OV COLOUR 'Somewhere In Time' (Natural Response). An excellent British rap excursion that does what many other UK outfits fail to do - keep it simple. They've found a hypnotic beat backing which features a couple of bits of plinking piano and stuck to it. The rather nasal rap works great and has you nodding all the way through

hip hop/dub

ZEN 1222 'Black Jesus' (Ninja Tune). A four-beat collision between hip hop and jazz with some real soulful sax sounds riding over funky breakbeats. Theloniuss Monk seems to be remashed here so he may have been part

jungle

SHY F.X. 'Gangsta Kid -remix' (S.O.U.R.). This has to be the junglist lick of the moment! It kicks off with the ruff gunshot

of this production. The 'Monks Dream' is even fast enough to be slipped in to a house set if you dare

reggae

GARNETT SILK 'Lord Watch Over Our Shoulders' (Greensleeves). Religious content has never been seen as a big seller but when a rasta incorporates it into a reggae tune then it's regarded as cool. Garnett is famous for his warbling voice in reggae circles and this cut has him on familiar territory. Let us pray he keeps up this standard when he releases his debut on East West

BLAK MAYL 'Evri Badl Gee' (The Total Record Company). Young Trinidadians are come up with a new style which

the floor will go bananas
bangin' bunch of beats
peel back your ears
fruity
for monkeys only

combines raggga, rap, calypso and a heavy dose of swing vibes. The ruffly rapping is caught between Wicks-N-Effects and Red Dragon and the musical package is a totally infectious swing thing. Eclectic, with its heart in the right place



moby

soul

VERONICA LYNN 'Make Up Your Mind' (US RCA). It's not until the B-side that you discover an excellent urban two stepper and it comes as no surprise to see it credited as the album mix. With some warm chords and keyboard effects, and a sensitive vocal it sits comfortably on the dancefloor alongside current beat ballads from Aaliyah, Bon Ivy etc and shows promise for a forthcoming album 'Diamond In The Rough'. Among the stogy remixes there's a tasty bonus cut 'Best Times Of Our Lives'

STATUS IV 'Deliver' (US Federal Double-pack). It was exactly 10 years ago when Status IV hit the UK charts with 'You Ain't Really Down', and they return with an absolute

monster of a new soul tune. Packaged like a promo, this double pack brings you one 12-inch of original versions in contrasting styles, then a second 12-inch of remixes delving further into swing, hip hop and no nonsense house. The opening 'Doc Baron Full' mix is awesome with its subtle funky beats, infectious guitar hook, simulated strings and everything that goes into making a soulful dancefloor anthem, a powerful vocal that belts out at you. It's reminiscent of all those soul westender classics, even if the drum hook and brief rap injection is very Nineties

jungle

SHY F.X. 'Gangsta Kid -remix' (S.O.U.R.). This has to be the junglist lick of the moment! It kicks off with the ruff gunshot

the video is currently on heavy rotation on MTV.
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beaumont hannant
"ormeau"
released 24th october

12" with lida husik (vocals) genp (x) 33
12" with joseph johnson (guitar) genp (r) 33
cd with lida husik & joseph johnson genp (ed) 33



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21	26	FOREIGN
22	27	SEARCHING
23	28	I SWEAR
24	29	OH ANA
25	30	GROOVE
26	31	DON'T STOP
27	32	HUG MY
28	33	WHAT'S
29	34	TROUBLE
30	35	WHEN C
31	36	WE ARE
32	37	HERE DON
33	38	STAYING
34	39	ORIGINAL
35	40	GOOD TH

OOH
OR
TOP T

VF



L.W.S. "Gosp" (TransWorld/UMM TRAVEL) & Wipacop drummed atவர் journey Italian jumper shuffling an old gospel group's vocal through 127.79pm Jubilee Time on Underground Music Movement (import last winter), bounding 126.89pm Bottom Dollar Stamp, 127.19pm Mathews's Pumped Up Dub, fruitily honked 127.89pm Spunk Spunk Cheeky, more coherent. **0-127.6-09pm** Gospel Train and unreleased 127.99pm DJ Waller's Club Mixes, gimmicky enough to have Drop-like potential. **ROLLING STONES** "You Got Me Rocking (The Paul Oakenfold Remixes)" (Virgin VST 1516), Oakenfold & Osborne add tribal drums, wailing Anita Jorel and various keyboards to Jagger & Richards' guitar yowled strutting rock in still raunchy 126.49pm Perfecto, cooing 126.19pm Sexy Disco Dub and similar bippy Tracey Mixe. **HEAVY D AND THE BOYZ** "This Is Your Night" (MCA/UpTown Records MCST 2010), Teddy Riley's infectious rolling 106.89pm Album Version combines George Benson's "Give Me The Night" guitar with Kool & The Gang's "Ladies Night" chant, but an subtlety is lost here of course in speeded up jangly jiggling hip house 121.29pm BGG's Big Boss Groove and

Dub, echoing percussive honked and bleated 123.99pm Sweet Factory vs Global Sista Dub. **ERIK We Got The Love** (PWL International PWT 305), Lindy Layton's catchy two years oldia completely revamped as a soaring glorious gospelish camp hipwack promo in Lowland's bounding jangly 128.29pm Mainstream and stately 130.19pm Dub Piracy; Paul Gale's breezy bass rumbled jiggling 0-127.9-127.89pm Club Mix, 127.6-128.99pm Club Dub and percussive lurching 0-124.29pm PG Types original producer/writer Steve Moe's organ choral centering 125.89pm Maristeam and 125.19pm Dub Piracy, eye (obey viber averting) "Groove Of Love" (MCA/Casoline Alley MCST/MCSX 2007), yet another stinky US girl group's sinuous grin grinder in stings 90.29pm Album Version and starker 89.99pm Willifant Heybert Mix, or indelible speeded up unrelated stately galloping 124.19pm Bottom Dollar Dub and monotonously chugging 120.99pm Groove Of Dub, plus separately 12-inched excellent "Love Music" (shilly rumping) 120.99pm Groove Of House (like the latter Dub, by David Morales) and suitily 90.29pm Tary Dofar Mixes. **SUZU CARR** All Over

Ma' (Cowboy Records RODEO 94712, 3M/5M), Will To Power singer's melodic fluffy percussive leaper, hipwack promoted with bounding 125.99pm Delarime Club, scampering 127.89pm Association Squares, patting Association Unbelievable Dub, striding 126.19pm Doc & Brian Club, flurrying 126.89pm Mixmaster Club, chugging 126.99pm Mixmaster Dub, Robin S-ish jiggling 0-127.99pm Original Mixes... T.W.N. "La Cucaracha" (German Dance Street DST 1231-12), cheerily catchy Argentinian disco treatment of "La Cucaracha" with galloping 0-141.79pm Club, Rove Your Love, 0-137.19pm Spanish Remix, 135.19pm Radio Edit and 137.19pm Marchin' versions, samba style 0-115.19pm Rave Mix, like another Birdie Song for pop jacks. **T.T.F. THE TIME FREQUENCY DREAMSCOPE** (Internal Affairs Recording Co. KGB 015, BM), sniffling girl squawked Euro-styia cheery 0-134.4-09pm raver originally out as "Take Me Away" on last summer's The Powers Zone EP, promoted without its flip... **KHALED 'N' SAL 'WASS'** (Going Global Series/Borcity 653 693-1, ADD) Aghem "na" star discolored in DJ Dimitri's patterning Almost/er/Santana-ish 0-

120.9-09pm Jamming The Casbah, dubbing The Casbah and 0-120.79pm edit, plus 0-124.99pm Mix De Lo Mission (Te: House) from "Kholod Remixed"... **HOME ALONE LOAD 17**, 0273 738527), classy cool jazz-lunk in loopy bossy 112.99pm Original Six and Keyboarded 0-112.99pm Funky, or so-so solid in galloping 128.99pm House and even more percussive Dub Mixes... **THE TYKEL CORPORATION** "You're Not Here" (Cooltemp 12 COOL/COUL 292), jaunily harmonic gulf bitter-sweet strong commercial song let down by its 124.89pm Lovelind, 124.79pm Serious Itops, 0-123.99pm One World '12' and '7' Mixes, separate 124.89pm Serious Rope, 127.99pm Lowland, 131.99pm Diss-Cups Dubs. **EAST 17** "Stream" (London LONXDJ 353), out in jacking style too but promoted on 12-inch hipwack just as industrial hip-house with Development Corp's steam driven judary galloping 0-128.29pm Overworld and guitar yowled more italo style 128.29pm Man City Mixes, Paul Newman & Greg Dorian Yalder's piano stabbed bippy frantic 0-135.29pm P&C and syllables spilling slack 135.7-09pm P&C Vocal Mixes, plus "Deep" in lazily lugging slow Dr.John The

Night Tripper-ish 91.99pm Dubs, House Of Funk Mix... **NAOMI CAMPBELL** "Love & Tears" (Epic 660835 6), braafly awyer's atmospheric sultry 0-87.99pm Youth, soulful starker slinky 0-87.9-09pm Southsack & Karlin or bounding janky 0-128-09pm Doregon Mixes... **GREEN COOKIE COLLECTIVE** "Bring It On Home" (Pulse-8 12 LOSE 73, 3M/5M), Boney M-ish rolling 96.79pm pop reggae teacher promoted at first (as by UCC) just with its white labelled B-side's sleeping bounding 129.99pm Almost Victious Dub... **ACE OF BASE** "Happy Nation" (London AGEX 3), last autumn's minor hit rumbling also Boney M-ish 0-95.89pm starker more more starker remixed on promo-only 12-inch... **PRICKLY PAIR** featuring DJ Mazy Jazz "Liquidator (Alain) No Oas Greater" (Mercury MEXR 411), Hamy-J. All Stars' jaunty organ piped reggae smash from 1968 in beatily jiggling 92.99pm pop revamp with added droning rap, or instrumental original-like Version and ghosting percussive dubby Patch Bay Mix... **ORBITAL** "Are We Here?" (Internal LIAR 15, P), girl wobbled groove complex, puzzly time signoured strutting 0-143-09pm Who Are They?, 1439pm Do They Hear, eerie galloping bippy 0-1439pm They Did it.

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In **The City '94** proved to be one of the best to date for the clubbing fraternity. Loads of parties and a healthy smattering of gigs meant that the likes of **Cowboy's Charlie Chester** (who was suffering on



Tuesday) and **Pulse 8's Steve Long** (who doesn't even know what Tuesday is) had even less sleep than usual and everyone had a damn fine time... Party of the week was the launch party for the **Back To Basics** and **L'Attitude** labels at the Paradise Factory. Rammed to the gills, all three floors pounded until 4am when the faithful were left begging for more... The same night, the **Cowboy crew** hit Home but with rather less impact, according to some... **The Planet 4 Communications** bunch took over the floor above **RM's** in The City office for a modest soiree until the early hours in very plush surroundings... A close second to the Back To Basics bash was **frr and Vogue's** do at The Isobar with **Pete Tong** rocking the main room and **Daisy & Havoc** chilling in the second bar... The opening night party at The Hacienda, featuring **Drum Club** and **System 7**, had its show stolen by **Ambidextrous**, a man who was exactly that on his banks of



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Includes the singles 'Galactica Rush' and 'Friendly Pressure'.
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...latest

Danny Campbell's first single for Mushroom Records believed to be 'Stand Up' and new album features productions from Eric Kupper, Tom Frederickse, Moller and Paul Goniel...

New Westbam single 'Bam Bam Bam' includes Moby and Jack Frost mixes...

