

For Everyone in the Business of Music

28 OCTOBER 1995 £3.10

ITV boost for Burger's Brits

by Martin Talbot

The Brits, already established as the UK's top music event, are set for an even higher profile in 1996.

Following an unprecedented deal with ITV, Initial Film & TV has got the go-ahead to produce an extra prime-time preview show to be screened the week before the event, looking back at the year in music and tipping some contenders for the 1996 awards.

The half-hour show will trail the usual 90-minute special, which will again be networked at 8.30pm the night after the Brits, which take place at Earl's Court on February 19.

New Brits chairman Paul Burger says the show will continue to build on

the work done by former Brits chairman Rob Dickens and his team in re-establishing the event.

Burger is urging the industry to get behind plans to help inject some suspense into the awards. The media will not be supplied with details of the winners before February's event in a bid to build the atmosphere at the show.

Burger adds: "We want to keep things a bit closer to our chests because it adds a feeling of excitement to the show. I'd like to get to the situation where it is like some of the other big international shows, where the winners find out at the same time as everybody else."

Initial's Malcolm Gerrie, who will again be executive producer of the two TV shows with Andy Ward as producer

and David Mallet as director, says he is already receiving approaches from artists who want to take part in the show.

Although no contract has been signed, Gerrie says that Radio One DJ Chris Evans is keen to act as host for the second-year running.

ITV's The Chart Show is also to be involved in The Brits for the first time, with voting for the best video opened up to the programme's viewers in the five weeks before the awards. The telephone vets will be tied in with competitions and Brits-related prizes, says Burger.

And the Brits committee has agreed to amend the rules for all categories by extending the eligibility period to cover 15 months instead of just a year. Artists

will be eligible if records are released between August 14, 1994 and November 13, 1995 inclusive.

The BPI's executive producer for the Brits Lisa Anderson says the change has been introduced after discussions by the Brits Committee. The most prominent beneficiary this year will be Edwyn Collins, whose Setanta album Gorgious George will qualify for this year's awards even though it also qualified last year.

Anderson says there have been anomalies in the past, notably last year when Sheryl Crow lost out because her album was originally released during the end of the previous year's eligibility period, but did not make an impact until the following year.

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In a further amendment to the Brit Awards voting academy, managers will be entitled to vote in the Brits for the first time this year. Members of the International Managers' Forum board have been included in the 800-member academy to broaden the scope of the awards, says the BPI's executive producer Lisa Anderson. Voting details were announced last week at a press conference hosted by Anderson, Brits chairman Paul Burger and Malcolm Gerrie of Initial Film and TV. Anderson, who is pictured right with (from left) Gerrie and Burger, said the nominations will be announced at a press conference on January 6.

Soldiers hit 90s singles high

Robson Green & Jerome Flynn's RCA single, Unchained Melody/White Cliffs Of Dover, has been declared the biggest selling single of the Nineties so far after passing the 1.82m sales mark last week.

The single, which topped the charts for seven weeks in the spring, overtook last year's Wet Wet Wet single Love Is All Around last week to take first place. The duo's follow-up, I Believe/Up On

The Roof, is also mounting a challenge. The single, which is released on October 30, a fortnight before their debut album, has already notched up 600,000 pre-sales.

Besides being promoted by the pair's performance on ITV show Soldier Soldier, the single was also the first to be performed live on BBC1's National Lottery show last Saturday (21).

Ostin to target new UK talent

DreamWorks head Mo Ostin has revealed he is considering opening a UK office to sign more British acts to join George Michael on the US company's roster.

Ostin was speaking to *Ajax Scott*, the deputy editor of *Music Week* sister magazine *MJF*, in an interview published in this week's issue.

This week, Scott also contributes the first in a regular series of columns from New York, titled *Across The Pond*.

See p4.

Rajars show Radio One in stable position

Radio One's audience has stabilised after three years of losses according to the latest Rajars figures.

Some 11.2m people a week tuned into the station between June 26 and September 17, an increase of 139,000 compared with the last quarter, in a period when radio as a whole lost 418,000 listeners. But the figures represent an improvement of just 10,000 compared with the same quarter last year.

Radio One has maintained that it would inevitably lose listeners after its fundamental re-positioning, and most of its critics have now accepted that it

will never regain the 15m audiences of its Eighties heyday.

BBC head of marketing Sue Farr says, "It is not the same station as it was this time last year. It will never be the same station it was five years ago. It has a different remit now."

Radio One controller Matthew Bannister says he is pleased with the figures which amount to an increase of 180,000 over the last quarter if children are also included. "I'm very pleased we've built on the gains of the last quarter to show further increases," says Bannister. "It was 800,000 last time and now it's a further 180,000. That's a

lot of new listeners in six months."

The figures also show Virgin Radio gaining 155,000 listeners in the first full period since the launch of its London FM service. At the same time, Atlantic 252's audience figures appear to have steadied, with the Irish-based broadcaster adding 28,000 listeners over the quarter.

Across the rest of the BBC network, all the national stations achieved increases apart from Five Live; Radio Two boosted its audience by 165,000 to 8.6m, while Radio Three added 305,000 listeners to take it to 2.6m.

See p4.

JIMMY NAIL

BIG RIVER

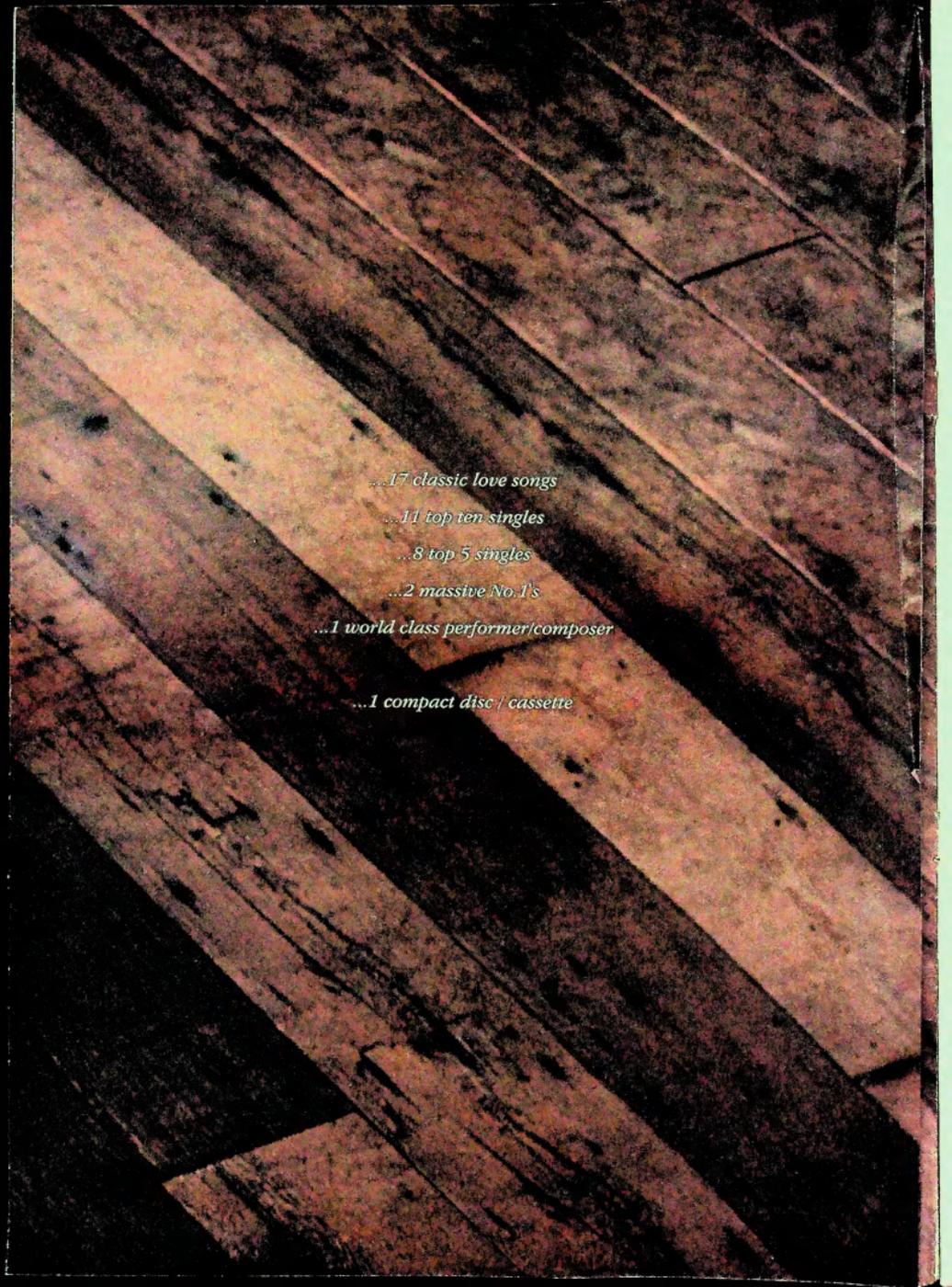
The new album

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...17 classic love songs

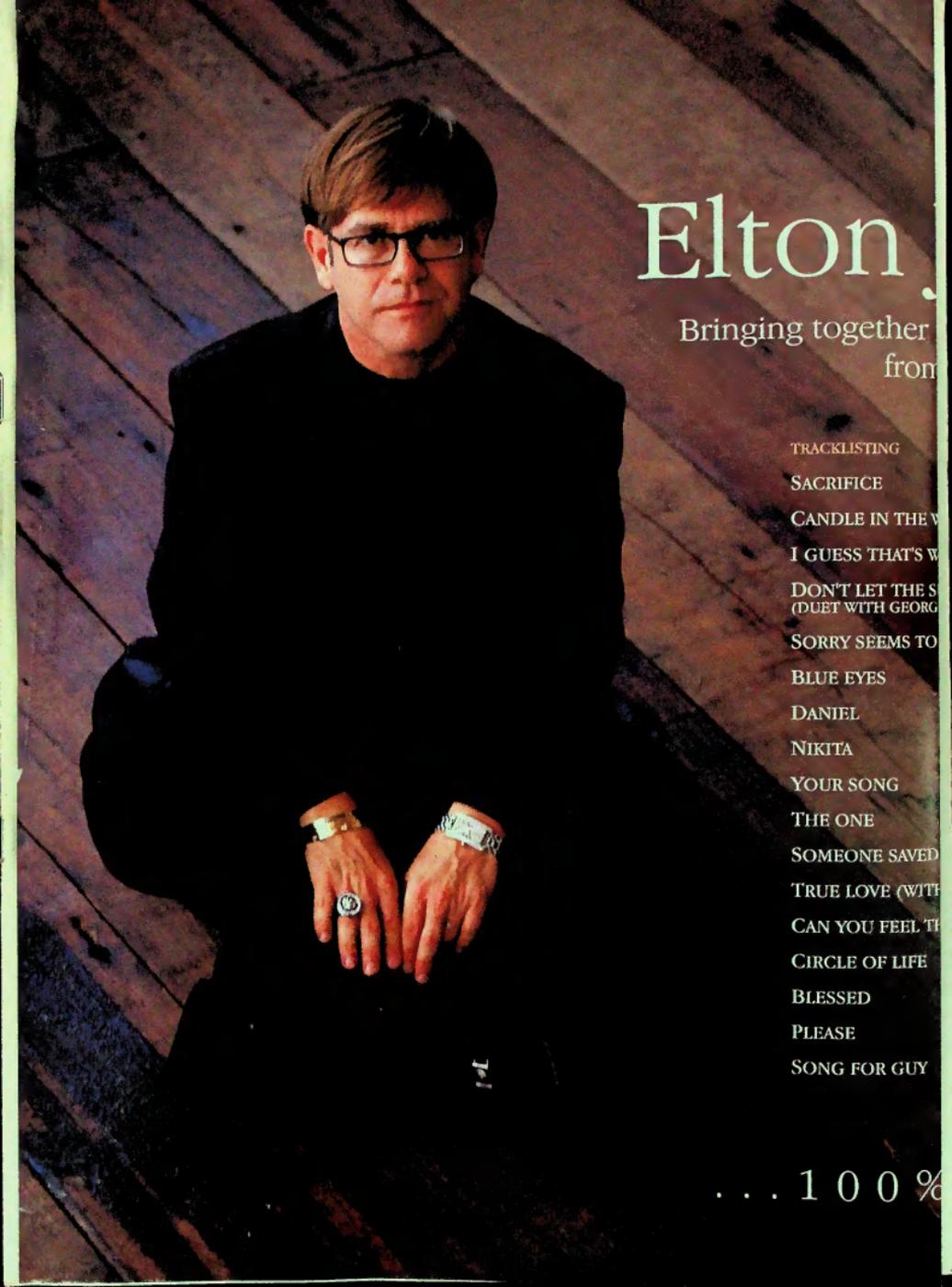
...11 top ten singles

...8 top 5 singles

...2 massive No. 1's

...1 world class performer/composer

...1 compact disc / cassette

A photograph of Elton John sitting on wooden steps. He is wearing a black jacket, a black turtleneck, and glasses. He has his hands clasped in his lap and is wearing several rings and bracelets. The background consists of dark wooden planks.

Elton

Bringing together
from

TRACKLISTING

SACRIFICE

CANDLE IN THE W

I GUESS THAT'S W

DON'T LET THE S
(DUET WITH GEORG

SORRY SEEMS TO

BLUE EYES

DANIEL

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YOUR SONG

THE ONE

SOMEONE SAVED

TRUE LOVE (WITH

CAN YOU FEEL TH

CIRCLE OF LIFE

BLESSED

PLEASE

SONG FOR GUY

... 100%

rocket & 

Proudly present

John Love Songs

for the first time on one album the most romantic songs
by one of the world's greatest songwriters...

AND

WHY THEY CALL IT THE BLUES

LET ME GO DOWN ON ME
(MICHAEL)

BE THE HARDEST WORD

MY LIFE TONIGHT

(KIKI DEE)

THE LOVE TONIGHT

- ONE OF THE BIGGEST AND MOST WIDESPREAD TV ADVERTISING CAMPAIGNS OF THE YEAR
- MASSIVE OUTDOOR DISPLAY ADVERTISING CAMPAIGN
- MASS MEDIA PRINT ADVERTISING CAMPAIGN
- EXTENSIVE WINDOW DISPLAYS AND INSTORE PRESENCE
- INDEPTH MARKET RESEARCH HAS SHOWN A HUGE LEVEL OF DEMAND AND ANTICIPATION FOR THIS ALBUM

RELEASED NOVEMBER 6TH

CLASSIC ELTON JOHN

Moore conviction brings calls for new safeguards

by Robert Ashton

The imprisonment last week of Sting's accountant Keith Moore has prompted calls for greater safeguards to protect artists against rogue money men.

Moore, 51, was found guilty at Southwark Crown Court on Tuesday of stealing £6m from Sting's estimated £70m fortune.

In jailing Moore, Judge Gerald Butler said: "You've been convicted of a series of thefts, carried out in gross breach of trust, of large sums of money."

He described Moore as "a ruined man who will never practise as an accountant again".

Moore, who acted for Sting for 15 years but was declared bankrupt and struck off in 1994, was given concurrent terms of six years for each of the eight sample charges of theft.

The jury heard during the four-week trial that the accountant, who has represented Queen and Big Country, had twice taken Sting's cash to stave off

bankruptcy bids against his practice Moore Sloane and Co.

Moore had also transferred an estimated £4.8m from Sting's bank Coutts & Co into his own company Gramedia Investments and invested in ventures including a chain of curry houses and a scheme to use Russian military aircraft for a commercial airline.

Moore claimed Sting had sanctioned the investments.

The verdict has prompted renewed calls for the profession to be better regulated and for artists and their managers to accept a greater amount of responsibility in choosing their financial advisors.

David Sloane, a partner at Sloane and Co and a former partner of Moore's, adds: "Managers have a duty to their clients to ask the relevant questions and maybe the International Managers Forum should do more to educate."

IMF general secretary James Fisher says the ramifications of the Moore case were on the agenda of last week's agm

and it plans to run a series of seminars on accountability.

The accountability business was also urged to put its house in order. Big Country manager Iain Grant, who brought a complaint about Moore to the Institute of Chartered Accountants in 1986, says the body is "a waste of time like a lot of institutions like that which are set up to protect and they don't".

Since 1979, the ICA has fined Moore a total of £850 for various examples of misconduct.

Godfrey Allen partner Julian Hedley says the actions were little more than "a slap on the wrist".

An ICA spokesman says that since it has 110,000 members it relies on tip offs to point out questionable activities, and that the fines were appropriate.

"Would you really take away the livelihood of someone for these mistakes?" she asks.

"People are not allowed to get away with things. But it is impossible to keep tabs on everyone."

The rise and fall of a smooth operator

Elton John's producer Gus Dudgeon realised he had a problem with his accountant Keith Moore when he went on a shopping trip in the US and the store wouldn't accept his cheque. He arrived home to face crippling debts including an unpaid tax bill of nearly £200,000.

"There's no way Keith Moore should be allowed near anyone's money in the future," he says. "I'm glad to see he's gone down. He had a slew of clients with major profiles in the palm of his hands and was in the position to become the foremost music industry accountant, but he couldn't resist putting his hand in the till." Dudgeon had initially been impressed by the smooth-talking 51-year-old accountant, who left school at 16 after studying accountancy via a postal course and was struck off in April last year with debts of £9m.

Moore, who qualified as a chartered accountant in 1968, attracted several music industry clients, including Queen but they split with Moore when he took it upon himself to invest £30,000 of Brian May's cash in the Peppermint Park restaurant in London.

Moore was already establishing a telling track record between 1979 and 1986 he faced the Institute of Chartered Accountants' disciplinary committee three times. It was a fact which didn't appear to alert clients. Ian Grant, the manager of Big Country, employed the accountant's services in 1984 because he had heard of his dealings with the Police. "He was a very well mannered man, pleasant, maybe too nice," he says.



Disgraced accountant Keith Moore is pictured at Southwark Crown Court, where he was jailed for six years on Tuesday.

Surviving the accountancy minefield

The Keith Moore case has dealt another blow to the beleaguered accountancy body.

With investigations continuing into former Casson Beckman partner John Goldring, who quit last December over alleged financial irregularities, and Martin Stalton over the missing millions of Pink Floyd's Rick Wright, the image of accountants has never been better.

Touche Ross's Charles Bradbrooke says: "This is a major concern of the accountancy industry, not just the millions of accountants. Moore was clearly not controlled and, if you give people free rein, then the temptation is there."

But David Sloane, Moore's former colleague in the Moore Sloane partnership, says the Moore case is unusual. "I don't think it's a case of a barrel load of bad apples, just the occasional one," he says.

Sloane says there are plenty of good accountants and artists should be sure of an accountant's background and credentials before forging any partnership. He says the warning signs include the use of many bank accounts — Moore operated 108 for Sting.

"Having so many seems like an ideal way to lose everyone," Sloane says. "We provide a summary every month for clients to check their affairs."

He claims accountants should question whether they should give investment advice to their clients — even if licensed to do so — or contract it out to specialist companies instead.

For the benefit of both sides, accountants should clarify their relationship with artists from the outset, suggests Godfrey Allen's Julian Hedley. He says the clients' contracts should specify the precise parameters for operating accounts, possibly including a limit on the amount of money which can be moved. Sloane says that if anything can be learned from the Moore case it is that by highlighting what can happen, it may prompt artists to be more vigilant.

Thorn EMI shares hit new high

Thorn EMI's share value was boosted last week as speculation mounted over the company's plans following group chairman Sir Colin Southgate's decision to withdraw as president designate of the CBI owing to the pressure of work preparing for the demerger. The resultant City speculation pushed the company's share price up to £15.51, just short of the all-year high of £16.68.

Gallup closes chart unit

The future of the Irish charts has been thrown into doubt following Gallup's decision to close its loss-making chart division with five redundancies, including chart director John Pinder. Gallup closes production of its charts on October 31, although a buyout is being planned by some of the departing staff. Gallup researched the official UK charts until the contract was won by Millward Brown in spring 1994. Meanwhile, Willie Kavanagh, managing director of EMI (Ireland), is stepping down as chairman of IFPI (Ireland) after two years in the job. Kavanagh will be succeeded by PolyGram Ireland managing director Paul Keogh.

Religion not rock for the Rainbow

North London's Rainbow Theatre venue has been bought by the church group which failed in its attempt to buy the capital's Britton Academy last month. The Brazilian Universal Church of The Kingdom Of God offered £2.35m to buy the venue.

Menziez announces shake-up

John Menziez' music, video and multimedia buying and merchandise department has been reshuffled following the move of former buying and merchandising manager Hamish C Robertson to head Menziez' retail personnel function. Marc Spence and Chris Elvery have swapped roles within the music department, with Spence now senior buyer for music and Elvery now senior buyer for video and multimedia. Both will report to buying and merchandise controller Nick Peel.

Frey steps down at Tring

Tring International announced on Friday that joint chief executive Mark Frey is to step down and that Philip Robinson will take on the role of sole chief executive. Chairman Anthony Morris is also retiring and will be replaced by non-executive director Joe Bolton. The news followed a 27p fall in the company's share price last Thursday (19) to a new low of 53p, after a first half profits warning.

Tribute plans rock history gigs

Tribute, the brother band Nelson Mandela's 70th birthday tribute, has provoked a \$6m deal to stage a televised outdoor music show over two nights next June. Songs And Visions 1971-96 will feature 10 international artists performing 25 classic hits as duets, accompanied by images from the appropriate year shown on massive screens. Meanwhile, Tribute has confirmed bills for four nights of the Greatest Music Party In The World event at Birmingham's NEC on December 13-17. The artists include Rod Stewart, Des'ree, ET7, Michelle Gayle, Shaggy, Eternal, Boyzone, Diana Ross and Ultimate Kaos.

Survey details spending on music

The average household spends £1.14 a week on records, CDs, cassettes and computer software, according to a new report analysing the nation's spending habits. The Family Expenditure Survey 1994/95 from the Central Statistical Office also shows CD players are now owned by nearly three quarters of the richest 10% of households, but only 15% of the worst-off households.

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▶▶▶▶▶ OSTIN EYES BRITISH TALENT FOR DREAMWORKS ROSTER -p4 ▶▶▶▶▶

Called to account

So accountants aren't the boring suits of legend after all. What emerged from Southwark Crown Court last week was that some of them can also be crooks with a disastrous eye for investment.

The unmasking of Keith Moore doesn't do much for the image of music industry accountants, but it is important to get the affair into perspective.

Moore is clearly a bad apple, but he is by no means representative of the hundreds of accountants who contrive each year to save artists, executives and companies millions of pounds.

The case does highlight two deficiencies, however. The Institute of Chartered Accountants cannot be happy of its role in the affair. Despite being tipped off several times about Moore's wayward approach to his clients' funds, it continued to let him practice. The ICA should smarten itself up.

The second point relates to the degree to which accountants should be left to their own devices. Moore was able to commit his crimes because he was allowed to create a web of bank accounts that no one could see through. It is a strong reminder to artists and to their managers that while most of the advisors they retain may be scrupulously honest, it doesn't do to put too much temptation in anybody's way.

Great Grape

The Happy Mondays could be brilliant live. Occasionally. But much of the time it appeared they were so far off their faces, it was debatable whether they even knew they were on a stage.

What a revelation to see Black Grape, then. While their album is very good, nothing prepared me for seeing them last week. I have no hesitation in saying it was by far the best, most exciting, most involving gig I've seen in 12 months.

Steve Redmond

ACROSS THE POND

HMV moves in on Manhattan

The boards covering the latest addition to the HMV USA chain in New York were finally peeled off last week. On the much-heralded launch day, the skies opened, helping to drive lots of people inside, though an in-store appearance by David Bowie attracted a queue of 300 fans who waited patiently in the rain.

Understandably, Alan McDonald, the HMV UK marketing star who recently relocated to head its US marketing activities, was smiling. But he and his colleagues will have their work cut out, even though this is an impressive store in the great location of Herald Square, in the heart of Manhattan, bang opposite Macy's and just three blocks from MBI's office. HMV's depth of stock will help bring it new fans, even when Virgin Retail unveils its vast Times Square site early next year. Yet, as HMV continues its roll-out elsewhere in the US, it faces a tough task.

Senior executives at most major labels say trade has been slow this year, and only last week Tower closed one of its four Manhattan branches saying "it just didn't work".

Sharp discounting makes it all the tougher. HMV's opening sale priced most CDs at \$11.99—a competitive price, but one too evenly targeted by the large discount chains and some small indie stores. It is a situation that HMV and other retailers looking to expand internationally are becoming increasingly familiar with.

In Germany, for example, when HMV launches its first store next year, discounting rules, and only one specialist music chain of note survives. Prospects for world sales look good, but translating that into retail profits looks set to become increasingly hard.

MBI

Music Business International
deputy editor Ajax Scott is currently
seconded to our New York office.

Ostin eyes British talent for DreamWorks roster

by Ajax Scott in Los Angeles

Mo Ostin, the legendary music business executive recruited to head the DreamWorks SKG record operation, is considering opening a UK office to tap into young British musical talent.

The former Warner Bros Records chief says the company hopes to build a UK A&R presence as it looks to build the fledgling company's roster.

DreamWorks, founded by David Geffen, Steven Spielberg and Jeffrey Katzenberg, currently has only one artist on its books, Britain's George Michael, who is signed for the US only.

"The international market is very important to us," says Ostin, 63, who joined the company a fortnight ago. "We know how big the market is outside the US and we know how much talent there is out there. The US and England have always been the most important sources of talent—English and American repertoire is essential to building a global organisation."

Stones sue over 'miming' claims

The Rolling Stones are taking legal action against a German magazine which alleged that the band mimed songs during concerts on their *Voodoo Lounge* tour in Germany.

A *Der Spiegel* technician recorded sections of A Rock And A Hard Place performed by the group at three different concerts in Germany and used the results to claim the Stones were not playing their instruments.

Lawyer Paddy Grafton-Green of Theodore Galden, the firm representing the band, declined to comment, but the Stones are vigorously denying *Der Spiegel's* claims that the three recordings were so spurious they could not have been separate performances and must have included recordings.

The band are to press for a printed apology in the magazine, as financial compensation for libel is so low in Germany. A source close to the band says, "The maximum amount awarded for damages is DM10,000 so any damages would be nominal. If the article had been printed in another country, the damages could have been enormous."

British show strength in battle for MTV honours

British acts have made another strong showing in this year's MTV European Music Awards nominations, with Blur, Oasis, Take That and PJ Harvey among those up for honours.

Blur are pitched against REM, Bon Jovi, Green Day and U2 in the best group category. Björk and PJ Harvey are among the nominees for best female. Take That compete for best live act against The Rolling Stones, The Prodigy, REM and Bon Jovi.

The other British nominees are Mercury Music Prize winners Portishead (breakthrough artist category), Therapy? and Oasis (best rock act) and East 17 (best dance act). Seal's A Kiss From A Rose is nominated as best song, along with The Cranberries' Zombie. The winners will be decided by

Also joining DreamWorks are Ostin's son Michael and Lenny Waronker, the former Warner Bros president who has worked with Mo Ostin since 1966. They have both worked closely with UK acts signed to Warner Bros including The Kinks, Jethro Tull, T Rex, Eric Clapton, Rod Stewart and Seal.

Although the team will not take any official titles, Mo Ostin will be the senior partner.

Waronker says their first move will be to build an A&R team, reflecting the creative emphasis that will drive the "independent and entrepreneurial" company they intend to build. Sales Geffen Records in the US and MCA for the rest of the world including the UK.

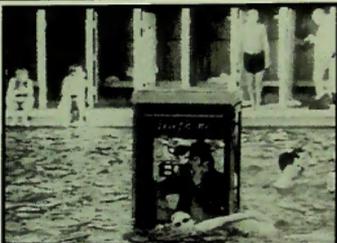
Ostin adds it is hard to predict how large the company will grow, although he expects it to follow the model of Geffen Records, which enjoyed profits of around \$100m last year on sales of \$500m, and has only released around 30 albums a year throughout its history.

As part of their deal, each of the three executives will receive "significant" undisclosed stakes in the DreamWorks parent company and its record division. This will have two labels: soundtrack imprint DreamWorks Records and SKG Records for individual artists.

Geffen, who personally signed George Michael, will still play an active role in the record company, but his new recruits say they will have full autonomy. "He will be involved in helping us sign executive and artistic talent," says Waronker. "His talent in the record business speaks for itself and we will want to take advantage of that in every way."

Ostin acknowledges the company is setting its sights on adding several superstar artists to its roster.

However, he plays down persistent suggestions that DreamWorks is already negotiating to sign acts such as REM—who are only contracted to record one more album for Warner Bros—and Janet Jackson.



East West has forged a union with BT to promote the new Dave Stewart single *Sweet*, which is released on October 30. The video is an extended version of a BT cinema ad, directed by Tony Kaye and funded by the telecommunications company. Images from the ad will also feature on a series of BT phonecards. The ad, which features the Stewart track, is currently appearing nationwide before youth-targeted films such as *The Usual Suspects* and *Apollo 13*. East West's director of promotions and US labels Alan McGee says, "To my knowledge, it's the first time that this type of promotional tie-in has been done."

Ex-Transworld trio seek radio targets

Three former executives of the media empire Transworld Communications have set up an independent radio group with the aim of acquiring underperforming commercial stations.

The Independent Radio Group, headed by former Transworld chief executive Michael Connelly and former board members Tony Dewhurst and Neil Jones, has raised \$10m by floating 10m ordinary shares on the Alternative Investment Market.

Finance director Dewhurst says, "When we left Transworld [at the end of 1994], we wanted to stay together as a team and carry on a career in radio. Our intention is to identify potential targets for acquisition."

The three-strong team is aiming to acquire five local commercial stations and apply for nine new radio licences, including the Yorkshire and East Midlands regional stations.

President of the board of trade Ian Lang officially opened EMI's new CD factory in Swindon last Monday. Lang said, "EMI has an important role in the UK record industry, which is now established as a key contributor to our economy, with exports of more than £1bn and imports well under half of that." The 120,000 square foot plant, which is sited in the newly-renamed Penny Lane in Swindon, began operating in the summer and can produce up to 250,000 CDs a day. The factory also has the potential for expansion to increase output by 45,000 a day if necessary. The ceremony was also attended by BPI director general John Deacon, Virgin managing director Paul Conroy, local MP Simon Coombs and the mayor of Thamesdown, Bert Smith. Lang is pictured with EMI Swindon's Marial Goddard and EMI Records UK & Eire president and ceo Jean Francois Cellacian.



BMG Music deal sees Famous leave Warner

by Robert Ashton

BMG Music has signed what it claims to be the biggest sub-publishing deal in history by buying Famous Music away from Warner Chappell after a 60-year relationship.

Famous, the Paramount Pictures publishing arm with titles spanning seven decades of pop, film and TV music, was signed in a move negotiated by BMG Music Publishing worldwide president Nicholas Irwin and Famous chairman and ceo Irwin Z Robinson.

The deal, announced last Thursday, will see BMG represent the group's 100,000 title catalogue in the UK and around the world, excluding the US, Japan, South Korea, Taiwan, Okinawa, Vietnam, Thailand and China. It follows a hiatus for Famous over the past 18 months following speculation that

Paramount's owner Viacom was trying to find a buyer for the publisher.

"We are ecstatic to be back in business," says Robinson.

He adds that changing worldwide representation after such a long relationship with Warner Chappell was a crucial decision.

"My choice of BMG was determined by an intimate knowledge of this company which has dynamically emerged on the international scene, led by an excellent team," he says.

The deal unites one of the world's oldest publishers with the world's fourth largest music publishing group, with 24 offices in 22 countries representing around 500,000 copyrights.

Famous was founded in 1928 and is one of the most prestigious US publishers of classic film songs including Moon River and Alfie.

BMG Music Publishing UK head Paul Curran says it is a landmark deal for BMG. "The deal presents us with an enormous challenge and opportunity in terms of administering this catalogue," he adds.

Firth adds that the link-up is a vote of confidence from one of the world's great music publishing companies.

"Eight years ago we started worldwide operations from the ground up with no sub-publishing contracts," he says.

In addition to its film music classics, the Famous catalogue also includes many pop, urban and country copyrights including Heart And Soul and Hey There Lonely Girl. More recently, Robinson and Famous president Ira Jaffe have steered the group into the contemporary music arena with hit songs for Boyz II Men, Bjork and 4 Non Blondes.

New chart rules ban 'rogue' fourth formats

Rogue fourth formats are to be banned from the singles chart in a bid to prevent any artist from appearing twice with the same release.

The ruling, agreed by the Chart Supervisory Committee, comes into effect from this Sunday's charts (October 25). After labels have identified the three formats they wish to qualify for a single's chart position, additional formats

will not be eligible.

The decision removes the possibility of any repeat of the situation in September when Blur's Country House appeared twice in the chart - at number two with its first three formats and at 57 with a fourth.

CIN chart operations director Catherine Pusey says, "The majority of record companies are happy to have three formats, but some may want to produce more and, of

course, are entitled to market records as they see fit. This will simply wipe out an anomaly." Although fourth formats will not qualify for the chart, Pusey says the sales data will still be collected and analysis made available to the industry.

The first three formats issued will count towards the chart position, unless record companies notify CIN and Millward Brown otherwise prior to release, adds Pusey.

NEWSFILE

Glover takes on IMF hotseat

Beverly Craven's manager John Glover of Blueprint Management, is taking over Dennis Mulhead as chairman of the International Managers Forum. In tandem with Glover's appointment, ratified at the group's adg last Wednesday (16), Jet Hulan was confirmed as deputy chairman and David Stopps as the organisation's new treasurer.

Parlophone delays Beatles by one day

Parlophone has put back the release of its Beatles Anthology by a day. The album will now be released on Tuesday November 21. It features CD tracks of largely unreleased studio recordings including a version of Love Me Do with Pete Best on drums, three songs performed at the legendary 1963 Royal Command Performance and the new recording, Free As A Bird. The release will come five days before ITV screens the first in a six-part documentary on November 26.

Radio Authority publishes DAB report

The Radio Authority has published its response to the Government's proposals on Digital Terrestrial Broadcasting, offering its views on how the introduction of Digital Audio Broadcasting (DAB) can best be achieved. In the report the Authority embraces the aims and principles of the proposals, but calls for further debate on the changes that will be brought about within the commercial radio sector by the introduction of multiplex providers.

Warren takes RAB chair

Peter Warren has been appointed as the new non-executive chairman of the Radio Advertising Bureau. Warren, 54, an experienced ad executive, has spent most of his career at the advertising firm Ogilvy & Mather, rising to the position of chairman of O&M Europe.

Majors win Singapore piracy damages

Warner Music and PolyGram have been awarded record damages of HK\$350,000 (£78,230) by the High Court in Singapore following a judgment against Singapore company Raaveg Trading, which was found guilty of distributing pirate CDs in 1993. The suit involved more than 4,000 CD compilations of Warner Music- and PolyGram-owned songs. The IFPI estimates that CD piracy in Singapore currently accounts for 12% of the market, double that reported three years ago.

PolyGram Returns Policy

Music Week and columnist Paul Quirk would like to apologise to PolyGram for the suggestion in last week's issue that PolyGram's returns policy is in some way "tantamount to fraud". We are happy to point out that while Paul Quirk is critical of PolyGram procedures, he does not suggest any illegality in PolyGram's conduct. PolyGram for its part points out that its returns procedures have been recently overhauled.

▶▶▶▶▶ MUSHROOM MOVES BEYOND THE POP MARKET - p8 ▶▶▶▶▶

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Radio One settles down after riding the ratings rollercoaster

Seasonal factors may have hit Chris Evans, but Radio One's audience figures are now settling down

It was a bullish, confident Matthew Bannister who received the news on Friday that Radio One's revival is continuing. Not even the fact that his most high profile recruit Chris Evans had lost listeners could dampen the controller's enthusiasm.

For Bannister, the news that Radio One had consolidated last quarter's gains of 600,000 by adding an extra 180,000 listeners - including children over four - to reach a total audience of 13.6m was enough to bring a smile to his face.

Besides the basic increase, it is the first-time Radio One has managed a year-on-year increase since Bannister's arrival in October 1993. "We've said all along we would stabilise the audience on Radio One," he said. "And we have."

Evans's breakfast show lost 200,000 listeners over the third quarter but, presenting the figures at Rajar's press conference on Friday afternoon, BBC Network Radio's head of marketing Sue Farr remained unperturbed.

"Breakfast shows are always down across the board in the summer because everyone has more lie-ins," she said. "Radio One has showed strong gains in the evening shows and at the weekends. It proves people who have tuned in are staying with the station."

BBC Network Radio had managed a strong performance across the board, she added, with Radio Two, Three and Four also achieving rises in audience despite a drop in overall radio listening of 320,000 since the last quarter.

In a period in which Rajar measures only national and the larger local stations, the cut-throat nature of the London market, in which there are now 22 stations vying for share, is vividly highlighted. Both Radio One and Capital FM dropped share slightly and there are disappointing first Rajar results for the new London arrivals, Christian station Premier and, most notably, Viva!, the station targeted at women which has just 121,000 listeners a week, with a 1% reach and 0.2% share of the London market despite a high-profile advertising campaign.

Golden Rose Communications chairman Richard Wheatley says, "All the indications are that a media product such as Viva! builds more slowly than a music-based station. It will take time to build to our target of 6% reach."

The group's recently-re-launched Jazz FM enjoyed a rise of 69,000 listeners to give it a respectable 560,000, with a 6% reach and 1.3% share.

Premier managed 210,000 listeners, 2% reach and 0.4% share, while multi-ethnic station Spectrum dropped 46% of its listeners to take a total of 115,000, with a 1% reach and 0.2% share.

Even London's long-term leader, Capital 95.5 FM, fell victim to an overcrowded market, shedding 46,000 listeners to rest at 3.0m, although the percentage of Londoners that listen to the station - 31% - remains the same and keeps it out of trouble.

Its sister station Capital Gold managed a growth in audience of 87,000 for the quarter and increased its share by 14.8% to 7.0%, retaining its position as the second biggest commercial station in London, and it

overtook Radio Two in London for the first time in terms of listenership.

