

Music Week

FOR EVERYONE IN THE BUSINESS OF MUSIC

3 DECEMBER 1994 £2.95

MTV shines in Berlin

MTV's European Music Awards have been hailed as a "landmark" addition to the industry's annual cycle of promotional and marketing events.

Scanned into 240m homes around the world, the two-and-a-half hour show screened last Thursday evening live from Berlin was dominated by UK acts.

Winners included RCA's *Take That* (best group), Columbia International signings *Yousouf NTour* and *Neneh Cherry* (best song for *7 Seconds*), XL's *The Prodigy* (best dance act), and A&M's *Gun* (best cover for *Cameo's Word Up*) and *Therapy?* (breakthrough artists). In the local heroes category, *Oasis* won the award for best UK band.

Among the 2,500 people attending the event, dramatically staged against the backdrop of the Brandenburg Gate, was a heavyweight turnout of leading UK record executives, including EMI UK president/coo and BPI chairman Rupert Perry, who declared it a resounding success. "UK acts can congratulate themselves on having done very well," Perry adds.

The event was given an added dimension by the appearance of two superstars locked in battle with their labels. *George Michael* opened the show with *Freedom*, a reference not only to his bid to free himself from his Sony contract but also to the site of the awards.

Prince, who is in dispute with Warner Bros over the release date of his new album *The Love Experience*, provided a rousing finale with a blistering version of *Peach*.

Declaring the ceremony "a landmark event for the European music industry," Sony Music Europe president Paul Russell says MTV achieved all the right ingredients for an awards show. "It had spectacle, excitement, dignity, intrigue, humour and a sense of occasion, not to mention a fantastic turnout of artists," he says.

MTV Europe president/creative director Brent Hanson says, "This proves that there is a very strong

demand for European awards to match the US events. We're very pleased at the response, and will be working over the coming months on the next ceremony."

Meanwhile, the prospect of settlement between MTVe, the major labels and rights organisation VPL over their current UK legal dispute has increased.

Last month Sony was dropped from MTVe's High Court action after it struck a global licensing deal with the music channel. Although EMI has not finalised agreement, a senior EMI executive reveals that talks are continuing with a view to striking a deal within weeks, which could result in the company also withdrawing from the row.

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A triumphant return for The Stone Roses looks assured with *Love Spreads* battling with *Baby D* for the number one slot as *Music Week* went to press on Friday. Whether it reaches the top slot or not, the single is set to be the group's biggest hit to date, beating the number four *One Love* in July 1990. The Roses had 13 charting singles between 1989 and 1992, but it is four years since they released new material. The long awaited album, *Second Coming*, is due out next Monday (December 5).

Big Issue scores Roses scoop

The Stone Roses are to give their first press interview after a five year silence to *The Big Issue*, the magazine sold by the homeless.

The Big Issue currently sells over 200,000 copies a week in most major cities. The article will appear in the December 5 issue to coincide with the release of the band's new album, *Second Coming*.

The interview, conducted by the magazine's musical editor Gary Crossing, reveals what the band have been doing for the past five years, how their sound has progressed and their

plans for the future, which include touring.

Caffy St. Luce of Hall Or Nothing PR says, "The band want to highlight *The Big Issue*. It's a positive way of doing an interview. It was just an idea. It's more newsworthy to do something different."

The Big Issue expects to increase its circulation as a result of the exclusive.

Advertising manager Dermot McParland says, "We will have to increase our print run. It could go up by as much as 50,000 copies. It's all thanks to the Stone Roses. We didn't

Edwards reunites with Poole

Program managing director Howard Berman is expected to announce a replacement this week for general manager Alan Edwards, who is returning to PR partnership Poole Edwards after just 10 weeks in the job.

Details of either move will not be revealed until later this week, but Edwards' partner Chris Poole confirms, "Alan is coming back. We expect him to rejoin the end of the year."

Meanwhile A&M has confirmed the

appointment of HMV marketing manager Ian Ashbridge to the same post at the label. Ashbridge was unavailable for comment, but an A&M spokeswoman says, "Ian will take up his new duties in January."

MCA has also appointed a marketing manager, Sean Bye, who spent two years as product manager at Fontana before moving to BMG-backed indie Dedicated as label manager, has already taken up the newly created role at the label.

March date set for MW awards

The *Music Week* awards will be held on March 2 at London's Grosvenor House Hotel on Park Lane. Around 1,400 people are expected to attend the event marking the contribution of key areas of the business during 1994.

Entry forms for the Awards are now being sent out and judging will take place in the second and third week of January.

For information on the event and how to enter call Louise Jefferson on the Awards Hotline: 0171 921 5904.

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Radio Advertising

National advertising on Virgin 1215, Classic FM and
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Outside 4 Sheet Posters

London: British Rail, London Underground

Other towns: Birmingham, Leeds, Glasgow, Sheffield, Manchester,
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Around 600 leading music industry figures gathered at the BPI's third annual British Music Industry Achievement Award dinner last Wednesday (November 23) to honour their joint Men of the Year, promoter Andrew Miller and accountant Willie Robertson. Pictured here with their wives Anna Miller and Angie Robertson, the winners were honoured for their 20 years of fund-raising for the Norfolk Robbins Music Therapy Charity. The dinner, held at the Grosvenor House Hotel in London's Park Lane, raised over £250,000 for the Music Therapy Charity and the BSO School For Performing Arts and Technology, and was followed by performances from the Chicken Shed Theatre Company and the BSO School gospel choir, along with a short performance from comedian Jim Davidson.



RCA regroups to stress key styles

RCA has undertaken a radical reshuffle of its marketing departments to provide greater focus on the R'n'B and alternative areas of its business.

Under the guidance of marketing director Hugh Goldsmith, marketing, promotions and press for R'n'B and alternative music are being grouped separately alongside the label's mainstream interests.

Departments for each of the three genres are being set up virtually as labels within the company's west London offices, but with A&R still operating separately.

"It's quite a major restructuring and it's something we have been discussing here since the summer as a way of giving us the strongest presence possible in all the key music areas," says Goldsmith.

"We already have a very strong mainstream and pop profile here with the success of Take That and M People, but I wanted to emphasise our R'n'B and alternative areas by creating their own identities."

As part of the changes, former head of press David Joseph has taken on the new role of head of artist development.

Joseph, who joined RCA in April, will now be responsible for developing the company's artists in terms of their relationship with the media and their general profile.

"The artist development role is something that is used quite a lot in the US. It's quite important to have someone who takes a couple of steps further back and comes up with a long term strategic plan for new and established artists," says Goldsmith.

Joseph will work closely with the A&R and marketing departments, which are run by Mike McCormack and Kevin Dawson respectively. The new R'n'B sector will be handled by product manager Dave Pitman and press officer Sonya Takhar, with help from new recruit Choices FM DJ Swing. Steve Lowes will head the alternative department.

"The whole idea is to enhance the responsibilities of the people who work here, and each department will have absolute accountability," adds Goldsmith.

Meanwhile, product manager Dave Shack has been promoted to international labels manager with overall responsibility for the co-ordination of all incoming international artists from licensed labels such as Giant, Imago, Zoo and American Recordings.

Another claim on Whigfield smash

Another songwriter is claiming copyright infringement against Whigfield's million selling number one single Saturday Night.

Last month Warner Chappell launched an action against Saturday Night's publisher MCA Music, claiming that the song is based on the first line of the Equals 1969 hit Rub A Dub Dub by band member Derv Dervor.

Now Alan Hull, of Seventies folk-rock group Lindisfarne is claiming the Euro-pop hit is based on Fog On The Tyne, which he wrote in 1965. Hull and publisher Hit & Run Music have hired musicologist Harry Rabinowitz, who says, "The 12-fold quotation amounts, to my ears, to a substantial infringement of copyright."

A crowd-pleasing live staple, Fog On The Tyne was the title track of Lindisfarne's 1971 number two album, and was covered by ex-Spurs footballer Paul Gascoigne in 1990 on the Best

label, released through RCA.

Gaza's version went to number two in the UK, and Hull's manager Steve Wolman points out, "An instrumental version became a club hit in Italy." The writers of Saturday Night, Pignagnoli and Riva, are Italian.

Last month, the millionth copy of Saturday Night was sent to the UK, where it appears on London Records' dance imprint Systematic.

MCA Music managing director Paul Connolly was unavailable for comment, but the company is scheduled to respond to Hull's claim by the end of this week.

Warner Chappell is set to make a decision on whether to further its own claim by the end of this week. Commercial and business affairs director Andrew Gurner says, "We will also consider whether to come to an arrangement with Hit & Run if their claim progresses."

Kilmartin set to leave Chrysalis

Chrysalis Records head of press Bernie Kilmartin is leaving the company after 15 years to set up her own music PR operation.

"It's now or never," says Kilmartin, who steps down on Wednesday. "I will consider my options with a view to launching an independent PR company in the New Year."

Kilmartin, who joined Chrysalis as senior press officer from Artista Artists in 1979, became department head three years later and worked at the company during the transition after its acquisition by EMI.

"We wish her the best of her luck and will miss her," says Chrysalis managing director Roy Edridge. "She has always run a really good press office." Suzanne Parkes and Jody Dunleavy become joint heads of press.

Meanwhile, speculation is mounting about Wendy Laister's future with entertainment PR company Laister Dickson. The company dismisses reports she will take up a full-time post with Aerosmith, and refused to comment further.

NEWSFILE

Business as usual for Japanese giant

Last week's resignation by Sony Corp chairman Akio Morita is not expected to affect the group's music division. Morita, 73, is credited with innovations such as the Walkman. He suffered a stroke a year ago, and has handed over the helm to president Norio Ohga.

Pringle plumps for Crystal FM

Crystal FM, the soon-to-be-launched London radio station owned by Chrysalis, has appointed former Emap station head of music Keith Pringle as programme director. Pringle began his radio career 14 years ago at Newcastle's Metro Radio and has worked at Capital, Key 103, Piccadilly and Piccadilly Gold. He takes up his position in February next year.

Voodoo comes to Britain

The Rolling Stones are set to play three British dates next summer as part of their Voodoo Lounge world tour, kicking off at the Sheffield Arena on July 9. Wembley Stadium will host the band on July 11 and 12, while a small venue warm up concert has yet to be announced.

Woodstock complaint upheld

The Broadcasting Standards Council has upheld a complaint from a Radio One listener about a Metallica song which was transmitted live during August's Woodstock coverage. The Corporation said it had no prior warning of the song, broadcast live at 5.35am. A spokeswoman for the BBC says, "The lyrics were very strong - too strong for our complaints bulletin."

Guitars on Paradox

A&M launches its new guitar-orientated offshoot label Paradox in January with the debut EP Seven Sisters from Northern Irish four-piece Joytop. The label will be co-ordinated by A&R manager Martin Tober, product manager Sophie Ashmore and press director Andy Prevezor. Joytop are scheduled to support The Senseless Things on a UK tour starting December 8.

Counter Revolution at Tower

Tower Records' flagship Piccadilly Circus store is the venue for Counter Revolution, a live event being held this Thursday (World Aid Day) to raise funds for The Terrence Higgins Trust. D.Ram, Sande Shaw, Boy George and Rozzalla are among the artists performing, and Tizer has donated a rare VW Beetle as a prize. The store will donate 10% of the day's takings to the charity, and Radio One is set to broadcast live from the store.

Black showcase returns

The Musicians Union is joining forces with Radio One and the Clapham Grand to repeat Black To Black, the showcase of new British talent which featured Des Rea, Eternal and Urban Species at the beginning of 1994. The 1995 event, from February 9 to 11, will be broadcast live on Radio One. Details of the line-up are expected soon.

Virgin Radio denies muzzling Abbott

Virgin 1215 has denied axing controversial DJ Nick Abbott's phone-in show after a complaint to the Radio Authority about a listener who described urinating on his girlfriend during sex. A 1215 spokesman says Abbott has been given an all-music 11pm-2am slot as part of the station's general reduction of speech content. "This move is not related in any way to that incident," she adds. "We get complaints about Nick all the time."

IPA schedule open forum

The Independent Publishers' Association (IPA) is holding its first open forum tomorrow (November 29) at the PRS offices in London's Berners Street. "We got to the stage where we had to review what we have been doing over the last year. It's kind of an informal AGM, we want to talk about what our members want us to do," says IPA founder member Christian Uff-Hansen. The meeting starts at 6pm and is open to all IPA members.

COMMENT

MTV Europe gives UK a reason to cheer
When MTV president and creative director Brent Hansen conceived the idea of putting the station's first European music awards in front of Berlin's historic Brandenburg Gate, he says everyone thought he was mad.

But on Thursday night, despite some presentational hiccups, MTV pulled it off with some style. The scale of that achievement – of attracting a truly all-star line up and of putting on a great music show in a 2,500-capacity venue constructed especially for the night – is reason enough to cheer. But the UK music industry has even more reasons to celebrate. While MTV Europe is most certainly European, it is also very British. Not just because it is based here, but because it represents a continent in which the UK is still the leading talent source.

The success of MTV Europe is to a great extent the success of UK artists and UK labels. Most importantly, the great success of UK acts in the awards – and the astonishing teenage hysteria among young Berliners generated by Take That – should give us yet further optimism that the tide is indeed turning. Take That, East 17, Gun, Nene Cherry and Therapy? surely now all have more than a sporting chance of becoming world beaters.

The relationship between MTV and the record industry is bound to be fraught, but there are signs of a thawing in the relationship. Each side now seems prepared to step back from the old entrenched positions. Working together is seen as preferable to confrontation. Last Thursday MTV would not have had a show were it not for the labels' artists, without MTV the labels would have missed out on a significant promotional opportunity. Together, they created something special.

Steve Redmond

WEBBO

Roses raises their Stone Roses album with deliveries
So here comes the Stone Roses album with its years of pent-up demand. Already one indie retailer has reported that a nearby branch of a chain asked its MCA rep if they could sell the album on the Sunday! They will of course have received their stock from their rack-jobber on the Saturday with strict instructions not to sell before Monday. Meanwhile retailers who are not racked will receive their stock sometime on that Monday and will be thus disadvantaged.

This problem is not going to go away and the only thing at the moment is that there is not a level playing field with regard to new release deliveries. Bard and the BPI cannot solve this – for both legal and practical reasons. It is up to record companies and distributors to instigate their own individual policies. If record companies adopt the policy of shipping new releases into store the previous week for a Monday release date there will undoubtedly be problems in the early days. It will be very hard for some retailers to resist the temptation to gain many extra sales and annoy their competition. The only way to stop this practise is to have penalties inscribed in terms of trading that are both draconian and enforced immediately.

The multiples' store managers would have to be fired – as they have been already when breaking embargoes on release dates. Indies are a little more difficult. Sure, companies could cut off their early release delivery for a period of time but promoters are very resourceful in getting round problems such as these. And what if the record company concerned was small and only had one major act? The threat of cutting off early deliveries is then no threat at all. Distributors must be involved in penalties as well.

These problems can be resolved and they must be soon. It will require some will and co-operation but we need to remove some serious bumps on the existing playing field.

Jon Webster's column is a personal view

NEWS

Singles plan to push new acts

RTM is launching a Single Of The Week promotion to back developing artists in its 120 Chain With No Name stores from today (Monday).

RTM sales and marketing director Kevin Brown says the promotion is a response to similar campaigns by the multiples and will give up and coming bands a better chance of sales.

"We feel some singles will particularly benefit from increased exposure," he says.

"At the moment we will focus on artists that need development, but we may feature more sizeable acts in future."

In-store promotional material and press advertising in *AMF* and *Melody Maker* will highlight the campaign, whose first Single Of The Week is Hand Passes Plenty by Glasgow four piece, and Peel and Lamacq favourites, the A C Acoustics, which is released on the Elemental label.



ATV and billboard ad campaign featuring a greyhound and the National Canine Defence League slogan 'For Life, Not Just For Christmas' is launched this week to re-promote Blur's Parklife album, which has now sold half a million copies. Parlophone's solus ads coincide with the start of the dog rescue charity's Christmas campaign. Blur will be paying for the upkeep of a greyhound at one of the NCDL's kennels next year.

Country gears up for bumper 1995

Country music is set to receive a significant push in 1995 with the UK's first country music awards in March, followed by a European tour featuring four of America's best of the best contemporary country artists.

The Great British Country Music Awards, spearheaded by the British Country Music Association, will be broadcast on Radio Two on March 23 with American singer Tony Stewart as its presenter. Radio Two's British Country programme will provide a six-week run up to the awards with a new series in February.

British Country producer Stuart Hobday says country music is increasing in popularity but there is still room for more coverage. "In America country music has become the music of young people, but it doesn't seem to have worked that way here. The wider the net

can be cast the better," he says.

Meanwhile MCA Records International is teaming up with Harvey Goldsmith, Entertainments for The New American Music tour, which kicks off in April. American artists Emmylou Harris, Trisha Yearwood, Rodney Crowe and Marty Stuart will perform in 16 venues and 13 countries across Europe including the Royal Albert Hall and Birmingham's Symphony Hall.

MCA Records International senior vice president Stuart Watson says he hopes the project will help double country's existing UK market share of 6%.

"The idea is to reposition the artists by targeting a younger and broader audience," says Watson. "All American trends have a habit of repeating themselves internationally, and we think this is particularly the case with country music. Our research shows it is the

fastest growing genre of music in the UK and Ireland." Sales for MCA artist Vince Gill multiplied fivefold after he toured Ireland last year, says Watson.

Promoter Andrew Zwick at Harvey Goldsmith Entertainments says, "There's a market there that's waiting to be developed and we want to be part of it. We'd like to make it an annual event."

Opportunities to hear country music are growing in the UK. Country 105.5 AM began broadcasting in London on September 1 and CMTE, a country music channel which has been available on satellite since April 9 now has a monthly reach of around 9,000.

Andy McPherson, manager at Tracks in Herford says, "Country has definitely been picking up in the last year or two – look what EMI managed to do with Garth Brooks. There's a new generation of country artists coming through."

Tenors factor powers classical share jump

BPI trade deliveries for the July to September quarter show classical claiming its highest share of the album market for two years, writes *Phil Sumner*.

But much of the 41% volume increase over the same period last year is due to the huge success of Warner's 3 Tenors album, which accounted for about 10% of the 1994 classical deliveries over the three months.

"A really huge title like the 3 Tenors is bound to give the delivery figures a big boost," says Warner Classics marketing manager Dickon Steiner. "But if you look at the figures over the last few years you will see that they have been going up since the first quarter of 1993.

Classical accounted for 9.2% of the overall album market and revenue was up 37% to reach £15.9m, but the BPI notes continuing erosion in full price market share. At 44% of sales, it falls well short of the 59% of sales accounted for by full price in the overall market.

Budget labels now account for 34% of classical deliveries, against 26.9% two years ago. But, underlining that labels are slashing the prices of their budget ranges, over those two years budget share of delivery revenue has remained almost static, rising only from 15.1% to 16.6%. The midprice sector has suffered most, declining from 27.8% of volume in September in 1992 to 22.4% in the last quarter.

Blockbuster videos steal Disney crown

Video retailers report blockbuster feature films have stolen a march on this year's Disney Christmas classic, with traditional market leader *Beverly Hills Cop* looking unlikely to regain a number one position in the video sales chart this side of Christmas.

Following its release in mid-October, *Snow White And The Seven Dwarfs* occupied the top spot for only two weeks before being toppled by *Mrs. Doubtfire* which is approaching Fox Video's original sales target of 1.5m units in its first three weeks of release.

Meanwhile, CIC Video's *Jurassic Park* is expected to comfortably exceed 1m sales.

Released last week, retailers are already reporting strong sales. "Jurassic Park is going much better than Disney for us," says Steve West, manager of HMV in Portsmouth.

FIRST AVENUE'S BLEND OF EXPERIENCE, PROFILE - p8

Barcode warning targets 200 stores

Around 200 chart return shops with outmoded Riich barcode readers are being warned by CIN and Millward Brown to install up-to-date equipment if they want to remain in the sample.

A number of retailers are balking at paying £200 each for new scanners, because CIN supplied 300 shops free of charge when it took over compilation of the chart from Gallup in January.

Bar secretary general Bob Lewis says, "We have received several letters and phone calls from members expressing their concern and are investigating the matter."

Riich wanders often fail to pick up barcode information or misread it after extensive usage, says Millward Brown

chart director Bob Barnes.

He says, "We are not trying to blackmail shops, but we would rather have a smaller sample which is 100% correct than a larger one which is questionable. For the sake of £200 for new scanners, shops can remain in the sample and receive the benefits which accrue."

In a letter to retailers on November 10 Millward Brown retail liaison executive Carmel Murphy says the Riich readers are providing poorer quality data. "We will soon reach a point where we will be unable to include this data in the chart," she states.

Murphy advises the stores to consider buying CCD scanners from Rangor Computers at a cost of £200 each, and

adds, "It's our intention to gradually withdraw Eposons that are fitted with Riich readers."

CIN charts director Catharine Pusey points out, "CIN pays a five-figure sum to Bard for this data. In addition, we spent £52,000 purchasing 300 CCD scanners to replace the very worst equipment and ensure a good basis for the collection of chart information."

"She says the letter is not an attempt to force all the stores to switch immediately. 'Not all Riichs are faulty and we are not saying we will desecr shops if they don't buy new equipment. However, these shops should be aware that, at some point in the future, their barcode readers will deteriorate.'"

Battle hots up for Christmas sales

The High Street battle for Christmas sales escalated last week as HMV launched cut-price offers on CD and video hits as part of its £2.5m Silent Night seasonal marketing campaign. Virgin Our Price is launching its Gift Ideas campaign this week.

HMV's £10.99 chart price offer, which is available in nearly 100 stores, features CD albums by 10 top names including Sting, Bon Jovi, INXS and M People. Videos of hit films including Jurassic Park will also retail at £10.99.

Twenty eight CDs will retail at £10.99 as part of Virgin Our Price's Gift Ideas promotion starting today (November 28). These include albums by Cyndi Lauper, Elva Presley and Diana Ross alongside the Lion King soundtrack. Entertainment videos will retail from £9.99.

The two new promotions run alongside Christmas campaigns already launched by WH Smith and Virgin Retail.

Tower Records has not altered its pricing policy for Christmas. Andy Low, general manager, Europe says, "I think discounting in December is a sign of desperation."

The multiples' Christmas promotions have angered independent retailers. Andy Garibaldi, stock manager of Mike Lloyd Music in Hanley says, "The biggest discount we could get on our stock is 10 or 12%, we would need 20% to be able to compete."

HMV is opening two new outlets at Gatwick and Heathrow next month following the success of its first airside shop which opened at Heathrow last year.

Sixties stars fuel EMI sales

Propelled by the international appeal of established British artists, EMI Music increased sales by 12.7% to £277.0m and profits by the same percentage to £101.3m in the six months to September 30.

Last week parent Thorn EMI announced an overall increase of 27.1% in pre-tax profits to £125.8m, with sales down 5.7% to £1.9bn. Boosted by the music division's performance, operating profits were up as a result of a solid contribution from HMV, says chairman Sir Colin Southgate, who announced sales up 16.6% to £192.3m and a reduction in seasonal loss by 56.9% to £2.8m for the retail chain.

