

music week

BBC SATURDAY SHOWS
SUPPLEMENT INSIDE

For Everyone in the Business of Music

23 SEPTEMBER 1995 £3.10

Lyttleton axed by PRS in overwhelming vote

by Steve Redmond

Maverick PRS director Trevor Lyttleton has been thrown off the society's board.

The writer/publisher's sacking was decided in a vote at the Performing Right Society's annual last Thursday, after accusations that Lyttleton had engaged in a divisive personal campaign to unmask supposed deficiencies in the organisation. PRS estimates Lyttleton's campaign has cost the society £100,000.

The meeting voted 62% in favour of a resolution to remove Lyttleton, which had been tabled by former council member Pete Waterman and which had the overwhelming support of Lyttleton's 23 fellow directors.

Waterman says, "We've finally laid to rest the notion that there are skeletons in the PRS cupboard. We couldn't have a director who was acting without the interests of the society in mind. He went on a personal crusade."

Portishead may have been a popular choice as Mercury Music Prize winners but, for the band's Geoff Barrow, the decision was a surprise. "It's amazing that the judges have chosen our album," he said, on picking up the award for Dummy. "It's nice when you work away in the studio and somebody gives you recognition for what you're doing." The award was also another triumph for Go! Discs after the company's recent success with Paul Weller and its work putting together the Help album. "I'm chuffed," says Fordy Unger-Hamilton, Portishead's A&R man. "It's a little seal of approval." Following the awards, Portishead headed straight back to Bristol. "We do really need to start writing again," said Barrow. A new album is provisionally scheduled for next spring.

The agm vote was a marked contrast to the election which put Lyttleton on the PRS board two years ago when he attracted a record number of votes.

The vote was preceded by a hour-long debate in which Lyttleton depicted himself as a lone voice trying to clean up the society. "Do we want the PRS to be a society in which directors are gagged?" he asked.

But PRS board member Andrew Potter said, "It seems to me that [Lyttleton] wants to find things wrong with the society."

Momentum Music managing director and Music Publishers' Association chairman Andy Heath says, "Given the council's unanimity and my own impression of the executive's stress under this situation, I am relieved it's over."

Basca general secretary Amanda Harcourt sees Lyttleton's removal as sad but necessary. "It was very regrettable that this matter couldn't be resolved internally but if Lyttleton's removal allows the board to get on with

the job of modernisation then it's welcome," she says.

The Lyttleton vote overshadowed an agm at which members agreed to reduce the board to nine members and nine publishers by 1997, down from 12 each. Members also decided to restructure the society into five divisions, covering broadcast, international, UK performance, membership and administration.

PRS chairman Wayne Bickerton told the agm that 1994 was another year of record revenue and distribution for the society, and its administration charges, at 15.2% of revenue, were the lowest for 15 years. Bickerton also confirmed the society has found a new chief executive, though he declined to name him.

Meanwhile, the successful candidates in the agm's elections to the PRS council were Deborah Harris, David Hockman and Andrew Potter (publisher members) and Nicky Graham, Eddie Oregon, Chris Gunning, Mitch Murray and Andy Neve (writer members).

Go! Discs plans EP follow-up to Help

A four-track EP is due to be recorded this week as a follow-up to the number one War Child charity album Help.

Andy Macdonald, managing director of Go! Discs which released the album, has asked three more artists to rush record tracks this week, following the success of the album, which debuted at number one on the compilation albums chart last week.

Those three songs will join a track lifted from the album for the EP, which is scheduled for release on October 9. Details of the artists and tracks were still being finalised as *Music Week* went to press.

Other possible follow-ups being discussed include more EPs, gigs by some of the featured artists and US and German versions of the album.

Meanwhile, Woolworths has raised around £50,000 for the charity by donating £2.35 from the sale of each copy of Help to War Child.

The chain's trading director Kevin McCaig says, "This could be bigger than Band Aid and we are anxious to sell as many copies as we possible can."

● Album helps raise £2m, see p3

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EMI to release Freddie's final songs

Parlophone has unveiled plans for a new Queen album, including the last eight songs recorded by Freddie Mercury before he died in November 1991.

The 11-track work, *Made In Heaven*, is scheduled for release on November 6 with the first single, *Heaven For Everyone*, due out on October 25. ... Queen manager Jim Beach says Mercury laid down his vocals in 1991 while staying at his home in Montreux. "The songs were recorded in the last year of Freddie's life - his voice stayed

right to the end. Really it was a legacy from him, I think," he says.

The majority of the album was only delivered 10 days ago. "Obviously it's quite an emotional album, that's partly why it's taken so long," says Beach.

Queen have joined forces with the British Film Institute to commission 10 young directors to create short films to accompany songs from the album. Beach says the band have received some "extraordinary treatments".

The idea of using traditional promos was rejected at an early stage, says

Beach. "We were offered every technology expert in the world who said they could recreate Freddie, but we thought that would be naff," he says. The completed films may get a theatrical release, while a substantial Channel 4 documentary is scheduled for December.

Excerpts from the album were played to the 400 delegates at EMI's autumn sales conference in Dublin last weekend. The two-day event featured live performances by 18 acts.

● See sales conference news, p6

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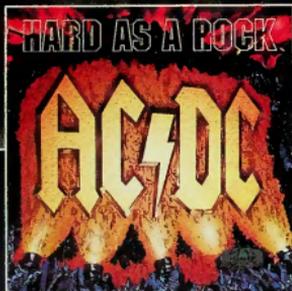
▶▶▶▶▶ PORTISHEAD TAKE PRIZE BUT SALES FAIL TO SPARK - p3 ▶▶▶▶▶

AC/DC

AC/DC

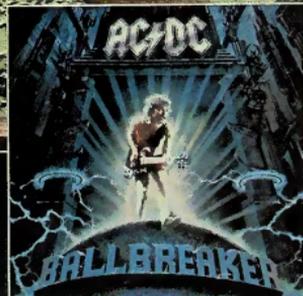
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Help sales boost Bosnian appeal by £2m

The War Child charity album *Help* has now helped raise nearly £2m for the Bosnian appeal after becoming the first Saturday-released album to reach number one.

More than 70,000 copies of the compilation were sold on the day of release (September 9), outstripping sales of any other album and enabling it to reach number one just six days after the artists entered the recording studio.

Although the initial sales burst tailed off significantly over the following four days, the album looked

destined to remain at number one in the compilations chart for a second week, selling nearly four times as many copies as its nearest rival, the new entry *The Best...Album in the World...Ever!* on Virgin.

However, Blur's *The Great Escape*, released on Monday, looked certain to become the biggest-selling album of the week.

Despite his disappointment that *Help* was not included in the artist albums chart, Gol Dics managing director Andy Macdonald says the impetus has now got to be main-

tained to keep *Help* in the news.

"So far the money raised from video sales, international TV rights, early shipments abroad and what we have sold to the trade has been fantastic. It really is such a strong record. It is the one essential album of the year and gives anaphorics of the best of British acts at their peak," he says.

A second pressing of *Help* will include a track listing. The details were not confirmed in time to be included on the initial production run of CD and cassette sleeves.

Portishead take prize but sales fail to spark

by Jake Barnes

This year's Mercury Music Prize looked set to have little impact on the sales of the nominees' albums despite being hailed as one of the best awards yet.

Of the 10 short-listed albums, only Dumbo by prize winners Portishead and Tricky's *Maxinquaye* showed significant sales increases during the week after last Tuesday's event.

Gol Dics head Andy Macdonald was sanguine about the effect of winning on the sales of his act, Portishead. "I can't see the award significantly affecting sales," he says. "We'll just take the prize for what it is. It won't change anything about Portishead or Gol Dics."

Pat Geary, owner of Glasgow retailer Music Mania, thought there was little chance of any great increases after the awards.

"It is hard to judge if being shortlisted has boosted the sales because they were albums we had sold a lot of anyway," he says.

But sales of this year's Mercury Prize

single are understood to be around 30,000, an improvement on previous years.

The choice of Portishead as winner of this year's prize proved popular. Jon Webster, the event's founder, says, "Portishead won because they had a ground-breaking album that will stand the test of time."

Simon Frith, chairman of the judging panel, says: "It wasn't a unanimous decision but there was no anti-Portishead feeling among the judges." Frith is understood to have come a close second and, as with last year, the judges reached their decision at the eleventh hour.

"The decision went to the last minute again," says Frith. "It wasn't quite as frenzied as last year but that's only because TV was running a couple of minutes late."

Frith was at pains to point out the quality of the shortlisted albums and welcomed the crossover between dance and rock embodied by Portishead.

This year's shortlist was special,

because the boundaries have broken down in music," he says. "That's why Britain is making music that's much more interesting than anywhere else. We're seeing a new generation of acts."

On accepting the award, Portishead's Geoff Barrow surprised many by questioning whether music should be judged at all and urged people to buy the charity album *Help* instead of his own.

"I thought Geoff Barrow's comments were the result of his shock at winning," explains David Wilkinson, the event's director. "He withdrew his remarks when he and Beth had a chat with journalists half an hour later. He was just trying to say that he thought every act was as good as each other."

As well as BBC's 45-minute live coverage of the ceremony, BBC will broadcast an extended version on Saturday, September 23.

Radio One also transmitted a two-hour awards special from *The Sway* and press coverage has been extensive with full- and half-page features in most broadsheet newspapers.

Camden links with R1 for live music festival

The London Borough of Camden and Radio One are to stage a nine-day music festival from October 27.

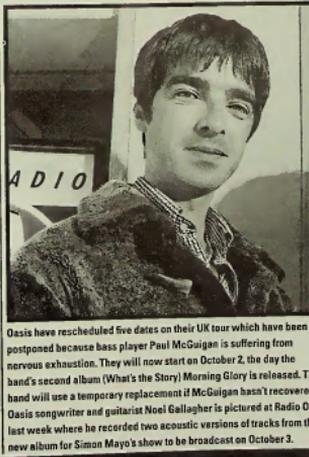
Camden Live will feature live gigs, a media expo, an Internet site and free seminars and workshops. Radio One will broadcast four Evening Session programmes from the Underworld club, while shows from John Peel and Pete Tong will also be transmitted live from venues in the borough.

Venues such as the Splash Club and Dingwalls will put on a special programme of gigs covering a wide range of music. Camden Live coincides with schools' half-term and National Youth Week and the event will target young people in particular with a Schools' Band Showcase and the media expo - run in association with Syndicate Publications - which will offer advice to young people on how to get into the industry.

The event's organisers chose Camden because of the area's reputation for good live music and its strong connection with the burgeoning Britpop scene.

"Camden is a focus for young people," says Camden Live's co-ordinator Dan Shaw. "We have some of the best venues showcasing the best bands and we should make use of that."

Clyde FM has been confirmed as the main sponsor for the 10-Day Weekend, the follow-up to last year's Sound City events organised by Glasgow City Council. The 10-day music event incorporates gigs, films, club nights, seminars and exhibitions with Clyde FM providing financial assistance and substantial coverage. Groups confirmed to appear include D.Ream, The Boo Radleys, Menswear and Sleeper.



Oasis have rescheduled five dates on their UK tour which have been postponed because bass player Paul McGuigan is suffering from nervous exhaustion. They will now start on October 2, the day the band's second album (What's the Story) Morning Glory is released. The band will use a temporary replacement if McGuigan isn't recovered. Oasis songwriter and guitarist Noel Gallagher is pictured at Radio One last week where he recorded two acoustic versions of tracks from the new album for Simon Mayo's show to be broadcast on October 3.

NEWSFILE

Mander quits EMI Records

EMI Records A&R manager Nick Mander has left the company. A brief statement from CEO and president Jean-Francois Ceillon says, "When people have private aspirations we must give them the freedom to achieve them." Mander, who had been with the company for nine years and began his career as a sales rep, says he has not confirmed his plans for the future. As A&R manager, his signings included EMI and Terrorvision.

'Hall of fame' names chosen

The first four names have been chosen for a new British Roll Of Honour and will be announced at the inaugural ceremony this Wednesday (20) at London's Hilton Hotel. The honours, set up by the International Managers Forum, recognise achievements in recording, A&R, management and touring. IMF general secretary James Fisher says he plans to celebrate the Roll Of Honour with a permanent home similar to America's Hall of Fame. Let Loose are among the acts being lined up to perform live at the ceremony.

Woolworths in spoken word venture

Woolworths is combining with the Hit Label to make its first serious move into the estimated £22m spoken word market. In a move which marks the largest single launch of talking books by the retailer, Woolworths will be selling around 100 children's titles and about 200 adult titles at £5.99 in most of its 779 stores.

Satellite service goes on air

AEI Music Choice, the pan-European satellite music joint venture between AEI Rediffusion and the Warner Music/Sony/EMI-backed Music Choice, was launched last week with four music channels aimed at retail outlets. Pubs, DIY stores, hotels, High Street shops and other retailers or businesses hooked up to the Eutelsat satellite will be able to broadcast the four digital channels - Lifestyle, Startracks, Debut and Deutsche Music.

Preston named convention patron

BPI chairman John Preston will act as honorary patron and Sony's director of business affairs Deej Mahoney will be honorary chairperson at the third annual Black Music Convention from October 2 to 7. A gala dinner at the Park Lane Hotel on the final night of the event, organised by the IAAM and Best, will include performances from Omar, Des'ree, Karyn White and Alexander O'Neal.

Cardiff clinches venues crown

Cardiff University's three venues helped it beat Exeter and Sheffield to win the best student venue for music award in this year's *Push Guide To Which University*. Cardiff USM were voted best live band as a result of their hard work on the student circuit, with Radiohead and Orbital taking second and third places. Other acts making the Top 10 included The Grid, Pato Banton and Echobelly.

Now! adds six more stores

The Now! retail chain, founded by Brad Aspin, is stepping up its expansion with six new outlets planned by the end of the year, taking the total to 32. In the past six weeks, Now! has opened four stores in Harlow, Eastbourne, Havant and Cheltenham, as well as departments within Debenhams in Hull and Luton and another in Beatties in Wolverhampton.

Jenkins joins Thorn EMI board

Thorn EMI has named Prudential Corporation director Hugh Jenkins as a non-executive director, bringing the total number on the board to six, alongside four executive directors. Jenkins is also group investment director at Allied Dunbar and chairman of the Department of Environment's Property Advisory Group.

▶▶▶ PLUGGERS VOICE CONCERNS OVER CHILTERN RADIO CHANGES -p4 ▶▶▶

COMMENT

The Lyttleton debacle

It's not often that someone comes up to you at the end of an agm and apologises. But that happened to me more than once last Thursday lunchtime. They could have saved their breath. The looks on the faces of PRS members said it all.

They were embarrassed and angry and unwittingly finding themselves right in the middle of the worst kind of English farce.

I left that meeting appalled that an arrogant time-waster - however sincere - like Trevor Lyttleton could hold a £18m turnover company to ransom. I left appalled that the PRS, a vital element in the UK music industry, could waste even a minute, never mind an hour, on this tedious drive when it faces not just a Monopolies and Mergers Commission inquiry, but a whole series of issues which could affect the wealth and well-being of UK publishers and songwriters for decades to come.

Sadly, I thought, PRS's obsession with democracy has allowed a group of unsuccessful songwriters with insignificant earnings to dominate the society to the detriment of the interests of the people who pay the bills, the few successful songwriters and the major publishers. But finally the result of the vote was announced. Somehow common sense had won through. A recognition that PRS is not a debating society. Lyttleton is out. The Council is to be reduced. PRS still has a chance. No apologies required.

Oasis deliver again

After a couple of hours of the PRS agm it is easy to forget what the business is about. So I listened to the new Oasis album again. I'll avoid the temptation to get into the Blur v Oasis debate. But with a record. To anyone labouring under the misapprehension that the second album could never match *Definitely Maybe*, think again. Buy it. Hear it. Love it. *Steve Redmond*

TILLY

Back tracking

Are we now at the point of not putting release dates on records in this country, unless they are well established acts? All the major buyers obviously want a perfect world: Radio One A1 list; Capital; all the IR stations; and as many TV appearances as it's possible to obtain, before they'll even consider racking it. This means more and more record companies put back release dates in the hope of generating a buzz second time around.

I hear all the whinging about "Oh, the record companies put it back" or "Are they ever going to release this record?". The promo guys blame the marketing departments who in turn blame someone up above. It is becoming increasingly difficult in our market to simultaneously co-ordinate all the elements needed to generate a hit.

If you gave radio programmers Simply Red in January, they would probably still be playing it now - the racing certainties aren't hard to pick. IR stations sit on the fence nine times out of 10, and wait for a chart position. Then when they get it, they don't play the record because it's dance or indie or it's going to drop out of the chart next week! At least Radio One is programming more new records, and I do understand its concern about these release dates, but unfortunately with record companies not being able to see exactly where they are going anymore, and because of the investment on new product being so high, the situation is going to get worse, and I envisage release dates being a thing of the past. Not, of course, if you're the wonderful Simply Red or those battling bands Blur and Oasis. If they sang "Three Blind Mice" nobody would give a damn about when they were released. But for any act not in the super league, the buyer's reluctance to rack without extensive radio/TV means some great records slip through the net.

Tilly Rutherford's column is a personal view

NEWS

EMI Music Publishing has renewed its publishing deal with Gloria Estefan for the world excluding North America through the singer's own publishing company, Fipp. Estefan and her husband/manager Emilio (pictured right) inked the deal with EMI Music Publishing Worldwide's chairman and CEO Martin Davies (left) at EMI's offices in Miami. The deal covers the existing Gloria Estefan/Miami Sound Machine catalogues and future records including Estefan's Spanish language album *Abriendo Puertas*, which is due for UK release by Epic on October 2. Her last Spanish language album *Mi Tierra* has sold almost 4m copies worldwide. No tours are planned as Estefan is having a year off to look after her new baby. Davies says, "I am very happy to be renewing this deal with Gloria and Emilio, having had an extremely successful long-standing relationship." Estefan's next English language album is expected in the New Year.



Pluggers voice concern over Chiltern's changes

by Catherine Eade

The first significant changes within the Chiltern Radio Network since its hostile takeover by the GWR Group in July have left pluggers worried about its new play-safe music policy.

The takeover of the Chiltern Radio Group has led to five of the newly-acquired stations being relaunched as adult contemporary services.

Last Saturday (14), five of what were formerly Chiltern Radio Network FM stations began broadcasting more mainstream acts targeted at the 25-35 age group, with artists such as Queen, Bon Jovi, Simply Red and Elton John on their playlists.

The stations, Chiltern Radio in Devon and Bedford, Gloucester's Sunburst Sound, Horizon Radio in Milton Keynes and Northants Radio in Northampton, ceased broadcasting their usual output at 4pm last Thursday and switched to test tapes until 10am on Saturday.

The GWR Group's area director south, Simon Cooper, says the aim of the relaunch is to attract a higher mar-

ket share for the FM services, all of which have seen falls in audiences over the past year.

"We did extensive audience research in all the areas and what emerged was that listeners wanted more recognisable music. Dance music and the 'hot' side of our playlist were not as desirable to listeners," he says.

The result has been the dropping of the 'Hot FM' brand and all specialist music shows from the stations, a move which worries some radio pluggers.

Michael Fryton, head of regional promotion for Fleming Molloy, says changes such as these make the pluggers' job much tougher. "It certainly limits the exposure new artists get when you've got so many stations playing established artists. I'll still try and promote new artists for specific shows, but it's getting harder to break new acts during the daytime, particularly for smaller record labels," he says.

Gut Intermedia head of regional promotions Steve Tandy adds, "With so much playlist control going to smaller groups of people, which is effectively what the new ownership rules amount

to, pluggers will have to re-evaluate their plugging techniques and approach plugging in a different way."

Radio One is seen by the majority of pluggers as the saving grace of current radio output. "It's the only station playing new records at the moment," says Fleming Molloy director Nick Fleming. "Commercial radio is more difficult than it's ever been because they just want to stay safe - although Virgin Radio is getting better since Mark Storey joined as programme director."

Cooper says the stations will still play some new artists in the evening slots which will be aimed at younger listeners but GWR's focus is to play more music people recognise.

The relaunch, which does not affect the Chiltern Gold services or Oasis Radio in St Albans, will initially be supported by a local press and bus-side campaign, budgeted at around £250,000.

Each station now has its own programme controller. Group programme controller Paul Chantler has become programme controller of Bristol-based Galaxy, which GWR must dispose of by October 31 under new ownership rules.

Computer show features latest in music multimedia

Many companies launched new music-based software products at last week's European Computer Trade Show at London's Olympia, writes Catherine Eade.

Pinnacle Software launched its new music CD-ROM based on Zion Train's Homegrown album, following its deal with China Records, while BMG Interactive Entertainment unveiled its new multimedia project, The Freedom Sessions, a collection of eight songs from Grammy-nominated US singer Sarah McLachlan with added digital video and biographical information. BMG also launched Beethoven Lives

Upstairs, a music tutorial CD for children, and a CD-ROM game based on the Zomba-signed band Redline.

Sony Interactive Europe's first software title for its Sony Play-Station games console is *WipEout*. It features *Orbital*, *The Chemical Brothers* and *Leftfield* on its soundtrack and will be available from September 23, followed by an album in October.

Meanwhile, Philips Media launched its CD-i Online service that enables home users to access the World Wide Web from their living rooms, using a CDi player, standard telephone line, modem and Internet connection kit.

The system also enables users to send and receive e-mail and access a catalogue of CD-i titles, including hundreds of music video titles.

Nimbus invention to combat CD piracy

Nimbus Manufacturing unveiled what it claims is a breakthrough in CD piracy deterrence at last week's ECTS show at London's Olympia, writes Bill Postor.

Nimbus and Applied Holographics have set up a joint venture to produce and market two forms of 3-D i-D. Holographic technology that creates unique visual effects while at the same time offering a deterrent to pirates.

Previous attempts to attach holograms on to CDs have always resulted in reduced playing time but 3-D i-D Edge To Edge allows holographic images and data to share the same disc spaces.

An alternative technique called Security Band, which etches a hologram inside or outside the playing area during glass mastering, is also being offered and is cheaper to produce as it involves pressing in the conventional way.

3-D i-D also provides the ability to add a covert image, such as a logo or trademark, which can then be verified either by an automated system or simply by sight.

XFM to make final bid to win London licence

by Jake Barnes

XFM returns to the airwaves on October 2, confident that its new, more accessible sound will woo the Radio Authority into awarding it a permanent London licence next spring.

The station begins its latest 28-day restricted licence (RSL) on the spare 104.9FM frequency, broadcasting a revised format that will more closely resemble its permanent plans.

This is XFM's third attempt at gaining a full licence and the fifth time it has gone on air for a one-month spell since it formed in 1992.

Chris Parry, XFM's director, says: "We have smoothed out the format because we have to use a new approach. Now there is less of a contrast between the daytime and evening programmes."

An added aspect of this latest XFM campaign is that, in principle, it has secured the backing of the CLT media group and Enterprise Radio.

The NME, Red Bull and Boddingtons are also giving their support, but it is the addition of established media companies to XFM's board that the station hopes will give it an extra advantage in its continuing battle to secure a licence.

Parry says, "Our original consortium is still in place but we considered it necessary to bring in some proven radio players. These people know about setting up radio stations."

As part of its bid to be taken more seriously, XFM will run news bulletins from Reuters, traffic reports from Metro and use experienced DJs such as Janice Long and Gary Crowley.

Parry believes the climate has

changed at the Radio Authority since XFM lost out to the AOR of Virgin Radio and Heart FM in last year's licence allocations.

"We're more hopeful this year," he says, "because the new radio head Peter Gibbins says he will allow new operators into the market. His predecessor Lord Chalfont believed that radio was best kept in the hands of a few."

This RSL is likely to be XFM's final bid for a London licence, says Parry. "If we don't get this licence, then London will never have an alternative rock station and we may target other cities."

As part of its increased marketing campaign, XFM is launching a 17-track compilation album, entitled 104.9, on its own label. The album, released on October 2, features new tracks from The Boo Radleys, Leftfield and others.

Classical award winners to feature on sampler CD

This year's Gramophone classical awards will be backed with a 13-track compilation CD of the winners, written by Peter Brown.

The classical industry is keen to boost the profile of the Gramophone Awards, which take place on October 4, in the same way that the Mercury Music Prize sampler has helped that event.

Previous awards CDs have been cover-mounted on Gramophone magazine, but the BPI's classical committee believes selling through shops will reach a wider audience. It also avoids licensing objections from labels.

The EMI-distributed CD, on sale from the day of the awards, features Sir Simon Rattle, Dawn Upshaw and Maxim Vengerov. The dealer price is £2.50 and counter dispensers and other POS material will be available. "Having the CD in the shops may well boost sales by giving people an idea of what certain pieces are like," says David Alker, of London's Farringdon Records.

The sold-out awards, being held at the Savoy Hotel, look set to be the biggest yet. Now in their 19th year, they will be presented by BBC Radio's Natalie Whelan.

Recordings released between June 1994 and May 1995 are eligible and, for the first time, the artist responsible for the record of the year will give a live performance at the event. The winners will also be announced on radio news programmes from 6.30am to the day.

Other changes this year include an award for Early Opera, and a week of previews on Classic FM, in which Henry Kelly will be seeking listeners' votes for the station's own award from a shortlist of eight nominees.



A documentary/concert film featuring The Pretenders to be screened on Channel Four on October 17 is one of three new programmes currently being produced by music TV production company Initial Film & TV. Also planned is a new series of the acclaimed White Room for early next year, and Music And The Mind, a series of three one-hour shows exploring the relationship between music and the brain, to be screened next year. Initial has also been confirmed as producer of the 1996 Brit Awards for Carlton/ITV in February and BBC2 will screen the company's production of The African Prom, which takes place at the Royal Albert Hall, on September 23.

NEWSFILE

PWL shuffles the pack

As part of an overhaul of PWL International, managing director Peter Price has created the company's first full in-house promotions team, headed by former MCA TV promotions manager Suzanne Hague. MDMC's radio promotions executive Sam Wells is moving to PWL at the end of the month as national radio promotions manager, while former Sony promoter Nathan Denton becomes club promoter.

Carlton brings back Old Gold

Carlton Records is reactivating the seminal Old Gold label acquired by Pickwick (now Carlton Home Entertainment) in 1988 with 30 new releases on September 25. The first double A-sided CD singles, priced at £2.99, include classics such as T Rex's Telegram Sam and Grandmaster Flash's The Message. Commercial director Trevor Eyles says they will be followed each month by up to 20 new titles.

Chrysalis to relaunch MCS

MCS, the audio systems and background music subsidiary of Chrysalis, is being relaunched as Chrysalis Retail Entertainment. It will offer a one-stop consultancy, tailoring and supplying entertainment systems for its retail clients. The group, which offers everything from video jukeboxes to listening posts for clients including Our Price and Burtons, will begin trading under the new name on October 5.

Fragile to release Pretty Things box

Rock label Fragile Records is to release its first album since director Brian Lane bought out his business partner, Triag founder Mark Levinson, in July. A boxed set by The Pretty Things, entitled Unrepentant 1964-1995 Bloody But Unbowed, is released on October 16 with a 50-page booklet. Lane says, "I aim to release product from cult artists that gives value for money without being bargain basement. And I want a chance to break new acts again."

O Zone rescheduled in new slot

BBC2 music magazine The O Zone is moving to a new Monday evening slot, kicking off tonight (18) with a feature on Blur. The show, repeated on Sundays at 1.15pm, features new graphics, new presenters and Shamen-penned title music.

Luna Park on the move

Luna Park Management has moved to 4th Floor, Suffolk House, 1-8 Whitfield Place, London W1P 5SF. Tel 0171 813 5555 Fax 0171 813 4567.

Final Vinyl

The Nightcrawlers and 4Mandu were signed by Final Vinyl directors Denis Ingoldby and Oliver Smallman and not Arista A&R heads Nigel Granges and Chris Hill, as stated in last week's BMG conference coverage.

MUSIC ON THE NET GETS QUICKER AND CLEARER - p12 >>>>>

nicki french

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EMI'S CONFERENCE LINE-UP: (FROM LEFT) STE FROM CECIL, NEIL AND TIM FINN, BRIAN MAY WITH PETER FRAMPTON (TOP), GEMINI MEET RUPERT PERRY (BOTTOM) AND JOHN WALSH, EMI'S SINGERS

Cecillon ushers in new

Mark Pinder, the man charged with putting 18 acts on stage in two days at last weekend's EMI conference, faced a logistical nightmare.

But the EMI co-ordinator's success in presenting a diverse array of artists from Sir Cliff Richard to Blur did much to bolster Jean-François Cecillon's expansive mission statement to the 400 delegates in Dublin.

Cecillon, the company's ceo and president for just four months, took the opportunity to set out his strategy for his new-look EMI: a strategy in which the words music and artists cropped up again and again.

"Breaking artists is becoming the number one EMI priority—and we must be bullish about it," he said. Cecillon described creative understanding as one of his most important credos. "That doesn't mean being friends with the artists—that's the cherry on the cake—it's understanding what they are doing," he said.

Cecillon explained that he has reshaped the company to allow all artists to be handled by creative people, and all music to be handled by record labels—rather than marketing divisions. "This is the most important cul-

tural change," he said, adding that the creation of a new artist relations unit headed by Cathy Greger would send out the right message to EMI's signings.

Cecillon promised heavy investment in new talent and also stressed the importance of building careers, describing Blur, Radiohead and Supergrass as the Beatles, Queens and Pink Floyd of the future. "We must do everything to take them to the next level," he said.

In the second quarter, EMI's 11.5% albums market share made it the third biggest corporate group, but Cecillon declared last week that he wants to take a bigger slice of the market. He also pledged to fulfill a request from his predecessor Rupert Perry, now president of EMI Records Europe, to increase profitability "in a very drastic way".

Looking back over the achievements of the past year, Cecillon singled out Tony Watersworth's Parlophone label. "Tony stole the charts this summer," he said. "I'm sure EMI kept its market share thanks to Parlophone. It has been a great achievement."

The conference marked the end of a period of upheaval for EMI. Most visibly, it has said farewell to its historic

Manchester Square offices and is now based in a new headquarters in West London's Brook Green.

Cecillon did not attempt to play down the significance of the move, which he acknowledged was emotional. He added, "It's a very serious issue. It's a new home for us, a reflection of our culture and values and a place where we can create an environment which is appropriate for our risk-taking attitude. I love it already."

In July, Cecillon dismantled the company's 11-year-old Strategic Marketing Division and created the new Premier label group with Roger Lewis at the helm. Premier is responsible for EMI and Virgin Classics, Capitol Nashville, the Christian Music Group, Hemisphere, MOR and core catalogue. In another A&R-oriented speech, Lewis urged delegates not to pigeonhole the division.

"We are not about being niche, we are about delivering our artists' music to as wide an audience as possible. We are about being mainstream," he said.

The re-jig meant a promotion for sales director Richard Cottrell, who is now senior director, commercial operations. His plans for this division include

investigating new distribution channels to build incremental sales. National sales manager Joe Gallagher revealed talks are under way with the Thresher and Victoria Wine chains.

Cottrell said he aimed to triple EMI's share of the TV market in the next quarter, as well as continuing to grow its mid-price business. He also asked his company's marketing managers to treat budget clearances seriously to help the resurgence of budget label MFP.

Last week's announcement that Clive Black, after 20 months at WEA, is returning to the company to take Cecillon's former role as EMI UK MD looks like the final piece in the corporate jigsaw, and EMI is now going into the Christmas period with arguably its strongest release schedule ever. Besides the new Queen album and a likely Beatles package, its releases also include new albums from Cliff Richard, Garth Brooks and Eternal (see right).

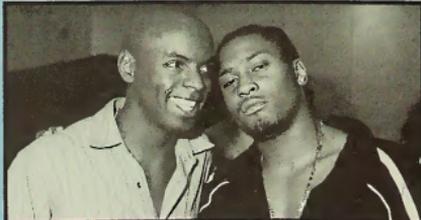
EMI TV director Barry McCann also used the conference to announce a new compilation series to complement Now. The first titles in EMI's "That's... range, due to be launched next month, are That's Rock And Roll, That's Country, That's Love and That's The Sixties."

CHRYSLIS MAKES NEW ARTISTS A PRIORITY

Chrysalis's presentation at the EMI conference, its fourth since joining the EMI fold in 1992, put the emphasis on artist development.

