

# musicweek

For Everyone in the Business of Music

2 DECEMBER 1995 £3.10

## Artists win £15m payday

by Martin Talbot

Record companies have agreed to pay out an estimated £15m a year in an historic deal which will see artists earn 50% of royalties from radio and TV broadcasts.

Although composers are entitled to PRS royalties from the broadcast of music, recording artists have not previously been legally entitled to payments.

And the record company-owned royalty collection society PPL has agreed it will share all money it collects from the broadcast of records and videos in a 50-50 split with artists.

PPL chief executive Charles

Andrews says, "This is a significant step forward. We have taken this decision because it is simply the fairest way. I am optimistic that it will receive the support of the artist community."

The move was welcomed by John Glover, chairman of the IMF, which co-founded artists' body Aura, and Horace Trubridge, of the Musicians' Union which co-founded rival society Pamra.

Glover says, "We feel very positive. This is the conclusion we hoped they would reach." Another management source adds, "It is a massive breakthrough. There will be thousands of featured artists who will be very happy."

Most recent PPL figures show that it

pays out £50m a year, indicating the total payout to artists could be around £15m. How the money will be divided among the artists will be the subject of talks between Aura and Pamra.

The agreement follows 18 months of talks between PPL, Aura and Pamra over the government's implementation of the EC Rental Rights directive. The directive indicated that artists were entitled to an "equitable" share of the income, but the government is not expected to stipulate a precise split.

Royalties are paid by PRS to writers for the broadcast of music, but recording artists and session musicians for received only ex-gratia payments for

similar use of their recordings on radio and TV and in pubs and clubs.

For artists who write their own material such as U2, George Michael or Simply Red, the decision will massively increase income, while artists such as Robson & Jerome - who record other people's songs - will receive royalties from broadcasts for the first time.

Andrews says the agreement will not cover non-traditional income such as digital delivery across the Internet or direct-to-home delivery, which is likely to be paid according to individual recording contracts. PPL is also upgrading its systems with the introduction of more detailed reporting.

### THIS WEEK

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Midam 30th  
anniversary

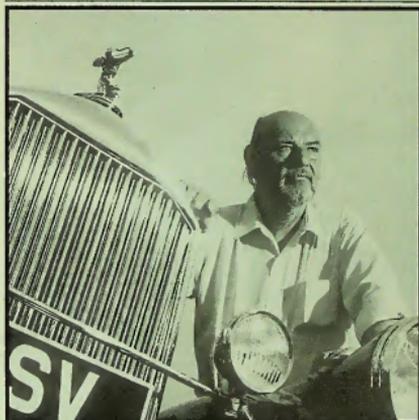
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A memorial service is being planned following the death last week of legendary artist manager Peter Grant, aged 60. Grant, who died of a heart attack after an evening out with his family on Tuesday, had become a source of inspiration for a new generation of artist managers in the Nineties. A funeral is being organised for family and close friends. See p3

## PolyGram tipped to strike MTV rights deal

PolyGram acts dominated last week's MTV Europe Music Awards in Paris amid strong indications that the major will be the next to strike a worldwide licensing deal with the global music TV channel, writes Paul Gorman.

"A high-ranking MTV source says, 'We have deals with all the remaining majors on the table and PolyGram will be next. It's a matter of dotting the i's and crossing the t's. Hopefully, there will be a deal this side of Christmas.'"

The suggestion follows deals struck by Sony last autumn and EMI this spring. Both companies have since

opted out of the ongoing UK and EC legal battles between the majors and MTV over broadcast rights.

PolyGram was well represented among the awards, which are voted on by an academy of 700 figures in the European music business. Island's U2 received the best group award, London's East 17 were named best dance act, Mercury's Bon Jovi won the best rock act award and Zombie by Island's The Cranberries was named best song.

PolyGram also contributed four of the eight acts who performed live -

## More Beatles tracks still in the vaults

Apple Corps managing director Neil Aspinall has confirmed that the new Beatles Anthologies may not be the last releases from the Apple archives.

Talking after last Monday's press conference to launch Anthology One, Aspinall said there were still a few additional tracks not included on the three double albums, which are due to be released over the next six months.

Aspinall says, "I joked the other day that we would be putting out another

record called, 'Scraping The Bottom Of The Barrel'. We won't be doing that. But after the Anthologies, there might be a couple of tracks from the Let It Be concert on the roof that have never been released."

The international press conference, staged at the Savoy Hotel in London's West End, launched massive media coverage. However, retailers reported only steady sales during the week.

See p5

## Top brass turn out for MW's Big Gig

More than 600 music industry executives have bought tickets to cheer on the seven in-house industry bands who will fight it out at Music Week's The Big Gig contest, which takes place at London's Shepherd's Bush Theatre this Thursday (November 30).

A guest act is also being lined up to appear at the industry battle of the bands.

A limited number of tickets are still available says organiser Louise Jefferson. They will be available on the door or on 0171 921 5604.

East 17, Bon Jovi, The Cranberries and MC Solar.

Despite nationwide air and rail strikes in France, the European music industry turned out in force for the awards ceremony with around 4,500 executives and fans packing into Paris's Le Zenith last Thursday.

Among the other MTV award winners were Michael Jackson who took the best male honour, Björk (best female), Take That (best live act), Dog Eat Dog (breakthrough artist) and Michael Gendry with Massive Attack's Protection (best director).

Pearl Jam



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▶▶▶▶ SINGLES STRIKE PLATINUM AS SALES BOOM CONTINUES - p4 ▶▶▶▶

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# Industry mourns death of pioneering manager

by Jake Barnes

The music industry mourned the loss of one of its legendary figures last week following the death of manager Peter Grant, aged 60.

Grant, best known for guiding Led Zeppelin to international success, also managed The Yardbirds and Bad Company in a career which spanned four decades.

Led Zeppelin bassist, John Paul Jones says Grant's death came out of the blue. Talking from Los Angeles, he told Music Week, "It is very, very sad and comes as a great shock."

"Without Peter Grant, Led Zeppelin would not have been the band that it was."

The other surviving members of Led Zeppelin have also paid tribute. Jimmy Page says, "Peter was a tower of strength,

a business partner and a friend. I will miss him and my heart goes out to his family at this distressing time."

Robert Plant adds, "He was larger than life - a giant who turned the game upside down. Fierce, uncompromising, with great humor. I owe him much."

Paul Russell, president of Sony Music Europe, who was Led Zeppelin's lawyer between 1970 and 1973, says, "It's a terrible shame for the industry. He was, in my opinion, the first manager of a UK act who really understood the business on a worldwide basis. I can honestly say I would not be where I am today if it hadn't been for Peter, who was a great personal friend."

Ed Bicknell, manager of Dire Straits and a close friend, adds, "Along with Brian Epstein, Peter was the only legendary manager this country has ever had. He was a pioneer."

"The things that we as managers take for granted these days were established by him."

Recognised widely as the man who first improved conditions for artists - gaining his acts unprecedented percentages from record and ticket sales - Grant entered the music industry in the late Fifties after a period in the armed services.

After introducing US artists such as Chuck Berry to the UK in the early Sixties, he took over management of Led Zeppelin towards the end of the decade, retiring from the business after the death of drummer John Bonham and the break up of the band in 1980.

He returned to the industry in the Nineties, appearing at the first in The City music industry seminar and advising in the setting up of the International Managers' Forum.

## Thorn EMI on schedule for demerger next year

Analysts predicted Thorn EMI's chairman Sir Colin Southgate will announce formal demerger proposals early next year after the group's interim results announcement last week.

Southgate reported EMI Music turnover up 29% to a record £1.13bn for the six months to September 30, with profits also rising 23% to £124.6m compared with the same period last year. Total Thorn EMI turnover increased 13% to £2.19bn, with operating profit up 27% to £194.3m.

Southgate said, "Work progresses on the potential demerger of the group and we expect to be in a position to make a further announcement early next year. We are now in our most profitable quarter and are confident that it will contribute to another good year."

The next full year figures will be boosted by new albums by The Beatles, Rolling Stones, Meat Loaf, Garth Brooks and Bonnie Raitt, he added. EMI Music's record half-year figures were lifted by Garth Brooks' 8m-selling *The Hits* and the 3m-selling *Selena* album *Dreaming Of You*, as well as UK number ones by Pink Floyd, Blur and Supergrass.

Meanwhile, HMV, which recently absorbed bookers chain Dillon's, reported sales up by 59.4% to £306.5m. A seasonal loss of £8.9m was attributed by Southgate to the inclusion of Dillon's for the first time and start-up costs of HMV's Hong Kong operation.

## Blur show off their stadium credentials



It was a gig that very nearly didn't happen, but Blur started their tour in triumphant fashion at Dublin's Point venue on Wednesday, unless *Leo Finlay*.

The day had started inauspiciously, with drummer Dave Rowntree taken straight from the band's Lear jet at Dublin Airport to hospital, suffering from stomach pains. A few hours later, Rowntree got the go-ahead to play the gig despite a suspected kidney stone.

And, given that frontman Damon Albarn needed a walking stick after badly gashing a foot and that guitarist Graham Coxon had his left hand strapped because he is suffering from tendonitis, a classic gig seemed unlikely. But, from the opening blast of *Charmless Man* to the closing *The Universal* (two and a half hours later), the band turned in a vintage performance.

### THE BLUR TOUR

Promoters: MCD (Ireland), Metropolis, SJM and MCF (for UK)

Sound: Entic

Lighting: Entic

Stage design: Dave Byars

Dates: Belfast Kings Hall, Nov 21; Dublin The Point, 23; Birmingham NEC, 25-26; Sheffield Arena, 27; Glasgow SEC, 28; Manchester G-Mex, 31; Dec 1; London Wembley Arena, 2-3; Cardiff International Centre, 5;ournemouth International Centre, 6; Newcastle Arena, 8; Humberdale Ice Arena, 9; Glasgow SEC, 11; London Wembley Arena, 13.

Total attendance: 120,000

The band's manager, Chris Morrison says, "Blur have been adopted by the Irish, and starting the tour here gives everybody a huge adrenaline rush."

The 9,000-strong, sell-out crowd cer-



Polygrym Island Music has won the battle to sign Polygrym cast Cast to a worldwide publishing deal. The band, who have scored two Top 20 singles and a Top 10 album in the past six months, are the first signings for Mark Lewis since he became director of A&R for Polygrym Music last month. Pictured at the signing on the steps of the Vienna Opera House are (from left) guitarist Liam Tyson, singer/writer John Power, bassist Peter Wikström, Cast co-manager Rob Sverdlow, drummer Keith O'Neill and Cast co-manager Dave Nicoll. The signing comes a week after Polygrym Island finalised a worldwide publishing deal with Edwyn Collins, which includes the singer's hit *A Girl Like You* and the new Orange Juice back catalogue.

tainly treated the band as one of their own, with - seemingly - 8,000 screaming teenagers recalling *Beatlemania* at its height.

The band hadn't scripped on the set, either, and much credit must go to long-term band associate Dave Byars who had designed a backdrop featuring London scenes.

Sound quality, too, was impressive for such a cavernous venue and Coxon's increasingly intricate fretwork came close to stealing the show.

But for this eager crowd, there was only one star and Albarn lapped up every moment of it. Every wriggle was met with a huge shriek and even a feeble attempt at a groaning in Gaelic was readily excused.

Blur have played big gigs before, but this was their first full stadium tour and, on the evidence of this show, they are more than capable of filling the role.

### Dekker set for court action

Reggae star Desmond Dekker is heading for a High Court clash with music agency Allied Agency, alleging the company committed forgery and cheated him out of £18,000 in royalties. The singer, who scored a number one hit with *The Israelites* in 1963, claims Allied diverted his PRS payments into its own bank account after fraudulently submitting a change of address and bank details form with a false signature to the collecting body. Houghtons' solicitor Andrew Reeves, who is acting for Allied, says it is vigorously contesting the action.

### Bootlegger fined for Jackson fakes

Bootlegger Dean Clayton Anderson was found guilty of manufacturing Michael Jackson product in his home by Barnet magistrates on Wednesday. Trading standards officers and investigators from the BP's Anti Piracy Unit seized 330 video tapes, 140 cassettes and 25 CDs of Michael Jackson's music in a raid last March.

Anderson was running a Michael Jackson fan club and selling bootleg audio and video recordings, as well as unauthorised Jackson memorabilia. He was fined £1,000 plus costs of £600 and a destruction order was made for the seized material.

### Classical market suffers fall

The classical market contracted further in the third quarter of the year, according to new BPI trade delivery figures. The number of albums sold was 3.1m (valued at £13.1m), down 20% on the same period last year, when the sector was buoyed by sales of the *Three Tenors in Concert 1994*. The classical market is failing to keep pace with the boom across the rest of the music market, with its share of the record business falling from 10.1% to 7.9%.

### Queen album to boost Aids charities

Artist and record company proceeds from every copy of Queen's new album *Made in Heaven* sold worldwide on World Aids Day, December 1, will be donated to Aids charities under an agreement reached between the band's manager Jim Beach, EMI and Hollywood Records, the band's label in North America. The money will go to the Mercury Phoenix Trust, the Aids relief organisation set up in Freddie Mercury's memory, for distribution to other charities.

### Buena Vista to release Sleeping Beauty

Buena Vista Home Entertainment is to release the classic Walt Disney movie *Sleeping Beauty* in a digitally restored version on January 31 for a 100-day period. Buena Vista says it expects to sell more than 2m copies. Disney's *The Lion King* is expected to achieve 4.5m sales by the end of the Christmas period to eclipse the British video sales record held by *The Jungle Book*.

### Falcon to reopen after fire

The Camden Falcon in north London is set to reopen next month, following a fire at the venue two weeks ago. The blaze, which is understood to have been caused by an electrical fault, caused only slight damage but the pub's owners decided to relocate the whole building.

### Hollies settle row over name

The Hollies have settled out of court with Brian Gannon Management over the use of their name by former Hollies' bass player Eric Haydock. The group have received undisclosed damages following a High Court action. However, the Hollies remain in legal dispute with Haydock and promoter Jay Cozens over Haydock's use of the name for his band Eric Haydock's Hollies.

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## Reflections on irreplaceable talent

It's been a week of reflection. On what might have been if Mark Chapman hadn't turned up at New York's Dakota Building 15 years ago, and on the lives of two of the industry's much-loved characters, Peter Grant and Alan Hull. Speaking to those who knew them well, it's plain how deeply their loss is felt. Hull will be remembered chiefly as a hugely talented songwriter whose Fog On The Tyne became an anthem for the North-East, while Peter Grant will be remembered for being, well, Peter Grant. His immense presence was plain to see on the Yardbirds documentary screened, coincidentally, by Channel Four on the night he died. Everything you hear about Grant confirms he deserved the "legendary" tag attached to his name. His grasp of the business put him way ahead of his peers, while his guts and toughness gave the young managers who followed him the courage to go after the best for their acts. Now, sadly, they'll only get to hear about his exploits second-hand.

## Garbage? Not from where I'm sitting

The jury's still out on The Beatles single but certainly, when you've got over its initial strangeness, it blossoms into a great song for singing along to. You can't, however, get away from the fact that it's not quite The Real Thing. For living, breathing new music last week, the place to be was London's Forum on Thursday night. Garbage, performing in the UK for the first time, lived up to the hype. Their album of ballsy pop songs sounded too complex to reproduce live, but they did it, with Scottish frontwoman Shirley Manson shaking off the reticence she displayed at a river-borne press conference this summer to turn in a stunning, high-energy performance. For a Butch Vig production vehicle, Garbage are a great live band. And in Shirley Manson they have a real star. Down the line, they'll be reflecting on this night, too.

Selina Webb

## WEBBO

## Popping the money question

Funny stuff pop music. I'm talking about pop music in its purest sense here. The sort that relies on songs and image and not much else. The sort that either sells bucket loads of albums (Take That, East 17, Bros etc) or none at all. And the unfortunate truth about the parting of the ways of Deuce and London Records was that this was a band who didn't sell albums. The album may have charted at number 18, but, even after three Top 20 hits, it sold less than 25,000 copies in the UK and didn't make a significant impact abroad. And at times like that, the band counters look at a total 'spend of what?... £250,000? More? And the figures just don't add up for the next album. It just goes to demonstrate that we are in a risk business and the next time we can point to hundreds of acts like this that lost the companies concerned a small fortune.

## Crow crisis highlights chart problem

Much has been said about the Sheryl Crow calendar format. Categorically, it should not have been allowed into the chart. What is the point of having rules if they are broken at will? It does of course beg the question "would this have happened to a company outside of the big five?" I have my doubts. Maybe some good will come out of it, though, if, finally, we have a complete overhaul of the rules once and for all. There was a sort of consensus once among the CSC which makes the rules, but that has disappeared. There needs to be some vision from someone looking forward and not just pattering over the cracks with the short termism which is endemic in this industry. Yes, we are selling lots more singles, but that is despite the chart, not because of it. The sales level is masking the underlying problems of the chart and they need addressing now.

Jon Webster's column is a personal view

## Singles strike platinum as the boom continues

by Robert Ashton

The number of singles reaching platinum status has hit a record level for the second year running in a new affirmation of the format's revival.

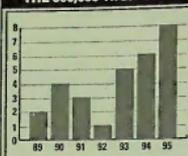
Eight singles have hit the platinum mark so far this year, the largest total since the qualifying level was reduced from 1m to 600,000 deliveries in 1989. Last year's total was six awards, the previous record.

The count is expected to rise further with the year's biggest sales month and The Beatles' Free As A Bird (released on Monday, December 4) still to come.

Robson & Jerome's 1.8m-selling Unchained Melody/White Cliffs Of Dover, which has taken the year's only double platinum award so far, is expected to remain unchallenged as the highest-selling single of the year.

The nearest competitor is Take That's RCA single Back For Good (which has sold 960,000 copies) and Columbia's Céline Dion single Think Twice (925,000). The other platinum

## THE 600,000-HIGH CLUB



Single platinum discs per year since qualification level was reduced to 600,000 deliveries. Figures include one double platinum award in 1991, 1992, 1994 and 1995. \*1995 figure as of end of November 18, week 46. Source: BPI.

singles include Zomba's Rednex single Cotton Eye Joe (750,000), East West's Simply Deep single Fairground (740,000), Michael Jackson's You Are Not Alone (660,000) and Gangsta's Paradise by Tommy Boy's Coolio (700,000).

Robson & Jerome, whose 660,000-selling 1 Believe/Up On The Roof has also

gone platinum, are the top-selling singles act of the Nineties so far, with more than 2.6m units sold. And, last week, they became the first artists to simultaneously top the singles, albums and video charts, with their self-titled album gaining the biggest first week sales for a debut album with 270,000 units sold.

Simon Cowell, A&R consultant at RCA, says the singles' success is rooted in the industry's willingness to cater to MOR tastes. "A lot of record companies are now making records that the population likes, whereas they might have alienated certain groups in the past," he says. "Celine Dion and Robson & Jerome have very similar audiences."

Martin Davies, managing director of Tommy Boy adds, "It's a really healthy singles market and there have been some great tunes, which is unusual."

Cowell says Robson & Jerome are now unlikely to release a third single this year. Plans to release Amazing Grace before Christmas have been put on hold due to the continuing the success of 1 Believe.

## Walsh takes new role as HMV builds for '96

HMV has promoted Wilf Walsh to become the company's new operations director, replacing Steve Knott who leaves in January.

Walsh joined the company as personnel director in May last year from Pepsi International, where he occupied a similar position. He had been with the soft drinks manufacturer for six years.

Walsh says, "I'm coming in with a particularly experienced team of divisional and regional managers. The job is about maintaining what we are doing now, which is focusing on our range and the way we service the customer."

Walsh takes on the job as HMV prepares to celebrate its 75th anniversary next year. The role will include supervising the roll-out of HMV's Track-in-store information and re-ordering system into all 95 HMV stores by the middle of 1996.

Walsh takes over on January 1, the day Knott becomes managing director of HMV Germany. Knott will leave the company after completing a £7m pre-Christmas expansion, centring round the £2m investment in the Trocadero store at London's Piccadilly which has doubled in size to 17,000sq ft. The company will also open a £1m store at Gatward's Metro Centre on Thursday (30) - the biggest entertainment outlet in the north east - and a £1.2m store in Milton Keynes on December 7.



The death of Lindisfarne frontman Alan Hull last week has shocked many in the business who were looking forward to some new solo work from the composer of Lady Eleanor and Fog On The Tyne. Hull, who died suddenly on Friday night from a heart attack, was half way through recording his first solo album for 12 years, says his manager Steve Welman. Virgin managing director Paul Conroy, who was Lindisfarne's agent in the Seventies, says: "It's a very sad loss. He was a really, really nice guy." Elvis Costello adds, "He was a wonderful songwriter who will be remembered for his dark and thoughtful compositions, as well as his humour." Hull, who was 50, leaves a wife, Pat, three daughters and a grand-daughter.

## Justice returns with new publishing roles

Former Big Life Publishing managing director Brian Justice is returning to the music business with his own publishing company and a separate position as creative consultant at Leosong.

Justice has set up his own Just Songs company after securing support from an unnamed backer. He says he will split his time between the new operation and Leosong.

Justice says he aims to operate Just Songs on a small scale, and adds that he is negotiating to buy a medium-sized catalogue and sign an established songwriter for Just Songs.

Justice, who left Big Life in January this year after four years at the company, says, "Leosong has an amazing and very substantial catalogue, which includes Fleetwood Mac as well as newer acts such as Chumbawamba, which have not been exploited to the full."

Leosong chairman Tim Hollier says the appointment of Justice will boost the 18-year-old company's exploitation of its writers' copyrights.

"By bringing in Brian, we have got a highly talented, well known music publisher in his own right who will add

credibility to the rock and pop areas of Leosong," he says.

Since moving from Sutton to new premises in Camden, north London three months ago, Leosong has made a number of signings including Lynsey de Paul, Lonnie Donegan and film and TV music composer Debbie Wiseman.

The company has signed a series of deals with US companies this year, following the conclusion in January of an administration deal for All American Television, which covers music from various US TV series including Baywatch.



## NEWSFILE

### London gets new jazz venue

PolyGram's head of jazz Richard Cook has linked up with Jazz Cafe founder John Dabner to launch a new London jazz venue. The 700-capacity Rhythmic, in Islington, north London, is financed by Cook's No Argument company and promoted by Dabner. The club opens on Friday (December 1) and confirmed acts include Roy Ayers, Jimmy Smith and Marlena Shaw.

### MCPS/BPI plan sampling seminar

The MCPS and the BPI are considering staging a joint-venue seminar in January to address the problems encountered with sampling music. The move follows an informal meeting between MCPS sample clearance manager Linda Hyman and the BPI's director of business affairs Sara Jehn.

### Mojo joins Charly catalogue drive

Charly Records has launched one of the biggest catalogue campaigns in its history with a co-promotion with Emag magazine *Mojo*. As part of the *The Big Deal* offer, a special edition Charly catalogue comes free with the current issue of *Mojo*, backed by a series of radio ads, national press ads and music press ads. The brochure offers consumers the chance to claim a free CD if they buy one of the listed titles.

### PWL's Phillipou signs for Sharp End

Former PWL/Eastern Bloc studio co-ordinator and administration assistant Maria Phillipou is joining Sharp End Promotions as regional press and promotions manager. One of her first priorities in launching a radio, TV and press promotion service will be new Reaktor Records signing Lisa Snowdon.

### New HQ for Press Counsel

Press Counsel PR has moved to new premises at 5-7 Vernon Yard, London W11 2DX. Telephone 0171 732 9400, fax 0171 221 7959.

## NEWS

At least three record companies are battling to sign easy listening combo The Mike Flowers Pops Orchestra following the success of the group's cover of Oasis's *Wonderwall* on Radio One last week. The 13-piece Liverpoolian act recorded the track for the Kevin Greening and Chris Evans shows and are set to record a version of Black Grape's *Kelly's Heroes* for the station this week. A number of record company A&R executives were expected to attend the group's London Mean Fiddler show last Friday (24) and the orchestra is due to make its TV debut on ITV's *This Morning* on Tuesday (28).



# Live events extended as Brits swell Midem

by Robert Ashton

The live schedule for next January's 30th anniversary Midem has been expanded, with acts including The Shamen, Gary Clail, Culture Beat, Adrian Sherwood and DJ Laurent Garnier confirmed for the Cannes event.

Around 50% of the nightly gigs have been booked, with some of the biggest steel, soca, calypso and regga bands from the Caribbean kicking off the event on January 20.

Monday (January 22) will see Sony's Celine Dion perform at the Palais and a

Sony Dance Pool Party, headlined by The Shamen.

Midem UK managing director Peter Rhodes says that of all the 44 countries represented, the British contingent is already the strongest, with more than 70 companies registered, effectively fulfilling the entire stand allocation for UK companies. Vital Distribution, 3mv, and PPL are among the 18 UK companies scheduled to make their debuts.

"A lot of people take Midem for granted, but they forget the business they get out of it," says Rhodes. "The success of Midem Asia has reminded them that it produces results."

The multimedia side of the event is proving to be a particular attraction, he says.

A multimedia pavilion is being established for delegates to discuss the new media and their likely effect on the music business and to test new products such as CD-i and CD-plus.

Although the deadline has passed for companies seeking DTTI funding for their own individual stands, there are still places on the cross-industry British At Midem stand.

Companies interested should contact the MPA and the BPI, or Emma Dallas at the Midem office on 0171 528 0068.

▶▶▶▶▶ INDUSTRY BACKS YOUNG TALENT HOT-HOUSE - p8 ▶▶▶▶▶



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south  
by southwest

CHRONICLE

"Like Living, Dying, Seeing, Being all rolled into One"

*Taken from Lady Eleanor Alan Hull*

Alan Hull

14th February 1945 - 19th November 1995

*Donations to his memory in lieu of flowers to The Nordoff-Robbins Music Therapy Centre,  
55 Fulham High Street, London SW6 3JJ. Registered Charity No. 280960*

ORIENTAL

Virgin

EMG  
BY HEINRICH HEINRICH

While their fellow freshers were signing up with the Royal Music Society, two undergraduates at Staffordshire University started this term by plugging in brand new terminals and surfing the music superhighway, courtesy of EMI Records.

The pair were the first to benefit from the company's graduate trainee sponsorship of students from the BPI-backed Brit Performing Arts And Technology School in Croydon. During the students' three-year degree courses, they will explore Internet projects and, though there's no guarantee of a job at the end, they will gain an invaluable insight into the record industry.

They both came to EMI's attention last year after taking up placements as part of their Brit School management course. Alison Geall, EMI's head of human resources, says it made sense to maintain links after they left school. "We didn't want to lose their impressive technical skills," she says.

This year, Warner Music followed EMI's example and took on its own placement students.

Such fusion between the school and the industry is exactly what was envisaged by those who set it up. And four years down the line, the industry is realising its value.

John Deacon, director general of the BPI, which each year gives the school about £100,000 through its charity, the British Record Industry Trust, sees this level of support as a sign of the school's maturity. "It's important our industry and others utilised what the students can offer," he says.

Although there's a strong vocational ethos, the academic record is good, with this year's exam results the best to date. The average number of GCSE equivalent passes is 852, which is above the national figure, while those gaining five or more passes at A-C grade rose from 27% to 36%. Overall A-Level passes increased from 63% last year to 74%.

This year's graduates have followed tradition and taken many offers ranging from assistant stage manager

## Sony Classical Europe relocates to London headquarters

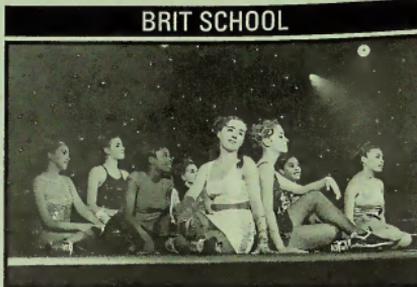
In his second floor office in Sony Classical's Great Marlborough Street base in London, Steve Finnigan doesn't bear the look of the man who is soon going to be under the spotlight.

From next week, Sony Classical's international A&R and European headquarters will move from Hamburg to Apple Street in London's West End.

And Finnigan, the 37-year-old head of Sony's UK classical division for the past year, knows the pressure is on. "The international future is going to put the spotlight on me," he says, with a broad grin. "It will add pressures, but they are welcome pressures."

Sony accounts for just 3% of the UK classical market, in stark contrast with its strength elsewhere in the world. In France and Germany, it is among the top companies and in the US, the label currently leads its sector claiming a 17% market share through the success of the 350,000-selling (imortal) Beloved soundtrack and chart-topping titles by Kathleen Battle and Bobby McFerrin.

When Finnigan was appointed in December 1994, his brief was clear. "The idea was to turn Sony Classical around," he says. "I had lost its place



### CLASS ACT SEVEN YEARS IN THE MAKING

1988: BPI approached by Richard Branson and George Martin to set up a school modelled on US performing arts institutions.

Feb '89: BPI chairman Peter Jamieson, Branson, Martin and education secretary Kenneth Baker announce partnership between the record industry and the Department of Education & Science to set up Britain's first School for Performing Arts & Technology.

August '91: First intake of students arrive at the school.

July '92: Inaugural live At The Brit School event is staged. Performers such as Xuxa Sulzide, Sushu, Quentin Clara, Samantha Powell and Tatiana Maia perform.

July '92: Heritage secretary David Mellor officially opens the school.

June '93: Class of '93 CD produced, sponsored by EMI Records.

Aug '93: Students perform The Threepenny Opera at the Edinburgh Festival.

Nov '94: The school's gospel choir perform at the British Music Industry Award dinner.

May '95: Deuce and Love City Groove, both featuring Brit school students, compete to enter Eurovision Song Contest. Love City Groove compete in Dublin and are 10th in competition.

July '95: The first intake of students leave the school.

Aug '95: First principal Anne Rummer takes early retirement. Keith Standley takes over.

Nov '95: School patrons named including Richard Branson, Michael Grade and Dame Diana Rigg.

Nov '95: Students perform a Lloyd Webber medley at BMA dinner (pictured).

Nov '95 and Dec '1: Performance of Positive for National Aids Day.

at a pub theatre to an architecture degree. Just over half have started jobs or courses in the arts, entertainment and communications sectors.

Other alumni are making inroads as performers. Samantha Powell signed to RCA this year; singer/songwriter Immi, who left the school this year, is courting interest from major labels, while singer Wendy De Graf Johnson is recording

with the Precious Organisation, the Glasgow management company which has looked after Wet Wet Wet for 12 years.

But a Brit school education doesn't necessarily cut down the long slog to the top. Tatiana Maia (aka X-Tee), who was among the first intake, started work as a sales assistant on leaving in 1993 but her profile rose this year when

she co-wrote Love City Groove's Eurovision entry Along with fellow Brit-schooler Jay Williams.

Her solo career is now also progressing. She has been with Warner Chappell for more than four years and signed a deal with Heavenly Records this July. Her new single, Gimme That Body, is out on January 15 and an album is expected later in the year.