This week's release of The Beatles Live At The BBC double album, featuring 56 songs recorded in the early Sixties, is expected to cap a year of inter-

EMI SALES LOOK UP			
EMI Music Group	1994	% change	
Sales	£277.0m	+12.7%	
Operating profits	£101.3m	+12.7%	
HMV			
Sales	£192.3m	+16.6%	
Operating profit(loss)	(£2.8m)	-56.9%	
<small>(Interim results for six months to September 30, 1994)</small>			

national success for veteran acts such as Pink Floyd and Joe Cocker on EMI Records and Virgin Records' Rolling Stones.

International successes also include the Beastie Boys and Bonnie Raitt, who reached number one and two on the US chart respectively, while Virgin acts with



Joni Mitchell performed in the UK for the first time in five years when she played for an invited audience in west London last week. About 100 European media and industry guests watched one of the world's most successful female singer songwriters play solo acoustic versions of a dozen songs taken predominantly from her recent WEA album, Turbulent Indigo. Mitchell, playing with charisma and style, dedicated one song to her friend and fellow artist David Crosby who has been seriously ill in hospital. The show was Mitchell's only European date.

strong sales include Janet Jackson, Enigma and Smashing Pumpkins.

Other highlights include the 3m sales racked up by Santa Gertrude, by the monks of Santo Domingo de Silos, and the return of Joe Cocker, whose Have A Little Faith album sold well in Europe.

Southgate says the music division benefited from this summer's joint promotional campaign with McDonald's in the US, which featured specially-created releases from Garth Brooks, Tim Turner and Rowette.

HMV has benefited from the economic recovery in the UK and North America, as well as its vigorous international expansion programme, says Southgate, including investment in integrated stock management and point of sale systems.

NEWSFILE

Now! 29 set to be best ever...

Now! 29 looks set to be the most successful release in the long-running series, having shipped 170,000 copies in its first week of release, 55% up on the first week's sales for last Christmas's Now! 25. "Sales of the CD format alone have risen 150%," says Ashley Abram, of Box Music who, assisted by Sam Hilldon, collaborates on compiling both the Now! and Virgin's Best Ever... series.

Britannia plans surprises at 25th party

Britannia Music is keeping tight lipped about plans for its 25th Anniversary Extravaganza to be held at north London's Alexandra Palace on December 16. Around 600 guests from the music and video industries have been invited to the celebrations which will include performances from five acts including one from the Sixties. "We don't want to give any details away because we want it all to be a surprise," says a spokeswoman. Britannia has run one competition a month for the past year based on the 25 theme.

Smash Hits rival folds after one issue

Teen magazine *Hit Words* has closed after one issue. Launched in November as a rival to *Smash Hits* by Sussex-based Chart Machine Ltd, which also publishes humour and football magazines *Zit*, *Union Bag* and *What's The Score*, the title is believed to have run into funding difficulties which halted distribution of the completed second issue. Editor Sam Tomlin is among the staff casualties.



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

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Original Artists, Jingles and a vintage commercial, recreate the Caroline sound.

▶▶▶▶▶ SMASH HITS POLL WINNERS PARTY, ANALYSIS -p10 ▶▶▶▶▶

The skills of plugging and A&R are behind First Avenue's success

Any young manager with a clutch of major label deals on the table could do worse than to go to Oliver Smallman and Denis Ingoldsbey for advice.

Since launching First Avenue Management in 1991, former pluggers Smallman and one-time A&R consultant Ingoldsbey have learned more than most about the major's respective A&R policies, having signed vocal talents including Eternal, Dina Carroll, Bad Boys Inc and Michelle Gayle to all but one of them (see table).

Combining management, production, songwriting and licensing while leaving the business of selling records to someone else has so far proved a winning formula for the pair, whose tally of Top 40 singles stands at 28. First Avenue has developed an image as a powerhouse for new UK black talent, an image which can only be enhanced by its plans for Motown-style tour packages.

Now with their proven artists locked into the performance and release schedule – both Dina Carroll and Eternal have their own pre-Christmas tours, with the latter supported by First Avenue's latest success Michelle Gayle – Smallman and Ingoldsbey are launching a new raft of talent through their own Arista-backed label, Final Vinyl.

Around a dozen acts are already in development for the label. "We provide all the A&R services and spend a lot of money developing artists," says Smallman. And such is the pair's unquenchable thirst for superior soul and R'n'B voices that all their prospective signings have had to perform a cappella before deals are struck. "If people can sing they can have record deals," is their maxim.

Ask Ingoldsbey about forthcoming projects, and you will be provided with a

INGOLDSBY & SMALLMAN



FIRST AVENUE'S CHART PERFORMERS

Artist	label	Biggest hit to date (highest chart position)	Michelle Gayle	RCA	Looking Up (11)
Bad Boys Inc	A&M	More To This World (8)	Pauline Henry	Sony Soho Square	Feel Like Making Love (12)
Dina Carroll	A&M	Don't Be A Stranger (3) So Close (album) (2)	Quartz inc: Dina Carroll	Mercury	Pauline (album) (45)
Judy Cheeks	Positiva	Reach (17)	Those 2 Girls	Final Vinyl	It's Too Late (8)
Eternal	EMI	Stay (3)	Alysha Warren	Polydor	Wanna Make You Go Uuh (74)
		Always & Forever (album) (3)			I'm So In Love (81)

Single releases unless otherwise indicated

veritable torrent of acts currently being groomed for chart action. At the tip of the iceberg are hip-hop/pop four-piece Shades Of London, solo singer Kelly Le Brock and Dana Dawson, the New York teenager who scored an early success for First Avenue when EMI France released her debut.

The pair's enthusiasm for white soul duo Those 2 Girls has not been

dampened by the chart placing for debut Final Vinyl single, Wanna Make You Go Uuh. Reaching number 74, it narrowly avoided the ignominy of becoming the first release handled by First Avenue to fail to make the Top 75. South London "street-edge" R'n'B act MNS were picked by Ingoldsbey and Smallman after mainman Gary Douglas impressed them with his nonchalance – not least among

his claims is that he is "more talented than Prince".

The addition of this dose of sheer attitude to the First Avenue mix can only increase optimism for the second generation of the company's artists coming on stream. Now it is up to Ingoldsbey and Smallman to maintain their working balance of 70% music/30% business to ensure success. **Paul Gorman**

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CHARTERED SURVEYORS

Poll party mixes older acts with teen stars

When then unknowns EYC followed up their appearance on last year's Smash Hits Poll Winners' Party with a number 16 hit, it confirmed the industry's belief that when it comes to breaking pop acts, a slot on the show can make all the difference. Three weeks after it had been broadcast by the BBC, 12 of the 16 acts in the programme were in the charts, three in the Top 10.

The 1994 *Smash Hits* party promises to be a little different. This year there's a swing away from the usual pop bias with a number of hands appearing on Sunday (December 4) who do not normally grace the pages of the teen bible. Among the record 19 acts appearing at the London Arena are The Brand New Heavies, M People, Terravision, Erasure, The Grid and newcomers Moist as well as the usual spread of teen favourites. "The show has always appealed to the teenybop market in the past but that market has grown up. Without alienating the younger people, this year's show is going to be more grown up," says producer Ian Stewart.

When Stewart first revealed his intended change in direction, not everyone was convinced. Brand New Heavies manager Ian McAndrew admits some initial reluctance. "We originally declined because we felt it wasn't the right audience," he says.

But after considering some of the "older" acts that appeared on the show last year like Björk and M People, and comparing sales figures of bands before and after the show, McAndrew changed his mind. "We realised there was no point trying to ignore the pop market when this year the band crossed over



1994's SMASH HITTERS

This year's party line-up and their current or forthcoming releases

Brand New Heavies	album out now	Kylie Minogue	album out now)
D-Real	album out now	Moist	Push (out now)
East 17	Stay Another Day (out now)	M People	album due next year
Erasure	I Love Saturday (out now)	PJ and Duncan	album out now
Eternal	Cray (Dec 12)	RealReal	Eternal Love (out now)
EYC	One More Chance (Nov 28)	Take That	Raise Your Hands (out now)
Michelle Gayle	I'll Find You (Dec 5)	Terravision	album out now
The Grid	Texas Cowboys (out now)	2Third3	I Want To Be Alone (Dec 5)
Sean Maguire	album out now	2 Unlimited	Here I Go (January 16, 1995)

into the pop marketplace," he says, estimating Brand New Heavies could stimulate album sales of between 15,000 and 20,000 by taking part.

Screened at 2.30pm on BBC1, the event traditionally attracts around 10m viewers, putting it in the same league as the Brits, which pulled a record 10.5m

viewers this year. The party is the culmination of a five day national roadshow featuring around 15 acts.

Success stories attributed to the Poll Winners' party include New Kids On The Block (1989) Kim Appleby (1990) and East 17 (1992), while sales for acts like D-Real, Eternal and Björk have

been boosted by the coverage.

It's a list Canadian rockers Moist are hoping to join, despite being far from the typical *Smash Hits* band. "Smash Hits has shaken off its reputation as a pop-only paper," says Chrysalis marketing director Mike Andrews. "The appearance is not the moment we will break them but a building block in what we're trying to do. It's easy to have a teenybop kneejerk reaction but if you look in detail at *Smash Hits* it is read by older people." A TV and national press campaign for the album due next year will follow the group's appearance.

Chrysalis is not the only company to time a campaign around the show – several of the other acts have releases planned which correspond with their appearances (see table). TV pugger Neil Ferris of Ferret & Spanner, who placed Erasure onto this year's show, says, "It's the show to be on. It delivers a huge cross section of an audience and it's on a Sunday afternoon three weeks before Christmas – the biggest record selling time of the year. It's a monstrous plug for any band."

Despite Ferris's enthusiasm, pluggers are well aware that one *Smash Hits*-prompted hit doesn't necessarily mean long term success. US bands Shai and Loui Loui disappeared after one chart entry apiece in 1992 while K7's Come Baby Come in 1993 has not been followed up. But as Lees Daniels, who is coordinating the show for the magazine acknowledges, one hit wonders are a part of pop music. "Anyone who is on the show can make something happen. But above all it's fun and that's what pop music is all about," she says.

Catherine Fede

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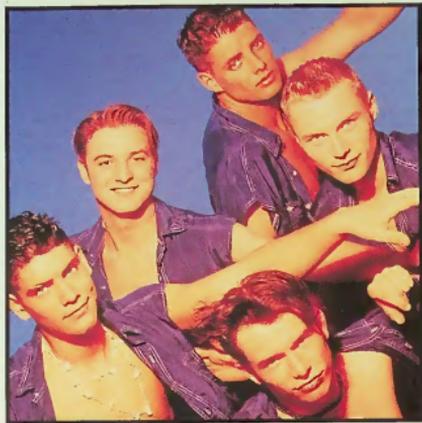
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BOYZONE

BUILDING A CAREER STEP BY STEP

Two cover versions and the ability to melt teenage hearts have already seen Polydor's Boyzone being hailed as "The New Take That" by teen bibles like *Big!*

However the boys do have one genuine claim to originality — as Ireland's first out-and-out teen pop act. Making their UK debut today with *Love Me For A Reason*, the Marie and Donny Osmond hit (head-to-head with a rival version from MDMC's *As We Speak*), Boyzone were created a year ago by manager Louis Walsh. He was frustrated with Ireland's concentration on rock "from Rory Gallagher to U2."

"We've never had a successful pop group here, yet there is a terrific demand among our teen audience," says Dublin-based Walsh, who has worked with Eurovision Song Contest winner Johnny Logan. "When I put an ad in *The Dublin Evening Herald* there was an overwhelming response."

Having auditioned 300 hopefuls, who sang along to George Michael's *Carols in the House* and danced to Sylvester's *Do You Wanna Funk?*,

Walsh and co-manager John Reynolds selected five 17 to 22-year-olds and promptly struck a deal with PolyGram Ireland managing director Paul Kogoh.

Determined to create a solid fan-base at home, Keogh restricted the first single to Irish-only release. A cover of the Detroit Spinners' *Working My Way Back To You* produced by pop maestro Ian Levine, it reached number three, propelled by pop station 2FM and stunts such as the boys handing out Boyzone flyers at an East 17 appearance at Dublin's The Point.

"The Irish market is constricted by its size — you're never going to recoup an act on the basis of sales in Ireland alone," says Keogh, who reveals that First Avenue partner Dennis Ingoldby is advising on songwriting possibilities for the act's first album.

Polydor UK's licensing of the new single marks the start of phase two of Boyzone's career, backed by a much coveted spot on the *Swash Hits* tour ending on Sunday at the London Arena.

Paul Gorman



Selling 150,000 copies of your new act's debut single is a start record companies dream of but that often creates great pressure to achieve follow-up success.

Food signings Shampoo saw their bad-girl anthem *Trouble* hit number 11 this autumn only to see their next single *Viva La Megababes* stumble at 28.

That's enough to give most labels nightmares, particularly when it's a supposedly chart-friendly pop act involved. But Food Records managing director Andy Ross says he isn't worried. "The saving grace with a pop act like Shampoo, as with a *Bananas* or *Kim Wilde*, is that they stand

ULTIMATE KAOS

YOUTHFUL CREATIVITY WELL SCHOOLED

When Polydor took Ultimate Kaos to number nine with their *Some Girls* single last month, those old enough to remember will have spotted parallels with the last successful black British teenage act, Musical Youth.

Wildcard label A&R manager Steve Jervier, who signed the group last November after Arista let them go in 1992, first saw them at a UK Swingbeat event. "What I saw were five potential superstars, with something fresh to offer," he says. "There's been a massive hole for groups like this in Britain."

Maybe that's where Arista slipped up when the label chose to cover Michael Jackson's *Farewell My Summer Love* as the group's debut single. Ultimate Kaos producer Ricky Rainbow has written *Some Girls* and January's follow-up *Hootchie Bootie*, though the group have written the new b-side and three tracks on the debut album, due in March.

"There's been a lot of groundwork. The type of album we're making has to

be true to the group but with a pop sensibility and a street edge" says Jervier. "Their concentration level isn't the same as ours and you have to keep them happy while they're being creative and not take that youthful side away." "We have regular meetings with them and their parents. The key is to take time to explain what it means to be a star and to be honest." Restrictions on days off school don't help: "You have to make sure no time is wasted. There's no point playing 10 mediocre shows when they can do one great show."

Since October's *Take That* tour support, the group have played just one show at the west London club venue Subtrania. Singer Jomo B, 15, thinks they'll be around a long while. "Our stuff is good enough to stay in the charts, and on the *Take That* tour we did lots of signings so we have a lot of fans who look at us as friends. A lot of groups don't talk to their fans and I reckon we'll keep ours." Martin Aston



SHAMPOO

TRANSCENDING LIMITED EXPECTATIONS

or fall on individual songs," he says. "If a Blur single didn't make the Top 30 despite their large fan base, people would say it was the end of their career. Shampoo will have a hit regardless of what the previous song did. The listener's expectations are low with this kind of pop so if you hit them with a really good song, their guard is down."

Ross does admit that *Viva La Megababes* may have been the wrong song a little too soon. "One problem was that the success of *Trouble* wouldn't go away. Regional radio were slow on the uptake but stuck with *Trouble* weeks after *Viva La Megababes* was released."

Ross points out pop acts today tend to have a saleable angle, like a soap opera background. "Those who don't, need more groundwork." "Take That weren't an instant success, remember. Shampoo didn't get front covers

immediately, but when they return in January with *Delicious*, they'll already have a hit under the belt and have done phenomenally well elsewhere," he says.

Shampoo's cartoon-style image and instant-jingle melodies seem tailor-made for the Japanese market where *Trouble* has sold 70,000 copies in two weeks. Finland, Austria, India and Turkey are also following suit. "Before you're in a band, you don't realise bands can sell records and work in other countries," says band member Jacqui. "It's really hard work."

But the hard graft is paying off: "In June we had expected 250,000 sales, but that will be the bare minimum," he says. "Shampoo was a low investment so they're already guaranteed to get to their second album straight away, which an indie hopeful might not do."

Martin Aston

The great tradition of many classic pop bands down the years has been to have their hits written for them, but some, like East 17, buck the trend by penning and playing their own songs.

In fact, if any current band goes against the teen act style book, it's the east London boys.

For a start, they don't care for the full-on glamour boy look that is Take That, nor are they so fashion conscious as to change their image with every new track they write.

"When it comes to image, I think we broke the rules with our very first record. We'd rather concentrate on the music," says vocalist and writer Tony Mortimer.

Since their debut album *Walthamstow* was recorded, the foursome, discovered by pop savant Tom Watkins, have made a concerted effort to develop their musical skills.

"We've now got a lot better because we have learnt about the equipment that we play and use in the studio. That's how it should be done, because how else can you progress," says Mortimer.

Watkins, who was responsible for guiding the early careers of Bros and The Pet Shop Boys, has been instrumental in developing the band's sound. "When we signed them, we basically told them to go away and teach themselves how to play music. They were about as inexperienced as you can get, in fact two of them were asked to join the group as dancers initially," he says.

"Since then each member of the band has come into his own, and their styles and influences have blended well together."

The first East 17 album went on to be a huge success, selling 1m copies worldwide. The second and latest album *Sleazy* very nearly hit a serious setback when the original producer pulled out at the last minute.

"We asked Rob Keane - who has worked with us and known the band since their school days - to take over. The album was then done in nine days," says Watkins.



EAST 17 TAKING IT TO THE NEXT LEVEL

"It was a bit of nightmare situation but he did a fantastic job and masterminded the whole thing."

Keane, who has now become the in-house producer for Watkins' Massive company, worked alongside top name

producers Ian Curnow and Phil Harding. "The only problem was getting so many ideas down in the studio. The fact that they can actually play and sing the harmonies themselves made things much easier," says Keane.

"This album has seen them become a lot more mature and absorb all their influences which range from swing to hip hop. Also, Tony has become one of the best pop lyricists around," he adds.

Mortimer himself says the evolution of the East 17 sound is a result of the group growing with their audience.

"We could have stayed just being a very basic pop band but we wanted our music to mature as our audience matured so that people will still be listening in a few years' time," says Mortimer.

"The worst thing would be to be remembered for just one thing like Gary Glitter and then be embarrassed by it."

But while some people will have noticed a development in the group's sound on *Steam*, Mortimer sees it more as *Walthamstow Part 2*, and the end of the first chapter.

"We are already writing for the new album and all of us are having a go. This time there will be more different styles and time signatures," says Mortimer. "I listened to Prince a lot as a kid and when you got an album by someone like him, you always got a variety of styles and sounds. That's the way it should be."

In fact, his own enthusiasm for the music has grown to such an extent that he has even tried out a few of his own songs on his guitar at home with a view to recording them solo at some stage in the future.

"I played one song to my mum and my sister and they liked it so you never know. But that's just a bit of fun really. East 17 is the important thing," he says.

So far the group has cracked the pop markets of most of Europe - they are most popular in France and Germany - and have sold 50,000 copies of *Steam* in the US.

But the US isn't exactly top of Mortimer's hot list of world territories. "We spent about three weeks there last year but it doesn't really hold anything for me. Elvis didn't come here so why should we go there," he says.

Nick Robinson

NICK ROBINSON ON A&R

This week *MW's* talent pages go positively pop in celebration of that annual teenfest, the *Smash Hits* Poll Winners' Party. But don't just expect the obvious. Pop music today isn't just about *Take That* and *Whigfield*. As the market opens up, 1995 is expected to herald a return to the glossy teen magazines of fresh-faced indie kids doing their three-minute thing right up alongside the more glamorous regular pop crowd. Over these three pages, we celebrate another corking year for the teen acts and look forward to an even more exciting 12 months ahead... A few tears have been shed at MCA/Geffen UK over the departure of one of their biggest stars, **Cher**, who has sold 2m copies of her Greatest Hits in the UK, is believed to have switched from Geffen to Warners after her contract ran out... A quick poser - are **Menswear** about to do the deal?... Meanwhile, **Skunk Anansie** were all set to sign to Chrysalis Music last Friday, making it a very high profile year for the publishing company which has already clinched deals with **Portishead**, **Gene and The Orb** among others over the past few months... If you missed **Star 69** last week - and not many did - they're at Kentish Town Bull & Gate in north London this Tuesday... A manic

but entertaining week of gigs saw a couple of fine debuts and some outstanding returns by past masters... Trying to impress a Royal Albert Hall crowd as the support to **Paul Weller** takes a lot of balls and some convincing songs. New Sony S2 signings **Reef** displayed ample quantities of both as they romped through an excellent set last week... Weller's shows were robust and exceedingly rocky - even to the point that the backdrop projections were as naff as those of the worst Seventies progressive rock groups. His band, featuring Dr Robert and Steve White, were supremely tight, and Weller himself gave another passionate display on vocals and guitar... **Rub Ultra** also played a typically ferocious set this week at The Powerhaus. The post-**Senser/Rage Against The Machine** performance was marred only by the ridiculously poor mix for co-lead vocalist Sarah... The same night, new mod faves **Mantaray** put on a spirited if rather uninspired set at The Garage... Earlier in the week, post-Beatles combo **Dodgy** returned to London for the final date of their latest tour sounding even more like a Sixties vocal harmony beat revival. Nothing at all wrong with that, mind, and a rather jubilant packed

crowd gave them a rousing reception.

Bigger venues beckon... On the industry showcase circuit, the extremely wonderful **Joni Mitchell** delivered a moving acoustic performance at the respectable venue of 41 Queens Gate Terrace in London. Proving that her unique voice is just as warm and delicate as it ever was, Mitchell also showed she still has the knack of writing great new songs... A little less convincing was **Cyndi Lauper** at the Shepherds Bush Empire. Her bubbly, quirky show was hampered by a very flat sound... Former Sugarhill Gang and Tackhead member **Skip MacDonald** unveiled his new band **Little Axe** at a Ronnie Scott's showcase last Tuesday. An impressive turnout saw a virtuosic display of what Skip calls blues dub. With **Adrian Sherwood** mixing, the echoed bass funk bounced off the walls during the thirty half hour set that was more a muso's dream than a song lover's feast... Back on an acoustic tip, **Delicious Monster**, down to a duo now, played a strong set of new material alongside short acoustic sets from **Sulphur**, **Fruit and Arista's Paul**, at London's Borderline last Monday...



OPTIMYSTIC

WEA AND LEVINE UPDATE THE PHILADELPHIA SOUND



Usually associated with serious music for grown-ups, WEA and its A&R director Clive Black have made a direct move into the pop market by signing London-based five-piece Optimystic. And they are banking on one of the pop world's more colorful characters to help make the act a success. Ian Levine, a man whose strong opinions on all things pop have both delighted and irritated the industry, is at the production helm.

Levine's very individual style has

been neatly combined with the talents of the band, says Black. "Ian's reputation is of being very heavy-handed and not using the artists fully in his work, but with Optimystic he has found some very talented individuals to work with," says Black.

"We have a very different occasionally but we are both song-based people and with something like Optimystic we both know when we have a good song."

He feels the combination could build

a long term pop success to rival George Michael. "British pop music has been overtaken by the Europeans and Ian is trying to rectify that situation."

Optimystic—like Deuce, the new London-signed hopefuls from Tom Watkins—combine a Bucks Fizz-style boy-girl line-up with strong tunes. In true pop style, they've also got a member who was selected by a competition in *The Daily Star*.