Nationally, however, Radio Two shows a continuing strength in share but, like most stations in the quarter, its listening hours - traditionally one of Radio Two's strengths - fell from 12.2 to 11.5 hours per listener.

The Radio Advertising Bureau's strategic planner Justin Sampson concedes the last quarter has shown listeners tuning in for shorter periods, but while listening hours are falling, radio listening as a whole is picking up.

"There has been a decline of 320,000 since the last quarter but there are signs that radio listening is on the increase, with a 374,000 growth year-on-year," he says.

Sampson says the biggest loss was in the 15-34 age group, the group most likely to be doing other things during the summer's hot weather. TV ratings were also slightly lower than usual for the quarter, he adds.

The RAB was also pleased to be able to show commercial radio's stability in maintaining its 28.6m listenership, or 61% of the UK population, after the groundbreaking last quarter which saw it pushing through the 50% barrier to beat the BBC for the first time.

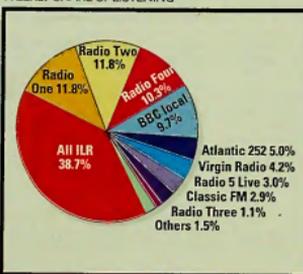
Virgin Radio celebrated a good quarter, with a total growth in audience of 155,000, while its AM service achieved a 3.1% leap in share to 3.3% and the newly-launched FM service in London boosted its share by 42.9% to

6.0%. Virgin Radio managing director John Pearson says it is the station's 25% increase in listening hours that marks it out as one of the fastest growing radio stations in London. "It's too early yet to see what effect Mark Story [Virgin's programme controller] has on the figures, but we're delighted with the results," he says. Kiss 100 retained its market share of 3.5% and boosted 80,000 more listeners, giving it a 1.0m audience for the quarter.

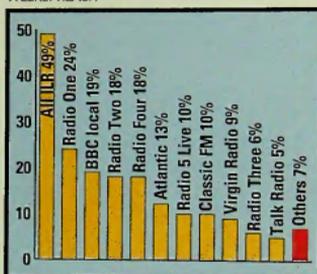
Atlantic 252, too, enjoyed some growth, adding 28,000 more listeners for the quarter to take it to 4.6m, enabling it to keep its position as the number one commercial radio station with a 13% reach and 5.0% share of the national market. Catherine Fede

THE NATIONAL PICTURE

WEEKLY SHARE OF LISTENING

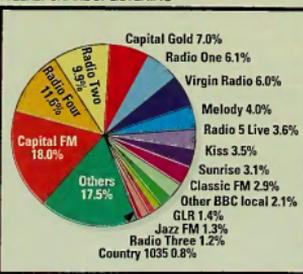


WEEKLY REACH

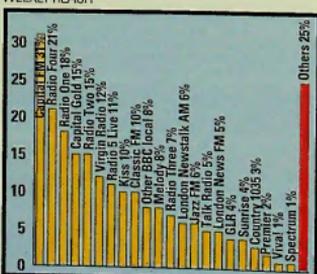


THE REGIONAL PICTURE: LONDON

WEEKLY SHARE OF LISTENING



WEEKLY REACH



LISTENING HOURS (NATIONAL)

1	Radio Two	11.5	(12.2)
2	Radio Four	10.0	(10.5)
3	Radio One	8.5	(9.0)
4	Virgin (AM)	7.6	(7.7)
5	Atlantic 252	6.2	(6.3)
6	Classic FM	5.3	(5.2)
7	Radio Five Live	5.2	(5.0)
8	Radio Three	3.5	(3.7)

Average hours per listener per week, July-Sep 1995. Last quarter's figures in brackets. Source: Rajar/RSJ.

WINNERS AND LOSERS (UK)

1	Radio Three	+10.0%
2	Radio Five Live	+3.4%
3	Virgin (AM)	+3.1%
4	Radio One	n/c
5	Classic FM	n/c
6	All ILR	+3.3%
7	Radio Four	-1.0%
8	BBC Local	-1.0%
9	Radio Two	-1.7%
10	Atlantic 252	-7.9%

Quarterly change in share of national radio listening, July-Sep 1995. Source: Rajar/RSJ.

WINNERS AND LOSERS (LONDON)

1	Virgin	+42.9%
2	GLR	+40.0%
3	Sunrise	+13.2%
4	Classic FM	+13.0%
5	Capital Gold	+11.8%
6	Radio Two	+11.4%
7	Radio Five Live	+9.3%
8	Kiss 100	+8.2%
9	Jazz FM	n/c
10	Radio One	-3.2%

Quarterly change in share of radio listening in London, July-Sep 1995. Source: Rajar/RSJ.



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U2
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Alison Limerick
X-Press 2
Slo Moshun
Jaydee
Seven Grand Housing Authority
David Morales & The Bad Yard Club

The Bomb
Let Me Show You
Get Your Hands Off My Man
Caught In The Middle
Love & Happiness
Lower
Saturday Night/Sunday Morning
Lemon
Girls & Boys
Hideaway
Where Love Lives
Muzik X-Press
Balls Of NY
Plastic Dreams
The Question?
In De Ghetto

Paul Bleasdale

Bassheads
Tinman
Mory Kante
Chemical Brothers
Chemical Brothers
Helicopter
Jamo
Mother
Gat Decor
Mindwarp
Hardfloor
Atlantic Ocean
Siam
Aphrohead
Rozzo

Is There Anybody Out There?
Eighteen Strings
Ye Ka, Ye Ke
Chemical Beats
My Mercury Mouth
On Ya Way
Funkattstium
All Funked Up
Passion
One
Aperience
Waterfall
Positive Education
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Press Ads

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Critical acclaim sees Mushroom progress beyond the pop market

Few people could have predicted that the record company which launched soap darlings Kylie and Jason in the late Eighties would today find itself on the crest of a wave of critical credibility.

But with a Top 20 album from grunge pop band Garbage and two Top 20 Ash singles through its joint venture label Infectious, Mushroom's acts are now as likely to feature in *NME* as *Smash Hits*.

For Gary Ashley, co-owner of the Australian company, it's par for the course. With sister labels Infectious and Flying Nun sitting happily within the UK arm of the company, diversity is the name of the game.

"We've essentially got three companies, all with their own style," says the 40-year-old entrepreneur. "It means we can look at dance, rock, alternative and whatever genres we want."

With a roster ranging from Jimmy Barnes and Peter Andre to Love To Infinity and Garbage and backing from media mogul Rupert Murdoch, the company has more of the characteristics of a major than an indie.

Ashley, who joined the Michael Gudinski-founded record company as an 18-year-old gopher in 1973, says the decision to move to London 20 years later was in part prompted by the UK success it found with the former Neighbours stars. Mushroom's deal with Pete Waterman's PWL helped the company notch up 23 Top 30 singles and seven Top 10 albums in the UK between 1989 and 1992.

Following the success of Kylie and Jason was never going to be simple, and

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things that are

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things that are

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"beach crickit" tv ad.

Cityfalls

MUSHROOM RECORDS



MUSHROOM MAGIC: (FROM LEFT) SHEPHERD, MARSHALL AND ASHLEY

Mushroom enjoyed limited sales with its Australian acts outside Australia. As Ashley says, "We were doing OK, but just going along."

Supplying background music from the Mushroom back catalogue for various Australian TV companies, the company remained in a healthy state back home. But Ashley and Gudinski were keen to expand internationally and, deciding to take steps into the UK, the pair began negotiations with Murdoch's multimedia empire News Corp in April 1993.

"When Michael and I made plain our intention to expand into the UK, Murdoch was very keen to be involved," says Ashley. "We knew in our hearts that if we sold to a major we'd be absorbed, but we wanted a solid partner and News Corp was the obvious choice."

The deal, which gave News Corp 50% ownership of Mushroom, was finalised in July 1994, but Ashley stresses there has been no interference from Murdoch.

"The synergies aren't obvious - we don't automatically get reviews in *The Times* or anything - but it means I have the freedom to do what I want," he says.

Mushroom has, however, adopted a different approach to its business in the past year, concentrating on building its ability to sell and promote product.

"In 1993 when we came over here, we invested a lot and for a good year and a half things weren't looking too good. We had a lot of Australian acts who were touring and, to be honest, it was costing me a fortune," says Ashley. The label has since shifted the focus to international signings and the cream of its Australian roster. One priority is Garbage, who were signed for the world outside of North America by Ashley two years ago after he heard a tape found to him by Meredith Cork, co-founder of Butch Vig's management company SOS Management.

"Garbage were just a natural for Mushroom, like Ash were for Infectious," says Ashley. The success, so far, has been striking, with some inventive marketing central to a high profile launch for the band - starting with the first single released in an aluminium sleeve on hand of press Rob Jefferson's Discordant Impairt.

"Mushroom had a great deal of

respect in Australia, but it had obvious stumbling blocks with the strong Australian and pop slant to 'over here,'" says Cork. "I never occurred to me that Mushroom would be appropriate for Garbage at first. It's had to work hard to shake off that pop perception, but people are certainly way now."

But Mushroom has not entirely dissociated itself from the more commercial music that gave it so much success five years ago. The label is due to release a third single from young Australian pop artist Peter Andre next month and, with support from video channel The Box, is expected to improve on the two singles which fell just short of the Top 40 all summer.

Ashley does not rule out adding to the roster in the coming months, within reason. "We are looking at other signings, but we're not suddenly going to turn into a factory," he says. Building a team has been the primary focus, and Ashley is satisfied the label is back on track with a staff of 13 working across the three different labels, independent press and promotions from Pole Edwards and Brilliant, and distribution deals with RTM for Infectious and Flying Nun and with BMG for Mushroom.

Alongside Infectious (see breakout below), Roger Shepherd's New Zealand label Flying Nun - which is 75% owned by another pool for UK - is shaping up as Mushroom's new talent.

Shepherd, who moved to London at the same time as Ashley in 1993, is beginning to concentrate on UK signings as well as mining underground success with Kiwi bands such as The Bats and newcomers Love's Ugly Children. "Our deal with Mushroom [started] in 1990 has strengthened the label," says Shepherd. "With bands on the other side of the planet, there's a limit to how much you can achieve and now we've got the resources to do things better."

With all three labels sharing the same offices and staff, it makes for a bustling atmosphere.

"It's more of a hindrance than a help sometimes," admits Ashley. "We often fight about the choice of music in the office."

You get the feeling he wouldn't have it any other way. Catherine Eade

INFECTIOUS GOES DOWN UNDER TO GET UP FRONT

Korda Marshall's decision to go to the other side of the world to find a business partner, prompted some raised eyebrows back home.

But for the former RCA A&R director it was the only, and ideal, option when he came to launching Infectious Records. "I was looking for a partner and I didn't find one that was suitable in the UK or Europe or America, so I went to Australia," explains the Infectious managing director.

"After 10 years at RCA, I knew how major label deals worked and I didn't want one. I wanted to find a creative, artist-orientated organisation that was financially respectable enough to be serious, but that would give me the freedom to design Infectious the way I wanted."

Marshall found what he was looking for, signing a 50% ownership deal with Mushroom in June 1993, shortly after the Australian company opened its first UK

office. Marshall stresses the autonomous nature of Infectious, preferring to call it a "wing" rather than a subsidiary of Mushroom. "What I'm trying to do here is build something very special. We have our own individuality as a label," he says.

The company has already scored two Top 20 singles and plenty of critical acclaim with Ash, the precocious Britpop talent who has been picked up by Repulse in the US. Marshall has a clear and confident aim for the future - to quadruple turnover for Infectious in its third year, not such a tall order after a second year in which turnover tripled. "We like to think of ourselves as small, but perfectly formed," he says.

Infectious is going to be a £2m turnover company by the end of 1995. Based at the same offices as Mushroom and Flying Nun, Infectious's admin functions are handled by Mushroom, while press and

promotions are taken care of by independent companies, leaving Marshall's team free to concentrate on the musical side of the business.

So far its roster consists of Ash, Pop Will Eat Itself, Dublin rockers Cable and ambient techno combo Aura and, while Marshall says the label is on the look out for more UK signings, he does not anticipate expanding the roster to more than six to eight bands in the foreseeable future.

After establishing Ash in the UK, the label's focus is now to break the Northern Ireland trio internationally, as well as putting out new albums by its four acts early next year. The emphasis is very much on artists, says Marshall. "The philosophy of Infectious is different to other labels: instead of the usual tripartite set-up with the managing director at the top, Infectious is like a circle with the artists in the middle."

Albums heavy weight WEA in knockout singles performance

WEA claims the top singles company crown for the first time in the third quarter of 1995 with Parlophone emerging just behind it and Virgin triumphing once again as top albums company

For a company whose strength has traditionally been in albums, WEA isn't doing too badly with the shorter format.

The Warner company topped the new-style singles companies league for the first time in the third quarter with a chunky 10.1% share of the market - improving its uncharacteristically strong singles performance in the first half of the year by more than a half and pulling away from its nearest rival, Parlophone, by 44%.

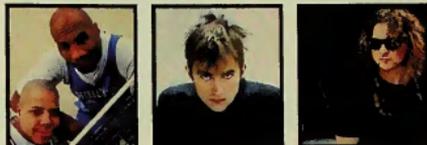
WEA's success was again led by the EMI label which contributed four singles - two from Outthere Brothers, one from ADAM featuring Amy and a fourth from Corona - to the Top 50 sellers of the quarter. But this time WEA did not have to rely only on Steve Allen's top dance offerings for its success - it also scored with some acts you'd traditionally expect to find signed to the Kensington-based company: Seal on ZTT (Kiss From A Rose was the 11th biggest seller of the quarter), new signing Sugaboy on WEA itself (I'm Only Sleeping finished 23rd) and both Madonna and Alanis Morissette on Columbia's Maverick label (Human Nature and You Oughta Know crept in at 46th and 49th respectively).

Warner UK chairman Rob Dickins acknowledged last month that his is still the skinniest of the UK majors, but it is certainly not locking in market share. While WEA managing director Moira Bellas may be well satisfied with taking the singles crown to go with her albums triumph in the first quarter, the results must be even more rewarding for Dickins as WEA's sister company East West finished a close third with a 6.7% share of the singles market.

Three singles in particular contributed to East West's improved performance - Simply Red's Fairground (which we can expect to crop up in the next set of figures as well), The Rembrandts' I'll Be There For You and U2's Hold Me, Thrill Me, Kiss Me, Kill Me, a bonus from the Batman soundtrack on Atlantic, Two D-Ream singles on Magnet - Party Up The World and Shoot Me With Your Love - also figured in the equation, both finishing among the quarter's top 60.

Max Hole's company increased its share by more than a quarter to move up two places to take third, but its achievement pales in comparison to that of Parlophone which came from nowhere to take second place. Its 7% share is a massive 180% improvement on its score in the last quarter, and can be attributed largely to Blur's Country House, the biggest seller of the quarter which alone contributed 45% of Parlophone's share. That's not to diminish the achievement of Tony Wadsworth and his team, though. They had another biggie in the shape of Supergrass's Alright in 12th place, and the EMP/Reeves And Mortimer offering I'm A Believer finished in a commendable 38th position overall.

Of course it is albums share which



THE OUTHERE BROTHERS, BLUR AND SIMPLY RED

HOT 10 SINGLES COMPANIES

Company	Jan-Mar 1995	Apr-Jun 1995	Jul-Sep 1995	% change on last qtr
1 WEA	6.5%	6.1%	10.1%	+65.6%
2 Parlophone	2.4%	2.5%	7.0%	+180.0%
3 East West	5.0%	5.2%	6.7%	+28.8%
4 London	10.2%	6.4%	6.4%	n/c
5 Epic	8.6%	4.8%	6.2%	+29.2%
6 Virgin	3.9%	5.0%	6.6%	+12.0%
7 RCA	6.9%	18.8%	5.6%	-70.2%
8 Columbia	6.4%	4.4%	5.6%	+27.3%
9 Arista	2.8%	2.9%	3.8%	+31.0%
10 Creation	1.5%	2.8%	3.4%	+21.4%
Others			39.6%	



THE CHEMICAL BROTHERS, MICHAEL BOLTON AND SEAL

HOT 10 ALBUMS COMPANIES

Company	Jan-Mar 1995	Apr-Jun 1995	Jul-Sep 1995	% change on last qtr
1 Virgin	7.0%	7.3%	9.3%	+27.4%
2 Columbia	4.9%	6.5%	6.1%	-6.2%
3 WEA	8.3%	6.1%	5.9%	-3.3%
4 Parlophone	3.4%	3.2%	5.4%	+68.8%
5 PolyGram TV	4.1%	4.4%	5.1%	+15.9%
6 EMI Premier	n/a	n/a	3.7%	n/a
7 Epic	5.7%	4.3%	3.6%	-16.3%
8 Mercury	3.4%	5.6%	3.5%	-37.5%
9 Telstar	5.2%	3.6%	3.3%	-8.3%
10 Dino	2.4%	2.3%	3.0%	+30.4%
Others			51.1%	

makes all the difference to the bottom line, and the two leading singles companies also performed strongly with albums in the third quarter.

WEA retained its third place, though with a marginally reduced share, thanks to the continuing strength of peripherals like REM's Monster as well as more current offerings like Red Hot Chili Peppers' One Hot Minute, Neil Young's Mirror Ball, Prince's The Gold Experience and Seal's self-titled album which finished the quarter in 14th place overall.

In contrast, Parlophone achieved the remarkable feat of taking two of the top three artist albums of the quarter - Blur's The Great Escape and Supergrass's I Should Coco - which between them contributed 43% of its sales and enabled it to increase its performance by 68.8% to take fourth place with a 5.6% share.

There's no change in the top two albums companies, although Virgin with its phenomenal compilations success managed to put some space between it and its challengers. The 27.4% improvement in its performance in the third quarter means its share is now nearly 50% bigger than that of its nearest rival, Columbia. As well as its share in the quarter's biggest seller overall - Now That's What I Call Music! 31 - Virgin also had no fewer than four of its Best...Ever titles among the quarter's Top 10 compilations. You have to look down to 63rd place overall to find its biggest artist album, Mike And The Mechanics' Beggar On A Beach Of Gold, but that is unlikely to be the case in the next set of figures which will include albums from The Rolling Stones, The Human League, UB40 and Meat Loaf.

Second-placed Columbia is also saving its real biggies for the final quarter. Its best seller of this period was again Alison Moyet's Singles, but close behind was Michael Bolton's Greatest Hits, which finished in 24th place after just one week on sale. Expect that one to crop up again next time alongside Marsh Cary and co.

The strength of compilations is again demonstrated by the improved performances of both PolyGram TV - up one place to fifth - and Dino which puts in an appearance among the Hot 10 albums companies for the first time in 10th place.

Another newcomer is EMI Premier which takes sixth place in its first quarter in existence. The new EMI division was set up by Jean-Francois Ocillon in July to handle, under the direction of Roger Lewis, EMI and Virgin Classics, Capitol Nashville, the Christian Music Group, Hemisphere, MOR and core catalogue. It is compilation which has given it to a 3.7% share of the market - notably The Best Classical Album In The World... Ever!, Most Excellent Dance and Dedicated To Pleasure which all finish among the quarter's combined Top 100.

Selina Webb

Warner becomes the biggest singles distributor while Parlophone's

SINGLES

The competition to be the biggest singles distributor has rarely been as closely-fought as it is now. Just three months after PolyGram lost its traditional top slot to RCA-booster BMG, PolyGram is pipped by a new competitor in the third quarter.

While last quarter's victor BMG falls to fourth place with 16.0%, Warner jumps into the lead with 19.3%.

The biggest contributor to its success is WEA, or specifically, Steve Allen's Eternal label. After increasing its position from 2.0% and 3.8% in the last two quarters, it continues its progress to take 4.9% this time.

Boosted in particular by the Outhere Brothers' Boom Boom Boom, Coruna's Try Me Out and ADAM featuring Amy's Zombin, it may only share third place with Columbia's sister label Epic but that is just half of the story. The

upper reaches of the labels league are so tight that an extra 0.5% would leave it as the biggest singles label overall—not bad for a label which didn't even register at the end of last year.

An additional bonus for Warner is the equally strong performance of East West, whose 3.8% share is more than three times its last set of figures and a huge 850% more than the share it registered this time last year. Its success is partly attributable to its Simply Red single Fairground—which is the seventh biggest of the quarter even though the period covers only half of its reign at the top of the chart—the U2 single Hold Me, Thrill Me, Kiss Me, Kill Me and The Rembrandts' I'll Be There For You.

On the distribution front, PolyGram is in second place on 16.7%, just a tenth of a percentage point ahead of third-placed Epic.

Despite its slip from the top among

distributors, PolyGram remains ahead of Warner as a corporate group—partly because of Warner's distribution-only arrangement with Beggar's Banquet and PolyGram's independently-distributed acts Salad and Menswear—with 17.4%. It has been a relatively quiet quarter for PolyGram with only Berris' Sunshine After The Rain among the period's 20 biggest sellers. But its strength in depth is illustrated by the fact that the company accounts for 23 of the singles between 20 and 100 during the quarter.

For BMG, fourth place in both corporate and distribution listings is a comedown from table-toppling performances in both categories last quarter. With Robson & Jerome coming back later this month, BMG will have a good chance of improving on this quarter's showing.

Meanwhile Sony—whose Columbia label returns to the top of the labels'

listing with a 5.3% share boosted by Diana King's Shy Guy—ranks third as a corporate group with 13.0% and fifth as a distributor with 10.5%.

The difference between distribution and corporate group is accentuated in Sony's case because of the success of Jerry Pearce's licensed repertoire division, which provides Sony with the third biggest selling single of the quarter, Oasis's Roll With It, even if the company does not distribute it. The success here is due to its Bristol-based Vint, which continues its strong upward trend adding an extra 1.5 percentage points to its highest ever haul last quarter to register a 6.1% share, thanks not only to Oasis but also Edwyn Collins' A Girl Like You. The success here is due to its Bristol-based Vint, which continues its strong upward trend adding an extra 1.5 percentage points to its highest ever haul last quarter to register a 6.1% share, thanks not only to Oasis but also Edwyn Collins' A Girl Like You. The success here is due to its Bristol-based Vint, which continues its strong upward trend adding an extra 1.5 percentage points to its highest ever haul last quarter to register a 6.1% share, thanks not only to Oasis but also Edwyn Collins' A Girl Like You.

Martin Talbot

TOP ARTISTS

- 1 BLUB
- 2 THE OUTHERE BROTHERS
- 3 OASIS
- 4 MICHAEL JACKSON
- 5 TAKE THAT
- 6 DIANA KING
- 7 SIMPLY RED
- 8 SHAGGY
- 9 THE REMBRANDTS
- 10 TLC

TOP PRODUCERS

- 1 STREET
- 2 KELLY
- 3 THE OUTHERE BROTHERS
- 4 GALLAGHER/MORRIS
- 5 STEINMAN/BROTHERS IN RHYTHM/JAMES
- 6 MARVEL
- 7 HUCKMALL/LEVINE
- 8 LIVINGSTON/PIZZINIA
- 9 CRANE/KAUFFMAN/WILLIS/ SOLEM/WILDE
- 10 ORGANIZED NOIZE

TOP SINGLES

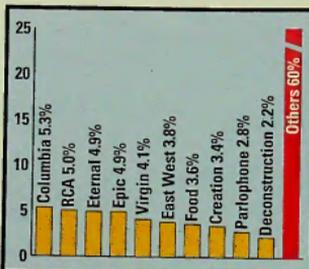
- 1 COUNTRY HOUSE Blur (Food/ Parlophone)
- 2 YOU ARE NOT ALONE Michael Jackson (MCA/Epic)
- 3 BOOM BOOM BOOM The Outhere Brothers (Sip/Eternal/WEA)
- 4 ROLL WITH IT Oasis (Creation)
- 5 NEVER FORGET Take That (RCA)
- 6 SHY GUY Diana King (Columbia)
- 7 FAIRGROUND Simply Red (East West)
- 8 BOOMBASTIC Shaggy (Virgin)
- 9 I'LL BE THERE FOR YOU The Rembrandts (East West)
- 10 WATERFALLS TLC (LaFace)



MICHAEL JACKSON

SINGLES: QUARTERLY SNAPSHOT

LABELS



CORPORATE GROUPS

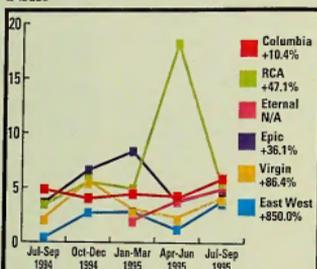


DISTRIBUTORS

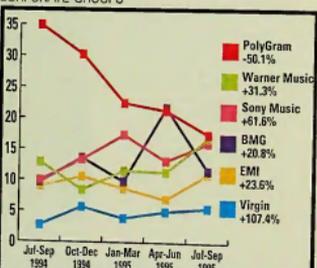


SINGLES: 12-MONTH TREND

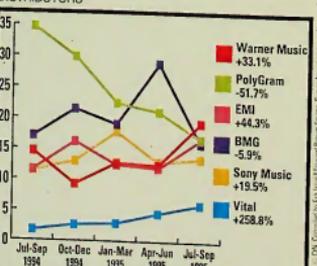
LABELS



CORPORATE GROUPS



DISTRIBUTORS



Britpop success helps EMI to regain the quarter's top albums spot

ANALYSIS

ALBUMS

Just three months after PolyGram was toppled from its traditional position as the leading singles distributor, EMI stormed through in the third quarter to take over the top of the albums listing for the first time since the end of last year. With 22.8%, EMI's powerful showing is due to the combined strength of Virgin's compilations and Parlophone's contribution to the furtherance of Britpop.

Parlophone's success with the third biggest selling artist album of the quarter, Supergrass's I Should Coco, leaves it as the seventh biggest label of the quarter with 2.5% - Blur's The Great Escape is, for market share purposes, on the foot label. But it is Virgin which led the way for EMI topping the labels list with 7.0% of the market. Virgin could claim four of the 10 biggest selling compilation albums

of the quarter, all as a direct result of the rock ballads, summer, dance and alternative volumes of the company's Best Album In The World... Ever! series.

And that doesn't include Virgin's share in the Now 31 album, the quarter's biggest album overall, selling 70% more than Blur's second-placed album. That album also had the joint EMI/Virgin/PolyGram label a 2.5% share of the market and joint seventh along with Parlophone, Go! Discs and Global TV.

The TV advertised market is pretty strong right now, further illustrated by Virgin TV's surge back to third place in the listing with 4.2%, through the success of the sixth and seventh volumes of Dance Zone alongside its No 1 Classic Soul Album and Shine Too. Add in Global and Dino from the Top 10 labels list and Telstar as eighth biggest corporate group and you have a

flourishing sector.

Despite the fact that PolyGram TV and Go! Discs are PolyGram's only labels to figure among the Top 10, the company walks away as leader of the corporate group listing with 21.9% of the market. Albums such as Bon Jovi's These Days, Wet Wet Wet's Picture This and The Cranberries' No Need To Argue help give the group six of the Top 20 selling albums of the quarter.

EMI runs it closest with a distant 12.7% of the market, a figure which does not take into account the achievements of Virgin and Chrysalis. If Chrysalis was counted together with EMI - which may happen following September's consolidation of the company within Brook Green - EMI would have had a 14.1% share.

The strength of PolyGram makes for a close battle in the distribution stakes. EMI may have come out on top, but PolyGram is only one percentage point

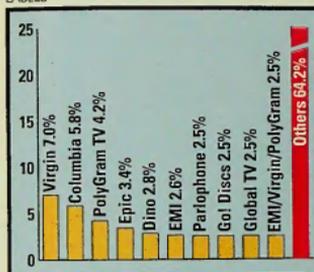
behind on 21.8%. Further down, Vital continues to gain ground, but remains some way behind with 2.8% compared to the 8.4% for Steve Mason's Pinnacle, the established leader among the indie distributors.

These figures do not, however, include Oasis's Vital-distributed (What's The Story) Morning Glory? which will make for an interesting set of figures next quarter, with Pinnacle-distributed Dino also likely to benefit from what is always a strong period for television albums. It is also worth noting the emergence with 1.9% of the eighth-placed Dino operation, set up by VCI, which handles IKT's roster of labels from north London.

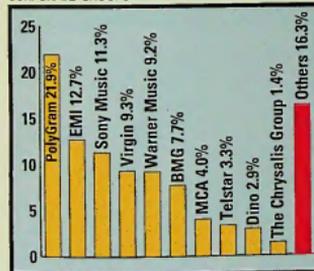
Over the quarter, CD took its biggest slice yet of the albums market with 68.9%, taking mostly from cassettes, which fell from 30.6% to 29.3%, while vinyl albums remain static at just 2.0% of the total market. **Marin Talbot**

ALBUMS: QUARTERLY SNAPSHOT

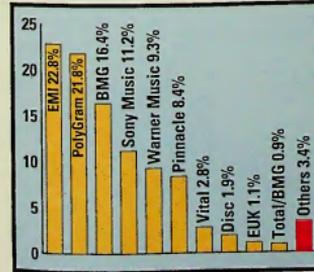
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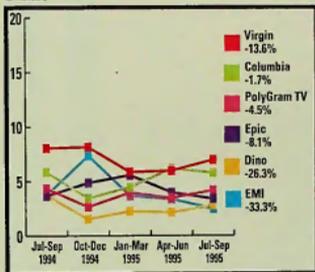


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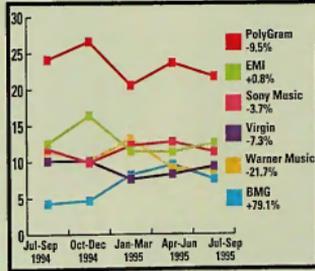


ALBUMS: 12-MONTH TRENDS

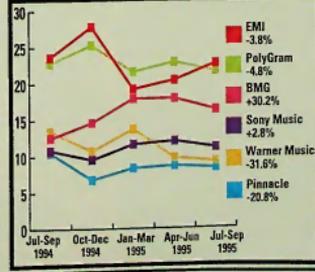
LABELS



CORPORATE GROUPS



DISTRIBUTORS



TOP ARTISTS

- BLUR
- PAUL WELLER
- BON JOVI
- SUPERGRASS
- MICHAEL JACKSON
- THE CRANBERRIES
- SEAL
- CELINE DION
- WET WET WET
- TAKE THAT

TOP PRODUCERS

- STREET
- LYNCH/WELLER
- WILLIAMS
- JAM, LEWIS/JACKSON/JONES/ARBUOUS
- COLLINS/BOB JOVI/SAMBORA
- SABER/LIRON/WYDER
- HORN
- OASIS/COYLE
- WET WET WET/CLARK
- LUPRANO/DOELY

TOP ALBUMS

- THE GREAT ESCAPE Blur (Food/Parlophone)
- STANLEY ROAD Paul Weller (Go! Discs)
- I SHOULD COCO Supergrass (Parlophone)
- HISTORY - PAST PRESENT AND FUTURE BOOK 1 Michael Jackson (Epic)
- THESE DAYS Bon Jovi (Mercury)
- IT'S GREAT WHEN YOU'RE STRAIGHT... YEAH Black Grape (Radioactive)
- SEAL Seal (ZTT)
- DEFINITELY MAYBE Oasis (Creation)
- PICTURE THIS Wet Wet Wet (Precious/Mercury)
- THE COLOUR OF MY LOVE Celine Dion (Epic)

TOP COMPILATIONS

- NOW THAT'S WHAT I CALL MUSIC 31 (EMI/Virgin/PolyGram)
- THE BEST ROCK BALLADS ALBUM IN THE WORLD...EVER! (Virgin)
- DANCE MANIA 95 - VOLUME 3 (Pure Music)
- HELP - THE WAR CHILD ALBUM (Go! Discs)
- DANCE ZONE - LEVEL SIX (PolyGram TV)
- THE BEST SUMMER...EVER (Virgin)
- THE BEST...ALBUM IN THE WORLD...EVER! (Virgin)
- THE BEST DANCE ALBUM IN THE WORLD...EVER! 1 (MCA)
- PULP FICTION (OST) (MCA)
- DANCE ZONE - LEVEL FIVE (PolyGram TV)

THIRD QUARTER MARKET SHARES

CHER

DARING TO BE DIFFERENT ON NEW LP

Cher's new album *It's A Man's World* may well have the most apt, albeit ironically stated, title of the year.

For her first project for WEA Records, the former Cherilyn Sarkasian LaPierre has chosen to surround herself with the cream of AOR producers, songwriters and musicians, most of whom happen to be male.

ZTT maestro Trevor Horn and Steve Lipson, whose most recent success has been as Annie Lennox's producer, were among the top names drafted in to work behind the boards at various studios around London, while writers of the quality of Prefab Sprout's Paddy McAloon and the hugely underrated Irish singer Paul Brady contributed songs.

But any impression that Cher has chosen to play the role of male-dominated puppet would be misleading in the extreme. Having sustained one of the most successful popular music careers, all the while building a critically-lauded parallel existence as a movie actress, Cher was not about to give up calling the shots when she embarked on recording earlier this year.

"I wanted to make as varied an album as possible, taking on different styles and recording new songs as well as some favourites," she says just minutes before her appearance last week on *Top Of The Pops* when she performed the album's first single, a version of Marc Cohn's *Walking In Memphis*.

Cher reveals that the seeds of the new project were sown a couple of years ago amid an executive exodus from her previous label, Geffen Records.

"There was a lot of upheaval and I wasn't at all happy" she says. "David [Geffen, the singer's longtime friend who gave up the reins at the label last year to launch *DrewnWorks*] was gracious enough to let me go, and when we looked around for a new company a lot of people on the West Coast recommended Warners UK."

Enter Warner Music UK chairman Rob Dickins, who swiftly signed the singer and set about suggesting songs for her to tackle. "I've always liked her voice, and she made it plain from the start that this would not be a superstar

vehicle, but a fully-realised music project," says Dickins, who reveals that her Oscar-winning success as an actress has not diminished her determination to remain at the top in the music world.

"Remember music was where Cher started and she has successfully returned to it throughout her career," he points out.

Cher first made her mark as a Phil Spector backing singer, and her vocals can be heard on *The Ronettes'* 1963 hit *Be My Baby*.

Best known in the Sixties as the female counterpart to songwriting ex-husband *Sony Bono*, who wrote hits such as *I Got You Babe*, she established herself as a solo superstar in the early Seventies with a series of US number ones - *Tramps & Thieves*, *Half Breed* and *Dark Lady*.

After her divorce from Bono, high profile marriages to rock stars *Gregg Allman* and *Gene Simmons of Kiss*, combined with outrageously-costumed live performances, kept her in the public gaze until she dusted on *Meat Loaf's* 1981 hit *Dead Ringer For Love*.

During the Eighties, her film career took off with roles in *Silkwood*, *The Mask*, *Moonstruck* and *The Witches of Eastwick*, but she returned to music in 1988 when Geffen released her self-titled album, which was followed by the hit *If I Could Turn Back Time*.

Her 1991 album *Love Hurts* went to number one in the UK, propelled by the success of the single *The Shoop Shoop Song* (which featured in the blockbuster film *Mermaids* in which Cher starred), and the following year Geffen's *Greatest Hits* compilation also topped the charts.

Earlier this year, Cher emerged alongside *Christie Hynde* and *Neneh Cherry* to score another number one with the *Comic Relief* single *Love Can Build A Bridge*. She says that project was unrelated to her work on the new album.

"I got a call from the writer *Richard Curtis* (who wrote the screenplay for *Four Weddings & A Funeral*) and said, 'yes.' It's as simple as that."

At that time, she and Dickins were selecting potential songs for the album. "We worked together on the songs and although we sometimes disagreed on



details we were both committed to producing an adult piece of work," says Dickins.

He adds that he was keen to give her voice the opportunity to stretch out. "That's why we used four different producers," he explains. "Each could bring something new and choose the particular songs they wanted to work on."

"The album calls on the expertise of such producers as *Chris Neil* (Celine Dion, Mike & The Mechanics), *Greg Penny* (Elton John, *KD Lang*) and *Steve Lipson*, who produced five tracks, including *It's A Man's Man's World*, the *Don Henley* song *Not Enough Love In This World* and *I'm Blowing Away*, a track written by *Eric Kaz* which had previously been recorded by *Bonnie Raitt*.

Horn was drafted in by Dickins in much the same way as the ZTT man was used on *Rod Stewart's* most recent WEA album *A Spanner In The Works*, drawing on his experience with acts from *Frankie Goes To Hollywood* to *Seal* to help update the sound of an established star.

For Cher, Horn produced *The Gunman*, written by one of Dickins's favourite songwriters, *Paddy McAloon* of *Prefab Sprout*, as well as the version of the *Sixties* classic *The Sun Ain't Gonna Shine Anymore*.

Horn also co-wrote the penultimate track *Shape Of Things To Come* "on the spur of the moment" with former *10cc* member *Loz Creame*.

"Cher's an intelligent and articulate singer," says Horn. "A lot of people who

work in films do not easily switch across to music, but we had a great time working together. It was actually very informal and there was a strong element of fun about the whole proceedings."

Cher believes that the project displays her voice at its peak. "It really is my best album ever," says the singer, who dismisses recent media reports about her acquisition of an apartment in *London's Docklands* as media hype.

"I've actually been living in *Wapping* for some time, and I divide my time between the UK, Miami and California. *London's* great. I love my building and my neighbours and, because I'm from California, I don't even mind the cold weather."

Perhaps living in the UK helped Cher persuade WEA to extend the album length. "Originally we were heading for 10 or 11 tracks, but when I found out we could go for 14 songs, I really persisted," she adds. "There's a lot of variety there."

Dickins says the album has a definite structure as a result. By starting with the upbeat *Walking In Memphis* and moving through different moods to the climactic *It's A Man's Man's Man's World*, he says it could easily form the basis of a live show.

"I'm keen for Cher to perform these songs live," he adds. "There's more people will find out the flexibility and range of her voice." However, there are no plans yet for any Cher concerts.

But, in the meantime, the album *It's A Man's World* is released on *Bowwow* 6.