& pieces

keyboards... Also impressive were **808 State** who dubbed a stack of new rhythmic and very dubby tracks at The Academy with able support from **Spooky...The Grid** (pictured) and **K-Klass** also stormed the Academy at the end of the conference... The jungle night of **Sankeys Soap** was also a bit of a stormer with **UK Apache** and **Shy FX** the stars... The loudest voice at the dance seminars was that of **The Development Corporation's Johnny Jay** who was determined to have the last word whenever he could. Also poor Johnny was stunned when, as he was criticising the major labels, **Virgin's Rob Manley** asked him whether he would accept a job at a major. An embarrassed silence followed... **The Dance Aid Trust** dinner at Manchester United football ground managed to raise **£6,000** with the items auctioned including Arsenal player Kevin Campbell's football shirt and **RM's** front page... **George Clinton** is regrouping **Parliament/Funkadelic** for a new album featuring **Primal Scream's Bobby Gillespie** which will come out via The Brothers Organisation... Back down south, **Fat Cat Records** is sliding round the corner from its current **Mormouth Steel** address. As of October 1, the company can be found at 19, Earham Street... **AND THE BEAT GOES ON!**



gloria

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21	26	FOREIGN SWORD	Rozzi Taylor & Yozzo	Pop/Rock
22	27	SEARCHING	Dark Black	Pop/Rock
23	28	I SWAG	Au-4-De	Pop/Rock
24	29	OH AM! (G-Spot)	Wayne Marshall	Soul/R&B
25	30	GROOVE OF LOVE	EVE	Pop/Rock
26	31	DON'T SAY IT'S OVER	Gen	Pop/Rock
27	32	HUG MY SOUL	Saint Ensis	Pop/Rock
28	33	WHAT'S UP	DJ Man	Pop/Rock
29	34	TROUBLE	Sammy	Pop/Rock
30	35	WHEN CAN I SEE YOU	Barrage	Pop/Rock
31	36	WE ARE THE PIGS	Sam	Pop/Rock
32	37	HERE COME THE GOOD TIMES	A Hour	Pop/Rock
33	38	STAYING OUT FOR THE SUMMER	Dazy	Pop/Rock
34	39	ORIGINAL NUTTAK	UK Avenue Star FX	Pop/Rock
35	40	GOOD TIMES	Eve Brouil	Pop/Rock

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HOT

OUT THIS WEEK

●	THIS IS YOUR NIGHT - HEAVY D & THE BOYZ	(MCA/UPTOWN)
●	SPACE COWBOY - JAMIROQUAI	(SONY S2)
●	CIRCLE OF LIFE - ELTON JOHN	(ROCKET)
●	THE BEST OF MY LOVE - CJ LEWIS	(BLACK MARKET)
●	SECRET - MADONNA	(MAVERICK)
●	KEEP STEPPIN' - OMAR	(RCA)
●	YOU GOT ME ROCKING - ROLLING STONES	(Virgin)
●	GIMME ALL YOUR LOVIN' - KIM MULLIS & JASON BARK	(A&M/Big Top/Die/Dog)
●	IF I (LOVE YOU MY NUMBER - PJ & DJUNCAN	(TELSTAR/XS RHYTHM)
●	MY IRON LUNG - RADIOHEAD	(PARLOPHONE)

10 HOT HITS TIPPED TO CHART NEXT WEEK

20	25	BROTHER SISTER	The Brand New Waves	Anti-Defiant
21	26	THE COMMITMENTS (OST)	The Commitments	MCA
22	27	HAVE A LITTLE FAITH	Joe Cocker	Carmel
23	28	ELEGANT SUMMING	M Point	RCA
24	29	THE ULTIMATE COLLECTION	Boyz n the Berraz	Virgin
25	30	LIVE WOOD	Paul Weller	Capitol
26	31	THE GLORY OF GRESHAM	Liam Adams/Woods	Mincart
27	32	GREATEST HITS	Quin	Parlophone
28	33	UNPLUGGED	Eric Clapton	Box
29	34	THE DIVISION BELL	Phish	EMI
30	35	HONEY	Rudolf Paltzer	EMI
31	36	MUSIC BOX	Melanie Cury	DeLuxe
32	37	MAMOUNA	Brow Fade	Virgin
33	38	BACK TO FRONT	Lenny Heat	Phonogram
34	39	GUTTERING PRIZE	Suzuki Music	Virgin
35	40	SCAL	Scal	ZTT

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JOSHUA KADISON

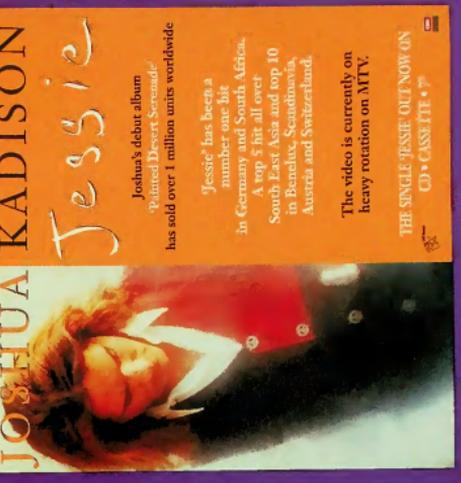
Jessie

Joshua's debut album 'Painted Desert Serenades' has sold over 1 million units worldwide

'Jessie' has been a number one hit in Germany and South Africa. A top 5 hit all over South East Asia and top 10 in Bangkok, Scandinavia, Austria and Switzerland.

The video is currently on heavy rotation on MTV.

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ROCK

This Last

1	1 BORN DEAD	Body Count	Virgin R5YND 2 (E)
2	2 THE HOLY BIBLE	Manic Street Preachers	Epic 474212 (2M)
3	3 NEW STRANGER THAN FICTION	Bad Religion	Dragnet 477342 (SM)
4	4 SUPERUNKNOWN	Soundgarden	A&M 540152 (FM)
5	5 NEW SHELAC AT ACTION PARK	Shellac	Touch And Go TG141 (SRD)
6	7 NEVERMIND	Nirvana	DGC DGC2 2425 (BMG)
7	5 SWAGGER	Gun	A&M 540254 (FM)
8	11 GET A GRIP	Aerosmith	Geffen GED 24444 (BMG)
9	6 HOW TO MAKE FRIENDS...	Terrorvision	Total Vegas VEGASC2 (E)
10	NEW WITHOUT A SOUND	Dinosaur Jr	Blanco Y Negro 450999332 (2)

11	3 WORLD DEMISE	Orbituary	Roadrunner RR 8952 (P)
12	9 SO FAR SO GOOD	Bryan Adams	A&M 540152 (FM)
13	9 BURN MY EYES	Machine Head	Roadrunner RR 90168 (P)
14	14 IN UTERO	Nirvana	Geffen GED 24536 (BMG)
15	20 TROUBLEGUM	Therapy?	A&M 540192 (FM)
16	12 BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 795956812 (W)
17	8 GREATEST HITS	Whitesnake	EMI COEMO 1005 (E)
18	NEW DOOKIE	Green Day	Reprise 9362455292 (SM)
19	17 RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472242 (SM)
20	10 THIRSTY WORK	Status Quo	Polydor 9523672 (F)

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COUNTRY

This Last

1	1 INGENUE	KD Lang	Sire 7599268402 (W)
2	3 IN PIECES	Garth Brooks	Liberty CDE5T 2212 (E)
3	4 THE LAST WALTZ	Daniel O'Donnell	Ritz RITZCD 0058 (P)
4	2 READ MY LICKS	Chet Atkins	Columbia 4746282 (SM)
5	5 NO FENCES	Garth Brooks	Capitol CDE5T 2136 (E)
6	7 A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RITZCD 702 (P)
7	6 WHO I AM	Alan Jackson	Arista 7432121682 (BMG)
8	11 COWGIRL'S PRAYER	Emmylou Harris	Grapevine GRACD 101 (F)
9	9 THE WAY THAT I AM	Marina McBride	RCA 4321193282 (BMG)
10	10 ROPIN' THE WIND	Garth Brooks	Capitol CDE5T 2182 (E)

11	16 COME ON COME ON	Mary Chapin Carpenter	Columbia 471892 (SM)
12	12 FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RITZCD 701 (P)
13	8 SHADOWLAND	Kd lang	Warner Bros 9257242 (F)
14	17 I NEED YOU	Daniel O'Donnell	Ritz RITZCD 104 (P)
15	- KICKIN' IT UP	John Michael Montgomery	Atlantic 75572552 (SM)
16	20 THIS TIME	Dwight Yoakam	Reprise 9362452412 (W)
17	14 A LOT ABOUT LIVIN'	Alan Jackson	Arista AR1 187112 (BMG)
18	13 THE CHASE	Garth Brooks	Liberty CDE5T 2184 (E)
19	15 ABSOLUTE TORCH AND TWANG	Kd lang and The Redclines	Sire 9258772 (F)
20	- UNDEATH VOICES/OTHER RINGS	Nanci Griffith	MCA MCD 107926 (BMG)

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JAZZ AND BLUES

This Last

1	1 BREATHELESS	Kenny G	Arista 0782218642 (BMG)
2	2 NECK AND NECK	Chet Atkins/Mark Knopfler	Columbia 467432 (SM)
3	3 RE READ MY LICKS	Chet Atkins	Columbia 4746282 (SM)
4	4 RE BLUES ALIVE	Gary Moore	Pointblank CDV 2716 (F)
5	5 RE BLUES	Jim Hendrix	Polydor 5210372 (F)
6	9 MUDDY WATER BLUES	Paul Rodgers	Victory 828424 (F)
7	4 MONTAGE	Kenny G	Arista 256621 (BMG)
8	8 RE KIND OF BLUE	Miles Davis	Columbia 469632 (SM)
9	5 THE QUIET REVOLUTION	Ronny Jordan	Island CID 8009 (F)
10	3 JAZZMATAZZ	Guru	Cooltempo CTC4 34 (E)

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TSHIRTS

This Last

This Last	Subject	Description
1	1 Wallace & Gromit	Various
2	- Oasis	Faces
3	10 Superman	Logo
4	- Beavis & Butt-head	Various
5	- Blur	Girls & Boys
6	4 Therapy	Insane and Fingerface
7	6 Prodigy	Jilted Generation
8	20 Take That	Five Heads
9	3 Kurt Cobain	Rest In Peace 1957-1994
10	- Axl Rose	On Stage and All Over Print

© Music Week Compiled data collected from HMV (Bristol, Nottingham), Our Price (Peterborough), Tower (London), Virgin (Birmingham, Sheffield)

INDEPENDENT SINGLES

This Last Wks

1	1 INCREDIBLE	M-Beats/General Levy	Reck CDREK 45 (SRD)
2	NEW 1 ARE WE HERE?	Orbital	Internal LICD 15 (RTM/P)
3	NEW 1 WE ARE THE PIGS	Suede	Nude 10CD (RTM/P)
4	2 WILMOT	Sabres Of Paradise	Warp WAP 50CD (RTM/P)
5	NEW 1 DETROIT	Whiteout	Silverton 0RECD 66 (P)
6	NEW 1 THIS IS THE SOUND OF YOUTH	These Animal Men	Hi-Rise Recordings FLATSC3 (P)
7	3 EVERYTHING'S COOL	Pop Will Eat Itself	Infectious INFECT 90CD (RTM/P)
8	NEW 1 GET IT TOGETHER	Realfa!	Stress 12ST184 (P)
9	4 CALM DOWN	Chris And James	Stress 12ST138 (P)
10	NEW 1 I NEED SOMEBODY	Mr Peach	Olympic OLY1016 (V)
11	5 ON YA WAY '94	Johnny Jungle	Suburban base SUBBASE 044 (SRD)
12	6 LIVE FOREVER	Helicopter	Helicopter TIC 307CD (SRD)
13	NEW 1 NOW IT'S TIME TO SAY GOODBYE	Oasis	Creation CRECD 145 (SM/V)
14	NEW 1 HIGH FREQUENCY	Kitchens Of Distinction	One Little Indian JLS101 (V)
15	10 4 OBSESSION	Deep Dish Presents Quench	Tribal UK TRIBUK 014 (SM)
16	NEW 1 FORTUNES OF WAR	Ultra-Scum	Clubscene DCST 027 (P)
17	2 ASTRAL DREAMS	Fish	Dick Bros. DDICD 30AC24 (V)
18	3 ACID FOLK	Laurent Garnier	F Communications F02C 12 (V)
20	RE 1 ALTERED STATES EP	Perplexer	DEF 101 (SM/V)
		Black Science Orchestra	Junior Boys Dev J50 22 (RTM/P)

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INDEPENDENT ALBUMS

This Last Wks

1	3 DEFINITELY MAYBE	Oasis	Creation CRECD 168 (SM/V)
2	2 FILE UNDER EASY LISTENING	Sugar	Creation CRECD 112 (P)
3	7 6 SNIVILISATION	Orbital	Internal Dance TRUCD 5 (RTM/P)
4	5 EVERYONE'S GOT ONE	Echobelly	Faive FALV 3CD (SM/V)
5	NEW 1 LOVED	Granes	Dedicated DEE CD016 (RTM/P)
6	3 2 SHELAC AT ACTION PARK	Shellac	Touch And Go TG 141 (SRD)
7	4 2 SELF ABUSED	S*M*A*S*H	Hi-Rise Recordings FLATC 0 (P)
8	6 2 WORLD DEMISE	Orbituary	Roadrunner RR 8952 (P)
9	15 21 STACKED UP	Senser	Ultimate TOPPCD 008 (SM/V)
10	2 BREAKING BOUNDARIES	La Funk Mob	Mo Wax MW 023 (V)
11	6 BURN MY EYES	Machine Head	Roadrunner RR 90168 (P)
12	14 62 BUDET	Bjork	One Little Indian TPLP 31CD (P)
13	5 6 MARS AUDIOC QUINTET	Stereolab	Duophonic UHF DUHFCD 012 (V)
14	2 OFFICUUM	Jan Garbarek/Hilliard...	ECM 445382 (P)
15	NEW 1 EVERYWHERE (EP)	DJ Helt	Disco B EFA 12566 (SRD)
16	NEW 1 REMIXES	Janis Lizard	Creation CRECD 146 (P)
17	19 25 GIVE OUT BUT DON'T GIVE UP	Primal Scream	Creation CRECD 146 (P)
18	3 DOWN	Jessie Lizard	Touch And Go TG 130CD (SRD)
19	RE 1 PALACE BROTHERS	Palace Brothers	Domino Recordings WFLCD 14 (P)
20	RE 1 PANDEMONIUM	Killing Joke	Butterfly BFLCD 0 (P)

