



# music week

RECORDING STUDIOS & PRO AUDIO - P25

For Everyone in the Business of Music

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## Further MTV deals weaken VPL stance

by Paul Gorman

The marathon legal action between MTV and the record industry is on the verge of collapse after PolyGram struck a deal with the channel last week, with BMG set to follow within weeks.

PolyGram is understood to have finalised a worldwide agreement with MTV Networks, as predicted by *Music Week* last week, setting rates for the broadcast of videos by artists such as Bon Jovi, East 17, U2 and The Cranberries.

In doing so, the major is expected to join Sony and EMI and drop out of the on-going UK High Court action launched by MTV in 1993 against all five majors, the RPI and VPL.

If BMG was to strike a deal, it too would withdraw from the action, leaving Warner as the only major supporting the IPEL/VPL position.

PolyGram, BMG and MTV declined to comment on the developments, which have coincided with the decision by Guy Holmes a fortnight ago to make

Out Reaction the first independent record company to strike a deal direct with MTV.

"For us it was the only sensible move. MTV is a very important outlet for our releases," he says. "Now we are paid a reasonable rate in return for which we are treated fairly."

VPL says that Out Reaction is the only independent to have struck a direct deal with MTV. "We represent hundreds of record labels on a non exclusive basis, which means they are free to make such arrangements," says a spokeswoman. She denies that the increase in individual deals threatens VPL's existence. "These agreements revolve around just one license," she adds.

Initially vociferous in their condemnation of MTV's action, the record companies' united front first displayed cracks a year ago when Sony reached an out-of-court settlement based on its global licensing deal. When EMI followed suit in April, behind the scenes talks began in earnest with the remain-

ing companies.

With PolyGram on board, MTV is understood to be currently pitching hard at MCA and Warner.

The channel has long attempted to negotiate video rights directly with record companies rather than agree blanket rates with VPL, which it claims, in an official complaint to the European Commission, is operated as a cartel to increase the price paid for screening premises.

The commission subsequently launched a formal investigation into VPL, but has repeatedly failed to meet deadlines for an announcement of its decision. As a result, the majors argued in the High Court last year that the UK hearing should be frozen until the commission arrives at a decision.

After a temporary suspension, the High Court ruled that the case must start again and an appeal by the companies for another stay on proceedings was rejected by the House Of Lords last week.

● MTV analysis, p6

## Live shake up as top agents defect

Three of the live sector's premier agents have been poached by Miracle Prestige International in its bid to establish a presence in the dance arena.

Dance specialists Alex Hardee, Cris Hears and Tom Symmons are all joining MPI from the Concorde agency, bringing with them more than 50 acts including Underworld, Gregory Isaacs, Raw Stylus and the Mad Professor as well as Megadog.

MPI managing director Steve Parker says the company's six existing agents have traditionally handled rock and pop acts and he has been planning to establish a dance division over the past year.

The expansion, which will boost MPI's roster to more than 130 artists, will improve its ability to provide artists for European festivals, which are increasingly looking for a broader range of acts.

"I think dance has got through to markets quicker than bands because it is easier to set up," Parker says.

MPI was created through a merger of fellow MPI director Phil Banfield's former company Prestige Talent and Parker's The Miracle Agency in 1992.

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EMI Music Publishing's in-house band Jah Harris won last Thursday's Big Gig battle of the bands, which was staged by *Music Week* at London's Shepherd's Bush Empire. The band won a Big Gig trophy and a day of studio time donated by Sam West against strong competition from bands representing PRS, Carlton Home Entertainment, Warner Chappell, Tower Records, Chrysalis Music and Virgin Records. The evening, which attracted an audience of more than 800, raised an estimated £4,000 for charities including Nordoff Robbins and War Child. See Big Gig Dooley, p36



## CIN probe finds strong evidence of hyping

CIN's ongoing investigation into chart hyping is believed to have found strong evidence.

The evidence, compiled over a period of months, concerns a series of singles, including Santa Maria by Tatjana on Mike Stock's Love This Records.

Stock has waged a vociferous press campaign against the chart authorities since his single was disqualified in September because of irregular sales patterns. Sources suggest, however, that CIN has found data which vindicates that decision.

CIN charts director Catharine Pusey

will not comment in detail on the matter, but says, "We are pleased that our evidence has been corroborated. We are committed to ensuring that the CIN chart remains the most secure and honest in the world."

Love This is not a BPI member and so is not subject to the BPI charts code of conduct, but the inquiry is believed to have turned up evidence against at least one record on a BPI member label which will now be called before a special committee to explain its actions. The last BPI member to be disciplined for chart hyping was London Records which had

to pay a fine of £50,000 in 1991.

Meanwhile, CIN has dismissed as a publicity stunt threats by Permanent Records to take it to court over its decision to exclude Anthony Way's album *The Choirboy* from the classical charts. Permanent says it will apply for a judicial review of the decision this week.

Pusey says, "This is an outrageous attempt to get publicity for a record to the detriment of the industry's chart."

CIN is progressing with plans to introduce a crossover classical chart for records not deemed either purely classical or typically pop.

## FLUKE: TOSH THE SINGLE



NUS ENTS AND ORIGINAL LEVIS STORES PRESENTS  
FLUKE ON TOUR  
LAST FEW DAYS

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Balfour Queens University 8/12  
Dublin Mean Fiddler 10/12



▶▶▶▶ CARROLL REJOINS BERMAN IN TRANSFER TO MERCURY - p3 ▶▶▶▶

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- 25th December **CHRISTMAS DAY TOP OF THE POPS**  
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celebrating three months at the top of the charts
- 25th December **THE ROBSON & JEROME CHRISTMAS DAY SPECIAL**  
peak time - 6.30 pm ITV  
interviews, videos and 9 tracks from their album  
featured in the programme
- 29th December **BIG BREAKFAST SPECIAL**  
interview and video





## Finding a place in the global market

Could it be that the UK music industry is becoming just a little bit more internationally-minded?

The current issue of *Music Week's* sister paper *MBI* notes how international marketing has lost its Cinderella status within UK record companies and points, as evidence, to the recent promotion of heavyweight such as BMS Coyle, Farban and Yates at PolyGram, EMI and Sony.

They have a tough job ensuring the head of steam which has built up at home behind new UK acts is given its best shot abroad. And they know that success when it comes will not always be in the most obvious places. While Boyzone have sold a creditable 100,000 copies of their debut album in the UK, they have sold 200,000 copies in Thailand. And Thailand is not an isolated case — there is a growing interest in UK music throughout south-east Asia. PolyGram will this week attempt to capitalise on such stirrings in Japan with a one-day Britpop seminar for retailers and media in Tokyo.

Meanwhile, in mainland Europe there are also positive signs. Last week, I went to see Cast, Gene and Heavy Stereo play a gig in Potsdam, near Berlin. It was a relatively small venue, but it was rammed. The most intriguing thing of all was talking to some of the kids who had turned out. It emerged that Berlin is now ready to snap up just about anything with a Britpop tag. It's clear that there is a window for British acts but, in order to capitalise on it, labels are not only going to have to commit huge amounts in tour support, they will need to keep their nerve in the UK. The speed of the UK market and the insatiable appetite of the UK media means bands who give international markets their best shot can often end up being written off at home. Getting the cover of the *NME* or a slot on Top Of The Pops is sometimes a lot less important than their equivalents in France or Brazil or South Korea. *Steve Redmond*

## ACROSS THE POND

## Beatles hype revives British hopes

I realised it had all gone too far when my English accent alone inspired a taxi driver in Atlanta, Georgia to reminiscence about sitting on the edge of his life in his pyjamas aged 13, listening to Please, Please Me. He was driving me from the CNN studios, where, by a sublime coincidence, the story of the release of *Free As A Bird* was justifying for airtime with the Bosnian peace talks and Princess D's bid for freedom from the Palace. For the past three weeks, it has been impossible to ignore The Beatles stateside. Blanket media coverage has streamed from tabloid interviews to op-eds in the *Wall Street Journal* to back-to-back airplay: the "reunion" has bought all the (good) publicity \$500 couldn't buy Jacko. It was irrelevant that many people didn't particularly like the documentary, but A-Beatles-C still hailed it a success, estimating that 2-4m people watched the entire series and 50m saw at least some of it.

All the hype underlined how middle America's relationship with the Beatles was only marginally less intimate than that of the Cavern girls interviewed in The Beatles Anthology. They were adopted almost overnight — a breath of fresh air in an industry that was temporarily stagnating.

If that sounds familiar, it should, for the US business is going through such a downturn at the moment. Despite a few excellent releases (anyone for TLC, D'Angelo, Raekwon or Mary J Blige?), this has been a lacklustre year marred by flat sales. If ever the time was right for a new Britpop invasion, it is now. But not everything is the same 30 years on. In fact, it is radio and TV, the twin engines that broke The Beatles, that look likely to hinder their successors. This time round, the road to success looks likely to be long and winding.

MBI

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

## Music plays key role in battle for festive ratings

by Catherine Eade

The Christmas TV schedule is shaping up to be one of the strongest for music in years.

All four terrestrial channels are planning a broad range of music shows, with the Britpop explosion the focus of much coverage.

Channel Four features the cream of new British music in *Your Generation* — New Pop From Britain, and Island signings Pulp feature in a BBC2 documentary broadcast on December 18 and repeated in an extended version on December 22. BBC2's summer show *Britpop Now*, hosted by Damon Albarn, is also repeated in a late-night slot on December 30.

Blur feature in a strong line-up of live concerts, with a broadcast on Channel Four on Christmas Day morning. And BBC2 has struck a deal with MTV to screen five Unplugged concerts, starting with The Eagles on December 16 and continuing with Bob Dylan, Phil

THE TOP MUSIC SHOWS ON CHRISTMAS TV	
Dec 18	No Sleep Till Sheffield: Pulp Go Public, BBC2
Dec 19	Michael Jackson — One Night Only, Channel Four
Dec 21	Rolling Stones — Stripped, BBC1
Dec 23	The Three Tenors, Channel Four <i>Your Generation</i> — New Pop From Britain, Channel Four
Dec 24	Christmas With C4, BBC1 Michael Ball's Christmas Show, ITV Christmas With Cher, ITV
Dec 25	Christmas, My England, Channel Four
Dec 26	Take That At Earl's Court, ITV Greatest Music Party In The World, BBC1
Dec 27	Top Of The Pops, BBC1 Robson & Jerome, ITV Showertime: Blur in Concert, Channel Four
Dec 29	Take That At Earl's Court, ITV The Beatles Anthology, ITV
Dec 27	The Rolling Stones: Voodoo Lounge Live, BBC1
Dec 28	Top Of The Pops, BBC1
Dec 31	White Room Special, Channel Four

Collins, Bjork, and Robert Plant And Jimmy Page.

Other concerts include Tribute's *Greatest Music Party In The World*, Take That's *Earl's Court* show (split across Christmas Day and Boxing Day), and two Rolling Stones concerts. A *White Room Special* on New Year's Eve features highlights from the last series, as well as new recordings of David

Bowie, Prince, Blur, Oasis and James Brown.

Channel Four head of arts and music Waldemar Januszczak says music programming this Christmas is the strongest since he joined the station six years ago. "We've got it all this year, from Henry Purcell's music in England, My England through Britpop to Michael Jackson," he says.

## Beatles soar to the top as US media goes ape

The Beatles Anthology One entered the US albums chart at number one last week, with a record one-week sale for a double CD.

The album, which shipped 3m units across the US, sold more than 1m copies in a week to piggy back Brooks' new album in the chart published last Thursday.

A US marketing campaign, which has centred on press and TV ads, has been bolstered by huge media interest in The Beatles. ABC, which bought the rights to broadcast the Anthology TV series, has changed the station's name to "A Beatles C" for two weeks. The programme attracted more than 47m viewers, the first of its nearest competitor.

