**Rock promoters play down risks**

The live industry is attempting to allay public fears over concert safety after last week’s Pink Floyd concert accident which left 90 people injured.

Promoters and venue owners remain hopeful that the negative press and media coverage which followed the accident will not cause any lasting damage to the concert business.

Around 1,200 Floyd fans were trapped when the 200-high block of seating in section nine of the arena collapsed just a minute into the first concert of Pink Floyd’s 14-date Earls Court residency.

Stage and security staff immediately stopped the show, called the emergency services and evacuated the rest of the crowd from the venue.

The concert’s promoter Harvey Goldsmith is confident public confidence in live music will not be affected. "This was just an isolated incident," he says.

Barrie Marshall of Marshall Arts adds, "We have to counter the short-term fears of the public by pointing out the great safety record we have at concerts in the UK."

Phil Bowdery, production executive at Barry Clayton Concerts, says, "One is concerned that this will have some effect. People may think, 'Are we safe to go out? You always assume you are safe but incidents like this are bound to make people worry.'"

Wembley arena manager Charles Shaw says the incident may raise the question of whether there enough purpose-built big gigs venues in the UK. "There are only three purpose-built venues and, in a way, some of the others are just too multi-purpose," he says. Meanwhile, Goldsmith has condemned the confusion which surrounded the investigation after the accident.

Officials wasted 15 hours trying to establish who was responsible for investigating the incident, he says. "It is deeply disturbing that things like this can happen especially since new Health & Safety guidelines for pop concerts were drawn up (in November 1993)," says Goldsmith. "I am going to take issue on this at the highest level with those responsible."

Goldsmith says officials at the venue, including police, fire and council officers, believed the Health & Safety Executive were responsible for handling the investigation. Only many hours later did it emerge that it was the local council's job, he says.

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**Wets and Whigfield boost PolyGram**

PolyGram claimed more than one-third of the singles market in the third quarter thanks to big sellers Wet Wet Wet and Whigfield.

The company took 34.9% of the singles market in the three months between July and September, almost three times that of its nearest competitor (Warner on 12.8%) and an increase of more than 80% over the same period last year.

PolyGram also leads the album sector with a 24.2% share, almost twice the share of second-placed EMI on 12.6%. The major's strong performance was boosted by the performance of PolyGram TV. The label recorded a near 800% increase on the same period last year to finish the quarter in third place with 4.4% of the albums market, thanks to compilations including Dance Zone, Groovin', Soul Nights and Power & Soul.

Virgin moved back into the lead as top albums label, primarily due to the success of its compilation albums such as its Greatest Rock Album Ever series.

London leads the singles labels league, having trebled its share year-on-year to 9.8%, owing to the consolidation of all its labels in the figures and the runaway success of Whigfield's Saturday Night.

The second placed label is Wet Wet Wet's tiny Preston Organisation which accounts for 6.5% of the market, solely due to the band's hit Love Is All Around which spent 15 weeks at the top of the charts.

EMI is still the UK's leading albums distributor with 23.7% of the market, while PolyGram now distributes 34.6% of all singles sold in the UK.

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**Oldfield's album tests chart rules**

WEA's new Mike Oldfield album The Songs Of Distant Earth is set to provide the first test of a new ruling by the Chart Supervisory Committee.

The CSC has ruled any CD which includes a CD-ROM element should be excluded from the albums chart. Warner, whose Oldfield album is due on November 14, is understood to be appealing for a rethink. It claims that although the album includes one interactive track, it is outnumbered by the 17 tracks of music.

CIN charts director Catharine Pusey says the issue was raised after the British Video Association asked if Laser discs and video CDs could be included in the video rundown. All such new formats will remain out of the chart for at least three months, while CIN monitors sales.

WEA will not, however, be the first label to be affected by the ruling. Steve Lewis's Echo label is releasing ambient compilation Sea Of Tranquility with a CD Rom game as an extra track on October 21.

Lewis says, "I'm not worried about chart placings. Our CD Rom is just a bit of fun."

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**BBC2 moves Holland's later into primetime slot**
take an unforgettable journey with the music of Chris Rea

the best of Chris Rea

The Road to Hell • Josephine • Let's Dance • Fool (if you think it's over)
Auberge • Julia • Stainsby Girls • If You Were Me (duet with Elton John) • On The Beach
Looking For The Summer • I Can Hear Your Heartbeat • You Can Go Your Own Way
God's Great Banana Skin • Winter Song • Gone Fishing
Tell Me There's A Heaven

All aspects of the album - tracklisting, packaging and advertising treatments - are the results of extensive market research.

Campaign Summary

Album released: 24th October

TV (phase 1)
£350,000 national three-week campaign from release.
Prime time spots in all areas (Coronation St., The Bill etc.)
Specially shot TV ad makes full use of the album sleeve design.
Campaign also includes VH1 and Eurosport.

Posters
National adshell campaign.

Press
Campaign includes ads in monthlies and national newspapers from release.

In Store
Extensive display campaign
Full range of support materials including CDs & videos for in-store play.

Radio
Competitions and promotions
Including Capital Radio weekend w/c 7th November.

16 CLASSIC TRACKS - available for the first time on one album
BBC gives Later prime-time slot

Music's TV profile has been boosted by the promotion of BBC2's Later With Jools Holland to a new prime-time Saturday evening slot.

The new 8pm timing for Later - the show's fourth and final studio recording is in recognition of the growing importance of this programme, according to producer Mark Cooper. "Even though our audience went up to 650,000 by the end of the last series, I still feel that Later was under-watched," he says. "BBC2 controller Michael Jackson obviously felt the same way and has been very supportive."

The peak slot pitches the show against BBC1's popular drama Casualty. A similar slot has also been earmarked for Channel Four's new peak-time series The White Room, which is due to air early in the new year.

The promotion of Later runs for seven weeks from November 5 to December 17. The first show features Suede, JJ Cale, Terry Hall, Youssou N'Dour and Sharon Shannon. Future programmes are set to include INXS, Percy Sledge, Oasis, Elastica, Robert Plant & Jimmy Page, Bobby Womack and Willie Nelson.

News of Later's shift coincides with Granada, who broadcast it during a new eight-part series With... a Love and Light shows focusing on the north west's pop history. Journalist and musician John Robb will present archive clips, backstage interviews and live footage of acts such as Oasis, The Boo Radleys, Autechre and new names Thrush Puppies, K-Track and Kaliph.

The series, which begins with The Buzzcocks tonight (17) at 11.15pm, is produced for Granada by Music Box.

The latest developments cap what has already been a good year for music on TV, with the first TV coverage of the Mercury Music Prize, The Brit Awards scoring their highest audience and the first Three Toners broadcast on BBC1 attracting a peak audience of 11.2m.

Among the plans for further TV shows are ITV's 90-minute Lighthouse charity special featuring Suede and Pulp early next year, BBC's Woodstock is when it is due to air at the end of the year and further coverage of Jane's Glastonbury Festival on Channel Four.

Robinson named MW A&R editor

Music Week has appointed an A&R editor to put UK acts and A&R departments at the forefront of MW's coverage of the UK music business.

Nick Robinson (pictured right), 29, takes on the newly-created role as part of a plan to increase MWT's focus on talent issues.

The move is a recognition of the renaissance taking place in UK A&R, says editor-in-chief Steve Redmond. "After a real drought of two or three years, suddenly there are great new British records coming out every week," he says.

Robinson began work at the magazine last week planning a new A&R section which will be launched next month. "I plan to fly the flag for British music, the people who create it and the people who like it," he says. "The likes of Oasis, Portishead and Orbital show the bandwagon is beginning to roll."

Robinson has worked at Music Week for six years, first writing the indie column and then working as contributing editor to Record Mirror.

Other staff changes at Music Week include the promotion of Steve Hemsey to special projects editor, replacing Karen Faux who has left to go freelance after 11 years. Hemsey is replaced as reporter by Catherine Eade. Meanwhile Rachel Hughes has joined as advertising sales representative from Campaign.

Wozencroft heads new Parlophone talent team

Parlophone has appointed Keith Wozencroft as the first head of its A&R department which was set up in February.

Wozencroft, who has been with the company for four years, was previously senior A&R manager.

Wozencroft divisional managing director Tony Wadsworth says the appointment cements the label's separate A&R identity within the EMI group. Before February one department acted as A&R sources for Wadsworth's label and Jean Francois Ceillier's EMI UK.

Wozencroft says, "This appointment reinforces the fact that EMI Records Group has three separate A&R sources: EMI, Chrysalis - and Parlophone."

He says Wozencroft's promotion is in recognition of his success in signing such acts as hotly-tipped new band Supergrass and international achievers Radiohead.

Wozencroft has been at EMI since 1990. Before then he was a musician, promoter and manager. At EMT, he has worked in A&R under Nick Gatfield and Clive Black.

"I think Parlophone as a label is pretty much set up as far as restructuring goes, certainly where the A&R department is concerned," says Wozencroft.

Parlophone currently has 15 UK and 15 US artists on its roster. Key projects over the coming months include a new Radiohead album in March and debut albums from Scam Magazine, Supergrass and Shampoo.

Jackson Christmas release postponed

Epic has postponed the release of Michael Jackson's double album HIStory until the new year.

The album, which is believed to be among the biggest releases of the Christmas season, and was due for release in December.

Epic's explanation for the delay is Jackson's continued work in the studio. "The album, which is being pencilled in for a Spring release, may now include more than the anticipated five or six new songs."

Jackson went into the studio two months ago to begin working on new material and recorded a promo with the Hungarian army in a high-profile visit to Budapest in August.

Oakes makes birthday debut with Suede

Suede's new guitarist Richard Oakes played his first UK gig with the band at an album launch party last Monday - his 18th birthday. About 200 fan club members and industry guests saw a 40-minute set at London's Raw club including tracks from the new LP Dog Man Star, released on the same day and expected to debut in the Top 10 this week. The group's next single, The Wild Ones, is due on November 24.

The album is backed with a 15-minute Euro Eno remix of the album cut Introducing The Band. A video for The Wild Ones is to be directed by MTV award winner Howard Greenhalgh.

Slater album comes on crayon box

General Production Recordings is releasing techno artist Lake Slater's new album in packaging based on a Crayola crayons carton. The CD and cassette for the album, My Yellow Wire Rug (out this week), will come in a cardboard package featuring a cardboard hook. The design features a stereogram 3D image which cost £20,000 to reproduce.
WEBBO

A question of choice

The function of radio is not to break UK talent either here or in the world market. A commercial station has to attract both listeners and advertisers to survive. If a station is not the type of music but the quality of service that is important, it's relevant that Nirvana broke via college radio in the US, then go and help found some college stations here. The function of radio is not to break UK talent either here or in the world market. A commercial station has to attract both listeners and advertisers to survive. If a station is not the type of music but the quality of service that is important, it's relevant that Nirvana broke via college radio in the US, then go and help found some college stations here. The function of radio is not to break UK talent either here or in the world market. A commercial station has to attract both listeners and advertisers to survive. 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ECHO's new CD-Rom offers game and music

Echo Records is launching a new software project in conjunction with a compilation album which can also be played as a CD-Rom. The ambient Sea Of Tranquility is out on CD. It features a playable demo version of Virgin Interactive Entertainment's new CD-ROM game Creature Shock. The disc - at standard CD price - is being co-sponsored by Echo with V2, which recently took full ownership of Creature Shock at the end of November, a month after the CD.

Lewis says the interactive element of the disc does not affect the music, or vice versa. "It comes in a standard CD Jewel case and is primarily a CD. It's just that if you take it out and put it in a CD ROM machine, you can play the game too." The new label has been established to allow Echo to issue one-off releases, or projects by artists on the label. Lewis says, "Echo is about long-term artist development. We wanted the new label so we could put out releases of a special nature, not relating to career development."

Echo managing director Steve Bennett says, "It's one of the fastest selling records I've ever seen - half a million in two weeks. When you get a big seller these days you get a really big seller." The current chart also boasts these platinum singles - by Wet Wet Wet, Whigfield and All-4-One - also the best score for any Top 15 since September 1984, when the chart held four platinum titles, Band Aid's Do They Know It's Christmas, Frankie Goes To Hollywood's Relax and Two Tribes, and I Just Called To Say I Love You, by Stevie Wonder. All four releases sold more than 1m copies.

There have only been two further million-selling singles before this year - Bryan Adams' Everything I Do (I Do It For You) in 1991 and 1992's Whitney Houston's I Will Always Love You.

The year's top five is being threatened by Take That's current single Sure, which has sold more than 500,000 copies in just two weeks.

CIN figures show singles sales up by almost 7% on last year and set to exceed 60m units for the first time since 1989.

BMG releases Hewitt story

BMG spoken word label Talking Volcanoes is rushing releasing a spoken word version of Princess In Love, the story of the alleged affair between the Princess of Wales and Captain James Hewitt. The label has put the release together since securing UK and Commonwealth rights to the book on the day it was published a fortnight ago. Featuring an unknown actor chosen for his vocal resemblance to Captain Hewitt, it will be released today (Monday). A CD will be out next Monday (October 24).

HMV and Tower Records say they will stock the product, but a spokesman for Virgin/Our Price says, "We have to consider whether this fits in our range."
Cowell moves to RCA from Arista

Arista's pop A&R consultant Simon Cowell is moving to sister company RCA next month.

This move, behind 33 Top 40 hits since joining Arista, was seen as key to make the move because his pop projects are better suited to RCA, home of Take That, M People and Kylie Minogue.

"The move was my idea. I just thought the set-up at RCA would be more sympathetic to the kind of records I'm working on. I like the RCA team a lot and, besides, it was time for a change," he said.

Cowell says he has enjoyed his two years at Arista, but believes RCA has a more UK-orientated slant. He believes Arista's European pop dance roster combined with its heavy early 1995 schedule of US-produced material could create too much competition for his records.

The move comes six months after Nick Greane's appointment as Arista's head of A&R in September. At the time Greane said he wanted to bring more adult contemporary and alternative music to Arista, which has recently been dominated by pop and dance.

He says, "It's a shame that we are losing Simon: we have worked well together. But he obviously feels he will be better suited to RCA."

Thru SR was the Jocelyn Brown/Kym Mazelle duet No More Tears (Enough Is Enough) which went to number 13 in June, is tipped to score a Christmas number one with his last project for the label - the single by cult breakfast puppets Zip & Zag. The single, which may change from the original choice of The Girls All Love Me, is due out on December 8.

Cowell, whose most recent hit through Arista was the Jocelyn Brown/Kym Mazelle duet No More Tears (Enough Is Enough) which went to number 13 in June, is tipped to score a Christmas number one with his last project for the label - the single by cult breakfast puppets Zip & Zag. The single, which may change from the original choice of The Girls All Love Me, is due out on December 8.

RCA has confirmed teen stars Take 1 to

The Network Chart will become its most accurate yet when Media Monitor begins compiling the rundown next month.