Levine is convinced he's on a winner. "They're the best act I've ever worked with," he states, a bold claim given his past involvement with The Pasadenas, Take That and Bad Boys Inc. Black, who made Optimystic his first WEA signing, is also sure of a bright future. "They're not just another pop act, I think they could be the British pop act," he says. And in frontman Ian McKeith he sees a particular talent.

"He's developing all the time. Major talents aren't easy to come across, but Ian has the potential to be the next George Michael. Time will tell."

McKeith is understandably excited about the future, but remains level-headed and admits that he and the band have much to learn.

He cites soul and AOR luminaries as Stevie Wonder, Kenny G and George Benson as inspirations for the Optimystic sound. Indeed the new single Nothing But Love, which is out this week to be followed by a self-titled debut album in March, is a breezy affair with hints of the Philly sound.

"We have a very contemporary pop sound with northern soul influences," he says. "But we will develop, and the fact that we all write and can play instruments will help us."

Leo Finlay



ASH

ELECTRIC IRISH POP

Pop music often makes more of a mark if there are six electrified strings involved. Which is where County Down's Ash come in, with a sound noisy enough to associate them with the New Wave of New Wave, but poppy enough to recall the mighty Undertones.

Manager Tav initially signed the band to his La La Land indie label, but passed them on to Infectious after signing the band to a management deal. Since then they've released a brace of singles, a mini-album which sold 5,000 copies in three weeks and toured the UK with Elastica—in their mid-term break, of course. With two out of three members under 18, they're too young to vote or drink and are still studying for their A-levels.

Says Tav: "I heard them on a tape with a Northern Irish fanzine. I really liked it, especially the version of Jack Names The Planets. I gave them £300 to re-record it as the first single. It was playlisted immediately by XFM, and picked up by Mark Radcliffe, John Peel and Steve Lamacq."

Tav and Infectious owner Korda Marshall stayed with frontman Tim Wheeler and his parents, and saw the band live in the local village hall. "They were brilliant," recalls Marshall. "And they're getting better all the time. The new material Tim's written is worth every penny of our direction." Leo Finlay

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
AUTO CREATION	London DJ collective electronic writer duo	CHRYSAIS PUBLISHING	none	worldwide exclusive publishing	Clive Gabriel—"Sharp to the bottom of the mix"
NICKY BROWN	gospel R'n'B writer/producer	CHRYSAIS PUBLISHING	Viv Broughton	worldwide exclusive publishing	Jeremy Lascelles—"All found talent—writer/producer/drummer/singer..."
GET READY	tough teen pop mega from Sheffield	TEGA UK	Tony Hedley	singles with album deal	Stuart Slater—"From Sheffield, we'll sell the single to the huge fan base."
GREED	house duo	CHRYSAIS PUBLISHING	none	worldwide exclusive publishing	Rob McDermott—"Talented producers, Writing with Kay Samuel [CMJ]."
CHRISTIE HENNESSY	Irish singer/solo	REDEMPTION SONGS	Hermione Ross	worldwide exclusive publishing	Richard Thomas—"I was captivated by his songs and the twinkle in his eye."
PETER HUNNIGALE	reggae artist	DOWN TO JAM	none	long-term album	Paul Moore—"We believe his album <i>Nah Give Up</i> will get him cross over."
ANDREW LIVINGSTON	London dance artist	POLYGRAM MUSIC	self-managed	publishing	Matt Chalk—"One of the most innovative people in the dance scene."
LISA MORRISH (formerly Lisa M)	R'n'B artist	CHRYSAIS PUBLISHING	Andrew Green	worldwide exclusive publishing	Cheryl Robson—"Funky, groovy, happenin' chick."
HOWARD NEW	R'n'B singer/writer from Warrington	WARNER CHAPPELL	none	publishing	Stewart Feeney—"His debut <i>Parlophone</i> album is due in the New Year."
PET LAMB	shanties/Dublin four-piece	ROADRUNNER	Dan Ogley	worldwide exclusive recording deal	Miles Leonard—"Noise-biased pop songs played with passion."
PICTURES OF TOM	north London indie/pop four-piece	HUMBU RECORDS	Trident Music	one album	Kevin Grace—"We impressed with musical maturity and a range of styles."
PUPPY LOVE BOMB	three-piece rock act	REDEMPTION SONGS	Connor Brooks	worldwide exclusive publishing	Richard Thomas—"A cross between the Byrds and a thermo nuclear device!"
RAISSA	five-piece indie act from London/Bristol	PEERMUSIC	none	worldwide exclusive publishing	Amy Norman—"They will be massive."
RUB ULTRA	rockers/trip-hop five-piece from London	HUT	Nick Moore/Splash	album	David Boyd—"Hotter than a Mexican's crutch!"
WILLIAM SERGEANT	reggae/McCartur in electrified	WARNER CHAPPELL	Ray Collier	worldwide exclusive publishing	Robin Godfrey Cass
MIHLE	shuncky phusion trio from Stockholm	VIRGIN	Cameron McVie/Cherry Bear	album	Ashley Newton—"Young, dumb and full of cum!"
WALT WWIN (D'Nele)	acid jazz/funk/hiphop artist	CHRYSAIS PUBLISHING	none	worldwide exclusive publishing (not USA, Canada or Mexico)	Andy Simmons—"A unique blend of acid jazz, funk and hip-hop."
WORMHOLE	Ringsend rock trio	ROADRUNNER	Eamonn Cradden	worldwide exclusive recording/publishing	Miles Leonard—"Brian Wilson of the Beach Boys gave me a tape."

Compiled by Sarah Davis Tel: 0181-948 2320

ONES TO WATCH

VIC CHESNUTT

The debut album by the Leonard Cohen-ish folkie from Georgia, US, is produced by Michael Stipe and finally gets a UK release in January. A pretty sparse affair, with Stipe on piano, but the songs shine through.

REEF

Funk-flavoured rock with a Nineties grunge mentality and plenty of bling guitar riffs is what you get from Sony E2's new signings. Currently finishing a tour with Paul Weller, the lads can also be seen on the latest *MiniDisc* ad. Choose to Live/Good Feeling is their current own-label single.

PUNK-O-RAMA

The American punk invasion is here. Rancid, Gas Huffer, NOFX and Ofcourse help fill the *Epitaph* album signalling the rise of the bastard sons of the Dead Kennedys. Currently causing a signing frenzy in the States... could this lead to a new wave of new wave of new wave for the UK?

DUST BROTHERS

After a ton of remixes for Bomb The Bass and Motörhead, the duo have finally finished their debut album of techno hip hop help from The Christians' Tim Burgess. Released on the Junior Boys Own early in the new year.

RAINBIRDS

Early days, but this Norwich trio are creating a sweet mix of acoustic steel guitar and Sandy Denny-style harmonies. A three-track demo is currently available and there's a gig at London's Muen Fiddler on December 18.

● Baby D holds on to top spot ● Go! Discs celebrates first number one album

CHART FOCUS

With the Guinness commercial still running and the nostalgic glow of Christmas providing a boost to sales, **Louis Armstrong's** 1969 recording, **Waltz for Ann**, All The Love In The World album from number five to number three after nearly doubling its sales, and could challenge **Baby D's** throne. A possible follow-up for EMI could be Armstrong's *Jeepers Creepers* which is being used in an advertisement for *Sure deodorant*.

Status Quo must feel disappointed this week after their revival of Jennifer Warnes' *Resless* debuts at number 39. **Status Quo** have enjoyed 48 Top 20 hits in their 27 year career, more than any other group, but their latest release could be their sixth consecutive single to fall short of the Top 20.

It is 12 years to the week since **Andy Hill** and **Pete Dinklage** got their first joint writing credit on a hit—**Bucks Fizz's** *Land of Make Believe* which climbed all the way to number one. Since then they have worked together occasionally, providing hits for artists including **Lee Sayer** and **Cher**. Their latest venture for **Canadian Celine Dion** has made steady progress in recent weeks, even recovering from a 10 place drop. Think **Twice** is Dion's eighth hit and its station of 20 this week is its best performance after progressing from 53, 42, 62, 30, 28 and 22.

In the album chart multi-artist compilations continue to grab an increasing share of the market, with



The Stone Roses are back stronger than ever. **Leaves**, their first new single in nearly three years, topped the charts in midweek but, after being overshadowed by **Baby D's** *Let Me Be Your Fantasy*, eventually debuted at number two beating the number four peak of their previous biggest hit, **1993's One Love**. **Leaves** is the first single from their forthcoming album **Second Coming** which is likely to lead the performance of their previous albums; **The Stone Roses** which reached number 19 in 1989 and **Turns Into Stone** which reached number 32 in 1992.

37 in this week's Top 100, up from 32 last week and 15 ten weeks ago. The number one album overall is still **Now That's What I Call Music!** 29 which sold 200,000 copies last week.

Meanwhile, there is a new number one at the top of the artists album chart. All of the top four are best-of compilations, but the surprise leaders among a strong selection are **The Beautiful South** whose *Carry On* **For The Charts** is their first number one album for **Go! Discs** and it comes nearly 11 years after their first album charted, **Billy Bragg's** *Life's A Riot* with **Sp V's** *Spy*.

Sinead O'Connor's *Uninvited* Mother album has halted its decline, and climbs from number 131 to number 115 as her single **Thank You For Hearing Me** rises from number 18 to number 13. It is **Sinead's** biggest hit single apart from her 1990 chart-topper **Nothing Compares 2 U**.

Meanwhile, it is worth mentioning **Boyz II Men's** historic achievement in the US singles chart this week. Their latest single **On Bended Knee** has knocked its predecessor **I'll Make Love To You** off the top of the US Hot 100. In the whole of US chart history only **Boyz II Men's** and the **Beatles** have previously scored consecutive number ones. Despite this **Boyz II Men** probably have mixed feelings about their success because if **I'll Make Love To You** had stayed at number one for another week it would have beaten the all-time record for weeks at the top. Instead, it must share that honour with **Whitney Houston's** *I Will Always Love You* with both wearing the crown for 14 weeks. The US success of **On Bended Knee** is unlikely to be repeated in the UK where it dips from its debut position of number 20 to a disappointing number 32 this week.

Alan Jones

SALES AWARDS

- **Platinum:** **Pete Dinklage**: *Baby Come Back* (single); **Beautiful South**: *Carry On For The Charts* - 1
- **Gold:** **East 17**: *Sham*; **New Order 7** (The Best Of); **Hank Marvin & The Shadows**: *The Best Of Hank Marvin & The Shadows*; **Various**: *The Best Of Reggae Albums In The World*, *Event 2*
- **Silver:** **Baby D**: *Let Me Be Your Fantasy* (single); **Michael Oldfield**: *The Songs Of Clontarf East*; **Michael Ball**: *The Best Of Michael Ball*; **Elle Fanning**: *Essential Elle*; **Sheryl Crow**: *Tuesday Night Musical Club*

AIRPLAY ADDS

- Radio 1 FM**, w/s 28.11.94: **Liz**: *See Jane Run* - **Primo** **Chris Brown**; **Bliss**: *Robert Palmer* - *You Show Me How*; **Paul Jones**; **Bliss**: *Monty Python*; **Mariah Carey** - *All I Want For Christmas Is You*; **Michelle Adams** - *I'll Tell You, Joe Cocker* - *Let The Healing Begin*; **Primal Scream** - *I'm Gonna Get That Yellow*; **Yes** - *Where* - **Underneath**; **Neil Marj**; **Blige** - *Be Happy*; **Bomb The Bass** - *Dark Heat*; **Redbox** - *Carton Egg*
- Captain Jack**, w/s 27.11.94: **Liz**: *Jenny Holm* - *Goodbye* **Chris**; **Cliff Richard & Phil Everly** - *All I Have To Do Is Dream*; **Liz**: **P.J. D'Angelo** - *Conan* (live)
- Virgin 128**, w/s 28.11.94: **Cliff Richard** - *Somebody'll Be Saturday Night*; **Sheryl Crow** - *Landing In Virginia*; **WWE** - *Deliver Me*; **Liz**: **Paul Jones** - *Somebody*; **Chris** - *The Stone Roses* - *Landmarks*
- MTV**, w/s 28.11.94: **R.E.M.** - *Bang And Burn*; **East 17** - *Day After Day*; **Members** - *Monday* - *Who Am I Without You*; **Tom Petty** - *You Don't Own Me* (live)
- The Box**, w/s 25.11.94: **Bliss**: *Tommy*; **Joe Cocker** - *Love*; **Darkman** - *Valley*; **Dallas**: *Grease* - *Love*; **Scarfie**; **ERC** - *Love*; **Chance**; **Living Pictures** - *Under The Bridge*; **The End**; **Tina Turner**; **Jenny Holm** - *Goodbye*; **Sheryl Crow**; **Kylie Minogue** - *Patience*; **It's My Place**; **Mr. Beat**; **Reaching** - *Saved*; **Love**; **Red Hot Chili Peppers**; **Red Hot Chili Peppers**; **The Baddest**; **Madonna**; **Rainy Day**; **Rolling Stones** - *Across The Universe*; **Reaper** - *Run To You*; **Guybow**; **Duglas**

NEXT WEEK'S HITS

Singles: **As We Speak**: *Love Me For A Reason* (Decca); **Boyzone**: *Love Me For A Reason* (Polygram); **Joe Cocker**: *Let It Be* (Hearst/Begun/Atlantic); **EVC**: *One More Chance* (MCA); **Madonna**: *A Bit Of My Heart* (Maverick); **Motörhead**: *Ice-T*; **Whitfield Crane**: *Home To Rest* (A&M); **Optimistic**: *Nothing But Love* (GPR); **Robert Palmer**: *You Show Me How Easy* (Epic); **Cliff Richard**: *All I Have To Do Is Dream* (EMI); **Rolling Stone**: *Out Of Doors* (Virgin); **Whigfield**: *Another Day* (Systematic); **Paul Young**: *That's How Heavens Are Made* (Virgin); **Albums**: **Bob Dylan**: *Greatest Hits III* (Columbia); **Various**: *Love 2 Dance* (MCA). **Predicions compiled by Ian. Last week's success: 18 of 18.**

Jimmy Shand

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NEWCOMERS

7 EAST 17: *Stay Another Day* (London) **UK** hit. **First hit**: *Heaven* (1) (Nov 10, 1992). **Biggest hit**: *Around The World* (2) (1994). **Last hit**: *Steam* (7, 1994). **Line-up**: Tony Mortimer (kl), Brian Hovory (vl), John Hendry (vt), Tony Colwell (b). **Notes**: The third single to be lifted from their second album *Steam*, this track is an uncharacteristically lush ballad with broad appeal — books **William Hill** is currently offering odds of 7/1 for this to be the Christmas number one spot. **Album**: *Steam* (out now).

15 P.J. & DUNCAN: *Eternal Love* (X/Synth) **UK** hit. **First hit**: *Tough* (1) (Feb 82, 1993). **Biggest hit**: *Get Ready To Rumble* (9, 1994). **Last hit**: *If I Give You My Number* (15, 1994). **Line-up**: **Duncan** (drums/vl), **Anthony Martin** (vl). **Notes**: Having left their acting roles behind to concentrate on their pop careers, **P.J. & Duncan** show the pace in favour of a mid-tempo groove for this Christmas-friendly release. There is a new **House of Music** *Let's Get Ready To Rumble* plus an updated version of their first single, *Tough* (1) (Feb. Album: *Psyché* (already out).

16 GLORIA ESTEFAN: *Hold Me, Thrill Me, Kiss Me* (Epic) **UK** 24th hit. **First hit**: *Beat It* (10, 1985). **Biggest hit**: *Can't Stay Away From You* (7, 1989). **Last hit**: *Turn The Beat Around* (2, 1994). **Notes**: The title track and a new single from Gloria's new album *Thrill Me, Kiss Me*... was originally a number three hit for **Mariah Carey** in 1993. **Album**: *Hold Me, Thrill Me, Kiss Me* (out now).

17 THE GRID: *Texas Cowboys* (Decca) **UK** hit. **First hit**: *Recreation* (6), 1993. **Biggest hit**: *Recreation* (6), 1993. **Last hit**: *Recreation* (6), 1993. **Line-up**: **Cave Ball** (g), **Rich** **Richard** (dr), **Chris** **North** (b). **Notes**: Originally a Top 30 hit for **Neil Dross**, this year this tune has been reworked into the breakthrough success of the band's Swamp Thing single. Inspired by a homocidal cowboy movie, the track has been remixed by **Justin Robertson**. **Album**: *Evolution* (out now).



23 BLUE BAMBA DO (parade): *AIRC & GO!* **UK** debut. **First hit**: *UK debut. **Line-up**: **Johan** **Griem** (g), **Bliss** (d). **Notes**: The club favourite is the debut release for Dutch act **Blue BambaDO** comprising DJ and his dog(s) and also their first taste of chart action for the year-old **Eschape** label. The track was inspired by a children's spelling game heard by **Gelien** as he passed a school while taking dog **Blue** for a walk. **Album**: *AIRC & GO!* (out now).*

37 DARRMAN: *Yahya Babba Duo* (World) **UK** 19th hit. **First hit**: *UK 19th hit. **Line-up**: **Darrman** (g), **Yahya Babba Duo** (dr). **Notes**: This **Whin's** *Darkman* 146, 1994. **Notes**: This **Thompson**-inspired track touched the Top 50 on its release in May, and has been remixed by **Paul Walker** and **M-Beat** (among others) for its second stab at the Top 40. **Album**: *Out* (out now).*

38 THE CRANBERRIES: *Ode To My Family* (Island) **Ireland** (du) hit. **First** **biggest hit**: *Linger* (14, 1991). **Last hit**: *Zombie* (1, 1994). **Line-up**: **Dolores** **O'Donovan** (vl), **Noel** **Hogan** (g), **Mike Hogan** (bl), **Fergal** **Laurie** (dr). **Notes**: This single is available on two CD formats. The first includes a new track, *So Cold* in Ireland, plus two album tracks recorded live on BBC's *Later* show. The second single features four live tracks recorded at the *Felice* festival in July. **Album**: *No Need To Argue* (out now).

39 STATUS QUO: *Restless* (Polydor) **UK** hit. **First hit**: *Pictures Of Matchless* (11, 1992). **Biggest hit**: *Down Down* (1, 1974). **Last hit**: *Shen* **Dan** **Far** **Mal** **No** (28, 1994). **Line-up**: **Francis Ross** (g), **Rick** **Parfitt** (g), **Andrew Brown** (kl), **Jeff Rich** (dr). **Notes**: **Status Quo** are back on the band's *Therapy* work ops, this **Jennifer** **Wrennes** track has been re-recorded for its single outing and now features a 22-page colour booklet. Arranged and produced by **Anne Dudley**, this is the first in **Status Quo's** 29-year history that they have used an orchestra on one of their records. **Album**: *Therapy* (out now).

49 GOLDIE PRESENTS METALHEADS: *Inner City Life* (Bril) **UK** debut hit. **Line-up**: **Goldie** (DJ), **Pro D** (DJ), **Pro D** (DJ). **Notes**: Having from **Walden**, **Goldie** made his first forays into the rap scene as a graffiti artist. This led him to **New York**, **Miami** and **London** where he provided artwork for **So! Soul**. **Shave** designs for the **Reformed** label eventually led to his recording career. **Album**: *February/March*.

52 WAY OUT WEST: *Ajahu* (Deconstruction) **UK** debut hit. **Line-up**: **Way Out West** (g), **Way Out West** (g), **Way Out West** (g), **Way Out West** (g). **Notes**: This is the Bristol-based pair's first release for **Deconstruction**, having previously recorded for their own *Terra Firma* label as well as previous releases for **Massacre** **Detroit** and **A Certain Ratio**. **Album**: *Not scheduled*.

Chart newcomers compiled by Michael Arnold. See chart for full write-ups/producer credits/details.

AIRPLAY

THE OFFICIAL
music week
CHARTS
3 DECEMBER 1994

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

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

102.6 FM Signal One; 2CR FM; 96.4 FM BRMB; Air 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; Harward; Invicta FM; Lincs FM; MFM 103.4 & 97.1; Manx; Mercury; Metro FM; Moray Firth; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirrate FM; Power FM; Q103; Red Dragon; SGR FM; Swansea Sound; TFM; Tay; The Pulse; Trent; Viking FM; Virgin 1215; West Sound; Wyvern.