In the UK, Parlophone remains confident of the album's success, despite its failure to knock Robson & Jerome from the top of the chart last week.

Parlophone marketing director Mark Collen believes the album will sell throughout the Christmas period, boosted by the new single, *Free As A Bird*, and the four remaining parts of the ITV Anthology series. The first programme is believed to have been watched by 14m viewers.

Collen says he is happy with the first-week sales of 125,000, particularly as the double CD is priced at £20.

Anthology One was expected to remain in the top five yesterday (Sunday) and sales of Beatles back catalogue have also picked up as a result of the media exposure.



EMI Premier launched its new Westend label on a high last week when Mack & Mabel — the show which provides its first release — was named best musical in the London Evening Standard Drama Awards. Westend's cast recording of the Jerry Herman show was released last week, just a fortnight after it was recorded at Abbey Road Studios. EMI Premier managing director Roger Lewis (pictured, second left) and A&R manager Tris Penna (far right) presented the stars of the show — (from left) Kathryn Evans, Howard McGillin and Caroline O'Connor — with gold discs to mark their achievement at a celebration to launch Premier Westend last week.

## Bumper year prompts revamp of Chrysalis Music Division

Chief executive Steve Lewis announced a restructuring of the Chrysalis Group Music Division last week, following preliminary financial results showing a 37% increase in turnover.

The reshuffle is a response to the increased success of the division, says Lewis. "We needed to bring in some help and give a better service as we grow," he says.

The Chrysalis Group results, for the year to August 31, show the music division's turnover rose by 48.2m to £23.1m. The overall group figures show profits of £1.0m — up from last year's loss of £2.4m — on turnover up 21% to £37.7m.

The restructuring sees Catherine Bell

appointed head of legal and business affairs, reporting to newly-promoted group head of legal and business affairs Simon Harvey. Suzi Scott, formerly at BMG Music Publishing, is appointed business affairs administrator.

Celia McCann joins from PolyGram/Island as creative manager of Chrysalis Music. Dave Wiberkey, Chrysalis Music A&R manager, is taking on the extra brief of consultant A&R manager to the nine-artists Echo label and Mitchell Shein as special adviser to Indochino Records as A&R manager.

The group has also opened a second US office, based in Nashville and headed by Lewis Anderson.

## MD Ashley quits after 22 years at Mushroom

Mushroom managing director and co-owner Gary Ashley says he is taking to a number of major record companies following his resignation from the Australian international label.

Ashley, 40, says he led Mushroom founder and co-owner Michael Gudinski last month that he had decided to leave the label after 22 years.

He says he will not depart until the right opening becomes available and that his departure will not mean the closure of the UK Office.

Ashley joined Mushroom in 1973, moving to England in 1993 to run the London office. He and Gudinski sold 50% of Mushroom Records to Rupert Murdoch's News International corporation in July 1994.

Big Country joined 130 pipers to provide the pre-match entertainment for the Scottish Coca-Cola Cup final last Sunday (November 26) in front of 40,000 fans and a huge TV audience on Sky TV and BBC Scotland. The appearance came as the band returned to their native Scotland following successful dates supporting The Rolling Stones in Germany and eastern Europe. The band also helped Glasgow's Lord Provost switch on the Christmas lights in the city's George's Square on the same day. Big Country's current single *Non (Stop the Tests)*, which benefits Greepence and is released on Castle's Transatlantic label, was expected to enter the charts yesterday (Sunday).



## Asda steps up as Bard's first supermarket recruit

by Robert Ashton

Asda has become the first supermarket chain to join Bard.

The company was accepted as a full member of the record dealers' association last week, just two months after it began to supply sales data to the C1N chart panel.

Bard chairman Richard Wootton says the decision was agreed by an overwhelming majority following a lengthy debate by the association's council. "I'm pleased to say Asda is on board," he says. "It has a very significant turnover in music product, which is a significant part of their business and I am encouraged to see the growth and development of its catalogue. "I can imagine a number of independent retailers will throw their hands up in horror. But this is a real world. We

have Asda whether we like it or not. The general feeling was that we would much prefer to have them as part of the association where we can have a dialogue and an exchange of views," he adds.

Non specialist retailers such as Woolworths, WH Smith, John Menzies and Boots have been members of Bard for some time, but Asda is the first supermarket chain to join. Wootton adds that it is the first supermarket to apply for membership.

Steve Gallant, Asda category manager for entertainment, says he is delighted by the decision which he believes recognises the supermarket's 20-year history of selling music. "Asda sees this move as part of its continuing commitment to the music business. I look forward to working on matters of mutual interest to all retailers," he adds.

Asda is understood to turn over

around £150m a year in music product and stocks a range of up to 15,000 albums across 208 stores. It is one of the few supermarket chains to employ a product controller responsible solely for music.

At the Bard meeting held 10 days ago, the council also agreed to continue with its campaign to reduce or eliminate PRS licence fees levied on music retailers.

Wootton says Bard will seek information from PRS to pursue its claim.

Virgin Our Price product director John Taylor has been elected as chairman of the Bard operations committee, replacing Wootton, who is stepping down following his election as chairman. As part of a series of changes, Bard deputy chairman Ken Socklell will also head the marketing committee and Barrie Gold of S Gold & Sons will chair the BVA committee.

## Jacko raises stakes for Christmas number one

Michael Jackson is emerging as a late contender in the race for the Christmas number one.

Epic's Jackson single *Earth Song* was expected to knock Robson & Jerome off the top of the singles chart yesterday (Sunday), with just three weeks to go before the festive number one is announced on Christmas Eve.

The track has joined the hot favourites for the Christmas number one spot. Bookmaker William Hill quoted Jackson at 9/2 last week, while Robson & Jerome were

still 5/2, with The Beatles' at 8/13 with Free As A Bird.

William Hill's Graham Sharpe says it is among the strongest years for betting on the Christmas number one. "Betting started a lot earlier this year," he says. "We took £500 when we first started taking bets 15 years ago, but we could take £100,000 this year."

Other contenders emerging in yesterday's chart included Pulp, Prince, Mariah Carey and Boyz II Men, Dorothy (8/1) and Boyzone. This week, as well as The Beatles'

single, the Childime single (4/1), Ricky & Bianca's *Children in Need* single (16/1) and RCA's Frank Bruno single (20/1) are released. Other favourites include Queen's *A Winter's Tale* (9/2) which is released next week.

William Hill is also offering odds of 14/1 for Mike Flowers' *Pope* version of Oasis's *Wonderwall*, which will be released by Systematic on December 18. The London label won the race to sign the easy listening act to a one-off single deal against competition from four other majors.

## NEWSFILE

### Grant: donations to Nordoff Robbins

The family of manager Peter Grant, who died a week ago aged 60, have requested that well wishers donate money in his name to the Nordoff Robbins Music Therapy charity instead of sending flowers to his funeral. A private, invitation-only funeral service takes place this week, but a memorial service is being planned for some time in January.

### Copyrights dominate IFPI seminar

Concerns about inadequate copyright protection dominated the IFPI's The Hope And The Hope seminar on the multimedia revolution last Thursday (November 30). The IFPI's director general Nicholas Garnett told more than 60 representatives from labels, the DTI and the media that the recording industry was moving quickly towards accepting the International Standard Recording Code (ISRC) system of copyright administration which 'fingerprints' CDs.

### Atlantic 252 licence under scrutiny

Ireland's commercial radio regulatory body, the Independent Radio and Television Commission, has recommended that Atlantic 252 should have its licence revoked, in a response to the Irish government's Green Paper on broadcasting. IRTC says Atlantic's frequency could be used for programmes with a more Irish slant. Atlantic 252 managing director Travis Baxter welcomes the debate on the future of broadcasting in Ireland but says the station's licence has many years to run.

### Mute appoints new head of press

Mute Records has appointed Brian O'Neill as head of press, filling a post that had been vacant for several months. Previously, O'Neill has worked at Flying Nun Records and Wayward Publicity. Sarah Lowe also joins from Ultimate Records as O'Neill's assistant and Andy Way is promoted to administration assistant.

### China releases first classical album

China Records is to release its first classical album, *La Terra Mondo*, by new signing Saint-Premis. The French composer and pianist has sold more than 10m records throughout Europe over the past 25 years. The record, which marks the composer's UK debut, has taken five years to complete and comprises 12 contemporary classical tracks and traces the Frenchman's life from birth to his appearances at the world's concert halls.

### Stuart Henry dies, aged 51

Stuart Henry, the former Radio One presenter, has died aged 51 after a long battle with multiple sclerosis. Edinburgh-born Henry began his career in 1966 on the pirate Radio Scotland before joining the BBC in September 1967, quickly becoming one of the station's most popular presenters. He later joined Radio Luxembourg in 1974. He was diagnosed as having multiple sclerosis in 1978.

▶▶▶▶▶ RIGHTS DEALS UNDERPIN MTV BONHOMIE - p6 ▶▶▶▶▶

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# Broadcasting rights deals snub home in perscrptive

MTV Networks' imminent deal with PolyGram throws new light on the mood of celebration at the annual's Europe Music Awards in Paris 10 days ago.

Backstage and at the after-show party, high splits was the predominant commodity as supermodels Carla Bruni and Eva Herzigova, film stars Jean Claude Van Damme and Fatsy Kenait and pop stars Bono, George Michael and Jon Bon Jovi rubbed shoulders with industry executives and MTV honchos. The likes of MTV Networks' international president Bill Riedy and MTV Networks coo Tom Freston parties into the early hours with record company management figures such as Island managing director Marc Marot, EMI Europe president and coo Rupert Perry and Mercury managing director Howard Berman.

The turn-out and general air of celebration appeared to reflect a new-found mood of unity between the music channel and the record companies. But for a long time, their relationship has been strained.

In fact, ever since its formation as a sister operation to the US channel, MTV Europe (MTVE) has been mired in disagreement with VPL, the record company-owned rights agency which represents the majors in negotiations over fees for broadcasting videos.

Through the late Eighties and early Nineties, MTVE has been locked in dispute with VPL, the record company-owned rights agency which represents the majors in negotiations over fees for broadcasting videos.

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When its initial attempts to strike such deals failed to reach resolution, MTVE launched a two-pronged attack—stopping a lawsuit in the UK against the majors, VPL and the IFPI, and lodging a formal complaint with the EC. And a stream of delays have a left legal resolution still far off.

New PolyGram is set to join Sony and EMI in striking a worldwide deal with the channel and a further deal is imminent. The over-riding suggestion is that VPL's position is weaker than ever.

By the end of the year, its action could have been left behind by all the majors barring only Warner and MCA, but even these two are under fire for entering into their own negotiations.

With both MTV and VPL officially refusing to comment last week, the legal case will continue through the European and UK courts. But sources hint clearly that the three remaining majors will have struck their own deals with MTV by the end of next year.

Certainly Gut Reaction's Guy Holmes is delighted to have reached a direct agreement with MTV just a few months after the channel began offering deals to independent labels in the summer. Holmes' deal, which sees videos for artists such as Aswad and Sarah Connor pulled out of the VPL system and into an individual tariff arrangement with MTV, comes from frustration that the cost of videos through VPL has, he believes, threatened to prevent his artists from receiving support from the channel.

Under his new deal he says he is still earning a decent rate from the channel.

## MTV AWARDS: NEXT STOP LONDON?



**EAST 17 TAKE THE BEST DANCE ACT AWARD WHILE JEAN PAUL GAULTIER BRINGS A CARNIVAL ATMOSPHERE TO THE PROCEEDINGS**

Ever since the MTV Europe Music Awards were launched at Barli's Brandenburg Gate in 1994, the event has created a buzz of excitement throughout the continent's music industry, writes Paul Gorman.

