

For Everyone in the Business of Music

26 NOVEMBER 1994 £2.95

Dial M for music

Major record labels and retailers are embracing the interactive future by joining BT's ambitious launch of a video-on-demand service in the UK next year.

All five majors, WH Smith and Woolworth parent Kingfisher are among the leisure companies who have pledged support to the in-home entertainment system to be given a full commercial trial among 2,500 homes in East Anglia next summer.

If the test is a success, BT will go national with the scheme - which has also attracted the BBC, National Westminster Bank, Apple Computer,

magazine publisher IPC and supermarket chain Safeway - in 1996.

Customers will be granted access via special TV converter boxes and the test will include a number of price points to discover how many consumers are prepared to pay for the service.

A total of 1,200 hours of programming will be on offer, with a third dedicated to movies and 200 hours of music supplied by the five majors in the form of in-concert, documentary and other long-form videos.

Announcing himself "a big supporter" of the concept, Martin Hasby, managing

director of EMI's video arm PMI, adds, "This is the way of the future. I'd urge everybody in the industry to give this a shot, or else we will never know which possibilities exist."

PMI supplied BT's first test with 15 hours of output, including live performances and compilations by Iron Maiden, Kate Bush, Pet Shop Boys and David Bowie. It will increase its contribution to around 50 hours, and BT is keen for all companies to update their material as the test progresses.

The service will also include a WH Smith home shopping channel, offering

5,000 products, including 1,000 audio and 1,000 video titles available for the customer to order from home.

"We don't believe this will erode sales through our retail outlets," says Smith's business development director Terry Cudihir, who adds that the home shopping audio prices will be pegged at normal retail prices, with a postal charge for small orders. These will be handled out of the company's distribution centres.

Kingfisher, the Woolworth parent which also operates distributor EUK, will contribute information technology and expertise.

THIS WEEK

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With just six weeks to go until the end of the year, the biggest-selling album of the year is still Mariah Carey's *Music Box*. The album, released last September, is now five-times platinum with 1.15m sales coming since the beginning of the year. It holds a healthy lead over the 800,000-selling Now! 23, though the three Now! partners, EMI, Virgin and PolyGram, say they are hopeful the new Now! 23 title could break through the 1m sales barrier. Not content with its *Music Box* achievement, Columbia is also attempting to break the mould of traditional Christmas albums with Carey's *Merry Christmas*. Columbia managing director Kip Kroenes says, "It's a true blue Christmas record, but it distinguishes itself from others because it's a proper studio album." TV advertising and a national press and poster campaign kick off in early December, while the first single *All I Want For Christmas* is released on Monday (28). A video of Carey's performance next month at St John's Cathedral in New York on December 8 is also being considered.

Kylie single in court battle

Kylie Minogue's *Confide In Me* is the subject of a High Court action over rights to the song.

Complete Music has lodged a writ against BMG Music Publishing and MCA Music, claiming *Confide In Me* breaches the copyright of *It's A Fine Day*, written by Owain Barton. MCA and BMG publish one member each of Brothers In Rhythm, who are credited as composers of the song, which reached

number two in the singles chart.

Complete is seeking damages and an account of profits from the record. MCPS and PRS have frozen royalties to the song subject to a resolution of the case.

Complete managing director Martin Costello says it launched the action after a musicologist's report suggested there had been a substantial infringement of its copyright.

Singles primed for sales revival

Singles sales are set to achieve their highest level for five years, according to latest BPI trade delivery figures.

Unit sales exceeded 16m in the third quarter, which is expected to push the market close to the 63.4m record achieved in 1987.

The figures were released last week as a new *Music Week* report projected the music market's value will grow by 17% by the year 2000. See p5 for Trade deliveries, p8 for MW report.

BPI pulls off record piracy haul

BPI anti-piracy campaigners scored the biggest victory in their history on Friday with a landmark seizure in South London.

The campaigners were still counting the haul as *Music Week* went to press on Friday, but early estimates suggest a total of 25,000 bootleg CDs had been discovered with a street value of more than £200,000.

Such volume would dwarf the BPI's previous record haul of 17,000 CDs from a record fair at Birmingham's NEC in July this year.

In the raid, launched at 7am on Friday morning, Wimbledon police,

customs and excise officers and APU investigators swooped upon the home of a dealer and distributor in New Malden, London.

The raid, launched following a tip-off from an informant, is the BPI's first action on a importer, says BPI legal affairs director Sara John. It is believed that the man, who has not been named by police, was a regular visitor to Italy and Germany, where most of the CDs were manufactured.

"It's a great victory," she says. "We think this man was one of the major suppliers to pirate CD dealers right across the country. We think we've got

to him just after he has got back from the continent."

The dealer, who has not been named, is believed to have been operating in the UK for seven years.

He is expected to face criminal charges over the CDs, which included titles featuring The Beatles, Rolling Stones, Def Leppard, Nirvana, Phil Collins and U2.

The action is the first since the departure of Tim Dabin from the BPI a week ago. Dabin, who was head of the APU, quit after almost 10 years with the BPI to begin work as a freelance investigator.

Mike Oldfield

The Songs of Distant Earth

Inspired By The Arthur C. Clarke Novel
"The Songs of Distant Earth"

LP •• MC •• CD

WGS



six6 

Best Beat Dance Ltd.
Stratford House,
Stratford Place,
Camp Hill,
Birmingham,
B12 0HT.

November 1994

"CONFIDENTIAL"

Dear Tory MP,

NO REPETITIVE BEATS

This letter is sent in complete confidence (ie your name is omitted from above) to you in the hope of beginning a mutually beneficial relationship.

We are a small record company specialising in dance music and plan to release a compilation album made up of master recordings previously released as singles on our Six6 label.

It will be issued in December (as a free-market capitalist you will need little reminder of the high sales potential of the pre-Christmas market) under the title "No Repetitive Beats".

This is in reference to Clause 58 of your Government's Criminal Justice Bill which you will be aware empowers the police to stop music "wholly or predominantly characterised by the emission of a succession of repetitive beats".

We believe this title will be attractive to tens of thousands of dance fans incensed that your Government has criminalised their right to party.

What's this got to do with you? Essentially, we need "a friend in high places" and would like you to consider lobbying fellow right wing MP's and asking a question or two in the Parliament criticising our album and suggesting it is a disgrace and should be banned from sale.

Any other points you could make, such as a gratuitous (but headline grabbing!) reference to the drug ecstasy, would be a bonus.

Naturally, we would be prepared to compensate you for the time and effort you put into this and would suggest say £2,000 cash per question plus say 3% Royalty of sales achieved by the album?

We would require no receipts and could meet you at a mutually discreet venue - ie the Ritz Hotel in Paris - to arrange the drop.

Discretion is our middle name and there is no danger of you being contaminated by the current splurge of "sleaze" headline if you could co-operate with us.

Yours faithfully,

Neil Rushton

Neil Rushton.

Sales set to reach £2bn by year 2000

The UK music market will smash through the £2bn barrier by the year 2000, according to a new *Music Week* study of the UK market.

The 243-page *MW UK Report*, which is published this week, shows the cash value of retail spending including club sales will increase by 41% by the year 2000 to £2.07bn compared with the estimate for this year of £1.46bn.

Stripping out inflation, the study estimates that market value will grow by a substantial 17.7%.

Adrian Wistreich, of Market Tracking International which compiled the report, says, "If anything, the figures are conservative estimates rather than bullish. We didn't want to exaggerate the figures. Other industries would kill for a 17% growth rate. These are remarkable figures."

The biggest area of growth will be the continuing shift to CD, with the format's sales increasing to 181 units by 2000, pushing it to 35% of the total albums market. By that time, cassette will have plummeted to just 4% with vinyl down from today's level of 3% to 0.1%.

The expansion of the CD market is predicted despite a relatively slow uptake of CD players in the UK to date compared with other European countries. UK penetration of CD players stood at just 37% of households at the end of last year.

"The growth of singles sales is expected to continue for the next three years, when it will peak at around 73m units, falling back to 60m by 2000. Wistreich says this is the result of a decline in the size of the singles buying market, traditionally centring on 15-24-year-olds.

The study also predicts the share of CD albums at mid-price will decline, as the market increasingly polarises. The budget sector, which now makes up 15% of the market, is expected to increase to 22% by the end of the century, while mid-price declines from 12% to 4%. Full price will remain constant at around 74% according to the study.

The *Music Week UK Report* aims to provide a complete picture of the UK music market, with information on demographic and market trends, profiles of leading record companies, retailers and radio stations, analysis of music media and new technology and top line results from the recently-published *Music Week survey*.

● The report, which is priced £395, is available from Rudi Blackett on 0171 921 6981.

Cowell aims for festive double

RCA A&R consultant Simon Cowell is making a dual bid for the Christmas number one slot with his first two releases for the label since moving over from Arista.

His Zig & Zag single *The Girls They Love Me* (out on December 12), which is produced with Reel 2 Reel's Erick Morillo, will be pre-empted on December 5 by the release of Power Rangers, a single by children's TV stars Mighty Morph'n Power Rangers.

The single, produced by Mike Stock and Matt Atkins, is being released following a deal struck with US company Saban Entertainment which owns rights to the action characters. It is to be backed with a TV advertising campaign and will be followed with an album, *A Rock Adventure*, on December 12.

The Power Rangers single is quoted at 8/1 to hit the Christmas number one spot, equal with singles by Louis Armstrong, Madonna and Michelle Gayle.

The hot favourite is Total's Captain Sensible single *Hokey Cokey*, followed by The Beatles (who EMI says will not release a single) on 6/1, Zig & Zag on 6/1, with Columbia's Mariah Carey single *I Want For Christmas* and London's East 17 single *Stay Another Day* on 7/1.



The Mighty Morphin Power Rangers Saturday morning TV show is attracting around 3m young viewers. The battling martial arts experts have spawned a series of PolyGram videos and an array of merchandise including battling dolls which are said to be selling faster than the last such children's craze, the Teenage Mutant Ninja Turtles, whose album on SBK Records sold 100,000 copies in the UK in 1990.

Musicians to get £8.5m as PPL settles with MU

PPL has paid more than £8.5m in session musician performance fees to the Musicians' Union in a settlement of its five-year dispute.

The money has been held up since 1989's *Monopolies and Mergers Commission* industry inquiry, which raised questions about the administration of fee payments to musicians for public performance of their performances.

The money was made available to members for general use, including large loans to orchestras and underwriting of insurance deals. PPL payments are split so that 20% goes to contracted performers, 12.5% to non-contracted musicians and the

remainder to record companies. Until May 1989 PPL paid the 12.5% annually to the MU.

MU spokesman Horace Trubridge welcomes the move, but points out that imminent proposals by the DTI to implement the EU rental directive will provide musicians with a statutory right to the money. This may well be the last payment of its kind, he adds.

● One of the leaders of PPL's negotiating team on the issue, its head of legal affairs Trevor Faure, is to leave the organisation at the end of the year to take up the post of general counsel with Apple Computer Inc in Paris. Faure has been with PPL for four years.

Freud leaves R1 after 11 months

Emma Freud quit Radio One last week following a year in which her lunchtime slot lost 40% of its audience.

Freud's 11-month spell as host of the noon-2pm slot saw listening figures drop to 1.12m in the most recent quarter (July to September) from 1.9m listeners in the same period last year when Jikki Brambles hosted the show.

Radio One says a replacement for Freud has not been finalised. Speculation that MTV VJ Lisa Annan will take over the slot could not be confirmed by Radio 1.

● Radio One says it is planning no further action against Danny Baker after his on-air criticism of an "insensitive" Remembrance Sunday trailer. Radio One controller Matthew Bannister, who faced press calls to resign over the trailer, would not comment on the issue.

Michael denies departure rumours

George Michael has quashed reports that he is poised to strike a deal with Sony allowing him to sign with David Geffen, Steven Spielberg and ex-Dixie executive Jeffrey Katzenberg's new record label. Newspaper claims that the singer would transfer in exchange for Sony's continuing distribution of any releases were dismissed as "pure speculation" by Michael's publicist Chris Poole. A court of appeal hearing in his case against Sony is expected within the next week, he adds. Sony declined to comment.

MTV wins court breakthrough

MTV Europe has succeeded in unfreezing its legal action against video rights body VPL, which it claims is a price-fixing cartel operated on behalf of the major record companies. In the High Court on Friday Mr Justice Evans-Lombe refused an application by VPL to issue another block on the MTV lawsuit until the European Union rules on a parallel European complaint. MTV launched its UK lawsuit last autumn and the judge issued a six-month stay in March on the basis that the EU ruling was expected in September. Now VPL and the majors must go to the Court of Appeal if they wish to renew their application, otherwise they must file a defence within 30 days.

Racism dispute delays release

Cooking Vinyl has withdrawn the debut single from Asian band Detrimental following retailer complaints about the sleeve which carries the rap lyric from the song, Babylon: "Kill all Niggers, Pakis, Gays, Jews, Dole Bossers, Wops, Communists, Hippies, Irish Religious Freaks." Cooking Vinyl managing director Martin Goldschmidt says, "It's very strange to accuse an Asian band from Bradford of racism when the record is very clearly an anti-racist statement." The single will be re-released in late January with a re-designed sleeve.

Poll party set to pull 10m

More than 10 million viewers are expected to tune into The Smash Hits Poll Winners Party, to be screened live on BBC1 at 2.50pm on Sunday, December 4. Last week *M People*, *Real* (featuring The Mad Stuntman), *Eternal* and *Moist* were added to the bill. Meanwhile, former Smash Hits publisher Tom Moloney has been appointed chief executive of Emap's UK consumer magazine division.

PolyGram buys into Rush

PolyGram has finalised the acquisition of a 50% stake in Rush Associated Labels, the company which owns rap label *Bad Jam Records*. The £22m deal, which is backed to June 1, cement a worldwide licensing deal struck in the summer which saw Island Records take on artists including Public Enemy, Warren G, Nice 'N' Smooth and Terminator X in the UK.

Preece takes buying role at Menzies

John Menzies has appointed Ian Preece as buying and merchandising director of its retail division. He was previously with the greetings card firm Hallmark Group, where he was managing director of Valentines of Dundee.

Tape helps NME sales to surge

NME's September 24 issue which offered a cover-mounted WEA tape achieved the title's biggest sale for eight years. The issue, which featured The Cranberries as cover stars, sold more than 130,000 copies.

New product managers named

Parlophone has appointed Sue Weatherill, previously project manager at the International Division of EMI UK, as product manager, reporting to senior product manager Terry Felgate. Meanwhile, sister label Chrysalis has confirmed former EMI singles buyer David Cross as product manager.

Promoter Andrew Miller and accountant Willie Robertson are to be honoured at the BPI's annual British Music Industry Achievement Award dinner at London's Grosvenor House Hotel on Wednesday (23). The award, which was won by BPI director general John Deacon and Maurice Oberstein in its first two years of existence, recognises the pair's fund-raising work for the Nordoff Robbins Music Therapy charity. Nordoff Robbins chairman Miller, who promoted the 1990 Kenworth fund-raising concert, founded the charity in the early Seventies, approaching Robertson to join him as vice chairman of the project.



Album sales set for a time high

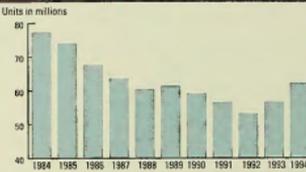
The all-time record for album sales is coming under threat this year as the market heads towards 160m sales for the first time in five years.

New BPI trade delivery figures - which also show singles sales are set to reach their highest level for seven years (see graph) - put album sales for the third quarter up to 38.5m units. The rise of 8.8% on the same quarter of last year, pushes album sales for the 12 month period to 160.4m units. The figures put 1994 on course to exceed the current record placed year 1985 (160.3m units) and challenge 1989's all-time record of 162.6m sales, the year of Jason Donovan and Kylie Minogue's peak.

Last year's record for value of the albums market is already in jeopardy, with figures for the 12 months to the end of September standing at £748.1m, 7% up on last year's best ever figure of £700.4m.

CD album sales are also in line to exceed 100m units for the first time. Sales of 25 million for the quarter pushed shipments for the 12 months to the end of September to 103.5m. The 12 month figures put the albums market split at 65% on CD, 33% on cassette and 3% on vinyl.

THE FALL AND RISE OF THE SINGLES MARKET



Source: BPI. Figures cover trade deliveries in the last 10 years. Figure for 1994 is a projection based on the 12 months to the end of September.

The singles market is showing a continuing strong performance, with unit sales reaching 16.1m units in the third quarter, an increase of 10% on the same period last year.

It puts the industry on course for the strongest year for the format for seven years. In the 12 months to the end of September, the industry sold 61.5m singles, buoyed by the platinum successes of Whigfield and Wet Wet Wet. A steady performance in the final quarter will ensure the biggest year for singles since 63.4m

singles were sold in 1987.

The growth in the value of the singles market is running ahead of sales (up 12% to £94.8m in the 12 month period), because of the increasing chunk taken by the CD format.

CD singles accounted for 7.5m singles sales in the quarter, an increase of 38% over the same period last year and a six-fold rise in five years. CD now accounts for 47% of the total market, compared with 33% for cassette, 14% for 12 inch and 5% for seven inch.

Albert Hall targets US in new bookings drive

The Royal Albert Hall is attempting to woo US promoters as part of an aggressive drive to attract more international rock acts to the venue.

The venue's chief executive Patrick Deuchar wants to increase the number of rock events held at the venue by up to 50%. There are 100 a year at present, he says.

The campaign included a two day promotional visit to the venue last week for five US agents, to discuss possible future projects, before watching performances by George Benson and Meat Loaf. RAH sales staff visited the US last year to meet promoters.

"The visit has triggered off a lot of thoughts but we're not expecting something like this to happen overnight," he says. "This kind of marketing is a departure for us. I'd like to think we're a trailblazer."

"What we're trying to do is say to promoters, 'If you're planning a European tour, your UK stop really ought to be the Hall,'" he adds.

MTV's Blame quits for new role at Viva

MTV Europe managing editor and presenter Steve Blame has joined Viva TV, the German language rival music channel backed by Sony, Warner, EMI and PolyGram.

Blame, who joined MTV when it launched in 1987, becomes programme director of new adult music spin-off station Viva 2, which will be launched in the New Year.

MTVE president/creative director Brent Hanson says the channel is now seeking a replacement for Blame.

Meanwhile, MTVÉ unveiled its-for-tat plans in Berlin last week for a German-language VH-1 to compete with Viva 2. VH-1 Germany is being developed with video production company Me Myself & Eye, whose founder Christoph Post was programming director at Viva until July this year.

Blame's move coincides with a change in relations between MTV and the

major, which has been accused by the music channel of operating video rights collection agency VPL as a cartel.

Viva's success had prompted speculation that it will provide the blueprint for domestic rival stations to be set up by the majors around the world. However, this prospect was thrown into doubt earlier this month when Sony broke ranks and struck a worldwide licensing deal with MTV. The company's name was subsequently dropped from VPL's ongoing legal action against MTV, due to reach the High Court again last Friday.

Meanwhile, Blame's departure is unconnected to this month's resignation by MTVÉ corporate communications director Monique Amandry, who left "to pursue interests outside the company".

A replacement is currently being sought.