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2	ENJOY YOURSELF	Francis Fintlonnes	Anagram CDMGRAM 86
3	TOWARDS THE INFINITE BEAT	Psychic TV	Vislonyy VCD 002
4	GOOD VIBRATIONS PUNK SINGLES COLLECTION	Various	Anagram CDPUNK 06
5	ANAGRAM PUNK SINGLES COLLECTION	Various	Anagram CDPUNK 37
6	INSTANT PUNK CLASSICS 4-2-4	Notasmbles	Anagram CDPUNK 38
7	FRESH FRUIT FOR ROTTING VEGETABLES	Dead Kennedys	Cherry Red CDMRED 109
8	HEROINE	Nico	Anagram CDMGRAM 85
9			
10	DANCING IN THE RAIN	The Essence	Anagram CDMGRAM 82
11	THE BINGLES 1962-87	Red Lorry Yellow Lorry	Cherry Red CDMRED 109
12	I'VE GOT A GUN/AFTER THE LIGHTS GO OUT	Channel 3	Anagram CDPUNK 2
13	TOTAL CHAOS	Chaos UK	Anagram CDPUNK 26
14	CHINESE ROCKS	Johnny Thunders	Anagram CDMGRAM 70
15	NORTH MARINE DRIVE	Ben Watt	Cherry Red CDMRED 40
16	LEGENDARY BATAOAVE TAPES	Allen Sax Fiend	Anagram CDMGRAM 69
17	AMEN	Various	Richmond MONDE 13C
18	RIOT CITY PUNK SINGLES COLLECTION	Various	Anagram CDPUNK 15
19	TALK ABOUT THE WEATHER PAINT YOUR WAGON	Red Lorry Yellow Lorry	Cherry Red CDMRED 115
20	A DISTANT SHORE	Tracy Thorn	Cherry Red CDMRED 35

OCTOBER RELEASES

VICD 003	PSYCHIC TV - A Hollow Cost
VICD 004	PSYCHIC TV - Beyond The Infinate Beat
MONDE 19CD	CHELSEA F.C. - Blue is the Colour Album

CDGRAM 44	JOOZ - Hex
CDGRAM 80	ALIEN SEX FIEND - Inferno
CDPUNK 40	VARIOUS - The Rot Records Punk Singles Collection



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1 OCTOBER 1994

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It combines Radio One and IR play in a weighting system derived from latest audited listening figures. IR stations contributing data include:

102.6 FM Signal One; 210 Classic Gold; 2CR FM; 96.4 FM BRMB; Aire FM; Atlantic 252; BBC Radio 1; Beacon; Borders; Broadland; CNFM; Capital FM; Central FM; Chiltern Network; City; Clyde One FM; County Sound Network; Essex; Forth RFM; Fox FM; GWR FM; Hallam FM; Hereford; Invicta FM; Lines FM; MFM 103.4 & 97.1; Manc; Mercury; Metro FM; Meray Firth; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Red Dragon; SGR FM; Swansea Sound; TFM; Tay; The Pulse; Trent; Viking FM; Virgin 1215; Wymern.

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This Week	Title Artist (Label)	Last weeks IRM Playlist	Station with most plays
1	7 SECONDS Youssou N'Dour (East West)	P	MFM 103.4 & 97.1
2	I'LL MAKE LOVE TO YOU Boyz II Men (Mercury)	P	MFM 103.4 & 97.1
3	SEARCHING (Sha B) (Vivid Card)		Capital FM
4	RIGHT BESIDE YOU Sophie B. Hawkins (Columbia)	P	MFM 103.4 & 97.1
5	ENDLESS LOVE Luther Vandross & Mariah Carey (Epic)	A	MFM 103.4 & 97.1
6	STAY (I MISSED YOU) Lisa Loeb & Nine Stages (RCA)	A	Clyde One FM
7	SATURDAY NIGHT (Systematic)	A	Capital FM
8	KNOW BY NOW Robert Palmer (EMI)	A	Aire FM
9	CRAZY FOR YOU Lin Leese (Mercury)	A	Essex
10	RHYTHM OF THE NIGHT Corona (WEA)	P	Essex
11	CONFIDE IN ME Kylie Minogue (Decca/Concentric)	P	Essex
12	WHAT'S THE FREQUENCY, KENNETH? REM (Warner Brothers)	P	Aire FM
13	COMPLIMENTS ON YOUR KISS Red Dragon with Bronk & Tony Gold (Mersey 1)		Essex
14	FIREWORKS Roxyette (EMI)	A	Capital FM
15	WELCOME TO TOMORROW Snap feat Simon Armitage (A&O)		Aire FM
16	LOVE IS ALL AROUND Vusi Vusi (Prestige)	B	HEA FM BRMB
17	REGULATE Warren G & Nas (Jive Interscope)	A	Chiltern Network
18	ALWAYS Ben Jono (Columbia)	A	Aire FM
19	BLAME IT ON ME Dream (Magnum)	A	County Sound Network
20	HEART OF STONE Dave Stewart (East West)		Piccadilly Key 103 FM

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This Week	Title Artist (Label)	Last weeks IRM Playlist	Station with most plays
1	HEY NOW (GIRLS JUST WANT TO HAVE FUN) (Syn-Lapse) (Epic)		Chiltern Network
2	I SWEAR All-4-One (Atlantic)	B	Chiltern Network
3	PINEAPPLE HEAD Crowded House (Capitol)	B	Aire FM
4	YESTERDAY WHEN I WAS MAD Pat Sharp Boys (Parlophone)	A	MFM 103.4 & 97.1
5	LET IT GO Prince (WEA)	A	Aire FM
6	GOOD TIMES Eddie Butler (Geffen)	B	Capital FM
7	BODY AND SOUL Anita Baker (Elektra)	B	Capital FM
8	STEAM East 17 (Island)	A	Fair Radio
9	SO GOOD (Original) (EMI)		Piccadilly Key 103 FM
10	PARKLIKE Star (Epic)	A	Virgin 1215
11	SURE Take That (RCA)	B	Red Dragon
12	SWEETNESS Michelle Gayle (RCA)	B	Red Dragon
13	YOU GOT ME ROCKING The Rolling Stones (Virgin)	A	Mersey Firth
14	SECRET Madonna (RCA)	A	BBC Radio 1
15	WE ARE THE PIGS Suede (Nude)	A	BBC Radio 1
16	UNBEARABLE The Wonder Stuff (Ear Out)	A	BBC Radio 1
17	CIRCLE OF LIFE (Evan James) (Rocket)	B	102.6 FM Signal One
18	ZOMBIE The Cranberries (Island)	B	BBC Radio 1
19	WARRIORS Anson Fobbs (A&O)	A	BBC Radio 1
20	HUG MY SOUL Sinead O'Shea (Creation)	B	Orchard FM

BREAKERS

This Week	Title Artist (Label)	Last Week	Title Artist (Label)
1	THIS IS YOUR NIGHT Harvey D & The Boys (Upstart)	11	SPACE COWBOY Jamiroquai (Jive)
2	CAN YOU FEEL IT? Real 2 Real/Med Stantonman (Positiva)	12	SOME GIRLS Climate Kings (Wild Card)
3	THE BEST OF MY LOVE L.J. Lewis (Black Market)	13	JESSIE Jashua Kadison (S&K)
4	I DON'T KNOW WHERE IT... Ride (Creative)	14	WHEN CAN I SEE YOU Babyface (Epic)
5	HAPPY NATION Ace Of Base (Wetmorens)	15	CONNECTION Eivica (Deceptive)
6	SAVAGE SMILE Inyx (Ech)	16	THAT WORD (L.O.V.E.) Rockwolders (Mushroom)
7	A GIRL LIKE YOU Edwyn Collins (Seasame)	17	MY IRON LUNG Refreshed (Phone)
8	WE GOT THE LOVE Erik (PWL International)	18	NO ONE 2 (Unidisc)
9	BABY COME BACK Peter Dinklage (Mersey)	19	DAYS THAT CHANGED THE WORLD Tom Robinson (Cracking Vinyl)
10	IF I GIVE YOU MY NUMBER P.J. & Duncan (XShythm)	20	ALL AROUND THE WORLD One Family (Public Demand)

Records are outside the Airplay Chart but on last week's C/N Top 200 singles chart.

NETWORK CHART

VIRGIN 1215 CHART

This Week	Title Artist (Label)	Last Week	Title Artist (Label)
1	SATURDAY NIGHT (Systematic)	21	30 SWEETNESS Michelle Gayle (WEA)
2	RHYTHM OF THE NIGHT Corona (WEA)	22	13 COMPLIMENTS ON YOUR KISS Red Dragon with Bronk & Tony Gold (Mersey 1)
3	ALWAYS Ben Jono (Columbia)	23	23 SO GOOD Essex (EMI)
4	ENDLESS LOVE Luther Vandross & Mariah Carey (Epic)	24	17 REGULATE Warren G & Nas (Jive)
5	HEY NOW (GIRLS JUST WANT TO HAVE FUN) (Syn-Lapse) (Epic)	25	12 I SWEAR All-4-One (Mercury)
6	STAY (I MISSED YOU) Lisa Loeb & Nine Stages (RCA)	26	26 GOOD TIMES Eric Butler (Geffen)
7	STEAM East 17 (Island)	27	24 THE SIMPLE THINGS Vixi Coster (Capital)
8	LOVE IS ALL AROUND Vusi Vusi (Prestige)	28	24 BLAME IT ON ME Dream (Magnum)
9	I'LL MAKE LOVE TO YOU Boyz II Men (Mercury)	29	29 NO ONE 2 (Unidisc)
10	INCREDIBLE (Isaac Hayes) (Santal)	30	21 MIDNIGHT AT THE CASIN (Santal)
11	7 SECONDS Youssou N'Dour (Columbia)	31	31 CAN YOU FEEL IT? Real 2 Real (Mersey)
12	RIGHT BESIDE YOU Sophie B. Hawkins (Columbia)	32	33 PINEAPPLE HEAD Crowded House (Capitol)
13	SEARCHING (Sha B) (Vivid Card)	33	33 BABY COME BACK Peter Dinklage (Mersey)
14	CRAZY FOR YOU Lin Leese (Mercury)	34	31 WOODOO PEOPLE The Prodigy (Epic)
15	KNOW BY NOW Robert Palmer (EMI)	35	33 BODY AND SOUL Anita Baker (Elektra)
16	CONFIDE IN ME Kylie Minogue (Decca/Concentric)	36	30 ZOMBIE The Cranberries (Island)
17	WHAT'S THE FREQUENCY, KENNETH? REM (Warner Brothers)	37	37 WHEN CAN I SEE YOU Babyface (Epic)
18	WELCOME TO TOMORROW Snap feat Simon Armitage (A&O)	38	31 SHINE Acast (Island)
19	HEART OF STONE Dave Stewart (East West)	39	37 YESTERDAY WHEN I WAS MAD Pat Sharp Boys (Parlophone)
20	FIREWORKS Roxyette (EMI)	40	22 BABY, LOVE YOUR WAY (Mersey)

This Week	Title Artist (Label)	Last Week	Title Artist (Label)
1	FROM THE CRADLE Eric Clapton (Mersey)	21	24 THE DEFINITIVE SIMON AND GARFUNKEL (Mersey)
2	TWELVE DEADLY SINS AND THEN SOME (Mersey)	22	22 MONEY FOR NOTHING Eric Burdon (Mersey)
3	PARKLIKE Star (Epic)	23	21 THE DIVISION BILL Park Floyd (Mersey)
4	DEFINITELY MAYBE Chris DeBurgh (Mersey)	24	18 WOODFACE Crowded House (Capitol)
5	END OF PART ONE (GREATEST HITS) (Mersey)	25	26 THE IMMACULATE COLLECTION Madonna (Mersey)
6	SIMPLY THE BEST Tom Turner (Epic)	26	26 THE BEST OF BELINDA VOL 1 Belinda Carlisle (Mersey)
7	THE BEST OF UB40 VOL 1 U2 (Mersey)	27	27 SEAL Seal (Mersey)
8	DIVINE MADNESS Madness (Mersey)	28	29 PERMANENT SHADE OF BLUE (Mersey)
9	HAVE A LITTLE FAITH Joe Cocker (Mersey)	29	25 FLYER (Mersey)
10	DO DO DO MIS AMIGOS Pay 101 (Mersey)	30	32 LEGEND Bob Marley and The Wailers (Mersey)
11	THE COMMITMENTS (OST) The Commitments (Mersey)	31	34 STARS (Mersey)
12	GREATEST HITS Queen (Mersey)	32	33 MIGHTY JOE MOON (Mersey)
13	LOVE WOOD Paul McCartney (Mersey)	33	36 FILE UNDER EASY LISTENING Sugar (Mersey)
14	THE ULTIMATE COLLECTION (Mersey)	34	29 SLEEPS WITH ANGELS (Mersey)
15	THE GLORY OF GERSHWIN Lamp & Orchestra (Mersey)	35	35 WOODOO LOUNGE The Rolling Stones (Mersey)
16	MONEY Adam P. (Mersey)	36	35 COME PRINCE (Mersey)
17	GLITTERING PRIZE (Mersey)	37	37 GREATEST HITS (Mersey)
18	UNPLUGGED Eric Clapton (Mersey)	38	38 THE VERY BEST OF... (Mersey)
19	HEART OF STONE Dave Stewart (Mersey)	39	37 SECRET WORLD LIVE (Mersey)
20	WAR WAM James & Brian (Mersey)	40	31 SUPERUNKNOWN (Mersey)