This year, the two-and-a-half hour show at Le Zenith in Paris was broadcast live and is being repeated by the channel throughout December. And it attracted an audience of around 4,500 people, including some of the European music industry's most senior figures.

The awards, or EMAs as they are increasingly known to the industry, also improved their pan-European profile through corporate sponsorship deals with Apple Computer, Mitsubishi, Burger King and Lee Jeans. All of the sponsors advertised and promoted the event in the preceding two months; around 3,000 outside stocking Lee Jeans featured PoS material, competitions and voting forms, while Apple consulted on the creation of MTV Europe's first Internet site, which allowed Net-surfers access to live pictures from the awards' star-studded after-show party.

MTV Europe president, business director, Peter Einstein is certainly delighted with the way the event has developed. "The EMAs are now the premier musical event in Europe—there's no argument," he says.

The show is certainly of increasing importance to MTV Europe, which channels a substantial slice of its annual resources towards the awards which are organised with military precision by a team of 150 production staff reporting to executive producer Sara Martin.

Martin picked Le Zenith as this year's venue during a tour of European sites taken in February and March. "Paris had the right buzz this year, given its rock 'n' roll connections," she says. "Le Zenith has a pedigree as the venue for gigs by the likes of Bjork and Nirvana, and it's well liked by artists."

In the late spring, director Bruce Gowers, producer Ned O'Hanlon, lighting designer Alan Brandon and designer Eric Colignon were drafted in, and Jean Paul Gaultier was chosen as MC because he suited the "carnival/burlesque atmosphere we wanted to

create," says Martin. Then, just two weeks before the event was due to start, the production team shifted base from London to Paris for installation of the sets tailored to the live performers.

Unlike the MTV video awards in the US, the EMAs are voted in categories such as best dance act and best live performer, rather than by simply judging the merits of promos. After an academy of 700 industry representatives cast the first vote, MTV selected five nominees in each category and viewers were invited to vote by e-mail, fax, letter or in-store forms.

This year the system produced winners such as East 17, Blur, The Cranberries and Bon Jovi, all of whom performed at the event. Bolstered by the appearance of award presenters such as Bono, Pulp's Jarvis Cocker and Gaultier, such a strong line-up was certain to attract an audience, not just in Europe, but in the rest of the world.

And although Einstein's claim that the EMAs already outweigh The Bits as an industry showcase may be influenced by some understandable bias towards his own event, there is arguably little to choose between them in terms of the global exposure produced.

The EMAs will have received huge worldwide exposure in the month after the awards through screenings by MTV affiliates around the world, including MTV US (which is received by 6m households), MTV Latino (5.2m) and MTV Asia (18m, not to mention MTV Europe (50m households in 37 countries).

Fortunately, the Parisian travel strike which hit the French capital the morning after the awards failed to put a spanner in the works thanks to the Eurostar and the Channel Tunnel link, the channel's post-production staff managed to return to the capital to prepare their packages unhindered.

Next year, such problems could be eliminated entirely however; the show could come direct from London, according to MTV Europe president creative programming Brent Hansen.

"He says, 'We are looking at three cities for 1996, and London stands a very good chance, particularly in the light of Britain's musical resurgence.'"

European market takes an ever-increasing importance in the Nineties. "Smart people think in terms of Europe these days, and that's what MTV offers," says Holmes.

"Often we will give The Chart Show a miss and go for the bigger picture, maybe an exclusive on MTV," he says.

Indeed, the launch last year of sister channel VH-1 in the UK, which has played on the differences between the adult-orientated service. Over recent months MTV's president creative programming Brent Hansen—who is also responsible for VH-1 in the UK—has played on the differences between the two stations.

By concentrating on new acts, MTV has become increasingly fashion and trend conscious, while VH-1 serves as an outlet for album artists, a difference

which one plugger describes as "the difference between The Word and Later With Jools Holland".

It might not be a comparison which Hansen would happily accept, but it is not likely to shatter an understandably upbeat mood at MTV Europe's north London headquarters right now.

If there is one lesson to be learned from the history of MTV's disputes with the record companies, it is never to bet on matters being brought to a swift close. But an end to its seemingly never-ending dispute now appears closer than at any stage before.

"There is a lot of activity at present," says one source close to the discussions. "Hopefully resolution can be reached within a matter of months."

If that proves to be the case, there will be an extra excuse to celebrate at next autumn's MTV Europe Music Awards.

Paul Gorman



# PPL paves way for unity on payments

When PPL's record company members agreed to give up 50% of their income last month, they caught the artist community off-guard.

The 50-50 split in public performance royalties (see breakout right), which was revealed by PPL chief executive Charles Andrews, was exactly what the two artist organisations Aura and Pamra had demanded.

But there remains a genuine sense of surprise that PPL agreed so willingly.

Like many Die Straits manager Ed Bicknell welcomes the decision. "I suppose I would be generous and say it is a very magnanimous gesture by PPL and the BFL," he says. "For both sides, it's quite a step forward."

There has certainly been progress since spring 1994 when the International Managers' Forum came together with the Musicians' Union, Basca, Equity, Re-Pro and a host of other performers' organisations to fight the performers' battle over public performance income.

At that stage, everyone was bracing themselves for another lengthy, expensive copyright tribunal battle. That now appears to have been avoided.

However, some issues remain to be settled, such as how the money should be split among artists. IMF chairman John Glover indicates that Aura, which the managers' body set up with Basca in the spring to represent primarily featured artists' interests, will lobby for session musicians to earn up to 2.5% of the artists' split or 5% of the total income, a level which he says is in line with other territories across Europe.

But early indications suggest Pamra is unlikely to accept such a cut. The

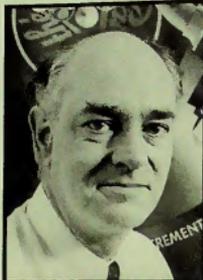
## THE £15M PAYOUT

The European Commission's directive on rental rights established for the first time artists' legal right to a share of the income currently collected by PPL for broadcasts of recordings on TV and radio and in pubs, clubs and on jukeboxes around the country. To date, PPL has paid only ex-gratia payments of 20% to contracted artists and 12.5% to the Musicians' Union for it to distribute to session musicians. But because no breakdown is given on such payments or any explanation of how they are calculated, artists and managers complain that they can not be sure whether the full percentages are paid. PPL's decision to pay out a full 50% would have given artists just over £15m for its last accounted year, to the end of May 1994, during which £36.5m was collected and £30.6m distributed.

MU and Equity-backed association insists that will leave session musicians with less cash than before – they currently receive 12.5% on an ex-gratia basis.

The two artists' unions are also divided over the means of collecting and distributing their joint share of the cash. The MU, Equity, Re-Pro and the Incorporated Society of Musicians, which revived the MU-established Pamra last year, want to see it assume its intended role as their own royalty collection body. But Aura supporters are keen to see PPL continue collecting royalties, paying directly to artists.

"PPL has a very effective method for collecting and distributing royalties," says Glover. And while the manager of Beverly Craven indicates Aura will



ANDREWS: SURPRISE ANNOUNCEMENT

seek involvement in the control of PPL – maybe through representation on the board or part ownership – that is not an immediate priority, he says.

Andrews says offering a united front is vital as the industry goes forward to fight its corner over digital broadcasting and direct-to-home delivery.

Already Aura and PPL are coming together in a campaign to secure artists' broadcast royalties for the rest of Europe. While PRS collects songwriters' royalties for broadcast use in Europe and the rest of the world through reciprocal agreements with other performing rights bodies, PPL has no such arrangements. The 50/50 split now brings the UK in line with other European territories, which will allow PPL to push forward on the

continent, says Andrews.

PPL is also moving to address a concern which has long occupied artists and managers over payments to explanation accompanying the ex-gratia payments they have received to date (see breakout).

To address the problem, PPL is aiming to create a more transparent payment system, including a move towards track-by-track payment – previously payments were made on the basis of individual records – aided by the continuing adoption of the ISRC code, which allows records to be tracked by use of a digital code embedded in the music.

PPL's on-going discussions with MCPS over use of its National Discography are also expected to be resolved in the first half of next year, a move which will further allow the upgrades to proceed, says Andrews. Precisely when artists will begin to receive their extra money is still a matter of debate. Only once the Government publishes its second draft white paper in response to the EC Rental Rights directive can PPL's 50/50 plan forge ahead, says Andrews.

The Government refuses to indicate when its paper will be published; industry predictions a fortnight ago that the paper would be published at the end of November proved optimistic and the paper is now expected next month at the earliest.

While a rapid resolution will suit all sides, PPL's early decision to agree to the 50/50 has eliminated what was expected to provide the biggest delay.

Mark Talbot

## Peter Grant 1935 to 1995

Larger than life, twice as real and fully recouped.  
We couldn't have done it without you.

*With much love and respect.*

Andy, Elliot and Ed

# DIANE WARREN

## SONGWRITER WITH THE PLATINUM TOUCH

America's favorite songwriter was pronounced tone deaf at 13, has never released a record, was paid to leave the stage during a childhood performance and hasn't had her studio cleaned for 11 years.

She is Diane Warren — California! but awake, shy but brutally witty, a would-be hermit who loves to meet people, rich but eager to huggle.

All Warren ever wanted to be was a songwriter. "I just like being in the background. It's such a great gig because people in the industry know who you are but people on the street don't," she says.

"I was never one of those people who wanted to make a record. Even when I got to pick up an Ascap award, I get totally freaked out because I don't want to be in front of all those people."

But why perform when everyone else does it so well for her? Meat Loaf's current and next single are hers, as were I Get Weak by Belinda Carlisle, Rhythm of The Night by DeBarge, Don't Turn Around by Aesop and Ace of Base, If I Could Turn Back Time by Cher, When the Night Comes by Joe Cocker and, and, and...

She has been awarded Ascap's songwriter of the year title three times, but it hasn't always been easy. Even though she was writing three songs a day by the time she was 14 and her father was hawking her songs around the publishers, no-one wanted to know.

"Nobody said my songs sucked, but they used to say I had potential. I used to hate that word. If I've got potential, fucking pay me," she says. When she did sign to Laura Brannigan's producer Jack White, she barely got paid for that potential.

"It was a pretty horrible publishing deal. He got 100% and I was making a couple of hundred a week. But it was responsible for me having my own publishing company because I ended up going through a lawsuit with him which went on for about three years."

"It was pretty nightmarish because all my money was tied up, but I didn't let it go to me and I kept writing. My brilliant lawyer Jody Graham said you've gotta keep your publishing although I didn't want to. But whoever signed me would have been responsible for the result of the lawsuit so she told me to start my own publishing company. That when things really started to break for me."

RealSongs is Warren's company, with one writer on its roster, herself, and a tiny staff. Warren does all the writing, never stops and doesn't take holidays. She does like selling her own songs, however. "I like to promote my songs. I don't think anyone's going to have the passion that I have to promote them. I have a lot of fun," she says.

Visiting EMI Music Publishing (who administers RealSongs) for the world excluding north America, promoting songs and some serious shopping were Warren's reasons for being in London at the end of November.

With Meat Loaf riding high in the UK charts, her profile is good at the moment and the big record companies are happy to welcome her into their offices with her bag of potential platinum hits.

"It is an enviable position to be in for a songwriter but having so many high-profile hits also brings problems. 'Some people got pigeonhole me. They say 'ah Diane Warren. The big chorus. That's a Diane Warren song.' But that's not the stuff I just did for Al Green. All they



hear is the Michael Bolton stuff. Though, of course, I'm very proud of the stuff I did with Michael."

Her demo tapes are immaculate. They are recorded in her home studio with her programmer and, more often than not, other singers. "I am not tone deaf," she insists, refuting her guitar teacher's claim, but she does prefer other people to perform her demos.