Paul Gorman

TRACK BY TRACK

CHER: It's A Man's World

Label: WEA

Publishers: Various

Writers: Various

Producers: Trevor Horn, Steve Lipson, Chris Neil, Greg Penny

Track highlights:

Walking In Memphis 3:55

"Rob Dickins persuaded me to do this," says Cher, of the track which was an early Nineties hit for US singer/songwriter *Marc Cohn*. "I've always liked it but didn't think that it seemed right for me, but he said we should at least try it out and I'm really pleased with the result."

Not Enough Love In This World 4:25

"This is a song I've wanted to do for a long time," says the singer about the *Don Henley* ballad which was written by *Paddy McAloon*.

I Wanna Be A Doctor 3:54

Producer *Greg Penny* suggested this ballad mix-Seventies number by *RBB/son/Icon*

Bobby Blend, one of Cher's favourite vocalists.

The Gunnes 5:22

Drewn-look atmospheric track with spoken intro and outro from *Prefab Sprout* man *Paddy McAloon*. Cher says, "I didn't think this was for me because I don't usually sing in this style. Trevor Horn told me I ought to be nervous and I relaxed into it."

The Sun Ain't Gonna Shine Anymore 5:12 A suitably overblown take on the *Walker Brothers'* masterpiece of bombast which acts as a reminder that Cher's career started in the Sixties as a backing singer for *Phil Spector*.

Shape Of Things To Come 4:01

Horn co-wrote the track specifically for this album with *Loz Creame*, the former *10cc* member, who also worked on the album *It's A Man's Man's Man's World* 4:35

Probably the only female singer with enough chops to carry the track off, Cher ends the album on a suitably apt note with a straight-ahead version of *James Brown's* classic.

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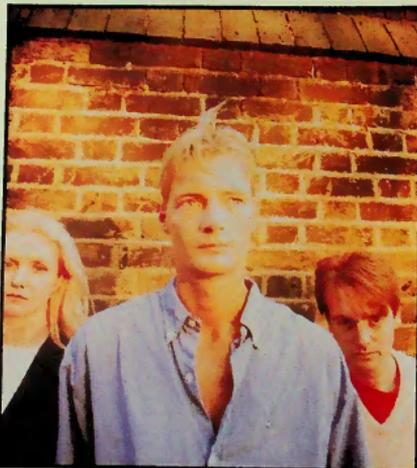


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ROC

MIXING DIVERSITY WITH ACCESSIBILITY



Setanta was founded five years ago by Dubliner Keith Coulton to bring the best new Irish music to the world.

It scored notable successes with *A House and The Frank And Walters*, but it was Scotsman Edwyn Collins who put the label on the map this year.

Now the indie is casting its net wider, signing two American acts and, for the first time, an English group. That band is London three-piece ROC (Reincarnation Of Christ) and their album *Desert Wind* is one of the finest and most diverse debuts you'll hear this year.

The opening title track is a near-ambient mix of technology and gentle guitars, but the calm is swiftly shattered by the sonic assault of *Excised*, which recalls Deas at their fiercest.

This theme of contrasts is

maintained throughout the album, with a sprinkling of catchy pop songs making the mix all the sweeter.

Denver-born frontwoman Karen Sheridan is pleased with the effect. "It would just be too boring to have an album where everything sounds the same," she says. "That's why we signed to Setanta — they told us to do whatever we wanted. And there was never an A&R man telling us what direction to go in."

But what made Setanta decide to make ROC its first English signing? They are, after all, far removed from the more mainstream crooning of Edwyn Collins and the inspired Partridge Family doodles of *The Frank And Walters*.

Cullen says, "I can't take all the credit for signing them — they are much more than my partner Feargal Hickey's

ROC, *Desert Wind*
Label: Setanta
Publisher: Copyright control
Writers: ROC (except Plastic Jesus written by Comany/Flash, published by EMI Music)
Producer: ROC

Tracks:
Desert Wind 5:13
Slow opener sets the atmospheric tone. There's a lot going on here and even after a few listens it's hard to pick out all the sounds. The slight current feel recalls Mazzy Star's earlier moments with Karen Sheridan's breathiest vocals adding the necessary edge.
Excised 5:29
A faster and heavier cut that lets you know the band aren't going to conform to any preconceptions. Masses of guitar immediately grab the attention, but there's also a deep-set groove that's not too far removed from Black Grape.
God Willing 1:31
This bizarre pastoral affair breaks up the tempo, showing ROC don't like their listeners to sit too comfortably.
Hey You Chick 4:20
An exceptionally strong pop song, with Sheridan's dippy melody recalling Marit 'Telephone Man' Wilson. The funky guitar also follows up a dancefloor storm on what could be a very radio-friendly track.

Whisper 5:11
This marvellously bubbly slice of near-ambient is pleasant without actually going anywhere — and all the better for it. Acoustic guitar and flowing keyboards are redolent of early-Microdisney.
Real Time 5:00
A slow number with Sheridan musing on a character's despair. Sheridan says, "It's a fragile song I wrote as a stream of thought when I was pissed about a relationship. It was a bleak day in a bleak flat."

taste than mine, although I think they're brilliant. The main reason we took them on board was because they didn't sound like anything else on our roster."

And they certainly do sound different, not only to Setanta's roster, but to just about everything else. There's also a lyrical frankness that you'll rarely come across in such an accessible set.

The closing line to one of their four pre-Setanta singles, X-tine, which appeared on the band's own Little Star label, was, "I hope you both get AIDS."

Sheridan explains, "All our songs are about the real world. That's what people think, and often what people say. We might have pop songs, but we're not really a pop band because we write about what actually happens." And the lyrics are impressive

Plastic Jesus 1:01
An old spool country song which features in Paul Newman's *Cool Hand Luke* is given short shrift here, but adds to the atmosphere.
I Want You I Need You I Miss You 4:25
Very slick little dance groove, given extra cut by Sheridan's breathy pop rap.
Gold Bag 2:03
Strange little instrumental, with lots of odd noises, sounds like what Tom Waits would make of techno if he ever had a go — probably.

La Heredia 5:30
A heavier guitar groove that follows on perfectly from the previous two songs, indicating the trio are more into building atmosphere than just stringing tracks together.

13 Summers 4:33
Discordant, distortion-recorded guitar and drums shadow an eerie account of a 19-year-old discovering her sexuality. Sheridan says, "It's just me reflecting on my puberty and oncoming sexuality. This is not a pop song."
Dear Nicky 5:49

This certainly is a pop song, with Sheridan's crystal-clear vocal effortlessly making it one to sing along to. Sheridan says the band always write about real life, and there's a bit of cynicism invoked by the line "Hey you, won't you love me like I like you."

Sylvia's Thighs 4:38
This starts as a slow psychedelic guitar affair recalling *La Tengo* before developing into a huge-sounding pop blast.

Ascension 6:38
Another spookily pastoral affair, played and sung over a dispassionate account of someone's loved one's severe brain injury.

Clouds 5:49
July pop soundtrack to another nasty tale of a "coltheated, self-centred motherfucking son of a bastard". A quite brilliant ending to one of the year's finest albums.

throughout, with Sheridan and Fred Browning's words invariably hitting home hard.

"The album is diverse musically, but the songs are threaded together through the lyrics. Some people have a problem with that, but we're not that bothered about people who need to be spoonfed," says Sheridan.

Cullen sounds similarly uncompromising, when talking about the band's commercial prospects. "We don't have a master plan here. All we've done is make a great record and if people don't like it they can fuck off," he says.

Sheridan adds, "We do want to get beyond just getting our records out there and we believe Setanta is the right label to move us up a gear."

Desert Wind is released in January. Leo Finlay

ONES TO WATCH

WITCHMAN

Strange is the only word for this. Witchman had a creepy, horror-filled EP out on a UK techno label earlier this year and have another one-off, more experimental hip-hop infused single out on Finlay's new UGT label in November. Laura at Momentum Music is now looking for a more permanent deal for the act.

ANSTY HORNE

Currently touring an impressive four-track demo EP, via Stageflight management, Ansty Horne has the edgy simplicity of the first *Throwing Muses* album but within an acoustic setting. Anita's vocals are both expressive and immediate and the London-based duo are already attracting A&R interest.

LORETTA HEYWOOD

Having sung on three early Bomb The Bass singles and worked with Adamski, Heywood is now venturing on a solo career. She's still working with Simonon and the like and has a bunch of songs waiting to be exploited.

IN THE STUDIO

ARTIST	PROJECT	COMPANY	A&R	STUDIO	PRODUCER
MARC ALMOND	singles	MERCURY	Dave Bates	RED BUS (London)	Mike Hedges
BASIA	tracks	SONY MUSIC	Rob Stringer	WHITFIELD STREET (London)	Danny White
BEAUTIFUL SOUTH	single	GDI DISCS	Andy Macdonald	WHITFIELD STREET (London)	Kelly Kall
BEBI	single	LONDON	Nick Raphael	EDEN (London)	Jon Raphael
NENITH CHERRY	mixes	VIRGIN	Ashley Newton	WESTSIDE (London)	Johnny Dollar
BRIANNA CORRIGAN	album mix	EAST WEST	Ian Stanley	CHATEAU ROUSSE MOTTE (France)	Dave Anderson
CURE	album	FICTION	Chris Parry	HERMERE HALL (East Sussex)	Steve Lyon
STEVEN DANTE	pre-prod	COOLTEMPO	Tavor Nelson	EDEN (London)	Danny D
GERM	single	EMI	Julian Close	THE APARTMENT (London)	Ralph Brothers
MARY KIANI	mixes	MERCURY	Eddie Gordon	EDEN (London)	Paul Oakefield/Steve Osborne
LOUISE	mixes	EMI	Julian Close	SWEMIX (London)	Mik Hedges
MANIC ST PREACHERS	album	EPIC	Rob Stringer	ABBEY ROAD (London)	Stevebridge
NIGHTCRAWLERS	mixes	ACTIVE	Paul Hallett	SWEMIX (London)	Cleveland City
MIC	mixes	ARISTA	Jo Jonas	CLEVELAND CITY (Wolves)	artist
OVER THE TOP	album	SONY MUSIC	John Sheehan	TROPICANA (London)	Jan Levine
PET SHOP BOYS	album	RS&P PARTNERSHIP	John Wail	SARIN WEST (London)	artist
RIVER SERIES	mixes	SONY MUSIC	Mark Bounds	ROLLOVER (London)	Willie P
SIX WAYS NINE	album	VIRGIN	Bernd Hoffman	CHIPPING NORTON (Oxon)	Mika Varnes
SODA	album	MERCURY	Paul Hannagan	WESTSIDE (London)	Larger/Winsley
ULTRA HIGH UPSIDE DOWN	mixes	MCA	Anton Partridge	CLEVELAND CITY (Wolves)	Cleveland City
BO WALTON	album	WORLD	Paul Hawkins	TROPICANA (London)	Jan Levine
YO YO RONEY	album mix	LATITUDE	Simon Cowell	WESTSIDE (London)	Chris Nail
Confirmed bookings, week ending October 20, 1993. Source: EMI			Sally Cross	WHITFIELD STREET (London)	Tommy D

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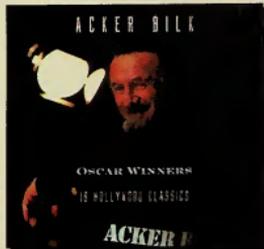
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HEAVY STEREO

ON THE LONG ROAD TO SUCCESS

While Oasis may have taken only a year to break in the UK, the group's label Creation is used to spending a lot more time developing acts.

"There is a Creation philosophy and that's when it's ready, it'll happen," explains label president Alan McGee. "It's not about rushing things overnight to happen, it's about growing bands."

In this case, he's talking about his company's latest cause celebre Heavy Stereo. The bally north-east England-based, London-based rockers have the dubious distinction of following in Oasis's wake but McGee is typically calm and unconcerned by the fact.

"We waited six and a half years to have a hit with Primal Scream, so the bottom line is when it's ready for Heavy Stereo, it'll happen," he says. "They're a young band. This is only their second single."

Having chalked up Creation's second highest debut single placing (46) with Sleep Freak, Heavy Stereo is currently promoting the new single Smiler with a support slot on the Cast tour.

Their glam-influenced guitar pop has attracted both the indie and rock crowds and their songs are packed with melodic hooks and a certain laid-back cool which is synonymous with the Creation label.

Their frontman Gem knows all about the long-term approach, having been signed to Food Records for two years (as Whirpool) and having nothing released.

A chance conversation between Gem's publisher Mike Smith at EMI Music and Creation's head of press Andy Saunders resulted in a tape of Gem's new band changing hands.

"He wasn't angling it at Creation to sign it," Saunders admits. "I left it in my bag for a couple of weeks and then I was on a train and I stuck it in my Walkman because I was bored, and I really liked Gem's voice."

After Creation A&R Mark Bowen came on board, too, Saunders collared

the Creation president while he was in a hotel room watching a Rangers v Celtic derby. "Halfway through the first song he said, 'Yeah, this is great, this is a hit, what do they look like?'"

Saunders recalls McGee's reaction. "I had no idea whether they were 40-years-old with beards or where they were at. Mark Bowen went up to Sheffield and he came back and told us they looked fantastic."

Bowen says, "I thought that what they did was really instantaneous and they had a power that was really lacking in a lot of pop things. Their first two records were very stylised but that won't always be the case. If you put Heavy Stereo against the rest of the Britpop thing, you can easily tell the difference."

The band were signed after a nine-strong Creation delegation "intimidated" the group at a Harlow concert several weeks later. "Since then, it's been like throwing a six really," says Gem.

"We signed on April Fool's Day and started the album on May 1. At the minute, we're in tour mode but you keep thinking 'I can't wait to get back and finish the record.'"

The album, which is about to be mixed, was produced by John Bell at EMI Music's studios - a personal choice of the band.

"It's been working with Gem for several years," says Bowen. "Gem demoed with him and just decided to keep going with him as a result."

The album, which was recorded over six weeks between May and September in Ray Davies' north London studio Konk, is due for release in late January with a third single expected in the interim.

A German tour with Cast and Gene is scheduled for next month and, just before Christmas, the group flies out to Japan for a headlining tour - even though nothing has been released there yet.

Despite the outside pressure of being the first act to sign to Creation since Oasis's huge success, Heavy Stereo are trying to avoid the comparisons.

"The only pressure that I feel is my own self-inflicted pressure," admits Gem. "It's the O-word innit? They're different, I think they're a brilliant band, but we're our own thing."

"What's happening is that people are saying we are a snowplough for bands

that are on Creation after Oasis. I've talked with Alan about this and Oasis but, well, they're not the norm really are they? You can drive yourself insane if you think that's the norm but there's nothing wrong with a bit of healthy ambition."

Saunders agrees, "If it goes nuclear straight away, we're not complaining but, conversely, if it takes a while to build the band then we are the right company to do it as Primal Scream and the Boo Radleys took four to five years to develop."

"Both those came through spectacularly and that's down to a long-term approach. The way we conduct marketing at Creation is as a team and we're talking very much in the long term, because at the end of the day we don't want anything that smacks of hype."

"We take a long time to break bands, man," adds McGee.

"You try and grow a band to its full potential. It might be another year before that happens (with Gem and Heavy Stereo) but I think this guy is one of the great writers, and I think he will be around for the long haul."

Stephen Werby



NICK ROBINSON ON A&R

It's remarkably timely that Liverpool should be the focus of a new talent convention this week, given the number of acts attracting A&R interest from the area over the past couple of months. Liverpool Now is being held from Wednesday (25) until Monday (30) and features 39 acts at various venues. They include Smaller, Jargon, Kill Laura and Fuzzy Logic as well as recent signings Cecil, Gueband, Proper, Pure Morning and Cast. The latter played Liverpool Now last year and are back on Monday night to close this year's event. For the truly dedicated A&Rs, there are also a bunch of seminars during the week. For more information, call Colin Hall on 0151-236 5551...On the new signings front, Eclka seem to be attracting a renewed bout of interest with a bunch of people flying out to France to see them last week. Two majors, in particular,

seem to be leading the pack...Expect some news very soon on the *Baby Bird* front. If the strong rumours are true, then the group may soon find a home with a major - and so will a certain A&R man who has been attracting almost as much interest as the band themselves...Over in the US, MCA has signed former London Records rappers Salt-N-Pepa. As part of the deal, the duo will be setting up their own label, Jireh Records, which will be based in Virginia and run by the band and their managers. The first signings are S'N'P collaborator Deirda 'DJ Spinderella' Roper, Day To Day and Modern Yesterday...Last week's 10-Day Weekend event in Glasgow attracted healthy interest. Among the acts appearing were the Stone Roses-styled *The Diggers* and perhaps the success of the week, the Sugar label's Gyres, whose complex rock-

based tunes impressed many during their Coast support slot...Acoustic duo *Ansty Horne* played a fairly intense half-hour set at The Borderline last Tuesday. While the performance was quite captivating, the music is still very much in the development stage...The same night, Music For Nations rockers *Apes Pigs & Spacemen* played a tight set at Camden Palace. In look and musical style, they are somewhat similar to Rage Against The Machine although not quite as convincing. That said, they've been picking up across-the-board favourable press reactions so expect high profile for their new album...Finally, RCA's new jungle pop signing *Layla* put on a convincing performance at Ronnie Scott's when she sang her potential hit *Gotta Find Love*...



**VOODOO LOUNGE
WORLDWIDE SALES**

DATE: 23/10/95
TIME: 12.00PM

RECEIPT REF: SALES
LABEL: VIRGIN RECORDS

ARGENTINA	PLATINUM X 3	180,000
AUSTRALIA	GOLD	30,000
AUSTRIA	GOLD	25,000
BELGIUM	GOLD	25,000
BRAZIL	GOLD	100,000
CANADA	PLATINUM X 3	300,000
CHILE	SILVER	10,000
DENMARK	GOLD	25,000
EIRE	SILVER	6,000
FRANCE	GOLD	100,000
GERMANY	PLATINUM	500,000
HOLLAND	PLATINUM	100,000
HONG KONG	GOLD	10,000
INDONESIA	GOLD	25,000
ITALY	GOLD	50,000
JAPAN	PLATINUM	200,000
MEXICO	GOLD	50,000
NZ	PLATINUM	15,000
NORWAY	GOLD	25,000
SPAIN	GOLD	50,000
SWEDEN	GOLD	50,000
SWITZERLAND	GOLD	25,000
UK	PLATINUM	300,000
URUGUAY	GOLD	3,000
USA	PLATINUM X 2	2,000,000

TOTAL WORLD SALES OVER 5,000,000

* THANK YOU FOR YOUR CUSTOM *

Virgin

SINGLES

SEAN MAGUIRE: You To Me Are Everything (Parlophone CDR 6420). A competent updating of the Real Thing number one could be just the song Maguire desperately needs to provide him with a big hit. A playlist certainty. **CD**
DEFINITION OF SOUND: Pass The Vibes (Fontana RSZ4952). Acoustic guitar, a snitty organ line and an unusual vocal hook combine on a track that's ridiculously infectious. **CD**
FUNDAMENTAL: Mother India (Beggars Banquet NATS50). Pulsating Eastern rhythms and whispery female vocals make for an engaging peana to women's rights. **CD**
FRANKIE KNUCKLES feat. AVEA: Whaddya U Want [From Me] (Virgin Records America VUSC 98). It takes you back to the days

when the credits on this grown-up dancing record would have been the other way round. The storming Grant Nelson gospel mix of Walkin' included here is attracting most interest. **CD**
THE YOUNG GODS: Kissing The Sun (Play It Again Sam BIAS 298 CD). These once marvelous avant-gardists seem past their prime, as this unremarkable chestbeater proves. **CD**
CLUBLAND feat. ZEMVA HAMILTON: Peace Of Love (Logic 7421 32598 2). Adding depth to the usual Euro vibe, this Scandinavian set seeks crossover success with a catchy dancefloor favourite. **CD**
BUS: Monday Morning (Melon MLND 003). Pusing Kingmaker brittishness with Del Amiri proficiency while revamping a Lovellars B-side probably seemed like a good idea at the time. **CD**
ODESSA: Be Strong (WEA W0311 CD). A breezy but slightly bland offering of dancey pop from this male/female duo, with vocals reminiscent of a wistful Madonna. **CD**

RAMPAGE: The Monkeys (Alms Sounds CDMS0157). Smart slice of pop jungle, or incredibly irritating racket, depending on your perspective. Steadily gaining ground on radio. A surefire hit. **CD**
SOUND OF SEDUCTION: Welcome [to My World] (Epic XPCD 732). Lightweight but lovable Danish techno-pop. A jolly melody, crystal clear female vocal and the obligatory rap combine for a sweet track. **CD**
CLOCK: In The House (MCA STD 40005). It sounds like you've heard it all before, but this has hit all over it. Will it make it four top five entries in a row? Maybe. **CD**

TINA TURNER: Goldeneye (Parlophone COR007). Written by Bono and The Edge, mixed and produced by Nellee Hooper - how could you go wrong? Turner's voice soars above a swirling orchestral in this powerful single with a classic Bond feel. **CD**
DA NA DAWSON: DELICATE R&B POP



DA NA DAWSON: DELICATE R&B POP

SINGLE OF THE WEEK
EMVA: Anywhere Is (WEA WE4023). Back with a vengeance, Emva's meanderings are given a jaunzier air, with the familiar building chorus forming a strong hook. Bodes well for the forthcoming album *Memory Of Trees*. **CD**
CLUBLAND: DANCEFLOOR FAVOURITE



CLUBLAND: DANCEFLOOR FAVOURITE

BAD RELIGION: All Ages (Epitaph E6643 CD). The granddaddy of the US punk boom kicks Green Day and co into touch with a vintage 22-tracker charting their evolution from snarling skatecore nihilists to their current polished, melodic punk-pop. **CD**
BLESSED ETHEL: Welcome To The Rodeo (Too Damn Loud 2DM012). Big productions on a lo-fi scale make up the Malvern band's unique sound that is infused with searing guitars, gripping melodies and cool vocals. **CD**
TONY BENNETT: Here's To The Ladies (Columbia CSK 7412). An alternately swinging and melbro tribute to Bennett's favourite female vocalists. Effortlessly brilliant. **CD**
SLOV: Plug (Redheadroom R8830-2). This promising French hardcore crew have their profile boosted by Steve Albini's engineering credit. But the songs' quality and insane vocals mark the band down as true originals. **CD**
CHRIS DE BURGH: Beautiful Dreams (A&M 540432). Recorded live with a 43-piece orchestra, de Burgh's 15th album comprises covers of Beatles, Elvis and Orbison songs, mixed with old favourites including the obligatory Lady In Red. **CD**
AUTECHE: Tri Repetant (Warp LP38). Gritty, harsh and uncompromising industrial noise from the darker edge of the ambient techno scene. A powerful collection of sweeping soundscapes of the epic proportions. **CD**
CU BOLLAND: Electronic Highway (R&S RS59911CD). Bolland's last album for R&S (he's now on London) comprises snappy techno/breakbeat with sampled vocals and jungle rhythms. Rave energy without the craziness. **CD**
CAMPFIRE GIRLS: Mood Enhancer EP (Beggars Banquet 8882). This LA trio's debut eight-track mini-album is a patchy affair charting the middle ground between Tom Petty and Pavement. When it works it's superbly cool. **CD**
NUMBER ONE COP: Pussup Trot Plan (Fly Daddy FLY012). Sub-Pavement eccentricity from a lo-fi Seattle

ensemble. Some of the songs are quietly enjoyable but it's just a bit too loose for its own good. **CD**
THE WHO: Who's Next (Polydor 52760-2). Vital reissue of the 1971 classic, including 'Twentieth Century Notes' and unreleased tracks. Won't Get Fooled Again and Bargain sound like the freshest slices of Britpop. **CD**
KIM WILCOX: New Age Forever (MCA MC06802). Kim has come a long way since Kids In America and, now in her disco diva phase, she offers a soulful disco selection. **CD**
LOOSE DIAMONDS: New Location (Dors/Pinnacle 7010). Raw and rocky bar-room new country crossover from the Austin insider favourites. **CD**
GUYPS KING'S: Estrelas (Columbia 48134542). Europe's most reliable Latin music export back up their gold greatest hits with a punchy new releases. Guaranteed ethnic and world influences should respond. **CD**
JOHN BARRY: Movieola II (Epic 478614). A collection of new recordings of Barry's best action and adventure soundtracks, ranging from the Bond movies to King Kong, Zulu, Dances With Wolves and The Specialist. **CD**
JOE YEL: Letter To Laredo (Transatlantic TRACC 222). The Texan producer shifts the emphasis southward to include Latin influences in his successful mix of country, R&B and rock. **CD**
CHER: It's A Man's World (WEA 063012670). Songs from Paddy McAloon, James Brown and Paul Brady illuminate hidden depths and range to Cher's sterling vocal talents. **CD**
ELTON JOHN: Love Songs (Mercury 5287894). They're all here, from Candle In The Wind to newer offerings such as Circle Of Life. A comprehensive album of 17 tracks which will please Christmas present buyers. **CD**
HANDEL: Messiah Highlights, Scholars Baroque Ensemble (NAXOS 853328). Taken from the acclaimed complete recording, this CD has a generous 78 minutes of music featuring all the favourite numbers. **CD**

ALBUM OF THE WEEK
PASSENGERS: Original Soundtracks 1 (Island CD0048). Unsettling and reflective stuff from U2 and Eno, who stretch out on a series of movie music experiments. Pavarotti (on the haunting, beautiful single *Miss Sarajevo*), Japanese singer Holi, Eno and The Edge share vocal duties with Bono, who comes into his own on the fragile ballad *Sig*. **CD**
This week's reviewer: Michael Arnold, Peter Brown, Sarah Davis, Catherine Eade, Leo Finlay, Lee Fisher, Paul Gorman, Ian Nicolson, Nick Vaughan, Tom Rollet, Martin Talbot, Paul Robinson and Selina Webb.

ALBUMS

DA NA DAWSON: Black Butterfly (EMI 7243 835472 2). The appeal of Dawson's delicately-sung pop R&B stretches to an album, thanks largely to the input of session singer like Narada Michael Walden and Ric Wake. **CD**
JOH N: Bonafide (Yah Yuh/Epic BK66436). This 19-year-old R&B singer, who has already penned tracks for Toni Braxton and Color Me Badd, certainly has a bright future if his soulful and assured debut is anything to go by. **CD**
QUEEN: Made In Heaven (EMI COPCS8 167). A 40-year-old unnecessary footnote to their legend, this is an inevitably patchy if poignant swansong for which fans will still be thankful. **CD**
ALICE IN CHAINS: Alice In Chains (Columbia 481142). The troubled Seattle quartet deliver another cocktail of dark rock that's laced with just enough melody to sweeten the bitter sentiments. **CD**
VARIOUS: Slip 'N Slide Vol. II (Slip 'N Slide SP 35). Fast becoming one of the UK's leading licenses of quality house tunes, Slip 'N Slide combine the likes of De La Fox, 96 North and Roc & Kato on this excellent Deep Dish-mixed club collection. **CD**
KALIPZ: Seven Deadly Sins (London 826752). Like a less manic, more melodic Cypress Hill, Kalipz bring their own brand of chilled hip hop, with some welcome samples among the tracks such as The City Never Sleeps. **CD**
MIAMI MIAMI: Me, Me, Me (IAD CAD 5011). Formed from the remnants of US indie Unrest, Air Miami deliver simple, glorious guitar pop bursts that are charming and invigorating. **CD**
DA NA DAWSON: DELICATE R&B POP

DA NA DAWSON: DELICATE R&B POP

DA NA DAWSON: DELICATE R&B POP

ALAN JONES TALKING MUSIC

In the same perverse way that led to the excellent Hold On To What being denied a single release, the *Beautiful South* have ignored their current airplay hit *Dream A Little Dream Of Me*, and come up instead with a brand new song for their first single in a year. Titled *Pretenders To The Throne*, it's the usual mix of rich lyrical wit and whimsical melody, which namechecks numerous towns and cities, before declaring 'Youtown ("how can you like this place when it never even rains"...)'. *The Ultimate Soul Collection Volume 2* is Warner Music's magnificent new TV compilation, which features 45 bona-fide classics, many of them plucked from the Stax back catalogue and woven into a tapestry that also contains Al Green, Gladys Knight and

Freda Payne, as well as less-frequently employed but equally good tracks by the friends of *Mel & Tim* (Backfield In Motion) and *Friends Of Distinction* (Grazing In The Grass)...it's nearly 15 years since **John Lennon** was murdered and Working Class Hero is a tribute album featuring many top US acts such as the *Red Hot Chili Peppers*, *Candlebox*, *Toad The Wet Sprocket* and *Blues Traveler*. Unfortunately, most seem to have set aside their personal flair and have delivered versions that nearly replicate the originals. *Cheap Trick* make the most valiant attempt to be different with a reading of *Cold Turkey* that doesn't approach the nightmare drug withdrawal vision of Lennon, but is still pretty intense - and original. *The Minus 5* - featuring REM's

Peter Buck - also make a good stab at *Power To The People* and **George Clinton** squeezes some typically unexpected kilometrage out of *Mind Games*. Overall, it's OK, but could have been better...**Absolutely Disney** is a fabulous collection of 40 cinematic and TV gems spanning 1937 to 1995 with everything from *When You Wish Upon A Star* to *Colours Of The Wind*. It is a certain moneyplanner this Christmas...The much-fancied power-poppers *Honey Crack* turn in an energetic, if not particularly original single in *Sitting At Home*. It could have been made any time in the past 20 years and may prove difficult to break with the current high achievers of Britpop around.

Coolio snatches singles crown

SALES

After achieving sales of more than 100,000 last week, Gangsta's Paradise by Coolio featuring LV debuts at number one on the singles chart. Based on the song Pastime Paradise, from Steve Wonder's classic album Songs In The Key Of Life, Gangsta's Paradise spent three weeks at number one in the US last month. In America, its success was not too remarkable. R&B is the dominant music of the day. *Statewide* - of *Billboard's* Hot 100 last week, #1 were R&B cuts - with rap its second biggest component behind swing, but in Britain for such a reach number one is quite sensational.

Though numerous dance/rap hybrids have reached number one, this is the first gangsta rap record to reach the summit here. It did so with almost no support from the clubs (its BPM count is too low for dancefloor demands) and minimal plays from commercial radio, drawing almost all of its impetus from direct support by Radio One. Even Coolio's label Tommy Boy, for which this is the first UK number one, expected it to do no more than enter the chart in the Top 10.

Coolio's high-flying debut foils Meat Loaf's efforts to land an instant number one hit with I'd Lie For You (And That's The Truth), which debuts at number two after selling more than 90,000 copies, precisely two years after his only previous number one, I Do Anything For Love (But I Won't Be Tied). The most preposterous thing about I'd Lie For You is that, though a typical Meat Loaf hit, it's not written by Jim Steinman, the usual provider of his more OTT material, including the aforementioned I Do Anything For Love. It was actually written by the ubiquitous Diane Warren. Should it eventually reach number one, it will be Diane's third, following We Built This City for Starship in 1987 and Don't Turn Around For Aswad in 1988.

Another impressive debut, at number eight, is that of Everything But The Girl's Missing. When first released in August 1994, it spent a single week in the chart, peaking at #9. Subsequent remixes have turned it into a hit elsewhere, notably Italy, where it spent six weeks at number one, and the US.

After all the upheaval of recent weeks, the top three albums all retain their places this week. Simply Red's Life album remains way ahead of the field, selling some 193,000 copies to bring its two-week tally to a 116,000 while runners up Oasis sell a further 83,000 copies of (What's The Story) Morning Glory? to bring its three-week total to 551,000. Alan Jones

SINGLES UPDATE



ALBUMS UPDATE



AIRPLAY

The duopoly is finally broken. After six straight weeks with Simply Red's Fairground at number one and The Rembrandts' I'll Be There For You at number two on the Airplay chart, the East West pair are finally split this week, with Eternal's Power Of A Woman surging to number two, pushing The Rembrandts down to number three. Fairground, meanwhile, takes the airplay honours for the eighth week in a row. And, though its plays are down for the third week in a row, its audience is the highest yet, at nearly 77m. That's partly due to increased support from Atlantic 252, which, incidentally, played both The Rembrandts and Simply Red hits 73 times apiece last week to make them their two most-played records just as they lose that joint distinction nationally.

The Lightning Seeds' melodic pop continues to captivate radio more than record buyers. Ian Brodie's whimsical style has brought them their top 10 airplay hits this year (Change, Marvellous, Perfect and Lucky You) with singles that have failed to attain this status on the CIN chart. The latest, Lucky You, vaults from number 13 to number five this week, not least because it is one of three songs topping the Radio One list with 26 plays apiece.

Queen's Heaven For Everyone continues to make major gains and moves up to number seven this week after getting nearly 1,100 plays. It has extremely widespread support, but is still making its biggest impact in London, with 48 spins from Capital.

If pre-release airplay is anything to go by, Wonderwall will be Oasis's biggest hit to date. It climbs to number 16 this week, the group's highest placing on the Airplay chart by any single yet to be released. It naturally draws a lot of support from Radio One and Virgin, but, less expectedly, is already one of Atlantic 252's 10 most played tunes, earning 39 spins last week, the same number as Roll With It. If you think we are being unfair in remarking on Atlantic 252 being early on a record, as though it was unusual, please note that its two highest new entries this week are Celine Dion's Tu M'Ames Encore at number 20 and Berri's Sunshine After The Rain at 22.

Tina Turner's title track from the upcoming Bond movie Goldeneye is proving hot. It wasn't delivered to radio until half way through last week, but still gained enough support to debut at number 24, with a one-track promo CD providing the bulk of early reports, though a vinyl single with David Morales remix is going down well at dance stations. Alan Jones

SALES AWARDS

- Platinum: **Eurythmics**: Greatest Hits (x5); **U2**: Rattle & Hum (x4); **Simply Red**: Life (x2)
- Gold: **Pink Floyd**: **Pulse**; **Robert Palmer**: The Very Best Of Robert Palmer; **Michelle Gayle**: Michelle Gayle
- Silver: **Meat Loaf**: I'd Lie For You (And That's The Truth) (single); **Cast**: All Changes
- Various: The Ultimate Soul Collection - Volume 2.

PLAYLIST ADDS

Radio 1 FM: w/c 18.10.95: **A** List: Madonna - You'll See; **B** List: The Beautiful South - Protectors To The Throne; Escabe - I Masseur Say; Luther Vandross - Power Of Love Love Power; Myriam F. I Imagin; **C** List: E Eye Love U 2 Night; The Original - B 2 Gether; R. Kelly - You Itemd Me Of Something; Tina Turner - Goldoney; **D** List: Alison Krauss - When You Say Nothing At All; Cher - Working In Memphis; **E** List: Waters - Relax; Definition Of Sound - Pass The Vibez; Pizzanem - Hoopies; UB40 - Lind My Dying Day; **F** List: w/c 20.10.95: **A** List: Madonna - You'll See; Tina Turner - Goldoney; **B** List: The Rolling Stones - Like A Rolling Stone; Luther Vandross - Power Of Love Love Power; East 17 - Thriller; **C** List: Everything But The Girl - Missing; **D** List: w/c 20.10.95: **A** List: The Beautiful South - Protectors To The Throne; The Rolling Stones - Like A Rolling Stone; **B** List: Blur - The Universal Order - Wonderful; Tina Turner - Goldoney; **C** List: MTV Europe: w/c 24.10.95: The Rolling Stones - Like A Rolling Stone; U2 - Lightning Cash; Whitney Houston - Etake; Roxette - You Don't Understand Me.