From November 6, the tracking company will deliver a Top 100 airplay chart to chart analysts Entertainment Research Analysts, which is based only on sales, the Network Chart combines airplay and sales data on a 70:30 ratio from positions 11 to 40.

Media Monitor - owned by Music Week parent Spotlight Publications and European company Media Control - will improve on the previous sampling system by reflecting the size of the audience listening. Director Adrian Wistreich says, "A play at 3am in London is as good as a play in the early hours of the morning. We will reflect that."

The chart will also be more up-to-date than ever. Airplay will be tracked up to midnight on Saturday for the following day's chart, rather than the previous Thursday.

Media Monitor's computer systems scan CD, DAT or vinyl to take electronic "fingerprints" which are logged every time the tracks are played on the radio. Wistreich says labels who wish their records to be fingerprinted for the chart should ensure copies of each CD are sent to Media Monitor.

Retailers are appealing Island Records' decision to add press reviews to the sleeve of the debut album by Belgian band 020, out this week.

Worst Case Scenario features a sticker highlighting five rave reviews in a move which Island's product manager John Paine says the label is likely to repeat in the future. "We want to do it if new bands that we are trying to break, particularly those coming out on the [independently distributed] Island Red label in the new year," he says. NIMV marketing director David Terrill welcomes the initiative. "Nobody buys a paperback without reading the reviews on the cover and we should be encouraging people in the same way to listen to records," he says.

Ascpen presents high honours to Lange, Rice and Big Pig Music

Mutt Lange, Sir Tim Rice and Big Pig Music were the top award winners at the fourteenth Ascap dinner on Friday.

In a ceremony at London's Park Lane Hotel, Robert "Mutt" Lange was named PRS Songwriter Of The Year for his songs, "Everything I Do I Do It For You, I Said I Loved You But I Lied and Please Forgive Me," by the American Society of Composers, Authors and Publishers.

Tim Rice won Ascap's PRS Song Of The Year for a whole new world, from the Disney movie Aladdin, while Big Pig Music - whose main composer is Elton John - was named Publisher Of The Year.

The awards, which are presented according to a song's accumulated number of plays in the US, were presented by Ascap's president Marilyn Bergman and Ascap's director of US and European operations Roger Greenaway.

Multiple awards went to Big Pig's Elton John, who was recognised for three songs (Simple Life, The Last Song and The One), to EMI's Duran Duran with two songs (Come Undone and Phil Collins, also with two songs (Another Day In Paradise and Hold On To My Heart).
BRIAN WILSON 

News

BPI swoop hits festive fake trade

The anti-piracy unit also seized 450 cassette inlay sheets during a simultaneous raid on a printer's shop in Luton. Three men are expected to face criminal charges for copyright infringement.

The unit has increased its focus on bootleggers this year through a series of raids on record fairs, culminating in an action at the NEC, Birmingham in July when an unprecedented 17,000 CDs with a street value of around £250,000 were seized.

But Dabin says the overall level of piracy has dropped since its high in 1992/93 when 26 raids were made.

Philips revives flagging DCC

DCC is being repositioned and re-promoted in a bid to kick-start the format after two years of low sales. The new slogan Move On Up To DCC marks the repositioning of the format as an evolution of the analogue cassette. The banner will be added to all new in-store material being distributed this month, and new press ads which start appearing in the new year.

Philips is also launching the DCC 300 Club to focus its promotional efforts around 300 hi-fi outlets - down from the 1,000 official stores at launch - backed up by around 60 record stores near the selected stockists. When the format was launched, Philips sold it into more than 120 record dealers.

DCC co-ordinator Clive Swan says a generous returns policy will ensure stores withdrawing from the format will not lose out.

Philips expects the new generation of consumers - focusing on cheaper, portable and in-car players - to boost sales of pre-recorded software. Traditionally, pre-recorded cassettes are most popular with users of portable systems, says Swan.

Hardware buyers will receive vouchers for pre-recorded DCCs and five DCC 90-minute blanks.

A&M is launching its biggest single promotion of the year to back Sheryl Crow's new release All I Wanna Do (I've Run Some Fuels). The single (out on October 24) will be backed by a poster campaign, national press ads and two weeks of ads on Capital Radio in London, kicking off with a teaser campaign in the week of the release. A&M is also planning to launch a promotion of Crow's album Tuesday Night Music Club early next month, if the single proves successful.

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The BPI anti-piracy unit has struck a blow against the pre-Christmas trade in illicit tapes with a raid on a factory in Milton Keynes, Buckinghamshire.

BPI anti-piracy unit staff, local trading standards officers and Thames Valley police seized 4,000 pre-recorded cassettes, 50,000 counterfeit inlay cards and thousands of blank tapes in the raid earlier this month.

Two high-speed duplicating machines and 435 master tapes were also confiscated.

The masters included chart albums such as The Cranberries' No Need To Argue and compilations such as Madonna's Immaculate Collection. Almost every album in the current chart as well as older classics had been copied by the pirates.

The anti-piracy unit also seized 450 cassette inlay sheets during a simultaneous raid on a printer's shop in Luton.

Three men are expected to face criminal charges for copyright infringement.

It was the first of a number of raids planned for the pre-Christmas period, he says. "We believe there are six to eight teams operating in England, two in Scotland and one or two in Ireland," says Dabin. "We are hoping for some big results before Christmas."

The actions follow successful prosecutions of two street traders for selling pirate recordings in Leicester's Gallowtree Gate last year. Jail sentences of four months and three months were given to the two traders.

So far, 1994 has proven a busy year for the APU. It has shifted its emphasis away from tapes towards CDs, which Dabin says are becoming an increasingly serious problem as technology opens the doors for pirates.

"CDs are the sound carriers people want. When illegal copies sound the same as the originals it's not surprising people will buy them," he says.

The unit has increased its focus on bootleggers this year through a series of raids on record fairs, culminating in an action at the NEC, Birmingham in July when an unprecedented 17,000 CDs with a street value of around £250,000 were seized.

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Mastercuts meets Paul "Trouble" Anderson.
Are we talking House, or WHAT?!!!

Classic House Mastercuts
volume 2

There are tunes ... and there are Mastercuts tunes. There are House compilations ... and there is Mastercuts House.

Deep into a "Trouble" selection of 12 sure-fire full 12" House desirables that must be in your collection.

Music Is The Key - JM Silk
Strings Of Life - Rythim Is Rythim
Open Our Eyes - Marshall Jefferson
I'm In Love - Sha Lor
Love Will Find A Way - Victor Romeo
The Morning After - Fallout
Let's Get Busy - Curtis McClaine & On The House
Make My Body Rock - Jomanda
Take Some Time Out - Arnold Jarvis
If You Should Need A Friend - Blaze
The Definition Of A Track - The Back Room
Musical Freedom (Feat. Adeva & Intro. Carmen Marie) - Paul Simpson

Mastercuts House 1 was the FIRST (and the fastest selling MASTERCUTS release to date!). We don't care about 'the others', and neither should you, because ... if you care about your music - it just has to be Mastercuts.

Conceived and compiled by the experts. Designed for life.

STREET DATE: OCTOBER 24th 1994

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EAST MEETS WEST MEETS EAST

IMM'95 - Your passport to 2.5 billion people in 13 key territories:

Australia • China • Hong Kong • India
Indonesia • Japan • South Korea • Malaysia
New Zealand • Philippines • Singapore
Taiwan • Thailand

THE LOCATION
For the 3rd year running the beautiful island of Singapore will play host to hundreds of industry VIPs. Singapore is the natural hub of South East Asia and the gateway to the East. It is ranked as Asia's leading convention city. The seminars, exhibition and demonstrations will all be held under one roof at the luxurious Hyatt Regency - a five star self-contained hotel and convention centre in the heart of Singapore's entertainment centre.

THE HOSPITALITY
Second to none! No other convention in the world will match the prestigious quality and style provided for delegates enduring four days of hard business negotiations. Every delegate is invited to the daily lunchtime buffets and the evening Sundowner cocktail sessions. The first night 'Galà Dinner' and the Final Night Dinner are also complimentary and the Hyatt Regency's services are fully open to all delegates staying at the hotel - every private room being a suite of the quality shown. And all of the above includes your partner if you wish!

IMM helped us strengthen our presence in SE Asia. One of our priority pop acts - This Perfect Day - showcased twice at IMM, significantly helping the band keep their Number One status on Singapore Radio for weeks after. It also opened doors for our acts in Hong Kong, Thailand, Malaysia, South Korea, Indonesia, and Australia. A total of eight deals were made with new partners and we look forward to the opportunity of going next year and doing even more business.}

John Cloud, International Manager,
MNW Records Group, Sweden.
Once again IMM will showcase a wide variety of top quality international acts at some of the best equipped clubs and venues in the world. To showcase your artist contact Stuart Raven-Hill at the IMM London office:
Tel. +44 (0)71 723 2277.

**THE EXHIBITION**

Exclusive purpose-built glass-fronted suites with open lounge display area and an adjoining meeting room will be provided as standard. Additionally, TV, video and music facilities, furniture, display walls and full accreditation for four people are included. Suites are arranged in one exhibition area around a central bar/lounge at the hub of the convention – all open 18 hours a day. Over 1,000 participants are expected at the most comprehensive music business convention ever held in the region.

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Many opportunities exist for companies to consider sponsorship. Associate your brand name, increase awareness and enhance your product or service throughout the region at the most prestigious convention in the world by contacting IMM as below.

**THE DEMONSTRATIONS**

IMM will be providing delegates a hands-on opportunity to experience the headlong advances of multi-media with some exclusive demonstrations. A special room within the Hyatt Regency's convention centre will be dedicated to showing potential new outlets for music, cable, radio, Internet, multi-media home entertainment systems, pay per play, ISDN networks; all offer new opportunities and challenges to the music industry.

...Plus much much more, to be announced!

**HOW TO PARTICIPATE**

For further details and to receive a participation brochure please contact:
Phil Graham, General Manager, IMM'95, 245 Old Marylebone Road, London, NW1 5QT, England.
Tel. +44 (0) 71 723 2277 or Fax: +44 (0) 71 723 2288.

EARLYBIRD REGISTRATION BEGINS 1st NOVEMBER – CALL NOW FOR SPECIAL RATES!
Performers fight for rental rights share

Within the next few weeks, the government is due to publish its final views on a subject which will dominate the record industry over the next decade.

More than two years after the European Commission originally issued its directive on rental rights, the Department of Trade and Industry is expected to give its first public response. What might appear, on paper, a dry subject of interest only to the industry's lawyers and accountants will have a fundamental impact on the future cash flow of the record industry.

When the rental directive was first issued towards the end of 1992, it gave performers for the first time a right to royalties from TV and radio performances of their work - currently worth more than £30m a year in the UK. The second is that not all performers received such royalties before, all royalties have been paid directly to the record company-owned PPL, and the 12.8% which has gone to the Musicians' Union and 20% to contracted artists has been paid on a strictly ex-gratia basis. As satellite and cable services expand, the key issue is how the money is split. Performers say there should be a 50-50 division of the spoils - the only way the EC directive's word "équitable" can be translated, the IMF says - but PPL sources point out that équitable means "fair" rather than "equal" and a fair share need not be equal at all.

The second big issue is how the money is spent. Even if the DTT recommendation there should be an equal split, the performers' bodies are unlikely to support record company-owned PPL as the royalty collection agency, since they fear that if record companies control the cash, they may insist it be used to recoup outstanding advances. "Discounts are not on offer," says Basc's general secretary Amanda Harcourt.

The ill feeling has put ownership of their own collecting society top of the performer's societies' agenda, either working in tandem with or in place of PPL. For all their harsh words, Basc's Harcourt insists the performers are not truculent. We need solutions to what is a significant problem.

PPL chief executive Charles Andrews insists his company is not truculent. "We need solutions to what is a significant problem."

Inevitably the debate has become the focus for some established grievances. And the performer's right to royalties from broadcasts in Europe is one source of IMF, Basc and MU bitterness towards the labels which own PPL.

Lables rarely inform artists of their right to the foreign cash, says Jenner. "It's not like when you sign with a publisher, who generally tells you about PRS right from the start," he says. "I didn't know PPL existed for my first 10 years in the music business."

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For all their harsh words, Basc's Harcourt insists the performers are not truculent. We need solutions to what is a significant problem.

PPL chief executive Charles Andrews insists his company is not truculent. "We need solutions to what is a significant problem."
Industry rallies for Rwandan release

The final piece in the Music Relief jigsaw was added last weekend, when CJ Lewis and Larry Adler (both pictured) were among more than 20 artists who took part in the video shoot at Whitfield Studios. The promo, produced by former Bros bassist Craig Logan and Oil Factory's head of production Adam Dunlop, was directed by Barry Maguire. The toughest task was gathering all the artists together, says Logan, but all those involved volunteered their services. "Adam got electricians, camera operators, focuspullers, runners, riggers, people at all levels to work free," he says. "And all the equipment was donated." Even before it was completed, TV broadcasts were being secured for the single which is now lined up for Top Of The Pops, The Chart Show, Live & Kicking, MTV and The Late Show.

With just a week remaining before Music Relief's Rwandan charity single hits the shelves, a spirit of co-operation is sweeping the industry.

From the moment organisers Nigel Rush and BMI's Christian UF Hansen began putting together the recording of Marvin Gaye's classic What's Going On back in August, artists and music managers were lining up to give their services free.

And, away from the limelight, the backroom staff of the music industry have also been pulling out all the stops.

Rush has been amazed by what has proven the biggest music industry joint effort since Bob Geldof initiated Band Aid in November 1984. "Everybody's burnt the midnight oil over this," he says. "Not just the artists, the industry, too. Everyone has given everything they could for this."

Alongside the 10 days of recording time contributed by four separate London studios, and the free expertise offered by producers, engineers and creatives, Zomba - which releases the single next Monday through its Live imprint - has turned over all its staff to the project.

The label's managing director Steve Jenkins says, "The whole of the label has been taken over by this single. Everybody here has been working on it."

With every penny vital for the Rwandan refugees, keeping costs to a minimum has been top priority.

"We got people to do all of the recording, promotional cassette, then we started on the manufacturers," says Jenkins. "We got the materials at cost-price - CDs, vinyl, cassette and labels - and all the artwork was donated." He estimates only around £300 has been spent above the cost price of materials.

The retail response has been equally enthusiastic. Tower Records is giving the release a single of the week promotion, while Virgin and Our Price have placed hefty centralised orders to give it a high profile in-store and Woolworths promises to place it in its Top 30 in-store chart.

Among the most vital pieces of support came from EMI Music Publishing, which persuaded deboe to waive its royalties on the classic Motown song. When he was approached by Rush, EMI Music Publishing managing director Peter Reichardt contacted Frank Banyai at Jobete in Los Angeles to appeal for help. The response was positive.

In practice, all MCPS royalties will still be collected and paid out to EMI which will then pay them directly into Music Relief's appeal fund.

It will create extra paperwork for the publisher, but not enough to worry Rechardt.

"It's not something we normally do," he says. "But in this case everyone was delighted to drop royalties."