She writes constantly. Her suite in the Lanesborough Hotel in London has a recording set-up installed and, although she is down from her childhood rate of three songs a day, she is certainly prolific and has almost hit the 50 mark for Top 10 hits in the US. Warren is superstitious and won't let anyone clean her studio or remove the old piano that clutters up the space. She has a substantial new home in the Hollywood Hills but would rather be in her dusty studio.

She has no social life to speak of, takes no time off unless forced to and her ambitions stretch no further than persuading Whitney Houston, Rod Stewart or Seal to record her songs.

"Whitney's last one of mine but it wasn't one of my best. Rod almost did won't be on the last album. And I just love the way Seal does things."

She is honestly modest but frighteningly successful. The big advantage with such success is that she can pick and choose who will or who will not record her songs and, though

she might write with a specific artist in mind, she doesn't write to a brief.

"I just wrote a bunch of songs for Meat Loaf and he doesn't ask for a particular type of song. I just used my imagination for what he might like. He's kind of theatrical so I wrote a song called Not A Dry Eye In The House, which is sort of written in acts."

"Usually I just try to write a great song and give it to the people who are right for that song. I hate it when people say 'do you have another Don't Turn Around or If I Could Turn Back Time?'. I don't write cookie cutter songs."

She also rails against artists who want to alter her songs. "It just pisses me off no end. If someone wants to change my songs around, the least they could do is ask me," she fumes.

"I take so much care over every note and every word and if someone wants to change an 'and' to a 'but' or something, it can totally change the meaning for me. Though if someone's going to sell 10m copies of something, they can change whatever they like," she laughs.

Warren may sound protective but she adds that she really doesn't mind if the change to her song is good, like minor key on the Ace of Base version.

She is not a patient woman, but Warren is more tolerant than she appears. She says she has never

experienced the axiom that the record business is riddled with, with the exception of one patronising man at one of the majors many years ago. She believes songs are getting the same and, therefore, she puts the same respect for her work as anybody else.

What does irritate her is the current fashion for oversinging everything. She praises Bolton for the restraint he has been showing in his singing recently. "He knows he doesn't have to be in 10 all the time. He can sing on two and still be better than anybody else in the world. I just think singers should just sing something sincere, not do all these backflips and stunts. I always give the example of Eric Clapton who doesn't have to sing a whole load of notes. He just has to hit one or two great ones."

She has little truck with people who put her songs on hold and then don't use them. "In the film business, if someone options your script they pay you for it, but I've been really screwed by people who hold my songs for two years and then don't do it. I won't work with people who've done that to me," she says.

Her lack of patience makes collaborating on songs a chore, though she has worked with some great songwriters and feels honoured that they should want to work with her.

"Giotta Estefan and I wrote a song called Reach which she will sing at the Olympics next year. It's kind of neat because the whole world is going to hear it," she says.

Warren also has little time for working on songs for films. "Films are usually a pain in the ass. The composer is usually trying to get your song out of the picture and the director wants to write the lyrics and they always try to take a piece of your publishing."

"When someone asks me to work on a film, I always get excited but afterwards I say 'I'll never do it again.' And she doesn't see films as the route to success. "I did a song called Dream Away for the movie *Paganaster* with Babyface and Lisa Stansfield. It was one of the best songs I ever wrote in my life but the movie came out and was dead on the first day. My song died with it."

She quotes Patti LaBelle's version of If You Asked Me To in James Bond's *License To Kill* as another failure, although it became a huge hit in the US for Carole King.

Warren gave up part of the publishing of the film company on that song; the fact the profitable version was nothing to do with the film annoys her.

She argues against musical categorisation, not caring if people consider her unhip, and harangues those who think of the term 'pop' as demeaning. "I love pop. I'm a songwriter. Great soul is pop. Motown is pop. I'm in love with the concept of the three-and-a-half-minute song." Her compulsion to write and perform as a smoker, however, Warren sees as no let up in her popularity, has never suffered writer's block for longer than a couple of weeks, thinks she is writing her best songs ever at the moment and doesn't want to change anything.

"Sometimes I might just say fuck it and do a record. The world might not even hear it but it would be versions of my songs the way I might like to hear them. Maybe thrash, metal and pop grunge."

With that she erupts into a belly laugh, calls for a cab and whisks off to the glittering shores of Bond Street to haggle for a discount. Neville Farmer

ONE TO WATCH

SHAKER

McIntyre is the singer behind the Mancunian indie hit pop act the

The Get To Be Brothers is an up/bring blast of guitar-driven and soul-voiced and a debut LP is set up for March.

The Los Angeles suburb of Compton is perhaps best known for launching gangsta rap stars such as NWA but, if justice is done, another of its sons will soon be just as famous.

Eric Matthews is another musical kittle of fish altogether, but his first solo record, *It's Heavy In Here*, confirms the arrival of an outstanding singer/songwriter.

Fertile melodies created from a love of The Beatles and The Beach Boys are laced with delicate guitars, trumpet, oboe and harpsichord, topped with his deep, distinctively breathy vocal.

The 26-year-old was born in Compton (when it was slightly safer) but raised from the age of five in the north-western state of Oregon.

After school, he studied at San Francisco's Conservatory of Music and, already a promising trumpeter, led a brass quintet. He appreciated classical and pop music but was his love for Paul McCartney and Brian Wilson that won out.

Matthews quit after two years and moved to Boston, where he worked on his pop compositions for five years and made his recording debut in a one-off collaboration, under the name Beltbackle, with Lou Barlow and Bob Fay of American low-fi champs Sebadoh.

But it was after returning to the more restful and inexpensive climes of Gresham in Oregon that Matthews collaborated with relocated Australian singer-songwriter Richard Davies (leader of The Moles) under the name Cardinal, releasing an album shrouded with critical praise.

The record was released on the tiny American label Flydaddy, then licensed to Dedicated in the UK.

Matthews says, "We sat down with the intention to make the biggest, most grand pop record possible, but with very little money and time."

"We recorded it in two weeks. My plans to use strings were jettisoned when the string quartet I hired for \$200—all the money we had left—were so bad, I couldn't use them and I had to resort to synthesizer. Considering that, it's a pretty big feat and I never thought it could turn out as well."

Matthews' arranging skills and full use of the orchestral palette is highly ambitious.

"There are places I want to go with the music and certain achievements I feel are necessary for this to be worthwhile," he maintains.

"I think how incredibly easy it would be to make a lot of the music made today, whether it be grunge or something I just heard, The Charlatans. I couldn't believe what a cop-out it was, with just a little drum

## ERIC MATTHEWS OUT OF STEP BUT IN DEMAND



machine, one guitar chord and one vocal style."

Commercial returns are not a huge worry for Matthews. "It's a partial concern. In the context of a 40-minute record, I want to give the record company one or two songs that can be singles to play on the radio but I don't want to make it a formula. Primarily, it's music for music's sake." Ironically, the record company that Matthews signed to is Sub-Pop, spiritual home of the grunge rock he so clearly dislikes. "I talked to several labels, some majors included. I got the impression elsewhere that I was being given a special but Jonathan Poneman at Sub-Pop was into discussing what my plans were and how he could be involved."

Poneman says, "I was a huge fan of the Cardinal record and, when I got Eric's demos, I was rendered speechless by how amazing they were. You could even say that they were even more engaging than the album because of the added intimacy."

He wasn't troubled by the fact that Matthews' music is out of step with what is deemed commercial these days.

"Actually, I find that refreshing. There's so much stuff that sounds alike and is marketed through the same channels, so it's encouraging to know someone of Eric's talent isn't being lumped into the same tide of anonymous-sounding music that sweeps over the great alternative nation," he says.

Matthews comes over for a two-week promotional jaunt around Europe in January—amazingly enough, the first ever trip abroad for the self-confessed recluse.

Never having played live before, the current plan is to play TV shows, such as *Latar*, and radio sessions rather than concerts, with his brother Wes on guitar and bass, a drummer, a couple of guitarists and some strings to beef up the sound.

He acknowledges that the role of non-playing, singing frontman isn't one he was born for but admits the idea of "pretending to be a pop star" turns him on. "I may discover I hate it but part of me is really excited," he says.

"It also doesn't hurt that potentially thousands of people might hear the music, so it's good exposure."

Martin Aston

## TRACK BY TRACK



**ERIC MATTHEWS: It's Heavy In Here**

**Fansere 2.53**  
Released as a single, this glorious, exuberant track is hallmarked by trumpet blasts and Jason Faulkner's guitar.

**Forgive Me Plastic Pain 3.14**  
A mid-tempo track, which Matthews says has a laid-back vibe in the Steely Dan mould.

**Soul Nation Select Them 3.21**  
This largely acoustic venture has a lovely autumnal feel.

**Faith To Clay 2.21**  
A slice of minstrelly folk with baroque/classical overtones. The melody was written on the harpsichord and played with Matthews' brother Wes on acoustic guitar.

**Angels For Crime 3.01**  
A mid-tempo, slow rock-dance beat underpins a mix of acoustic guitar and clarinet.

**Fried Out Broken Girl 3.21**  
This blissful ballad fuses multi-tracked vocals with piano overdubs and trumpet.

**Last Takes Time 2.40**  
More folk-pop atmosphere, with complex chord changes and tiny tempo shifts.

**Hot And Tickles 2.56**  
Matthews' one effort to sit down and write a true pop song. "It says it is the most, 'common man,' pop song I've written."

**Tense Cornered Moon 3.38**  
A waltz ballad with string quartet and the jazzy combination of string bass, sax and trumpet.

**Distant Mother Reality 2.18**  
A vaguely psychedelic, droning out, with Matthews piping in on tenor recorder.

**What Started a Low-scale folk song ended up with drums and bass and another seemingly effortless pop structure.**

**Poisons Will Pass Me 2.38**  
Matthews says this is his best arrangement to date and is influenced by British singer/songwriter Robert Wyatt.

**Sincere Sensation 2.54**  
A full rock sound and band arrangement and a soaring chorus.

**Fansere (Reprise) 1.21**  
"I loved the demo version, as it had an intimacy that I didn't want to be lost," says Matthews.

At Eric Matthews Label: Sub-Pop Publisher: Sub-Pop/PolYgram Music Writer: Eric Matthews Producer: Eric Matthews Studio: various Released: out now

## IN THE STUDIO

ARTIST	PROJECT	COMPANY	ABB	STUDIO	PRODUCER
18 WHEELER	album	CREATION	Mark Bowen	GREENHOUSE (London)	Joe Foster
BOB STATE	tracks	ZTT	Neil Oranson	SARM WEST (London)	Steve Brown
ELIZABETH BURNBY	album	RAJAR	Rob Collins	GREENHOUSE (London)	Jessica Corcoran
JAMIE CATTO	album	CHAMPION	Johnny Walker/Mel Medaille	SWANWARD (London)	Rollo Armstrong
DEFINITION OF SOUND	mixes	MERCURY	David Bates	SEPTEMBER SOUND (London)	Robin Guthrie
BOGGY	mixes	A&M	Ozkan Eralp	ORINCCO (London)	Dave Fratantoni
EAST 17	mixes	LONDON	Tracy Bennett	EDEN (London)	Ian Stanley
DAN FALZON	tracks	RCA	Simon Cowell	SARM EAST (London)	Nigel Lewis
GALLIANO	mixes	TALKIN LOUD	Gilles Peterson	ORINCCO (London)	Dil Harrist/artist
GENERAL LEY	single	SONY	Nina Black	BATTERY (London)	Roger Russell
NICK KEYWARD	album	EMI	Rob Spring	MARCUS (London)	Julian Gordon
LOUISE	album	POLYDOR	Julian Casler	MARCUS (London)	Dennis Charles/Ronnie Wilson
MONTAGE	album	POLYDOR	Steve Jervier	MARCUS (London)	Yazz Black
PET SHOP BOYS	tracks	PSPB	Jill Wall	SARM WEST (London)	Darren Tenaglia
DIANA ROSS	mixes	EMI	Julian Casler	SARM HOOK END (London)	Roger Sanchez
DOMNA SUMMER	mixes	MERCURY	Eddie Gordon	SWANWARD (London)	Paul Dakin
TLC	mixes	ARISTA	Mervyn Lyn	SARM EAST (London)	Tin Doot
TINA TURNER	tracks	EMI	Sue Hanson	SARM WEST (London)	Gary Hughes

Continued bookings' week ending November 24. Source: EMI

Use to WATCH NATIONAL DUST The flow-on based four-piece have been September for a few months and played a handful of gigs. They early releases had rock this has to easily attracted interest from one PolyGram-related label and the current four-track album shows a lot of promise.