THIS WEEK'S HITS

Singles

- NUMBER ONE: **Gangsta's Paradise** Coolio featuring LV - Tommy Boy
- HIGHEST NEW ENTRY: **Gangsta's Paradise** Coolio featuring LV - Tommy Boy
- HIGHEST CLIMBER: **Lucky You** Lightning Seeds - Epic
- NUMBER ONE R&B SINGLE: **Gangsta's Paradise** Coolio featuring LV - Tommy Boy
- NUMBER ONE DANCE SINGLE: **Missing Everything But The Girl** - blanco y negro

Albums

- NUMBER ONE: **Life** Simply Red - East West
- HIGHEST NEW ENTRY: **The Very Best Of Robert Palmer** - EMI
- HIGHEST CLIMBER: **Pulse** Pink Floyd - EMI
- NUMBER ONE COMPILATION: **Heartbeat - Forever Yours** - Columbia

Airplay

- NUMBER ONE SINGLE: **Fairground** Simply Red - East West
- BIGGEST GROWER: **Heaven For Everyone** Queen - EMI
- MOST ADDED: **You'll See** Madonna - Maverick

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CHART FOCUS

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TOP 75 SINGLES

28 OCTOBER 1995

Rank	Label	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)	Rank	Label	Title	Artist (Producer/Publisher/Writer)	Label	CD/Cass (Distributor)
1	NEW	GANGSTA'S PARADISE	Tommy Boy MCST 2104/MCST 2104 (BMG)	38	3	THE SUNSHINE AFTER THE RAIN	3	EMI	38	EMI	38
2	NEW	I DO LOVE YOU (AND THAT'S THE TRUTH)	West Wing 0520/1560C (WB)	39	2	MISUNDERSTOOD MAN	39	Capitol	39	Capitol	39
3	1	AIRGROUND	East West VE 0012/VEW 012 (V)	40	7	SHORT SHORT MAN	40	Meridian	40	Meridian	40
4	3	WHEN LOVE & HATE COLLIDE	Edinburgh/Riffra/LP4D 14/EPMC 14 (F)	41	NEW	BY YOUR SIDE	41	London	41	London	41
5	12	WHY THE F**K IS ALICE?	NOW CDWAG 245CA/M45 245 (TRG/BMG)	42	4	CAN'T TOUCH YOU... THERE?	42	Columbia	42	Columbia	42
6	5	POWER OF A WOMAN	1st Avenue/EMI CD0EM 396/TCM 396 (E)	43	13	WATERS FALLS	43	Labels	43	Labels	43
7	8	BOOMBASTIC	Virgin VSCDT 1536V/1536 (V)	44	NEW	THE WORLD IN MY HANDS	44	Arista	44	Arista	44
8	NEW	MISSING	Blanco Y Negro/Arise NEG 840/NEG 840 (AV)	45	16	COUNTRY HOUSE	45	Food	45	Food	45
9	9	YOU ARE NOT ALONE	Epic 66231/02/66231/04 (SM)	46	NEW	SMILER	46	Creation	46	Creation	46
10	2	HIGHER STATE OF CONSCIOUSNESS	Mandarin Records/RSCD 31/MSD 31 (F)	47	35	RUNAWAY	47	AS&M	47	AS&M	47
11	NEW	WALKING IN MEMPHIS	WEA WEA 0210C/WEA 021C (W)	48	25	IT'S ON YOU (JACK EM)	48	Avex UK	48	Avex UK	48
12	9	FANTASY	Columbia 66428/66249/4 (SM)	49	8	LA LA LA HEY HEY	49	Sign/Electra	49	Sign/Electra	49
13	NEW	AIN'T NOBODY	World Circuit 66254/66254/04 (SM)	50	3	HIDEAWAY	50	Sip N Side/Deconstruction	50	Sip N Side/Deconstruction	50
14	4	MIS-SHAPES/SORTED FOR ES & WIZZ	Island CD 6705C/2 (V)	51	NEW	AFRO KING	51	Parlophone	51	Parlophone	51
15	NEW	LUCKY YOU	Epic 66251/02/66251/04 (SM)	52	1	LOVE RENDEZVOUS	52	Deconstruction	52	Deconstruction	52
16	NEW	DON'T YOU WANT ME (REMIX)	Virgin VSCD 1557V/1557 (V)	53	10	WHAT DO I DO NOW?	53	Island	53	Island	53
17	11	RENEGADE MASTER	Hi-Fi/Liquid 57131/25/131 (V)	54	NEW	WE'VE GOT IT GOIN' ON	54	Jive	54	Jive	54
18	NEW	BIG RIVER	East West VE 080C/VEW 080C (V)	55	43	OCEAN DRIVE	55	Wes	55	Wes	55
19	10	LIGHT MY FIRE	1st Avenue/EMI CD0EM 397/TCM 397 (E)	56	33	FLAVOUR OF THE OLD SCHOOL	56	Home	56	Home	56
20	NEW	BULLET WITH BUTTERFLY WINGS	Virgin 1400/1400 C/3 (E)	57	NEW	LOVE COME DOWN	57	Capitol	57	Capitol	57
21	15	CAMDEN TOWN	WEA WEA 0130C/WEA 0130 (W)	58	3	MY FRIENDS	58	Red Hot Chili Peppers	58	Red Hot Chili Peppers	58
22	12	I'LL BE THERE FOR YOU	East West A 4300C/A 430C (W)	59	NEW	OOH LA LA	59	Media	59	Media	59
23	13	STAYIN' ALIVE	At All/A&M 0320C/0320 (A)	60	30	TU M'AIMES ENCORE (TO LOVE ME AGAIN)	60	Epic	60	Epic	60
24	NEW	BROWN SUGAR	Capitol 6700C/1400/1400 C/3 (E)	61	NEW	JESUS CHRIST	61	Meridian	61	Meridian	61
25	2	THE MOVE YOUR ASS EP	Club Tonic 006195/CLT006199 (CL)	62	NEW	RAINFORX EP	62	Arctic	62	Arctic	62
26	NEW	HAND IN MY POCKET	Maverick/Sire W 01120D/LW 0121C (W)	63	NEW	BEEN THINKING ABOUT YOU	63	Arctic	63	Arctic	63
27	NEW	GO TO GIVE ME LOVE	EMI CD0EM 392/TCM 392 (E)	64	31	BREAK THE CHAIN	64	Etanial	64	Etanial	64
28	17	I CARE	Virgin VSCDT 1560C/1560 (V)	65	28	TRANSAM	65	One Little Indian	65	One Little Indian	65
29	16	DO WHAT'S GOOD FOR ME	PWL PWL 3222C/1/PWL 322C (W)	66	43	MESSAGE IN A BOTTLE	66	Epic	66	Epic	66
30	1	SOMEWHERE SOMEHOW	Precision Distribution JMI CD 261/MCM 26 (P)	67	16	ROLL WITH IT	67	Creation	67	Creation	67
31	NEW	UNION CITY BLUE (REMIX)	Chrysalis CDHSS 5027 (E)	68	42	SUFFER NEVER	68	Parlophone	68	Parlophone	68
32	NEW	TELL HER THIS	AS&M 58121/72931/44 (F)	69	27	LET'S ALL GO TOGETHER	69	London	69	London	69
33	2	SOMETHING FOR THE PAIN	Mercury 40CD 180/VMC 18 (F)	70	46	FANTASY	70	China	70	China	70
34	NEW	SEND HIS LOVE TO ME	Island 01610 (F)	71	48	MY PREROGATIVE	71	MCA	71	MCA	71
35	3	WHERE THE WILD ROSES GROW	MCA MCST 2104/MCST 2104 (BMG)	72	41	ROLLERCOASTER/ROUGH BOYS	72	Heavy	72	Heavy	72
36	1	KRAZY KATZ	Xsly/Hym/Telstar CD0EM 41/MCMT 41 (BM)	73	52	BLUETONIC	73	Superior Quality Blue	73	Superior Quality Blue	73
37	4	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)	74	47	CLOSER	74	RLR	74	RLR	74

As used by Top 10 The Pops and Radio One

Rank	Label	Title	Artist (Producer/Publisher/Writer)
1	NEW	FLY GIRL	Ala King
2	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
3	NEW	FLY GIRL	Ala King
4	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
5	NEW	FLY GIRL	Ala King
6	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
7	NEW	FLY GIRL	Ala King
8	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
9	NEW	FLY GIRL	Ala King
10	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
11	NEW	FLY GIRL	Ala King
12	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
13	NEW	FLY GIRL	Ala King
14	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
15	NEW	FLY GIRL	Ala King
16	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
17	NEW	FLY GIRL	Ala King
18	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
19	NEW	FLY GIRL	Ala King
20	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
21	NEW	FLY GIRL	Ala King
22	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
23	NEW	FLY GIRL	Ala King
24	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
25	NEW	FLY GIRL	Ala King
26	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
27	NEW	FLY GIRL	Ala King
28	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
29	NEW	FLY GIRL	Ala King
30	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
31	NEW	FLY GIRL	Ala King
32	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
33	NEW	FLY GIRL	Ala King
34	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
35	NEW	FLY GIRL	Ala King
36	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
37	NEW	FLY GIRL	Ala King
38	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
39	NEW	FLY GIRL	Ala King
40	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
41	NEW	FLY GIRL	Ala King
42	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
43	NEW	FLY GIRL	Ala King
44	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
45	NEW	FLY GIRL	Ala King
46	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
47	NEW	FLY GIRL	Ala King
48	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)
49	NEW	FLY GIRL	Ala King
50	NEW	ANGEL INTERCEPT	infectious/NECT 2102/INCFECT 2102 (RTM/DOCS)

Jimmy Nail - Big River

the new single out now on CD, cassette and 7" single

EW08/CD/C

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NEW SINGLE OUT NOW.

LIMITED EDITION CD / CD / CASSETTE.

NEVER

TOP 75 ALBUMS

28 OCTOBER 1995

The Year	Artist (Producer)	Label/CD (Distributor)	Cash/ Vinyl
1	LIFE ★ Cuffy Ray (Lewis/Rockfall)	East West 003130692 (W) 0030120364/037039	
2	WHAT'S THE STORY MORNING GLORY? ★ Celine Dion (Merz/Calgaher)	Capitol 0023 18 3049 CDS 185/CDLP 189	
3	DESIGN OF A DECADE 1966/1996 ★ Janet Jackson (Janet/Lewis/Jackson)	ABM 594022 (F) 594004 (408)	
4	THE VERY BEST OF ★ Robert Palmer (Palmer/Various)	EMI CDMD 1084-1 TCMD 1084-	
5	STANLEY ROAD ★ Paul Weller (Lynch/Waller)	Go!Discs 8286192 (F) 8286194/8286191	
6	DAYDREAM ★ Mariah Carey (Afanisotti/Carey/Various)	Columbia 4813872 (S) 4813874/4813871	
7	ALL CHANGE ○ Cast (Leckie)	Polydor 5253122 (F) 5253124/5253121	
8	GREATEST HITS 1985-1995 ○ Michael Bolton (Afanisotti/Bolton/Various)	Columbia 4810022 (S) 4810024-	
9	THE GREAT ESCAPE ★ Blair (Stewart)	Food/Parlophone F0000 14 (L) F00072 14/F00014 14	
10	RE CHANTS & DANCES OF THE NATIVE AMERICAN ★ Sacred Spirit (The Falcone/Brew)	Virgin V21 073/CD 2753-1 (E)	
11	PICTURE THIS ★ Various (Various)	Precision Organisation 5059512 (F) 5059514/5059511	
12	GREATEST HITS 1981-1995 ★ Luther Vandross (Vandross/Various)	Epic 4811103 (S) 4811104-	
13	JAGGED LITTLE PILL ★ Alicia Morrison (Morrison/Various)	Maverick/Sire 59625912 (F) 59625914/5962591	
14	THE LONE RANGER ★ Suggs (Suggs & Robb/McPherson/Barsone)	WEA 030324742 (F) 030324748-	
15	FINN ★ Finn (Blake/Finn/Finn)	Parlophone CDFFN 11 TCFFN 11	
16	INSOMNIAIC ○ Green Day (Cavallo/Green Day)	Reprise 59246062 (W) 59246064/59246045	
17	ONE MORE DREAM - THE VERY BEST OF ★ Gary Barlow (Barlow/Various)	PolyGram VJ 5282762 (F) 5282794-	
18	PAN PIPE DREAMS ★ Inspiration (Palmer)	Pure Music PMCD 7016 (M) 7016M 7016-	
19	CEUX ★ Delux Dion (Goldman/Bena)	Epic 4802862 (S) 4802864-	
20	CRAZYSEXYOOL ○ LaFace/Arista 7300876002 (BMG) 7300876094/7300876091		
21	CARRY ON UP THE CHARTS - THE BEST OF ★ The Beatles (Various)	Capitol 0023 18 3049 CDS 185/CDLP 189	
22	ALL YOU CAN EAT ○ Warner Bros 89040024 (W) 89040026/89040024		
23	DEFINITELY MAYBE ★ Dixie Chicks (Dixie/Various)	Creation CRECD 195 (S) CDRE 195/CDLP 189	
24	HISTORY-PAST, PRESENT AND FUTURE BOOK 1 ★ Michael Jackson (Janet/Lewis/Jackson/Janet/Various)	Epic 4810438 (S) 4810438/4810439	
25	THE ISLE OF VENTNERS (Street)	WEA 03012952 (F) 03012954-	

26	THESE DAYS ★ Bon Jovi (Collins/Jon Jovi/Sambora)	Mercury 5238242 (F) 5238244/5238241	
27	BRAVEHEART (OST) ★ LSD/Homer (Homer)	Decca 4489252 (F) 4489254-	
28	THE COLOUR OF MY LOVE ★ Celine Dion (Lacasse/Dion)	Epic 4744742 (S) 4744744-	
29	NO NEED TO ARGUE ★ The Cranberries (Cranberries)	Island CD 8028 (F) ICT 8028/153 8028	
30	IT'S GREAT WHEN YOU'RE STRAIGHT...YEAH ★ Black Grape (Sabel/Unruh/Reifer)	Reflexion/No.9 Black Grape 112248R/Black Grape 11224	
31	ONE HOT MINUTE ○ Red Hot Chili Peppers (Rubin)	Warner Bros 8265122 (W) 8265124/8265123	
32	THE BLOOMSBURY THEATRE 12.15 ★ Tindericks (Tindericks/Caple)	The Way Up 326972 (W) -5269751	
33	DUMMY ★ Portishead (Portishead/Uday)	Go!Discs 8286222 (F) 8286224/8286221	
34	NUISANCE ★ Manowar (King)	Laurel 8286762 (F) 8286764/8286761	
35	ADAGIO ★ BPO/Karajan	Deutsche Grammophon 4453822 (F) 4453824-	
36	THE X FACTOR ★ Iris Mahtani (Hermis/Green)	EMI CDMD 1087 (E) TCMD 1087/CD 1087	
37	SEAL ★ Seal (Horn)	ZTT 4598052 (W) 4598054/4598051	
38	SONGS OF SANCTUARY ★ Ademias (J)	Virgin CDCE 925 (E) Ademias (J) 925	
39	PARK LIFE ★ Blur (Stratton/Blur)	Food/Parlophone F0000 14 (L) F00072 14/F00014 14	
40	THE GOLD EXPERIENCE ★ TARAK (TARAK)	Warner Bros 83645994 (W) 83645996/83645991	
41	RAJUL AND THE KINGS OF SPAIN ★ Bards For Feary (Palmer/Urbani/Goffits)	Epic 4808225 (W) 4808224-	
42	ALLBREAKER ★ BDC/Rebin	East West 755981782 (W) 755981784/755981781	
43	GARBAGE ★ Garbage (Garbage)	Mushroom 031450 (S) 0314502/0314501	
44	SAID AND DONE ○ Boyzone (Hedges)	Polydor 527812 (F) 527814-	
45	SINGLES ★ Alicia Mouton (Clarke/Swan/Lewis/Young/Clarke/Broad)	Columbia 4806323/480634 (S) 4806324/4806341	
46	LEMDUSA ★ Annie Lennox (Lipson)	RCA 7432125712 (F) 7432125714-	
47	PHANO MOODS ★ The School Of Excellence (James/James)	Dino DINO 114 (F) DINO45 114-	
48	ON ★ Evelyn (Stade/Kidwell)	Faith/Rhythm King FAIY 80 (S) 80/82 80/82 80	
49	JOLLIFICATION ★ Lightning Seeds (Rugger/Broadie)	Epic 477223 (S) 477224/477221	
50	BIZARRE BEATS ★ Hershey (M People)	Deconstruction/RCA 743212621 (F) 743212624/743212621	
51	HIS 'N' HERMS ★ Pulp (Buller)	Island CD 8025 (F) ICT 8025/153 8025	

52	PULSE ○ Pink Floyd (Guthrie/Gilmour)	EMI CDMD 1078 (E) TCMD 1078/CD 1078	
53	I SHOULD COO ★ Supergirl (Wicks)	Parlophone CDPCS 7079 (E) TCPCS 737/CDPCS 7373	
54	DIVINE MADNESS ★ Leverkus (Langer/Winstanley)	Virgin CD 2892 (E) TCV 2892-	
55	ZEITGEIST ★ Leverkus (Langer)	China WOLFD 1064 (F) WOLFD 1064/1061	
56	CROSS ROAD - THE BEST OF ★ Bon Jovi (Falcone/Janet/Jackson/Janet/Various)	Mercury 5238262 (F) 5238264/5238261	
57	THE BEST OF ★ Lee Radziwiler (Lee Radziwiler)	Global Television RADCD 21 (BMG) RADCD 21/CD 21	
58	OUTSIDE ★ David Bowie (Bowie/Erlandson)	RCA 7432126812 (S) 7432126814/7432126811	
59	LEFTISM ★ Leif Garrett (Leif Garrett)	Hard Hands/Columbia HANCD 5 (S) HANCD 5/MANCD 23/10 23	
60	DISGRACEFUL ★ Dubstar (Hague/Robinson)	Food/Parlophone F0000 14 (L) F00072 14-	
61	THE CHARLATONS ○ The Charlatons (Charlatons/The Charlatons)	Begonia Begonia 8800 14 (RM) 8800 14/8800 14	
62	ALIVE IN AMERICA ★ Steely Dan (Fagen)	Virgin 7432126812 (S) 7432126814-	
63	BOOMBASTIC ★ Sheryl Crow (Fitzpatrick)	Grant CD 8003/CT 8003/PS 8003 (F) TCV 2762/2762	
64	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ★ The Cranberries (Street)	Island CD 8025/CT 8025/PS 8025 (F) TCV 2762/2762	
65	THE BENDS ○ Richard Ashcroft (Street)	Parlophone CDPCS 7373 (F) TCPCS 7373/PS 7373	
66	EXIT PLAN DUST ○ The Chemical Brothers (Howard/Simons)	Junior Boy's Own JBO1021 (F) JBO1021/PS 1021	
67	TIMELESS ○ Goldie (Goldie)	Island 8286142 (F) 8286144/8286141	
68	NODODY ELSE ★ Take That (Barlow/Palmer/Bothers in Rhythm/Lewis)	RCA 7432127292 (S) 7432127294/7432127291	
69	BEGGAR ON A BEACH OF GOLD ○ Mina And The Mechanicals (Weil/Rothberg)	Virgin CDV 2772 (F) TCV 2772/2772	
70	IMA (T) BT (BT)	Perfecto CD03/2342 (W) 06012342/06012341	
71	BROWN SUGAR ★ DJ Angelo (DJ Angelo/Alshahedi)	Cooltemp CD 46 (F) CTIC 46/CT 46-	
72	APPETITE FOR DESTRUCTION ★ Guns N' Roses (Cokis)	Geffen DGC 2416 (BMG) DGC 2416/GC 2416	
73	LET'S PUSH IT ★ The Righteous Brothers (Various)	Real World/Arca 1432/10917 (F) 1432/10917	
74	JOE SATRIANI ★ Joe Satriani (Satriani)	Relativity 4811022 (S) 4811024/4811021	
75	RE SMASH ★ Wilson (Wilson)	Epic/GE 894322 (S) 894324/894321	

ARTISTS A-Z

Artist	CD	CD	CD	CD
ADIC	42	MORISSETTE, Alicia	13	
ADAMUS	38	MOVIE, Alvin	45	
ADRIAN	21	NIGHTSUNTERS, The, featuring	10	
BLACK CRAP	39	JOHN REB	23	
BEAUTIFUL SOUTH, The	33	CHIPPING	39	
BOLTON, Michael	53	PAULER, Robert	4	
BON JOVI	26,56	PAN FLOYD	33	
BOWEN, Curtis	44	PORTHEAD	3	
BOYZONE	44	PSYCHIC	3	
BRADY, Alan	30	PULP	51	
BRADY, Alan	30	RADIOSOUND	69	
BRADY, Alan	30	RAFFERTY, Paddy	17	
BRADY, Alan	30	RED HOT CHILI PEPPERS	31	
BRADY, Alan	30	REAL LOWELL UNDERGROUND 20	10	
BRADY, Alan	30	SACRED SPIRIT	33	
BRADY, Alan	30	SATURN, Joe	17	
BRADY, Alan	30	SCHODD OF EXCELLENCE, The	47	
BRADY, Alan	30	SEAL	37	
BRADY, Alan	30	SHAGGY	59	
BRADY, Alan	30	SMOKE, R	37	
BRADY, Alan	30	STEELEY DAN	62	
BRADY, Alan	30	STREPTOCOCUS	62	
BRADY, Alan	30	SUPERGRASS	63	
BRADY, Alan	30	TAKES TITANIC	40	
BRADY, Alan	30	TAKE THAT	68	
BRADY, Alan	30	THEARS FOR FEARS	41	
BRADY, Alan	30	THE BENDS	65	
BRADY, Alan	30	VANDROSS, Luther	12	
BRADY, Alan	30	WELLS, Paul	30	
BRADY, Alan	30	WET WET WET	11	

TOP COMPILATIONS

1	HEARTBEAT - FOREVER YOURS ★ Columbia SDNVTV 8CD/SDNVTY 8MCS (S)
2	NOW THAT'S WHAT I CALL MUSIC! 1995 ★ EMI/Virgin/PolyGram CDN9W 1995/CDN9W 1995 (S)
3	THE BEST DANCE ALBUM OF THE WORLD... 95 ○ Virgin VTDG 87/DTMC 67 (E)
4	KISS IN IBIZA '95 ○ PolyGram TV 529112/529114 (F)
5	THE BEST ROCK BALLADS ALBUM OF THE WORLD... EVER! ○ Virgin VTDG 87/DTMC 60 (E)
6	THE BEST OF ALL WOMAN ★ Quality Television BOWDCC 001/BOWCOM 001 (F)
7	THE GREATEST DANCE ALBUM OF ALL TIME ○ Dino DINO 100/DTMC 109 (F)
8	HOUSE COLLECTION - VOLUME 3 ★ Fanzita R3CZL 03M/S/M FHC 3M/C3H 3LP
9	NIGHTFEVER ★ Global Television RADCD 24/RADMC 24 (E)
10	THE BEST... ALBUM IN THE WORLD... EVER! ○ Virgin VTDG 87/DTMC 68 (E)
11	THE ULTIMATE SOUL COLLECTION - VOLUME 2 ○ Warner Music 5958338/5958339/5958340 (W)
12	THAT'S ROCK 'N' ROLL ★ EMI CDMD1070/CTMD107 100 (F)
13	PULP FICTION (OST) ○ MCA MCD 11102 (BMG) MCC 11103/MCA 11103
14	THE LION KING (OST) ★ Mercury 523902/523904 (F)
15	HELP - WAR CHILD ○ Go!Discs 8286822 (F) 8286824/8286821
16	DANCE TIP 3 ★ Global Television RADCD 20 (BMG) RADMC 20 (F)
17	SPIRITUALLY IBIZA ★ Dino DINO 111 (F) DINMC 111 (F)
18	DRIVING ROCK ★ Global Television RADCD 04/RADMC 04 (BMG)
19	NOW THAT'S WHAT I CALL MUSIC! 31 ★ EMI/Virgin/PolyGram CDN3W 31/CDN3W 31 (E)
20	MINISTRY OF SOUND SESSIONS - VOLUME 5 ★ Ministry Of Sound MIND 5/MINMC 5/MINLP 5 (W)

AIRPLAY PROFILE



#	Title/Artist Label	Weeks	No. of plays	Week	Plays
#1	LUCKY YOU (Columbia/Sony)	18	26		
#2	POWER OF A WOMAN (Powerful/Big Beat)	23	26		
#3	ANGEL INTERCEPTOR (Ace Distribution)	20	26		
#4	I CARE (Real Gone Music)	20	24		
#5	GANGSTA'S PARADISE (Columbia/Real Gone Music)	23	24		
#6	HAND IN MY POKER (A&M Music)	14	24		
#7	FAIRGROUND (Simple Deep Records)	28	23		
#8	WONDERWALL (Columbia)	14	23		
#9	MISSING (Rising/Big Hit/Elmer/Barney/Mykel)	23	22		
#10	WHAT DO YOU WANT (Dance/Label)	30	21		
#11	U RAY KATZ (Real Gone Music)	21	21		
#12	WHEN LOVE & HATE COLLIDE (Del Espana/Mercury)	22	20		
#13	DREAMS (Mid Coast Records)	22	20		
#14	BOOMBASTIC (Shaggy/Mykel)	18	19		
#15	HEAVEN HELP MY HEART (The Areas/Columbia)	20	19		
#16	THUNDER (East 12 Records)	12	19		
#17	YOU DO (McA/MCA & Butler/Hut)	12	19		
#18	EVERYBODY SAY EVERYBODY (Dance/Mercury)	17	18		
#19	LOVE RENDEZVOUS '84 (Mercury/Decca)	24	18		
#20	KING OF THE KIBBI (Sonic/Flame)	10	18		
#21	BARY (IT'S YOU) (MCA/Columbia/A&M)	5	18		
#22	LD I'DIE FOR YOU (AND THAT'S THE TRUTH) (West End/Might)	17	17		
#23	WEEKEND (Tasty/Tony Project/Real)	20	16		
#24	MY PREROGATIVE (Easy Street/Mykel)	23	16		
#25	CAMDEN TOWN (Suga/Mykel)	15	16		
#26	FANTASY (Lambert/Elmer)	18	15		
#27	HEAVEN FOR EVERYONE (Dance/Mykel)	5	15		
#28	FANTASY (Lambert/Elmer)	20	14		
#29	WHERE THE WILD BOSS GROW (Kiss/C&A & The Bad Seeds & Kate Morgan/Mykel)	5	13		
#30	HE'S ON THE PHONE (East 12 Records)	4	13		



#	Title/Artist Label	Weeks	No. of plays	Week	Plays
#1	SOMETHING FOR THE PAIN (Real Gone Music)	32	32		
#2	I'LL BE THERE FOR YOU (The Rembrandts/East West)	32	31		
#3	ROLL WITH IT (Cash/Columbia)	32	31		
#4	FAIRGROUND (Simple Deep Records)	31	31		
#5	LD I'DIE FOR YOU (AND THAT'S THE TRUTH) (West End/Might)	31	30		
#6	CAMDEN TOWN (Suga/Mykel)	20	28		
#7	ALRIGHT (Cash/Columbia)	24	25		
#8	EYE HATE U (Sonic/Flame)	23	25		
#9	HEAVEN FOR EVERYONE (Dance/Mykel)	25	24		
#10	WHEN LOVE & HATE COLLIDE (Del Espana/Mercury)	25	24		
#11	OCEAN DRIVE (Lambert/Elmer)	22	24		
#12	SORTED FOR E'S & WHIZZ (The World)	22	24		
#13	LUCKY YOU (Lightning Seeds/Real)	22	24		
#14	74-75 (The Caravans/TVT)	24	24		
#15	RAJAH AND THE KINGS OF SPAIN (Tasty/Tony Project/Real)	17	24		
#16	WALKING IN MEMPHIS (Cash/Columbia)	23	24		
#17	WAITING IN VAIN (A&M/Lambert/Elmer)	23	24		
#18	IN THE GROOVE AGAIN (Cash/Mykel/Mykel)	20	24		
#19	LIKE LOVERS DO (Lynx/Elmer)	23	23		
#20	ROLL TO ME (Cash/A&M)	24	22		
#21	A GIRL LIKE YOU (Easy Street/Mykel)	25	22		
#22	COUNTRY HOUSE (Big Beat)	25	22		
#23	THE WORLD (Nick Heyward/Real)	22	21		
#24	SAME THING IN REVERSE (Big George/Might)	22	20		
#25	KISSED A GIRL (Cash/Columbia)	21	21		
#26	BROKEN STONES (Paul Walker/Big Beat)	22	20		
#27	CRY LOVE (A&M/Hut)	19	19		
#28	BY YOUR SIDE (Amy Bonnelly/Lambert)	19	19		
#29	BLESSED (The Areas/Columbia)	0	15		
#30	WHERE THE WILD BOSS GROW (Kiss/C&A & The Bad Seeds & Kate Morgan/Mykel)	0	15		

All data this page © Media Monitor. Station profile charts rank titles by total number of plays per station from 00:00 on Sunday 15 October 1995 until 04:00 on Saturday 22 October 1995.

RADIO AIR FM

To programme director Jim Hicks, station identity is just as important as the music. Air FM plays. And only six months into the job, he is well on his way to establishing a definite image for the Leeds-based station by concentrating on music with "more of an attitude." With Air's 15-44-year-old target audience in mind, he says, "In the past six months, we've moved it a much fresher sound with an up-tempo feel more appropriate for a developing market. Leeds is a growing city and we're trying to portray the image that you would expect from a

metropolitan area." Previously at Power FM, Hicks is trying to bring the Hampshire station's instantly-recognizable quality to Air, which has 235,000 listeners, a 27% reach and a 12% market share in its 872,000 transmission area (according to Rajar figures). "We've broadened our programme schedule. We've taken in some new presenters. Clearly I want to continue to consolidate the radio station with its audience, create a more lifestyle focused information, having more credibility with our presenters and bonding with the area," he says. **Paul Williams**

AIR FM TOP 10

Track	Title/Artist Label	Plays
#1	I'll Be There For You (The Rembrandts/East West)	34
#2	74-75 (The Caravans/TVT)	33
#3	Love Rendezvous '84 (Mercury/Decca)	32
#4	Happy Just To Be With You (Michelle Gayle/Mykel)	32
#5	Waterfalls (TLC/Arista/Lafayette)	31
#6	Can I Touch You... There? (Michael Bolton/Columbia)	30
#7	Fairground (Simple Deep/Elmer)	29
#8	Runaway (John Jackson/A&M)	29
#9	Heaven Help My Heart (The Areas/Columbia)	29
#10	Mykel (Mykel/Decca)	27

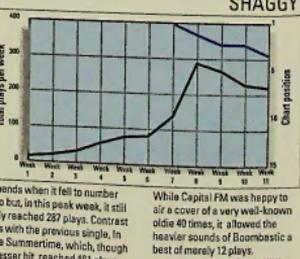
Most played tracks on Air FM with 10 stations: 1995 Media Monitor

#	Title/Artist Label	Weeks	No. of plays	Week	Plays
#1	I'LL BE THERE FOR YOU (The Rembrandts/East West)	65	73		
#2	FAIRGROUND (Simple Deep Records)	70	73		
#3	RUNAWAY (John Jackson/A&M)	71	72		
#4	COUNTRY HOUSE (Big Beat)	69	66		
#5	SOMETHING FOR THE PAIN (Real Gone Music)	71	47		
#6	WATERFALLS (TLC/Arista/Lafayette)	41	40		
#7	LOVE RENDEZVOUS '84 (Mercury/Decca)	41	41		
#8	FANTASY (Lambert/Elmer)	39	40		
#9	ROLL TO ME (Cash/A&M)	38	39		
#10	SOMEWHERE SOMEHOW (Mercury/Decca)	41	39		
#11	THAT LOOK IN YOUR EYE (A&M/Capitol/30/45)	49	39		
#12	ROLL WITH IT (Cash/Columbia)	26	39		
#13	74-75 (The Caravans/TVT)	35	38		
#14	HEAVEN HELP MY HEART (The Areas/Columbia)	35	38		
#15	POWER OF A WOMAN (Dance/Mykel)	21	37		
#16	ALRIGHT (Sonic/Flame)	41	37		
#17	HAPPY JUST TO BE WITH YOU (Michelle Gayle/Mykel)	32	34		
#18	TU M'AMMES ENCORE (TO LOVE ME AGAIN) (Cash/Decca)	22	32		
#19	MY PREROGATIVE (Easy Street/Mykel)	1	29		
#20	CAMDEN TOWN (Suga/Mykel)	21	29		
#21	SUNSHINE AFTER THE RAIN (Real Gone Music)	0	27		
#22	A GIRL LIKE YOU (Easy Street/Mykel)	39	24		
#23	CARE (Cash/Columbia)	0	23		
#24	WHEN LOVE & HATE COLLIDE (Del Espana/Mercury)	0	23		
#25	LUCKY YOU (Lightning Seeds/Real)	0	22		
#26	YOU ARE NOT ALONE (Michael Jackson/Elmer)	31	19		
#27	TRY ME OUT (Cash/Columbia)	19	14		
#28	BREASER (Cash/Columbia)	13	14		
#29	THE BOMBI (THESE SOUNDS FALL INTO MY MIND) (The Backbeats/Phish)	13	14		
#30	KISS FROM A ROSE (Sonic/Flame)	10	14		

95.8 CAPITAL FM LONDON

#	Title/Artist Label	Weeks	No. of plays	Week	Plays
#1	FAIRGROUND (Simple Deep Records)	48	50		
#2	HEAVEN FOR EVERYONE (Dance/Mykel)	45	48		
#3	I'LL BE THERE FOR YOU (The Rembrandts/East West)	42	42		
#4	A GIRL LIKE YOU (Easy Street/Mykel)	41	41		
#5	FANTASY (Lambert/Elmer)	49	37		
#6	GOLDENEYE (Tim Turner/Mykel)	0	36		
#7	POWER OF A WOMAN (Dance/Mykel)	33	36		
#8	WHEN LOVE & HATE COLLIDE (Del Espana/Mercury)	34	25		
#9	RUNAWAY (John Jackson/A&M)	39	24		
#10	CAN I TOUCH YOU... THERE (Michael Bolton/Columbia)	35	33		
#11	CAMDEN TOWN (Suga/Mykel)	29	30		
#12	LUCKY YOU (Lightning Seeds/Real)	26	23		
#13	WALKING IN MEMPHIS (Cash/Columbia)	40	29		
#14	WALKING IN MEMPHIS (Cash/Columbia)	29	28		
#15	LD I'DIE FOR YOU (AND THAT'S THE TRUTH) (West End/Might)	20	27		
#16	YOU ARE NOT ALONE (Michael Jackson/Elmer)	10	27		
#17	SOMETHING FOR THE PAIN (Real Gone Music)	22	21		
#18	SOMEWHERE SOMEHOW (Mercury/Decca)	23	18		
#19	WONDERWALL (Columbia)	23	18		
#20	STAYING ALIVE (MADONNA)	16	17		
#21	HOUSE OF MY LIFE (M/Decca/Mykel)	29	15		
#22	SEARCH FOR THE HERO (M/Decca/Mykel)	26	15		
#23	LIKE A ROLLING STONE (Nelly/Decca)	1	14		
#24	KISS FROM A ROSE (Sonic/Flame)	24	12		
#25	MY SHIP (Cash/Columbia)	1	11		
#26	LOVE RENDEZVOUS '84 (Mercury/Decca)	29	10		
#27	YOU'LL SEE (Michelle Gayle/Mykel)	0	10		
#28	BOOMBASTIC (Shaggy/Mykel)	0	8		
#29	74-75 (The Caravans/TVT)	0	8		

Shaggy's Boombastic became the first reggae single to enter the chart at number one, but radio wasn't joining in the celebrations. In fact, programme planners' reaction was so slow that in the week leading to its debut, the track lingered at just 38 in the airplay chart. Radio One A-Listed it with a respectable 18 plays, but Atlantic, BRMB, Capital, City and Clyde managed only 16 spins between them. The other leading stations were caught on the hop completely. However, Kiss FM, which was first to play the track, remained its biggest supporter, running it out of its first 11 weeks of airplay life. Radio made slight



amends when it fell to number two, but in this peak week, it still only reached 287 plays. Contrast this with the previous single, In The Summertime, which, though a lesser hit, reached 401 plays. **Paul Williams**

TOP 50 AIRPLAY HITS

28 OCTOBER 1995

MEDIA MONITOR

This Week	Last Week	Title/Artist/Label	Radio 1 FM										Total no. of plays	Score	Wuity index (1-5)		
			1st play	2nd play	MUSIC 21	BRMB	Capital	City	City 2	Heart FM	Heart 103.2	Macro				Pac 104.1	Virgin Radio
1	1	FAIRGROUND Simply Red (East West)	A	23	73	52	50	43	44	31	31	1525	76.79	3.0			
2	4	POWER OF A WOMAN Eternal (EMI/1st Avenue)	A	26	37	35	36	40	18	33	23	28	24	0	1113	55.81	34.2
3	3	I'LL BE THERE FOR YOU The Rembrandts (East West)	B	10	73	32	42	17	33	0	7	29	3	31	1150	54.22	11.3
4	15	WHEN LOVE & HATE COLLIDE Def Leppard (Mercury)	A	20	23	31	35	40	35	26	1	12	1	24	993	49.06	18.3
5	12	LUCKY YOU Lightning Seeds (Epic)	A	26	22	17	29	24	16	20	1	22	27	24	732	48.80	48.5
6	3	FANTASY Menahem Golan (Columbia)	B	14	40	38	37	15	43	30	2	24	10	0	1323	46.24	25.5
7	19	HEAVEN FOR EVERYONE Queen (EMI)	B	15	0	44	48	23	29	35	31	12	42	24	1098	43.49	50.3
8	8	LOVE RENDEZVOUS M People (Deconstruction)	A	18	41	16	10	44	17	36	28	9	41	0	820	39.09	20.2
9	5	SOMEWHERE SOMEHOW Wet Wet Wet (Deconstruction)	B	8	39	25	18	2	34	35	29	29	32	1	1193	37.35	16.9
10	4	SOMETHING FOR THE PAIN Ben Jasi (Precious Organisation)	B	10	64	20	21	27	25	0	10	7	1	32	664	36.99	25.1
11	26	CAMDEN TOWN Suggs (WEA)	B	16	29	8	30	44	14	0	14	3	17	26	543	36.32	12.8
12	7	RUNAWAY Janet Jackson (A&M)	A	4	72	32	34	3	25	1	28	20	2	0	720	33.61	24.2
13	18	I'D LIKE YOU (AND THAT'S THE TRUTH) Meat Loaf (Virgin)	A	17	0	18	27	19	23	21	11	17	30	531	30.76	30.2	
14	17	WALKING IN MEMPHIS Cher (WEA)	A	5	0	32	28	14	32	13	31	24	9	24	874	30.36	12.6
15	37	I CARE Soul II Soul (Virgin)	A	24	23	1	1	19	6	0	1	2	26	0	280	28.89	76.8
16	19	WONDERWALL Oasis (Creative)	A	23	39	10	18	1	3	0	0	23	2	205	26.99	18.6	
17	13	A GIRL LIKE YOU Shaggy (Sire)	A	2	24	11	39	12	30	1	6	3	3	22	472	25.37	29.4
18	14	LIGHT OF MY LIFE Louisa (EMI/1st Avenue)	B	12	0	14	15	25	23	17	15	37	2	0	859	25.05	40.9
19	28	COUNTRY HOUSE Blur (Fif)	A	4	66	2	4	2	22	0	1	6	1	22	368	22.84	14.4
20	43	MISSING Everything But The Girl (Eternal/Bianco Y Negro)	A	22	0	1	2	18	19	0	0	1	25	0	254	22.54	18.4
21	10	YOU ARE NOT ALONE Michael Jackson (Epic)	A	1	19	29	22	10	18	8	29	17	3	1	777	22.44	65.5
22	15	WATERFALLS TLC (Arista/Laface)	A	1	47	14	29	10	28	0	12	3	7	0	505	21.95	39.4
23	65	U KRAYZ KATS PJ And Duncan (Tipton)	A	21	0	3	1	13	4	0	1	27	2	0	290	21.43	62.2
24	0	GOLDENEYE Tina Turner (EMI)	B	7	0	33	36	1	21	1	24	1	3	2	214	20.60	0.0
25	23	BOOMBASTIC Shaggy (Virgin)	A	19	0	11	9	5	5	0	2	2	1	0	200	20.19	16.0
26	36	SORTED FOR E'S & WHIZZ Pulp (Island)	A	19	0	8	4	0	0	0	0	0	0	24	78	19.70	18.4
27	55	MY PREROGATIVE Bobby Brown (A&M)	A	16	32	0	1	27	1	0	0	5	0	0	166	18.82	14.8
28	48	HAND IN MY POCKET Alanis Morissette (Gepros)	A	24	0	0	0	0	0	0	1	22	2	156	18.58	44.4	
29	35	GANGSTA'S PARADISE Coolio Featuring L.V. (Tommy Boy)	A	24	0	1	3	1	1	0	0	3	0	0	152	18.54	9.2
30	29	ROLL TO ME Del Amitri (A&M)	A	0	40	4	7	8	22	7	6	5	1	22	365	18.08	25.2
31	23	CAN I TOUCH YOU...THERE Michael Bolton (Columbia)	A	1	2	19	33	2	29	0	29	8	1	1	531	18.00	24.3
32	30	74-75 The Connells (TVT)	A	0	39	2	8	39	27	0	5	4	1	24	437	17.04	10.3
33	72	ANGEL INTERCEPTOR Ash (Inferno)	A	26	0	1	1	1	0	1	1	1	0	0	70	16.82	137.1
34	109	EVERYBODY SAY EVERYBODY DO (La Loque/Mercury)	A	18	0	3	3	0	0	0	11	5	0	0	244	16.11	19.2
35	40	MIS-SHAPES Pulp (Island)	A	10	0	7	11	26	5	0	1	2	32	0	307	15.94	23.4
36	21	OCEAN DRIVE Lighthouse Family (Polydor)	B	9	0	1	3	21	5	4	1	1	23	24	401	15.74	43.3
37	34	ROLL WITH IT Oziah (Crescent)	A	0	39	1	3	1	12	0	1	1	1	31	165	15.26	12.4
38	27	WHAT DO I DO NOW? Sheena (Infectious)	A	21	0	0	0	0	0	0	0	0	0	0	56	15.20	30.1
39	51	THUNDER Ext 107 (London)	A	19	0	6	5	0	5	0	0	7	4	0	105	14.69	10.4
40	62	YOU DO McAnast & Butler (Soul)	B	18	0	0	0	0	0	0	0	0	0	0	192	13.80	56.6
41	62	THAT LOOK IN YOUR EYE Ai Campbell (DUT)	A	2	39	7	4	3	5	6	4	12	0	0	260	12.99	87.2
42	218	WHERE THE WILD ROSES GROW Nick Cave & The Bad Seeds & Kylie Minogue (Musa)	C	13	0	1	1	1	2	0	1	1	15	99	12.94	0.4	
43	45	DREAM A LITTLE DREAM Beautiful South (Island)	A	1	0	3	3	40	2	6	0	6	38	0	320	11.89	13.9
44	88	WEEKEND Todd Terry Project (Oni)	A	16	0	0	0	0	2	0	0	0	0	0	81	11.81	29.4
45	63	SEARCH FOR THE HERO M People (Deconstruction)	A	1	11	8	14	1	14	3	4	2	0	7	263	11.35	17.7
46	32	DEAMS World Colour (Pepco)	A	20	0	0	0	9	8	0	0	0	0	0	110	11.23	60.0
47	110	440 BABY IT'S YOU MNA (Columbia/1st Avenue)	A	18	0	3	3	2	2	0	0	0	0	0	115	11.21	155.2
48	137	8 LIKE A ROLLING STONE Rolling Stones (Virgin)	B	10	0	3	14	0	15	0	0	1	6	2	76	11.18	237.8
49	24	18 ALRIGHT Curt Cobain (Geff)	B	10	0	0	0	0	2	0	0	0	3	25	79	11.16	83.1
50	38	KISS FROM A ROSE Seal (GTT)	A	1	14	12	12	8	7	3	31	4	1	5	401	11.04	43.7

© Media Monitor. Compiled from data gathered from 91.10 on Sunday 15 October 1995 until 24.00 on Saturday 22 October 1995. Stations ranked by audience figures based on latest half-hour figure data.