NEWSFILE

Island scoops design award for U2

Island Records won an award for packaging design in the London International Advertising Awards last week. The award, presented in the entertainment category, was for the sleeve to U2's *Zooropa* album. Other music industry winners were Paul Rodgers, whose music for the Miller's Genuine Draft commercial in the US won the prize for best original music with lyrics, and MTV Brazil for a clip by Adrenaline Films.

Du Noyer steps down as Mojo editor

Mojo editor Paul Du Noyer is stepping down to pursue a full-time writing career. Du Noyer, who was previously editor of *Q* for two years, originally committed to EMAP Metro's adult music title for a year when it was launched in October 1993. "Paul is staying on until we find a replacement and will continue to write for both *Mojo* and *Q*," says managing editor Mark Ellen, who is confident of appointing a successor by the New Year.

Capital Radio profits top £22m

Capital Radio Group achieved record pre-tax profits of £22.1m (up 89% year-on-year) in the 12 months to September 30, on the back of turnover which rose 44% on last year to £51.7m. Group chairman Ian Irvine says the company is in a strong position to continue the growth over the coming year. "In 1993 the industry's revenue grew by 25% and in the first nine months of this year it grew by a further 24%," he says. "We are confident this trend will continue."



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

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When London Records' Systematic imprint scored a top five with Baby D's Let Me Be Your Fantasy last week, it registered a third hit out of three for the label.

It's a remarkable success for the self-assured 27-year-old Cambridge graduate who runs it, Christian Tattersfield. "It's all going swimmingly well," he says. "I'm well chuffed. But there's more to come. I'll be a lot more pleased when we are having platinum albums."

But, perhaps surprisingly, it is just four years since the student Tattersfield first hassled Colin Bell - at the time London's general manager - into giving him a job.

As a product manager for London, Tattersfield worked with acts such as Faith No More, The Brand New Heavies, L7 and Orbital, but within two years his ambition had outgrown the position.

"I was going to leave London to set up Internal with (Food founder) Dave Balfe," he says. "But (former London Records chairman) Roger Ames said, 'Stay, it's here.'"

"I said yes, but on two conditions - that I keep Orbital, and that Internal went through an independent distributor."

He called upon longtime schoolfriend Ben Khan, who was working in North London's Pure Groove record shop, to be his A&R partner and prepared to launch Internal. "Initially I set it up as a label for serious electronic rock music of the ilk of Orbital," he says. "I always expected Orbital to be successful."

But not everybody felt so confident. "A lot of people said to me, 'You're getting too big for your boots and you'll fail. You're good at marketing, why not stick to that?'"

The more underground material on

TATTERSFIELD



Internal is, in many ways, poles apart from the chart-friendly hit-making which has proven so successful through Systematic. But Tattersfield was keen to try his hand in the mainstream pop field.

"We'd been sitting on Whigfield and DJ Miko and I said to London, give us another label, and we set up Systematic," he says. "The philosophy is that Systematic is an out and out pop label through PolyGram (distribution), while the serious album-oriented electronic rock music is on Internal, which goes through Pinnacle and RTM."

The hands on, independent ethos is evident in Tattersfield's approach to

THE GRADUATE

Christian Tattersfield (b. August 24, 1967)
1986: Tattersfield drops his plans to study music law at Manchester, after deciding his strength lies in English. He goes to Cambridge University, where he DJs in and out of college and "tastes" acid house to Cambridge.
1989: Just before his finals, he visits Colin Bell to ask him for a job at London. Bell recommends he get some marketing experience. Tattersfield graduates and lands a job working free at Marilla

Postscript's public relations company for four months.
1990: Starts at London as a product manager.
1992: Decides to set up Internal and after negotiations with Colin Bell and Roger Ames calls Ben Khan on board as his partner in A&R.
1993: Forms Internal Dance in March and begins with a series of hits with Capella.
1994: Launches Systematic in April with the release of DJ Miko's What's Up?

A LABEL AT A GLANCE

		Hits to date	Highest position
Systematic:	Whigfield	Whigfield - Saturday Night	1
	Baby D	Baby D - Let Me Be Your Fantasy	3*
	DJ Miko	DJ Miko - What's Up	6
	Alex Parry	Capella - Move On Baby	7
	Bass Bumpers	Capella - You And Me	10
Internal:	Orbital	JX - Son Of A Gun	13
	Sak Tark	Capella - Move It Up	16
Internal Dance:	Vapourspace	Orbital - Are We Here?	32
	DJ Crystal		
	Capella, JX		*Position as of November 12.

running both labels. He is head of both Internal and Systematic, and is directly involved in both the marketing and A&R of all the labels' releases.

"We're really independent here even though we're in the same building (as London)," he says. "We have independent press and we do all our own marketing - I don't like to give my records to a product manager who doesn't like the music." London meanwhile provides the all-important promotions division, legal and finance department, and sales team.

Tattersfield, who quotes the now PolyGram chairman Ames and Mute

founder Daniel Miller as his main inspirations, is an ambitious man.

"There are a lot of gaps in the market to develop artists in but my be it all and all is to have serious acts selling in America," he says.

He readily acknowledges that's unlikely to happen with Whigfield, but with Orbital it's another matter. "Orbital are the first to break in the US. It's true English electronic rock music and that's what beats everyone else hands down. That's where we're ahead of the game."

At the age of 27 Tattersfield himself is proving to be really rather ahead of the game. Catherine Eade

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- Projections to the year 2000
- Trade and official government statistics
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the music week uk report

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Published in September 1994, the Music Week UK Report will include forecasts for 1995 to the year 2000. It makes a full and dynamic analysis of all the factors affecting the UK music market in the 1990s.

November 28th
42 Massive Dance Hits

Love 2 Dance



TV CAMPAIGN - NOV 28: NATIONAL CO-OP TV
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Attractive prices power compilations

Few projects have made the impact which Virgin's Best Album In The World... Ever! series has had since its launch in spring last year. Just 15 months since it kicked off the series with a double CD dance compilation, the market has been transformed.

Virgin's decision to offer the double CD packages at a dealer price of £8.85 — a pound cheaper than either Telstar's titles or the Now! series — has driven market prices to the floor. Today, the most popular dealer price of double CD compilations is £9.53, some £2.29 less than last year, while the average dealer price has fallen around 70p to £9.93 (see table).

To retailers, it can only be good news. Daniel Leigh, buyer at Colchester's Time Records, says the reduction in prices has helped sales. "Without a doubt if there is a double CD for under £15, people are bound to be more interested in it than if it's just under £20."

"It has generated a lot of business. We've done much better on the double CDs than I thought we would."

Pat Geary, owner of Music Mania in Glasgow, agrees. "The titles that retail at about £14.99 and less, sell well because that's really good value."

"Part of the problem has been that, because of the recession, people are spending less so they are more reluctant to spend so much on a double CD. But it's good news for the record companies too because it means they will sell more copies of each title."

Certainly Virgin is happy with its success, with sales in excess of 3m

THE PRICE OF DOUBLE CD COMPILATIONS			
1993		1994	
Title	Dealer price	Title	Dealer price
Best of Dance 93 (Telstar)	11.82	Love Album (Virgin)	9.53
Best Dance... Ever! 2 (Virgin)	8.85	Dance Zone '94 (PolyGram TV)	9.99
Smash Hits '93 (Chrysalis)	11.82	Best Rock... Ever! (Virgin)	9.53
Greatest Hits '93 (Telstar)	11.82	Best Dance... Ever! 4 (Virgin)	9.53
New Dance '93 (EMI/PolyGram/Virgin)	11.82	Now! 1994 (EMI/PolyGram/Virgin)	11.00
New '93 (EMI/PolyGram/Virgin)	11.82	Best Rock 'n' Roll... Ever! (Virgin)	9.53
Singer & The Song (Virgin)	8.85	Motown Ultimate Hits (Motown)	9.53
It Must Be Love (The Hit Label)	9.53	Greatest Hits 1994 (Telstar)	10.50
Greatest Love VI (Telstar)	11.82	Best of Dance '94 (Telstar)	10.50
Best Dance... Ever! (Virgin)	8.85	Furthest Gump (Epic)	9.65
Average dealer price	10.70	Average dealer price	9.93

Titles quoted are the Top 10 biggest selling double CD compilations for the 45th weeks of 1993 and 1994.

units across the eight titles. The label's head of commercial marketing Steve Pritchard says, "We wanted to make a piece of product that was attractive to the public. It wasn't a charitable decision, it seems like a paradox, but we were lowering prices to make more money."

When it planned the series, Virgin decided it would only work as a comprehensive double CD and that a lower price would be the only way to ensure mass market success.

The knock-on benefit of reducing the price on CD was also to drive up sales on the premium price format, he says. The previous price pointing held the percentage of sales taken by the CD format on double compilations to just 25%, way out of line of the market average of around 60%.

The success of the strategy is clear. In the last quarter, the two biggest

selling Best... Ever titles, Rock and Dance 3, were up to 60% and 51% on CD respectively.

Peter Duckworth, who compiles the albums with Pritchard, insists the success of the series is not solely down to the pricing. "They are definitive compilations," he says.

"And the brand works well. The first was a dance title which a 40-year-old bloke wouldn't want to buy. But if he saw one of our rock titles, he would recognise the name."

Other labels have followed suit however, most notably the premium-priced Now! series.

The Now! 94 title was offered at £11.00 on CD (compared with the previous £11.82), and registered an increase in its CD percentage to 34% of all sales.

The latest, 29th, volume was released last week backed by a TV ad

campaign specifically highlighting its price.

Although PolyGram's divisional managing director of broadcast marketing Brian Berg agreed to the reduction — as one of the three partners in the Now! series with Virgin and EMI — he insists there is another side to the equation.

"I'm sure this price cutting is doing us long term harm," he says. "We have to be careful we don't slash our margins too much given what's realistic and what we have to do on TV to promote these titles."

Telstar chairman Sean O'Brien agrees. "The whole market has become a nightmare now," he says. "There are so many compilations out there and the margins are so much tighter. There has definitely been some blood spilt this year."

Independent companies such as Telstar are feeling the pinch more than the likes of EMI, Virgin or PolyGram, who have their own repertoire to licence on to compilations, he argues.

"No independent company will be able to exist in the way it has in the past if the marketplace continues to move in this direction," he says. "And the likes of Virgin and PolyGram must remember that for the rest of the year, companies like Telstar are putting out lots of other different compilations using their back catalogue and paying their royalties."

With the royalties from Telstar alone adding up to £8m, it is income which the industry can ill afford to lose, he warns.

Martin Talbot

Monday, 30 January –
Friday, 3 February 1995



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When Rick Rubin's American Recordings rejected The Prodigy's Music For The Jilted Generation album just a fortnight after it was shortlisted for the Mercury Music Prize, few in the UK could believe it.

At a time when most in the industry were raving about The Prodigy album – widely recognised as a huge step forward for dance music in the UK – American's decision put the group's world domination plans on hold.

When their previous licensee Elektra also rejected the material, it compounded the misery.

But Daniel Miller, a longtime fan of the band, was not put off. On the contrary, the Mute Records founder was one of the first on the phone to the group's label XL when the news broke.

"I immediately spoke to our people in America, who were very keen," he says. "I was very surprised they were dropped partly because they had previously been on Elektra, who are our licensees over there. But English music has had a difficult time in the States over the last few years; it's something that's potentially a lot of work for the label."

The prospect of trying to break The Prodigy in the States was not one which worried Miller, however. In the US, the label's acts are distributed through WEAs Alternative Distribution Alliance (ADA), the major's network for targeting alternative record shops across the country and the history of Mute is littered with idiosyncratic acts which it has crossed over into a broader market.

"We are very well set up to deal with an act like The Prodigy because we are very committed to that sort of music," says Miller. "We have a history of electronic pop and a lot of our experience in that area can be used to help them."

"A lot of the problems that faced Depeche Mode and Erasure will also face The Prodigy."

It was Mute's experience with the likes of Depeche Mode which finally tipped the balance in favour of a deal with Miller's label, with four other companies also vying for the band, says XL's A&R director Richard Russell.

"Mute went through a similar stage seven or eight years ago with Depeche Mode, who were doing this sort of plinky plinky electronic music that

they didn't know what to do with. Now they are massive. The Depeche Mode story is one that gives us hope – and, like The Prodigy, they're from Essex, too," he says.

Miller is confident of The Prodigy's prospects in the US. "People are very prejudiced against electronic music in America because guitar rock is so predominant over there. But I think there is a huge audience for (The Prodigy's) music."

"They have the potential to do in America what they've already done elsewhere," he says. "Any group that can do what they have done in other

THE PRODIGY

MUTE PLANS TO BREAK THEM IN THE US



parts of the world can do the same in the States."

There is certainly plenty of evidence that Essex's new hopes can make a breakthrough.

The album has already sold 285,000 units in five months in the UK, 120,000 copies in Germany and 45,000 in Benelux, and there are promising signs in France, Japan, Scandinavia and Australia.

Now the Mercury Music Prize-nominated album is being scheduled for US release at the end of February. Frontman Liam Howlett is currently taking breaks from a tour of Europe –

which sees them in Scandinavia and Germany this week – to record new songs for the worldwide single release of album cut Poison in March.

The single contrasts to their familiarly frantic sound with a slower tempo. "That's about 40bpm slower than usual," says Russell.

Poison will be the precursor to a tour of the States. "I'm very keen to get them over," he says. "Hopefully they can do a tour in May or June. But the key thing, rather than the timing, is to find the right band for them to tour with."

Martin Talbot

NICK ROBINSON ON A&R



Some countries are little quicker off the mark when it comes to new talent. Shampoo was just returned from a promo trip to Japan where they have managed to shift no less than 70,000 copies of their EMI/Food album *We Are Shampoo* in two weeks. Who says British pop doesn't travel?... Speaking of all things Food, label boss Andy Ross has just set up a new music publishing company backed by EMI Music Publishing called Archaic... Gigs of the week included the return after many a year of The Only Ones' Peter Dinklage with his new band *The One*, at London Astoria 2. The man who makes Keith Richards look like a supermodel, was in fine form and received an ecstatic reaction to his songs old and new, from fans old and new. The band wasn't quite as lean and hungry as you might expect but they were encouraged to do two encores and, yes, they did play Another Girl Another Planet... Counting Crows played a tight if rather uninspiring set at Shepherd's Bush Empire. The gig could have done with a little variation. One of the highlights was their encore of Maggie

May... Earlier in the week, Jhelisa Anderson played to a less than full but enthusiastic Raw club in London. While the band and the singer were a little self-indulgent at times, many of the sweet soul and jazz-influenced songs really hit the mark and Jhelisa's voice is sounding stronger than ever. Consequently, it's not surprising that yet another major label and an independent were enquiring about her at the Dorado label last week... Menswear and Purescence were still the names on A&R lips last week with one label allegedly flying the former out to the US to meet the parent company... Look out for a new Ian Levine teen pop production through EMI very soon... Des'ree continues to climb the US singles chart with You Gotta Be while, also in the US, Portishead are picking up significant play on college radio... Prepare yourselves for the Mexican Elvis. Following a recent storming gig at LA's Alligator Lounge, Sympathy For The Record Industry signing El Vez revealed that he'll be bringing his inimitable brand of Mexican rock'n'roll and Hispanic political

consciousness to the UK next spring... Also, Robert Palmer is back in the studio with the Duran boys for a new *Power Station* album... Virgin is looking at a post-April release for the new album by Neneh Cherry, who is now in the studio with her regular production crew of Cameron McVey and Johnny Dollar... Dusty Springfield's new album is likely to be out early next year on Columbia. Recorded in Nashville, it features a remarkably fresh-sounding Dusty who is currently winning a brave battle against cancer... A sign of exactly what the US thinks of British music at present is made obvious in the new issue of *Rolling Stone*. Its spotlight on the 'new generation' of acts features only one UK act Seal (along with an honorary mention for *The Cranberries*) and just a smattering of UK signings... One glimmer of hope comes from the college chart of our San Francisco sister magazine *Gavin* which is currently dominated by UK acts, including *The Wedding Present* who have been number one for three weeks.

THUNDER

CLASSIC ROCK IN THE BRITISH TRADITION

It seems that unless you play grunge or indie or you have at least 10 years of hits to your name, there's little hope of radio airplay if you're a rock act.

It's a problem Thunder's manager Malcolm McKenzie is all too familiar with. Despite the group having two successful albums to their name and a string of sell-out tours, he knows they will still have to do it the hard way when their latest LP *Behind Closed Doors* is released in January.

"This is a band that is much more successful than people realise and it's a struggle to get support from some of the media," he says.

"But the industry is getting around to the fact that it has got to start selling more music to the over-25s which is a growing population group. As a result,

bands like Thunder will get more of a look in."

It is just that age group, not only younger fans, where Thunder's straight-ahead no-nonsense rock is aimed. They may not have as many gimmicks or be part of the latest trend but they do write classic rock tracks in the great British tradition of Free and Led Zeppelin.

The new album is a typical example. Recorded in the US with Aerosmith and AC/DC producer Mike Fraser, the album has the sharpness more usually associated with US rock albums. "We took 12 months recording it because it had to be done well. British music is not taken very seriously in the US because there's too much style rather than content involved," says McKenzie. "The US market is



important to us but at the same time we didn't want it to be a glossy AOR album so a lot of it was recorded live in the studio."

Thunder are set to play a low-key national tour in December – already

sold out – as a way of promoting the album before release. There will also be a special three-track album sampler available to fans through various outlets before an official single is released.

Nick Robinson

DAVID McALMONT

READY TO PROMOTE NEW ALBUM AFTER LENGTHY LEGAL DELAY

David McAlmont is well aware that having a stunning voice and looks to match is no passport to success.

"Firstly, the band he formed with guitarist Saul Freeman and signed to Hut in 1993, quickly slimmed down from a quartet to a trio to a duo to the point where the singer realised he couldn't work with Freeman again.

Legal hassles brought about a name change – to just McAlmont – and a delay for the debut album which finally sees the light of day on January 9, a year after it was completed. "The thing that keeps the momentum going is the fact things have constantly changed," says a philosophical McAlmont.

"It's now me with a new band, which is a new perspective every time."

Highly complimentary press coverage "a cross between Al Green & The Cocteau Twins," was the usual approach but has built a profile but the line-up problems and subsequent lack of live shows hasn't backed it up.

"I don't think people were that interested in seeing me with sequencers," McAlmont feels. "Everyone kept asking me, 'when are



you going to get a band?' Now I can play a lot more."

The new ensemble are currently on their first UK tour, where crowds will get a chance to check out a funkier and looser-sounding McAlmont. While the singer has needed time to sort out his career, Hut Recordings managing director David Boyd has had to

content with more than he bargained for.

"Obviously the band split was frustrating and put a lot of things on hold but the belief in David's ability to write and perform is well worth the wait, and I'm very excited at the prospect," says Boyd.

Hut has kept the project on the boil by releasing the album in September as a limited edition of 600 with an extra CD of bonus tracks.

Boyd comments: "Because of the delay, there was no public awareness though there was a certain demand for the record, so we wanted to give these people a chance to hear it but, at the same time, get David on the road and doing promotion and getting ready for the January release."