Managing director Roy Eldridge announced the company has made eight new signings, including The Fuzz and Proper. "That's a huge A&R investment for a company of our size," he said. The first releases from the new acts are not expected until March, by which time Chrysalis should also have a new World Party album.

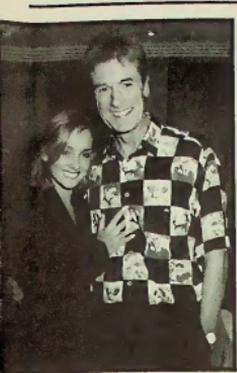
Before Christmas, the Chrysalis label will be focusing on its established artists (see right), while Cooltemp will be working on new talents such as Earthing as well as continuing to build the word-of-mouth for exciting new American R&B talent. D'Angelo (pictured with Cooltemp A&R manager Trevor Nelson, left). The singer/songwriter, whose debut album Brown Sugar is already in the shops, impressed in Dublin with a couple of live numbers before flying to London for two packed gigs last week at the Jazz Cafe.



JETHRO TULL: Roots To Branches—Chrysalis (out now). This new album, which entered the chart last week at number 20, coincides with UK live dates, and a 13-month world tour. **SHARA NELSON: Friendly Fire—Cooltemp** (Sept 25). Nelson's first album was shortlisted for last year's Mercury prize. The first single from the second is already a

hit. An extensive marketing campaign backs this release and Nelson is due to embark on her first UK tour in December. **VARIOUS: Cooltemp Remixed—Cooltemp** (Sept 25). Released to coincide with the label's 10th anniversary, this album includes a Love To Infinity mix of Adeva's Thank You and a Perfecta reworking of Arrested

Development's Mr Wendal. **CARTER USM: Straw Donkey—The Singles—Chrysalis** (Oct 2). The students' favourites are on tour to support this box package, backed by a national TV campaign. **GURU: Feel The Music—Cooltemp** (Oct 9). The new single, featuring Baby, comes from the recently-released second Jazzmatazz album, which is nearing silver status. There will be London dates from Guru on November 19 and 20. **MIKE SCOTT: Building The City Of Light—Chrysalis** (Oct 16). The second single from the former Waterboys' new album, Bring 'Em All In, which is out this week. **RUNRIG: Mars (See)—Chrysalis** (November 5). An estimated 20,000 incremental sales for Cutler in The Glen were picked up on the back of the Scots band's musical appearance on the latest Carlsberg ad and this new album will be pitched at an ever-broadening audience. **KENNY THOMAS: Him—Cooltemp** (Nov 13). A TV campaign will back Thomas' third album which is previewed by another single, Foolin' Around, on October 30.



MARKETING MANAGER, WITH LOUISE LURING

EMI

EMI UK is also launching a new pop dance imprint, Encore, to go head-to-head with London's Systematic and WEA's Eternal. Run by Julian Close and Bob James, its first releases include singles from Max A Million, 2 In A Room and Bombers' version of Independent Love Song.

PMI, meanwhile, described its video release schedule as its strongest for years, with titles from Queen, Cliff Richard, UB40, Carter USM, Jasper Carrott, Roxette and Robert Palmer lined up for before Christmas.

But if delegates took one thing away from last weekend's EMI conference, it was the live music. The appearance of Cliff Richard and Blur were highlights in a line-up which included Eternal, a cappella number from new pop act Gemini, brothers Neil and Tim Finn, jazz singer Holly Cole and hip hop act Eusebe.

Arguably most memorable were the performances of the nine-piece Kelly Family, respected American singer-songwriter John Hiatt, Cooltempo's D'Angelo and the new young threat promising to rival Pavarotti's crown, Roberto Alagna, who earned a standing ovation.

Selina Webb

LABEL BY LABEL

EMI RECORDS UK

President and ceo — Jean-François Ceccillon

EMI UK

Managing director: Clive Black
 Hits so far this year — Singles: Top 10s — three; Top 20s — two; Top 40s — 17.
 Albums: Number ones — one; Top 10s — four; Top 20s — two; Top 40s — five.

PARLOPHONE

Managing director: Tony Wadsworth
 Singles: Number ones — one; Top 10s — four; Top 20s — seven; Top 40s — 15.
 Albums: Number ones — one; Top 10s — five; Top 20s — three; Top 40s — five.

PREMIER

Managing Director: Roger Lewis
 New division. EMI Classics has had one Top 10 single and one Top 40. EMI TV has had three number ones, five Top 10s and two Top 40 albums.

CHRYSALIS

Managing director: Roy Eldridge
 Singles: Top 20s — two; Top 40s — 10. Albums: Top 10s — one; Top 20s — two; Top 40s — one.
 * Figures for the year to date, up to and including chart dated September 16, 1995.

THE PICK OF EMI'S AUTUMN RELEASES

LOUISE: Light Of My Life — EMI UK (Sept 25). A light box in Piccadilly Circus kicks off the campaign to launch the former Eternal girl's solo career, which begins with this growing-up single and a promo which brings Olivia Newton-John to mind. An album is planned for next year.

IN AURA: This Month's Epile — EMI UK (Sept 25) The first single from these big new signings, formerly known as Polaroid, will be followed by a further offering on October 23 and backed initially by an indie-orientated marketing campaign.

THUNDER: Their Finest Hour (And A Bit) — The Best Of Thunder — EMI UK (Sept 25). Press and regional radio ads plus a fanbase mail-out back this hits package from the British rockers. It offers three bonus tracks including the current single in A Broken Dream.

ITZHAK PERLMAN: A La Carte — Premier (Oct 2). This release from "the classical artist of the year", which also features Yo Ma, is being targeted at a broad market.
THE KELLY FAMILY: An Angel — Premier (Oct 2). The acoustic rockers have sold a staggering 2.3m albums in Germany, Austria and Switzerland. This single is from their over-the-hump album, which the hard-working Kellys are promoting with, among other things, a stint as The Big Breakfast's family of the week.

IRON MAIDEN: The X Factor — EMI (Oct 2). The first studio album in three years, albeit without Bruce Dickinson, is backed by TV and radio ads, a teaser press ad campaign and a November tour.

DUOLEY MOORE: Plays The Grieg Piano Concerto — Premier (Oct 2). Moore is embarking on an extensive piano schedule, which takes in appearances on Blue Peter and the National Lottery show, to support this back-to-back-roots release.

THE TWINS: Bestest Lyrics — Positive (Oct 2). On the heels of their new US-produced single *Money*, the Twins' album fuses reggae, jazz and hip hop.

JACQUELINE DU PRE: Elgar Dvarak. Cello Concertos — Premier (Oct 2). Du Pre's interpretation of Elgar's cello concerto received three times more votes than any other live in a survey to discover retailers' all-time favourite classical recording. It's included here on this three CD package released to coincide with the 50th anniversary of Du Pre's birth.
DUBSTAR: Disgraced! — EMI UK (Oct 9). Pet Shop Boys' collaborator Stephen Hague has produced the first album from these Food signings who already have a Top 40 hit under their belt. EMI is describing them as a development priority.
DUBSTAR: Fly Fresh 'n' Phat — EMI UK (Oct 9). The fruit of A&R woman DJ Elaine's high-profile UK talent trawl, showcasing a dozen new British R&B hopefuls. An appropriately titled single from Denzhaase *We're On Our Way* — is out next week.

VARIOUS: Greatest OST — Capitol (Oct 9). Beastie Boys proteges Lustica Jackson

A hits compilation seems long overdue from Roxette, the Swedish duo who have now sold more than 40m albums worldwide. EMI releases on October 23 with the release of an 18-tracker which includes four new tracks, among them a single, which is due out on October 2. Heavyweight television advertising is being lined up to support the release.



and new Capitol signings Smoking Popes have tracks on this soundtrack album alongside labelmates Supergrass and Radiohead.

ROBERT ALAGNA: Popular Tenor Arias — Premier (Oct 9). The first solo album from the Italian tenor, who even Pavarotti is raving about.

DANA DAWSON: Black Butterfly — EMI UK (Oct 16). The darling of both clubland and regional radio has worked with a clutch of production luminaries, Narada Michael Walden among them, on her debut album. The follow-up to 3 Family is *Got To Give Me Love*, co-written by Dawson and out on October 2.

ROBERT PALMER: The Very Best Of... EMI (Oct 16). Following *Addictions I* and *II*, this extensively-researched package promises to be the definitive Palmer hits collection and is backed by national TV ads. A Power Station LP is due early next year.

FINN FINN — Parlophone (Oct 16). Songsmith Neil and Tim Finn have had huge success with Crowded House; here they go back to their roots.

JOHN HIATT: Cry Love — Capitol (Oct 16). The hugely respected songwriter, whose work has been covered by Joe Cocker and Bonnie Raitt among many others, unveils a new album which is previewed by the single *Cry Love* on October 2.

TOM COCHRANE: Ragged As Road — EMI Music Canada (Oct 23). Cochrane, who broke Canadian sales records with *Mad Mad World*, is being pitched at the Bryan Adams market.

CECIL: No Excuses — Parlophone (Oct 23). This single from the no-holds-barred rock band follows their tour with The Levellers and precedes an album due for completion by January.

RADIOHEAD: Nice Dream — Parlophone (Oct 23). Though overlooked by the Mercury

The stage show did not come together, but Cliff Richard has completed recording the album for his Health/IF project, first mooted five years ago. Olivia Newton-John features on five tracks.

But not the first single — *Misunderstood Man* — which is out on October 9, three weeks before the TV-advertised album. Cliff is committed to a busy promo schedule in the run-up to Christmas but fans have to wait until next Autumn for a UK arena tour.

judges. The Bends remains one of the year's most acclaimed British albums — and has sold 160,000 copies. *Nice Dream* is the latest single.

PETER FRAMPTON: Frampton Comes Alive II — IRS (Oct 23). Volume one sold 17m copies to become the best-selling live album of all time following its release 20 years ago. EMI's anniversary follow-up, packaged with a Susan Q featuring four Frampton classics, has a hefty marketing campaign behind it.

KATE: My Side Of Town — EMI UK (Oct 23). Already hard at work on the new, this new rock band comprises former Gun-nars Barry Stafford and Scott Shallds with Paul Roden. The promo for this, their debut single, focuses on Scotland.

ROXETTE: Roxette's Greatest Hits — EMI UK (Oct 23). See picture caption.

CLIFF RICHARD: Songs From Health/IF — EMI UK (Oct 23). See picture caption.
VARIOUS: Coronation Street — Premier (Oct 23). Premier's biggest TV spend of the year backs this cast album which also features Michael Ball and Cliff Richard.

TINA TURNER: Golden Eye — Parlophone (Nov 6). The theme from the new Bond film precedes a new Nellie Hooper-produced Turner album due in April.

ETERNAL: Power Of A Woman — EMI (Nov 6). The 11th attempt at EMI's stand-to follow up the 1.4m-selling *Always* and Forever, again working with producers Dennis Charles and Ronnie Winsos as well as Dallas Austin, Rhet Lawrence and Bebe Winans. The first single, also called *Power Of A Woman*, is out in three weeks.

QUEEN: Made In Heaven — Parlophone (Nov 6). A brand new album with Freddie's vocals recorded in the final months of his life.

AMANDA ROOCROFT: Mozart And His Contemporaries — Premier (Nov 6). TV, radio and press promo backs this new release from the busy classical singer.

TASMIN ARCHER: Bloom — EMI (Nov 13). The second album from the Brit-winning Yorkshire singer songwriter is preceded by a rocky single, *One More Goodnight With The Boys*, on October 15. Live dates are expected to follow the end of the year.

ENGLBERT HUMPERDINCK: Love Is A Many Splendoured Thing — Premier (Nov 13). This single release kicks off a festive re-promotion of his *Love Unchained TV* album, released at the end of May and already his first silver album in the UK for 25 years.

GARTH BROOKS: Fresh Horses — Premier (Nov 20). A new album to follow the handed one's in *Peace* — his package which has sold 150,000 units in the UK. Brooks is visiting these shores in November and TV ads are planned.
DAVID BOWIE: Live At The BBC — Premier (Nov). A double album in the spirit of *The Beatles: Live At The BBC*, recorded during the Seventies, the period widely



CONFERENCE NEWS

EMI

iversity pays off for Wa

If Warner Music chairman Rob Dickins had one message for the assembled delegates at last week's sales conference in Southampton, it was that the company is beginning to prove its strength in non-traditional Warner areas.

It may have come as a surprise to those following the fortunes of the company to see it take the hitherto-unthinkable step of moving into dance music.

Long seen as a stable for US megastar artists such as REM and Madonna, Warner Music has enjoyed more than a little success over the past 12 months, particularly with East West of shoot, Perfecto, and Eternal, the singles label headed by Steve Allen.

In fact, Warner's singles success of the second quarter of 1995 was mainly due to Eternal's two number one hits by the Outhere Brothers - Don't Stop (Wiggle Wiggle), the fourth highest-selling single of the period, and Boom Boom Boom, the 16th bestseller, which helped Eternal to grab a 3.8% share of the market.

"We still have the jewels in the crown but, for a company people thought could not sell dance music, the labels Eternal and Perfecto have emerged as a potent force in the market," says Dickins.

And with hits from Tin Tin Out, Corona and ADAM featuring Amy, the company's entry into the dance arena is clearly not a flack in the pan.

WEA managing director Moira Bellas says the re-emergence of Eternal after a dormant period has certainly been a highlight of the year, but adds that the signing of Mark Morrison to WEA, already with a Top 20 single to his credit in Crazy, also marks a step forward in the area.

"People have been critical of us in the past for our lack of success in the dance area but this year has changed that," she says.

After what Bellas admits was a slow start to the year, singles sales for WEA picked up to the extent that the company had four singles in the Top 10 for two weeks in a row in August - the Outhere Brothers' Boom Boom Boom, Seal's Kiss From A Rose, Corona's Try Me Out and I'm Only Sleeping by Sugge.

Bellas admits that the news which emerged just before the conference that WEA's head of A&R Clive Black was to



BIG NAMES AND BIG HOPES IN THE WARNER STABLE: (FROM LEFT) KD LANG, BILLIE RAY MARTIN (TOP), ELEFTRIXION (BOTTOM), JIMMY NOYA

THE WIDE WORLD OF WARNERS

WARNER MUSIC

Chairman: Rob Dickins

WEA

Managing director: Moira Bellas
Director of marketing: Tony McGuinness
Director of international artist development: Phil Straight

Senior marketing manager: Mike Wilson

UK marketing manager: Emma Graenegrass

Senior product manager: Roma Maryniuk

Creative director: Ollie West

Head of promotions: Chris Mason

Director of press: Barbara Charona

ZTT managing director: Jill Sinclair

Blanc Y Negro managing director: Geoff Travis

Eternal A&R manager: Steve Allen

Singles: Number ones - two (The Outhere Brothers: Don't Stop (Wiggle Wiggle); Boom Boom Boom); Top 10s - seven; Top 20s - six; Top 40s - 12.

Albums: Top 10s - four; Top 20s - five; Top 40s - 11. Compilation albums: Top 10s - two; Top 20s - one.

EAST WEST

Managing director: Max Hole

Director of promotions and US labels: Alan McGee

Director of marketing: Elyse Taylor

Head of international: Ian Greenhall

Marketing manager: Richard Engler

Product manager: Alison Beat

Atlantic/East West America product manager: Mark Blanch

Anxious Records product manager: Dave

Auty

Director of press: Lee Egan Newman

Head of A&R: Ian Stanley

Head of rock: Dante Borretto

Anxious A&R consultant: Diane Young

Head of Perfecto and East West A&R

consultant: Paul Oakenfold

A&R manager: Spencer Baldwin

Head of club promotion: Jean Branch

Manager of A&R: Jean Straight

Singles: Top 10s - six; Top 20s - five; Top 40s -

15. Albums: Top 10s - three; Top 20s - two; Top 40s - four.

● Figures for year to date, up to and including chart dated September 16, 1995.

return to EMI was a blow. She says, "I was thrilled when he joined so it was disappointing, but we are fortunate in having strong sources of repertoire from other areas, like Geoff Travis on Blanc Y Negro, and ZTT, who are prolific in signing."

"Beth will have acts ready to launch next year, and we have a strong ongoing A&R team at WEA as well as Rob Dickins' signings."

Bellas says the priorities for WEA over the coming months are to consolidate the success of big artists

such as REM, Madonna and the artist formerly known as Prince, as well as working new signings such as Suggs and Cher, both of whom were signed by Dickins earlier this year.

East West managing director Max Hole also stresses the strength of the A&R team at his company, and his preference delight at East West's record 30% increase in turnover over the year - "the best results it has had since becoming an autonomous company - is hard to conceal."

"Five years of hard A&R work is

starting to pay off. Jimmy Nail sold nearly a million in three months; we've had a gold album with the Human League and three hit singles, and Perfecto hasn't put out a record that hasn't been a success. We've got a lot of diversity on the artist roster and I'm very pleased with the way it's developing," says Hole.

East West's strategy over the next year is to continue to build the artist roster to cover all genres of music, he says, even forseeing a foray into jungle. Meanwhile, East West's strong

PERFECTO PUSHES ARTISTS TO BUILD LONG-TERM FUTURE

East West's dance off-shoot Perfecto has been one of the success stories of the year, with singles from Grace, BT, and Jon Of The Pleased Wimmin contributing to its tally of two Top 10 hits, one Top 20 and two Top 40s since the beginning of this year.

Since East West managing director Max Hole offered Perfecto's founder DJ Paul Oakenfold (right) full backing last summer, the label has focussed on building its roster, which now comprises nine acts.

Although the label's obvious strength so far has been in singles, Hole says the aim is to build the successes into acts with long-term futures. "I just encourage Paul to get on with it, but the overall plan is to turn singles into artists. Artists like Grace will go on and on, and sell albums," says Hole.

Grace will have put out four singles by the end of the year and an album is in the pipeline for early next year. Meanwhile, techno/dance artist BT (far right) will release an album, *Ins*, on October 2,



Other artists on the roster are The Perfecto Allstars, Man With No Name, Virus, Jon of the Pleased Wimmin, Rise, Mozaic and Wild Colour. Other signings are likely to be announced soon including what Perfecto A&R manager Spencer Baldwin



terms a high-profile dance band. "We're still signing new acts, but we're showing restraint," says Baldwin. "Anything we do sign to Perfecto we're looking to develop into acts that will last, starting out as club acts and developing to

a broader audience. Today's underground is tomorrow's pop."

The close-knit team of four - Baldwin and Oakenfold, club promotions manager Jean Branch and assistant Michelle Lynch - also recently launched the imprint Perfecto Future, set up specifically to operate as an underground/techno imprint showcasing more leftfield acts than on the regular Perfecto label.

One release from Oakenfold and Steve Dubina, Virus, will be followed by a number of harder, more specialist releases, says Baldwin, including the Man With No Name track *Sun*, which is out today (18). Releases will be on CD and 12-inch vinyl only, with no radio remixes.

"Perfecto has definitely brought new life to the company," says Baldwin. "Warner Music traditionally has strong reputation from the States, so it's been really enjoyable giving people the opportunity to work on domestic releases that do well."



SEAL AND ALANIS MORISSETTE

presence in the adult contemporary market with Chris Rea, The Human League, Dave Stewart and Jimmy Nail will be further strengthened by the recently signed Paul Young—who Hole believes is “just one record away from a million in sales”.

But the biggest quarter is yet to come. After the phenomenal success of Stars, Simply Red have a lot to live up to but Hole is confident the new album will be East West achieving one of its strongest pre-Christmas periods yet.

New albums from Jimmy Nail and Vanellis are also expected to boost sales, while next year's releases include new titles from established hitmakers Tori Amos, Chris Rea and The Beloved.

East West has benefited from being the UK sister label of the hottest US imprint of the nineties—Atlantic—but Hole admits the US success of acts such as Hootie And The Blowfish, Stone Temple Pilots and Brandy has yet to translate into UK sales. “Hootie in the US went bang as a reaction against grunge but it's been a flatter year for Atlantic over here. Next year I expect it to do better,” he says.

Since the formation of WEA and East West as autonomous companies five years ago, both have embraced a wider genre of music styles but there is one area both intend to address—Britpop.

“I would dearly love to have a Blur or an Oasis, but it is not our sole reason for being,” says Dickinson.

“The A&R team will be focusing on increasing the share of the British pop band, but not to the detriment of the international side.”

Projects such as William Orbit's experimental label N-Gram, formed at the start of this year, show Warner's willingness to explore new genres.

Dickins is making another unusual step in pledging future expansion into the area of television compilations and licensing. A new division is planned specifically to focus on the sector.

Dickins says the A&R department can also expect some additions before the end of the year. “We're still the skinniest of the majors, but our profits are good and we've got a strong market share,” he says.

As a schedule that includes albums from Prince, Madonna, Simply Red, Enya and Sugab, it's a statement Dickinson may well be repeating at next year's sales conference. Catherine Eade

THE PICK OF WARNERS' AUTUMN RELEASES

PRINCE: The Gold Experience—Warner Bros (Sept 25). The symbolic one at last returns. Senior marketing manager Mike Wilson says the new album will be backed by the biggest radio campaign in WEA's history.

AC/DC: Ballbreaker—East West (Sept 25). A hard new album from a band who have sold 80 million albums during their career. Led by the single Hard As A Rock, the release of the album will be backed by TV advertising on Sky Sports, heavy press advertising, flyposting and in-store displays, along with national chain support.

ELECTRAXION: Bored—WEA (Sept 25). The debut album from the former Echo & The Bunnymen frontman's band precedes a single, Never, on October 22. They are special guests on the Boo Radleys' tour around the UK.

J.PAC: Nutter—East West (Sept 25). The new single from the anarchic Etham leads will be supported by nationwide gigs/PAs and mixes across the board (Ironmen, Aphrodite, MotiB, Sheep On Drugs). This release will be supported by innovative ads, a poster campaign and lots of press coverage. An album will follow.

NO LANCE: All You Can Eat—Warner Bros (Oct 2). Largely's album follows the first single, If I Were You, out today (18) and will be backed by two-week television advertising campaign on TV and Channel 4. See Talent, p25.

MIKE OLDFIELD: Songs Of Distant Earth—WEA (Oct 2). The veteran songsmith releases this album, backed with a CD-Rom version and game.

SEAL: If I Could—ZTT (Oct 9). After his phenomenal success with Kiss From A Rose, Seal's next single should be an interesting one. A September tour will boost his profile further.

VOICE OF THE BEEHIVE: Sex & Misery—East West (Oct 2). Following the release of the single Angel Come Down on September 11, the duo return with a set of soothing ballads to follow their succession of radio friendly hits such as Don't Call Me Baby, Monsters And Angels and I Think I Love You.

BT: Ina—Perfecto (Oct 2). Brian Transeau's debut album includes the single Loving You More with the CD and cassette featuring Sacha's Voyage of Ina DJ mix. The album is supported by extensive music press

coverage and flyposter ads. **BILL WHELAN: Reel Around The Sun**—East West (Oct 2). The single precedes the album pencilled in for October 23, and coincides with the return of the Riverdance stage show in London.

ALL SAINTS 1975: If You Wanna Party (I Found Lovin')—ZTT (Oct 2). The R&B duo are already receiving airplay on commercial radio for their funky debut. **GREEN DAY: Ibc**—WEA (Oct 9). WEA aims to emulate the 8-selling Dookie with this album. Green Day are surfing on the back of a floating appearance and will be touring throughout September.

THE FLOOD: Right Here Right Now—ZTT (Oct 9). Boosting ZTT's pop roster, The Flood are a mix of Nineties pop sensibility and dance. As special guests of Boyzone on their September/October UK tour, they should find a willing teen audience.

TERRY HALL: Rainbow EP—East West (Oct 9). Hall is joined by Blur's Damon Albarn on the lead track Chasing A Rainbow, which they co-wrote, and on another track Mistakes, which was co-written with Ian Brodie. Hall also joins forces with Tricky for a live version of The Specials' classic number one Ghost Town.

JIMMY NAIL: Big River—East West (Oct 16). The single, which features Mark Knopfer on guitar, is the title track from the album to be released on November 6.

PETE TOWNSHEND: Conwalkingsmooth-talkingtrishakingfreestaking—East West (16 Oct). Interesting is The Who remains strong and this compilation highlights all the best of Townshend's post-Who career, plus a radical reworking of minor classics like Let My Love Open The Door.

D:REAM: Power—East West (Oct 16). Taken from D:ream's second album World, out on September 18, the single could benefit from its parent's high-profile TV campaign, extensive press ads and prominent in-store presence. A UK tour follows.

VARIOUS: Perfection—Perfecto (Oct 16). The album contains all the hits released so far on Perfecto, plus previously unavailable tracks. It will have special packaging and a heavyweight marketing campaign including radio advertising. The CD and cassette formats have been mixed live by Paul Oakenfold.

SUGGS: The Lone Ranger—WEA (Oct 16). Backed by a poster campaign in the major cities and a possible TV campaign, the Nutsy Boy should see his singles success translating into album sales with this debut, following his second single Camden Town out October 2.

ALANIS MORISSETTE: Hand In My Pocket—WEA (Oct 16). Backed by dates in September and October, the single is designed to re-promote the Jagged Little Pill album.

THE PRETENDERS: Isle Of View—WEA (Oct 16). An album of hits along with lesser known tracks recorded live with a string quartet, preceded by a re-recorded version of Kid on September 18. Chrissie Hynde will be the subject of a Channel 4 documentary and a live October 16 will also be released in October.



Simply Red follow up the 1991 worldwide hit album Stars with their new offering, *Live*, out on East West on October 9. The first single Fairground (out today, 18) is already receiving massive airplay and looks set to become a huge sales hit. An extensive marketing campaign will promote *Live*, with the bulk of the budget being spent on TV ads and billboards.

MADONNA: I Want You—Maverick/Sire (Oct 23). A national two-week TV campaign supports this compilation of ballads featuring two new tracks, which WEA managing director Moya Bellas says will attract a wide audience.

AZTEC CAMERA: Freestonia—ZTT (Oct 23). Touted by WEA as Aztec Camera's best release since their Love Album, Freestonia is heralded by the first single, Sun, out today (18).

VANGELIS: Voices—East West (Oct 23). Vangelis's first album since his worldwide success with the soundtrack to Ridley Scott's film 1492 Conquest Of Paradise, features vocal performances from Sinead O'Riordan, Paul Young and Caroline Lavelle.

BILL WHELAN: Riverdance—East West (Oct 23). A revamped and re-packaged version of the popular album, featuring tracks incorporated into the show since its initial conception. It also features the Celtic Choir, Anuna, who appear in the stage show, as well as additional dance 'tapes' to several tracks.

BILLIE RAY MARTIN: Space Oasis—East West (Oct 23). Taken from her debut solo album *Cosmic* For My Heart, which includes her two hit singles, Martin proves herself to be a dance diva and more. A high profile ad campaign backs the album.

CHER: Album Two—WEA (Nov 6). A teaser 95-sheet poster campaign and some heavyweight national television advertising will push this album, preceded by a single, Walking In Memphis (tbc).

ENYA: Album Two—WEA (Nov). Dubbed by Rob Dickins as the best album he's heard in 10 years, WEA is backing this with a heavy promotional spend and will be aiming to emulate the success of 1991's Shepherd Moons.

JIMMY NAIL: Album Two—East West (Nov 6). Nail follows the triple-platinum success of his *Crossroads* Shove. He has his third album backed by a major marketing and promotion campaign including billboard and TV advertising.

GRACE: Down To Earth—Perfecto (tbc). The third single is scheduled for later this year. Grace is currently in the studio working on the fourth single and debut album to be released in the New Year.



The debut single, *Bee Charmer*, out on October 2, from the pop songstress Ingrid Schroeder features mixes by Hopie B, Goldie and DJ Muggs of Cypress Hill. Already causing a commotion in the press, the *Magnet*-signed Schroeder will follow *Bee Charmer* with an album in the New Year.

If things had turned out differently, Neil Boote would be a sober-suited, umbrella-carrying tax inspector instead of Virgin Our Price's new marketing director.

In 1988, at what he calls a career crossroads, he made moves to leave record retailing by applying to follow his father and brother into the civil service.

"I've always battled with the idea of having a 'proper' job," explains the straight-talking Midlander. "The fact that I was still working in a record shop three years after leaving university and wasn't running ICI was preying on my mind."

But after being offered a civil service post, Boote opted to stay with the music business. "I realised sitting behind a desk all day wasn't really me," he says – and the government's loss has turned out to be Virgin Our Price's gain.

At 32, Boote is replacing John Laidlaw who is leaving to become buying and marketing director of WH Smith News. Boote will head a 17-strong team when he takes up his position on October 1.

John Taylor, product director for Virgin Our Price and currently Boote's boss, believes Boote's successful integration of both companies' buying systems earlier this year shows he is more than up to his new role.

"Neil created a completely new structure which was a difficult thing to do and he did it very well," says Taylor. "I think he will make an excellent marketing director because he's worked in all three product areas: music, video and games, and he's a very good strategic thinker and planner."

It was joining Our Price's fledgling marketing team in 1989 which stirred

NEIL BOOTE



Boote's fascination for the marketing ethos. "At that time I vaguely knew about this thing called marketing which was a mixture of hard business and creative solutions and it really appealed to me," he says.

His eagerness was rewarded in 1992 when Laidlaw offered him the mammoth task of supervising a £5m upgrade of the 300-store chain. Heading a team of designers, ad agencies and research consultants, Boote rose to the challenge. "It was fantastic to be given

MARKETING MOVES

- Neil Boote (b. 26 February 1953)
 1981: Gains degree in marine zoology at Bangor University.
 Jan 1985: Starts work as Christmas sales assistant at Virgin store in Milton Keynes.
 Jan 1985: Joins permanent staff.
 Mar 1985: Promoted to albums buyer.
 1986: Moves to Oxford Megastore as CD and albums buyer and stockroom supervisor.
 1987: Returns to Milton Keynes store as assistant manager.
 Nov 1988: Applies to join the civil service but, though successful, turns post down.
 Jan 1989: Becomes assistant marketing manager at Our Price.
 Feb 1991: Promoted to marketing manager.
 Aug 1991: Appointed senior marketing manager.
 1992: Becomes brand marketing manager to oversee upgrade of the Our Price chain.
 1993: Appointed senior product manager supervising buying teams in all product areas.
 Jan 1995: Becomes product controller for non-music product for Virgin and Our Price and steers merger of the two systems.
 Oct 1995: Starts work as marketing director of Virgin Our Price.

that opportunity to take risks and argue for change," he says.

The project was rolled out in March 1993 and, under Boote's direction, nothing was left untouched from the height of the counters to the style of letterhead. The revamp was a success, and Boote points out that Our Price has moved from making a small loss in 1993/94 to "significantly contributing to the profit of the overall business" in 1994/95.

Although company psychological

tests define Boote as a "strong character, often too eager for change", he says his main priorities in his new position are to direct the company's Christmas campaigns and get to know his new team rather than making drastic changes.

Such restraint is perhaps a legacy of his days as an overly-zealous marketing assistant when he discovered, to his cost, that juggling too many ideas at the same time has its pitfalls. "When I started, I tried to do too much with limited resources. I didn't know when to stop," he admits. "I have matured a lot over the past three years."

Today, Boote's no-nonsense approach has earned him respect from across the industry. "Neil is a great lateral thinker who is open minded and will take unusual ideas on board," says MCA's commercial director John Pearson. And Sony Music's sales director John Aston adds, "Neil is one of the most knowledgeable guys in his role in the industry. He talks a lot of sense."

And for Boote, six years after his first foray into marketing, the thrill remains. "I get my biggest kick out of doing things differently or better which pay off commercially," is the Boote philosophy which is borne out by a track record characterised by strong opinions and exacting standards.

"My golden rule is that once something goes into the stores, I want it to be as close to right as possible and if that means talking on endless research and bringing things in on trial, then that's what I'll do. That old 'retail is detail' maxim might have been written for Boote, a man who knows he has now got what he always wanted – a "proper" job. **Paula McGinley**

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MASTERCUTS DESIGNER CLUB CLOTHING WITH ATTITUDE!

Net could advance herald the end of waiting for Liam

The days of waiting for hours on end to download sound clips from the Internet may be drawing to a close. Developments for fans and direct sellers are coming thick and fast

The message on the Sony music site tells us to "give Oasis a listen - and please turn it up loud". It seems that all you have to do is click and within a matter of seconds Liam Gallagher will be screaming out of your speakers.