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in number of plays
1	HEAVEN FOR EVERYONE Queen (EMI)	1098	560
2	POWER OF A WOMAN Eternal (EMI/1st Avenue)	1113	428
3	WHEN LOVE & HATE COLLIDE Def Leppard (Mercury)	993	274
4	WALKING IN MEMPHIS Cher (WEA)	874	233
5	GOLDENEYE Tina Turner (EMI)	214	214
6	LUCKY YOU Lightning Seeds (Epic)	732	186
7	LUCKY LOVE Ace Of Base (London)	238	155
8	I'D LIKE YOU (AND THAT'S THE TRUTH) Meat Loaf (Virgin)	531	149
9	YOU'LL SEE Madonna (Maverick)	146	146
10	I CARE Soul II Soul (Virgin)	280	138

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

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total added	Scores	4+ plays	Atcs
1	YOU'LL SEE Madonna (Maverick)	23	15	15	
2	GOLDENEYE Tina Turner (EMI)	31	14	14	
3	LUCKY LOVE Ace Of Base (London)	31	25	9	
4	I CARE Soul II Soul (Virgin)	46	21	6	
5	FLAVOUR OF THE OLD SCHOOL Beverley Knight (Dome)	10	5	5	
6	POWER OF LOVE (LOVE POWER) Luther Vandross (Epic/W Records)	22	6	4	
7	YOU REMIND ME OF SOMETHING R Kelly (Jiva)	7	4	4	
8	PRETENDERS TO THE THRONE Beautiful South (Gon Discs)	11	4	4	
9	MISSING Everything But The Girl (Eternal/Bianco Y Negro)	29	17	3	
10	BLESSED Elton John (Rocket)	30	21	3	

© Media Monitor. Chart shows tracks boasting greatest number of station adds (add defined as first or main play).

AIRPLAY

Media Monitor monitors these stations 24 hours a day, seven days a week. Airplay 252: 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.

OCTOBER 1995

THE OFFICIAL CHARTS - 28 OCT

TV
music week

AS USED BY



ROBERT KADIC



SINGLES

1	GANGSTA'S PARADISE Coolio featuring LV	Tommy Boy
2	TO LIE FOR YOU (AND THAT'S THE TRUTH) Meat Loaf	Virgin
3	FAIRGROUND Simply Red	East West
4	WHEN LOVE & HATE COLLIDE Def Leppard	Bluebeam/Riffola
5	WHO THE F**K IS ALICE? Smokie featuring Roy Chubby Brown	NRH
6	POWER OF A WOMAN Eternal	1st Avenue/EMI
7	BOOMBASTIC Shaggy	Virgin
8	MISSING Everything But The Girl	Blanco Y Negro
9	YOU ARE NOT ALONE Michael Jackson	Epic
10	HIGHER STATE OF CONSCIOUSNESS Josh Wink	Manifesto/Mercury
11	WALKING IN MEMPHIS Cher	WEA
12	FANTASY Mariah Carey	Columbia
13	AIMT NOBODY Diana King	Work/Columbia
14	MIS-SHAPES/SORTED FOR ES & WIZZ Pulp	Island
15	LUCKY YOU Lightning Seeds	Epic
16	DON'T YOU WANT ME (REMIX) The Human League	Virgin
17	RENEGADE MASTER Wildchild	Hi-Life/Polydor
18	BIG RIVER Jimmy Nail	East West
19	LIGHT OF MY LIFE Louise	1st Avenue/EMI
20	BULLET WITH BUTTERFLY WINGS Smashing Pumpkins	Virgin
21	CAMDEN TOWN Suggs	WEA
22	IT'LL BE THERE FOR YOU The Rembrandts	East West
23	STANW ALIVE Ft. Franco featuring Ricardo Da Force	All Around The World
24	BROWN SUGAR D'Neenah	Columbia
25	THE	

ALBUMS

1	LIFE Simply Red	East West
2	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
3	DESIGN OF A DECADE 1986/1996 Janet Jackson	A&M
4	THE VERY BEST OF Robert Palmer	EMI
5	STANLEY ROAD Paul Weller	GoDisc
6	DAYDREAM Mariah Carey	Columbia
7	ALL CHANGE Cast	Polydor
8	GREATEST HITS 1985-1995 Michael Bolton	Columbia
9	THE GREAT ESCAPE Blur	Food/Polyphone
10	CHANTS & DANCES OF THE NATIVE AMERICAN INDIAN Sacred Spirit	Virgin
11	PICTURE THIS Wet Wet Wet	Precious Organisation
12	GREATEST HITS 1981-1995 Luther Vandross	Epic
13	JAGGED LITTLE PILL Alanis Morissette	Maverick/Sire
14	THE LONE RANGER Suggs	WEA
15	FINN Finn	Polyphone
16	INSOMNIAC Green Day	Reprise
17	ONE MORE DREAM - THE VERY BEST OF Gerry Rafferty	PolyGram TV
18	PAN PIPE DREAMS Inspirations	Pure Music
19	D'UX Celine Dion	Epic
20	CRZYSEXYG00L TLC	LaFace/Arista
21	CARRY ON UP THE CHARTS - THE BEST OF THE BEAUTIFUL SOUTH	GoDisc
22	ALL YOU CAN EAT kd lang	Warner Bros
23	DISREPUTABLE MAVEY Darius	



MIN 8

Boyz n it's you

a&m

23 10 95

a&m unveils underground label

A&M is to launch a new dance imprint – Debut – to run alongside the company's main dance label AM-PM.

The new imprint will cover more underground releases and will be managed by A&M A&R consultant Alan Thompson under the guidance of Simon Dunmore, AM-PM's overall boss.

Aside from his work at A&M, Thompson has DJed at Trade for the past two years. "The label has been set up primarily because when I originally joined A&M a year ago a lot of the material I was bringing in was too tough for the sort of New York garage sound at AM-PM," he says. The Debut label's first

release will be "Millenium" by Josh Nunez. "When I used to play the tracks at Trade, people would go really mad but it was impossible to get hold of. That's the type of record we want to release. We're not looking for massive crossover hits, we see it as a more credible label aimed at specialist shops and D.J.s. We'll

be happy as long as the records cover themselves," says Thompson.

The label's second release will be K-Horn's "The Project" EP on the Atlanta-based Acacia label, and like "Millenium" is a US hard house work-out.

"I'm not going to pigeonhole the label. As long as it's credible we'll have it," says

Thompson. "The influence comes from America but I'd like to involve more UK talent. I'll definitely be using British people for the remasters."

Debut wants to release a record a month and will be distributed via PolyGram. Thompson DJs every Saturday at Trade, Turnmills, Clerkenwell Road, EC1.

With everyone and their dog doing compilations, React, currently one of the UK's most successful indie dance compilation companies, is throwing down the gauntlet with the release of its forthcoming "Popstars" mix LP. Taking a "more for your money" approach, "Popstars" will be the dance scene's first quadruple CD/hippe compilation with the individual sides mixed by a superior team of Boy George, Mark Moore, Al Mackenzie and Sister Bliss. All in all, it features five hours of music. "It was a fun concept that grew into a four-CD set," says React MD James Horricks. "We want to mix this indie club called Popstars and had the idea of doing an LP featuring D.J.s who've been pop stars." "Popstars" will, says Horricks, cost the same as many double CDs. "You have to make things affordable, it'll retail at under \$20 and for the first few weeks shops will have it for around \$17 or \$18." "Popstars" is out on November 6.



indo china splits into five imprints

Indo China, the dance label of China Records, is to split its operation into five specialist imprints to handle different genres of dance.

Indo China spokesman Ken Lower says, "Mostly we're doing it for retail and distribution purposes. With specific identities it will be easy for everybody to identify exactly what the music on the record is. Indo China now has so much material coming out, people have difficulty with a million different things all coming out on one label."

The new imprints will be: Full Energy, which will release handbag, Euro and happy house; Stateside for American garage and house; Bluefunkers for soul, jazz and funk; Tec Tone for techno and hardgroove; and Freebase, which will release drum & bass and jungle.

Key releases coming up will be a Dutch hardhouse EP from Crazy Shout, "The Amsterdam EP", and Duck'n'Cover Disco's "Something For Your Mind" both on Full Energy, as well as two compilation LPs set for early next year – "Full Energy Volume 1" and Stateside Volume 1.

	1 cd pool gets big noise backing from pioneer		I NEED SOMEBODY Loveland feat. Rachel McFarlane
	2 techno look clouds young picks his top 10		EVERYBODY BE SOMEBODY Ruffneck feat. Yovahn
	3 fm joins cream as it kicks off its uk tour		



SECONDS OUT! 14th NOVEMBER

CD/MC COMPERES DJ DUBFIRE & DJ SHARAM OF DEEP DISH
TRIPLE VINYL (UNMIXED)

UNDISPUTED
SLIPN'SLIDE COMPILATION



18 DRIVING ROCK
14 19 NOW THAT'S WHAT I CALL MUSIC! 31
18 20 MINISTRY OF SOUND SESSIONS - VOLUMES 1 & 2

THE NEW ALBUM
23RD OCTOBER 1995
CD/MC/DLP/MiniDisc
INCLUDES THE SINGLE 'STAY WITH ME'

WRAP ME UP
MAKES BY DANCING DAWG, VESNAJI & LAWS

23	THE	24	THE	25	HANI	26	GOT	27	I CAR	28	DO W	29	SOME	30	UNIO	31	TELL	32	SOMI	33	SEND	34	WHER	35	U KR	36	ANGI	37	THE S	38	MISI	39	SHOR	40	
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↑ Bullseye titles



Club:
The Pinch, The Gardening Club, 4 The Piazza, London WC2.

Tuesdays
10pm-3am.

Capacity/PA/special features:
300/7K.

Door policy:
"No suits and ties." - Shelly Boswell.

Music policy:
Melodic.

hypnotic Eastern trance.

DJs:
Fabo Paros, Rod Rice, Andy Morris, Red Marc.

Spinning:
This Chemical Life '20.27 Wired'; Sans Studio Fixe 'Talamus'; Ausgang 'Telecom (2.2 Mix)'; Led Air 'The Bigger They Don't'; All Black Percussion Thunder.

DJ's view
"The crowd are more into the mixing than the music and are completely dedicated." - Fabio Paros.

Industry view:
"The atmosphere is incredible; people go ballistic. One of the best kept secrets in London." - Andy Morris, Leisure Lounge.

Ticket price:
£5 on first visit, £4 Pinch members, £3 Gardening Club members and NUS.



a load of new tosh

Techno buds Fudge have had their new single 'Tosh' remixed by none other than the genius old skool hip hop producer Kuris Mantronic. The track has been lifted from the group's second LP, 'OTO', and will seek to match the performance of the team's last single 'Buller', which reached number 23.

The group will support its release on November 20 with a UK tour. The dates are: Windsor Royal Holloway, London (October 25); Goldsmith's, London (27); Ripon University, York (28); Loughborough University (November 1); Hull University (2); Reading University (3); Sheffield Hallam University (8); Newcastle University (9); Strathclyde University (10); Aberdeen University (11); Napier University (12); Brighton/Sussex University (16); Oxford Brookes University (16); Hertfordshire University (18); Cardiff University (23); Cheltenham & Gloucester University (24); Surrey University (25); Bristol University (30); Warwick University (December 1); Maccosq, Manchester Academy (December 2); Southampton University (6) and the London Rocker (6).

cd pool gets backing from a big noise

Written off as a pipedream when launched a year ago, the increasing profile and quality of CD Pool's CD promotional LPs is making the digital DJ look less of a joke and more of a reality. The company now has the backing of electronics giant Pioneer and the DJ pool has been renamed the Pioneer Pro Sound CD Pool.

In a neat dovetailing of interests, Pioneer is using its association with the CD Pool to promote its new range of DJ-orientated hardware such as the CDJ 500 turntable and the DJM 500 mixer.

The two companies joined forces for a stand at last month's Plaza Pro sound and lighting exhibition with DJ Judge Jules, Dominic Morr and Matt While demonstrating the new equipment's capabilities. The CD Pool's Rob Sawyer says, "Everybody's against CD equipment until they have a go. At the Plaza, people were going potty, especially about the mixer. We had queues all day."

The Ministry Of Sound has recently fitted four CD machines in its DJ booth. "In general now no-one refits a club without putting a CD in and the CDJ is becoming the brand leader. Every time this happens, it's another customer for us as well," says Sawyer.

The current CD Pool collection includes Taylor Dane's 'Soy A Prayer' and Uno Cito's 'New You Man Enough' among others. "We're really happy with the quality. On 'Volume Seven' we had Grace and Gerns For Gem and people started to take us seriously. From then on it's been great," says Sawyer.

Future developments include the possibility of specialist CDs for areas such as Euro and Ibiza/partying.

Details are available from Pioneer Pro Sound CD Pool, Richmond House, 235 Upper Richmond Road, London SW16 6SN. Fax: 0181 789 8668.

ruffneck comes out of the backroom

With the successes of Barbara Tucker and the Buckeheads already under its belt, Positiva is one of the few UK labels that has shown itself capable of putting genuine US club tracks into the charts.

The label is now aiming to consolidate that success with the release of one of the year's biggest garage/house anthems, Rufneck's 'Everybody Be Somebody'.

The single is the work of vintage New Jersey production team Backroom Music, who are now celebrating their 10th anniversary.

Built around a sample from Talib's 'Bop' and featuring New Jersey vocalist Yovahn, the single was originally out on the MAW label.

Steve Wilson, one third of Backroom Music alongside Dwayne Richardson and Derek Jenkins, says, "We didn't really know Little Louie. When we first made the track we didn't even think of it as a single, but we gave it to Tony Humphries and he played it at the Miami Winter Dance seminar. That's where Louie heard it and decided he wanted it for his label."

The track sees Backroom returning to house after a lengthy break during which the team concentrated on r&b, having found that their new production style was out of favour.

However, now back in the house groove, the Backroom boys are building up two new singers, Tokio and Monarray, but are philosophical about the new-found interest in them. "We really feel good about the track coming out in the UK but we know that in the UK everybody's really hung up on chart positions," says Wilson.



G O L D I E

THE NEW SINGLE RELEASED ON:
12" • MC • CD
featuring mixes by Peshay & Doc Scott.

INNER CITY LIFE

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1	GA	2	FD	3	FAIR	4	WRE	5	WHO	6	POW	7	BOO	8	MISS	9	YOU	10	HIGH	11	WAN	12	FAM	13	AIN	14	MIS	15	LUC	16	DOM	17	RENI	18	BIG	19	LIGH	20	BULL	21	CAM	22	I'L B	23	STAIN	24	BRO	25	THE
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bt's nature trail

Talking from his new house in Maryland, US, the king of trance house BT (real name Brian Tronzo) is getting back to nature in a serious fashion. "Oh man, you should see it, the view and the deer, it's incredible. I'm gonna make some of the best music I've made in my life here," he says. "Nature is something I thrive off and need". However, exactly how much time BT will get to spend in his house is a moot point. In August on adopted son of Paul Oakenfold's Perfect Label, the young American producer has just seen his new LP 'IMA' reach number 47 in the

UK's album chart. BT sees 'IMA' as an interim project before the release of his first full album next year. "IMA" is an album but it's something that developed out of an EP. Some of the tracks are older and it was really important for me to finally have them out," he says. Actually having considered moving to the UK, BT has instead settled for picking up large chunks of English slang, littering his speech with words like geezer, and feeding the influence of the UK into his music. Two tracks on 'IMA' - "Quark" and "Trip The Light Fantastic" - are about hiking in the Lake District. "It was so

beautiful. That was something I'll take with me for the rest of my life," says BT. Sasha, BT's musical blood brother, makes an appearance as a mixer on the LP. "I appreciate what he does because we're almost in unison. He's always taking things so far as he can musically, which is something I try to do as well," says BT. However, rumour has it that not all BT's musical cousins have worked out so well. His input on Billie Ray Martin's LP was trimmed, a situation which BT prefers to keep a diplomatic outlook on. "The whole thing was a learning experience," he

says. "Working with engineers like Pete Sawher was great. But to be honest I was really upset that I couldn't follow the project through, because a lot of my stuff that came out on the LP just wasn't as I'd envisaged it." Currently recording tracks for his own first full LP, BT is also starting to think about a live tour next year. "I want to totally redefine how people are doing dance music live. Mostly it's like watching car mechanics - just some gearer twisting a wrench, it's so dull. When I do my show I want to have six shorn drummers and me coming out playing on acoustic grand piano," says BT.

salt-n-pepa shake hands on new deal

Salt-N-Pepa have signed to MCA and are to have their own imprint on the company called Jheri (announced 'Trio' Records Inc). The deal follows the end of the duo's deal with Next Plateau Records. Salt-N-Pepa, Cheryl 'Salt' James and Sandra 'Pepe' Denton, are one of the most successful acts the hip hop scene has produced, having sold 10m records since emerging in 1987 with the hit 'My Mic Sounds Nice'. The group's last LP, 'Very Necessary', sold 4m copies. The deal was finalised by MCA's chairman and CEO Al Teller, who says: "With each new milestone in their careers, Cheryl and Sandra continue to demonstrate the type of true originality reflective of world class superstars." "I am confident Salt-N-Pepa will remain on the cutting edge with their music and reach greater levels of worldwide success." Jheri will be run from Virginia with offices in Washington and New York and will handle its own A&R, business affairs and administration.

THE NEW ALBUM
23RD OCTOBER 1995
INCLUDES THE SINGLE 'STAY WITH ME'

- Maintaining our run of highly desirable competition prizes, this week we offer a slice of oldschool history with the Hacienda 'Play By 01/95' CD. Mixed by Graeme Park, the LP is chock-full of club hits, including De La's 'Hideway', Shiva's 'Freedom', Todd Terry's 'Weekend' and the Police's 'Voices Inside My Head'. To win a copy, as well as a Hacienda T-shirt, just answer this: which city is the Hacienda in - (a) Liverpool (b) Birmingham (c) Manchester? Answers to Hacienda Comp, 245, Ludgate House, 245 Blackfriars Road, London SE1 by October 31.

Say what?

- **Car & Kreon** - super club chicks
- There was a friendly crowd, a good selection of DJs and it wasn't so packed you couldn't move. But I wish we'd got there earlier because we had to leave at 2.30am. Boo to rescheduling licensing laws.
- **Amy Howard** - press manager, **WEA**
- "It was very good, the

cream's third birthday - how was it for you?

atmosphere was great. My only minor criticism would be that the main dancefloor was too crowded at times. Also I think Cream should get a big pat on the back for the notices up behind the bar offering free drinking water - definitely a real thumbs up for that."

Frazer Ealey - head of promotions, **State Promotions**

"I went on Friday night, I had never been to Cream before and I thought it was just

brilliant. I stayed mainly in the house/garage room for most of the night. Drinking a bit too much hooch and dancing with Laura from MCA. Well done Cream."

Jean Branch - East West

"The amount of people who were there shows just how phenomenally successful they have been. It is just amazing how Cream has developed into its own industry in Liverpool and has really done a lot for the city. An

example of that could be the amount of our packs springing up around the area and the amount of club clothes that you can buy in the shops. Basically it has to be a big happy birthday to Cream!"

Ann Mottram-Braville - dance publicity, **Radio One**

"It was completely wild and although it was madly packed it was cool in that all attitude was left outside. It was a great night so here's to the fourth birthday."

18 DRIVING ROCK
14 19 HOW THAT'S WHAT I CALL MUSIC! BT
12 20 MINISTERS OF SOUND SESSIONS - VOLUMES

Ken Ishii EXTRA

All 02001 AMX previously on October 23rd 1995 is a new type of electronic format (applied over the monoformat press of Tokyo) available for download over the rest of the world in certain countries.

EXTRA (VIDEO EDIT) only on the 02001 CD 00-03-41

EXTRA (ORIGINAL) 00-08-54

EXTRA (LUKE SLATER REMIX) 00-05-26

EXTRA (DAVE ANGEL REMIX) 00-05-51

EXTRA (WAGON CHRIST REMIX) 00-03-39

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WRAP ME UP
MADE BY DANCING DAWG, VISA&G & LAWS

Shop focus

Shop:
Ambient Soho, 4 Berwick
Street, London W1. Tel:
0171-437 0521. (15ft
x10ft)



Specialist areas:

Electronic home easy
listening, ambient, jungle,
jazz, trip hop.

Merchandise: record
bags, record boxes, smart
drinks, T-shirts, clothing.
Shop also has its own
label.

Owner's view:

"We used to be just a stall
next door, then the stall
look off really well so we
got these premises.

There's a lifestyle scene
attached to this shop: we
do clothing and smart
drinks. The albums market
has branched out, before
there weren't enough
people who wanted this
music and now there are.
We opened to cater to a
specific market and we
were right on the tip of
that. Now jungle has
blossomed and that's
going just as well. The
people who work here are
into roots dub, ambient
and all sorts." - **Rokitit,**
Distributor's
view:

"Rokitit really knows his
stuff and is consistently on
the look-out for new and
original music and is never
afraid to go for the more
experimental tunes.

Definitely one of London's
leading specialists in his
field." - **Maryln, Pinnacle**
Distribution.

DJs' views:
"It's right across the board
in there, not just the really
chilled ambient stuff that
people would think. I'm
really into the shop and it's
definitely one of my
regular Berwick Street
stop-offs." - **DJ Steve,**
club & shop focus

compiled by Johnny Davis.
tel: 0171-263 2893.

COOL cuts



EVERYBODY BE SOMEBODY Ruffneck featuring Yavahn

Positiva/MAW

Finally available after months as the hottest import with new MAW mixes

2	(1)	RUNAWAY Evoke	rfr
3	NEW	GOOD LOVE Incognito Another classy tune with CJ Mackintosh doing all the mixes	Talkin Loud
4	(2)	I IMAGINE Mary Kiani	Manifesto
5	(7)	WALKIN' Frankie Knuckles	VC
6	(8)	TELL ME The Groove Theory	Epic
7	(9)	BELIEVE IN ME Quilwer	Perfecto
8	(11)	BRAND NEW YOU'RE RETRO Tricky	4th & B'way
9	NEW	GIVE ME LUV Alotraz Excellent tough US track with heavy Deep Dish influences	Yoshi Toshi
10	NEW	LOVE LOVE LOVE Secret Life Another top song with top vocals	Cowboy/Pulse-8
11	(3)	MISSING Everything But The Girl	blanco y negro/Eternal
12	(15)	THAT'S THE WAY LOVE IS Volcano with Sam Carwright	EXP
13	(13)	EXODUS Suncream	Sony S ²
14	NEW	LA LUNA The Ethics 1995 remix of the "to the beat of the drum" track	Virgin
15	NEW	SHINE LIKE A STAR Knife Unit Fork Euro sounding commercial trancer	rfr
16	NEW	FLASH Green Velvet Doublepack collection of techno from the Chicago Relief label	Open
17	NEW	POWER OF LOVE (LOVE POWER) Luther Vandross Frankie Knuckles serves up mixes for the man with the golden throat	LV/Epic
18	NEW	FOUND LOVE Double Dee featuring Dany Another oldie from the vaults bouncing back with new mixes	Sony S ³
19	NEW	BEGGING YOU The Stone Roses The Roses get a banging from Carl Cox and the Development Corporation	Geffen
20	NEW	MACARENA Les Del Mar With Beat Foundation on the mix	Pulse-8



a guide to the most essential new club tunes as featured on 100's "essential selection", with party long
broadcast every Friday between 7pm and 10pm. Compiled by dj freshback and data collected from leading djs and
the following stores: city sounds (hampstead), london (london), eastern block/underground (manchester),
23rd precinct (glasgow), 3 beat (liverpool), warp (sheffield), trax (newcastle), joy for life (nottingham)



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17	REN	16
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fresh cream

When Cream in Liverpool opened the doors to 2,000 clubbers on Saturday October 14, it was also helping to open the radio airwaves to a new era in dance programming.

Radio One FM linked up with Cream to celebrate the club's third birthday and also broadcast Pete Tong's Essential Mix show live from the club's decks.

It was the first date of a national tour by the club's DJs and special guests Pete Tong and Danny Rampling from Radio One.

Earlier this year, Radio One acknowledged the growing presence of dance music in youth culture by increasing Pete Tong's hours on air from two to three as well as adding the Essential Mix programme, where guest DJs come in to play a two-hour mix.

Then former Kiss FM DJ Danny Rampling was added to the Radio One DJ line-up with a new two-hour show and Annie Nightingale began a new shift out late night slot.

For Radio One controller Matthew Bonister, the changes were essential for Radio One if

fm's nick robinson joined cream's third birthday celebrations which heralded a new era of dance music radio programming in a live link-up with radio one's essential mix show, and critics who accuse the club of selling out as it moves on to the national airwaves and into the big time were proved wrong by the hundreds of hands in the air on the first night

It wanted to keep fully in touch with the youth market. "There is a great deal more dance music on the station now, simply because it was obvious that dance music was what was really happening," he says. "It is important to millions of kids and we couldn't possibly ignore that fact."

"As a result, we managed to get two of the best practitioners in the dance field - Pete Tong and Danny Rampling."

Once the new format was settled, Tong felt it was time to take the station's coverage of the genre a step further and managed to get Bonister along to the Gae Club in Birmingham to explain. "Pete came to me and suggested that we should take the Essential Mix programme on the road in conjunction with the best clubs in the UK," says Bonister.

Consequently, an Essential Mix night was arranged at the Gae Club and by the end of the night, the Radio One boss was convinced. "We had people like Sasha playing and there seemed to be a tremendous amount of respect for what we were trying to do from the people who paid to come to the club. It made sense to expand the idea," says Bonister.

A few more club dates followed, again in conjunction with Cream, and the station then decided to organise a full UK tour for the autumn.

"When we did it live, it sounded fantastic coming direct from a club - you just immediately got that club vibe across," adds Bonister.

Cream co-founder Darren Hughes describes the early club dates as "experimentation and definitely a warm-up".

"The problem was that we had to sell the whole package to the clubs we played at so we didn't actually have much control ourselves on the night. But the one night, which we did have control over, was a great success," says Hughes.

Apart from increasing the profile for both Radio One and Cream, Hughes says the greatest benefit from the tour is that dance music is brought even further into the mainstream.

"The Essential Mix show has a million listeners on

average and it's fantastic that dance music gets the benefit from that. The show has been so influential too. It's been a brilliant crossover merchant and made dance music so much more accessible," says Hughes.

"As a result of Tong's show, loads of regional dance shows have sprung up and had live people in clubs all over the country who would not normally listen to dance music to go to clubs like ours."

Hughes argues that Cream's move into the big league also fits in to the national airwaves does not mean it is selling out to corporate ideals.

"If anyone does think about us then they should just come and visit the club. It still has an amazing atmosphere and if we felt the club was being harmed in any way, we wouldn't be doing this tour," he says.

That philosophy applies to Cream's future plans too, he adds. "The touring is not the end of the line for our partnership with the Essential Mix. Hopefully, within the next couple of years, there will even be a TV programme - that's how successful we believe all this will become."

And if the amount of hands in the air at the first night of the tour were anything to go by, the clubbers will be supporting them all the way.



CERRONE mercury remixed by david morales

out: nov 6
on: ed/te/12"

1	GA	2	FD	3	FAIR	4	WIRE	5	WHO	6	POW	7	YOU	8	MISS	9	HIGH	10	WALL	11	FANT	12	AIN'	13	MIS	14	LUCK	15	DON'	16	REVI	17	BIG F	18	SOUL	19	LIGHT	20	CAM	21	I'LL B	22	STAIN	23	BROV	24	THE
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 23RD OCTOBER 1995
 CD/MC/DLP/MiniDisc
 INCLUDES THE SINGLE 'STAY WITH ME'

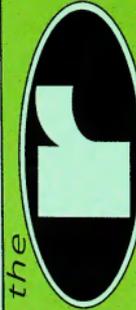
WRAP ME UP
 MIXES BY DANCING DAZZ, VISAADI & LUVS

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Bulletin 11/95

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chart

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07 **25** **OF**

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

tw

lw

hw

mw

thw

tlw

I NEED SOMEBODY (NOT LOVELAND)/PAUL GOTE/ONE FAMILY MIXES

- 1 Loveland (featuring Rachel McFarlane)
- 2 I BELIEVE (NOT LOVELAND)/RED JERRY MIXES
- 3 EVERYBODY BE SOMEBODY (MASTERS AT WORK/JULES & SKINS/HANI MIXES)
- 4 RELAX (LORIMER/TOOD TERRY/TIN OUT/JAZZ-N-GROOVE/TONY B MIXES)
- 5 HAPPINESS (PIZZAMAN/PLAY BOYS MIXES) Pizzaman
- 6 SAY A PRAYER (DAVID MORALES & SATOSHI TOMIIE/PETE LORIMER & RICHARD "HUMPY" VISSION MIXES) Taylor Dayne
- 7 FOUND LOVE (PAUL GOTE MIXES) Double Dee featuring Dany
- 8 MISSING (TOOD TERRY/ALEX NATALE & VISI/AD/CHRIS & JAMES MIXES)
- 9 EVERYTHING BUT THE GIRL (ETERNAL/BLANCO Y NEGRO)
- 10 TURN ME OUT (CHRIS & JAMES/COCO/DELOIRIE/PHIL KELSEY MIXES)
- 11 I'LL ALWAYS BE AROUND (ROBERT "ROB-ROB" CLIVILLES MIXES)
- 12 INSOMNIA (ROLLO, SISTER BUSS & GOETZ MIXES) Faithless
- 13 IMAGINE (MOTIV/TONY DE WIT/MISTER SPRING'K & THE NOISE/EDDY FINGERS/ SERATONIAN KID MIXES) Mary Kiari
- 14 B2 GETH (DANCING DIVAZ/MTV+ PIPPA/CLAPPERT MIXES) The Original One
- 15 FEEL GOOD (GJ SCOTT/VERLANZ/HAPPY CLAPPERS MIXES) B-Cide
- 16 EXODUS (ROLLO MIXES) Sunscreen
- 17 POWER OF A WOMAN (FATHERS OF SOUND/BOTTOM DOLLAR/BOB & MAC MIXES)
- 18 THAT'S THE WAY LOVE IS (VOLCANO/PLAY BOYS/ADRIAN SHERWOOD MIXES)
- 19 ARE YOU MEAN ENOUGH (UNO CLUB/AL PETER MIXES)
- 20 Uno club featuring Sabrina McCarroll

- 35 SO BEAUTIFUL (DEVELOPMENT CORPORATION MIXES) Urban Cookies Collective
- 36 QUIAR/COMMUNITY B.T.
- 37 PEACE OF LUV (DANCING DIVAZ/GEORGE MOREL/ADEBRATT & EKMAN/PERRIE J MIXES)
- 38 Clubland featuring Zenya Hammon
- 39 SO IN LOVE ER Mac
- 40 GEE WIZZ - THE BEST IN THE HOUSE Various
- 41 WALKIN' (GRAANT NELSON MIXES)WHADIA LUWANT (FROM ME) (FRANKIE KNUCKLES/ VC
- 42 K-KLASS/DAVID MORALES MIXES) Frankie Knuckles featuring Adena
- 43 WRAP ME UP (DANCING DIVAZ/US/ORIGINAL MIXES) Alex Party
- 44 GIRLS & BOYS (DANCING DIVAZ/HED BOYS & DR. MONTOS MIXES)
- 45 Hed Boys
- 46 ALABAMA BLUES St Germain
- 47 THE HIGH LIFE Time Out
- 48 FOX FORCE FIVE (PLAY BOYS MIXES) Chris & James
- 49 RUNAWAY (MIXES) Evolve
- 50 LIVING ON A DREAM Right Said Fred
- 51 SAVE ME (ANGEL/FAD MIXES) Mike Tunsting
- 52 GOOD ME Best/Fad
- 53 AUTOMATIC LOVER (CALL FOR LOVE) (MIXES) Real McCoy
- 54 PASSION OF THE NIGHT/HANDS UP
- 55 Club.Zone featuring Ricardo Lora & Beverly Sleets
- 56 (I WANNA GIVE YOU) DEVOTION Nomad
- 57 BIG TIME (DANCING DIVAZ) MIM Whigfield
- 58 I'M RUSHING '95 (BLIMP/D/AVE VALENTINE & GIUSSEPPE MONENA MIXES)
- 59 PUMP (PAUL MAESTRO/SUJEFF TAYLOR MIXES) Amen featuring Luvin
- 60 LET THE WHOLE WORLD KNOW Rhythm Foundation
- 61 HIGHER STATE OF CONSCIOUSNESS (DJ WINK/JULES & SKINS MIXES) Wink
- 62 THE POWER (OF ALL THE LOVE IN THE WORLD) (DANCING DIVAZ/WAND MIXES)
- 63 Drihem featuring DJ David
- 64 THE ULTIMATE Airc
- 65 FAIRGROUND (ROLLO & SISTER BUSS/CONVERT MIXES) Simply Aid
- 66 I'M BURNING (JAZZ-N-GROOVE MIXES) Soul 9
- 67 G.I.
- 68 Airc

- 30 BEAUTIFUL (DEVELOPMENT CORPORATION MIXES) Urban Cookies Collective
- 31 Pulse-8
- 32 Perfecto
- 33 Clubland featuring Zenya Hammon
- 34 SO IN LOVE ER Mac
- 35 GEE WIZZ - THE BEST IN THE HOUSE Various
- 36 WALKIN' (GRAANT NELSON MIXES)WHADIA LUWANT (FROM ME) (FRANKIE KNUCKLES/ VC
- 37 K-KLASS/DAVID MORALES MIXES) Frankie Knuckles featuring Adena
- 38 WRAP ME UP (DANCING DIVAZ/US/ORIGINAL MIXES) Alex Party
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- 61 I'M BURNING (JAZZ-N-GROOVE MIXES) Soul 9
- 62 G.I.
- 63 Airc

- 24 **NEW** Who Dis featuring Marlene McCree
- 25 **HANE**
- 26 **HANE**
- 27 **GOT**
- 28 **I CAR**
- 29 **DO W**
- 30 **SOME**
- 31 **UNIO**
- 32 **TELL**
- 33 **SOMI**
- 34 **SEMO**
- 35 **WHER**
- 36 **U KR**
- 37 **ANG**
- 38 **THE S**
- 39 **MISU**
- 40 **SHOR**

↑ Balanced titles

- 19 **NEW** Who Dis featuring Marlene McCree
- 20 **NEW** Y'z presents Lovelady Jay
- 21 **WHAT A FEELING/FREEDOM/JOHN HANDS (REMIX) Tripleback**
- 22 **TEMPO FIESTA (PARTY TIME) (MIXES) Ivy Bony Boony Woony**
- 23 **BELIEVE (ANDRE SCHMID/MISJAH MIXES) Calvin Rotane**
- 24 **BELIEVE IN ME (ORIGINAL/SP3RPHAR OUT MIXES) Blawyer**
- 25 **LOOK UP TO THE LIGHT (EVOLUTION MIXES) Evolution**
- 26 **STAY WITH ME (H-LUX/LEVELAND CITY/POW AN GATE MIXES) Ultra High**
- 27 **LISTEN...IT'S A MUTHA VOLUME 1 2 High**
- 28 **YOU READY NOW (MIXES) X-odus**
- 29 **DON'T TAKE YOUR LOVE AWAY (VISMAD/D-OSBORNE MIXES)**
- 30 **In the House**
- 31 **IN THE HOUSE (CLOCK MIXES) Clock**
- 32 **TRANSAMAZONIA (ALEX PARTY/E.J. SPOOK MIXES) Shamin**
- 33 **KEEP YOUR HEAD UP (POW AN GATE/COMMISSION MIXES)**
- 34 **The Commission**
- 35 **PASS THE WIBES (TODD TERRY/ROGER S MIXES) Definition Of Sound**
- 36 **SOMEDAY (MIXES) Love To Infinity**
- 37 **SOUL RISING (PAUL GOTTEL/JOHAN SPERMANNA REPUBLIC MIXES)**
- 38 **Rhythm Inc. featuring Nevada**

An mp3 chart is available as a special **bonus service** in extended form as it is compiled on the Friday before publication. Call **1-800-381-3833**

- 61 **NEW** **AVAX**
- 62 **NEW** **THIS IS THE SOUND OF TRIBAL UK! BELIEVE The Absolutus US featuring Suzanne Palmer/WEAR THE HAT Deep/Drop/Love Songs (ASLEY BEEDEE REMIX)**
- 63 **Deep Dish presents Chocolate City**
- 64 **U KNOW (BLU ROOM/BON 'N' BROTHERS MIXES)**
- 65 **A Homeboy A Hippo And A Funky Deed**
- 66 **GOTTA HAVE YOUR LOVE (RATCUFF/EARL MIXES) Helicopter**
- 67 **IF YOU LEAVE ME NOW (MATT DAREY/ORIGINAL MIXES)**
- 68 **River Streets featuring Alex Charles**
- 69 **SENTIMENTAL (UNO CLOVE SMOOVE/ORIGINAL MIXES) Deborah Cox**
- 70 **TECHNO CAT '95 Tom Wilson**
- 71 **DON'T GO LIZZY, MICK**
- 72 **RUN TO ME (TIMMIAN/HANSON & NELSON BOREZ/ORIGINAL MIXES)**
- 73 **Sam Mobilson**
- 74 **SECRET (SELF PRESERVATION SOCIETY/VALENTINE MIXES) Dave Stewart**
- 75 **IF YOU LOVE U 2 NIGHT (BAGHEADS/EMEMIC VOID MIXES) Maylay**
- 76 **HOUSE FOREVER (NIGMA/MDJHREN MIXES) Bilabang**
- 77 **DO THE RIGHT THING/DO YOU WANNA BE (GREG MIXES) Jeanie Tracy**
- 78 **POWER OF LOVE (LOVE POWER) (UNO CLO/FRANKIE KNUCKLES MIXES)**
- 79 **Luther Vandross**
- 80 **MERCY (DAVID MORALES MIXES) Corinne**

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LUTHER VANDROSS
POWER OF LOVE
THE FRANKIE KNUCKLES
LOVE POWER

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FRANKIE KNUCKLES & UNO CLO.