Mark Wood of Modern Wood Management spotted his young protégé Immi at a school showcase this year. "I regularly go to showcases. Not every one is brilliant, but it's worth it for the one that is," he says.

Immi has mixed feelings about her school days. "I was a favourite and did OK, but a lot of time was given to few with not much left for the rest," she says. And Peter Whitehead, director of Oxford Music Central, who is set to manage former Brit school four-piece Sushu, says the "fame school" tag doesn't necessarily endear students to the industry.

"The British music business is based on people without qualifications," he says. "Any hint of being a smart one or having a talented background is invariably derided."

And a Brit School education can't protect students from the hard knocks; as Deuce recently discovered when they were dropped by London Records.

However, students do tend to come away with a healthy realism.

Sushu have been together for more than three years and are in no hurry to start banging on record company doors, preferring to progress at their own pace. The only release has been 100 12-inch singles on Adrenaline Records, but that suits them just fine.

"If we'd been signed straight after school, I'm not sure we would have coped," says the lead singer, who wishes to remain anonymous for fear that his employer discovers that he gigs by night. "We want to last, and the school taught us to develop a signable product which I think we have now."

And perhaps, if it wasn't for the Brit School, they wouldn't have met in the first place.

Paul McGinley



BOBBY MCFERRIN: CROSSOVER CHAMPION

in the market and we have slipped down the rankings."

Since taking over the division, the Oleszewski — who previously worked for EMI producers Record Merchandisers, WH Smith, Pickwick and classical distributor Select — has brought a renewed understanding of retail. And this autumn he has focused on the Essential Classics range and movie soundtracks to boost turnover of Sony's in-store product.

The move from Hamburg to London can most help the UK company by



JOHN WILLIAMS: ESTABLISHED WITH SONY

improving understanding when it comes to signing and recording new artists, Finnigan says.

The move, headed by Sony Classical executive vice president Jean-Hughes Allard, will see all the company's A&R functions for the world outside of the US centred in London. Sony's Whitfield Street studios will be upgraded and expanded by the end of March.

Without doubt, A&R is central to the classical company's worldwide philosophy, as spearheaded by worldwide president Peter Gelb, with

recent signings including Hungarian soprano Andrea Ross, British soprano Jane Englen and Danish baritone Bo Skovus complementing a roster ranging from standard established names such as John Williams, Claudio Abbado and Placido Domingo to crossover acts including Yo Yo Ma, Bobby McFerrin and Wynton Marsalis.

A keen supporter of the adventurous approach to classical A&R — as typified by Battle's jazz-tinged So Many Stars and the McFerrin album with the Saint Paul Chamber Orchestra — Gelb is a firm believer that quality will sell. "The word 'crossover' is a pejorative," he says. "The greatest artists in classical music are those who reach the widest audience."

The move was partly motivated by the city's rich musical heritage, he adds. "London is one of the most musically creative cities in the world. More artists live in London, more concerts are held in London, and more records are sold in Britain than in any other country in Europe."

Certainly, Finnigan hopes the move will also give his division a larger slice of the business.

Martin Talbot



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# Digital delivery: is this the end of CDs, radio ads and music retail?

The latest advances in home entertainment will have huge implications for the music industry – but there are many hurdles to clear before it becomes a widespread success

They call it "premium digital music programming". It's radio without the DJs, the ads or, for that matter, the radio. Depending on your outlook, it's the death of the music industry as we know it (but isn't everything these days?); an enormous advance in home entertainment; a fantastic way to boost CD sales; or simply the domestic equivalent of Muzak.

In truth, it's a mix of all of these. Basically, digital music programming, put out by companies such as Digital Music Express and Music Choice Europe, consists of a series of different channels of music sent out into the home or workplace by cable or satellite.

The user pays a monthly subscription and for that gets a nice decoder box through which they can listen to any one of the themed channels (ranging from Hebrew hits to techno) at any time of the day. The more advanced systems also have a remote control unit that will tell you the name of the track being played and what album it is taken from.

Progress in this industry has so far been slow and steady. Digital Music Express (DME) was launched in 1986 by Jory Rubenstein, former co-owner and chairman of United Artists Records, and the main shareholder is US cable giant TCI. Its European operation arrived in 1993 and is now available in seven European countries.

In its key rival in the UK is Music Choice Europe, whose investors include Warner Music, Sony Software and EMI Music (but it says that around 150 labels are represented on its playlist). It is already available around Europe and to cable subscribers in Leeds and Birmingham, with launches in south London and Teesside due by the end of the year.

So far, in the UK both of these services are available only over cable, so they are dependent on individual cable contractors taking them on and subscribers paying the subscription fee of £7-£10 a month, which includes the decoder box (separate from the cable TV box) and the service itself. This is okay as far as it goes, but there are two big problems – the dependence on cable

companies and the need for a separate box to take the music, which pushes up the subscription fee.

The big change in this nascent industry will come in March when DME will launch in the UK by satellite, something it has already done in Germany.

When this happens, people will be able to go into electrical retailers (the precise ones haven't been named yet) and buy DME boxes. Once they've done this, as with satellite TV, they then pay a monthly subscription charge and receive the full service of up to 50 channels (most cable operators offer only around 30).

The launch will be backed by an advertising campaign on satellite and cable channels. The proposed price of a box, according to DME Europe's sales and marketing director Richard Hurd-Wood is £249 with a monthly subscription of around £7.

At Music Choice Europe, Simon Basilgote, director of strategy, has decided to by-pass the direct-to-home satellite option on the grounds that it costs too much.

Instead, he is holding out for a number of soon-to-arrive technologies which will allow subscription charges to drop.

First comes a new cable decoder box

from General Instruments, which will mean you can use the same box for television and audio channels – saving the need for a separate audio box. But he also looks to digital broadcasting from television companies, which is due to start in the next couple of months in Europe and take off in the next couple of years. And all this debate about delivery systems comes before we even look at two vital and related areas – whether anyone wants this stuff and how the copyright structure will affect it.

The idea of the service is an attractive one, but also one that takes some explaining to the consumer.

Hurd-Wood is hoping his ad campaign will generate enough interest to get people into the shops and try it out for themselves. And, it has to be said, this is quite an impressive system when you see it working for the first time – the sound quality is good and the sheer range and quality of music on both systems is impressive. MCE's research in Holland showed that more than half the subscribers listened to the service for more than four hours a day.

But partly because there is unlikely to be a stampede to buy the boxes, or some sort of Internet-led, exponential growth in the number of subscribers, the fine details of the copyright structure can wait.

"Whenever we're launched, we've had licensing deals in place," says Basilgote. "But this is going to be a slow process, so we are still getting it right."

Most of the deals are based on royalties depending on the total number of subscribers and the revenue received from them. Unlike radio, there can be no pay-per-play payments, because all the programmes play all the time and the services can't actually monitor exactly who is listening to what when.

In the copyright discussions, both companies are eager to push the idea that they actually drive CD sales rather than replace them as they allow people to sample music they might not normally hear, and they can immediately find out what the track comes from. Simon Waldman

The screenshot shows a web browser window titled "NEW ON THE NET". It displays a list of 4 items, with the first one being "The latest figures from Yahoo" (76.3 MB in disk, 596K available). The browser interface includes a menu bar, address bar, and a main content area showing a preview of the Yahoo website.

The latest figures from Yahoo (<http://www.yahoo.com>), the equivalent of the Yellow Pages for the Net, shows just how rampant the spread of music sites across the World Wide Web has become. Music is the largest category of web sites on Yahoo. They have listings for no less than 441 different labels and 4,788 different sites for artists (admittedly a fair proportion of these will be unofficial sites – it's likely that there are dozens dedicated to Jerry Garcia alone). There are 155 sites offering CD sales and, just in case you're interested, 108 different sites for marching bands. If there's one simple lesson for labels to learn from this, it is that just getting up a web site is no big deal anymore.

The Shames continue to keep their credentials as a genuinely wired band offering ever more goodies from their Nameton web site (<http://www.drcl.co.uk/drcl/shames>). After hitting more than 1,000 people downloaded their single Destination Eschaton in the week prior to release, their first gig in two years at the Forum on November 10 was used for a live broadcast over the Net. Throughout the night, sound samples, pictures and text were uploaded to the site so that those who couldn't get tickets (or who prefer to spend their Friday nights in front of a screen) could keep in touch. The material is still up there and provides a rather fine on-line record of the night.

Following on from the report on the Internet Underground Music Archive, another site featuring the great unwashed and unsigned of the industry – Virtual Radio (<http://www.microserve.net/vradio/>) is now available. Its similar in concept to IUMA but smaller and simpler to get around.

And finally, another splendid enemies' site. The List of Possible Band Names site (<http://www.sct.usc.edu/~jdlst/bandnames.html>) provides exactly what its title suggests. Hundreds of names waiting to be adopted by aspirant superstars, ranging from \$100 Reward to Zero Tush along with the suggestion that "any item in the IKEA catalogue would make an ideal band name".

# dotmusic

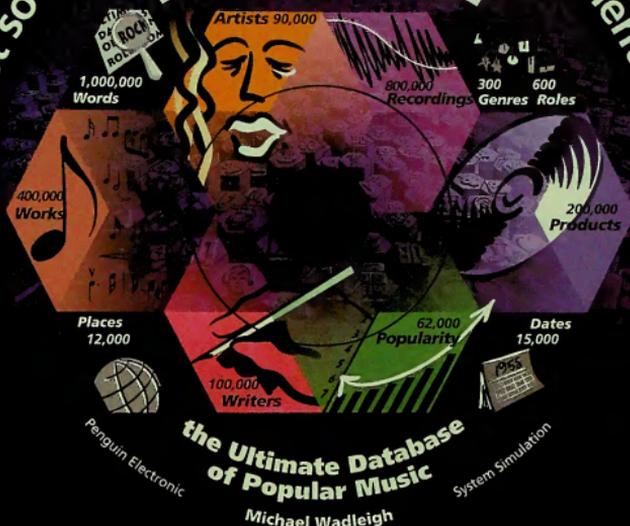
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## BEHIND THE COUNTER

## MARK FORD, NOW, Sutton, Surrey

"A flood of pre-release enquiries for the Beatles album was followed by strong initial sales, but these dropped off quite quickly. I think some people will be disappointed in their single *Free As A Bird* and I reckon Robson & Jerome will keep them out of the singles top spot at Christmas. The fact that the album was out before the single could also mean that the single's sales are somewhat undermined. We're certainly seeing a lot more people in the store now – most carry lists and seem to be shopping around for the best prices. In certain areas, we're cheaper than our local competitors HMV and Our Price and we aim to hold on to our customers by providing a very efficient ordering service. We're particularly competitive on singles and our regular promotions keep this department buoyant. At the moment, most of our in-store displays are for video. Power Rangers and Star Wars promise to be solid performers until Christmas and BBC comedy titles are starting to fly out."

## NEW RELEASES

The Beatles album got off to a good start at the beginning of the week with sales expected to peak at the weekend. Other best-selling albums included *Ace Of Base*, *Dani Brooks*, *That's Love* and *TOTP 2* while singles front-runners were *Celine Dion*, *Soul Asylum*, *Garbage*, *Black Grape* and *Passengers*.

## PRE-RELEASE ENQUIRIES

Singles: Pulp, Beatles, Mansour; Albums: Queen, McAlmont & Butler, M People, Genius

## ADDITIONAL FORMATS

Garbage limited-edition CD single in leopard skin effect box, Foo Fighters blue vinyl seven-inch

## IN-STORE

Windows: Celine Dion, Enya, *Melodies Of Love*, *Ace Of Base*, *This Year's Love*, *TOTP 2*, *Chris de Burgh*; In-store: Beatles, Robson & Jerome, Garbage, M People, Cliff Richard, Linda Lewis, GoldenEye, Bruce Springsteen

## MULTIPLE CAMPAIGNS



Windows – Greatest Soul Album Of All Time, Celine Dion, *Melodies Of Love*, *Ace Of Base*, Henry Mancini, buy two CDs and get one free; In-store – Kathleen Battle, GoldenEye, Joe Grushecky, Bruce Springsteen; TV ads – Greatest Soul Album Of All Time, Celine Dion, *Ace Of Base* (Yorkshire), *Melodies Of Love* (Anglia)



In-store – Beatles, Queen, Meat Loaf, Enya, Robson & Jerome, Elton John, Eternal, Cliff Richard, Janet Jackson, Diana Ross, Henry Mancini, That's Country, Rivalendence, offers on classic mid-price artist albums, BBC videos, MPF range, Royal Philharmonic Orchestra range and James Bond videos, 100% Kids, Power Rangers



In-store – It's In The Bag Christmas campaign, Pulp, Michael Jackson, Renaissance 2; TV ads – Lightning Seeds, Dance Trip 95 (national Channel Four), Roxette (Granada), Yorkshire, Tyne Tees, Central



Singles – Pulp, Michael Jackson, Dorothy, Mariah Carey; Windows – Lightning Seeds, *This Year's Love*, Inspector Morse; In-store – Beatles, Enya, Robson & Jerome, *Melodies Of Love*, *This Year's Love*, David Essex, Cliff Richard, M People

## FRONTLINE

## ON THE ROAD

## STEVE NICHOLLS, BMG rep, north-east England

"It's been a hell of an achievement for Robson & Jerome to have the number one single, album and video but I think they will definitely lose out this week to the Beatles album. There's been a mixed reaction to

*Free As A Bird*. "Very tiny Beatles" is what a lot of people are saying. The Enya album's picked up and the Coolio single seems to be getting stronger and stronger. We're still on board with the Whitney Houston single trying really to keep that bit last week with the amount of new entries. There's also a new Bowie single this week, *Bizarre Fruit 2* to come next week and we've got an Annie Lennox single next week, which has been re-done with Paul Simon. Also next week, we've got a bit of an outsider for the Christmas number one which is the lovely Dorothy single. There's a hell of a demand for it up here. It's really built up over the past week or so."

## IN THE SHOPS THIS WEEK



Singles – Dave Clarke, Planet; Albums – Fairport Convention, Flying Saucer Attack, Gilbert O'Sullivan, Linda Lewis, Greatest Soul Album, Soul Of Lennon And McCartney, Totally Wired 14



Singles – Michael Jackson, Mariah Carey, Eternal, Annie Lennox, Dorothy, Cliff Richard; Albums – M People, Now! 32, No 1 Christmas Album, *Melodies Of Love*, Beatles, *Love Album 2*; Windows – Truax, Rondo Classics, Annie Lennox, M People, Andre; In-store – three videos for £20, computer games from £9.99, one day sale (78.11) with 20% off selected product, free classical CD with every £25 spent



Singles – Mariah Carey, Michael Jackson, Pulp, Prince; Albums – Autecore, Bad Religion, Capercallie; Windows – Beatles, Enya, M People, Michael Jackson, Pulp, Queen, Ace Of Base, Rivalendence, Mariah Carey, Prince, Andre; In-store – Christmas campaign, Beatles, *TOTP 2*, Robson & Jerome, Janet Jackson, Jimmy Nail, Wet Wet Wet, Ace Of Base, Queen, M People, Best Of Blues Brother, Soul Sister



Single – Garbage; Windows – Elton John, Anthony Way, Puccini, Irish Pan Pipes, Beatles, McAlmont & Butler, Mariah Carey, Eternal, Enya; In-store – Garbage, GoldenEye and JVC competitions; Press ads – Ensur, Meat Loaf, Masters At Work, Galleria label, Classification label, Star Wars



Megaplay singles – Jodeci, Skee-Lu; Windows and in-store – Truly Gifted Christmas campaign; Press ads – Erasure, Alison Krauss. Force 1, Up Yer Ronson, Christmas campaign



Album – Enya; Windows – Enya, *TOTP 2*, *Chris de Burgh*; In-store – Robson & Jerome, Best 80's Album In The World Ever, James Last, Richard Clayderman, Chris de Burgh, Shirley Bassey; TV ads – Enya (national ITV, Channel Four and satellite)



Album – Beatles; Singles – Michael Jackson, Dorothy; In-store – The Ultimate Collection, Christmas Music CDs from £7.99 and cassettes from £4.99, Robson & Jerome, Beatles

The above information, compiled by *Music Week* on Thursday, is based on contributions from Andy's Records (Wakefield), Badlands (Cheltenham), Harrow and Villains (Belfast), HMV (Peterborough), Jumbo (Leeds), Piccadilly (Manchester), Selecciones (London), Tower (Piccadilly), Our Price (Portsmouth) and Virgin (Ipswich). If you would like to contribute call Karen Faux on 0181 543 4830.

## EXPOSURE

## TELEVISION

## 2.12.95

Live And Kicking featuring Pulp and Gary Glitter, BBC 1, 9.15 – 12.12pm

Scratchy & Co with Lenny Kravitz and EVC, ITV, 9.25 – 11.20am

The Hit Mix featuring Marc Almond, Sky One, 1 – 2pm

Later With Jools Holland featuring David Bowie, Oasis, Roly and Papa Wemba, BBC 2, 11.50pm – 12.55am

## 3.12.95

Elvis Costello Special, VH-1, 5 – 6.30pm

## 4.12.95

The O-Zone featuring Blur, Ruth and

Menswear, BBC 2, 6.45 – 7pm

## 5.12.95

Top Of The Best, Country music featuring

Travis Tritt, Mary Stuart, Victoria Shaw,

Reddye Foster, Trisha Yearwood, The

Mavericks and Rodney Crowell, VH-1, 2 – 3pm

TLD Past Present & Future, MTV, 10.30 – 11am

## 6.12.95

Album Show features Oasis, ITV, 1.40 – 2.45am

## 7.12.95

Janet Jackson Rockumentary, MTV, 10.30 – 11am

The Beat with Pulp, Paul Weller, Garbage

and PJ & Duncan, ITV, 2.15 – 3.10am

## 2.12.95

The Radio One Roadshow: live from the

Clothes Show featuring Ultimate Kaos and

Chase Black, Radio One, 1 – 2pm

In Concert with the Black Crows, Radio

One, 4.30 – 5pm

The Essential Mix featuring DJ Jeremy

Healy, Radio One, midnight – 2am

## 3.12.95

Documentary: Kraftwerk, tracing the history

of the German band from their first

experimental albums at Düsseldorf's Kling

Klang studios, Radio One, 7 – 8pm

Radio One Rock Show featuring Seattle rock

band the Presidents Of The United States of

America, Radio One, 8 – 10pm

Andy Kershaw presents a session from

Azusa, Radio One, 10 – midnight

## 7.12.95

Sounable, hosted by Q editor Danny Kelly

and featuring Guinness Live, Radio One,

9 – 10pm

## 8.12.95

The Essential Selection: Pete Tong with his

pick of the week's best dance releases, Radio

One, 7 – 10pm

John Peel with a session from Braxiaac, Radio

One, 10pm – 1am

## RADIO

1935

In Memory  
Of

Peter Grant

1995

IMF  
The Managers Forum

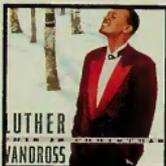
## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
THE BEATLES Anthology 1	Apple/Parlophone	out now		The release will be heavily press advertised and a nationwide 96-sheet poster campaign will run throughout November and December. In-store and window displays will run with multiples and independents. The release will be advertised in the music press including <i>Mojave</i> and <i>Record Collector</i> .
JOE COCKER The Long Voyage Home	AS&M	December 4		The release will be re-promoted with ads on Channel Four and selected ITV regions. Radio ads on Virgin will be supported by Adshel posters.
ERASURE	Mute	out now		A minimal box version of this release will be available from December 4 and will be promoted with regional ITV ads and in-store support from multiples including Album of the Week with WH Smith.
JANET JACKSON Design Of A Decade 1966-1996	AS&M	December 4		A re-packaged version of this release containing a free bonus CD will be available from Monday. TV and radio ads will be backed by PQS material. WEA will be advertising this release nationally on ITV from next Monday.
ANNIE LENNOX Medusa	RCA	December 4		Ads will be running in the <i>NME</i> , <i>Melody Maker</i> , <i>Time Out</i> , <i>Raw</i> , <i>Smooth Hits</i> , <i>Select</i> and <i>The Guardian</i> . There will be a nationwide poster campaign.
MADONNA Something To Remember	Maverick/WEA	out now		Ads for this re-packaged release (with a number of remixed tracks) will run on Channel Four and ITV. There will also be posters and press ads.
MALCOLM & BUTLER Sounds Of McAlmont & Butler	Virgin	November 27		This release will be re-promoted on ITV London from next Monday.
M PEOPLE Bizarre Fruit	Deconstruction	December 4		The release will be advertised in the nationals and <i>TV Times</i> and will feature in multiples' Christmas selections.
STIGGS The Lane Ranger	WEA	out now		The campaign includes music press advertising and radio ads on Kiss, Dream and Galaxy.
LUTHER VANDROSS This Is Christmas	Epic	December 4		This compilation of Sixties pop will be nationally TV advertised during the Beatles Anthology programme with radio ads on selected IR stations. Retailers are backing the album with co-op press and poster campaigns.
VARIOUS Ambient Amazon	Turn Dance	November 27		This release will be re-promoted with Channel Four, ITV and satellite TV ads plus radio ads on Atlantic 252, SIR5 and Capital FM.
VARIOUS The Best Of Album In The World...Ever!	Virgin	out now		Radio ads on Jazz, Choice, Dream, BRMB, Galaxy, Piccadilly, Fort and Cool will be supported by ads in the specialist dance music press.
VARIOUS 100% Christmas	Hubbub	out now		A mass-market campaign covering all media will run for at least three weeks to support this release, which is album of the week with Menzies.
VARIOUS Family Jams III	Dino	November 27		Ads on regional radio, in the music press and <i>Topix</i> posters will promote this release. There will be fliers distributed at clubs and retail outlets.
VARIOUS Greatest Soul Album Of All Time	Suburban Base/Moving Shadow	out now		This release will be nationally TV advertised on all channels through to Christmas and on Talk Radio, Melody, Classic and selected IR stations.
VARIOUS History Of Hardcore	Teistar	December 4		The release will be radio advertised on Kiss and Jazz FM and press advertised in <i>Echoes</i> , <i>Blues &amp; Soul</i> , <i>Touch</i> and <i>The Wire</i> . There will be competitions on cable channel Live TV.
VARIOUS I Believe	Beechwood Music	November 27		TV advertising will run in selected ITV regions from today.
VARIOUS Jazz Funk Vol 6 Definitive	Global TV	out now		Advertising in <i>Select</i> , <i>Deadline</i> , <i>Kerrang!</i> and the weekly music press will be backed by nationwide rock club nights and posters.
VARIOUS Jap-Jazz Mastercuts	Volume	November 27		Ads will run on Channel Four, ITV and satellite stations backed by a radio campaign on Atlantic 252 and Capital and press ads in the nationals.
VARIOUS Melodies Of Love	PolyGram TV	November 27		The release will be advertised on Choice and IR stations. Press ads will run in national magazines and leading juvenile publications.
VARIOUS Metalurgy	Greensleeves	November 27		Ads will run on Choice and pirate stations with back-up in the music and national press.
VARIOUS The No. 1 Christmas Album	Greensleeves	November 27		Ads will run in the music and style press and on Kiss, Dream, Viking, Trent, Clyde and City. Retailers will run in-store and window displays.
VARIOUS Rage Jungle Anthems	Network	out now		There will be ads on Channel Four and ITV plus ads on Kiss, Capital, Jazz FM, Virgin, Choice, Melody and Heart. Press ads will run in <i>Blues &amp; Soul</i> .
VARIOUS Rage Raga Raga 6	Network	November 27		The release will be advertised in the specialist dance press and there will be a fanbase mail-out plus PQS material for in-store displays.
VARIOUS Renaissance II	Global TV	December 4		The release will be nationally TV advertised on Channel Four during December. Radio ads will run on Heart and Capital FM.
VARIOUS The Soul Of Gospel	Global TV	December 4		The release will be promoted with a TV advertising campaign in the Scottish and Grampian ITV regions.
VARIOUS Techno Europa	Polydor	November 27		A cross-media marketing campaign including national TV, press and radio advertising will be backed with co-op retail support from WH Smith, Menzies and H&M and LTA poster sites.
VARIOUS That's Love	EMI TV	out now		The release will be advertised in the dance and style press and radio ads will run on 10 regional stations. There will be a mail-out to fans and nationwide posters and fliers. In-store material is available to retailers.
VARIOUS This Year's Love	Global TV	out now		
VARIOUS Top Of The Pops 2	Sony Concept TV/Columbia	out now		
VARIOUS Up Your Bonson	Polydor	November 27		

Compiled by Sue Silkwood: 0181-767 2255

## CAMPAIGNS OF THE WEEK

## ARTIST



## LUTHER VANDROSS - THIS IS CHRISTMAS

Record label: Epic  
Media agency: DPA  
Media executive: Paul O'Grady  
Product manager: Paul McGhie  
Creative concept: Luther Vandross  
Epic will be targeting mass market audiences as well as Luther Vandross fans in its ads for this *This Is Christmas*, out on Monday. The album, which contains seven new Christmas songs plus three seasonal covers, will be personally promoted by Vandross on a number of TV shows. With TV ads still running for his Greatest Hits album, Epic's marketing for this release will concentrate on press ads in the nationals and *TV Times*.

## COMPILATION



## I BELIEVE

Record label: Telstar  
Media agency: Pure Media  
Media executive: David Collins  
Sales managers: Leigh Newton, Colin Elms

## Creative concept: In-house

The success of Robson & Jerome's *I Believe* has prompted Telstar to rush release a compilation - also entitled *I Believe* - featuring inspirational songs by artists such as Aretha Franklin, James Taylor, Bill Withers, the Beach Boys and, of course, Robson & Jerome. *I Believe* is released next Monday and will be nationally TV advertised on ITV, Channel Four and satellite stations. Radio ads will be supported by PQS material.

# BABY BIRD

THE PROLIFIC STEVEN JONES FINDS A HOME AT ECHO

He has written 400 songs, released two home-produced albums, with two more following shortly, and has seen the A&R world falling over themselves for a piece of him.

It's no wonder then that Baby Bird frontman Steven Jones is a very confident young man.

Speaking before one of his residency shows at London A&R Havena the Spanish Club, he says, "We'll be terribly disappointed if we're not Top 10 by next summer."

This is no royal we; Jones might have written, performed and produced five albums worth of material, but Baby Bird is now very much a five-piece band.

The third Baby Bird album *Fatherland* arrives on December 11, with a double set of material arriving in January. This might all seem ridiculously hasty, but it is, in fact, part of Jones's master plan to get some of his extensive back-catalogue heard and, while the band don't play on any of them, they'll soon have a vital role to play on album number five.

The first four, on Jones's own fledgling Baby Bird Recordings, are all 1,000-only limited editions and each comes with a voting coupon which allows the buyers to select their favourite 12 songs from this frenzy of releases.

Voters will have a tough time choosing their favourites as, despite a huge fluctuation in musical styles, the 70-odd songs are of a pretty impressive standard.

Jones was able to finance the CDs through his publishing deal with Chrysalis Music, but the greatest hits will be the first Baby Bird recording for Steve Lewis's Echo label.

A&R director Steve Ferrara sees the band as a perfect addition to a roster which includes Julian Cope and Meloko. He is obviously aware that he has scored a pretty remarkable coup in beating off stiff competition from most of the majors.

He says, "They could see the way things have worked with Julian Cope at Echo. We see ourselves as a musicians' label, dedicated to helping artists be creative, rather than hindering them through corporate strategy."

In fact, before Baby Bird signed to the label, the entire industry was convinced that EMI was to be the band's new home. The fact that they performed at EMI's Dublin sales conference in September meant such convictions weren't entirely unrealistic.

Jones explains, "We thought we were going to sign to EMI, but in the week of the sales conference the A&R man who was dealing with us [Nick Mander] left."

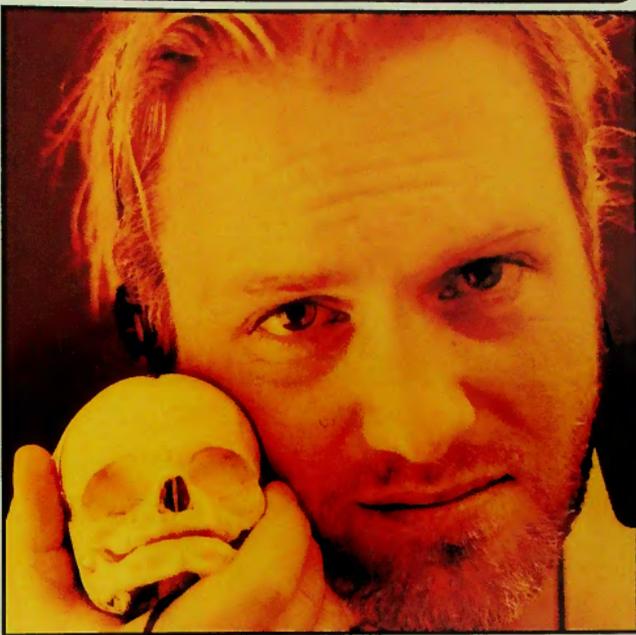
"We then signed to Echo for a variety of reasons. The deal was very good for us, allowing us the freedom to record and release our own side projects. And we have complete artistic control."

And he agrees totally with what Julian Cope told *Music Week* in August, saying, "Echo is a new label, but with Steve Lewis at the helm it isn't going to disappear overnight. They have a lot to prove, and so do we, so there's bound to be a very creative relationship."

Jones was never concerned that the release of three single albums and one double in the space of six months would mark Baby Bird down as a novelty act.

He calls the albums "scholar's demos designed to gauge response", and sees the greatest hits - which will appear early next summer for Echo - as the first real Baby Bird release.

"I don't think the press would pick up on us until Baby Bird's next album appeared, but they all reviewed the first one as if it was a proper debut LP," he says.



## FATHERHOOD: HIGHLIGHTS

### No Children 1.06

Very low-key intro sets the way for the act's most mature, introspective album to date.

### Cooling Towers 3.13

Lo-fi equipment and recording can't disguise the effectiveness of this slow, but catchy pop song.

### Cool And Crazy Thing To Do 3.39

A slow, silky commentary on teenage jitters and aromatics, which is one of the album's highlights.

### Saturday 2.25

Beautifully dreamy little anti-love song continues the atmospheric tone. Basic guitar playing is sweetly effective and Jones' plaintive vocals are sweeter still.

### Aluminium Beach 4.33

A more upbeat number gives the album a necessary lift, with a strong vocal performance impressing. A very strong candidate for their greatest hit.

### Goddamn It You're A Kid 3.05

Restrained slide guitar offsets cool, near-spoken vocal.

### Daisies 2.05

"Just for now I'll sing this song about how bad things are," is the closing line to a mildly experimental, jazz-tinged effort. Perfect late-night mood music.

### Failed Old Singer 3.32

Gentle job at entertainers on the cabaret circuit. Jones says, "I never write

straightforward love songs and really have no time for them. This is just about singers who'll sing any old insincere crap, rather than something they care about."