THIS REPRESENTS
81.14% OF POP RADIO
LISTENING IN THE UK

This Week	Title Artist (Label)	Last weeks IRM Playlist	Station with most plays
1	ALL I WANNA DO <i>Sheryl Crow (J&M)</i>	P	City FM
2	ON BABY...L <i>General (EM)</i>	P	City FM
3	SIGHT FOR SORE EYES <i>M People (Deconstruction)</i>	P	City FM
4	BABY COME BACK <i>Pato Banton (Virgin)</i>	P	City FM
5	ALWAYS <i>Ben Joni (J&M)</i>	P	City FM
6	TRUE FAITH <i>94 New Order (London)</i>	B	City FM
7	STARS <i>Chas Black (World Card)</i>	A	City FM
8	ANOTHER NIGHT <i>Mc Star And The Real McCoy (Logic)</i>	P	City FM
9	IF ONLY KNEW <i>Ten Jones (JTT)</i>	A	Fourth RRM
10	PUT YOURSELF IN MY PLACE <i>Kyia Mispag (Deconstruction)</i>	A	Mercia FM
11	LOVE THE ONE YOU'RE WITH <i>Luther Vandross (Epic)</i>	A	Metro FM
12	TAKE A BOW <i>Mafiosa (Mercury)</i>	A	Radio Area
13	SWEETNESS <i>Michelle Gayle (RCA)</i>	A	Atlantic 252
14	WHEN WE DANCE <i>Sing (J&M)</i>	A	Atlantic 252
15	STAY (I MISSED YOU) <i>Lisa Loeb & Nine Stories (RCA)</i>	A	Atlantic 252
16	BANG AND BLAME <i>REM (Warner Bros)</i>	P	Mercia FM
17	SHE'S GOT THAT VIBE <i>Itchy Kelly (Live)</i>	P	City FM
18	RUN TO YOU <i>Aswad (EMI)</i>	B	City FM
19	DON'T DON'T TELL ME NO <i>Stephen B. Hawkins (Columbia)</i>	B	City FM
20	STAY ANOTHER DAY <i>East 17 (London)</i>	A	MFM

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This Week	Title Artist (Label)	Last weeks IRM Playlist	Station with most plays
21	ON BENDED KNEE <i>Boy II Men (Motown)</i>	B	Orchard FM
22	SOME GIRLS <i>Ultimate Cass (Wit Card)</i>	A	Power FM
23	HEY NOW (GIRLS JUST WANT TO HAVE FUN) <i>Candice Layer (Epic)</i>	A	Dixie FM
24	WELCOME TO TOMORROW <i>Snop (Anat)</i>	A	Red Rose Radio FM
25	I LOVE SATURDAY <i>Essence (Merca)</i>	A	Orchard FM
26	ONE LAST LOVE SONG <i>The Brand New Heavies (Hit)</i>	A	Radio Area
27	SPEND SOME TIME <i>The Brand New Heavies (Hit)</i>	A	City FM
28	LOVE ME FOR A REASON <i>Byronne (Polygram)</i>	A	City FM
29	YOU WANT THIS <i>Just Jackson (Virgin)</i>	A	Red Dragon FM
30	YOU NEVER LOVE THE SAME WAY TWICE <i>Razisi (Epic)</i>	A	Power FM
31	SEVENTEEN <i>Let Loose (Mercury)</i>	A	Atlantic 252
32	MELODY OF LOVE (WANNA BE LOVED) <i>Doris Sumner (Mercury)</i>	B	City FM
33	CIRCLE OF LIFE <i>Elton John (Rocket)</i>	A	Atlantic 252
34	LET ME BE YOUR FANTASY <i>Baby D (Systematic)</i>	B	Power FM
35	CROCODILE SHOES <i>Jenny Neil (East West)</i>	B	City FM
36	WE HAVE ALL THE TIME IN THE WORLD <i>Louis Armstrong (EMI)</i>	B	96.4 FM BRMB FM
37	THE STRANGEST PART (THESE ARE THE TIMES) <i>NO2 Music</i>	B	Acrylic 322
38	YOU BLOW ME AWAY <i>Robert Palmer (EMI)</i>	B	Red Dragon FM
39	RIGHT BEHIND YOU <i>Stephen B. Hawkins (Columbia)</i>	B	Mercia FM
40	EVERY WOMAN KNOWS <i>Lulu (Parlophone)</i>	B	Mercia FM

BREAKERS

#	Title Artist (Label)
1	HOLD ME, THRILL ME, KISS ME <i>Enya (Epic)</i>
2	THAT'S HOW HEARTACHES... <i>Paul Young (Virgin)</i>
3	ODE TO MY FAMILY <i>Cranberries (Island)</i>
4	CRY FOR ME <i>Roachford (Columbia)</i>
5	ONE MORE CHANCE <i>Eye (Merca)</i>
6	LOVE SHOULD BROUGHT YOU HOME <i>Toni Braxton (Arista)</i>
7	OUT FROM THE DEEP <i>Enigma (Virgin)</i>
8	LET THE HEALING BEGIN <i>Jon Caster (Capitol)</i>
9	ABOUT A GIRL <i>Nivea (Epic)</i>
10	LONGING FOR SOMEONE <i>Pasadenas (Columbia)</i>

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

#	Title Artist (Label)
11	LOVE SPREADS <i>The Stone Roses (Epic)</i>
12	MIRACLE OF BEING <i>Caspericious (Arista)</i>
13	ETERNAL LOVE Pt 2 <i>Duncan (Columbia)</i>
14	I BELONG <i>Broken Wings (Columbia)</i>
15	ROUND TO LOVE <i>Oscaon Blue (Columbia)</i>
16	SECOND CHANCE <i>Teresa Annunziata (Merca)</i>
17	YOU MAKE ME FEEL (MIGHTY REAL) <i>Sandra Bernhard (Epic)</i>
18	SHAKE YOUR GROOVE THING <i>Peaches & Herb (Merca)</i>
19	INNER CITY LIFE <i>Merahades (Epic)</i>
20	I'M GONNA CRY MYSELF BLIND <i>Primal Scream (Columbia)</i>

NETWORK CHART

#	Title Artist (Label)	#	Title Artist (Label)
1	LET ME BE YOUR FANTASY <i>Baby D (Systematic)</i>	21	STAY (I MISSED YOU) <i>Lisa Loeb & Nine Stories (RCA)</i>
2	LOVE SPREADS <i>Stone Roses (Epic)</i>	22	WHEN WE DANCE <i>Sing (J&M)</i>
3	WE HAVE ALL THE TIME IN THE WORLD <i>Louis Armstrong (EMI)</i>	23	TAKE A BOW <i>Mafiosa (Mercury)</i>
4	ANOTHER NIGHT <i>Mc Star And The Real McCoy (Logic)</i>	24	ON BENDED KNEE <i>Boy II Men (Motown)</i>
5	BABY COME BACK <i>Pato Banton (Virgin)</i>	25	I LOVE SATURDAY <i>Essence (Merca)</i>
6	CROCODILE SHOES <i>Jenny Neil (East West)</i>	26	HEY NOW (GIRLS JUST WANT TO HAVE FUN) <i>Candice Layer (Epic)</i>
7	STAY ANOTHER DAY <i>East 17 (London)</i>	27	THINK TWICE <i>Colin D. (Epic)</i>
8	ALL I WANNA DO <i>Sheryl Crow (J&M)</i>	28	CIRCLE OF LIFE <i>Elton John (Rocket)</i>
9	SIGHT FOR SORE EYES <i>M People (Deconstruction)</i>	29	HOLD ME, THRILL ME, KISS ME <i>Enya (Epic)</i>
10	ALWAYS <i>Ben Joni (J&M)</i>	30	BANG AND BLAME <i>REM (Warner Bros)</i>
11	ON BABY...L <i>General (EM)</i>	31	WELCOME TO TOMORROW <i>Snop (Anat)</i>
12	TRUE FAITH <i>94 New Order (London)</i>	32	SOME GIRLS <i>Ultimate Cass (Wit Card)</i>
13	PUT YOURSELF IN MY PLACE <i>Kyia Mispag (Deconstruction)</i>	33	YOU WANT THIS <i>Just Jackson (Virgin)</i>
14	SWEETNESS <i>Michelle Gayle (RCA)</i>	34	ONE LAST LOVE SONG <i>The Brand New Heavies (Hit)</i>
15	LOVE THE ONE YOU'RE WITH <i>Luther Vandross (Epic)</i>	35	MELODY OF LOVE (WANNA BE LOVED) <i>Doris Sumner (Mercury)</i>
16	IF ONLY KNEW <i>Ten Jones (JTT)</i>	36	LOVE ME FOR A REASON <i>Byronne (Polygram)</i>
17	STARS <i>Chas Black (World Card)</i>	37	YOU NEVER LOVE THE SAME WAY TWICE <i>Razisi (Epic)</i>
18	SHE'S GOT THAT VIBE <i>Itchy Kelly (Live)</i>	38	ETERNAL LOVE Pt 2 <i>Duncan (Columbia)</i>
19	RUN TO YOU <i>Aswad (EMI)</i>	39	SATURDAY NIGHT <i>Whigfield (Epic)</i>
20	DON'T DON'T TELL ME NO <i>Stephen B. Hawkins (Columbia)</i>	40	LOVE SHOULD BROUGHT YOU HOME <i>Toni Braxton (Arista)</i>

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VIRGIN 1215 CHART

#	Title Artist (Label)	#	Title Artist (Label)
1	CROSS ROAD - THE BEST OF <i>Eric Burdon (Gambit)</i>	21	THE SONGS OF DISTANT EARTH <i>Neil Young (GMA)</i>
2	CARRY ON UP THE WALLS - THE BEST OF The Beatles (Capitol)	22	THE BLACK ALBUM <i>Prince (Warner Bros)</i>
3	FIELDS OF GOLD - THE BEST OF Sing (J&M)	23	THE DARK SIDE OF THE MOON <i>Pink Floyd (EMI)</i>
4	LABOUR OF LOVE - VOLUMES 1 & 2 <i>U2 (RCA)</i>	24	GREATEST HITS I & II <i>Queen (EMI)</i>
5	THE GREATEST HITS <i>NO2 (Mercury)</i>	25	DOG MAN STAR <i>Stevie (Merca)</i>
6	UNPLUGGED IN NEW YORK <i>Nirvana (Geffen)</i>	26	HELL FREEZES OVER <i>Explosions (Epic)</i>
7	THE BEST OF Jade (Epic)	27	THE GLORY OF GERSHWIN <i>Larry Adler/Mercury (Merca)</i>
8	THE BEST OF New Order (Epic)	28	END OF PART ONE (THE GREATEST HITS) <i>Neil Young (GMA)</i>
9	BIG ONES <i>Arsenio (Merca)</i>	29	SEAL <i>Seal (J&M)</i>
10	THE REST OF Chris Rea (East West)	30	CROCODILE SHOES <i>Jenny Neil (East West)</i>
11	BEDTIME STORIES <i>Mafiosa (Mercury)</i>	31	FROM THE CRADLE <i>Eric Clapton (EMI)</i>
12	MONSTER <i>Blondie (Warner Bros)</i>	32	HOW TO MAKE TRIPS AND INFLUENT PEOPLE <i>Tommy Stinson (EMI)</i>
13	THE DIVISION BELL <i>Pink Floyd (EMI)</i>	33	WISH YOU WERE HERE <i>Pink Floyd (EMI)</i>
14	TWELVE DEADLY SYNS... AND THEN SOME <i>Opal Lure (Epic)</i>	34	AMERICA <i>Black Crowes (American Rock Records)</i>
15	NO QUARTER <i>Jimmy Page & Robert Plant (Geffen)</i>	35	DUMMYY <i>Pinchard (Merca)</i>
16	PARKLIFE <i>HeadForth (Capitol)</i>	36	BAT OUT OF HELL II - BACK TO HELL <i>Motley (Virgin)</i>
17	THE BEST OF MUSIC CLUB <i>Sheryl Crow (J&M)</i>	37	DAR TOWN - A BRIGHTER DESIGN <i>Blue (Columbia)</i>
18	RALLIANDS & BLUES 1962-1994 <i>Maya (Merca)</i>	38	EVERETT BLUES IS BANGIN' IS SO WHAT CAN'T WE (The Division Bell)
19	NO NEED TO ARGUE <i>The Cranberries (Island)</i>	39	THE COMMITMENTS (OST) <i>The Commitments (Merca)</i>
20	DEFINITELY MAYBE <i>Carole (Epic)</i>	40	AUGUST AND EVERYTHING AFTER <i>Counting Down (Epic)</i>

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THE OFFICIAL CHARTS - 3 DEC


music week
 AS USED BY



SINGLES

1 LET ME BE YOUR FANTASY

	Single	Artist	Label
1	02	Love Spreads	The Slow Rates
2	03	We Have All The Time In The World	Just Music/ABC
3	04	Another Night	(MC Sam & The Real McCoy)
4	05	Baby Come Back	Parlophone
5	06	Caribbean Shores	Janet Nat
6	07	Stay Another Day	Epic
7	08	All I Wanna Do	Sire
8	09	Sight For Some Eyes	M Point
9	10	Always	Blue Jay
10	11	Put Yourself In My Place	Koolhaire
11	12	Oh Baby!	ETERNAL
12	13	Thank You For Hearing Me	Saved By Grace
13	14	Raise Your Hands	Big Z Records/The New Dimension
14	15	Eternal Love	PJ Afro Discov
15	16	Hold Me, Thrill Me, Kiss Me	Global Entry
16	17	Texas Cowboys	The Duo
17	18	Saturday Night	Warner
18	19	True Faith - 94	New Order
19	20	Think Twice	Cocle Data
20	21	She's Got That Vibe	Ricci
21	22	Half The Man	Jive
22	23	ABC And D...	East West

ROACHFORD

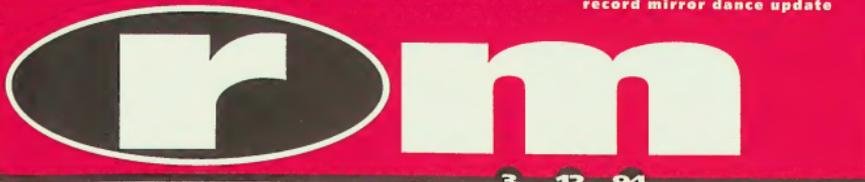


The new single as seen on the Danny Baker Show, SpeakEasy and What's Up Doc

ALBUMS

1 CARRY ON UP THE CHARTS - THE BEST OF

	Album	Artist	Label
1	02	Carry On Up The Charts - The Best Of	Blue Jay
2	03	Fields Of Gold - The Best Of	Sire
3	04	? (The Best Of)	New Order
4	05	Bizarre Fruit	M Point
5	06	Always & Forever	ETERNAL
6	07	Labour Of Love - Volumes I & II	US40
7	08	The Hit List	Curt Flood
8	09	Big Ones	Abscissa
9	10	The Best Of	Soul
10	11	The Greatest Hits	INXS
11	12	The 3 Tenors In Concert 1994	Columbia/Domino/Western World Music
12	13	Unplugged In New York	Nonesuch
13	14	Monster	REM
14	15	The Best Of	Chris Rea
15	16	Twelve Deadly Cns... And Then Some	Chryslor
16	17	Caribbean Shores	Janet Nat
17	18	Bedtime Stories	Madonna
18	19	The Division Bell	Pink Floyd
19	20	Songs	Loop Records
20	21	Hold Me, Thrill Me, Kiss Me	Global Entry
21	22	Parlure	Blue
22	23	Psyche - The Album	PJ Afro Discov
23	24	The Singles Of Danny Baker	Blue Jay



3 12 94

dj kenny larkin shot

Pioneering techno DJ Kenny Larkin was shot in his home city of Detroit last week.

Although he is no longer in a critical condition, the DJ and artist had to have an emergency operation to remove bullets from his stomach. He is now under medical observation at a Detroit hospital to ensure that the

operation has been successful. Details of the incident are unclear.

Larkin, 30, began his music career in 1969 after serving two years in the US Airforce.

After meeting DJs Richie Hawtin and John Acquaviva, Larkin released his first 12-inch 'We Shall Overcome' on Plus-8.

This was followed by the 'Integration EP' and the formation of Larkin's own label Art Of Dance in June 1992.

Perhaps his most successful record to date has been 'under the alias Dark Comedy with the single 'War Of The Worlds' released in the same year. Early this year, he released the

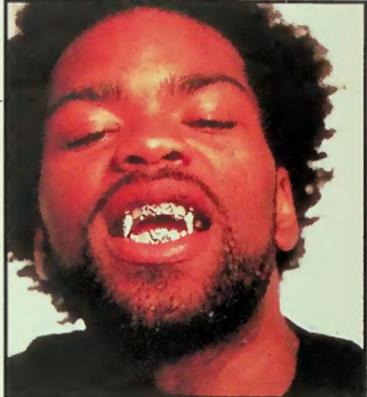
'Azimuth' album on Warp before leaving to record for R&S. Stories about the shooting emerged on the Internet last week.

A spokeswoman for R&S said the incident had caused great sadness and worry but that Larkin was on his way to recovery.

"All we can say is good luck to Kenny, man," she said, adding that Larkin would probably be out of action for quite a while.

Ironically, his first release in the UK since leaving Warp earlier this year is out this week. An EP, 'Katalanik', is followed by the album 'Metaphor' on February 13.

METHOD IN HIS MADNESS: Staten Island's Wu Tang Clan are turning into something of a cottage industry for a host of rap and hip hop projects. Method Man (pictured) has become the latest member of the nine-piece group to try a solo project, following similar ventures by The Genius, The Shoolin Soldiers, Kw on and Dirty Old Bastard. However, Method Man's album, 'Tical' - produced by fellow Wu Tang member Rza - looks set to be the jewel in the Wu Tang crown and certainly one of the best rap albums of the year. On the RAL/Island album, Method Man develops the highly distinctive rap style which kick-started Wu Tang mania in the US and hallmarked the group's recent London performances. Highlights of the new album include the dubiously-titled 'What The Bloodsucker?' and the R&S flavoured 'All I Need'. In a year when other big rap names such as Pete Rock, Black Sheep and Nas'n Smooth have struggled to deliver outstanding sets, Method Man and his fellow Wu Tang warriors look likely to continue to clean up.



gun gang rob q-tex manager

The manager of top Scottish techno act Q-Tex and club Hangar 13 was robbed of £10,000 at gunpoint last week.

Fraser McIntyre (21) and his girlfriend Amanda Taylor (19) were returning to his home in Ayr on 5am after a night of the club. As Taylor left the car she was attacked, kicked to the ground and threatened with a knife. McIntyre had a gun held to his head by another attacker and was told to drive all four of them back to the club. "It all happened so suddenly. The car door opened and I had a gun at my head," says McIntyre.

On arriving, they were met by another member of the gang and McIntyre was forced to hand over £10,000 from the club's safe. The couple were then left locked in the boot of their car as the gang ran off. They managed to escape by knocking the back seat down in the car. They were left shocked but not seriously injured after the attack.

McIntyre runs the Hangar 13 club in Ayr which is owned by his father and Scottish football league treasurer Danny McIntyre. The Hangar 13 club has been in the news over recent months as a result of drug-related deaths of clubbers. Licensing chiefs for the area are meeting this month to discuss the future of the club following this latest incident.

inside club chart:

- 1 bush sends deon licensing deal
- 2 roac & polydor give a boost to black music
- 3 david morales picks his classic cuts

BE HAPPY
Mory J
Blige

cool cuts:

- LOVE SO STRONG
Secret Life

LIKWAN I NEED A MAN

12-CD-MC, SEKA MIX, EURO BOY MIX, ACCAPPELLA, POINT ZERO.



US 24	SWEETNESS	1	LOVE SI
25	THE SUN	2	26
26	SMY TH	3	27
27	SHORT D	4	28
28	YOU WA	5	29
29	RUN TO	6	30
30	LOVE TH	7	31
31	ON BENC	8	32
32	LOVE SM	9	33
33	IF I ONLY	10	34
34	CIRCLE D	11	35
35	DON'T D	12	36
36	YABBA D	13	37
37	ODE TO	14	38
38	RESTLES	15	39
39	SURE SM	16	40
40	© GINI, PRODUC	17	41
41	BASED ON A S	18	42

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CD - 74321252402 MC - 74321252404 7" - 74321252407

FEEL THE HEAT OF THE NIGHT - POLYDOR
MASTERBERRY

10 HOT HITS TIPPED TO CHART NEXT WEEK

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rca & polydor hirings bolster black music

Both Polydor and RCA have shown their commitment to black music by recruiting new staff to take care of specialist rap, soul and swingbeat promotions.

Moll White has joined Polydor, while RCA has recruited DJ Swing from London sound system The Boogie Bunch.

White will take responsibility for the specialist UK promotion of Motown and Polydor's Wildcard label.

"My first job will be building up a strong underground rap and r&b mailing list. The UK scene is really getting strong but there's still room for growth," says White.

He will continue with his DJing on a Sunday afternoon for



London's Kiss FM as well as helping programme the pan-European satellite radio channel MG Europe.

DJ Swing's job of RCA will cement a long-standing relationship with the label "I've been helping out for about eight months. RCA has a ruff roster

with excellent product such as Wu Tang," he says.

DJs wishing to be included on Polydor's rap mailing list should write to Polydor Dance Associates, Box No. 1421, 1 Sussex Place, Hammersmith, London W6 8XT.

effective shows off most effective cuts

It's been more than two years since Gat Decor's massive "Passion" first stormed the clubs and a new album marks the rise of the label that resulted from its success.

"Passion" was the first fruit of the working relationship between Simon Hanson and Laurence Nelson, DJs who met in 1991. In June of that year, the duo joined forces with Simon's brother Steve Hanson to open the specialist dance shop Top Records in London. Around the same time, they opened their own club night Naked Lunch in London's West End.

Their frustrations at not seeing their favourite music released by UK labels resulted in them setting up their own label.

Effective, and releasing the Gat Decor classic which went on to reach number 26 in the UK chart and sell 50,000 copies.

The label began to release more top bouncing house tunes and later that year launched a publishing arm, Down To Jam Publishing, in partnership with Notting Hill Music in London.

1994 has been Effective's most consistent and successful year to date with a string of hits from Miro, Mental Generation, La Luna, Tail Pout, Goodfellas and, of course, Hanson & Nelson.

With Effective Recording Studios also up and running, the duo feel it's the right time for a compilation of the label's hottest tunes. Pioneers Of The Bouncing Bear features all of the above acts across a double-vinyl set out this month.

And 1995 looks set to be another big year for the label with exclusive worldwide rights secured for the new Club For Life label and Darren Stokes (aka Tin Tin Out) joining Effective in an A&R capacity having left Pulse 8 Records.



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marking the millennium

West London has become a hive for house and techno labels, with Rising High, ACV, Strictly Rhythm and Om all based there.

Now Millennium Records can be added to the list of successes from the Ludzacke Grove set.

The techno label, which was set up by Germans Ralph Ruppert and Bert Recknagel and specialises in "futuristic electronic experimentation", has produced its first UK compilation with 60 minutes of previously unreleased material.

It includes Headman's "Work My Mind" remixed by Oliver Lieb, Hood Doctor's Fantasma De Escobar and Sikkah's "New Coming". Other

acts featured include Love Groove, Genelix and Jon Ryman.

The release of the album this week fits in with a special focus on Millennium on MTV's Party Zone and house fraz on live TV.

Millennium, which has its own studio in west London, is distributed to around 20 countries which are due to include the US very soon.

Ruppert was one of the producers of seminal cuts by the Scientist, The Scientist and The Bee. He also produced the Meshiah album. Recknagel has worked with Kris Needs on a Primal Scream, St Etienne and Transglobal Underground remixes.



are major labels taking black music seriously?

Trevor Nelson - A&R manager, Coltrane
"It's been a big year for reggae and r&b. Now with the official r&b chart coming as well, it only makes sense for majors to pay black music high priority. Like dance, it's an area they can't be seen to be left out of. Also, nowadays you

don't know where the next big hit's going to come from. So if the rock bands don't come through, a lot of companies are looking to their black American product for this."

Jamie D'Cruz - editor, Touch magazine
"Better late than never. It's good that they're employing people with knowledge, but they have to follow through and give them real positions of

power, not just do it to look good. In fact, sometimes I'm still dubious about whether they're really into black music or just feel they should be seen to be doing something."

Pete Hayden - MD, Kickin' Records
"They've done all this before, signing acts and employing people. They're just heading their bets. I still feel the majors run on a quota system and this

is what they're doing now. The real question is, are they putting the resources in to make truly international artists or will they only be gone again in two years?"

Norman Jay - DJ
"Obviously whoever's happening at the moment is good for black music and it's good they're bringing in young black talent. Also, if they do well, it bodes well for all of us."

Ray Hayden - head of the British R&B Association
"I think the majors are taking it seriously, they've seen it can make money. Dance has been fully exploited and the indie scene has peaked. The one market that hasn't reached its full potential is black music. Now, we've made them aware of us, we've got to look at the media and start getting the same coverage as mainstream dance and rock music."

NJOI PAPILLON

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SWETEST	1 LOVE S	THE SW	SWN TH	SHORT D	YOU WA	ROUN TO	LOVE TH	ON BSK	LOVE S	IF I OUL	CIRCLE	DON'T D	YASBA	ODE TO	RESTLES	SIDE SW	© GIN, PRODUC	BASED ON A S
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FEEL THE HEAT OF THE NIGHT... (POLYDOR) MASTERBERRY
10 HOT HITS TIPPED TO CHART NEXT WEEK

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Owner's view:
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order company and set up
the shop about six months
ago. We ran out of space
and opened a shop so
people could come and
listen to records rather
than order by phone. CDs
make up about 10% of
sales and we sell more
soul than jazz. We sell a
lot of old soul - if a record
is covered it is suddenly in
great demand and goes in
a few weeks. We don't sell
much UK street soul - it's
played on the radio but
people don't buy a lot.
There was a deluge of
compilations last year and
they are a major part of
our turnover." - Laurence
Frumwell.

**Distributor's
view:**
"We've been supplying
Laurence for a long time -
from when he just ran a
mail-order service. He tries
to cover the whole jazz
and soul spectrum. I can
only say good things
about him." - Bill
Shannon, Timewarp.
DJ's view:
"For the discerning record
collector looking for
something different, it's a
good one-stop shop. You
might find more than you
bargained for!" - Jasper
The Vinyl Junkie.