"Ezio" is released on December 28. In January, McAlmont is the featured vocalist on the new Ultramarine single Hymn and is currently involved in another collaboration that insiders say is guaranteed to knock everyone's socks off. As the singer says, "Things have got a lot more positive." **Martin Aston**



EZIO

ACOUSTIC AND ALOUD

The words acoustic and folk may be anathema to most record labels but not everyone's after fringes and guitars in the search for the next big thing.

Cambridge duo Ezio, recently signed by Arista, deal in an acoustic pop-folk sound which, on the evidence of their forthcoming debut album *Black Boots On Latin Feet*, puts them squarely in the adult contemporary market.

Arista's A&R director Nigel Grainge is happy enough with that tag: "It's an area of A&R that most majors have neglected in recent years but there is a huge market out there for it."

Grainge was immediately impressed by the band at a BMI showcase at Dingwalls in April. "Arista A&R Terry Donovan had raved about them and played me a tape, but I insisted I saw them live. Two songs into their set, we decided to sign them. It's the fastest signing I've been involved in."

Manager Laurie Jay – who has 35 years' experience with acts such as Billy Ocean and Jimmy Nail – adds, "A publisher asked me to see them and these two guys with guitars turned up in my office. They blew me away and I hid to get involved."

And a few months later the duo – Ezio and Boggs – were recording their debut with Tina Turner producer Rupert Hine.

Vocalist Ezio says, "We'd both been in bands over the years without any success and were playing 200 gigs a year as Ezio before it all happened, always hoping we would be huge."

And Jay certainly believes they will be: "I've never seen such a reaction from people I trust. It's unanimous – everyone thinks they're going to be huge." **Leo Finlay**

LEFTFIELD

INNOVATIVE TECHNO DUO

After making an explosive debut in 1990 with the ironically titled *Not Forgotten* on Rhythm King offshoot Outer Rhythm, the innovative techno duo Leftfield were silenced by legal disagreements with the label for more than a year.



Neil Barnes and Paul Daley managed to stay alive and visible via a series of select remixes before the Release The Pressure and Song Of Life singles on their own Hard Hands label paved the way for Leftfield's next soundbites, the Top 20 hit *Open Up*, featuring guest vocalist John Lydon.

After spending most of 1994 in the studio, their most creative statement yet is ready to go, namely the debut album *Leftism*, out in February.

The album kicks off a worldwide licensing deal with Columbia Records.

But why surrender their hard-won independence?

"The main reason was to give us more of a worldwide thrust which we could only do ourselves if Hard Hands did independent deals around the world," Barnes explains. "That route would mean we would have ended up as businessmen, not musicians. We have a good relationship with Columbia: It's quite an unusual deal because nothing has really changed. "We still have complete control of the music and employ the same people. We take advice but Columbia see the way we do things has worked for us so it would be silly to change anything."

Leftfield covers reggae, rock and even European jazz and features an eclectic range of guest vocalists, like Toni Halliday (ex-Curve), reggae toaster Danny Red and poet Len Sissay.

Leftfield are also providing the title music for the forthcoming British black comedy film *Shallow Grave* and planning live shows in early summer.

"We've never played live. We want to, but properly," says Barnes.

"We want live percussion and other musicians, too. The Columbia deal will help us afford to do that. We want to blow peoples' minds, so it has to be second to none." **Martin Aston**

SINEAD O'CONNOR

A CD WHICH MATURES GRACEFULLY

If every artist's dream is to make an album that people can grow with and still have in their record collections in 20 years' time, all too often albums burn out and fade within a month or two without ever really growing their audience.

This year's prime example of an album that looks set to mature gracefully is Sinéad O'Connor's *Universal Mother*. Since O'Connor's *Chrysalis* in September, it has sold around 80,000 copies, significantly less than her last album of original songs *I Do Not Want What I Haven't Got* which sold seven million worldwide after its 1990 release.

That album had the distinct advantage of O'Connor's huge worldwide hit *Nushing Compares 2 U* which reached number one in seven countries. This year's *Universal Mother* is a completely different story.

After a harrowing year of media coverage relating more to her private life than her music, O'Connor decided not to do any interviews to promote the new material, except for one in *Q*.

"Sinéad didn't want to do any interviews and we felt that in the circumstances that was the right thing to do," says *Chrysalis* marketing director Mike Andrews.

More significantly, there was no single either, just a promo and video for the track *Fire On Babylon*, both of which achieved moderate plays.

Apart from a strong TV advertising campaign around the release date, this left the public to more or less discover the album themselves.

"The dream is to have an album that you can just keep working and I think *Universal Mother* is one of those albums. We live in a world of outrageous hyperbole but the only word for this album is beautiful. Sinéad has touched her own nerve and everyone else's," says Andrews.

The let-the-music-do-the-talking campaign is expected to kick the album back into the charts this month following the release of the first single

Thank You For Hearing Me, out this week.

"We would look to have the album going gold between now and Christmas and if the single's a success then it should go platinum," says Andrews.

The record's co-producer and drummer John Reynolds says the album has the warmth of a close friend—something to love and live with.

"The purpose of the album was to make it a healing thing, to be able to put it on and feel like it is a reliable source of comfort," he says.

"Right from my first conversation with Sinéad on the ideas behind the album, it all came together so naturally. Within hours of singing me the first song, she had the whole album written."

Unlike some of O'Connor's previous work, the new album is less confrontational and more hopeful.

Apart from maturing as a writer, Reynolds believes O'Connor is singing better than she has ever done.

"She's singing in a different way. That's partly because she recently had voice training to develop her potting voice into a ringing voice. It's definitely pushed her into new areas vocally," says Reynolds. It is a view with which many of those who saw O'Connor perform on *Danny Baker's Saturday night BBC1* show readily concur. It was stunning.

With the new single out this week, November and December will see O'Connor performing on a number of TV shows to promote the track. She also has a working band ready to go on the road when the time is right.

"I think these days you have to live people away live but with a record that's as quiet as this is in places, you have to get the right venues. This probably means theatres and hopefully experimenting with a few of the tracks live."

In the meantime, Reynolds is sure the album will continue to sell. "It will be like a *Joni Mitchell* album. People will still be playing it in 10 years' time - I hope." Nick Robinson



IN THE STUDIO

ARTIST	PROJECT	COMPANY	A&R EXECUTIVE	STUDIO	PRODUCER
JOAN ARMATRADING	tracks	RCA (US)	Jamie Stockwood	EDEN (London)	artist
AUTEURS	single	VIRGIN	David Boyd	GREENHOUSE (London)	Phil Vignali
BAD BOYS INC	2nd album	AS&M	Harry Magee	TROPICANA (London)	Ian Levine
NENEH CHERRY	album	VIRGIN	Janley Newton	EASTCOTE (London)	Dolores/McFly
CARLES	single	DEDICATED	Doug D'Arcy	PROTOCOL (London)	artist
EMF	album	EMI	Nick Mander	STRONGROOM (London)	Steve Lyon
EXPLOITED	album	MUSIC FOR NATIONS	Martin Hooker	FUNNY FARM (Edinburgh)	Smago
FREQUENCY DIP	single	COOLTEMPO	Ken Granbaum	GOODNIGHT BRENTFORD (London)	artist
GEMINI	album	EMI	Julian Close	TROPICANA (London)	Ian Levine
INSPIRAL CARPETS	tracks	MUTE	Daniel Miller	BRITANNIA ROW (London)	Ed Buller
INTRAMUS	album	CREATION	Dick Green	PROTOCOL (London)	Trob/Legett
LA BOUCHE	single	RCA	Simon Cowell	THE APARTMENT (London)	Rapino Bros.
LOVE & ROCKETS	album	BEGGARS BANQUET	Roger Trust	CHIPPING NORTON (Oxon)	John Fryer
MARION	album	LONDON	Paul McDonald	SURREY SOUND (Surrey)	Stephen Street
MAXXMAN	album	PHONOGRAM	Paul Martin	KONK (London)	Faber/Marston
SHARA NELSON	single	COOLTEMPO	Ken Granbaum	MATRIX (London)	Tim Simons
HOWARD NEW	single	PARLOPHONE	Jamie Nelson	STRONGROOM (London)	Martyr Ware
OASIS	live mix	CREATION	Dick Green	MATRIX (London)	Owen Morris
ORANGE	album	CHRYSALIS	John Williams	CHIPPING NORTON (Oxon)	Gus Dugdale
PELE	tracks	M&G	Jack Stevens	PARR STREET (Liverpool)	artist
SPICE	tracks	EAST WEST	Speranza Baldwin	EDEN (London)	Osborne/Dakemford
SPIRITS	single	MUTE	Steve Wolfe	MATRIX (London)	Recheford/Friedman
SUNSET BOULEVARD (Stage)	album	SKRATCH	Les McOrtchcon	METROPOLIS (London)	Nigel Wright
KENNY THOMAS	album	COOLTEMPO	Ken Granbaum	EASTCOTE (London)	Danny D.
ULTIMATE KIDS	album	POLYDOR	Steve Javner	WHITFIELD STREET (London)	Brockpacker
URBAN COOKIE COLLECTIVE	album	PULSE8	Steve Leung	STRONGROOM (London)	Martyr Ware
ALICIA WARREN	tracks	POLYDOR	Steve Javner	SARIN EAST (London)	John Douglas

Confirmed bookings week ending November 19. Source: Eia

ONES TO WATCH

D'NOTE

This Dorado label outfit have just produced a ground-breaking album of sweet soul jazz mixed with jungle beats. *Criminal Justice* is out in January.

EMF

Be prepared for a surprise or two from the Forest Of Dean boys with their new album *Cha Cha Cha*, out in February on the Parlophone label.

GIANT KILLERS

Two of the guys from the ex-Arista/new-defunct Illustrious CV return with a very catchy *Lightning Seeds*-style demo.

FRENTE

The absolutely storming Marvin - The Album is being relaunched on Mushroom Records with the US hit cover *Boazre Love Triangle* added.

THE ANGEL

The top realtizer, whose credits include *Brand New Heavies* and *Spearhead*, turns talented jazz hip artist with *What You About on the New Devilishly Good Times* label.

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TOP 100 SINGLES

Table with 5 columns: Rank, Title, Artist, Label, and CD/Cass (Distributor) / 7"7". Contains entries 1-37.

As used by Top Of The Pops and Radio One

Table with 5 columns: Rank, Title, Artist, Label, and CD/Cass (Distributor) / 7"7". Contains entries 38-75.

TITLES A-Z

Table with 2 columns: Title and Rank. Lists various song titles and their corresponding chart positions.



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music week
CHARTS
26 NOVEMBER 1994

THIS AIRPLAY CHART IS THE MOST UP-TO-DATE AVAILABLE

This Week	Last Week	Title Artist (Label)	Last weeks 15M Playlist	Station with most plays
1	3	10 ALL I WANNA DO Cheryl Crow (ADM)	A	
2	1	1 BABY COME BACK Pato Banton (Virgin)	A	
3	4	9 OH BABY! ... Exposé (EMI)	A	
4	2	2 ALWAYS Stevie Nicks (Atlantic)	A	
5	8	5 STARS Chino Black (WVA Card)	A	
6	3	3 SWEETNESS Michelle Gayle (RCA)	A	
7	4	7 STAY O MISSED YOU Lisa Loeb & Nine Stories (RCA)	A	
8	20	8 SIGHT FOR SORE EYES M People (Deconstruction)	A	
9	13	17 IF I ONLY KNEW Tom Jones (ZTT)	A	
10	9	6 WHEN WE DANCE Sting (ADM)	A	
11	35	8 ANOTHER NIGHT Mc Sar and TheReal McCoy (Logic)	A	
12	18	18 SHE'S GOT THAT VIBE Kely Rowland (Arista)	A	
13	28	29 TRUE FAITH 94 New Order (London)	A	
14	14	14 HEY NOW (GIRLS JUST WANT TO HAVE FUN) Cyndi Lauper (Epic)	A	
15	7	5 SEVENTEEN Let Loose (Mercury)	A	
16	12	12 WELCOME TO TOMORROW Snap (Arista)	A	
17	17	17 SPEND SOME TIME The Brand New Heavies (Philly)	A	
18	13	13 BANG AND BLAME SEM (Warner Bros)	A	
19	11	19 YOU NEVER LOVE THE SAME WAY TWICE Rozzi Freni (Epic)	A	
20	10	7 CIRCLE OF LIFE Eton John (Reddy)	A	

This Week	Last Week	Title Artist (Label)	Last weeks 15M Playlist	Station with most plays
21	23	16 MELODY OF LOVE (WANNA BE LOVED) Donna Summer (Mercury)	B	
22	20	15 SOME GIRLS Chanté Kays (WVA Card)	B	
23	11	11 SECRET Madonna (Mercury/Sire)	A	
24	25	25 LOVE THE ONE YOU'RE WITH Luther Vandross (Epic)	B	
25	34	34 PUT YOURSELF IN MY PLACE Kyla Minogue (Deconstruction)	A	
26	33	34 ONE LAST LOVE SONG The Beautiful South (Red Discs)	A	
27	25	25 RUN TO YOU Ruwee (EMI)	B	
28	40	40 DON'T DON'T TELL ME NO Sophie B. Hawkins (Columbia)	A	
29	32	32 TAKE A BOW Madonna (Mercury)	A	
30	35	35 STAY ANOTHER DAY East 17 (London)	A	
31	31	31 YOU CAN GO YOUR OWN WAY Chris Rea (East West)	A	
32	18	24 NEWBORN FRIEND Seal (ZTT)	A	
33	16	16 TURN THE BEAT AROUND Gloria Estefan (Epic)	A	
34	21	15 THE STRANGEST PART (THESE ARE THE TIMES) U2 (Mercury)	A	
35	37	37 THINK TWICE Celina Dion (Epic)	A	
36	33	33 THIS DJ Warren G (Jive)	A	
37	38	38 ON BENDED KNEE Boy II Men (Motown)	A	
38	31	32 CRAZY Aerosmith (Geffen)	A	
39	39	39 LOVE ME FOR A REASON Boyzone (Polygram)	A	
40	39	30 2 SECONDS Trussard/Dave Praying Her Cheryl (Cherry/Columbia)	A	

© Media Monitor. Compiled using electronically tracked airplay from BBC and ILR stations combined with Selector Software. Based on audience exposures for each play as calculated by Rajar

102.6 FM Signal One; 2CR FM; 96.4 FM BRMB; Airo FM; Atlantic 252; BBC Radio 1; Beacon; Borders; Broadland; Capital FM; Central FM; Chiltern Network; Clyde One FM; Essex; Forth RFM; Fox FM; GWR FM; Hallam FM; Hereward; Invicta FM; Lincs FM; MFM 1034 & 971; Manx; Mercury; Metro FM; Moray Firth; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Q103; Red Dragon; SGR FM; Swansea Sound; TFM; Tay; The Pulse; Trent; Viking FM; Virgin 1215; West Sound; Wymrn.

THIS REPRESENTS 81.14% OF POP RADIO LISTENING IN THE UK

BREAKERS

This Week	Title Artist (Label)
1	1 LOVE SATURDAY Erasure (MCA)
2	2 YOU WANT THIS Janet Jackson (Virgin)
3	3 YOU BLOW ME AWAY Robert Palmer (EMI)
4	4 EVERY WOMAN KNOWS Lulu (Parlophone)
5	5 THAT'S HOW HEARTACHES... Paul Young (Island)
6	6 ODE TO MY FAMILY Cranberries (Voice)
7	7 CRY FOR ME Rochford (Columbia)
8	8 LET THE HEALING BEGIN Joe Cocker (Capitol)
9	9 LOVE SHOULDA BROUGHT YOU HOME Toni Braxton (Arista)
10	10 YABBA DABBA DOO Durkham (Polygram)

This Week	Title Artist (Label)
11	11 MIRACLE OF BEING Cypraline (Arista)
12	12 I BELONG Broken Wings (Double E)
13	13 LOVE SPREADS Shane Rose (Geffen)
14	14 ABOUT A GIRL Nirvana (Geffen)
15	15 LONGING FOR SOMEONE Passendras (Columbia)
16	16 ONE MORE CHANCE etc (MCA)
17	17 TEXAS COWBOYS G (Deconstruction)
18	18 THANK YOU FOR HEARING ME Sealed O'Connor (Epic)
19	19 CROCODILE SHOES Jerry Nail (East West)
20	20 SHAKE YOUR GROOVE THANG Peaches & Herb (MCA)

Records are outside the Airplay Chart but not in last week's CW Top 200 singles chart.

NETWORK CHART

This Week	Title Artist (Label)	This Week	Title Artist (Label)
1	3 LET ME BE YOUR FANTASY Baby D (Epic/EMI)	21	9 TRUE FAITH 94 New Order (London)
2	1 BABY COME BACK Pato Banton (Virgin)	22	18 SATURDAY NIGHT (MCA)
3	1 ANOTHER NIGHT Mc Sar and TheReal McCoy (Logic)	23	22 NEWBORN FRIEND Seal (ZTT)
4	1 ALL I WANNA DO Cheryl Crow (ADM)	24	26 YOU NEVER LOVE THE SAME WAY TWICE Rozzi Freni (Epic)
5	2 WE HAVE ALL THE TIME IN THE WORLD Lisa Loeb (RCA)	25	21 SECRET Madonna (Mercury/Sire)
6	1 SIGHT FOR SORE EYES M People (Deconstruction)	26	27 SPEND SOME TIME The Brand New Heavies (Philly)
7	9 OH BABY! ... Exposé (EMI)	27	37 PUT YOURSELF IN MY PLACE Kyla Minogue (Deconstruction)
8	10 CROCODILE SHOES Jerry Nail (East West)	28	31 BANG AND BLAME SEM (Warner Bros)
9	2 ALWAYS Stevie Nicks (Atlantic)	29	35 SOME GIRLS Chanté Kays (WVA Card)
10	35 SPIN THE BLACK CIRCLE Pearl Jam (Epic)	30	36 YOU WANT THIS Janet Jackson (Virgin)
11	3 SWEETNESS Michelle Gayle (RCA)	31	27 TURN THE BEAT AROUND Chris Rea (Epic)
12	11 STARS Chino Black (WVA Card)	32	28 THINK TWICE Celina Dion (Epic)
13	12 STARS Chino Black (WVA Card)	33	23 MELODY OF LOVE (WANNA BE LOVED) Donna Summer (Mercury)
14	7 SHE'S GOT THAT VIBE Kely Rowland (Arista)	34	30 SURE Tom Thacker (Arista)
15	18 HEY NOW (GIRLS JUST WANT TO HAVE FUN) Cyndi Lauper (Epic)	35	33 RUN TO YOU Ruwee (EMI)
16	11 WHEN WE DANCE Sting (ADM)	36	38 ON BENDED KNEE Boy II Men (Motown)
17	19 SEVENTEEN Let Loose (Mercury)	37	31 THE STRANGEST PART (THESE ARE THE TIMES) U2 (Mercury)
18	10 CIRCLE OF LIFE Eton John (Reddy)	38	39 ONE LAST LOVE SONG The Beautiful South (Red Discs)
19	15 IF I ONLY KNEW Tom Jones (ZTT)	39	37 RIGHT BESIDE YOU Sophie B. Hawkins (Columbia)
20	12 WELCOME TO TOMORROW Snap (Arista)	40	32 DON'T DON'T TELL ME NO Sophie B. Hawkins (Columbia)

© ERA. This Network Chart is compiled by ERA for Independent Radio using airplay data and CIN sales data.