Half an hour later though, the computer lets on that at the current rate it's going to take just over four hours before you can finally have a 40-second slug of Slide Away sitting on your hard disk. And this, supposedly, is the system that is going to bring down the structure of copyright as we know it.

Getting sound off the net is usually little fun. The table right shows what happened with a number of attempted downloads. These were done at a quiet time on the net using a fast modem - in other words, this is about as fast as it gets for the home user.

The Oasis problem was one of bandwidth. Basically, the lines between the user and Sony were just too busy to download the sample. Trying to get a 700 kilobyte sample down those lines was like trying to steer a juggernaut through Soho on a Saturday night.

When it does work swiftly, it's because the sounds have been reduced to around 250 kilobytes - which means you only get 15 to 30 seconds. As with many things in life, what you can get with ease is often not really worth having.

But even if you can get the sample on to your computer, there may be further problems because some computers simply don't have the bits necessary to play it. All the samples featured here required a separate piece of software so you could play them. If you were taking them on to a PC, you would also need to have a sound card installed.

The fact that these items are often missing means that Web site designers can't just put in sound files that play automatically when you go into a page (eg, you go to the Blur page and immediately, as the pictures start to appear, you hear the opening riff from Parklife) as this confuses the computers

| DOWNLOADING MUSIC ON THE INTERNET | | | | | | |
|-----------------------------------|---|--|-----------|-----------------|---|--|
| Artist | Site | What you get | Clip size | Time taken | Notes | |
| Paul Weller | http://www.godiscs.co.uk/godiscs | 32 seconds of current single You Do Something To Me (others available) | 253Kb | 90 seconds | Swift download but this was mono. The quality was far from great. Tried several times and on other clips - gave up after computer said it would take four hours | |
| Oasis | http://www.sony.com/ | Sample from Rock And Roll Star (others available) | 738Kb | Didn't work | Worked fine. Sounded great. Sounded a bit feeble, but worked well | |
| Dreadzone | http://www.vmg.co.uk | 38 seconds of Cave Of Angels | 308Kb | 55 seconds | Good value - one of the few examples of a full song. Quality was pretty good | |
| Elastica | http://gffm.com/elastica | 19 seconds of Connection | 204Kb | 110 seconds | Constantly informed you that the server was too busy | |
| Rolling Stones | http://www.stones.com/audio | 39 seconds live version of Rocks Off (from Wallis Cotton Bowl) | 2.2Mb | 18 mins, 25 sec | | |
| Rolling Stones | http://www.stones.com/audio | As above but in Real Audio format | | Didn't work | | |

that do not have the required add-ons. But sound on the net is going to work, and it is going to be big - even if it's not actually distributing entire songs. The much-favoured option of a small sample of a long-awaited single will always be appreciated.

For those with a commercial bent, it will eventually be an integral part of selling CDs on-line. To see how this is already being done, take a look at US indie specialist retailer Soundwire (<http://www.soundwire.com>), where browsers can listen to a brief clip from an album and then order it on-line.

To make this really happen, there needs to be a fair amount of technical progress - and as with everything else on the net, things are moving fast.

The most exciting sound development comes from RealAudio (<http://www.realaudio.com>). It's a bit of software allows you to load audio on demand. In other words, instead of having to wait to download something and then play it, it plays straight from the computer it is stored on. At the moment, it has to be said, the sound quality is somewhat less than wonderful because of the amount of compression required to make it work.

The Rolling Stones (<http://www.stones.com/audio>) have used RealAudio for their live clips - although, once again, 20 minutes to listen to them on

three separate occasions yielded only an instruction that the server was busy.

If you want to get some idea of the potential of RealAudio, take a look at an independent on-line music magazine from the US called LISTEN UP MAGAZINE (<http://plaza.interport.net/listenup/yes.html>). This works in the same way as any music mag, but it's all done in sound. So if you go to the album reviews, you don't just read a piece of text - with a simple click, you can hear the record, too.

What makes this really rather special is that once the RealAudio player is going, you can carry on looking all over the net or, if your computer has the memory, working on a word processing document with the sound running in the background.

The commercial side of RealAudio is simple. The player is free. The encoder is free. What you pay for is a server that you can put the sounds on (price between \$1,500 and \$10,000 plus annual fee, dependent on power). Many of the companies using it are radio stations who can now let people hear their shows at any time of the day.

As well as RealAudio, a company called King Technology (<http://www.king.com>) has created a system called StreamWorks, which uses a similar set-up, with equal potential for sound (said to be slightly better

quality) and possibly video as well. This, too, is popular with radio stations for broadcasting over the net.

But you still need the player. A new browser, currently being tested, called Hot Java (<http://sun.java.com>), is getting Netheads very excited. Among other features, it should not require add-on programmes. It allows for enormous amounts of interactivity on a site. For example, while moving the cursor over a picture of a band, as you touch each musician they give you a quote. Touching an instrument could give you a riff. The potential is vast and will only be explored thoroughly when the software is more widely available.

One final development comes from the unlikely source of Condé Nast Publishing - producers of *Vogue*, *Tatler* and *Q&Q*. Not happy with the Web pages looked, they set about trying to do it better, and produced a special bit of browser software, being launched today (September 18), to help you see their on-line version of *Q&Q* (go to <http://www.condenast.co.uk>). There is no sound capability on this, but a second version comes out early next year, which they say will allow live and instant sound and video over the Internet. If this is true, then the days of having to wait four hours for 40 seconds of Oasis could truly be behind us.

Simon Waldman

NEW ON THE NET AND BEYOND



If you're making those first intrepid moves on to the net and want to see as much music stuff as possible as quickly as possible, or if you've been on a white hot think you've seen it all, take a trip to Nigella Gladstone's Supersonic Guide to UK Music (<http://gladstone.wjoregon.edu/~nigella/supersonic.html>).

He's a student at the University at Oregon who has obviously not been going to too many lectures, as this splendid resource provides links to almost 200 UK artist and record label sites (both official and unofficial), as well as other general industry sites (including, of course, *MM's* own domestic). The guide, and presumably Gladstone with it, are moving to the UK later this month, which could make it easier to access, but even in this form it is a fine bit of work.

Trying to track the link between what you get on a Web site and the amount you sell is not easy. However, Perfecto Records (<http://www.musicbase.co.uk/perfecto/>) is using a voucher scheme to promote line, the debut album from Miles Tennesse, due to be launched on October 2. Those who take the voucher from the site to Tower Records will be able to buy the album for £10.99 instead of the usual £14.99.



The techno-trendy magazine *Wired* has not had the best of times of late in the UK, thanks to legal wranglings with its partner, *The Guardian*. But, its on-line service, *HotWired* (<http://www.hotwired.com>), continues to go from strength to strength. It's worth looking at anyway (just to keep an eye on what can be done on The Web), but its *Soundz* section provides a weekly music magazine as well as links to some of the more interesting and esoteric



music sites on the World Wide Web. And finally, if you've worked out who killed *Jiff* and need a new conspiracy to keep you busy, you could do much worse than take a look at the Kurt Cobain Conspiracy page (<http://mvax1.aac.muhio.edu/~carnance/kurt.html>) to provide you with endless hours of "did you know?" conversation in the pub. Send Net news to Simon Waldman at simon@sywtd.demon.co.uk



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Single banned in hype probe

SALES

A part of an ongoing investigation into hyping, CIN acted late on Friday evening to disqualify a single from the chart.

The record, which was released last Monday, was in the midweek Top 40 but CIN obtained conclusive proof that the record's performance was being unfairly manipulated and ruled it ineligible. It's the first time a record has been excluded from the chart since Millward Brown took over compilation duties from Gallup in February 1994. The last record to suffer a ban was Donnie Pease's *The World*, in July 1992.

On a more positive note, big selling new releases debut at the top of both the singles and album charts this week. Ending Michael Jackson's reign at the top of the singles chart, by a very small margin, is Shaggy's Boombastic single, his second number one, following 1995's *Oh Carolina*, and the fifth number one so far generated by Levis 501 advertising campaigns.

Blur's *The Great Escape* made its anticipated splash at the top of the album chart. It sold nearly 190,000 copies last week - more than the rest of the Top 10 artist albums put together.

The last album to sell more copies in a week was *Take That's Nobody Else*, which sold approximately 250,000 copies in the week of its release in April. The *Great Escape* spurred album sales to their second highest level of the year, just a little below the level they reached at Easter.

Aside from Blur, the Red Hot Chili Peppers, Lenny Kravitz, Inspirations and The Rembrandts all had albums debut in the Top 20. For the third week in a row, compact discs' share of the album market reached a new peak, climbing to 71.5%, leaving cassettes in the poor second place with 26.3% (their lowest level for over 15 years) and vinyl on 2.2%.

The singles market also continues to shift in favour of CDs, though this week's CD market share (58.3%) is 0.2% below the record it established last week. With only three formats eligible for the singles chart, the seven-inch share of the market is falling away with increasing rapidity. This week it stands at a new low of 1.3%.

In the run-up for the Mercury Music Prize, most of the album beneficiaries, including Portishead's *Dummy*, which increased its sales and climbed the chart five weeks in a row, without the stimulus of a current single.

Having now won the competition, it registers a more significant upgrade this week, climbing from number 84 to number nine, with an estimated 6,000 additional sales. Alan Jones

SINGLES UPDATE



ALBUMS UPDATE



AIRPLAY

Simply Red's Fairground is the number one airplay hit for the third week in a row. The level of airplay it received in its first two weeks at the top was impressive but it makes a further surge this week, adding another 192 plays to establish a new high of 1,467 plays from the stations on Michael Monitor's panel.

Michael Jackson's *You Are Not Alone* continues to shadow it and increases its tally of plays to 1,445. Simply Red will be looking to add the sales crown to their airplay title next week and have occupied the number 11 slot on the Network Chart for the past fortnight.

Since the Top 10 is based on sales alone and therefore always identical to the CIN chart, number 11 is as high as any record can get on the Network Chart prior to release - and Fairground is the first record to do it.

Other records have generated substantial airplay and thus fairly high Network Chart positions prior to release and one - Andy Bell and KD Lang's *No More Tears (Enough Is Enough)* has reached the Top 20 on airplay without subsequently being released as a single (it remains available only on The Onebeats film soundtrack).

With just one week to go before it is released, Pulp's upcoming single, which pairs Mis-Shapes and Sorted For E's & Whizz, is still shy of the Top 50 - but not just. The former track is ranked 51st and was played 46 times last week and the latter 53rd after 41 plays. If they were to have their audiences added together they would rank 28th on the chart.

Four months after it topped the CIN sales chart, Livin' Joy's *Dreamer* is one of the biggest dreamers in the airplay chart this week, moving from 50 to 36, on the back of renewed support from Atlantic 252, which accounts for 69 of its 100 plays this week.

Shaggy's Boombastic is top of the sales apex and earning massive TV and cinema exposure via its Levis 501 gig but its success appears to have caught programmers by surprise. It ranks only 85th on airplay this week with 140 plays, a little over two per station. Expect a big re-think on this one.

The Bosnian charity album (which has attracted a fair amount of airplay in the past week, Of the 20 tracks which aren't actually listed anywhere on the packaging or CD), the one most favoured seems to be the Paul Weller, Noel Gallagher and Paul McCartney rendition of *Come Together*. *Virgin* is its most fervent fan, playing it 10 times last week. Alan Jones

SALES AWARDS

- Platinum: Blur: *The Great Escape*; Supergrass: *I Should Coco*; Rolling Stones: *Jump Back - The Best Of The Rolling Stones*
- Gold: TLC: *CrazySexyCool*; Boyzone: *Said And Done*; Various: *The Best Dance Album Of The Year*
- Silver: TLC: *Waterfalls* (single); Simply Red: *Fairground* (single); Michael Jackson: *You Are Not Alone* (single); D-Team: *World*; The Charlatans: *The Charlatans*; PJ Harvey: *To Bring You My Love*; Vangelis: *Bladerunner* (OST)

PLAYLIST ADDS

- Radio 1 FM: w/c 13.09.95: B List: Bobby Brown - *My Prerogative*; The Box Rudies - *From The Beach At Belvedere*; Dubstar - *Anywhere*; Louisa - *Light Of My Life*; M-People - *Love Rendezvous*; Sleeper - *What Do I Do Now?*; C List: Amy Grant with Vince Gill - *House Of Love*; Audionow - *Sleeper*; Oasis & Friends - *Face Away* (from *Hept*); The Lovelliers - *Fantasy*; The Pogues - *Flow Come, Tears For Fears - Road* (and *The Kiss Of Spain*)
- Capital FM: w/c 14.09.95: A List: M-People - *Love Rendezvous*; B List: The Beautiful South - *Dream A Little Dream Of Me*; Paul Weller - *Broken Stones*; C List: Bobby Brown - *My Prerogative*; *Virgin* 1215: w/c 15.09.95: B List: *Lightning Seeds*; *Lucky You*; Paul Weller - *Come Together*; C List: *Lighthouse Family* - *One Day*
- MTV Europe: w/c 13.09.95: *Foe Fighters* - *It Still Ain't Around*; *Mariah Carey* - *Fantasy*; *The Real McCoy* - *Come And Get Your Love*

THIS WEEK'S HITS

Singles

- NUMBER ONE: Boombastic Shaggy - *Virgin*
- HIGHEST NEW ENTRY: Boombastic Shaggy - *Virgin*
- HIGHEST CLIMBER: Alice (Who The X Is Alice?) - *Gompie - Habana*
- NUMBER ONE R&B SINGLE: Boombastic Shaggy - *Virgin*
- NUMBER ONE DANCE SINGLE: Cry India Umboza - *Positiva*

Albums

- NUMBER ONE: The Great Escape Blur - *Food/Parlophone*
- HIGHEST NEW ENTRY: The Great Escape Blur - *Food/Parlophone*
- HIGHEST CLIMBER: Hits Out Of Hell Meat Loaf - *Epic*
- NUMBER ONE COMPILATION: Help - *War Child* *Go Discs*

Airplay

- NUMBER ONE SINGLE: Fairground Simply Red - *East/West*
- BIGGEST GROWER: Fantasy Mariah Carey - *Columbia*
- MOST ADDED: Dream A Little Dream Beautiful South - *Go Discs*

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AIRPLAY PROFILE



| RANK | TITLE | ARTIST | No. of plays | |
|------|-------|-------------------------|--------------|----|
| | | | Wk | TW |
| 1 | 1 | THIS ARTIST LABEL | 22 | 26 |
| 2 | 1 | I'LL BE THERE FOR YOU | 18 | 25 |
| 3 | 2 | FANTASY | 18 | 25 |
| 4 | 14 | STAYING ALIVE | 20 | 24 |
| 5 | 2 | COUNTRY HOUSE | 26 | 24 |
| 6 | 3 | FAIRGROUND | 26 | 24 |
| 7 | 8 | PARTY OF THE WORLD | 25 | 23 |
| 8 | 4 | SUNSHINE AFTER THE RAIN | 25 | 23 |
| 9 | 14 | LIKE LOVERS DO | 20 | 23 |
| 10 | 8 | SOMETHING FOR THE PAIN | 23 | 22 |
| 11 | 4 | ALRIGHT | 26 | 22 |
| 12 | 5 | ROLL WITH IT | 23 | 21 |
| 13 | 12 | HIDEAWAY | 17 | 21 |
| 14 | 20 | ROUGH WITH THE SMOOTH | 15 | 21 |
| 15 | 11 | YOU ARE NOT ALONE | 21 | 21 |
| 16 | 11 | RUNAWAY | 21 | 21 |
| 17 | 35 | BROKEN STONES | 14 | 18 |
| 18 | 1 | I FEEL LOVE | 12 | 18 |
| 19 | 9 | BOOMBASTIC | 12 | 18 |
| 20 | 23 | MIS-SHAPES | 8 | 17 |
| 21 | 30 | SOMEWHERE SOMEHOW | 14 | 16 |
| 22 | 8 | ROCK AND ROLL IS DEAD | 15 | 15 |
| 23 | 12 | THE WORLD | 19 | 14 |
| 24 | 11 | WATERFALLS | 19 | 14 |
| 25 | 20 | EYE HATE U | 17 | 14 |
| 26 | 24 | GIMME LITTLE SIGN | 17 | 14 |
| 27 | 9 | I LUV YOU BABY | 17 | 14 |
| 28 | 24 | STARDUST | 11 | 13 |
| 29 | 25 | STAY WITH ME | 6 | 14 |
| 30 | 29 | OOH AA OH (I FEEL IT) | 9 | 13 |



| RANK | TITLE | ARTIST | No. of plays | |
|------|-------|------------------------------------|--------------|----|
| | | | Wk | TW |
| 1 | 1 | THIS ARTIST LABEL | 61 | 71 |
| 2 | 2 | ALRIGHT | 62 | 71 |
| 3 | 1 | COUNTRY HOUSE | 67 | 71 |
| 4 | 4 | DREAMER | 59 | 68 |
| 5 | 1 | ROLL TO ME | 62 | 67 |
| 6 | 5 | I NEED YOUR LOVING | 38 | 63 |
| 7 | 6 | FAIRGROUND | 40 | 60 |
| 8 | 30 | SO GOOD | 29 | 60 |
| 9 | 19 | FANTASY | 31 | 59 |
| 10 | 18 | TIL I AMES ENCORE TO LOVE ME AGAIN | 31 | 59 |
| 11 | 17 | COME AND GET YOUR LOVE | 29 | 59 |
| 12 | 19 | PARTY UP THE WORLD | 26 | 59 |
| 13 | 20 | ROLL WITH IT | 26 | 59 |
| 14 | 8 | WATERFALLS | 40 | 57 |
| 15 | 14 | WHITER SHADE OF PALE | 35 | 57 |
| 16 | 23 | CAN I TOUCH YOU THERE | 22 | 57 |
| 17 | 5 | A GIRL LIKE YOU | 48 | 57 |
| 18 | 4 | THAT LOOK IN YOUR EYE | 41 | 56 |
| 19 | 8 | SHOOT ME WITH YOUR LOVE | 19 | 52 |
| 20 | 14 | I FEEL LOVE | 19 | 52 |
| 21 | 31 | SCATMAN'S WORLD | 30 | 52 |
| 22 | 17 | 3 IS FAMILY | 23 | 52 |
| 23 | 20 | EYE HATE U | 23 | 52 |
| 24 | 23 | I'LL BE THERE FOR YOU | 22 | 52 |
| 25 | 20 | HIDEAWAY | 11 | 52 |
| 26 | 11 | YOU ARE NOT ALONE | 39 | 51 |
| 27 | 11 | SEARCH FOR THE HERO | 39 | 51 |
| 28 | 12 | STRAPE CURRENCY | 18 | 51 |
| 29 | 36 | TRY ME OUT | 11 | 51 |
| 30 | 25 | IDONT WANT TO FORGIVE ME NOW | 11 | 51 |



| RANK | TITLE | ARTIST | No. of plays | |
|------|-------|--------------------------|--------------|----|
| | | | Wk | TW |
| 1 | 1 | 74-75 (The Cornish Owl) | 33 | 32 |
| 2 | 2 | COUNTRY HOUSE | 33 | 31 |
| 3 | 1 | I'LL BE THERE FOR YOU | 23 | 31 |
| 4 | 3 | FAIRGROUND | 30 | 30 |
| 5 | 3 | ROLL TO ME | 30 | 28 |
| 6 | 10 | LET YOUR BOYS BE MEN | 22 | 24 |
| 7 | 1 | SOMETHING FOR THE PAIN | 21 | 23 |
| 8 | 18 | I'M ONLY SLEEPING | 22 | 22 |
| 9 | 21 | IN THE GROOVE AGAIN | 18 | 22 |
| 10 | 28 | WHEN LOVE & HATE COLLIDE | 12 | 22 |
| 11 | 2 | ALRIGHT | 20 | 22 |
| 12 | 6 | ANOTHER CUP OF COFFEE | 23 | 21 |
| 13 | 6 | WAITING IN VAIN | 23 | 21 |
| 14 | 19 | ROLL WITH IT | 21 | 21 |
| 15 | 12 | THE WORLD | 21 | 21 |
| 16 | 12 | SEARCH FOR THE HERO | 22 | 21 |
| 17 | 16 | LADY LUCK | 21 | 20 |
| 18 | 21 | YOU AND ME SONG | 19 | 20 |
| 19 | 1 | GREAT THINGS | 6 | 20 |
| 20 | 21 | HOPE ST. | 18 | 20 |
| 21 | 21 | LIKE LOVERS DO | 18 | 19 |
| 22 | 21 | DOWNTOWN VENUS | 18 | 19 |
| 23 | 21 | TIME GOES BY | 15 | 18 |
| 24 | 15 | TONGUE | 22 | 15 |
| 25 | 4 | A GIRL LIKE YOU | 24 | 14 |
| 26 | 1 | THIS SUMMER | 23 | 14 |
| 27 | 28 | HELP - COME TOGETHER | 1 | 10 |
| 28 | 21 | PRAYER FOR DYING | 3 | 7 |
| 29 | 30 | THE CHANGING MAN | 7 | 6 |



| RANK | TITLE | ARTIST | No. of plays | |
|------|-------|---------------------------------|--------------|----|
| | | | Wk | TW |
| 1 | 1 | FAIRGROUND | 51 | 52 |
| 2 | 2 | YOU ARE NOT ALONE | 39 | 43 |
| 3 | 3 | TU AMES ENCORE TO LOVE ME AGAIN | 31 | 41 |
| 4 | 4 | CAN I TOUCH YOU THERE | 31 | 41 |
| 5 | 3 | I'LL BE THERE FOR YOU | 37 | 42 |
| 6 | 14 | RUNAWAY | 31 | 38 |
| 7 | 6 | A GIRL LIKE YOU | 37 | 38 |
| 8 | 8 | FANTASY | 25 | 36 |
| 9 | 4 | SHY GUY | 35 | 36 |
| 10 | 12 | WATERFALLS | 35 | 36 |
| 11 | 10 | TWO CAN PLAY THAT GAME | 33 | 32 |
| 12 | 11 | I'M ONLY SLEEPING | 34 | 31 |
| 13 | 1 | KISS FROM A ROSE | 35 | 31 |
| 14 | 1 | O ME, THILL ME KISS ME, WILL ME | 30 | 31 |
| 15 | 19 | HEAVEN HELP MY HEART | 29 | 27 |
| 16 | 21 | WAITING IN VAIN | 19 | 26 |
| 17 | 8 | HAPPY JUST TO BE WITH YOU | 35 | 25 |
| 18 | 23 | SEARCH FOR THE HERO | 14 | 21 |
| 19 | 15 | BIG YELLOW TAXI | 20 | 21 |
| 20 | 19 | POWER OF A WOMAN | 26 | 18 |
| 21 | 19 | NEVER FORGET | 28 | 17 |
| 22 | 18 | I FEEL LOVE | 22 | 17 |
| 23 | 20 | COLOURS OF THE WIND | 7 | 16 |
| 24 | 20 | SOMEWHERE SOMEHOW | 7 | 12 |
| 25 | 20 | BACK FOR GOOD | 3 | 12 |
| 26 | 20 | HOUSE OF LOVE | 6 | 12 |
| 27 | 20 | ROUGH WITH THE SMOOTH | 5 | 12 |
| 28 | 20 | OHAM A GIRL DREAM | 5 | 12 |
| 29 | 20 | 74-75 (The Cornish Owl) | 8 | 11 |
| 30 | 20 | THAT LOOK IN YOUR EYE | 7 | 10 |

All data this page © Media Monitor. Set on profile charts split lists by total number of plays per station from 00.00 on Sunday 10 September 1995 until 24.00 on Saturday 16 September 1995.

AIRPLAY FOCUS

NORTHERNS RADIO
More music, less chat and tighter overall presentation are the pledges of the new-sounding Norths Radio. Just a few months after taking over the former Hot FM from the Children group, GWR relaunched this and four other stations on Saturday (September 16) in a bid to win new listeners. Extensive research has resulted in the station putting less emphasis on news and dance music and more targeting of the 25 to 45 age group. GWR group programme editor Steve Orchard promises a lot more music from 36.6 Norths FM. "There will be a lot less intrusion from

presenters. When they talk it will be about things that are of interest to the target audience," he says. Airtime for local broadcasting has been extended, while Orchard hopes playing fresher material, including unsigned local bands, in the evening will ensure the station avoids becoming bland. Latest Rajar figures show the station 111,000 listeners, a 24% reach and a 17.6% market share in its 468,000 transmission area. But Orchard says, "Ideally in 12 months' time we'll have a 30% reach and an 18 to 19% share but it could take 18 months."

Paul Williams

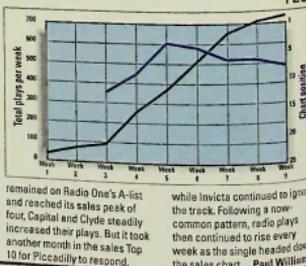
NORTHERNS TOP 10

| Track | Plays |
|--|-------|
| 1 Country House (Bud) 38 | |
| 2 Kiss From A Rose Seal (XT) 36 | |
| 3 I'll Be There For You Rembrandt (East West) 31 | |
| 4 Never Forget That (RCA) 31 | |
| 5 This Summer Squeeze (A&M) 31 | |
| 6 On The Bills (Epic) 30 | |
| 7 Roll With It (Capitol) 30 | |
| 8 Shy Guy (Capitol King) 30 | |
| 9 Alright Supercats 29 | |
| 10 So Good (Polygram) 29 | |
| 11 Happy Just To Be With You Michelle (Capitol) 29 | |

Most played tracks on Norths with 9/25 © Media Monitor

Many UK programme planners were slow to warm to the radio-friendly qualities of TLC's Waterfalls, even though the track had spent more than a month at the top of the US chart. Kiss FM was a saint early supporter, but when the track made an impressive entry at 13 in the sales chart, it lingered at just 57 in the airplay listings with only single airplay support. By the following week, as Waterfalls became one of the UK's 10 biggest sellers, Atlantic came on board, while City—