### Fatherhood 2.26

Minimal acoustic guitar accompanies an odd perspective on sex and becoming a parent. The title track shares the feel and some lyrics with another track, Neil Armstrong.

### Not About A Girl 2.30

Neat pun on the Nirvana classic tells a tale of self-love.

### May Me 3.35

The album closer is also the briefest moment. Clever lyrics poke fun at the music industry. Billy Whizz and an artist's rapid rise to fame.

"The greatest hits album will be the band doing completely different recordings of my songs."

But surely a greatest hits album is a bit premature, and destined to attract media flak.

"I don't think so," says Jones. "This will be an album of 12 very commercial pop songs."

Despite his own prolific solo work, Jones sees the other four members as crucial to Baby Bird.

He says, "At first, the band came about purely for live shows, as a promotional thing, but it's definitely developed into a real group. Putting

this band together and playing live has given a new life to songs that I'd done to death by myself."

Band player John Pudder agrees, "Steven had written loads of great songs that really excited me, but they hadn't been written for a band, so we had a lot of input into getting them ready for the stage."

Fatherhood is a more focused work than either I Was Born A Man or Bad Shave, and Ferrara is convinced it is the best one yet.

He says, "It is a lot darker, but it's my favourite to date. It's not as poppy as you'd expect, but Steven's

songwriting depth really shines through."

And Ferrara is convinced the band have what it takes to go all the way worldwide.

He says, "I recently saw them play to 1,500 people in France, most of whom were non-English speaking, and they went down a storm. And, as an American, I can't see anything to stop them making it in the US."

"The band's confidence is well founded, because they just write incredible pop songs and are the most exciting band I've seen in London for a long time."

Leo Finlay



### GOLD BUG

Richard Wainwright, Mopcat Club of A&R and singer David have dropped a potential pop monster in Acid Jazz's little work of Zappin's Whole Love (Mercury). Judged by the reviews to the Past & Coon returns ad. Release date is January 22.

Act: Baby Bird Project: album Label: Baby Bird Recordings Publisher: Chrysalis Music Writer: Steven Jones Producer: Steven Jones Studio: home Released: December 11

# GROOVE THEORY

## PART OF THE NEW R&B BREED

Groove Theory's concoction of traditional R&B, hip hop and jazz has seen them labelled, alongside D'Angelo, as one of a new breed of groundbreaking dance-based songwriters emerging from the US.

Their debut single, Tell Me, reached number four in the US and impressed many tastemakers here, where it reached number 31.

In fact, radio stations such as Kiss and Choice FM have been so enthusiastic about the group's music that they are picking up on a number of album tracks and are currently pre-empting the follow-up single by pushing the track Keep Trying.

The duo - Bryce Wilson and Amel Larrieux - credit D'Angelo for some of their success. "D'Angelo's our boy! He has actually made it easier for us to come out," says Larrieux, a self-confessed Sade addict and old soul fan.

Larrieux says the current wave of R&B artists in the US are steeped in a hip hop tradition but are taking the beats further into the mainstream. "Where we're from, hip hop is like timeless classical. It makes music accessible to everybody because it's undeniable. If you have that as your foundation, you can go anywhere and you're winning," she says.

At the age of 19, Bryce Lover, as Wilson was then known, was already making a significant contribution to the

history of hip hop by rapping on Mantronix's 1990 Top 10 hit Got To Have Your Love and Take Your Time.

But as he was joining an already existing group, the would-be LL Cool J soon found the lack of recognition for his creative input frustrating.

"It was like a 50/50 thing," says Bryce. "and I understood that it was his [Curtis Mantronix's] thing, so he should get more. But it was like way too much."

So Wilson left the group and set about teaching himself production techniques in-between projects with Reach and Kenny Thomas.

He then secured a publishing deal with Karen Durant at Ronda Music who paired him with would-be songwriter Larrieux, an ex-school mate of Boyz II Men.

Until then, Wilson had not thought about what direction his music should take. "When I came in, he changed like that," says Larrieux, with a snap of her fingers. The slick yet very soulful Groove Theory sound began to develop and attract interest.

Two years later, Wilson's ex-room mate Paris Davis was hired at Epic Records US as an A&R man and fulfilled a promise to get his friend's group a deal. The duo subsequently went to Epic, having whittled down around 90 songs to make an impressive six-track demo. "The repertoire speaks for itself,"

says Sony Music UK's dance music marketing manager Steve Ripley. "The sound is very different so specialist areas have been very supportive and it's been on the Choice FM playlist in London for three months."

"I think the mainstream will also react to them, because the added attraction of Groove Theory is that they are stylish. They will appeal to the more glossy publications as well, so I think they do cross boundaries," he says.

In between promotional duties for the album, the duo are working on individual production and songwriting

projects for such stellar R&B names as Chante Moore, Tracie Spencer, Toni Braxton and Chaka Khan.

Ripley is aware that Groove Theory are part of an emerging bunch of new US acts. "There are a few groups that are coming through and their initial buzz has spread like wildfire. Brownstone is one, Xscape is another and, obviously, Groove Theory is our current one," he says.

Consequently, he expects Sony Music to be working the group's self-titled debut album well into 1996, with at least four singles taken from it.

Kennedy Meehan

Act: Groove Theory Project album Label: Epic Producer: Bryce Wilson, Jimmy Hanchina and various Studios: various Publishers: various Released: not out

American lyric soprano Barbara Bonney is currently much in demand all over the world where her song recitals always mean "sold out" notices.

Earlier this year, she triumphed on her home ground with her appearance at the Royal Opera House in Covent Garden as Sophie, her favourite role, in Richard Strauss' Der Rosenkavalier.

But, as it is a role she has sung more than 200 times, Bonney has decided it's time to move on to other things and will finally relinquish the part in 1997 at the Paris Opera de Bastille.

"It's ridiculous for a 40-year-old woman to be singing as a teenager," she says.

Currently still in her late thirties, a prime time for singers, Bonney has packed more than 45 other roles into her career which began with her debut as Anna in Otto Nicolai's Merry Wives of Windsor at Darmstadt in 1979.

Artist: Barbara Bonney Project album The Marriage Of Figaro Label: Teldec Classics International Producer: Helmut M. Uhl Recorded: Concertgebouw, Amsterdam Released: November 27

# BARBARA BONNEY

## SOPRANO WITH A SPECIAL QUALITY



She has become an important recording artist and her current compilation, The Best of Barbara Bonney, just out on Teldec, is one of her most successful releases to date, alongside earlier outstanding works such as The Merry Widow for Deutsche Grammophon and collaborations with Andra Previnn, Claudio Abbado and John Eliot Gardiner.

Such is her reputation, Bonney is now commissioning composers to write for her, the first of whom is likely to be Previn.

But for now, Bonney is continuing her 15-year relationship with Teldec Classics and conductor Nikolaus Harnoncourt. The Marriage Of Figaro (Highlights) is out this week and she has just completed Beethoven's Fidelio,

at Stefaniassaal in Graz, Austria, which is due for release in the new year.

Wolfgang Mohr, Teldec Classics International executive producer, who has worked closely with Bonney during those 15 years, says, "Barbara fits beautifully into a great cast of international singers, bringing a very special communicative quality to her singing.

She not only has a marvellous voice and terrific stage presence but arrives at the studio meticulously prepared for whatever she does."

Aside from rehearsing for her December 19 concert at London's Wigmore Hall, Bonney is also preparing for a very busy 1996 when she will perform her usual 110 or so concerts a year and return to the studio to record for DG, Decca and Philips.

Peter Brown

## NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
BLAZE BAILEY	Lead and vocalist with Iron Maiden	ZOMBA MUSIC	Sanctuary Group	worldwide publishing	Steven Howard
BLAIR	Pop songwriter	BIG MUSIC	Tina Matthews	worldwide exclusive	Marc Fox
CHANGING MAN	Pop four-piece from London	NOTHING HILL MUSIC	Terry Rawlings	worldwide publishing	Pete Chaharath
TON CHESTER	Writer/producer from Sheffield	INTERNATIONAL MUSIC NETWORK	Nona	worldwide exclusive publishing	Andy Ellis
EDMUND COLLINS	Rock songwriter	ISLAND MUSIC	Grace Maxwell	worldwide exclusive publishing	Nigel Coxon
CREED	Manchester glam pop act	CHRYSALIS MUSIC/D/TOONZ	J/Hanson Management	worldwide publishing	Brian Freshwater
DJ MOLELLA	Euro dance act featuring Outbre Brothers	ETERNAL	c/o Time Records (Italy)	singles	Steve Allen
EMBASSY	Kent-based indie rock four-piece	POLYGRAM MUSIC	David Maurice	worldwide exclusive publishing	Martyn and Katie Thompson
ESPIRITU	Solo female pop/dance singer	CONSTRUCTION	Steve Allen	album	the Deconstruction team
THE GYRES	Gloucester-based guitar band	GLASGOW RECORDS	Paul Cardow	album	Paul Hitchman/Lim Gortlieb
TIM HAWES	Pop songwriter	BMG MUSIC	Jo Herbert	worldwide publishing	Marc Fox
LIVINGSTONE	Noisy Mersey pop act	ZOMBA MUSIC	Jo Metcalf	worldwide publishing	Roddy McKenna/Jon Chapman
MINUTE	Experimental pop act	GLASGOW RECORDS	None	singles with album option	Paul Hitchman/Lim Gortlieb
OLIVE	UK indie two from Sheffield	BMG MUSIC	Rupert Lett	worldwide publishing	Marc Fox
REAL-JOY	Euro dance act	ETERNAL	Jo Herbert	singles	Steve Allen
SUGGS	Former Madness frontman/songwriter	EMI MUSIC	Rob Humfrey	worldwide exclusive publishing	Peter Reichardt
TIN TIN OUT	Hot house duo	VC RECORDINGS	Self-managed	album	Andy Thompson

**One to WATCH**  
**JOCASTA**  
 Jocasta have been quickly recognised in Europe on the live circuit and managed to secure a few A&R meetings in the process. Their recording, scheduled to appear in UK, their own label through Sony Music.

# NIAMH KAVANAGH

## BATTLING TO SHAKE OFF THE EUROVISION TAG



Back in August 1994, a diminutive, self-assured and talented singer got off the plane from Nashville holding a DAT tape in her hand.

Niamh Kavanagh was bringing her first solo album back to her home town of Dublin and couldn't wait to tour with the new songs. However, more than a year passed before the album was finally launched at Dublin Castle last month.

At the launch, her distinctive R&B-flavoured, jazz-reared and classically-trained vocals rejoiced their way through a selection of the country-folk pearls on the album *Flying Blind*. At last, her songs were reaching her home country audience.

Recorded in Nashville by Mary Chapin Carpenter's producer John Jennings, the 10 songs were chosen and honed by Arista UK's then A&R director Nigel Grange and head of A&R Chris Hill.

Kavanagh had been signed by Simon Cowell in mid-1993, immediately after her Eurovision-winning performance in *In Your Eyes*, but Grange and Hill decided to move their new acquisition upwards, away from the song that still gives Kavanagh her biggest problem - pigeonholing. But that same song also helped stop her returning to a desk at the Allied Irish Bank while Arista thought long-term and development.

"From the beginning of 1995, I couldn't expect to anything else or plan anything else, because the album was always just about to come out," says Kavanagh. "The band were rehearsed and ready, but the company wasn't. For live performers, that's a bit like having the DTs. The hold-ups were all inside Arista at the time."

Some artists hit the jackpot first time. Some play the machines forever without so much as a sniff. And some - like Kavanagh - sing three leads in "The Commandments soundtrack, sing to Aretha Franklin at the Grammys and convince Eurovision juries from across Europe that in *In Your Eyes* is the best pop song they've heard all night.

"I said to myself after I won: 'If that kind of work is all there's going to be to my career then I won't be staying in the business as an artist,'" she says. "It was a conscious decision to turn down opening shops all the time and go down to the bank if I had to." Instead, she took her voice, her celebrity and her hit single shopping for a deal.

When Arista, the home of Whitney Houston and Aretha Franklin, made its move, Kavanagh saw the international opportunity she wanted. "Ireland is the hardest part, because the Eurovision win was so influential," she says. "Even now, people here are sometimes afraid to say they like the album. It was just a job - I was offered a song in the contest

every year for five years - but you can't deny your past."

Convinced they had a winner worth developing, Grange and Hill spent a year finding the right songs and the right producer to capture the versatility of a singer raised in the house of an Irish showband saxophonist.

According to Grange, the market they had in mind was "sophisticated late 20s to early 30s, everything from Celine Dion to Nancy Griffith". "I know how to select a song and how to sell it," says Kavanagh, "and every song on *Flying Blind* is a single - except maybe Rod Rose's - and they're all different. If I could only sing one sort of song, life might have been easier, but I can do justice to pretty much anything. And as my mother used to say 'if you just open the fridge door, Niamh's away and singing.'"

Grange, currently in the US to firm up the transatlantic commitment, is sanguine about the failure of the first single, Romeo's Twin, to convince radio programmers.

"We're still dealing with the surprise element," he says. "Surprise that it's a

great album and surprise that in *You're Eyes* isn't on it. We're concentrating on the Irish market, then the British and then the European."

He is also convinced that breaking in Ireland is now the key, despite the crafted Americanisation of *Flying Blind*. "I've got to have a story to tell them from her home territory before we're going to open up the international side," he says.

The next crucial decision is picking the follow-up single and this sums up the singer's dilemma. Should it be the commercial pop of White City Of Light or the polished ballad I Can't Make You Love Me?

Arista is ready to shoot a video for the single this time and Kavanagh is particularly keen. "If you don't have a video, you may as well be in the bargain bins already," says the singer, who has used 1995 to set up her own administration, and who won the Eurovision contest without a manager.

"It's not fucking rocket science," she says. "I've learnt a huge amount about the business that five years of singing solo and R&B in Ireland didn't teach me."

"The schedule for this album went wrong when [Arista Records managing director] Diana Graham left the company in March 1994. It's one of those things. I think Arista still needs me as much as I need them and it's a good investment."

"We're already working on songs for the next one," says Grange, "but the important thing for this album is to get people to listen to it. We're close to a Meat Loaf support slot now and there's a major Dublin gig coming together to boost the profile."

But good as *Flying Blind* is, in the congested country-pop market - particularly in the US - Arista has its work cut out to stop this draw-out project from sinking under the weight of delay. Radio and press will only go so far to balance the expectations of an Irish market still firmly identifying Kavanagh as "that Eurovision winner".

Perhaps when they finally get the chance to hear her assurance, technique and talent wrapped around the fine songs hidden for so long on the tape Niamh brought back from Nashville, things will start to change.

Jan Nicoson

Act: Niamh Kavanagh Project: album Label: Arista Producer: John Jennings Studio: Imagine and Quad in Nashville, Metropolis in London Publisher: various Released: out now

## NICK ROBINSON ON A&R

I don't know. You go away for three weeks and there's a musical revolution. Rome (what a dreadful name) has given the music inkies another "trend" to get excited about and it surely won't be long before we see the genre's first Top 40 hit. My money is on **Sexus**. After a year of fluctuating interest from labels, Eicka are finally set to sign during the next week to a west London major beginning with I...**Sub Circus** are about to tie the knot with Echo, while interest in **Boasti** has been revived in the past week or so...**Virgin** and **London** look like the front-runners in the bidding for the **Mike Flowers Pops Orchestra**. To date, the band have had only a version of MacArthur Park

released in Germany, but look out for a collaboration with Ninjatune act Funki Porcini, called Freebase, on a new Lo Recordings compilation. Also, expect to hear covers of the likes of Echobelly and Bon Jovi on your radio soon...**Placebo** are lining up a second single, this time on Deceptive Records, although it won't preclude a long-term deal with another label...**Factory Too** has just signed its third act, alongside Duperré and original **Factory** mainstays Horneri Column. They are **Bury-based** four-piece **Space Monkeys** who **Factory** figurehead Tony Wilson describes as "a punk Creedence Clearwater Revival". Expect debut Johnny Jay-produced material early in the

new year...**Jeremy Pearce** is the man responsible for bringing **Jocasta** to Sony Music LRD while Dave Massey will be looking after the band in north America on the Epic label...It looks like former Geffen signings **The Candykins** will go with an independent rather than a major when they sign a new deal this week. **Polydor** and **Virgin** had been in the running...**Minder Music** has signed **The Fall** member **Brix Smith**...**Finally, Kool & The Gang** have reformed, with their original members, and the apparently excellent new album has been picked up by **The Hit Label**...



Check out WATCH THE DOG The God Get out does it again. The four-piece have that Suave neo-style edge in their vocals and lyrics but make a more subtle heavy racket. The debut single, the brooding Miss Perichard, is out on their own label Insigne on December 4.

## SINGLES

**MORRISSEY: Sunny** (Parlophone CD/RJ 6243). This boppy, poppy little ditty ought to see off all those "miserable" jibes once and for all. Two new bonus tracks will give it plenty of dust in the strong Christmas market. □□□□

**LUTHER VANDROSS: Every Year, Every Christmas** (Epic EPC6627776-2). A trifle light for Vandross's admirable vocal talents, but this is enough to melt the hearts of fans. □□□□

**LV: Throw Your Hands Up Tommy Boy** (TB1140). The guest vocalist on Coolio's recent smash turns his hand to an uptempo groover, with touches of Herbie Hancock. And there's a new version of Gangsta's Paradise, which is worth a listen, too. □□□□

**PAULINE HENRY: Love Hangover** (Epic XPCD042). Same theme as the wondrous Sugar Free, but a slow start kicks into something even groovier. Diana Ross's classic with a Seventies disco beat suits this ex-Chimes diva down to the ground. □□□□

**CORONA: I Don't Want To Be A Star** (Eternal WEAN29D). A Seventies version featuring Chic-like string flourishes, handpans and syn-drums, which should go down a storm in the gay clubs. □□□□

**FRANK BRUNO: Eye Of The Tiger** (RCA 74321 336782). No, he's not singing this Stock and Aitken-produced "tribute" version of the Survivor hit. Instead, it samples exciting Sky Sports commentary from the Bruno + McCall title fight and is a belter. □□□□

**QUEEN: A Winter's Tale** (Parlophone CD/AN22). This is more balmy and slightly than the equally merry Heaven For Everyone, but now the album is out, it may struggle to match its predecessor's number two success. □□□□

**LAMB: Cotton Wool** (Fontana LAMCD1). Taking drum and bass rhythms as its starting point, this combination of



PAULINE HENRY: GETTING GROOVY

sweet female vocal and constantly changing beats makes for interesting and challenging listening. □□□□

**THE BIGGER THE GOOD: Miss Pritchard** (Indigo IN95021). A New Oxon outfit who loosely fit the Britpop template but still find room to manoeuvre. This is a stuttering, early Eno-esque track with marvellously affected vocals and a witty, patently familiar lyric. □□□□□

**SURGE: Submerge** (Diversity Recordings WACCV0107). The Guildford-based act deliver a competent and diverse EP of techno, house, tribal and jungle styles. □□□□

**BUILT TO SPILL: In The Morning** (City Slang EFA049702). BTS press all the right US alt-rock buttons but add enough of their own off-kilter charms and some edgily prog guitar effects to sound singular and pretty wonderful. □□□□

**EARL BLOT: Single Seater Xmas** (Deceptive Blue1002). Deceptive's new signings mix jingle bells with racing car noises and screeching sounds on their debut single. An interesting start to any career. □□□□

**DJ DUICKSILVER: Bingo Bongo** (Interpop

CD/POP4). A hard techno workout mixing the pure silliness of the lyrics ("bingo bongo") with a pure Euro-style sound. 2

**PAUL BRADY: The World Is What You Make It** (Mercury PRCDS). This pleasant ditty from the well-respected Irish folk artist has a good chance of achieving some success as it is the theme of ITV's Faith In The Future. □□□□

**ANNE DUDLEY: Veni Amman** (Echoscapes). The former Art Of Noise pop experimentalist has successfully made the switch to classical. Now comes a Christmas single, with four ancient melodies in a modern setting. □□□□

## SINGLE OF THE WEEK

**PEARL JAM: Merkinbill** (I Got L.D./Long Read) (Epic 662162). Remnants of the Mirrored sessions that PJ did with Neil Young, these two downbeat tracks (collectively titled Merkinbill) feature the trademark aching riff of Young himself. The band's best (and drikest) track for a while. □□□□

## ALBUMS

**BABY BIRD: Fatherhood** (Baby Bird Recordings BBR3). The third album in as many months is the Sheffield lo-fi maestro's most mature to date. It's not as poppy or whacky as one would expect, but the songwriting depth shines through. □□□□

**LAURENT GARNIER: Club Trax** (F Communications F03/CD). Laurent Garnier is France's premier DJ and a wizard behind the decks, but so far his records just haven't matched the innovative sparkle of his DJing. □□□□

**ULTRAVIBE: Travels Through The Ultravibe** (Spin/Revco Records REVCC008). Acid jazz laced with Latin vibes and chunky, funky rhythms from writer/producer Jesse Rothen Wilson. "A journey through sound and space." Quite. □□□□

**VARIOUS: Enter The Hardbag** (A&M 540457-



LUTHER VANDROSS: HEART MELTING

2). This frenetic collection of energetic tracks has all the hallmarks of a classic party album, with Felix's seminal Don't You Want Me alongside newer tracks like Yoah's in-your-face It's What Upright That Counts. □□□□

**JOSE CARRERAS: The Romantic Carreras** (Philips 48822). One of today's most celebrated tenors is joined in this special mid-price recording by female stars Montserrat Caballe, Frederica von Stade and Katia Ricciarelli in popular operatic love duets by Puccini, Verdi, Massenet and Rossini. □□□□

## ALBUM OF THE WEEK

**HEIGHTS OF ABRAHAM: Electric Hush** (Pork Recordings PORK 028). Completing a trio of quite stunning debut albums from the Hull-based experimental jazz beats label, this is a beautiful, spellbinding journey through lush soundscapes. □□□□

This week's reviews: Michael Arnold, Peter Brown, Catherine Eade, Leo Finlay, Lee Fisher, Nick Robinson, Martin Talbot and Selina Webb.



## ALAN JONES TALKING MUSIC

Beautifully packaged but strictly for enthusiasts, *The Beatles Anthology One* will come as a severe disappointment to the hordes of casual buyers who've been swept into record stores on the latest wave of Beatlemania. There is no denying the significance of tracks like *In Spite Of All The Danger* – a Quarrymen recording from 1958 – or the 1960 instrumental *Cayenne*, but to hear them is to experience a low-fi moment of musical mundaneness which will add nothing to their musical reputation while adding even more nougts to their bank balances. The much-hyped *Free As A Bird* is a surprisingly touching opener. It is out next week as a single

with three previously unreleased tracks, including an amusing version of *This Boy*, where John & Paul get their "this" and "that" hopelessly confused before dissolving into laughter, and *Christmastime Is Here Again*, a fine period piece, previously used in fragmented form on their 1967 Christmas fan club single...Containing four Top 40 hits and already among the 10 best-selling albums of 1995, *Annie Lennox's Medusa LP* will benefit hugely from the one-month-only release of a limited-edition doublepack with the original album accompanied by a recording of Lennox's recent Central Park, New York concert. It was her first live gig in six years and

she had the audience eating out of her hand with sublime versions of *Who's That Girl?*, *You Have Placed A Chill In My Heart*, *Here Comes The Rain Again* and *Why* before cutting loose on *Little Bird* and *Walking On Broken Glass*... With *It's Christmas* and a brace of Virgin titles already available celebrating the forthcoming festivities, PolyGram TV aims to get its slice of the Christmas cake with *The No. 1 Christmas Album*, the seventh in their generic No. 1 series of releases. Inevitably, it covers pretty much the same ground as its rivals, but there's room for them all at this time of the year...

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## Racket ruins Albert Hall gig □ Classical conundrum

A group of us sitting in the press seats at an Albert Hall concert recently had to ask a constantly rowdy crowd in the next box to stop making so much noise. Not surprisingly they turned out to be from the record company. Their reply was that they needed to shout and speak so loudly to make themselves heard above the music! Later, a member of the public had to tell them to shut up as well.

In the 15 years or so that I've been writing about music for *Q*, *Time Out* and *The Guardian*, I reckon something like 25% of concerts I've attended have been spoiled in some way by record company staff on free tickets and booze, just coming along for a laugh and displaying absolutely no consideration towards the rest of the audience.

What's the matter with you all? You'd think industry people would want to support their acts instead of disrupting the show for critics trying to write a decent review and – more importantly – fans who've often paid a lot of money to see their favourite artists without a constant background of drunken, adolescent babbles. Colin Shearman, Wix's Lane, London SW4.

We refer to your article concerning the ineligibility of certain releases for the CIN classical chart (*News*, MW, November 18).

We have just released the new Anthony Way album, *The Choirboy*, was released by Decca earlier this year.

We certainly felt that this recording was as "classical" as several recordings that are in the

classical chart at the moment and indeed more "classical" than Anthony's previous album, *The Choir*, which has been in the classical chart for the past six months.

To our great surprise, the album was considered borderline and CIN's classical record

adjudication panel was asked to review the record to make a full and final decision on its eligibility. The decision of the panel was that the album was ineligible.

We have now been provided with details of the voting which show that the two retailers on the panel voted for the album to be included while the representatives from four record labels voted against its inclusion.

There are no guidelines as to what constitutes a classical album and we have no say on who sits on this adjudication panel.

It seems to me that these points need to be addressed either before, or at the same time, as any crossover chart is established. John Lennard, Permanent Records, Brook Mews, London W2

I try not to dwell too much on my traumatic schooldays, particularly the playground conversations about favourite bands.

However, I do recall that the general idea was to enthuse about a chosen new band, always safe in the knowledge that favourites of one's peers. We were all

tremendously fickle creatures and often felt the pressure of having to confirm or

deny our allegiance to a new band, without first benefiting from the opportunity to conduct our usual research, that is, ask our friends what they thought.

Always reluctant to take risks for fear of humiliation, we all followed the same bands and congratulated each other on our impeccable taste.

I only mention this as the parallels with current A&R managers are obvious. Shouldn't their business cards read *Adult Regressing?*

At *In The City* a couple of years ago, one of the keynote speakers was fawned over and presented to the audience as the New Messiah because he had recently signed The Stone Roses and Nirvana. Wow, what a guy! The fact that both acts already had a proven sales record and were now signing to a label whose financial enticements were stronger than most of its competitors seemed not to be on the agenda.

Of course, A&R managers do have to attempt to justify the large sums of money paid to attract the current favourites. That is, the artists that all the other A&R managers are talking about.

Also, it's their responsibility to try to get at least some of the money back before the accountants notice.

A&R – what does it mean? Advances & Recoupments?

Just a thought, you understand. Brian O'Reilly, Strange Fruit Records, Orpington, Kent.

I fully endorse Charlie Gillett's comments regarding the unreadable composer/publisher credits on current

CD packaging (*Letters*, November 18).

Not only are the credits frequently impossible to locate, but often they are missing completely, particularly the publishers' details. As a TV company, we are required by PRS and MCPS to log every piece of music used in our programmes which amounts to hundreds of titles a year. Very often we cannot supply this information in full because it isn't on the insert and we resort to the singles chart to supply the missing details.

However, if the record isn't in the charts and PRS and MCPS are unable to identify the track from the few details we have supplied to them, it must, in the long run, affect the royalties paid out to composers and publishers. Sue Clarke, head of music, Yorkshire TV, The Television Centre, Leeds.

What a great idea your Big Gig is, as not only will it raise money for War Child and Nordoff Robbins Music Therapy, but provides a great chance for a manager like me to manage one of the acts who are performing.

I do not feel that I would have any trouble getting an A&R man to not only turn up at the gig, but sign the band that represented his company on the spot, especially if it included the MD or chairman or – even better – the head of A&R.

I hope the gig is a great success. Sir Harry, MPC, Kingston Road, London SW20.

Please send all letters for publication to: The Editor, Music Week, Lakeside House, 245 Blackhorse Road, London SE1 5LX. (Tel 0171 407 1322). We reserve the right to edit letters on grounds of length or on the advice of our lawyers.

“What a wonderful man”

# Soldiers beat off Beatles' album

## SALES

**R**obson & Jerome pull off a remarkable double against all the odds this week. The Soldier Soldier stars were widely expected to contest the album chart title to The Beatles with their singles crown going to Coolio's Gangsta's Paradise, which was losing sales far more slowly than their own I Believe/Up In The Roof. In fact, the Robson & Jerome single sold just 50 copies more than Gangsta's Paradise to retain its title for a fourth week, while their self-titled album easily beat The Beatles, selling 213,000 copies against just 125,000 copies of Anthology 1, which debuted at two.

Both albums are the work of Lennon/McCartney composition. This Boy, and the rest of the chart is studied with Lennon/McCartney compositions too. At number 16, Michael Jackson's HIStory contains Come Together, while further down the chart are featured: Ewantrighy/Shirley Bassey Sings The Movies, at 30; Ob-La-Di-Ob-La-Da and Yesterday (Foster & Allen's 100 Golden Greats, at 40); Girl (Chris De Burgh's Beautiful Dreams at 37); and Yesterday again (James Last's Very Best Of at 55). Two Lennon solo compositions also feature on Jimmy Nail's Big River (Love) and More Than This - The Very Best Of Bryan Ferry & Roxy Music (Jealousy Gay). While several Beatles albums lurk just outside the Top 75 ready to capitalise on the Anthology TV series, another Lennon/McCartney credit adorns Happy Mondays' Lazyitis - based on Ticket To Ride - as featured on the Leads: Best Of Happy Mondays album which dips out of the chart this week.

Michael Jackson, one of the chief beneficiaries of this glut of Beatles covers, also does very nicely for himself this week. His HIStory album has staged quite a revival over the past fortnight, moving 36-23-16 as forthcoming single Earth Song begins to make its presence felt. HIStory has just turned double platinum, while his You Are Not Alone single is now platinum. His biggest single of the Nineties, it dips from 31 to 43 this week, ending a 13-week run on the Top 40, thus equalling the record set in 1972/3 by Ben, the only Michael Jackson solo hit to spend so long in the Top 40.

Finally, congratulations to Oasis, whose (What's The Story) Morning Glory album edged ahead of Celine Dion's The Colour Of My Love album on Saturday to become the biggest selling album of 1995 so far. The Oasis album has sold 980,000 copies and, at the present rate, should have reached 1.4m to 1.5m sales by year's end.

Alan Jones

## SINGLES UPDATE



## ALBUMS UPDATE



## AIRPLAY

**A**fter growing for several weeks, Everything But The Girl's Missing single finally climbs to the top of the airplay chart this week, as several initial non-believers, spanning both rock and dance formats, climb aboard: Kiss FM, for instance, played the track 19 times last week, but none the week before, while Red Rose managed to fit it into its rock format some 42 times last week after ignoring it completely over the previous seven days.