VIRGIN 1215 CHART

This Week	Title Artist (Label)	This Week	Title Artist (Label)
1	1 CROSS ROAD - THE BEST OF (New Jive) (London)	21	33 HELL FREEZES OVER Boyz II Men (Jive)
2	18 CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South (Epic)	22	15 AMERICA Backstreet Boys (Mercury/Parlophone)
3	3 FIELDS OF GOLD - THE BEST OF (MCA)	23	22 ENOY THAT THE (THEY KISS) (MCA)
4	4 LABOUR OF LOVE - VOLUMES 1 & 2 (Epic)	24	31 DOG MAN STAR Stories (MCA)
5	5 UNPLUGGED IN NEW YORK Nirvana (Geffen)	25	35 BALLADS & BLUES 1982-1994 Cyndi Lauper (Epic)
6	3 THE GREATEST HITS (Epic)	26	30 HOW TO MAKE FRIENDS AND INFLUENCE PEOPLE (Mercury)
7	7 THE BEST OF Don Henley (East West)	27	25 EVERYBODY IS SAYING SO WHY CAN'T WE (The Orb) (Virgin)
8	4 THE BEST OF Sade (Epic)	28	32 THE DARK SIDE OF THE MOON Pink Floyd (EMI)
9	5 BEDTIME STORIES Madonna (Mercury/Sire)	29	37 DUMMY Everything (Epic)
10	6 ONE ONES Aerosmith (Geffen)	30	38 AUGUST AND EVERYTHING AFTER Living On A Dream (Geffen)
11	11 NO QUARTER Jimmy Page & Robert Plant (Parlophone)	31	34 NEVERMIND Nirvana (Geffen)
12	13 MONSTER (Mercury/Sire)	32	37 SEAL Seal (ZTT)
13	12 TWELVE DEADLY SINS... AND THEN SOME Cyndi Lauper (Epic)	33	21 THE COMMITMENTS (OST) The Commitments (MCA)
14	17 THE DIVISION BELL Pink Pearl (EMI)	34	24 WILDLOWERS Tom Petty (Warner Bros)
15	18 PARKLIFE (Epic/Parlophone)	35	35 10 THE VERY BEST OF Cyndi Lauper (Mercury/Sire)
16	14 NO NEED TO ARGUE The Commitments (Mercury/Sire)	36	32 OUT IN LA REO Speedy (EMI)
17	16 DEFINITELY MAYBE (Epic)	37	30 GOD SHUFFLED HIS FEET (Crest/Dunettes) (MCA)
18	19 GREATEST HITS 1 & 2 (EMI)	38	33 BAT OUT OF HELL II - BACK TO HELL (Mercury/Sire)
19	15 TUESDAY NIGHT MUSIC CLUB Cheryl Crow (ADM)	39	36 SUPERKNOWNS (Mercury/Sire)
20	18 FROM THE CRADLE Eric Clapton (Epic)	40	28 THE MIND'S EYE (Epic)

© CIN. Compiled by ERA.

THE OFFICIAL CHARTS - 26 NOV

music week
 AS USED BY



SINGLES

1 LET ME BE YOUR FANTASY

	Chart	Artist	Genre
1	02	Baby Come Back Paul Brown	Urban
2	03	Another Night MC Soul & The Black MC's	Long Play
3	04	All I Wanna Do Suede	Rock
4	05	We Have All The Time In The World Lisa Ann	Adult
5	06	Start For Some Eyes M People	Dance/Disco
6	07	Oh Baby L... Enigma	1st Avenue/EMI
7	08	Chromatic Shades Jazz FM	Best West
8	09	Always Boy Jay	Jazz
9	10	Spin The Black Circle Paul Jam	Eric
10	11	True Faith - 94 New Order	Dance/Disco
11	12	She's Got That Vibe Rikyd	Jazz
12	13	Saturday Night Wendy	Septette
13	14	You Want This Jazz Jackson	Urban
14	15	Half The Man Jamiroaqui	Soul/Funk
15	16	Sweetness Morrissey	1st Avenue/RCA
16	17	Put Yourself In My Place Kurt Marder	Dance/Disco
17	18	Thank You For Hearing Me Suzie O'Connell	Easy
18	19	If I Only Knew Tom Jones	ZTT/Atlantic
19	20	On Bended Knee Boyz n the Bay	Urban
20	21	Short Dick Man 21 Finger Ladies Quartet	Rock
21	22	Think Twice Dawn Dow	Urban
22	23	This DJ Wahne King	R&B/Jazz

GLORIA ESTEFAN

THE NEW SINGLE

HOLD ME
 THRILL ME
 KISS ME



ALBUMS

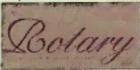
1 CROSS ROAD - THE BEST OF

	Chart	Artist	Genre
1	01	Cross Road - The Best Of Eric Burdon	Jazz
2	02	Crazy On Up The Charts - The Best Of The Brothers Saxon	Rock
3	03	Fields Of Gold - The Best Of Sia	Adult
4	04	Bizarre Fruit M People	Dance/Disco
5	05	Laputa Of Love - Volumes I & II UB40	Reggae
6	06	Unplugged In New York Nirvana	Rock
7	07	The Greatest Hits INXS	Rock
8	08	Always & Forever Enigma	Adult
9	09	The Best Of Sade	Rock
10	10	The Hit List Que Pasa	Adult
11	11	Big Ones Aventura	Rock
12	12	The Best Of Celine Dion	Adult
13	13	Bottom Stories Madonna	Rock
14	14	No Quarter Janet Price & Robert Plant	Rock
15	15	Monster REM	Rock
16	16	The Division Bell Pink Floyd	Rock
17	17	Hold Me, Thrill Me, Kiss Me Gloria Estefan	Rock
18	18	Twelve Deadly Cyns... And Then Some Cyns Luna	Rock
19	19	The 3 Tenors In Concert 1994 Celine Dion/Pavarotti/Montezuma/Titus	Classical
20	20	Psyche - The Album PJ And The New	Rock
21	21	Songs Lonestar	Rock
22	22	Tuesday Night Music Club Sade	Rock
23	23	Parade Blatant	Rock



Club:

Rotary Club of The Gardening Guild, 4 The Piazza, Covent Garden, London Wednesdays 10pm-3.30pm



Capacity/PA/special features:

550/M/female-friendly techno club, Xmas special - £3 admission for students during December.

Door policy: No dress code, easy going and relaxed

Music policy: Jazzy techno with a heavy Detroit influence.

DJs:

Residents - Dave Angel, Frankie Valentine, Guests - US: Claude Young, Stacey Pullen, John Acquaviva; UK: Luke Slater, Colin Dale, Colin Faver, Alex Knight.

Spinning: Elegy Ensemble; Paul Hasel 'Tespallan'; Norma G 'Son Of Norma'; DJ Funk 'Knock Knock'; Quin-2 'Acquaintance'.

DJ's view:

"The Rotary gets a mature crowd and it's ground breaking, high quality techno plus pioneering DJs with plenty of balls!" - Frankie Valentine.

Industry view:

"Mixed crowd with DJs who are well known but difficult to get to see. I usually go every week." - Gavin Wright, Blunted Vinyl/Isand.

Ticket price: £5

radio 3's classic chill-out cuts

If you thought Radio 3 was all about classical music then a new album aimed at ambient and chill-out fans should dispel that.

The station's Mixing It programme prides itself on exactly that - blending all styles that fit under the experimental/electronic umbrella. Hosted by music critic and VH-1 presenter Robert

Sandall and musicologist Mark Russell, the BBC show has been running for more than two years.

Now London's Chill Out label has joined forces with the show to produce an album of the favourite tracks featured on the programme.

The eclectic nature of the playlist - from the hard techno of Aphex Twin to the wild

brood music of the Inuit Eskimos - is encapsulated on the 15-track album which is out on January 9 on CD only, through RTMP/Pinnacle.

The idea of the album is to show how easily these pieces of music can be played alongside each other despite their diverse styles.

The tracks are also linked in some way or another, however

tenuous. For example, Bjork (whose 'Anchor Song' is featured) is inspired by ancient chants which are also covered on the record while Conton Nancarrow's 'Serfollim' music has influenced Aphex Twin.

Other artists featured include Amorphous Androgynous (Future Sound Of London), Penguin Cafe Orchestra, Halger Czuczay and Lounge Lizards.

musical postcard from ibiza

There seems to be something about the Ibiza sound that just won't go away.

This summer saw a resurgence in the balnearic vibe and the excellent 'Cafe Del Mar' compilation. Now make way for Ibiza, the series.

New company 21st Century Opera Records has set up a label to release a number of Ibiza-style compilations.

Hevi! It, the label, was so named after company boss Wayne Rowwood and friends did exactly that in Ibiza's clubs a few months ago.

"We had such a brilliant

time that when we came back here we wanted to have something that everyone who has experienced Ibiza could remember it by," says Rowwood.

He devised the idea for an annual compilation of favourite boisterous Ibiza tracks. The first album, 'Volume One 94-95', is out on December 1 and includes tracks such as Heliopiters' 'On Yer Way' and Sound Environment's 'Hot Enough'.

The album has been mixed by Alex P and other DJs are being lined up for the future.

"There are loads of possible tracks but we don't want to put too many LPs out at once because they just won't mean anything," says Rowwood.

Meanwhile, 21st Century Opera Records also plans to release a few classic house compilations. A four-CD set compiled by promoters Sunrise, Genesis, Biology and Big To The Future will be released next month.

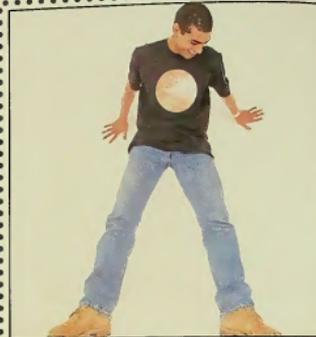


reggae conquers kickin'

Kickin' Records is to launch a reggae label - Conqueror - following the success of its recent debut venture into the market with the One Love 'Sentimental Reggae' compilation.

The new label will be co-ordinated by Kickin's owner Peter Harris and DJ Rankin's Miss P and will concentrate on UK reggae. "There's such a wealth of UK talent but everybody always looks towards Jamaica. People like Don Campbell have the potential to be massive," says Harris.

The label's first release will be a compilation entitled 'UK Reggae At Stars', featuring UK hits such as Undivided Roots featuring Don Campbell's 'Baby Baby Why?', Deborah Glasgow's 'Why?' and Tony Curtis's 'Ready For You Love'.



angel wings his way to island

Island Records has shown its faith in the future of British techno by signing Dave Angel. His first Blunked Vinyl/Island release, the 'In Flight EP', is out on December 12.

Having released a number of records on various labels, from R&S to his own rotation machine, Angel has now pumped for the big one and is set to release his debut album early next year.

Born in Chelsea and the son of a jazz musician, Angel's first musical instrument was the drum which could explain the heavy rhythmic leanings of his current material.

He began his musical career on the Radio Phase One pirate station in London and as an innovative young DJ was hailed as "one of the major techno talents in Britain" by Echoes magazine.

In 1989, his first recorded excursion - a remix of Eurythmics' 'Sweet Dreams' - caused controversy on bootleg before being officially released by RCA and reaching number 23 in the charts.

Since then he has recorded material for Polydor/Love, Duder Rhythm, Froc, R&S, Outrage and Apollo. He has also handled remixes for Orbital, Sun Electric and other R&S acts as well as continuing his DJing work.



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1	02	Bury Don	2	03	ANOTHER	3	04	AU I WAS	4	05	WE HAVE A	5	06	SMIT FAK	6	07	ON BABY	7	08	CONCIOUS	8	09	ALWAYS	9	10	SPIN THE	10	11	TRUE FATE	11	12	SUE'S GO	12	13	STATION	13	14	YOU WAK	14	15	HAVE THE	15	16	SWEETNE	16	17	PUR YOU	17	18	THANK Y	18	19	IF I ONLY	19	20	ON BEND	20	21	SHORT DI	21	22	THINK TW	22	23	THINK TW	23	24	THINK TW	24	25	THINK TW	25	26	THINK TW	26	27	THINK TW	27	28	THINK TW	28	29	THINK TW	29	30	THINK TW	30
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arden hill uk debut set to blow away your ears

With their first two albums still only available in Japan, it's been a long wait for Marden Hill's UK debut album *Blown Away*, but judging by the results, it was well worth the wait.

An actual group, rather than a studio production team, Marden Hill's vixen-led-back jazz style has produced an album that fits in perfectly with their obsession for all things trip-hop with tracks such as "Harlem River Drive" and "Up In Smoke".

"It's more a case of luck than judgement. It's taken us a year to get the album finished but things definitely seem to be bubbling around in the world at the moment for this type of music," says Marden Hill founder member Pete Hill. Proof of this worldwide

musical community was proved beyond doubt when the group found out recently via the internet that there were two Marden Hill fan clubs in existence, one based in Canada and another in New Zealand.

The group, who were originally on Mo Wax in the UK for a one-off single "Come On", are now signed to Delancey Street, a label co-owned by DJ/producer Ashley Beedle, who has helped with mixing the album.

"Ashley always comes in and takes things in a completely new direction which is always a pleasure," says Hill.

Meanwhile, the group's London fans will get a rare chance to see Marden Hill live on November 27 at Camden's Jazz Cafe.



The Prophets to gain acceptance by some people in their country. They have continually fought the apartheid system through their strong lyrics and videos and even today their messages suffer under the restrictions of the censors.

But now they hope to build a new audience in the UK. As well as the single, there is a national tour with Fan-Do-Membi this month.

They are also having an extended stay in the UK to help with the mixing of their latest album which is being reworked for release over here in early 1995.

the prophets of political change

If any hip hop band has particular cause to rap about hardship it's Prophets Of Da City. Having lived in South Africa all their lives, they know more than most about living under an oppressive regime.

Now they can tell their story to fans in the UK thanks to a new record deal with Warner Records. The debut UK single 'Never Again' is out this week.

The group was formed in the ghettos of Cape Town 11 years ago and began as a groundbreaking crew. Since then they have evolved as one of South Africa's premier hip hop acts and in May 1994 were invited to perform at Nelson Mandela's inauguration ceremony in Pretoria.

They have now released three albums in South Africa and have undertaken a number of school anti-drug and pro-reading tours. That said, it naturally hasn't been easy for them to get their music to a wider audience.

They have now released three albums in South Africa and have undertaken a number of school anti-drug and pro-reading tours. That said, it naturally hasn't been easy for them to get their music to a wider audience.

Expansion clinches calibar deal

Expansion Records looks set to maintain its reputation as one of the UK's last bastions for quality soul, ending the year with a batch of strong new releases.

Primary among these is a new album from former Shalamar frontman Howard Hewitt, 'It's Time', which the company has licensed from US label Calibar.

The fact that Expansion managed to get the Hewitt album reflects its standing

within the US soul fraternity. The label's co-owner Ralph Tee says, "We originally just wanted to license two singles. We didn't dream in a million years that we'd be able to do the album but Calibar gave us an unbelievable deal."

Expansions has also just released the second volume of 'Soul Chasers', a compilation of soul obscurities compiled by Tee and his partner, legendary soul jock, Richard Scottling.

"We were a bit nervous when we put out the first album because the tracks we chose were so obscure, whereas most rare groove clubs have really obvious tracks. But the sales exceeded our expectations entirely," says Tee.

The company is rounding off its end of year releases with the debut album from Manchester singer Victor Hayes, 'Optimistic', and a best of from Gary Leadley.



say what?

is trip hop really here to stay?

Pete Quickle - Ninja Tune
"Trip-hop is just a development from hip hop just as hip hop is a development from R&B and soul - all of which are styles that have been around for years. The name will probably fade out but

the style of music will remain. Trip hop is a very descriptive term but for some reason people are very snobbish and don't like this kind of branding in the same way as the acid-jazz thing."

Stephen Worthy - deputy editor, Hip Hop Connection
"First of all, what is trip hop? It's just another lazy tag

thought up by music journals - the music has much more in common with ambient, trance and techno than hip hop. Is it here to stay? If it's good it will be! I can't see the kids of Borensley jacking in their 'full-on' techno nights for DJ Krush or anyone."

Ferly - Go Discs
"It's just a silly name

invented by journalists - but why you hear of flip-flop..."

Steffan Chandler - Moonshine Music
"I think it's going to be here for good and I hope it is. There is such a fresh edge to the music and it's going to be really interesting to see what other acts come out of

this scene. A lot of A&R men are going to be reaching for their cheque books."

Mushroom - Massive Attack
"Massive Attack have got a new thing called 'zip-hop' which is a load of haberdashers cutting up breakbeats. It's all about the rag-lidda!"

LOVE SPREADS - STONE ROSES (GREEN)

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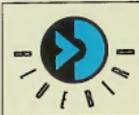
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AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM	AM



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**Owner's/buyer's
view:**

"Hardcore and jungle have
taken off unbelievably –
and our takings have gone
up accordingly, they've
doubled in the past year.
We sell as much happy
hardcore as jungle. We
open at 10am and
whereas before people
wouldn't come in before
12 noon, now they're
outside waiting for us to
open. We are opening
another floor for hardcore.
It upsells house customers
to hear hardcore being
played in the shop all the
time." – Geoff Downes/
Lee Coffey.

Distributor's

view:
"They buy a lot of jungle
and they're also house
specialists. Very upfront,
well organised people.
One of the best in
Bromley." – Rochelle,
Jump Start.

DJ's view:

"They make me a cup of
tea when I get there and
order for my needs. Geoff
will pull me out a big stack
– \$70 worth – and there'll
often be a freebie in my
bag. You feel calm and
cool there. It's one of the
best shops in London." –
Tommy Cockles (AWOL).

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

COOL cuts

Hard Hands

1 NEW LEFTISM
Leffield

2 NEW PEACE AND JOY Soundstafon

Hyped up house track with another guitar sample

3 (6) I LUV U BABY The Original

4 (5) ROCK STEADY Anetha Franklin

5 NEW WHAT KIND OF POWER WE GOT Public Enemy

Hottest tracks from the album in new mixes

6 (7) JUST NOT GIVE IT UP Hustlers Convention

7 (10) MESSAGES Deja Vu

8 NEW GOOD LIFE Eve

Slow swing track with house mixes for the dancefloor

9 (12) SERIOUS ROAD TRIP Various

10 NEW SON OF WILMOT/MAGIC CARPET RIDE Mighty Dub Cats

Excellent double-header from Norman Cook

11 NEW GOD MADE ME FUNKY MD Xpress

Big import cut gets remixed by X-Press 2

12 (11) HOUSE MUSIC MACHINE Darkside

13 NEW HOLD ON 95 North featuring Sobriyah Pope

Deep soulful garage with remix by the Black Science Orchestra

14 (15) THE SPIRIT Eskubar

15 NEW SOUTHERN TREES Sub:Sub

Funny and chunky groove with moments of excellence

16 NEW DISCO ELEMENTS VOL 4 Disco Elements

Four tracks of US-style grooves

17 (18) JOY AND HAPPINESS Slabbs

18 NEW TEARIN' ME APART Inner Soul's

Deep US house track with a big buzz

19 NEW TOUCHIN' Sophie's Boys

Useful four-track EP of hard-edged house

20 NEW LOGIC 1 Black And Brown

Well-produced techno house EP

freedom

Ore

Atlantic

Def Jam

Stress

Cowboy

MCA

Melody Maker

Southern Fried

Open

Jus'Trax

Hype & Glory

Transworld

White label

Azuli

Hi-Life

Strictly Rhythm

Recent Futuro

Trippol Trax

a guide to the most essential new club tunes as featured on 1-m's "essential selection", with party tips, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from listening djs and the following stores: city sounds/nying.com/black market (London), eastern black/longground (manchester), 23rd precinct (glasgow), 3 best (liverpool), warp (sheffield), trax (newcastle), joy for life (nottingham).