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

COOL cuts

1 NEW LOVE SO STRONG
Secret Life
Featuring new mixes including the Brothers in Rhythm epic of the year

2 (1) HART HANDS
freedom

3 (2) PEACE AND JOY Soundnation

4 NEW LOVE IS THE ICON Barry White
Roger Sanchez on the mix

5 NEW APPARENTLY NOTHIN' Carleen Anderson
Carleen's Young Disciples debut gets a remake

6 NEW R.S.V.P. PWEI vs Fluke
Fluke turn this indie pop tune into a devastating dancefloor groove

7 (8) GOOD LIFE Eve

8 (5) WHAT KIND OF POWER WE GOT Public Enemy

9 (10) SON OF WILMOT/MAGIC CARPET RIDE Mighty Dub Cats

10 NEW DR PETER/PHATASTICA Rejuvenation
Excellent acidic trance

11 (11) GOD MADE ME FUNKY MD Express

12 NEW BOY I GOTTA HAVE YOU Rio & Mars
Uplifting handbag anthem

13 (15) SOUTHERN TREES Sub Sub

14 NEW CREATION-LIGHT-ENERGY Marine Boy
Varied mixes on this dub-house doublepack

15 NEW BETTER DAYS AHEAD The Tyrrel Corporation
More deep soulful house from this top duo

16 NEW IN FLIGHT EP Dave Angel
Well-crafted techno EP

17 NEW UP 2 U MSQ
Good UK house track

18 NEW WHODUNNIT Mrs Wood
Driving techno EP

19 NEW GIMME FIVE Bingo Bango Bongo Collective
Happy uplifting sample-based garage EP

20 NEW BACCHANAL Scope
Strong underground grooves

Cowboy/Pulse 8
Hard Hands
freedom
A&M
Circa
Atlantic
MCA
Def Jam
Southern Fried
Soma
Open
Dome/Chrysalis
Robs
Total
Cooltempo
Blunted Vinyl
Deep Distraxion
React
Wizz
Sperrm

A guide to the most essential new club tunes as featured on This X's essential selection, with genre tags, tracktimes every Friday between 7pm and 10pm. Sourced by DJ Feedback and data collected from leading DJs and the following stores: city soulcity (hop/boom/bass/tech/merch), eastern blue/underground (merch/tech), 23rd ground (progress), 8 beat (liverpool), wop (sheffield), itex (newcastle), jay for life (loughborough).

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4

1	02	LOVE SWEET
2	03	WE HAVE
3	04	ANOTHER
4	05	BABY CO
5	06	CRAYON
6	07	STAY AW
7	08	ALL THE
8	09	STAY FO
9	10	ALWAYS
10	11	PUR YOU
11	12	ON BLAN
12	13	RISE YG
13	14	ETERNAL
14	15	HOLD MI
15	16	TOAST C
16	17	SATURDA
17	18	TRUE EM
18	19	THINK TV
19	20	SHE'S G
20	21	HAUF TH
21	22	HAUF TH
22	23	ABC AN
23	24	ABC AN

jack on his box

the master of the ny garage sound picks some of his classic cuts – and favourite remix jobs



DAVID MORALES

'where love lives' alison limerick (arista)

"It's like a journey, a story, a song you can relate to. It's wonderful – it still gives me goosebumps. I don't get tired of playing this record – it's such a good arrangement. It's one of the favourite mixes I've done over the years."

'dream lover' mariah carey (columbia)

"This is another of my own favourite mixes – it's one of the top two I've done."

'finally' ce ce peniston (a&m)

"I love this song – it's a catchy, hooky, girly kind record. I have fun with it."

'lemon' u2 (island)

"That was an experience – an experience to try to make something out of it. I wasn't going to pass up on a U2 record. I started with the rhythm track – no bassline until the middle of the song, so the percussion drives it. Spooky posts make it very dramatic, like a cosmic world. It turned out better than I expected. U2 came and hung out in the DJ booth with me in Japan and I got them to sign my record covers and they were very appreciative of my work."

'what is this thing called love' alexander o'neal (tabu)

"It was great to be able to embellish what Jimmy Jam and Terry Lewis had done. It's 114 bpm and we need more records with lower bpm's. You should be able to play different bpm's all night so people don't get bored."

'freeman' southshore commission (scepter)

"This record came out in 1974. It was one of my favourite records to dance to. I used to go to The Loft, get cranky out of my head and dance for 12 hours – I had to take two sets of clothes."

'love in c minor' cerrore (cotillion)

"This is an old disco classic from 1976. I love the arrangement; from the luscious strings to the percussion. Those were the days when records were 15 minutes long and you played the whole thing. I play it now at the Sound Factory on a classics night or when there is a real sound system. You can't mix Seventies and Nineties records without that."

'instinctual' imagination (rca)

"This was my first remix. Joe Hecht, an RCA promotions man, gave me this record in 1987. When I heard it I thought, 'It's not imagination – it sounds like Rick Astley.' I asked if I could remix it. Joe said they only had a promotions budget but we did it. We mixed it off-key and Arthur Baker, who was producing it, said it was off-key, but we didn't understand what that meant then and it worked and was a great success."

'i want you' starpoint (elektra)

"I love this record. It was originally an r&b record produced by Teddy Riley. It's got a message and is so simple. You can't find it any more – people still ask me for it today. It's big on the gay scene. It's a slice record."

'love will save the day' whitley Houston (arista)

"My second commissioned remix. It was hard to get and I made it a success, but the record company rejected it. I think they rejected it because it was too black and too dark. The only person I gave it to in New York was Frankie Knuckles – we played it and everybody was asking for it. Someone else remixed it in the end – a poppy remix – but DJs were asking for the Morales remix. The pop mix had no balls. In the end they had to press 250 copies for DJs. About two years ago DMG put it out on a compilation – it had a huge buzz. It hurt they rejected it – I was devastated and it was essential to get the record out. For my resume, for more work."

STEAMIN'

TIPS FOR THE WEEK

- 'turn the beat around' gloria estephan (scepter/mca)
- 'the anthem' black shells (azul)
- 'i get lifted' barbara keller (stitch rhythm)
- 'mystery of love' donna summer (casablanca)
- 'which doctor' ermond van helten (stitch rhythm)
- 'love more' kristina w (champion)
- 'joy to the world' mariah carey (columbia)
- 'keep giving me' ce ce peniston (a&m)
- 'time for love' kim english (columbia, new york)
- 'k-fee' black shells (real pressing)

COMPILED BY DAVID MORALES
PHOTOGRAPH BY DAVID MORALES

FEEL THE HEAT OF THE NIGHT™ (POLYDOR) MASTERBERRY

10 HOT HITS TIPPED TO CHART NEXT WEEK

BORN: August 21, 1952; **Brooklyn, New York.** **LIFE BEFORE DJING:** "My father kicked me out of the house when I was 16. I got a room and worked in a coffee shop. I started on take-out orders and graduated to the kitchen, cooking panaches and making sandwiches. I did this until I was 20 when I started my own parties." **FIRST DJ GIG:** The Unexpected in Brooklyn. "I used to hang out with a bunch of boys who were gangsters and even though I was one of the hottest young DJs, The Unexpected wouldn't let me play – they thought I was checking it to steal things. They did get robbed; it wasn't us, but they came round and checked my room. Then they got hit down one New Year's Eve and I stayed there. But when they offered me a job, I said no thanks." **MOST MEMORABLE GIG:** Best – The Bronx Layer. "It was my own. I had access to a club and when you put on your own show no-one can tell you what tune to play." **WORST:** "Parties for promoter Don King after his boxing matches in New York." They were boring but they paid well – and it was Don King! **FAVOURITE CLUB:** Cream, Union Square, Yellow, Japan; anywhere in Italy; The Sound Factory in New York. **NEXT THREE GIGS:** All Def Mix Tour – Hard Times, Hudsonfields (Dec 3); Club UK, London (4); Zap Club, Brighton (5); **DJ TRADEMARK:** "I can come at you soft or come at you hard. It depends on what frame of mind I'm in whether I play girly songs or aggressively." **OTHER INTERESTS:** Remixing, producing, likes to read, spend time with his son and wants to study law.

CVI

16	2/24	SWEET
1	2/24	I LOVE U
2	2/26	THE SIGN
3	2/26	THE SIGN
4	2/27	Smx Trf
5	2/28	Smart D
6	2/29	You Ya
7	3/0	Run To I
8	3/1	Love Trf
9	3/2	On Bnk
10	3/3	Love Bnk
11	3/4	If I Only
12	3/5	Circle D
13	3/6	Don't I
14	3/7	YABBA D
15	3/8	Ode To I
16	3/9	RESTLES
17	3/10	SURE SH
18	3/11	BASED ON A S

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1995-1996: The Love Sunday
1997-1998: The Love Monday
1999-2000: The Love Tuesday
2001-2002: The Love Wednesday
2003-2004: The Love Thursday
2005-2006: The Love Friday
2007-2008: The Love Saturday
2009-2010: The Love Sunday
2011-2012: The Love Monday
2013-2014: The Love Tuesday
2015-2016: The Love Wednesday
2017-2018: The Love Thursday
2019-2020: The Love Friday
2021-2022: The Love Saturday
2023-2024: The Love Sunday

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tune of the week

leftfield: 'a sample of leftism' (hard hands)

house Daley and Barnes make a welcome return with this doublepack sampler featuring four tracks from their eagerly awaited album, 'Leftism', which is not due out until February. 'Afro Left' breathes new life into tribal house with some excellent vocals from Djum Djum; 'Cut For Life' starts with a spaced-out and dubbed-up intro before transforming into a large acid-tinged thumping trance track; 'Inspection (Check One)' is a dub house chugger with cool vocals from Danny Red; and 'Black Flute' is a pounding slab of genuinely progressive house. Four reasons to be cheerful. **⊕⊕⊕⊕** ab

house

THE ORIGINAL 'I Love U Baby' (Dre). Apparently rather large in Ibiza this summer, this thumping piano house tune gets a once-over from Tall Paul and Dancing Dizzy. Tall Paul's rousing mix signals lift-off on an side one with its hand-tossing mixture of swinging melody, thumping rhythm and a wicked chorus. Side two has Dancing Dizzy 'leaky club vocal mix and a curbed-up deeper dub version that will delight those that like it a little harder. **⊕⊕⊕⊕** bb

DELUGE 'You'll Love' (Pop Records). Tom Walkins' latest teen pop hopes are given the Movin' Melodies treatment on these two mixes. The better Spark Mix starts off with a little Real 2 Real-style cheesiness before developing into a thumping, reggae-flavoured house stompier that's liable to do the business on most floors. The straight MM Mix grooves for a more trance-friendly groove with odd dialogue samples. Worth a taste. **⊕⊕⊕⊕** bb

FURRY PHREAKS featuring TERRA DEVA 'Want Me (Like

Water)' (Love From San Francisco). Mmm, mmm. This sensual laid-back skipping house tune features some fantastic vocal gymnastics from Devo in a kind of female 'I'll Be Your Friend' vein but with a little more warmth and seduction. Of the mixes, the vocal and the more dubby Carbonated Mix are the ones to die for, although there really is no let-up in the sheer class on all the mixes. **⊕⊕⊕⊕** bb

LI KWAN 'I Need A Man' (Deconstruction). Having kicked up a storm on a limited Seko pressing, this irresistible toolfrier is now poised for a chart-bound commercial release. Topped off with party-inducing vocal snatches, it hurtles along in an unstoppable whirl of Euro and hi-NRG elements without overdoing the cheese factor. Alongside the Seko Mix, there is a handy a cappella and a new Euro remix which lacks the impact of the original. More useful is the tasty trance-tinged track 'Point Zero', which has a strong hint of Jean Michel Jarre in its waves of synth effects. **⊕⊕⊕⊕** ab

RACCOON Theme From Musico' (Raccoon Tunes). A well put together Bill house track that draws influences from everywhere - a slowly evolving acid bassline, bits of Euro vox samples, US breakbeat grooves and all

sorts of other little odd noises. Easy to programme and with good drop outs, this is a record DJs will play simply because it works. The B-side's 'We Rock The House' is also good with a catchy piano riff and good use of samples. **⊕⊕⊕⊕** ij

DISCO ELEMENTS 'Volume Four' (Azuli). The Sensory Productions crew return with four more fun-packed tunes. 'Take To The Dancefloor' is a bumping party-prodded party affair with Gypsiesworld vocal samples alongside various commands to dance. The very tasty 'Goodthing' is a cooler, Hammond-soothed affair which boasts original vocals from Sally Rodgers of A Man Called Adam fame. The well-crafted 'Music Take Me Higher' is an interesting mix of mellow organ riffs, slowed down hi-NRG synth lines and spiky guitars topped off with Sylvestre samples that should ring up as the lunge progresses. The EP signs off with 'So Warm Inside (I'm Burnin' Up)', an effective retro disco workout. **⊕⊕⊕⊕** ab

CARLEEN ANDERSON 'Apparently Nothing' (Circus). Poor old Carleen. It seems that no matter how much success she has, her slow, silky numbers are given the house treatment again and again. Not that these are poor mixes. In fact the arrangement, piano, bass and brass by K-Klass are

⊕⊕⊕⊕ an electric tune that will really turn you on
⊕⊕⊕⊕ a power station of a track
⊕⊕⊕⊕ this will light up the floor this xmas
⊕⊕ only worth a flicker of interest
⊕ not switched on at all

all sympathetically funky and tasteful. It's just that we're so used to this classy funk number in its slow Young Disciples form that it's difficult to adjust. No doubt it will get club play because of the house versions but I would have thought it could have reached the 10 without them. **ij**

PWEI vs FLUKE 'R.S.V.P.' (US Intropop). A great meeting of styles here as PWEI's brash indie vocals are mixed with Fluke's funky progressive production to create a track reminiscent of the Leftfield/Lydon collaboration. Lots of sonic wizardry to get your head round as noses twist around the vocals and build over an epic underground groove. There are instrumentals and dubs if it's all a bit much for you. **ij**

MD XPRESS 'God Made Me Funky' (Open). This excellent tune from Chicago house veteran Mike Dunn has been attracting interest on import and now gets a UK release with new Ashley Beedie mixes. The track really stands out thanks to the repeated title line (presumably inspired by The Head Hunters, even though the tunes are completely different) and a rambling monologue on the Sevensites that covers Parliament, afro, James Brown, self respect and cleaning up the ghetto. All you have to do is pick your favourite backing track - all four mixes have a back-to-basics old school house feel

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albums

● **DEPTH CHARGE 'Nine Deadly Venoms' (Vinyl Solution).** With the Dust Brothers and Mr Wax's heads maturing quite firmly in the ascendant, it is good to see this album from J Soul Kane who has been missing around with dubbed up hip hop beats, soundtracks and other weird stuff for the past five years. The nine-track doublepack receipts on the down tempo and dangerous 'Death Charge', which sounds even fresher today than it did in '79; the atmospheric shot-

to-piece sound of 'Bounty Killer', the insane football 'Shakin' Goals'; and the funky 'Inchou Buddha' Funk. It is an excellent showcase of their finest moments to date, but it would have been good to have had some more new stuff - the latest single 'Hubba Hubba' shows Kane still retains his creative touch. **⊕⊕⊕⊕** ab

● **BEDOUIN ASCENDING 'Science, Art & Ritual' (Rising High).** This is the kind of a trio of remarkable albums from the Rising High stable in the past

● few months. First there was Wagon Christ's electro techno hip hop experiments on 'Phat Lab Nightmare', then the techno dreamscapes of 'Science: A Morph Resonance' and now this. Young Kingsoul Biswas has come up with a staggering display of mind-altering techno mood music featuring all major of sounds. It is spellbinding and ranges from the eastern mystery of 'Ancient Ocean' to the harder techno groove of 'Lost In Glastec'. Don't miss out on this masterpiece. **⊕⊕⊕⊕** bb

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
LET	LOVE SPR	WE HAVE	ANOTHER	BABY CO	CRACKOUT	STRAY AW	ALL LW	SIGHT FO	ALWAYS	PUT YOU	ON BAR	THANK Y	RAISE YO	ETERNAL	HOLD MI	TEXAS C	SATURD	THE FAY	THINK Y	TRUNK T	SUE'S GR	HAUF THE	ABC AN	CONVENT	I LOVE S				
	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30



versions of the tune. Plenty to mess around with. **bb**

EMMANUEL TOP 'Lobotomie' (Novaklute). The credits suggest that this has French origins but the inspiration is most clearly from Detroit. Harsh percussion and a hypnotic synth noise gradually evolve into a manic acid workout that builds into a mountainous climax. The B-side's 'Pustions' is more unpredictable with Bellman overtones and a more European feel. Overall a very useful release for technoheads. **bb**

ABRIKO 'Electronic Culture' (Blackhand); **THE OPERATOR** 'This is The Ultimate' (Blackhand). The former is a

deep minimalist Euro techno groove that doesn't have anything stunningly different about it but has such a good underground warehouse feel that a lot of DJs will go for it. A simple bassline, breakbeat percussion and heavily synth noises keep it going. **bb** Likewise **The Operator's** 'This is The Ultimate' from the same label. There is some minimalist style, this time with a rap sample to add a little more interest. Both tracks are worth checking. **bb**

balearic
SUB SUS 'Southern Trees/Juggernaut' (Roba). Judging from this single, Sub Sus have sensibly given up chasing another 'Am' No Love (Am' No Use)' style hit, and have returned to their more experimental roots. 'Southern Trees' is a pleasantly offbeat mid-tempo song with dreamy vocals from Gill Jackson. However, the real dancefloor interest lies in the flipside as Westhead's classic theme of 'My Bloody Valentine's 'Soon'. The result packs a real punch. **bb**

jungle
SOUNDMAN 'Greater Love' (S.O.U.R.). Three absolutely mind-blowing mixes on completely different tips, including the original from Soundman and others by Potential Bad Boy and Sky FX. The vocals from Nu Colourz stand out firmly on all the versions, while the Sky FX Mix has a wicked reworking bassline which hits you in the chest. **bb**

THE INTERROGATOR 'Awareness' (ADM). Coming out of the Andy C and

Ant Miles stable, this is a tuff piece of drum and bass surrounded by beautiful strings. It kicks in with an oily feel and light drums, so it'll wear into strobong 808 bassline and then all hell breaks loose with the cut up beats. Rollin' all the way. **bb**

DRS & KENNY KEN 'Everybody' (Plugged View). Absolutely firm piece of regga jungle. Begins with a few breaks that then get exploded by the main drum tracks with serious cuts. Add excellent vocals and some old school reggae samples and it's rollin'. Inspired chords used halfway through the track alongside the mesh-mashed ruffneck beats will make this massive. **bb**

spu!
JAKI GRAHAM 'You Can Count On Me' (Axx). Jaki was one of the first female soul singers to come out of the UK, well before Mica Paris, and her return here is extremely welcome. Having not too long ago recorded somewhat incognito as lead singer with Kesi The Sky, and also scoring solo success abroad, she looks likely to hit the UK head-on now with a very strong new single in an assortment of mixes. Lovekind and Donny D's work will ensure it will get a foothold in clubland, while the Cutfather & Nu School mixes give the track a warm, funky r&b flavour for all us soul boys. **bb**

ETERNAL 'Crazy' (EMI). What was once a little known gospel song by Marzetta Ball (from her '91 Reprise album 'On And On') will now become the next smash hit by the mighty Eternal. Last week DJs were treated to either the new r&b/



drs & kenny ken



eternal

swing 12-inch of the house 12, and they cover all bases. However, while there's no questioning the crossover potential of the song, all the mixes pay little respect to the original album production by BeBe Winans, which for me was one of the highlights from the album. Call me old fashioned. **bb**

swing
ZHANE 'Shame' (US Jive). Taken from the movie 'A Low Down Dirty Shame', Zhane makes a guest appearance on Jive Records for what is a rather excellent rendition of the old Evelyn 'Champagne' King classic. In its original form, the track chugs along very nicely with a somewhat Kool & The Gang post-'Lodges Night' feel, a classic Deodato production

style fusing perfectly with modern sounds produced by Mike Chapman. Elsewhere the mixes delve further into urban swing rhythms but manage to slip clear of house music dub which would no doubt appear on any domestic release. **bb**

BLACKSTREET 'Before I Let You Go' (Interscope). The big ghetto love ballad from the album 'Before I Let You Go' is the follow-up to 'Boonick!' which was massive in the summer. There are seven new mixes. Teddy Riley himself being behind the console on all of them including a live version. This grand performance number proves that Teddy and his new group can cut it on stage at a time when they are to visit the UK on tour. **bb**

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outnow

WEEK	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
ARTIST	Love Spite	We Bunk	Another	Baby Co	Caricom	STAY AN	All [W]	Siege Ft	ALWAYS	Put You	Oh Barb	THANK Y	RAISE Y	ETERNAL	Hold M	TEXAS C	SATURDAY	TRUE FA	THINK T	She's G	HALF TH	ABC AN	CHUCKLE	LOVE S		
WEEK	4:22	5:03	3:04	2:05	8:06	0:07	4:08	6:09	9:10	17:11	7:12	18:13	14:14	15:15	16:16	17:17	13:18	11:19	22:20	12:21	15:22	2:23	10:24	25:25	1:26	

beats

& pieces

Roger Sanchez experienced the ultimate DJ nightmare last week when two boxes of his records were stolen from a flat in Kensington. Roger is obviously distressed about the loss of his essential tunes, to say the least, so any information about the records will be gratefully received by *RM* and passed on... Leeds' **Back To Basics** lived up to its name last week when it was hit by a two-hour power cut on Saturday. Apparently, the crowd entertained themselves by holding up cigarette lighters and singing U2 songs... Well done to **Sammy C** from the Boogie Bunch, who *RM* can exclusively reveal has reached the semi-finals of *Gladiators*...



roger sanchez

Cowboy Records will be holding its Christmas party on Tuesday December 13 at London's Sublerania. **Secret Life** will be performing live alongside DJs **Danny Rampling**, **Lisa Loud** and **Brandon Block**. **Mike Dunn** is the latest long-lost house musician to return to the dance fold with a hot track. Older readers will remember dancing through clouds of dry ice to 'Happy Feet' and 'So Let It

Be House'. Well, six years later Mike looks set to hit the club charts once again with 'God Made Me Funky'. Licensed by the Ministry of Sound's Open label, the track has been remixed by **X-Press 2**... Even movie soundtracks aren't immune to remix fever. The soundtrack of Emilio Estevez Jr's new movie 'The Specialist' will be available in a special remix format with tracks by the likes of **Donna Allen**, **Jon Secada** and **Miami Sound Machine** remixed by **David Morales**, **E-Smoove** and **Johnny Vicious**... **Bounty Killer** is hoping to maintain his supremacy in the reggae scene with a new album out this week on Greensleeves called 'Down In The Ghetto'... **Flesh and Attitude** magazine are holding a benefit for **National Aids Day** at the Hacienda on Wednesday (30). Resident DJs **Poulette** and **Kah McDermott** will be joined by **Tim Lennox**, **Dave Kendrick** and **Mike Allen**... Plus **B's John Aquiva** will be joining **Dave Angel** and **Frankie Valentino** this Wednesday at the Rotary Club of London's Gardening Club... The **Ministry of Sound** has started a publishing company to be headed by **Alison Rowden**. Previously, Alison worked at Complete Music Publishing. Signings so far confirmed include **Carl Craig**, **Crispin Glover**, **Burger Queens** and the entire **Bottom Line** catalogue... AND THE **BEAT GOES ON!**



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...latest

Shakatak back with new album featuring Don Grusin, Ronnie Laws and Lonnie Liston Smith, out next week...