The Music Relief team is now hoping the generosity will extend beyond the UK. With BMI Germany - which has international rights - beginning to license the single around the world, there are plenty more favours to be asked yet.

WHO'S ON WHAT'S GOING ON

Larry Adler, Apache Indian, Kim Appleby, Aswad, Angie Brown, Paul Carrack, Peter Cunnah, Soul II Soul, Jools Holland, Gus Hayden, Mick Jones, Kasia, Nik Kershaw, Mark King, Tim Laws, CJ Lewis, Omar, Pasadenas, Marc Perrins, Reashford, Rozalla, Jimmy Ruffin, Edwaad Starr, Yazz and Paul Young.
STRAIGHT TO THE TOP!
MEDIA RECORDS ITALY - MEDIA RECORDS UK
**CHART FOCUS**

This year may have seen more singles debut in the Top 10 than any previous, but records like Lot's Loose's Crazy For You and Yasmin N'Deir and Newcastle's Seven Seconds have returned to the days of the slow grower.

The latest example of the trend is Snapper's Wishing Tonight, the first single featuring the act's new vocalist, Summer. It becomes Snapper's ninth Top 10 hit out of 10 releases as it claims its ninth and 10th week via upward movement.

The rather more instantaneous Sun from the Sun, which debuted at number one last week, increases its status as a wither-thin majority to something more substantial. But it is the most assured of a third week at the summit. Its sales increased this week only by one fourth grade format – a second CD – was belatedly unleashed. Next week it could easily be overtaken by Pato Banton.

Baby Cassie's Pigeon number two has become the most successful cover yet of an Eddy Grant song. Cassie's version has a strong pedigree, having reached number one for Grant and his group The Equals in 1968.

The hottest UK rock act of the year, Oasis, register their biggest hit to date with their fourth foray into the Top 10, as they also celebrate their first anniversary and Alcohol, which debuts at seven. Each of their hits to date has charted higher than its predecessor and Supernova rose to number 31.

**NEWCOMERS**

10. R. KELLY: She's Got That Vibe (Jive)

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**INXS** are the first Australian act to amass 20 hits in the UK without relegating here (as the Ben Goos did). The Stranger's – in this week at number 31 – reunites them with producer Chris Thomas with whom they have previously had their biggest hits in their eight years of UK chart entries. It is one of their songs on their forthcoming greatest hits set which is out on October 31.

March: Shakermaker got to number 11 in June; and Live Forever reached number 10 in August. Oasis' predecessors as press darlings, Suede, see their second album, Dog Man Star, debut at three. While this might seem disappointing compared with the number one entry of their self-titled first album in March last year, it's a considerably tougher market out there. Silver in just behind REM's Monster, whichVacuums the top spot in favour of Bon Jovi Cross Road, The Best Of, their third consecutive number one album, after 1994's New Jersey and 1993's Keep The Faith. As befits an album which collects together their most popular material, it has sold over 1.4 million copies...single, yet it raked up impressive sales of nearly 120,000 copies last week.

While rock of various rockers occupies all the top positions on the chart, the last few weeks have offered further evidence that dance acts can do and sell albums in increasing numbers. The Prodigy, Emotional Resistance and Moby were P-Poppers' M-People are long term chart fixtures. Massive Attack joined the list with their long-awaited new age, and now Michelle Gayle and Red 2 Real join the club with their debut album...As Clive Richard's Hits List slips slightly from three to five, the Shadows – who back him on many of the tracks that return to their chart in their own right with The Best of Hank Marvin and The Shadows. Cliff Richard has now hit 40 hits albums, while the Shads have had 26, the second-highest tally for an instrumental act, trailing only Fane Lantz. This total is split equally between releases for EMI and PolyGram. They joined the chart with the IGNORANT singers, 1,000, and with the aptly-titled Chandeliers of Address, and have had more hits with PolyGram's TV division than any other act.

Alan Jones

**SALES AWARDS**

Patiohun: Bob Marley (Legend)(XU)

Gold: Kyle Minogue (Kyle Minogue)

Silver: Take That: (Take That)(XU)

**SALES UPDATE**

SINGLES

Platinum: Booming Martley (Legend)(XU) Gold: Kyle Minogue (Kyle Minogue) Silver: Take That: (Take That)(XU)

**AIRPLAY ADDS**

Radio 1 FM: w/e 17.10.94: B: List: Rostilli - You Never Love The Same Way Twice; New Order - True Faith; Florence: Beautiful Sound: (One) Can You Feel It?; Sony: Marcus - Take This Time; N: List: Morris - Posh


Virgin 1215: w/e 15.10.94: A List: Sting - When We Dance: INXS - The Stranger's Part; B: List: Bizarre - Everytime

**MUSIC VIDEO**


**NEXT WEEK'S HITS**


**LAST WEEK'S SONGS**

Out: No Point Of Return

**NOTE OF RETURN**

The new single from Turbo (The Power Behind Snap)

**MUSIC WEEK 22 OCTOBER 1994**
JAZZ JUICE 1

MILES DAVIS
EDDIE JEFFERSON
QUARTETTE TRES BIEN
ART BLAKEY
SERGIO MENDES
SERGIO MENDES
JON HENDRICKS
DIANNE SCHUUR
PAT LONGO
MARCOS VALLE
THE DIRTY DOZEN BRASS BAND
CARMEN MCCREA/DAVE BRUBECK
WOODY HERMAN & THE HERD
YOUNG HOLT TRIO
THE LAST POETS

NEVER BEFORE AVAILABLE ON CD, AND ILLEGALLY
BOOTLEGGED AROUND THE WORLD. JAZZ JUICE
IS GOOD, VERY GOOD. WHEN SOMETHING IS THIS
GOOD IT TRANSCENDS TIME, IT BECOMES TIMELESS,
IT BECOMES IMMORTAL.

THE FIRST OFFICIAL JAZZ JUICE IS OUT NOW.
A VERITABLE DIONYSIAN FEAST OF JAZZ GREATS.

WATCH OUT FOR JAZZ JUICE 2 SOON.

JAZZ JUICE
THE MOST FAMOUS JAZZ COMPILATIONS IN THE WORLD

MONDAY 24TH OCTOBER STREETSOUNDS IS BACK ARE YOU
SURE YOU’VE ORDERED ENOUGH OF JAZZ JUICE?
DISTRIBUTED BY THE TOTAL RECORD COMPANY VIA BMG (UK)
AND EXCLUSIVELY PROMOTED BY PHUTURE TRAX. ORDER
THRU’ BMG TELESALES OR YOUR FULL FORCE REP.
STREETSOUNDS ANOTHER BEECHWOOD MUSIC LABEL
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label/CD/Cass (Distribution)</th>
<th>Week</th>
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<td>1</td>
<td>SURE</td>
<td>Take That/Brigitte Reüm (EMI/Elton/Williams/Owen)</td>
<td>RCA/JOB7326662/RJO7326662N (EMI)</td>
<td>7/12</td>
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<tr>
<td>2</td>
<td>BABY COME BACK</td>
<td>Paul McCartney/Eddy Grant/EMI</td>
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<td>SATURDAY NIGHT</td>
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<td>ALWAYS</td>
<td>Janet-James/YC/JWC (Jive)</td>
<td>JVCX/500/500J (JWA)</td>
<td>7/12</td>
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<td>5</td>
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<td>Jive VSCLT 93028/VSC 930281 (EMI)</td>
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<td>JUMP IN THE RAIN</td>
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<td>LOVE IS ALL AROUND</td>
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<td>DREAMSCAPE '94</td>
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<td>EMI VSCLT 93118/VSC 931181 (EMI)</td>
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<td>שאינם מתאימים</td>
<td>포함한다/EMI</td>
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<td>Incidental (REMIX)</td>
<td>Included/EMI</td>
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<td>SAY YOU'LL BE MINE</td>
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As used by Top Of The Pops and Radio One
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<td><strong>48</strong></td>
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<td>51 GLITTERING PRIZE 81/82 *2</td>
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<td><strong>51</strong></td>
<td>52 VARIOUS</td>
<td>Various/12345 (BMG)</td>
<td>CD/12&quot;</td>
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</table>
GIFT SHOPPERS. 3319

Late November to catch the national press ads, all from campaign, Classic FM and for last Christmas's 40,000-Warwick, Placido a régional and satellite TV ambience and tradilional plus seller of mixing classical Domingo, Vjekoslav Sutej (443 470). S3?3

John Eliot Gardiner's (Sony CD/MC SK/ST 6403). S33

Seasonal titles include Berlioz's twofer sériés. Other good landmark recording retums Gardiner (Decca 443 482).

Monteverdi Choir/ group The Turtle Island String launching Chandos' New 9303). Among six titles performances. SS

Free dise of previous Vengerov Young Artist of the Year his victory in the Gramophone was planning a big push for 20-

Dise (CHAN 9320) and jazz

Three Ténors In Concert (CHAN 9331) — launching originally until December 31. Warner is unlikely to issue its 3 Tenors deluxe album until December at the earliest.

GRECHANI

Seven Days Of Passion, Russian State Symphonic Capella/ Polyansky (Chandos CHAN 9303). Among six titles launching Chandos' 'New Dimension' label, this one is tipped to ride well on the chart c
crase, but the Dufy Collective's medieval dance disca (CHAN 9320) and jazz group The Turtle Island String Quartet's album (CHAN 9331) are worth catching.

MONTEVERDI: Vespers. Monteverdi Choir/ Gardiner (Decca 443 483). John Eliot Gardner's landmark recording returns for Christmas in a release of 12 more titles in the Double Decca twofers series. Other good seasonal titles include Berliner's L'Orchestre Du globe (443 461) and Handel's Israel in Egypt (443 470).

DEAD CAN DANCE: Océan Pie, should notch their third hit. S339

The release kickstarts a 20-

Date UK tour and no doubt expec
ting, then this second single from Monster is a more memorably commercial outing. Medium paced with a sharply

resonant chorus, Bang & Blame sounds like Top 10 material.

SHED SEVEN: Ocean Pie (Polydor YORCD 45550232). Shed Seven won extensive media coverage on top of chart successes, making this a memorable first year. This new EP, led by the catchy album cut Ocean Pie, should notch their third hit.

DEAD CAN DANCE: Toward The Within (4AD BAD 4015). 4AD's biggest international sellers finally release a live album, and a superb, all-encompassing set of ethnomusicalological tae
senations it is. There is a live video too so expect good media coverage.

ECHELLOCY: Close, But (FAUVE 004). From their Top 10 debut, Close, But has been remixed by Stephen Street. Not their best single, it has the expected easy-to-grasp attributes, but a new track and two live favourites on the CD and 12

inch (vinyl with a free sticker, poster and badge) make an attractive package.

GENE: Sleep Well Tonight (Costamongor COST 3). Their second single went Top 60, which this should at least equal, repeating the gentle verse-serenading chorus pattern. The release kickstands a 20-
date UK tour and no doubt Genes's debut front cover.

THE AUTEURS: The Auteurs Vs U2-Ziq (Hut HUT 20). You wouldn't expect the

Dubin's Ash: threatening to join Therapy.

ALTERNATIVE

REM: Bang & Blame (Warner Brothers W0257). If What's The Frequency, Kenneth? wasn't the huge smash retailers were expecting, then this second single from Monster is a more memorably commercial outing. Medium paced with a sharply resonant chorus, Bang & Blame sounds like Top 10 material.

Lisa Germano: Geek The Girl (CAD 4017). Germano's second album since joining 4AD from Capitol is a superb achievement; a sultry, hush and

innovative work that pushes her into the Jane Siberry/ Kristen Hersch league. Geek The Girl sounds like it could turn into another legendary 4AD release.

ASH: Ash (Infectious INFECT 14). With Therapy? lodged in rock's upper strata, it's upstarts like Dubin's Ash who threaten to join them soon. The trio show exactly the same promise — pop sensibility, biting vocals and razorsharp guitar. This fine debut mini-album is one to watch.

Nirvana: Unplugged (Geffen GED 24772). Nirvana's Unplugged show from 1993 revealed the bands giant melodic strength could easily stand alone, so this release in no's upper strata on Kurt Cobain's tragic death. The covers make an essential addition to Nirvana's oeuvre, not that they're needed to make a great seller.

Clinister Senior: Martin Aston

JAZZ & BLUES

BIG BILL BROONZY: I Feel So Good — The Essential Recordings of... (Indigo Recordings IG0CD 9000). Splendid 22-track reissue of the great blues guitarist-
singer's classic recordings. Skilled remastering has resulted in the finest Broonzy CD thus far. It is supported by a strong push from Trojan, including insurate displays and ads in Blue Print and Folk Roots.

MEL TORME: A Tribute To Bing Crosby — Paramount's Greatest Singer (Concord Jazz CCD 4614). A tribute to the father of the standard pop vocalists, this presents Torme's own unique touch in a perfectly all-ballad setting, and one of his finest albums in this vein. Classic Crosby revisited includes Moonlight Becomes You, Pennies From Heaven, and With Every Breath I Take.

CLAUDE MARTIN: Old Boyfriends (Linn Records AKD 028). Martin's third album for Linn is her best yet. Her voice is richer, she laces her jazz feel combine on repertoire from fresh standards and new songs to Tom Waits' title tune. Linn is supporting the album with ads in Jazz On CD, Jazz Journal and Jazz In.

CLIFFORD JORDAN, JOHN GILMORE: Blowing In From Chicago (Blue

MAINSTREAM - SINGLES

PANTERA: Planet Caravan (East West A SKEDCD). If the idea of Pantera covering Black Sabbath prepares you for an aural assault, relax, this is a gentleman, moody little doodle, with acoustic strumming, subdued vocals and such. Pantera have had a brace of recent Top 30 hits, and this will complete the hot trick for sure.

Donna Summer: Melody Of Love (UA/CAP 3162). With Therapy?'s third hit, this is a gentle, i

preparés you for an aura
t assault, with its upstarts like Dublin's Ash

remix, and they haven't; U-Ziq, Rostropovieh (Teldec/ MAXIM VENGEROV: Violin Concertos. Prokofiev, Shostakovich, London Symphony Orchestra/ Rostropovich (Teldec/ Warner 4506 58143-2). Teldec was planning a big push for 20-

year old Maxim Vengerov, and his victory in the Gramophone Young Artist of the Year competition is just icing on the cake. The duobox contains a free disc of previous Vengerov performances.

CARRERAS, DOMINGO, PAVAROTTIT/ MEHTA: The Three Tenors In Concert (Decca 444 000). Squeezing the last drop out of the best-selling classical album ever. Decca offers a deluxe version — gold disc plus 52-page souvenir book of the 1990 concert — at a special price of $85, until December 31. Warner is unlikely to issue its 3 Tenors deluxe album until December at the earliest.