Pressing EDTG for the top spot, The Beatles' Free As A Bird debuts at number two this week. In reality, it is undoubtedly Britain's most spun and heard record, as it is also on several gold stations playlists - gold stations are not monitored by Media Monitor - and was also aired on TV several times. Among The Beatles' biggest supporters is Capital FM, which played the track 50 times between its 4AM Monday launch and the midnight Saturday cut-off point for this week's chart. That was enough to make it Capital's most played record, ahead of the 47 spins it gave to You'll See by Madonna.

Radio One meanwhile, plays Free As A Bird a full 15 times, but the station has interests elsewhere. Kelly's Heroes by Black Grape was spun some 34 times last week, enough for it to move from number 55 to number one on the Radio One chart and representing more plays in a week than the stations has given to any record this year. It thus debuts at number 23 on the airplay chart with Radio One providing 96.3% of its audience.

While Robson & Jerome's I Believe spends a fourth week at the top of the sales chart, it is already experiencing a decline in radio support, which was never very good in any case. It climbed as high as 18 on the airplay chart last week, but slips to 26 this week as it loses 40 plays and 20% of its audience. Several other big sellers are receiving scant support from radio, including Whale's Hoo Humpin' Slobo Babe, which finally enters the airplay chart at 123 with just 46 plays and Edies' To The Beat Of The Drum, which is number 114 with 82 plays, most of them on specialist stations such as Kiss.

Simply Red's Fairground remains the only record to debut at number one on airplay this year, but since losing its 11-week grip a fortnight ago it's gone into freefall, plunging from one to 12 to 34. Its decline is hastened by their upcoming single, Remembering The First Time, though it makes nowhere near the level of impact of its predecessor. It debuts at number 29.

Alan Jones

## SALES AWARDS

- **Platinum:** Coolio featuring LV: Gangsta's Paradise (single); The Beatles: Anthology 1 (2x); Robson & Jerome: Robson & Jerome (2x); Michael Jackson: HIStory: Past, Present And Future - Book 1 (2x); Queen: Made In Heaven; Madonna: Something To Remember; Del Leppard: Vaut - Greatest Hits 1980-1995.
- **Gold:** Cher: It's A Man's World; Luther Vandross: Greatest Hits; The Charlatanes: The Charlatanes; Various: Dance Top 95; Various: The Best 50s Album In The World... Ever!
- **Silver:** Passengers: Miss Sarajevo (single); Del Leppard: When Love And Hate Collide (single); Everything But The Girl: Missing (single); Queen: Heaven For Everyone (single); Blur: The Universal (single); Garth Brooks: Fresh Horses; Chubby Brown: Take Fat And Parry; Doobie Brothers: Listen To The Music; Neil Sedaka: Classically Sedaka.

## PLAYLIST ADDS

Radio 1 FM: w/c 19.11.95: C List: Jerry - Wanna Be With You; David Beak - Singing When We Meet; Capital FM: w/c 23.11.95: Last: The Beatles - Free As A Bird; Robson & Jerome - Up In The Roof; C List: Mary J Blige - I'ma Hold Me Tight; All Natural: Various: Corona - I Don't Wanna Be A Star; Sirocco: Mojo Riders - Can't Get Together; Virgin 1215: w/c 23.11.95: A List: The Beatles - Free As A Bird; B List: Boyz 2 Men - Lie To Me; Eurythmics - C List: Menoway - Steppin' Out; The Box: w/c 23.11.95: A1 & Kabi Catepalli - Something Stupid; Benz - Boom Boom Soul; Barri - Show Like A Star; Graham - Ingers & Thomas; God Summer's Day; The Ethics - To The Beat Of The Drum; Jerry - Wanna Be With You; Jam & Spoon - Ayo; Michael Bolton - Alone So Beautiful; Michael Bolton - Earth Song; Michael Jackson - Earth Song; M People - Inshyria; Park: Tim Arens - Show Me Heaven.

## THIS WEEK'S HITS

### Singles

NUMBER ONE: **I Believe** Robson & Jerome - RCA  
HIGHEST NEW ENTRY: **Miss Sarajevo** Passengers - Island  
HIGHEST CLIMBER: **Father & Son** Boyzone - Polydor  
NUMBER ONE R&B SINGLE: **Gangsta's Paradise** Coolio - Tommy Boy

NUMBER ONE DANCE SINGLE: **Technocat**  
Technocat featuring Tom Wilson - Steppin' Out/Pukka

### Albums

NUMBER ONE: **Robson & Jerome** Robson & Jerome - RCA  
HIGHEST NEW ENTRY: **Anthology 1** The Beatles - Apple/Parlophone  
HIGHEST CLIMBER: **Colour Of My Love** Celine Dion - Columbia

NUMBER ONE COMPILATION: **Now! 32** - EMI/Virgin/PolyGram

### Airplay

NUMBER ONE SINGLE: **Missing** Everything But The Girl - Eternal/Blanco Y Negro  
BIGGEST GROWER: **Free As A Bird** The Beatles - Apple/Parlophone  
MOST ADDED: **Free As A Bird** The Beatles - Apple/Parlophone

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# TOP 75 ALBUMS cin

2 DECEMBER 1995

This Week	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cass/Vinyl
1	1	<b>ROBSON &amp; JEROME</b> ★ 2 Robson Green & Jerome Flynn (Stewart/Various)	RCA 74221323903 (BMG) RCA 74221323903 (BMG)
2	NEW	<b>ANTHOLOGY 1</b> ★ 2 The Beatles (Martin/Starline/Apple/EMI)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
3	2	<b>WHAT'S THE STORY? MORNING GLORY?</b> ★ 3 Crease (Crease/Various)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
4	4	<b>SOMETHING TO REMEMBER</b> ★ Maverick/Sire 55562/103 (SM) Madonna (Madonna/Various)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
5	3	<b>MADE IN HEAVEN</b> ★ Queen (Dunaway/Richards)	Parlophone/EMI 52962/103 (E) Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
6	NEW	<b>THE MEMORY OF TREES</b> ★ Life (Evan) (Evan)	WEA 063012963/103 (W) Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
7	5	<b>LIFE</b> ★ 2 Simply Red (Levine/Hucknall)	East West 063012963/103 (W) Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
8	7	<b>LOVE SONGS</b> ★ Elton John (Dudgeon/Thomas/Various)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
9	6	<b>DIFFERENT CLASS</b> ★ Pulp (Thomas)	Island CID 8041 (F) Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
10	7	<b>UP AN NIGHT</b> East 17 (Harding/Dunaway/Rosbury/Morahan/Caldwell/Plavins)	London 828992 (F) Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
11	11	<b>THE GREAT ESCAPE</b> ★ Blair (Sheen)	Ford/Parlophone F000CD 14 (E) Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
12	11	<b>DESIGN OF A DECADE 1986-1996</b> ★ James Jackson (James/Jackson)	ASAM 50402/2 (F) Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
13	10	<b>WELCOME TO THE NEIGHBOHOOD</b> ★ Meat Loaf (Weiland)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
14	12	<b>BIG RIVER</b> ★ John Mellencamp (Schogge)	East West 063012962 (W) Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
15	54	<b>THE COLOUR OF MY LOVE</b> ★ 4 Celine Dion (Lussier/Dorval)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
16	23	<b>HISTORY, PART, PRESENT AND FUTURE BOOK # 1</b> ★ Meat Loaf (Weiland)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
17	14	<b>STANLEY ROAD</b> ★ 2 Paul Weller (Lynch/Weller)	Go!Discs 82861/2 (F) Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
18	12	<b>THE GHOST OF TOM JOCK</b> ★ Bruce Springsteen (Springsteen/Plavins)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
19	13	<b>VAULT: GREATEST HITS 1980-1995</b> ★ Def Leppard (Leppard/Leppard/Dorval/Greer)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
20	22	<b>THE BEST OF UB40 VOL. 2</b> ★ UB40 (UB40/Charley/Parmentier/McLellan)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
21	28	<b>JOLLIFICATION</b> ★ Lightning Seeds (Rogers/Broadie)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
22	NEW	<b>FRESH ROSES</b> ★ Garth Brooks (Reynolds)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
23	19	<b>POWER OF A WOMAN</b> ★ Dorothy (Mason/Charles/Lorenzoni/Musica/Vogel/Rennings)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
24	24	<b>STRIPPED</b> ★ The Rolling Stones (Was/The Glimmer Twins/Travis)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
25	23	<b>DAYDREAM</b> ★ Mariah Carey (Astanakis/Carey/Various)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710

26	21	<b>GREATEST HITS 1981-1995</b> ★ Luther Vandross (Vandross/Various)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
27	6	<b>THE VERY BEST OF</b> ★ Robert Palmer (Palmer/Various)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
28	28	<b>DOWN TO EARTH TO THE GARDENS...GREATEST HITS</b> ★ Roxanne (Oswerman/Geselle/Berati)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
29	15	<b>JAGGED LITTLE PILL</b> ★ Alania Morissette (Morissette/Bellard)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
30	33	<b>SINGS THE MOVIES</b> ★ Shirley Bassey (Williams)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
31	10	<b>GREATEST HITS 1985-1995</b> ★ Michael Bolton (Bolton/Various)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
32	29	<b>TAKE FAT AND PARTY</b> ★ Roy Orbison (Astruff)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
33	5	<b>PAN PIPES MOODS TWO</b> ★ The Spirit (Magnum/Various)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
34	35	<b>CARRY ON UP THE CHARTS...THE BEST OF #5</b> ★ The Beautiful South (Hedges/Kelly/Brogan/Magic/Fennell)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
35	20	<b>CRAZYEXCYCLO</b> ★ TLC (DiGianno Noise)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
36	40	<b>100 GOLDEN GREATS</b> ★ Foster And Alan (Foster/Hynes/Alan)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
37	35	<b>BEAUTIFUL DREAMS</b> ★ Chi De Burgh (De Burgh)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
38	27	<b>CHANTS &amp; DANCES OF THE NATIVE AMERICAN INDIAN</b> ★ Sioux Spirit (The Fearsome Brave)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
39	13	<b>HANK PLAYS CLIFF</b> ★ Hank Marvin (Williams)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
40	7	<b>R KELY</b> ★ R Kelly (Harris)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
41	27	<b>TOP YOUNG TO DIE...THE SINGLES</b> ★ Santitas (Santitas/Various)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
42	57	<b>CLASSICALLY SEDAKA</b> ★ Neil Sedaka (Sedaka)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
43	33	<b>PICTURE THIS</b> ★ 2 The Precious Organization (Smothers/F) Wet Wet Wet (Wet Wet Wet)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
44	34	<b>GANGSTA'S PARADISE</b> ★ Tommy Boy TBCD 114 (RTM/DSD) Coolio (Various)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
45	14	<b>SAID AND DONE</b> ★ Boyzone (Hedges)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
46	15	<b>MORE THAN THIS...THE BEST OF</b> ★ Bryan Ferry (Ferry/Various)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
47	27	<b>TOP KATZ...THE ALBUM</b> ★ PJ And Duncan (J)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
48	28	<b>GREATEST HITS</b> ★ The Human League (Various)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
49	42	<b>SONGS FROM HEATHCLIFF</b> ★ Cliff Richard (Farrar)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
50	45	<b>DEFINITELY MAYBE</b> ★ 3 Creation (Creation)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
51	6	<b>ORIGINAL SOUNDTRACKS 1</b> ★ Parsons (Parsons)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710

52	17	<b>POST</b> ★ Blip (Hooper/Spink/Various)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
53	29	<b>IT'S A MAN'S WORLD</b> ★ Cher (McLuskey/Horn/Penny)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
54	52	<b>THE VERY BEST OF</b> ★ James Last & His Orchestra (J)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
55	12	<b>IT'S GREAT WHEN YOU'RE STRAIGHT...YEAH</b> ★ Black Grape (Sabel/Yon/Ryan)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
56	22	<b>PAN PIPES...ROMANCE OF IRELAND</b> ★ John Anderson (Anderson/Anderson/Doherty)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
57	43	<b>THESE DAYS</b> ★ Bon Jovi (Coltrane/Bon Jovi/Sambora)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
58	32	<b>MUSIC FROM BIVOUACQUE THE SHOW</b> ★ Bil Wyler (Wyler)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
59	62	<b>SOPRANO IN RED</b> ★ Shiva Classica (Sivani)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
60	54	<b>MELON COLLY AND THE INFINITE SENSATION</b> ★ Smearing Pumpkins (Food/Moulder/Corgan)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
61	53	<b>MARA</b> ★ Rising (Young/Rung)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
62	4	<b>III (TEMPLES OF BOOM)</b> ★ Cypress Hill (Muggs/RZA)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
63	37	<b>ONE MORE MUGG...THE VERY BEST OF</b> ★ Gary Bartz (Bartz/Various)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
64	43	<b>HITS UNLIMITED</b> ★ 2 Unlimited (Wide/Da Costa)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
65	68	<b>NO NEED TO ARGUE</b> ★ 2 The Cranberries (Street)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
66	NEW	<b>THE BRIDGE</b> ★ Megan Morano (Morano/Land)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
67	NEW	<b>SAX MOODS</b> ★ Denny Zeitler (Zeitler)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
68	4	<b>THE CLASSIC COLLECTION</b> ★ Daniel O'Donnell (O'Donnell)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
69	50	<b>Tuesday Night Music Club</b> ★ Sheryl Crow (Bozelli)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
70	54	<b>PURE EMOTIONS</b> ★ Inspirations (Inspirations)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
71	65	<b>THE CARPENTERS COLLECTION</b> ★ Richard Claymen (J)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
72	NEW	<b>SINATRA 80TH...A ALL THE BEST</b> ★ Frank Sinatra (Sinatra/Romano)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
73	NEW	<b>LIQUID WORDS</b> ★ Genesis/GZA (GZA)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
74	67	<b>D'EUX</b> ★ Celine Dion (Goldman/Benzi)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710
75	NEW	<b>PARKLIFE</b> ★ Blair (Sheen)	Capitol/CDCPSC 12710/CDSPSC 12710/SPSC 12710

PLATINUM  $\geq 1,000,000$  GOLD  $\geq 500,000$  SEVEN  $\geq 250,000$  **88** weeks on chart is indicated with an asterisk. **89** On set, 24, 28 and 32 are certified copies. **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **00** **01** **02** **03** **04** **05** **06** **07** **08** **09** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **00** **01** **02** **03** **04** **05** **06** **07** **08** **09** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **00** **01** **02** **03** **04** **05** **06** **07** **08** **09** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **00** **01** **02** **03** **04** **05** **06** **07** **08** **09** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **00** **01** **02** **03** **04** **05** **06** **07** **08** **09** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **00** **01** **02** **03** **04** **05** **06** **07** **08** **09** **10** **11** **12** **13** **14** **15** **16** **17** **18** **19** **20** **21** **22** **23** **24** **25** **26** **27** **28** **29** **30** **31** **32** **33** **34** **35** **36** **37** **38** **39** **40** **41** **42** **43** **44** **45** **46** **47** **48** **49** **50** **51** **52** **53** **54** **55** **56** **57** **58** **59** **60** **61** **62** **63** **64** **65** **66** **67** **68** **69** **70** **71** **72** **73** **74** **75** **76** **77** **78** **79** **80** **81** **82** **83** **84** **85** **86** **87** **88** **89** **90** **91** **92** **93** **94** **95** **96** **97** **98** **99** **00** **01** **02** **03** **04** **05** **06** **07** **08** **09** **10** **11** **12** **13** **14** **15</**

# AIRPLAY PROFILE



Pos	Week	Title/Artist/Label	Wk	No of plays	TW
1	1	KELLY'S HEROES <i>Rock Group (Parlophone)</i>	8	34	34
2	7	IT'S ON SO QUIET <i>Black Duke (Island)</i>	25	26	26
4	14	I'VEGONNA GIVE YOU A LITTLE BIT OF MY HEART <i>Frankie Goes To Hollywood (Polygram)</i>	26	26	26
5	2	HAPPINESS <i>James Brown (A&amp;M)</i>	27	26	26
5	3	MISSING <i>Everything But The Girl (Parlophone/Island)</i>	27	26	26
5	8	DISCO 2000 <i>Pepi Baskin</i>	24	25	25
5	1	THE UNIVERSAL <i>Earl (Parlophone)</i>	27	25	25
8	1	I BELIEVE <i>Tommy Seeger (Polygram)</i>	21	18	18
8	1	WONDERWALL <i>Sean (Decca)</i>	30	24	24
10	3	PRETENDERS TO THE THRONE <i>Beautiful South (Epic Decca)</i>	26	23	23
10	3	HE'S ON THE PHONE <i>Sam Cooke (Mercury)</i>	21	22	22
12	11	TRINGER <i>Tommy Stinson (A&amp;M)</i>	21	21	21
13	14	RHYTHM OF LIFE <i>Olivia Newton-John</i>	20	21	21
13	11	ITCHYCOO PARK <i>M-People (Decca)</i>	21	21	21
13	21	EXHALE (SHOOP SHOOP) <i>Whitney Houston (A&amp;M)</i>	18	21	21
16	16	GOLD <i>Primo (Polygram)</i>	21	21	21
16	12	SLEEPING IN MY DREAMS <i>Robert Palmer</i>	17	19	19
16	14	I MIGHT BE STARS <i>Maxine Martin</i>	20	19	19
16	16	QUEER <i>Carole King (A&amp;M)</i>	12	19	19
20	20	FREE AS A BIRD <i>Herbie Hancock (Parlophone)</i>	19	18	18
20	16	YOU'LL SEE <i>Michael Jackson</i>	22	18	18
20	22	ANYWHERE IS <i>Ernie Newman</i>	17	18	18
23	26	GOLDENEYE <i>Tom Turner (Parlophone)</i>	15	17	17
24	14	LUCKY LOVE <i>Acid (Island)</i>	10	16	16
25	10	TO LIE FOR YOU (AND THAT'S THE TRUTH) <i>Meat Loaf (Virgin)</i>	21	16	16
25	10	FATHER AND SON <i>Bryan Adams</i>	12	15	15
25	26	CARNIVAL <i>The Carpenters (A&amp;M)</i>	15	15	15
26	10	GANGSTA'S PARADISE <i>Ice Cube (Priority)</i>	13	14	14
28	14	WHEN LOVE & HATE COLLIDE <i>Def Leppard (Mercury)</i>	26	14	14
28	26	PASS THE VIBES <i>Delaney &amp; Bonnie (Polygram)</i>	15	14	14



Pos	Week	Title/Artist/Label	Wk	No of plays	TW
1	1	HEAVEN FOR EVERYONE <i>Queen (Parlophone)</i>	7	73	73
1	2	FILL BE THERE FOR YOU <i>Herb Alpert &amp; The Tijuana Brass (A&amp;M)</i>	7	70	73
3	3	WATFALLS <i>Neil Young (Geffen)</i>	6	68	69
4	2	ITCHYCOO PARK <i>M-People (Decca)</i>	21	65	65
5	16	WALKING IN MEMPHIS <i>Chris Whelan</i>	5	56	48
6	4	SOMETHING FOR THE PAIN <i>Joe Raposo (Mercury)</i>	6	52	47
7	3	SUNSHINE AFTER THE RAIN <i>Bertie Black (Parlophone)</i>	4	41	42
8	8	WHEN LOVE & HATE COLLIDE <i>Def Leppard (Mercury)</i>	27	40	43
8	11	POWER OF A WOMAN <i>Janet (A&amp;M)</i>	42	40	40
8	8	FANTASY <i>Mariah Carey (Columbia)</i>	39	39	39
11	12	TO LIE FOR YOU (AND THAT'S THE TRUTH) <i>Meat Loaf (Virgin)</i>	21	46	39
12	11	COUNTRY HOUSE <i>Sam Brown (Parlophone)</i>	20	38	38
13	14	LUCKY YOU <i>Lightning Seeds (Epic)</i>	36	38	38
13	16	DREAMER <i>Lucy Jay (J&amp;R)</i>	34	37	37
15	15	RUNAWAY <i>Janet Jackson (A&amp;M)</i>	41	36	36
15	16	GARDEN TOWN <i>Says (J&amp;R)</i>	37	36	36
15	13	THIS SUMMER <i>James Brown (A&amp;M)</i>	29	36	36
18	12	SOMEWHERE SOMEHOW <i>Wet Wet Wet (Previous Organisation)</i>	37	35	35
19	13	DON'T GIVE ME YOUR LIFE <i>Alan Parry (J&amp;R)</i>	28	34	34
20	24	YOU'LL SEE <i>Michael Jackson</i>	22	33	33
21	25	GANGSTA'S PARADISE <i>Ice Cube (Priority)</i>	13	32	32
21	17	WONDERWALL <i>Sean (Decca)</i>	30	32	32
23	24	PRETENDERS TO THE THRONE <i>Beautiful South (Epic Decca)</i>	23	30	30
24	26	MISSING <i>Everything But The Girl (Parlophone/Island)</i>	27	29	29
25	10	TO LIE FOR YOU (AND THAT'S THE TRUTH) <i>Meat Loaf (Virgin)</i>	21	28	28
25	16	EXHALE (SHOOP SHOOP) <i>Whitney Houston (A&amp;M)</i>	18	27	27
25	17	MISLED <i>Carole King (A&amp;M)</i>	12	27	27
26	28	THE LOOK <i>Pease (J&amp;R)</i>	10	26	26
28	22	I NEED YOUR LOVING <i>Bob Dylano (Mercury)</i>	23	23	23
30	26	KEEP ON MOVING <i>Bob Marley &amp; The Wailers (Island)</i>	11	15	15



Pos	Week	Title/Artist/Label	Wk	No of plays	TW
1	2	LUCKY YOU <i>Lightning Seeds (Epic)</i>	31	33	33
2	3	WONDERWALL <i>Sean (Decca)</i>	30	30	30
3	3	HEAVEN FOR EVERYONE <i>Queen (Parlophone)</i>	7	30	30
4	1	TO LIE FOR YOU (AND THAT'S THE TRUTH) <i>Meat Loaf (Virgin)</i>	21	29	29
4	3	WALKING IN MEMPHIS <i>Chris Whelan</i>	5	29	29
4	6	FREE AS A BIRD <i>Herbie Hancock (Parlophone)</i>	19	26	26
4	26	WAITING IN VAIN <i>Alton Brown (J&amp;R)</i>	21	25	25
8	1	THE UNIVERSAL <i>Earl (Parlophone)</i>	27	25	25
8	11	DISCO 2000 <i>Pepi Baskin</i>	24	24	24
8	12	CAMDEN TOWN <i>Says (J&amp;R)</i>	23	24	24
10	11	GOLD <i>Primo (Polygram)</i>	23	24	24
12	10	MISSING <i>Everything But The Girl (Parlophone/Island)</i>	27	23	23
12	10	TO LIE FOR YOU (AND THAT'S THE TRUTH) <i>Meat Loaf (Virgin)</i>	21	23	23
12	17	ELECTRIC TRAINS <i>Squire (A&amp;M)</i>	25	23	23
15	10	REMEMBERING THE FIRST TIME <i>Snuffy Red (East West)</i>	19	22	22
15	20	OCEAN DRIVE <i>Lightwave Radio (Parlophone)</i>	21	22	22
15	10	GOLDENEYE <i>Tom Turner (Parlophone)</i>	15	22	22
15	7	BROKEN STONES <i>Paul Healy (Epic Decca)</i>	24	22	22
19	3	LIKE A ROLLING STONE <i>Rolling Stones (Virgin)</i>	26	21	21
19	12	WHEN LOVE & HATE COLLIDE <i>Def Leppard (Mercury)</i>	26	21	21
19	11	PRETENDERS TO THE THRONE <i>Beautiful South (Epic Decca)</i>	23	20	20
22	10	NO RELIGION <i>Tommy Stinson (A&amp;M)</i>	23	19	19
22	10	MISS SARAJEVO <i>Passengers (Island)</i>	20	19	19
22	10	CIRCUS <i>Laura Cox (Mercury)</i>	19	19	19
22	10	HAND IN MY FOOT <i>Alma Morton (Parlophone)</i>	18	19	19
25	7	STRANGERS WHEN WE MEET <i>David Bowie (J&amp;R)</i>	20	18	18
26	20	MIGHT BE STARS <i>Maxine Martin</i>	20	18	18
28	11	ALRIGHT <i>Carole King (A&amp;M)</i>	22	13	13
28	11	LIKE LOVERS <i>Do (East West)</i>	22	13	13
28	11	TO LIE FOR YOU (AND THAT'S THE TRUTH) <i>Meat Loaf (Virgin)</i>	21	12	12
28	11	POWER OF A WOMAN <i>Janet (A&amp;M)</i>	42	12	12

## 95.8 CAPITAL FM

LONDON

Pos	Week	Title/Artist/Label	Wk	No of plays	TW
1	1	FREE AS A BIRD <i>Herbie Hancock (Parlophone)</i>	19	50	50
2	2	YOU'LL SEE <i>Michael Jackson</i>	22	47	47
3	1	GOLDENEYE <i>Tom Turner (Parlophone)</i>	15	46	46
4	5	MISS SARAJEVO <i>Passengers (Island)</i>	20	43	43
5	1	MISSING <i>Everything But The Girl (Parlophone/Island)</i>	27	41	41
6	17	WONDERWALL <i>Sean (Decca)</i>	30	38	38
7	3	ITCHYCOO PARK <i>M-People (Decca)</i>	21	37	37
7	2	FATHER AND SON <i>Bryan Adams</i>	12	36	36
7	1	ANYWHERE IS <i>Ernie Newman</i>	17	36	36
10	12	SOMETHING STUPID <i>Carole King (A&amp;M)</i>	12	35	35
10	11	EXHALE (SHOOP SHOOP) <i>Whitney Houston (A&amp;M)</i>	18	35	35
12	10	TO LIE FOR YOU (AND THAT'S THE TRUTH) <i>Meat Loaf (Virgin)</i>	21	34	34
13	1	I BELIEVE <i>Tommy Seeger (Polygram)</i>	21	33	33
13	10	EARTH SOUNDS <i>Mariah Carey (Columbia)</i>	39	33	33
15	10	I AM BLESSED <i>Danielle (Mercury)</i>	19	32	32
16	14	WALKING IN MEMPHIS <i>Chris Whelan</i>	5	29	29
16	4	HEAVEN FOR EVERYONE <i>Queen (Parlophone)</i>	7	28	28
18	10	MISLED <i>Carole King (A&amp;M)</i>	12	27	27
18	26	TO LIE FOR YOU (AND THAT'S THE TRUTH) <i>Meat Loaf (Virgin)</i>	21	27	27
19	20	SHE'S ALL ON MY MIND <i>Wet Wet Wet (Previous Organisation)</i>	37	27	27
19	11	FATHER AND SON <i>Bryan Adams</i>	12	26	26
22	10	REMEMBERING THE FIRST TIME <i>Snuffy Red (East West)</i>	19	26	26
22	10	PRETENDERS TO THE THRONE <i>Beautiful South (Epic Decca)</i>	23	26	26
22	11	LIKE A ROLLING STONE <i>Rolling Stones (Virgin)</i>	26	26	26
22	10	UP ON THE ROOF <i>Rubens &amp; Janora (J&amp;R)</i>	18	26	26
25	20	GANGSTA'S PARADISE <i>Ice Cube (Priority)</i>	13	25	25
27	16	FANTASY <i>Mariah Carey (Columbia)</i>	39	25	25
27	11	LUCKY YOU <i>Lightning Seeds (Epic)</i>	28	24	24
28	11	FAIRGROUND <i>Snuffy Red (East West)</i>	20	21	21
28	11	POWER OF A WOMAN <i>Janet (A&amp;M)</i>	42	21	21

All Air Data this page © Media Monitor. Station profile charts rank titles by total number of plays per station from 00.00 on Sunday 19 November 1995 until 24.00 on Saturday 25 November 1995.

### GWR FM

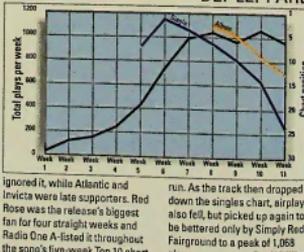
Research plays a crucial part in the continuing success of GWR FM. Everything from what the listener's choice of the music played to the breakfast show is carefully analysed to help the Bristol station retain its market-leading position. As programme controller Dick Anthony explains, "We have three forms of audience research. One tells me what music I should play, at what times and how often. Then this audience tracking to find where we're positioned in the market and where our competitors are. The third is attitudinal research where we ask people questions about our

programmes and find out what we should be doing better." Currently with 330,000 listeners, a 32% reach and a 12.1% market share in its 1.2m transmission area (Rajar figures), the station has tightened up its "hot adult contemporary" music policy, playing fewer early Seventies tracks, invested heavily in its breakfast show and stopped presenters from talking about worry issues. "We're in show-business so it's got to be entertaining," says Anthony. Comedy, bought in or recorded in-house, is also heavily featured to attract the 25 to 34 target audience. Paul Williams

### GWR FM TOP 10

Track	Power Of A Woman	When Love & Hate Collide	I'd Lie For You (And That's The Truth)	Freemonged Sissy Red (East West)	Walking In Memphis	Goldeneye	Itchycoo Park	Rocky Road	Missing Everything But The Girl	Like You (Lightning Seeds)
1	37	35	32	28	27	27	27	25	25	22

Def Leppard's success with new song When Love & Hate Collide set them up perfectly for the greatest hits package *Vault*. Not only did the track match the vault, but it became that track of two, achieved by Let's Get Rocked three years earlier, it also proved a big airplay hit. Radio picked up on the limited selection weeks ahead of release, with Hearst making it the top station tune in the week the single became the highest new entry at seven in the singles chart. A rise to number 17 saw a 75% radio audience increase and more heavy play on most leading stations, though Piccadilly



run. As the track then dropped down the singles chart, airplay also fell, but picked up again to be bettered only by Simply Red's Fairground to a peak of 1,068 plays.