RHYTHM REPUBLIC

FROM TRENDY TO CROSSOVER

WATCH THIS SPACE

JAKI GRAHAM
"YOU CAN COUNT ON ME"
MIXES BY: LOVELAND, DANNY D
CUTFATHER, JOE
IT'S A COOL CUT PROMO

avex UK

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4	1	02	Baby Ca	10	13	SATURDAY	17	17	Put You	24	24	THANK U	31	31	THANK U		
5	03	ANOTHER	11	14	YOU WA	18	18	THANK Y	25	25	IF I ONLY	32	32	ON BEAT	39	39	SHORT D
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9	07	ON BABY	15	18	WE HAVE	22	22	THANK U	29	29	THANK U	36	36	THANK U	43	43	THANK U
10	08	CROCOD	16	19	WE HAVE	23	23	THANK U	30	30	THANK U	37	37	THANK U	44	44	THANK U
11	09	ALWAYS	17	20	WE HAVE	24	24	THANK U	31	31	THANK U	38	38	THANK U	45	45	THANK U
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22	20	ON BEAT	28	31	WE HAVE	35	35	THANK U	42	42	THANK U	49	49	THANK U	56	56	THANK U
23	21	SHORT D	29	32	WE HAVE	36	36	THANK U	43	43	THANK U	50	50	THANK U	57	57	THANK U
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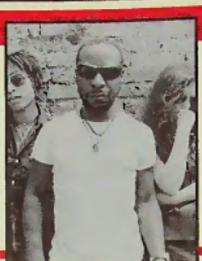
no vinyl

namecheck: ralph tee @ nicky (black market) @ dave piccionio @ brad beatnik @ tim jeffery

tune of the week

heliocentric world: 'whose's your love been' (talkin loud)

Jazzfunk After a brief spell with MCA, Heliocentric World ditch the housey treatments for a simple, straight-forward song. Cool vocals, stinky acoustic guitar and percussion interspersed with electric guitar fills make this drift along nicely in a kind of Steely Dan-adapt-female-vocalist-and-go-Talkin-Loud way. A couple of deeper and sparser mixes join in with the fun to make this a very refreshing sound. **bb**



loads return for a mid-tempo swing work-out, the recipe being classic Clinton fused with clean programmed rhythms and a Tom Browne 'Funkin' For a Jamaica-derived bassline. In a number of similar mixes, the track's not saying much that hasn't been said before, and if certainly won't give them a 'Lean On Me' sized hit, but it's already proving good enough to fill dancefloors and keep heads nodding on the urban soul circuit. **tt**

house

GWEN MCCRAE 'Keep The Fire Burning 94' (Clubvision). These golden oldies just keep on coming. This is another rather mixed bag with the main Stonebridge mix turning the whole thing a little lit. Roo Below settles for a more traditional piano house mix that boosts the strong vocals, as do Roger S's two New York-style organ fantasies. Meanwhile, J's Diana Original stays true to the original without really adding a great deal. **bb**

national lottery-style full-on jackpot
a winning hand with nest egg potential
just the ticket
not to be sniffed at
whatta lotto grotto

MIGHTY DUB KATS 'Son Of Wilmore' (Southern Fried). The ever versatile Pizzaman comes up with an excellent sort of house-cum-dub sequel to Sabres Of Paradise's 'Wilmore' featuring a similar trumpet melody but initially starting out as a house track before evolving into a skanking groove. There are those Te Amo' vocal samples to give it a happy rhumba feel and all sorts of life sample trickery.

dub

CAMBER WELL BUTTERFLIES 'Caterpillar EP' (Chill Out). Techno-style dub is the name of the game here as the south London group get all trippy and funky under some deep beats. 'Warm' is the stand-out track with its dreamy echoed vocals while 'Sloop' is a rather uneventful instrumental and 'Sweet Nothing' adapts more trance-like tones. **bb**

soul

INNER SOUL 'Don't Walk Away' (Black On Black). From Bob Jones's burgeoning label comes another slice of quality soul, the track being a much-needed demo on London's Kiss FM prior to its inevitable signing. The vocals have an American gospel flavour courtesy of Ohio's Kimberley, but the arrangement and production is very much in a UK style. Particularly appealing aspects of the record, apart from the vocals, are the warm keyboard sounds, shuffling (almost Soul II Soul) rhythms and an air of class. **tt**

FUMI LAYO 'Remember Me' (DownTown). From the label which is a division of the record store DownTown in Soho (formerly Catch-A-Groove) comes a very

impressive release from south London-based African born Fumi Layo. Formerly with MCA, Fumi combines an acoustic and almost Sade-style with some crisp funky beats to produce a very upmarket street soul release. **tt**

hip hop

PUBLIC ENEMY 1 'Stand Accused'/'What Kind Of Power We Got' (Def Jam/Island). 1 Stand Accused' is more of a groove than a typical urban PE track but on its Sleek's School Of Self Defense-Mix, it gets stripped down and school-style with some tough beats. But it is 'What Kind Of Power We Got' that really funks it up. A kids vocal chorus, funky beats and disco rhythms are topped off with a brilliant Flavor Flav rap. And there's the bonus cut 'Mao Tse Tung' which, all in all, makes for another killer PE single. **bb**

swing

TLC 'Creep' (US LaFace). TLC return with a new image - a more sophisticated look - on a tune LA and LaFace have delegated to Dallas Austin to write and produce. It's not the anthem that 'Ain't Too Proud To Beg' was, but is still a quality mid-pacer with catchy looting trumpet riff, scratch and static

effects and cool laid-back vocals. The song comes from the album 'CrazySexyCool', now on import and from which the song 'Le' Do It Again' has been getting an equal amount of attention. **tt**

SOUL FOR REAL 'Candy Rain' (US Uptown). The biggest new swing-like-hip-hop tune of the week comes from these four guys who make their debut with the very copable help of producer Heavy D. Not surprisingly it's an old loop that gives the track its most distinguished feature, and in this case it's the chugging keyboards, lulling guitar lick and head-slap rhythms of Grover Washington's 'Mr Magic' that accompanies the lead vocals, harmonies and rap sections. All of this is encapsulated in the crispest of new programmed rhythms on three mixes, one of which revives the spirit of go go with some lively percussion. **tt**

CLUB NOUVEAU 'Ghetto Swing' (US Rip It). Joy King and



gwen mcrae

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llc

useful reminder that The Beloved are still around and can turn out a good club track. **ll**

NICOLE "Running Away" (Avenue). This is proving to be a very catchy and is very popular on import of the moment. It's produced by E Smoove, one side being swung mixes the other house. The swing side is produced well but doesn't really

have a song to carry it through in the r&b circuit. The house mixes are a different matter altogether. The track starts off in bouncing MK vein and drops to some smooth and slyish pianos, accompanied by Nicole's able vocal lines. The drop-outs are "hands in the air" material, the production "gorge" but not so deep as to fly over the heads of the uninitiated. The whole thing is extremely dancefloor friendly without being tacky. **dp**

WOOB "Vold" (Beeswax). There are four mixes of the same track on this EP although they are all so different they might as well be different titles. Two of them are standard British house excursions that work well without being exceptionally original, but the 15-minute Mellow Mix is a real corker if you're into Cole Del Mar-type tracks. A gentle funky rhythm rolls along with ambient synths that will hypnotise you to sleep as it

becomes more and more exotic. **ll**

THE BELOVED "1000 Years From Today" (East West). The Beloved pop up with another not-to-be-released-until-sometime-next-year-when-they've-finished-their-album EP with a series of house mixes that feature some nice sax solos, haunting vocals, deep walking basslines and a good variety of rhythms. No real stand-outs, but a pleasant and

LIZ STEWART "Love Life" (Class K). Produced through Northcott Productions, formerly the people behind the legendary Nu Groove label, who seem to be continuously releasing good quality stuff. This is a happy-go-lucky house with melancholy pop vocals and has real crossover potential. The chorus is hooky enough and the organ drop-outs are very UK club compatible: the sound is pop enough for radio too. For those who like their garage a little harder though, Tommy Mustoe does additional production on the other side and lowers it into deeper and more subtle territory. This is definitely worth checking out. **dp**

KELLY RICH "Hideaway" (Focus). This record starts off as an average New York-style track with snippets of vocal, but not making an outstanding impact - and nearly joining the ever-growing pile of not happening records gathering dust in the corner. Then the whole project is given a burst of energy by a mix from the Basement Boys. The track is an uplifting vocal with a chorus as catchy as many a record in the Top 40. The Basement Boys give it their bump and hustle bottom end but keep it moving with the vocals and ever active pianos. A very handy track to have and a potential crossover hit for Kelly. **dp**

techno

CYBORGS FROM HELL "Mile High Club" (Red). A terrific techno track with a funky breakdown that builds and drops constantly without losing momentum with an array of siren noises and effects that add to the atmosphere. The B-side is even more of a surprise if you like slower chugging grooves as the whole mix is given a new angle by Alex Brown. An excellent package. **ll**

MANUAL "In-Sense" (Out On A Limb). This one may be familiar to you already thanks to its enormous jack-hammer beat that pummels for the entirety of the track. The thumping rhythm is accentuated by some subtle trancey synth slabs to create a tune that bores into your head with the greatest of ease. Try not to dance to this one. **Awesome. ll**

M-AGE "Remixes" (Rising High). An old star cast is recruited to have a go at remixing tracks from Rising High's second Japanese signings. First up is Rik Liqueur with a quick-stepping bubbling bounce revivifying of "Visitor" followed by New London School Of Electronics' slow, darkening, ambient techno version of "Slashed". On the tip comes a vocal dub of "Under The Cubic Sky" by Dominic Woosley (Neutron



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L double "little roller vol 1"
remarc "sound murderer"
sixtrous "heavenly body"
droppin' science vol 3 "iring line"
ganja vol 4 "mash up da place"
hapa & bones "all haba"
the dream team "yeah man" (VIP remix)
red one "alive and kicking" (origin unknown mix)
rus de tax & technoe "selectors roll"

15	25	SOME CH	22	26	CIRCLE D	29	31	THE SIKKS	30	30	LET'S GET	31	31	ONE LAST	32	32	HAPPINES	33	33	GET LEFT	34	34	LOVE THE	35	35	END OF A	36	36	STAY IT M	37	37	STARS	38	38	TRUE LOW	39	39	DON'T DO	40	40	GIRL, YOU
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beloved

9000) and Mike Edwards' (Jesus Jones) Eastern-flavoured tribal funk mix of 'Starshell'. All four are cleverly executed on this value-for-money selection. Try it out. **bb**

DAVE ANGEL 'In Flight EP' (Blunted Vinyl/Vision). Making his major label debut, one of the UK's finest exponents of inventive and melodic techno is back with a superb four-tracker. A frenetic and very rhythmic **bb**

pace is the hallmark of every track with the clattering yet funky 'Keepin' On' and the slightly more restrained and deeper 'Arrival' being the main highlights. In flight indeed. Catch him while you can. **bb**

DIGITAL JUSTICE 'It's All Gone Pear-Shaped' (Rob's Records). A very tasty five-track EP from the crew who cite comics, bacon and Van Halen as their influences. Thankfully, none are evident on the tunes in question - just a fluffy mix of gurgling melodic sounds amid house and ambient settings. The blissful, trance-like title track strikes the killer blow but don't skimp on a listen to the other four - you could well miss out. Delicious. **bb**

PAUL & JESS 'Gluckenspiel' (Out Of Romford). A strangely seductive tune from the Out Of Romford label. It starts in a very simple and understating way with a gentle keyboard and vocal line before the gluckenspiel of the title and a few harder beats kick in. The 303 Mix on the flip-side lighens it up and is perhaps more dancefloor friendly. **bb**

Jungle

HORNS 'Dub Wars Revisited' (IQ). This one-sided promo definitely stands out from the pack. The Jolly Jungle Boys remixed this horns anthem to the max. Begins with floppy shirings and the infamous horn. Beats start to flow and the vocal comes in, then the beats cut up around the wailing vocal and airy chords. Massive as the original. **n**

ALLADIN 'We Enter (Remix) (Alladin). The original suit smashing it on the floors has a sequel to be reckoned with. Aphrodite, the wizard behind that urban shakedown act A-zone has come up with another gem. Ruff hilly strings, stabbing 808 basslines and live sounding drum breaks to boggle the mind. **n**

MARVELOUS GAIN 'Killer' (Dub Plate). There's 100%



digital justice

millant ruff junglism here. With mega beats, ruff ragga vocals and skibbin bass to keep intact. Has some original mad bleeping sounds incorporated to keep you rocking ruff to the bone. **n**

albums

THE SOURCE EXPERIENCE 'Different Journeys' (R&S). Robert Leiner keeps to form with another remarkably accomplished techno album. From the brooding intro of 'Unknown Territory', the pace is relentless on this long set. In fact, if there was any criticism it would be that there could have been a slight let-up in the pounding beats but that's a minor quibble when confronted with the majestic power of tracks such as 'Intruder' and 'X-Ray' with their dark rolling banks of synths and variety of noises. 'Different Journeys' may be something of an exaggeration as this is really one voyage down a long, dark tunnel where every sound reverberates around you. Superb production keeps it from getting too cloying though and by the time the

acidic 'Voices Of The Spirit' closes the album, you'll be looking forward to a return trip. **bb**

8 UP 'Lie Down & Stay Calm' (Soul Jazz). What with BlazyB and Morden Hill already giving us stunning albums this year, 1954 has represented a creative boon for the funkier side of jazz. 8 Up, which is basically Alan Riding of Red Snapper, combines wit with style and a love of mellow beats to produce a marvellous work of depth and warmth. The range of sounds, from the classic pianosax of 'Rubberneckin' to the 10-



minute spaced out jazz dub of 'Bright Moments', this is a thoroughly imaginative array of calming tunes and invigorating sounds. What makes 8 Up

slightly different from its peers is the elements of house/techno that fill the backgrounds on occasion. The mix seems to work and should make the live

experience of 8 Up particularly tasty. **bb**

VARIOUS 'Alternative Current' (ACD). Hard techno purists have been given plenty of food for thought with the output of Italy's ACV label in the past year or so. With minimalist acts such as Robert Armani and Leo Anibaldi, the label has continually offered uncompromising techno that regularly hogs the decks at the harder clubs and on the radio shows of Colin Faver and Co. This album collates the finer releases from ACV during the last year, all mixed together by Armani. It's really for purists but there's enough light and shade in here to attract the most adventurous listeners too. **bb**

Way Out West: Ajare.

Mixed by Nick Warren + DJ Pierre.

Out 21.11.94 on deconstruction.

1	02	BABY CO	ANDER	ALL I WKA	WE HAVE	Start For	On Blast	Creational	ALWAYS	Snak The	THE FAN	She's Go	SATURDAY	You Wak	Half The	SWEETHE	Put Your	Thank Yr	If Only	On Break	SHORT DR	THINK TW	THIS DJ
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CHANELLE "One Man" (Deep Dish/Profile 0131, V), 1989 garage smash remixed in excellent fashion directly centering One Corolla-ish style, twopack, promoted as 128 bpm JM's Paradise and Deep Dub 0-128 bpm Lovelock's Fall On Me and techno-ish 127 bpm Over & Over Dub, 125 bpm Uno Dio's Heavenly Vocal and 123 bpm Borgo Bongo Bongo Mixes, leading the Commission remake that's now had to be pulled out of the race due to an ongoing publishing infringement. **REEL 2 REAL** featuring **The Mad Summer "Raise Your Hands" (Positive/EMI 1211-27)**, particularly good gruff ragga chorused party leeper, nicely treated for Christmas, with judiciously bogging 125 bpm Erick More Marilla, nosier dipply chugging 125 bpm Ke\$ha's Lemon and frantically raving 133.9 bpm Soundalike Mox. **WIGHFIELD "Another Day" (Systemation/London 315X 6)**, another horribly poppy Danish sawdust in Saturday Night's like jaunty 133.3 bpm Nix or the Hip-hop noisy 140 bpm Club and Two Man, loopy funky 128.3 bpm Out Of Time Remixes. **BLACK DICK "Wiggle in Lias" (Flying South Records 120DUC 1)**, TRC/B/M, unusual 130 bpm copy of Wiggles' Saturday Night (frustrating copies) but with an added stringently

credible gruff ragga rap. **RED-NEX "Gotta Eye Joe" (National Affairs Recording Co./Jive K08 1 018, B/M)**, happily galloping Swedish disco headon with square dance color, fiddle and bonjo, huge old crowd funk. **Eastern European, bare in 132 bpm Original Mix and Instrumental plus Jeremy Healy's 127.5 bpm** Modcow Mix, 127.6 bpm Madcow Instrumental and more persuasive 127.5 bpm Overworked Mix, first out in July. **COTTON EYE JOE "Ballsh!" (N.O.W. 12 LACE 11, TRC/B/M)**, possibly even better and certainly funnier frantically fiddling 128.2 bpm Red-Nex piss-take, while lashed with slightly censured 128.5 bpm and obnoxious instrumental 0-128-200m 8-side mixes. **MARY J. BLIGE "Be Fly" (MCA/Universal Records MCA2033)**, hip-hop soul queen's current import here twopack promoted in supple slicky old fashioned Curtis Mayfield's "You're So Good To Me" based 0-93.1-92.9 bpm Album Version plus Maurice's Joshua's P Funky rolling 98 bpm Dubcutters' Mix, or time stretched and dulled freshly chugging 124.1-105 bpm Uno Dio, loping 120.1 bpm Uno Dio, and dreadful lurching 119.8 bpm Maurice's House Mixes.