Various: Christmas In Vienna II. Dione Warwick, Placidio Domingo, Vjekoslav Sutej (Sony CD/MC RK ST 6400). Sony resurrects the formula for last Christmas's 40,000-

plus seller of mixing classical and pop artists, Vienne


nese ambiance and traditional music. It is promoted through a regional and satellite TV campaign, Classic FM and national press ads, all from late November to catch the gift shoppers.
A powerful addition to Blue Note's Connoisseur CD series. Combining the tenor-saxes of Jordan and Gillmore, with an impressive rhythm team (Art Blakey, Horace Silver, Curly Russell). A classic hard-bop set, featuring an impressive rhythm team (Art Blakey, Horace Silver, Curly Russell). This appealing collection, released 37 years ago, contains a first CD release as when taped (BTB/Champion 3RD NATION: I BeUeve). A 12-track discography, rates ads in Jazz Times. A 12-track discography, rates ads in Jazz Times. The first single to be plucked from the critically-acclaimed Original Mix of Feeling So Real makes for the least commercial Moby single for a long while. Slow versions broaden its appeal, but it is unlikely to match the last few releases. It lacks the instant appeal of Chili Peppers' Under A Bridge. The Road To Hell and Let's Dance, Originally released in 1989 for FM (Silk's Music Is The Key) and includes more New York underground favourite's predecessors, but it certainly won't be hanging around the racks. A brand new recording from the Queen of Country music Touring the UK Now Confirmed Appearances include Pebble Mill • London Tonight Gloria Hunniford Advertising in National and Country Press

Billie Jo Spears
The Queen of Country Music

Margaret Jo O'Neal (Billie Jo) was a sensational musical sensation in the 1960s. Born in rural Missouri and raised in the music business, she quickly rose to fame with hit songs like "Blue Kentucky Girl" and "The Real Live Women." Her unique voice and relatable lyrics earned her a dedicated fan base, and she remained a beloved figure in country music for decades. Despite her commercial success, Billie Jo's personal life was often tumultuous, with a string of relationships and a brief marriage to singer Roy Orbison. After a series of legal and personal struggles, she returned to the spotlight in the 1990s with a new album, "This Is Me," which marked a comeback for the singer. Her career spanned several decades, making her a true icon of the genre.
# Albums

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<td>Dog Man Star</td>
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<td>The 3 Tenors In Concert 1994</td>
<td>THE THREE TENORS</td>
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<td>16</td>
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# Singles

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<tr>
<td>1</td>
<td>Baby Come Back</td>
<td>SHERMAN</td>
<td>RCA</td>
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<tr>
<td>2</td>
<td>Saturday Night</td>
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<td>3</td>
<td>Us</td>
<td>BRIAN JOHNSON</td>
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<tr>
<td>4</td>
<td>You</td>
<td>JIMMY CLIFF</td>
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<td>5</td>
<td>She's Got That Vibe</td>
<td>NINA SIMONE</td>
<td>RCA</td>
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<tr>
<td>6</td>
<td>Welcome To Tomorrow</td>
<td>SUGAR BOWL</td>
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<tr>
<td>7</td>
<td>Stay</td>
<td>BUZZ CRAWFORD</td>
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<tr>
<td>8</td>
<td>Stay</td>
<td>JIMMY CLIFF</td>
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<tr>
<td>9</td>
<td>She's Got That Vibe</td>
<td>NINA SIMONE</td>
<td>RCA</td>
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**You love the same way twice**

Rozalla

The new single

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**THE OFFICIAL CHARTS - 22 OCT**

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**IN THE NEWS**

- New album release from Rozalla
- Top singles list updated
- Album reviews

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**MUSIC WEEK**

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**THE OPEN ROAD - THE BEST OF**

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**MONSTER**

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**Dog Man Star**

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**No Need To Argue**

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**The Hit List**

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**The 3 Tenors In Concert 1994**

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**Movie Hit**

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**Welcome To Tomorrow**

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**Stay**

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**She's Got That Vibe**

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**Welcome To Tomorrow**

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councils jolted by Jamiroquai ‘joint’

Four London Boroughs have sent letters to Sony Music complaining about fly posters for Jamiroquai’s latest single ‘Space Cowboy’. Council officials in Barnet, Hackney, Westminster and Hammersmith have all objected to the posters which show a Jamiroquai-shaped cigarette paper full of tobacco and a green substance.

It has been alleged that the similarity between this and a marijuana joint is advocating soft drug use. Sony confirmed that it had received the letters but was unwilling to comment about the future of its marketing campaign which has been described by Conservatives MP Teddy Taylor as “deplorable”.

On a brighter note, Jamiroquai fans will be pleased to know that Masters At Work’s highly sought-after mixes of the group’s ‘Emergency On Planet Earth’ will be featured on the b-side of the singer’s next single ‘Hi-Fly’.

The mixes have only previously been available on a very limited edition ‘official bootleg’ which has recently been changing hands for as much as £50.

palmer launches ‘raw’ record label

XL boss Tim Palmer is launching a new LP label Concept in Dance (C.I.D.) to join the existing two XL affiliate labels City Beat and One Recordings. C.I.D. will be personally overseen by Palmer reflecting his own musical interests. It will be a specialist label and is not seeking Xll-sized success. “We won’t be looking for big singles with media image, videos or chart positions. We only want raw and natural dance energy,” he says.

The first LP on C.I.D. is called ‘Digital Alchemy’ and seeks to spotlight the musical culture of the Indian resort Goa. The LP features the input of various artists and DJs including Ayahuasca, Voodoo People and Man With No Name. Sleeve notes for the LP are by Paul Oakenfold, a long standing advocate of the Goa vibe.

“Rather than labelling them as compilations, I’d rather describe the LPs as collaboration projects. All the product will either be new or previously unreleased,” says Palmer.

Goldie signs on album deal with LondonAffit and is now getting tracks together for his first LP, collaborating with the likes of Simple Minds drummer Mel Gaynor.

Goldie says being with a major company will not affect his music. “My music hasn’t sold out. It’s completely bona fide. It hasn’t cut any corners to get where it is. I can’t do anything more with it now than to make sure more people get to hear it,” he says.

the brand new heavies

“spend some time”

the brand new single with mixes by brothers in rhythm, sam mossion, richie Malone and marden hill

see them on tour throughout the uk in november
lucas leaps into american chart

UK singer-songwriter Lucas is on the verge of an American breakthrough with the single 'Lucas With The Lid Off', which last week peaked to number 43 in the Billboard Hot 100. The track, out in the UK on WEA, was picked up by America's Big Beat label and looks set to give the company its second big pop hit of the year, following Dawn Penn's 'No, No, No' You Don't Love Me. A key factor in the stateside success of 'Lucas With The Lid Off' is the promotional video for the song which was directed by Michel Gondry, who also shot Beastie Boys' acclaimed 'Human Behaviour' video. The video was filmed in one continuous shot following the rapper around a specially-modeled set and was estimated to have cost nearly $100,000. The promo is currently one of the most heavily played videos on America's MTV and Fox cable networks. The track was originally signed by WEA UK's A&R manager Jonathan Dickins. "As and just thought it was one of the best things I'd ever heard. So I always knew it was a strong track, I'm just glad there's a version as big as America that agrees with me," he says.

While the magazine Dazed & Confused gains plaudits in the world of publishing, the Dazed & Confused-sponsored club 'Been There Seen It Done It', is gaining similar respect in clubland. Taking place every Saturday night at Ormonds in the heart of London's Mayfair, the club attracts a crowd who look like they could have walked off one of the magazine's fashion shoots. The music is similarly cutting edge with pumping house downstairs and guests like Goldie, Dust Brothers and James Loveley playing more abstract hip hop beats upstairs. Guests this Saturday (22) are Mo Wax's Fraser Cooke, Ross from Dorado playing upstairs, and Jonathon Moore, James Mac and Laurence Nelson, downstairs. The following week (29) guests will include Mo Wax's James Loveley and London Xpress's Rocky & Diesel. 'Been There Seen It Done It' happens at Ormonds, 91 Jermyn Street, Piccadilly, London SW1.
The Big Chill has established itself as London's leading chill-out session since it was set up in February.
No small part in the success of the monthly Sunday club has been its venue, the Union Church in north London's Islington. "It's a proper old church, last time we were setting up, there were still people in there for the morning service," says The Big Chill's organiser, Pete Lawrence.
Sunday October 27 sees the biggest chill yet with a 'Heaven And Earth' party, for the first time making use of the whole church. Among the 20 or so individuals and groups taking part in this mammoth party will be Moomaster Morris, Coldcut, Monkey Pod and SP Visuals. Lawrence points out that "The Big Chill covers the whole spectrum of Chill Out music. "Musically we have a pretty open policy going from the ambient end of techno to classical and even Scottish harp music," he says. Using the whole church will also allow the club's visual side to be expanded. The visual side is very important, we're going to have projections on all the building's surfaces and mattresses for people to crash out on," says Lawrence.
The Big Chill happens at the Union Chapel, Compton Avenue, London N1. More info 071 281 6166.

The Big Chill is a precursor to Sheffield's new club, 'Underground With H 2 0' at Sheffield's Music Factory will have a 22K sound rig and the organisers promise that their emphasis will be on musical excellence, with two rooms — one playing house and techno, and another acting as a chill out zone.
For the first night, jocks include Louder Garner, Donn Emerson, DJ Maurice and, that man of the moment, Beaumont Horsman. Guests will include Andrew Weatherall on November 18 and Justin Robertson on November 25.

A new techno club opens in Sheffield on November 11 "Underground With H 2 0" at Sheffield's Music Factory will have a 22K sound rig and the organisers promise that their emphasis will be on musical excellence, with two rooms — one playing house and techno, and another acting as a chill out zone.
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1 DON'T BRING ME DOWN
MCA

2 NEW MELODY OF LOVE Phonogram
Check the dub though there's not much of Donna

3 NEW TRUE FAITH New Order
With new material mixes

4 NEW FLAVA IN YA EAR Craig Mack
Biggest rap import for months gets its UK release

5 NEW LOVE LIFE LIVE Reeder

6 (8) NEW YOUR LOVING ARMS Billy Ray Martin

7 NEW YOU CAN'T TOUCH ME Karen Pallock
Classic garage tune with new mixes from Fire Island

8 (9) NEW DANGEROUS Mercedes
With mixes from Junior Vasquez

9 NEW I GET LIFTED Barbara Tucker
Love Goes by Digi & Epix on the mix

10 NEW ABC AND D Blue Bamboo
Chessey Euro number with a big buzz and now available here

11 NEW HAPPY SMILING FACES Congress

12 NEW COTTON CLUB EP Cotton Club
Innovative house track full of breaks and beats

13 NEW POINT ZERO UK Ice
Cold fancy house workout

14 NEW SLACKER Fila Brazilia
Funky trancer from Hull

15 NEW IT'S ALRIGHT Hyper Go Go
Sterling Void's classic gets the handbag treatment

16 NEW KEEP ON PUSHING Big Noise
Swinging garage tune

KARIYA Let Me Love You For Tonight
Four new mixes by The Commission plus Original Version

Format: 12" Cat No. 12Ripe214 Distributed by The Total Record Company.

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For more information, contact Kariya's management at 01995 946230.
Influential Frenchman Laurent Garnier picks his favourites of all time

Laurent Garnier

'block out' - I'll Louis (ffrr)
"This came out after French Kiss and I think it's much deeper - it's my third copy. It's so moody with strong vocals. You can play it to a hard techno crowd and a house crowd and it always goes down well. It reminds me of the Boy Club in Paris where I became well known as a DJ - it was so full of atmosphere and it's the most-missed club in Paris."

'belstaff orbital (london)
'Sasha played it for me when it first came out. We were in this club in Coventry and I was really doing drugs and I did an E and I collapsed; all I can remember of that night is that track. I'll remember it all my life - that track's very emotional."

'love sensation' - bonnita holloway (salsoul)
"She's a disco screaming diva. This is an uplifting, powerful, unecolvable record. Too many people have used the sample and it's getting boring. You can't compete with the original - it's an all-time classic."

'country city country' - was
"I've got a 14-minute bootleg mix. My friend Danny made me a tape in 1988 and that track was on it - it was the only track I didn't know. I went to the Sound Factory and Frankie Knuckles dropped it - it was so heavy I had to leave the club! I've got five copies of it."

'jungle' - jungle wonz (trax)
"This is a Marshall Jefferson production from around 1986/87. Deep as you can go. I got it in Spinning Records in Manchester. This was the time when garage wasn't so boring, it was deep sounds. This is a very moody track with deep vocals talking about the streets. The town is a jungle and you have to be careful when you go out of night."

'promised land' - joe smooth (dj international)
"I played this recently at the Leisure Lounge. It's a classic - beautiful lyrics, a positive song. Joe Smooth gave it to me when we met once at the Hacienda. It'll always be in my box."

'I feel love' - donna summer (gto)
"I heard it for the first time in 1976 - the year it came out. I was only 10 and I heard it in a club in Italy when we were dropping off my brother. That was it. I took me a long time to get the Patrick Cowley remix which is the very first acid track for me. It's unbelievable - I will never die. I played it last time I was at Slam in Glasgow, I'm on my eighth copy!"

'Tips for the week

'love can't turn around' - farley jackmaster funk (house records)
"Mike Pickering played it at the Hacienda in early '87 - the beginning of house music in England. It was the first house track I heard. It introduced me to house music and it changed my life."

'you make me feel mighty real' - syvester (fantasy)
"Amazingly powerful Hi-NRG. He's got a wicked voice - the vocals are beautiful, more than anything else he's done. I heard first in Italy around the time of Donna Summer's 'I Feel Love'."

'Beyond the dance' - rhythm (transmat)
"Derrick May always produces absolutely amazing music and this is my favourite out of all my favourites he's done - he's been the most innovative artist house music has ever had. Jon Da Silva was playing it at the Hacienda and I thought 'what the fuck is this? There is no kick drum for the first four minutes and all the time that was a crazy thing to do.'

'Keep rockin' love from san francisco' - garry (dancemania)
"This Is a Marshall Jefferson production from around 1986/87. Deep as you can go. I got it in Spinning Records in Manchester. This was the time when garage wasn't so boring, it was deep sounds. This is a very moody track with deep vocals talking about the streets. The town is a jungle and you have to be careful when you go out of night."

'Born: February 1, 1966, Boulogne sur Seine, near Paris. LIFE BEFORE DJING: caterer; restaurant manager (Paris/Rochester); two years in French Embassy in London as a footman - served the Queen, Princess Diana, Margaret Thatcher etc. FIRST DJ Gig: October 1987, the Hacienda. 'A friend doing the lights passed my tape on. They wanted to book me but couldn't find me because I was in hospital! I Died at the Zu Bar with Mike Pickering for six months.' MOST MEMORABLE Gig: Best - 'The Hacienda Live The Dream at Quadrant Park, Liverpool in 1988. The most real ever from DJing.' Worst - 'New York, where the promoter called me Europe's number one DJ - I told him I'm not a techno DJ, what about other styles? He disappeared, I had no money, no ticket home, nowhere to sleep.' FAVOURITE CLUB: E Week, Berlin. 'I walked in and thought: this is the place I want to play and to be. Bright colours, simple lights and the club is rocking, Europe, Heaven in London. DJ TRADEMARK: A Habit - and as I'm French, a styley one from new oil and I don't play house.' OTHER INTERESTS: Label (F-Communications) in Paris; own album due next week; cinema, video freak; buys films/old classic films; diving.
tune of the week

Jungle

Perhaps the most talked about record of this month, 'Inner City Life' is actually only a small part of an impressively large picture. The 12-inch strings-and-beats version is only part of a 22-minute epic to be found on Goldie's album, due next year. But for now, just enjoy a record that deserves a standing ovation.