Most played tracks on Atlantic with 9/25 © Media Monitor



TOP 50 AIRPLAY HITS

23 SEPTEMBER 1995

MEDIA MONITOR

| Pos | Last | Weeks | Title/Artist/Label | Radio 1 FM | | | | | | | | | | Total no. of plays (all) | Total audience (all) | Weekly audience (all) | | |
|-----|------|-------|---|------------|-------|------------|---------|------|-------|----------|---------|-------|---------|--------------------------|----------------------|-----------------------|-------|-------|
| | | | | US (4) | W (4) | Midwest 32 | Capital | City | Coast | Heart FM | Hot 103 | Micro | Radio 2 | | | | | |
| 1 | 1 | 1 | FAIRGROUND Simply Red (East West) | A | 24 | 40 | 49 | 52 | 46 | 44 | 31 | 37 | 31 | 45 | 30 | 1467 | 69.24 | 14.0 |
| 2 | 5 | 5 | I'LL BE THERE FOR YOU The Rembrandts (East West) | A | 26 | 23 | 33 | 40 | 44 | 41 | 3 | 8 | 34 | 22 | 31 | 1197 | 63.14 | 8.6 |
| 3 | 6 | 6 | YOU ARE NOT ALONE Michael Jackson (Epic) | A | 21 | 19 | 48 | 51 | 33 | 32 | 35 | 35 | 35 | 31 | 1 | 1445 | 55.41 | 5.2 |
| 4 | 7 | 26 | FANTASY Mariah Carey (Columbia) | A | 25 | 40 | 29 | 38 | 28 | 30 | 17 | 38 | 13 | 22 | 0 | 1031 | 50.42 | 28.4 |
| 5 | 3 | 3 | COUNTRY HOUSE Blue (Epic) | A | 24 | 71 | 10 | 6 | 32 | 20 | 1 | 1 | 9 | 35 | 31 | 715 | 48.90 | -4.8 |
| 6 | 14 | 20 | CAN I TOUCH YOU... THERE Michael Bolton (Columbia) | C | 7 | 37 | 31 | 42 | 1 | 26 | 30 | 37 | 30 | 1 | 0 | 996 | 41.54 | 32.9 |
| 7 | 4 | 2 | HAPPY JUST TO BE WITH YOU Michaels Bayle (RCA) | A | 22 | 0 | 19 | 25 | 11 | 45 | 0 | 11 | 33 | 21 | 0 | 860 | 40.03 | -28.3 |
| 8 | 17 | 31 | TU M'AIMES ENCORE (TO LOVE ME AGAIN) Celina Dion (Epic) | 1 | 39 | 42 | 43 | 43 | 25 | 5 | 38 | 17 | 18 | 0 | 808 | 35.69 | 22.2 | |
| 9 | 8 | 14 | ROLL WITH IT Oasis (Creation) | A | 21 | 39 | 1 | 4 | 9 | 21 | 0 | 1 | 1 | 37 | 21 | 392 | 35.22 | -0.9 |
| 10 | 6 | 7 | WATERFALLS TLC (Arista/LaFace) | B | 14 | 38 | 9 | 32 | 15 | 25 | 0 | 1 | 4 | 9 | 0 | 735 | 34.91 | -17.7 |
| 11 | 13 | 30 | RUNAWAY Janet Jackson (A&M) | A | 21 | 0 | 31 | 39 | 8 | 27 | 1 | 34 | 21 | 4 | 0 | 732 | 34.03 | 8.7 |
| 12 | 8 | 4 | 74-75 The Comets (TVT) | B | 7 | 37 | 1 | 11 | 41 | 30 | 0 | 12 | 4 | 42 | 32 | 699 | 29.92 | -16.6 |
| 13 | 16 | 44 | PARTY UP THE WORLD Dream (Magnum) | A | 24 | 39 | 1 | 2 | 29 | 15 | 0 | 1 | 8 | 5 | 0 | 438 | 29.90 | 1.0 |
| 14 | 33 | 51 | SOMEWHERE SOMEHOW Wet Wet Wet (Precious Organisation) | A | 16 | 0 | 11 | 12 | 25 | 18 | 33 | 18 | 12 | 22 | 0 | 669 | 28.36 | 57.5 |
| 15 | 9 | 9 | A GIRL LIKE YOU Edwyn Collins (Scottam) | A | 4 | 37 | 28 | 38 | 18 | 16 | 0 | 1 | 1 | 14 | 537 | 28.06 | -24.7 | |
| 16 | 20 | 26 | HIDEAWAY DeLacy (Deconstruction) | A | 21 | 19 | 7 | 7 | 28 | 3 | 0 | 1 | 1 | 1 | 0 | 285 | 27.36 | 43.2 |
| 17 | 22 | 43 | SOMETHING FOR THE PAIN Ben Jovi (Mercury) | A | 22 | 0 | 4 | 0 | 9 | 29 | 0 | 0 | 7 | 18 | 23 | 376 | 26.06 | 10.9 |
| 18 | 21 | 32 | ROLL TO ME Del Amitri (A&M) | 1 | 67 | 2 | 7 | 9 | 14 | 7 | 1 | 3 | 20 | 28 | 461 | 26.28 | 7.2 | |
| 19 | 29 | 29 | STAYING ALIVE N-Trance (A&T) | A | 24 | 0 | 10 | 9 | 5 | 12 | 0 | 1 | 4 | 2 | 0 | 273 | 26.07 | 60.2 |
| 20 | 25 | 1 | I FEEL LOVE (REMIX) Donna Summer (Mercury) | A | 18 | 32 | 1 | 17 | 4 | 5 | 0 | 2 | 3 | 1 | 0 | 298 | 25.97 | -29.8 |
| 21 | 18 | 11 | I'M ONLY SLEEPING Sugar (Mercury) | A | 0 | 0 | 34 | 31 | 1 | 41 | 0 | 39 | 4 | 33 | 22 | 699 | 24.94 | -16.0 |
| 22 | 20 | 21 | SUNSHINE AFTER THE RAIN Burti O'Beirne (Newcastle) | A | 23 | 0 | 10 | 9 | 43 | 3 | 0 | 1 | 6 | 7 | 0 | 332 | 24.15 | -5.8 |
| 23 | 14 | 4 | KISS FROM A ROSE Seal (ZTT) | 3 | 8 | 30 | 29 | 23 | 31 | 29 | 38 | 8 | 1 | 5 | 789 | 23.85 | -41.7 | |
| 24 | 23 | 13 | ALRIGHT Supersingers (Parlophone) | 3 | 71 | 1 | 1 | 21 | 9 | 0 | 1 | 4 | 1 | 22 | 435 | 22.63 | 1.1 | |
| 25 | 34 | 54 | LIKE LOVERS DO Lloyd Cole (Fontana) | A | 23 | 0 | 0 | 0 | 0 | 21 | 1 | 0 | 0 | 0 | 193 | 22.11 | 35.6 | |
| 26 | 41 | 106 | ROUGH WITH THE SMOOTH Shara Nelson (Columbia) | A | 21 | 0 | 13 | 12 | 4 | 0 | 0 | 0 | 3 | 19 | 0 | 198 | 21.33 | 47.2 |
| 27 | 40 | 88 | EYE HATE U Symbol (Wansee Disc) | B | 14 | 23 | 13 | 9 | 1 | 12 | 0 | 10 | 6 | 0 | 0 | 340 | 21.16 | 34.0 |
| 28 | 46 | 56 | WAITING IN VAIN Annie Lennox (RCA) | B | 10 | 0 | 23 | 26 | 1 | 1 | 1 | 8 | 19 | 6 | 21 | 444 | 19.68 | 44.8 |
| 29 | 12 | 15 | SHY GUY Diana King (World) | 1 | 2 | 32 | 34 | 3 | 20 | 0 | 1 | 1 | 7 | 1 | 0 | 658 | 19.46 | -7.7 |
| 30 | 15 | 1 | I LUV YOU BABY The Original D-9 | B | 14 | 0 | 8 | 6 | 12 | 9 | 0 | 1 | 27 | 3 | 0 | 433 | 19.30 | -60.3 |
| 31 | 32 | 23 | GIMME LITTLE SIGN Camella Brannan (Epic) | A | 14 | 0 | 0 | 0 | 2 | 26 | 27 | 0 | 18 | 17 | 0 | 444 | 18.29 | -1.3 |
| 32 | 126 | 138 | BROKEN STONES Paul Weller (Go! Disc) | B | 18 | 0 | 0 | 6 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 96 | 17.57 | 86.5 |
| 33 | 61 | 1 | THE WORLD Nick Heyward (Epic) | B | 15 | 0 | 0 | 0 | 0 | 14 | 10 | 0 | 2 | 21 | 131 | 16.73 | 51.7 | |
| 34 | 27 | 34 | THIS SUMMER Suzanne (A&M) | B | 7 | 0 | 1 | 1 | 15 | 7 | 0 | 1 | 1 | 24 | 24 | 194 | 16.08 | -29.7 |
| 35 | 10 | 1 | NEVER FORGET Take That (RCA) | 3 | 1 | 16 | 17 | 2 | 27 | 0 | 12 | 2 | 22 | 0 | 501 | 15.93 | -71.3 | |
| 36 | 58 | 58 | DREAMER Lovi Jay (MCA) | 3 | 68 | 2 | 0 | 1 | 1 | 0 | 0 | 0 | 1 | 0 | 100 | 15.75 | 37.4 | |
| 37 | 64 | 112 | COLOURS OF THE WIND Vanessa Williams (Walt Disney Records) | 1 | 0 | 9 | 14 | 19 | 12 | 16 | 14 | 22 | 7 | 0 | 0 | 338 | 15.72 | 86.7 |
| 38 | 74 | 1 | BOOMBASTIC Shaggy (Virgin) | A | 18 | 2 | 6 | 4 | 3 | 1 | 0 | 0 | 0 | 0 | 140 | 15.66 | 86.2 | |
| 39 | 16 | 38 | SEARCH FOR THE HERO M People (Deconstruction) | 1 | 15 | 7 | 21 | 9 | 10 | 5 | 12 | 2 | 1 | 21 | 357 | 15.33 | -21.4 | |
| 40 | 115 | 226 | ALRIGHT Cast (Polydor) | B | 22 | 0 | 0 | 0 | 2 | 0 | 0 | 0 | 5 | 0 | 0 | 105 | 15.06 | 260.0 |
| 41 | 42 | 45 | THAT LOOK IN YOUR EYE Ali Campbell (K&T) | 2 | 35 | 5 | 10 | 5 | 9 | 0 | 36 | 1 | 0 | 0 | 290 | 14.58 | -5.7 | |
| 42 | 45 | 42 | TWO CAN PLAY THAT GAME Bobby Brown (MCA) | 2 | 10 | 5 | 32 | 8 | 9 | 0 | 5 | 4 | 2 | 0 | 297 | 14.43 | 0.9 | |
| 43 | 17 | 1 | HEAVEN HELP MY HEART The Ace Band (Columbia) | 0 | 0 | 1 | 27 | 1 | 13 | 22 | 12 | 1 | 40 | 47 | 147 | 14.34 | -36.8 | |
| 44 | 35 | 33 | COME AND GET YOUR LOVE Rick McLean (Logic) | 0 | 39 | 1 | 5 | 3 | 11 | 0 | 1 | 15 | 1 | 0 | 348 | 13.98 | -23.3 | |
| 45 | 24 | 46 | ANOTHER CUP OF COFFEE Mike & The Kicks (The Virgin) | B | 5 | 0 | 0 | 0 | 23 | 10 | 0 | 17 | 0 | 21 | 468 | 13.50 | -59.8 | |
| 46 | 129 | 129 | OH OH AA (I FEEL IT) EDC (MCA) | B | 13 | 0 | 8 | 3 | 2 | 0 | 0 | 13 | 6 | 0 | 0 | 137 | 12.66 | 70.7 |
| 47 | 44 | 27 | HOLD ME, THRILL ME, KISS ME, MESS ME UP Island/Atlantic | 2 | 3 | 5 | 28 | 1 | 28 | 0 | 1 | 1 | 1 | 0 | 283 | 11.64 | -23.3 | |
| 48 | 87 | 87 | STAY WITH ME Erasure (MCA) | B | 13 | 0 | 0 | 0 | 3 | 2 | 2 | 0 | 0 | 0 | 0 | 102 | 11.36 | 100.1 |
| 49 | 40 | 40 | BIG YELLOW TAXI Amy Grant (A&M) | 0 | 0 | 18 | 21 | 1 | 10 | 0 | 16 | 1 | 3 | 340 | 11.18 | -14.8 | | |
| 50 | 53 | 57 | I NEED YOUR LOVING Baby D (Epic) | 0 | 63 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 88 | 11.02 | 30.3 | |

© Media Monitor. Compiled from data gathered from 00:30 on Sunday 7 February 1995 until 24:00 on Saturday 4 March 1995. Stations ranked by audience figures based on latest full-hour figure data.

TOP 10 GROWERS

| Pos. | Title/Artist/Label | Total plays | Increase in number of plays |
|------|---|-------------|-----------------------------|
| 1 | FANTASY Mariah Carey (Columbia) | 1031 | 326 |
| 2 | CAN I TOUCH YOU... THERE Michael Bolton (Columbia) | 995 | 244 |
| 3 | FAIRGROUND Simply Red (East West) | 1467 | 192 |
| 4 | TU M'AIMES ENCORE (TO LOVE ME AGAIN) Celina Dion (Epic) | 808 | 166 |
| 5 | SOMEWHERE SOMEHOW Wet Wet Wet (Precious Organisation) | 659 | 165 |
| 6 | RUNAWAY Janet Jackson (A&M) | 732 | 160 |
| 7 | YOU ARE NOT ALONE Michael Jackson (Epic) | 1445 | 158 |
| 8 | COLOURS OF THE WIND Vanessa Williams (Walt Disney Records) | 388 | 134 |
| 9 | STAYING ALIVE N-Trance (A&T) | 273 | 113 |
| 10 | WAITING IN VAIN Annie Lennox (RCA) | 444 | 112 |

TOP 10 MOST ADDED

| Pos. | Title/Artist/Label | Total adds | Stations +4 plays | Adds |
|------|---|------------|-------------------|------|
| 1 | DREAM A LITTLE DREAM Beautiful South (Go! Discs) | 28 | 11 | 5 |
| 2 | MARY JANE (ALL NIGHT LONG) Mary J. Blige (MCA/Upfront) | 10 | 5 | 5 |
| 3 | SOMETHING FOR THE PAIN Ben Jovi (Mercury) | 39 | 30 | 4 |
| 4 | POWER OF A WOMAN Eternal (EMI) | 15 | 8 | 4 |
| 5 | SOMEWHERE SOMEHOW Wet Wet Wet (Precious Organisation) | 45 | 43 | 3 |
| 6 | WAITING IN VAIN Annie Lennox (RCA) | 48 | 29 | 3 |
| 7 | ROUGH WITH THE SMOOTH Shara Nelson (Columbia) | 25 | 15 | 3 |
| 8 | OCEAN DRIVE Lighthouse Family (Polydor) | 29 | 14 | 3 |
| 9 | WHEN LOVE & HATE COLLIDE Def Leppard (Mercury) | 15 | 10 | 3 |
| 10 | RAUL (AND THE KINGS OF SPAIN) Tears For Fears (Epic) | 15 | 8 | 8 |

© Media Monitor. Chart shows tracks boasting greatest increase in the number of plays.

© Media Monitor. Chart shows tracks boasting greatest number of stations added (defined as four or more plays).

Media Monitor

monitors these stations 24 hours a day, seven days a week. For a complete list of stations, see page 22. BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

THE OFFICIAL CHARTS - 23 SEP

music week
AS USED BY V



SINGLES

1 BOOMBASTIC

| | | | |
|----|--------------------------------------|-------------------------------------|------------------------------|
| 1 | YOU ARE NOT ALONE | Michael Jackson | Epic |
| 2 | STAYIN' ALIVE | N-Trance featuring Ricardo Da Force | All Around The World |
| 3 | FANTASY | Mariah Carey | Columbia |
| 4 | YOU'LL BE THERE FOR YOU | The Rembrandts | East West |
| 5 | RUNAWAY | Janet Jackson | A&M |
| 6 | LA LA LA HEY HEY | The Outthere Brothers | Stip/Eternal/WEA |
| 7 | WHO THE F**K IS ALICE? | Smokie featuring Roy Chubby Brown | NOW |
| 8 | THE SUNSHINE AFTER THE RAIN | Berri | 3 Beat/Freesound |
| 9 | CAN I TOUCH YOU... THERE? | Michael Bolton | Columbia |
| 10 | COUNTRY HOUSE | Blur | Food/Parlophone |
| 11 | WATERFALLS | TLC | Laface |
| 12 | TU M'AIMES ENCORE (TO LOVE ME AGAIN) | Celine Dion | Epic |
| 13 | HIDEAWAY | De'laicy | Slip N' Slide/Deconstruction |
| 14 | STAY WITH ME | Erasure | Mute |
| 15 | SCATMAN'S WORLD | Scatman John | RCA |
| 16 | ALICE (WHO THE X IS ALICE?) | Gompie | Habana |
| 17 | CLOSE TO YOU | Whigfield | Systematic |
| 18 | CRY INDIA | Umboza | Positiva |
| 19 | EYE HATE U | (symbol) | Warner Bros |
| 20 | ROLL WITH IT | Oasis | Creation |
| 21 | TELL ME THE WAY | Cappella | Systematic |
| 22 | U GIRLS (LOOK SO SEXY) | Nush | Blunted Vinyl/Island |
| 23 | UNUSUAL SUSPECTS | The Original | One/At Recorders |

ALBUMS

1 THE GREAT ESCAPE

| | | | |
|----|---|-----------------------|-----------------------|
| 1 | THE GREAT ESCAPE | Blur | Food/Parlophone |
| 2 | HOT MINUTE | Red Hot Chili Peppers | Warner Bros |
| 3 | STANLEY ROAD | Paul Weller | Go/Discs |
| 4 | CRAZYSKYCOOL | TLC | Laface/Arista |
| 5 | CIRCUS | Lenny Kravitz | Virgin |
| 6 | HISTORY-PAST-PRESENT AND FUTURE, BOOK 1 | Michael Jackson | Epic |
| 7 | ZEITGEIST | Levellers | China |
| 8 | THE CHARLATANS | The Charlatans | Beggars Banquet |
| 9 | DUMMYY | Portishead | Go/Beat |
| 10 | DEFINITELY MAYBE | Oasis | Creation |
| 11 | SEAL | Seal | ZTT |
| 12 | THE COLOUR OF MY LOVE | Celine Dion | Epic |
| 13 | PAN PIPE DREAMS | Inspirations | Pure Music |
| 14 | LP | The Rembrandts | East West |
| 15 | SAID AND DONE | Boyzone | Polydor |
| 16 | PARKLIFE | Blur | Food/Parlophone |
| 17 | I SHOULD COCO | Superglass | Parlophone |
| 18 | NO NEED TO ARGUE | The Cranberries | Island |
| 19 | PICTURE THIS | Wet Wet Wet | Precious Organisation |
| 20 | THESE DAYS | Bon Jovi | Mercury |
| 21 | IT'S GREAT WHEN YOU'RE STRAIGHT... | Yeah Black Grape | Rednoise |
| 22 | TAKE ME HIGHER | Diana Ross | EMI |
| 23 | CIRCUS | Mary Black | Capricorn |

Nick Heyward - The World

The New Single Out Now

CD Digipack - Previously Unreleased tracks: *Mir-Shrit* and *The Friday*

CD Digipack - Previously Unreleased tracks: *Mir-Shrit* and *The Friday*

em

23 9 95

telstar unveils credible dance label

Telstar's move into the dance singles market looks set to take another quantum leap with the launch of a new dance imprint, Ts*, and a probable Top 10 placing for 20 Fingers' "Short Dick Man" next week on Telstar offshoot Mulpity.

Ts* will be run in-house at Telstar by A&R manager Bill Grant, who has previously compiled the company's "Dance Mania", "Jungle Mania" and

"100% Acid Jazz" collections. Ts*'s first release will be Antonio Lucas's "Feel Good" with mixes by Serious Rope, Push and Aquarius.

Grant says, "Ts* is a different label identity for more credible dance material."

"We're aiming to build up a profile which is still under the Telstar banner but has its own separate identity."

Grant is currently looking for

new product to sign to the label.

"We're interested in reasonably commercial dance material," he says.

Meanwhile, the almost certain Top 10 chart place for 20 Fingers' "Short Dick Man" will give Mulpity its second big dance hit of the year following Jimmy's "Keep Warm", which reached number 11 in July.

"When we first released 'Short Dick Man', it was the club crowd

alone that got the track to number 21. This time it's been purely retail demand."

"A lot of people heard it abroad on their summer holidays. And also a lot of people took a long time to get into it, by which time it had been deleted," says Mulpity's A&R manager Scott MacLachlan.

However, MacLachlan is wary of Mulpity now being hyped purely as a

commercial label. "In between the 20 Fingers and Jimmy records we also released a track by the Huff Sisters which was an underground release. We're not just releasing big commercial hits," he says.

Meanwhile, the Telstar-funded dance label Pukka is shaping up for a hit of its own with Sweetbox featuring Tempers' "Booyah (Here We Go)".

emi launches euro pop imprint

EMI is to launch a new Euro pop dance imprint called Encore.

The formation of the label is a conscious move by EMI to grab a slice of the market currently cornered by the likes of London's Systematic and WEA's Eternal.

Tony Harlow, marketing director for EMI UK, says, "We'll be using product from our own labels as well as licensing material where we think it's appropriate. We're lucky because we've got a lot of strong records on our EMI labels around Europe. That means we'll be getting a lot of tracks without having to chase for them."

The label will be run by A&R manager Julian Close and Bob James of the promotional company Euro Solutions. The company will have six releases before the end of the year - Cerrone's "Mercy, Duke's "So In Love", Two In A Room's "Giddy Up", Maximillian's "Fat Boy", Bounce's "Pop Corn" and Me & My's "Dub 1 Dub".

Encore will also work in tandem with EMI's existing dance imprint Positiva with the Two In A Room and Maximillian tracks having been passed on to the label by Positiva. Encore will also provide EMI with valuable ammunition for the "Now Dance" compilation series.



Victory was snatched from the jaws of defeat last weekend at Heavenly Records' one-off Bosnia fund-raising outing of its famed Sunday Social. Due to run at the Hanover Grand in central London from 5.30pm to 12.00pm, a freak power cut affecting the club's electricity supply saw early comers stuck outside in weather that was worthy of Noah's ark. However, with full power returned by 8.30pm, 800 punters saw Espritto play live with DJing support from Underworld, Rocky & Diesel, Tim Burgess from the Charlatans, Dave Clarke (pictured), St Etienne and the Chemical Brothers. Meanwhile, several thousand pounds were raised for the War Child charity.

inside

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4 techno jack jay beltram picks his top 10 classic tracks

6 talking shop - how retailers are facing up to tougher competition

club chart:

1 FANTASY
March
Corey

cool cuts:

1 FANTASY
March
Corey

ESCRIMA

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RELEASE DATE SEPTEMBER 25

CD - MC - 12

CD INCLUDES THE TOP 40 HIT TRAIN OF THOUGHT



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CD1 INCLUDES 3 COLOUR PRINTS.

- 20 25 PART
- 26 1 UNU U BABY (REMI) The Original
- 27 1 CAN
- 16 28 FEEL
- 23 29 HAPPY
- 30 30 I WAN
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- 38 38 THE M
- 39 39 CATCH
- 22 40 FIND M

Bullered titles a



Cassettes - Live Acoustic Versions

One XL Recordings



18 TECHNO NIGHTS AMBIENT DAWN
15 19 THE BOA 70S ROCK ALBUM
14 20 TRADE





Club:
Voodoo, Le Bateau, Duke Street, Liverpool.
Saturdays 10pm-2am.



Capacity/PA/special features:
600/3K/two floors - downstairs hard and fast techno, upstairs Balearic; club recently redecorated with all-over zebra pattern.

Door policy:
"We haven't got one," - Claire Coombs.

Music policy:
Hard house and techno.

DJs
Jeff Mills, The Drum Club, Dr Alex Paterson, Andrew Weatherall, Craig Walsh, Justin Robertson, Steve Bicknell, Richie Howlin.

Spinning:
Dave Angel 'Autobahn' (Carl Craig Beatless Mix); 2-Bank white label; Drum Club 'Buy'; Model 500 'Slow' (Underworld Mix); Mike Dearborn 'Moments'.

DJ's view
"I started playing there when it was really empty. I told them they had to stick at it and now the people going there fucking love it. The most vibrant crowd without a doubt," - Charlie Hall.

Industry view:
"There's no attitude, it's pure energy. An amazing experience. A lot of people are dying to play there," - Steve Millar, Dy-na-mix.
Ticket price:
5£.

news buju says bye bye to bad image

Managing to turn around the controversy that had attached itself to his name following the infamous 'Bcom Bye Bye', a more mature, spiritual Buju Banton returned to London last week to promote his latest album, 'Ti Shion'.

Generally regarded as one of the year's most accomplished reggae LPs, the CD is a culmination of Banton's move to a more conscious outlook stretching from an opeleto into through issue-based hits like 'Murderer' to 'Compliment', a duet with the late singer Cornell Silk.

Banton is eager to point out that he has always held the beliefs on the album and is not just jumping on a current

bandwagon. "The principle of rastafan and the impact it had on my life as a youth is tremendous because it helped me analyse life in a more sturdy manner, looking at things from other perspectives and overcoming the evil with good all the time," he says.

Banton points to the positive effects he's achieved with tracks such as 'Murderer', which criticises violence and gun culture. "Murderer" influenced the youth. It made them start to look at things on a more positive level. I like them to take the music to their minds, to their hearts," he says.

'Ti Shion' is out now with a UK tour to be announced shortly.



sub base plans US drum & bass party

and boss market with a huge party in Orlando, Florida, on September 23.

The event - called Suburban Base USA Presents Janglized - will have capacity for 5,000 and will coincide with the release in the States of Drum & Boss USA Volume 5. The party will feature a host of both UK and US DJs.

Suburban Base managing director Don Donnelly says, "It's getting a lot of interest. Yellowman's going to be there and wants to get on the mike and we've had people like Turbo B and Shaquille O'Neal on the phone wanting to get on the guest list."

The Ramrod label has so far had five albums out in the US with its release overseen by US indie Moonshine. "Previously when we had a deal with a major in the States and people got sick of the rave scene, everything got shelved. We didn't want to go that route again, we'd rather just get the stock out here otherwise things will never take off. Now you can walk into a Blockbuster Video shop and buy a copy of Drum & Boss USA," says Donnelly.

Meanwhile, in the UK the label will soon be releasing artist albums from the likes of Marvellous Kane and O'Grize.

Suburban Base will cement its growing presence in the US's most accomplished burgeoning jungle/drum

Back in the limelight as one of the lead vocalists on Guru's 'Jazzmatazz' projects, singer DC Lee this month returns in bar own right with a new single, 'Things Will Be Sweeter', and an album of the same name to follow in October.

Produced by DC herself, in partnership with New York's DJ Jazzy Nice and Mike McEvoy, the album and single mix hip hop style production, classic songs and Lee's unique jazz-tinged vocals, achieving a cool sophisticated result.

"I'm just hoping that I can fill up a gap for good r&b-based adult music. I think I make music for people over 25 and that age group just doesn't get catered for at the moment," she says.

The records are being released on DC's own Clearstone label having been debuted in Japanese earlier in the year. "I've just never been lucky with the majors because I never fitted into any pigeonhole and the big labels never give you a chance to do things artistically. It's been really hard doing it but I've always said that I wanted artistic control and now I've got it," she says.

The single 'Things Will Be Sweeter' is released on September 25 and the album will be coming out in early/mid-October.



PAULINE HENRY

SUGAR FREE THE NEW SINGLE • OUT NOW • 12" • CD • CASS



2

in: ronnaback; editor-in-chief: steve redmond; managing editor: sanna webb; o&ar editor: alex robbins; contributing editor: tony forde; designer/sub-editor: hiona robbinson; marketing manager: mark tyler

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| 10 | 21 | ROLL I |
| 17 | 22 | TELL A |
| 15 | 23 | U GIRL |
| 20 | 24 | LUVE |
| 20 | 25 | PARTY |

r1 mix show snaps up compilation chance

One welcome entry into an otherwise sated dance compilation market will be the release of 'Snap - The Essential Mix Show' which will offer punters the chance to buy a CD pressing of Snap's recent mix show for Radio One's Essential Mix.

The choice of Snap producers Luca Angelotti and Michael Mundes will no doubt shock cynics expecting a Euro dance fest with selections from Finlithie, Leftfield and Brother Grim, among others.

They really wanted to do something that represented the left side of their brains, rather than the pop stuff," says the Essential Mix's producer Eddie Gordon, who is releasing the CD on his Manifesto label.

It was so good, it needed to be made a piece of catalogue somewhere. For me, good techno is spiritual and can have a much longer shelf life

than other material. Also, what's really good is that a lot of the tracks are British," says Gordon.

Upcoming mixes on the show come from: BT (September 24), Carl Craig (30), A Guy Called Gerald (October 7), Cream Live (14) and DJ Comacho (21).

azuli wheels out cd to celebrate four years



Times have changed since 1991 when Azuli Records first emerged with its debut single by Chocolate Fudge. At the time, such was the snobbery of the garage scene that label owner Dave Piccolini (pictured) had to pretend that the label was American.

"We had this problem because British printers were so good that when they printed our labels they didn't look like the US ones which are really badly done. We had to take about four photocopiers of our artwork to get it looking right," says Piccolini.

Forty single releases later, Azuli is one of the UK labels in a currently thriving UK garage/underground house scene and is celebrating its fourth anniversary with a compilation of its best moments to date, 'Big Wheels Of Azuli'. Included on the album are such classics as Disco Elements' 'Running',

KOC's 'Heaven' and Andrea Meadez's 'Bring Me Love'.

"We'd always had a policy never to re-press any of the singles but people were always ringing up wanting old tracks, so we decided to do a CD," says Piccolini. "Also, a lot of the people who now buy our records just don't know about the early releases."

However, while the popularity of the garage/underground house scene has allowed Azuli to triple its sales and expand into areas such as distribution and publishing, it's also brought competition from some unexpected quarters.

"The scene's much bigger and there's obviously more competition from other

indies, which is OK. But now we find the majors are also competing with us for tracks that in the past they wouldn't have touched," says Piccolini.

Unable to compete with the majors' deep pockets, Azuli has changed its A&R policy. "We just have to be quicker off the mark and have our ear to the ground more. And we're concentrating on more leftfield material," says Piccolini.

An example of the label's more leftfield leanings will be the forthcoming debut album from Romantony which, says Piccolini, is "the weirdest album you've ever heard".

'Big Wheels Of Azuli' is released on October 16.

gold ties up with edel for extravaganza label

Alex Gold, formerly of Escapee Records, is launching a new imprint - Extravaganza - to be licensed across Europe through Edel Records.

Gold helped launch the 'DJ Power' LP series while at Escapee and last year had a Top 20 hit with Blue Bamba's 'ABC&D', he is also one half of the Platinum People remix team.

"Edel is a major player in Europe with a keen grasp of current trends in the UK market," says Gold.

The project will be overseen by Edel's UK managing director Andrew Clacy. "We're very excited about having Alex and Extravaganza on board and are confident he will continue to sign hit singles with both good judgement and fortune," says Clacy.

Gold will continue his association with Metropole Music for which he is currently co-ordinating a Donny Kemp/Romping mix album.

The first releases on Extravaganza are yet to be announced.

Where dub was once the province of the reggae world, over the past five years it has crept into virtually every corner of the dance scene from jungle to trance. Zip Dog Records' 'Club Meets Dub Volume One' is a concise document of this increasingly popular dancefloor fusion with the new dub sound caught in all its various permutations. To win a copy of the 'Club Meets Dub CD just answer this question: who mixed Massive Attack's recent dub LP - (a) Lee Perry (b) Augustus Pablo, (c) Miah Professor? Answers to Dub Competition, BMX 245 Blackfriers Road, London SE1 BUR by September 26.

say what?

what would you be doing if you weren't running a record label?

Dan Donnelly - Suburban Base
"I would probably be a second-hand car salesman because I'm a bit of a wheeler dealer, but to be honest, there isn't anything else that I really wanted to do. I was always a record collector at school and then when I got my first job at 17 I started working in a record shop so it had to be the

Spencer Baldwin - Perfecto
"I would be replacing Damon Hill at Williams Renault as its leading Formula One driver, following my triumph of the go-karting competition of my company's conference."

Andy Bailey - Mo's Music Machine
"I'd be sitting on a beach off

day until the money ran out, then going home and making music to flog to other labels."

Mike Evans - Cleveland City
"Footballer, singer or supermodel."

Vikki Aspinall - Fresh Records
"I'd be producing records or writing music for films. But if

I really had to do something completely unrelated I suppose I might be something like running a restaurant - either that or a toy shop."

Mel Medaille - Champion Records
"I always wanted to be a cricketer but I didn't quite make the grade so I got stuck making millions in the record industry."

Vibe

warm summer daze

The new single

includes Coolio mix and exclusive Blacksmith master mix of

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18 TECHNO NIGHTS AMBIENT DAWN
15 THE HOLO 70S ROCK ALBUM
14 TRADE



www.musicweek.com

Shop
focus

Shop:
Hummit! Records, Bluebird Garage, 350 Kings Road, London, 0171-823 3584 (15E x 10D).



Specialist areas:

US house, Belgian house, Italian house, trip hop, trance. Merchandise: slip mats, record bags, mixed tapes, record boxes; ticket outlet; mail-order service.

Owner's view:

"We've been in the current premises about two years and we're about to move to just over the road. We have a reputation to maintain as the friendliest shop in London. We have listening decks set aside at the back of the shop so people can listen to what they want. There's no-one else in the area, we've got loads of local customers and people always remember us as the friendliest shop they've been in," - Rob Cockerton.

Distributor's view:

"Hummit! is certainly a good little shop. Really friendly. They have a good idea of what to stock to look after their customers. I'm in there twice a week, so they keep me busy.

They're moving across the road to bigger premises, so it'll be interesting to see what happens." - Wayne Thistleton, Amata.

DJ's view:

"Most of the records they get in are really good. It's a good little shop for British house. The atmosphere is really good and they've got four decks. I like the fact that they let you go through everything; sometimes I sit in there for hours." - Matt Cassar, Gardening Club.

club & shop focus
compiled by Johnny Davis.
tel: 0171-263 2893.

COOL cuts



(3) **FANTASY**
Mariah Carey



(1) I'LL BE AROUND C&C Music Factory



NEW WHADDA U WANT (FROM ME) Frankie Knuckles featuring Adevo
Adevo and Knuckles team up once again for some smooth garage



NEW HAPPINESS Pizzaman
Another uplifting slice from the Pizzaman



(2) HIGHER STATE OF CONSCIOUSNESS Wink



(4) RENEGADE MASTER Wildchild



(7) TURN ME OUT Kathy Brown



NEW LOOK UP TO THE LIGHT Evolution
Crossover NR3 house



(11) BABY I'M GONNA LEAVE YOU Led Zepplin



(8) CLOSER Liquid



NEW GET AWAY Shauna Davis
Smoothly produced garage tune



(13) THE WICKERMEN The Wickerman



NEW STREET CORNER JAZZ Steel Corner Symphony
Retro, jazzy house from Glen Gunner & Co



(15) (I WANNA GIVE YOU) DEVOTION Nomad



NEW BY YOUR SIDE Jimmy Samerville
Not much Jimmy but plenty of E-type in the mix



NEW SCANDALOUS Noel McKay
Cool garage doublepack



(18) MEISO DJ Krush



NEW BRING BACK MY HAPPINESS Moby
Wink on the mix



(17) JUST GET UP AND DANCE TO 1995



NEW ONCE BITTEN TWICE SHY Brilliance
Happy UK house track

Columbia

- MCA
- Virgin
- Loaded
- Manifesto
- Hi-Life
- Stress
- Deconstruction
- white label
- XL
- East West
- Shindig
- Open
- Rumour
- London
- Indochina
- Mo Wax
- US Elektro
- Planet 4
- Wizz



a guide to the most essential new club tunes as featured on 1fm's "essential selection", with Pete Tong broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading dj's and the following stores: city sounds/tying/zamibook market (london), eastern blue/underground (manchester), 23rd precinct (glasgow), 3 beat (overseas), warp (sheffield), track (newcastle), joy for life (nottingham).



Deeta Adams

12" includes mixes by

Cleveland City
(the Reverend Jefferson Mix)

Splice Of Life

Danny Tenaglia/Satoshi Tomie

The Press

Out Now

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jock on his box

techno dj joey beltram
hails from queens in new york.
here are his top 10 cuts



joey beltram

'uphill' c.o.d. (emergency)

"This is from 1984, the era when I started DJing – lots of people know I came from hip hop. Kids today think gangsta rap is hip hop, but this was the hip hop of that era – it's closer to the techno I do today. It brings back memories."

'funkyson/makessa' awesome foursome (streetwise)

"This is early hip hop electro from '84. There's a good instrumental dub. It's one of my all-time favourites from the electro days."

'visage' pleasure boys (rated x)

"This came out in 1985 and it has no rap in it. It's a funky electro song. Most hip hop was electronic in those days."

'i'm strong' mr fingers (alleviate)

"This came out in '88 and also started the torch for previous house music. House has divided into commercial vocal happy house and good, raw underground music. The guys who put out the commercial, piano-and-finger-snapping house stole the term house. It was a bit like techno is today. I feel what I'm doing is the link. I'm not fond of the name techno but it differentiates the music from the false house."

'it's ur' farley jackmaster funk (dj international)

"This came out in 1987 and is a beautiful song with an awesome dub on the other side – one of the early house records. It was a new form of music – it was joy exciting."

'no way back' adonis (trax)

"This was one of the first house records I ever heard. I was about 14 and used to hang out with the guys, and in those days you didn't leave the house without a beat box. I heard this record – and 'It's U' – being mixed together, played back to back, by Tony Humphries on the radio. We were totally glued to the music. The next day we ran out to the record shop."

'when you hold me' master c & j (trax)

"This came out in 1986 and was one of the first house records when I made the leap into house. Around that time records were mimicking old disco tunes – electro versions of Seventies' disco. It had drum machines instead of a drummer which was interesting. This was one of the first underground house singles to make me change to house."

'can you feel it' mr fingers (trax)

"I also heard this when I was about 14, maybe it was the following week. Mr Fingers was on the radio being played by the same DJ. It was a whole other vibe."