New album 'Block Secret Technology' from A Guy Called Gerald, out in February...

S

7 LET

02	LOVE SPT
03	WE HAVE
04	ANOTHER
05	BABY CO
06	CRONCON
07	STAY AN
08	ALL (W)
09	SIGHT FO
10	ALWAYS
11	PUT YOU
12	DR BASH
13	THANK Y
14	RAISE YC
15	ETERNAL
16	HOLD M
17	TEXAS C
18	SATURD
19	TRUE FA
20	THANK TV
21	SHE'S G
22	HAUF TH
23	ABC AN
24	US 200
25	I LOVE SATURDAY

REVIEWS
INTERVIEW & ROBERT PLANT
NO QUARTER
14 25
MIX
SUBSCRIBE
1 LOVE SATURDAY

DANCE SINGLES

This Last	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20																			
	LET ME BE YOUR FANTASY	Baby D	Systematic	SYXK 4 (P)	21	THE QUEEN'S ANTHEM	Half The Man	22	17	3	HALF THE MAN	22	17	3	HALF THE MAN	22	17	3	HALF THE MAN	22	17	3																	
1	ABC AND D...	Bee Bop	Escapade	EMC 1204 (P)	22	17	3	HALF THE MAN	22	17	3	HALF THE MAN	22	17	3	HALF THE MAN	22	17	3	HALF THE MAN	22	17	3																
2	1 GET LIFTED	Red Eye	Champion	CHAMP 12215 (BMG)	24	9	3	DO WHAT U LIKE	Good Fello	Effective	EPFS 08 (P) (C)	24	9	3	DO WHAT U LIKE	Good Fello	Effective	EPFS 08 (P) (C)	24	9	3	DO WHAT U LIKE	Good Fello	Effective	EPFS 08 (P) (C)														
3	SHORT DICK MAN	Barbara Tucker	Positive	12TVX 94 (P)	25	2	5	DREB BASS	Dead Dread	Moving	Shadow	50G3 (SBD)	25	2	5	DREB BASS	Dead Dread	Moving	Shadow	50G3 (SBD)	25	2	5	DREB BASS	Dead Dread	Moving	Shadow	50G3 (SBD)											
4	RAISE YOUR HANDS	ASAP	24/7	DMAT 1218 (SMB)	26	12	5	YOU WANT THIS	Jack Jackson	Spins	Virgin	VST 1519 (E)	26	12	5	YOU WANT THIS	Jack Jackson	Spins	Virgin	VST 1519 (E)	26	12	5	YOU WANT THIS	Jack Jackson	Spins	Virgin	VST 1519 (E)											
5	AMER CITY LIFE	Why You?	Deconstruct	DEA 1420 (BMG)	28	12	5	KEEP YOUR FIRE BURNING '94	Gothe	Praxis	Mer	FXKZ 2 (P)	28	12	5	KEEP YOUR FIRE BURNING '94	Gothe	Praxis	Mer	FXKZ 2 (P)	28	12	5	KEEP YOUR FIRE BURNING '94	Gothe	Praxis	Mer	FXKZ 2 (P)											
6	THE SUNSHINE AFTER THE RAIN	Yvonne	Atlantic	ATL 1231 (P)	30	14	2	FREE FEE	New Addict	Antarctic	Ben	Revelon	12A 22 (P)	30	14	2	FREE FEE	New Addict	Antarctic	Ben	Revelon	12A 22 (P)	30	14	2	FREE FEE	New Addict	Antarctic	Ben	Revelon	12A 22 (P)								
7	YABBA DABBA DOO	Dirknham	Wild Card	CARDX 18 (P)	31	3	1	WHERE I WANTED BE BOY	Sagat	Mer	FX 26 (P)	31	3	1	WHERE I WANTED BE BOY	Sagat	Mer	FX 26 (P)	31	3	1	WHERE I WANTED BE BOY	Sagat	Mer	FX 26 (P)	31	3	1	WHERE I WANTED BE BOY	Sagat	Mer	FX 26 (P)							
8	LUUVIT	McPhee	Deconstruct	DEA 1420 (BMG)	28	12	5	YOU CAN'T STOP THE PROPHET	Alra	Fresh	FRSH 20 (BMG)	31	3	1	YOU CAN'T STOP THE PROPHET	Alra	Fresh	FRSH 20 (BMG)	31	3	1	YOU CAN'T STOP THE PROPHET	Alra	Fresh	FRSH 20 (BMG)	31	3	1	YOU CAN'T STOP THE PROPHET	Alra	Fresh	FRSH 20 (BMG)							
9	SIGHT FOR SORE EYES	Bill Ray	Deconstruct	DEA 1420 (BMG)	31	3	1	THE MORE I GET, THE MORE I WANT	The Girl	Deconstruct	DEA 1420 (BMG)	31	3	1	THE MORE I GET, THE MORE I WANT	The Girl	Deconstruct	DEA 1420 (BMG)	31	3	1	THE MORE I GET, THE MORE I WANT	The Girl	Deconstruct	DEA 1420 (BMG)	31	3	1	THE MORE I GET, THE MORE I WANT	The Girl	Deconstruct	DEA 1420 (BMG)							
10	OPEN SEASIDE	Brita Ray	Deconstruct	DEA 1420 (BMG)	31	3	1	SKY HIGH	Belle & Raven	Magna	MAG 1007 (P)	31	3	1	SKY HIGH	Belle & Raven	Magna	MAG 1007 (P)	31	3	1	SKY HIGH	Belle & Raven	Magna	MAG 1007 (P)	31	3	1	SKY HIGH	Belle & Raven	Magna	MAG 1007 (P)							
11	TEXAS WORDS	Frederick & Four	Howling	HOW 1218 (SMB)	32	1	3	TED UP	Frederick & Four	Howling	HOW 1218 (SMB)	32	1	3	TED UP	Frederick & Four	Howling	HOW 1218 (SMB)	32	1	3	TED UP	Frederick & Four	Howling	HOW 1218 (SMB)	32	1	3	TED UP	Frederick & Four	Howling	HOW 1218 (SMB)							
12	YOUR LOVING ARMS	Minx	Pulse	12MBR 10 (TRC)	33	2	1	ANYTHING'S NIGHT	Minx	Pulse	12MBR 10 (TRC)	33	2	1	ANYTHING'S NIGHT	Minx	Pulse	12MBR 10 (TRC)	33	2	1	ANYTHING'S NIGHT	Minx	Pulse	12MBR 10 (TRC)	33	2	1	ANYTHING'S NIGHT	Minx	Pulse	12MBR 10 (TRC)							
13	WARNING	FourPlay	Moving	Shadow	50G2 (SBD)	33	2	1	HISHER	FourPlay	Moving	Shadow	50G2 (SBD)	33	2	1	HISHER	FourPlay	Moving	Shadow	50G2 (SBD)	33	2	1	HISHER	FourPlay	Moving	Shadow	50G2 (SBD)	33	2	1	HISHER	FourPlay	Moving	Shadow	50G2 (SBD)		
14	THREE LONG THINGS IN A BOX	Proper	Blusted	Vinyl	BLNCR 09 (P)	34	5	7	MUSIC IS A PASSION	Conquest	Blusted	Vinyl	BLNCR 09 (P)	34	5	7	MUSIC IS A PASSION	Conquest	Blusted	Vinyl	BLNCR 09 (P)	34	5	7	MUSIC IS A PASSION	Conquest	Blusted	Vinyl	BLNCR 09 (P)	34	5	7	MUSIC IS A PASSION	Conquest	Blusted	Vinyl	BLNCR 09 (P)		
15	IT'S ALRIGHT	Hyper	Go	12TVR 10 (P)	34	5	7	EL TRAGO (THE DRINK)	Hyper	Go	12TVR 10 (P)	34	5	7	EL TRAGO (THE DRINK)	Hyper	Go	12TVR 10 (P)	34	5	7	EL TRAGO (THE DRINK)	Hyper	Go	12TVR 10 (P)	34	5	7	EL TRAGO (THE DRINK)	Hyper	Go	12TVR 10 (P)	34	5	7	EL TRAGO (THE DRINK)	Hyper	Go	12TVR 10 (P)

INDEPENDENT SINGLES

This Last	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	BELIEVE	Limbo	THIRD 2CD (P)																	
1	THE WILD ONES	Suede	Nude NUO 11CD1 (RTM/P)																	
2	THE MORE I GET, THE MORE I...	KWV/Teddy Pendergast	X-Chicue 1201 01CD (P)																	
3	EXPRESSLY	Edwyn Collins	Selenita 20P 01CD1 (P)																	
4	SMALL BIT OF LOVE	Saw Doctors	Shamown SAW 01CD (P)																	
5	REPETITIVE BEATS	Retribution	Sabotage Of Paradise 50P 02CD (P)																	
6	CIGARETTES & ALCOHOL	Dance	Creations CREED 50 (MVN/P)																	
7	SLEEP W/LE TONGUE	Gene	Costumerong CSDT 603CD (P)																	
8	FOUL PLAY - VOLUME 4	Four Play	Moving Shadow SHAD0W 40G3 (SBD)																	
9	UNDER MI SENI	Birmingham Levy	Congress	Blusted Vinyl BLNCR 09 (P)																
10	HAPPY SMILING FACES	Chico	Faveu FAVU 4CD (MVN/P)																	
11	CLOSE, BUT	Echobilly	Deceptive BLUP 01CD (P)																	
12	CONNECTION	Elastica	Moving Shadow SHAD0W 50G3 (SBD)																	
13	DREB BASS	Dead Dread	Effective 519 91 (P)																	
14	DO WHAT U LIKE	Good Fello's	Mute COMUTE 173 (RTM/P)																	
15	FEELING SO REAL	Moby	Internal Dance 175 (RTM/P)																	
16	MOVE IT UP/IG BEAT	Cappella	Renx CORENK 45 (SRD)																	
17	INCREDIBLE	M-Beat/General Levy	Duch 10 12508 (MO)																	
18	FEEL FREE	Chapter 9	Global Communication	Dedicated	GLOBAL 01CD (RTM/P)															
19	MAIDEN VOYAGE	Global Communication	Dedicated	GLOBAL 01CD (RTM/P)																

ROCK

This Last	1	2	3	4	5	6	7	8	9	10	11	12
	CROSS ROAD - THE BEST OF	Bon Jovi	Jambo	5263292 (F)								
1	UNPLUGGED IN NEW YORK	Nirvana	Geffen	GED 24727 (BMG)								
2	BIG ONES	Aerosmith	Geffen	GED 24546 (BMG)								
3	NO QUARTER	Jimmy Page & Robert Plant	Fontana	5263262 (F)								
4	BALLADS & BLUES 1982-1994	Jimmy Moore	Virgin	CDV 2768 (E)								
5	AMERICA	Black Crowes	American Recordings	743212682 (BMG)								
6	HOW TO MAKE FRIENDS...	Terraviva	Total Vegs	VEGASCD 2 (E)								
7	DOOKIE	Green Day	Reprise	9362455292 (W)								
8	YOUTHANASIA	Megadeth	Capitol	CDEST 2244 (E)								
9	NEVERMIND	Nirvana	Geffen	DGCD 24425 (BMG)								

CLASSICAL CHART

This Last	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	THE 3 TENORS IN CONCERT 1994	Carreras/Domingo/Pavarotti	Teldec	405962002 (W)																
1	SIMPLE GIFTS	Lleyla Garrett	Siva Classics	SILKD 6004 (CON/SS)																
2	DR. HILARY JOY'S CLASSIC RELAXATION	Various	Deutsche Grammophon	4458112 (F)																
3	LAST NIGHT OF THE PROMS	BBC SC/BBC SO/Davis	Teldec	405978682 (W)																
4	CANTO GREGORIANO	Monks Chorus Siles	EMI Classics	CM 565212 (E)																
5	ORF/CARMINA BURANA	RSO Berlin/Chailly	Decca	4445912 (F)																
6	CANTO NOEL	Monks Chorus Siles	EMI Classics	CM555212 (E)																
7	THE PIANO OST	Michael Nyman	Virgin	CDVE 918 (E)																
8	IN CONCERT	Carreras/Domingo/Pavarotti	Decca	4309432 (F)																
9	OFFICIUM	Jan Garbarek/Hilliard Ensemble	ECM	4453692 (P)																

MID PRICE

This Last	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	THE LION KING SING-ALONG	Various	Pickwick/Disney	DSMCD 477 (PK)																
1	BACK INTO HELL	Meat Loaf	Virgin	UDV 2710 (E)																
2	WHITE CHRISTMAS	Various	Legends In Music	LEGGD 602 (CON)																
3	HITS OUT OF HELL	Meat Loaf	Virgin	4595712 (SM)																
4	KNOWING ME, KNOWING YOU 2	Steve Coogan	BBC Radio Collection	288C133CD (P)																
5	SLIPPERY WHEN WEAT	Bon Jovi	Vertigo	8202642 (F)																
6	LEISURE	Blair	Foed	CDP 7915062 (E)																
7	NEW JERSEY	Bon Jovi	Vertigo	8363452 (F)																
8	HEAVEN AND HELL	Meat Loaf/Bonnie Tyler	Columbia	4736652 (SM)																
9	DISCO 2	Pet Shop Boys	Parlophone	CDPCSD 159 (E)																

V.I.D.E.O

THE OFFICIAL
music week
CHARTS
3 DECEMBER 1994

MUSIC WEEK

The Last Week	Artist Title Category/running time	Label Cat No	This Week	Artist Title Category/running time	Label Cat No
1	JURASSIC PARK Children's	CIC VIDEO VHR1790	15	EMPIRE STRIKES BACK Sci-Fi/Thr 55mins	Fox Video M45C
2	MRS. DOUBTFIRE Comedy/2hr	Fox Video 8588	16	DANIEL O'DONNELL-Just For You Music/1hr	Riz RIT28V703
3	SNOW WHITE AND THE SEVEN DWARFS Children's/Thr 45mins	Walt Disney 021582	17	RETURN OF THE JEDI Sci-Fi/Thr 80mins	Fox Video M45C
4	FREE WILLY Children's/Thr 47mins	Warner Home Video 501295	18	MUPPET CHRISTMAS CAROL Children's/Thr 55mins	Jim Henson Video 871782
5	ALADDIN Children's/Thr 26mins	Walt Disney 0219822	19	HOMEWARD BOUND Children's/Thr 75mins	Walt Disney 0218613
6	ROY CHUBBY BROWN - JINGLE BX@CKS Comedy/50mins	PolyGram Video 8327243	20	RYAN GIGGS - SECRETS & SKILLS Sport/1hr	VFL 8235983
7	GONE WITH THE WIND Features/Thr 44mins	MGM/UA VDG5284	21	THE FUGITIVE Action/Thr 55mins	Warner Home Video 0209422
8	BILLY CONNOLLY LIVE 1994 Comedy/1hr 30mins	MGM/UA 6326123	22	BAMBI Children's/Thr 60mins	Walt Disney 0209422
9	TAKE THAT-Berlin Children's/Thr 38mins	BMG Video 7432123713	23	NIRVANA:Live! Tonight! Sold Out! Children's/Thr 25mins	Geffen Home Video 82FV581
10	JETHRO - BEHIND THE BUSHES Children's/Thr 30mins	PolyGram Video 8326963	24	FREDDIE STARR - LIVE AND DANGEROUS... Comedy/1hr	VFL 8236863
11	RED DWARF - THE SMEG UPS Comedy/1hr	BBC 88CV946	25	CARRERAS,DOMINGO,PAVAROTTI in Concert '94 Children's/Thr 52mins	Teldec Video 45093021
12	SLEEPLESS IN SEATTLE Features/Thr 40mins	Columbia TriStar CVU9799	26	BOBBYVISION Children's/Thr	BBC 88CV937
13	STAR WARS Sci-Fi/Thr 96mins	BBC 1130C	27	BARBRA STREISAND-The Concert Children's/Thr 45mins	SMW Columbia 301132
14	MR BEAN-PERILOUS PURSUITS OF Comedy/50mins	ThamesVideo Collection TVB194	28	JIM DAVIDSON - THE FIRST FAREWELL TOUR Comedy/1hr 30mins	Pickwick P7281
			29	POLICE STOP! 3 Special Interest/50mins	Labyrinth Media LMK 0996
			30	BILLY CONNOLLY - WORLD TOUR OF SCOTLAND Comedy/2hr	BBC 833003

MUSIC VIDEO

The Last Week	Artist Title	Label	This Week	Artist Title	Label
1	TAKE THAT-Berlin Live/Thr 38mins	BMG Video 7432123713	1	TAKE THAT-Berlin Live/Thr 38mins	BMG Video 7432123713
2	DANIEL O'DONNELL-Just For You Music/1hr	Riz RIT28V703	2	DANIEL O'DONNELL-Just For You Music/1hr	Riz RIT28V703
3	NIRVANA:Live! Tonight! Sold Out! Children's/Thr 25mins	Geffen Home Video 82FV581	3	NIRVANA:Live! Tonight! Sold Out! Children's/Thr 25mins	Geffen Home Video 82FV581
4	CARRERAS,DOMINGO,PAVAROTTI in Concert '94 Children's/Thr 52mins	Teldec Video 45093021	4	CARRERAS,DOMINGO,PAVAROTTI in Concert '94 Children's/Thr 52mins	Teldec Video 45093021
5	BARBRA STREISAND-The Concert Children's/Thr 45mins	SMW Columbia 501132	5	BARBRA STREISAND-The Concert Children's/Thr 45mins	SMW Columbia 501132
6	BON JOVI-Cross Road-Best Of Compilation/Thr 20mins	PolyGram Video 8327763	6	BON JOVI-Cross Road-Best Of Compilation/Thr 20mins	PolyGram Video 8327763
7	CLIFF RICHARD-The Hit List Compilation/Thr 25mins	MVD4913PM3	7	CLIFF RICHARD-The Hit List Compilation/Thr 25mins	MVD4913PM3
8	FOSTER AND ALLEN-Songs We Love To Sing Compilation/50mins	Teldec Video TVE1064	8	FOSTER AND ALLEN-Songs We Love To Sing Compilation/50mins	Teldec Video TVE1064
9	TAKE THAT-Everything Changes Compilation/Thr 50mins	BMG Video 7432123713	9	TAKE THAT-Everything Changes Compilation/Thr 50mins	BMG Video 7432123713
10	MEAT LOAF-Bat Out Of Hell II - Picture Show MV/1hr 38mins	MVP4913PM3	10	MEAT LOAF-Bat Out Of Hell II - Picture Show MV/1hr 38mins	MVP4913PM3
11	FL AND DUNCAN-Psyclo - Whose Video Is It Anyway? Total Video TVE1055	FL Video TVE1055	11	FL AND DUNCAN-Psyclo - Whose Video Is It Anyway? Total Video TVE1055	FL Video TVE1055
12	VARIOUS ARTISTS-Karaoke Party Classics AUD/VID01	Various Artists AUD/VID01	12	VARIOUS ARTISTS-Karaoke Party Classics AUD/VID01	Various Artists AUD/VID01
13	SHAND FAMILY-Dancing With The Shands RLW102	Shand Family RLW102	13	SHAND FAMILY-Dancing With The Shands RLW102	Shand Family RLW102
14	THE CARPENTERS-Interpretations VFL 6333543	VFL 6333543	14	THE CARPENTERS-Interpretations VFL 6333543	VFL 6333543
15	AEROSMITH-Big Ones You Can Look At Compilation/Thr 45mins	Geffen Home Video 82FV29545	15	AEROSMITH-Big Ones You Can Look At Compilation/Thr 45mins	Geffen Home Video 82FV29545

US SINGLES

The Last Week	Artist Title	Label	This Week	Artist Title	Label
1	ON BENDED KNEE Boyz II Men (Mercury)	Mercury	26	YOU GOTTA BE DeVise (SMP Music)	SMP Music
2	HERE COMES THE HOTSTEPPER Karane (Columbia)	Columbia	27	WILD NIGHT John Mellencamp (Mercury)	Mercury
3	ANOTHER NIGHT Real McCoy (Mercury)	Mercury	28	THUGGISH/RUGGISH BONE Bone Thugs N Harmony (Real Gone)	Real Gone
4	I'LL MAKE LOVE TO YOU Boyz II Men (Mercury)	Mercury	29	TREMBOR CHRISTOPHER The Black Circle (Real Gone)	Real Gone
5	ALWAYS Ian Van Dahl (Mercury)	Mercury	30	AT YOUR BEST (YOU ARE LOVE) Alan Jackson (Blackground)	Blackground
6	SECRET Madonna (Mercury)	Mercury	31	FAIR BIRDIE Carole King (Mercury)	Mercury
7	ALLI WANNA DO Sheryl Crow (J&R)	J&R	32	BE HAPPY Ozzy Osbourne (Mercury)	Mercury
8	CREEP Linkin Park (Jive)	Jive	33	U WILL BELIEVE Boyz II Men (Mercury)	Mercury
9	I WANNA BE DOWN Boyz II Men (Mercury)	Mercury	34	ENDLESS LOVE Luther Vandross & Mariah Carey (Columbia)	Columbia
10	YOU WANT THIS ONE Boyz II Men (Mercury)	Mercury	35	EVERY DAY OF THE WEEK Jody Watley (Mercury)	Mercury
11	I'M THE ONLY ONE Melissa Etheridge (Mercury)	Mercury	36	LUCAS WITH THE JUD OFF Lucas (Jive)	Jive
12	NEVER LUE Boyz II Men (Mercury)	Mercury	37	PLAYZ CLUB Ruff Ryders (Jive)	Jive
13	TODDSEE ROLL Boyz II Men (Mercury)	Mercury	38	STROKE YOU UP Chingy (Jive)	Jive
14	TURN THE BEAT AROUND Boyz II Men (Mercury)	Mercury	39	FA ALL Y'ALL Da Brat (Jive)	Jive
15	100% PURE LOVE Crystal Ball (Mercury)	Mercury	40	NEW AGE GIG Doublet (Jive)	Jive
16	I'LL STAND BY YOU Boyz II Men (Mercury)	Mercury	41	I BELONG TO YOU Many Ways (Mercury)	Mercury
17	DECEMBER 1963 (OH WHAT A NIGHT) Boyz II Men (Mercury)	Mercury	42	THE SWEETEST DAYS Sonoma Williams (Mercury)	Mercury
18	FLAVA IN YA EAR Cap'n Jack (Mercury)	Mercury	43	CIRCLE OF LIFE Elton John (Mercury)	Mercury
19	PRACTICE WHAT YOU PREACH Boyz II Men (Mercury)	Mercury	44	COME TO MY WINDOW Wilco (Mercury)	Mercury
20	LIVING IN DANGER Boyz II Men (Mercury)	Mercury	45	DANCE NAKED The Notorious B.I.G. (Mercury)	Mercury
21	WHEN CAN I SEE YOU Boyz II Men (Mercury)	Mercury	46	HOLD MY HAND Meek & The Blockheads (Mercury)	Mercury
22	WHAT'S THE FREQUENCY, KENETH? Boyz II Men (Mercury)	Mercury	47	SOMETHING'S ALWAYS MISSING The Roots (Mercury)	Mercury
23	BEFORE I LET YOU GO Boyz II Men (Mercury)	Mercury	48	IF YOU GO Jay-Z (Mercury)	Mercury
24	SHORT DICK MAN Boyz II Men (Mercury)	Mercury	49	WHEN WILL I DANCE Jay-Z (Mercury)	Mercury
25	SIXTY-NINE Boyz II Men (Mercury)	Mercury	50	DON'T TURN AROUND Alan B. White (Mercury)	Mercury

Chart compiled & figured 3 December 1994. * Artist not awarded this position due to insufficient airplay and sales. © UK ASCA. All rights reserved.