The vocals are shown off to the best effect on the lush seven-inch Soul Mix, which brings the bpm count down from 125 to 116.

Rozalla

You never love the same way twice

The new single on 2 CDs, Cassette and 12" with mixes by K-Klass, SoulShock & Karlin, Love To Infinity & Development Corporation.

The UNLIMITED DREAM COMPANY 'Up In Dub Heaven' (Jumpin' & Pumpin')

This double pack has the feel of a Trondheim Underground EP, but with less of a world music sound. Dub, strings and sweeping synth melodies are all mixed together as sweet female vocals cruise over the top. Plenty of mixes - from deep dub, to ambient and techno - make this a fascinating package.

The Single

LIQUID COOL

apolo

Mixes by Jah Wobble x Future Sound of London

You never love the same way twice

The new single on 2 CDs, Cassette and 12" with mixes by K-Klass, SoulShock & Karlin, Love To Infinity & Development Corporation.

Meltor, c® ® ®
SPACE 2000 'Release Me'
(Wired) A catchy song sung very much in Ten City style with a groovy bassline in its Original mix which is probably the best version on this package. The Family mix is a deeper affair with a clattering percussion that works well but the attempts to handbag it up on the B-side are less effective. A shame in a way because the track has a great deal of potential.

SOUTH STREET PLAYERS 'Who?') Keeps Changing Your Kind' (Ministry Of Sound)
When this song first appeared on Strictly Rhythm last year its rather lacklustre production did not do justice to the wonderful Ten City-like vocals. This time around some more floor-friendly remixes by the Dutch Fresh Fruit label, which added great pumping rhythms but oddly sacrificed a large chunk of the song, now the Ministry of Sound has rectified matters with a belated UK release featuring an excellent Sure Is Pure remix. It takes a torturous journey to reach the vocals, with plenty of twists, turns and breakdowns along the way. But when it gets there and sets the soaring voices against a drum and bass backdrop, it is a genuinely uplifting moment.

RIVIERA SPLASH 'I Love Paris' (Stress) This certainly has a terrific underlying energetic feel about it in all the mixes on this doublepack. With a cooing female 'I Love Paris' line and a mole top, it's a distinctive record with plenty of different arrangements to choose from according to how irritating you find the title line. Excellent stuff.

JNX 'Open Sesame' (Fresh Records) Currently doing the rounds as a white label, this pumping house track is due out commercially next month. Its main distinguishing feature is the use of that shimmering synth effect from the Talking Heads' 'Once In A Lifetime', although the main fun starts when the very strong Hi-NRG baseline kicks in, altering the track's feel and giving it a bit of the UK house feel. The Family mix is a deeper affair with a clattering percussion which works well but the attempts to handbag it up on the B-side are less effective. A shame in a way because the track has a great deal of potential.

FREAK POWER 'In Dub - The Fried Funk Foot EP' (Island) Currently doing the rounds as a six-track white label, this is a remarkable excursion by jazzy funksters Freak Power into the world of dub. At times, they sound like the Steely Dan of cool funk, at others they give the trip hop scene a few spiffed out beats to shout to. Very mellow and well-produced, this makes for the finest chillout vibes.

SOUL
ETERNAL 'Sweet Funky Thing' (EMI) Based on M cucumber's 'Juicy Fruit', Eternal take the familiar early Eighties kick to the commercial arena where it will no doubt be an absolute smash. Vocally, the group sound better than ever and, with everything they're going for them, there will be nothing to hold this crispy two stepper back. The song was originally the idea of Eternals Chatin' King and her partner Tommy Faragher who penned new words and also recorded the tune for her next album through Expansion Records.

VELVET JUNGLE 'Cold Cold Heart' (Sony S2) Velvet Jungle are certainly getting the heavy push from their major label when it comes to dance promo. This one's another
Avex Group offer congratulations to Time Records on their 10th Anniversary. We wish you many more years of success!
Time Records creator Giacomo Maiolini tried his hand at producing and was so successful that he created Time Records which has evolved into Italy's top dance label.

TIME FOR ACTION

Time has taken Italy by storm since it was set up 10 years ago. Tony Farsides reports.

With almost perfect timing the 10th anniversary of Time Records coincides with the Italian dance label's most successful period to date, and the launch of its UK office.

A label formed with the most modest ambitions and in very humble surroundings finds itself, 10 years later, enjoying the status of Italy's most successful dance label for the second year running.

Time releases continually dominate the Italian Top 10, whether in the form of the label's home-grown artists, such as U.S.U.R.A, Dirty Mind, Jinny and Sylvia Coleman, or via licensed dance hits from The Fog, JD and Hockus Pocus.

It also dominates the Italian dance albums market with a pioneering dance compilation series called Deejay Parade. The latest in the series sold 200,000 copies and reached number three in the chart.

Not content with conquering its home market, the Time empire has grown steadily across the world, building on its established success in the UK, USA and Japan to reach territories as far afield as Brazil, Argentina, Mexico and South Africa.

The Time story began in Brescia, northern Italy, during 1983 when the label's creator Giacomo Maiolini decided to try his hand at producing a dance record. His influence was the new wave of synthesizer-based dance music being played at the time in Italy's clubs, music from American producers such as Patrick Cowley and Bobby O, and pop dance records from British groups including Human League and Kraftwerk.

Maiolini says, "I loved going to clubs and discos, and I loved the dance music I heard there. The record we made was really only for our amusement and we had no idea where it would eventually lead."

Maiolini's collaborators on this project were two future big players in the Italian music scene, producer Farina, who currently produces...
such successful names as DJ Miko and Amos, and Gianfranco Bortolotti, now the boss of rival label Media Records.

The result of the trio’s combined efforts was Deborah Haslam’s ‘Let Me Trouble’, a record with a frantic beat and synthesiser backing, capturing a sound that in the UK would become known as Hi NRG and in Italy as Euro Beat.

Encouraged by the success of this initial effort, Maiolini decided to launch a label and release the tracks he was regularly producing from his studio, and in 1984 Time Records was born.

The label continued with the Euro Beat format Maiolini used for Deborah Haslam and it released tracks by artists including Dan Harrow, P Lion, Ryan Parrish and Albert One.

The relatively small sales of these early Time releases reflected the size of the Italian dance market at the time which was a marginal club-based scene with little exposure in the musical mainstream.

The charts were dominated by Italian pop artists and foreign music – a world away from the label’s current level of success.

Maiolini and Time eventually achieved their first big break in 1985 with the label’s 15th release Aleph’s ‘Fly To Me’, which was not only a hit in Italy but, very importantly for the label’s future, also a huge success in Japan on Alpha Records.

This Japanese hit opened up a crucial market for Time and, having found a successful formula, the label concentrated for the next few years on servicing Japan’s almost insatiable appetite for Time’s brand of Euro beat, with Maiolini producing 50 Euro beat tracks that year alone.

“Japan is still very important for us. We were the first label for Euro Beat/Hi NRG in Japan and are still the biggest there. In Italy we remain the only label that produces both Euro Beat and house music,” says Maiolini.

Over the next five years, Time concentrated on becoming a leading studio and production based label, relying for success on music produced in its own studios, a policy it still operates today.

In Time’s current operation, the label has four fully-equipped studios in Brescia with nine producers working full-time producing tracks for Time and its many subsidiary labels including Italian Style and Downtown.

The label’s producers work regular hours and are paid a salary, an employment arrangement common in Europe but almost unheard of in Britain.

A key to Time’s success has been the

U.S.U.R.A. (above) have been Time’s most successful artist to date, with their 1992 track, ‘Mind’, a top 10 hit in many countries around the globe. This five-piece group have enjoyed top 10 hits in Italy with ‘Sweat’, ‘Tear It Up’, and ‘Driving Me Crazy’. As remixers, the group have also been successful. Their mixes of Jinny’s ‘Feel The Rhythm’ and Vasco Rossi’s ‘Gli Spari Spara’ both made the Italian top 10.

U.S.U.R.A. will release a new LP and single in January.

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close working relationship between Maiolini and his producers, allowing them to create music that will specifically fit the label's needs.

However, Maiolini is at pains to point out that this is a collaborative process and he never dictates to the producers. "They're first of all friends and I'm not the boss. We decide everything together and co-operate, they're not slaves. That's why our producers stay with us," he says.

The growth of Time into the type of operation it is today came with the label's move into house music, a shift that didn't happen until 1989. Maiolini says, "The Eurobeat we were producing was very different to the house music around in 1986 and 1987, and it was very difficult to create the sound of those records. Also, when house began, there weren't tracks in the charts and it did not have mass appeal."

A big factor in helping Maiolini change his mind was a shift in policy by Italy's radio networks during 1989 and 1990, a move that would have important repercussions not only for Time but for the whole Italian dance scene.

Molella (above) is a 25-year-old DJ on Italy's most important radio station Radio Deejay. His first single I Feel Confusion reached number one in Italy and the European sales chart. His follow up, Change, was co-produced by Walter Cremolini and Alessandro Gilardi of U.S.U.R.A. and made the Italian top 10. As well as being an artist in his own right, Molella has also been an Italian remixer for the likes of Technotronic, 2 In A Room, The C-Boys and Naughty By Nature.

To Giacomo and his terrific TIME TEAM:

Happy 10th anniversary !!!

We had a great TIME so far, now here's to an even greater TIME with Usura, Deadly Sins, Silvia Coleman, Taleesa, Molella, Carol Bailey, Marvellous Melodicos, Loree Williams, Nevada, etc. !!!!!

TIME will tell !!!!!

Cin Cin ! Cheers!

Helle Hillekamp

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Having a hit in the UK was of particular importance to Time, says the label’s international manager Morica Paganini. “The UK is still the most important market, even though people are looking at the German market because of the success their artists are having. It’s still the case that if a track isn’t a hit in the UK people will not take it as seriously,” she says.

A significant part of Time’s future plans is to develop its UK office. “It’ll be our eyes and ears in the UK,” says Monica Paganini. “To start with, we’ll just oversee the distribution and promotion of Time in the UK but eventually we want to use it as a base for A&R as well.”

This office is currently being looked after by Italian employees but it will eventually employ English staff. Following its early successes Time has managed to extend its international operation across the globe with catalogue deals in territories including Singapore, Canada, Israel and South Africa. Japan remains one of Time’s most important markets with the label’s product currently going through Avex. Paganini says the relationship with Avex is a model of Time’s relationship with foreign companies. “It’s not just a good business arrangement, we also have a sincere and good working relationship. We listen to people and try to see them not just as customers but as partners,” she says.

However, Maiolini does not let overseas considerations affect his production, he says, and he doesn’t try to create music to satisfy specific markets. “We don’t think about whether a track is going to be good for a territory like Italy or Europe. The track must be good and perfect in its own right. Each market is very different and it’s always very difficult to establish what’s going to sell there,” he says.

Overseas territories are not only a source of sales for Time. In 1991 the label began licensing foreign tracks for the Italian market and it has met with great success. JD’s Plastic Dreams, The Fog’s Been A Long Time and Hokus Pocus’ Hokus Pocus have all been top five hits for Time after being licensed from abroad.

Maiolini says, “I wasn’t interested in licensing before 1991 because I wanted to concentrate on Italy and our own product. Now, these licensed records are very important for us, not only because of sales but also for prestige and image.”

Another big boost to Time’s reputation came from its venture in 1991 into the album chart with its series of Radio Deejay dance compilation LPs. The albums have been coordinated with Radio Deejay with the help of DJ Albertino and the station’s artistic director Claudio Cecchetto. By collaborating with Albertino, Time has become virtually unbeatable in the dance compilation market with the last volume of the Deejay Parade series – the fourth – reaching number three in the Italian album chart and selling 200,000 copies.

The next important move for Time will be to start establishing its artists such as U.S.U.R.A., Carol Bailey and Molelia as LP acts, away from just the singles market.

Part of the impetus for this plan has been the international success of Dutch and German artists like Culture Beat and 2 Unlimited in the international market which, far from being a threat, Maiolini considers a source of inspiration. He says, “It’s very stimulating because it could be one of my acts that achieve that sort of success in the future. Now, we want to put the emphasis on the quality of the artists rather than the quantity of releases we put out.”

The success of German acts has also had a direct influence on the current sound of Italian music. Walter Cremonin, one of Time’s most successful producers and a member of U.S.U.R.A., believes that the achievements by German artists is one of many factors which will eventually lead to an international music genre. “He says, “In the past, Italian dance music was famous for its use of piano. Now, because everybody wants that clean German style of production, you don’t hear piano on Italian tracks any more.”

From its humble beginnings in a small Italian town to worldwide success, Time is confident of another 10 years. Time will never stand still.
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JAMIORROQ! 'The Return Of The Space Cowboy' (Sony Soho Square) Overall a strong but flawed album, Joy Kuy's many fans will be well pleased and the LP will no doubt do a Brand New Heavy and steady A more coherent piece of work than its predecessor but looking a little more immediate, pappy hits. The slow introspective 'Half The Mon is easily as good as anything Jamirosso have done while 'Kid's is easily as bad Most unfortunately, the group have barely improved as evidenced on a host of nifty arrangements, notably a very funny sting 'Stabbed /Boom'—Other highlights include the title track and the touching 'Morning Glory' However, the problems from the last album persist, most pressingly a real vocal talent that's stuck itself into the groove with phrasing that is fast becoming a cliché of itself, easily as good as an actual strong producer, then we'll finally get an album that deserves the talent rather than suggests what could have been

PETE ROCK & CL SMOOTH

'Love Is...'

(Virgin) With the mindbender many will be expecting then following up the duo's excellent debut was always going to be difficult. The main problem is that both

noteworthy Big 'Ready To Die' (Bad Boy Entertainment) Unbelievably hardcore LP from a rapper who debuted on Mary J. Blige's 'What's The 411 (remix)' you can take the songwriting and overall heavy tone, Big demonstrates a rhyme style that gives root bounce to Easy Mo Be's understated production. Highlights are the Method Man deal 'The What', the completely over the top 'Me & My Bitch' (bookended earlier at Dreams Of An R'n'B bitch') and the Bars-produced 'Unbelievable'. For those who want to hear what's kickin' in New York, an essential mishmash.