The music industry thrives on unlikely pairings. We've had Lemmy with the Nolan Sisters, Sir Cliff Richard with The Young Ones but, as far as serious musical collaborations go, there couldn't be stranger bedfellows than hardcore dem-god Steve Albini and quintessential foppish Brits The Auteurs.

But the partnership has paid dividends and the band's third album, *After Murder Park* (released next February), is an atmospheric gem. The subject matter is downbeat, with songs such as *Unsolved Child Murder*, *Everything You Say Will Destroy You* and the title track making uneasy listening. A single, *Back With The Kifer* Aglin, is released on December 27.

Anyone expecting a full-frontal noise approach to Albini's production will be surprised by the deft touch he brings to the project.

The Chicago-based producer, whose famous credits include Nirvana's *Utero* and Pines' *Surfer Ross*, admits he was slightly bemused when approached by the band. "I did think it was a bit strange at first. I'm often approached in an odd way, by people who just want to work with me for the curiosity value," he says.

But he's more than happy with the end results of the project. "Frankly, they did a job on that record that nobody has done in years. They carved a sound for each song without resorting to fancy tricks."

Hut Records managing director Dave Boyd is also impressed. "Steve's work was very subtle. There is certainly no Albini sound to the album, but he has helped them get a slightly sinister edge," he says.

And songwriter Luke Haines sees an even more practical benefit to the collaboration. "We did the album really quickly. It only took 13 days, which is a long time for Steve, but very swift for The Auteurs," he says.

"We had the whole album rehearsed, so we basically recorded the whole thing live with Steve adding overdubs later. Sometimes, when recording is drawn out, the whole process becomes very boring, but this time it was just good fun."

For such a 'fun' project, the resulting album is surprisingly downbeat, but Haines' lyrics and some expert playing make it a fascinating work. It is certainly not a party album, seemingly designed to make the listener work hard to get into it.

Haines says, "I don't believe in pop being superficial and throwaway. I really wanted this record to work on a one-to-one basis - just the listener and

# THE AUTEURS

## COLLABORATING WITH STEVE ALBINI



### TRACK BY TRACK

**THE AUTEURS: After Murder Park**  
**Light Aircraft On Fire 2:18**  
 A jolly-sounding start. Luke Haines says, "This was our attempt at a completely commercial single. We left out all the swearing that was on the original version, but I don't think we succeeded in our commercial aim."  
**Child Brides 4:25**  
 A slow song held together by very strong lyrics and impressive use of strings and brass. Haines says: "This is one of my favourites. It was recorded very late at night, making full use of everything Abbey Road had to offer."  
**Lead Lovers 2:51**  
 Picks the pace up with spunky, punky guitars which sound like The Clash to everyone except Haines, who says, "It's an upbeat rock'n'roll song, which I now think sounds like The Police. This is not a good thing."  
**New Bat In Town 2:55**  
 "This started out as a fairly classic rock song, but we took it as far away from that as possible," Haines says.  
**Everything You Say Will Destroy You 2:42**  
 Lovely sounding song with great vocals and nasty undertones. Haines says: "This is a very

old song, but it seemed to fit the tone."  
**Unsolved Child Murder 2:05**  
 Very pleasant Beatles influence creeps in. Haines says: "It's my favourite track and is based on a factual case of a child in my street who vanished when I was a kid."  
**Married To A Lazy Lover 3:55**  
 The live feel doesn't hamper one of the strongest tunes on the album.  
**Buddha 2:52**  
 A track with a slight Bowie feel and wonderful guitar work. Haines says, "I love this song. It sounds just like bad drugs."  
**Tomestone 3:55**  
 Albini called it the band's Steve Harley song, although the middle section resembles Elton John's *Candle In The Wind*.  
**Fear Of Flying 4:41**  
 Another very strong song with a strong tune.  
**Dead Sea Navigators 3:47**  
 Springs add style to one of the album's most atmospheric numbers.  
**After Murder Park 2:00**  
 Haines says: "This is an answer song to *Unsolved Child Murder*, from the point of view of a 'medium'."

the record. I think it's important to get people involved in what you do."  
 Hut's Boyd is unsure how the album will go down when it appears. He says, "It doesn't fit in with the whole Britpop thing. Luke is not in the pin-up market, and he's certainly not in the same vein as Damon and Liam, but he is a great songwriter."

"He has a true pop sensibility, but views everything in a very arduous way. I see him as Ray Davies on Prozac. If people are prepared to judge the record on its merits, it will be very well received."

Haines adds, "I'm not concerned about occupying a slot in the music industry. I think you can occupy a large space and have no impact, whereas I can have quite a significant impact."

Albini, who is one of the busiest producer/engineers in the business, even admits he is still listening to the album. "Luke is enormously talented and his ideas do stand the test of time. I rarely listen to stuff I've worked on, but After Murder Park is one of the cappers of my year."

The album was recorded in London's legendary Abbey Road and the spirit of The Beatles - which pops up in places on the record - was never far away. In fact, the band encountered one distinguished pop luminary in their time there.

Haines explains, "Paul McCartney kept popping his head around the door, and asking to hear some material. We didn't play him anything, but it was nice to hear Albini saying 'my mum likes your records'."

"It was also a real thrill to get in a cab every morning and ask to be brought to Abbey Road. That was very rock'n'roll," he laughs.

Perhaps the £1,000 per day rates at the studio were one reason for the swiftness of the recording, which gave Haines the chance to indulge in a side-project.

He already had an album's worth of songs written and used his spare time to record a low-key single under the name of *Bandier Marchio*. However, he courted controversy by sending journalists instructions on how to make tear gas.

"I had been tempted to send the recipe for nitroglycerine from *The Anarchist's Handbook*," he says. "The thought of some journalist blowing himself up appealed to me, but I copped out. That project is just me letting off steam - I see it as a cross between David Essex and The Last Poets."

Ray Davies on Prozac? David Essex meets The Last Poets? All very strange, but certainly original. 1996 is already starting to look good. **Leo Finlay**

Artists: The Auteurs Project: After Murder Park. Producer: Steve Albini. Studio: Abbey Road. Writer: Luke Haines. Publisher: PolyGram. Released: February

## NICK ROBINSON ON A&R

Dust Junkies and their combination of straight ahead rock'n'roll with rap seems to be exciting a few labels, three majors in particular. The Mancunian five-piece have been together for seven months and played just two gigs although more are being lined up... The name **Bis** has been mentioned on numerous occasions over the past week. The Scottish act have been picking up a fair amount of praise, particularly since their recent Camden Crawl performance. The band play north London's Splash Club this Thursday, supporting *Dub War*. A tearful goodbye was given to *The Rockingbirds* last week at their final gig at The Garage in north London. But it won't be long before Alan Tyler and Sean Reed return as Famous Tunes, who have just signed

to Heavenly... Last week's new signings column suggested Sheffield pop dance act **Olive** are wholly signed to BMG Music. As it happens, two thirds of the group, Tim Kelleet and Ruth-Ann, are actually signed to Chrysalis Music. The remaining member Robin Taylor-Firth is the new BMG signing... A vocalist worth keeping an eye on is **Sylvia**. Having signed a publishing deal with BMG Music last July, the 25-year-old Londoner, who has been described as a musical cross between Bjork and Tracy Chapman, was expected to agree a record deal with one of four labels last Friday. Up until now, Sylvia has been writing all her own material, which fits roughly in the left-of-centre mainstream market, and has just started co-writing... Two outstanding gigs

from last week (apart from **The Stone Roses** - see news pages) were **Red Snapper** and **Rhonda Harris**. Warp signings Red Snapper played a rare show at Ronnie Scott's and included a bunch of very interesting new tracks that take them away from the usual jazzy beats. With a new female vocalist, the group played a couple of tunes of a distinctly dark, raw and rocky nature that proved very convincing. Rhonda Harris, the Danish/American trio, played a beautiful set of mellow guitar pop when they supported the excellent *Baby Bird* at the Splash Club. Definitely worth checking out in their debut self-titled album on **Cloudland**...



TALENT

Don't Watch

**DR ROBERT** He's turned his hand to pop and dance and now he's writing songs for argos and economic questionnaire rock songs. Obviously, his experience playing in Paul Weller's live band has rubbed off on his writing style and his debut **Paranoid** Records album *Revels Of Gold* is a well-come result.

## SINGLES

**SCARFO: Tunnel Of Love (Deceptive Blatf022).** The Fun Boy Three's atmospheric original is given sympathetic treatment by Scarfo, who adds speed and beef up the drums. Great song, great cover. □□□□

**MASTERBOY: Anybody (Polydor 577432).** Unremarkable Euro dance pop but, as they have a support slot with East 17, Masterboy could see a fanbase building. The impressive Graeme Park-endorsed acid mix could push sales. □□□□

**DNA: DNA (Full Cycle Records FCY04).** The signature tune of drum and bass protagonists DNA may be familiar to those who bought Radio One's *One In The Jungle* compilation. Expect growth of the fanbase and an album next year. □□□□

**ED RUSH: West Side Sex/August (No U Turn Records NU010).** A real treat – drum and bass with a spacey feel. This form of slow jungle could prove popular in the ambient community. □□□□

## SINGLE OF THE WEEK

**MIKE FLOWERS POPS: Wanderwall (Londes Systematic LOND0378).** You probably heard it on the Chris Evans breakfast show on Radio One, and you'll be hearing it a lot more everywhere else



**MIKE FLOWERS: OASIS REVAMP** soon. A classic cover with its tongue in its cheek and an arrangement to die for. A Christmas number one contender. We wish. □□□□□



**SCARFO: BEEFED UP FUN BOY THREE SONG** WAL0092). The Imogen Children's Choral in one of Benjamin Britten's most accessible pieces, along with a selection of well-known Christmas songs. □□□□

## ALBUMS

**WORKSHY: Coast (Canyon International C1001).** Former Animal Nightlife vocalist Chrysta rearsurface as the other half of a soulful, slow funk-flavoured duo, helped by the excellent production work of Ray Hayden and Chris Bangs. Touches of George Michael and Tracy Thorn on vocals surface now and again. □□□□

**BRITTEN: Ceremony Of Carols (Walsingham**

**RUBIRA: Symphonies 4, 10, 11 (Chandos 9401).** A milestone recording by the BBC National Orchestra Of Wales and Richard Hickox of a visionary British composer whose dignity in the face of neglect, musical integrity, originality and spirituality is ripe for reassessment. □□□□

**STEVE MARTLAND: The Factory Masters (Catalyst 09026683982).** Seven of Martland's most important works including the 30-minute *Babi Yar* from

the original Factory Classical series of 1984-91, recently acquired by BMG re-release. □□□□