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BOYZY
Silly Shake

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cd, 12", cass out now

AT&T

WRAP ME UP
 MIXES BY DANCING DVAZ, VISMAD & LUVS

- 18 **DRIVING ROCK**
- 19 **NOW THAT'S WHAT I CALL MUSIC! 31**
- 20 **MINISTRY OF SOUND SESSIONS - VOLUME 3**

Global Pavilion
 Dallas Pavilion
 Ministry of Sound

THE NEW ALBUM
23RD OCTOBER 1995
CD/MC/DLP/MiniDisc
 INCLUDES THE SINGLE 'STAY WITH ME'

28 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	Cher	WALKING IN MEMPHIS	WEA
2	Alex Party	WRAP ME UP	Systematic
3	Mary Kiani	I IMAGINE	1st Avenue/Mercury
4	Clock	IN THE HOUSE	Media
5	Lizzy Mack	DON'T GO	Media
6	Everything But The Girl	MISSING	Eternal/blanco y negro
7	The Human League	DON'T YOU WANT ME	Virgin
8	2 Unlimited	DO WHAT'S GOOD FOR ME	PWL International
9	Taylor Dayne	SAY A PRAYER	Arista
10	Love To Infinity	SOMEDAY	Mushroom
11	Kim Wilde	BREAKIN' AWAY	MCA
12	Dub Train	PAM PAM	Planet 3
13	Simply Red	FAIRGROUND	East West
14	DJ Dado	THE SAME	Steppin' Out
15	Crystal Waters	RELAX	Manifesto
16	X-Odus	YOU READY NOW	Distinctive
17	Real McCoy	AUTOMATIC LOVER (CALL FOR LOVE)	Logic
18	Evolution	LOOK UP TO THE LIGHT	Deconstruction
19	MN8	BABY IT'S YOU	1st Avenue/Columbia
20	Eurogroove	IT'S ON YOU (SCAN ME)	Avex
21	Uno Clio featuring Martine McCutcheon	ARE YOU MAN ENOUGH	Avex
22	Cerrone	MERCY	Encore
23	Nomad	(I WANNA GIVE YOU) DEVOTION	Rumour
24	Eternal	POWER OF A WOMAN	1st Avenue/EMI
25	Blondie	UNION CITY BLUE	Chrysalis
26	Pandora	DON'T YOU KNOW	MCA
27	Interactive	FOREVER YOUNG	ffr
28	E'voke	RUNAWAY	ffr
29	Blue Orange featuring John Finch	LOVE IS ALL AROUND	Krunchie
30	Happy Clappers	I BELIEVE	Shindig/PWL International
31	Phoenix	PEOPLE STAND UP	WEA
32	Red Raw featuring 007	OOH LA LA LA	Media
33	Real Emotion	SON OF A PREACHER MAN	Living Beat
34	Rampage	THE MONKEES	Almo
35	Saint Etienne	HE'S ON THE PHONE	Heavenly
36	M People	LOVE RENDEZVOUS	Deconstruction
37	Coolio featuring L.V.	GANGSTA'S PARADISE	Tommy Boy
38	River Series featuring Alex Charles	IF YOU LEAVE ME NOW	Dance Pool
39	D-Ream featuring T.J. Davis	THE POWER (OF ALL THE LOVE IN THE WORLD)	FXU/Magnet
40	No Mercy	MISSING (MISS YOU LIKE THE DESERTS MISS THE RAIN)	MCI/Arista

CLUB CHARTS

Rank	Artist	Title	Label
1	GA	Confid	
2	FD	LI	
3	FAIR		
4	WHE		
5	WHO		
6	POW		
7	BOO		
8	MISS		
9	YOU		
10	HIGHE		
11	WAL		
12	FANT		
13	AIN		
14	MIS		
15	LUCK		
16	DON		
17	REN		
18	BIG		
19	LIGH		
20	BULL		
21	CAMI		
22	ILL		
23	STAIN		
24	BRO		

namecheck: brad beatnik @ ilm jerry

ARTIST ALBUMS

Although not strictly an artist album, "Masterworks" by **MASTERS AT WORK** (Homless) is as good as one in that the duo's interpretations of the songs on the double album are so unique in their style. MAM manage to add something very special to the original. Barbara likes of Si Elenne, Barbara Tucker, Neneh Cherry and Shonka and give them a smooth NY house sound that has stomped clubs over recent years. They are all featured on this set and if you're very lucky there's even a limited bonus four-track EP - so get searching. **★★★★**

Outing their new album "Music For Dancing" (deconstruction) might suggest that **THE GRID** are taking the mucky out of themselves. But there's certainly nothing jolky about the 11 superb remixes of their classic cuts featured on the album. Justin Robertson's mix of the glorious "Crystal Clear" is quite phenomenal as is the band's own remix of their first single "Floodation". Quality stuff all the way. **★★★★**

Naming your band **BAKED BEANS** (Recycle Or Die) is bad enough. Outing your album "Bean Me Up, Scooty!" is worse and filling tracks "Jim Bean", "Human Bean" and "The Unbearable Lightness Of Bean" is just plain ridiculous - particularly when you hear how wonderful they sound. This is an exquisite work of rich, dreamy ambient techno that is both inventive and inspiring. A definite album of the year. **★★★★**

Another remarkable work is "The Thief Of Silent Phase" by **SILENT PHASE**, which is the first album to be released following the recent licensing partnership between the R&S and Transmat labels. Renowned Detroit artist Stacey Pullen is the man behind Silent Phase and the album is a



rejuvenation

smooth selection of rolling, meandering techno packed with light drifting melodies and subtle beats. It really is a joy to listen to over and over again. **★★★★**

Finally, a new name. **TJ JOHANZ** comes from Holland and after a few early years doodling with experimental guitar music, he has drifted into dance music and has released five singles over the past seven years. "Confidential" mixes minimal techno with hip hop beats ("Savannah") and classical strings ("Wholly The Bird"), among others. **★★★★**



scope

COMPILATIONS

The original out and paste DJs/producers **COLD CUT** have been there, done that and had their fair share of success on the way. On their "Journeys By DJ" mix (Musik Valies) - as with their late night Kiss FM slot - they dig together all manner of dub, hip hop and breakbeat styles. Mashed up dirty beats, bleepy noises, bits of soundtrack - it's all thrown in for an amnchair rather than dancefloor experience. Original and highly entertaining. **★★★★**

A new DJ mix series, which is launched this month, is "DJ to The Box" on the Urban Collective label. Graham Gold is the man on the decks and the excellent mix combines the likes of Farley & Heller, Matt Goss, Umbozo and Mush - total party music, basically. **★★★★**

The cheekily-titled "The Sperm Bank" is the first compilation from the wonderful

Sperm label. The tracks catalogue the past year in the label's history - seven of them coming from perhaps Sperm's most prolific and successful act to date, Yum Yum. Boomerang also rots up four cuts with the excellent Scoopa, Apply Wilkin and Paradox mopping up the rest of the funky trance fare. **★★★★**

The Tribal UK label also has a new compilation out, "After Hours" features the truly wonderful Deep Dish boys, along with Eric Kupper, Junior Vasquez, The Doan and E-N. There's also a great Tony Humphries mix version so if you like your house deep and soulful, this is the one. **★★★★**

More clubs are also getting in on the compilation action.

Up Yer Bosses's "The Soundtrack Vol. 1" features two long mixes from Jeremy Healy and Greene Park, both obviously of the booty house variety. The nice thing about these sets is that they combine the old classics - such as Outrage, Alison Linnick and Brothers Lovin Dubs - with newer club hits. And they're great mixes too. **★★★★**

Next up is Cream which has its "Cream Anthems" out on Deconstruction. This follows the excellent "Cream Live" triple

DJ set and this time features mixes from David Morales and the club's own Paul Bleasdale. Again, there's a mix of old and new with Morales going for more of a garage feel and Bleasdale setting for full-on house. **★★★★**

Scotland's Rezonance rave crew have their new set "The Equinox" out on their own label. There's a straight version, featuring typically banging hard techno-house cuts from Q-Tex, GFK and The Rhythmic State, along with a mix version from Marc Smith. Raving, they're raving, for sure. **★★★★**

On a more laidback tip is "Club Meets Dub Vol. 1" on the Zip Dog label. The likes of Dreadzone, Emperor Sly, J-Shensound and More Rokers combine on a set that mixes dub and techno with a little jungle thrown in too. Great for late night chilling. **★★★★**

The **Soma** label has a new compilation out that features their finest releases from



graham gold

the past year including the beautiful melow trance opener "Leave This World Behind" by Envoy, the funky classic "Do Funk" by Duff Punk and - of course - contributions from trance masters Rejuvination and Siam. **★★★★**

Hard trance is also the flavour of the latest Heartouse compilation "Dark Hearts Vol II". The label's own Hardcore, Aler Eye and Jill Deaver appear alongside guests such as Frank De Wolf and DJ Bolland on an album of beautifully produced music of fairly diverse styles. **★★★★**

16 18 DRAWING ROOM

14 19 NOW THAT'S WHAT I CALL MUSIC! 31

16 20 MINISTRY OF SOUND SESSIONS - VOLUME 5

Dave Robinson

DJ Vega/Pu/Pu/om

Kenya of Soul

THE NEW ALBUM

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JOSH WINK'S

SIZES

10

11

12

13

14

15

16

17

18

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303 4

Ballroom titles

WRAP ME UP

MIXES BY DANCING DIVAZ, VISHVAI & LUVS





mix is a much harder trance, but still very rhythmic, instrumental. The Mix 2 mix is an acidic beat frenzy while the Michael Forshaw remix is an abrasive minimalist techno wave of sound. ****** bb**

STOPPA 'Heavy Heads Disco' (Free World) A Killing Joke-style guitar intro, booming beats, dub and chorale backing vocals make up this killer slow stomping tune from Stoppa, aka Burning Bush. Flip it over and you've got 'Drum Head', a lighter African-meets-tribal funk rhythm complete with drum solo. Original and breathtakingly so. ******* bb**

DEADBEATS 'Bring It On Down' (Spacehopper) Funky, dubbed up hip hop beats breeze along on the gorgeous A-side, 'Basis For Jeeps', alongside the disco bassline and sexy funk of 'Rushen Roulette' while on the B-side, the title track has a jazzier hip hop flavour. The DIY bedroom boys have come up with another crop of seductive beats. ******* bb**

house

GREGOR 'That's My Man'
BJORN 'Put That Record Back

On' (Fire & Ice) The Dutch label gets back on form with these funky, disco-based hard house groovers. Gregor goes for a wallowing bassline, a great vocal hook and lots of 'Woah' vocal stabs. *********
Elom conjures up a slinky organ line on a sleeker house groove that features mixes of those cheeky vocal stabs. Inesitibly funky. ******* bb**

A MAN CALLED ADAM 'Easter Song' (Other) First featured on the 'Cafe Del Mar 2' album, the track now gets a skipping dreamy deep house interpretation from Roberto Mello and Zaki D with a more vocal/organ groove mix by DJ D on the flip. A welcome return by AMCA with some impressive house grooves. ******* bb**

TRICKY 'Pumpkin' (Island) After his recent signing to Island, Alex Reece tears label-mate Tricky apart via his Brand New remix, leaving only a little vocal over a rasping 'Wild Thing'-ish rit complemented by steady, solid breaks. 'Moody Broody' of films reminds you of Tom Waits in trip hop land and 'Sick 66' is a sullen wayer telling of cops 'n' drugs. Finally an edit and an ambient mix of the melancholy 'Pumpkin' are

blissfully dark with Badaj's mix of the same hitting jungle territory; all just in time for Halloween. ******* jh**

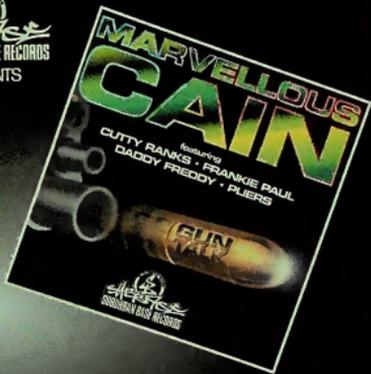
SPACE BROTHERS featuring FREE-MAN 'Magle Fly' (Wired/Hense) A Rapino Brothers remix of the spooky Seventies Euro-synth hit (kept off the number one spot by the sudden death of Elvis) bounces along with various mixes. The Pepsi Challenge mix extends the radio side, Non Eric builds on shipped vocals into a Hardfloor slap 'n' clap beat with added sax. Similarly, Shriman & Woolston's Acid excursion works up from hi-hats into deep funk. Luce's remix then lifts off into hi-NRG re-creating the rit with 'magic' multitracks and dubby 'wanna fly's. ***** jh**

RUFFNECK featuring YAVAHN 'Everybody Be Somebody' (Positive) After loving and

reviewing the original of this track of course we're going to be more than a tad interested in how marvellous or revolting the remixes are and...well... They could have been worse. Both originals are included and they're both pretty damned excellent. The new Masters At Work mix takes the vocals on a different trip that isn't as unusual or as hard hitting but is still worth a try or two. Hani Locong's remix is easily the tastiest of the new batch though. It carefully skips in and out of the vocals and, with some of those soothing deep sounds, would serve very well as a Ruffneck for the 6am brigade. The Jules & Sims mixes are for another brigade altogether, the 'It's got to be fast and it's got to have drum rolls' sector of the population. Not bad but a bit unnecessary as the originals were doing fine at winning over that lot on their own. One 12 inch out of this



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- 18 DRIVING ROCK **Duke Robinson**
- 19 HOW THAT'S WHAT I CALL MUSIC! 31 **Billy Bragg/Gem**
- 20 MINISTRY OF SOUND SESSIONS - VOLUME 5 **Various @ Sals**

WRAP ME UP
MIXES BY DANCING DWAZ, VIBRACD & LUGS

24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
THE	HAIN	GOT	CAR	DO V	SOM	UNIG	TELL	SOM	SEN	SEN	WHE	U KR	ANG	THE	MIS	SHO

Bullered 'index'



14



Dana Dawson

got to give me love

out now on 12", CD & cassette

12" features mixes by T-EMPO, DANCING DIVAS, BOOM SHANKA, JASON & THE ARGONAUTS & D.A.R.C.
CD INCLUDES DANCING DIVAS & T-EMPO MIXES OF '3 IS FAMILY'

doublepeak would have been enough.

★★★★★ d&h

BARBARA TUCKER 'Stay Together (Unreleased Mixes)' (Sincerely Rhythm). If you're looking for a bit of mucky, dirty, low-down, groovy house with no shame then Little Louie Vega's 'Davin Mix' with only the finest amount of vocal of the start is the one to go for. Round and round it swirls for what seems like a very long seven-and-a-half minutes, kicking you in the stomach with some totally gut-wrenching noises. On the other side, the Piano Instrumental is a very good example of the genre, while Bubble Beats is chewy not choky. ★★★★★ d&h

TAYLOR DANE 'See A Prayer' (Arista). This really is a smashing little package - straightforward but completely successful. It's a very good vocal house track sung by a very good vocalist in four very good mixes - two by Morales and two by Masters Vission and Loamer. It's the latter who make the best job of it, particularly in the dub, they choose the best of the vocal and use it to great effect. ★★★★★ d&h

JUPITER BEYOND 'Stezezer EP' (2). Dove Lee and Dee Malovasi are responsible for this four-track EP of mainly



instrumental grooves. 'Journey Beyond The Stars' is a bit of an epic with various funky keyboard lines swapping places over a powerful house rhythm. 'Inner Space' provides a cosmic beatless interlude before 'Soul Fire' comes on strong with some surprisingly successful acid-fingered boogie. 'Astro Boody' rounds things off nicely in retro P-Funkish fashion. ★★★★★ ob

95 NORTH PRESENTS THE BELTWAY BANDITS 'Groove It Y'all' (Righter) (Slip 'N' Slide). Washington DC musicstars Doug Smith and Richard Payton are behind these Deep Dish-style bunched house cuts that incorporate that inimitable dub house skipping groove. Of the two, 'Groove It Y'all' has the edge but both will prove very versatile on house

DJ's decks. ★★★★★ bb

YOSH PRESENTS LOVEDEEJAY AKEMI 'It's What's Upront That Counts (Remixes)' (Limbo). Currently just on promo, these two 12s feature: the Skizm mix, which builds a rhythmic house groove before the familiar bass kicks in; the Monasty mix, a hard acid and vocal slab thumper with a great piano build; the Umbraoz mix, a Euro-styled house version and the Madass Goes To Ibiza mix which pounds on a funky organ-based harmony rhythm. Some cracking mixes. ★★★★★ bb

hip hop

ROUGHNECK SOLDIERS 'Kill Or Be Killed' (Phat Wax). A hip hop project from Master Al

Work Kenny Dope, this 12inch features two tracks, 'Kill Or Be Killed' and 'Freestyle Thing'. The rapping may well be perfectly satisfactory on both but we're not crazy about it and what stands out more as quality material are the instrumentals. Very haunting and moody, down tempo grooves don't come much more lulling than this. All they need is some Tricky vocals instead of the ones they've got... ★★★★★ d&h

soul

MARY WILSON 'U' (US Contract Recording Co.). This week's most unlikely slamin' soul tune comes from Mary Wilson, who sounds more like a Mary J. Blige than a former Sotie Supreme on this totally firing hip hop beat driven soul mid-pose. To really sub it in, there are harder urban and donatelli mixes here too from a lady who may not have the greatest voice in history but is still a legend. ★★★★★ ft

INTRO 'Funny How Time Flies' (US Atlantic). Just around the corner from a new album, 'New Life', into one back with a flavour not a million miles from D'Angelo's 'Brown Sugar' with this down paced organ grinding, snare cracking loney

dovey tune. Not as commercially instant as previous outings but with Dove Hall running rings musically, you know there's some class and integrity there. ★★★★★ ft

SOL 'Baby Love' (US Copac). Likely to get totally missed, this small Chicago label release is every bit as good as the equally underrated 'I Should Be With Me' by Miké Bleu. What makes life even harder for this 8& beat ballad is that the slick, sophisticated and oh so soulful LP mix is hidden among rather dull and uninspiring harder hip hop/urban mixes. ★★★★★ ft

THE DOVE SHACK 'Summertime In The LBC' (Rush/Island). Courtesy of Women's G's new label through Rush/Island in the UK, The Dove Shack debut with a smooth slice of 8& soul with the mildest of urban beats and guest vocals by Y'N-Vee and Mariké Jordan. Interesting if not essential, the tune comes in three mixes. ★★★★★ ft

RIPLEY 'Stupid/The Rehearse' (Tongue & Groove). Gritty acid jazz with delicate soulful vocals. Ripley offers a moodily down beat head nodder with hip hop drums and Seventies synth effects in 'Stupid' (also in trapped out mixes). But 'The Rehearse' is a wonderful live acoustic affair with upright bass, live drums, guitar and horns accompanying those warm vocals. ★★★★★ ft

ACU ALTERNATIVE CURRENT

HERTZ

ROBERT ARMANI 'BLOW IT OUT'

JOEY BELTRAM 'LAME IN THE CITY'

STEVE POINDEXTER 'MAN AT WORK'

14

1	GA	2	FD LE	3	FAIR	4	WHE	5	WHO	6	POW	7	YOU	8	MISS	9	HIGH	10	WAL	11	FANT	12	AMT	13	MIS	14	LUCK	15	DOW	16	RENE	17	BIG	18	LIGH	19	BULL	20	CAMP	21	ILL B	22	STAY	23	BRO	24	
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24 BRUNO

- 23 **25** **THE MOVE YOUR ASS EP** Scooter Cuba Toots
- 24 **26** **HAND IN MY POCKET** Alanis Morissette Maverick/Sire
- 25 **27** **GOT TO GIVE ME LOVE** Dama Dawson EMI
- 26 **28** **I CARE** Soul II Soul Virgin
- 27 **29** **DO WHAT'S GOOD FOR ME 2** Unlimited PWL
- 28 **30** **SOMEWHERE SOMEHOW** Wet Wet Wet Precious Organisation
- 29 **31** **UNION CITY BLUE (REMIXX)** Blondie Cinco/Island
- 30 **32** **TELL HER THIS** Del Amitri A&M
- 31 **33** **SOMETHING FOR THE PAIN** Bon Jovi Mercury
- 32 **34** **SEND THIS LOVE TO ME** PJ Harvey Island
- 33 **35** **WHERE THE WILD ROSES GROW** Nick Cave + Kylie Minogue Mute
- 34 **36** **U KRAZY KATZ** PJ And Duncan XSRhythm/Relstar
- 35 **37** **ANGEL INTERCEPTOR** Ash Infectious
- 36 **38** **THE SUNSHINE AFTER THE RAIN** Barré 3 Beat/Freedom
- 37 **39** **MISUNDERSTOOD MAN** Cliff Richard EMI
- 38 **40** **SHORT SHORT MAN** 20 Fingers featuring Gillette Multiply

↓ Boldfaced titles are those with the biggest sales gains over last week

ALEX PARTY



WRAP ME UP

MAKES BY DANCING QUEEZ, VESPAZI & LUIS

Out now on cd & tape

PLUS SPECIAL COLLECTORS CD
FEATURING EXCLUSIVE NEW REMIXES



COLUMBIA

TOP TWENTY COMPILATIONS

1 HEARTBEAT - FOREVER YOURS

Columbia

- 2 **2** **NOW THAT'S WHAT I CALL MUSIC! 1985** EMI/Virgin/Pyramid
- 3 **3** **THE BEST DANCE ALBUM IN THE WORLD... 95** Virgin
- 4 **4** **MUSK IN 80/24** 35 Py/Gain TV
- 5 **5** **THE BEST ROCK BALLADS ALBUM IN THE WORLD... EVER!** Virgin
- 6 **6** **THE BEST OF ALL WOMAN** Quality Selection
- 7 **7** **THE GREATEST DANCE ALBUM OF ALL TIME** Dino
- 8 **8** **HOUSE COLLECTION - VOLUME 3** Island
- 9 **9** **NIGHTFEVER** Debut Release
- 10 **10** **THE BEST... ALBUM IN THE WORLD... EVER!** Virgin
- 11 **11** **THE ULTIMATE SOUL COLLECTION - VOLUME 2** Warner Music
- 12 **12** **THAT'S ROCK 'N' ROLL** EMI
- 13 **13** **PULP FICTION (OST)** MCA
- 14 **14** **THE LOYAL KING (OST)** Mercury
- 15 **15** **HELP - WAR CHILD** Capitol
- 16 **16** **DANCE TIP 3** Debut Release
- 17 **17** **SPIRITUALLY BLACK** Dino
- 18 **18** **DRIVING ROCK** Debut Release
- 19 **19** **NOW THAT'S WHAT I CALL MUSIC 3!** EMI/Virgin/Pyramid
- 20 **20** **MINISTRY OF SOUND SESSIONS - VOLUMES 5** Ministry/Island

- 21 **21** **THE ISLE OF VIEW** Pretenders VEVA
- 22 **22** **THESE DAYS** Bon Jovi Mercury
- 23 **23** **BRAVEHEART (OST)** LSO/Hornet Decca
- 24 **24** **THE COLOUR OF MY LOVE** Celine Dion Epic
- 25 **25** **NO NEED TO ARGUE** The Cranberries Island
- 26 **26** **IT'S GREAT WHEN YOU'RE STRAIGHT... YEAH** Black Grape Radioactive
- 27 **27** **ONE HOT MINUTE** Red Hot Chili Peppers Warner Bros
- 28 **28** **THE BLOOMSBURY THEATRE 12.3.95** Tindersticks This Way Up
- 29 **29** **DUMMY** Portishead Go-Beat
- 30 **30** **NUISANCE** Menswear Laurel
- 31 **31** **ADAGIO** BPO/Karajan Deutsche Grammophon
- 32 **32** **THE X FACTOR** Iron Maiden EMI
- 33 **33** **SEAL** Seal ZTT
- 34 **34** **SONGS OF SANCTUARY** Adiamus Virgin
- 35 **35** **PARKLIFE** Blur Food/Parlophone
- 36 **36** **THE GOLD EXPERIENCE** TAFKAP Warner Bros

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Erasure

THE NEW ALBUM

23RD OCTOBER 1995 CD/JMC/DLP/MiniDisc

INCLUDES THE SINGLE 'STAY WITH ME'

US SINGLES

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	FANTASY Herbie Hancock	Columbia	26	PRETTY GIRL Jon Bon Jovi	Mercury
2	GANGSTA'S PARADISE Coolio	WACA	27	COLORS FROM THE WIND Vanessa Williams	Atlantic
3	RUNAWAY Janet Jackson	A&M	28	DO I WANT TELL PERSONAL JUST ONE OF THEM	Mercury
4	KISS FROM A ROSE Seal	DTTO	29	30 WAYMERE THE ONE	Mercury
5	ONLY WANNA BE WITH YOU	Mercury	30	36 1ST OF THE MONTH	Mercury
6	AS I LAY ME DOWN	Columbia	31	31 SENTIMENTAL	Columbia
7	TELL ME	Capitol	32	32 BEFORE YOU WALK OUT OF MY MIND	Mercury
8	ONLY WANNA BE WITH YOU	Mercury	33	34 COMEDOWN	Mercury
9	BACK FOR GOOD	Atlantic	34	37 SUGAR HILL AZ	Mercury
10	CARNIVAL	Mercury	35	31 TIL YOU DO ME RIGHT	Mercury
11	BROKENHEARTED	Mercury	36	35 EYE HATE U TAPAC	Mercury
12	ROLL TO ME	A&M	37	37 DREAMING	Mercury
13	I CAN LOVE YOU LIKE THAT	Mercury	38	38 ICE CREAM	Mercury
14	WATERFALLS	Capitol	39	41 ANYTHING 21	Mercury
15	WHO CAN I RUN TO?	Mercury	40	40 AIN'T NUTHIN' BUT A SHEET OF MUSIC	Mercury
16	RUN AROUND	A&M	41	28 I LIKE IT, I LOVE IT	Mercury
17	NAME	Mercury	42	28 HOW HIGH	Mercury
18	I GOT S ON IT	Mercury	43	43 A GIRL LIKE YOU	Mercury
19	DO YOU SLEEP?	Mercury	44	44 SOMEONE TO LOVE	Mercury
20	TU BE THERE FOR YOURS HOUSE	Mercury	45	44 WATER BUNS DRY	Mercury
21	TU BE THERE FOR YOU AND THAT'S THE TRUTH	Mercury	46	46 FEEL THE FUNK	Mercury
22	DECEMBER	Mercury	47	31 I WISH	Mercury
23	BOOMSTASH ON THE SUMMERTIME	Mercury	48	47 LET HER CRY	Mercury
24	BREAKFAST AT TIFANY'S	Mercury	49	49 HEAVEN	Mercury
25	HIS MINE	Mercury	50	40 EVERY LITTLE THING I DO	Mercury

#	Title/Artist	Label	#	Title/Artist	Label
1	DAYDREAM	Mercury	26	DEAD PRESIDENTS (OST)	Mercury
2	JANOMIAC	Mercury	27	UNDER THE TABLE AND DREAM	Mercury
3	JAGGED LITTLE PILL	Mercury	28	MORTAL KOMBAT (OST)	Mercury
4	DESIGNER OF A DECADE 1985-1995	Mercury	29	32 OFF THE BOOK	Mercury
5	GENEROUS MINDS	Mercury	30	TALLS	Mercury
6	CRACKED REAR VIEW	Mercury	31	THE SHOW (OST)	Mercury
7	STARTING OVER	Mercury	32	GREATEST HITS	Mercury
8	ALL I WANT	Mercury	33	SEAL	Mercury
9	THE WOMAN IN ME	Mercury	34	FATHER AND SON	Mercury
10	CRAZZYSCYCOOL	Mercury	35	THROWING CUPPS	Mercury
11	GREATEST HITS 1985-1995	Mercury	36	THE HITS	Mercury
12	BALLBREAKER	Mercury	37	ALL YOU CAN EAT	Mercury
13	1999 ETERNAL	Mercury	38	JAN MICHAEL MONTGOMERY	Mercury
14	ONE HOT MINUTE	Mercury	39	THE GOLD EXPERIENCE	Mercury
15	DOE BOE OR DIE AZ	Mercury	40	1200 CURFEWS	Mercury
16	FOUR BUS TRAVELER	Mercury	41	31 FAITH	Mercury
17	TOGGERLY	Mercury	42	STRONG ENOUGH	Mercury
18	FROGSTOP	Mercury	43	A BOY NAMED GOO	Mercury
19	LUCY	Mercury	44	HISTORY: PAST, PRESENT AND FUTURE	Mercury
20	KISS ONE	Mercury	45	PULP FICTION	Mercury
21	SIXTEEN STONE	Mercury	46	FOO FIGHTERS	Mercury
22	LUCY	Mercury	47	48 JOCK JAMES VOL 1	Mercury
23	THE PRESIDENTS OF THE UNITED STATES	Mercury	48	48 BEYONCÉ	Mercury
24	NOW THAT I'VE FOUND YOU	Mercury	49	48 FRIENDS (OST)	Mercury
25	DREAMING OF YOU	Mercury	50	ASTRO CREEP-2000 SONGS OF LOVE	Mercury

Chart courtesy of Billboard 28 October 1995. A: Arrow awarded to those products demonstrating the greatest airplay and sales gain. UK: UK acts. US: US signed acts.

UK WORLD HITS

UK WORLD HITS:

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

FRANCE

- 1 (16) STAYIN' ALIVE N-Trance (Dance Pop)
- 2 (18) SURROUND YOU LOVE N-Trance (Acoustic)
- 3 (17) KISS FROM A ROSE Seal (R&B)
- 4 (12) A WINTER SHADE OF PALE Anna Lennox (Columbia)
- 5 (10) IF YOU ONLY LET ME IN NINI (Columbia)

Source: IFPI

GERMANY

- 1 (1) I WANNA BE... Technobass (Roadrunner)
- 2 (1) FARRGROUND Simply Deep (East West)
- 3 (1) STAYIN' ALIVE N-Trance (Blow Up)
- 4 (1) A GIRL LIKE YOU Edwyn Collins (Santalita)
- 5 (1) KISS FROM A ROSE Seal (ZTT)

Source: Media Control

SWEDEN

- 1 (1) STAYIN' ALIVE N-Trance (CNR)
- 2 (1) KISS FROM A ROSE Seal (WVCA)
- 3 (1) A GIRL LIKE YOU Edwyn Collins (Santalita)
- 4 (1) MIS-SHAPES Pulp (Island)
- 5 (1) COUNTRY HOUSE Blur (Parlophone)

Source: GLF/IFPI

AUSTRALIA

- 1 (1) STAYIN' ALIVE N-Trance (FWEV)
- 2 (1) KISS FROM A ROSE Seal (Mercury)
- 3 (1) MORNING GLORY Oasis (Creation)
- 4 (1) NEVER GETTIN' LIKE THAT (BMG)
- 5 (1) COUNTRY HOUSE Blur (EMI)

Source: A.R.I.A.