5

the music and rap style haven't moved on sufficiently and where they once reigned, the duo are now beginning to sound somewhat commonplace. Production wise Pete Rock has refined his style, standalone being the single 'Main Ingredient', and 'Worldwide'. But the more obvious tracks like the Doncell Byrd-sampling 'All The Pieces' or 'Phousound' are nowhere near as good as past hits like 'Creatures'. By no

performed by Raekwon and The Ghost Face Killer. With a slightly slicker production than usual, this in itself will maintain the Wu Tang Clan's extra large reputation but when you add a totally boldly there remix of 'Can I Be Fat' So Simple the job is complete. Chuck in another 10 early rap songs by the likes of Whodini, Afrika Bambaataa and Spoonie Gee and it's value for money all the way.

CL SMOOTH

'The Main Ingredient' (Elektra)

Not the mindblower many will be expecting but then following up the duo's excellent debut was always going to be difficult. The main problem is that both

NO ORENCE BIG 'Ready To Die' (Bad Boy Entertainment) Unbelievably hardcore LP from a rapper who debuted on Mary J. Blige's 'What's The 411 (remix)' you can take the songwriting and overall heavy tone, Big demonstrates a rhyme style that gives root bounce to Easy Mo Be's understated production. Highlights are the Method Man deal 'The What', the completely over the top 'Me & My Bitch' (bookended earlier at Dreams Of An R'n'B bitch') and the Bars-produced 'Unbelievable'. For those who want to hear what's kickin' in New York, an essential mishmash.
the flow of dance music around europe is reaching new heights.
sarah davis reports on the companies creating hits across the continent

fast and flexible is the name of the game when it comes to importing and exporting dance in the nineties. With the incredibly quick turnover in the dance scene, it's vital for importers and exporters to make a move in hot time. If bitters become hits and the labels license their product via someone else, it's also increasingly important for them to develop their business in new styles of music across the whole of europe. From importing French rap into the UK to exporting jungle to Greece, every possibility is now being explored.

Imports no longer the sole domain of obscure anorak DJs. London-based Armitage Anne has scored significant success this year thanks to a UK number one with Williglode on the Systematic label and a number three for the WEA-licensed Corona. Both were originally imported from Italy.

Managing director Maria Howell says the Netherlands and Italy are Armitage Anno's key territories. "We know the style of music and we know how to meet demand and how to create demand so we can tell which tracks will do well," she says.

Many importers and exporters have become specialists in their fields, moving fast to jump on trends before anyone else even notices it as a trend. Brighton-based A Silent Way has made a name for itself among the jazzy rap cognoscenti for its development of French, Italian and Turkish-speaking rap artists, one of the most successful being Penelope MC Solar. And it has imported trendsetting albums like the Jimmy Jay compilation of hip hop tracks produced by hot French rap producer Jimmy Jay. It has also been at the head of the experimental ambient pack with albums from German labels such as Neuf and others such as Mr. Liquid.

Morv, head of A&R, puts the company's success down to its decision to take an A&R role in the records it decides to work. "We create trends, we don't follow them," says Morv. "When we first brought in MC Solar we got good reviews from the editorial press. When we had soundbites from London-based specialist dance shop Mr Bongo and key people including Gillette Peterson, Wilber Williams, Radio 1's DJ Dato and magazines like Touch, Straight No Chaser and Blues And Soul." Consequently, one way in which exporters foster UK trends in Europe is by exporting all the UK dance magazines including RM, Mixmag and DJ.

Club and DJ charts are vital for creating a buzz about tracks, influencing DJs and generating demand. Some exporters also contribute to dance charts in European magazines. For instance, Caroline is one of a number of exporters which compiles a chart of current top sellers for Italian dance magazine Discoital.

Today's importers have to be creative to remain competitive. Empire is chuffed with the success of new energy Dutch label Moving Melodies which the company believes began a trend for imported labels in the UK.

Scots manager Gary Eather says, "We stocked that label off. We took the old back catalogue and created a buzz and now everyone's jumped on the bandwagon."

Along with Moving Melodies, Italian labels Kaos, Usa, Lim, In spun and Moving Underground have also become consistently popular imports to the UK. Exporting re-worked tracks is becoming big business. Italian label O Vision recently released a new compilation, O Vision, Boogie Back and new hip-hop label Pussy Foot.

Exporting re-worked tracks is also proving big business. Italian label O Vision recently released a new compilation, O Vision, Boogie Back and new hip-hop label Pussy Foot.

New Electronic is also into the re-working game. Its compilation albums, which feature electronic music artists from all over Europe, are shifting a considerable number of units across the continent. Label manager Tim Millington says, "They do well in Holland, Germany and France. For every sale we have in the UK, we have about three on the continent. The albums do have a more European feel though. For example, our latest album, Agenda 22, features lots of Dutch artists we've licensed from labels like Revealed."

The success of homegrown UK product has been muted recently although export from experimental house and technohouse labels such as A13, Skunk, Rising High, partly in a growing French market. The labels promoting this success include Mr. Wax - now on its 28th release, Dorado, Boogaloo and new hip-hop label Pussy Foot.

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Italian label owner Simon Skunk says he uses most of the key importers, and his brand of dubby techno/trance has picked up positive reviews and excellent feedback from Italian DJs. "Up-and-coming DJ Francesco Diaz has branded Skunk as his top label," he says. Skunk has also pitched up considerable sales in Germany, most noticeably with 'This Alternative's last track of which MMS took 1,300. Germany remains the strongest European territory due to sheer population size and Windstorms reports strong exports for products ranging from the Peace Frog and New Electronic labels to the funk and acid jazz labels. However, lesser developed markets are also creeping into the spotlight.

Caroline's business with Switzerland is growing dramatically. Its dance manager Russell T, Bromley says it is because the Swiss are keen to keep up with what is happening in the UK. "We keep getting asked for good UK product. Recently it's been feel 'What You Want' by Kassie W on Champion and Brand New Heroes who are massive here. Italy is still our biggest market though," he says. Spain is also becoming a strong market, although with a taste for more commercial Hi-NRG tracks.

Francesco Diaz, Windsong's dance department manager, says, 'The Spanish are one of the world's own. They're not so fashion conscious as Italy but acts that do well are Jam & Spoon and D-Stream and Hi-NRG labels such as Krome and Creation'.

But trends that are huge in the UK do not necessarily translate to mainland Europe. Except for Greece, the Netherlands and a little interest in France, the jungle craze sweeping the UK is not being reflected on the continent. Greece has always been a being rewarded for details of forthcoming jungle releases and he predicts the future will bring the labels to hold in other countries, if it continues to chart in the UK. "M-Beat sold huge amounts and UK Artists is starting to pop up - it takes a few weeks after Bay chart," he says.

The ultimate prize for importers and exporters is securing that elusive exclusive label deal. Amato has just grabbed an exclusive worldwide distribution deal with Sound of Ministry, a label which was spawned from London's Ministry Of Sound club and which is now scoring well with exports of the Masters At Work production of 'Voices In My Mind' by Voices. The day before release, Amato reported export pre-sales of 6,500 units. But a deal like this is rare, few labels use any one importer or exporter exclusively; they prefer to cover all bases by using a number of companies.

With the current shortage of most dance tracks - often as little as two weeks - getting your product into as many places as possible by using as many importers/distributors as possible makes business sense. And that should result in a healthy and profitable future for all these European companies concerned.

the key european importers and exporters

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0171 248 5000

M's Music Machine
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South Access Road
London EC17 8BA
0171 207 7249

Plastic Head Music Distribution
Units 15-15a, Bushell Business Estate
Altrincham, Warrington
0161 835 8000

Play It Again Sam
Wellesley House
1217 St. Helens
Hull
0962 222 222

Riddims
Kensington
26-30 St. Pancras Way
London NW1 8NF
0171 284 0000

SOUthern Record Distributions
70 Lawrence Road
London N15 4BY
0181 482 9900

Sub Level Distribution
Unit 1A, Scorpion House
Cambridge Distribution Centre
London W10 1EJ
0181 299 0000

Vital Distribution
Portobello Road
22-24 Portobello Square
London W10 2UX
0171 434 7777

Windsong International
203 St. Pancras Way
London NW1 8NF
0171 284 1155

Sound of Ministry
Voices
Collect Boys Own
Dust Brothers
Seka Records

Spot On Records
Itchie & Scratchie

Explosing Plastic
David Holmes

Smokin Vinyl
Soundtrack

White Label
Twangling

Eastern Bloc
Atlantic Ocean

3 Halves
PO Box 101, London
W11 2YQ
01/712 2891

Caroline International
96 Yard Road
London
NW10 E5
0181 891 2929

Contact (UK)
Reel-To-Reel House
Farrow Road
Greenford, Middlesex
0181 997 5662

EMMS UK
Unit 91
Pill Mail Depository
126 Brompton Road
London SW1W 8BB
0171 248 5000

Global Exports
Unit 1, A, The Soga Centre
378 Kemel Road
London W10 4BZ
0181 960 9060

Lasgo Exports
Unit 375-388 High Road
Chapman's Farm
Barlby Industrial Estate
London NW10 2DY
0181 499 9930

Lightning Export
Unit 34, Northgate Business Centre
Gurney Road
Enfield
Middlesex EN1 1TJ
0181 805 5515

Plastic Head Music Distribution
Units 15-15a, Bushell Business Estate
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Eastern Bloc
Atlantic Ocean
The European Dance Music Convention has grown from its humble beginnings as the Dutch DJ and music convention of the Milky Way club in 1988 to an event which seeks to reach out across international boundaries. Billed as pan-European since 1991, last year’s convention attracted around 350 delegates with at least 200 of them from outside the Netherlands.

And the organizers of the seventh EDMC, which is being held this year in Amsterdam from October 22-24, are hoping it can become a vital forum for dance business across the continent.

In keeping with the organizers’ aims, the main thrust of this year’s event is communication so the formal atmosphere of the RAI Convention Centre in Amsterdam has been abandoned in favour of the Jolly Hotel Carlton which, if the name is anything to go by, should provide a more dance-industry friendly venue in the centre of the city.

Mel Medelle, director of Champion Records, is pleased by this development. "The RAI was right outside the city and hardly anybody was there," he says. Convention centre apart, he says, provides an excuse for members of the dance industry to gather for a wild weekend in Amsterdam, with its clubs, bars and layback legal policies, is the ideal venue.

"Everybody likes going to Amsterdam and to be given the opportunity to hang out together," says Medelle. "It’s also useful to meet people from Europe and America as well as our Dutch licensees."

Although no-one is trying to play down the importance of social events at a dance music convention, of the kind of the day it is all about forging new contacts and getting down to business. This is precisely what the organizers have made their priority in planning the daily events and structuring the conference.

“We’re making it easier to network and to learn new things,” says daytime programme co-ordinator Maria Jimenez. "We want to take dance music further this year so everybody can connect on a European scale. It’s going to be much easier for people to meet each other."

To this end, the formal panels of previous years are being replaced by open discussions which encourage all participants to contribute. A panel of artists, DJs and producers will also be on hand to talk about the discussions to give their perspectives on topics such as European publishers, promotion, promoters and labels. In addition there will be insights into the workings of the dance industry by the likes of Jean Paul de Coster, producer of 2 Unlimited and owner of Style Records.

Solidarity will be given to the various European communities in attendance with meetings which focus on specific territories including Scandinavia, Austria, UK, Italy, France and Spain. At

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DISCO MAGIC

LONDON 071 250 1910
in amsterdam

Other meetings, there will be information on labels, distributors and other sectors of the industry, as well as music showcases. Technology is also playing a large part at this year's convention. For on-the-spot demos of the latest tunes or videos, a room equipped with audio and video facilities for various formats will be available to all participants. Belgian techno-lifestyle magazine Vibe has set up another room with Internet and CD-I systems. And on a more basic level, to make absolutely sure that participants will find it easy to meet up, a message and information centre is of their disposal.

"This convention will probably be especially beneficial to people from the European dance industry outside the UK," says Lech Richer, head of press andpersonnel of XL Recordings, who plans to attend again this year. "I always react with my licensee but the majority of the serious hanging out is the people I know from London." The UK dance industry certainly benefits from the close-knit network it has become but it's not the same story for the smaller and further-flung territories. However, events like the European Dance Music Convention should go a long way towards consolidating a Europe-wide dance industry network.

"I think dance means anything to people than they'll certainly be there," says Jimenez. "It's for the progress of dance, which may be fragmented but covers a huge geographical area. If more people get together and form contact then dance music stands to get a lot further."

The guide to night-time

All over amsterdam night-time - friday, october 21

Amarillo
Salsa

Escape
Dream night

Mezzo
Clubsight

Melkweg
Groove Club Boes
Basaltine (top and live
concerts with Nucitaria)

Near Bovens
Suska Leon (jazzdance)

Perfecto
Hamburger VP party

Richter
Clubsight

Roxy
Clubsight (DJ: Candy J)

The Temple
Opening night with
Josy S Brown

Saturday, october 22

Amarillo
22.00: Clubnight (DJ: Petter & Rammuk)

Arena
23.00: 60's & 70's party (DJ: Max Ed. Caz)

Café
22:00: Clubnight (DJ: Dennis)

Dansen bij Jensen
22:30: Clubnight (DJ: Jesper)

Escape
22:00: Sound of Amsterdam by Rhythm

Records & Outland 'From the (Good) Society'

Fun Factory
Clubsight (DJ: Jeff Millen, Space
Me Me)

Menori Plaza
23.00: Amsterdam FM Fun Raising

Party

Menori Plaza
23.00: Loop 

Dansen
22.00: Bad Mammals

01:00: Dance Arena Judgement Night

Near Bovens
22:30: At the Kings Min

Perfecto
21:00: Welcome to the Future featuring

Eddy de Clerck, Cocoon Soundstation and

Human Beings

Richter
20:00: DJ Roni

Roxy
23:00: DJs Andy B. Marque & Steen

Convention should go a long way

Pamper

Soul kitchen

Soul kitchen

Thief
23:00: DJ Rob

Westergasfabriek
23.00: M-Tunk party

Sunday, october 23

Amena
18:00: DJ Meeting (Underground Clash,

DJs MI & L. Vincenti)

Dansen bij Jensen
23:00: Clubnight (DJ: Robert Steal)

Escape
22:00: Hour Power (Host Vandy O'Mo)

Fun Factory
Afterhour (DJ: F-one, Paulo Boselli)

ROBIN S.
BACK IT UP
OUT 24TH OCT

CHAMPION

VIA 3MV/BMG
TELESALES
021 500 5678
Mothers' favourite Tom Jones is making a bid for dancefloor domination with the release of his new single 'If I Only Knew'. The new track is produced by Trevor Horn, who worked on Tom's classic version of Prince's 'Kiss', and has been remixed by Inner City and T-Empo... Sobrettes and Euro Beat 2000 are holding a party on October 19 at the Raw club, Bedford Avenue, London WC1. DJs will be Andrew Weatherall, Dave Clarke and Tony Sapiano. This week also sees the release of Sapiano's new single 'Manik', that jogs along at a snappy 154 bpm... American label Moonshine, which currently distributes DMC product in the States, is to add to its British catalogue with 'The Sound Of Cleveland City' compilation, which the label has just signed. Moonshine is also releasing a new compilation in the UK called 'Handraizer', an album bringing together some big club tunes of the last year. The LP has been mixed by Trade DJ Tall Paul Newman and features tracks by the likes of Tin Tin Out, Black Diamond and Sourmash. Japanese label Time is issuing its new compilation 'Emit 33394', using Sound Space, the new sound-processing System developed by Roland. The System makes tracks by the likes of Sine, Gas and Miasma sound as if they're in 3D... Soma Records, one of Scotland's first and best house labels, is celebrating its third anniversary with the release of a compilation LP, fittingly enough called 'The Soma Compilation'. The LP is packed full of goodies including One Dove's 'Foilien', which was previously only available on white label, and Richie Hawtin's new mix of Si-án's 'Positive Education'. The first 1,000 vinyl copies of the LP will be shrinkwapped with Rejuvenation's ultra rare 'Work In Progress' EP... The Netherlands' Sonic Surfers are to have their latest single 'Tell Me' mixed by The Association, recently responsible for mixes on Juliet Roberts and Gwen Dickie. The group, who've scored four big dance hits in the Netherlands, will also be making their first UK appearances at Zens in Dartford and Hollywoods in Chelmsford on October 31, and at Hollywoods in Romford and the Leicester Square Equinox on November 1... The Camel Jam is a new live/club night happening at London's Bedford Avenue Raw club every Saturday. Among the hot live acts so far lined up are Jhelisa Anderson (October 22), Misty Oldland (November 1), McKay (17) and Vibe Tribe (21)... Frankfurt electronic maestro Oliver Lieb releases a new LP from his Spicelab project on October 31. Entitled 'A Day On Our Planet', this new Harthouse LP will be supported by a tour featuring Spicelab and Hardfloor, pencilled in for November... AND THE BEAT GOES ON!
Andy Prior’s new album

ALRIGHT, OK, YOU WIN!