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US SINGLES

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	I'LL MAKE LOVE TO YOU (Ray) (R) Miles	(Atlantic)	26	WHAT'S THE FREQUENCY, KENNETH? (R) McHugh	(Meridian)
2	ENDLESS LOVE (Luther Vandross & Mariah Carey) (R) Motown		27	FUNDAFIED! (R) De La Soul	(Capitol)
3	ALL I WANNA DO (Cher) (R) Geffen	(A&M)	28	CIRCLE OF LIFE (Eric Clapton) (R) Warner Bros.	
4	STAY I MISSED YOU (Lisa Loeb & Nine Stories) (R) RCA		29	I'D GIVE ANYTHING (David Lee Roth) (R) Warner Bros.	
5	WHEN CAN I SEE YOU (Babyface) (R) A&M		30	YOU MEAN THE WORLD TO ME (Tommy Stinson) (R) Elektra	
6	WILD NIGHT (Janet McEntaney) (R) Atlantic		31	PRAYER FOR THE DYING (Guns N' Roses) (R) Geffen	
7	STROKE YOU UP (Cherishing Day) (R) Atlantic		32	JURCY UNBELIEVABLE! (The Roots w/ Big Black) (R) World Circuit	
8	AT YOUR BEST (YOU ARE LOVE) (Nirvana) (R) Geffen		33	LET IT GO (Prince) (R) Warner Bros.	
9	NEVER LIE (Laurie) (R) RCA		34	I'LL STAND BY YOU (The Presidents) (R) Elektra	
10	THIS DJ (Warren G) (R) Atlantic		35	I'M THE ONLY ONE (Sade) (R) EMI	
11	BON T'URN AROUND (Ace of Base) (R) Atlantic		36	BODY & SOUL (Anita Baker) (R) Elektra	
12	FANTASTIC VOYAGE (Celine Dion) (R) Atlantic		37	THE WAY SHE LOVES ME (Richard Marx) (R) Capitol	
13	100% PURE LOVE (Cyndi Lauper) (R) Atlantic		38	CRAZY (Anastacia) (R) Epic	
14	CAN YOU FEEL THE LOVE TONIGHT (Clay Aiken) (R) Atlantic		39	ANYTIME YOU NEED A FRIEND (Mariah Carey/Da Brat/Guy) (R) Arista	
15	SHINE (Collective Soul) (R) Atlantic		40	ANY TIME ANY PLACE ON AND ON (Lionel Richie) (R) Jive	
16	ANOTHER NIGHT (Real McCoy) (R) Atlantic		41	LOVE IS ALL AROUND (Max Well) (R) London	
17	TOUTSEE ROLL (Boyz II Men) (R) Jive		42	411 (Missy Faye) (R) Elektra	
18	FAR BEHIND (Combs) (R) Atlantic		43	CLOSER (New York Stars) (R) Warner	
19	LUCKY ONE (Anita Baker) (R) A&M		44	I MISS YOU (Aaron Hall) (R) Jive	
20	FLAVA IN YA EAR (Craig Mack) (R) Jive		45	NONE OF YOUR BUSINESS (Sis-N-Va) (R) Westwood	
21	IF YOU GO (Janet Devlin) (R) Jive		46	BACK & FORTH (Air Supply) (R) Jive	
22	I SWEAR (A-1) (R) Jive		47	THE SIGN (Ace of Base) (R) Jive	
23	SOP GUN (ONE NATION) (R) Columbia		48	ACTION (Tina Turner) (R) Atlantic	
24	DECEMBER 1963 (ON WHAT A NIGHT!) (R) Columbia		49	ALWAYS (Sade) (R) EMI	
25	COME TO MY WINDOW (Melissa Etheridge) (R) Island		50	NUTTY! BUT LOVE (Ricky D & The Bots) (R) Island	

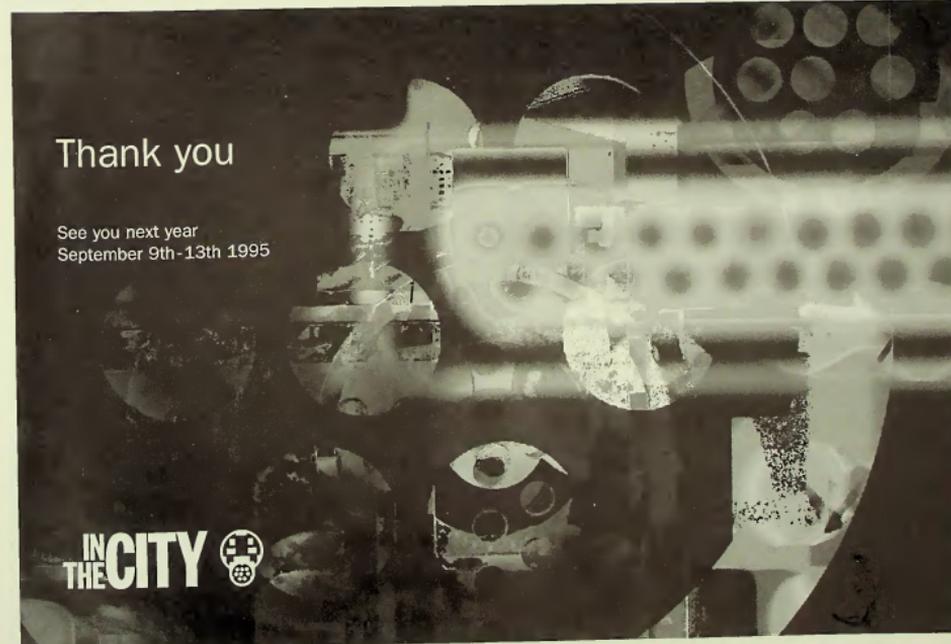
#	Title/Artist	Label	#	Title/Artist	Label
1	FROM THE CRADLE (R) Capricorn	(Capitol)	26	THE ACROPOLIS (R) (Private Music)	
2	THE RHYTHM OF LOVE (R) Atlantic		27	HOUSE OF LOVE (R) Atlantic	
3	RHYTHM OF LOVE (R) Atlantic		28	ALL-4-ONE (R) Atlantic	
4	THE LION KING (OST) (R) Warner		29	WHO I AM (R) Atlantic	
5	DODIE (R) Atlantic		30	CHANGING FACES (R) Atlantic	
6	SMASH (R) Atlantic		31	ACEY-NTHING BUT A NUMBER (R) Atlantic	
7	FOREST DUMP (OST) (R) Atlantic		32	TIL COMMUNICATION (R) Atlantic	
8	TUESDAY NIGHT MUSIC CLUB (R) Atlantic		33	THE COLOUR OF MY LOVE (R) Atlantic	
9	PURPLE (R) Atlantic		34	GET A GRIP (R) Atlantic	
10	THE SIGN (R) Atlantic		35	REALITY BITES (R) Atlantic	
11	CANDLEBOX (R) Atlantic		36	TONI BRAXTON (R) Atlantic	
12	AUGUST & EVERYTHING AFTER (R) Atlantic		37	UNIVERSAL MOTHER (R) Atlantic	
13	THE TIGERS IN CONCERT (R) Atlantic		38	SLEEPS WITH ANGELS (R) Atlantic	
14	READY TO GO (R) Atlantic		39	NEED IT UP (R) Atlantic	
15	CREEP ON AH COME UP (R) Atlantic		40	SIMMER DREAM (R) Atlantic	
16	VOODOO LOUNGE (R) Atlantic		41	VERY NECESSARY (R) Atlantic	
17	REGULATE...A FUNK ERA (R) Atlantic		42	SHE (R) Atlantic	
18	SUPERUNKNOWN (R) Atlantic		43	SO TONIGHT THAT I MIGHT SEE (R) Atlantic	
19	GROOVE ON (R) Atlantic		44	IT TAKES A THIEF (R) Atlantic	
20	NOT A MOMENT TOO SOON (R) Atlantic		45	MUSIC BOX (R) Atlantic	
21	NATURAL BORN KILLERS (OST) (R) Atlantic		46	HITS, ALLEGATIONS & THINGS LEFT (R) Atlantic	
22	YES I AM (R) Atlantic		47	SECOND ROMANCE (R) Atlantic	
23	SECRET WORLD LIFE (R) Atlantic		48	FLYER (R) Atlantic	
24	THE JERRY BOYS 2 (R) Atlantic		49	CHANT (R) Atlantic	
25	THE DOWNWARD SPIRAL (R) Atlantic		50	FUNKDADIED (R) Atlantic	

Charting on Billboard 1 October 1994. Arrows are awarded to those products demonstrating the greatest sales and/or gain. UK access. UK signed acts.

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

AUSTRALIA	BELGIUM	NETHERLANDS	SWEDEN
1 (1) SWAMP THING The Grid (BMG)	1 (1) LOVE IS ALL AROUND (Max Well) (Phonogram)	1 (1) LOVE IS ALL AROUND (Max Well) (Phonogram)	1 (1) LOVE IS ALL AROUND (Max Well) (Phonogram)
2 (2) LOVE IS ALL AROUND (Max Well) (Phonogram)	2 (2) NO GOOD (START THE DANCE) The Prudgy (XL)	2 (2) TROUBLE Shampoo (EMI)	2 (2) SWAMP THING The Grid (BMG)
3 (3) ROCKIN' FOR MYSELF (Maze & Warner Bros)	3 (3) SWAMP THING The Grid (Decca)	3 (3) EIGHTEEN STRINGS Tenma (HCA)	3 (3) CAN YOU FEEL... (Elen John) (Rockwell)
4 (4) CAN YOU FEEL... (Elen John) (Phonogram)	4 (4) INSIDE Siskin (Virgin)	4 (4) SWAMP THING The Grid (HCA)	4 (4) INSIDE Siskin (Virgin)
5 (5) SON OF A GUN, JX (Polydor)	5 (5) WORD UP (Iun) (A&M)	5 (5) NO GOOD (START THE DANCE) Prudgy (XL)	5 (5) VOODOO PEOPLE Prudgy (XL) (Rockwell)

Source: Australian Record Industry Assn. Source: IFPI/SABAM. Source: Dutch Top 50. Source: GLF/IFPI.



MUSIC VIDEO

THE OFFICIAL
music week
CHARTS
1 OCTOBER 1994

Week	Last	Title	Artist	Label (12")	(Distributor)
1	1	CARRERAS/DOMINGO/PAVAROTTI: LIVE IN CONCERT '94		Teledec/MVM	450969/2013
2	10	TAKE THAT: Everything Changes		BMG Video	7432120473
3	4	PETER GABRIEL: Secret World Live		PMI	MVN4912813
4	NEW	TINA TURNER: What's Love Live		PMI	MVN4912803
5	15	JOE LONGTHORNE: Live In Concert		PMI	MVP4912843
6	3	PAUL WELLS: Live Wood		PolyGram Video	6329302
7	27	WET WET WET: Greatest Hits		Polygram Video	6803463
8	10	PRESLEY ELVIS: This Is Elvis		Warner Home Video	7432121943
9	NEW	QUEEN: Live In Budapest		PMI	MC2138
10	12	TAKE THAT: The Party - Live At Wembley		BMG Video	7432120473
11	13	BILL WHELAN: The River Dance For Rwanda		Son Music/Tristar	6845471
12	7	B.JORK: Vessel		PolyGram Video	6329302
13	6	IRON MAIDEN: Raising Hell		PolyGram Video	MVN4912843
14	11	SHIRLEY BASSEY: Live In Cardiff		BBC	BBCV5447

Week	Last	Title	Artist	Label (12")	(Distributor)
15	14	TAKE THAT: Take That & Party		BMG Video	7432120893
16	17	MADONNA: The Girlie Show Down Under		Warner Music Video	7995038913
17	16	UZ-Zoo TV: Live In Sydney		PolyGram Video	6311503
18	18	MARIAH CAREY: Here Is Mariah Carey		SMV Columbia	491792
19	24	DANIEL O'DONNELL: Daniel And Friends Live		RTZ/Ver	1012
20	15	PRINCE 3 Chains O' Gold		Warner Music Video	7995038993
21	7	KATE BUSH: Live At Hammersmith Odeon		PMI	SAV4913003
22	15	CARRERAS/DOMINGO/PAVAROTTI: In Concert		PolyGram Video	6311122
23	24	BRYAN ADAMS: So Far So Good		PMI	059383
24	21	TINA TURNER: Private Dancer Live		PMI	SAV4913003
25	27	IRON MAIDEN: Maiden England		PMI	SAV4913103
26	RE	MEAT LOAF: Hits Out Of Hell		SMV	486272
27	RE	BON JOVI: Keep The Faith		Polygram Video	871983
28	25	VARIOUS ARTISTS: Songs That Won The War		VCL	6319222
29	27	THE WHO: Thirty Years Of Maximum R&B Live		PolyGram Video	6319122
30	RE	DANIEL O'DONNELL TV Show Favourites		RTZ/Ver	1012