**GAVIN BRYARS: The Last Days (Argo 448175).** The stimulating string quartets of 1985 and 1992 are coupled with *The Last Days set* of six violin duos from The Balanescu Quartet. This is essential listening for Jesus' Blood fanatics. □□□□

**KURT WELL: From Berlin To Broadway (Pearl GEMMCD051892).** The first serious attempt to collate all of the German composer's recordings. The featured artists include Bertolt Brecht, Lotta Lenya, Otto Klemperer, Gertrude Lawrence, Mike Martin and Danny Kaye. □□□□

## ALBUM OF THE WEEK

**PURCELL: Don Quixote (Musica Oscura O78973).** One of the most ambitious and exciting projects in the Purcell tercentenary year. Music for the 17th century play version of Cervantes' novel, unheard in its dramatic context since 1995. Anthony Rooley's Consort Of Musica join Paul Schofield as the Don and Roy Hudd as Sancho Panza. □□□□

This week's reviewers: Peter Brown and Catherine Eade

## ALAN JONES TALKING MUSIC

The flood of new product has slowed to a trickle, so this week we'll catch up on some of the recent re-issues, starting with **Shirley Bassey Sings The Movies**. I'm not talking about the PolyGram TV album (which she has recently recorded) but about an identically-titled *Music For Pleasure* release. Half the price and twice as good, it features La Bassey on original Sixties/Seventies recordings emoting her way through 18 movie-associated titles. The only song common to this and the PolyGram album is *Goldfinger*. As for the rest – no contest; *Big Spender* and *Diamonds Are Forever* easily beat *Hopelessly Devoted To You* and *Who Wants To Live Forever*. One of the oddest re-issues is Ace's *last Four Seasons* twofer, which pairs their Christmas Album with *Born To Wander*, a folksy selection of ballads. With Frankie Valli in best boy soprano impersonation mode, their *Christmas Album* is largely a collection of straightforward interpretations of seasonal songs, secular and sacred. Although it is 33 years old, it holds up well, as does the 31-year-old *Born To Wander*, an intimate little selection including the original of *Silence Is Golden*, later to be so

successfully covered by the Tremeloes... Mercury has remastered **Rod Stewart's** first five albums for the label, originally issued between 1970 and 1974. With the possible exception of *Smiler*, the last of the five, they capture Stewart at the peak of his form, mixing traditional folk-based material and raunchy rock with a distinctive flavour. His interpretations of Tim Hardin's *Reason To Believe* and Mike D'Abbo's *Handbags & Gladrags* are immaculate, minimal and sincere. *Handbags & Gladrags* lends its name to a related release, a double album comprising 37 of Stewart's Mercury recordings, including five surfacing here for the first time. Part of PolyGram's excellent *Chronicles* series, it includes much of his best material from the period and will delight fans... **Karussell's** *Spectrum* label has underperformed in the budget market to date because many of its releases have made sparing use of hits, preferring to fill out a fragrant allotment of known tracks with fillers. All that appears to have changed, and the latest releases do, for example, *The Best Of Dave Dee, Dozy, Beaky, Mick & Tich*, with all

15 of their hits in all of the band's permutations featured, along with three others. The Best Of **Marty Wilde** similarly places all 13 of Kim's dad's hits alongside 11 others, while **Connie Francis – The Collection** contains a dozen of the American's best-loved hits... Moving into a wholly different era, the Best Of **Shannon** is an excellent reminder of the exciting electro sounds that were at the cutting edge of the dance movement in the early Eighties. Shannon was the recipient of some memorable material, most notably the hits *Let The Music Play* and *Give Me Tonight*. She also proved herself to be a fine balladeer on the more restrained *Sweet Somebody* and even tackled rock/dance hybrids. This mid-priced collection is a fine reminder of her CV... For sheer class, the newly-remastered eponymous **Ella Fitzgerald** release on GRP/MCA takes some beating. She trips through 20 songs recorded between 1940 and 1954 with breathtaking elegance and style. With songwriters of the pedigree of Gershwin, Porter, Carmichael and Cahn, everything here is close to perfection...



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## BEHIND THE COUNTER

## PAT GEARY, Music Mania, Glasgow

"Our biggest album this week is Dead Or Alive's Japanese CD import *Nukleopatra* which has been flying out the door, despite an incredibly high retail price of £25.99. I expected it to do well because we had quite a lot of pre-release enquiries from fans who had seen the band on tour this year or had received a mailout, but I still can't believe how many we have shifted. I ordered 100 copies and they have virtually all gone. Apart from that, we have done well with Garth Brooks because we ran a co-op radio ad with EMI on a local radio station which has brought in lots of customers. McAlmont & Butler have done well, too, while top selling singles have included Pulp, Erasure, Morrissey and Prince which I think will do better than even Warner's expected. The Christmas season is certainly here and there are a lot of people wandering around the shop with lists and we are much busier than we were last week."

## ON THE ROAD

## SUE BUCKLER, Impulse rep for the Midlands

"Christmas has gone into full swing this week. There are a lot of people out with little shopping lists with things on them like Robson & Jerome and Now 32. Robson & Jerome's album is still very strong, but I think the single will go this week. The Beatles Anthology hasn't really got going yet. Our big single this week is the Erasure single, which seems to be going down a lot better than the first one from the album. They've got lots of TV and they've done a PA in the area this week so that's helped a lot. Also we've got Network's Renaissance 2 album, which is going quite well and we're still on the R Kelly album up until Christmas. Next week, we've got Sonya, Gary Glitter, the Backstreet Boys and Rednex and everybody's talking about Michael Jackson's single. The big issue at the moment is what's going to be the Christmas number one single. Everyone's had their bets. Overall, the feeling is that it will be Michael Jackson now."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

While sales of the Beatles album remained strong all over the UK, retailers also reported strong demand for the Renaissance II compilation, Essential Mix, Enya, McAlmont & Butler and M. People. Best-selling singles included Skee-Lo, Dorothy, Childine, Pulp, Eternal, Michael Jackson, Coolio, Everything But The Girl, Mariah Carey and Prince.

## PRE-RELEASE ENQUIRIES

Beatles, Queen, Ash, Retrospective House Vol II, Star Wars video box set.

## ADDITIONAL FORMATS

Garbage limited-edition seven-inch, Morrissey limited-edition seven-inch, Rolling Stones CD-Rom, Cranberries CD double pack.

## IN-STORE

Windows - Virgin and PolyGram Christmas displays, M. People, MTV Fresh, Rolling Stones, Def Leppard, Enya, Cast, Beatles, Robson & Jerome, Pulp, Henry Mancini; In-store - EIT, Enya, Beatles, Queen, Bruce Springsteen, That's Christmas, McAlmont & Butler.

## MULTIPLE CAMPAIGNS



Windows - Sacred Spirit, Shine III, Roxette, buy two CDs and get one free; In-store - TOTP II, Joe Grushecky, Lorenna McKennett; TV ads - Sacred Spirit, Shine III (Yorks/Gorland), Roxette; Press ads - Essential Classics, A-Z Of Classical Music, Lorenna McKennett



In-store - Coronation Street video, Batman video, Miracle On 34th Street video, Power Rangers video, Enya, Beatles, Queen, Meat Loaf, Anthony Wax, Elton John, Eternal, Cliff Richard, Janet Jackson, Diana Ross, Henry Mancini, Wet Wet Wet, three for two promotion on James Bond videos, mid-price artist only CDs and budget rock, pop and classical, Disney, Batman, Power Rangers and BBC video promotions



Singles - Beatles, Childine, Simply Red, Janet Jackson; Windows - TOTP II, Best Party Album Ever, Blur, Best Of The Sixties; In-store - Beatles, Robson & Jerome, Oasis, Enya, Christmas Best Sellers promotion



Singles - Beatles, Childine, Simply Red, Janet Jackson; Windows - TOTP II, Best Party Album Ever, Blur, Best Of The Sixties; In-store - Beatles, Robson & Jerome, Oasis, Enya, Christmas Best Sellers promotion



Singles - Gary Glitter, Menswear, Sonya, Steve Stroll, Urban Cooke Collective; Albums - Gary Numan, Rampage



Singles - Beatles, Childine, Janet Jackson, Luther Vandross, Michael Barrymore, The Outhere Brothers, Simply Red; Albums - Annie Lennox, Luther Vandross, Soul Of Gospel, Billy Connolly; Videos - Batman Forever, Take That, Star Trek box set, Star Trek Voyager Vols 1-10, Star Wars Trilogy, Liverpool video magazine, Mighty Morph; Windows - Miracle On 34th Street, Memories Of 1971-1994; Press - O magazine exclusive offer; In-store - three videos for £20, computer games from £9.99, free classical CD for every £25 spent



Single - Childine, Janet Jackson, Menswear, Simply Red; Albums - Bad Religion, Capercallie, Catherine Wheel, Clockwork Orange, Melissa Etheridge, Happy Mondays, Hard Times, John West, Lighthouse Family, Masters At Work, Moloko, Mortal Combat, Pogutzart, Bonnie Raitt, Danny Rampling, Sound Spectrum, Squeeze, Tindersicks, Stevie Ray Vaughan; In-store - Christmas campaign; Press ads - Erasure, East 17, Christmas campaign



Single - Fluke; Windows - Wet Wet Wet, Janet Jackson, jazz label of the year, Simply Red, Elton John, Pure Sving, McAlmont & Butler, Mariah Carey, Suggs; In-store - GoldenEye exclusive offer; Competitions: Press ads - Rampage, Van Morrison, Pocahontas, Jo Sabrinia, Wet Wet Wet



Singles - Janet Jackson, Alex Reece; In-store - Truly Gifted Christmas campaign; Press ads - Menswear, Pearl Jam, Alison Krauss, Forc, Virgin Christmas campaign



Album of the week - Janet Jackson; In-store - Beatles, Simply Red, Queen, Robson & Jerome; Windows - Janet Jackson, M. People, Chris De Burgh



Album - Beatles; Single - Coronation Street, Michael Barrymore; In-store - The Ultimate Collection, Christmas music from £4.99, new releases promotion

The above information, compiled by *Music Week* on Thursday, is based on contributions from Andy's (Chelmsford), Ear (Lancashire), HMV (Thurrock), R&K Records (Nottingham), Sound & Vision (Devon), Tower (Piscadilly), Tower Sound (Gloucester), Our Price (Blackwell) and Virgin (Sheff). If you would like to contribute, call Karen Faux on 0181543 4830

## EXPOSURE

## TELEVISION

9.12.95

Scratchy & Co featuring Suggs and Take That's *HomeTown* concert, ITV: 8.25-11.30am  
On the Road: Roy Orbison And Friends, featuring Bruce Springsteen, Elvis Costello, Jackson Browne, KD Lang, Bonnie Raitt, T-Bone Burnett and Tom Waits, VH-1: 7.30-9pm  
Rock 'N' Jack B Ball Jam V featuring Coolio and Queen Latifah, MTV: 9-9.30pm  
REM: Rough Cut, Channel Four: 11.15pm-12.35am  
Later With Jules Holland featuring Van Morrison, BBC 2: 11.20pm-12.20am  
10.12.95  
MTV Unplugged: Kiss, MTV: 6.30-7.30pm

11.12.95

The O-Zone with Boyzone, BBC 2: 6.45-7pm  
12.12.95  
Toto Of The Best Peter Hook with the Sex Pistols, *Fame* and Paul Simon, VH-1: 1-2am  
13.12.95  
The History Concert, featuring Michael Jackson in New York, Sky One: 8-10pm  
The Album Show with the big feature on the Rolling Stones, ITV: 5.59-2.40am  
14.12.95  
The Farm and Paul Simon, BBC 2: 10.3-1.5am  
15.12.95  
VH-1-2-3 with Elton John, VH-1: 6-8.15pm