Release date October 31 1994

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- 3 week national radio advertising campaign, winning weekends.
- National newspapers and Women’s press coverage.
- BBC/IR & regional radio promotion.
- 4 sheet flyposting, London & Manchester.
- NUS campus promotion.
- Major TV and live appearances throughout the country.
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Distributed by 3mv/Sony Music Operations

DG Records 5 Paddington Street London W1M 3LA.
## AIRPLAY

**This Airplay Chart is the most up-to-date available.**

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

- 102 & FM Signal One; 2CR FM; 96.4 FM BRMB; Aire FM; Atlantic 252; BBC Radio 1; Beacon; Borders; Broadland; Capital FM; Central FM; Chiltern Network; City; Clyde One FM; Cool FM; County Sound Network; Downtown; Essex; Forth RFX; Fox FM; GWR FM; Hallam FM; Hereward; Invicta FM; Lincs FM; MFM 1034 & 971; Manx; Mercury; Metro FM; Moray First; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Q103; Red Dragon; SGR FM; Swansea Sound; TFM; Ty; The Pulse; Trent; Viking FM; Virgin 1215; Weyvern.

**This represents 83.76% of UK Pop Radio Listening.**

### NETWORK CHART VIRGIN 1215 CHART

<table>
<thead>
<tr>
<th>No.</th>
<th>Title Artist (Label)</th>
<th>Last week's 1FM Playlist</th>
<th>Station with most plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>SECRET</strong> (Maximilian Records)</td>
<td>P</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>2</td>
<td><strong>BABY COME BACK</strong> Pete Best (Virgin)</td>
<td>P</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>3</td>
<td><strong>ALWAYS</strong> Ben E. King (Epic)</td>
<td>P</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>4</td>
<td><strong>RHYTHM OF THE NIGHT</strong> (Fracas)</td>
<td>P</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>5</td>
<td><strong>ENDLESS LOVE</strong> Luther Vandross &amp; Michael Carr (Epic)</td>
<td>P</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>6</td>
<td><strong>SWEETNESS</strong> The Sugarhurts (Fracas)</td>
<td>P</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>7</td>
<td><strong>RIGHT BEFORE YOU</strong> Sophie H. Hawkins (Columbia)</td>
<td>P</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>8</td>
<td><strong>7 SECONDS</strong> Yousef (South Bank)</td>
<td>MM</td>
<td>1034 &amp; 971</td>
</tr>
<tr>
<td>9</td>
<td><strong>SURE Take That!</strong></td>
<td>P</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>10</td>
<td><strong>ILL MAKE LOVE IF YOU SAY I MEAN IT</strong></td>
<td>P</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>11</td>
<td><strong>CIRCLE OF LIFE</strong> Elton John (Market)</td>
<td>P</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>12</td>
<td><strong>WELCOME TO TOMORROW</strong> (Pink)</td>
<td>P</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>13</td>
<td><strong>HEY NOW</strong> U2 (Works)</td>
<td>P</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>14</td>
<td><strong>TURN THE BEAT AROUND</strong> Donny Osmond (Epic)</td>
<td>P</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>15</td>
<td><strong>WHAT'S THE FREQUENCY, KENNETH?</strong> The B-52's (Warner Bros)</td>
<td>P</td>
<td>Chiltern Network</td>
</tr>
</tbody>
</table>

**Records are a guide to the Airplay Chart but not on this week's CH Top 200 singles chart.**

### BREAKERS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title Artist (Label)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>CONNECTION</strong> Erasix</td>
<td>(Exception)</td>
</tr>
<tr>
<td>2</td>
<td><strong>ALL I WANNA DO</strong> Sheryl Crow</td>
<td>(Island)</td>
</tr>
<tr>
<td>3</td>
<td><strong>SOME GIRLS</strong> Marianne Faithfull</td>
<td>(Wild Card)</td>
</tr>
<tr>
<td>4</td>
<td><strong>WHAT'S GOING ON</strong> album (Island)</td>
<td>(Epic)</td>
</tr>
<tr>
<td>5</td>
<td><strong>CRAZY</strong> (Kelly)</td>
<td>(Island)</td>
</tr>
<tr>
<td>6</td>
<td><strong>ABOUT A GIRL</strong> Photoshop</td>
<td>(Island)</td>
</tr>
<tr>
<td>7</td>
<td><strong>A GIRL LIKE YOU</strong> Eurythmics</td>
<td>(Island)</td>
</tr>
<tr>
<td>8</td>
<td><strong>LOVE NOT LOVE</strong> Fini's French</td>
<td>(Island)</td>
</tr>
<tr>
<td>9</td>
<td><strong>NONE OF YOUR BUSINESS</strong> (Based)</td>
<td>(Island)</td>
</tr>
<tr>
<td>10</td>
<td><strong>GOOP/UGS</strong> (Tommorrow's Children)</td>
<td>(Island)</td>
</tr>
</tbody>
</table>

### THE OFFICIAL MUSIC WEEK CHARTS 22 OCTOBER 1994

<table>
<thead>
<tr>
<th>No.</th>
<th>Title Artist (Label)</th>
<th>Station with most plays</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>YOU GOT ME ROCKING</strong> This Is The Real McCoy (Virgin)</td>
<td>Forth FM</td>
</tr>
<tr>
<td>2</td>
<td><strong>THIS IS YOUR LIFE</strong> Boney M (Universal)</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>3</td>
<td><strong>SEVENTEEN</strong> (Meco)</td>
<td>Red Dragon</td>
</tr>
<tr>
<td>4</td>
<td><strong>SPACE COYBOY</strong> Lee Lockett (Sony)</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>5</td>
<td><strong>SHE'S GOT THAT VIBE</strong> Kelly &amp; The Announcement (Island)</td>
<td>Power FM</td>
</tr>
<tr>
<td>6</td>
<td><strong>IF I GIVE YOU MY NUMBER</strong> J &amp; D (Kraftwerk) (Ring)</td>
<td>BBC Radio 1</td>
</tr>
<tr>
<td>7</td>
<td><strong>CIGARETTES &amp; ALCOHOL</strong> Oasis (Creation)</td>
<td>BBC Radio 1</td>
</tr>
<tr>
<td>8</td>
<td><strong>GOD</strong> Tony Annes (East West)</td>
<td>ABC Radio 1</td>
</tr>
<tr>
<td>9</td>
<td><strong>VIVA LA MABERAGES</strong> Status Quo (Columbia)</td>
<td>Central FM</td>
</tr>
<tr>
<td>10</td>
<td><strong>THE STRANGEST PARTY</strong> (The Never Ending Story)</td>
<td>ABC Radio 1</td>
</tr>
<tr>
<td>11</td>
<td><strong>KING RAIN</strong> Counting Gonna (Selena)</td>
<td>Cool FM</td>
</tr>
<tr>
<td>12</td>
<td><strong>STARS</strong> Cherie (KISS FM)</td>
<td>Red Dragon</td>
</tr>
<tr>
<td>13</td>
<td><strong>NEWBORN FRIEND</strong> (ABC)</td>
<td>Chiltern Network</td>
</tr>
<tr>
<td>14</td>
<td><strong>CRAZY FOR YOU</strong> (ABC)</td>
<td>Atlantic 252</td>
</tr>
<tr>
<td>15</td>
<td><strong>CAN YOU FEEL IT?</strong> (Pet Shop Boys)</td>
<td>Chiltern Network</td>
</tr>
</tbody>
</table>

**This Week's CH Top 200 singles chart.**
US SINGLES

<table>
<thead>
<tr>
<th>Title Artist</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>LUCKY ONE (Jimi Jamison)</td>
<td>5</td>
</tr>
<tr>
<td>WHAT'S THE FREQUENCY, KENNETH? (Alison Moyet)</td>
<td>30</td>
</tr>
<tr>
<td>I'LL STAND BY YOU (The Pretenders)</td>
<td>15</td>
</tr>
<tr>
<td>BUDDY HOLLY (Jimmie Dean)</td>
<td>45</td>
</tr>
<tr>
<td>CAN YOU FEEL THE LOVE TONIGHT? (Elton John)</td>
<td>5</td>
</tr>
<tr>
<td>EV'RYBODY'S DANCING (Jill Johnson)</td>
<td>25</td>
</tr>
<tr>
<td>COME TO MY WINDOW (Linda Ronstadt)</td>
<td>18</td>
</tr>
<tr>
<td>LONDON (Eliza Doolittle)</td>
<td>32</td>
</tr>
<tr>
<td>YOU MEAN THE WORLD TO ME (Cindy Lauper)</td>
<td>33</td>
</tr>
<tr>
<td>LET IT BE (The Beatles)</td>
<td>4</td>
</tr>
<tr>
<td>CUJO (Don Johnson)</td>
<td>12</td>
</tr>
<tr>
<td>THE LION KING (OST)</td>
<td>22</td>
</tr>
<tr>
<td>DOOMED (Debbie Harry)</td>
<td>9</td>
</tr>
<tr>
<td>LITTLE WOMAN (Rod Stewart)</td>
<td>31</td>
</tr>
<tr>
<td>SONGS (The Who)</td>
<td>9</td>
</tr>
<tr>
<td>THE STONES IN THE ROAD (Aretha Franklin)</td>
<td>40</td>
</tr>
<tr>
<td>TUESDAY NIGHT MUSIC CLUB (Stella)</td>
<td>35</td>
</tr>
<tr>
<td>CIRCUS (Kylie Minogue)</td>
<td>5</td>
</tr>
<tr>
<td>WHEN THE RIGHT ONE COMES UP (The Cranberries)</td>
<td>6</td>
</tr>
<tr>
<td>WAITIN' ON A SUNSHINE (Aretha Franklin)</td>
<td>18</td>
</tr>
<tr>
<td>SWAMP THING (The Grid)</td>
<td>49</td>
</tr>
<tr>
<td>LOVE IS... (Wet Wet Wet)</td>
<td>30</td>
</tr>
<tr>
<td>THE REAL THING (Tony! Toni! Toné!)</td>
<td>40</td>
</tr>
<tr>
<td>I AM A FAIRYFAIRY (Mary Chaplin)</td>
<td>28</td>
</tr>
</tbody>
</table>

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

Monday, 30 January – Friday, 3 February 1995

Palais des Festivals, Cannes, France.

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Call Peter Rhodes now on 0171 528 0086 and he'll give you all the details you need about MIDEM '95, including advertising rates for the Showguide and the MIDEM Daily News. We look forward to hearing from you.
<table>
<thead>
<tr>
<th>ARTIST TRACKS</th>
<th>LABEL</th>
<th>CATNOS</th>
<th>DISTRIBUTOR</th>
<th>CATEGORY</th>
</tr>
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<tbody>
<tr>
<td><strong>SINGLE RELEASES</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>J</td>
<td>SELECTED</td>
<td></td>
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<td></td>
</tr>
<tr>
<td><strong>MUSIC WEEK PRODUCT LISTING 22 OCTOBER 1994</strong></td>
<td></td>
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<tr>
<td><strong>Single releases for 24 October-30 October 1994: 104</strong></td>
<td></td>
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<td></td>
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<tr>
<td><strong>Year to date: 4,277</strong></td>
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</table>
**DANCE SINGLES**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label (17)</th>
<th>(Distributor)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>NEW</td>
<td><strong>LA LUNA</strong></td>
<td>Movin Melodies</td>
<td>Effective EP 617 (F)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>NEW</td>
<td><strong>EL TRAGU (THE DRINK)</strong></td>
<td></td>
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</tr>
<tr>
<td><strong>3</strong></td>
<td>NEW</td>
<td><strong>YOU AND ME</strong></td>
<td>Ryme Time Productions</td>
<td>Cleveland City CLE 13020 (3IVIV/SM)</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>NEW</td>
<td><strong>PUSH THE FEELING ON</strong></td>
<td>Nightcrawlers</td>
<td></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>NEW</td>
<td><strong>CANTGETAMAN, CANTGETA JOB (LIFE'S A BITCH)</strong></td>
<td>Sister Bliss with Claude</td>
<td>Go Best GLOUX 126 (BMG)</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>NEW</td>
<td><strong>TURN UP THE POWER</strong></td>
<td>T-Trainco All Around The World GLOUX 125 (TRC/BMG)</td>
<td></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>NEW</td>
<td><strong>SHE'S GOT THAT BITE</strong></td>
<td></td>
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<tr>
<td><strong>8</strong></td>
<td>NEW</td>
<td><strong>TSP (THEME FROM SOUL TRAIN '94)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>NEW</td>
<td><strong>I WANT YOU</strong></td>
<td>Julian Roberts</td>
<td>Cootamundra 12QOX1 291 (BMG)</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>NEW</td>
<td><strong>THAT'S THE WAY YOU DO IT</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>11</strong></td>
<td>NEW</td>
<td><strong>HARLEQUIN - THE BEAUTY AND THE BEAST</strong></td>
<td>Swen Vuth</td>
<td></td>
</tr>
<tr>
<td><strong>12</strong></td>
<td>NEW</td>
<td><strong>THE ROLLERS CONVENTION PART 1</strong></td>
<td></td>
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<tr>
<td><strong>13</strong></td>
<td>NEW</td>
<td><strong>CODE TO THE STREET EP</strong></td>
<td>Garth Starr</td>
<td>Cootamundra 12QOX1 291 (BMG)</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td>NEW</td>
<td><strong>CHROME PEG</strong></td>
<td>April Boys 83/92 (BMG)</td>
<td></td>
</tr>
<tr>
<td><strong>15</strong></td>
<td>NEW</td>
<td><strong>CODE RED ('94 REMIX)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>16</strong></td>
<td>NEW</td>
<td><strong>LE VOIE LE SOLEIL</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>NEW</td>
<td><strong>WE GOT IT GIN' ON</strong></td>
<td>Federal Hill</td>
<td>EAT ANTILA TX 14 (BMG)</td>
</tr>
</tbody>
</table>