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	GANGSTA'S PARADISE Coolio	Mercury	21	LOVE RENOVIOUS	Mercury
2	TU BE THERE FOR YOU AND THAT'S THE TRUTH	Mercury	22	MIS-SHAPES Pulp	Mercury
3	FARRGROUND Simply Deep	Mercury	23	COUNTRY HOUSES TLC	Mercury
4	WHEN LOVE & HATE COLLIDE	Mercury	24	COUNTRY HOUSE	Mercury
5	WHO THE F*CK IS ALICE?	Mercury	25	A GIRL LIKE YOU Edwyn Collins	Mercury
6	POWER OF A WOMAN	Mercury	26	CAN I TOUCH YOU... THERE	Mercury
7	BOOMBASTIC	Mercury	27	AIN'T NOBODY	Mercury
8	MISSING	Mercury	28	DON'T YOU WANT ME	Mercury
9	YOU ARE NOT ALONE	Mercury	29	I CARE	Mercury
10	HIGHER STATE OF CONSCIOUSNESS	Mercury	30	RENEGADE MASTER	Mercury
11	I'LL BE THERE FOR YOU	Mercury	31	BIG RIVER	Mercury
12	FANTASY	Mercury	32	ROLL TO ME	Mercury
13	LUCKY YOU	Mercury	33	STAYING ALIVE	Mercury
14	WALKING IN MEMPHIS	Mercury	34	ROLL WITH IT	Mercury
15	SOMEWHERE SOMEHOW	Mercury	35	74-75	Mercury
16	CAMDEN TOWN	Mercury	36	GOLDENEYE	Mercury
17	SOMETHING FOR THE PAIN	Mercury	37	SUNSHINE AFTER THE RAIN	Mercury
18	RUNAWAY	Mercury	38	HAND IN MY POCKET	Mercury
19	HEAVEN FOR EVERYONE	Mercury	39	U KRAZY KATS	Mercury
20	LIGHT OF MY LIFE	Mercury	40	WONDERWALL	Mercury

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	LIFE SEMPLY	Mercury	21	NUISANCE	Mercury
2	WHAT'S THE STORY?	Mercury	22	DUMMY	Mercury
3	DESIGN OF A DECADE 1986-1999	Mercury	23	ONE HOT MINUTE	Mercury
4	STANLEY ROAD	Mercury	24	THE GOLD EXPERIENCE	Mercury
5	GREATEST HITS 1985-1995	Mercury	25	IT'S GREAT WHEN YOU'RE STRAIGHT	Mercury
6	THE GREAT ESCAPE	Mercury	26	BALLBREAKER	Mercury
7	PICTURE THIS	Mercury	27	SEAL	Mercury
8	ALL CHANGE	Mercury	28	GARBAGE	Mercury
9	INNOVICAM	Mercury	29	PARK LIFE	Mercury
10	CARRY ON UP THE CHARTS	Mercury	30	MEDUSA	Mercury
11	JAGGED LITTLE PILL	Mercury	31	JULLIFICATION	Mercury
12	ALL YOU CAN EAT	Mercury	32	DN	Mercury
13	THE VERY BEST OF	Mercury	33	ONE MORE BREAN - THE VERY BEST OF	Mercury
14	DEFINITELY MAYBE	Mercury	34	I SHOULD COCO	Mercury
15	HISTORY: PAST, PRESENT AND FUTURE	Mercury	35	SINGLES	Mercury
16	THESE DAYS	Mercury	36	OUTSIDE	Mercury
17	DANTE'S DANCES OF THE NINTH AMERICAN	Mercury	37	BIZARRE FRUIT	Mercury
18	FINN FIN	Mercury	38	ZEITGEIT	Mercury
19	THE LONG RANGER	Mercury	39	HIS 'N' HERS	Mercury
20	NO NEED TO ARGUE	Mercury	40	THE BLOOMSBURY THEATRE	Mercury

R&B SINGLES

This Week	Title	Artist	Label	Cat. No. (Distributor)
1	GANGSTA'S PARADISE	Coolio featuring LV	Tony Joe	CD/MC/STO 2394 (BMG)
2	POWER OF A WOMAN	Eternal	1st Avenue/EMI	12EM236 (EMI)
3	AIN'T NOBODY	Diana King	Columbia	CD/6025492 (S&M)
4	BOOMBASTIC	Shaggy	Virgin	VST 1536 (E)
5	BROWN SUGAR	D'Angelo	Cooltempo	12CCDL307 (E)
6	FANTASY	Mariah Carey	Columbia	CD/662493 (S&M)
7	GOT TO GIVE ME LOVE	Dana Dawson	EMI	12EM 292 (E)
8	I CARE	Soul II Soul	Virgin	VST 1560 (E)
9	WATERFALLS	TLC	Luface	74321298611 (BMG)
10	FLAVOUR OF THE OLD SCHOOL	Beverley Knight	Dome	12DOME 105 (S&M/S&M)
11	OCEAN DRIVE	Lighthouse Family	Wild Card	5797071 (F)
12	BEEN THINKING ABOUT YOU	Martine Girault	RCA	74321316141 (BMG)
13	RUNAWAY	Janet Jackson	A&M	5812991 (F)
14	MY PREROGATIVE	Boyz II Men	MCA/MCST	8294 (BMG)
15	MARY JANE (ALL NIGHT LONG)	Mary J. Blige	Uptown	MCST 2088 (BMG)
16	PERPETUAL MOTION EP	DJ Crystal	Parlay	PAYX 1 (F)
17	YOU USED TO LOVE ME	Faith Evans	Puff Daddy/Arista	7432129811 (BMG)
18	HERE	Luscious Jackson	Capitol	CD/CDCD 758 (E)
19	NEVER KNEW LOVE	Olivia Adams	Fontana	OLEX 9 (F)
20	FEELS SO GOOD	Xscape	Columbia	6625023 (S&M)
21	SATURDAY NITE FEVER	Larri B. Breaks	American Recordings	7432130841 (BMG)
22	BRAND NEW DAY	Dierkman	Wild Card	5771961 (F)
23	PULL UP TO THE BUMPER	Patra	Epic	6623946 (S&M)
24	GET DOWN ON IT	Kreaz	Diesel	DES006T (LJS)
25	ECHO ON MY MIND PART II	Earthling	Cooltempo	12CCDL312 (E)
26	WAITING	D'Influenza	Atlantic	A432BT (TV)
27	I CAN'T TELL YOU WHY	Brownstone	MJJ/Epic	CD/66233779 (S&M)
28	WASS THE DEAL?	Kalighz	Parlay	KAX 4 (F)
29	FREE	Loachie Lou & Michie One	China	WOKT 2098 (F)
30	EYE HATE U	TARFAP	Warner Bros	W 03157 (W)
31	SUGAR FREE	Pauline Henry	Sony	52 8624366 (S&M)
32	IT'S SUMMERTIME (LET IT GET INTO YOU)	Smoash	Jive	JIVE7 383 (BMG)
33	SPACE COWBOY	Jamiroquai	Epic	4277827 (S&M)
34	ROUGH WITH THE SMOOTH	Shara Nelson	Cooltempo	12CCDL311 (E)
35	ANGEL	Goldie	thru FX	266 (F)
36	ONE MORE CHANCE/STAY WITH ME	The Notorious B.I.G.	Puff Daddy/Arista	743213078 (BMG)
37	HAPPY JUST TO BE WITH YOU	Michelle Gayle	1st Avenue/RCA	74321302691 (BMG)
38	PLAYAZ CLUB	Rag'n' 4-Tay	Cooltempo	12CCDL310 (E)
39	SHY GUY	Diana King	Columbia	6621688 (S&M)
40	WARM SUMMER DAZE	Vibe	4th & B'way	12B'W 315 (F)

DANCE SINGLES

This Week	Title	Artist	Label	Cat. No. (Distributor)
1	MISSING	Everything But The Girl	Bianco Y Negro	NE5 847 (W)
2	HIGHER STATE OF CONSCIOUSNESS	Josh Wink	Manifesto	FESK3 (F)
3	RENEGADE MASTER	Wildchild	Hi-Life/Polydor	5771311 (F)
4	LOVE COME DOWN	Eve Gallagher	Cleveland City	CLE 13028 (S&M/S&M)
5	POWER OF A WOMAN	Eternal	1st Avenue/EMI	12EM 296 (E)
6	THE ULTIMATE	Artic	Hotj Choons	HOJ 28 (S&M/S&M)
7	I CARE	Soul II Soul	Virgin	VST 1560 (E)
8	GOT TO GIVE ME LOVE	Dana Dawson	EMI	12EM 292 (E)
9	WEEKEND	Todd Terry Project	OneXL Recordings	AG 18 (W)
10	BROWN SUGAR	D'Angelo	Cooltempo	12CCDL307 (E)
11	DON'T YOU WANT ME (REMIX)	The Human League	Virgin	VST 1557 (E)
12	DREAMS	Wild Colour	Perfecto	PERF 1027 (W)
13	CLOSER	Liquid	XL Recordings	XL7 66 (W)
14	BEEN THINKING ABOUT YOU	Martine Girault	RCA	74321316141 (BMG)
15	PERPETUAL MOTION EP	DJ Crystal	Parlay	PAYX 1 (F)
16	STACK THE GALLI - PART 2	Shimmon And Woolson	Jamiro	JAMM 12014 (SRC)
17	CLUBBED TO DEATH	Dubbed To Death	Mo Wax/MW	037R (V)
18	THE MOVE YOUR ASS EP	Scotzer	Club Tools	0061570 (LJF)
19	FREE BASS EP	Yum Yum	Sper	SPEM 012 (MCI)
20	NEVER BE THE SAME	Northbound	Rockstone	12RCK 2 (S&M/S&M)
21	OCEAN DRIVE	Lighthouse Family	Wild Card	5797071 (F)
22	FLAVOUR OF THE OLD SCHOOL	Beverley Knight	Dome	12DOME 105 (S&M/S&M)
23	MAGIC	Blu Pater	React	12REACT 064 (V)
24	GIVE ME LOVE	Alcastraz	Yoshi Yoshi	7048500061 (Improm)
25	BREAK THE CHAIN	Motiv 8	Eternal/WEA	WEA 01627 (W)
26	DEEPER	Escrina	Hotj Choons	TABX 236 (F)
27	2 DA GAME	Lord Finesse	Parlay	PRV 0157 (Improm)
28	EVERYBODY BE SOMEBODY	Rufftek Feat Yavah	M.a.w.	MAW002 0
29	PSYCHOTIC FUNK	Silent Phase	Tonemast	MS 819 (V)
30	NEVER KNEW LOVE	Olivia Adams	Fontana	OLEX 9 (F)

DANCE ALBUMS

This Week	Title	Artist	Label	Cat. No. (Distributor)
1	HOUSE COLLECTION - VOLUME 3	Various	Fantasia	FHC 3LPHHC 3MC (V)
2	CARL COX - FACT THE SILVER EDITION	Various	Perfecto	REACTPL 56/REACTPL 56 (SRC)
3	IMA	BT	Reacto	06301122051/0630122454 (W)
4	DAYDREAM	Mariah Carey	Columbia	4813871/4813874 (S&M)
5	JOURNEYS BY DJ - VOLUME 8	Various	Music Unites	-JDUJMC 8 (S&M/S&M)
6	MINISTRY OF SOUND SESSIONS - VOLUME 5	Various	Ministry Of Sound	MANLP 5/MJMC5 (S)
7	KISS IN IBIZA '95	Various	PolyGram	TV -A255114 (F)
8	SMOKER'S DELIGHT	Nightmares On Wax	Bigj	WARPLP 8/WARWPL 8 (S&M/S&M)
9	FAITH	Faith	Bad Boy	8612730631/861273064 (BMG)
10	DESIGN OF A DECADE 1985/1996	Janet Jackson	A&M	5404001/5404004 (F)

SPECIALIST CHARTS

28 OCTOBER 1995

© DIN. Compiled from data from a panel of independents and specialist multiples.

MBI UK MARKET REPORT



MBI BRINGS THE UK TO THE REST OF THE WORLD

Published in the December 1995 issue of MBI magazine

If YOU want to be included, call 0171 921 5926 / 0171 921 5931

VIDEO

This	Last	Artist/Title	Label/Cat No
1	1	THE LUON KING	Walt Disney 022972
2	2	FORBES GIMP	Walt Disney VHS2862
3	3	STAR WARS	Fox Video 11300
4	3	THE MASK	EIV EVS1436
5	5	RETURN OF THE JEDI	Walt Disney 11300
6	5	BILL WHELAN: RIVERDANCE-The Show	WCI V0484
7	12	EMPIRE STRIKES BACK	Fox Video 1452C
8	6	TURVILLE & DEAN - FACE THE MUSIC THE TOUR	Walt Disney 1452C
9	7	PULP FICTION	Touchstone 203642
10	10	MURKIN	Warner Home Video 501720
11	11	PRIDE AND PREJUDICE	BBC 0305302
12	12	STAR WARS GENERIC TRIPLE PACK	Fox Video 1580C
13	9	SPEED	Fox Video 8203V
14	4	STAR TREK VOYAGER - VOL. 17	CIC Video V83027
15	8	MEN BEHAVING BADLY SERIES 4 PT 2	Video Collection TV0315

This	Last	Artist/Title	Label/Cat No
16	16	BOYZONE-Said And Done	Walt Disney 022972
17	17	ACE JAYVISON - SINDERELLA LIVE	Walt Disney VHS2862
18	18	ACUTE VENTURE PET DETECTIVE	Fox Video 11300
19	19	PINOCCHIO	EIV EVS1436
20	14	THE ARISTOCATS	Walt Disney 1452C
21	21	MEN BEHAVING BADLY SERIES 4 PT 1	WCI V0484
22	20	STREETHORSE II	Fox Video 1452C
23	15	THE CRDVI	Walt Disney 1452C
24	15	HONEY	Touchstone 203642
25	17	TRUE LIES	Warner Home Video 501720
26	18	PRINCE NASEEM - NATURAL BORN THRILLER	BBC 0305302
27	19	JURASSIC PARK	Fox Video 1580C
28	20	ADVENTURES OF POCOHONTAS-INDIAN PRINCESS	Fox Video 8203V
29	20	CLIFF RICHARD: The Hit List - Live	CIC Video V83027
30	20	FRANK SKINNER - FANTASY FOOTBALL GLORY	Video Collection TV0315

MUSIC VIDEO

This	Last	Artist/Title	Label/Cat No
1	1	BILL WHELAN: Riverdance-The Show	WCI V0484
2	2	BOYZONE-Said And Done	WCI V0484
3	3	CLIFF RICHARD: The Hit List - Live	PMI M043162
4	2	ORISBE Live By The Sea	PMI M043162
5	4	DELTA:Newcom - Live At Montreux 8-Box	BMG W047295
6	3	JANET JACKSON'S Live At The Apollo 96-98	VLS 038025
7	5	FOSTER AND ALLEN: Live In Concert	Telstar Video V03701
8	7	VARIOUS ARTISTS:Reflections Of Ireland	PLAN PL0090
9	5	MICHAEL JACKSON'S:Ghosts In The Machine	Polygram Video 023702
10	8	BOB DYLAN:Cross Road 50-60	ATL 40004
11	6	VARIOUS ARTISTS:Korova 10 All Star Favorites	ATL 40004
12	6	VARIOUS ARTISTS:Live At The Apollo 96-98	PMI M043162
13	6	PNK ROLY:Playa - 20.10.94	PMI M043162
14	11	THE PRODIGY:Electronic Punks	XL Recordings 1303

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	ANGEL INTERCEPTOR	Ash	Infectious INFECT 2700 (RTM/D)
2	1	WHERE THE ROSES GROW	Nick Cave/Kyde Minogue	Mute COMUTE 195 (RTM/D)
3	2	THE MOVE YOUR ASS EP	Scotter	Club Tapes 0061975(CLU)
4	2	TRANSAMAZONIA	Shamen	One Little Indian 128 TP3(CD)
5	2	ROLLERCOASTER/ROUGH BOYS	Northern Uppur	Heavenly HVN 0423 (W)
6	4	WHAT DO I DO NOWY	Shegner	Indolent SLEEP 0902(CD)
7	3	BLUETONIC	Leveltars	Superior JURY BLUE 0902(CD)
8	3	FANTASY	Leveltars	China WOKCD 2067 (P)
9	2	TIPP CITY	Leveltars	4AD BAD 5050 (RTM/D)
10	7	ROLL WITH IT	Oasis	Creation CRESCD 212 (3RMV/V)
11	10	MAGIC	Blü Peter	React CDREACT 064 (V)
12	10	UGHY YOUR UGLY HOUSE	Chouchamba	One Little Indian 129 TP3(CD)
13	10	FREE	Louie Lou & Michie Ona	China WOKCD 2068 (P)
14	12	COLOURS OF THE WIND	Vanessa Williams	Walt Disney WY 3673(CD) (TC)
15	9	LICK IT	20 Fingers/Roads	ZYX ZYX 75096 (Seal)
16	8	CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 190 (3RMV/V)
17	5	STARDUST	Menswear	Laura L SAUCO 4 (P)
18	8	LIVE FOREVER	Oasis	Creation CRESCD 195 (3RMV/V)
19	20	SUPERSONIC	Oasis	Creation CRESCD 176 (V)
20	18	SOME MIGHT SAY	Oasis	Creation CRESCD 204 (3RMV/V)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	WHAT'S THE STORY? MORNING GLORY	Oasis	Creation CRECD 189 (3RMV/V)
2	2	NUJANCE	Menswear	Laurel 8286762 (P)
3	2	DEFINITELY MAYBE	Oasis	Creation CRECD 168 (3RMV/V)
4	3	ZET	Echobelly	Faave FAVU 608 (3RMV/V)
5	4	25TGEIST	Leveltars	China WOLCD 1064 (P)
6	5	THE CHARLATANS	The Charlatans	Beggars Banquet BBQCD 174 (RTM/D)
7	6	PARANOIA & SUNBURST	Skunk Anansie	One Little TPLP 9550 (P)
8	5	SMASH	Ohmspring	Epitaph E 86432 (P)
9	10	SMART	Sleeper	Indolent SLEEP 0902 (W)
10	11	POST	Björk	One Little TPLP 915(CD) (P)
11	8	SPINNER	Brian Eno & Jah Wobble	All Saints ASCD 023 (V)
12	7	THE SINGLES	Inspirat Carpets	Mute CONVMODEL 1 (RTM/D)
13	12	ELASTICA	Elastica	Deceptive BLUFF 0145 (P)
14	13	THE COMPLETE	Stano Ross	Silverstone RECORD 810 (P)
15	15	POCAHONTAS	Original Soundtrack	Walt Disney WDR 75942 (TC)
16	10	SALT PETER	Ruby	Creation CRECD 166 (3RMV/V)
17	17	GORGEOUS GEORGE	Edwyn Collins	Setanta SETCD 014 (V)
18	15	...AND OUT COME THE WOLVES	Rancid	Epitaph 86442 (P)
19	16	DEBUT	Björk	One Little TPLP 312 (P)
20	19	TRAILER	Ash	Infectious INFECT 140D (RTM/D)

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	INSOMNIAC	Green Day	Reprise 89624662 (W)
2	1	THE FACTOR	Iron Maiden	EMI CDMDM 1089 (E)
3	3	ONE DAY	Ben Jovi	Mercury 5293482 (P)
4	3	THESE THINGS	Red Hot Chili Peppers	Warner Brothers 83623322 (W)
5	2	BALLBREAKER	AC/DC	East West 7509617802 (W)
6	7	CRISIS ROAD - THE BEST OF	Blow Job	Jemba 5232362 (W)
7	8	DOOKIE	Green Day	Reprise 8362452392 (W)
8	6	FOO FIGHTERS	Foo Fighters	Roswell CDDEST 2266 (E)
9	5	SMASH	Offspring	Epitaph E 864322 (P)
10	5	BEST OF - THEIR FINEST HOUR	Thunder	EMI CDMDM 1086 (E)

This	Last	Title	Artist	Label (distributor)
11	19	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GEFCD 24148 (BMG)
12	14	UNLEASHED IN NEW YORK	Nirvana	Reprise GED 24272 (BMG)
13	12	NEWGIRL	Nirvana	GDC DCCD 24425 (BMG)
14	10	THE ULTIMATE EXPERIENCE	Jim Hendrix	PolyGram DVD 512322 (F)
15	11	SO FAR SO GOOD	Bryan Adams	A&M 5401522 (F)
16	15	FROGSTOMP	Silverchair	Murmur 480342 (SM)
17	19	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 7592626812 (W)
18	20	BLEACH	Nirvana	Geffen GEFCD 24423 (BMG)
19	13	LIVE AT THE BBC	Fleetwood Mac	Essential EDCD 293 (BMG)
20	16	SUPPERY WHEN WET	Ben Jovi	Vertigo VERHCD 38 (F)

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	2	INGENUE	KD Lang	Sire 759269482 (W)
2	1	WRECKING BALL	Emory Harris	CapeMay GRACO 102 (P)
3	3	MUSIC FOR ALL OCCASIONS	Merrill Lynch	Daveco MCD 11344 (BMG)
4	4	BORROWED TALES	Don Williams	Carlin 36730012 (TC)
5	5	SHADOWLAND	KD Lang	Warner Bros 9572742 (W)
6	7	ABSOLUTE TONIGHT AND TWANG	KD Lang and The Reclines	Sire 925472 (W)
7	10	WILD ANGELS	Marina McBride	RCA 876635092 (BMG)
8	6	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia 4779732 (SM)
9	8	THE LAST WALTZ	Daniel O'Donnell	Ritz RITZCD 0658 (P)
10	19	FLYER	Nanci Griffith	MCA MCD 11155 (BMG)

This	Last	Title	Artist	Label (distributor)
11	9	IN PIECES	Beth Brooks	Liberty CDSET 2212 (E)
12	14	WHAT A CRYING SHAME	Maverick	MCA MCD 1096 (BMG)
13	17	COME ON COME ON	Mary Chapin Carpenter	Columbia 4718982 (SM)
14	12	ESPECIALLY FOR YOU	Daniel O'Donnell	Ritz RITZCD 763 (P)
15	10	ANGEL WITH A LARIAT	KD Lang and The Reclines	Sire 925442 (W)
16	11	IT MATTERS TO ME	Faith Hill	Warner Brothers 9362458722 (W)
17	16	THE TRAINING SCHEDULE	Dolly Parton	Columbia 4807542 (W)
18	10	SOMEbody'S COMING	Steve Earle	Transcendental TRACD 111 (BMG)
19	10	WHO I AM	Alan Jackson	Arista 7432121762 (BMG)
20	18	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RITZCD 762 (P)

SPOKEN WORD

This	Last	Title	Artist	Label (distributor)
1	1	POCAHONTAS - READ ALONG	Original Cast Recording	Disney DIS955 (TCL)
2	8	THE LUON KING - STORY & SONG	Original Cast Recording	Disney PDC 315 (CHE)
3	4	THE CLOWN JEWELS	Various Artists	BBC ZBNC 7152 (P)
4	5	THE LUON KING READ-ALONG	Original Soundtrack	Disney DIS955 (CHE)
5	5	JUDGE DREDD - THE DAY THE LAW DIED	Various Artists	CSA Tellynag 5286114 (P)
6	5	I'M SORRY I'LL READ THAT AGAIN 3	Original Cast Recording	BBC Radio Collection ZB80732 (P)
7	3	BLACKADDER GOES FORTH	Original TV Cast	BBC ZBNC 1692 (P)
8	4	JOHNNERS AT THE BEER	Brian Johnston	BBC ZBNC 1691 (P)
9	7	AN EVENING WITH JOHNNERS	Brian Johnston	Litton For Pleasure LPF 7745 (E)
10	1	THE NAVY LARK 7	Original Radio Cast	BBC ZBNC 1677 (P)

This	Last	Title	Artist	Label (distributor)
11	11	JEREMY CLARKSON'S TOP GEAR ...	Various	BBC ZBNC 1777 (P)
12	17	DIARIES 1986-1994	Alan Bennett	BBC ZBNC 1624 (P)
13	9	BLACKADDER II	Original TV Cast	BBC ZBNC 1707 (P)
14	14	JETHRO - LIVE! FROM BEHIND ...	Jethro	Speaking Volumes 525384 (F)
15	15	THE LONG JONS	John Bird / John Fortune	Laughing Stock LAFFCA 1 (TRC)
16	16	LUON KING - FARE FROM THE PRIDE...	Various Artists	Disney DIS954 (TCL)
17	16	HANDCOOK'S HALF HOUR 6	Original BBC Radio Cast	BBC ZBNC 1616 (P)
18	15	GOOD SHOW CLASSICS: SHUT UP, MORE CLASSIC COMEDLY	The Goons	BBC ZBNC 1725 (P)
19	12	ROUND THE HORNE 7	Billy Connolly	Speaking Volumes 522154 (F)
20	12	ROUND THE HORNE 7	Original Radio Cast	BBC ZBNC 1689 (P)

BEHIND THE COUNTER

COURTNEY CROUCH, Our Price, Putney

"Nothing has really taken over from Simply Red's Life yet although the Pretenders' Isle Of View has done pretty well. Its sales should do even better at the end of the week on the back of the Pretenders' documentary on Channel Four. Business is generally very good at the moment. Putney is a busy shopping centre and there is no other direct music competitor on the High Street. We've just launched a promotion offering mid-price product for £6.99 including back catalogue from the likes of Blur, Guns N' Roses and REM. This runs until the end of the month and should do extremely well. Video business is also particularly strong with the Star Wars Trilogy currently our best performer. Sales of The Mask are slightly slower than we expected although they could pick up nearer to Christmas. We're expecting that Simply Red and Oasis will run up until Christmas and we've high hopes for new albums from Queen, Eternal, The Beatles and the Stones. This store is very chart orientated so it's all the obvious big ones that we're looking forward to."

ON THE ROAD

BRYAN WINGFIELD, Sony rep, south-east England

"The past two weeks have been really dominated by Oasis and Simply Red sales but I think we're going to see a more even spread of titles selling through now as we enter a busy period. Hopefully, among these will be Michael Bolton, Mariah Carey and Michael Jackson, who have all got big TV campaigns starting, designed to keep all three albums in and around the Top 10. This month I'm selling in new albums from Cypress Hill and Alice In Chains - we're expecting big fanbase sales from both of those - and two compilations, This Year's Love and Top of The Pops 2, which has a strong track listing and is looking to give Nov 32 a run for its money. There's a new album out next week by Whipping Boy which we're very excited about as it's a big favourite in-store, particularly with the indie dealers. There's a lot of interest in the new Queen album which is going to get a TV special, so I think that's going to be a big album. And also there are rumblings in the Bruce Springsteen camp..."

IN THE SHOPS THIS WEEK

NEW RELEASES

Cast, Finn, The Pretenders, Tears For Fears, Luther Vandross, Steely Dan and Suggs led the album pack while Everything But The Girl, Meat Loaf, Coolio, Chaz and Diana King were the best-selling singles.

PRE-RELEASE ENQUIRIES

Singles: B lameless, Squeeze, The Specialists; Albums: Pulp, Korn, Catherine Wheel, Queen

ADDITIONAL FORMATS

Fantasia Foxe Collection Volume 3 in rubber sleeve, Graham Gold Live Mix CD in a gold tin

IN-STORE

Windows: Night Fever, Lou Reed, Heartbeat, Janet Jackson, Roxette, Luther Vandross, Robert Palmer; In-store: Def Leppard, Roxette, Simply Red, Meat Loaf, Janet Jackson, Adiemus, Tears For Fears, Finn, Robert Palmer

MULTIPLE CAMPAIGNS

Andy's Records
Windows - Night Fever, Lou Reed, Heartbeat, Janet Jackson; In-store - Adiemus, Sacred Spirit, Tears For Fears, Finn, John Tavener, Robert Palmer; TV ads - Night Fever (Anglia and Yorkshire); Press ads - Tom Cochrane, Peter Frampton, Capercaille

Boots

In-store - three for the price of two on mid-price classic artist albums, three for two on MP3 budget range, three for two on Royal Philharmonic Orchestra range, buy two selected BBC videos and save £3, Best Of All Woman, KD Lang, Simply Red, Nov 1995, Driving Rock, Janet Jackson, Manah Caray, Pavarotti, Pocahontas, Pride And Prejudice, Corson Street Promotion

HMV

Album - Smashing Pumpkins; Single - Queen; Essential artists - Def Leppard, Erasure, Roxette, East 17, McAlmont & Butler, Echobelly, Alex Party; Windows - sale, Def Leppard, Erasure, Roxette, House Of Handbag 2; In-store - Shamoon, Perfectio, No 1 Movies Album, Pan Pipe Moodz 2, Wake Up And Listen; Press ads - Chumbawamba, Erasure, Ozzy Osbourne, Popzart, Smashing Pumpkins, The Amps, U2e Adams

MENZIES

Album - Def Leppard; Windows - Roxette, Fox And The Hounds; In-store - Best Of Dance 95, That's Country, Smashing Pumpkins, Shamen



In-store - Black Dog, Capercaille, Chumbawamba, Joe Grushecky, Life Of Agony, Moloko, Neil Sedaka, Shamen, B lameless, Chris and James



Albums - Pan Pipe Moodz 2, Def Leppard, Roxette, Smash Hits 3; Singles - Queen, Madonna, East 17, UB40; Windows - Lion King, Forrest Gump, Star Wars Trilogy, Mask; In-store - Simply Red, Meat Loaf, Janet Jackson, Mariah Carey, 20% off Tring product, 20% off BBC spoken word, 10% off selected CDs, cassettes and videos, four Disky CDs for £19.99, Jungle Book, Lion King, Forrest Gump, Star Wars Trilogy, Mask, Fox And The Hound, Star Trek Voyager



Singles - Ace Of Base, Alice In Chains, Beautiful South, Enya; Albums - Adiemus, Roberto A Laguna, Apes Figs & Spacemen; Windows - Smashing Pumpkins, Def Leppard, Erasure, Roxette, Madonna, McAlmont & Butler, mid-price promotion, Queen, UB40, East 17, Simply Red, Cast, Luther Vandross, Pretenders, Robert Palmer; Wolt; In-store - The Main Event promotion with CDs at £9.99, Def Leppard, Smashing Pumpkins, The No 1 Rock Album, Roxette, Bryan Ferry, Ozzy Osbourne, The No 1 Movies Album



Single - TLC; Windows - PolyGram sale, Def Leppard, Shara Nelson, Ozzy Osbourne, Cast, Simply Red, Davey Spillane, Cypress Hill, Luther Vandross, Joe Satriani; In-store - PolyGram sale; Press ads - Cypress Hill, opera cassettes, Shamen, Masters At Work



Mega-play singles - Help EP, ROR! Dolls; Essential album - Smashing Pumpkins; Windows - Pulp, Meat Loaf, singles campaign with Top 20 product at £3.49 and new releases at £1.99, Honor Collection boxed set; In-store - Ministry Of Sound, Cream - The Anthems, Cypress Hill, Price, Ultrasonic; Press ads - McAlmont & Butler



Album - Rox Music; Singles - Madonna, Queen; In-store - Ultimate Collection, Dance Zone, three CDs for the price of two across selected range, free Lion King chocolates with the video plus one other Disney purchase, Fox And The Hound, video sale



The above information, compiled by Music Week on Thursdays, is based on contributions from Andy's Records (Chalfont), Alan's House Of Records (Preston), Bandians (Chatterham), Complete Discopy (Evesham), HMV (Hull), Lopyllops (Edgware), Our Price (Scunthorpe) Tower (Picaadilly) and Virgin (Wimbledon). If you would like to contribute, call Karen Faxon on 0181 543 4830.



Album - Def Leppard; Windows - Def Leppard, Bryan Ferry, Luther Vandross; In-store - Simply Red, up to £5 off selected CDs and videos, Glenn Miller



Album - Rox Music; Singles - Madonna, Queen; In-store - Ultimate Collection, Dance Zone, three CDs for the price of two across selected range, free Lion King chocolates with the video plus one other Disney purchase, Fox And The Hound, video sale

EXPOSURE

TELEVISION

28.10.95
Live And Kicking featuring Jimmy Nail and MN8, BBC1: 8.15am-12.12pm
Scratchy & Go featuring Meat Loaf and MN8, ITV: 9.25-11.30pm
Hit Mix featuring TLC, Status Quo and McAlmont & Butler, Sky One, 1-2pm
BPM with Simone: 2 Unlimited special, MTV: 4-5pm
Dance With Coolie and Ingrid Shreeter, ITV: 3.15-4.10pm
29.10.95
Seventies Breakfast In Bed featuring T Rex, David Bowie, Queen and Earth, Wind & Fire, MTV: 4-5pm

VH-1 7-9.30pm
The Story Of Abba, VH-1: 5-6.30pm
30.10.95
MTV Unplugged: Phil Collins, MTV: 6.30-7.30pm
The Ozzy featuring David Bowie, BBC2: 8.45-7pm
MTV Unplugged with Herb Grönemeyer, MTV: 8-9pm
Planet Rock Profiles: REM, VH-1: 10.30-11pm
31.10.95
VH-1: 2-3 features U2, VH-1: 6-8.15pm
1.11.95
The Album Show featuring Toto, ITV: 1.40-2.40am

29.10.95
In Concert with Elastic, Radio One: 4.30-5pm
John Peel presents sessions from Lignament and Echobelly, Radio One: 6-7pm
The Essential Top: live in north-east England with Pete Tong, Radio One: midnight-4am
29.10.95
Radio One Rock Show featuring a collaboration between Lemmy and The Gin Gobins, Radio One: 8-10pm
Andy Kershaw presents music from Sienna Leone 1-2am, Radio One: 10pm-midnight
30.10.95
The Evening Session at Camden Live

featuring Echobelly, Audioweb and Northern Uproar. Other guests during the week are Cast, Drugstore and Perfume (Tues); Longpigs and Fluffy (Wed); China Drum, Manson and Whale (Thu); Radio One: 7-9pm
Mark Redcliffe featuring Ruby, Radio One: 10pm-midnight
31.11.95
The Essential Selection at Camden Live: Pete Tong and guest DJs present hot mixes from Camden's Underworld club, Radio One: 7-10pm
John Peel presents Hot and Alec Empire, Radio One: 10pm-1am

RADIO

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
D'CRUIZE Control	Suburban Base	October 30		Press ads will run in the music press and there will be a poster campaign through to Christmas including 200 sites on the Tube.
DEF LEPPARD Vault - Def Leppard Greatest Hits 1980 - 1995	Mercury/Bludgeon Rifola	October 23		The album will be promoted through to Christmas with national TV and radio advertising, in-store and window displays with multiple and independent retailers and press ads in the music and national press. There will be a national TV and radio ads and press ads will run in time, specialist dance, gospel and national titles. This re-released album will be advertised in the music press.
ETERNAL Power Of A Woman	EMI	October 30		There will be national press and radio advertising to support this release plus in-store displays with WH Smith.
EVERYTHING BUT THE GIRL Amplified Heart	WEA	October 30		Ads will run in <i>AME, Melody Maker</i> and <i>Kerrang!</i> The band will play London's Astoria on October 29 as the climax of their European tour.
MARIA FRIEDMAN Maria Friedman	Carlton Sounds	October 30		Ads will run in the <i>Independent, Guardian, Gramophone</i> and <i>Classic CD</i> . There will be point of sale material available to all retailers.
FRONT LINE ASSEMBLY Head Wind	OH Beat	October 23		Ads will run in <i>Mojo</i> with Virgin. <i>The Guardian</i> with <i>Andy's, Q</i> with <i>HMV, NME, Melody Maker</i> and <i>Vox</i> . There will also be a poster campaign.
GERGE GERSHWIN The Piano Rolls Vol 2	Nonesuch/Warner Classics	October 30		The album will be advertised in the music press and included in <i>HMV's O</i> selection. Posters will be available for in-store use.
JOE GRUSHECKY American Babylon	FLR	October 23		Ads will run in <i>Q</i> and <i>Mojo</i> and there will be in-store displays with <i>MVC</i> and selected independents. There will also be a database mail-out.
TERRY HALL Home	East West	October 30		Radio advertising on IR stations will be backed by music press ads and a nationwide street poster campaign.
JOHN HIATT Walk On	Parlophone	October 30		Radio ads on Atlantic 252, Capital and Classic FM will be supported by ads in national and music titles. Posters and direct mail will also be used.
KEDDI & HIGH LONESOME SOUND SYSTEM We Are One	Subversive	October 23		A Virgin discount voucher will run in <i>Kerrang!</i> and there will be promotion and in-store displays with independent retailers.
KRONOS Released	Nonesuch/Warner Classics	October 30		National TV and press ads across a broad range of titles will be used. There will be in-store and window displays with multiples.
LIFE OF AGONY Ugly	Roadrunner	October 23		National ads will run on GMTV and satellite TV plus regional ITV ads. There will be ads in the <i>Daily Mail</i> and <i>Express</i> and national posters.
MEAT LOAF Welcome To The Neighbourhood	Virgin	October 30		National TV, radio and press ads will support this release through to Christmas. There will also be nationwide posters.
CLIFF RICHARD Songs From Heathcliff	EMI	October 23		A three-week national TV advertising campaign on GMTV and Channel Four will be backed by regional ITV ads and radio ads on Country 103.5.
ROXETTE Roxette's Greatest Hits	Carlton Premier	October 30		A two-week campaign on Classic FM will be backed by press ads in <i>Gramophone, BBC Music Magazine, Classic CD</i> and <i>The Guardian</i> .
BRENDAN SHINE I Wanna Stay With You	Deutscher Gramophon	out now		Ads will run on Classic FM and Melody Radio for two weeks from release and there will be press ads in national and specialist titles.
BRYN TERFER Impressions	Warner Classics	October 23		National TV ads will run for two weeks from November 8 to tie in with <i>Wilmot's</i> new BBC series, <i>Showstoppers</i> .
DAWN UPSHAW Portrait	Carlton Premier	October 30		A national TV advertising campaign begins on November 6, supported by co-op campaigns with multiple retailers.
GARY WILMOT The Album	Walt Disney Records	October 30		Radio ads will run on Kiss, Dream and Galaxy and there will be press ads in <i>Echoes, Muzik, Blues & Soul, MixMag</i> and <i>Rip Rag Connection</i> .
VARIOUS Absolute Disney	Streetsounds	October 23		The campaign includes national Channel Four and regional ITV ads, plus radio advertising on Kiss, Choice and Galaxy.
VARIOUS Best of Electro Vol. 1	Telstar	October 23		There will be TV ads on Channel Four for two weeks plus ads in the national press. In-store POS material is available to retailers.
VARIOUS Best Swing 95	Teldec	October 30		The album will be advertised in the <i>Sunday Times, Daily Telegraph, Country Life, The Field</i> and <i>Saga</i> . Posters are available for in-store use.
VARIOUS Classic Emotion	Teldec/Warner Classics	October 30		National Channel Four and regional ITV ads will run for three weeks from release. They will be backed by music and style press advertising and promotions on selected regional radio stations.
VARIOUS Fireside Classics	Ultrasound Records	October 23		The release will be promoted with national Channel Four ads and satellite ads on UK Gold. Radio ads will run on <i>Melody and Classic FM</i> .
VARIOUS House Of Handbag Autumn/Winter Collection	Pure Music	October 30		The release will be TV advertised in selected regions and on Country Music Television. There will be radio ads on Country and Heart.
VARIOUS Pure Emotion	EMI	October 23		Ads will run on Kiss and in <i>The Face, MixMag, Generator, DJ and Muzik Our Price</i> and Virgin are charting and discounting the album.
VARIOUS That's Country	Moonshine	October 23		There will be a three-week TV campaign on satellite, Channel Four and ITV stations. Radio ads will run on Virgin, Atlantic and IR stations and there will be a London Underground poster campaign.
VARIOUS This Ain't Trip Hop? Part 2	Dino	October 23		£150,000 will be spent on TV ads while radio ads will run on Capital and Virgin. There will be press ads in <i>Smooth Hits, Time Out</i> and <i>The Guardian</i> .
VARIOUS The Very Best Of Blues Brother Soul Sister	Vision	October 23		
VARIOUS Wake Up And Listen				
Compiled by Sue Sillitoe: 0181-767 2255				

CAMPAIGNS OF THE WEEK

ARTIST



MEAT LOAF - WELCOME TO THE NEIGHBOURHOOD

Record label: Virgin
Media agency: MCS
Media executive: Mark Holden
Marketing manager: William Higham
Creative concept: Hills Archer, William Higham and Liz Haynes
Following the phenomenal success of the last Meat Loaf album, Virgin is

putting plenty of marketing and retail support behind *Welcome To The Neighbourhood*, which is due out next Monday. Teaser ads start today and from release there will be national TV and press ads. Posters will run in key cities, including bus sides and a special 70ft cut-out display in London.

THE NO. 1 ALL TIME ROCK ALBUM

Record label: PolyGram TV
Media agency: The Media Business
Media executive: Tina Digby
General manager marketing and repertoire: Karen Meekings
Creative concept: Karen Meekings
This release continues PolyGram TV's new No. 1 branding. The album, due

out next Monday, will be nationally advertised on Channel Four, VH1 and BSKYB and will roll out regionally on ITV in the run-up to Christmas. Radio ads will run on Virgin and Heart and there will be press ads in selected titles. In-store, the album will be promoted by multiples and independents.

COMPILATION



£150,000 will be spent on TV ads while radio ads will run on Capital and Virgin. There will be press ads in *Smooth Hits, Time Out* and *The Guardian*.