'the sound' reese & santonio (kms)

"This was released in 1987 and was probably the first techno record. It was the first time I'd heard Detroit material. It has the boogie shaking rhythm. It's very funky, like magic."

'video crash' tyree (rockin house)

"This carried the torch for earlier tracks in 1988. It's still really thumping good house music. When I play it, the whole dance hall lights up. This song has inspired my music as an artist and as a DJ."

steamin'

tips for the week

- **22-101** ep white label (helsinki)
- 'acid tunes' ep/12" (mad touch)
- 'dirty funk' ep dirty funk (white label, japan)
- 'showtunes' ep showtunes (white label, germany)
- 'razorsharp' (mix) deatrom (d-gal)
- 'strong' ep/12" (white label, helsinki)
- 'wide funk' (12" guest, relief)
- 'state of shock' (12" mix, white label, canada)
- 'in the am' (12" (dax)
- 'lester' (12" (relief)

compiled by sean o'neil
hi. 011. 946 2220

BORN: Queens, New York, 1971. **LIFE BEFORE DJING:** UPS messenger and other odd jobs. **FIRST DJ GIG:** "Pulled in New York; it was a pretty kickin' house club. When I was growing up it was really creative, really happening." **MOST MEMORABLE GIG:** *Best* – "There have been so many. It's best when you catch a crowd that's open-minded, then there's magic between a DJ and the crowd." *Worst* – "Big, impersonal raves with 20,000 people and a poor sound system. Only 1,000 people can hear it, for the other 19,000 all the records sound the same. I try not to do big parties too much." **FAVOURITE CLUBS:** *East, London* – "The crowd's really good and you can do your own thing; you can work with the magic of the moment"; and *The Orbit, Morley* – "I've played there 14 times over the past six years; it's incredible. I love it." **NEXT THREE GIGS:** *Treasure tour* – every city in Germany. From September 20-October 14. **DJ TRADEMARK:** "My baseball cap, worn backwards." **LIFE OUTSIDE DJING:** "Artist; new album, 'Pieces', just out on Arista; movies; hanging out with the boys on weekends and with my girl during the week."

CW

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Bulletted titles a



EVERY THING YOU BROKE MY HEART
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CD

18

TECHNO NIGHTS AMBIENT DAWN

15 19 THE NO.1 70S ROCK ALBUM

TRADE

CD

14 20

WAR
Child

Pop/Gen '91

Eleventh

shop talk

all dance retailers have been feeling the pinch over the summer months and as competition, from both large and small operators, increases, many are finding that specialisation and merchandise are the route to survival. Johnny Davis reports from the shopfloor

If ever you needed an indicator of how populist dance music has become in the mid-Nineties, you need look no further than the High Street.

In fashion, club culture has touched everywhere from Sign Of The Times to Miss Setridge; musically you're as likely to hear Jungle booming from the speakers in McDonalds as from car boots in Notting Hill.

But while the growth in dance culture has made many club promoters very wealthy, for those who attempt to make a living from actually selling vinyl - the record

shop owners - it's often not as easy as it may appear.

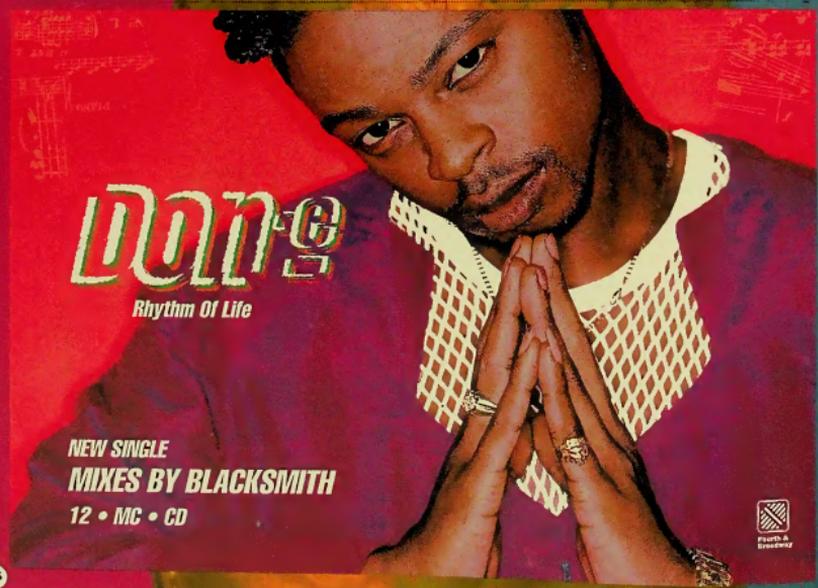
With more and more record shops being established and higher quantities of product being manufactured weekly (conservative estimates put the number of dance records released each

Monday of just over 100), many feel there is now too much competition.

"The amount of shops is not a good thing," says Dave Brownings, owner of Time Is Right Records in Islington, London.

"People think that opening a record shop is an easy thing to do but there is

MW *Music Week*



Don-e
Rhythm Of Life

NEW SINGLE
MIXES BY BLACKSMITH

12 • MC • CD



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| 1 | BO | Shaggy |
| 2 | YOU A | |
| 3 | STAYIN' | |
| 4 | FANTASY | |
| 5 | I'LL BE | |
| 6 | RUNAWAY | |
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| 8 | WHO | |
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| 10 | CAN I | |
| 11 | COOLIN' | |
| 12 | WATE | |
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| 21 | ROLL | |
| 22 | TELL M | |
| 23 | U GIRL | |
| 24 | ALVIN | |
| 25 | PART | |

continued on page 71

COOLTEMPO REMIXED

10 DANCEFLOOR CLASSICS REMIXED FOR '95
"Everyone's a winner" - Mixmag Update



ROEVA • I Thank You
[Love To Infinity's Classic Paradise Mix]
URBAN SOUL • Alright
[Danny's Monster Club Mix]
RIVER OCEAN featuring INDIA
Love And Happiness [Yamaya Y Ochun] [Morales Mix]
D'JAIMIN • Give You
[Strikes Tribute to Balearia Mix]
HENNY THOMAS • Trippin' On Your Love
[Tall Paul Mix]

MONIE LOVE • The Power
[Mrs Wood's Dub]
JULIET ROBERTS • I Want You
[Grant Nelson's 95 Revival Mix]
ARRESTED DEVELOPMENT • Mr Wendal
[Perfecto Mix]
ALY-US • Follow Me
[Ashley Beedles Critical Mass Vocal Mix]
THE TYRREL CORPORATION • Six 'O Clock
[UQ's Gam Club Mix]

RELEASE DATE: 25.9.95

CD • TC • DJ FRIENDLY DOUBLE VINYL

WAR
Child

18 TECHNO NIGHTS AMBIENT DAWN
15 THE NO.1 70S ROCK ALBUM
14 20 TRADE

EVENT THOUGH YOU BROKE MY HEART
OUT NOW
AVAILABLE ON 2 PART CD SET AND CASSETTE.
CD1 INCLUDES 3 COLOUR PRINTS.

20 25 PART
26 IN A B
27 I CAN
16 28 I FEEL
23 29 HAPPY
30 I WAN
21 31 COLO
32 DIABL
33 OOH-F
27 34 KISS F
35 THE H
31 36 74-75
24 37 LIKE
38 THE M
39 CATCH
22 40 FIND M

Bulletpoint titles a



23 9 95 ON A POP TIP club chart

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

| Rank | Artist | Title | Label |
|-----------|-------------------------------------|--|-----------------------|
| 1 | N-Trance featuring Ricardo Da Force | STAYIN' ALIVE | All Around The World |
| 2 | Motiv 8 | BREAK THE CHAIN | Eternal |
| 3 | Just Luis | AMERICAN PIE | Pro-Activ |
| 4 | 740 Boyz | SHIMMY SHAKE | Cutting/MCA |
| 5 | Donna Summer | I FEEL LOVE | Manifesto |
| 6 | Red Raw featuring 007 | OOH LA LA LA | Media |
| 7 | The Outhere Brothers | LA LA LA HEY HEY | Eternal |
| 8 | Nicki French | IS THERE ANYBODY OUT THERE? | Love This |
| 9 | Shaggy | BOOMBASTIC | Virgin |
| 10 | Dance Floor Virus | MESSAGE IN A BOTTLE | Epic |
| 11 | Mark Morrison | LET'S GET DOWN | WEA |
| 12 | Clock | EVERYBODY | Media/MCA |
| 13 | E-Type | THIS IS THE WAY | frrreedom |
| 14 | Lippy Lou | FREAKS | More Protein |
| 15 | Oleta Adams | NEVER KNEW | Mercury |
| 16 | E.Y.C. | OOH-AH-AA (I FEEL IT) | Gasoline Alley/MCA |
| 17 | Janet Jackson | WHEN I THINK OF YOU/ RUNAWAY | A&M |
| 18 | Sweetbox featuring Tempest | BOOYAH (HERE WE GO) | Pukka |
| 19 | Charlene Smith | LET IT SLIDE | China |
| 20 | Amos | CHURCH OF FREEDOM | More Protein/Positiva |
| 21 | Mariah Carey | FANTASY | Columbia |
| 22 | Zoo Inc. | LAY DOWN | Eternal |
| 23 | Scatman John | SCATMAN'S WORLD (REMIXES) | RCA |
| 24 | Obsession | ONLY WANNA BE WITH YOU | Almighty |
| 25 | Various | THE ETHERNAL SUMMER MEGAMIX | Eternal |
| 26 | Strike | (THE MORNING AFTER) FREE AT LAST | Fresh |
| 27 | La Bouche | FALLING IN LOVE | Arista |
| 28 | Popcorn | TAP-MOI-LA! | Mercury |
| 29 | Blondie | UNION CITY BLUE | Chrysalis |
| 30 | Eurogroove | IT'S ON YOU (SCAN ME) | Avex |
| 31 | Quartz Lock featuring Lonnie Gordon | LOVE EVICTION | X:Plode |
| 32 | Lizzy Mack | DON'T GO | Media |
| 33 | Bobby Brown | MY PREROGATIVE | MCA |
| 34 | Annie Lennox | NO MORE I LOVE YOU'S/ TRAIN IN VAIN | RCA |
| 35 | Michael Jackson | ROCK WITH YOU/ YOU ARE NOT ALONE | MJJ/Epic |
| 36 | The Original | I LUV U BABY | Ore |
| 37 | D:Ream | PARTY UP THE WORLD | FXU/Magnet |
| 38 | Johnna | LET THE SPIRIT MOVE YOU | PWL International |
| 39 | Jill Dreski | HEARTBREAKER | ZYX |
| 40 | Bombers | INDEPENDENT LOVE SONG | Steppin' Out/EMI |



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|-----------|---------|--------|
| 1 | BO | Shaggy |
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| 21 | ROLL I | |
| 22 | TELL A | |
| 23 | U GIRL | |
| 24 | I LUV | |
| 25 | PARTY | |

more to it than simply liking records. Eight or nine years ago there were probably only about 25 or 30 dance shops in London. Now there are over a hundred."

Time Is Right is a small independent chain with a handful of shops in Cardiff, Bristol and London. Most recently it opened an outlet in London's Shepherd's Bush.

"Our shop in Shepherd's Bush has been there for roughly a year and since then three other shops have opened. All that happens is that the new shops end up taking a little bit of custom from all the other shops," reasons Brownings.

Despite owners of smaller outlets pointing to larger, more established shops (most notably the HMV chain, which many now believe boosts an unrivalled dance section) as their main competition, the decline in dance sales during the traditionally tough summer months has been felt everywhere.

"Without a doubt the downturn in trade has been right across the spectrum from the major shops to the big independents," says Mario Howell, of Amulo Distribution.

While most shops are able to compensate for the lean months with increased promotion and sales leading up to Christmas, the arrival of an established name can be fatal for the owners of smaller shops.

'Eight or nine years ago there were about 25 or 30 dance shops in London. Now there are over a hundred.'

- Dave Brownings, Time Is Right Records, London

Eastern Bloc, a nine-outlet chain, arrived in Leeds last year and has already signalled the demise of several independents.

"I ran a small shop and I heard about Eastern Bloc coming so I realised I should shut it down and move here," says Tony Walker, who now manages the Leeds branch of Eastern Bloc.

"When you're a dance shop up against a big player, a multi-million pound company, you just can't compete," he says.

Many smaller shop owners now appreciate

that the way forward is through further specialisation.

The fragmentation and genre spilling that has occurred since the days when dance music was simply house has meant that specialist stores are now able to come into their own, providing stock and knowledge that larger stores are often not able to compete with.

Shop owners have become particularly proud of their reputation for attracting "trainspotters" and employing staff with extensive specialist knowledge. "The market is now so fragmented that you

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Child

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X
xtreme
records
Present



OUT SEPT 25TH

Featuring Tracks & Mixes by
Todd Terry, Leftfield, Laurent
X, Earth People & Dee Patten

X
xpress
records
Present



OUT SEPT 25TH

Featuring Tracks & Mixes by
E. J. Bolland, Herriott, Jam &
Spoon, Secret Knowledge &
Laurent Garnier

X
xpress
records
Present



OUT OCT 2ND

Featuring Tracks & Mixes by
Saint Germain, D'Note, 51
Days, Fintribe, Iki & Dobre
& Sub Sub

Forthcoming Releases: Hi-Bias - Nick Fiorucci, Touche - Iki & Dobre, Maxi - Danny Tanaglia, Power - DJ Duke, 9719 - Fathers of Sound

Still Available: Definitive - Jon Aquaviva, Club X-Press - Jon Pleased Wammin', 3 Ball - Paul Trouble Anderson, Nitebeat - Oscar & of Turk, Cutting - Danny Morales, Nervous - Phil Asher,

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- 24 37 LIKE
- 38 THE
- 39 CATC
- 22 40 FIND

Bullethead titles



'Merchandising has definitely become a bigger proposition. Everyone now has a record bag.'

- Jay Hannan, Black Market Records, London

can specialise and still make a decent profit," reckons Amala's Howell.

Ambient Soho and Silverfish, both based in central London, are two shops whose success is testament to this.

"I used to work in Quiff and I saw kids that weren't being properly serviced by dance shops," says Rockitt, manager of Ambient Soho. "I saw a niche for album sales and easy listening music, I knew who to target."

Silverfish, a project that ambitiously combines a cafe with an outlet for underground techno and electronics, has also benefited from targeting an audience. "Because we're also a cafe, we get a lot of tourists through. Over two years we've built up a huge reputation in Europe thanks to our

novelty," says manager Ben Thompson.

For others, the proliferation of dance culture has created more opportunities for profit by expanding the notion of the record shop beyond traditional parameters. Merchandising, mail-order and ticket sales are now widely established means of increasing profit.

"Merchandising has definitely become a bigger proposition," says Jay Hannan, of Black Market Records in London. "You look around and everyone now has a record bag. Even people who don't know what they're for - everyone has them."

"Merchandising is a considerable part of our

income," admits Tony Walker of Eastern Bloc. "It's around 20% of our takings. In shops in London it's even more."

Phil Beddard, one of the owners of 33cat Records in Liverpool, agrees. "We've created another outlet adjacent to the main record shop. We knocked a wall through and made a separate department for merchandise. Since then there has been a lot more made from tapes, slipmats, bags and headphones."

By combining exclusive merchandising and specialist stock, smaller shops have managed to create niches for themselves that generate their own fervent customers.

As Mario Howell explains: "People will always love their little underground shops. You can have mass turnover like HMV or be specialist like Fat Cat (London) and you can still get people through the door."

Thankfully, shop owners and managers who have been feeling the strain over the summer months can begin to relax again. With October approaching, most cities will be experiencing the annual influx of a large sub-section of the record buying public: the student.

"Summer's not been too bad for us," says Walker. "But once all the students get back to Leeds we should certainly be firing on all cylinders."

Let's hope it's the same for all the shops out there. ★

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full frequency Gear

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| 20 | EYE H | |
| 21 | ROLL V | |
| 22 | TELL M | |
| 23 | U GIRL | |
| 24 | 110V | |
| 25 | PARTY | |

namecheck: ralph tee @ brod beatnik @ tim jeffery @ james hyman

tune of the week

pentaura: 'pentaura' (infectious)

techno South London creative techno duo **Aura** - Gary Folgate and Dave Tull - link up with Pentatonik's Simon Bowring to track down a wonderful double-header of mixes. The A-side *Ultra Gals To Linger* mix is Aura's rich, warm and mid-paced techno throber which utilises clanging sounds and lairy Egyptian which utilises clanging sounds. But the real gem is Pentatonik's mix which adds live Spanish guitar and drums to create a very moody, sweeping melody and rhythm to haunting effect. If you were a fan of Pentatonik's last single, 'Credo', you'll be glad you've got this. ******* **bb**



house

IAN POOLEY 'My Anthem - US Mixes' / FARRIS 'Blue Squad 01' / KINKY BROS.

Kinky Bros. / Force Inc. / Force Inc. US. Mr Pooley is back in the spotlight again with these especially tasty deep house mixes of his recent B-side, 'My Anthem'. Ray Davis Jr provides a wonderful Wild Pitch-style long groove packed with skipping beats and cringing vocals while Robert Hood adds two similar Plant Life mixes, with the latter adding a very effective sexually-moaning female vocal. ******* **bb**
Chicago-based producer Farris goes on his three-track EP, the highlight of which is the sultry, cantering A-side 'Pipe Dream'. *******
Kinky Bros. combine the classic 'feeling hot, hot, hot' and 'I'm hot for your' vocal samples into a very retro disco organ-sizzling groove that works a treat on the A-side mixes. The two B-sides are similar but less effective. ******* **bb**

JUSTINE 'Want Me...Love Me' / ROMAR SANTANA 'The Dark Side Of The Shroom' (Transworld). Academic, dance and modal Justine gives us plenty of 'Justly My

Love'-style Madonna-isms with today's Fathers Of Sound providing a smart, suitably dubby house backing which includes the ingenious use of flamenco guitar. From the UK, Blackout adds a more rhythmic, equally tasteful sluttering dub groove. ******* **bb**
New Yorker Santano whips up a frenzy on the hip-hop-sampling funky house beats of 'Green Mischroom' and 'Panorama' while the stand-out CD, 'On Zone Lovers', has a definite Chemical Brothers/Prodigy vibe to its hard funky rhythm. ******* **bb**

EMJ 'Real Love' (Fever Pitch) Originally released on Undercovered, the label that brought you Livin' Joy, this track features the distinctive Earthy Kill-style vocals of Elaine Motta Jones. Raunchy garage is where it's at and Komatsu provide the suitably hot-stepping remixes alongside the Euro-ish original and Project A's nu-NRG high cologne slammer. Nothing too remarkable but a reliable floor-filler. ******* **bb**

jazz/funk

AIM 'Pacific North West EP' (Grand Central). With hip-hop EPs aplenty, this is one that's worth wading through the dross

to find. The lead track, 'Concentrate On The Rhythm', is a funky, jazzy groove with organ riffs and guitar licks and there's a weirder, sparse version of this on the B-side. 'Let The Funk Ride' is another useful track with a familiar guitar sample looped over a steady groove. With plenty of ideas, this is an EP that's great for the DJ and the casual listener. ******* **bb**

alternative

THE 13TH SIGN 'Take Me To A Distant Boss' (On Delancey Street). A sort of ambient version of label-mates Morden Hill is what Chris Bangs and his crew have come up with



on the title track. Relying heavily on a dubby drum and double bass slow groove, the tune dips nicely in and out of your head in a warm, enveloping way. Back In The Day is a harder, funkier groove while the other three cuts have that same tingy, laidback, 'hazy feel'. 'Bang'Zonoo' they've dubbed it, and that isn't far from accurately describing the feel of this cool five-tracker. ******* **bb**

CAPITAL SWING 'Jazz Dooz' (US Slightly Rhythmic). It's the A-side's Break 'N Mix that stands out here, so much so that the rest of the EP - which is fairly straightforward US garage/house - sounds like a pedestrian in comparison. With that man DJ Face as part of the production team, it's a kind of breakout mostly-jazz affair with funky rhythms, linking piano and sax solos all intermingling to create an unusual and atmospheric piece that muso DJs will love. Works well on the floor too, so don't let the 'jazz' tag put you off if you're not that way inclined. ******* **bb**

techno

TECHNOHEAD 'I Wanna Be A Hippie' (Mokam). With blatant references to getting high and smoking marijuana, this novelty gabba-lulled hit has already been number one in Holland, Germany and Austria.

Monic poccà remixes come courtesy of DJ Dano & No Sweat, Speedreak and GTO. ******* **bb**

MODEL 500 'The Flow Vol. III' (R&S). Part three in the remix series features two versions of the Juan Atkins track by Underwood, only one of which features on the official release. The Mk 1 mix is a hard, minimal techno stamper that

slam

*** @ right royal

cup-winning performance from Windsor Wanderers

*** @ sure to get the royal footie men on the floor

*** @ princely pitch

potential

*** @ a coroll of a cut

*** @ sick as one's parrot

builds nicely from the spoken intro with more beats and synth sounds brought in. The Mk.2 mix is more typical Underwood fare, being a richer interpretation featuring multi-layered vocals, rhythm builds and a great, mad keyboard track which gallops furiously to the close. ******* **bb**

LASSIGUE BENDTHAUS

'Overflow' (KK) Germany's Uwe Schmidt and partners conspire to create a hard yet colourful techno soundscape that's both listenable and danceable. The original and extended mixes feature a typically Germanic fuzzy bassline and the fluid mix is a lighter, almost housey interpretation. UFO fans will want to check out Mark Bell's Silt mix which delves into hard and distorted LFO territory. There's another Bell mix on the CD too. ******* **bb**

BANDULU 'Now/Non-Stop' (Intone)

Intone. Bandulu's final release for an indie before switching to WEA is a gloriously funky farewell. Typically minimal in its approach, the frenetic, bleary 'Now' is a masterful repetitive groove that instils itself in your brain before flipping its funky lid in the last quarter. 'Non-Stop' is similarly funky and repetitive if a little more abrasive in its use of sounds. Both are real mind and feet tinglers. ******* **bb**

18 TECHNO NIGHTS AMBIENT DAWN

19 THE HOT 101'S ROCK ALBUM

20 TRADE

dubstar

out now

anywhere
the new single

includes mixes by Keith Litman, Graeme Park and Grunch



- 20 25 TONY
- 26 IN A F
- 27 I CAN
- 28 I FEEL
- 29 HAPP
- 30 I WA
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- 33 OOH
- 34 KISS
- 35 THE
- 36 74-7
- 37 LIKE
- 38 THE
- 39 CAT
- 40 FIND

Bullseye titles

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NEW Musical

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19.09.95



reconstruction dub

1-4

Justine



SLAM 'Positive Education' (Some). In retrospect, this 1993 production is one of the finest UK-produced techno records ever made, so it's no surprise that it should be reissued to a new generation of converts. Either level in the original's hypnotic raw energy or sample one of the remixes from Luke Slater, Richie Hawtin and Derrick Carter, all well chosen since they all come up with interpretations that complement the original and turn this into a doublepack that is full of variety. Excellent. *********

PRISM 'Vapor Trails/DISTA Phenomenon'/SPACER IV 'Arc 2 & 3' (Pleasure). The latest three releases from this new Manchester label are absolute stunners. Prism set out on a deep, bossy and colourful trance journey through space on the title track and 'ONV' while on 'Skunk Buddhist' they go for a dubber feel. ****
Dista cruise along with a dreamy, dare I say, hip happy dub bass groove on 'Phenomenon' and the equally inventive and effective, old-style house of 'Random House'. *********
Finally, Spacer IV trance things up nicely on the deep, swelling and pulsing 'Arc 2' and the slightly harsher techno beats of 'Arc 3'. Storming stuff. *********

JON THE DENTIST 'Elera' (Phoenix Rising). The hard trance spin-off label for Effective Records gets its catalogue under way with this monster tune from label head John Bosco. The 303 and hard, clattering beats battle it out on the lead John Svenson mix as the momentous acidic funk groove grows in true Hardcore-style before one of those blow-your-speakers-style builds erupts. On the flip, there's a more Euro-flavoured nu-NRG version coupled with Shimmon & Woolston's brilliant funky, acidic mix. Top marks, without a doubt. *********

SCHEMATIX 'Contradictions EP' (Deviant). The debut release from the 22-year-old, London-based Phil Hornberg has all the hallmarks of a dance fan brought up on electro and influenced by the likes of creative techno acts such as Penitronix. Musically, the four-track has a Detroit-style techno feel but there's plenty of surprises and odd moments in there to make it a remarkable and rewarding debut. A talent to watch. *********

TROI 'Never Knew Love' (Juice). One of the most promising UK all-time r&b vocal trio tempt us with their third single, a snappy, catchy pop/soul ditty with all bases covered. While '24

Hours' was a pure urban affair, and their last outing 'Need Your Love' a little too twee, this song gets the balance right between urban cred, the dancefloor and radio appeal. Now somewhere between the urban rawness of Damage and the pop slickness of The Posadas, Troi hit a formula not unlike Casanova used to take 'Ain't No Casanova' to the top the first time round. Very deserving. *********

CHARLENE SMITH 'Let It Slide' (Chino). While still to surpass 'Feel The Good Times', Charlene Smith is now carving a niche for what is becoming a distinctive voice on the soul scene. With an airy quality that glides over a strong melody, Charlene's vocal is presented here over basic soul mixes (booming bass and crispy urban funk beats to the max), an alternative Good As Gold mix on a Grover Washington 'Mr Magic' flip and a harder funk boombang Original mix which I guess hails from Canada where Charlene originally comes from. *********

CAMELIE HINDS 'Let It Flow (Sausalito Ceiling)' (Black On Black). Every so often a track comes along that simply blows you away, and this is such a tune. Camellie's been a member of Central Line, had his own group, Hindsight, for a series of randy tunes in the late Eighties, and even co-wrote a song for Bad Boys Inc (don't hold it against him), but here he delivers a straight ahead piece of class that is one of the best pieces of soulful jazz the country has ever produced. You won't see it in the charts but for a richly textured Latin flavoured, falsetto vocalised example of pure unadulterated excellence, make the effort and check this out. *********

COOL BREEZE 'Can't Deal With This (Remixes)' (Dorado). Ambient jazz with soulful vocals, Charlie Lexton's group lift a cut from their debut 'Assimilation' set for single release. Lyrically the issues on the homeless and hypocrites in government, while vocally immani swells and weaves her way through the moodiest of gentle drum, bass/ percussion and keyboard arrangements. In its main radio/extended format, the rhythm section has a live acoustic feel, this being in contrast to Alex Reese's mix which takes the track up a gear or two with some frantic breakbeat jungle grooves while still maintaining the dreamy quality of the song (as does Kid Looops on his remixes). It's a classy release which should serve to draw more attention to the album if not itself a major chart contender. *********

SOUL

| | | |
|----|----------|--------|
| 1 | BO | Shaggy |
| 2 | YOU! | |
| 3 | STARTIN' | |
| 4 | FANT! | |
| 5 | TILL B | |
| 6 | RUN! | |
| 7 | LA LA | |
| 8 | WHOT | |
| 9 | THE S | |
| 10 | CAN | |
| 11 | COUN | |
| 12 | WAT! | |
| 13 | TU M | |
| 14 | HIDE | |
| 15 | STAY | |
| 16 | SCAT | |
| 17 | ALICE | |
| 18 | CLDS | |
| 19 | CRY! | |
| 20 | EYE H | |
| 21 | ROLL | |
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| 23 | U GIRL | |
| 24 | I UN | |
| 25 | PARTY | |

clubchart
commentary

by alan jones

An extremely close battle for chart honours again this week, the tightest ever, saw the top three separated by a woe-is-me margin at the death. **Wink's 'Higher State Of Consciousness'** was the slowest off the mark, but accelerated as the week progressed to make a handsome leap from 41 to three. On returns from the last day of the week alone, it was the most popular disc. Earlier in the week, **Amos's 'Church Of Freedom'** had a slight edge over its rivals, but eventually stayed of number two, being pipped at the post by **Mariah Carey's 'Fantasy'**, which catapults from number 30 to the apex. Mariah is the first **Sony** artist to have a Club Chart number one for more than two years, the longest drought endured by any of the majors. The last **Sony** act to reach the summit were Ten City, who topped the chart on 28 August 1993 — and, spookily, their song was also called **'Fantasy'**. It went on to very limited pop success, while Mariah's release is out after a particularly short gestation in the clubs, and is already storming up the **CIN** chart... Spurred on by one promotion person's suggestion that it's as hard to get a record to climb the Club Chart as the **CIN** sales chart nowadays, I did a little research. And, while it's true that more records debut at their peak Club Chart position than ever before, some 77% of them climb the chart subsequent to their debut, compared to about 10% of **CIN** chart hits. There are, for example, 14 developing records climbing the Top 40 of the Club Chart this week, alongside the new entries, those holding steady and the droppers. It seems fairly healthy when looked at like this, but the sheer weight of releases, the enormous pressure exerted on DJs and the snowballing doublepack (and more) phenomenon all cause havoc...