**DANCE ALBUMS**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label (17)</th>
<th>(Distributor)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td>NEW</td>
<td><strong>MINISTRY OF SOUND - THE SESSIONS VOLUME 3</strong></td>
<td>Various</td>
<td>Ministry Of Sound</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>NEW</td>
<td><strong>RENAISSANCE</strong></td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>NEW</td>
<td><strong>PROTECTION</strong></td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td><strong>4</strong></td>
<td>NEW</td>
<td><strong>JHUNK JUMPS - VOLUME 1</strong></td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td><strong>5</strong></td>
<td>NEW</td>
<td><strong>CLUB TOGETHER</strong></td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td><strong>6</strong></td>
<td>NEW</td>
<td><strong>AGE AIN'T NOTHING BUT A NUMBER</strong></td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td><strong>7</strong></td>
<td>NEW</td>
<td><strong>NIGGAMARTIS</strong></td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td><strong>8</strong></td>
<td>NEW</td>
<td><strong>100% ACID JAZZ</strong></td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td><strong>9</strong></td>
<td>NEW</td>
<td><strong>MOVE IT!</strong></td>
<td>Various</td>
<td></td>
</tr>
<tr>
<td><strong>10</strong></td>
<td>NEW</td>
<td><strong>DUMMY</strong></td>
<td>Various</td>
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</table>
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I read with some interest last week's front page article on the increased dealer prices of the Beatles Red and Blue compilations. I understood from Mr Cottrell's remarks that this increase was forced on EMI by Apple. If that was the case perhaps Mr Cottrell could explain the connection between Apple and Pink Floyd Music, since their album, 'The Wall', has also had its CD dealer price increased to £16.72!

It appears to me that these price increases were made to combat EMI's shrinking profit margins - themselves a direct result of heavy discounting to large multiple retailers.

T. J. Ellis
What Records, Nuneley, Leicestershire

A&Rs and cost a fair amount to there was considerable interest the charts in Japan through Sony, new worldwide deal.

I can understand XFM's "rage" at not being awarded a London FM licence. Disappointment often results in a feeling of being persecuted by authority.

I further sympathise with London for having been landed with an FM sister to the boring national Virgin 1215, but in the cold light of day perhaps the disappointed losers and champions of XFM should remember that much as we love it to be so, radio is not just about the music played.

In the past, several franchise winners with great music ideas have fallen apart at the seams.

I'm no fan of Virgin 1215, I'm not sure that Heart FM and Crystal FM in London add much to the future of radio, but I suspect Virgin and Chrysalis companies had a well thought-out business plan, realising that radio is a business just as much as the music industry.

Many may still think the Radio Authority's decisions a "gaffe", but please don't imagine that XFM would have breathed life into the record industry's A&R departments - that's a totally different subject with problems perhaps best highlighted in Jon Webster's column last week.

Austin Powell
Madeley, Shropshire

Radio stations can't live by music alone

In your comment column about Jonathan King (MW, October 8) you called him "a bit of a prat".

Well, Jonathan may have his failings (don't we all?) but he contributes a hell of a lot to the music industry and has done so for many years.

I don't know him personally well, and I don't necessarily agree with him on everything, but he tries people up, gets them discussing the business and above all he is a fan of music.

If that means being "a bit of a prat" where does that leave the rest of us? Michael Stack, UK director of membership, The American Society of Composers, Authors and Publishers, Hymarket, London SW1

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SINGLES

PolyGram’s dominance of the singles market in the third quarter may have been frustrating for its competitors, but the company’s achievements spell good news for the industry as a whole.

It was a bumper three months for singles, with sales up around 10% over the third quarter last year and reaching their highest level for any three months since the final quarter of 1992.

PolyGram labels contributed over a third of these sales, holding the number one spot for the entire quarter with just two records – Wet Wet Wet’s mammoth success Love Is All Around, on the band’s Precious Organisation through Phonogram, and Whigfield’s Saturday Night, on Systematic through London.

Both are platinum sellers - Love Is All Around has topped the million mark, and the fast-selling Whigfield, already at 800,000 and set to become the biggest-selling début since Jennifer Rush’s The Power Of Love, looks likely to do the same.

But it wasn’t just the Hammersmith-based major which scored high-profile successes during the quarter. One record everyone was talking about was the UK’s biggest-seller, Columbia’s Youssou N’Dour/Neneh Cherry duet 7 Seconds which proved conclusively that a slow chart build-up is still possible. And Warner, through its Interscope and Atlantic labels, made a similar impact with long-stayers I Swear by All-4-One and Regulate by Warren G and Nate Dogg.

In fact, endurance turned out to be the name of the game during the third quarter. The 10 biggest singles, which accounted for nearly 30% of all sales, had between them notched up an average 13 weeks on the chart by the end of the quarter, with half of them remaining on the chart for the entire 13-week period.

Half of the quarter’s Top 10 sellers were debuts, by artists who illustrate the increasingly international nature of the UK singles market. The five newcomers – Whigfield, Corona, Red Dragon, Warren G and China Black – are from Denmark, Italy, Jamaica, America and the UK respectively.

Even the British act adds to the international flavour. As their name suggests, China Black’s vocalist Errol Reid is of West Indian parentage, while writer Simon Fung hails from Hong Kong.

It was also a breakthrough quarter for cassettes, since they sold more than a third of the market for the first time. The cassette has established itself as the dominant format for pop singles, with Let Loose’s Crazy For You and Ace Of Base’s Don T Turn Around the quarter’s highest cassette sellers, with 50% of sales for both on the format.

The share for CD singles and 12-inch vinyl were both down marginally over the previous quarter, with seven-inch falling a dramatic 37% from 8.2% in the last quarter to 5.2%.

Singles: Quarterly Snapshot

With five of the Top 10 singles and a 35% share of sales, almost three times that of its nearest competitor, PolyGram truly dominated the singles market in the third quarter. The approximately 5.1m singles it sold was more than the total sales of its three nearest competitors – Warner, Sony and BMG – combined.

But as chairman Roger Ames told staff at the company’s recent conference in Brighton, the real battle is to increase its albums share to the same level. In albums the company’s lead is far less commanding – just a couple of percentage points higher than the combined might of EMI and Virgin.

The closeness of that competition is even more apparent in the distribution rankings where EMI is thanks to its acquisition of Virgin – once more in pole position.

Perhaps worryingly for PolyGram, its labels are not necessarily converting singles success into albums success, or to be more precise, it is having singles success with acts like Whigfield which are not necessarily likely to sell albums.

Thus while it has four of the Top 10 singles labels, it has only one label in the albums Top 10 (excluding the Noly joint venture). Interestingly, the only two labels to appear both in the singles and albums Top 10 were PolyGram’s PolyGram and EMI labels.

Singles: 12 Month Trend

Source: © DIN compiled by ERA from Millward Brown figures. Survey based on a weekly sample of singles sales and full-price and mid-price downloads.

Distributors

MUSIC WEEK 22 OCTOBER 1994
and albums Top 10s are Epic and Columbia, which may suggest that to some extent the Sony labels are more focused on the task of converting hit singles into albums sales. This kind of analysis of the market-share figures has become increasingly difficult, however, as anomalies have usually crept in. Some may consider it odd for instance that London Records is stated as number one label by virtue of the collective 0.8% share achieved by its Systematic, fkle, London and other associated imprints, when sister company Phonogram can claim a massive 12% share if its Mercury, Operation, Mercury, Jamaicor, Rocket and Talkin’ Load labels are taken into account.

Likewise it could be argued that Virgin – which lumped together all its labels for market-share purposes – might better be combined with EMI in the company listings to reflect its ownership. Such issues are tangled and any revision of the rules is bound to create winners and losers, but CIN has already started on the process of consultation to review the rules in time for the first quarter figures of 1995.

For the moment, however, there is one figure that no-one can dispute – PolyGram is the UK market leader.

### ALBUMS: QUARTERLY SNAPSHOT

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<tr>
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<td>PolyGram</td>
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<td>Warner Music</td>
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<tr>
<td>Sony Music</td>
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<tr>
<td>EMI</td>
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<td>BMG</td>
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<tr>
<td>Toshiba</td>
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<tr>
<td>Island/BMG</td>
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<tr>
<td>BMG/Kontor</td>
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<td>Virgin</td>
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### ALBUMS: 12 MONTH TREND

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<td>Sony Music</td>
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### LABELS

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<td>Telstar</td>
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### DISTRIBUTORS

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<tr>
<td>PolyGram</td>
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<td>PolyGram</td>
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<td>Pinnacle</td>
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### TOP ARTISTS


### TOP 10 PRODUCERS

1. Wet Wet Wet/Various<br>2. HOWEET/McCullen<br>3. LIA/WIND<br>4. RASHAM<br>5. OASIS/COYLE<br>6. STREET/PAQUE<br>7. WILLIAM/THOMAS<br>8. LAURE/CHERYL<br>9. MARL<br>10. JONNY/BADDEN/TOOOG/LINDEN

### TOP 10 ALBUMS

1. END OF PART ONE – THEIR GREATEST HITS<br>2. WET WET WET PRECIOUS ORGANISATION<br>3. MUSIC FOR THE JUXTAPPOSITION<br>4. THE PRODIGY<br>5. MONSTER<br>6. ARMS<br>7. THE SUNDAY TIMES<br>8. COLUMBIA<br>9. DEFinitely<br>10. OASIS (Creation)

### TOP 10 COMPILATIONS

1. NOW THAT’S WHAT I CALLED MUSIC: 28 (EMI/Virgin/PolyGram)<br>2. THE BEST ROCK ALBUM IN THE WORLD EVER! (Virgin)<br>3. IT’S THE ULTIMATE DANCE ALBUM (Telstar)<br>4. THE BEST ROCK ALBUM IN THE WORLD EVER! (Virgin)<br>5. DANCE ZONE...LEVEL TWO (PolyGram TV)<br>6. POWER AND SOUL (PolyGram TV)<br>7. YOUR WEDDINGS & A FUNERAL (OCT/Vertigo)<br>8. 100% SUMMER (Telstar)<br>9. ENERGY RUSH DANCE HITS 94 (Dino)<br>10. NOW DANCE – SUMMER 94 (EMI/Virgin)

Times the level of DCC, are up 118%.

Selina Webb
RUPERT MURDOCH
MUSIC MAN OR
MARAUDER?

MEXICO
MANANA IS A THING
OF THE PAST

FRANCE
CAN THE NEW WAVE
BECOME A TIDAL WAVE?

THE DEEP CHANT ENIGMA
...BUT DON'T CALL IT NEW AGE

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MUSIC WEEK 22 OCTOBER 1994
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Cat No.
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Frances Black
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Remember where you heard it... Proof your average punter considers CD prices reasonable after 11 was provided at the Criminal Justice Bill riots - oops, march - last weekend. Brick throwers took time out from their rampage down Oxford Street to relieve various shops of jeans and shoes, and lob missiles into fast food outlets, but not one record shop was touched. A spokesman for Virgin Marble Arch said, "We had some people in the shop on Sunday but they were very well behaved"...

The new Richard Branson biography by The Independent's Tim Jackson reveals that before the purchase of Branson's record company by Thorn-EMI, Virgin considered buying the electronics giant. Jackson writes of a secret dossier filed on October 22, 1987 dubbed Project Rose in which a £2.6bn hostile bid was mentioned...

According to former Virgin Music Publishing managing director Steve Lewis failed to get a share in the price when Branson sold to Thorn, despite his division being responsible for 20% of the whole music group's profits that year. Equally unhappy at the time was Virgin records A&R boss Jeremy Lascelles who allegedly told Branson "...we feel shat on that you've just sold us down the river"...

In the mid-Seventies, Branson just failed to sign The Rolling Stones for $3.5m; he paid $20m in 1993...

DOOLEY'S DIARY

If you thought REM's Mike Mills was the quiet one of the band then he prepared for something of a personality change from the mid-80s onward. After he got his hair long, now he's draping himself over women, namely, Radio One's chief producer Christine Bear. Fellow REM member Michael Stipe and Evening Session presenter Jo Wiley and Steve Lamacq were witnesses to the scene when the band guested during REM Day at The Big One recently.

Jon Webster as a spy? It seems so. When he was running Virgin Records UK, Webbo was once frogmarched from a Tower Records US store after taking photos of the shop. At the time, Virgin was planning its new Megastores... While Branson originally authorised Jackson's book, he declined to co-operate in its final draft... The music industry still has some way to go to persuade the world of its value says Ascap's new president Marilyn Bergman, in town for Friday's Ascap awards dinner. One US bar owner in dispute over Ascap fees apparently told her, "I only play music to drown out the sound of the kitchen."...

Good to see London's marketing director John Reid looking healthy in a £189 "blue alpaca" cardigan in a press ad for Simpson of Piccadilly... Meanwhile, who can Viz mean when it refers to EMI boss "Tony Wordsworth" in a spoof story about the selling off of Cliff Richard. Wrong label lads, wrong label... After Blur brought the house down at London's Alexandra Palace a week ago, some wag decided to interrupt the after-show bash by calling the fire brigade. The chaps in red were good humoured, though, volunteering to give some guests a lift down the hill. Anyone who remembers being stranded at February's snow-bound Brit Awards at the Pally will appreciate the gesture... More alarm cappers at Phonogram on Tuesday, as staff hit the streets only to discover the fire bell had been set off by a humble kettle overheating in its service of the label's staff... Ecstatic personnel at Virgin Radio were out celebrating almost immediately after hearing they had won a London radio licence last week. Yet rumour has it they were likely victors - or was it just a coincidence the Radio Authority set 12.15 as the embargo time to announce the result?...

Meanwhile XFM, down but definitely not out, has pledged to continue its fight for a licence and starts its renewed effort with a presentation at next Tuesday's BPI Council meeting... Damont Audio request faxes only this week, as there will be sore heads aplenty when sales manager Andy Kyle celebrates 21 years in the industry... Commiserations to Clive Selwood, the former owner of Dandelion and Strange Fruit, who has had his entire stock of rare recordings stolen from his barn in West Sussex... Finally, Dooley is sad to hear of the death of Marie Culmore, secretary to Clintons solicitor John Cohen for 18 years.........
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