Paul Williams



# THE OFFICIAL CHARTS - 2 DEC

music week  
 Y AS USED BY V



## SINGLES

1	<b>I BELIEVE/UP ON THE ROOF</b> Robson Green & Jerome Flynn	RCA
2	<b>GANGSTAS PARADISE</b> Cocolo featuring LV	Tommy Boy
3	<b>MISSING</b> Everything But The Girl	Bianco Y Negro/Eternal
4	<b>FATHER AND SON</b> Boyzone	Polydor
5	<b>WONDERWALL</b> Oasis	Creation
6	<b>MISS SARAJEVO</b> Passengers	Island
7	<b>ANYWHERE IS ENYA</b>	WEA
8	<b>IT'S OH SO QUIET</b> Björk	One Little Indian
9	<b>YOU'LL SEE</b> Madonna	Maverick/Sire
10	<b>LIE TO ME</b> Bon Jovi	Mercury
11	<b>THE UNIVERSAL BLUR</b>	Food/Parlophone
12	<b>THUNDER</b> East 17	London
13	<b>QUEER</b> Garbage	Mushroom
14	<b>ITCHYCOO PARK</b> M People	Deconstruction
15	<b>MISLED</b> Celine Dion	Epic
16	<b>PERFECT</b> P J And Duncan	Telstar
17	<b>KELLY'S HEROES</b> Black Grape	Redfireactive
18	<b>TO THE BEAT OF THE DRUM (LA LUNA)</b> Ethics	VC Recordings
19	<b>EXHALE (SHOOP SHOOP)</b> Whitney Houston	Arista
20	<b>SHINE LIKE A STAR</b> Berri	3 Beat/fireadom
21	<b>SHE'S ALL ON MY MIND</b> Wet Wet Wet	Precious Day/Mercury
22	<b>GOLDENEYE</b> Tina Turner	Parlophone
23	<b>PASS THE VIBES</b> Definition Of Sound	Fontana
24	<b>HOBOWAMPY SLOBOD</b> Sade	Whale
25	<b>LIBEL</b>	Hut

## ALBUMS

1	<b>ROBSON &amp; JEROME</b> Robson Green & Jerome Flynn	RCA
2	<b>ANTHOLOGY 1</b> The Beatles	Apple/Parlophone
3	<b>(WHAT'S THE STORY) MORNING GLORY?</b> Oasis	Creation
4	<b>SOMETHING TO REMEMBER</b> Madonna	Maverick/Sire
5	<b>MADE IN HEAVEN</b> Queen	Parlophone
6	<b>THE MEMORY OF TREES</b> Enya	WEA
7	<b>LIFE</b> Simply Red	East West
8	<b>LOVE SONGS</b> Elton John	Rocket
9	<b>DIFFERENT CLASS</b> Pulp	Island
10	<b>UP ALL NIGHT</b> East 17	London
11	<b>THE GREAT ESCAPE</b> Blur	Food/Parlophone
12	<b>DESIGN OF A DECADE 1986/1996</b> Janet Jackson	A&M
13	<b>WELCOME TO THE NEIGHBOURHOOD</b> Meat Loaf	Virgin
14	<b>BIG RIVER</b> Jimmy Nail	East West
15	<b>THE COLOUR OF MY LOVE</b> Celine Dion	Epic
16	<b>HISTORY-PAST, PRESENT AND FUTURE, BOOK 1</b> Michael Jackson	Epic
17	<b>STANLEY ROAD</b> Paul Weller	Capitol
18	<b>THE GHOST OF TOM JOAD</b> Bruce Springsteen	Cap/Discs
19	<b>VAULT - GREATEST HITS 1980-1995</b> Def Leppard	Columbia
20	<b>THE BEST OF UB40 VOL. 2</b> UB40	Bludgeon Riffola
21	<b>JOLLIFICATION</b> Lightning Seeds	DEP International
22	<b>FRESH HORSES</b> Garth Brooks	Epic
23	<b>POWER OF A WOMAN</b> Eternal	Capitol
24	<b>THE</b>	
25	<b>THE</b>	

### MICHAEL JACKSON EARTH SONG



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- 25 Recording Studio/Producer/Engineer
- 07 Video Production Facility/Producer/Engineer
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- 15 Radio Station
- 18 TV Station

- 21 DJ/Dance Club
- 23 Concert Booking Agent/Promoter
- 22 Music/Venue/Visual/University/College
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rd mirror dance update

**Weekend**

and my only of squeeze would d., he andy g given live from ne-up e, Benz, hers yet to

The weekend will be kicked off by Roofrford in concert on the Saturday, which will be a transmission of a gig played last year of the Forum, and will be rounded off by Apache Indian on Monday December 11 (9-11pm). Apache Indian will be transmitting live from the BBC's Maida Vale studios presenting live acts and playing the best in bhangra, reggae and hip hop.



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- 18 **TOP OF THE POPS 2**
- 19 **INSTRUMENTAL MOODS**
- 20 **THE BEST OF'S ALBUM IN THE WORLD, EVER!**

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- 20 26 FAIRG
- 27 A LOV
- 28 FOR A
- 29 SHOW
- 30 I'D LIE
- 31 IT'S WICK
- 32 HEAVY
- 33 TECHN
- 34 HE'S I
- 35 CARN
- 36 STAY
- 37 PRETE
- 38 WHEE
- 39 STRANG
- 40 BOON

Ballered titles

New single

27 November  
 CD - Remix CD - Cass  
 features mixes by  
 plus "HI NRG" (previously unreleased)

# THE OFFICIAL CHARTS - 2 DEC

## SINGLES

1	<b>I BELIEVE/UP ON THE ROOF</b>	RCA	Tommy Boy
2	<b>GANGSTA'S PARADISE</b> Coolio featuring LV		Blanco Y Negro/Eternal
3	<b>MISSING</b> Everything But The Girl		Polydor
4	<b>FATHER AND SON</b> Boyzone		Creation
5	<b>WONDERWALL</b> Oasis		Island
6	<b>MISS SARAJEVO</b> Passengers		WEA
7	<b>ANYWHERE IS ENYA</b>		One Little Indian
8	<b>IT'S OH SO QUIET</b> Bjork		Maverick/Sire
9	<b>YOU'LL SEE</b> Madonna		Mercury
10	<b>LIE TO ME</b> Bon Jovi		Food/Parlophone
11	<b>THE UNIVERSAL</b> Blur		London
12	<b>THUNDER</b> East 17		Mushroom
13	<b>QUEER</b> Garbage		Deconstruction
14	<b>ITCHYCOO</b> Park M People		Epic
15	<b>MISLED</b> Celine Dion		Isistar
16	<b>PERFECT</b> PJ And Duncan		Radioactive
17	<b>KELLY'S HEROES</b> Black Grape		VC Recordings
18	<b>TO THE BEAT OF THE DRUM (LA LUNA)</b> Ethics		Arista
19	<b>EXHALE (SHOOP SHOOP)</b> Whitney Houston		3 Beat/freedom
20	<b>SHINE LIKE A STAR</b> Berri		Precious Org/Mercury
21	<b>SHE'S ALL ON MY MIND</b> Wet Wet Wet		Parlophone
22	<b>GOLDENEYE</b> Tina Turner		Fontana
23	<b>PASS THE VIBES</b> Definition Of Sound		Hut
24	<b>HOBO HUMPTY SLOBO</b> Babe		Wahle
25	<b>I BELIEVE</b>		

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# 1 in black music weekend

Radio One will be holding a British Black Music Weekend on December 9 and 10. The event will be hosted by Soul II Soul's Jazze B alongside Radio One's Lisa (Anson and Steve Edwards.

The weekend of live music has been put together by producer Ivor Elmerie who has in the past been responsible for Radio One's series of jungle

programmes and Steve Edwards' Soul on Sunday show.

"I see these concerts as a great way to illustrate the talent and diversity of the black UK music scene. We shall feature up-and-coming acts, giving the artists and the music greatly needed exposure," says Elmerie.

One of the highlights of the weekend will be a live broadcast

from the Soul II Soul sound system (5-7pm on Sunday) featuring guest appearances by Gabrielle, Darkman, Don-E, Apache Indian, Row-Slytus, A Guy Called Gerald, Mark Morrison and Eusebe.

Jazze B has given the project his full backing. "Black music is very creative and diverse and this weekend will highlight that fact. We have got a real mix of

artists to showcase and my only regret is that I could not squeeze more artists in. This should definitely not be missed," he says.

Edwards' Soul on Sunday show (2-4pm) will be given over to UK acts playing live from a London venue, the line-up including Kinze, Truze, Benz, Pauline Henry and others yet to be announced.

The weekend will be kicked off by Roadtrain in concert on the Saturday, which will be a transmission of a gig played last year at the Forum, and will be rounded off by Apache Indian on Monday December 11 (9-11pm). Apache Indian will be transmitting live from the BBC's Maida Vale studios presenting live acts and playing the best in bhangra, reggae and hip hop.

## universe sees in the new year

Having held their previous events in Munich and Oxfordshire, Universe organisers United States Of Mind and the Mean Fiddler Organisation are set to return to good old east London for a massive New Year's Eve bash. The venue will be the Three Mills Island, a big disused distillery and brewery (fairly enough), with capacity for 3,000 people.

The venue will be split into four sections: the 'Cosmic Cave' will feature an exclusive appearance by Laurent Garnier, who'll be joined on the decks by Gayle San and Jonathan Cooke with Sean X and the Advent playing live; in the Trible Temple Andrew Weatherall will make his exclusive New Year's Eve appearance, joined by Billy Nasty, Steve Johnson and Fabio Paraz; Santa's Goo Goo will house live appearances from Technoosony, SVB and Unity Network with DJs James Munro, Andre, Tin Tin, Roy and Deminic; and finally, the Do It Sound System will take care of the Shengri La Bar.

The organisation also confirmed it will repeat the Tribal Gathering in Oxfordshire in 1996, with details available soon. Tickets for the Island Universe event will be £25. For more details, call 0181-961 5490.



A week after having charted *Ethios* 'To the Beat of The Drum (La Luna)' at number 13, VC/Virgin's Andy Thompson has had a second coup with the signing of Tin Tin Out for an album deal, VC's first. Tin Tin Out duo Darren Stokes and Lyndsey Edwards' releases include 'Always Something There To Remind Me', which reached number 14, and 'The Feeling', which got to number 32, as well as various remixes for artists such as Michelle Gayle, Jon Pleased Wimmil and Erosure. The act's first release for VC will be out early in the new year. Thompson says, "Darren and Lyndsey are a rare combination of diverse talents and, for me, their potential is unlimited. And they get the beers in." Stokes says the opportunity to branch out beyond digital just house music was a large incentive in signing to Virgin. "We like to experiment and don't want to be categorised," he adds.

### inside club chart: THE BEST THINGS IN LIFE ARE FREE

2 us3 founder starts wildcard label

3 nicollette goes it alone with new single

5 angel morres picks his top 10 tracks

### cool cuts: THE BEST THINGS IN LIFE ARE FREE

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- 18 TOP OF THE POPS2
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taken from the album "Emasure"

15	24	HOBO HUMPIN' SLOBO BABE	Whale
14	25	I BELI	
20	26	FAIRG	
27	27	A LOV	
28	28	FOR A	
29	29	SHOW	
17	30	TD LIE	
31	31	IT'S WHA	
18	32	HEAV	
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22	34	HE'S	
35	35	CARN	
36	36	STAY	
21	37	PRETE	
24	38	WHEN	
39	39	STRANG	
40	40	BOON	

Bullered titles & ↑

**New singl**

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CD + Remix CD + Cass  
features mixes by T...  
plus "HI RIRG" (previously unreleased)



**Club:** Frisky, The New Amphl, Brunel Rooms, Hovelec Square, Swindon, Saturdays 9pm-2am.

**frisky**  
Capacity/PA special features: 500/8k/main room features dancefloor based on a tennis court design; chill-out room has TVs.

**Door policy:** "I have mixed feelings about door policies but most of our clientele seem to want a pretty smart policy." - Stephen Reid.

**Music policy:** House, ranging from garage to hard house.

**DJs:** Paul "Trouble" Anderson, Norman Jay, Chad Jackson, Christian Woodly, Martin Pickard.

**Spinning:** Sam Ellis "Club Lonely"; The Shapblers "Soloy Gacomole"; Slicks & Stoned "Outrageous"; DJ Flavours "Rhythm Flow"; Josh Wink "Higher State Of Consciousness" (Jules & Skins Mix).

**DJ's view:** "It's like an amphitheatre; pretty small with a really well-dressed crowd. I think it's wicked." - John Kelly.

**Industry view:** "It was rammed in all the rooms when I went, even the chill-out room. Good night, good club." - Paul Jones, Disco Mirror.

**Ticket price:** £5 before 10pm, £6 before 11pm, £7 after.

# new<sup>s</sup> us3 founder starts label

Not many British groups hit the US top 10 for five weeks with their first release but such was the fate of the UK jazz/pop group US3 with their debut single 'Dantolou'. Based on Herbie Hancock's 'Dantolou Island', the record and group were the brainchild of producers Geoff Wilkinson and Mel Simpson.

This month will see the first release on Wilkinson's new label Wildcat, while US3 will be releasing a new album in June minus Simpson.

Wilkinson says, "Mel is leaving US3. There are some contractual negotiations going on now. I'm starting the label because I want to spread my wings and do some things I've always wanted to do," says Wilkinson.

Wildcat's first release is the compilation 'Wildcat - First Strike' and includes tracks by acts such as violinist Jan Kapanski, MC Det and Davina Wright, among others.

"It's jazz related but there are soul, hip hop and Inpop breakbeat tracks on it."

"The label is independent, there isn't any major involvement. The music scene in London is so fast moving, and I want to be able to put out what I like when I like," says Wilkinson.

In between US3 and the launch of Wildcat, Wilkinson produced an album for the Ragga Twins, 'Rising Lyrics'. "It might shock a lot of people with the type of music that they did with us. It's very jazzy but it doesn't really fit into any one category, which is what I liked," says Wilkinson.

Following its compilation, Wildcat will release a series of artist albums with a jungle tinge, first Out Of The Light's '4AM in Leicester Square' and then an album by Juglar.

Meanwhile, 'Wildcat - First Strike' is released on December 4.

## ninja tune beats up the blue note

Ninja Tune will be stepping up its hold on the world of weird but wonderful beat-tuned music with the launch of a new monthly club night, 'Steuch', at the Blue Note. The label's key artists Coldcut and DJ Food, Herbaliser and Funki Porcini will all be there for the club's opening night on December 7.

Coldcut and Ninja Tune supremo Jonathon More says, "There'll be plenty of mad sounds and no bollocks basically. Lots of four-deck mixing and that type of thing."

Indeed the club night will cap a period of heavy activity for Ninja Tune, coming after the release of the label's two most accomplished albums to date from the Herbaliser and DJ Food, More and Coldcut partner Matt Black's collaboration with Patrick Carpenter and Kevin Brock. "The new DJ Food album is a result of us all realising that the days of just sampling other people are over. You have to invest quality time in doing your own music," says More.

More is also getting ready to record a new Coldcut album, which he promises will be somewhat different to the duo's chart hits of the past. "That was just a diversatory tactic. It was a territorial assault on the mainstream to fund our underground releases," laughs More. "We charged the beast and almost got trampled by him."

Following its recent debut in the Top 30 with 'Lost In Love', happening club act Yer Ronson is doing the time-honoured follow-up and releasing an album, called 'Soundtrack Volume One'. Including an array of chart-tastic dance tracks from the likes of Lavin Jay, Alison Limerick and Wildchild, the album has been mixed by Graeme Park and Jeremy Hooley. To win a copy and a special T-shirt, just answer this question: In which city is the Up Yer Ronson club - (a) Manchester (b) Bristol (c) Leeds? Answers to Up Yer Ronson Competition, RK, Eighth Floor, Ludgate House, 245 Bricklayers Road, London SE1 9UR by December 5.



## coming soon... the sound of a city near you

Dance music will take another step along the super information highway when a new compilation and CD-Rom package called Sound Of The City allows clubbers and dance fans the chance to get it interactive.

The project will focus on Manchester with the double compilation drawing together the best of the city's underground dance music by collecting releases from three leading Manchester labels - Planet 4, Fantastic and U.F.G. The album contains old favourites from the likes of FPI Project and Soft House Company with more current and unreleased material and comes in a mix format courtesy of Renaissance's Danny Humesin and Kix 102 DJ Tim Lennox.

Planet 4's Chris Joyce, who helped to co-ordinate the project, says, "Originally we were just going to do a compilation but we knew these really enthusiastic guys who were programmers so we thought we'd do the CD-Rom as well. It's especially relevant because dance music uses so much computer technology."

The CD-Rom version will give browsers information on Manchester including details of clubs, bars, restaurants, cinema, transport, etc, as well as discographies and info about the three labels.

It will also allow punters the opportunity to practise their virtual DJing. "There'll be two decks on screen, as well as two boxes of records and you'll be able to pick and play the records you want," says Joyce. Eventually the series will expand to cover other UK cities and then other countries.

Sound Of The City is available on January 7. More info is available on the Sound Of The City website at: <http://www.soc>.



# Tin Tin Out

## & François Kevorkian

### Mixes Erasure

#### "Fingers & Thumbs (Cold Summer's Day)"

LCDMute178

**OUT NOW**

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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26

# nicolette is back in control

Anyone who was around at the high point of the rave scene in 1990/1991 will need no reminding of the unique vocal skills of Nicolette.

Emerging from the then hotbed of talent, the legendary Shut Up & Dance label, Nicolette crafted her hellfire-singed jazzy vocals to PJ & Smiley's speeded up breakbeats and helped launch what was to become jungle/drum and bass, with tracks like 'I'd Like To Wake You Up' and 'Dave Song'.

After a sojourn touring with Massive Attack - she was one of the featured vocalists on their platinum-selling 'Protection' album -

Nicolette is back with a deal of her own through Tokin Loud/Mercury.

"The first release is the single 'No Government', which moches the singer with the electronic landscapes of ex-Block Dog duo Ploid. It also sports lyrics somewhat removed from the usual dance fare. "It's just examining the question of what if there happened to be no government and we realised we don't need one. About how we've created this idea of government because we don't have the confidence to take control of our lives," says Nicolette.

On Nicolette's forthcoming album Ploid are joined by drum and bass team 4 Hero and Felix, who provides some surprisingly downbeat unhousey bookings - evidenced on the new single's B-side 'You Are Heaven Sent'.

"It's funny, all the producers I've been working with ended up using styles you wouldn't normally associate with them. We more or less jammed that track in the studio," says Nicolette.

To this day Nicolette remains one of the strongest artists, in the traditional sense, that the jungle/drum and bass

scene has produced. That more artists of her type didn't emerge is, according to Nicolette, the result of the bad will towards the scene that prevailed for such a long time.

"I love drum and bass," she says. "It was looked down on by the musical establishment and that made a lot of artists run for cover."

"They didn't realise what a beautiful and valid aesthetic was behind that music. I love it and I'm going to keep it."

Expect Nicolette's album to be released in early 1995, while 'No Government' is out on December 4.



Acid Jazz has two major releases this week with the publication of its new jazz-based consumer title 'Jazid' and the release of volume 14 of its long-running compilation series 'Totally Wired'.

The first issue of 'Jazid' includes articles on West Coast rappers The Pharcyde, Brand New Heavies and tip-top label Walk of Sound. It is aiming for a circulation of 20,000.

Meanwhile, 'Totally Wired 14' includes tracks from D'Influence, JTO, Mother Earth and Cardway, among others.

Both 'Jazid' and 'Totally Wired' are issued on November 27.

## the box

Following last week's story on The Box publisher's new narrative service for the Box, we're back to make a clear red for the Box is available to 2.5m viewers and not just the 87,000 people who subscribe through Virgin. Andrew Curry, who works in the press, is an employee of Virgin Corporation Limited and not The Box, which is owned by Video Junction Network Inc. and Totalvision USA. Our apologies to The Box for any confusion that may have been caused by the article.

With its first three releases in 1990, **Hi Bias Records** has virtually put Canadian dance music on the map. Older house fans still get dewy-eyed when the label's beautifully-packaged series of EPs by the likes of **Dub Rule, Red Emotion, Red Light and Z Factor** are mentioned. These fans will be able to relive those tracks when **Hi Bias** celebrates its fifth anniversary with a party at London's Ministry of Sound on December 2.

This will mark a period of renewed activity for **Hi Bias** with various UK projects putting the label back in the spotlight. The label's very low profile in the UK over the past few years was due to a variety of reasons, according to the founder **Nick Fiorucci**, not least the death of his original partner in the label, **Michael Ovi**. "Also when we started all of our work revolved around export. Then we signed a distribution

deal in Canada with **BMG** and for a while we just concentrated on building the dance scene there. So we've always been active even though a lot of people thought we'd gone out of business," says Fiorucci. He points out that **Hi Bias** is now on its 57th release, while its Toronto Underground subsidiary is up to 34 not to mention the seven other labels that **Hi Bias** distributes.

And Fiorucci is looking forward to the label's birthday party at the Ministry. "England's been such a great place for us that when we decided to have a fifth anniversary party it was natural to have it there. We're flying in our main acts - **Oval Emotions, DJ Rules, Shama Davis, Furry Freaks** and **Temperance** - and I'm going to **DJ** alongside **Stefan Grandine** and **Charles Webster**, so it'll be quite a busy night," he says.



## say what!

### does black music get a fair crack on british radio?

**Tonya Atchison - editor, Urban Network**

"There are a lot of community radio stations that do play black music but the politics behind the agenda on the more commercial stations is not very clear. It is puzzling to see Jimmy Reid getting more airplay than Coolio when he was at number one. To be fair, Radio One is incorporating more black music on its playlist - and so much of what

promoters and pluggers do hinges on **Radio One**."

**Kirk Anthony - Chole**

"No, it doesn't. Other more mainstream stations just don't cater for UK R&B as much as they should. **Kids Live**, **Beverly Knight** and **Kreuz** don't get the recognition they deserve.

These 24-hour radio stations just favour black acts like **Soul and W&S**, when they are really only the tip of the iceberg."

**Ivor Etienne - producer, Radio One**

"No, I don't think it does

generally. **R1** has done a lot recently in redressing the imbalance with its **Black On Black** weekend, our carnival outside broadcasts, the jungle series in the summer, the **Apache** indoor show and, of course, **Soul On Sunday** with **Steve Edwards** - and that was just this year."

**Allie - Hip-Hop Media Management**

"No, it won't get a fair crack until more licences are granted to specialist stations and mainstream radio starts including more new black

music in its programming. We could begin with two or three nationwide black music stations."

**Clive Dickens, group head of programmer, Capital Radio**

"Black music is very much in the mainstream now so I don't believe it is so much of a specialist music issue anymore. Capital plays music based on the actual melody rather than being concerned with the genre so our programmes are reflective of all the musical tastes in our target audience."

Canada  
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Bullseye titles & New singl

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taken from the album "Erasure"

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**Owner's view:**  
"There aren't a lot of dance  
shops in our area. There are  
shops in Glasgow, mostly  
owned by DJs, but even  
that's half an hour away.  
Hardcore music is shifting  
loads and a lot of people  
are into happy house. That's  
what people are brought up  
on, they play it on the  
daytime radio stations up  
here. Most of our customers  
are 15 year olds; some are  
over 30 though and I'm a  
bit shocked about that."  
— Stuart Ferguson.

**Distributor's view:**  
"They concentrate on that  
Scottish rave scene vibe.  
Stuart is really competent  
and has a surprisingly good  
knowledge of happy hardcore  
considering he's a Rangers fan.  
He's also the West Scotland bar  
billiards champion. I remember  
when he started up from scratch,  
he was named entrepreneur of the  
year. Now he's earning it."  
— Gary Kay, Mo's Music  
Machine.  
**DJ's view:**  
"It's the shop I use most  
often. In many other shops  
you have to have £100 in  
your pocket before they'll  
even talk to you. They get  
loads of promos and are  
quite happy to keep records  
back for you."  
— Ewan Currie (Bonus).

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

COOL cuts



**THE BEST THINGS IN LIFE ARE FREE**  
Luther Vandross & Janet Jackson

AM:PM

- |           |      |  |                  |
|-----------|------|--|------------------|
| <b>2</b>  | (5)  | <b>CHANGE</b> Daphne   | Stress           |
| <b>3</b>  | (3)  | <b>FEEL THE SUNSHINE</b> Alex Reece  | Blunted          |
| <b>4</b>  | NEW  | <b>IMITATION OF LIFE</b> Billie Ray Martin<br>Another epic vocal performance   | Magnet           |
| <b>5</b>  | NEW  | <b>CHILDREN OF THE WORLD</b> Sounds Of Blackness<br>Uplifting gospel garage with top notch mixes from Vasquez                          | Lightyear        |
| <b>6</b>  | (6)  | <b>LOVE HANGOVER</b> Pauline Henry   | Sony S2          |
| <b>7</b>  | NEW  | <b>REMEMBERING THE FIRST TIME</b> Simply Red<br>Mick pulls off another dancefloor monster with help from the Self Preservation Society | East West        |
| <b>8</b>  | (10) | <b>ANOTHER DAY</b> Kathy Sledge  | Narcotic         |
| <b>9</b>  | (7)  | <b>REACH</b> Judy Cheeks   | Positiva         |
| <b>10</b> | NEW  | <b>GOT MYSELF TOGETHER</b> The Bucketheads<br>More Brass Construction than anything else but a top track it is                         | Positiva         |
| <b>11</b> | (13) | <b>IS THIS THE RHYTHM</b> Rhythm & Vibe  | Alphabet City    |
| <b>12</b> | NEW  | <b>HMM?</b> The Howler<br>Very tough house groove  | Strangroom       |
| <b>13</b> | (19) | <b>FEEL MY BODY</b> Frank 'O' Moiraghi   | Italian MM       |
| <b>14</b> | NEW  | <b>CATERPILLAR</b> Keoki<br>Hybrid of techno styles from the New York DJ   | Moonshine        |
| <b>15</b> | (17) | <b>EARTH SONG</b> Michael Jackson  | M.J./Epic        |
| <b>16</b> | NEW  | <b>STAZZIONE</b> Panique<br>Gradually building itself a reputation on the underground  | Hammer'd         |
| <b>17</b> | (12) | <b>CLUB TRAXX EP</b> Laurent Garner  | F Communications |
| <b>18</b> | NEW  | <b>OUR LOVE</b> The Away Team<br>Classy garage with more than a nod of inspiration towards Slevia Wonder                               | Republic         |
| <b>19</b> | NEW  | <b>THE LOVER THAT YOU ARE</b> Pulse<br>Quality US garage   | Jellybean        |
| <b>20</b> | NEW  | <b>THE FK EP</b> Francois Kervankian<br>More deep deliveries from one of the original master mixers                                    | Open             |



a guide to the most essential new club tunes as featured on 1bn's "essential selection", with pulse tags, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading dj's and the following stores: city sounds/zing/zoom/black market (london), eastern bloc/underground (manchester), 23rd precinct (glasgow), 3 beat (liverpool), warp (sheffield), trax (newcastle), joy for life (nottingham).



**rm**

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**MIDEM 1996**

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4

Subscription enquiries for RM/Beats Week, Tel: 0171-921 5908/5957 @ Record Mirror - ISSN 1361-2169

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# THE OFFICIAL CHARTS - 2 DEC

NEW MUSIC WEEK

1 **1** | B | Robinson

2 **2** GANG

3 **3** MISSI

4 **4** FAITH

5 **5** WOMI

6 **6** MISS

7 **7** ANYV

8 **8** IT'S O

9 **9** YOU'L

10 **10** LIE TO

11 **11** THE U

12 **12** THUN

13 **13** QUEE!

14 **14** ITCHY

15 **15** MISL

16 **16** PERFE

17 **17** KELLY

18 **18** TO THI

19 **19** EXHA

20 **20** SHINE

21 **21** SHE'S

22 **22** GOLD!

23 **23** PASS

24 **24** HOB0

25 **25** LPTU



Britain's neatest beats till



2

12

95

⊕ compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928-2887) ⊕

## THE BEST THINGS IN LIFE ARE FREE (ROGER SANCHEZ/KLASS/MK MIXES)/RUNAWAY (JORGE 'G MAN' CORANTE MIX)

Luther Vandross & Janet Jackson

2 **2** TELL TO MY HEART (DEADLY NIGHTSHADE/FRENCH METRO MIXES)

Q-Club

3 **3** HIDE-A-WAY (HELICOPTER/LISA MARIE EXPERIENCE MIXES)

Nu Soul featuring Kelli Rich

4 **4** FEEL LIKE SINGING (LOVE TO INFINITY/PATRICK PRINGS/JAZZ-N-GROOVE/PLAY BOYS MIXES) Tak Tik

5 **5** CHANGE (FATHERS OF SOUND/JIMMY GOMEZ/DANNY TEMAGLIA MIXES)

Daphnia

6 **6** RACE OF SURVIVAL (ROKSTONE/SONZ OF SOUL/GEMS 4 JEM/SWEET MERCY MIXES)

Sonz Of Soul featuring Steven Villa

7 **7** RHYTHM OF LIFE (REVEREND JEFFERSON/JULIES & SKINS MIXES)

Daphnia

8 **8** A POSITIVE VIBRATION (KAMA SUTRA/BENASSI MIXES)

Black Box

9 **9** GOTTA NEW LOVE (BUSY BODY/RALPHI ROSARIO/MARK GRANT MIXES)

Ralph Rosario presents Donna Blakey

10 **10** COOLTEMPO REMIXED SAMPLER 2: THE POWER (MRS WOOD MIKI/Momie Lovel/WMANT YOU) (GRANT NELSON MIX) Juliet Roberts/TRIPPING ON YOUR LOVE

Kenny Thomas

11 **11** TECHNO CAT (TONY DE WIT/PERLEXER MIXES)

Techno Cat featuring Tom Wilson

12 **12** SKY HIGH Voices present BRM

13 **13** WANNA BE WITH YOU (WILDCHILD/MUFF SISTERS/TONY DE WIT/COUNTDOWN PRODUCTIONS MIXES) Jimmy

14 **14** RUN 2 NITE (LOEY MIA/RHIA MIXES) Jodieci

15 **15** FLEMING ABOUT U (MUR BOY FRENCH/PATRICK PRINGS/STRIKE MIXES) Mr. Roy

16 **16** LET'S PUSH IT (KORNOZ & MACE MIXES) PUSH THE LIMITS ON (ANASTASIA) MACE

17 **17** SIBBERNIPER YOUR LOVE (ABSCONJIT MIX) Ditchtrance/DK

18 **18** Final Word

19 **19** MISLED (E SMOOVE MIXES) Cealina Dion

20 **20** DISCO'S REVENGE Busso

21 **21** WHAT ARE YOU GOINNA DO? (LUNIOR VASOUZ/COTTON CLUB/R07 TISSERA MIXES) Kelly Benveniste

22 **22** UNDA-VIBES VOLUME 1: HISTORY OF HOUSE (Luff-Jam Featuring Tyne Cooper/R07 ENUFF (INSTRUMENTAL) Tuff Jam/BITCH'N' Large Boy

23 **23** FLOW (ELEVATOR MAN)ASHLEY BEEDLE/PETER COYTE MIXES) Shupe Navigator

24 **24** TO THE BEAT OF THE DRUM (LA LUNA) (GODFELLAS REMIX) The Ethics

25 **25** LOVE LOVE LOVE (PLAY BOYS/PLATINUM PEOPLE MIXES) Secret Life

26 **26** VIVA HOUSE (HIGH SOCIETY/PETE BONES MIXES) Me & Jack

27 **27** THE JOY YOU BRING Spring 52

28 **28** GIVE ME LOVE Alcanaz

29 **29** PASS THE VIBES (TODD TERRY/ROGER S MIXES) Definition Of Sound

30 **30** WE GOT THE LOVE Vision

31 **31** THE LOVER THAT YOU ARE Pulse

32 **32** BURNING (HIGH SOCIETY/BOWVA MIXES) Aura Pleasure

33 **33** GOOD LOVE (GJ MAGNATOSH MIXES) Incognito

34 **34** KEEP YOUR HEAD UP (GOW AN GATE/COMMISSION MIXES) The Commission

35 **35** BRUTAL DELUXE Brutal Deluxe

36 **36** SECRET (PAUL GOTE/GRIN/STRETCHER/SELF PRESERVATION SOCIETY/VALENTINE MIXES) Dave Stewart

37 **37** HISTORY '95 (RAPTRIX MIXES) Mat Tai

38 **38** STAY WITH ME (H-LUX/CLEVELAND CITY/COW AN GATE MIXES) Ultra High

39 **39** WISH (WALTER "KANDOR" KAHNSKEE-L0 MIXES) Sleep-L0

40 **40** TURN YOUR LOVE AROUND (NICOLSON/LOVE TO INFINITY/APPRODISIAC MIXES) Tony Di Bart

41 **41** INSIDE OUT (DOUG LAURENTI/PERRY PARK/BEYER & DIERTZ/WAGENRECHT & MISARGRATER, BULLOW & TELMAN/NOTLOVELAND MIXES) Culture Beat

42 **42** ONCE BITTEN TWICE SHY Bionline

43 **43** YOU MAKE ME WHOLE (Lu Jue)

44 **44** MADAMUSA (MOLU CERRERA BLAZE & GOETZ MIXES) e/mixes

45 **45** SHINE LIKE A STAR (DANCING DIVAZI/TWO DADDYS MIXES)

46 **46** Inside Out

47 **47** Epic

48 **48** Wizz

49 **49** Axl

50 **50** Chucky

chart

Epic

Bubble Beats

Disco Magic

Fantastic

Casa Trax

Almo

VC

Pulse-8

Leapard Skin

US Cutting

Yostiboshi

Fontana

Fresh

US Jellybean

Leapard Skin

Talkin Loud

Cleveland City

Whop!