9.12.95

British Black Music Weekend featuring Darkman, Shara Nelson, Kefauji, A Day Called Gerald, Mark Morrison and Euseeb, Radio One: 4.30-7pm  
The Radio One Rap Show with guests Shaggy and Grand Pee Bah live in the studio, Radio One: 9pm-midnight  
Essential Mix Tour at Babeleucous, Hastings featuring Pete Tong, Danny Rampling and Jon Digweed, Radio One: midnight-4am  
10.12.95  
British Black Music Weekend featuring Na Colors and Trace live from London's Jazz

Café, Radio One: 2-4pm

Queen - A Kind Of Magic: Documentary looking at the making of the band's last album Made in Heaven, Radio One: 7-8pm  
Andy Kershaw presents Middle Eastern funk and tip-hop from Natacha Atlas, Radio One: 10pm-midnight  
14.12.95  
Simon Mayo with guest Cher, talking about her current album It's A Man's World, Radio One: 8am-noon  
15.12.95  
John Peel with sessions from Elastica and Bananua, Radio One: 10pm-1am

## RADIO

## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
MICHAEL BOLTON Greatest Hits	Columbia	out now		The album will be re-promoted with regional ITV advertising in the Central and London regions.
MARIAN CAREY Daydream	Columbia	out now		There will be regional ITV advertising in London and Central as part of the on-going promotion of this release.
JOE COCKER The Long Voyage Home	A&M	December 4		The release will be advertised in the music press including <i>Mobo</i> and <i>Record Collector</i> .
ERASURE Erasure	Mute	out now		The release will be re-promoted with solo and co-op TV advertising on Channel Four and in selected ITV regions. Radio ads will run on Virgin and there will be a five-week nationwide Adrenal poster campaign.
FOSTER & ALLEN 100 Golden Greats	Telstar	out now		National Chanson Four and regional ITV advertising will promote this release through to Christmas. There will also be ads on Melody and Country Radio.
JANET JACKSON Design Of A Decade 1986-1996	A&M	out now		A metal box edition of this release will be available from today. Promotion includes regional ITV advertising and in-store support from the multiples.
MICHAEL JACKSON HiStory: Past, Present And Future - Book 1	M.J./Epic	out now		Regional ITV advertising in the STV and Grampian regions will be used to re-promote this release.
ANNIE LENNON Medusa	RCA	out now		A re-packaged version of this release containing a free bonus CD will be available from today. There will be TV advertising in conjunction with HMV and regional radio advertising.
MADONNA Something To Remember	Maverick/WEA	out now		National advertising on ITV will run from today.
M PEOPLE Bizarre Fruit	Deconstruction	out now		This re-packaged release will be nationally advertised on Channel Four and regionally advertised on ITV. Press ads will run in the music, style and national press and there will be posters in key cities.
ROY ORBISON The Ultimate Collection	Vision	December 11		A national advertising campaign including Channel Four and ITV will run through to Christmas. There will be radio ads on Capital, Virgin and Heart and press ads in the nationals.
THE OUTHERE BROTHERS The Party Album	WEA	December 11		Music and teen press advertising will run from release and there will be radio advertising on Capital and selected regional stations. The campaign also includes A&E poster nationwide.
PJ & DUNCAN Top Katz	Telstar	out now		National advertising on Channel Four and ITV will run through to the New Year, with radio advertising back-up on Capital FM and SIRS.
SKEE LO I Wish	Polydor	December 11		The release will be promoted in the music press as part of the marketing campaign for the current single, also entitled <i>I Wish</i> .
SOLO US Solo	A&M	December 11		There will be press advertising in <i>Blues &amp; Soul</i> , <i>Pride</i> , <i>Smash Hits</i> and <i>The Voice</i> .
SUGGS The Lone Ranger	WEA	out now		This release will be re-promoted on ITV London from today.
LUTHER VANDROSS This Is Christmas	Epic	December 4		The release will be advertised in the nationals and <i>TV Times</i> and will feature in multiples' Christmas selections.
VARIOUS The Best 50s Album In The World...Ever	Virgin	out now		This compilation of Sixties pop will be nationally TV advertised during the Beatles Anthology TV show and radio advertised on selected IR stations. Retailers are supporting it with co-op press and poster campaigns.
VARIOUS 100% Christmas	Telstar	out now		This release will be re-promoted with Channel Four, ITV and satellite TV advertising through to Christmas plus radio ads on Atlantic 252, SIRS and Capital FM.
VARIOUS Greatest Hits Of 1995	Telstar	out now		Until Christmas there will be a national TV advertising campaign on ITV and Channel Four in support of this release.
VARIOUS Greatest Soul Album Of All Time	Dino	out now		A mass market campaign covering all media will support this release.
VARIOUS Hits 96	Global TV	December 11		Ads will run on Channel Four, ITV and satellite stations and there will be radio ads on Capital and Atlantic 252. Posters will run in key cities.
VARIOUS I Believe	Telstar	December 4		National TV advertising will run on all channels through to Christmas and there will be ads on Talk, Melody, Classic and selected IR stations.
VARIOUS 100% Kids	Telstar	out now		There will be national TV advertising on ITV and Channel Four to support this release.
VARIOUS The No. 1 Christmas Album	PolyGram TV	out now		The album will be nationally advertised on Channel Four and satellite stations and regionally advertised on ITV. There will be a radio campaign on Atlantic 252 and Capital and press ads in the nationals.
VARIOUS The Soul Of Gospel	Global TV	December 4		There will be national Channel Four and night-time ITV advertising plus radio ads on Kiss, Capital, Virgin, Choice, Melody, Heart and Jazz FM. Press ads will run in <i>Blues &amp; Soul</i> .

Compiled by Suzi Sillitoe: 0181-767 2255

TV
 RADIO
 PRESS
 POSTERS

## CAMPAIGNS OF THE WEEK

## ARTIST



## THE OUTHERE BROTHERS - THE PARTY ALBUM

Record label: WEA  
Media agency: BMP  
Media executive: Justin Stracey  
Product manager: Bronwin Hayes  
Creative concept: Amanda Sweet  
WEA is launching a press-led marketing campaign next Monday to promote the release of The Outthere Brothers' *The Party Album*. With two number one singles and one Top 10 hit included on this release, WEA anticipates mass market interest, but it will be concentrating its resources on the teen and dance press to reflect the band's fanbase. There will be radio ads on Capital and Atlantic 252. The Outthere Brothers will be appearing on a number of TV shows and will be included in the *Smash Hits* roadshow and party.

## COMPILATION

## HITS 96

Record label: Global TV, Warner TV  
Media agency: MCS  
Media executive: David Lamey  
Product manager: Matthew Stanford  
Creative concept: Nic Moran  
Teenage hits buyers are the target audience for Global TV's *Hits 96* - a 40-track compilation of key hits from the end of 1995 plus various tracks that should be in the charts over Christmas. The album, released on Monday, will target younger audiences aiming to capitalise on their "pester power" to drive gift sales. Global TV is running a heavyweight advertising campaign on Channel Four and in selected ITV regions. There will also be ads on satellite channels and radio ads on Capital FM and Atlantic 252. A poster campaign will run in key cities.



# Jackson makes HiStory again

CHART FOCUS

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## SALES

Proving that those who write him off do so at their own peril, Michael Jackson registers his sixth solo number one single with Earth Song, which becomes the fifth chart-topper in a row to debut in pole position. It's also his second number one in a row, following You Are Not Alone. Both singles are taken from Jacko's HiStory album, which does indeed make history of a kind beyond Off The Wall. Had and even Thriller by becoming the first Michael Jackson album to yield two number one hits.

Earth Song sold over 100,000 copies last week, comfortably ending the four week reign of Robson & Jerome's I Believe In U On The Roof. Jacko's sales soared even higher this week, with a second opening of the Earth Song video on Top Of The Pops and the release of a second CD format of the song, featuring new mixes of Wanna Be Startin' Somethin'.

Though their singles chart reign is over, Robson & Jerome's self-titled album continues to perform magnificently. It sold 275,000 copies last week, its highest tally yet, to bring its three week sales total to 757,000. Its nearest rivals - Oasis' Morning Glory on the artists chart and Now 32 on the compilation chart - sold 122,000 and 170,000 respectively. At the current rate of progress, Robson & Jerome's album could overtake Morning Glory to become the year's biggest seller.

It's interesting to note that the Robson & Jerome album runs a mere 38 minutes and six seconds, including gaps between tracks, making it the shortest number one album since Jason Donovan's Ten Good Reasons (1989) and nearly two minutes shorter than The Orb's hit single Blue Room.

And, at two minutes and eight seconds, I Believe was the shortest A-side to reach number one since 1983, when Too Much Too Young, the lead track from The Specials Special AKA Live EP, checked in and checked out in just two minutes and two seconds.

The aforementioned Orb single, number eight in 1992, was a single track that ran for 39 minutes and 58 seconds. No other hit single has comprised of one track since then, until the current Beautiful South single Pretenders To The Throne, which is available in a one-track cardboard sleeve edition as well as a three track 'slim jewel case edition.

Running a little over three minutes, the one track version is selling more cheaply and is taking a larger percentage of sales than the three tracker. Food for thought?

Alan Jones

## SINGLES UPDATE



## ALBUMS UPDATE



## SALES AWARDS

- **Platinum:** The Beautiful South: Carry On Up The Charts (x6); Oasis: (What's The Story) Morning Glory? (x4); Blur: Parklife (x4); Simply Red: Life (x3); Jimmy Nail: Crucial Shoes; Robson & Jerome: Robson & Jerome (x2); Blur: The Great Escape (x2); Doreen: Made In Heaven (x2); Meat Loaf: Welcome To The Neighbourhood; Various: The Love Album II.
- **Gold:** Everything But The Girl: Missing (single); Shirley Bassey: Shirley Bassey Sings The Movies; Hank Marvin: Hank Plays Cliff; Cliff Richard: Songs From Heathcliff; Various: Shine 3.
- **Silver:** Reef: Replenish; Cypress Hill: III (Temples Of Boom); Tina Arena: Don't Ask.

## PLAYLIST ADDS

- \*Radio 1FM wks 27.11.99: A List: Eternal - I Am Blessed; Tina Arena - Show Me Heaven; B List: Carona - I Don't Wanna Be A Star; The Levellers - Just One; Mary Kane - I Gave It All To You; Mona-B featuring Kim Maclean - For The Golden Eye; C List: Mark Almond - Child Star; Technoart featuring Tom Wilson - Technoart.
- Capital FM wks 01.12.99: A List: Queen - A Winter Tale; B List: Etta James - I Just Wanna Make Love To You; C List: Nightowaves - Let's Push It; D List: Dances - Perfect Show Up - Work; Mike Flowers Pops Orchestra - Wonderland.
- Virgin 1215 wks 01.12.99: C List: Lloyd Cole - Generational Foot; Bruce Springsteen - Young's Town.
- MTV Europe wks 06.12.99: Goldie Presents Mercedes - Inner City UK; Prince - Gold Alliance Ethnik - Horcya And Jealousy; The Beatles - Free As A Bird; David Bowie - Strangers When We Meet; Seal - Don't Do It.
- \*Radio One new holds its playlist (new on Mondays) so we can update it being you an updated list of its airplay adds.