Brokers this week include: **Trol, Dave Clarke, Scooter, Jon The Dentist, Xscape, E.Y.C., Led Zepplin, Sweet Mercy, DJ Camecho, Disco cocaine, Black Box, Bruce Hornsby & The Range, Vanessa Dooz, Salt City Orchestra and Nomad.**

beats &

Following our recent story about the death of techno musician **Lee Newman** from **GTO** (pictured), Lee's friends from the music world are to hold a special one-off **Lee Newman-Technohead Benefit** on Monday, September 25 at London's Heaven. DJs for the night will be **Daz Sound, Trevor Rockliffe, Carl Cox, Colin Dale, Colin Faver, Brenda Russell, Choccol, Neato & Ian** from **Jesus Jones** and **GTO's DJ Squad**. The entry fee will be \$5 or whatever people feel they are able to donate. All the money collected will go to cancer research. **Planet Four Records**, home to the likes of **FPI Project, Ritmo Revolt, Analogue City** and **GTR**, is starting a new monthly club night — **Just Get Up And Dance** — at **Holy City Zoo, Manchester** on September 29. DJs for the night will be **Joe T Vannelli** and **Danny Hussain**; entrance will be \$7. **Luna Park Management**, which represents the likes of **Maxxmaster Morris, Resistible Force, Biosphere** and **Illumination**, has moved. Its new address is: 4th Floor, Suffolk House, 1-8 Whitfield Place, London W1P 6SF. **Ministry of Sound's 'Ruin'** night celebrates its fourth birthday on September 23 with a head-to-head featuring **David Morales** and **Tony Humphries** with support from **CJ Mackintosh, Harvey, Gilles Peterson, Frankie Foncett, Jazzy M, Ricky Morrison** and **Seb Fontaine**. Ambient dance trance band **New Age Radio** will be performing at **Paradise University** of London's **Bagley's Studio** on September 21 offering "a spiritual uplifting sound of lushly techno and ambient dance trance". The group will also be playing at **Whirl-Y-Gig** at **Shoreditch Town Hall** on September 23. **Apache Indian** will be returning to **Radio One** on Monday October 2 for a new series of programmes featuring the best in **ragga, bhangra, rap** and **soul**. UK r&b girl group **Truce** will be performing at the **Jazz Cafe** on September 28 with support from DJs **Daddy Bug** from **Kiss FM** and **Steve Clarke** from **Choice FM**. **AND THE BEAT GOES ON!**



discs



nightcrawlers

Lets push it



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'Push The Feeling On'
'Surrender Your Love'
'Don't Let The Feeling Go'

nightcrawlers

pushing the feeling that little bit further

ARISTA



REX USA

S

- 1 BO Shaggy
- 2 YOU /
- 3 STAYN /
- 4 FANT /
- 5 TLL B /
- 6 RUINA /
- 7 LA LA /
- 8 WHOT /
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- 19 17 ALIC /
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- NOU 19 CRY /
- NOU 20 EYE F /
- 10 21 ROLL /
- 17 22 TELL /
- 15 23 U GIR /
- 12 24 1 LUV /

US SINGLES

| # | Title/Artist | Label | # | Title/Artist | Label |
|----|--|-------|---|--------------|-------|
| 1 | GANGSTA'S PARADISE Cuba (RCA) | 26 | 25 I LUNETI, I LOVE TI Tim Midlow (Capitol) | | |
| 2 | YOU ARE NOT ALONE Michael Jackson (A&M) | 27 | 31 CAN I TOUCH YOU...THERE? Michael Bolton (Capitol) | | |
| 3 | KISS FROM A ROSE Seal (ZTT) | 28 | 29 EVERY LITTLE THING I DO Soul For Real (Capitol) | | |
| 4 | WATERFALLS TLC (A&M) | 29 | 26 SOMEONE TO WATCH Jay-Z featuring RZA (J&R) | | |
| 5 | RUNAWAY Janet Jackson (A&M) | 30 | 31 SOMETHIN' 4 DA HONEYZ Monie Jordan (J&R) | | |
| 6 | I CAN LOVE YOU LIKE THAT A-1 (A&M) | 31 | 22 BROWN SUGAR Angela (J&R) | | |
| 7 | BOOMBASTIC IN THE SUMMERTIME Drizzy (J&R) | 32 | 5 SUGAR HILL AZ (J&R) | | |
| 8 | I GOT SO IN IT (How Hybrid) | 33 | 37 TIL YOU DO ME RIGHT A7 (Finger) | | |
| 9 | ONLY WANNA BE WITH YOU Aventura & The Real (Mercury) | 34 | 55 YOU USED TO LOVE ME Eriz (Real Deal) | | |
| 10 | AS I LAY ME DOWN Sophie B. Hawkins (Columbia) | 35 | 38 SNY GUY Dena King (Mercury) | | |
| 11 | COLORS FROM THE VISION Wynonna Judd & The Judds (Mercury) | 36 | 33 LET HER CRY Bruce & The Bonicks (Mercury) | | |
| 12 | RUN AROUND Brian Truitt (A&M) | 37 | 41 TELL ME George Theiss (Epic) | | |
| 13 | HE'S MINE Usher-2 (J&R) | 38 | 34 FREER 'N YOU Judes (Capitol) | | |
| 14 | 1ST OF THE MONTH Baha Men (Mercury) | 39 | 46 LET ME BE THE ONE David Guetta & Sade (Epic) | | |
| 15 | DO WHAT U FEEL (How Hybrid) | 40 | 42 TOTAL ECLIPSE OF THE HEART Koolhaush (Epic) | | |
| 16 | ROLL TO ME Boyz II Men (A&M) | 41 | 39 COME AND GET YOUR LOVE The Real McCoy (Mercury) | | |
| 17 | CARNIVAL Aventura (Mercury) | 42 | 43 IN COME DOWN Bush (Mercury) | | |
| 18 | I WISH Dava (Columbia) | 44 | 41 KNOW SOMETHING Santana (Columbia) | | |
| 19 | BROKENHEARTED Brandy (Mercury) | 45 | 43 HAVE YOU EVER REALLY LOVED A WOMAN? Boyz II Men (Mercury) | | |
| 20 | ONE MORE CHANCE The Notorious B.I.G. (A&M) | 46 | 45 I WANNA B WITH U Boyz II Men (Mercury) | | |
| 21 | BOW HIGH Ruffalo (Mercury) | 47 | 46 CAN'T CRY ANYMORE Sheryl Crow (A&M) | | |
| 22 | PLAYER'S ANTHEM Jay-Z (Mercury) | 48 | 47 DO YOU SLEEP? Lou Reed & New York (Epic) | | |
| 23 | BACK FOR GOOD Tevin Campbell (Mercury) | 48 | 42 GOOD BROTHER The Roots (Mercury) | | |
| 24 | DECEMBER Collective Soul (Mercury) | 49 | 49 MACARENA Los Del Rio (Mercury) | | |
| 25 | WATER RUNS DRY Boyz II Men (Mercury) | 50 | 50 PRETTY GIRL Josh (Philly Fun) | | |

Chart courtesy of Billboard 23 September 1995. * Arrives are awarded to those products denoting the greatest weekly retail sales gain. UK acts, UK only, signed acts.

UK WORLD HITS

UK WORLD HITS:

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

| AUSTRIA | | NETHERLANDS | | GERMANY | | AUSTRALIA | |
|---------|---|-------------|--|---------|---|-----------|---|
| 1 | 10 I WANNA BE A HIPPIY Teichocash (Sony) | 1 | 10 KISS FROM A ROSE Seal (WEA) | 1 | 10 I WANNA BE A HIPPIY Teichocash (Polygram) | 1 | 10 KISS FROM A ROSE Seal (WEA) |
| 2 | 10 NEVER FORGET Take That (BMG) | 2 | 10 MISSING Everything But The Girl (BMG) | 2 | 10 A GIRL LIKE YOU Edwin Collins (Sire) | 2 | 10 NEVER FORGET Take That (BMG) |
| 3 | 10 KISS FROM A ROSE Seal (WEA) | 3 | 10 SALVA MEA Azabura (Sire) | 3 | 10 NEVER FORGET Take That (BMG) | 3 | 10 I SURE DO Sire (Festival) |
| 4 | 10 A GIRL LIKE YOU Edwin Collins (WEA) | 4 | 10 DO YOU SOMETHING TO ME Paul Weller (Mercury) | 4 | 10 KISS FROM A ROSE Seal (WEA) | 4 | 10 I WANNA BE A HIPPIY Teichocash (Sony) |
| 5 | 10 SIKEMEN YOUR LOVE High Contrast (BMG) | 5 | 10 NEVER FORGET Take That (BMG) | 5 | 10 WHO THE F**K IS ALICE Smokie (Epic) | 5 | 10 PANINARO '95 Pet Shop Boys (Mercury) |

Source: IFPI

Source: Media Control

Source: A.R.I.A.

NETWORK CHART

| # | Title/Artist | Label | # | Title/Artist | Label |
|----|---|-------|---|--------------|-------|
| 1 | BOOMBASTIC Drizzy (Mercury) | 21 | 10 KISS FROM A ROSE Seal (ZTT) | | |
| 2 | YOU ARE NOT ALONE Michael Jackson (A&M) | 22 | 15 HIDEAWAY Dickey (Mercury) | | |
| 3 | STAYING ALIVE The Bee Gees (Mercury) | 23 | 13 ALRIGHT Supersound (Parlophone) | | |
| 4 | FANTASY Janet Carter (Columbia) | 24 | 12 SHY GUY Dena King (Mercury) | | |
| 5 | ILL BE THERE FOR YOU The Rembrandts (Mercury) | 25 | 39 PARTY UP THE WORLD Dream (Mercury) | | |
| 6 | RUNAWAY Janet Jackson (A&M) | 26 | 100 EYE HAT Usher-2 (Mercury) | | |
| 7 | LA LA LA Herbie Hancock (Mercury) | 27 | 11 I FEEL YOU Dennis Chambers (Mercury) | | |
| 8 | WHO THE F**K IS ALICE Smokie (Mercury) | 28 | 17 I LOVE YOU BABY The Original (Mercury) | | |
| 9 | SUNSHINE AFTER THE RAIN D-Block (Mercury) | 29 | 23 SCATTAMYNTE Scattamynite (Mercury) | | |
| 10 | CAN I TOUCH YOU...THERE? Michael Bolton (Mercury) | 30 | 10 NEVER FORGET Take That (Mercury) | | |
| 11 | FAIRGROUND Drizzy (Mercury) | 31 | 29 WAITING IN VAIN Anita Lennox (Mercury) | | |
| 12 | TU M'AMES ENCORE (I LOVE ME AGAIN) Carlos D. (Mercury) | 32 | 100 SOMEBODY SOMEHOW His Stylin' (Mercury) | | |
| 13 | COUNTRY HOUSE Boyz II Men (Mercury) | 33 | 13 SEARCH FOR THE HERD M People (Mercury) | | |
| 14 | WATERFALLS TLC (Mercury) | 34 | 10 COME AND GET YOUR LOVE The Real McCoy (Mercury) | | |
| 15 | HAPPY JUST TO BE WITH YOU Usher-2 (Mercury) | 35 | 34 HEAVEN HELP MY HEART Los Angeles (Mercury) | | |
| 16 | 74.75 The Lumineers (Mercury) | 36 | 33 COLOURS OF THE WIND Ignite Wines (Mercury) | | |
| 17 | ROLL WITH IT Dava (Mercury) | 37 | 100 STAY WITH ME Culture (Mercury) | | |
| 18 | A GIRL LIKE YOU Edwin Collins (Mercury) | 38 | 31 CLOSE TO YOU Wizzard (Mercury) | | |
| 19 | I'M ONLY SLEEPING Boyz II Men (Mercury) | 39 | 34 THAT LOOK IN YOUR EYE As Complicated (Mercury) | | |
| 20 | ROLL TO ME Boyz II Men (Mercury) | 40 | 100 DREAMER Leroy Jay (Mercury) | | |

© EMI. The Network Chart is compiled by EMI for Independent Radio using airplay data from Media Monitor and DIN sales data.

US ALBUMS

| # | Title/Artist | Label | # | Title/Artist | Label |
|----|--|-------|---|--------------|-------|
| 1 | DANGEROUS MINDS (OST) Various (MCA) | 26 | 24 JOHN MICHAEL WONTREME John Michael Wontreme (Mercury) | | |
| 2 | CRACKED REAR VIEW Bruce & The Bonicks (Mercury) | 27 | 18 IF YOU'LL HOLD (Mercury) | | |
| 3 | JAGGED LITTLE PILL Aventura (Mercury) | 28 | 33 OFF THE HOOK Scooter (Mercury) | | |
| 4 | CRAZYSKYCOOL (Mercury) | 29 | 25 BAROMETER SOUP Jimmy Buffet (Mercury) | | |
| 5 | 1995 ELEGANT Bruce & The Bonicks (Mercury) | 30 | 34 JOCK JAMS VOL 1 Various (Mercury) | | |
| 6 | THE SHOW (OST) Various (Mercury) | 31 | 17 I REMEMBER YOU Michael W. Smith (Mercury) | | |
| 7 | THE WOMAN IN ME Dava Turner (Mercury) | 32 | 31 I REMEMBER YOU Brian McLaughlin (Mercury) | | |
| 8 | GAMES REDNECKS PLAY Jay-Z featuring The Roots (Mercury) | 33 | 30 ONLY BUILT 4 Cuban Link Chécco (Mercury) | | |
| 9 | FROGSMOUTH (Mercury) | 34 | 10 BOOMBASTIC Drizzy (Mercury) | | |
| 10 | MORTAL KOMBAT (OST) Various (Mercury) | 35 | 35 COLLECTIVE SOUL Collective Soul (Mercury) | | |
| 11 | THROWING COPPER Lisa (Mercury) | 36 | 47 IT MATTERS TO ME Frank Rosta (Mercury) | | |
| 12 | FOUR Bruce & The Bonicks (Mercury) | 37 | 43 MEDUSA Anita Lennox (Mercury) | | |
| 13 | DREAMING OF YOU Selena (Mercury) | 38 | 38 OPERATION STACKOLA Lene (Mercury) | | |
| 14 | UNDER THE TABLE AND DREAM Dave Matthews Band (Mercury) | 39 | 35 AND THE MUSIC SPEAKS A-1 Dava (Mercury) | | |
| 15 | TIGERLILY Bruce & The Bonicks (Mercury) | 40 | 45 FOO FIGHTERS Foo Fighters (Mercury) | | |
| 16 | SEAL Seal (Mercury) | 41 | 40 WEEZER Weezer (Mercury) | | |
| 17 | CONSPIRACY Bruce & The Bonicks (Mercury) | 42 | 48 BROWN SUGAR D'Angelo (Mercury) | | |
| 18 | SIXTEEN STONE Santana (Mercury) | 43 | 36 NO NEED TO ARGUE The Commodores (Mercury) | | |
| 19 | HISTORY: PAST, PRESENT AND FUTURE Bruce & The Bonicks (Mercury) | 44 | 38 DELUXE Bruce & The Bonicks (Mercury) | | |
| 20 | BATMAN FOREVER (OST) Various (Mercury) | 45 | 42 HELL FREEZES OVER Eagles (Mercury) | | |
| 21 | THE SHOW, THE AFTER-PARTY, THE HOTEL James Brown (Mercury) | 46 | 41 I THINK ABOUT YOU Colin Hay (Mercury) | | |
| 22 | POCHMANTAS (OST) Various (Mercury) | 47 | 44 NOW THAT I'VE FOUND YOU Alanis Morissette (Mercury) | | |
| 23 | THE HITS Bruce & The Bonicks (Mercury) | 48 | 47 LET YOUR DIME LIGHT SHINE Seal (Mercury) | | |
| 24 | ASTRO CREEPING SONGS OF LOVE White Zetter (Mercury) | 49 | 45 THIS IS HOW WE DO IT Michael Jackson (Mercury) | | |
| 25 | FATH Frank Brown (Mercury) | 50 | 43 THESE DAYS Ben Jovi (Mercury) | | |

R&B SINGLES

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|--|------------------------------------|----------------------|---------------------------|
| 1 | 1 | BOOMBASTIC | Shaggy | Virgin | VST 1536 (E) |
| 2 | 3 | FANTASY | Mariah Carey | Columbia | CD 6624952 (S/M) |
| 3 | 2 | RUNAWAY | Janel Jackson | AS&M | 581291 (F) |
| 4 | 1 | WATERFALLS | TLC | LaFace | 7423129811 (BMG) |
| 5 | 5 | EYE HATE U | (symbol) | Warner Bros | WV315T (W) |
| 6 | 4 | I CAN'T TELL YOU WHY | Brownstone | MAJ | 6623772 (S/M) |
| 7 | 3 | HAPPY JUST TO BE WITH YOU | Michelle Gayle | 1st Avenue/RC | 7432130261 (BMG) |
| 8 | 2 | ROUGH WITH THE SMOOTH | Shara Nelson | Cooltempo | 12CDD1311 (E) |
| 9 | 6 | SHY GUY | Diana King | Columbia | 6621986 (S/M) |
| 10 | 4 | LET'S GET DOWN | Mark Morrison | WEA | WEA 3011 (W) |
| 11 | 10 | HE'S MINE | Motekstaf | Def Jam/Island | 12DEF 13 (F) |
| 12 | 8 | ANGEL | Goldie | | thr FX 266 (F) |
| 13 | 5 | SOMETHIN' 4 DA HONEYZ | Montell Jordan | Def Jam/Island | 12DEF 10 (F) |
| 14 | 7 | HUMAN NATURE | Madonna | Maverick/Sire | WV330T (W) |
| 15 | 9 | THE THING I LIKE | Aaliyah | Jive | JVET 362 (BMG) |
| 16 | 12 | ONE MORE CHANCE/STAY WITH ME | The Notorious B.I.G. | Puff Daddy/Arista | 74231300781 (BMG) |
| 17 | 10 | SUMMERTIME HEALING | Eusebia | Mama's Yard | 12MAMA 4 (E) |
| 18 | 13 | WATCH WHAT YOU SAY | Guru featuring Chaka Khan | Cooltempo | 12CDD1308 (E) |
| 19 | 17 | 3 IS FAMILY | Dana Dawson | EMI | 12EM 378 (E) |
| 20 | 16 | I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY | Method Man featuring Mary J. Blige | Def Jam/Island | 12DEF 11 (F) |
| 21 | 11 | THE FINEST | Trace | Big Life | BLRT 118 (F) |
| 22 | 18 | WE GOT THE LOVE | Tri | FXJ/Epic | 6623646 (S/M) |
| 23 | 14 | DOWN FOR THE ONE | Beverly Knight | Dome | 12DOME 102 (S/M)/US (S/M) |
| 24 | 15 | DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS) | Monica | Arista | CD 74321301452 (BMG) |
| 25 | 15 | RESPECT | Alliance Ethnik | Delabel | DLB75 (E) |
| 26 | 20 | THE HELL EP | Tricky vs The Gravediggaz | 4th+V/Bway | 12BRW 308 (F) |
| 27 | 24 | SCREAM | Michael Jackson & Janel Jackson | Epic | CD 626022 (S/M) |
| 28 | 21 | LOVE ENUFF | Soul II Soul | Virgin | VST 1527 (F) |
| 29 | 26 | FREEK 'N YOU | Jodeci | Uptown | MCST 2072 (BMG) |
| 30 | 23 | GIRLFRIEND'S BOYFRIEND | Gwen McCrae | Home Grown | HG174 (J/S) |
| 31 | 19 | IT'S YOUR LOVE | Signs Of Life | Aimo | Sounds 12ALMDS038 (F) |
| 32 | 18 | WARP 9 MR ZULU | Rude Bwoy Money | Frontline | FRONT 029 (S/RD) |
| 33 | 31 | GRAPEVINE | Brownstone | MAJ/Epic | 6620946 (S/M) |
| 34 | 22 | I HEAR YOUR NAME | Incognito | Talkin Loud | TLCK 56 (F) |
| 35 | 25 | TURQUOISE | T Power | Sound II Underground | SOUR 028 (S/RD) |
| 36 | 29 | I SEEN A MAN DIE | Scarface | Virgin | VUST 94 (E) |
| 37 | 25 | I CAN'T GET NO SLEEP '95 | Masters At Work present India | AS&M | 581143 (F) |
| 38 | 28 | STAY (TONIGHT) | Insha-D | Cleveland City Blues | CCB 15005 (S/M)/S (M) |
| 39 | 31 | OVER THERE (I DON'T CARE) | House Of Pain | Reflexus/RC | CDXLS 81C3 (W) |
| 40 | 30 | STILL IN TIME | Jamiroquai | Sony | SZ 6620256 (S/M) |

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DANCE SINGLES

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|--|--|---------------------------|------------------------|
| 1 | 1 | CRY INDIA | Umbroza | Positive | 12TV 43 (E) |
| 2 | 2 | RUNAWAY | Janel Jackson | AS&M | 581291 (F) |
| 3 | 3 | STAY TOGETHER | Barbara Tucker | Positive | 12TVK 39 (E) |
| 4 | 4 | BOOMBASTIC | Shaggy | Virgin | VST 1536 (E) |
| 5 | 1 | U GIRLS (LOOK SO SEXY) | Nush | Blunted Vinyl/Island | 12BLN 13 (W) |
| 6 | 5 | I WANT TO LIVE | Grace | Perfecto | PERF 100T (W) |
| 7 | 3 | JOANNA | Mrs Wood | React | 12REACT 666 (W) |
| 8 | 2 | THIS IS THE WAY | E-Type | Freedom | TABX 237 (F) |
| 9 | 4 | STAYIN' ALIVE | It's Funky Enough/Born This | Albino/P | 12ALB 028 (E)/E (S/M) |
| 10 | 10 | THE FLOW | Model 500 | R&S | RFS 95070X (W) |
| 11 | 2 | LOVING YOU MORE | BT featuring Vincent Covello | | Virgin VST 1535 (E) |
| 12 | 12 | LA LA LA HEY HEY | The Durbare Brothers | Slip/Eternal | WEA X2 574T (W) |
| 13 | 13 | HANDLE WITH CARE EP | Dave Angel | Blunted Vinyl/Island | 12BLN 011 (F) |
| 14 | 6 | HIDEAWAY | DeLacy | Slip N Slide/Construction | 7423130471 (BMG) |
| 15 | 13 | A HIGHER STATE OF CONSCIOUSNESS | Wink | Streetz Rhythm SR | 12321 (Import) |
| 16 | 15 | STOMP | Ramp | Loaded | LOAD 26 (M) |
| 17 | 5 | I FEEL LOVE | Donna Summer | Marinette/Mercury | PESX 1 (F) |
| 18 | 18 | MAXIMUM EP | Dreadzone | Virgin | VST 1535 (E) |
| 19 | 19 | WARP 9 MR ZULU | Rude Bwoy Money | Frontline | FRONT 029 (S/RD) |
| 20 | 11 | FIND ME (ODYSSEY TO ANYOONA) | Jam & Spoon featuring Plavka | Epic | 662246 (S/M) |
| 21 | 21 | DIABLO | The Grid | Deconstruction | 7423130401 (BMG) |
| 22 | 22 | HE'S MINE | Motekstaf | Def Jam/Island | 12DEF 13 (F) |
| 23 | 23 | FREE LA FUNK | JMJ & Richie | Moving Shadow | SHADOW 68 (S/R) |
| 24 | 24 | IN/FLUX | DJ Shadow | Mo Wax | MW 014 (F) |
| 25 | 25 | BITS + PIECES | Amnesia | Hotj Cheese | HOJ 031 (R)/TMD/DISC |
| 26 | 26 | THIS PLACE I WANT YOU/DO YOU LOVE ME? | Chrome | Consolidated | CSD 22006 (S/M)/S (M) |
| 27 | 26 | ANGEL | Goldie | | thr FX 266 (F) |
| 28 | 16 | LIFE IS SWEET | The Chemical Brothers/Junior Boy's Own | CHEMST 2 (E) | |
| 29 | 29 | FREEK 'N YOU | Jodeci | Uptown | MCST 2072 (BMG) |
| 30 | 27 | I LUV U BABY (REMIX) | The Original | Dre/LLC | Recordings AGR 8 (W) |

DANCE ALBUMS

| This | Last | Title | Artist | Label | Cat. No. (Distributor) |
|------|------|---------------------------------------|-------------------------|---------------|---------------------------------|
| 1 | 1 | THE DUNGEON TAPES | The Bucketheads | Positive | 12TV 44/TCTV 44 (E) |
| 2 | 1 | TRADE | Various | Feverpitch | FVPTC 1001 (E) |
| 3 | 2 | REGGAE HITS - VOLUME 18 | Various | Jewstar | JELP 1018/JELC 1018 (J/S) |
| 4 | 3 | SMOOTH | Smooth | Jive | HIP 152/HP/CD162 (BMG) |
| 5 | 3 | SOME OF THESE WERE HOOG... TWO | Various | Hotj Cheese | HOJ 031/2MOJ/GMC 2 (R)/TMD/DISC |
| 6 | 6 | PURE SWING III | Various | Drop | DINTV 105/DIMMC 109 (F) |
| 7 | 5 | FAITH | Faith | Bad Boy | BB 812/3031/BB12/20034 (BMG) |
| 8 | 5 | INSPIRATION | Kent Christy/Amok James | Freedom Inc | FR 145 (E)/PA/S (M) |
| 9 | 8 | CRAZYSEXCOOL | TLC | LaFace/Arista | 7300820051/7300820034 (BMG) |
| 10 | 10 | BLUEPRINTS | Atilla Blues | Mo Wax | MW 028 (W) |

SPECIALIST CHARTS

23 SEPTEMBER 1995

MIRO

Music Industry Research Organisation

September 1995

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- PROMOS
- RECORDING
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MUSIC VIDEO

| This | Last | Artist | Title | Label | Cat. No. | 16 | 17 | 18 | 19 | 20 |
|------|------|------------------|-------------------------------|-------|-----------------------------|----|----|---|--------------------------|----------------------|
| 1 | 1 | BILL WHELAN | Riverdance-The Show | Video | VD 03494 | 17 | 22 | TAKE THAT/The Party - Live At Wembley | BMG Video 742116480 | |
| 2 | 2 | OASIS | Live By The Sea | Video | VM 14049/473 | 17 | 22 | JUDITH DURHAM/The SEXES 25 Year Reunion Concert | PolyGram Video 033803 | |
| 3 | 3 | TAKE THAT | Live At Manchester G-Mix | Video | VM 14049/473 | 19 | 19 | VARIOUS ARTISTS/Memories Of Inland - 40 Songs | Ptarmint/PAL 0751 | |
| 4 | 4 | MICHAEL JACKSON | Video Greatest Hits - History | Video | SMV Epic 51022 | 19 | 19 | NIRVANA/Live Through Hell | Geffen Home Video 629541 | |
| 5 | 7 | THE PRODIGY | Electronic Punkz | Video | XL Recordings X0107 | 25 | 25 | VARIOUS ARTISTS/Songs That Won The War | Video | ROADRUNNER 990393 |
| 6 | 6 | REM | Parallels | Video | Warner Music Video 75389303 | 22 | 28 | PEP SHOT BOYS/Discovery - Live In Rio | Video | PMI 14049/4513 |
| 7 | 8 | PMN FLY/CDP | 76.10.34 | Video | PMI 14049/353 | 22 | 28 | JOE LONGTHORN/Live In Concert | Video | PMI 14049/353 |
| 8 | 9 | BON JOVI | Cross Road-Best Of | Video | PolyGram Video 032703 | 24 | 20 | JIMMY PAGE & ROBERT PLANT/No Quarter - Unleaded | Video | PMI 14049/353 |
| 9 | 10 | TAKE THAT | Everything Changes | Video | BMG Video 742116472 | 25 | 25 | ANGIELOU FERNANDEZ/Six Weeks - Greatest All Time... | Video | WV 6253/03 |
| 10 | 11 | JOHN DENVER | The Wildlife Concert | Video | BMG Video 742116472 | 26 | 21 | BOB MARLEY/Legend | Video | WV 6253/03 |
| 11 | 13 | ELVIS PRESLEY | The Last Performances | Video | MGM/MSA 52158 | 27 | 23 | BARBRA STREISAND/The Concert | Video | SMV Columbia 501152 |
| 12 | 15 | DANIEL O'DONNELL | Last For You | Video | Ritz R170/913 | 28 | 28 | ABBA/Abba Gold Greatest Hits | Video | PolyGram Video 05483 |
| 13 | 14 | BLUESHOWT | | Video | PMI 14049/403 | 29 | 39 | CARRERAS/DOMINGO/PAVAROTTI'S Concert '94 | Video | MMV 62980/03 |
| 14 | 5 | TAKE THAT | Berlin | Video | BMG Video 742116373 | 30 | 28 | BUBLES | Video | PMI 14049/1563 |
| 15 | 15 | VARIOUS ARTISTS | Karaoke Party Classics | Video | Avid A60001 | | | | Video | |

| This | Last | Title | Label | Cat. No. |
|------|------|-----------------------------------|-------------------|----------|
| 1 | 1 | PULP FICTION | Touchstone | TC 43172 |
| 2 | 2 | SPEED | Fox Video | VD 43172 |
| 3 | 4 | STAR TREK: Voyager - Vol. 5 | DC Video | VF 49726 |
| 4 | 4 | BILL WHELAN: Riverdance-The Show | DC Video | VF 49726 |
| 5 | 5 | STAR TREK: DEEP SPACE NINE - '95 | DC Video | VF 49726 |
| 6 | 3 | TRICKLE LIPS | Video Collection | VC 1019 |
| 7 | 7 | ROBBO | Video Collection | VC 1019 |
| 8 | 9 | ACE Ventura Pet Detective | Warner Home Video | SH 0308 |
| 9 | 9 | PIPER PERABO - MY BROTHER TRILLER | PolyGram Video | 033803 |
| 10 | 10 | FORTRESS | Columbia TriStar | 024302 |
| 11 | 5 | OASIS: Live By The Sea | PMI 14049/473 | |
| 12 | 6 | PINOCCHIO | Walt Disney | 020250 |
| 13 | 11 | THE CROW | EVG 01197 | |
| 14 | 16 | JURASSIC PARK | DC Video | VH 7034 |
| 15 | 15 | BEVERLY HILLS COP 3 | DC Video | VH 7034 |

INDEPENDENT SINGLES

| This | Last | Artist | Title | Label | (distributor) |
|------|------|------------------------------|-------------------------|-------------------|-------------------|
| 1 | 1 | B GIRLS | Blurred Vision | BLNCD 13 | (V) |
| 2 | 1 | ROLL WITH IT | Oasis | Creation | CRESO 212 (3M/V) |
| 3 | 1 | COLOURS OF THE WIND | Vanessa Williams | Mini Disney | WD 76720 (TC) |
| 4 | 1 | JOE | Mrs Wood | Mate | DUNG 21CD (R/D) |
| 5 | 1 | JURANA | Embody | Reest | CORDACT 96A (V) |
| 6 | 2 | GREAT THINGS | Sales | Freeze | FAUV 5CD (3M/V) |
| 7 | 1 | GRANITE STATUE | Ruby | Creation | CRESO 105 (3M/V) |
| 8 | 1 | PARAFIN | Skunk Anansie | One Little Indian | 121 TP7CD (P) |
| 9 | 4 | CHARITY | Chloë Sevigny | Chloë | SEV 902 (S) |
| 10 | 3 | MAK THAT MOVE | Ewyn Collins | Satanz | 23P 880C (V) |
| 11 | 7 | A GIRL LIKE YOU | Oasis | Creation | CRESO 204 (3M/V) |
| 12 | 15 | SO WHAT MIGHT SAY | The Charlatans | Beggars Banquet | BBQ 60C (R/D) |
| 13 | 3 | JUST WHEN YOU'RE THINKING... | Oasis | Creation | CRESO 195 (3M/V) |
| 14 | 14 | WHATEVER | Aah | Infectious | INFECT 24CD (R/D) |
| 15 | 6 | GIRL FROM MARS | Truce | Big Life | BLBD 118 (P) |
| 16 | 9 | THE FINIST | Shamen | One Little Indian | 122 TP7CD (P) |
| 17 | 18 | DESTINATION ESCORTION | Class | Creation | CRESO 190 (3M/V) |
| 18 | 1 | CIGARETTES & ALCOHOL | Spunk | One Little Indian | 122TP 7CD (P) |
| 19 | 3 | ISOBEL | Urban Cookie Collective | Push & Collapse | 91 (P) |
| 20 | 5 | REST OF MY LIFE | | | |

TOP 100 ALBUMS

| This | Last | Artist | Title | Label | (distributor) |
|------|------|-------------------------------|--------------|-------------------|---------------------|
| 1 | 1 | THE CHARLATANS | Levettes | Beggars Banquet | BBQCD 174 (R/D) |
| 2 | 2 | ZELDEIST | Oasis | China | WOLDCD 186A (P) |
| 3 | 3 | DEFINITE MAYBE | Sire | Creation | CRECED 189 (3M/V) |
| 4 | 5 | REFRIG ECTOPLASMA (SWITCHEL) | Outspung | Duoephonic | UHF DUNCD 003 (R/D) |
| 5 | 5 | SMASH | Julian Caspe | Epitaph | E 66322 (P) |
| 6 | 4 | 20 MOTHERS | Spunk | Epitaph | E 66322 (P) |
| 7 | 6 | POST | Fish | One Little Indian | 121P 51CD (P) |
| 8 | 8 | YANG | Fish | Dick Brothers | DDICK 0102C (V) |
| 9 | 9 | YIN | Fish | Dick Brothers | DDICK 0102C (V) |
| 10 | 9 | SAX MOODS | Blowing Fire | Dine | DINCD 106 (P) |
| 11 | 7 | TIMES FLY | Orbital | Internal | ILEDCD 23 (P) |
| 12 | 8 | MARK'S KEYBOARD REPAIR | Money Mark | Mo Wax | MW 634C (V) |
| 13 | 11 | ELASTICA | Distico | Deceptive | BLUFF 0114 (V) |
| 14 | 10 | STRICTLY COMMERCIAL - BEST OF | Frank Zappa | Rykodisc | RCD 4900C (V) |
| 15 | 13 | GORGEOUS | Ewyn Collins | Satanz | SETCD 014 (V) |
| 16 | 14 | THE COMPLETE | Sena Ross | Silverstone | OLECD 535 (P) |
| 17 | 17 | THE STARSHIP UNIVERSE EP | C.J. Boland | Internal | L1ARX 22 (R/D) |
| 18 | 12 | ...AND OUT COME THE WOLVES | Rancid | Epitaph | EP 8442 (P) |
| 19 | 18 | TRAILER | Ash | Infectious | INFECT 14CD (R/D) |
| 20 | 10 | LEVELLING THE LAND | Levettes | China | WOLDCD 182Z (P) |