RECORDING STUDIOS AND PRO AUDIO

The studio industry is no stranger to new technology, and it would have been more than comfortable with the emphasis put on interactivity at this month's AES convention in New York. Many of the 100 technical papers and practical workshops stressed how the studio industry was moving from traditional recording into more complex, and perhaps more

lucrative, areas such as audio for video, film and interactive media. Every studio owner and manager attending AES would have been on the look out for new equipment. Nevertheless, it is impossible for even the most advanced studio complex to have every piece of equipment a band may need, which is why the companies responsible for hiring gear are enjoying relatively buoyant trade at the moment. For example, with large digital multitracks costing around £100,000 to buy, most studios prefer to hire them on a daily basis rather than have money tied up in equipment which might not be needed for every session. Even top studios which have invested in digital multitracks occasionally need to hire in extra machines if demand exceeds supply or a client wants to use a format different from their own.

Fairground brings joy to Planet Four

Manchester's newest studio complex Planet Four Studios is celebrating its first number one with Simply Red's chart-topping single Fairground, which was recorded at the facility.

Much of the band's new album Life was also recorded at Planet Four, which is owned by former Simply Red drummer Chris Joyce. Joyce says, "I was delighted Mick Hucknall decided to use Planet Four and credit us on the album sleeve. The fact that the single went straight into the charts at number one is a great boost for us, especially as we have only been open for just over a year."

Planet Four Studio is housed in a three-storey building in Deansgate, part of Manchester's Knott Mill district which has been undergoing substantial redevelopment.

Joyce spent two years renovating the building, which includes office space that has been let to a

number of music-related companies including Tony Wilson's Factory Records, In The City, graphics company Wink and radio pluggers Red Alert.

The studio, which was acoustically designed by Roger Lysons, is equipped with an Aemek Einstein console, Otari MTR90 tape machine and Quesada Q210 main speakers, coupled with Q21 sub woofers. It also has an up-to-date Midi set-up and a collection of analogue synthesisers.

The studio is a fully commercial facility, but any downtime is used by Roger Lysons and DJ Danny Hussain in productions for dance label Planet Four Records which is building a strong reputation.

The label will be launching its first compilation album, Sounds Of The City, in conjunction with two other Manchester-based independent dance labels at the end of the year.



Simply Red's Mick Hucknall (right) and producer Stewart Levine co-produced the band's latest album Life, and they spent two months this summer mixing tracks at Whitefield Street Studios on the AMS Neve 72 channel VXP console. Before visiting Whitefield Street, the band worked at Planet Four Studios in Manchester and George Martin's Air Studios. The album, which entered the charts at number one last week, is the follow-up to the nine-times platinum album Stars, which was released in 1991.

Producers could be hit by US bill

Producers' organisation Re-Pro was told at its latest meeting in New York that record producers may lose out from the new US Performance Bill.

The bill divides revenue due when material is distributed over digital media (such as satellite, cable and music-on-demand) between record companies (50%), artists (45%) and musicians (5%).

US music business lawyer Jay L Cooper claimed record producers were not entitled to a share because they did not lobby hard enough when the bill was being drafted. Cooper said it was now up to them to try and negotiate a percentage of either the record companies' or artists' share. Re-Pro has launched Re-Pro International with the aim of providing an umbrella organisation for worldwide producers' organisations. And members of Re-Pro and their German and Russian counterparts held a separate meeting at AES in New York with US producers and engineers who are keen to set up a similar organisation in the US. Among the producers to have pledged their support are Phil Ramone, Bob Clearmountain and George Massenburg.

Re-Pro vice chairman Peter Fink says, "A body that can represent studio producers and mix engineers is long overdue in the US."

The Dairy to milk south London studio business



Less than 10 months after receiving planning permission to create a purpose-built studio in Brixton, south London, The Dairy has opened for business.

The 24-track studio complex was set up by husband and wife team Mark and Mary Evans with partner Steve Cherry.

They bought the site in 1993 with a grant from Brixton City Challenge, an initiative designed to regenerate the area, and received planning permission last November for the studio, occupying four units in a former dairy yard.

The old run-down sheds have been fitted with modern studio equipment, and the site now boasts a 50 square metres live room with three separate

control room, a 38 square metres isolation room with an adjacent machine room designed by Recording Architecture, and residential facilities.

Mark Evans says, "The Dairy is much more than just a 24-track recording studio. First and foremost, it is a relaxed and efficient working environment for clients from all musical genres."

Among the first artists to use the facilities were Brian Robertson of Thin Lizzy fame, who recorded and mastered his new CD, and Wizzard (Motorhead) and Clive Jackson (Dr & The Medics) who recorded a fundraising four-track project for Barts Hospital.

The Dairy is offering special introductory rates of £500 per 12-hour day or £50 an hour.

COMMENT

Insurance at a premium

The UK studio scene is as strong as ever with more than 700 studios in the UK, all of them with different strengths to offer their clientele. All of these studios spend a great deal of time and effort deciding which console to have, what equipment to buy and who should do the acoustics. Yet possibly one of the most important things to consider is often left until last – and that's insurance.

Without insurance, mislaying a client's master tape or having a client's precious guitar stolen could be disastrous. Gear is constantly being moved on and off the premises and masters are on the premises for weeks. So studio owners need to consult a specialist broker to ensure they have adequate cover.

Picture this situation. You have a three-month booking with a major record company and the day before the band arrives most of your equipment is stolen. Years of goodwill can be lost if a studio cannot operate for any length of time. Will your clients go elsewhere? More importantly, will they ever come back? By ensuring you have adequate cover at the outset, you should be able to bounce back from even the most distressing situation.

It is not only studios themselves at risk but also the staff who have worked so hard to make it a success. Although everyone likes to think they are indestructible, the fact remains that you are far more likely to suffer an illness or injury which prevents you from working for longer than six months, than you are to die before you reach 65. Yet how many engineers or producers – who are often self-employed – even consider what might happen to them if they fall sick. Release dates wait for no man, and what good is it for an engineer to have permanent health insurance for a broken leg but not a perforated ear drum? Only an experienced broker would know what scheme would be needed to make sure that the money keeps coming in.

It's good to be optimistic but also important to be realistic. So next time you think about investing in new gear take time out to think about protecting your investment.

by Ruth Sandler, managing director of London-based Albermarle Insurance Brokers

IN BRIEF

Liquidators called in at Sam

At a creditors meeting on Tuesday (October 17), accountants Geoffrey Pollard & Co were appointed liquidators for the Sam Corporation, the Japanese-owned company which ran Master Rock Studios and ceased trading earlier this month. Sales agents and auctioneers Henry Butcher will dispose of the Sam Corporation's property, although the Master Rock building and much of the studio equipment is owned by a separate Japanese company called Plumatic which continues to trade. The liquidators will send a full report to creditors next month. The closure of Master Rock Studios comes after a year in which Suede, Bryan Ferry, Paul Brady and Lloyd Cole recorded there.

Sharpe rejoins Roundhouse

Former Mayfair Studios booking manager Beverley Sharpe, 24, has joined Roundhouse Recording Studios as sales and business development manager. She will be responsible for liaising with artists, management companies, A&R and production teams and for expanding the Roundhouse's existing roster of engineers and producers.

Dreamhire launches new service

Studio equipment rental company Dreamhire has launched a computer hardware, software and peripherals rental department. It will be run by computer expert Steve Bush under the control of Dreamhire manager Tracy Middleton.

New speaker mimics inner ear

B&W Loudspeakers has launched the studio loudspeaker which copies the design of the cochlea or inner ear. B&W describes the product, which has taken three years to develop, as the Holy Grail of audio design. The loudspeaker is transparent, has no hard edges or straight lines to avoid reflections or echoes in the sound waves and comes mounted on a 50kg block of polished terrazzo-styled material. The speakers cost £25,000 and are made to order.



Nimbus Records' studio manager Grae Downes and Studio Audio's commercial director David Mortimer outside the Mournmouth site

Studio Audio secures double sale for SADIe

Studio Audio is celebrating the sale of two SADIe editors to companies called Nimbus.

Mornmouth-based Nimbus Records has bought its second SADIe digital audio editor to replace the traditional pre-mastering equipment in its Studio 2, while Cwmbran-based Nimbus Manufacturing has bought its first system for DDP Exabyte transfer.

Nimbus Records, which broke away from the Nimbus group three

years ago to concentrate on recordings from its own concert hall, bought its first SADIe in 1993 for its main mastering room.

Studio manager Grae Downes says, "As soon as we installed it, everyone wanted to work in there, leaving the second room for more traditional mastering. But it was always my intention to re-equip the second room."

Meanwhile, Nimbus Manufacturing mastering manager

Howard Portesque says the company has invested in the equipment to read the increasing number of DDP Exabyte tapes that are arriving at the plant.

"We use it as a DDP reader which takes the pressure off the DTA system which our shop now nearly exclusively verifies CDRs," he says.

"We use it as a DDP reader which takes the pressure off the DTA system which our shop now nearly exclusively verifies CDRs," he says.

Lewis sets up Soul City studio at Bromley home

Songwriter and producer Nigel Lewis has set up a pre-production studio at his Bromley home, which will act as a technical base for his new production company, Soul City Productions.

Lewis, who is currently working with artists such as Dina Carroll and Eternal, says, "I wanted my own studio for self indulgent reasons but, when I looked at the idea of setting up my own production company, I realised the studio was instrumental to the overall project."

"By having my own facility, I not only have more creative freedom, but I can also maintain greater control over budgets by using my own studio for initial track-laying."

The studio is housed in a fully-insulated chalet and is equipped

with a Mackie desk and an Otari Radar 24-track hard disk recorder. It also acts as a permanent base for Lewis's extensive collection of Midi equipment, synthesizers and keyboards, which he has been accumulating over the past 10 years.

The Otari Radar was supplied by Stirling Audio, while the desk and other equipment came from Music Connections. Lewis has also invested in a number of new valve compressors from Tony Larking Audio.

Soul City Productions signed its first artist in the summer – the 18-year-old US singer Samantha Cole, who Lewis describes as a cross between Mariah Carey and Dina Carroll. He hopes to announce a record deal within the next few weeks.

Sensible wins European contract

Sensible Music has been awarded exclusive European sales rights to the Clair Brothers sound reinforcement equipment, just months after securing a deal to be the sole UK supplier.

The contract, under the trading name of Sensible Audio Sales, will be headed by Bob Kelly, the European sales manager, and technical co-ordinator Colin Barton, who joins the

company after a career as a freelance audio engineer.

The Clair Brothers range includes the B4 Series III high performance three-way speaker system, P-4 piston cabinets, 12AM monitors and a wide selection of permanent installation enclosures. Sensible Music exhibited the Clair range at this year's PLASA show at Earl's Court in September.

Boxer rings up sales success

Digital broadcast and post production equipment specialist Boxer Systems has sold a record six Graham-Patten Digital Edit Suite audio mixers in the space of one week.

The DESAM helps to streamline the editing process by allowing audio mixing to be controlled in a similar way to video switchers, which enable full integration of digital/analog ATRs and VTRs within a single edit suite. One of the companies to buy a DESAM was Satellite Information Services which is using the edit suite for a direct-to-home racing channel.

The DESAM is based on a virtual matrix which gives the mixer its wide range of control and operational capabilities. It acts as a combined jackfield and audio router, which allows operators to set up and store input and channel assignments and output channel configurations.

It is available with up to four analogue or digital input modules as a total of 32 inputs, while output buses provide four digital and four analogue output channels for recording, with a further four independent monitoring channels. One other powerful feature is the D/MEM memory which allows settings and configurations to be stored as they appear on the panel.

What will you be doing this Sunday?



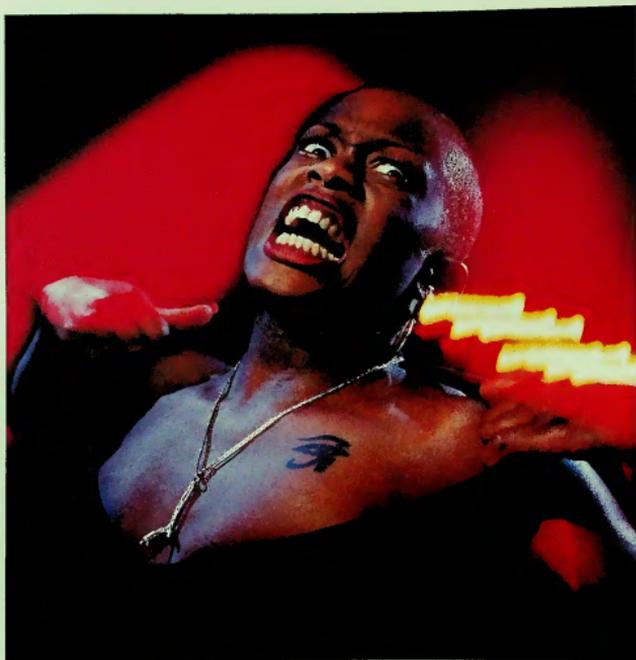
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DIGITAL AUDIO TELECOMMUNICATIONS

Latest Logic is launched

Sound Technology has begun to ship out the Emagic Logic Extension Series, the latest additions to its Logic sequencing software range.

Each extension contains production-specific features or is an adaptation for particular hardware or software from other manufacturers, which means studios do not have to pay for a feature set that they do not require.

There are three products in the new range: the Logic audio AV extension, which enables record and playback of six to 12 audio tracks; Logic audio CBX extension, which supports the Yamaha digital recording processors CBX-D3 and CBX-D5; and Logic audio MIDI extension, which supports Digidesign's ProTools III.

The equipment ranges in price

from £75 for the audio AV extension, rising to £149 for the TDM extension.

Meanwhile, Sound Technology has also launched the Ensoniq DP/2 parallel effects processor (pictured below), a single rack-space digital effects processor which brings the facilities of the DP/4+ into the affordable price bracket for the home and project studio market.

The DP/2 has TRS balanced quarter inch connectors and is believed to be the only processor in this price range (£799) to offer a front-panel input and a head-phone jack. The DP/2 also supports the full range of Midi controllers for advanced control of effect parameter modulation, and remote control of changing presets and configurations.



Blur frontman Damon Albarn has had two Tascam DA-88s installed in the basement studio at his west London home. Albarn decided to buy the two digital multitracks after Twickenham-based pre-audio specialist Way Out West after recording all the vocals for the band's *The Great Escape* album on producer

Stephen Street's DA-88s. The equipment replaces a Tascam 238 eight-track machine. Albarn says, "I write and demo all the songs in my studio and I like to get the most kiss-proof technology I can and, operationally, the DA-88 is one of the easiest pieces of kit to use."



Livingston to rebuild Studio 2

The re-opening of Livingston Recording Studios' Studio 2 has been put back by at least a month after the company decided to completely rebuild the recording area.

Studio 2 was due to open for business again on October 30, three weeks after it was closed for the installation of an Amek Rembrandt console.

But co-owner Jerry Boys decided to create a large central live room, plus two separation booths while the studio was out of action.

In August, Livingston became the first UK studio to invest in the Rembrandt, and the purchase is part of a £70,000 investment to improve Studio 2, which also includes the building of a private lounge and improvements to the acoustics.

Boys says, "We had wanted to upgrade for some time but the technology we wanted at the price we wanted to pay had not been available."

The Amek Rembrandt is a fully automated console with 80 input channels.

Britannia quits Islington base

Britannia Row studios is moving out of Islington, north London, 20 years after the complex was created by Pink Floyd.

Manager Kate Koumi and her partner, producer/musician Jamie Lane, have bought the business from its owner, Pink Floyd drummer Nick Mason, and built a new studio in Fulham to house it. All the staff and equipment will move to the new site in Bridge Studios beside Wandsworth Bridge.

"The owners wanted to turn the buildings into offices," says Kate Koumi. "So having bought the studio there wasn't much point continuing in a building where we had an uncertain future." The new facility has been built by Harris Grant Associates and features a new Boxer monitor system.

Boost given to DC2020 console

Soundcraft has launched a multi-channel surround sound variant of its DC2020 post-production console, which it launched at APRS in June.

The DC2020 Surround has been developed to meet the specific requirements of the TV, film and music video industries, and has been designed in conjunction with Interact Systems.

Interact managing director Mallory Nicholls says, "We'd recently developed Magtrax TV, a multi-format monitoring panel, as an outboard device. When Soundcraft consulted us on the DC2020, we decided a built-in surround sound system based on the same format as Magtrax TV would meet its specifications."

The DC2020 boasts four-band split semi-parametric EQ, six flexible auxiliaries and the established Soundcraft 'floating bus' routing system to access more than eight tracks at once.



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SONY UNVEILED ITS OXF-R3 AT AES. THE DIGITAL MIXING CONSOLE COSTS AROUND £500,000 AND INCORPORATES ADVANCED CHIP TECHNOLOGY DEVELOPED SPECIFICALLY FOR THIS PROJECT

AUDIO OPPORTUNITIES IN AN INTERACTIVE WORLD

Bill Foster reports on the Audio Engineering Society convention which examined the opportunities offered by interactive technology and featured exciting launches by Sony and Pacific Microsonics

The 99th AES Convention was held in New York earlier this month around the theme of Audio In An Interactive World.

More than 18,000 studio owners, producers and engineers attended the show, where legendary engineer and producer Phil Ramone used his keynote opening speech to highlight the progressive convergence of technology and art. He said it was the engineer's job to create an emotional tie between music and technology.

Visitors to the Jacob K Javits Convention Centre were greeted with a bewildering array of equipment on the 350 exhibition stands, although many products on display were upgrades of existing ranges.

The stand generating most interest, however, was Sony's where the OXF-R3 mixing desk was unveiled. This fully specified digital mixing console costs around £500,000 and was developed in the UK by a group of former SSL design engineers. Sony claims the OXF-R3 is a significant departure from conventional console design and incorporates advanced chip technology developed specifically for this project.

"We re-wrote the book on analogue-to-digital conversion and digital signal processing so the OXF-R3 could deliver sonic quality and user performance

features unparalleled in the analogue world," says Sony's vice president of professional audio marketing Courtney Spencer.

Making an equally impressive debut was Pacific Microsonics' HDCD (high definition compatible digital) encoding

system – a revolutionary digital device for two-track recording. HDCD-encoded discs can remove the harshness of digital recording and restore 'analogue sound' when played on CD players equipped with an HDCD decoder chip, while it remains 100%

compatible with normal playback systems.

Pacific Microsonics has taken several leaves out of Dolby's book, making no royalty charge to record companies for the encoding process, but earning revenue from licensing the

decoding technology to the hardware industry instead.

A number of HDCD albums have already been released, including Wrecking Ball by Emmylou Harris, Jimi Hendrix's The Ultimate Experience and Neil Young's Mirror Ball.

Young says HDCD has finally made digital acceptable, prompting him to agree to a reissue of his entire back catalogue using the process.

Reflecting the buoyant mood within the UK recording industry, a larger contingent of British studios and mastering houses were represented than for many years. Among those seen in New York were representatives from Chop Em Out, CTS, Decca Recording Centre, EMI Studios Group and Metropolis Studios. A significant number of UK post-production facilities were also at the show.

AMS/Neve used the event to announce the sale of four AMS Logic 2 digital consoles to Grand Central Studios and five Logic 3s to Tape Gallery, both of which are located in London's Soho and specialise in audio for video, film and advertising.

AES executive director Roger Farness says, "The Audio In An Interactive World theme appears to have struck a significant chord with our members. We were delighted with the turnout, and the feedback from exhibitors and attendees has been positive."

AES EXPLORES THE LATEST AUDIO DEVELOPMENTS

This year's AES convention theme Audio In An Interactive World was reflected in the technical papers and workshops.

While the technical sessions covered the drier subjects such as Combining MPEG, PCMCIA, ISDN & GPS for Professional Audio Applications, other workshops looked at the practical aspects of using the ISDN for recording artists from remote sites, and the various operational considerations and costs of producing the new Enhanced CD (CD Plus) discs. ISDN is now widely used and serviced by a rapidly growing number of suppliers.

In addition to transmitting data-compressed audio for voice overs and overdubs, one workshop introduced a full 16-bit digital link for transferring CD masters in real time. The service is only available

within the US at the moment, but this could change within a few months if BT can be persuaded to provide the links.

The growing financial importance of the interactive media industry as a revenue source for recording studios was highlighted during a workshop session entitled Professional Audio In An Interactive World.

Audio quality on CD-Rom has historically been poor, something that has been a problem for the record industry. However, new audio encoding methods are set to change this, making the data portion of the new mixed audio/data CD Plus format the ideal place to put video clips and soundbites from other releases, in addition to interviews and other less critical audio material.

The first CD Plus releases are about to hit the streets in the US,

along with a nine-track sampler, and both Microsoft and Apple gave demonstrations of simple production tools for the format, which they are both actively supporting. These proved that the new technology is not only viable, but also cost-effective to produce.

In a clear message to the recording industry, Murray Allen – formerly owner of the 19-room Universal Recording Studios in Chicago and now head of audio recording for leading games publisher Electronic Arts – told the packed session that they "must get equipped for interactive technology, or get left behind".

Allen added that equipping for interactive projects was a way to break the rate trap in which many have found themselves as a result of continuing reductions in traditional recording project budgets.

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HIRING VERSUS BUYING

WHY SHOULD A STUDIO BUY EVERY BIT OF KIT AVAILABLE WHEN THE UK'S PRO AUDIO HIRE COMPANIES OFFER SUCH A GOOD SERVICE? SUE SILLITOE EXAMINES THE STATE OF THE HIRE INDUSTRY AS IT RECOVERS FROM YEARS OF RECESSION

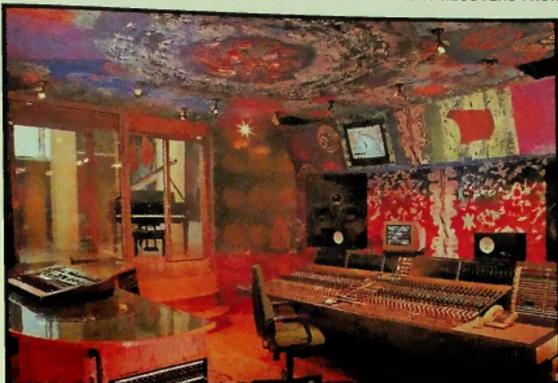
With so much professional audio equipment on the market it is virtually impossible for even the most well-equipped recording studio to own every piece of gear a client might need.

While it is obviously desirable for studios to have a good stock of basic equipment, the cost of trying to pre-empt requests for exotic items can be out of reach of even the top complexes, so the answer for most studios when they need a piece of gear that isn't on their own equipment list is to contact one of the UK's specialist pro audio hire companies.

Around 10 years ago, anyone with a few bits of gear, a telephone and a van could set themselves up as a hire company.

But, in the wake of the recession, studio owners and their clients are demanding a far more business-like approach to equipment hire and are demanding a broad range of gear and the necessary technical expertise and back-up to repair it if it fails during a session.

Such competition has resulted in many smaller hire companies going out of business, leaving just a handful of larger firms.



THE STRONGROOM: IF A PIECE OF EQUIPMENT PROVES POPULAR ON HIRE, THE STUDIO WILL THEN BUY IT

As Gloria Luck, studio manager at London's Angel studios points out, "Although every studio has its own favourite hire company, the decision to use

one rather than another is mainly down to personalities because the service they all provide is good."

The role of the hire company as

a test bed for manufacturers is now widely recognised, particularly as many studios prefer to hire in new gear to trial before committing to buy.

Jane Holloway, studio owner at the Strongroom, says: "If we are regularly hiring in a piece of equipment, we will eventually buy it because it makes long-term economic sense."

Her view is shared by Luck, who says, "We don't mark up equipment that we hire in for a client so, if there is a big demand for something, it makes sense to buy it and eventually profit from it. A good example of this was Dolby SR which we were hiring regularly."

Ultimately it is the client who pays for the equipment, whether it is owned by the studio or hired in. Some artists and producers prefer to work in a studio that includes all the equipment they need while others prefer to pick a studio for its location and atmosphere rather than equipment list and hire in what they require.

Luck's first choice of hire company is FX Rentals, which is one of the largest. Its managing director Neil White says, "The most popular items tend to be specific pieces of retro valve gear and digital tape recorders, particularly the portable A-Dat and Tascam DASS machines." ▶

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SENSIBLE MUSIC, RUN BY FORMER ROCK DRUMMER JEFF ALLEN (RIGHT) HIRES OUT A WIDE RANGE OF BACKLINE EQUIPMENT TO RECORDING STUDIOS AND LIVE ACTS

White points out that with large digital multitracks costing around £100,000 to buy, most studios prefer to hire them on a daily basis rather than have money tied up in a piece of equipment that might not be needed on every session. And even top studios that have invested in their own digital multitracks occasionally need to hire in extra machines if demand exceeds supply or a client wants to use a format different from their own.

"There are the storage and maintenance costs to think about too," White adds. "If a studio hires a digital multitrack from us, we make sure it is delivered in good working order, and they know we are on call 24 hours a day to fix it if it goes wrong."

Another company offering a 24-hour service is Dreamhire, which has been involved in the pro audio hire business for 20 years.

Manager Tracy Middleton says the company aims to stock any item that is in demand but its speciality lies in computers, particularly Macintosh, and all the peripheral software packages that go with them.

She says, "The larger studios are investing in these systems but they don't always have the peripheral items that are needed. We have concentrated on this area because the market is now so competitive it is important to specialise. What the client really wants from a hire company is a wide range of equipment to choose from, good service, top-class maintenance and a competitive price."

By the very nature of their business, all hire companies have an enormous amount of money tied up in their equipment. And, with technology changing so fast, hire companies can be left with equipment that has become obsolete. Most try to hang on to items that are destined to become future classics, but the rest is sold to make room for new gear coming on to the market.

Mick McKenna, Iron Maiden's studio manager, says, "In general it probably works out cheaper to go to a studio that has everything you need, but if you have started work on one machine format and the studio you want to work in doesn't have that one, you have to hire in or face the cost of transferring work from one format to another."

Alan Bambrugh, A&R coordinator at Sony Music, says, "It really depends on what you are trying to achieve. Every recording project has to stay within a budget and it is my job to get the best deal I can for our artists, whether that is from the studio or from a hire company."

Bambrugh adds that the choice of studio is usually up to the producer because it is better to let the producer work where he feels most comfortable. "If that means we have to hire in a few pieces of equipment, I'll deal directly with the hire company because discounts and deals are there to be done," he says. "Also dealing directly with the hire companies allows me to keep a handle on the overall costs."

The advent of portable recording equipment like A-DAT and Tascam D88 machines has freed artists from the traditional commercial studio environment and given them much greater choice when it comes to choosing a recording venue.

Some hire companies have been quick to capitalise on this trend and now hire out complete packages of equipment to artists who want to work in country houses or castles.

Andy Hilton, head of Hilton Sound, was one of the first to get into this market. He says: "About 15% of the hires we undertake are to artists working in unusual locations all over Europe. The south of France remains a perennial favourite, as do parts of England and Ireland."

But why don't artists just book a residential studio rather than going to the trouble of installing a lot of equipment in a chateau or country house?

According to Hilton, many artists prefer the latter option because it means they can create their own environment and work whenever they like without having to book out the studio charging overtime.

He adds, "The amount of equipment hired for this type of

project depends on the band. Some hire everything, while others just supplement their own equipment. We can adapt to suit any need and we even have a team of acoustic experts who will build a control room that is good enough for mixing if that's what the client wants."

To help artists find the right location, Hilton Sound has joined forces with music travel specialists Trinifold, which has a number of suitable houses on its books. They are now jointly marketing the service.

A similar "total package" approach is employed by engineer Jonathan Miles of Soundfield Studios, who has located more than 150 suitable buildings across Europe, including a 600-year-old haunted barn in Hertfordshire and a military base in Germany.

Miles says, "The environment in which an artist records is crucial to what ends up on the tape. If an artist is looking for a particular vibe, he may not find it in a traditional studio which is why location recording is so important."

The cost of location recording depends on the combination of the venue and the equipment needed. If the artist owns the venue - or is borrowing it from a friend - working in this manner

can be highly cost effective.

Miles has a selection of equipment available for hire which can be mixed and matched to suit the client's needs. This includes a small set-up based on a Mackie desk and a larger set-up for longer projects which includes a flight-case 68-channel SSL console. He also has a former BBC mobile truck equipped with an extensive selection of vintage gear which is proving popular. Anything he doesn't have in stock is sub-hired from other hire companies.

Recent Soundfield Studios clients have included John Cale and Lenny Kravitz, who recorded six tracks for his new album in a French chateau using 90 tonnes of equipment.

Running alongside pro audio hire is the hire of backline equipment which is mainly needed for bands on tour. One of the largest tour support companies is John Henry Enterprises, which not only hires out backline and pro audio equipment and musical instruments but also has rehearsal and storage facilities and will organise staging and transportation to suit a client's needs.

Sales and marketing director Pepin Clout says, "We can handle anything from a guitar for one night to all the equipment a band needs for a world tour. Often a band doesn't want to bring their own equipment on tour because they may not have proper flight cases or the cost of freighting it around the world would be too expensive. In those cases we can organise everything from the ground up."

This year, John Henry Enterprises has been hiring a lot of equipment to record companies for showcase gigs, mini tours and in-store PAs. "There seems to be a lot of this type of promotional work going on," says Clout.

One satisfied client is production manager Stephen Nimmer, who is

currently rehearsing for a tour with the Red Hot Chili Peppers. He says, "John Henry's is a very reliable company and, when you're touring, that is exactly the kind of company you need because if the equipment doesn't turn up at the venue in time you simply can't play. I wouldn't want to use a company that I didn't trust because there is too much at stake with a live tour."

Another company that has a strong reputation in the live market is Sensible Music, run by former rock drummer Jeff Allen. Sensible hires backline equipment to studios and live acts and has also developed multiple A-Dat and Tascam racks which allow bands to record gigs without the need for a mobile. This type of recording has been used by Blur and Bon Jovi who wanted to capture the intimate atmosphere of gigs in small venues.

Allen says, "Although most of our hires are destined for the live market, we also hire direct to studios or to other hire companies that need a particular piece of equipment that they don't have in stock."

"Recently we have been investing heavily in computer equipment which is proving popular with producers who want to set up a small production suite next to the main studio. Older equipment, such as vintage synths or valve compressors, tend to go out for shorter periods of time because a band may only need the gear for a day or so."

Sensible also has a huge selection of guitars, some of which are very rare. Allen says that occasionally musicians become so enamoured with a particular guitar that they don't want to give it back. "But I won't sell something that is very rare because, if I did, I'd be asset stripping the company," he adds.

One reason for the success of today's hire companies has been the recruitment of good people who can help the company diversify into new markets such as audio presentations for conferences.

Considering the many ways in which record companies, artists, producers, studios, tour managers and television production crews use hire companies, it would appear that the bigger and more professional businesses have a strong future ahead of them.



JONATHAN MILES, FOUNDER OF SOUNDFIELD STUDIOS, WHICH OFFERS A TOTAL LOCATION AND EQUIPMENT PACKAGE FOR ARTISTS

SHED SEVEN USING THE API DESK AT THE MAIN ROOM AT RAK AS THEY WORK ON THEIR LATEST ALBUM

MADONNA AND OTHERS

Project: *Evita* - film score

Director: Alan Parker
Producers: Andrew Lloyd Webber, assisted by Nigel Wright and Emilio Estefan

Musical director: David Caddick
Engineers: Dick Hunt and David Hunt (CTS), Robin Sellers and Mark Stent (Whitfield Street)

Basics: CTS Studios and Whitfield Street Studio
After 15 years of trying, *Evita* the movie is in production. Andrew Lloyd Webber and Nigel Wright decided to use CTS studios for the score, which involves a basic orchestra of 96 people.

"I did some early work at my own studio, Skratz in Surrey, and then we did the bigger rehearsal work in CTS. We recorded on to Sony 48-track, though I've recently become a big fan of the Otari Radar (hard disk multi-track recorder) which I carry in a small flight case."

The CTS work ran smoothly using two in-house engineers. Before Wright moved to Whitfield Street.

"It is great for the production because everyone can walk there from the offices and from the hotels they are staying at," he says.

Small orchestral work and overdubbing has been done in studio one, but the large room has been converted for vocals, with a booth, complete with set design, for Madonna and the other cast members to sing in. "It looks great and it's very comfortable," says Wright.

About 90% of the vocals will be recorded in Whitfield Street. Robin Sellers is engineering most of it but Madonna insists on using Mark Stent, her vocal engineer.

The rest of the vocals will be recorded live on location using small in-ear monitors linked to a keyboard for the artists to sing to. "You can't lip sync a lot of this stuff," says Wright.

Wright expects to mix his productions of the score at Metropolis, which he usually uses for that purpose. The final mixes and dubbing will be carried out in one of the big movie mixing studios in Hollywood next year.

IN THE STUDIO

ENERGY ORCHARD

Project: album and single mixes
Label: Transatlantic/Castle Communications

Producer: Energy Orchard
Engineers: Phil Tennant (BBC Transcription Mobile), Steve Cherry (The Dairy), Finn Steele (Greenhouse)
Studios: BBC Transcription Mobile (at the Mean Fiddler), The Dairy Studios and The Greenhouse Studios.

There is probably no better way for Energy Orchard to record than live, and the fact that a double album could be released from only two live dates is proof of this.

"There are virtually no overdubs," says lead vocalist Bap Kennedy. "We've used a couple of mobiles before and the BBC's is definitely the best."

As one of the results of the recordings were so good that both takes of a couple of tracks have been used, two mixed by Steve Cherry at the Dairy (for a single) and two by Finn Steele at the Greenhouse for the album.
As one of the first clients at the recently-opened Dairy, Kennedy is convinced that, once the word gets around, the place will become very popular.

The single, "Wasted, featuring the live tracks, has just been released in advance of the album being completed. It's the third album Energy Orchard have made in the upstairs room of the main in the Amek 2520 Greenhouse and it's their favourite room. "The Greenhouse is really conducive to making good music," Kennedy says.

SHED SEVEN

Project: album
Label: Polydor
Producer: Chris Sheldon
Engineer: Chris Sheldon
Studios: Rak Studios and Metropolis Studios

Shed Seven have been working on their new album at several studios but the band and Chris Sheldon have settled on Rak for

all the tracking and Metropolis for the mixing. "I'm in the main room at Rak with the API desk and it's a fantastic studio for getting bands with guitars and bass and drums," says Sheldon.

Recording on to 48 tracks of analogue with Ampex 456 tape and no Dolby on the beautiful old Studer A80s, Sheldon is assisted by Rak house engineer Graham Stewart. "The staff and technicians here are really clued up," says Sheldon. "Graham is a good musician himself. It makes things a lot more fun and the band really like it."

With 16 tracks completed, the Shed Seven album has been a substantial project. Some tracks were mixed at Metropolis earlier on and, despite liking the lack of chrome and leather in Rak, they are happy to return to Metropolis's hi-tech environment to finish the mix. "Studio B at Metropolis is a really great mix room," says Sheldon. "I'm going to be there for about two weeks mixing these last tracks which should be pretty good fun."

MIGUEL BOSE

Project: album
Label: Warner Bros (Spain)
Producer: Ross Cullum and Sandy McLelland

Engineer: Ross Cullum
Studio: Sarm West
Miguel Bose is one of Spain's biggest stars with a huge following in Latin America, thanks to films as a film star in France, huge sales there, too.

This album, co-written by Bose, Cullum and his partner, Sandy McLelland, is an attempt to address those markets and the English speaking world with versions in four languages. "It's meant an awful lot of singing and lyric writing," says Ross Cullum from the spaceship-like control room of studio three at Sarm.

"We're at the end of a year's recording and writing with him, most of which we did in our own

studio in Olympia and basically we've come here to mix for a month."

The choice of Sarm West was an easy one for Cullum. "It's one of three or four rooms in town that are really workable. I guess the sound is really important - I think the big speakers in here are the best in town - but it also depends on the feel of the room and the people and the vibe of the building."

Cullum is recording on to 32-track Mitsubishi, which is fairly unusual these days, combined with a couple of A-Dats and lots of computer-programmed material. Not surprisingly, he has used more than the 56 channels of the SST desk in Sarm West's Studio Three.

STRANGELOVE

Project: album
Label: Food Records/EMI
Producer: Paul Corckett
Engineer: Paul Corckett
Studio: Wool Hall Studios
After a slow start in Eden and Marcus studios in London, Paul Corckett decided to introduce StrangeLove to The Wool Hall. He had worked there during his days as a freelance and he wasn't surprised that the band really loved it.

"It's great down here because you can make the place your own," he says. "We came down here and mixed the first batch of tracks and liked it a lot, so we decided to come back to record."

The band also took advantage of the pre-production suite at the studio to routine the album before they started recording. "It was the first time the band were able to hear themselves on their own monitors, which has been really useful. Each musician has their own bin so we could set up mixes for each of them."

Recording has been on 24-track analogue with Ampex 456 tape and no Dolby.

This is Corckett's first project in

The Wool Hall since it was damaged by fire earlier this year and he reckons the new layout is a vast improvement.

Since moving into the Wool Hall, Corckett and StrangeLove have been left in peace by Andy Ross of Food Records. "He's just left us alone. He did this on the last album. Andy's the easiest A&R man I've ever worked with," says Corckett.

BO WALTON

Project: album
Label: RCA Records
Producer: Chris Neil
Engineer: Simon Hurrell
Studio: Westside Studios
Bo Walton is a singer-songwriter from Hereford and his debut album is quite an unusual project for Chris Neil, whose incredible hit-making track record usually finds him working with established stars. Indeed, he recorded four tracks for Cher during a break in working on this project.

"Simon Cowell, his A&R manager, sent Bo's stuff to me," says Neil. "And he's got a great voice. I won't work with anyone who can't sing."

Walton and Neil brought in programmer Steve Piggett and guitarist Phil Palmer to contribute to the writing. "I don't know how you would describe the music. There's a lot of acoustic guitars but there's a lot of drum loops as well," says Neil. "The choice of studios was fairly straightforward. Neil has used Westside on many occasions."

"Most studios have got the same expertise and equipment these days so it's really down to whether you like the wallpaper and the people."

Recording on 48 tracks of analogue with Ampex 456 tape, Neil will mix in the same room, unlike many producers. "I like to have a break between recording and mixing but I don't often record in one room and mix in another," he says. "I'll probably master at Abbey Road with Chris Blair."

Recording and mixing with Walton continues until Christmas and RCA expects to release the results early next year.

Compiled by Neville Farmer

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