Week	Last	Title	Artist	Label (12")	(Distributor)
1	1	ALADDIN	Children/1hr 26min	Walt Disney	D216622
2	3	RETURN OF THE JEDI	Fox Video/1hr 47min	Fox Video	1476C
3	3	STAR WARS	Fox Video/1hr 56min	Fox Video	1130C
4	5	EMPIRE STRIKES BACK	Fox Video/1hr 58min	Fox Video	1425C
5	NEW	LAST ACTION HERO	Action/2hr 59min	Columbia TriStar	CVR39663
6	4	DEMOLITION MAN	Warner Home Video/1hr 50min	Warner Home Video	S012983
7	2	THE BODYGUARD	Warner Home Video/1hr 45min	Warner Home Video	V012981
8	NEW	NOWHERE TO RUN	Action/1hr 31min	Columbia TriStar	CVR39648
9	27	UNDER SIEGE	Action/1hr 58min	Warner Home Video	S012543
10	28	LAST OF THE MOHICANS	Warner Home Video/1hr 43min	Warner Home Video	S013070
11	3	ROBIN HOOD: PRINCE OF THIEVES	Warner Home Video/1hr 17min	Warner Home Video	S012229
12	4	CARRERAS/DOMINGO/PAVAROTTI: In Concert '94	Teledec/Ver	450969/2013	
13	3	TROUBLE ON THE TERRACES	Castle Video/1hr 33min	Castle Video	CV174
14	RE	UNFORGIVEN	Warner Home Video/1hr 52min	Warner Home Video	S012631
15	RE	INDECENT PROPOSAL	Feature/1hr 52min	CIC Video	WHF290

DANCE SINGLES

THE OFFICIAL
music week
CHARTS
1 OCTOBER 1994

Week	Last	Title	Artist	Label (12")	(Distributor)
1	NEW	GET OFF YOUR HIGH HORSE	Who Goes Camping	Cheeky/Champion	CHK712 002 (BMG)
2	NEW	I'M A BITCH	Olga	UMM UMM 144	(RTM/P)
3	NEW	DO YOU FEEL IT?	Real 2 Back featuring The Mad Stuntmen	Positive 1271V 22 (E)	
4	NEW	GET BACK	Mother	Six SIXT 119 (SM)	
5	NEW	GROOVE OF LOVE	Evie	Gasoline Alley MCX5 2007 (BMG)	
6	NEW	BUG POWDER DUST	From The Back Rooming South Westford Street Heigths	72BRW 307 (P)	
7	NEW	HAPPINESS YOU MAKE ME HAPPY	Seneca Reyes	Mercury MROK 407 (P)	
8	NEW	GET YOUR HANDS ON ME	Flavour featuring Darryl Pandey	Jive JIVE 363 (BMG)	
9	NEW	LOST AND FOUND (SFL)/KEMURI	DJ Shadow/DJ Kruze	Mo Wax MW 024 (V)	
10	NEW	OH MY AHH (G-SPOT)	Wayne Marshall	Southdown SOUL 0322 (LS)	
11	NEW	GET YOUR HANDS OFF MY MAN (REMIXES)	Janet Jackson	TriStar America 75622Z (V)	
12	1	BREAK 4 LOVE (REMIX)	Raze	Champion CHAMPX12 314 (BMG)	
13	NEW	REVOLUTION	Route 66	Street 123TR 38 (P)	
14	3	DREAMER	Uniz' Joy	Undiscovered/MCA MCST 1983 (BMG)	
15	NEW	WE GET THE LOVE	FinD	PWL International PWL 305 (V)	
16	7	FIND ME (ODYSSEY TO ANYOONA)	Jim & Spoons featuring Panda	Epic 660386 (SM)	
17	3	THE RHYTHM OF THE NIGHT	Corona	WEA YZ 837T (V)	

Week	Last	Title	Artist	Label (12")	(Distributor)
18	NEW	EVERYBODY PARTY!	D'Emico	Ouch! DU 12507 (MO)	
19	6	VOODOO PEOPLE	The Prodigy	XL Recordings XLT 54 (W)	
20	6	KICK IN THE BEAT	Camilla Fernandez	One AD 5 (W)	
21	NEW	ORIGINAL NUTTAAH	UK Aspects with Shy FX	Sound Of Underground SOUR 000 (SRD)	
22	NEW	ROLL THE BEATS	DJ Hype	Surburban Base SUBBASE 038 (SRD)	

DANCE ALBUMS

Week	Last	Title	Artist	Label (12")	(Cassette/Distributor)
1	1	JUNGLE HITS - VOLUME 1	Various	Jettator STRLP 1378 (CJL)	
2	NEW	RENAISSANCE	Various	Six -RE/INX 1MC (SM)	
3	2	DRUM AND BASS SELECTION 2	Various	Break Down BDRLP 020/DPRMT 003 (SRD)	
4	2	NIGGAMORTIS	Gregorogatz	Gee Street GEEA 14/GEEMC 14 (P)	
5	NEW	EVOLVER	The Grid	Deconstruction/CA 7432120774 (BMG)	
6	9	HOUSE NATION 1	Various	React/ACTLP 47/REACTMC 47 (SRD)	
7	8	DUMMY	Porcelain	Go Beat 828521/8285214 (V)	
8	13	BLACKSTREET	Blackstreet	Interscope 654492351/1.0544923514 (W)	
9	11	AGE Ain't NOTHING BUT A GOOD DAY	Jive Hip 145/HIPC 149 (BMG)		
10	12	MUSE SICK-N-HOUR MESS AGE	Public Enemy	Def Jam/Intell 523621/5236234 (P)	

Week	Last	Title	Artist	Label (12")	(Distributor)
23	13	INCREDIBLE (REMIX)	M-Beat featuring General Levy	Reik 12RENK 44 (SRD)	
24	3	CALM DOWN (BASS KEEPS PUMPIN')	Chris & James	Street 123TR 38 (P)	
25	4	SATURDAY NIGHT	Wingsfield	Systematic SYX53 3 (P)	
26	NEW	GIVE ME YOUR LOVE	Home Affairs	Loaded LOAD 17 (EP)	
27	2	THE COLOUR OF LOVE (REMIX)	Rease Project	Network NWKX 81 (BMV/SM)	
28	NEW	NO ONE	2 Unlimited	PWL Continental PWL1 314 (W)	
29	14	GET IT TOGETHER	Reala	Street 123TR 44 (P)	
30	18	SWEETNESS	Michelle Gayle	1st Avenue/RCA 74321230181 (BMG)	
31	NEW	THROWING CAUTION TO THE WIND	Zoom	Zoom ZOOM 029 (P)	
32	27	STROKE YOU UP	Changing Faces	Big Beat/Atlantic A 92571 (P)	
33	12	WILMOT	Silberot Of Paradise	Warp WAP 50 (P)	
34	15	ROLLERCOASTER	The Grid	Deconstruction/CA 7432120774 (BMG)	
35	NEW	HUG MY SOUL	Saint Etienne	Heavenly HVN 4212 (P)	
36	19	BRIGHT FEELING	Full Moon/Allstars feat TJ	Full Moon 12TFM 1 (TRC/BMG)	
37	13	ELEGANTLY AMERICAN: ONE NIGHT IN HEAVEN/WHEN UP	M People	Deconstruction/CA 7432123186 (BMG)	
38	2	ARE WE HERE?	Orbital	Internal IJRX 15 (RTM/P)	
39	6	TRIPPIN ON SUNSHINE	Pizzaman	Comix/Loaded LOAD 18 (BMV/SM)	
40	25	HUNGAM	Karyn White	Warner Bros W 0247 (W)	

SPOKEN WORD

It was only a matter of time before spoken word CDs would begin to challenge the traditional cassette. Last month budget classical label Naxos Audiobooks set the trend when it launched with its entire catalogue of 10 titles on CD as well as tape.

"People are not just listening to spoken word on the move, they're listening to it in the home and they want CDs," says Nicolas Soames, marketing director of Naxos Audiobooks whose titles combine classical music with classic titles such as Rachmaninov for Crime And Punishment and Liszt for Ben Hur.

Other companies, including the BBC, PolyGram and Listen For Pleasure are more circumspect but are exploring CD potential by releasing selected titles on the format while Random House and Simon & Schuster are already looking further down the technological road to CD-Rom.

CD apart, there seems to be no end to the zeal with which companies are embracing the spoken word sector. Hodder Headlines Audiobooks and BMG's Talking Volumes both launched in August, while EMI's Listen For Pleasure has just released eight Monty Python titles on its new Virgin Chattering Classics label.

This surge in activity should come as no surprise. The market is worth a substantial sum. Industry estimates of its value vary wildly from £15m to £35m, but at least there is consensus about its potential as a fast growing medium.

TALKING BIG TIME FOR SPOKEN WORD

IT'S A MARKET WITH POTENTIAL SALES OF UP TO £35M AND IT'S GROWING BY THE MINUTE. SO HOW ARE THE KEY COMPANIES MAINTAINING THEIR POSITION IN THE LUCRATIVE SPOKEN WORD SECTOR? PAULA MCGINLEY REPORTS

Roger Godbold, spoken word label manager for Listen For Pleasure and committee member of the newly formed Spoken Word Publisher's Association, believes business across the total marketplace is increasing by 10-15% every year.

The increasingly competitive arena means marketers are being stretched and forced to dig into their pockets to carve out their share. Indeed, Alastair Giles, marketing manager of Harper Collins Audiobooks, says his marketing spend has increased by 100% on last year.

Unlike books and records, which can be plugged among copious review pages, spoken word remains stuck in a specialist niche and requires more than the occasional press ad. Consequently, comedy specialist Laughing Stock opted for a cover-mounted cassette sampler for the October issue of *Esquire* magazine - nothing new for music, but fairly revolutionary for spoken word.

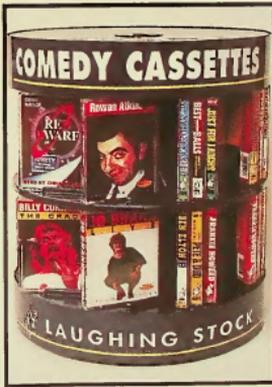
The 10-track tape which has a print run of 170,000 copies includes contributions from Sean Hughes, Jo Brand and Ben Elton. According to marketing director Mike O'Brien, Laughing Stock, which recently switched its distribution from Finneco to Total, is also distributing 500-1,000 samplers to retailers to play in-store.

"It's designed to educate retailers about how comedy works on cassette, you've got to market



LAUGHING STOCK HAS DEVELOPED BOTH A CORPORATE LOGO AND DISTINCTIVE DISPLAY UNIT

aggressively these days," he says. Other companies are trying the giveaway route. On November 7 Total Home Entertainment, distributor for a range of companies such as Cover To Cover, Simon & Schuster and Harper Collins, is launching a campaign offering a free personal stereo to buyers of two titles from a list including Rob Newman's *Dependence Day* and John Gribsham's *The Client*. "The key to selling audio books,



She isn't the only one pushing to get more visibility for the genre. Laughing Stock launches its new counter spinner in October while PolyGram Spoken Word is developing a 168 unit spinner with publishers Reed and Tempo Reed.

PolyGram sales and marketing director Tony Staitland, who has just appointed his first product manager for spoken word, believes the time is right to develop the market. "Everyone is waking up to spoken word," he says. "Retailers

are allowing more space and there is more consumer awareness."

But Matthew Parker, product executive at Simon & Schuster, reckons there is still work to be done. Although he set up a Star Trek promotion with John Menzies last month, he says more retailers need to get behind the product. "People need to see, see and see it. It's only when retailers are prepared to take a risk and stock spoken word that we'll really begin to see results."

Perhaps the biggest, and as yet virtually untapped, market for spoken word is that which can be reached via non-traditional outlets. Certainly the major players are hungrily eyeing garage forecourts, motorway service stations, CTNs and supermarkets. As Roger Godbold puts it, "no one can afford to ignore these vital outlets."

BMG's Talking Volumes which launched with *Casino Royale*, the first in a series of Ian Fleming James Bond novels ready by Joanna Lumley, has made no secret of its intention to conquer the non-traditional market with a programme of mass market budget titles, making its point by producing a syndicated Lumley interview aimed at local radio.

Some 60% of the company's sales come from non-traditional outlets and general manager John Cooper says the company is currently appointing new wholesalers to service this area. "If spoken word is to work as a market, there's got to be as broad a base as possible," he says.



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HODDER HEADLINE AUDIOBOOKS

► And budget specialist Tring has not been slow to seize the potential. Over 50% of its sales come from non-traditional outlets and the company has been running trials in motorway outlets for the last few months. However, caution is the watchword says head of marketing Michael Infante.

"The non-traditional market is buoyant, but at the moment it's not achieving huge volumes so we can't justify expensive marketing campaigns just yet," he says. "We won't be investing huge sums, but we will be keeping an eye on developments."

It could be worth his while. Cliff Fraser, retail manager of Granada Hospitality, says sales of spoken word cassettes are soaring across the company's 30 motorway stockists which prompted him to increase dedicated shop floor space to the genre earlier this year.

Not surprisingly, given that non-traditional sales are more likely to be impulse purchases by older consumers, it's the best-seller type titles which are likely to garner the most success in these retail environments.

Rupert Lancaster, audio publisher at Hodder Headline Audiobooks, even goes as far as suggesting that there is "enormous potential" for introducing a range of titles for the non-traditional market.

He has a point. It's getting the right title in the right type of retail environment which is key to success, say manufacturers.