ROCK

| This | Last | Artist | Title | Label | (distributor) |
|------|------|----------------------------|--------------|---------|------------------|
| 1 | 1 | SMASH | Olispung | Epitaph | E 66322 (P) |
| 2 | 2 | THESE DAYS | Bon Jovi | Mercury | 5282482 (F) |
| 3 | 3 | FOO FIGHTERS | Foo Fighters | Roswell | CDSET 2266 (E) |
| 4 | 4 | DOOKIE | Green Day | Reprise | 326455232 (W) |
| 5 | 5 | CROSS ROAD - THE BEST OF | Bon Jovi | Janine | 5228362 (F) |
| 6 | 6 | ASTRO CREEP 2000 | Whit Zambie | Geffen | GED 24906 (BMG) |
| 7 | 8 | UNPLUGGED IN NEW YORK | Nirvana | Geffen | GED 24937 (BMG) |
| 8 | 7 | ...AND OUT COME THE WOLVES | Rancid | Geffen | GED 24642 (V) |
| 9 | 8 | NEVERMIND | Nirvana | DGC | DGCD 24425 (BMG) |
| 10 | 10 | METALLICA | Metallica | Vertigo | 5190222 (F) |

| This | Last | Artist | Title | Label | (distributor) |
|------|------|-----------------------------------|-------------------------------|---------------------|-----------------|
| 1 | 1 | VERBU | Verbu | VERBU | VERBU 38 (F) |
| 2 | 1 | ON THE ROAD AGAIN | Various Artists | EMI | COEMTVO 95 (E) |
| 3 | 3 | CLASSICS ON A SUMMER'S DAY | Pure Music | PM 7014 (BMG) | |
| 4 | 3 | SONS OF SANCTUARY | Venture | OPVE 325 (E) | |
| 5 | 4 | CLASSIC FM BREAKFAST BARDOQUE | Classics FM | CMCD4 (CMG) | |
| 6 | 4 | THE PIANO | Michael Nyman | Venture | CDVEX319 (E) |
| 7 | 2 | THE CHOIR | Anthony Way | Decca | 4861852 (F) |
| 8 | 7 | VISION OF PEACE | Monks of Ampleforth Abbey | Classics FM | CMCD 176 (3M/P) |
| 9 | 7 | THE 3 TENDERS IN CONCERT 1994 | Carreras, Pavarotti, Domingo | Teldec | 45099202 (W) |
| 10 | 11 | OFFICHIUM | Jan Garbarek/Hilgard Ensemble | ECM | 445382 (P) |
| 11 | 10 | TOP GEAR CLASSICS: TURBO CLASSICS | Various Artists | Deutsche Grammophon | 4479412 (F) |

CLASSICAL

| This | Last | Artist | Title | Label | (distributor) |
|------|------|--|-------------------------------|---------------------|-----------------|
| 1 | 1 | BEST CLASSICAL ALBUM IN THE WORLD... EVER! | Various Artists | EMI | COEMTVO 95 (E) |
| 2 | 1 | CLASSICS ON A SUMMER'S DAY | Various Artists | Pure Music | PM 7014 (BMG) |
| 3 | 3 | SONS OF SANCTUARY | Various Artists | Venture | OPVE 325 (E) |
| 4 | 8 | CLASSIC FM BREAKFAST BARDOQUE | Various Artists | Classics FM | CMCD4 (CMG) |
| 5 | 4 | THE PIANO | Michael Nyman | Venture | CDVEX319 (E) |
| 6 | 2 | THE CHOIR | Anthony Way | Decca | 4861852 (F) |
| 7 | 6 | VISION OF PEACE | Monks of Ampleforth Abbey | Classics FM | CMCD 176 (3M/P) |
| 8 | 7 | THE 3 TENDERS IN CONCERT 1994 | Carreras, Pavarotti, Domingo | Teldec | 45099202 (W) |
| 9 | 11 | OFFICHIUM | Jan Garbarek/Hilgard Ensemble | ECM | 445382 (P) |
| 10 | 10 | TOP GEAR CLASSICS: TURBO CLASSICS | Various Artists | Deutsche Grammophon | 4479412 (F) |

| This | Last | Artist | Title | Label | (distributor) |
|------|------|--------------------------------------|------------------------------|---------------------|-------------------|
| 1 | 1 | TRANQUILITY | Various Artists | EMI | COE550432 (E) |
| 2 | 9 | THE VAGABOND | Beryl Trott | Deutsche Grammophon | 4454642 (F) |
| 3 | 15 | LESLAY GARRITT - THE ALBUM | Leslay Garritt | Telstar | TC 2709 (BMG) |
| 4 | 14 | IN CONCERT | Carreras, Pavarotti, Domingo | Decca | 430432 (F) |
| 5 | 15 | THE CLASSIC EXPERIENCE | Various | EMI | EMTVO 45 (E) |
| 6 | 12 | CARLO GREGORIANO | Monks Chorus Siles | EMI Classics | CM 96521 (E) |
| 7 | 17 | SHOSTAKOVICH - THE JAZZ ALBUM | CGO/Chilly | Decca | 433702 (F) |
| 8 | 17 | 100% CLASSICS | Various Artists | Telstar | TC 2757 (BMG) |
| 9 | 17 | HMV SPINNING REELS/THE WINTER DANCER | Various Artists | HMV | HMV584842 (E) |
| 10 | 17 | THE ULTIMATE COLLECTION | Jussi Bjorling | RCA Victor | 74321242812 (BMG) |

MID PRICE

| This | Last | Artist | Title | Label | (distributor) |
|------|------|--------------------------|-----------------|-----------------|-----------------|
| 1 | 1 | THE CHARLATANS | Levettes | Beggars Banquet | BBQCD 174 (R/D) |
| 2 | 1 | ON THE ROAD AGAIN | Various Artists | EMI | COEMTVO 95 (E) |
| 3 | 3 | MIDNIGHT LOVE | Various Artists | Temple | TMPCD 019 (BMG) |
| 4 | 6 | ULTIMATE 60'S - VOLUME 1 | Various Artists | EMI | UCD002 (E) |
| 5 | 5 | ULTIMATE 60'S | Various Artists | The Hit Label | ULCD001 (F) |
| 6 | 8 | THE GOLD ALBUM | Various Artists | PolyGram | TV 516812 (F) |
| 7 | 13 | VERY BEST OF PAN PAIN | Various Artists | | |
| 8 | 7 | LEISURE | Various Artists | The Hit Label | ULCD001 (F) |
| 9 | 10 | ULTIMATE 70'S | Various Artists | Food | CDP 757602 (E) |
| 10 | 11 | UNFORGETTABLE | Various Artists | The Hit Label | ULCD010 (F) |
| 11 | 11 | UNFORGETTABLE | Various Artists | The Hit Label | ULCD005 (F) |

| This | Last | Artist | Title | Label | (distributor) |
|------|------|--------------------------|--------------------------|---------------------|-----------------|
| 1 | 1 | ULTIMATE 60'S - VOLUME 2 | Various Artists | EMI | UCD002 (E) |
| 2 | 2 | THE BEAT GOES ON | Various Artists | The Hit Label | ULCD006 (F) |
| 3 | 17 | JAZZ MOODS | Various Artists | TPR | ULCD012 (EUK) |
| 4 | 19 | ESSENTIAL CLASSICS | Various Artists | The Hit Label | ULCD008 (F) |
| 5 | 20 | THIS IS SOUL | Various | Deutsche Grammophon | |
| 6 | 16 | HEAVEN & HELL | Meat Loaf & Bonnie Tyler | Fat Boy | FATCD 131 (SNM) |
| 7 | 16 | SYNTHESIZER MOODS | Various Artists | Columbia | 473662 (S) |
| 8 | 16 | ULTIMATE ROCK AND ROLL | Various Artists | The Hit Label | ULCD020 (F) |
| 9 | 4 | REGGAE GROOVE | Various Artists | The Hit Label | ULCD017 (F) |
| 10 | 15 | TRACY CHAPMAN | Tracy Chapman | The Hit Label | ulcd020 (F) |
| 11 | 15 | TRACY CHAPMAN | Tracy Chapman | Elektra | EK74042 (W) |

The much-touted Britpop resurgence has many advocates, but there are surely few more unlikely than KD Lang. The Canadian genre-hopping torch singer whose new album *All You Can Eat* is trailed by the single *It's Not Just Giving You a Snow Job* - the most interesting thing for me in the past year has been British pop music," she declares in a swish but impersonal conference room within WEA UK's Kensington headquarters.

"My favourites are Radiohead, but I also really like Blur, Oasis, Elastica, Björk and PJ Harvey. British bands have a blatant irreverence and no other country has that. In the US, bands who adopt that approach appear forced, but here the scene seems to be on fire."

Lang says she drew on Britpop for the "sing-songy" choruses on *All You Can Eat*, but otherwise its influence is not easily detectable. The dreamlike, almost ambient textures created by Lang and her long-time collaborator, fellow Canadian Ben Mink, provide a suitable setting for her immediately recognizable vocal style.

Desire provides the keynote to the project in yearning songs such as *Sexuality*, *You're OK and Maybe*. Indeed the aura of lust builds to a discernible climax with the track *I Want It All*, on which she details the extent of her needs.

"I guess the lustiness of the record comes from me being a lecherous old lesbian," says the forthright 34-year-old. "We decided to put *I Want It All* last, as a statement, maybe reflecting some of that British irreverence."

Recorded over a year in Vancouver, *All You Can Eat* can be seen as the formal follow-up to 1992's *Wendy & Willie*, which sold 440,000 copies in the UK and included the Top 20 hit *Constant Craving*.

But in fact Lang and Mink also cocooned the overlooked soundtrack to Gus Van Sant's hip-art-house movie *Even Cowgirls Get The Blues*. Released in 1993, the album allowed Lang free rein over a series of styles, from full-on country to glam disco.

"It was upset that the record didn't receive the recognition I thought it deserved," she admits. "However, it probably did my ego a lot of good, and it set me on course for developing the music and themes on *All You Can Eat*."

WEA Records marketing director Tony McGuinness points out that *Cowgirls* sold a respectable 46,000 copies in the light of the film's limited release. "For a movie which barely came out that is a very good sales figure," says McGuinness, who also pays tribute to the ease with which Lang shed the shackles of country associations created by her early albums *Angel With A Livin'*, *Shadowland* and *Absolute Torch And Twang*.

"KD just seemed to shrug off any attempts to categorise her and head for the clear blue open," adds McGuinness. "The main reason is the uniqueness of her voice which allows her to cross musical genres. That was the thing about the Brits performance - it just allowed everybody to really appreciate her singing."

Such is Lang's standing these days that she is the subject of a South East Show special, to be screened by ITV on October 1. Filmed in Vancouver and Los Angeles by Caz Gorham and Frances Dickinson, it traces her life from childhood in Alberta and includes interviews with legendary country

KD LANG

WISTFUL CHANTEUSE HAS LONGEVITY IN MIND



producer the late Owen Bradley (who worked with Etta Cline and came out of retirement to produce Lang's *Shadowland* album) and Barbara Orbison, widow of Roy Orbison, who duetted with Lang on the hit *Crying*.

As the woman who appeared on *Vanity Fair's* cover being "shaved" by a scantily-clad Cindy Crawford, and one of the driving forces behind the US vegetarian campaign *Meat Stinks*, Lang's desire to confront gay and animal welfare issues seems unabated.

She is also unfazed by the prospect of her activism obscuring her music. "I'm not pissed off that people have these preconceptions about me. Not yet anyway," she says.

"These elements make me the type of artist I am. It's also very topical right now to talk about gay issues. If it serves to obscure the music, that's OK for now, because I plan on being around a long time as a singer and hopefully that will rise to the surface."

Lang is full of admiration for female artists who have achieved longevity, from Björk through Annie Lennox to Peggy Lee.

"There are artists I admire for just staying and putting up with the celebrity and industry which maintains creativity. The thing about me is that I just follow what I'm attracted to, but I never do it in its pure form. My country stuff had a take on the genre."

This is undoubtedly due to Lang's background in performance art - she launched herself into country after basing a theatre group role on Celine.

"My performance art molecules are still there and that training in spontaneity and focusing can still be found in my music," she adds.

An area Lang is now considering is alternative music. "I would love to do some of that stuff. I'm a bit wary about going into detail now, but I want to experiment some more. I actually wanted this record to be edgier than it

turned out, but that's fine because I have a lot more records to make."

She has already considered creating an album "somewhere between Björk and Yma Sumac", and fields requests from a variety of sources, including an offer from Stone Temple Pilots.

The most laudable aspect of Lang's artistry is her openness. "A large part of my time between 18 and 25 was spent in gay clubs, listening to dance and disco music, which I have never really gotten into on record," she says. "I'm tempted to work with anybody, as long as there is some logic for me."

Lang also admits to a fantasy of singing with a band and "not being KD Lang, but being a band member, maybe even playing guitar".

Given the variety of avenues that this singer has already explored so successfully, it may not be too long before we spot a familiar face in the line-up of some up-and-coming alternative act.

Paul Gorman

TRACK BY TRACK

KD LANG: *All You Can Eat*

Label: WEA Records

Publisher: Songs of PolyGram

International/DWZevision

Writers: KD Lang/Ben Mink

Producers: KD Lang/Ben Mink

Tracks:

It's Not Just Giving You a Snow Job

The first single from the album uses a chattering rhythm, luscious vocals and a lush feel to set the tone for the whole LP.

Maybe I'll

"As a songwriter, I believe this is pretty strong," says Lang.

You're OK 3:30

Lang plays to her lyrical strengths with this upbeat statement of lust which may be the

second single. "I am wrought by passion! But I have brought myself before you Nakedly. You're OK."

Sexuality 3:24

A sensual call to arms. "Release yourself to me... unless you're sucking." Lang urges, against a wash of chiming strings.

Get Some 3:27

Driving drums, quasi-Arabic swirls and wah-wahs maintain the aura of desire which pervades the grooves.

Acquiesce 3:23

Leaving bossa beats and ambient textures see KD in Madonna territory. Given her propensity for Britpop, maybe it's no coincidence that this unusual song title features here and on the B-side of Oasis' *'Some Might Say*.

This 4:02

An over-wrought slow burning ballad of resignation.

World Of Love 3:44

This slow-led, luscious-laden track provides proof if it was needed of the album's theme of enigmatic romance.

Infinite & Unforsaken 2:57

"Emotionally speaking, this is my favourite track," says Lang about this song which features lightly strummed guitars and layered solo harmonies.

I Want It All 3:39

Slo-mo funk, vibas and soaring guitars provide the background for this forceful statement of intent. "I'm surprised others don't feel as strongly about this as I do," she says.

RUBY

A NEW INCARNATION FOR SILVERFISH STAR

Once the vocal driving force behind acclaimed UK hardcore faves and Creation signings Silverfish, Lesley Rankine has undergone massive changes in her life.

She now calls New Orleans home, rather than Glasgow or London, she is working under the name of Ruby and her debut solo album *Salt Peter* is a delicious mix of rhythms that fits in neatly with the cutting edge of British trip hop.

Rankine chose the new name for personal reasons — both her and producer/writer Mark Walk's grandmothers' names were Ruby — plus she reckons, "Ruby is a hell of a lot more of a sexual name than Lesley."

Recorded over seven months in Walk's basement studio in Seattle, Salt Peter is surprising people with its diversity and the fact that Rankine's voice has much more to offer than her ranting of old.

"She has got a lot more depth than people have given her credit for, with funky, bluesy and jazzy tinges to her voice," says Creation managing director Dick Green. "When she started writing these songs, she was still almost shouting them out, once she got the confidence, she was able to use her



voice in a different way while retaining the power."

Once the album was completed, Rankine returned to Britain to discover the term "trip hop" being freely bandied about.

"Someone played me Portishead when we were mixing the album but I'd never heard this term 'trip hop' before, or knew that Tricky existed," she maintains.

"We totally shut ourselves away and don't really talk about what was going on and now I'm supposed to be part of this scene."

Rankine says she gave Walk verbal ideas of sounds and aesthetics for him to turn into sound, "and he doesn't listen to other people's music or even own a hi-fi. Anyway, when I heard

Portishead, I didn't think there was that much similarity, except for the track [and current signing] Parafin. My album is much more eclectic."

Rankine puts the trip hop connection down to the fact that the artists share a common goal. "People have been looking for things that weren't happening a couple of years ago, like a bit more soul and beauty to their music, but with aggression and a more sinister element, which is what I wanted to do before I moved to America," she says.

As Salt Peter confirms, it is possible to make soulful music on computers, and Rankine was happy working without a band.

"I find it hard to spend my time with the same people and in Silverfish the personalities became very strained,"

she admits. "If we had actually liked each other, it might have ended up at this point musically but I felt like I was banging my head against a brick wall by the end."

Rankine was fortunate that she had Creation's backing to change direction without pressure or interference. Green says, "We've always had a lot of faith in Lesley, more than we ever did with Silverfish, because she has that indefinable star quality with tremendous energy and ambition. She's definitely one of Creation's main priorities right now."

Green says the album has already gone down a storm with the label's US, French and German licenses but admits, "Maybe I'm being cautious but it might take a while for Ruby to get through because it's not a straightforward pop record," he says.

Given Rankine's dynamic stage presence, live concerts will be a crucial part of the equation but the nature of the Salt Peter material means it won't be a straightforward proposition either.

But first, Rankine admits, she has to find musicians she can work with for the next year.

"At least I know I've got more freedom and control over what I'm doing than before, which makes a difference," she says.

As for the future, Rankine plans to work with Walk again. "We definitely haven't exhausted our imagination or ideas," she says.

If Salt Peter is anything to go by, the UK has another embarrassment of imaginative riches to be proud of.

Marie Astor

RANCID

US PUNKS MIX SKA WITH HARMONY

While UK bands like Blur and Oasis may base their sound on reinterpretations of classic British pop and rock, there's one group of US bands gaining inspiration from an era as self-respecting Brit indie kid would touch with a barge pole — punk.

Newsweek magazine even described 1994 as "the year punk broke," as far as the US is concerned, and while it took some time for Green Day and Offspring to make their mark, they've achieved the commercial breakthrough cynical commentators thought could never happen in "the birthplace of punk," the UK.

Now another band, Rancid, are cashing in on the kids' enthusiasm for all things '77. Last year's Rancid album *Let's Go* sold 500,000 copies and has spent many months in the US Top 100 album chart, while advance orders for their third LP, *And Out Come The Wolves*, were 400,000 in the US and 75,000 in Europe, making them twice as popular as stalemates Offspring in terms of album pre-sales.

It's a fine album, too, mixing an obvious Clash influence with spots of ska and a particularly strong sense of harmony.

These acknowledged influences, along with frontman Tim Armstrong's 1978-style mohican haircut, will see many castigate the band as pliant punkers but Epitaph Europe managing director Jay Zinkoff dismisses such suggestions.

"Rancid have their own unique sound and it's just sour grapes for people to take away from their

songwriting ability and overall talent," he says.

Epitaph and Madonna's Maverick label both tried to snatch Rancid from Epitaph before the release of *Let's Go*. "There was a lot of money being offered — \$500,000 from Epitaph — and we nearly went but we decided to stay where our friends are," says bassist Matt Freeman. "Madonna came down to see us and was on her best behaviour. She was a really nice person but it was all too strange having a bunch of punkers courted by this megastar."

Epitaph isn't putting any pressure on the band to duplicate the success of Offspring, reflecting a policy Zinkoff says has allowed the indie to hang on to its acts. "If Rancid were on a major and had an unsuccessful record, the label would cut its losses. That would never happen with us," he says.

"It was quite a compliment to us as a baby independent label that the majors were interested. The fact they wanted to

talk to us proved we'd done something they couldn't," adds Zinkoff.

Freeman is confident the band will do even better with the new album but accepts this new punk explosion might not last for ever. "I'm sure punk is a fad for a lot of people buying the records, but there'll always be a hardcore following out there," he says.

...And Out Come The Wolves is out now. Leo Fitzlay



ONES TO WATCH

THE STARVING SOULS

An alias for Tricky and his singing partner Martina. The typically trippy, dubby and mellow *I Be The Prophet* is the first release on his new label Durban Poison, through Fourth & Broadway/Island, which is out on October 9. Expect more material very soon.

PAL SHAZAR

She's written for Matthew Sweet, painted for Mike Scott and been a member of LA band Slow Children and now Pal Shazar goes solo. Her debut, edgy guitar songs are showcased on her first album *There's A Wild Thing In The House*, the first release on Andrew Lauder's new Jericho label, through Castle.

RHONDA HARRIS

Former Trane & Scots & Planes leader Nikolas Nordlund has linked up with Air Max's Mark Robinson and 18th Dyke's Pat Bralamb to form this mini indie supergroup. And a super epynymous album it is, too, all acoustic, reflective, melodic and gentle and available on Cleopatra Records, through SRO.

NEW SIGNINGS

| ARTIST | MUSICAL STYLE | SIGNED TO | MANAGEMENT | TYPE OF DEAL | SIGNED BY |
|---|---|--|--|---|---|
| BI-BI ACTION SQUARE | London new age hip hop four-piece | ISLAND RECORDS | Phil Secada | album | Dave Gilmour/Rachel Iyer — "I heard it down the phone," Dave Gilmour Harvey Eagle |
| STEVE BOOKER | featuring Matt Daresy Singer/songwriter | MINISTRY OF SOUND WINDSWEPT PACIFIC | none | singles with option | worldwide publishing Nick Battle |
| DAVE LEWIS (GASH) REBELLION RECORDS | Jungle label | WINDSWEPT PACIFIC | n/a | worldwide publishing | Nick Battle |
| LOOP 22 | Techno vocalist | MILLENNIUM ROUNDHOUSE | none | two albums self-managed | single plus option Mark Goldinger "A release on another local label which sold over 5,000" |
| MOONDOG JR | Folk blues five piece featuring Dees's Steel | ISLAND RECORDS | Musicians, Belgium | solo album deal | Dave Gilmour |
| NEURONIC PURESALIS MUSIC RAW STYLUS | Pop duo Manchester rock band Jazz funk band | INTERPOP CHRYSALIS MUSIC CHRYSALIS MUSIC | John Widdow Ian Tracey Nigel Tompkins, ETC Management | album worldwide publishing worldwide publishing | Daniel Miller Cheryl Robson/Steve Sasso Jeremy Lescelles |
| SALT | Swedish rock trio | ISLAND RECORDS | Per Kivanan | licensing deal | Dave Gilmour/Rachel Iyer |
| SCANNERS | Spanish electro pop duo | ETERNAL | c/o Bit | singles licensing deal | Steve Allen |
| SEKUS | Pop duo | ZTT | Brian Harris | album | Jill Sinclair/Nick Harrison |
| XASIS SHARP | Soul singer | UNDISCOVERED | Chris Parker, Glast/Hgt. | singles and albums | Angelo Bernardi/Doug Osborne |
| THE VISITORS | Dance trio from Italy | ETERNAL | c/o IOM | singles licensing deal | Steve Allen |

TEARS FOR FEARS

ORZABAL RETURNS TO FORM

You might think that when Mercury let go of Tears For Fears it was because it had been presented with a poor album.

The truth, according to Tears For Fears manager Debrah Baum, was more a case of the band/record company relationship coming to a natural end. In fact, the new album *Raoul And The Kings Of Spain* is being acknowledged as Tears' mainman Roland Orzabal's best record for many years.

The album was delivered to the PolyGram label a year ago but wasn't received too well. The way Orzabal sees it, things started going wrong after partner Curt Smith left the group in 1990.

"PolyGram could never get over the duo concept and when I went off and started doing things my way and wanted to make the act something slightly different, I don't think they kept up with me," he reflects.

What had made matters even more difficult for PolyGram was that Orzabal's renegotiated deal in 1990 gave him total creative control, so Mercury A&R director Dave Bates had significantly less involvement in the making of the new album.

"I was in the position of simply handing over the finished records, which was much better for me," he says. "My manager and I are a very independent act—we do the artwork, the video concepts and the marketing plans. The older I get, the more I feel I don't have to compromise."

As a result of the disagreements, Orzabal had the option of fading a new record deal. But that had to be done within five days so the record would not lose its place on PolyGram's release schedule if a new house was not found.

With so little time to set up meetings to discuss potential deals and organise album playbacks, Baum had her work cut out to reach a new deal. But in just a few days Baum and Orzabal managed to meet half a dozen labels and made a verbal agreement to sign to Epic US by the end of the week.

Mercury declines to comment on the split, except for an official statement from managing director Howard Bernstein which talks of the label's "extremely fruitful" 14-year relationship with the group.

"Songs From The Big Chair was, and

remains, one of my personal all-time favourite albums. I sincerely wish the band every success with their new label," he adds.

According to Orzabal, the move marks a new beginning in the story of Tears For Fears. It has also seen which reaffirms Orzabal's ability to write great pop songs for a mature, mainstream audience.

The original album, recorded more than a year ago with Tim Palmer producing and Gail Ann Dorsey on bass, was changed little following the new deal. At Epic's request, though, two new tracks, *Humdrum* & *Humble* and *I Choose You*, were added.

Orzabal's relationship with PolyGram stretched back to 1981 when Tears For Fears signed to Mercury and had a string of worldwide hit singles such as *Mac World*, *Shout* and *Everybody Wants To Rule The World* as well as chart-topping albums including *The Hurting*, *Songs From The Big Chair* and *The Seeds Of Love*.

In 1990, Orzabal, the band's songwriter and conceptual thinker, parted company with Smith but retained the name.

The first album without Smith, *Elemental*, sold 1.1m worldwide but was generally considered a commercial and critical disappointment in the light of past achievements.

But Epic US president Richard Griffiths, who signed Tears For Fears in the early Eighties, had kept his belief in the group and, despite the relative failure of *Elemental*, kept at the chance to work with Orzabal again.

Griffiths says he loved Tears For Fears even before their first big hit *Mad World* was released in 1982. "I felt they fitted right into a great tradition of English songwriters," he recalls. "I was a fan of their career developing in the same way as Sting's did after *The Police*, where it won't be dependent on having huge pop singles. (Raoul) is a really strong album which shows how much he's progressed after the transitional *Elemental*."

Baum adds, "I called Epic first because that's where I wanted Roland to go. I really respected the way Richard led the company and the way

they see projects through, like with Babyface, Oasis and Silverchair."

With an album as convincing as *Raoul And The Kings Of Spain* there is every reason to expect success this time around.

Although it is no youth-courting, indie-rocking outing, Orzabal is right to call it a back-to-basics record after the layered mechanics of the past albums.

Martin Aston



TRACK BY TRACK

TEARS FOR FEARS: Raoul And The Kings Of Spain
Label: Epic
Producers: Roland Orzabal, Tim Palmer and Alan Griffiths
Publisher: EMI/Virgin Music
Writer: Orzabal
Tracks:
Raoul And The Kings Of Spain 5:16
 The first single and a memorable, rousing opener with Orzabal in falsetto mode.
Falling Down 4:55
 Possibly the track most overtly reminiscent of the mid-Eighties Tears For Fears sound.
Secrets 4:42
 A swaying, big ballad with stirring strings and matching guitar solo toवर the close.
God's Mistake 3:47
 Another upbeat, commercial outing with tightly meshed instrumentation.
Sketches Of Pain 4:21
 Starts delicately and picks up speed before

an arresting flamenco middle-eight section.
Les Reyes Catolicos 1:48
 A slow voice-and-guitar duet with Spaghetti Western atmospherics.
Sorry 4:48
 A wide-screen rocker with a more abrasive edge than Orzabal usually goes for.
Humdrum & Humble 4:10
 Phased guitar leads into a rhythmically nimble, danceable number.
I Choose You 3:25
 A shimmering, waltz-soul ballad with just piano behind Orzabal's heartfelt vocal.
Don't Drink The Water 4:51
 Bounding on funk-metallic guitar lines but with a typically classy, commercial chorus.
We And My Big Ideas 4:33
 The album's second big ballad, with a smouldering feel boosted by Dieter Adams' shared vocal duties.
Les Reyes Catolicos (reprise) 3:43
 Extended, dramatic version of the sixth track.

NICK ROBINSON ON A&R

It's all gone a bit quiet since *In The City* but a couple of acts who appeared there have been on an increasing number of tips—and possibly soon on record contracts, too...These include **Kula Shaker** who claim to have no less than 12 labels interested in them with four firm offers—amazing what a name change can do—and **Baby Bird**, who tellingly put in a characteristically odd appearance at EMI's sales conference last week...On a sadder note, last year's best unsigned band winners **Flinch** have split up...One signing that is complete is that of **Jocasta** who are now with Sony's Licensed Repertoire Division and Epic in North America...Expect a few names from the past to reappear on Pure Records, the new US label set-up by ex-Columbia and SBK man **Arma Anderson**, former Prince and World Party manager **Steve Fargnoli** and **Gordon Anderson**,

who has spent much of his career at Columbia/Sony Music. The roster includes **Big Country**, **Nils Lofgren**, **An Emotional Fish**, **Cerrone** and new Canadian act **Guleleg**. The label's London office will be run by Fargnoli who is joined by A&R consultant **Steve Hedges**, formerly of Sony Music...The North South deal is signed **Loop Guru** to a long-term deal and their *Amrita* album is released today (Monday). North South has also agreed a licensing deal with LA-based label **City Of Angels** and has new releases from **Pressure Of Speech** and **Waxworth Industries** on the way...**Baum** adds, "I called Epic first because that's where I wanted Roland to go. I really respected the way Richard led the company and the way

act **The Amps**, featuring **Kim Deal**, were also impressive with their new songs sounding particularly strong...Gigs to watch out for this week include the excellent **Lineolun**—currently being closely watched by a bunch of labels and about to sign a publishing deal—at **Club Spangle**, **Dublin Castle**, **Camden**, **London**, **tonight** (18) and **Placebo** and **Descent** at the **Ascaph** night at the **Spash Club**, **London**, on **Wednesday** (20)...There are also two bizarre gigs of note. **Node**, featuring producers **Ed Buller** and **Flood**, are playing all day on the main concourse at **London's Paddington Station** on **Friday** (22). The same night, **Bristol's Flying Saucer Attack** play on a boat, the **Cam Leopard**, on the **River Thames**, with **Quickspace Supersport** and **Crescent**...