East West

Aveax

MCA

Void Card

Cleveland City Blues

Epic

Wizz

Axl

Chucky



# CLUB ON A POP TIP chart

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



## WHAT'S THAT TUNE? (DOO DOO DOO DOO DOO DOO DOO DOO DOO...)

- |    |                                       |                      |    |  |                      |
|----|---------------------------------------|----------------------|----|--|----------------------|
| 1  | DOROTHY                               | RCA                  | 20 | ECHO BASE  | Steppin' Out         |
| 2  | I DON'T WANNA BE A STAR               | Eternal              | 21 | SOMETHING ABOUT U  | Fresh                |
| 3  | PURE SCAMPING                         | Home!                | 22 | ANYBODY  | Polydor              |
| 4  | FINGERS & THUMBES (COLD SUMMER'S DAY) | Mute                 | 22 | TURN YOUR LOVE AROUND (NICOLSON/ LOVE TO INFINITY/APHRODISIAC MIXES) | Cleveland City Blues |
| 5  | INSIDE OUT                            | Epic                 | 23 | J.U.M.P.   | Planet 3             |
| 6  | IF YOU WANNA PARTY                    | Eternal              | 24 | ITHYCOO PARK/PADLOCK   | Deconstruction       |
| 7  | A GIRL LIKE YOU                       | Tempo Toons          | 25 | SO BEAUTIFUL   | Pulse-8              |
| 8  | HISTORY '95 (JUPITER REMIXES)         | Avex                 | 26 | PERFECT  | Telstar              |
| 9  | SHINE LIKE A STAR                     | Fusion/3 Beat Music  | 27 | NEVER IN A MILLION YEARS/ROCKIN' AROUND THE CHRISTMAS TREE           | Love This            |
| 10 | SEARCHING FOR THE GOLDEN EYE          | Eternal              | 28 | EVERYBODY SAY EVERYBODY DO   | Mercury              |
| 11 | BIG TIME/LAST CHRISTMAS               | Systematic           | 29 | STAY WITH ME   | MCA                  |
| 12 | THE BEST THINGS IN LIFE ARE FREE      | AM:PM                | 30 | TO THE BEAT OF THE DRUM (LA LUNA)                                    | VC                   |
| 13 | A POSITIVE VIBRATION                  | Groove Groove Melody | 31 | COLOURS OF THE WIND  | Almighty             |
| 14 | HANG ON SNOOPY                        | Dance Pool           | 32 | LET'S PUSH IT/PUSH THE FEELING ON/ SURRENDER YOUR LOVE               | Final Vinyl          |
| 15 | CHAINS                                | Almighty             | 33 | YOU KEEP ME HANGIN' ON   | Almighty             |
| 16 | THE LOOK '95                          | EMI                  | 34 | 7 SECONDS  | Steppin' Out         |
| 17 | TELL IT TO MY HEART                   | Manifesto            | 35 | WANNA BE WITH YOU  | Multiply             |
| 18 | WANNA BE STARTIN' SOMETHIN'           | MJJ/Epic             | 36 | TAKE ME AWAY   | All Around The World |
| 19 | GOTTA DANCE WITH THE MUSIC            |                      | 37 | I WISH   | Wild Card            |
|    |                                       |                      | 38 | FEEL LIKE SINGING  | AM:PM/Dub Dub        |
|    |                                       |                      | 39 | RUNAWAY  | ffrr                 |
|    |                                       |                      | 40 | LOVE HANGOVER  | Sony S <sup>2</sup>  |



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ROBSON	GANG	MISS	FATHI	WONI	MISS	ANYW	ITS O	YOU'L	LIE TC	THE U	THUN	QUEE	ITOHY	MISL	PERFE	KELLY	TO THI	EXHA	SHINE	SHE'S	GOLDI	PASS	HOB	LEVI

namecheck: daisy & havoc @ ralph tee @ brad bealnik @ ilm jeffery @ james hyman @ nicky (black market)

## tune of the week

### celine dion: 'misled' (epic)

**house** One of E-Smoove's finest mixes to date gives Dion's soulful funk track a spark, vibrant and very commercial feel. In other words, this slick, extremely catchy garage groove is destined to become a club anthem. It skips and bounces in all the right places and the "I guess you never can tell" hook is ridiculously infectious. ●●●●● **bb**



and Steve Gorton have now recruited energetic vocalist Wayne Allen with the obvious intention of making a full-on piano/vocal house stormer. It may be fully formulaic – with a few obvious mammoth builds thrown in – but "Your Love" is undeniably catchy and deserves to be played. ●●● **bb**

**DEEP ZONE** It's *Gonna Be All Right* (Outland). The Dutch label gets right back on form with this doublepack of the original (licensed from the excellent Northpool Productions studio in the US) and 10 remixes from the likes of DJ Zoi & Dobro (The Goodmen) and Mike Delgado, who co-wrote the track. It features a wicked, subtle bassline which is cleverly incorporated into deep, uptown, disco and garage styles across the many mixes. The vocal keeps it soulfully throughout and there's definitely something here for everyone. ●●●●● **bb**

**MR ROY** *Something About U'* (Fresh). Yet another classic, this time from only a year ago, gets the remix treatment. The old B-side Deerstoker Dub mix, which samples the piano break

from Nikita Women's "I Need You", gets promoted to A1. Then we have the Euro-tastic Eden's Rising mix followed by Patrick Pine's The Search For Sex mix. The latter keeps things deep and dubby before launching into a quickstep piano break and vocal hook pattern. Finally, Strike's Grand Finale mix goes for a straight house vocal version with some nice bass and breaks. Worth investing in even if you've got the original. ●●●●● **bb**

**SIMPLY RED** *Remembering the First Time* (East West). It might not be as immediate as "Fairground" but the second single from the new album is still a convincing combination of club class and commercial hooks. ASG Division and Self Preservation Society shore the remixing duties on the doublepack. ASG's Testament mix is fairly formulaic house but with a great instrumental ending, the SPS Coined mix features hard acid techno riffs over some restrained thumping bass, the ASG Great Divide Dub has some moody synth and bass runs and the SPS Mamba mix rounds things off with a touch more piano-led house and a nice vocal out-put. ●●●●● **bb**

**THE CHILDREN** *"Girl Of Christmas"* (London). This Bond Aid-style charity get-together features the cream of the current pop acts and – on the DJ promos – remixes from the cream of the commercial club remixers. The likes of Moby & NatLowland simply tweak this party-only track while Dorey's Fiesta pumpers, the

aural massage while Roger S's Narcotic Dub wins hands down as it removes more vocal (sorry Kathy) and just concentrates on some specialist S sounds. But there's more... a D'influence soul mix that's 100 times more convincing than the faster vocal versions and as classy as Princess D doing her several fingers up to the royal family routine. ●●●●● **d&h**

**SILVA** *"Your Love"* (Biglick). Formerly known as the *Awesome Three*, Pete Ward



jinny

Productions mix it, guess what, interesting when she's not singing. Very frustrating all round. ●●●●● **d&h**

**TODD TERRY** *"A Day in the Life..."* (Sound of Ministry). If you're in need of a big dancing-in-the-streets, carnival kind of a track then this snappy little thing could easily be the one. It jumps and chants and radiates happy party feelings and the like without having to spell them out too clearly, especially in the first Street mix. Tee's Ill mix is more of a head-down groover; the Ministry mix is a harder-edged Latino stomp and Todd's Boom Dub is more of the same. Should have a wider appeal than just "people who always like Todd Terry". We'll see. ●●●●● **d&h**

**KATHY SLEDGE** *"Another Day"* (Narcotic). It's a shame that a voice this lovely (if positively tickles your ears) hasn't been given an equally attractive and interesting song to show off with and never mind... there are another four mixes to go after the first Hands In The Air version. Roger S's Secret Weapon mix is more hopeful and, with its understated touches, a lot more soothing. Hari's Not Just Another Dub comes on nicely from the recent Ruthecks mix and is a gentle

## house

### PAPERMUSIC ISSUE ONE

**Dawmine** *"The Bridge"* (Paper Recordings). A new Manchester-based label which is going against the grain and putting out good deep underground house. "Dawmine" is a useful simple, mellow affair but 'The Bridge' has a more disco flavour to its rhythm and some good keyboard sounds that complement the groove perfectly. Subtle and mysterious with plenty of unexpected bits to make this very interesting, though not if cheesy synths and snare rolls are your bag. ●●●●● **tj**

**JINNY** *"Wanna Be With You"* (Mulligan). After Wischitz's chart success it's hard to listen to his mix of this Jinny track without imagining those dancers from Top Of The Pops dancing along to it in their fashionable fatigues. Still it is a very good booming mix – it is spoiled of nothing and is only scored by the pretty annoying one-level vocal. Apparently there is a dub but no-one's going to get a copy – shame. The Nut Saters mix is much of the same – very nice but nixed by the vocal from Euro Hell. The Tony De Vit version is everything you'd expect and finally the Countdown

# CRESCENDO

## ARE YOU OUT THERE

ONE OF THE BIGGEST AND MOST ORIGINAL CLUB RECORDS OF THE YEAR

- 15 **24** HOB0
- 14 **25** I BEL1
- 20 **26** FAIRG
- 27 **27** A LOV
- 28 **28** FOR A
- 29 **29** SHOW
- 17 **30** I'D LIE
- 31 **31** ITS WRA
- 18 **32** HEAV
- 23 **33** TECH
- 22 **34** HES C
- 35 **35** CARN
- 36 **36** STAY
- 21 **37** PRETE
- 24 **38** WHEN
- 39 **39** STRANG
- 40 **40** BOOM

Ballasted titles at ↓

## New single

27 November 1991  
CD - Remix CD - Cass

features mixes by T  
plus "HNRG" (previously unlicensed)

18 **TOP OF THE POPS 2**

19 **INSTRUMENTAL MIXES**

20 **THE BEST OF ALBUM IN THE WORLD - EVER!**



taken from the album "Erasure"

features mixes by T  
plus "HNRG" (previously unlicensed)





elizabeth troy

live by the guys at the recent Jam & Lewis Gala night. For this 12 inch issue, Chad 'Dr Cruise' Elton has been given an opportunity to play around with the arrangement, throw in some additional rcp by The Perspective All-Stars' Pudge, Young Tee, The Airrightly, Arrogant and Mr. Bilo (new signings to the label's new P-Street imprint due early next year) and give it a whole new hip hop flavour. While that's good news for the rap scene, the soul crowd will stick with the album out I'm sure.

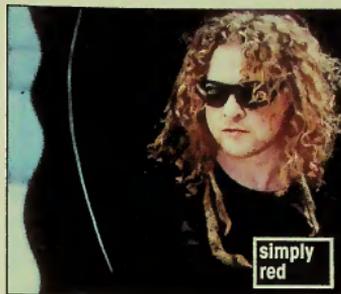
●●●

soul

determinedly funky, organ-fuelled slow stepper. Then on the frozen chicken side (which comes first?) is the even better bontenz organ-meets-italian-jazz-meets-indian vibes groove of 'Tobia Motown'. A wonderful treat. ●●●●● bb

rap

SOLO 'Heaven' (US Perspective). Perspective hasn't delivered a dud cd yet. Solo were here in the UK for the recent I.A.A.M. convention, and in its soulful old school flavour original album mix style this was the best cut performed



simply red

albums

VARIOUS 'The Spacefrogs Volume 2' (Spacefrogs) Here is a superb compilation of funky techno from a determined group of artists (Mark Gape, Russ Gabel and Rafi Ossig to name but a few) who all breathe new life and feeling into machine music. Lunaciz's 'Butterfly' is simple electronic evolution, 'Something's Wrong' places a snatch of Roberto Flock into dubby drum and bass. 'One Way' pounds along in Kraftwerkian vein and 'Mormon Island Part 2' creeps along by sinister synth. Hey, that's just the half of it. ●●●●● Jh

VARIOUS 'There's A Movement Underground' (Produce) This 10-track album features exclusives from Fred Jerro, Johnny B and Davidson. Despite with the bulk of the compilation ear-pointing to new sounds and styles evolving in house, Sunday School's 'House is A Feeling', the shuttered bluesy 'Sunning Man' and Davidson Ospina's 'You Know I Like It' are exceptions to an occasionally inessential and rigid four-to-the-floor beat. Ashley Beede's mixed version of the CD makes the whole project more enjoyable. ●●●●● Jh

Slamming hip hop beats, a raunchy guller riff and a raw vocal hook are the hallmarks of the latest Boomish & Fly opus. It arrives in two mixes - raunchy rock and mellow jazz - before the beautiful and insanely funky jazz dub of 'Named Up' closes in. The latter also has two deliciously sidback mixes. Richly rewarding. ●●●●● bb

THE JUNG COLLECTIVE 'Go Round The Sun/Tabla Motown' (2 Kool). Abstract jazz funk is served up on this two-track picture disc. The fried egg side has 'Go Round The Sun', a light and breezy yet

# MICHAEL JACKSON EARTH SONG

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Released today

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CASSETTE features EARTH SONG (Hani's Extended Radio Experience)

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WANNA BE STARTIN' SOMETHIN' Brothers In Rhythm Mix and  
WANNA BE STARTIN' SOMETHIN' Tommy D's Main Mix



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18 TOP OF THE POPS 2  
19 INSTRUMENTAL MOODS  
20 THE BEST BO'S ALBUM IN THE WORLD... EVER!



taken from the album "Elastic"

11

15	24	HOB0
14	25	I BELIE
20	26	FAIRG1
27	27	A LOVI
28	28	FOR AI
29	29	SHOW
17	30	TD LIE
31	31	ITS WHA
18	32	HEAVE
33	33	TECHN
22	34	HES O
35	35	CARNI
36	36	STAY1
21	37	PRETE
24	38	WHEN
39	39	STRAN
40	40	BOOM

Billboard titles at

New single

27 November 1995  
CD - Remix CD - Cass

features mixes by The Roots  
plus "HIT NRG" (previously unreleased)

clubchart  
commentary

by alan jones

Three years ago, Luther Vandross & Janet Jackson came within an ace of topping the Club Chart with 'The Best Things In Life Are Free', their way to the top being blocked only by the Reese

Project's huge underground hit 'The Colour Of Love'. This time it makes no mistake, hurtling from its debut position of number 32 to the way top. It does so in spectacular fashion, picking up more support from the DJ fraternity last week than any record has managed in any week this year, easily booting the old standard set by Donna Summer's likewise remixed 'I Feel Love'. It's not the only record to hug support this week. Q-Club's remake of Taylor Dayne's 'Tell It To My Heart' is massive, and scampers from eight to five. Upcoming on Phonogram's Manilla label, the Q-Club single's club success is likely to cause much consternation at Arista, where plans are afoot to promote an upcoming Taylor Dayne Greatest Hits' album via a reissue of the track in January, with new mixes by Tony De Vit and T-Empo. Club promotion on this single has not yet commenced... Dorothy's maddening 'What's That Tune' remains a clear leader at the top of the Pop Tip chart, and like 'The Best Things In Life Are Free', its popularity last week exceeds that of any of the year's earlier chart changes. Even so, it faces stiff opposition primarily from a trio of singles from the Pop Tip chart's most consistent label in 1995 - Eternal. The Warner Music imprint has the two highest debuts via Corona's retro disco out 'I Don't Wanna Be A Star' (at number two), and Molella featuring the Outhere Brothers' seasonal 'If You Wanna Party' of number six, as well as the chart's highest climber, Scanners' violation of the Lightning Seeds' 'Pure', which moves 31-3. Another remake happening here is Rochelle's highly NRJ-fied riddling of Tina Turner's 'Chains'. It's only fair really, Tina herself enters the QN chart this week with a pointless (except from a commercial point-of-view) re-rund of Maria McKee's 1990 chart-topper 'Show Me Heaven'.

beats & p i e c e s

From deep house to handbag, Kym Mazelle (pictured) will be celebrating her eighth year in the house field and a career that has mirrored all the dance scene's twists and turns with an appearance on the new Moti 8 single 'Searching For The Golden Eye'... On the subject of featured vocalists, our more astute readers might have already worked out for themselves that individual's 'Sky High' features the skills of none other than Billie Ray Martin... Richie Hawtin's Plastikman will be making four appearances in the UK this week of S'om, Glasgow (December 1); Voodoo, Liverpool (2); Strutt at The Cross, London (3); and Ask Yer Dad, Nottingham (4)... Eight Ball Records could have the dubious honour of being the first label to put out a Christmas garage single with the release of Joel Cardwell's 'My First Christmas With You', complete with a 'Santa Side' and an 'Elf Side'... The former Lost will be taking place across three rooms on Saturday December 2 at 53 Southwalk Street featuring Axis, The Party and D.J. Jeff Mills, Robert Hood and, of course, Steve Bicknell... Ascending to an aerial plane for a moment, Banned 2 is a special party in aid of the fight for Tibetan freedom at the SW1 club this Wednesday (29). Entertainment will be provided by those well-known Buddhists Nevvy Ramping and Dean Savonne with live support from Global and Shepe Navigator. Entrance will be £8 (£6 concessors)... The Blue Note will be hosting its first Black Music Fair on December 10. Entrance will be £1 with food and a licensed bar all day. For more info call Jooles or Sav at the Blue Note on 0171-729 8440... The Fall Menzly has launched a new weekly Friday night club in Reading at the Holy Ruins. Rocky & Diesel and Brandon Block will be the guests on the first night (December 1), where they will be joined by residents Jake Mackenzie, Tony Bellamy, Timmy John and Martin Madgen. David Holmes and John Kelly will guest next week (6)... AND THE BEAT GOES ON!



DIRTY HOUSE

14 TOUGH EURO US & UK HOUSE ANTHEMS



Indecisive - Castle Traxxact • Rhythim Gruffitt - Crime Don't Stop My Beat (Rohlfen's Song A Day Mix) • Trigger Disco's Revenge (Mobbah's Dirty Mix) - Gusto Boyfrend (The Mumble Remix) - Love & Sex feat. Darrens Danger Zone (Club Mix) - Dangerous Society The Things I Like (Paul Gots's Anthem No Rap Mix) - Aaliyah Driftwood (House Mix) - The Foot Club • Shake Your booty (Wreck Shop Mix) - Ill Disco Referside Rize (Kasson & Nelson Remix) - Jim Peckley I Think About You (Relaxzone Dub) - Evelyn King I Just Can't Go (Giannini Hard Bass Mix) - Spice Warfare Turn Me On (Delorme Hard Bass Mix) - Kathy Brown Never Gonna Be The Same (Gems For Jems Dub) - Northbound feat. Mena

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The debut Xmas album



TAKE JOCK & PARTY  
MAD JOCKS FEATURING JOCKMASTER B.A.  
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| 4  | THE NO.1 HOLLIES ALBUM                   | Reliance     |
| 10 | THE GREATEST PARTY ALBUM UNDER THE SUN!  | BMG          |
| 12 | THE GREATEST HITS OF 85                  | Virgin       |
| 15 | SHINE 3                                  | Folklore     |
| 16 | THE ANNUAL                               | London/Sony  |
| 17 | THAT'S COUNTRY                           | BMG          |
| 18 | TOP OF THE POPS 2                        | Edelweiss    |
| 19 | INSTRUMENTAL WOODS                       | Virgin       |
| 20 | THE BEST 80'S ALBUM IN THE WORLD...EVER! | Virgin       |

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| 15 | 24 | HOB0 | Shindig/PWL | East West | Columbia | Roswell | Virgin | Limbo | Parlophone | 18 | 32 | HEAVEN FOR EVERYONE | Queen | 21 | 33 | TECHNOCAT | Technocast featuring Tom Wilson | 22 | 34 | HE'S ON THE PHONE | Saint Etienne | 23 | 35 | CARNIVAL | The Cardigans | 24 | 36 | STAY WITH ME | Ultra High | 25 | 37 | PRETENDERS TO THE THRONE | The Beautiful South | 26 | 38 | WHEN LOVE & HATE COLLIDE | Def Leppard | 27 | 39 | STRANGERS WHEN WE MEET | THE MAN WHO SOLD THE WORLD | David Bowie | RCA | 28 | 40 | BOOM! SHAKE THE ROOM | Jazzy Jeff & Fresh Prince | 29 | 41 | Heavenly | Trampoline/Polydor | 30 | 42 | MICA | Go Discs | 31 | 43 | WHEN LOVE & HATE COLLIDE | Def Leppard | 32 | 44 | BLUDDIGN RIFOLIA | Bluddign |
|----|----|------|-------------|-----------|----------|---------|--------|-------|------------|----|----|---------------------|-------|----|----|-----------|---------------------------------|----|----|-------------------|---------------|----|----|----------|---------------|----|----|--------------|------------|----|----|--------------------------|---------------------|----|----|--------------------------|-------------|----|----|------------------------|----------------------------|-------------|-----|----|----|----------------------|---------------------------|----|----|----------|--------------------|----|----|------|----------|----|----|--------------------------|-------------|----|----|------------------|----------|

Bullerized titles are those with the biggest sales gains over last week

# Erasure

## Fingers & Thumbs

(Gold Summer's Deal!)

New single

27 November 1995  
CD + Remix CD + Cassette

features mixes by **Tin Tin Out**, **Francois Kevorkian** & **Wirtz**  
plus "H! NRG" (previously unreleased)

taken from the album "Erasure"



15 **24** ROBU

- 14 **25** I BELIEVE Happy Clappers Shindig/PWL
- 20 **26** FAIRGROUND Simply Red East West
- 27 **27** A LOVE SO BEAUTIFUL Michael Bolton Columbia
- 28 **28** FOR ALL THE COWS Foo Fighters Roswell
- 29 **29** SHOW ME HEAVEN Tina Arena Columbia
- 30 **30** I'D LIE FOR YOU (AND THAT'S THE TRUTH) Meat Loaf Virgin
- 31 **31** IT'S WHAT'S UPBUILT THAT COUNTS (REMIX) You presents Uncovered! Aleni Limbo
- 32 **32** HEAVEN FOR EVERYONE Queen Parlophone
- 33 **33** TECHNOCAT Technocat featuring Tom Wilson Steppin' Out/Pukka
- 34 **34** HE'S ON THE PHONE Saint Etienne Heavenly
- 35 **35** CARNIVAL The Cardigans Trampolene/Polystar
- 36 **36** STAY WITH ME Ultra High MCA
- 37 **37** PRETENDERS TO THE THRONE The Beautiful South Go/Discs
- 38 **38** WHEN LOVE & HATE COLLIDE Def Leppard Bludgeon Riffola
- 39 **39** STRANGERS WHEN WE MEET/BE THE MAN WHO SAVED THE WORLD David Bowie RCA
- 40 **40** BOOM! SHAKE THE ROOM Jazzy Jeff & Fresh Prince Jive

↑ Bullered titles are those with the biggest sales gains over last week

# Erasure



**New single**  
**Fingers & Thumbs**  
*(Gold Summer's Day!)*

27 November 1995  
 CD - Remix CD - Cassette  
 features mixes by **Tim Tin Out**, **Francois Revoridian** & **Wife**  
 plus "H NRC" (previously unreleased)



taken from the album "Erasure"

9 **24** SHIRLEY THE MURDER COUNTS

- 24 **25** DAYDREAM Mariah Carey Columbia
- 21 **26** GREATEST HITS 1981-1995 Luther Vandross Epic
- 20 **27** THE VERY BEST OF Robert Palmer EMI
- 28 **28** DON'T BORE US, GET TO THE CHORUS! - GREATEST HITS Roxette BM
- 31 **29** JAGGED LITTLE PILL Alanis Morissette Maverick/Sire
- 33 **30** SINGS THE MOVIES Shirley Bassey PolyGram TV
- 32 **31** GREATEST HITS 1985-1995 Michael Bolton Columbia
- 29 **32** TAKE FAT AND PARTY Roy Chubby Brown PolyStar
- 26 **33** PAN PIPES MOODS TWO Free The Spirit PolyGram TV
- 38 **34** CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South Go/Discs
- 30 **35** CRAZYSEXYCOOL TLC LaFace/Arista
- 40 **36** 100 GOLDEN GREATS Foster And Allen Telstar
- 35 **37** BEAUTIFUL DREAMS Chris De Burgh A&M
- 27 **38** CHANTS & DANCES OF THE NATIVE AMERICAN INDIAN Sacred Spirit Virgin
- 41 **39** HANK PLAYS CLIFF Hank Marvin PolyGram TV
- 18 **40** R KELLY R Kelly Jive

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**ONE SWEET DAY**  
 THE NEW SINGLE - OUT NOW!  
 CD1 INCLUDES 'ONE SWEET DAY' (CHUCKY'S REMIX)  
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 CD3 INCLUDES 'MOMENTOS' (DANCE MIX) AND 'MOMENTOS' (DANCE MIX)

## TOP TWENTY COMPILATIONS

### 1 NOW THAT'S WHAT I CALL MUSIC! 32

- 2 THE LOVE ALBUM II Virgin
- 3 PURE SWING IV One
- 4 DANCE TIP 85 EMI/Original/PolyGram
- 5 THIS YEAR'S LOVE IS FOREVER Sony/Original TV
- 6 THE BEST R&B BALLADS ALBUM IN THE WORLD... EVER Top
- 7 THE BEST PARTY... EVER Virgin
- 8 THE BEST OF DANCE MANIA 95 PolyGram
- 9 HEARTBEAT - FOREVER YOURS Quality
- 10 THE BEST 80'S ALBUM IN THE WORLD... EVER Top
- 11 VERY BEST OF BLUES BROTHER SOUL SISTER Jive
- 12 THE MOT MOVIES ALBUM PolyGram TV
- 13 THE GREATEST PARTY ALBUM UNDER THE SUN! Decca
- 14 THE GREATEST HITS OF 95 Bizarre
- 15 SHINE 3 PolyGram TV
- 16 THE ANNUAL PolyGram TV
- 17 THAT'S COUNTRY PolyGram TV
- 18 TOP OF THE POPS 2 BM
- 19 INSTRUMENTAL MOODS Decca
- 20 THE BEST 80'S ALBUM IN THE WORLD... EVER Virgin

# eternal

## I AM BLESSED

NEW SINGLE OUT NOW ON 2 PART CD & CASSETTE

# US SINGLES

#	Title/Artist	(Label)	#	Title/Artist	(Label)
1	ONE SWEET DAY Mariah Carey & Boyz II Men	(A&M)	26	I CAN LOVE YOU LIKE THAT 4th Edition	(RCA)
2	EXHALE (SHOOP SHOOP) Whitney Houston	(A&M)	27	DO YOU SLEEP? Lisa Loeb & Vanessa Williams	(Epic)
3	HEY LOVER L.C. Corp.	(Dolby)	28	WATERFALLS TLC	(J&R)
4	FANTASY Mariah Carey	(A&M)	29	DECEMBER Collective Soul	(Mercury)
5	GANGSTA'S PARADISE Coolio	(J&R)	30	SET U FREE Prince Soul	(Elektra/Warner)
6	YOU REMIND ME OF SOMETHING Kelly Rowland	(A&M)	31	SENTIMENTAL Deborah Cox	(Arista)
7	RUNAWAY Janet Jackson	(A&M)	32	ANYTHING 21	(J&R)
8	I DIGGIN' ON YOU TLC	(J&R)	33	PRETTY GIRL Jaxx	(Dolby)
9	NAME Like Joe Stone	(Mercury)	34	LOVE 4 A LIFE Edward	(Epic)
10	TELL ME Crazy Town	(Epic)	35	BROKENHEARTED 4everly	(Mercury)
11	BACK FOR GOOD Take That	(Mercury)	36	YOU ARE NOT ALONE Michael Jackson	(Epic)
12	KISS FROM A ROSE Seal	(ZTT)	37	I'LL BE THERE FOR YOURS HOUSE... The Roots	(Capitol)
13	IT'D BE LIKE YOU (AND THAT'S THE TRUTH) Mariah Carey	(A&M)	38	TIME Again & The Bunch	(J&R)
14	AS I LAY ME DOWN Selma Hayek	(Capitol)	39	CELL THERAPY Queensrÿche	(Epic)
15	BREAKFAST AT TIFFANY'S Debra Lee Scarborough	(A&M)	40	BLESSED Ethel Cain	(Mercury)
16	WHEN YOU WALK OUT OF MY MIND	(Mercury)	41	BE MY LOVE Before	(J&R)
17	ONLY WANNA BE WITH YOU Inez & The Chosen	(Mercury)	42	COMEDOWN Bush	(Mercury)
18	WHO CAN I RUN TO? Karyn	(Mercury)	43	COME WITH ME DJ	(Starline/ABC)
19	ROLL TO ME Get Out	(A&M)	44	LET ME BE THE ONE Oneus The One Of Bush	(J&R)
20	BEAUTIFUL LIFE Ace Of Base	(Mercury)	45	HOOK Bush	(Mercury)
21	CARNIVAL Again	(Mercury)	46	DANGER Mariah Carey	(Mercury)
22	DREAMING OF YOU Carole	(S&W)	47	BOOBATHON THE SUMMERTIME SHAKY	(Epic)
23	RUN-AROUND Bush	(Mercury)	48	NEVER ALIVE (EYE'S LULLABY) You Can	(Mercury)
24	MISSING Everything But The Girl	(Mercury)	49	TIL YOU DO ME RIGHT Area 2	(Epic)
25	BULLET WITH BUTTERFLY WINGS Smokey Purkins	(Mercury)	50	A GIRL LIKE YOU Edwin Collins	(Mercury)

Charts courtesy Billboard 7 December 1995. A star is awarded to those products demonstrating the greatest play and sales gain. UK acts: UK; US-signed acts.