The flashiest display units, the most eye catching counter boxes and the biggest posters won't mean a jot if the product is not

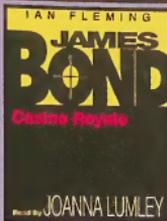
SETTING THE RIGHT PRICE

When Talking Volumes launched in August it was clear which way the windy pot was blowing. The company put out its first title, Ian Fleming's *Casino Royale* (right) read by Joanna Lumley, at a recommended retail price of just £4.99 and caused a stir among its competitors.

For spoken word, the norm is generally around £7.99 for a double cassette and such blatant undercutting won't win the company few friends. "Why did they have to sell it for such a ridiculously low price?" asks one exasperated company. "All that did was devalue the whole genre."

But John Cooper, general manager of Talking Volumes, isn't too worried by such a vociferous reaction. He is after what he calls the "mass market" which means sales in the 50,000 region, not the few thousands that a successful full price spoken word title usually shifts.

"I believe strongly in competitive pricing and I believe people will buy spoken word more regularly if it's easily obtainable and at a price which isn't going to break the bank," he says. "It's horses for courses. You



can't charge hardback prices for paperbacks."

Opinions differ on whether spoken word is as price sensitive as Cooper makes out. Roger Godbold, spoken word label manager for Listen For Pleasure, says people are not affected by prices and even budget specialist Tring which has a rrp of £2.99 for single and £4.99 for double cassettes, isn't convinced. "I'm not sure that we would increase the flow if we sold titles for 99p," says Tring's head of marketing, Michael Infante.

But as the sector becomes increasingly crowded and companies enter the notoriously price driven non-traditional

market, there could be more aggressive tactics than the industry has hitherto seen.

"As the market develops we will see more price cutting and more budget lines which will put more pressure on everyone," says Brian Hopkins' Conifer's sales and operations director.

Certainly the last few months have witnessed a flurry of price initiatives. Hodder Headline's Audiobooks launched in August with a three for the price of two campaign while Harper Collins Audiobooks ran a two month two for the price of one campaign earlier this year.

What's likely to happen, as Rupert Lancaster, audio publisher for Hodder Headline Audiobooks, suggests, is the introduction of different pricing levels akin to the music industry such as full, mid and budget.

But for the moment, the market is still in a state of flux with companies testing all the options. Talking Volumes, for example, is expected to launch its first full price titles later this year, while in October Listen For Pleasure is introducing a range of double cassette Timeless Classics for an rrp of only £5.99.

which would appeal to their customer profile.

He cites the disappointing record shop sales for Tell Me The Truth About Love, a series of WH Auden poems, some of which

featured in smash film *Four Weddings And A Funeral* and read by one of its stars John Hannah, as an example of this indifference.

Individual titles apart, the record shop versus book shop debate is still raging. Publishers say they sell more audio books in book shops and record companies say they sell more in record shops. However, since publishers use music distributors and wholesalers such as Conifer, Finnacore Castle and Total Home Entertainment for their record shop accounts and vice versa, it's difficult to see why this should be the case.

What spoken word producers want to see from all retailers however is a commitment to the genre; more space on the shopfloor and more co-operation with in-store promotions and displays.

"Spoken word is still a young product and we all have to work hard to increase sales," says Giles.

Of course not every release is a Jurassic Park, but even those titles without a mouth watering movie tie-in could shift more units if retailers were prepared to support them.

It's not just about educating retailers; you've got to appeal to customers, stresses Brian Hopkins. Conifer's sales and operations director which distributes Penguin, Random House and Hodder Headlines Audiobooks.

There is a limit to what retailers can do if consumers aren't aware of spoken word," he says. The batch of talking word releases scheduled for this autumn should certainly appeal to both.

NEW RELEASES ON OCTOBER 31ST INCLUDE:

**JAMES BOND
LIVE AND LET DIE**
Read by Joanna Lumley

ADDICTED
Read by Jill Gascoine

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TO SPIKE MILLIGAN**
Read By Spike Milligan

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A WORD TO THE WISE

SPOKEN WORD WILL PLAY ITS OWN IMPORTANT PART IN THE TRADITIONALLY BUSY AUTUMN. BY PAULA MCGINLEY

DRAMA

UNDER THE HAMMER (Penguin)

Release date: October 6.
Dealer price: 1bc
Synopsis: Written by John Mortimer and read by Tim Pigott-Smith, four short stories about the antics at Kinsley's auction house.

Marketing: Ties in with TV series starring Richard Wilson and Jan Francis and simultaneous publication of Mortimer's biography, *Murderers and Other Friends*. Generic counter pack.

THE CHAMBER (Random House Audiobooks)

Release date: October 20
Dealer price: £7.52
Synopsis: John Grisham's latest thriller, read by Michael Beck, tells the tale of a defence lawyer, increasingly convinced his client is innocent.

Marketing: Extensive PR campaign planned including editorial coverage in national press. Six copy counter box.

LIVE AND LET DIE (Talking Volumes)

Release date: October 31
Dealer price: £2.97 plus VAT
Synopsis: Joanna Lumley reads

Ian Fleming's James Bond tale set among voodoo shenanigans. Marketing: Consumer and trade press ads. Press and radio coverage planned including artist interviews and competitions. PoS material including a six pack combination counter box and in-store posters.

CLOSING TIME (Simon & Schuster)

Release date: November 7
Dealer price: £5.95
Synopsis: Joseph Heller's much trumpeted sequel to *Catch-22* is read by Elliott Gould.

Marketing: Tie-in with publication of hardback. Extensive promotion planned through national press, radio and TV. PAs by Heller who also features in a BBC Late Show special on September 27.

INTERVIEW WITH THE VAMPIRE (Random House Audiobooks)

Release date: November 17
Dealer price: £5.36
Synopsis: Anne Rice's erotic vampire yarn read by F Murray Abraham (of *Name Of The Rose* fame).

Marketing: Feature film starring Tom Cruise opens in December. Extensive PR campaign in the national press. Counter box.

THE BUCCANERS (Penguin)

Release date: December 1
Dealer price: 1bc
Synopsis: An unfinished Edith Wharton novel, completed by Marion Mainwaring, which tells the story of three young American women in London at the turn of the century. Marketing: Ties in with a six-part BBC drama series which will be broadcast next year. Ads planned for selected consumer magazines and national press. PoS material.

CRIME

TRUE CRIME SERIES (Music Collection International)

Release date: October 10
Dealer price: £2.97
Synopsis: A series of double cassettes narrated by criminologist Martin Fido who recounts the stories behind this century's most heinous villains. Titles include *The Yorkshire Ripper* and *The Manson Murders*. Counter box Marketing: Radio and TV coverage featuring interviews with Fido expected in the *Daily Mail* and other nationals plus regional and specialist magazines.

RUTH RENDELL COMMEMORATIVE



Read by: CHRIS BARRIE
RED DWARF: FOLLOWS BEST SELLER

BDX SET (Random House)

Release date: October 20
Dealer price: £11.57
Synopsis: To celebrate Rendell's 30th year as a novelist, this box set comprises three of her titles, *No More Dying Then*, *From Doon With Death* and *Kissing The Gunner's Daughter* read by Christopher Ravenscroft from ITV's *Ruth Rendell Mysteries*. Marketing: Extensive PR coverage expected in the national press, general and literary magazines.

COMEDY

THE COMPLETE FAMILY TOWERS (BBC Radio Collection)

Release date: October 3
Dealer price: £11.91
Synopsis: A four cassette box set featuring mayhem at the infamous Torquay hotel Marketing: Part of the BBC's generic Classic Comedy campaign comprising POS material, ads in *Deadline* and *Comedy* magazines and the national press and inclusion in retailer Christmas catalogues.

RED DWARF - BETTER THAN LIFE (Laughing Stock)

Release date: October 3
Dealer price: £4.25
Synopsis: Double cassette abridged version of the follow-up to the best-selling *Red Dwarf - Infinity Welcomes Careful Drivers* narrated by Chris Barrie.

Marketing: Syndicated radio interviews and record/book shop signings by Barrie. Ties in with new TV series which started last month. Ads in the trade press.

DEEK & CLIVE COME AGAIN (Virgin Chattering Classics)
Release date: October 3

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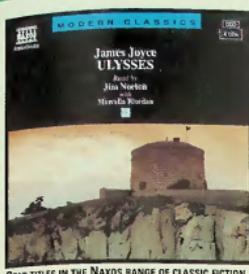
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1066 & All That & Now All This
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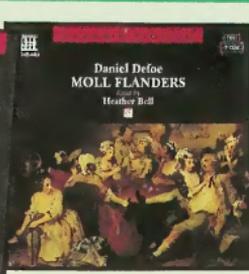
Dealer price: Cassette £2.97, CD £4.76
Synopsis: Originally released in the Seventies, Peter Cook and Dudley Moore's inimitable humour produces such vignettes as Back Of The Cab and The Horn. Further Chattering Classics autumn releases include Derek & Clive Ad Nauseam plus titles from Billy Connolly and Victor Lewis-Smith.
Marketing: Included in generic dampkins and counter boxes for Chattering Classics label.

RORY BREMNER (Laughing Stock)
Release date: late October
Dealer price: £3.24
Synopsis: Bremner is captured during his UK tour earlier this year. Highlights include Bremner 'gurd' Hurd, The Archers and Brian Walden.
Marketing: Tie-in with Bremner's Channel Four series due in October. PoS and merchandising material. The title forms part of

Laughing Stock's new 16-unit spinner. Planned merchandising at Conservative and Labour party conferences later this year.

HARRY ENFIELD (Canned Laughter)
Release date: November 7
Dealer price: cassette, £4.76, CD, £7.14
Synopsis: The first CD release on the BBC's Canned Laughter label is also Enfield's first audio title. Features highlights of his performances.
Marketing: Part of the BBC's generic Canned Laughter campaign comprising PoS material and likely to include ads in magazines such as Q, Vox and Time Out.

LENNY HENRY LIVE AND LOUD (Comedy Club)
Release date: October/November
Dealer price: £2.97
Synopsis: Released simultaneously on video, the release features highlights of



Henry's autumn UK tour.
Marketing: Editorial expected in comedy, motoring and holiday magazines. Counter box.

BIOGRAPHY
ALAN BENNETT DIARIES PLUS THE LADY IN THE VAN (BBC Radio Collection)
Release date: October 3
Dealer price: £4.76
Synopsis: The idiosyncratic playwright reads his own diaries from 1980 to 1990 on this double cassette which take in the coal strike, Margaret Thatcher and his ailing old man.
Marketing: Broadcast on Radio Four from October 10-14. Ads in the publishing press. Features in selected retailer Christmas catalogues.

MY LIFE (Hodder Headline Audiobooks)
Release date: October 20
Dealer price: tbc

Synopsis: Burt Reynolds tells the story of his life from humble beginnings to Hollywood.
Marketing: Reynolds will be touring the UK to promote the title. Preceded by ads on Classic FM in August and September. Extensive FR campaign backed by PoS and Christmas catalogues.

A POSTILION STRUCK BY LIGHTNING (Penguin Audiobooks)
Release date: October 27
Dealer price: tbc
Synopsis: Dirk Bogarde reads the first part of his autobiography.
Marketing: Ties in with the publication of A Short Walk From Harrods in paperback and the publication of Bogarde's novel A Period Of Adjustment in hardback from Viking. Substantial marketing campaign with Viking featuring generic national press ads and ads in the book press for all Bogarde titles. Bogarde book signing tour starts

at the end of September. PoS and display material.

SPECIAL INTEREST

AN HOUR WITH JOHNERS (Listen For Pleasure)
Release date: October 3
Dealer price: £2.58
Synopsis: Highlights from Brian Johnstone's one-man show at the Richmond Theatre which includes some stories featured on the popular An Evening With Johnners but also some new anecdotes.
Marketing: No specific marketing. Released on the back of the successful An Evening With Johnners.

ON FOOT THROUGH AFRICA (Speaking Volumes)
Release date: October 17
Dealer price: £4.76
Synopsis: Pfyona Campbell retells her daring trek around the world from Cape Town to the Mediterranean.
Marketing: Pak by Campbell with interviews on TV, radio and press. Ads in national press.

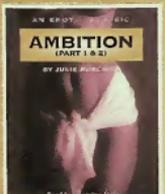
BRIAN REDHEAD (BBC Radio Collection)
Release date: November 7
Dealer price: £4.76
Synopsis: Pithy highlights from the late broadcaster's Today interviews from 1975-1994.
Marketing: Planned major press and radio campaign featuring some of Redhead's more illustrious interviews.

CLASSICS

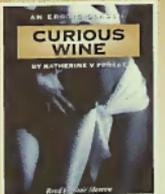
ULYSSES (Naxos Audiobooks)
Release date: October 17

DISCOVER A WORLD OF PASSION...

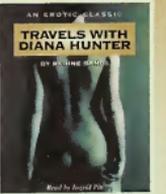
... LISTEN TO A PRELUDE EROTIC CLASSIC ON CASSETTE. SIX NEW TITLES RELEASED ON 24TH OCTOBER, DEALER PRICE £4.76



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 Read by Jane Moore
 PANGLOSS



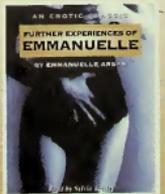
TRAVELS WITH DIANA HUNTER
 BY ELAINE DAVIS
 Read by David Price
 PANGLOSS

AVAILABLE NOW...