SINGLES

THE NEW POWER GENERATION: Count The Days (Epic/Parade). The faintest backing band in the world live up to their name, fronted by bass player Sonny T on vocals. Groovy. □□□□

GARY KEMP: My Lady Soul (Columbia XPCD726). It'll almost certainly be a bigger, restrained yet lush, Keane's new single is emotional airwave stuff. Squeaky clean. □□□

NICK CAVE AND KYLIE MINOQUE: Where The Wild Roses Grow (Mute CD185). Nick croons while Kylie purrs in this folkay forays of the album of mutant ballads, which is set for New Year release. □□□□

NORTHERN UPROAR: RollerCoaster (Heavenly HVN47). The much-touted 'sons of Oasis' throw some excellent Teenage Fanclub-style shapes but imbue the tracks with an individuality which separates them from the pack. □□□□

ANTONIA LUCAS: Feel Good (I'm Records CD ST05276). A no-nonsense chunky vocal strider across the field, this Scottish singer's up-tempo house number. □□

MOTHER EARTH: To War (Focus 207/CD). Mother Earth zip through a crisp three minutes of Wellerish chorus-driven pop and not a single note in sight. □□□

ALL SAINTS: 1978 (New Waves Part II) (Fused Luvie) (ZTT ZANG 71 CD). A frothy swing tune with funky remixes from Krues and the obligatory house beats laid down by Love To Infinity. □□□

GAVIN FRIDAY: Angel (Island CD16153/4419-2). Tim Simons has produced this wayly, lofly torch song from the former Virgin Prune. It's Marc Almond meets splash-hop, and very pretty with it. Bass camp. □□□

BIG MOUNTAIN: Caribbean Blue (Giant 192311972). Despite this follow-up to 1994 smash Baby I Love Your Way being a weaker reggae-lite offering, they will probably manage to reach the upper echelons of the chart. □□

LUSCIOUS JACKSON: Here (Grand Royal/Parlophone CD19 758). Impressive fusion between funk, grunge and hip hop produces this original, infectious cut from the Beastie Boys' fledglings. □□□□

THE NUBLES: Trainee All Over Me (Lime Street Records LS3). The two pretenders derive a rousing single that nevertheless doesn't quite cut it. □□

CHARLENE SMITH: Let It Slide (China WOK CD 2057). This is available in 13 pleasant and catchy mixes and, unusually for a soul tune, it seems to work best with a house/garage slant. □□□

KIM WILDE: Breakin' Away (MCA KIMT021). Anyone else on vocals and this marshmallow pop could pass unnoticed, but the massive past success of 'Wild' should see her get the chart top spot. □□

LIGHTHOUSE FAMILY: Ocean Drive (Wild Card/Polygram CD102). Mellow vibes with a Tracy Chapman feel to the vocal



BRIAN ENO & JAH WOBBLE: FASCINATING COLLABORATION

result in a record that you can imagine radio rightly embracing. □□□

THE BLUETONES: Bluetonic (Superior Quality Recordings 731456120322). The second single lives up to expectations, with plenty of jaunty hook-filled guitar. □□□□

PENTAURO: Pentaura (Infectious Infect 23). Techno/ambient duo Aura and fellow techno fan Pentatonic join forces on this moody dance cut that's inventive and very moving. □□□□

DEF LEPPARD: When Love & Hate Collide (Bludgeon Records/Mercury CD14824032). The Leps have delivered some fine pop metal in their time, but this Chicago-esque Greatest Hits sweetener is more likely to rot your teeth than melt your heart. □□□

TODD TERRY PROJECT: Weekend (Dre Ag 13). Dance producer and remixer Todd Terry's 1988 house classic is updated with Nineties-style house mixes by Groed and Dancing Divas. □□□□

2 UNLIMITED: Do What's Good For Me (PWL PW 322). Anita and Ray go for a harder-edged techno sound, resulting in a less radio-friendly track than many of their recent releases. □□□

SOUND OF THE WEEK

SPOOKY: Stereo EP (Generic/A&M GENR 002). A gloriously original dance tune. The title track uses a similar infectious keyboard sound to that on The Who's 'Won't Get Fooled Again' along with a general church organ-style feel. An epic. □□□□

ALBUMS

KO LANG: All You Can Eat (WEA 5382460402). An album which is every bit as strong as 1992's platinum-achieving *Ingenue*. With ITV's South Bank Show devoted to her the night before this release, Lang looks set for further success. □□□□

BOSS HOG: Boss Hog (Geffen GE024811). Blues Explosion mainman Jon Spencer and partner Cristina Martinez make up half of this quartet side project. Noisy and downright dirty, it could be a surprise success. □□□□

AIR MIAMI: Me, Me, Me (4AD CAD 5011/CD). A thoroughly Anglophone collection with

a broad musical palette. Touching on Young Marble Giants and Heavenly among others, this is a gentle and enjoyable debut. □□□□

STEVE JANKEN & RICHARD MARCHI: Stone To Flesh (Medium Productions MP03). The fourth collaboration between former Japan members results in this intense ambient offering of perfectly-layered atmospherics. □□□□

DETMENTAL: Xenophobia (Cooking Vinyl DETCD003). A somewhat mixed album that pulls no punches in its subject matter and features a bizarre Joe Strummer-penned track. □□

NODE: Node LP (Deviant DVNTS). The freedom electronic roots quartet provide a powerful yet understated soundscape full of brooding industrial synths and darkly classical electric guitar sounds. □□□□

NICK HEYWARD: Tangled (Epic XPCD466). Chunky guitars, Beatles and more recent influences abound in this ultimately pleasant return from the pretty boy of pop. There have been successful comeback more unlikely than this. □□□□

MONDA RIBBS: Rhonda Harris (Cloudland Records RAIN014C). Wistful harmonies over a lo-fi backing from the Copenhagen-based collaboration make this a little charmer. □□□□

BRIAN ENO/JAH WOBBLE: Spinner (All Saints ASD22). A fascinating collaboration to put the fear of Jah into all ambient pretenders. Check out the secret track for a clue to Eno's future direction. □□□□

SHAGGY: Bombastic (Virgin CDV2782). Brimming with confidence, Bombastic contains enough rhythm-heavy evidence to prove there is more to Shaggy than mega-single hits. □□□□

OASIS: (What's The Story) Morning Glory (Creation CRE189). The rifts, the laconic Manc vocals and simple but expressive lyrics—they're all here again as Oasis triumph with another rousing, ringing album. □□□□

THIS WEEK'S REVIEWERS: Michael Arnold, Steven Dowling, Catherine Eade, Leo Fisher, Ruth Geth, Paul Gorman, Tom Horan, Nick Robinson and Paul Vaughan



CHARLENE SMITH: WELL MIXED

MICK HARVEY: Intoxicated Man (Mute CD194). At last a fitting tribute to Serge Gainsbourg. Bad Seed Harvey anglicises the lyrics to bring out the full meaning of cuts like Lemon Incest, and Anita Lane brings the right tone of besmirched innocence. □□□□

VARIOUS: House Rarities (X-Trans Records XTR1700L). A collection of rare and wonderful old tracks from influential artists and producers such as Laurent X and Todd Pumping. □□□□

STEPHILIND: Stephie (WEA 9362-45874-2). Solid but straight down the middle R&B. Stephilind's layered harmonies are tight and snail-like, but the tunes need a bit more life. □□□□

VARIOUS: 1045 (XFMCD2). Some bizarre tracks (like The Cure's dramatic version of Bowie's 'Young Americans') sit alongside exclusive new recordings from Leftfield, Garbage and Dragstore, among others, on an album released the day that London's alternative radio station goes on air for four weeks. □□

CARTER USM: Straw Dog: The Singles (Chrysalis CH861104C). Fifteen tracks spanning Carter's career, including three previously unreleased offerings. □□

SHUT UP AND DANCE: Black Men United (Pulse8 PULS722CD). Breaking musical boundaries always seems to result in a mix of uninspiring tracks and some killer tunes that haunt you forever and this album is no exception. □□□□

GARBAGE: Garbage (Mushroom DJ1450). Proving that they are much more than hyped-to-hell wonders, Garbage offer an album packed with ingenious melodies, cranking guitar riffs and cool vocal hooks. □□□□

ALBUM OF THE WEEK

OASIS: (What's The Story) Morning Glory (Creation CRE189). The rifts, the laconic Manc vocals and simple but expressive lyrics—they're all here again as Oasis triumph with another rousing, ringing album. □□□□

THIS WEEK'S REVIEWERS: Michael Arnold, Steven Dowling, Catherine Eade, Leo Fisher, Ruth Geth, Paul Gorman, Tom Horan, Nick Robinson and Paul Vaughan



ALAN JONES TALKING MUSIC

Snappi have changed since the early days when they perfected the male rap/female singer combination which has proved such a potent force in Eurodance. Now, they can confidently expect an 11th Top 20 hit with *The World In My Hands*, a brooding mid-tempo workout, with some almost tribal samples... Likely to become the most successful collection of BBC archive recordings since the Beatles' chart topper, *Fleetwood Mac's Live At The BBC* comprises 36 songs recorded between 1967 and 1970. It finds this extraordinarily hardy band at the peak of their powers as a blues/rock powerhouse. Subsequent re-inventions were commercially

more successful, but, with the legendary Peter Green on board, and dominating proceedings, these are historic recordings... Music Collection's Emporio label has been trawling the archives, too, but for previously released material to add to its super-budget range. The latest additions include *Priceless*, a collection of early *Alan Price* solo hits, a *Reggae Tribute To The Beatles*—a very hit and miss, but nevertheless interesting collection of Beatles-related songs—and *Hits Of The 70s*, a collection of 16 original hits such as *Clog Dance* by ELO offshoot *Violinski*, *Lieutenant Pigeon's* *Desperato Dan*, *Mac & Katie Kissoon's* version of *Chirpy Chirpy Cheep*

Cheep and Scott English's *Brandy...* The number of artists doing albums of remakes has reached epidemic proportions, but one of the best is *Regina Belle*, whose *Reaching Back* sets its sights firmly on the Seventies, soul and, more specifically, Philadelphia. Her commitment to the songs is total, and though some of them are given instrumental treatments not a million miles from the originals, her vocal twists and turns reinvigorate them. This should spawn a couple of hits and expose her to a wider audience than her previous admirable, but little known, material.

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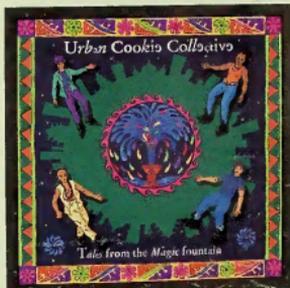
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ITC unsigned bands indecision New release embargoes

I feel compelled to write concerning the In The City unsigned bands competition final which took place at Holy City Zoo, Manchester, on the final night of the convention.

Far be it for me to accuse anyone of a "fix", but that four experienced judges were unable to make their mind up as to who was the best band on the night, I find totally remarkable.

Surely, the whole purpose of this competition is to not only showcase British-based talent but to be able to give the backing to one band in particular. A split decision defeats the whole purpose of the event.

Like many others in A&R, I spent time going round the unsigned circuit during In The City and was able to make up my own mind as to what I thought was good and worth considering for both my label and publishing company. Nevertheless, the final event was an opportunity to gauge both audience reaction and the opinions of other A&R personnel.

The general consensus of the audience was that one of the three bands should not even have been in the final, and when asked to shout for their favourite, it was obvious that there should have been a clear winner.

Tony Wilson's comments on stage that he thought one particular band was better than the others once again demonstrates his blind prejudice against the London-based music scene.

His blatant support of, I believe,

a Manchester-based band who did not have the support of the audience on the night, won him no new friends.

Paul Moore, managing director, Equity Records, London W2

Please could someone at EMI explain exactly why they need to have their conference in Dublin when 95% of the workforce are in England.

The cost of chartering planes, taxis, and hotel expenses must be astronomical.

Could this be why Blur's The Great Escape mysteriously went up from £5.49 to £28.69 after it had been sold in? I always thought price increases were due to manufacturing costs, not the price of Guinness! PN Savage, Sound House, High Street, Deal, Kent

I appreciate that my original letter would have taken an entire page in *Music Week*, and if I really got going on the subject of chauvinism in this business, I could easily fill its entire complement of pages. But in response to Jon Webster's column last week (*Music Week*, September 16), I feel I should clarify one point.

My original letter (*Music Week*, September 9) also suggested that if you were to ask the intended recipient of the Woman Of The Year award, as well as the majority of women in the industry, whether they would prefer a dinner to

celebrate their achievements, or for the money such an event would cost to be donated on their behalf to any one of the many deserving charities, it is my firm opinion that they would choose the latter.

It seems that there is a danger of a man and a woman agreeing here. Having spent a large portion of my career in America, I have had to attend many of the charity dinners Webbo mentioned. These included a rather strange one celebrating women, where the dais consisted mainly of industry men and their wives.

At the risk of offending my gender, I would also have to say that at these events it would not surprise me if half the amount spent on dresses, outfits, hairdos and jewellery (and I have certainly been guilty of such extravagances) would amount to quite a tidy contribution to any charity. Ann Manday, Cavendish Road, London NW6

With reference to your feature regarding retailers breaking new release embargoes (*Music Week* news, September 9), I must remind you that some of the biggest culprits in the industry are our local superstores whose sales data is not collated and analysed by Millward Brown.

I was in my local Tesco superstore on Saturday, September 9 where I discovered two of this year's biggest new releases - Blur's *The Great Escape* and Lenny Kravitz's *Circus* - racked for sale in their chart.

After insisting they were withdrawn

from sale, I feel it necessary to remind other retailers to keep an eye out because the only people that will catch the superstores out are ourselves and not Millward Brown! Stephen Brewer, Manager, Rounder Records, Church Walk, Burgess Hill, West Sussex.

If the music industry wants to slow down the chart then all it has to do is announce the Radio One playlist on Monday morning at the same time as they announce who's on Top Of The Pops instead of waiting until Thursday after the midweek charts (when most records have dropped 10-15 places without airplay and will never recover the previous week's chart position) and before Top Of The Pops is aired.

The present system results in records recovering from their bad midweek chart position but not enough to go up on the previous week's chart entry, therefore clogging-up playlists and confusing retailers.

If Top Of The Pops producer Ric Blaxill can do some work over the weekend then whoever compiles the Radio One playlist surely can do the same.

That's how we will slow the chart down and get records moving up the chart.

Andy Lapper, sales and marketing director, Full Force Promotions, Barnes, London

Please send all letters for publication to: The Editor, Music Week, Ludgate House, 245 Blackfriars Road, London SE1 9UR. (01-493-0171-42) 8235. We reserve the right to edit letters on grounds of brevity or on the advice of our lawyers.

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| ARTIST/TITLE | LABEL | RELEASE DATE | MEDIA | CAMPAIGN |
|---|---------------------|--------------|-------|---|
| MARC BOLAN & T. REX The Essential Collection | PolyGram TV | September 25 | | There will be national Channel Four, satellite and regional ITV ads plus music press ads and radio spots on Capital, Heart, Virgin and Atlantic. |
| MICHAEL BOLTON Greatest Hits 1965-1995 | Columbia | September 18 | | A cross-media campaign taking in national TV adwork will be backed by in-store and window displays with multiple and independent retailers. |
| DAVID BOWIE One Outside | RCA | September 25 | | Press ads will run in <i>The Face</i> , <i>Contemporary Art Magazine</i> and support in-store displays and co-op ads with multiples and independents. |
| MARIAH CAREY Daydream | Columbia | September 25 | | In-store and window displays will run with all multiples and there will be extensive TV, radio and press advertising through to Christmas. |
| LLOYD COLE Love Story | Mercury | September 25 | | Ads on IR stations and in the music and national press will be backed by in-store displays with multiples. |
| CELINE DION D'Eux | Epic | September 18 | | There will be retail displays with multiples and selected independents plus co-op press ads with HMV, Tower, Smitza, Our Price and Menzies. |
| DOVE SHACK This Is The Shack | Island | September 25 | | The release will be advertised in the specialist music press including <i>HiHop Connection</i> . |
| ECHOBELLY On | Rhythm King | out now | | The release will be promoted with ads in the music and style press, national posters and displays with multiples and selected independents. |
| ELECTRAFIXION Burned | WEA | September 25 | | Ads will run in the <i>NME</i> and <i>Melody Maker</i> and there will be a nationwide poster campaign, plus posters for in-store use. |
| LOOP GURU Aorthe | North South Records | September 18 | | Solo and co-op press ads will run in the <i>NME</i> , <i>Melody Maker</i> , <i>Select</i> , <i>On</i> , <i>Vox</i> , <i>Wire</i> , <i>Muzik</i> and <i>Generator</i> and there will be posters in London. |
| INSPIRAL CARPETS The Singles Album | Mute | September 18 | | The release will be promoted in-store by multiples, in music press ads and on posters. Radio ads will run on Virgin and on IR stations with HMV. |
| LOUCHE LOU & MICHIE ONE It's Free | China | September 25 | | This release will be TV advertised on The Box and supported by ads in the music and local press and on Kxa, Choice and pirate stations. |
| NIGHTCRAWLERS Let's Push It | Arista | September 18 | | A national glow-in-the-dark poster campaign will promote this release. There will be in-store displays with multiples plus press and radio ads. |
| PAN PIPE DREAMS Pan Pipe Dreams | Pure Music | out now | | A regional ITV and national Channel Four ad campaign will be backed by radio advertising on Classic FM and Melody. |
| PAUL Paul | Gravity | September 25 | | Ads will run in <i>Gazet & Confused</i> , <i>i-D</i> and <i>Time Out</i> . There will be posters and the album is being promoted with a short film featuring Paul's music. |
| PUCINI La Bohème | Erato | September 25 | | There will be national and music press ads to support this release featuring Dame Kiri Te Kanawa. Posters are available for in-store use. |
| SCALALAND Breathing Down The Neck Of Meaning | Polydor | September 25 | | Press advertising will include <i>The Guardian Guide</i> which will list all independent retailers offering the album as a No Risk Disk. The release will also feature on PolyGram's listening posts. |
| VARIOUS Acoustic Rock | PolyGram TV | out now | | National Channel Four and regional ITV ads plus radio ads on Virgin and in-store displays with multiples will promote this release. |
| VARIOUS The Best Of Alli Woman | Dino | September 18 | | The campaign includes TV ads, radio advertising on VIVA, Capital and IR stations, women's press advertising and Adahel and Tube posters. |
| VARIOUS Club Zone 2 | Telstar | September 25 | | The four-week campaign includes national Channel Four and ITV ads, satellite advertising and radio ads on Capital and Atlantic 252. |
| VARIOUS Dance Mania 4 | Pure Music | September 18 | | The four-week campaign will include ads on Channel Four, ITV and BSkyB. Radio ads will run on Capital, Kiss and Atlantic 252. |
| VARIOUS Dance Tip 3 | Global TV | out now | | Advertising on Channel Four and ITV will be supported by ads on Capital and Atlantic 252 and there will be nationwide posters. |
| VARIOUS Driving Rock | Global TV | September 18 | | There will be Channel Four, satellite and ITV advertising plus in-store promotion with multiples, press ads in <i>The Sun</i> and radio ads on Virgin. |
| VARIOUS Dum & Bass Selection Five | Breakdown Records | September 18 | | Regional ITV, cable, satellite and radio advertising will be combined with specialist music press ads and an extensive poster campaign. |
| VARIOUS Help | Go! Discs | out now | | This rush-released charity album will be given free press ad support by music titles and there will be displays in multiples and independents. |
| VARIOUS Midnight Sun | Finlandia | September 25 | | This collection of Scandinavian music will be advertised in the national press and posters will be available for in-store use. |
| VARIOUS Modern Electronics Vol 1 | Subversive | September 25 | | Specialist music press and radio advertising will promote this release and there will be nationwide posters and college promotion. |
| VARIOUS One Hell Of A Rock Album | Vision | out now | | Ads will run on ITV Channel Four, BSkyB, Capital, Virgin and Heart and in the national press. In-store displays run with HMV and independents. |
| VARIOUS People's Century | Virgin | September 25 | | This soundtrack to the BBC's 26-part documentary will be advertised on Classic FM and IR stations supported by press ads and retail displays. |
| VARIOUS Pump | Moonshine Music | September 25 | | There will be ads in the specialist music press and on IR dance stations. In-store displays will run with Our Price and there'll be national posters. |

Compiled by Sue Salitro: 0181-767 7255

CAMPAIGNS OF THE WEEK

ARTIST



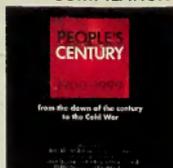
MARIAH CAREY - DAYDREAM
Record label: Columbia
Media agency: DPA
Media executives: Paul O'Grady, Danny Duncombe
Senior product manager: Jo Headland
Creative concept: In-house
With UK sales of Mariah Carey's last album now standing at 1.8m, Columbia is putting plenty of marketing effort

behind *Daydream*, the new release due out next Monday. TV advertising is planned through to Christmas and includes a national ITV campaign in conjunction with Woolworths. Radio ads will run on Capital, Atlantic 252, Piccadilly, BRMB, Clyde, Forth and the Metro group, while press ads in *Smash Hits*, *Moré* and the nationals will target mass-market audiences. Retail support is extensive with the multiples, there will be nationwide posters and Tower is advertising the album on 300 London buses.

PEOPLE'S CENTURY
Record label: Virgin
Media agency: MCS
Media executive: Mark Holden
Product managers: Steve Pritchard, Teresa Harte
Creative concept: Laurence Aston, John L. Walters
Virgin's People's Century compilation, released next Monday, ties in with a

new 26-part BBC TV documentary that looks at 20th century history through the eyes of ordinary people. The compilation includes classical and popular tunes plus the original theme music by Zbigniew Preisner, which is also being released as a single on November 13. There will be radio ads on Classic FM and IR stations and ads in the classical and national press. In-store, there will be promotional activity in EUK, Andy's, WH Smith, HMV (which is running co-op press ads in the *Observer*), Tower and Our Price.

COMPILATION



BEHIND THE COUNTER

KEITH ROBINSON, Volume, Newcastle

"Blur has gone really well this week and we sold out of our first batch of orders by the Tuesday but, apart from that, things have been pretty quiet. We'll be glad when the students are back in force at the beginning of October as they are our biggest customers. Although we've got an HMV and a Virgin very close by, we've managed to thrive on our reputation as an indie specialist with a wide range of vinyl that comprises around 50% of our total stock. We've a hard task ahead of us maintaining that kind of level but the demand for it is certainly there. We're increasingly impressed with the kind of service that specialist indie distributors are offering. Vital Distribution, for example, is going from strength to strength with on-the-ball marketing and A&R people and lots of enthusiasm to carry product through. We can now depend on a rep calling in every week and they always have plenty of car stock. It'll be a good autumn for us with strong local gigs including Black Grape, The Charlatans, Stereolab and Therapy, and we're looking forward to seeing sales climb in their wake."

IN THE SHOPS THIS WEEK

NEW RELEASES

Huge sales of Blur's album meant many retailers had to re-order within two days, while Lenny Kravitz and Red Hot Chili Peppers were also fast movers. Strongest singles included Shaggy, Maniah Carey, David Bowie, Janet Jackson, Erasure and the Outhere Brothers.

PRE-RELEASE ENQUIRIES

Albums: Oasis, Echobelly, David Bowie, Singles: Bon Jovi, Wet Wet Wet, Menswear, Simply Red

ADDITIONAL FORMATS

David Bowie limited edition 12-inch picture disc, Garbage seven-inch single in 3-D pack

IN-STORE

Windows: The Lion King, Driving Rock, On A Dance Tip 3, Michael Bolton, Echobelly, Inspiral Carpets, Pocahtontas; In-store: Blur, D.Ream, Michael Bolton, Simply Red, Skunk Anansie, Heartbreak, Fantasia House Collection 3

MULTIPLE CAMPAIGNS



Windows - Driving Rock, On A Dance Tip 3, Joan Armatrading; In-store - Jethro Tull, Anonymous 4, Westminster Millennium; TV ads - Driving Rock (Anglia); Press ads - Mike Scott, Lloyd Cole



In-store - Lion King, three mid-price compilations for the price of two, buy two BBC Videos and save £3, Michael Bolton, José Carreras, Pan Pipe Inspirations, On A Dance Tip 3, Classic Ads, Mercury Music Prize, Riverdance, Black Beauty, Voyager



Album - Echobelly, Single - Simply Red; Essential Selection - Inspiral Carpets, Cast, Fantasia House Collection 3, Michael Bolton, Menswear, QT Quartet, Garbage; Windows - D.Ream, Michael Bolton, Echobelly, Inspiral Carpets, In-store - CDs from £6.99, videos for £4.99, Skunk Anansie, Heartbeat, Fantasia House Collection 3, Nightcrawlers, Ministry Of Sound Volume 5; Press ads - Paul Weller, Skunk Anansie, Fantasia House Collection 3, Nightcrawlers, Cast, Simply Red



Windows - Lion King; In-store - Lion King, Echobelly, Blur, D.Ream, On A Dance Tip 3, Jimi Hendrix, Mike Scott, Fleetwood Mac



In-store - BND, Flying Saucer Attack, Menswear, Pennywise, Tim Buckley, Loop Guru, Louche Lou and Michie One, Skunk Anansie, Tiger Tail



Album - Michael Bolton; Singles - Simply Red, Bon Jovi, Wet Wet Wet; In-store - Blur, D.Ream, Michael Jackson, Help, Heartbeat, Dance Mania 4, Driving Rock, Acoustic Rock, Disky promotion with CDs at £5.99 or four for £19.99, selected cassettes for £1.99 or six for £9.99, Top 30 cassette singles at £1.99, Lion King, Pulp Fiction, Speed, Jungle Book at £9.99



Singles - ACDC, Garbage, KD Lang, Menswear; Albums - Mary Black, The Connells, Down, Eusebio, Fish, Fleetwood Mac, Jethro Tull, Inspiral Carpets; Windows - Blur, Snag Ups CDs for £9.99, Nescalf promotion, Simply Red; Merchandise - In-store - £40 mid-price promotion with three CDs for the price of two, TV ads - D.Ream (Channel Four), Press ads - Thugs And Mugs video



Single - The Verve; Windows - D.Ream, soundtrack and video sale, Pocahtontas, Michael Bolton, ACDC, Blur, Inspiral Carpets, Red Hot Chili Peppers, Celine Dion, Help; In-store - soundtracks, video and Laserdisc promotion, classical sale; Press ads - country imports, D.Ream, Echobelly, Prince, Pocahtontas, Moonshine, classical sale, Michael Bolton



Single - Mary J Blige; Album - Echobelly; Windows - Family Planning promotion offering two PolyGram CDs for £20, Echobelly, Mercury Music Prize; In-store - EMI mid-price promotion; Press ads - Garbage, Lily The Lamb, Fortress, Del Amiri, Nightcrawlers, Dope On Plastic 2, Carleen Carter, Fantasia House Collection 3



Albums - Michael Bolton, Nightcrawlers, Driving Rock; In-store - Warner Home Video and Warner Music promotion offering up to £5 of more than 100 CDs and feature film videos, Windows - Michael Bolton, D.Ream, Driving Rock



Singles - Annie Lennox, Simply Red, Albums - Michael Bolton; In-store - Movie Greats promotion with videos including Jurassic Park for £7.99, Best For Less promotion with CDs for £5.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Hull), Arcade (Nottingham), Avalanche (Edinburgh), Diverse (Newport), HMV (Bath), Our Price (Harlow), Real (Plymouth), Tower (Piscineville) and Virgin (Brighton). If you would like to contribute call Karen Fox on 0181 543 4830.

EXPOSURE

TELEVISION

23.9.95

Michael Jackson Weekend, MTV from 2am live & kicking with Beyoncé and Louise Nurling, BBC1, 8.30 - 10.25am
The Soul Of Stax with William Bell, Booker T And The MGs, Sam And Dave, Otis Redding and Isaac Hayes, VH-1, 7-8pm
African Proms with Youssou N'Dour, Salif Keita and Cheb Khaled, BBC2, 10.40pm - 12.30am
BPM featuring DJ Rap and Loop Guru, ITV, 4.00-5am

24.9.95

MTV R&B Unplugged featuring Boyz II Men, Shabane and Joe Public, MTV, 7.30 - 8.30pm

25.9.95

MTV Unplugged with Hole, MTV, 9-10pm
26.9.95
Sound Stories: Africa, I Remember featuring Tunke Jegede, BBC 2, 8 - 9.30pm
27.9.95
The Album Show featuring Janet Jackson and Squeeze, ITV, 1.40 - 2.40am
28.9.95
The Beat with Pulp and Bones Thugs N' Harmony, ITV, 2.05 - 3am
29.9.95
Backtrack with Fleetwood Mac, Beach Boys and Stevie Wonder, VH-1, 10 - 10.30pm

23.9.95

Johanna Walker featuring Star 89 and Emmylou Harris, plus Mike Scott and Sharon Shannon in concert, Radio 2, 2-5pm
The Essential Mix featuring DJ Brian Transeau, Radio One, midnight - 2am
24.9.95
Rock Show featuring Keith-Bass four-piece Barkot, Radio One, 8 - 10pm
Andy Kershaw presents a session from Tanzanian Remmy Ongala, Radio One, 10pm - midnight
25.9.95
Collins & Macdonie's Hit Parade with guests

RADIO

Jarvis Cocker, Louise Wainer and Noel Gallagher, Radio One, 9 - 10pm
Evening Session featuring Heavy Stereo, Radio One, 7-9pm
Mark Radcliffe with Extrafrance live in the studio, Radio One, 10pm - midnight
26.9.95
Simon May featuring Neil and Tim Finn performing the Tuesday Acoustic session, Radio One, 9am - noon
29.9.95
The Essential Selection with Pete Tong presenting the week's best dance cuts, Radio One, 7-10pm

| ARTIST | ALBUM | LABEL | CAT. NO. | DISTRIBUTOR | CATEGORY |
|--------------|-------------------|-------|---------------|-------------|----------|
| ALICE COOPER | HEAVENLY CREATION | WEA | 93500 1087675 | SM | Dance |
| ALICE COOPER | HEAVENLY CREATION | WEA | 93500 1087675 | SM | Dance |
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SINGLES RELEASES FOR 25 SEP-1 OCT 1995: 142 YEAR TO DATE: 4308

| ARTIST | TRACKS | LABEL | CAT. NO. | DISTRIBUTOR | CATEGORY |
|---------|---------|------------------|-----------------|-------------|----------|
| ABIGAIL | TRISTAN | ESBIE MUSIC PART | LIBRA MATSUN 12 | MP 45 | SM |
| ADAM | LOVE | WEA | 93500 1087675 | SM | Dance |
| ADAM | LOVE | WEA | 93500 1087675 | SM | Dance |
| ADAM | LOVE | WEA | 93500 1087675 | SM | Dance |
| ADAM | LOVE | WEA | 93500 1087675 | SM | Dance |
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| ADAM | LOVE | WEA | 93500 1087675 | SM | Dance |

| ARTIST | TRACKS | LABEL | CAT. NO. | DISTRIBUTOR | CATEGORY |
|--------|--------|-------|---------------|-------------|----------|
| ADAM | LOVE | WEA | 93500 1087675 | SM | Dance |
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| ADAM | LOVE | WEA | 93500 1087675 | SM | Dance |
| ADAM | LOVE | WEA | 93500 1087675 | SM | Dance |

SINGLES TITLES A-Z

| ARTIST | TITLE | ARTIST | TITLE | ARTIST | TITLE |
|--------|---------|--------|-------------|--------|----------|
| A | ABIGAIL | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |

| ARTIST | TITLE | ARTIST | TITLE | ARTIST | TITLE |
|--------|-------|--------|-------------|--------|----------|
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |
| A | ADAM | B | BAD COMPANY | C | CADILLAC |

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Copy Date: Advertisements may be placed until Thursday 12 Noon for publication Monday (space permitting).
 All rates sub ject to standard VAT



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 Music Week - Classified Department,
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 Tel: 01732 377460
 Fax: 01732 368210/361534/Telex: 95132
 All Box Number Replies to Address above

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- Be an active, motivated and determined self starter.
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L
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 R

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Fluent verbal and written Spanish are essential for this position as are initiative, commitment and a confident outgoing personality. Duties will range from being responsible for your own word processing to international travel. Salary is negotiable and will depend on experience.

Please send CV and application letter to: Adrian Faiers, Tumi Music, 8/9 New Bond Street Place, Bath BA1 1BH (Closing date 7 Oct.)

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require Vinyl Disc Cutting Engineers

call: Ronnie 0171 371 0978

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SALES ASSISTANT FOR DANCE MUSIC IMPORTERS

Person must be enthusiastic, well organised, with a polite telephone manner, be computer literate, and have a good knowledge of house, techno, garage and hip hop.

If you have the necessary skills and qualities that we are looking for

please send your CV to:
MWK BOX NO. 285

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Send your CV to **BOX NO 290**



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The right applicant will have good all round Press and PR experience and excellent contacts (especially with dance publications).

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The right applicant must have some previous experience and a wide range of DJ contacts, as well as being familiar with the club scene, specialist press and retail if possible.

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Frank Sansom, MD
 Pulse-8 Records
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 London NW1 5QT

ASSISTANT PRODUCTION MANAGER — RECORD LABEL —

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Fantastic opportunity for Administrator with minimum 2 years experience within A&R or studios to assist A&R Manager at major label. You should be numerate, computer literate, able to work to deadlines and under pressure. 23+

the recruitment consultants to the music industry.
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MUSIC RESEARCHER

Can you name six artists/groups to fit into each of these music categories? — Britpop, Jamaican reggae, hard rock, easy listening, sixties female soul, film composers — When did you last go to the movies/art gallery/concert?

We're based in London and looking for someone with flair and imagination to match music to film. You must have sales/marketing experience, show initiative, be self motivated and enthusiastic about music. Age 25 plus. Salary a.a.e.

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Leading independent publisher seeks ROYALTIES ASSISTANT For Maternity Cover

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The Complete **Music** INDUSTRY OVERVIEW

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MILLIONS WILL BUY
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BLACK  STAR

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OUT NOW

THIS IS NOT A COMPILATION

THIS IS A JUNGLIST ALBUM. SELAH

Wakey wakey,



PRESS INGREDIENTS:

Placed in the October issue of the following magazines:

- Loaded
- MUZIK
- ME
- Herb Garden
- LD
- Generator
- Sky
- Mixmag Update
- DJ

Plus readvertising in the November issues of all the above magazines.

RADIO INGREDIENTS:

Radio Ad campaign to run for a total of 5 weeks. Including a 1 week teaser Ad campaign that shall be run prior to albums release on the following stations:

- Kiss 100
- Kiss 102
- Choice London
- Choice Birmingham
- Galaxy
- BCR
- Clyde One
- Capital
- Dream
- and other specialist regional dance programmes

FLY POSTING:

A national wide flyposting campaign shall be in operation from the 15th of September, encompassing all major cities in the UK.

RETAIL:

- Points of sale:
- Instore posters
 - Independent cardboard display stands

This month music stores all over the UK will be waking up to the sound of Havin' It Ibiza Volume 2. Containing 14 infectious tunes mixed by the incomparable Alex P. and Brandon Block, released on 2nd October. It is the sound of the Ibizan summer.

HAVIN CD006 • HAVIN LP006 • HAVIN KS006

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