US ALBUMS

The Last Week	Artist Title	Label	This Week	Artist Title	Label
1	HELL FREEZES OVER Boyz II Men (Mercury)	Mercury	26	PEEP FICTION (DUST) Boyz II Men (Mercury)	Mercury
2	IF BOY II MEN Boyz II Men (Mercury)	Mercury	27	THE ICON IS LIVE Boyz II Men (Mercury)	Mercury
3	MTV UNPLUGGED IN NEW YORK Various (J&R)	J&R	28	YES I AM Melissa Etheridge (Mercury)	Mercury
4	REAL TALK Island (Mercury)	Mercury	29	LEAD ON George Strait (Mercury)	Mercury
5	SMASH Ernie (Mercury)	Mercury	30	THE SIGN Boyz II Men (Mercury)	Mercury
6	MIRACLES - THE HOLIDAY CAROL Boyz II Men (Mercury)	Mercury	31	PURPLE Steve Van Zandt (Mercury)	Mercury
7	MERRY CHRISTMAS Michael Carty (Mercury)	Mercury	32	RHYTHM OF LOVE Boyz II Men (Mercury)	Mercury
8	BIG ONES Aerosmith (Mercury)	Mercury	33	NOT A MOMENT TOO SOON Tim McGraw (Mercury)	Mercury
9	THE LION KING (OST) Various (Mercury)	Mercury	34	THE DIARY Stevie Nicks (Mercury)	Mercury
10	WILDFLOWERS Tim Perry (Mercury)	Mercury	35	STONES IN THE ROAD Steve Diggle (Mercury)	Mercury
11	NO QUARTER Jimmy Fallon & Robert Plant (Mercury)	Mercury	36	THE TRACTORS The Tractors (Mercury)	Mercury
12	MURDER WAS THE CASE (OST) Various (Mercury)	Mercury	37	CANOLEB Carole King (Mercury)	Mercury
13	MONSTER Alan (Mercury)	Mercury	38	YOUTHANASIA Megadeth (Mercury)	Mercury
14	THE BEST OF YOU Boyz II Men (Mercury)	Mercury	39	SONGS Luther Vandross (Mercury)	Mercury
15	CRAZYEST THING Boyz II Men (Mercury)	Mercury	40	JASON'S LYRICS (OST) Various (Mercury)	Mercury
16	QUETS Frank Sinatra (Mercury)	Mercury	41	WAITIN' ON SUNDOWN Boyz II Men (Mercury)	Mercury
17	FIELDS OF GOLD - THE BEST OF Foggy (Mercury)	Mercury	42	FOREST GUMP (OST) Various (Mercury)	Mercury
18	NO NEED TO ARGUE The Doobie Brothers (Mercury)	Mercury	43	CREEPIN' ON AN OME Boyz II Men (Mercury)	Mercury
19	OUT OF THE CRABLE Boyz II Men (Mercury)	Mercury	44	VOODOO LUNING Boyz II Men (Mercury)	Mercury
20	DOOKIE Boyz II Men (Mercury)	Mercury	45	THE 12TH ANNUAL IN CONCERT Boyz II Men (Mercury)	Mercury
21	GREATEST HITS Boyz II Men & The Blockheads (Mercury)	Mercury	46	WHO AM I Boyz II Men (Mercury)	Mercury
22	CROSSROAD Boyz II Men (Mercury)	Mercury	47	ACROSS & EVERYTHING AFTER Boyz II Men (Mercury)	Mercury
23	THIS YEAR'S BEST MUSIC CLUB Boyz II Men (Mercury)	Mercury	48	PISSES IS CARROT Boyz II Men (Mercury)	Mercury
24	REDTIDE STORIES Mercurio (Mercury)	Mercury	49	THE CONCERT Boyz II Men (Mercury)	Mercury
25	HOLD ME, THRILL ME, KISS ME Boyz II Men (Mercury)	Mercury	50	HOUSE OF LOVE Boyz II Men (Mercury)	Mercury

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

SWEDEN

1	(1) CAN YOU FEEL... Elton John (Rocked)
2	(5) LOVE IS ALL AROUND YOU Wilf Van Wier (Mercury)
3	(22) CIRCLE OF LIFE Elton John (Rocked)
4	
5	

Source: GfK/PI

BELGIUM

1	(16) CIRCLE OF LIFE Elton John (Mercury)
2	(22) GOODNIGHT GIRL Wilf Van Wier (Mercury)
3	(34) SURE Take That (RCA)
4	(45) LOVE AND TEARS Naomi Campbell (Epic)
5	(46) CRAZY Lennox (Mercury)

Source: IFPI/SABAM

AUSTRALIA

1	(16) EIGHTEEN STRINGS Timpani (PolyGram)
2	(18) LUCAS WITH THE JUD OFF Lucas (Warner Bros)
3	(19) YESTERDAY... Pat Sharp Boys (EMI)
4	(21) SWAMP THING The Grid (BMG)
5	(24) ROCKIN' FOR MYSELF Mezz-9 (Warner Bros)
6	(26) WHEN WE DANCE Steng (J&R)

Source: Australian Record Ind Assn

NETHERLANDS

1	(3) BABY COME BACK Patto Barato (Virgin)
2	(11) ONLY I KNOW YOU Tom Arno (Warner Bros)
3	(22) INCREDIBLE M Beat (Phonogram)
4	(26) GOODNIGHT GIRL Wilf Van Wier (Mercury)
5	(26) WHEN WE DANCE Steng (J&R)

Source: Siechting

SINGLES

ZIG & ZAG: Them Girls (RCA 74321518374). Odds of 6/1 offered for the Christmas number one, and the nappet TV presenter could pull it off with this pumping excursion into rub-a-dub-dub rags. Roll over Mr Blobby, Ziggyman and Zagsmuffin have turned in a corker. □□□□

ETERNAL: Crazy EP (EMI CDEN364). The girls' gospel roots are to the fore on this bumper Christmas package which once again puts them in Whitney Houston, as opposed to En Vogue, territory. A cover of Labi Siffre's 1987 hit *So Strong* and a stirring version of *Amazing Grace* are included alongside the feisty title track. □□□□

COSMIC BABY: A Tribute To Blade Runner (East West 452955742). A clever techno take on Vangelis' successful film soundtrack music. German techno wizard Cosmic Baby retains the original melody but adds a breakbeat beat to the track. A guaranteed club hit but perhaps just too hard for chart action. □□

THROWING MUSES: Bright Yellow Gun (A&A B&B 048CD). The Muses return

thankfully to expected form with their first material since 1992 preceding a January album. No Kim Deal in the band anymore, but La Horch is back with a vengeance, her familiar incandescent lyrics layered with some giddy guitar. □□□□

ICE CUBE: You Know How We Do It (Fourth & Broadway BRCD 303). Second time around for this mellow rag from the hard man. Similar in style to his *It Was A Good Day* hit, this revolves around a subtle synth melody and some neat female backing vocals. Released to tie in with the new remixes album, it could well do the business this time. □□

HELOCENTRIC WORLD: Where's Your Love (Merkin Loud TLKCD51). Less poppy than previous releases, Helocentric World's funky jazz tune features a sultry acoustic guitar sound and some soulful vocals. Could head charts. □□□□

THE PEACHES: Christmas Wrapping (MCA MCSD2016). A confident reading of *The Waitresses'* underrated early Eighties seasonal classic provides a winning debut for 16-year-olds Claudia and Chantelle. The production retains the original sound effects of the original



METHOD MAN (LEFT), GOES SOLO, THE MUSES (TOP) TRY TRIO, AND PEACHES WRAP UP WARM



without reducing the song's overall charm. □□□□

WHITEHEAD BROTHERS: Your Love Is A 187 (Polydor 850632). A bus journey is a strange metaphor for a love affair but there's no doubt this class written all over it in a laidback, soulful wailing kind of way. Very smooth and sexy, this heavily samples Dr Dre and Snoop Doggy Dogg's *Deep Cover*. Oh, by the way, a 187 is police radio code for a killing or a murder. Strange. □□□□

EUSÉBIE: Pick it Up, Fuck It Up, Drop It (Maveric Yard Collective MAM001). An innocent yet fun "music industry practices" is the subject of this alicious post-House/Of Pain hip-hop from the UK three-piece family outfit. □□

DAVE ANGL: In Flight EP (Blunted Vinyl/Island BNL CD10). A major label debut for one of UK techno's leading lights, Angl has developed his own frenetic yet very musical style and this four-tracker is the perfect showcase for the uninitiated. Elements of jazz spice things up although this is unlikely to cross over. □□

TENDR: Fly Bright Side Of Life (Island CIDM825). An unusual shot at a Christmas hit combines a real mix of

elements including the piano from Nina Simone's *My Baby Just Cares For Me* overlaid with Monty Python's vocals sung by a Ziggamuffin-soundalike MC. The jury's still out on this one. □□

ALBUMS

REDMAN: Dare I Be A Darkside (J&L S23846-2). Redman certainly shows no sign of mellowing with age – his lyrics still represent hip hop's hardcore, but surely won't win over any PC listeners. Simple-heavy backing tracks are sometimes too dense, but at their best they show Redman still ranks alongside his new school East Coast counterparts. □□□□

VARIOUS: Street Fighter (Priority PTYMC194). In the wake of US success for previous rap-based soundtracks comes this collection for Jean Claude Van Damme's new action adventure with an established list of contributors, including Priority boss Ice Cube, Public Enemy, LL Cool J and The Pharcyde. □□□□

GALLIANO: A Thinker Pluck (Talkin' Loud S26462). A major reworking of their

third album *The Flat Thickers* has resulted in this highly credible and vivid collection of remixes. The group prove they can successfully expand their explorations into the realms of hip hop, dub and jungle. □□□□

BRANDY: Brandy (Atlantic 7567 42610-2). With the single *I Wanna Be Down* currently in the US Top 10, the future for 16-year-old Brandy Norwood looks very rosy indeed. The album does the young singer proud with smooth down tempo production and some excellent songs to boot. Highlights are *I Dedicate* and the strange *Brokenhearted*.

□□□□

HOLL Under The Monkey Puzzle Tree (Resound RES105CD). Former Japan members and veteran double bassist Danny Thompson create a suitable ambient pop setting for Japanese singer Holl to touch down on Kate Bush territory. □□

ULTRAMARINE: Folk (Dishorey OSHC1). Now remastered and released for the first time in the UK, Folk was recorded in '89 when the group were a five-piece and reflects a move towards the rhymin' rhythms of *Every Man And Woman Is A Star* A compulsory addition to Ultramarine fans' collections. □□□□

GARTH BROOKS: title

Compiling global megastar Brooks' US hits, this 18 track album will hold no new tracks but is yet to receive a special release date.

MC SOLAAR: Prose Combat (Polydor S21289). There's no denying it, French rapping is just cool. While Solaar continues to quietly build up an underground following, this album could just make the crossover. *Prose Combat* oozes eloquence and urban philosophy, and you even get the lyrics – in French, naturally – printed on the sleeve. A must. □□□□

METHOD MAN: Tical (Def Jam S23839-2). The Wu Tang Clan member's solo debut is the roughest and rawest since... well, Wu Tang's own album. Producer Prince Rakeem's dravonk beats and abstract samples provide the perfect backdrop for Method Man's madness. Strong contender for hip hop album of the year – and it even includes a love song. □□□□

This week's reviewers are: Catherine Eade, Tony Fernandes, Paul Gorman, Ajax Scott, Nick Robinson and Selina Webb.



na" from *The Land of A Thousand Dances* over a break from *Taana Gardner's* Heartbeat.

Until recently, if it's the **Garbe Baker Selection** were known at all to most British record buyers, it was for their appalling 1975 hit *Paloma Blanca*. But fans of cult movie *Reservoir Dogs* will know Baker's US hit *Little Green Bag*, which is featured in the movie, and on MCA's big-selling soundtrack album. It's also on the excellent new compilation *The Heritage-Colossus Story*, culled from Jerry Ross' *Heritage & Colossus* labels. Ross took a chance on Dutch talent, and turned out not little *Green Bag*, but also **Shocking Blue's** *Venus* and the **Tea Set's** *Ma Belle Amie* into big US hits, and they're all on this 20 track primer, alongside the **Showstoppers' Ain't Nothin' But A Houseparty**, and half-forgotten gems by **Cherry People**, **The Mob** and **Crystal Mansion**, to name a few, although one of *Heritage's* big hits, *Abergavenny* by **Shannon**, is inexplicably missed out.

ALAN JONES TALKING MUSIC

The fact a record is the ante post favourite to become Christmas number one thankfully hides little sway with the people who actually matter – the record buyers. In 1986, for example, the early running was made by film star **Anthony Hopkins**, whose over-sincere monologue *Distant Star* was the bookies' hot tip. It got a lot of air play, made number 75 for one week, then disappeared forever.

Knowing even the bookies can get it this badly wrong is encouraging, especially since this year's favourite is **Captain Sensible's** mauling of *The Hokey Cokey*, anathema to anyone who likes music. But the good Captain is sure to do well, partly because in this, the slillest of all seasons, novelties frequently capture the public imagination. Add to that the track record of the *Hokey Cokey* (a hit in 1978, 1981 and 1985) and the fact that five pence from every sale goes towards the Great Ormond Street Hospital Fund, and you have a lethal combination.

Another widely tipped novelty is **2 In A Tent's** *When I'm Cleaning Windows*, which

samples **George Formby** in a frantic Grid-like house hoodown. Absolutely hideous, and probably a hit too, though its creators **Mike Stock** and **Matt Aitken** are surely not enhancing their CVs. The support track **Hoover** is simply three minutes of vacuuming.

While the estimable **Joni Mitchell** nibbles away at the bottom end of the chart with her sublime cover of a one-time James Brown single *How Do You Stop*, with vocal assistance from Seal, her own best-known song *Big Yellow Taxi* has been recorded in two new versions. The first, by **Amy Grant**, is one of the lowlights of her new album *House Of Love*. **Maire Brennan's** interpretation, among a plethora of self-penned originals on *Misty Eyed Adventures*, is at a slower speed and in a more folksy direction than Joni's original. The result is a pretty, relaxing and invigorating album from which it may be difficult to find a hit.

Which is not a problem for **Ini Kamozie**, whose single *Here Comes The Hotstepper* holds number two in the States. It's irresistible, prodded by the instantly familiar "na na na

PPL DEMOCRACY

How strange are Eric Longley's comments about the new voting rights at PPL (Letters, November 19). The new voting structure is a huge extension of the franchise. It compares very favourably with other copyright bodies such as PRS (thousands of provisional members have no vote at all) and MCPS (where, effectively, nobody has any vote!). What is particularly heartening at PPL is that the voting reform came from within the organisation: it did not need the Herculean efforts of a 'sans culotte' like Trevor Littleton versus PRS. To ramble on vaguely about 'democracy' is simply counter-productive and sadly debases his valid points about representation of minority interests.

'Democracies' are constantly re-defining their franchises and - PPL having set the process in motion - there is no reason to suppose that re-defining the franchise will not frequently be on the agenda (as at PRS). The efforts of people such as Eric Longley (and myself) will ensure it is. But no democracy gives children the vote, thereby handing over control totally to the children - which is what Eric Longley seems to be crying for. When the infant songwriter grows, he/she has a vote at PRS. When the infant record label grows (to no great height), it now has a vote at PPL (but no matter how huge the writer grows to be, he will be totally voiceless at MCPS). His comments about artists are baffling: surely he is aware that under existing UK law there is no artist sound recording broadcast/public performance right. Thus PPL have no right or authority to allocate a chunk of their (lawful) income to artists, then we should stop carping and be bloody grateful that PPL also recognise the moral case of artists. I wonder what his reaction will be when Quark Records' income gets severely chopped down in order to pay for his hoped-for 'equitable' (meaning higher) percentage of the cake to artists?

Paul Rodriguez, Paul Rodriguez Music Ltd, Lucerne Road, London N5.

LETTERS

Radio One: first for variety and range

While I welcome the insightful editorial supporting Matthew Bannister as controller of Radio One (Comment, November 26), I must take issue with it regarding the network's music policy which is described as "very very different perspective". The facts point to a rather different perspective.

Radio One's playlist has more songs than any major competitor (this week,

59) and the range of music by genre and style is unsurpassed. More than a third of the playlist is comprised of pre-releases and two thirds of new records are played first on Radio One. Radio One plays 10 times more songs released on indie labels than commercial radio and only Radio One has an N-list dedicated to new artists, which this week ranges from Metalheads to Spirits,

Blameless to Ini Karmze.

The one area of weakness in the Radio One daytime music I acknowledge is delivery, which in the past was a bit lumpy. This was corrected two weeks ago (since November 14) with the introduction of Selector.

Paul Robinson,
Managing editor, Radio One,
London, W1A 1AA.

BPL avoids sleaze trap

Your article on the sleaze controversy (News, November 12) misses the point of the debate on MPs and payments for questions.

For several years there have been regular reports in *Music Week* about the music industry's lobbying activities, meetings with ministers, presentations to MPs and major governmental submissions, etc. I therefore find it surprising that you can now conclude that the absence of payments to MPs in the register of members interests is an indication that the music industry is having little impact in Westminster and Brussels.

The BPL has never needed to employ

an MP to promote any particular line of argument. I suggest that your time would have been better spent talking to some of the 19 DTI ministers with whom we have worked on copyright matters over the past 12 years or a few of the 150 or so MPs with whom we have had contact since the last General Election.

You could then have offered your readers a constructive report on the very considerable impact that the music industry now has in government and opposition circles.

John Deacon,
Director General, BPL,
Savile Row,
London W1.

New look MW gets readers' thumbs up

Thought the revamped *MW* worked terrifically well - the layout and design make for better reading. I'm not just saying this because it's a new thing - I really think it's a significant improvement. Yours, in a rub-a-dub stylee.

Ray Cooper, deputy managing director, Virgin Records

Congratulations on the new look *MW*. It is very much improved. In particular, I heartily endorse your comment "If we haven't got anything positive to say, quite simply we won't say anything at all." David Campbell, chief executive, Virgin Radio

▶▶▶▶▶ LIFTING THE LID ON THE MARKET - p 25 ▶▶▶▶▶

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BEHIND THE COUNTER

JEREMY LICKISS, Solid Sounds, Burnley

"Last week was a particularly good one for us, with a steady increase in traffic though the store every day – maybe it had something to do with the fact that the Christmas lights went on in Burnley last week. It must be a record year for the quantity of compilations being released for Christmas, and last Monday, for example, we took delivery of seven new titles. Our votes go to Dino's Rock Anthems, which has a very strong track listing, and suits the rock-biased profile of our store. TV advertising helped to boost awareness in the first week of release and we expect to do very well with the compilation up until Christmas. Another winner for us is Nov 29, which is ideal Christmas present material. There is strong recognition for the Now branding among our customers and it should sprint ahead of its closest competitors. It is encouraging that this year there are some really big titles on both the audio and video fronts – although the latter is more difficult for us to be profitable with. While we are stocking the big videos such as Mrs Doubtfire and Snow White it doesn't help that there's a Blockbuster store round the corner, which provides very stiff competition when it offers free rentals with the purchase of a video."

ON THE ROAD

LEE PEMBERTON, MCA north western rep

"There are always one or two non-believers no matter how big you think an album will be, but pre-sell for the Stone Roses album has been unbelievable – better than expected. We needed to prove to people it was happening and the single has given people faith. There's a lot of stuff coming out at the moment. There was a quiet patch then suddenly wallop, album after album. A lot of people are trying to plot what's going to be the Christmas number one. I've got a sneaky feeling it'll be the Power Rangers. It's that time of year, silly season. Three million kids watch it and they're all going to want it. The new format of *Music Week* has been mentioned by other reps and the dealers. By and large the response has been pretty positive. It's interesting to read about what other reps are up to. At the moment I'm in Penny Lane in Liverpool, and everybody's talking about Manchester United being beaten by Sweden, they're loving that here. Last night was the Pearl Jam playback in some stores – complete with food and beer – that's going to be a big album for them. I saw Mike Scott of the Waterboys do a blinding acoustic set at Parr's Hall in Warrington the other night. I see a lot of bands, but I'm feeling terrible today, because I've been burning the candle at both ends, and the middle as well."

IN THE SHOPS THIS WEEK

The following information, collected by *Music Week* on Thursday is based on contributions from Andy's Records (Beverly), Beat Route (Congleton), FOPP (Aberdeen), FL Moore (Stevenage), HMV (Petersmouth), H&R Cloake (Croydon), Our Price (Bournemouth), Solid Sounds (Burnley) Tower (Piccadilly, London), Virgin (Coventry)
If you would like to contribute to Frontline, call Karen Fox on 081 543 4830.

NEW RELEASES

"One of the fastest selling singles we've ever had" was the unanimous verdict on the Stone Roses' Love Spreads, flew out of both multiple and independent outlets. Best selling albums of the week were The Best Of New Order, Rock Anthems and Prince's The Black Album while the much anticipated release of Jurassic Park threatened to put music sales in the shade.

PRE-RELEASE ENQUIRIES

Singles: Oasis, The Grid, PJ & Duncan, Roachford, Ice T & Motorhead, M-Beat, Rolling Stones, Queens, Albums: Stone Roses, Louis Armstrong

ADDITIONAL FORMATS

Jurassic Park DNA pack with free watch

IN-STORE

Windows: Bon Jovi, Christmas in Vienna 2, New Order, Aerosmith, Blur, Sade, Oasis, Wet Wet Wet; in-store: Rock Anthems, The Beatles, Mike Oldfield, Tom Jones, The Beautiful South, Four Weddings And A Funeral, Wet Wet Wet, Smash Hits 94, Jungle World 2

MULTIPLE CAMPAIGNS

Three CDs for £20 promotion continues; windows – Bon Jovi, with TV advertising (Anglia), Christmas in Vienna 2, with TV advertising (Anglia) and Julio Iglesias with TV advertising (Yorkshire); press ads – Buddy Guy and Die Toten Hosen

Christmas promotion Gifts For Him across CDs, albums, in-store – Mariah Carey, Carina Burana, Sade, Alf Womans 4, Canto Noel

In-store – Cliff Richard, East 17, Christmas in Vienna 2; video – Jurassic Park



our price



WH SMITH

WOOLWORTHS

Album of the week – Pearl Jam; single of the week – Mary J Blige, video of the week – Janet Jackson; windows – Pink Floyd, Aerosmith, Blur, Sting, Sade, Oasis, Wet Wet Wet, Sinead O'Connor and Forrest Gump (all national Channel Four), and Billy Connolly (national Channel Four ex. London); Christmas campaign offering CDs and videos for £10.99.