INDUSTRY "Release Me" (Exclusive Records X-Club 013/MCA MCA2037), interesting US discs charmed and mutated remorselessly driving bubbly inebriate twopack promoted in jittery chugging anxious 124.5 bpm Original American 121-123.1 bpm Radio & Video Edit, loping strong sinister episodic 122.9-123.0 bpm Jax's Hard House Mix, lighter 123.1 bpm House Of Bang Dub, brisk powerful jangly thumping 0-124.4-020m Monk Gamble Extended 122-Mix and stultere surging 124.3 bpm CHR's King UK Dub Remix. **RED EYE "Kui" (Champion Champ/Champion 12, 315, B/M)**, exciting percussive jump throbber in jangly swirling 129 bpm Full On Piano, Radio Edit, starter Original and Deep Drum Mixes, separate vibrantly galloping frantic techno-rave 133.7 bpm Hip-Hop. **WEST ALIVE (de/Construction 74321 24380-1)**, Bristol duo's atmospheric female choral washed tenore powerful throbberily galloping 129.6-020m Original Mix, DJ Pierre's different much slower but quite naggingly chugging 120 bpm Wild Pitch Mix, plus the excellent episodic fullery soaring 129.8 bpm Manana (Lokote Mix). **KYLIE MINOGUE "Put Yourself In My Place"**

(de/Construction 74321 24657-1), gorgeous sultry soulful smoocher, not the Eagles' in Donnie "Donny D" Sinatra's baby-ish 0-78.8 bpm Dan's Quiet Storm Extended and Gully Storm Extended and a gruffier 128.4 bpm Club Mixes (both he scraps from a dirty record or is the static crackle delib'rate?), plus superb lovely lush cool 76.8 bpm Dazzzone and loser 0-77 bpm All-Star Mixes. **JULIO IGLESIAS "Oajira/Oye Como Va" (Columbia 601019 6)**, oppositely coualing "Fregate" on 12-inch. **Uma' Louie Vega strips down this 128 bpm** medley of the Tito Puente penned Sontara favourite "Oye Como Va", still with Carlos-like guitar, in very useful cool sidely pulsing Man Pass and Organ Mix (promotonly), chunkier bumping Un Beso Dub and Bonus Beds... **SPACE 2000 "Release Me" (Wired Recordings WIRED 12101310, F3/MV, Sting!)** Somerville-style tuskily toblato Matthew David moans and swoosh through restrained loping 122 bpm Original Mix, polltering sparse Family Mix, more exciting poppy stulting 125.9 bpm Progress Dub and mildly competing Yoo Club Mix, separate lurching jangly 0-122 bpm BBS, minimalist loping 122 bpm DJ Pierre Wild Pitch and reezy organ approved Vocal Remixes...**THE**

GRID Texas Cowboy's (de/Construction 74321 24403-1), reissued electro goloper's "Stone Fox Chase" prodded pulsing hi-hits 0-135.4-135-134.4 bpm Ricochet and Kraftwerk-ish percussive 135.4-020m High Plains Prongler Mixes from a year ago, new slippery dunting and hustling 0-129.3-129.4-020m Pistols At Dawn Mix fullery lopping 129.5-129.8 bpm Pistols At Dawn Dub... **OLEANTA HOLLOWAY "The Queens Anthem" (1414/Salsoul/Network Sixt/116, 3MV/M)**, limited clear vinyl reissue of a Johnny Villous creation setting comp samples from the queen diva's old Salsoul classics through new fence beats in now just 0-125.1 bpm Cummin in My Rollers and 127-020m Vocabular Mixes, with the amily created striking leery "Stand Up" in just the 122.2 bpm Dreamin' Mix. **SAGAT "Luvstuf!" (Tfer FX 250, FADD/M/REP/ST)**, another whirling-dicible-as-fluttery churning The Champ' prodded 121 bpm Ghetto House and burking 86.1 bpm Demo Hip Hop Mixes, with his better old "Kut" remix in unrecognizable litarary instrumental 125 bpm Amzards Dio to New and still haughtily questioning (unauthorized) Old School Acid Mixes.

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NEW! **musicweek**

STREET JAZZ



GET UP, GET DOWN-FISHBELLY BLACK WITH ROY AYERS
 YOU KNOW WHAT IT'S LIKE-ONDREA DIVERNEY • NATASHA-LIKE YOUNG
 DON'T RUB ANOTHER MAN'S RIBBON-BENLUENDE
 A.W.O.L.-BRITISH UNDERGROUND PRODUCTIONS
 CANDYFLOSS-A FORET (RIGHT) BLACK • KLUETER, J.S. K.
 THEME FROM THE UNDERGROUND-BOWLING ALLEY (TAP) (WY)-TILE A
 LONDON KILLS ME-GROOVE NATION • APPLE SINGLES UP, BE STILL & OUT
 FREE YOUR MIND-ANTHONY PEOPLE • BE BOP BREAKDANCE-LITTLE EYE
 WEST BY SOUTH WEST-AS ONE • SEASONS OF MY MIND-BATU LPTEP 4 • CDTEP 4 • MCTEP 4

BETTER DREAMS - FAMILY CONSTRUCTION • FRCASSE DE FUNK - MALKA FAMILY
 22 STEPS AHEAD - KATCH 22 • LIFE - VIBRAZIONI PRODUCTIONS
 HEAVYWEIGHT ROUND - SHARPSHOOTERS • ALL BLACK STATION - PROGETTO TRIBALE
 IT'S A PLEASURE TO SEE YOU - GEORGE TANDY
 RETRO FUTURE - THE RETROVIBE MOVEMENT
 THERE'S WILL? - ZEPHS • MOOCOW - BANANA
 SHUFF - BOO BONGO • BRITON - TALL - LOVE UNIVERSAL
 OUT OF TUNE - INDEPENDENT COLORS • SUMMER - PUSHIMPULYU
 CATWALK - SHAKATAK FEATURING RONNIE LAWS



FUSION PHEW



SUDDEN SAMBA - NEIL LARSEN • LATIN AMERICA - CEDAR WALTON
 HIP SKIP - TONY WILLIAMS • EL BOBO - WEBSTER LEWIS
 THE HUMP - PATRICE RUSHEN • RIG - ROGER GLENN
 CAVEMAN BOOGIE - LESLIE WILSON • HARLEN GO - S • MONNY ROLLINS
 WALK TALL - MARK BOSKIN • DO IT TO IT - JIMMY OWENS
 LITTLE SUNFLOWER - FREDDIE HIBBARD • ON THE PATH - RODNEY FRANKLIN
 LP ELY 10 • CDELY 10 • MC ELY 10

slavate

JU JU - JACK MCDUFF • HE LOVES YOU - SEAWIND • SICK EDDIE - SONNY STITT
 SCREOGAT - ALPHONSO JOHNSON • GOLDENWINGS - OPA
 THERE ARE MANY STOPS ALONG THE WAY - JOE SAMPLE
 LIFE IS LIKE A SAMBA - DAVID BENOIT
 BABY DON'T YOU KRON - BOBBI HUMPHERY
 HAPPY SONG - RENNIE POSTER • I'M STAYING FOREVER - WAYNE HENDERSON
 SUGAR LOAF MOUNTAIN - GEORGE DUKE
 BITTERSWEET - PETE AND SHEILA ESCOVEDO
 LP ELY 15 • CD ELY 15 • MC ELY 15



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 Diamond In The Night • Havana Express
 Midnight Temptation - FEATURING LONNIE LISTON SMITH
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SI	7	LET	1 02 Baby Car	2 03 Another	5 04 All I WA	12 05 WE HAVE	8 06 Signif Fir	6 07 Oh Baby	11 08 Crocodil	4 09 ALWAYS	10 10 Spin The	9 11 TRUE FO	7 12 SHE'S GO	10 13 SATURDA	14 14 You War	17 15 HALF TH	11 16 SWEETNE	17 17 Put Your	18 18 Thank Y	13 19 If I Only	20 20 On Brod	21 21 Short Di	22 22 Think TW	14 23 THE DJ	16 24 Welcome	15 25 Some G
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h-i-p 2 t-r-i-p h-o-p

one of the UK's most versatile music genres is the jazz dance scene, one of the latest examples is the trip hop phenomenon. Tony Sarsides explores this sound and other emerging styles

When it comes to reinventing styles and surviving in an ever-changing musical world, the UK's jazz dance scene is a past master.

Since the mid-Eighties, the genre has constantly flourished by taking influences from the wider music spectrum and integrating them into a jazz outlook.

Everything from rap to folk, Brazilian to rock music, has been woven into the jazz tapestry along the way, to the point where the jazz scene can boast one of the most diverse and healthy music environments in the country with a variety of labels currently heading in differing directions.

The latest example of this incessant diversification is the "trip hop" phenomenon currently receiving so much media and music business interest.

Although generally loathed as a term by those within that realm, trip hop has become a useful catchphrase for the slower beat-orientated fusion of hip hop, jazz and ambient music that has sprung from the jazz scene in the past year.

Most readily identifiable with James Lovell's Mo Wax label and its releases by the likes of DJ Shadow, DJ Krush and Le Funk Mob, the trip hop phenomenon also

encompasses a more general mood, evident in the atmospheric beats of Portishead's highly influential 'Dummy' album and the soundtrack obsession of the new Massive Attack material.

More than anything, the trip hop movement has shown the influence of the younger generation on the jazz scene, using it as a basis to create a new almost jazz-free form of music.

Kevin Beadle has been a DJ on the jazz scene for a decade, in addition to currently

managing the London jazz shop Mr Bongo and running the Clean Up record label. He feels that even though musically what is called trip hop might have very little to do with jazz, it's been good for the scene in general.

"It's been needed because a lot of the music getting played on the jazz scene had become staid and very old hat," he says.

A lot of the younger people coming into the jazz scene have grown up on hip hop and house.

This new music is like a link music that can draw them into the jazz scene, whereas if you just stuck to playing straight jazz they wouldn't be interested," he adds.

Mo Wax's Lovell agrees, citing his age as a big influence on the musical direction his label has taken. "At the moment, Mo Wax is about bringing together all the music I've grown up with and intertwining it to create something for the people of my age group," he says.

"We've grown up with techno and hip hop, as well as jazz stuff. It's not a question of 'we are jazz', it's more an attitude," he says.

One important by-product of this new musical fusion has been the widening of the market for the releases of labels such as Mo Wax. This has been largely a result of the coverage trip hop and its associated labels have received in the rock press and on radio shows like John Peel on Radio One FM.

Soul Trader is a distribution company that, over the past 18 months, has made a conscious effort to promote the music currently falling under the trip hop



10 HOT HITS TIPPED TO CHART NEXT WEEK

MO WAX (COLUMBIA)
LOVE SPREADS - STONE ROSES (Geffen)



NEW SINGLES
Featuring Courtney Pine
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Distribution: Grapevine / Polydor / Jetstar
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our price

15	24	SOME BIP	25	36	STAY (I)
16	25	CIRCLE D	26	37	STARS
17	26	SURE SH	27	38	TRUE LOV
18	27	HEY HOW	28	39	DOV'D B
19	28	THE SUN	29	40	GIRL, YEA
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29	38	DOV'D B	39		
30	39	GIRL, YEA	40		

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10 HOT HITS TIPPED TO CHART NEXT WEEK

MO WAX (COLUMBIA)
LOVE SPREADS - STONE ROSES (Geffen)



banner, working with labels such as Mo Wax, Pussy Foot, Flat Jam, Clean Up, Soul Jazz among others.

Whereas in the past trip-hop style records would have been limited to the traditional dance/jazz-based shops, indie/rock retailers are now forming an important part of the market.

"It's a real breath of fresh air to find you can deal with these shops. You can get brainwashed into thinking that certain music will only ever appeal to certain types of people and that's not true," says Soul Trader managing director Mark Lesner.

Soul Trader has also been taking an active musical role with its own label Wall Of Sound, which released the highly popular 'Give 'Em Enough Dope' compilation, followed by releases from Marozzi, Mekon and Akasha, and another compilation to be released soon.

However, as Lesner and others point out, while the trip-hop movement has definitely expanded the jazz-based market, it has also alienated other sectors, especially the more traditional acid jazz fans.

"Most black music fans can't get their heads around it. To a lot of these people, the music they like

is still based on strong melodies and good song structure. When you're talking improvisation or an electric guitar screeching away they just don't want to know."

This last point also touches on a more general issue for the jazz scene of the moment. Whereas in the past the jazz-based scene has worked as a breeding ground for big names that can then go into the mainstream such as Jamiroquai, The Brand

Christmas crocker but it doesn't happen like that," he says.

However, Piller says, it is only by developing proper identifiable acts that labels can really survive - a challenge many of the new trip-hop labels may find difficult.

"There have been a lot of jazz labels who have set up and failed. And you find that most of the ones who've lasted more than two or three years have realised that to survive you have to sell critics abroad as album entities," he says.

"A lot of the focus on the jazz scene has been on the groovy 12-inch single and not a lot of people have considered the album-selling out," he adds.

One label which can vouch for the importance of an album-selling artist is Dorrado, which is enjoying one of its most successful periods ever on the back of Jhelisa Anderson's 'Galactica Rush' album.

Aside from producing an excellent record, Anderson has the benefit of a very identifiable image and a public profile raised by her past associations with The Shamen and Soul Family Sensation.

This success has allowed the label to move on to another level.



galliano

New Heavies, Young Disciples, Carleen Anderson and various others, the current jazz scene seems to have lost its ability to create such acts.

Eddie Piller's Acid Jazz label was the initial launch pad for the likes of the Heavies, Jamiroquai, James Taylor and Galliano, before they signed to majors. Piller believes the pace that the jazz scene could once give those acts to develop no longer exists.

"These acts need time to develop and the environment doesn't exist anymore. People are almost expecting the next Jamiroquai to pop out of a



carleen anderson



jtq

Mary J. Blige

Be Happy

The Brand New Single. Released on November 28th

Featuring mixes by Uno Clio, Maurices Joshua & The UBQ Project

The Queen Reigns On.

MCA

14

91

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3 7

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20	20	OH BEND
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28	22	THINK TW
14	23	THIS DJ
16	24	WISCONSIN
15	25	SOME GIRL

"It allows us to step into the background as a label because you can only go so far as a 'label,'" says Dorado owner Ollie Buckwell.

"People who really follow music are into 'labels' but the general public don't really understand them. They only really understand artists, like Jhelisa, and can identify with them more easily. Also it means that within the industry the major labels take us a lot more seriously," says Buckwell.

Finally, one initiative that might help provide a forum for future UK talent has come from jazz distribution company 3 & 1/2 Records, which handles distribution in the UK for important German jazz labels like Soul Society, Yo Mama and EVM.

The distribution company is launching its own record label, 3 Records, with one of the first releases being a compilation called 'Greater London Grooves'.

The compilation will showcase a variety of new and unsigned London acts, playing the more commercial jazz-based music that has proved so



popular around the world.

"At this point, we don't have the resources or claque back to get fancy. So we don't want to sign people but what we can do is give them a good international showcase," says 3 & 1/2 director Patrick Lee Thorpe.

"If they then go on to sign with other people that's great, we'll have made friends and hopefully sold a few records as well."



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Jhelisa[®]

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DOR028CD/LP Released 26 September 1994.
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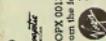
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MUSIC WEEK

beats

World dance music could be one way of describing the latest offering from the **Hi-Life** label. The members of **Stabbs** (pictured) come from Finland, New Orleans and Cameroon and have the unlikely names of Kosky, Sir Lawrence and Double Weed. What's more likely is that their single 'Joy & Happiness' will be a hit... The remarkable **Bedouin Ascent** or, as his friends call him, **Kingsuk Biswas** has his debut album released next week on **Rising High**. African, Gamelan and Eastern music is combined on this free-flowing techno album. 'Science Art And Ritual'... Friday (25) sees the second **Vapourspace** party. Organised by **Plink Plonk's Paul Rip and Lulu**, the event features **Mr C, Mark Dale, Robert Leiner and Kendrick** with a PA from **Megalom**. It all happens at **Grays** in London... **Geffen's** excellent **The Roots**, from Philadelphia, hit the UK this week for a series of gigs culminating at London's **Jazz Cafe** on November 29... Liverpool's **Cream** is holding a **Boxing Day** party featuring guest DJs **Rampling, Healy, Pleased Wimmin, Kelly, Jules, Whitehead, Seaman and Warren**... The same night, **Sheffield's Love To Be** has **Erick Morillo, Jon Da Silva, Kenny Carpenter,**



& pieces

Luv Dup and Danielle Davoli... **Fat Tony** holds his birthday bash at London's new **EC1** club on November 25. **Ice Cube, Pharcyde, Public Enemy and LL Cool J** are among the acts on the soundtrack of **Jean Claude Van Damme's** new film 'Street Fighters'. The album is out on **Priority/Virgin** on December 6. **Struitt** has another array of talent at its **Struitt Deluxe IV** New Year's Eve Party, at **The Cross** including **Alex Knight, Fabio Paros, Paul Daley, Billy Nasty and Van Basten in Dub**... Hip hop crew **Krispy 3** follow-up their indie Top 30 dance hit 'On Tempo' with 'Who Ya Know', a track debuted on **Radio 1FM's Evening Session**, on December 5. Live dates will coincide. **The Big Chill** returns to **Unia Chapel** in north London on November 27 with **Solar Quest and Children Of The Bong** as guests... On Friday (25), talented singer **Allison Evelyn** plays London's **Ormonds** and manager **Robert Joseph** is offering a taster to anyone who isn't impressed by her performance... Edinburgh's **Burger Queen** club heads down to Manchester's **Hacienda** on December 28 for a special Christmas party with a VIP guest artist... **Global Grooves** has brought the release of **Indigo's** 'Funky Thing' forward due to its similarities to the latest **Mr Roy** single... **AND THE BEAT GOES ON!**



HOT

The Debut Single By
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MCA

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...latest

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Deja Vu to start bull club/college tour in February...