# US ALBUMS

#	Title/Artist	(Label)	#	Title/Artist	(Label)
1	KELLY K Kelly	(J&R)	26	OZZMOSIS Ozzy Osbourne	(J&R)
2	DAYDREAM Matchless	(Columbia)	27	STARTING OVER Faith Hill	(Mercury)
3	WAITING TO EXHALE (OST) Kinross	(Mercury)	28	VAULT - GREATEST HITS Def Leppard	(Mercury)
4	JAGGED LITTLE PILL Alice In Chains	(Mercury)	29	TIGERLILY Natalie Merchant	(Mercury)
5	GREATEST HITS COLLECTION Alan Jackson	(Mercury)	30	THE PRESIDENTS OF THE US The Presidents Of The US	(Mercury)
6	YOUR LITTLE SECRET Melissa Etheridge	(Mercury)	31	FOUR Seasons	(Mercury)
7	MILLIN COLLE & THE WINTERS... Again	(Mercury)	32	C'S JOOK JUNG Sunny James	(Mercury)
8	CRACKED REAR VIEW Eggs & The Brew/5	(Mercury)	33	ONE HOT MINUTE Red Hot Chili Peppers	(Mercury)
9	STRIPPED Aaliyah	(Mercury)	34	1995 ETERNAL Rage Against The Machine	(Mercury)
10	CHRISTMAS IN THE AIR The Roots	(Mercury)	35	SIXTEEN STONE Bush	(Mercury)
11	DOG FOOD The Dogg Pound	(Mercury)	36	THE BRIDGE Ace Of Base	(Mercury)
12	ALICE IN CHAINS Alice In Chains	(Mercury)	37	LABCABINORNI The Pharcyde	(Mercury)
13	SOMETHING TO REMEMBER Audioslave	(Mercury)	38	FROGSTOMP Blink-182	(Mercury)
14	GANGSTA'S PARADISE Coolio	(Mercury)	39	DEAD PRESIDENTS (OST) Various	(Mercury)
15	CRAZYCYCLE TOOL	(Mercury)	40	DREAMING OF YOU Carole	(Mercury)
16	DESIGN OF A DECADE 1980/1995 Janet Jackson	(Mercury)	41	FRIENDS (OST) Various	(Mercury)
17	WELCOME TO THE NEIGHBOURHOOD Mariah Carey	(Mercury)	42	BALLBREAKER APOC	(Mercury)
18	DANGEROUS MINDS (OST) Various	(Mercury)	43	GAMES REDNECKS PLAY Jari Paavola	(Mercury)
19	THE REMIX COLLECTION Rage 1	(Mercury)	44	PULP FICTION (OST) Various	(Mercury)
20	ALL I WANT The Roots	(Mercury)	45	CAME RELATED The Click	(Mercury)
21	CYPRESS HILL Cypress Hill	(Mercury)	46	SILK Six	(Mercury)
22	THE WOMAN IN ME Enya	(Mercury)	47	ON TOP OF THE WORLD Eigital & MUG	(Mercury)
23	GREATEST HITS 1985-1995 Michael Bolton	(Mercury)	48	REISSUE Ozzy Osbourne	(Mercury)
24	LOU LIVINGSTON'S 1985-1995 Michael Bolton	(Mercury)	49	UNDER THE TABLE Andean Sea	(Mercury)
25	INSOMNIAC Limp Bizkit	(Mercury)	50	OFF THE HOOK Karyn	(Mercury)

# UK WORLD HITS

## UK WORLD HITS:

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

GERMANY		FRANCE		AUSTRALIA		AUSTRIA	
1	STAYIN' ALIVE N-Trance (Blow Up)	1	STAYIN' ALIVE N-Trance (Dance Pool)	1	STAYIN' ALIVE N-Trance (Fastlane)	1	STAYIN' ALIVE N-Trance (EM)
2	FAIRGROUND Simply Red (East West)	2	KISS FROM A ROSE Seal (ZTT)	2	FAIRGROUND Simply Red (IWEA)	2	STAYIN' ALIVE N-Trance (EM)
3	THUNDER East 17 (Mercury)	3	HEAVEN FOR EVERYONE Queen (EMI)	3	HEAVEN FOR EVERYONE Queen (EMI)	3	A GIRL LIKE YOU Debra Collins (EM)
4	HEAVEN FOR EVERYONE Queen (Parlophone)	4	A WRITER SHADE... Amia Lenton (RCA)	4	SUNSHINE AFTER THE RAIN Burt (MCA)	4	FAIRGROUND Simply Red (IWEA)
5	ON A QUESTION... Sarah Brightman (East West)	5	FAIRGROUND Simply Red (East West)	5	MEN LOVE AND HATE... DeLapp (Mercury)	5	I WANNA BE HAPPY Technotown (Sony)

Sources: Media Control

Sources: IFPI

Sources: ARIA

Sources: IFPI

# VIRGIN RADIO CHART

#	Title/Artist	(Label)	#	Title/Artist	(Label)
1	LUCKY YOU Lightning Seeds	(Epic)	21	IT'D BE LIKE YOU (AND THAT'S THE TRUTH) Mariah Carey	(A&M)
2	GANGSTA'S PARADISE Coolio	(Mercury)	22	I'LL BE THERE FOR YOURS HOUSE... The Roots	(Capitol)
3	MISSING Everything But The Girl	(Mercury)	23	THUNDER East 17	(Mercury)
4	WONDERWALL Oasis	(Mercury)	24	FANTASY Mariah Carey	(A&M)
5	THE UNIVERSAL STAR Phoenix	(Mercury)	25	LIKE A ROLLING STONE Rolling Stones	(Mercury)
6	YOU'LL SEE Madonna	(Mercury)	26	I BELIEVE Happy Chappas	(Mercury)
7	ANYWHERE IS Love	(Mercury)	27	SOMETHING FOR THE PAIN Ben Jelen	(Mercury)
8	FATHER AND SON Boyzone	(Mercury)	28	TO THE BEAT OF THE DRUM (LA QUINTE) The Roots	(Mercury)
9	IT'S ON SO LOUIE Book	(Mercury)	29	WATERFALLS TLC	(Mercury)
10	LIE TO ME Ben Jelen	(Mercury)	30	YOU ARE NOT ALONE Michael Jackson	(Mercury)
11	HEAVEN FOR EVERYONE Queen	(Mercury)	31	HE'S ON THE PHONE Seal	(Mercury)
12	IT'D BE LIKE YOU (AND THAT'S THE TRUTH) Mariah Carey	(A&M)	32	SOMEWHERE SOMEHOW The Roots	(Mercury)
13	ITCHYFOK PARK 4 People	(Mercury)	33	MISSED Celtic Soul	(Mercury)
14	GOLDENEYE Tina Turner	(Mercury)	34	LUCKY LOVE Ace Of Base	(Mercury)
15	WHEN LOVE & HATE COLLIDE Red Kaypool	(Mercury)	35	HOB HOUMPIN' SLOBOD BARE Whizzo	(Mercury)
16	FAIRGROUND Simply Red	(Mercury)	36	YOU TO ME EVERYTHING Sam Malone	(Mercury)
17	EXHALE (SHOOP SHOOP) Whitney Houston	(Mercury)	37	DIGGIN' ON YOU TLC	(Mercury)
18	WALKING IN MEMPHIS Don	(Mercury)	38	CAMDEN TOWN Suppa	(Mercury)
19	POWER OF A WOMAN Carole	(Mercury)	39	UNTIL MY DRYING DAY 2000	(Mercury)
20	PRETENDERS TO THE THRONE Beautiful South	(Mercury)	40	POWER OF LOVE (POWER) Lene Lovace	(Mercury)

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

# VIRGIN RADIO CHART

#	Title/Artist	(Label)	#	Title/Artist	(Label)
1	WHAT'S THE STORY... MORNING GLORY? Ozzy Osbourne	(Mercury)	21	JAGGED LITTLE PILL Alice In Chains	(Mercury)
2	ANTHOLOGY 1 The Beatles	(Mercury)	22	TOO YOUNG TO BE THE SIMPLES Sade	(Mercury)
3	SOMETHING TO REMEMBER Audioslave	(Mercury)	23	GREATEST HITS 1985-1995 Michael Bolton	(Mercury)
4	MADE IN HEAVEN Queen	(Mercury)	24	BURST BOMB GET TO THE CHORUS... SHARPEST HITS Various	(Mercury)
5	LIFE Simply Red	(Mercury)	25	CARRY ON UP THE CARDS... THE BEST OF THE Beatles (Set)	(Mercury)
6	DIFFERENT CLASS Pulp	(Mercury)	26	CHARIOTS OF FIRE... THE BEST OF MICHAEL BUCKLETON	(Mercury)
7	LOVE SONGS Don Jelen	(Mercury)	27	FRESH HORSIES Gerth Brooks	(Mercury)
8	THE MEMORY OF THRES Eyes	(Mercury)	28	PICTURE THIS Max Westley	(Mercury)
9	WELCOME TO THE NEIGHBOURHOOD Mariah Carey	(Mercury)	29	GREATEST HITS THE HUMAN LEAGUE	(Mercury)
10	DESIGN OF A DECADE 1980/1995 Janet Jackson	(Mercury)	30	MORE THAN THIS... THE BEST OF Ray Barlow	(Mercury)
11	THE GHOST OF TOM JOAD James Blunt	(Mercury)	31	IT'S A MAN'S WORLD Don	(Mercury)
12	STRIPPED The Roots	(Mercury)	32	DEFINITELY MAYBE Oasis	(Mercury)
13	THE GREAT ESCAPE Her	(Mercury)	33	ORIGINAL SOUNDTRACKS Passenger	(Mercury)
14	RISKY BUSINESS AND RITUAL BONE 1	(Mercury)	34	MILLIN COLLE & THE WINTERS... Again	(Mercury)
15	STANLEY ROAD Paul Weller	(Mercury)	35	MAIA Pulp	(Mercury)
16	WALK - GREATEST HITS 1980-1995 Def Leppard	(Mercury)	36	ONE MORE FROM... THE VERY BEST OF Ace Frehley	(Mercury)
17	A BIG ROVER Jimmy Nail	(Mercury)	37	IT'S GREAT WHEN YOU'RE STRAIGHT... YEAR 2000 Def Leppard	(Mercury)
18	JUDICIALISATION Lightning Seeds	(Mercury)	38	POST GRAY	(Mercury)
19	THE BEST OF LINDA LUV 2	(Mercury)	39	THESE DAYS Ben Jelen	(Mercury)
20	THE VERY BEST OF Robert Palmer	(Mercury)	40	TUESDAY NIGHT MUSIC CLUB Street Dogs	(Mercury)

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# R&B SINGLES

Pos	Last	Title	Artist	Label/Cat No. (Distributor)
1	1	GANGSTA'S PARADISE	Cozmo featuring LV	Tommy Boy CD-MCST2 204 (BMG)
2	X	EXHALE (SHOOP SHOOP)	Whitney Houston	Arista CD 74321337542 (BMG)
3	3	GOLDENEYE	Tina Turner	Parlophone 12R 007004 (E)
4	5	BOOMBASTIC	Shaggy	Virgin VST 1536 (E)
5	4	TELL ME	Groove Theory	Epic 662386 (SM)
6	6	DIGGIN' ON YOU	TLC	LaFace/Arista CD 74321335042 (BMG)
7	9	FEEL THE MUSIC	Guru	Cooltempo 12CDOL 313 (E)
8	NEW	LET IT FLOW	Maxine and Dubwise	Reik 12RENK 54 (SRD)
9	7	FANTASY	Mariah Carey	Columbia CD 9624652 (SM)
10	16	SENTIMENTAL	Deborah Cox	Arista 74321324681 (BMG)
11	8	POWER OF A WOMAN	Eternal	1st Avenue/EMI 12EM1236 (E)
12	11	YOU REMIND ME OF SOMETHING	R.Kelly	Jive JIVE7 338 (BMG)
13	14	AIN'T NOBODY	Oiana King	Columbia CD 9625492 (SM)
14	13	INNER CITY LIFE	Goldie	ffrr FX 267 (F)
15	12	I'LL ALWAYS BE AROUND	C+C Music Factory	MCA MCST 40001 (BMG)
16	15	BROWN SUGAR	D'Angelo	Cooltempo 12CDOL 307 (E)
17	NEW	HEY, HOW YA DOIN'	Father MC	Mission 12EMSH 7 (BMG/SM)
18	17	1ST OF THIA MONTH	Bone Thugs-N-Harmony	Epic 6625176 (SM)
19	16	IF EYE LOVE U 2 NIGHT	Mayb	MPG CD-0061635NMPG (F)
20	18	BABY IT'S YOU	MNB	1st Avenue/EMI CD 6624522 (SM)
21	18	HOOKED ON YOU	Silk	Elektra DKR 2127 (W)
22	20	I CARE	Soul II Soul	Virgin VST 1560 (E)
23	24	SPACE COWBOY	Jamiroquai	Epic 4277827 (E)
24	21	GOT TO GIVE ME LOVE	Dana Dawson	EMI 12EM 232 (E)
25	25	RUNAWAY	Janet Jackson	ADM 5012891 (F)
26	18	MY PREROGATIVE	Bobby Brown	MCA MCST 2094 (BMG)
27	30	IF MASSER SAYS...	Eunice	Mama's 12M 12MAMA 5 (E)
28	31	I WANT U	Rosie Gaines	Motown 8004651 (F)
29	32	OCEAN DRIVE	Lighthouse Family	Wid Card 579107 (F)
30	29	FLAVOUR OF THE OLD SCHOOL	Beverley Knight	Dome 12DOME 105 (BMV/SM)
31	NEW	KEEP THEIR HEADS RINGIN'	Ri Die	Priority P1Y57 103 (E)
32	35	NEVER KNEW LOVE	Cleia Adams	Fontana OLEX 9 (F)
33	NEW	ECHO ON MY MIND PART II	Earthing	Cooltempo 12CDOL 312 (E)
34	34	BEEN THINKING ABOUT YOU	Marlene Girault	RCA 74321315141 (BMG)
35	38	FEELS SO GOOD	Xscape	Columbia 6625036 (SM)
36	32	WATERFALLS	TLC	LaFace 74321298811 (BMG)
37	39	ANGEL	Goldie	ffrr FX 266 (F)
38	31	MARY JANE (ALL NIGHT LONG)	Mary J Blige	Uptown MCST 2586 (BMG)
39	37	YOU USED TO LOVE ME	Faith Evans	Puff Daddy/Arista 74321298611 (BMG)
40	26	GIRLFRIEND'S BOYFRIEND (REMIXES)	Gwen McCrae	Home Groves HGT 6 (J&S)

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# DANCE SINGLES

Pos	Last	Title	Artist	Label/Cat No. (Distributor)
1	NEW	TECHNOCAT	Technot featuring Teni Wilson	Sagitt 04/Pella 04/44762 (BMG)
2	NEW	IT'S WHAT'S UPFRONT THAT COUNTS (REMIX)	Yash presents Love4ever Azenei	Limbo LIMB 507 (F)
3	1	TO THE BEAT OF THE DRUM (LA LUNA)	Ebicos	VC RECORDS VCRT 8 (E)
4	NEW	I DREAM	Tilt	Perfecto PERF 1127 (W)
5	NEW	STAY WITH ME	Ultra High	MCA MCST 40007 (BMG)
6	NEW	SHINE LIKE A STAR	Barn	3 Beat/Threefour TMB 239 (F)
7	2	TURN ME OUT	Prais featuring Kathy Brown	Stress 12STRX 08 (F)
8	NEW	PASS THE VIBES	Definition Of Sound	Fontana DCSK 2 (F)
9	3	RUNAWAY	E'voka	freedom TMB 236 (F)
10	8	TEMPO FIESTA (PARTY TIME)	Itzy Bizzy Boyz Muzzy	Systematic SYXK 23 (F)
11	5	I BELIEVE	Happy Clappers	Shindig SHIN 97 (W)
12	7	ITCHYCOO PARK	M People	Deconstruction 74321330741 (BMG)
13	15	MISSING	Everything But The Girl	Bianco Y Negro NEG 947 (W)
14	11	I'M READY	Sae 9	VC Recordings VCRT 2 (E)
15	10	HAPPINESS	Pizzaman	Cowboy 12L0AD 29 (F)
16	9	RELAX	Crystal Waters	Manifesto FESK 4 (F)
17	4	FOUND LOVE	Double Dee featuring Dany	Sony 53 DANNO 1 (SM)
18	NEW	BY ANY MEANS NECESSARY	DJ Trace	Deejay Recordings DJX 027 (SRD)
19	8	EVERYBODY BE SOMEBODY	Ruffneck featuring Yavaha	Positive 12TV 46 (E)
20	NEW	FREEDOM	Black Magic & L'Luella	Steady Rhythm SR 1243 (Import)
21	NEW	GOLDENEYE	Tina Turner	Parlophone 12R 007004 (E)
22	NEW	FLASH	Green Velvet	Open OPENT 017 (W)
23	NEW	REACHING UP	Oscar G featuring Marck Michel	Tribal UK TRX30 30 (V)
24	NEW	FEEL GOOD	B-code	Distinctive DISKT 8 (BMV/SM)
25	NEW	FOX FORCE FIVE	Chris B. James	Stress 12STR 61 (F)
26	NEW	WORLD OF MUSIC	Dead Dred	Back 2 Basics B2B 12030 (SRD)
27	NEW	FEEL INSIDE	Hardrive	Sound Of Ministry SOMET 019 (M&G)
28	20	TELL ME	Groove Theory	Epic 662386 (SM)
29	17	FEEL THE MUSIC	Guru	Cooltempo 12CDOL 313 (E)
30	12	BELIEVE IN ME	Quilver	Perfecto PERF 1117 (W)

# DANCE ALBUMS

Pos	Last	Title	Artist	Label/Cat No. (Distributor)
1	2	PURE SWING IV	Various	Dino DINTV 116/DINAMC 116 (F)
2	1	R KELLY	R Kelly	Jive HP 186/HPC 186 (BMG)
3	NEW	SILK	Silk	Elektra 7599018481/7599018494 (F)
4	3	THE ANNUAL	Various	Ministry Of Sound -JANNMIC 95 (W)
5	NEW	O'S JOOK JOINT	Duincy Jones	Quest -Q524283754 (SM)
6	5	CREAM ANTHEMS	Various	Deconstruction -D 4221323154 (BMG)
7	NEW	HIGHLY RECOMMENDED LP	Various	Formation FORM LP 003/FORMM003 (SRD)
8	4	WAITING TO EXHALE (OST)	Various	Arista 57822187651/6722218784 (BMG)
9	6	INTRO-NEW LIFE	Intro	Absaric -758782624 (W)
10	8	III (TEMPLES OF BOOM)	Cypress Hill	Columbia 4761271047124 (SM)

SPECIALIST CHARTS

2 DECEMBER 1995

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# MUSIC VIDEO

# VIDEO

This	Last	Artist/Title	Label/Cat No	18	12
1	2	BILL WHELHAN: Riverdance-The Show	VCI VCS49	17	19
2	1	BRENON GREEN & JEROME FLYNN: So Far So Good	BMG Video 742013463	18	18
3	NEW	DANIEL O'CONNELL: The Classic Live Concert	Rite RIT18070	19	18
4	4	BON JOVI: Live In London	PolyGram Video ECE176	20	19
5	3	QUEEN: Made In Heaven	PMI MVF-93503	21	20
6	5	BOYZONE: Solid And Hot	WLS 63702	22	23
7	7	FOSTER AND ALLEN: Live In Concert	Telstar Video TV1071	23	21
8	9	OASIS: Live By The Sea	PMI MVW41673	24	25
9	6	EAST 12: No Palace Like Home	PolyGram Video TVX203	25	22
10	8	PJ AND DUNCAN: Top Katz - The Video	Telstar Video TVX207	26	27
11	14	MICHAEL JACKSON: Video Greatest Hits - History	SMV Ept. 50022	27	28
12	10	TAKE THAT: Greatest Hits - Live At Manchester & Mex	BMG Video 742013413	28	26
13	12	CELINE DION: The Colour Of My Love Concert	SMV Ept. 209422	29	24
14	13	CLIFF RICHARD: The Hit List - Live	PMI MVF41463	30	29
15	15	THE ROLLING STONES: Rolling Stones - Video Lounge	Game Entertainment G108	31	30

This	Last	Artist/Title	Label/Cat No
1	1	THE FOX AND THE HOUND	Walt Disney 022042
2	NEW	MIRACLE ON 34TH STREET	Fox Video 1003
3	3	THE LION KING	Walt Disney 022072
4	5	BILL WHELHAN: Riverdance-The Show	VCI VCS49
5	2	POWER RANGERS - THE MOVIE	Fox Video 82015
6	4	BUSCHBECKEN: JEMERIES (For Sale)	BMG Video 742013463
7	6	THE NIGHTMARE BEFORE CHRISTMAS: Motion Picture	Walt Disney 021452
8	7	THE MASK	FOX VIDEO 82016
9	8	BOY CHERRY BROWN - GLORY ALLIERS	PolyGram Video ECE176
10	9	BOTTOM LIVE - THE BIG NUMBER TOUR	Walt Disney 022072
11	10	ANGIE	Columbia TriStar 0381229
12	11	UNSEEN BROTHER	Thames Video Collection TV010
13	11	PRIDE AND PREJUDICE	BBC VIDEO 2005
14	10	AN AUDIENCE WITH KEN GOOD	PolyGram Video 837083
15	10	STAL WARS	Fox Video 1103C

# INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	WONDERWALL	Oasis	Creation CRECD 215 (DMV/V)
2	NEW	IT'S ON SO QUIET	Bjork	One Little Indian 182 TYP2CD (P)
3	2	HE'S ON THE PHONE	Saint Etienne	Heavenly HVN SC80 (MV/V)
4	3	HAPPINESS	Pizzaman	Cowboy CDLOA 29 (P)
5	NEW	I WANNA GIVE YOU DEVOTION	Nomad	Rumour RUMAO 75 (MV/V/P)
6	NEW	TURN ME OUT	Prasid/Kathy Brown	Stress CDSR 40 (P)
7	NEW	THE MONKES	Rampage	Also Sounds CDALM05 (P)
8	NEW	WIBBLING RIVALRY	Oas's	Fierce Panda NPN 12 (SRD)
9	4	MIGHT BE STARS	Wenadades	Indicent DIZ 00021 (V)
10	5	KIND OF THE KERB	Echoberry	Faue FAUV 702X (MV/V)
11	NEW	TERRY IN THE JUNGLE	Dance Floral	Keck CDN 130 (X)
12	9	WHATEVER	Oasis	Creation CRECD 185 (MV/V)
13	6	IF EYE LOVE U 2 NIGHT	Mayra	NPC 091825 NPG (P)
14	11	CIGARETTES & ALCOHOL	Oasis	Creation CRECD 190 (MV/V)
15	8	THE MOVE YOUR ASS EP	Scotter	Club Tails 0061705CLP (P)
16	15	LIVE FOREVER	Oasis	Creation CRECD 185 (MV/V)
17	14	SOME MIGHT SAY	Oasis	Creation CRECD 204 (MV/V)
18	16	SHAKERSMAKER	Oasis	Creation CRECD 182 (MV/V)
19	NEW	IF FINGERS WERE XYLOPHONES	Gorky's Zygotic Mynci	Ankat ANKSTG 046 (SRD)
20	12	ROLL WITH IT	Oasis	Creation CRECD 212 (MV/V)

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	(WHAT'S THE STORY) MORNING GLORY	Oasis	Creation CRECD 189 (MV/V)
2	NEW	YOU TING TO DIE - THE SINGLES	Saint Etienne	Heavenly HWNL 10CD (MV/V)
3	2	GANGSTAS PARADISE	Cozco featuring LV	Tommy Boy TB 1141 (RTM/D)
4	3	DEFINITELY MAYBE	Oasis	Creation CRECD 189 (MV/V)
5	5	POST	Bjork	One Little Indian TPLP 510DX (P)
6	4	ON	Echoberry	Faue FAUV 619 (MV/V)
7	7	TO THE MOON	Capercillie	Survival SURCD 91 (P)
8	9	THE CHARLATANS	The Charlatans	Beggars Banquet BBQCD 174 (RTM/D)
9	12	SMASH	Offspring	Epitaph E 86422 (P)
10	8	ERASURE	Erasure	Mato CDSUM146 145 (RTM/D)
11	5	THE REPETAE	Autarche	Warg WARCD 38 (RTM/D)
12	NEW	THE BEST OF	Small Faces	Summit SLMCD 4001 (S/M)
13	14	NUISANCE	Menswear	Laurel L286762 (P)
14	10	PACER	Arpi	A4D CA 56182 (RTM/D)
15	18	ZETZIGEST	Lewellers	China WOLCD 1064 (P)
16	17	THE COMPLETE	Stone Roses	Silverstone RECORD 535 (P)
17	NEW	NOW THAT I'VE FOUND YOU...	Alison Krauss	Roadrunner ROUGD 235 (Direct)
18	18	DEBUT	Bjork	One Little Indian TPLP 312 (P)
19	NEW	I WANNA STAY WITH YOU	Brendan Shine	Carlton Premier 3036000102 (P)
20	11	AXIS MUTATIS	The Shamen	One Little Indian TPLP 508 (P)

# ROCK

This	Last	Title	Artist	Label (distributor)
1	1	MADE IN HEAVEN	Queen	Parlophone CDPCS2 167 (E)
2	2	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin VIO CD 2798 (E)
3	3	VAULT - GREATEST HITS 1980-95	Def Leppard	Bluebird RHE 152852 (E)
4	4	ALICE IN CHAINS	Alice in Chains	Columbia 4811142 (SM)
5	5	OZZMOSIS	Ozzy Osbourne	Epic 4818222 (SM)
6	7	THESE DAYS	Ben Jovi	Mercury 5282482 (E)
7	6	INSOMNIAIC	Green Day	Reprise 532440462 (W)
8	8	GARBAGE	Garbage	Mushroom D 31450 (RTM)
9	11	CROSS ROAD - THE BEST OF	Ben Jovi	Jembe 5229382 (W)
10	9	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 532627322 (W)

This	Last	Title	Artist	Label (distributor)
1	1	SINGLE BOX SET	Nirvana	Geffen GED 24901 (BMG)
2	12	SMASH	Offspring	Epitaph E 86422 (P)
3	10	FO FIGHTERS	Fo Fighters	Roswell ROEST 2296 (E)
4	15	NEVERMIND	Nirvana	DGC DGC2 2425 (BMG)
5	13	GREATEST HITS 1 & 2	Queen	EMI CDPCS 161 (E)
6	16	DOOKIE	Green Day	Reprise 532452522 (W)
7	17	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 24272 (BMG)
8	19	BALLBREAKER	AI/OC	East West 7556917802 (W)
9	15	SO FAR SO GOOD	Bryan Adams	A&M 5460172 (E)
10	18	THE ULTIMATE EXPERIENCE	Jim Hendrix	PolyGram TV 512252 (E)

# CLASSICAL

This	Last	Title	Artist	Label (distributor)
1	2	BEST CLASSICAL ALBUM IN THE WORLD, EVER!	Various Artists	12
2	1	ADAMO	BPO/Karajan	Deutsche Grammophon 454222 (E)
3	NEW	SONGS OF SANCTUARY	Adelma	Vandave CDVE 825 (E)
4	NEW	SPRANO IN RED	Alagna/POA/Armstrong	Silve Classics SILKTVCD 1 (CON/SS)
5	4	POPULAR TENOR ARIAS	Alagna/POA/Armstrong	EMI Classics cdc55502 (E)
6	7	THE CHOIR	Anthony Way	Decca 4818182 (E)
7	5	THE PIANO	Michael Nyman	Venture CDVX0919 (E)
8	8	THE 3 TENORS IN CONCERT 1994	Carerras, Pavarotti, Domingo	Teldec 609962002 (W)
9	6	THE PUCCHINI EXPERIENCE	ROH OP/Dowling	Royal Opera House 75609501312 (E)
10	17	HMV ELEMENTS - BOX SET	Various Artists	HMV (E)

This	Last	Title	Artist	Label (distributor)
1	1	A PORTRAIT	Cecilia Bartoli	Decca 44032 (E)
2	12	IN CONCERT	Carerras, Pavarotti, Domingo	Decca 44033 (E)
3	NEW	HMV CLASSICS - OPERA COLLECTION	Various Artists	HMV HMV500432 (E)
4	13	CLASSIC EXPERIENCE	Various Artists	EMI Classics cdc793532 (E)
5	15	ROMANCE	Anne-Sophie Mutter	Deutsche Grammophon 443702 (E)
6	20	100 POPULAR CLASSICALS	Various Artists	Castle Communications MBS05917 (BMG)
7	12	CANTO SERENANDRO	Monks Chorus Sitos	EMI Classics CMS 560212 (E)
8	14	PANAROTI PLUS	Luciano Pavarotti	Decca 4487062 (E)
9	18	TRANQUILITY	Various Artists	EMI CDCC555402 (E)
10	NEW	CHRISTMAS WITH	Kiri Te Kanawa	Teldec 450990022 (E)

# MID PRICE

This	Last	Title	Artist	Label (distributor)
1	1	POCAHONTAS SING-ALONG	Original Soundtrack	Disney DSMBD 481 (CHE)
2	1	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen GED 24148 (BMG)
3	18	DO YOU LIKE MY TIGHT SWEATER?	Meliko	Echo ECHO 7 (P)
4	3	LEISURE	Blur	Ford CDP 197062 (E)
5	2	ON THE ROAD AGAIN	Various	TEMPLE TMPCD 018 (BMG)
6	8	HITS OUT OF HELL	Meat Loaf	Epic 4504472 (SM)
7	6	SLEPPY WHEN WET	Ben Jovi	Vertigo 4302642 (E)
8	17	POCAHONTAS STORY & SONG	Original Soundtrack	Disney PDC 316 (CHE)
9	6	NEW JERSEY	Ben Jovi	Vertigo 4363452 (E)
10	NEW	WHITE CHRISTMAS	Various	Ariola 290609 (BMG)

This	Last	Title	Artist	Label (distributor)
1	7	TRACY CHAPMAN	Tracy Chapman	Elektra EKT4440 (W)
2	NEW	THE LION KING - STORY & SONG	Original Cast Recording	Disney PDC 315 (CHE)
3	18	VERY BEST OF PAN PIPES	Various Artists	The Hit Label ULTCY001 (F)
4	12	LIGHTNIGHT LOU	Various Artists	ULTC002 (J)
5	NEW	DOCK OF THE BAY - DEFINITIVE...	Otis Redding	Atlantic 5548317082 (W)
6	NEW	BLEACH	Nirvana	Geffen 514291 (BMG)
7	NEW	GREATEST HITS	Bob Dylan	Columbia 4609002 (SM)
8	NEW	UNFORGETTABLE	Various Artists	The Hit Label ULTCY002 (F)
9	NEW	THE LION KING SING-ALONG	Various Artists	Disney DIS 050 (CHE)
10	NEW	THE CHARLATANS	The Charlatans	Beggars Banquet BBQCD 174 (RTM/DISC)

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In little more than 12 months, Avex UK, the British arm of the huge Japanese record company, has established itself as a force to be reckoned with on the dance music scene. Now it is moving into second gear, says Stephen Worthy



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# AVEX UK: NEW KID ON

**M**ention Avex to anybody in the music industry and they'd be aware of a company far away in Japan. But the company opened a UK operation in October 1994, and Avex UK director Phil France is confident the Avex name has not gone unnoticed.