Windows – New Order, East 17, The Grid, Stone Roses, The Cranberries, Bon Jovi, Mike Oldfield, Experience Our Christmas and Experience Our Games; in-store – Bon Jovi, Jimmy Nail, Best Country Album In The World Ever, Jurassic Park, special promotions – Experience Our Prices with selected chart CDs from £10.99, Experience Our Games with chart titles from £2.99 and comedy videos from £9.99; TV advertising – Best Christmas Album In The World Ever (Carlton, Central, Meridian) press advertising – Sabres Of Paradise and Steve Coogan.

Single of the week – The Grid; album of the week – Sting; windows – New Order; in-store – New Order, Big Audio, Mike Oldfield, Plant & Page, Tom Jones; TV ads – Rock Anthems (Scottish TV) and Glasgow Channel Four, Sting (Scottish TV), Channel Four, Sting (Scottish TV), Channel 4 Scotland, MTV and VH-1; press ads – Sory Best Of campaign, Foreigner, Pearl Jam, London bus sides – East 17 and Virgin Best Ever range

VMR essential album – Pearl Jam; press advertising – Mary J Blige, Brand New Heavies, Marc Bolan and T Rex, Natural Born Killers; in-store – Cliff Richard opens the new singles section of the Oxford Street Megastore

Album of the week – Four Weddings And A Funeral; Virgin featured artist – Bob Dylan; windows – Four Weddings And A Funeral, Wet Wet Wet, Carina Burana; in-store – Telstar TV advertised albums and videos; East 17, Cool Yule, Wet Wet Wet (national ITV); radio advertising – Christmas in Vienna 2, The Ballet Album, Last Night Of The Proms, RPO Plays Pink Floyd (Classic FM)

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

EXPOSURE

TELEVISION

3.12.94
What's Up Doc? with Whiffle and Olympeus, ITV, 8.25-10.25am
Live and Kicking with EYC, BBC 1, 9.15-12.12pm
TOTP featuring Generation X, Bonnie Tyler, Wings and T'Pol, BBC 2, 8.15-9pm
Lauri featuring Sinead O'Connor and The Beautiful South, BBC 2, 8.30pm
Nirvana Unplugged, MTV, 8.30pm
Saturday Night Live with a double bill of Leney Kravitz and Midnight Oil, VH-1, 9-10pm
4.12.94
Smash Hits Poll Winners Party, BBC1, 2.50pm
Night Music with Al Jarreau, VH-1, 10-11pm

5.12.94
With...featuring Marion, Kalipha and Skywalker, Granada, 11.10-11.40
VH-1 To 1 with Bonnie Raitt, VH-1, 11.30-12am
6.12.94
The Big Breakfast with Blur's Damon Albarn, Channel Four, 7-9am
7.12.94
The Beat featuring Therapy?, Primal Scream, and The Rollins Band, ITV, 1-2am
The Album Show with Tom Petty, ITV, 2.10-3am
9.12.94
Old Grey White Test with XTC, Eddie And The Hot Rods and The Jam, VH-1, 10.30-11.30pm

3.12.94
Johnny Walker in-concert features The Cranberries, Radio One, 2-5pm
John Peel presents session guests: Blue Boy, and Hula Hoop, Radio One, 5-7pm
The Essential Mix features Guy Bertram, Radio One, 12-2am
4.12.94
Art Of Noise Part 1 has George Martin on music technology, Radio One, 7-8pm
Andy Kershaw with Greek Cypriot rappers Hadji Mike and Boudoum, Radio One, 10-11am
5.12.94
The Evening Session featuring Portishead and

dfm, Radio One, 7-9pm
6.12.94
Simon Mayo's Live Accoustic features Roachford, Radio One, 3pm-midnight
The Story Of Pop - 46 - Living On The Fault Line, focusing on LA with Melissa Etheridge, David Crosby and Graham Nash, Radio One, 9-10pm
8.12.94
SoundBite has Danny Kelly on ambient and Michael Bolton buyers, Radio One, 9-10pm
9.12.94
John Peel presents The Four Brothers from Zimbabwe and Sweden's Blithe, Radio One, 10-11am

RADIO

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BLACK SHEEP Non Fiction	Phonogram	November 28	CD	There will be intense dance press advertising and in-store displays with independent retailers.
BLUR Parklife	Parlophone	out now	CD	National TV advertising using a new commercial will begin next Monday and run for an initial two weeks. Ads will run in the Carlton and Central regions for one week starting next Monday.
TOM BRAXTON Tom Braxton	Arista	out now	CD	From today both Cranberries albums will be re-promoted with heavyweight TV advertising including co-op campaigns with Our Price and HMV.
THE CRANBERRIES No Need To Argue and Everybody Else is Doing It So Why Can't We?	Island	out now	CD, MC, Cassettes	
DIE TOTEN HOSEN Love Peace And Money	Virgin	December 5	CD, MC, Cassettes	Promotion includes in-store displays with independent retailers including Andy's, where the release is on listening posts. The campaign includes national TV advertising in conjunction with HMV.
ETERNAL Always & Forever	EMI	out now	CD, MC, Cassettes	
HENRYK GORECKI Miserere	Warner Classics	November 28	CD, MC, Cassettes	The campaign will include national advertising on Channel Four for two weeks from today. Displays will run with selected multiples and independent retailers.
ANDREW LLOYD WEBBER Best Of Andrew Lloyd Webber	Polydor	out now	CD, MC, Cassettes	
GARY MOORE Ballads & Blues 1982-1994	Virgin	November 14	CD, MC, Cassettes	Promotion includes Adshel posters in London and window displays with Woolworths from next Monday. HMV is re-promoting the release with in-store displays.
SINEAD O'CONNOR Universal Mother	Chrysalis	out now	CD, MC, Cassettes	
PEARL, JAM Vitalogy	Epic	November 24	CD, MC, Cassettes	The release will feature in WH Smith and Woolworths window displays.
CLIFF RICHARD The Hit List	EMI	out now	CD, MC, Cassettes	There will be in-store displays with the multiples and national solus TV advertising from today. Promotion includes in-store displays running until Christmas.
DIANA ROSS A Very Special Christmas	EMI	November 14	CD, MC, Cassettes	
STYNG Fables Of Gold	A&M	out now	CD, MC, Cassettes	Promotion includes a British Rail poster display which begins on Monday.
DONNA SUMMER Endless Summer	Phonogram	November 14	CD, MC, Cassettes	There will be in-store displays with the multiples backing up the intensive TV campaign.
TINA TURNER The Collected Recordings	Parlophone	out now	CD, MC, Cassettes	The re-promotion involves a new TV ad which will be shown nationwide from next Monday. The release will be promoted in-store by independent retailers.
VARIOUS All Woman 4	Dino	out now	CD, MC, Cassettes	
VARIOUS The Greatest Hits Of The 90s	Telstar	November 21	CD, MC, Cassettes	The TV campaign includes national advertising on Channel 4 and The Big Breakfast. Radio advertising will include slots in the Network Chart Show.
VARIOUS Hits Hits And More Dance Hits	Global TV	November 28	CD, MC, Cassettes	
VARIOUS Masterscuts Jazz Funk Vol 5	Beechwood	December 5	CD, MC, Cassettes	Promotion includes advertising in the specialist music press.
VARIOUS Smash Hits 94	Telstar	November 21	CD, MC, Cassettes	Telstar will promote this release on the back of the Smash Hits Poll Winners' Party.
VARIOUS Sounds Of The 70s	Global TV	November 28	CD, MC, Cassettes	Promotion includes national TV and radio advertising plus in-store displays with selected independent retailers.

Compiled by Sue Sillitoe: 081-757 2255

TV MC RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST

**THE CRANBERRIES: NO NEED TO ARGUE**

Record label: Island
Media agency/executive: Target/Rob Wilkerson
Product manager: Jamie Spencer
Creative concept: David Steel

Island will use national TV, radio and press ads to re-promote both the latest Cranberries release and last year's successful Everybody Else Is Doing It So Why Can't We? TV ads start today in Scotland and national co-op ads with selected multiples begin next Monday. Both releases will be promoted in-store at HMV, WH Smith and Menzies (where No Need To Argue is album of the week). Ads will run in the music and national press throughout December.

COMPILATION

RENAISSANCE THE MIX COLLECTION

Record label: Six6
Media agency/executive: Y & R/Graeme Snell
Product manager: Dave Barker
Creative concept: Neil Rushton

Independent label Six6 is re-promoting its successful Renaissance The Mix Collection with a TV campaign which will run in selected ITV and Channel Four regions for three weeks from next Monday. There will also be press and radio ads with the emphasis on the student and specialist dance media. The re-promotion is aimed squarely at the coffee table gift-buying market who are expected to be attracted by the combination of hip music and stylish packaging.

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CHICK COREA & FRIENDS:
Come Rain Or Shine AADHP 93332



THE JAZZ SAXOPHONE
AADHP 93342



WYNTON MARSALIS: My Funny Valentine
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STEPHANE GRAPPELLI: Nuages -
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PROMOTION COMPANIES

A wind of change is blowing through the world of independent promotions as pluggers have been forced to accept an end to the days when a place on the Radio One playlist was the only route to chart success. The country's most popular radio station has seen listeners tempted by a growing independent sector of more than 150 stations –

and the Radio Authority is issuing new licences every month. The promotions companies are having to find new and more cost-effective ways to tell music buyers in the regions about the latest releases. The changes mean a well planned marketing campaign is essential for radio, TV and press promotions. But the independents have to be careful, because there is always the risk a major will take an act back in-house if they are too successful.

BOOSTING ACTS BEST

INDEPENDENT PROMOTERS BEAR THE BRUNT OF SPREADING THE WORD ACROSS THE GROWING WEB OF REGIONAL RADIO, WRITES KAREN FAUX

The world of independent radio promotions has changed considerably in the past year as Radio One's dominance has been eroded and the number of regional stations has spiralled.

Trends in radio listening are undergoing radical change, and the axis of the radio pluggers' world has shifted. According to the third quarter Rajar figures, independent local radio now accounts for a record 38.2% of all adult listeners and the commercial sector has overtaken the BBC for the first time.

Radio One's well-documented decline has continued and its official audience is now 11.2m, although controller Matthew Rannister says the figure is actually 13.2m, boosted by an extra two million listeners who are under 15, and do not register in the published figures.

But pluggers say their record company clients have not fully understood the implications of this switch to commercial radio and the importance it puts on regional promotions. The promotions companies are facing extra costs to plug the regions, and to claim the labels are often unwilling to make the necessary investment.

Setting up regional offices is not cost effective for many independent companies because the legwork involved is considerable; there are currently 155 ILR services which need to be mailed and either telephoned or visited personally.

Single Minded's managing director Tony Byrne says the solution is to use a company specialising in regional



POINTED PLUGGING: A SECRET OF SUCCESS FOR GENERAL LEVY AND APACHE INDIAN

promotions. "We don't have our own regional team but we must still be able to offer a complete service," he says. Single Minded teamed up with Revolution to work General Levy and M Beal's single Incredible. Although Revolution are London-based they have four points continually working regional stations.

Gut Reaction, meanwhile, is determined to keep regional radio promotion hands-on and it has two people on the road.

"REGIONAL RADIO GIVES YOU AN ALTERNATIVE TO BREAKING AN ACT, BUT IT ONLY WORKS OVER A PERIOD OF TIME."

JOHNNY DAVIES



Promotions director Johnny Davies says, "Regional radio gives you an alternative to breaking an act, but it only works over a period of time."

One way of improving the cost-effectiveness of regional plugging is to target a selection of the larger stations such as BRMB, Fiddabdy, Capital and Clyde who between them offer the same number of listeners as National Radio One.

TLPR partner Mike Matheson used this approach for Wendy Moten. "For big MOR acts regional radio is vital, and we got enough exposure on the big stations for a chart position for Moten which brought Radio One on board," he says. Despite the growth of independent radio most pluggers agree that Radio One remains vitally important in breaking a record. The specialist shows >



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No 1 in college & club promotion

such as The Evening Session, Pete Tong's Essential Selection and John Peel provide a valuable service, especially following XFM's failure in October to win a London-wide licence which would have given extra exposure in London to alternative and indie rock. It could also have led to a network of XFM's across the country.

Meanwhile, Radio One controller Matthew Bunnister has changed the way the station's playlist is compiled, and pluggers have discovered that extravagant gimmicks are no longer the way onto it. It also means they are spending less time hanging around the One FM foyer to collar a producer for a free play.

The reason for that, they say, is that there are virtually no free plays anymore, although they applaud the idea of the much-heralded 'N' list which guarantees new songs are kept on the playlist for four weeks with 10 plays a week, they feel it provides intense exposure for a relatively few number of songs.

The changes at Radio One and the growing importance of local radio has meant promotions companies need a carefully thought-out campaign for their acts. Decisions such as whether an artist's reputation should be built at club level and then by using regional and national radio, or through live dates and television, are vital.

In the case of China Black, whose single Searching on Polydor R&B label Wild Card peaked at number five in the singles chart, the process of building a club following was crucial. The band worked solidly doing PAs for six months and released the single as an underground track.

Dylan White, in charge of radio promotion at Angle Plugging, and hired to promote the single says, "Essentially it broke through a combination of club play, PAs, exposure on pop radio and finally the video being shown on the ITV Chart Show."

The process can be even slower for indie and rock bands. The steady rise of Creation band Oasis highlights how a gradual marketing campaign can pay off. Three singles preceded the release of their debut LP Definitely Maybe and the band deliberately avoided playing a London gig until they felt they were ready. White says, "We got them on to Radio One's Evening Session on the basis of a demo of their first single."

If the challenge with Oasis was to break an act, Out Promotions had the task of reviving the fortunes of Manchester band The Inspiral Carpets, signed to Cow/Mute Records. Director Nicki Kofalas says the plan was to broaden the band's appeal through a diverse range of radio and television.

"This included getting the 0-Zone to follow them to Houston's Rocket Centre where they were filming a video for the single Saturn 5, while other television included a half hour set on ITV's The Beat and an appearance on Top Of The Pops," she says, adding that the campaign heightened the awareness of the band beyond their traditional, but flagging, teenage fan base. The album, Devil Hopping, entered the chart at number >



REjuvenated: BEASTIE BOYS SALES WERE BOOSTED BY TARGETED DATABASES

TRACKING THE TRACKS

The growing sophistication of airline logging services is helping record companies gauge the importance of regional radio.

They have responded enthusiastically to a computerised system launched in the summer by research company Media Monitor, a joint venture between *Music Week's* sister company ERA and Germany's Media Control research group.

It logs information electronically and sends it on-line to record companies' own office computers. Forty stations are monitored and subscribers can have the information analysed and cross-matched

with official Rajar data.

EMI is using the service, while Warner Music is considering adopting the system, says the company's regional radio promotions executive Paola Barberi. "With airplay logged by DJ

and programme, as well as by station, it is possible to gain an accurate picture of exactly where regional radio impacts sales. And because the information is fed through every day, it allows companies to continually update their strategies and give a record a push in the area it is most needed," she says.

Other UK research services such as Media Research and Sham Tracking also provide television monitoring. Media Research can supply videos of all TV exposure along with detailed written reports, and it has a client roster spanning music, film, video and computer games companies.

At Sham Tracking, the service has been expanded to provide radio and TV reports via fax on computer disk and E-mail.

The tracking companies claim independent pluggers may soon be able to buy the airplay data in bulk and then sell it on to their record company clients as an extra service.



BEATWAX'S WARD (RIGHT) WITH PARLOPHONE MANAGING DIRECTOR CULLEN

THE PLUGGER'S DILEMMA: TV OR NOT TV?

Independent pluggers try to strike a balance between television, radio and press promotions although, for most acts, exposure on the small screen is the key to real success.

Sharp End, for example, with a track record built on acts like Kylie Minogue, Jason Donovan and 2 Unlimited, relies heavily on television support. The company is using Sky TV for up and coming pop acts such as Arista's Darren Day. "On a Sunday an artist can do three shows," says Lemon. "Sports Extra hosted by Capital Radio DJ Mick Brown, the Hit Mix based on the Coca Cola Top 40 chart and Live At Five, an entertainment magazine programme."

Targeting terrestrial TV is less straightforward. There are few dedicated music programmes delivering big audiences and plenty providing useful exposure, but these can be difficult to keep track of. "It's not possible to pop into the BBC television centre and see all the people you need under one roof anymore," points out Anglo Plugging's Dylan White. "There are a lot more independent production companies and you have to build a relationship with them individually."

While record companies are delighted to have an artist appearing on ITV's The Des O'Connor Show, dedicated music shows such as Top Of The Pops and TV's The Chart Show are still at the top of the pluggers' agenda.

The appointment of Ric Blaxill to Top Of The Pops producer and the changes he has made, including selecting songs he thinks will make good television rather than by their chart position, have pleased pluggers: "Top Of The Pops is now a highly pluggable programme," says Dylan White.

Sharp End's director Robert Lemon says the move away from the chart has helped everyone. "For example, Elton John got on with Circle Of Love after it had dropped from nine to 13, but it was good for the show," he says.

A pluggler will usually get a bonus from a client for winning prime television spots or a combination of radio and TV. The fees are usually based on sales targets for individual projects and a company would hope to hold on to an act if it hits target.

> 10 when it was released in March.

Meanwhile, some records need the expertise of specialist promotional companies who are experts in niche markets. Beatwax, for example, has established a strong reputation in the student sector and one of its biggest successes this year was helping to rejuvenate the Beastie Boys' career using promotions with university and college DJs.

Following the double A side single Get It Together/Sabotage, which entered the chart at number 18, it promoted the album III Communication (Grand Royal/Capitol) which has now

sold more than 200,000 copies.

"Students are not clichéd indie fans and they count for a very significant sector of music buyers," says director Chris Ward. "We have a huge database of university DJs which means we can provide them with tailored promotional packages containing videos, posters, records and biographies."

In the last few years the independent companies have seen their workload increase as the majors have cut back their own promotional departments.

Around 60% of appearing's work currently comes from the major labels and the company

believes it scores on the amount of time it spends on a project. Managing director Scott Piering says he will devote six weeks to a particular record while an in-house team would be hard-pushed to spend two or three.

The majors are used to working on short lead times and expect to get results quickly, but Piering says he is trying to educate them. "The worst thing that can happen is for a record to over-achieve and get on the Radio 10 playlist before it has the sales to back it up, because then it just bombs," he says.

There is always the danger that a major record company will



WENDY MOTEN: SUCCESS AT REGIONAL STATIONS CONVINCED RADIO ONE

take an artist back in-house once a certain level of success has been reached. One way around this problem is to forge a close relationship with an artist's manager. If an independent company has worked with an act from the start, it is often retained as part of the deal when the act signs to a major label. Dance and reggae specialist Heavyweight Media linked with Apache India's manager Mambo when it promoted the artist's first three singles on Jetstar, and he recommended Heavyweight promote his Asian Ambient/dance artist Bally Sago, currently signed to Columbia.

"Managers can reinforce the message that artists who aren't mainstream need specialist promotions," says Heavyweight managing director Simon Goffe.

While independent pluggers stand or fall by their ability to win exposure for a record either regionally or nationally, they are having to adapt to an ever changing market.

Whether the client is the manager of a brand new act which is yet to strike a deal or a major record label with its own in-house team, both have to be firmly convinced that the independent can reach the parts they cannot. ■

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APPOINTMENTS



Secretaries

Music Copyright Copyright & Artists' Rights Division

Two posts, one permanent and one twelve month contract (possibly renewable), have become available as secretaries in Music Copyright which deals with all aspects relating to the use of music within BBC programmes.

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You will also be expected to deal with standard enquiries regarding use of music and to use the departmental computer system to produce contracts for commissioned music.

You will need to be organised, have a good telephone manner and an eye for detail. Accurate word processing skills are also required and an interest in music would be useful.

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 For further details and an application form send a postcard (quote ref. 17265/M5) to BBC Recruitment Services, PO Box 7000, London W12 7ZY. Tel: 081-749 7000 Minicom 081-752 5151 by December 7th.

Application forms to be returned by December 12th.

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DOOLEY'S DIARY



Rockers, nobis and industry bigwigs were in equal supply at the BPI's annual British Music Industry Achievement Award dinner at the Grosvenor House last week. Clockwise from top left: Sultry Kim Wilde (centre) shared a table with fellow smirkees Nick Phillips, MCA MD, and Steve Wolfe, MCA A&R head; honoree Andrew Miller (second right) joined a jolly crew which included (l-r) Status Quo's Rick Parfitt, Meat Loaf, Viscount Linley and Mrs Linley; it must be the spangly jacket - or could it be the sideburns - well, something about Gary Glitter obviously impressed GMTV's Tania Bryer who offered her hand, in friendship, of course; he's back - and he wants a drink. Last year's winner Obba was on hand to deliver the loyal toast and naturally felt the occasion merited some new headwear. As for the pointing finger, isn't seven glasses enough for one person?



Remember where you heard it: Osman Eralp was a happy man in at the MTV Awards in Berlin, with Therapy? and Gun giving A&M two of the eight key winners...Hearing George Michael's Like Jesus To A Child, Sony execs must have pondered wistfully on a potential Christmas number one they look unlikely ever to release...And what did Warners make of the word "slave" scrawled on the cheek of he who used to be called Prince? They didn't appear to attend his blinding two-hour post-awards jam...Back in the Hilton Bar, Naomi Campbell, Take That *et al* were still partying at 5.30am - as was London Records' Tracy Bennett. PR supremo Chris Poole outlasted everyone, finally heading off around 7am...Now it can be revealed - those Crash TV "pirate" interruptions in MTV transmissions over the past week

have been created in-house to vibrate up the programming schedule... Guests at Wednesday's Man Of The Year dinner, meanwhile, were moved by the performance of the Chicken Shack Theatre Company, not least Meat Loaf who has asked the youngsters, some of whom are disabled, to appear on his show at Wembley Arena on December 5. RCA is co-ordinating industry-wide promotion for the release of their Christmas single, Have A Heart At Christmas, on the same day...EMI's Beatles press conference earlier in the week featured some mean banter between veteran DJs Alan "Fluff" Freeman and Brian Matthew who gave established double acts a run for their money. ...Any ideas that East 17 mentor Tom Watkins may have had about his in-house producer Rob Keane being the fifth member of the group have been swiftly rejected by

singer Tony Mortimer - "He can't be. Levi [the dog] is," he says...Tim Dabin, who has left the BPI's Anti-Piracy Unit to become a freelance investigator, is open to offers on 0474 709202. He won't, however, be drawn on exactly what type of investigating he's most keen on. "I'll do anything at the moment," he says...Despair not: although Bernie Kilmartin flies the Chrysalis coop on Wednesday, pals can contact her on 071-289 6328...Get well soon to Chris de Burgh manager David Margerson whose knee took a bit of bashing on a skiing jaunt in Utah...Congrats to HMV's head buyer Jeff Stothers whose newest release is a baby boy, Jay Edward...Finally, Dooley is sad to hear of the death of songwriter, performer and producer Tommy Boyce who worked with bands such as The Monkees, Darts and Showaddywaddy.....

music week

Incorporating Record Mirror

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