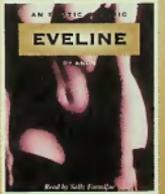
TROPIC OF CAPRICORN (PAMC 201)
 BY HENRY MILLER, READ BY IAN MCGHANE
EMMANUELLE (PAMC 202)
 BY EMMANUELLE ARMAN, READ BY SYLVIA KRISTEL
MY LIFE AND LOVE, VOLUME I (PAMC 203)
 BY FANNY HILL, READ BY LINDA GRANTHAM
THE KAMA SUTRA (PAMC 204)
 BY VATSYAYANA, READ BY GABRIELLE DRAKE
HENRY AND JUNE (PAMC 205)
 BY ANNA HUN, READ BY CHRIS LUNGH
TROPIC OF CANCER (PAMC 206)
 BY HENRY MILLER, READ BY IAN MCGHANE
JUSTINE, VOLUME I (PAMC 207)
 BY MARIE DE SADE, READ BY SUZAN PENKALISON
FANNY HILL (PAMC 208)
 BY JOHN CLELAND, READ BY FRANCES BARBER
THE PERFURED GARDEN (PAMC 209)
 BY THE SHAKH NEZAMI, READ BY FRANCES TONLEY
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 Read by Sylvia Kristel
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EVELINE
 BY HILL
 Read by Sally Fowler
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MY SECRET LIFE VOL 1
 BY HILL
 Read by Richard Johnson
 PANGLOSS



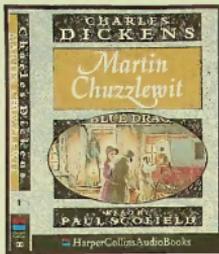
THESE CASSETTES CONTAIN MATERIAL OF A SEXUALLY EXPLOITATIVE NATURE WHICH IS UNSUITABLE FOR MINORS.

► **Dealer price:** Cassette £4.97, CD £5.07
Synopsis: James Joyce's classic in abridged version read by Jim Norton and Marcella Riord and set to Wagner and Mozart. One of a slew of new Naxos releases scheduled for October/November including Molière's *Le Fâcheux*, Shakespeare's Great Speeches and Ivanhoe.
Marketing: Launch campaign, running for a month from September 30, features ads in the national press.

THE RENAISSANCE SHAKESPEARE BOX SET (Random House AudioBooks)

Release date: October 20
Dealer price: £28.93
Synopsis: Originally broadcast on Radio Three, three of the Bard's classics, *Hamlet*, *King Lear* and *Romeo & Juliet*, performed by the Renaissance Theatre Company including Kenneth Branagh, Emma Thompson, Bob Hoskins, John Gielgud and Richard Briers.
Marketing: Repeat broadcast on Radio Three scheduled for before Christmas. PR campaign in national press. Ads in selected theatre programmes.

MARTIN CHUZZLEWIT (HarperCollins AudioBooks)
Release date: October 24
Dealer price: £4.76
Synopsis: Charles Dickens classic tale of the woes faced by Martin Chuzzlewit as he tries to win the hand of Mary Graham. Read by Paul Schofield.
Marketing: A 56m TV series starring Paul Schofield begins on

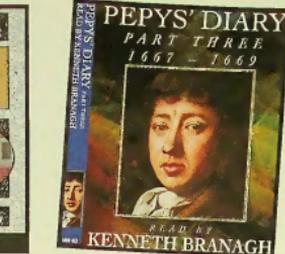


COLLECTED CLASSICS FROM HODDER HEADLINE AUDIOBOOKS

BBC Two on October 26 and runs over six weeks. Generic Dickens promotional campaign comprising dumpbins, counter boxes and in-store posters complete the campaign.

FURTHER EXPERIENCES OF EMMANUELLE (Prelude AudioBooks)
Release date: October 24
Dealer price: £4.76
Synopsis: More steamy adventures from the pen of Emmanuelle Arsan, narrated by Sylvia Kristel. Other Prelude releases for the autumn include *Ambition* by Julie Burchill, read by Georgina Hale.
Marketing: Ads on Classic FM likely, consumer and national press advertising. Counter packs.

GREAT EXPECTATIONS (BBC Radio Collection)
Release date: November 7



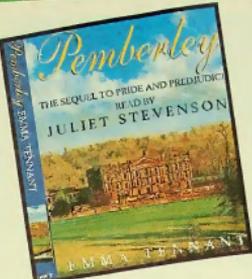
Dealer price: £5.95
Synopsis: Douglas Hodge and Geraldine McEwan read this Dickens classic in a BBC radio dramatisation.
Marketing: Broadcast on Radio Four during the autumn.

THE DIARY OF SAMUEL PEPPY'S GIFT PACK & PART THREE 1667-1689 (Hodder Headline AudioBooks)
Release date: November 17
Dealer price: £11.95
Synopsis: Kenneth Branagh reads from three volumes of Samuel Pepys diary.
Marketing: Awareness ads on Classic FM in August and September. Intensive PR campaign planned, backed by PoS and Christmas catalogues.

PEMBERLEY GIFT PACK (Hodder Headline AudioBooks)
Release date: November 17
Dealer price: £11.95

Synopsis: Juliet Stevenson reads Jane Austen's *Pride and Prejudice* with Emma Tennant's acclaimed sequels, *Pemberley* and *An Unequal Marriage* for this lavish gift pack.
Marketing: PR campaign in general and specialist press. In-store PoS with giant envelopes, posters, bins and counter packs. Inclusion in major Christmas rearer catalogues.

A CHRISTMAS CAROL (Hodder Headline AudioBooks)
Release date: December 1
Dealer price: £5.95
Synopsis: The immortal figures of Ebenezer Scrooge, Tiny Tim and Bob Cratchit are brought to life in this Charles Dickens Christmas classic read by Sir John Gielgud.
Marketing: Intensive PR campaign backed by PoS and Christmas catalogues.



SCIENCE FICTION

Star Trek: Cacoophony (Simon & Schuster)
Release date: October 17
Dealer price: £17
Synopsis: Written by Peter David, a journey deep into audio space via digitally recorded 3-D sound, enhanced with sound effects. The first of three Simon & Schuster Star Trek audio releases.
Marketing: PoS material including dumpbin and in-store models.

POETRY

SIR JOHN GIELGUD - A CELEBRATORY COLLECTION (Argo)
Release date: October 17
Dealer price: £4.76
Synopsis: A collection of poetry and verse performed in celebration of his 90th birthday.
Marketing: PR campaign targeted at the national press.

WHO'S STOCKING WHAT: THE BUYERS' GUIDE TO BUYING

ROSE DOYLE
Manager, The Talking Book Shop
 It definitely looks like being a busy Christmas for us this year. There's an enormous amount of product scheduled and we've had lots of customer enquiries already.

The new Naxos range should do well because a lot of people want CDs these days and they tend to buy whatever is available on that format. Penguin has got some strong releases including Dirk Bogarde's *Postillion Struck* by Lightning, and I have ordered quite a few copies of this because we earned some good sales from its predecessor *A Short Walk From Harrod's*, and he's very popular. It'll also be taking other Penguin titles such as *Under The Hammer* by John Mortimer, which follows the TV series, and Robert Louis Stevenson's *Dr Jekyll and Mr Hyde*.

The Prelude series also performed well for us this year so I'm planning to take all titles from the new releases. John Grisham titles always shift in large quantities so I'll be pushing *The Chamber* on Random House and *The Client* to coincide with the release of the feature film later this year. Similarly, Random House's interview with *The Vampire* by Anne Rice should do well when the film comes out in December.

Box sets perform at Christmas and Random House's package of *Hamlet, Romeo & Juliet* and *King*

Lear by the Renaissance Theatre will do fantastic business. Cover to Cover is releasing a range of unabridged classics including *Wuthering Heights* read by Patricia Routledge and *Great Expectations* read by Martin Jarvis and I will be very surprised if they don't fly out. Listen for *Pleasure's An Evening With Johnnens* did brilliant business for us and remains in our top three so I'm delighted the company is releasing a follow up. An Hour With Johnnens.

RICKY GORDON

Product buyer for HMV
 This year I'm keen to stock the new Naxos CD and cassette range including Shakespeare's Great Speeches. I'm also planning to order releases from the new Virgin Chattering Classics comedy label, particularly *My Python* and *Derek And Clive* titles. There's a great deal of customer interest in *My Python* because of their 25th anniversary and comedy tends to do well at Christmas. I'll be backing BBC titles such as the Alan Bennett titles plus *The Last Day In The Sun* and *The Complete Fawcett Towers*. Fawcett Towers is usually very successful and Alan Bennett retains a strong position in the affections of typical spoken word customers who tend to be middle aged Radio Three or Four listeners. I'm banking on the autumn range of crime releases from

MCI's True Crime series such as *The Yorkshire Ripper*, *The Manson Murders* and *10 Killington Place*. They're the type of titles to attract younger, perhaps first time buyers.

Earlier this year we had a lot of success with the Prelude range in Furs and Justine and I'll probably order the new series in bulk.

ANDY SMITH

Soundtracks manager, Tower Records
 We are refitting and expanding our spoken word department in London to around 60 square foot which I don't think I'll have any trouble filling.

There are some really good releases for the autumn such as Marianne Faithfull's autobiography, *Faithful*. Biographies tend to do well for us so I'll be ordering them in significant numbers. Comedy from the BBC is always popular. We do really well with Fawcett Towers so the forthcoming Complete Fawcett Towers should achieve good sales.

There are some things which sell continually such as Shakespeare and Star Trek so I'll be stocking up on those and also box sets such as *The Hobbit* and *Lord Of The Rings* have proved successful at Christmas. I think we'll shift the new Prelude series and also the forthcoming James Bond release

read by Joanna Lumley on Talking Volumes because *Casino Royale* was a great success. Last Christmas was very busy for us and I'm expecting a similar level of business this year.

LOUISE HUTSON

Senior sales assistant, Books etc, Charing Cross Road branch
 The quality of spoken word releases has definitely improved over the last few years. We've just received *Tell Me The Truth About Love*, a series of poems by WJ Auden read by John Hannah which will be massive. Our current best seller which we are still pushing is *Unlimited Power*, a self-help business tape on Simon & Schuster, written and read by Anthony Robbins.

The BBC will perform well for us, particularly old favourites such as *Blackadder* and *The Goons*. Other titles which we have been selling for some time and will probably do well at Christmas include *Vikram Seth's A Suitable Boy*, *Roddy Doyle's Paddy Clarke Ha Ha Ha* and the *Alan Clarke Diaries*.

We'll also be looking at the CD market very closely, but I'm ordering very tentatively because it's still very new for us. I am taking a lot of the new Naxos catalogue because the mixture of spoken word with music and sound effects is very appealing and at £7.99-8.99 per CD, the range very reasonably priced.

MARY DICKSON

Retail executive for Forte Welcomes Break

"We started a Laugh A Minute comedy promotion on September 4 through Entertainment UK's Chart Stop and we'll be running this in our motorway service station outlets until October 31. Comedy does particularly well for us, making up some 44% of our spoken word sales.

Our customer profile, particularly during weekdays, tends to be male aged 20-30 and they prefer comedy rather than the classics. In fact most of the titles in our promotion are directed at men such as Tony Hancock, Ben Elton Live At Hammersmith, Red Dwarf and *Blackadder The Third*.

All these titles are currently being displayed in dumpbins to attract the motorist who is tired of listening to music or the radio and wants something to alleviate the boredom of travelling long distances.

Comedy is likely to do well for us, especially classic BBC titles such as *The Goons*, *Fawcett Towers* and *Hancock's Half Hour*.

Spoken word is still a new genre for us - some of our main shops have only been stocking it for six months - but it already makes up about 15% of our total entertainment business. Spoken word has really hit the market with a thud.