France hopes that Avex UK's rising reputation within the music industry will eventually mirror the meteoric rise of its Tokyo-based parent. Four Top 40 singles and six Top 75 hits during the past year indicate it is now a force to be reckoned with.

Avex's success in Japan has paved the way for the company's entry into Britain. Formed in early 1988 in

Machida City, Tokyo, Avex was originally strong in importing and exporting CDs, before it began manufacturing product. Previously Japanese labels had relied on national charts to choose which Western acts to license, but Avex decided there was a gap in the burgeoning dance market for compilations. Its first release, Juliana's Tokyo, was such a success that a firm financial base was soon established via a regular series



3

"Avex saw the potential market for compilations," explains France. "It has lots of scouts travelling all around the world picking up European tracks and licensing them for compilation in Japan. It has deals with 9-Ball and Strictly Rhythm among others. Avex in Japan represents all the trendy labels in the UK put together. It is licensing product heavily for compilation and that is profitable for the company."

In addition Avex DD, the Japanese company, has its own roster of acts, artists such as TRF who in two years have sold 18m CDs in Japan. Avex DD has in the past six years increased sales from £56m to £131m. In that short space of time it has become Japan's largest independent record label, and hopes to be the third biggest record company in the country by the end of 1996.

The success of the Japanese label is important to the story of Avex's UK exploits. At a time when many independents have had to become bedfellows with their major counterparts, Avex UK's capacity to exist as an independent entity is thanks to the financial stability created by its parent.

Lindsay Wesker, formerly head of music at Kiss FM in London, is Avex's A&R manager. He is well aware of the company's burning ambition. "I should imagine there are some big labels saying, 'My God, where have these people come from? The last thing we need is another player on the park,'" he muses. "But anybody in the record industry knows how enormous Avex is in Japan. They know that once this office starts to kick and really have some hits, the Japanese will put more and more money in, so it's up to us to take it from first gear into

second gear. All of a sudden we can be that much bigger in a short period of time."

The UK office opened in October



4

(1) TSD; (2) EIJIROGROVE; (3) TOM YODA, CHIEFMAN/PRESIDENT, AVEX DD INC.; (4) LINDSAY WESKER, PHIL FRANCE AND RICHARD FELD (L-R); (5) BAZZMAN 'BORIS' BASTIC, PHIL FRANCE AND JAMES CASSIDY (L-R)



# THE BLOCK

1994, and France recalls how he was initially taken on as a consultant to help find tracks for a compilation before being appointed to set up Avex and its constituent parts. It is these parts that are creating a noticeable buzz in the

industry, with a rapidly expanding promotion company, Rhythm Republic, the underground label Distinctive and In-house TV and radio plugging. Meanwhile the Avex label has secured hits for Jocc, Jaki Graham, Eurogroove and Uno Clio. November's RM Club Chart saw high entries for the remix of Mai Tai's pop classic History. EastEnder Marine, McCutcheon, Uno Clio's Ave

You Man Enough and Cheryl Lynn's Good Time. The gains Avex has made in little over a year have surprised even France. "Our ABR base is strong enough and our infrastructure is growing. If you had asked me a year ago how long it would take Avex UK to get records in the charts, get noticed in the industry, I'd have said three years. I think we've achieved that in a year, and in the second year, I'm looking to make a profit."

Strong ABR is the vital cog in the Avex machinery. It's something that has been taken from the Japanese experience, where Avex DD lets quality rather than an artist's previous success govern its choice of tracks for

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"If we have a great next three months, the Japanese could say, 'It's really starting to click' and we could be in a new building with twice as many people"

— Lindsay Wesker

compilations. Avex had a branch office in the UK before it formed the UK company, an office which was involved in finding tracks for its compilations. At the same time, Avex was establishing a deal with American label Critique to promote and make records in the US. A Hong Kong office has just opened, and Germany is next.

"Avex wants to be a significant independent in the world record field," says France. "What we are doing is spreading the A/R base — this is a very A/R-based company — throughout the world."

Wesker believes France's previous job as an A/R man at PWL has been valuable experience in the past year for Avex UK. No-nonsense, dynamic A/Ring was a feature of Pete Waterman's company.

"Phil's from that kind of background," enthuses Wesker. "He really doesn't want to sit around and think about it. You know they call A/R 'urnn and sah! But Phil isn't one of those people, he'll say, 'Let's do it now! He



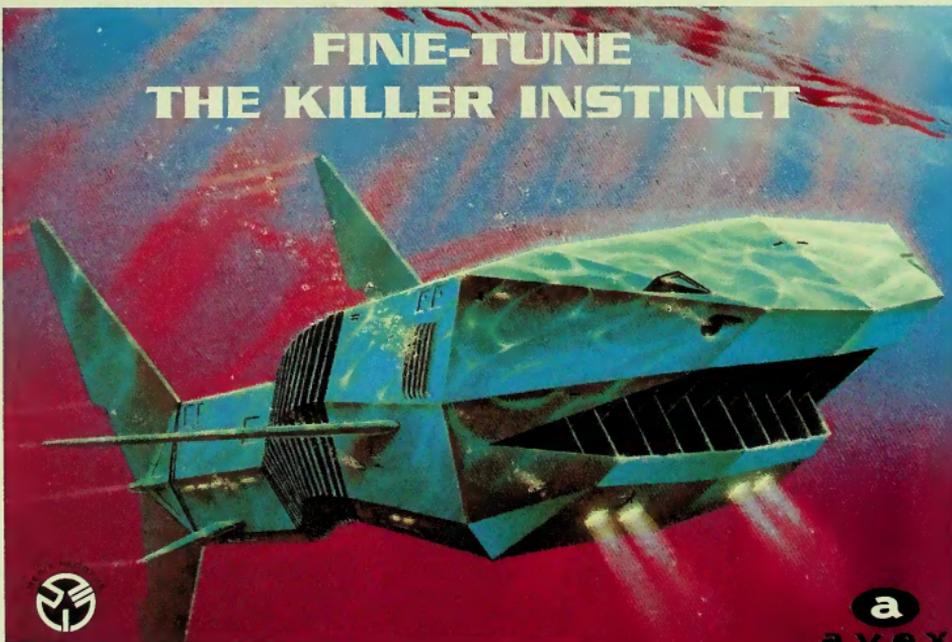
(1) HARRY KANEKO, HISAO AIGI AND PHIL FRANCE; (2) JEFF CHEWEN, PAUL CHANNON AND TERRY "MAGGOT" MATTHEWS (3) JARROD

moves very quickly and I'm that way as well. So if Avex wanted to expand fast we could move very quickly. We've got the people who could do it, which is very exciting. If we have a great next three months, the Japanese could say, 'Right, it's really starting to click', and we could be in a new building with twice as many people."

To illustrate the company's commitment to the UK, France says that in the past year he has spent what a major record company might spend marketing an album by an established artist in setting up a record company, a promotions company and in-house TV and radio promotions. The wheels are in motion, he promises, to have big future hits.

"We look at pop dance as our field," says France. "We are set to break through with Eurogroove in 1996. We have had three Top 40 hits with them. We are building Eurogroove up to have a fan-base, to have a genuine record-buying public so that when they get into the Top 10 they are going to last."

## FINE-TUNE THE KILLER INSTINCT



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avex

"We look at pop dance as our field. We are set to break through with Eurogroove in 1996. We are building them up to have a fan-base, so that when they get into the Top 10 they are going to last"

— Phil France

Eurogroove have been licensed to companies throughout the world and France sees the day when Eurogroove break as a mainstream television and radio act. He cites TSD as another of Avex UK's pop dance acts which it has been gradually building. "What we are doing with TSD is developing a young female trio which is aimed at the pop market, but one we also hope to have Top 10 club records with."

But Avex is not happy just to sit in the overcrowded dance field. It has just signed a band — a two-piece guitar pop group called Jargon — who are recording an album at The Townhouse. France and Wesker's enthusiasm as they listen to a playback of some of Jargon's material indicates how happy they are to be branching out. France mentions them in the same breath as Tears for Fears and Wet Wet Wet.

"They do real songs, they've got fantastic voices, they can do it live, but there's no category to drop them into," France enthuses. "When I know I've found something my hair stands on end. As a team we're going to promote that. Radio and television will give us a very strong international base as well."

France draws on a footballing metaphor to illustrate how he has assembled a team to compete with



the big boys of the record industry. "I'm learning to be the manager and the coach of the team. I've got very young enthusiastic members in the side who'd literally kill for Avex. But then over the past few months I've realised I need stability in the side."

In addition to Wesker, France has gained the services of ex-ABR man and band manager Jeff Chegwin as TV plugger, and Terry 'Maggot' Matthews (formerly of Acid Jazz) as a radio plugger. Having built up a team of young players around him, France emphasises the stability these new faces will bring to the backbone of Avex. He sees them as the experienced heads that will make sensible decisions about what will work and what

won't. "The old adage that Pete Waterman used was: give the people what they want and they'll go out and buy

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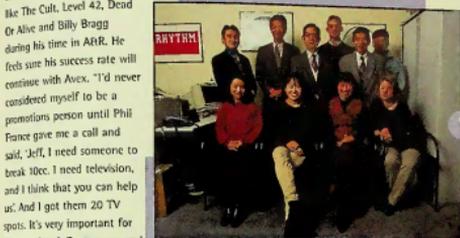
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it," France says. "I think we've built the team now in the first year, and we are going to go into year two and hit the Premier League - and that's the end of the football analogy."

One of the company's more experienced figures is unable to hide the enthusiasm he has for Avex's future. Jeff Chegwin, Avex's TV plugger, has an enviable history in the music business. The genial Liverpoolian signed acts like The Cult, Level 42, Dead Or Alive and Billy Bragg during his time in A&R. He feels sure his success rate will continue with Avex. "I'd never considered myself to be a promotions person until Phil France gave me a call and said, 'Jeff, I need someone to break 30cc. I need television, and I think that you can help us.' And I got them 20 TV spots. It's very important for them to break Eurogroove and TSD, and I've also been working Uno Clio for them and have got eight TVs which is a good result," says Chegwin.



He confesses he wasn't looking for another job in a corporate set-up after several years in his own-business, but France persuaded him.

"I think it's going to be a red hot label," says Chegwin. "We're schemers, that's what Phil and I have in common. We'll look for back doors if we can't find front doors. And that's what it's all about, having dance expertise with acts like Eurogroove, who've had a RM Club Chart number one, combined with TV. They can be as big as 2 Unlimited. It needs our strength, confidence and bullishness to do it."

Of Avex's young guns, Richard Ford, head of its underground dance label Distinctive, is also excited about Avex's potential. Since he joined in January, the

groundwork has been done for an



(1) BACK ROW: SHIKU MIYAZAKI, S. C. SOUG, HISAO ASO, JAMES BARRETT, HARUYUKI KANEKO, YUTCHI ISHIMURA (L-R); FRONT ROW: ISUMI YAMAUCHI, YUKI SHIRAHARA, ALICE LEW AND SUZANNE HOWARD (L-R); (2) JAMI GRAHAM



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"I think it's going to be a red-hot label"

— Jeff Chegwin

assault in 1996. Ford's background is as a club DJ and he is enthusiastic about the roster Distinctive is building. He feels that it will accomplish good chart positions as well as underground club results.

Ford will certainly be busy over the coming months.

Next year's first release is a compilation of remixes of 1991 house classics, *DJs Rule*, while a new project from upcoming dance act Keith Lipman is also planned. They have a Welsh-based group in the Sasha/BT mould that Ford has high hopes for as well as a proposed 40-date club tour, which will include clubs such as Back To Basics and Luv 2 Be. An accompanying compilation will be released in conjunction with the tour.

Just like the rest of Avex UK, all systems are go, but Ford is keen to point out that

Distinctive is independent from Avex UK when it comes to looking for tracks for the underground, not with the aim of putting records in the chart. He is, however, prepared for such eventualities, and is safe in the knowledge that Avex will take over if a record really takes off.



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(1) THE FACES BEHIND AVEX DD INC., P.D.L.L., RHYTHM REPUBLIC AND AVEX UK LTD

"If anything looks like it's going to be big, Avex has all the clout to push it through, which is the most important thing," he says. "A lot of the smaller independents haven't got that, and that's what can screw them up. With us, smaller tracks are good because they keep the credibility levels but it can feed the Avex roster as well. They can pick off tracks they might not otherwise have seen."

With Ford's reputation enhanced by his DJing, Distinctive is a label that many rivals will be looking over their shoulders for in 1996. Ford expects increased recognition from radio, and has already benefited from the work of Avex's pluggers.

"You can really notice the difference. Rather like a club, it takes a while to gain a reputation, get into people's minds and come to the notice of respectable

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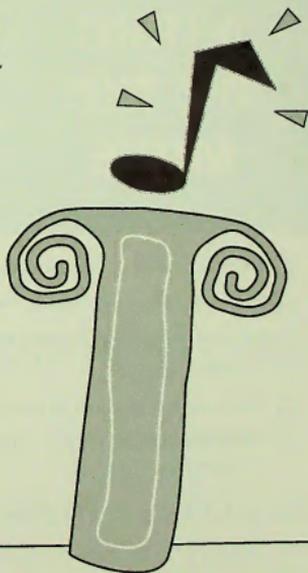


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Simone of Rhythm Republic puts the success of the Josh Wink record down to the fact that they were a green team with an unpretentious approach — everyone was new to promotions but were clubbers, all with different backgrounds

shops, DJs and punters," says Ford, "but I think we've done that now. Next year we will capitalise on that, and it'll be much easier to get people to listen to what's on the label because they will know us."

One of the most impressive achievements of Avex's move into the UK has been the achievements of its club promotions company, Rhythm Republic. It helps promote Avex's own output but is in the unique position of gaining business from other labels. Contrary to popular opinion, it can be done, and done successfully.

France says, "It works well. It surprised quite a few people to see a record company opening a promotions company. It's based in the same building, but there's no favouritism towards Avex at all."

Simone, head of Rhythm Republic, echoes France's view. She is delighted by Rhythm Republic's fresh approach to club promotion and she has already seen it achieve spectacular results. Rhythm Republic was behind Josh Wink's recent top five hit for Manifesto, Higher State Of Consciousness, an amazing result for a record that even many clubbers saw as too hardcore. Simone puts the results down to the fact that they were a "green" team with an unpretentious approach — everyone was new to promotions but were clubbers, all with different backgrounds.

"We're trying to provide a service that caters for every DJ whether it's a Shaggy record-playing DJ or a Josh Wink-playing DJ," she beams. "We're trying to give clients a total cross-section of what the country thinks of a record and do it in a way that will never put pressure on DJs. The day that one of our girls says to a DJ, 'Unless you chart this record, you're off my list', then that's the day we give up, because that's not what we are about. We're trying to deliver honest results that are true to each record."

Audil Rasheed, Rhythm Republic's general manager who is responsible for client liaison, remembers how Phil France approached him when he joined Avex, and asked him to help set up an operation to fill a gap in the club promotions market.

"The whole thing about club promotions is that it's one piece of the jigsaw that helps put a hit record together," says Rasheed. "It was all going off because I



(1) LIGA BOWEN, SIMONE FRANCE, SUZANNE MORRIS, HESAO ASO AND PHIL FRANCE

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“Creative freedom, is vital to Prime Direction’s success, and we will do anything within our power to encourage it.”

— Helen Gammons

## PUBLISHING

The dynamism which characterises Avex’s business continues through its unique publishing operation, Prime Direction International Limited. The London office, headed by director Helen Gammons and creative assistant Suzie O’Toole, has quickly established a small but powerful roster of composers and a tight-knit team who have one clear, unified goal – to make sure that PDIL’s catalogue is exploited to the full and brings rapid benefits to the company and its writers. To achieve this, the emphasis has been on high quality, creative promotion and the fastest royalty gathering service in the industry.

Prime Direction International is the first publisher to offer simultaneous worldwide royalty accounting to its writers. “It’s a simple matter of trust,” says Gammons. “Our writers earn money for us and we make sure they are rewarded as soon as possible.”



(1) SUZIE O’TOOLE, HEAD ASO AND HELEN GAMMONS

In so doing, Prime Direction International is leading the way for the entire publishing industry. “From the start we set out to be the best, rather than the biggest,” says Gammons. “Our roster of writers is incredibly varied, with a background of platinum hits and worldwide chart success. All of them could have gone to larger companies but they realised that we would devote more of our time to each of them while still having the muscle to attract product placement.”

In less than a year, these writers – Bob Mitchell, Tony Fenelle, Rod Gammons, Boris Gregorian, Will Mowal, Nick Muir – and Lee Baker and Kevin Wilshire of Jargon have brought in covers with Vicky Sansom (Tusk/Warner Bros), Michael Ball (Sony), Fernanda Abreu (EMI Brazil), Terri Simon (ABM UK), Farenheit (Sony Australia), Aswad (Gut Reaction/Sony), 2 The Core (Arcade), Hannah Jones (Almighty Records) and others in territories around the world. PDIL has also taken on publishing and administration for tracks by 10cc, Tom Galley, Christine Holmes,

Tim Cox and Nigel Sounston, Toby Baker, Cheryl Lynn and Almighty Music.

Prime Direction’s composers have also aided Avex artists, writing tracks for Jaki Graham, TSD, Eurogroove, Lindy Layton and others and have even attracted new signings to the label.

“These collaborations add to Avex’s A&R strength,” says Helen Gammons. “Our writers are always keen to find new artists to work with and this gives the record company an additional talent scouting service at the same time. The cross-fertilisation of ideas and talent is key to the success of the group.”

She cites Avex

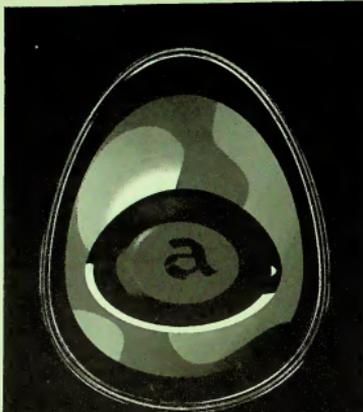
UK/PDIL signing Jargon as an example of the symbiotic relationship between the publisher and the label’s A&R department. Always seeking new outlets for PDIL’s

catalogue, the company has taken a keen interest in multimedia projects such as

film, television, commercials and CD-Rom/Plus projects. In its first year, PDIL has attracted covers on several movies, including tracks by Tony Fenelle and Rod Gammons for Gary Tunncliffe’s sci-fi thriller *Within The Rock* (Prism/Miramax Distribution) – another PDIL project which has subsequently been signed for worldwide release by Avex.

Creativity throughout the publishing process makes PDIL stand out. “We see music publishers as taking the pivotal role in the career of a composer,” says Gammons. “Music publishing is perfectly placed to take the lead in the promotion of new music product in the future. It is the one element which has a stake in all areas of music exploitation. It is not sufficient to administrate publishing income.

“We have a responsibility to ensure that our writers are given the best opportunities to prolong and progress their careers. Creative freedom is vital to Prime Direction’s success and we will do anything in our power to encourage it.”



Zen and the art of design maintenance

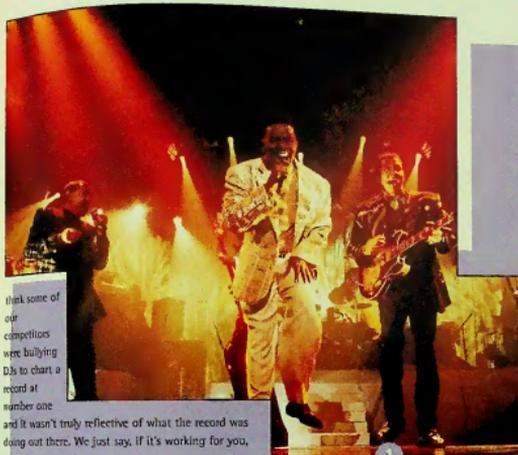


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a



think some of our competitors were bullying DJs to chart a record at number one and it wasn't truly reflective of what the record was doing out there. We just say, if it's working for you, chart it.

"The sales forces of companies who decide to take us on have become aware of the relevance of the RM On A Pop Top chart - that's the chart they tend to look at now. Obviously we can't guarantee a Club Chart number one, but if we get you one, it's a truly reflective one."

Like Distinctive, Rhythm Republic enjoys independence from Avex. Rasheed says Rhythm Republic is aiming to break even so the company can select the records it wants to work, and help build a better relationship with its clients and DJs.

"In the case of Manifesto, we saw it as the biggest compliment that [head of A&R] Eddie Gordon who ran Song & Dance, the number one club promotion company in existence, came to us to work his products pretty much exclusively, because we value his work and the quality of his materials," says Rasheed.

"It's a big plus for us. It's a tough battle getting him on board, but he is a big believer in attention to detail. It's a cliché, but we are only as good as our last record."

Avex UK's results have not gone unnoticed. Avex DD's head of international, Harry Kaneo, has been impressed by the company's achievements.

He says Avex's growth in such a short space of time is even more impressive considering the tough UK market.

He adds, "The business only really started this year, and it's been active for about 10

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months, which is a very short time for a start-up company. Without exaggerating, this label has achieved a great deal of success very quickly."

Kanezo reveals Avex DD's plans for further international growth, particularly in the Far East via its Hong Kong operations. Although he admits it will be a tough battle for Asian artists to get success in the West, in countries such as Thailand and Malaysia both Western and Japanese artists are scoring hits.

Wesker, who defines his role as being like Phil France's shadow, says Avex UK's multi-faceted set-up parallels the operation in Japan.

Avex is held in high regard by many smaller labels who appreciate the support they receive and Avex's approach to compilations.

David Stone, managing director of Jungle label Sound Of The Underground Records, is in no doubt about Avex's role in his company's growth.

"Avex's commitment to developing the labels has given my artists a sense of security," says Stone.

"Knowing that a company as young and strong as Avex is looking to the future and not simply releasing

"That a company as young and strong as Avex is looking to the future and not simply releasing jungle records for the novelty value makes me feel confident in the music's future"

— David Stone



(1) RICHARD SMITH, CLAUDE-FRANÇOIS DUBOIS, SIMON HARPER AND HAYES HICKMAY; (2) DAVID HASSELHOFF

jungle records for the novelty value makes me feel confident in the music's future."

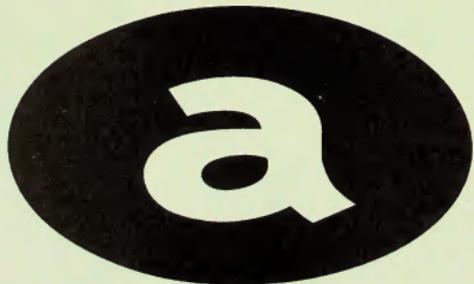
With the gains that Avex UK has made in such a short space of time, the new kid on the block must be starting to worry its competitors, says France.

"I think it might sound a bit corny but you might call us a major independent. The charts are changing and as the major record companies have taken control of the market, the whole marketing and discounting of records has changed.

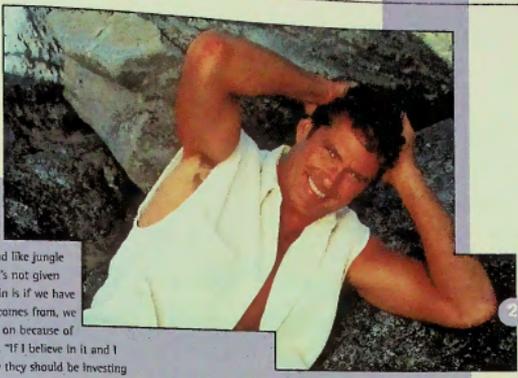
"In the Eighties, the indies reigned supreme;

## RODGERS & CONTINI

*wish to thank all our friends at*



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obviously the majors didn't like it. They took many of them over, and they are now beginning to control the dance market.

"If something comes around like jungle then all the majors are on to it. It's not given time to develop. Where we can win is if we have success with a band, wherever it comes from, we don't have to sell out. I can carry on because of the backing of Avex DD," he says. "If I believe in it and I can give them sound reasons why they should be investing in it, the money's there."

"I think we are the new style of Independent," France suggests. "We might become a major. That may sound very bold, but I believe that. We'll start out independently, break through in the market and then have the back-up to achieve huge success without being bought by a major. We're now, we're exciting, and for an independent record company to have its own in-house promotions team, its own club promotion team, is the way of the future."

As we approach the millennium, Avex is poised to make significant gains into the UK and global markets. It has the confidence and belief that it can achieve what its parent company has in Japan. If this is the beginning for Avex, the end result should be something spectacular.

ends

**A  
V  
E  
X** Active in Business  
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Efficiency  
Export

## LICENSING

Avex UK has also expanded outside the UK by licensing all its productions to the most important independent or major record companies around the world.

Claude France Dubois, international business affairs manager in charge of all licensing procedure, says, "Everybody knows that our label in Japan is the best partner to have for the Far East territory. My task is to make foreign companies aware that Avex UK/Distinctive can be the best partner for a release in Britain. Non-UK companies know that the UK market is hard to penetrate but

with a team of ARR guys like Lindsay Wesker, Phil France and Richard Ford who are open to new sounds and new ideas, people will soon see that Avex UK tries everything to make a track work, or will be honest if that is impossible.

"Avex UK and Distinctive provide quality material that is easy to license which is why we have partners for all our 1995 catalogue in all the major territories. I want everyone who receives a sample from Avex UK to open the package and listen because it will be worth it!"

FROM ONE MAJOR  
INDEPENDENT TO ANOTHER:



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and order system will be additional aspects of this job.

The complexity of the job derives from both a supply base that includes international primary and secondary vendors and from managing individual territory databases of over sixty thousand references in different currencies.

Candidates, graduates in their twenties, must have some experience of centralised computerised stock control, preferably with a knowledge of EPOS based systems. The ability to analyse data, PC literacy and the interpersonal skills to liaise with suppliers, buyers and store managers are essential.

To apply, please write with full details of your career and current package to Judy Brasler, quoting ref: 2130/MW, at Regent Consulting, 5A West Street, Reigate, Surrey RH2 9BL.



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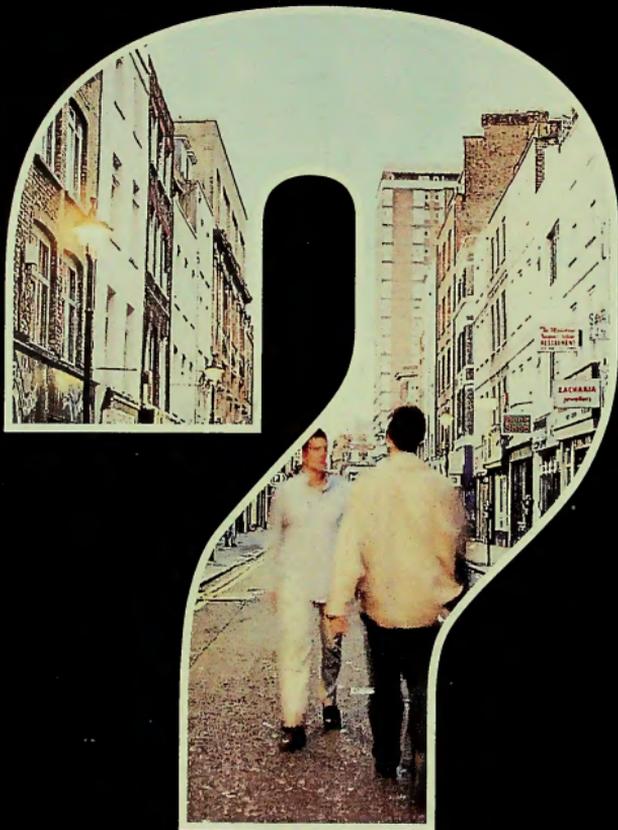
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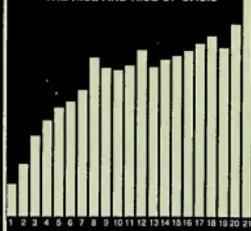


# (WHAT'S THE STORY)



## oasis

### THE RISE AND RISE OF OASIS



Last week 'What's The Story' Morning Glory? and 'Definitely Maybe' both turned triple platinum in the UK. From April '94 to November '95 Oasis have sold 3.9 million albums worldwide and 1.6 million singles in the UK alone and all 8 singles are currently in the UK top 100. Between January '94 and December '95 Oasis have played 200 gigs to over 1 million people worldwide.....

.....and they're still MAD FOR IT!

1. Jan '94. London Spitz Club (Were you one of thousands who claim to have been there?)
2. Feb '94. Disputed from Amelie from a track on a lorry
3. March '94. First TV appearance on The Word; play the 100 Club, London
4. April '94. Release Supernature; No 21 sells 92,000; complete debut album
5. June '94. Release Shakermaker; No 11 sells 90,000; first appearance on TOTP
6. July '94. Borrowed from Sweden; debut gig in USA (New York)
7. August '94. Release Live Through This; No 10 sells 125,000
8. September '94. Release Definitely Maybe; enters at No 1 the fastest selling debut album ever
9. October '94. Release Cognac & Aphrodite; No 7 sells 115,000
10. November '94. Voted Best Newcomer at the Q awards; complete first US tour
11. December '94. Release Whatever; No 3 sells 300,000; end year with gig at Bighorn Centre
12. February '95. Voted Best Newcomer at The Brits; Century Maybe goes double platinum
13. March '95. David Letterman show in New York; second US tour; complete second set
14. April '95. Sell out Sheffield Arena in two days; new drummer recruited
15. May '95. Release Some Might Say; debut at No 1 sells 324,000
16. June '95. Headline Glastonbury; Definitely Maybe goes gold in USA, France & Japan
17. July '95. Play Irvine Beach, Scotland
18. August '95. Release Don't Think It's No 2 sells 400,000; play to 100,000 people at Stone Castle in Ireland
19. September '95. It all goes a bit pear-shaped for a minute or two
20. October '95. Release Morning Glory; debuts at No 1; the fastest selling album for 8 years
21. November '95. Earthquakes reported in the East Coast area; release Wonderwall; 12 weeks into release No 4 and holding up well against all comers. After only 8 weeks of release Morning Glory records 1 million UK sales and will be the biggest selling album of '95... and '96!

So there we have it... 21 small steps for Oasis, one huge step for rock n' roll. Watch this space for the continuing story of OASIS.