SI

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1	02	Baby Co
2	03	ANOTHER
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14	23	THIS DJ
16	24	WILCOSON
15	25	STONE GIBS

MUSIC VIDEO

THE OFFICIAL
music week
CHARTS
26 NOVEMBER 1994

This Week	Artist Title Category/running time	Label Cat No
1	3 TAKE THAT:Berlin Live/1r 30min	BMG Video 7432123713
2	NEW NIRVANA:Live! Tonight! Sold Out! Live/1r 55min	Geffen Home Video GEPV3941
3	2 DANIEL O'DONNELL:Just For You Comedy/2hr	Riz RITZ7307
4	5 BON JOVI:Cross Road-Best Of Live/1r 55min	PolyGram Video 632793
5	12 CARRERAS/DOMINGO/PAVARETTI:In Concert '94 Live/1r 55min	Tele-Music MVF45092013
6	NEW MEAT LOAF:Bat Out Of Hell II - Picture Show Live/1r 35min	MCA MVP4913463
7	4 BARBRA STREISAND:The Concert Live/1r 55min	SMV Columbia 501192
8	6 CLIFF RICHARD:The Hit List Competition/1hr	PMI MVD4918583
9	7 FOSTER AND ALLEN:Songs We Love To Sing Competition/1hr	Video Library TVE184
10	13 TAKE THAT:Everything Changes Competition/1hr	BMG Video 7432123473
11	2 PJ AND DUNCAN:Psyche - Whose Video Is It Anyway? Competition/1hr	Video Library TVE185
12	3 VARIOUS ARTISTS:Karaoke Party Classics Audi/VID001	Special Interest AVI001
13	NEW BEASTIE BOYS:Sabotage Competition/1hr	MCA MVP4913413
14	3 AEROSMITH:Big Ones You Can Look At Competition/1hr 45min	Geffen Home Video GEPV39546

This Week	Artist Title Category/running time	Label Cat No
15	12 5 SHAND FAMILY:Dancing With The Shands Live/1r 30min	REL RELV012
16	16 3 VARIOUS ARTISTS:The Best Of Andrew Lloyd Webber Competition/1hr 55min	PolyGram Video 6335963
17	20 2 THE CARPENTERS:Interpretations Competition/45min	VVL 633543
18	14 3 VARIOUS ARTISTS:Memories Of Ireland - 40 Songs Competition/50min	Piran PLATV397
19	15 5 EAST 17:Letting Of Steam-Live Live/1r 45min	PolyGram Video 6329583
20	22 2 CLIFF RICHARD:Christmas With Cliff Richard Live/1r 45min	WarnerHome WNR4626
21	21 3 BEAUTIFUL SOUTHWAY:On The Charts-The Best Of Competition/1hr	PolyGram Video 6337283
22	19 3 INXS:The Great Video Experience Competition/1hr	PolyGram Video 6323003
23	24 2 JOE LONGTHORNE:Live In Concert Live/1r 15min	PMI MVP4912943
24	4 VARIOUS ARTISTS:Country Love Classics-40 Hits Competition/1hr	PLAT PLATV396
25	27 2 STING:Fields Of Gold - The Best Of Live/1r 15min	VVL 6333143
26	3 CHS 'N' DAVE:Boots, Bras & Blue Slide Shoes Live/1r 10min	Video In Action DCL1095
27	28 11 SHIRLEY BASSEY:Live In Cardiff Live/55min	BBC BBCV5447
28	24 3 TAKE THAT:The Party - Live At Wembley Live/1r 22min	BMG Video 7432116483
29	6 KATE BUSH:The Line, The Cross And The Curve Music/45min	MCA MVP4911603
30	RE TAKE THAT:Take That & Party Competition/1r 12min	BMG Video 7432112083

This Week	Artist Title Category/running time	Label Cat No
1	1 MRS. DOUBTFIRE Comedy/2hr	Fox Video 8908
2	5 SNOW WHITE AND THE SEVEN DWARFS Children's/1hr 45min	Walt Disney DIS3542
3	2 FREE WILLY Children's/1r 47min	Warner Home Video V012965
4	13 ALADDIN Children's/1r 26min	Walt Disney DIS16622
5	NEW ROY CHUBBY BROWN - JINGLE Bx@ICKS Comedy/55min	PolyGram Video 6327483
6	3 TAKE THAT:Berlin Music/1hr 30min	BMG Video 7432123713
7	8 GONE WITH THE WIND Features/3hr 46min	MGMUA VMS0284
8	9 BILLY CONNOLLY:Live 1994 Comedy/1hr 30min	VVL 6328123
9	NEW NIRVANA:Live! Tonight! Sold Out! Music/1hr 55min	Geffen Home Video GEPV3941
10	4 JETHRO - BEHIND THE BUSHES Comedy/1hr 30min	PolyGram Video 6326903
11	7 RED DWARF - THE SMEG UPS Comedy/1hr	BBC BBCV9406
12	6 DANIEL O'DONNELL:Just For You Music/1hr	Riz RITZ7307
13	4 SLEEPLESS IN SEATTLE Features/1hr 40min	Columbia TriStar CVR39799
14	11 STAR WARS Sci-Fi/1hr 58min	Fox Video 1130C
15	11 EMPIRE STRIKES BACK Sci-Fi/1hr 58min	Fox Video 1425C

US SINGLES

This Week	Title Artist	Label
1	1 ILL MAKE LOVE TO YOU Boyz II Men (Motown)	
2	3 MORE COMES THE HOTSTEPPER In Kincaid (Columbia)	
3	10 ON BENDED KNEE Boyz II Men (Motown)	
4	4 ANOTHER NIGHT Boyz II Men (Motown)	
5	5 ALWAYS Boyz II Men (Motown)	
6	6 SECRET Ice Cube (Mercury)	
7	2 ALL I WANNA DO Prince & New Power Generation (W&A)	
8	1 I WANNA BE CLOSE Wendy (Atlantic)	
9	8 NEVER LIE Debra (MCA)	
10	9 YOU WANT THIS/NO LOVE GROOVE Diana Jackson (Big Beat)	
11	11 FM THE ONLY ONE Melissa Etheridge (Mercury)	
12	25 CREEP TLC (Jive)	
13	12 TURN THE BEAT AROUND Diana Ross & Grand Central (Mercury)	
14	14 TOTGETEE ROLL Ice Cube (Big Beat)	
15	15 100% PURE LOVE Crystal Waters (Mercury)	
16	16 FLAVA IN YA EAR Da Brat (Big Beat)	
17	17 I'LL STAND BY YOU The Foundations (Sire)	
18	18 TREMOR CHRISTOPHER (ON THE BLACK CIRCLE) Pearl Jam (Geffen)	
19	19 DECEMBER 1963 (WHEN A NIGHT) Four Seasons (Geffen)	
20	20 PRACTICE WHAT YOU PREACH Boyz II Men (Motown)	
21	21 WHEN CAN I SEE YOU Boyz II Men (Motown)	
22	22 LIVING IN DANGER Ace Of Base (A&M)	
23	23 WHAT'S THE FREQUENCY, KENNETH? The Roots (Jive)	
24	24 AT YOUR BEST (YOU ARE LOVE) All Saints (Mercury)	
25	25 WILD NIGHT Ice Cube (Mercury)	

This Week	Title Artist	Label
26	26 THE THUNDERBUDDY BONE The Roots (Mercury)	
27	27 ENDLESS LOVE Luther Vandross & Mariah Carey (Columbia)	
28	28 SURVIVAL Ice Cube (Big Beat)	
29	29 SHORT BUCK MAN Jay-Z (Roc-A-Fella)	
30	30 BEFORE I LET YOU GO Blackstreet (A&M)	
31	31 YOU GOTTA BE OVER ME Ice Cube (Big Beat)	
32	32 U WILL KNOW Jay-Z & Black M.U.C. (Mercury)	
33	33 STROKE YOU UP Cheung Poo (Sire)	
34	34 LUCAS WITH THE LID Lucas (Big Beat)	
35	35 PLATZ CLUB Plaz & The 4 (Mercury)	
36	36 SET OVER IT Enigma (Mercury)	
37	37 FA ALL YALL GO Boyz II Men (Mercury)	
38	38 HOW MANY WAYS Ice Cube (Big Beat)	
39	39 CIRCLE OF LIFE Elton John (Mercury)	
40	40 SOMETHING'S ALWAYS WRONG The Roots (Mercury)	
41	41 COME TO MY WINDOW Melissa Etheridge (Mercury)	
42	42 NEW AGE GIRL Debra (MCA)	
43	43 FACE INTO YOU Moby (Geffen)	
44	44 BE HAPPY Boyz II Men (Motown)	
45	45 WHEN WE DANCE Ice Cube (Mercury)	
46	46 DON'T TURN YOUR ASS UP The Roots (Mercury)	
47	47 OF YOUR BUSINESS Ice Cube & The Roots (Mercury)	
48	48 IF YOU GO Ice Cube (Mercury)	
49	49 STAY I MISSED YOU Ice Cube & The Roots (Mercury)	

This Week	Title Artist	Label
26	26 HILL BELLEZ Over The Top (Mercury)	
27	27 MTV UNPLUGGED IN NEW YORK Various Artists (Mercury)	
28	28 I BELIEVE Timbaland (Mercury)	
29	29 QUARTER Jimmy Fallon & Robert Plant (Mercury)	
30	30 MURDER WAS THE CASE (OST) Various Artists (Mercury)	
31	31 SMASH Various Artists (Mercury)	
32	32 FIELDS OF GOLD - THE BEST OF Sting (A&M)	
33	33 BIG ONES Various Artists (Mercury)	
34	34 THE BEST OF Various Artists (Mercury)	
35	35 WILDFOURERS Ten Party (Mercury)	
36	36 THE LION KING (OST) Various Artists (Mercury)	
37	37 NO NEED TO ARGUE The Chameleons (Mercury)	
38	38 MERRY CHRISTMAS Various Artists (Mercury)	
39	39 MONSTER Rammstein (Mercury)	
40	40 DOOKIE Green Day (Mercury)	
41	41 BEDTIME STORIES Madonna (Mercury)	
42	42 FROM THE CRADLE Ice Cube (Mercury)	
43	43 MIRACLES The Holliday Brothers (Mercury)	
44	44 YOUTHANASIA The Holliday Brothers (Mercury)	
45	45 TUESDAY NIGHT MUSIC CLUB Various Artists (Mercury)	
46	46 MIRACLES The Holliday Brothers (Mercury)	
47	47 THE ICON Ice Cube (Mercury)	
48	48 ANI DIK Various Artists (Mercury)	
49	49 PULPIFICATION (OST) Various Artists (Mercury)	
50	50 THE DIARY Various Artists (Mercury)	

Charts courtesy of Billboard 25 November 1994. * Artists are awarded to those products demonstrating the greatest display and sales gain. © J.R. UK signed acts.

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

HOLLAND	BELGIUM
1 (1) BABY COME BACK PAPA Santana (Virgin)	1 (1) CIRCLE OF LIFE Elton John (Mercury)
2 (2) INCREIBLE In Beate feat. General Levy (RCA)	2 (2) MUSICAL FREEDOM Studio 5 (Rhythm Square)
3 (3) GOODNIGHT GIRL Sir Wet Wet Wet (Precedo)	3 (3) SURE Takes Ten (RCA)
4 (4) IF I ONLY KNEW Tom Jones (ZTT)	4 (4) GOODNIGHT GIRL Sir Wet Wet Wet (Precedo)
5 (5) WHEN WE DANCE Sing (A&M)	5 (5) LOVE AND TENSE Naomi Campbell (Epic)

AUSTRALIA	MACEDONIA
1 (1) YESTERDAY WHEN I WAS MAD FEB (EMI)	1 (1) BABY COME BACK PAPA Santana (Virgin)
2 (2) EIGHTEEN STRINGS Tinseltown (Virgin)	2 (2) STEAM Exit 17 (Gordon)
3 (3) SWAMP THING The Grid (Destruction)	Source: Macedonian TV
4 (4) ANI NOBODY Jake Garret (Precedo)	
5 (5) WOODDOD PEOPLE Prodigy (Columbia)	

Source: Australian Record Ind. Assn.

SINGLES

THE REDNEK: Cotton Eye Joe (Internal Affairs KGB D 16). Europop meets country in an irritatingly catchy tune which has already become a number one in six countries across northern Europe. Guaranteed to pack the dance floors at party time and a cast iron cert of a hit. **□□□□**

MICHELLE GAYLE: 'Til I Find You' (RCA 743214782). One of the big ballads from the US soul singer's debut album and potentially her biggest hit to date. The vocals are nicely understated – no need for too much US-style over-elaborated gushing here as Gayle drifts over a slow swaying Wales/Devo-style tune. **□□□□**

JHELISA: 'Hold My Peace' (Dorado DORO 29). One of the UK's brightest soul jazz hopes. The deliciously funky soul beats crase along as Jhelisa's rich vocal slowly glides over the top. It's her most commercial offering to date yet manages to maintain that smoky clubland appeal that won't disappoint her fans. **□□□□**

AURA: Touches/Earth (Infectious INTZT2). Co-produced by Sasha and Sheen (On Drugs producer Alan Peak. A rare crate ambient music to lift the spirit. Hologate dance music for body and soul? Eminently suitable for flotation tank listening – not destined for commercial success. **□□**

YIN-YEE: Chocolate (RAL/Island RALCD254159-2). Relying heavily on a Rick James's Mary Jane beat, Chocolate marks this foursome's debut take on the G-Funk. It is sweet as far as it goes (lyrically quite far enough), but fails to stand out from the swelling ranks of post-Jill Swingers. **□□**

THE POPE: Song With No Name (WEA ZAMG60C). Reminiscent of 'The Pogues' 1987 Christmas hit Fairytale Of New York, this lyrical ballad carols with its twinkle makes you long for mulled wine and mince pies by an open fire. **□□□□**

CARMEL: 'If You Don't Come Back (East West YZK703). A decade after her first UK chart success, Carmel returns from the European jazz-pop circuit with a dusty-inflected torch ballad. **□□**

AS WE SPEAK: Love Me For A Reason (Debut DEBCB 3148). Jimmy Devlin's first release under his own steam now appears a week after the rival cover from Boyzone, but he hopes strong support from Capital and BRMB will win the day. The real winner out of all



FUTURE SOUND OF LONDON: INDUSTRIAL SOUNDS AND AMBIENT MIXED.



THE ORIGINAL FLYING PICKETS AND AS WE SPEAK: BIDDING TO CASH IN ON COVERS



ALBUMS

this renewed interest in the Osmonds has to be Polydor with its greatest hits project due in the New Year. **□□**

JIMMY PAGE & ROBERT PLANT: 'Ballows Pale' (Fantasy FP2). Reformed, reunited, whatever you want to call it, these two are certainly revived. This new Unleashed version of an old classic from the Led Zeppelin III album is a much rockier interpretation than the folky original. While it will no doubt sell to the fans, its chart life could be limited. **□□**

2TWO THRO3: 'I Want To Be Alone' (Epic XPC0565). Last time out they wanted the world and only got as far as number 20; this time they want to be alone and their wish may yet come true. The early Eighties sound is attractive as ever, but they're launching into a tough Christmas market. **□□**

C J LEWIS: Dollars (Black Market/MCA WBMT023). Dollars comes with the standard vein of soul, jungle and reggae remixes but none are needed: the radio mix shows the reggae DJ off at his poppy best. The 'updated classic' formula that powered his other recent hits should do the same again. **□□□□**

PUBLIC ENEMY: I Stand Accused (Def Jam/Universal ZDEF2D). Chuck D's lyrics remain as strident as ever, but Public Enemy's music has long lost the urgency that made such an initial impact. I Stand Accused and its accompanying tracks are likely to excite only the most loyal fans. **□**

PEARL JAM: Vitalogy (Epic 4778612). While darker and more morose than previous outings, the 14-track third album from the Seattle troupe jetsuons much of their earlier grunge influences in favour of a more mainstream, melodic set. This could be the breakthrough. **□□□□**

MARY J BLIGE: My Life (Upfront/MCA MCD1156). While most other homiegirl's lyrics would make their mothers blush, Mary J Blige returns with an album of good 'n' fashioned love songs. Familiar backing tracks set off her rough-edged vocals to double effect. The remixes that will doubtless follow could turn a strong specialist album into a crossover classic. **□□□□**

THE ORIGINAL FLYING PICKETS: Volume 1 (East West 450982452). Whether this album of bizarre covers – including Prince's When Doves Cry and Nirvana's Smells Like Teen Spirit – will sell for its comedy value or to long-standing fans is open to debate. Its novelty value will certainly attract plenty of attention. **□□□□**

DA LENCH MOB: Planet Of Da Apes (Priority Records/Virgin PTYLP110). Da Lench Mob have lost none of their lyrical bite but this is a mixed affair. At times the P-Funk inspiration lacks imagination, but it works to good effect on the remake of Mellow Madness featuring

original P-Funkateer Bootsy Collins. Standout tracks are Environmental Terrorist and the title cut. **□□**

MOTHER TONGUE: Mother Tongue (Epic 47366). Beastie Boys producer Mario Caldato Jr allows the LA-based four-piece to let their Austin roots show through on a debut which mixes post-grunge rockers with more beautiful material such as the violin-augmented Vesper and Mad World, which strays into Tom Waits territory. A support slot on the Cult's December tour should help establish them in rock circles. **□□**

JIMMY BARNES: Bush And Wood (Mushroom YD5339/RMN05339). Now-horn Barnes maintains a stripped-down approach for a collection weighted with duets, including a cover of Randy Newman's Gully, with Joe Cockler. **□□**

QUENCH: Sequential Infectious Infec20CD. Australian underground duo offer pleasing melodies underlaid with a classical techno beat. It is an accomplished first album – including the dance single Dreams – and could find the same commercial success here as in France. **□□□□**

FUTURE SOUND OF LONDON: Isdn (Virgin CDV2759). Brooding industrial noise interspersed with softer ambient sounds, ISDN is a recording of FSOL's live transmission to an Amsterdam radio station, reflecting the band's continuing experimental stance. **□□**

ROY HARPER: Commercial Breaks (Science Friction NUCD018). The latest in a series of 15 re-releases to coincide with Harper's extensive UK tour, Commercial Breaks is released on CD for the first time with additional sleeve notes. **□□□□**

VARIOUS ARTISTS: Smoke On The Water: A Tribute To Deep Purple (Roadrunner RR 8967 2). Deep Purple veterans Glenn Hughes and Joe Lynn Turner join an array of rockers on this collection of raw re-creations of the band's finest moments. A fairly funky Smoke On The Water and some extravagant guitar work from Yngwie Malmsteen are high spots. An excellent addition to Purple fans' collections. **□□□□**

STONE ISLAND: Second Conscious (Geffen GED24503). We haven't heard it; you haven't heard it; we all want to hear it. **□□□□**

This week's reviewers: Nick Robinson, Catherine Eade, Steve Redmond, Martin Talbot, Paul Gorman, Paul Vaughan and Ajax Scott.



In The World currently a big posthumous hit for Louis Armstrong, composer John Barry's 1960s label Ember is revisited for a third time by Play It Again's new release The Ember Years Volume Three. It's stuffed to the gills with oddities like I Should Have Known, an awful rant by Coronation Street's Dennis Tanner under his real name Philip Louvir, and Christine, a tribute to the infamous callgirl Christine Keeler, performed by Miss X. Finally, nearly seven years after it emerged as a bootleg, Prince's Black Album is officially released. It includes a very different version of When 2 R In Love from Lovesexy, and seven other tracks, largely hard, uncompromising funk tracks, with melody at a premium. Its notoriety will doubtless ensure it makes a significant dent on the chart, but it's no classic.

ALAN JONES TALKING MUSIC

Since the Christmas number one is usually a seasonal song, a sickly ballad or a nauseating novelty, perhaps there shouldn't be a Christmas number one. To protect the good name of the chart, no record should be allocated a position higher than number two until the tinsel is safely consigned to the loft for another year. Having said that, one of the strongest and latest entrants to the race for chart honours this Christmas is a tarted-up version of the theme to TV's inordinately popular sitcom One Foot In The Grave. Starring its writer Eric Idle on lead, with Richard Wilson assisting in his stereotypically grumpy role as Victor, it leaves me with a sinking feeling. It may just be the one to give East 17 a run for their money... As someone whose all-time favourite record is Walk On by Dionne Warwick, I take a great deal more pleasure from the release of her Bacharach & David Songbook album, a snip at £5.99, by Music

Club. It contains 22 examples of sheer artistry, enduring songs rendered with timeless grace and style. One minor gripe is that Bacharach & David wrote more than 30 US hits for Dionne between 1962 and 1970, and it would be nice, just for a change, if some of the others – like Let Me Go To Him, The Green Grass Starts To Grow and Here I Am – were to appear... Country singer Joy Lynn White's recent US hit Wild Love (written by Dennis Linde, who also penned Elvis Presley's big hit Burning Love) has surprisingly but successfully been turned into a dance record by creative remixing. Her purity of tone, and plaintive style go well with the storming house rhythms, and the Columbia release could be a hit... New TV merchandisers Vision Music are leaving little to chance with their introductory release, Paul Young's Reflections. Supported by a massive TV campaign, it features Paul's interpretations of 15 classic soul songs, and was produced by

lan Levine...With his 1969 song We Have All The Time In The World currently a big posthumous hit for Louis Armstrong, composer John Barry's 1960s label Ember is revisited for a third time by Play It Again's new release The Ember Years Volume Three. It's stuffed to the gills with oddities like I Should Have Known, an awful rant by Coronation Street's Dennis Tanner under his real name Philip Louvir, and Christine, a tribute to the infamous callgirl Christine Keeler, performed by Miss X. Finally, nearly seven years after it emerged as a bootleg, Prince's Black Album is officially released. It includes a very different version of When 2 R In Love from Lovesexy, and seven other tracks, largely hard, uncompromising funk tracks, with melody at a premium. Its notoriety will doubtless ensure it makes a significant dent on the chart, but it's no classic.