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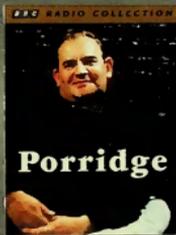
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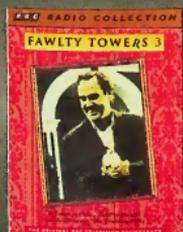
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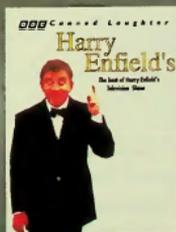
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From legendary industry heavyweight Peter Grant to dragged-up A-ha fan and DJ Jon Pleased Winmin, they came to *In The City*, attended panel sessions, stayed up till the wee, and not so wee, hours and left feeling exhausted but fulfilled. Pictured from left: not so much a delegate, more a one-man *In The City*, Peter Grant was possibly the event's most ubiquitous attendee, as panel-speaker, hypothetical-participant and even judge of the *Roadie Of The Year* competition; meanwhile, Pete Waterman's ownership of locomotive the Lucy Godiva ensured he had the best seat on *Monday's* debut journey by Waterman Railways, surrounded by industry pals (from left) Paul Conroy, Matthew Benister, Jonathan King and Nigel Grainge; *Roadie Of The Year* Dougie Monarch may have been snifty about the trophy presented as first prize, but was more than pleased to break the ice with actress Sarah Parrish, who plays Vera in the *Bodgingtons* ads: Tilly Rutherford (pictured above)

Remember where you heard it: A highlight of ITC for Dooley was the ride on **Pete Waterman's train** – the self same one used in the Beatles classic *A Hard Day's Night*. It poured with rain, and the journey began 20 minutes late from Manchester's Victoria Station, but **nothing** could dampen the spirits of the 100 guests on board...Day-tripper extraordinaire **Paul Conroy** couldn't resist contributing a steady stream of banter, pointing out the **resemblance** of two of the waiters to **Gary Gersh** and **Richard Skinner** and proclaiming, "I'm still a rebel – I flushed the loo in the station"...A whopping **£546** was raised for **Nordoff Robbins** from the **whip-round**... And trivia lovers should note there were no fewer than **45 mobile phones** on board...Keynote speaker **Gary Gersh** meanwhile revealed during his interview with **Ed Bicknell** that the lead singer of **Counting Crows** lives in his house. "The arrangement was supposed to be until he got his feet on the ground but **he's still there**," he said...He also revealed that **David Geffen** reaches the end of his contract with MCA next year – "I don't think he will hang around"...Bicknell could not let the occasion pass without interjecting a few **snipes**. When Gersh talked about "letting go" **64 bands** just after he joined Capitol, Bicknell said, "Don't worry, they'll probably get

deals with **BMG**"....And on hearing that Gersh had produced **John Waite's** hit *Missing You*, he jibed, "I think I put my copy in **hot water** and made a **flower pot** out of it"...Elsewhere at ITC, other **straight-talkers** were **Blueprint Management's John Glover** who quipped, "The biggest problem with lawyers is that they turn up at *In The City* wearing **dreadful leather jackets**" and **Sincere Mangement's Pete Jenner** who said at Tuesday's IMF panel, "I always think the number of **trucks** an artist takes on tour is in direct proportion to the **size of his ego**"....Martin Greene Ravidn's **Ed Grossman** wasn't out to win any friends in the indie sector. "Indie labels rip everybody off, they never pay up. And they've never got any **dough**," he said...On the panels, **Sade's** former producer **Robin** ("I'm blind and apparently I'm white") **Millar** had some interesting tales to tell about some record company executives' attitudes towards black artists at the *It's Big, It's Black, It's Beautiful* panel. One **UK exec**, he says, was genuinely pleased to say to a new female signing, "You're not as dark as the last one we had"...A pearl of wisdom from Manc DJ **John McCready** at the rave panel, "Dance music will **always** be around. It's all to do with people **copping off** in nightclubs"...More ITC triv: the **first** people to pick up their goody bags and to have their photos taken and

laminated passes swinging around their necks were **Simon Platz** and **Amanda Cockerton** of **Bucks Music**...On the Music On Television panel, former Tube director **Jeff Wonfor** told how he has spent the past three years working on a **10-hour Beatles' documentary** – and how he does not want to return to making scheduled music programmes. "It's so **frustrating**. I don't want to get back into the 'how many producers does it take to change a lightbulb?' – Does it have to be a **lightbulb?** scenario"...For those who turned up to question Wednesday's panel of **six teenagers**, chosen to give an insight into just what **the public** thinks of the music industry, there were plenty of **gems**. Asked whether he ever **taped** his friends' CDs, 17-year-old **Stuart** was disarmingly honest. "No. **But Our Price** have this 'Recommended' promotion where you can **take a CD back** if you don't like them, so I usually tape them and then take them back"...Top marks to London dance label **frr** whose **freebie jackets** proved to be the must-wear item of ITC. Radio One DJ **Steve Lamacq** blushed when he walked into the **Holiday Inn** lobby proudly sporting said apparel only to find his boss, Radio One managing editor **Paul Robinson**, also wearing one... Dooley was thrilled to visit the **Coronation Street Rover's Return** and share a **pint** or two of **Newton**



confirmed his installation as sales and marketing consultant at Diacetronics by lining up at the company's In The City stand with (left) Sue Stephan and (right) David Mackie; In The City agent provocateur Tony Wilson (left) was caught in unusually reflective mood at the Music On TV panel, as his ex-Granada boss David Liddiment extolled the virtues of Top Of The Pops, paying only to engage in defence of the sporadic attacks launched on him by Initial TV's Malcolm Gerrie, director of The Brits; Gun Pleased Winnie expressed the feelings of many In The City delegates at the sweaty and steamy L'Attitude do, held on three floors of the Paradise Factory and voted by many the hottest bash of the event, although the Vague/Hive/Kias 102 extravaganza at Isobar ran a close second; Mark Gardner, vocalist with Rida, provided a sterling dentistry display during the Creation act's pecked concert at Manchester's Academy on Tuesday night.

and Ridley with Copymasters (sorry, Masterpiece Mastering), and surprised to have a quick gamble on an EastEnders-themed fruit machine in the bar... Hotwax Records' Barry May had obviously had a heavy time the night before as he fell asleep in the Rovers just two feet from the actors better known as Mike Baldwin and Alma who were enjoying a quiet drink... The Melody Maker's delegates at Manchester's Holiday Inn were not amused to find themselves all down as representatives of the NME... It didn't go so well for NME either, whose 17 boxes of issues finally arrived on Thursday morning, once everyone had gone home... And PolyGram chairman Roger Ames should have got to In The City earlier. Perusing what he thought was a storming line-up of panels and gigs on his arrival on Wednesday, he asked his staff to switch him onto a later flight, only to discover that the listing was for Tuesday and he'd missed it all... What a shock manager Peter Grant got when he went to check out of the Holiday Inn on Thursday to find a £5,200 phone bill. As the ex-manager of notorious hotel trashers

Led Zeppelin, Grant is not exactly a stranger to huge hotel bills, but even he balked at that. "They said I'd been on the phone for seven hours – and it was supposed to be a local call," he says. Fortunately, his persuasive wiles finally forced the hotel manager to relent... You won't recognise the Holiday Inn next year; hotel decorators got out the emulsion post haste on Thursday to paint out all the grime left behind by five days of determined partying... The musical highlights of In The City included a blinding hometown performance by 808 State – with real sax and guitars – featuring a stack of very dubwise and rhythmic new tracks as well as classics such as Pacific State and Cubik... Spearhead's dub 'n' funky mix drew an enthusiastic A-list crowd to the Canal Cafe Bar, including Gary Gersh who repaid the compliment of frontman Michael Franti, who had arrived in town early especially to hear his boss's keynote speech earlier in the day... Industry faces also abounded at Dry 201 to witness Soul Coughing serve up a quirky, Beefheartian set... Well done to Reading indie band

Chuck, who have been signed by former Wonder Stuff manager Les Johnson on the strength of their performance in Manchester... Away from In The City, any indie retailers planning a tete-a-tete with the new Bard chairman should beware – Woollies' Charlie McAuley is a former judo and karate champion... Island founder Chris Blackwell is quoted as one of Britain's top 100 eligible bachelors in Nesta Wyn Ellis's new book (she wrote John Major's biography). He is said to be worth £200m, is given seven out of 10 for sex appeal and is described as having a strong sex drive but is emotionally detached... Respect is due to Trojan Recording director Frank Lea who raised £3,000 for Brighton's Tarmer Home hospice by completing the Great North Run last Sunday, despite last minute damage to leg ligaments... Finally, movers and shakers will unite at War Child's pre-auction dinner at the Royal College of Art on October 4, and a limited number of tickets are still available. Call Lin Barkass at Opal on 071-286 9532 to ensure your chance to buy a little work of art by a big star.....

music week

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Tel: 071-420 3636. Fax: 071-401 8635 121 A United Newspapers publication

Editor-in-Chief Steve Rowland. Managing editor Solina Webb. News Editor Martin Tait. Reporter Sara Hanning. Contributing editors Nick Robinson, Paul Gorman. Group Production Editor Duane Holland. Senior sub-editor Dwayne. Front Editor Paul Vaughan. Editorial Assistant Ruth Gert. Ad manager Paul Bennett. Deputy ad manager Judith Brown. Senior ad creative Barry Moore. Matthew Tread. Ad executive Ben Cherrill. Rachel Hughes. Advertising secretary Louise Stevens. For Spotlight Publications - Group special projects editor Karen Fink. Marketing and promotions manager Mark Ryan. Group ad production manager Robert Clarke. Production controller Jane Fyfe. Executive Publisher Andrew Smith. Registered at the Post Office as a newspaper. Member of Periodical Publishers' Association. Printed by Rowland. UK subscriptions, including overseas, Member of Periodical Publishers' Association. Printed by Rowland. UK 1215. Europe £1.65/ISSN 0950-4230. The Americas, Middle East, Africa and Indian Sub Continents £2.00/ISSN, Australia and the Far East £2.50/ISSN.

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THE HIT LIST

FEATURING ALL CLIFFS TOP 5 HITS
INCLUDING:

THE YOUNG ONES,
DO YOU WANNA DANCE,
SUMMER HOLIDAY,
WE DON'T TALK ANYMORE,
SOME PEOPLE

PLUS TWO BONUS TRACKS

MISS YOU NIGHTS & GREEN LIGHT

RELEASE DATE

AVAILABLE FROM OCTOBER 3RD
UNTIL DECEMBER 31ST ONLY

TV CAMPAIGN

MAJOR LAUNCH CAMPAIGN
TEASERS WEEK PRIOR TO RELEASE
60 SEC. AD TO RUN CORONATION STREET 3/10
MAJOR ITV, CHANNEL 4
AND GMTV PROGRAMMING WITH 30 & 10 SEC. ADS

PHASE TWO

MAJOR COOP TV

PHASE THREE

TV AROUND THE TOUR

RADIO CAMPAIGN

MAJOR RADIO ADVERTISING CAMPAIGNS
WINNING WEEKENDS

PRESS CAMPAIGN

NATIONAL NEWSPAPERS AND WOMANS PRESS
LOCAL NEWSPAPERS TO COINCIDE WITH THE TOUR

POSTER CAMPAIGN

48 SHEETS - UK MAJOR CITIES-INCLUDING BRITISH RAIL,
LONDON UNDERGROUND, 3 MONTH ADSHELL CAMPAIGN

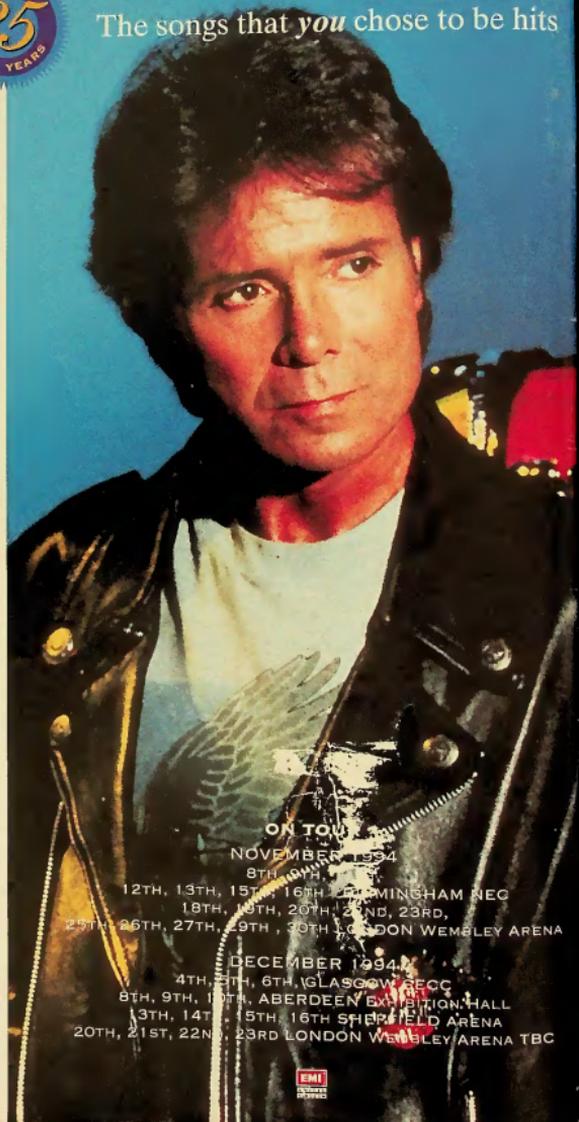
MAJOR WINDOW & INSTORE DISPLAY

CATALOGUE REPRODUCTION

AROUND TOUR END INSET "THE HIT LIST"

DOUBLE CD & CASSETTE

VIDEO SELECTION ALSO AVAILABLE



ON TOUR

NOVEMBER 1994

8TH, 9TH

12TH, 13TH, 15TH, 16TH LEEDS MINGHAM NEC

18TH, 19TH, 20TH, 21ST, 23RD,

25TH, 26TH, 27TH, 29TH, 30TH LONDON WEMBLEY ARENA

DECEMBER 1994

4TH, 5TH, 6TH GLASGOW SECC

8TH, 9TH, 10TH ABERDEEN EXHIBITION HALL

13TH, 14TH, 15TH, 16TH SHEFFIELD ARENA

20TH, 21ST, 22ND, 23RD LONDON WEMBLEY ARENA TBC