In London he played the Jazz Cafe

In Mexico City he sold out 16 nights at a 10,000 seat stadium

Luis Miguel aged 24 has sold 17 million records



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FRONTLINE

BEHIND THE COUNTER

ALAN PEARCE, Plastic Factory, Birmingham

"The fact that our best selling new release last week was the Mo Wax compilation *Headz* shows how student taste in Birmingham has changed over the past few years. These days students at Aston University - which is opposite our store - are buying acid jazz rather than indie guitar music. We've noticed that Saturdays have quietened down now that all the shops in Birmingham stay open on Sundays, and we will be opening on Sunday for the first time this week. There's no avoiding having to work an extra day in order to do well this Christmas. We anticipate that this year's Christmas buying rush will be less hectic as people organise their shopping over a longer weekend. As we're not located on the high street we hope that our reputation as a specialist will bring people into the store on Sundays. It's not only students who beat a path to our door and we're currently finding there's a big cross over for genres such as dub and ambient. We're doing very well with ambient 12-inch Repetitive Beats, on Retribution, and we expect that Nine Lazy Nine's new jazz album, *Electricityland* - which is released next week on Ninja Tune - will sell very well over the next couple of months."

ON THE ROAD

PHIL DAY, East Midlands rep, Warner Music

"All the Christmas windows are going in this week: HMV's got a real mixture of products on display which is interesting to look at. I've noticed a lot of interest in our new Joni Mitchell and Mike Oldfield albums. I think our Three Tenors box set could do well for Christmas, and there's a fair bit of television-advertised stuff going out. I've heard people asking about that Carmina Burana which surprised me. A lot of dealers have said it's their busiest week in ages. They're pleased that there's so much product around, but some have been saying 'Why can't it be spread over the whole year?'. One thing some of the dealers hadn't noticed was that our depot was closing for two days this week - they never read our messages on the bottom of the delivery notes. Now 29 is being played in a lot of stores but, as usual, the indies are still playing all that indie stuff I don't like. People have also been talking about the Jimmy Nail BBC1 programme, *Crocodile Shoes*, wondering if the record industry is really like that. Last Friday I was out with Tom Jones. A friend of mine from Radio Hallam in Sheffield was interviewing him and he said he was looking forward to his album coming out and selling bucketloads."

IN THE SHOPS THIS WEEK

The following information, collected by *Music Week* on Thursday is based on contributions from Andy's Records (Bury St Edmunds), Badlands Records (Gloucester), HMV (York), Our Price (Ashford, Kent), Plastic Factory (Birmingham), Penny Lane (Cheshire), Soundhouse Music (Leamington Spa), Rock Box (Surrey), Tower (Piccadilly, London), Virgin (Liverpool). If you would like to contribute to Frontline, call Karen Faux on 061 543 4830.

NEW RELEASES

The first blast of television advertising certainly did the trick for Nov 29, making it one of retailers' best sellers last week, although they are cautious about predicting how well it will sustain sales over the next few weeks in the wake of ferocious competition. There are no doubts however about the long term prospects of M People's *Bizarre Fruit*, which got off to a flying start and is tipped to be a best seller until Christmas and beyond.

PRE-RELEASE ENQUIRIES

Singles: Stone Roses, Erasure EP, Metalheads, Brandy.
Albums: Mike Oldfield, Stone Roses, Pearl Jam.

ADDITIONAL FORMATS

Kate Bush picture disc, Roger Taylor picture disc

IN-STORE

Windows: Nov 29, Mike Oldfield, Michael Ball, Best Country Album Ever, Big Audio, Tom Jones, M People, Dasis, Gary Moore.
In-store: Runrig, Plant & Page, Big Audio, Tom Jones, Sheryl Crow, M People, Bob Dylan.

MULTIPLE CAMPAIGNS



Three CDs for £20 promotion continues; Windows - Michael Ball and Best Country Album Ever, with TV advertising (Anglia); in-store - Kim Rice and Runrig; press advertising - Runrig



In-store - Mariah Carey, Carmina Burana, Sade, All Woman 4; video - Mrs Doubtfire



Album of the week - New Order; single of the week - Stone Roses; video of the week - Jurassic Park; windows - Aereomith, Blur, Sting, Dasis, Gary Moore, Luther Vandross, Cliff Richard, The Best Reggae Album In The World Ever; in-store - Bob Dylan, Woodstock 94, Rick Ankiel, Last Night Of The Proms, TV advertising - New Order, Blur and Aereomith (all national Channel Four); Gary Moore (national Channel Four and VH-1), and Cliff Richard (London, Central, Granada, Yorkshire and Tyne-Tees).



Windows - chart CD range from £9.99 and Jurassic Park; in-store - Deacon Blue, Greatest Hits Of The Nineties, Rick Ankiel and Jurassic Park



Windows - M People, Sheryl Crow, Nov 29, Tina Turner, Frank Sinatra, Pearl Jam, Sinead O'Connor; in-store - Experience Our Christmas campaign continues; press ads - Erasure, Stone Roses, Bon Jovi; 0 titles promotion and computer games promotion



Windows - Jimmy Nail, Mike Oldfield, Big Audio, Plant & Page, Tom Jones, New Order; press co-op promotions - Jimmy Nail, Hal Ketchum, Bob Dylan, Jamiroquai, Silkhat, Aereomith - Vox, World Ads Day fundraising event (Dec 1) with PAs including Sandie Shaw, Rozella, D-Ram, Alison Moyet, Richard Travers and Moby



Christmas campaign (windows and in-store) features Bon Jovi, Three Tenors, Sting, Jurassic Park, Mrs Doubtfire, Michael Barrymore; Best Of 94 campaign includes Blur, De La Soul and REM; Press co-promotions - Sabres Of Paradise, Veruca Salt, Marc Bolan and T Rex and Band New Heavens; VMR essential album - Woodstock 94; magaplay single - Erasure



Album of the week - Gerushin; Virgin featured artist - Queen; windows - Gerushin, Three Tenors, The Very Best Of That Loving Feeling



In-store - Jurassic Park, with promotional voucher, Mrs Doubtfire, Sleepless In Seattle and Mr Blobby; Snow White And The Seven Dwarfs promotion continues - £11.99 each

EXPOSURE

TELEVISION

26.11.94

What's Up Doc? with Roachford and PJ & Dancin, ITV: 9.25 - 10.25am
TOTP featuring Elton John, The Smiths and Simple Minds, BBC2: 5.15 - 6pm
Later featuring Sinead O'Connor, Nick Lowe and M People, BBC2: 8 - 9pm
MTV Unplugged with Aereomith, MTV: 8 - 9pm
27.11.94
Night Music with Boz Scaggs, Anson Funderburgh, The Trio Bulgarka and Dave Bergens, VH-1: 10 - 11.30pm
28.11.94
VH-1 To One with BB King, VH-1: 11.30 - 12am

29.11.94

Most Wanted featuring Beck, MTV: 8-9.30pm
30.11.94
The Beat with Terrorisation, Sensor, Helmet and The Reverend Horton Heat, ITV: 7-8pm
1.12.94
Pebble Mill features The Seekers, BBC1: 12.05 - 12.55pm
2.12.94
Red Hot And Cool featuring Phareah Sanders, Digable Planets, MC Solaar and Donald Byrd, Channel Four: 7 - 8pm
The D Zone featuring EYQ, BBC2: 7.15 - 7.30pm

26.11.94

Andy Kershaw features Barrance Whitfield and Omoo Sanguere, Radio One: 2.30 - 4pm
John Peel presents session guests Max Or Astroman and Sleeper, Radio One: 4 - 7pm
The Essential Mike features CJ Mackintosh from Ministry Of Sound, Radio One: 12 - 3am
27.11.94
The Frank Zappa Story, Radio 7: 8 - 9pm
28.11.94
Evening Session featuring Rubi Usher and The Grid, Radio One: 7 - 9pm
29.11.94
Simon Mayo with Dina Carroll singing live in

the studio, Radio One: 9 - 12pm
The Story Of Pop featuring Kate Bush, Carly Simon, Lou Adler, Cat Stevens, Leonard Cohen and Tari Amos, Radio One: 8-10pm
30.11.94
Evening Session with two A&R men reviewing three demo tapes, Radio One: 7 - 9pm
1.12.94
Soundbite investigates the Mod revival, Radio One: 8 - 10pm
2.11.94
John Peel records Courtney Love with her band Hole featured at the Reading Festival, Radio One: 10 - 1am

RADIO

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BLACK SHEEP Non Fiction	Phonogram	November 28	<input type="checkbox"/> <input type="checkbox"/>	There will be intense dance press advertising and in-store displays with independent retailers.
MICHAEL CRAWFORD The Love Songs Album	Telstar	Out Now	<input type="checkbox"/>	The release will be nationally TV advertised from today.
ENIGMA Cross of Changes	Virgin	November 21	<input type="checkbox"/> <input type="checkbox"/>	The album is being re-promoted through in-store displays with independent retailers.
ETERNAL Always And Forever	EMI	Out Now	<input type="checkbox"/> <input type="checkbox"/>	The band is starting a 20-date UK tour and there will be in-store displays with retailers in all four towns.
JUDY GARLAND The Greatest Hits	Pure Music	November 21	<input type="checkbox"/> <input type="checkbox"/>	The campaign includes radio advertising on Melody and SIRS.
HENRYK GORECKI Miserere	Warner Classics	November 28	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	The campaign will be targeted at ABC1 audiences.
ICE CUBE Boyz n da B Sides	Island	November 28	<input type="checkbox"/>	Promotion includes advertising in Selectwith and Loaded with Our Price.
TOM JONES The Lead And How To Swing It	East West	November 14	<input type="checkbox"/>	The release features in HMV's Christmas catalogue and the Gifts For Him campaign at Boots.
ANDREW LLOYD WEBBER Best of Andrew Lloyd Webber	Polydor	Out Now	<input type="checkbox"/>	Displays will run with selected multiples and independent retailers.
M PEOPLE Bizare Fruit	Deconstruction	Out Now	<input type="checkbox"/>	Advertising will include a national co-op TV campaign with Our Price.
KYLIE MINOGUE GARY MOORE	Deconstruction	Out Now	<input type="checkbox"/>	The release will be TV advertised in all regions in the run-up to Christmas.
Ballads & Blues 1982-1994 SINEAD O'CONNOR	Virgin	November 14	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Promotion includes national TV advertising in conjunction with HMV starting today.
Universal Mother MIKE OLDFIELD	Chrysalis	Out Now	<input type="checkbox"/> <input type="checkbox"/>	HMV is re-promoting the release with in-store displays.
WEA The Songs Of Distant Earth	WEA	November 21	<input type="checkbox"/> <input type="checkbox"/>	Displays will run with HMV, Our Price, WH Smith and Boots.
PINK FLOYD The Division Bell	EMI	Out Now	<input type="checkbox"/>	The campaign includes national TV advertising in conjunction with HMV.
POPE JOHN PAUL II The Rosary	Pure Music	November 28	<input type="checkbox"/>	A four-week advertising campaign targeting large Catholic communities begins next week.
PRINCE The Black Album	Paisley Park/WEA	November 21	<input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/>	Promotion includes a "special announcement" TV advertising campaign.
BEEL Z REAL Move It	EMI	Out Now	<input type="checkbox"/> <input type="checkbox"/>	The campaign includes advertising in all TV regions.
DIANA ROSS A Very Special Christmas	EMI	November 14	<input type="checkbox"/> <input type="checkbox"/>	Promotion includes nationwide billboard displays from December 1.
GUNNA SUMMER Endless Summer	Phonogram	November 14	<input type="checkbox"/> <input type="checkbox"/>	There will be in-store displays with the multiples backing up the intensive TV campaign.
VARIOUS The Best Of 100% Dance	Telstar	November 28	<input type="checkbox"/> <input type="checkbox"/>	This 50-track double CD will be nationally TV advertised for at least five weeks.
VARIOUS The Best Of Sensual Classics	Warner Classics	November 28	<input type="checkbox"/> <input type="checkbox"/>	Promotion includes national TV advertising on GMTV and The Big Breakfast.
VARIOUS Dance Massive	Dino	November 28	<input type="checkbox"/> <input type="checkbox"/>	Displays will run with HMV, Woolworths and selected independent retailers.

Compiled by Sue Sillitoe: 081-767 2255

TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



PEARL JAM: VITALOGY.

Record label: Epic
Media agency/executive: DPA/John Duncomba
Product manager: Neil Martin
Creative concept: In-house

At the band's request, Epic is releasing the vinyl version of Pearl Jam's Vitalogy on November 24 - one week ahead of the CD and tape release. The marketing includes special launch nights at 72 independents plus displays with Our Price, HMV (where it is Album of the Week), Virgin (which features the album in its in-store radio), Menzies, WH Smith and Woolworths. There will be intense rock press advertising, radio promotion and nationwide posters.

COMPILATION

SOUNDS OF THE SEVENTIES

Record label: Global TV
Media agency/executive: MCS/David Lamey
Product manager: Nic Moran
Creative concept: Nic Moran



Multimedia is the key to the marketing campaign for Sounds of the Seventies - the first release on BMG's new TV music label, Global TV. The album, which is released next Monday (November 28), will be nationally advertised in all television and radio regions and there will be press ads from this Sunday in the *News Of The World* followed by further ads in *Smash Hits* and *Big*. The prime target for this release, however, is the 20-35 age group.

LUTHER ALLISON



"Good soul grooves don't come better than this" - JOHNNIE WALKER (RADIO 1 FM)
"Recorded in Memphis, the new album is absolutely brilliant!" - BOB HARRIS (G.L.R.)
"A fine selection of tracks which suggest he is ready for a wider audience" - ALAN JONES (MUSIC WEEK)
"Bad Love is arguably the most accomplished crossover blues album of the year" - PETE FEENSTRA (JAZZ ON CD)
"Blues album of the year? Probably, and easily the most accessible" - KEN KESSLER (HI-FI NEWS)
"The class still oozes through" - ANDY ROBSON (VOX)

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DOOLEY'S DIARY

Remember where you heard it: Sources close to the artist formerly known as **Prince** (or **Tafkap**) have nixed the Big Breakfast's report that the symbolic one's **Dolphin** single will be released in the US this week and in the UK in February. "What we want to know is how they got hold of the video clip [in which Prince's face is embellished with the word 'slave']," says a baffled **Chris Poole**...Meanwhile, actor **Johnny Depp** may have come up with the definitive description for Symbol's, er, symbol. "That thing looks like an eggbeater," he says in a US interview...**Simon Cowell** is typically modest when asked which of his two singles, by the **Power Rangers** and **Zig & Zag**, will win the battle to be Christmas number one. "Both," he says...**Iain McNay's** Cherry Red were in seventh heaven last weekend after non-league football team Kingstonian beat Brighton & Hove Albion in the first round of the FA Cup. McNay's label's name is plastered all over the team's shirts as sponsors of the club...Congratulations to **Polydor's** trivia wizards who pipped merchandise company Winterland to win the **Nordoff Robbins Pop Quiz** at the



When M&G's **Wired** label wanted to celebrate its signing of **Skip McDonald's** new band **Little Ave**, they decided to reflect the title of the band's first album, due out in January, entitled **The House That Well Built** and get a couple of real live wolves along. McDonald is best known for his work with **Dug Wimbush** and **Keith Le Blanc**, with whom he formed the **SupaHill House Band** in 1973, before also forming **Teckhead**. He is pictured (third left) with **Wired's** **Jack Steven** and **Tony Newlands**, **Little Ave** manager **Cathy Richardson** and **Wired's** **John Knowles**. Oh, and the pups are (l-r) **Choise** and **Timber**.

Regents Park Marriot on Thursday night. The rowdy evening, which raised £10,000 for the music therapy charity, ended with **Johnny Walker** driving a **Harley Davidson** through the hotel lobby...**Testosterone** levels were running even higher at the **MW Go Karting** challenge. **Pink Floyd** drummer **Nick Mason** entered two teams but mysteriously never showed up in person, although he managed to include an ex-**Williams Formula One** test driver in one of the teams — a ruse which didn't pay off when the team came third. Prospective bike racers are advised to get their bookings in early for the next event, on December 17...Well done everyone at **EMI's** **Leamington Spa** depot which last week recorded the biggest shipment in its history with 2.66m units despatched of titles including **Now 29**, **Diana Ross** and **Sean Maguire**. Add an extra 250,000 which were sent direct from the CD and tape plants and that's a grand total of 2.9m...Top marks to Glasgow indie **Lisamor Recordings** for its hilariously titled country dance compilation, **No! That's Whit A Ca Ceilidh**...The number two placing for **Daniel O'Donnell's** new vid proves particularly fortuitous for producer/director **Michael McDonagh**, the

Ritz Records creative consultant, who celebrated 25 years in the business during its first week of release...Good luck to **A&R** veteran **Jeff Chegwin** who has turned songwriter after 20 years of talent spotting. He and **Ivor Novello** award-winner **Winston Sela** have signed a worldwide publishing deal with **BMG** for new pop act **Angleterre**...Seventies pop idol turned producer/writer **Barry Blue** is on the trail of anyone who knows the whereabouts of the original 24-track masters of the classic Seventies act **Heatwave**, including the fabulous **Boogie Nights** and **Always & Forever**. If you can help, call him on 0923 244673...More numbers: **Nick Welsh**, booker for **Cambridge's The Junction**, left last week and can be contacted on 0223



Mike Oldfield must be the only artist in the world to have a couple of astronauts as bodyguards, but they blended in perfectly at the launch party for his new album **The Songs Of Distant Earth** (out today, Monday) at the **London Planetarium**. Pictured (l to r) are **Rob Dickens** chairman of **Warner Music UK**, **WEA UK** managing director **Mein Ballou**, wistful astronaut number one, **Mino Oldfield** and his manager **Cive Banks**, astronaut number two, and **Manfred Zunkeller**, senior vice president of **Warner Music (Europe)**.

301777. And former **BMG** promotions manager **Sharon Chevin** has set up as an independent on 081 450 8882... Look out for the **Brit School** gospel choir on **Blue Peter** today warming up for Wednesday's **British Music Industry Awards** dinner in honour of **Andrew Miller** and **Willie Robertson**...Finally, there are still a handful of tickets left for the **BPI** charity preview of **Oliver** on Thursday, which raises funds for the **Brit Trust/Nordoff Robbins** and the **National Youth Theatre**. Call the **BPI's** **Trish Fitzpatrick** on 071 287 4422.....



To commemorate the biggest album success in her 30-year career, **Diana Ross** received a quadruple platinum award for her **One Woman: The Ultimate Collection** album from **EMI** on a recent visit. Ross, who is signed directly to the UK company, is pictured with **EMI** president and ceo **Rupert Perry**, divisional MD **Jean-Francois Coccilien** and head of product management for **EMI UK** **Jonathan Green**.

music week

Incorporating Record Mirror

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