## THIS WEEK'S HITS

### Singles

- NUMBER ONE: Earth Song Michael Jackson - Epic
- HIGHEST NEW ENTRY: Earth Song Michael Jackson - Epic
- HIGHEST CLIMBER: She's All On My Mind Wet Wet Wet - Precious Organisation/Mercury
- NUMBER ONE R&B SINGLE: One Sweet Day Mariah Carey & Boyz II Men - Columbia
- NUMBER ONE DANCE SINGLE: Insomnia Faithless - Cheeky

### Albums

- NUMBER ONE: Robson & Jerome Robson & Jerome - RCA
- HIGHEST NEW ENTRY: The Sound Of... McAlmont & Butler - HM
- HIGHEST CLIMBER: Songs From Heathcliff Cliff Richard - EMI
- NUMBER ONE COMPILATION: Now That's What I call Music! 32 - EMI/Virgin/PolyGram

### Airplay

- NUMBER ONE SINGLE: Missing Everything But The Girl - Eternal/Blanco Y Negro
- BIGGEST GROWER: Remembering The First Time Simply Red - East West
- MOST ADDED: I Give You Give Five Star - Tri

Alan Jones

## DON'T BE A SCROOGE THIS CHRISTMAS!

Why get bogged down in a mountain of Christmas cards? Simply place your Christmas message in Music Week's December 16 or 23 issues and we will donate half the cost of your advertisement to the Nordoff-Robbins Music Therapy Centre.



For further information and to book your advertisement, contact the Music Week Ad Dept on 0171 620 3636





# AIRPLAY PROFILE



Rank	Title	Artist Label	LP	Wks	Wks
1	1	KELLY'S HEROES Back Stage (RCA/BMG)	34	32	
2	2	DISCO 2000 Pop (Jive)	25	30	
3	1	I WISH I Wasn't In Love (Capitol/CBS)	27	27	
3	1	SLEEPING In My Sweetest Arms (Mercury)	19	27	
5	3	MISSING Everything But The Girl (Atlantic/Elektra Y Regal)	25	26	
6	18	QUEEN Queen (Mercury)	19	26	
7	7	IT'S SO QUIET New Line (New Line)	29	26	
8	1	THE UNIVERSAL Her Food/Perfectionals	25	26	
9	16	GOLD Pease (Mercury) Warner Bros/AT&T	19	25	
10	13	ITCHYFOOT PARK M Pease (Decca/Columbia)	21	24	
11	1	I BELIEVE Poppy Deppers (Atlantic/PMA)	24	24	
11	9	WONDERWALL Wonderwall (Mercury)	24	24	
13	10	PRETENDERS TO THE THRONE Beautiful South (Ball Music)	23	23	
14	25	CARNIVAL The Castells (Chrysalis)	19	23	
15	1	MISS SARAJEVO Miss Sara (Mercury)	13	20	
15	13	RHYTHM OF LIFE Steve Azores (Mercury)	21	20	
17	10	MISLED Cativa Deon (Epic)	12	19	
17	18	ANYWHERE IS (Ewe Music)	18	19	
17	10	EARTH SONG Michael Jackson (Epic)	9	19	
17	9	YOU'LL SEE (Mercury/Meridian)	18	19	
21	25	SHINE LIKE A STAR Steve Azores (Mercury)	10	18	
22	15	FATHER AND SON Boyz n the Hood (Mercury)	15	17	
22	10	REMEMBERING THE FIRST TIME Simply Red (East West)	11	17	
22	17	THUNDER Gun (Mercury)	22	17	
22	10	PASS THE VIBES Fishbone & Sound (Mercury)	14	17	
22	16	HES ON THE PHONE Sade (Epic)	23	17	
27	10	BEST THINGS IN LIFE ARE FREE Janet Jackson & Luther Vanhorn (A&M)	11	15	
28	10	SO BEAUTIFUL Miki Sade (Capitol/CBS)	10	14	
28	15	LIE TO ME (Mercury)	15	14	
28	13	THROW YOUR HANDS UP LV (Jive)	9	14	
28	20	COME TOGETHER Smokey Mountain (Mercury)	14	14	



Rank	Title	Artist Label	LP	Wks	Wks
1	2	HEAVEN FOR EVERYONE Queen (Polygram)	20	34	
2	4	WALKING IN MEMPHIS Chris Isaak (MCA)	29	31	
2	6	FREE AS A BIRD Beatles (Apple/Capitol)	26	31	
4	7	WONDERWALL Decca (Mercury)	30	30	
5	1	LUCKY YOU Lightning Smith (Epic)	25	28	
5	12	MISSING Everything But The Girl (Atlantic/Elektra Y Regal)	23	28	
7	8	DISCO 2000 Pop (Jive)	24	28	
8	16	REMEMBERING THE FIRST TIME Simply Red (East West)	22	25	
8	22	ANYWHERE IS (Ewe Music)	12	25	
8	1	GOLD Pease (Mercury) Warner Bros/AT&T	19	25	
10	15	BROKEN STONES Pop/Walter (Mercury)	22	24	
10	9	CAMDEN TOWN Supra (Mercury)	24	24	
10	20	LIE TO ME (Mercury)	12	24	
10	12	NO RELIGION Her Music (Mercury)	22	24	
10	18	LIKE A ROLLING STONE Rolling Stones (Mercury)	21	24	
10	21	PRETENDERS TO THE THRONE Beautiful South (Ball Music)	20	24	
10	8	THE UNIVERSAL Her Food/Perfectionals	25	24	
18	12	ELECTRIC TRAINS Queens (A&M)	23	23	
18	13	GOLDENEYE Tina Turner (Mercury)	22	23	
18	4	I'LL BE THERE FOR YOU Rembrandts (East West)	29	23	
21	18	WHEN LOVE & HATE COLLIDE (Epic) (Mercury)	21	22	
21	12	WHEN LOVE & HATE COLLIDE (Epic) (Mercury)	21	22	
22	22	MISS SARAJEVO Miss Sara (Mercury)	19	22	
24	28	STRANGERS WHEN WE MEET Dave Bowie (RCA)	18	19	
24	28	MIGHT BE STARS Whirlwind (Mercury)	16	19	
24	22	HAND IN MY POCKET Alanis Morissette (Mercury)	19	19	
24	22	SLEEPING In My Sweetest Arms (Mercury)	9	18	
28	22	CIRCUS Living Colour (Mercury)	19	17	
29	20	DON'T CRY (Mercury)	11	15	
30	15	OCEAN DRIVE (Mercury)	22	12	
30	4	WAKING UP IN THE MORNING (Mercury)	26	12	

All data from Pop & Media Monitor. Station peak charts rank titles by total number of plays per station from 10:00 a.m. on Sunday 2 December 1995 until 10:00 p.m. on Sunday 10 December 1995.

## OCEAN FM

"Easy to listen to without being easy listening" is how programme controller Nick Martin sums up Ocean FM's brand of adult contemporary music. One of three Capital-owned stations in Hampshire, Ocean has this year more tightly focused its music policy to give an easily recognisable station sound. "We play fewer current songs. We play real classics. There are no hard edges," says Martin. Faster songs are played three times an hour to "give it a bit of kick" but without diluting of the format. "It's smooth, quality,

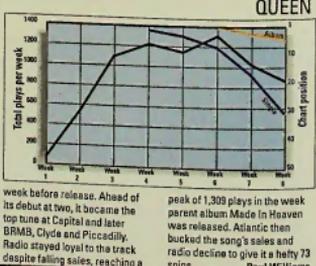
grown-up music and it's easy to listen to," he says. Classics are geared towards the Seventies and Eighties with dance music hardly figuring. Tracks are selected because of the song, not the individual artist. "With Janet Jackson, for example, we would play songs like Come Back to Me and Let's Wait Awhile, but we wouldn't play her more uptempo dance songs," he says. With a target audience of 25 to 35, Ocean currently has a Ragar showing of 250,000 listeners, a 21% reach and 9.7% listening share in its 1.2m transmission area.

Paul Williams

## SONG TOP 10

Rank	Title	Artist	Wks	Wks
1	1	Fairground Simply Red (East West)	32	
2	2	Pretenders To The Throne The Beautiful South (Ball Music)	32	
3	3	Walking In Memphis Chris Isaak (MCA)	29	
4	4	You'll See Madonna (Mercury)	28	
5	5	Free As A Bird The Beatles (Capitol/CBS)	28	
6	6	Exhale (Shoop Shoop) Whitney Houston (Mercury)	26	
7	7	You Are Not Alone Michael Jackson (A&M)	26	
8	8	Believe Robyn & Jerome (Polygram)	25	
9	9	Goldeneye Tina Turner (Mercury)	25	
10	10	Goldeneye Tina Turner (Mercury)	25	

So keen was Capital FM to air Heaven For Everyone it broke a strict rotation embargo on three days before the track was due to be beamed by satellite to 120 stations around the country. In contrast, Radio 1's reaction could have been more different. While Capital awarded the song 45 plays in its first full airplay week, Radio One managed only five plays, a position which only marginally improved as Queen made a return to the charts. But commercial stations readily embraced the Queen track with great enthusiasm, helping it to break through 1,000 plays per



# TOP 50 AIRPLAY HITS

9 DECEMBER 1995

## MEDIA MONITOR

Date	Weeks	Title/Artist/Label	Radio 1 FM										Total no. of plays	Total audience (in mil.)	Weekly audience % a.w.			
			San Fran. Bay Area	Me. of Mass.	Atlantic 252	BRMS	Capital	City	Clyde	Heart FM	Hot 100	Mezzo				Pittsburgh	Virgin Radio	
1	2	<b>MISSING</b> Everything But The Girl (Eternal/Blerce V Negri)	A	26	38	43	48	48	42	4	1	30	36	29	1359	66.44	16.4	
2	4	<b>YOU'LL SEE</b> Madonna (Mercury)	B	19	51	47	50	42	25	37	31	8	42	2	1186	50.31	1.3	
3	11	<b>ITCHYCOO PARK</b> M People (Deconstruction)	A	24	49	30	32	5	24	13	30	19	0	0	1097	49.85	-0.8	
4	14	<b>ANYWHERE IS</b> Ernie (WEA)	A	19	22	41	41	1	26	22	11	1	25	746	46.77	23.2		
5	14	<b>MISLED</b> Celine Dion (Epic)	A	19	31	10	29	32	41	24	31	22	42	0	1061	43.45	49.0	
6	1	<b>WONDER WALL</b> Oasis (Circus)	A	24	42	16	18	32	37	0	1	6	41	30	656	43.05	-0.2	
7	25	<b>FATHER AND SON</b> Boyzone (Polydor)	A	17	20	22	30	6	26	0	6	35	45	0	736	42.07	80.6	
8	19	<b>GOLD</b> Prince (Symbol) (Warner Bros/NPG)	A	25	0	12	17	29	35	4	12	22	21	24	679	42.03	54.6	
9	8	<b>PRETENDERS TO THE THRONE</b> Beautiful South (Go Discs)	A	23	35	1	5	16	19	34	1	4	22	24	591	41.46	10.6	
10	2	<b>FREE AS A BIRD</b> Beasties (Apple/parlophone)	C	11	0	39	41	8	33	18	30	4	24	31	847	39.00	38.9	
11	23	<b>REMEMBERING THE FIRST TIME</b> Simply Red (East West)	B	17	0	17	21	23	28	19	20	31	18	25	580	38.48	85.7	
12	24	<b>MISS SARAJEVO</b> Passengers (Island)	A	20	0	20	36	37	29	0	4	4	20	504	34.46	48.9		
13	38	<b>EARTH SONG</b> Michael Jackson (Epic)	A	19	0	33	33	29	4	29	22	8	23	1	715	31.68	93.1	
14	24	<b>DISCO 2000</b> Pulp (Island)	A	30	0	12	15	3	7	0	0	1	17	26	364	31.16	31.1	
15	13	<b>LIE TO ME</b> Ben-Joni (Mercury)	B	14	17	8	17	30	21	6	4	11	15	24	674	30.05	-4.3	
16	4	<b>WHEN LOVE &amp; HATE COLLIDE</b> Del Lppard (Mercury)	5	40	31	28	4	27	6	15	4	1	22	778	29.77	22.1		
17	18	<b>THE UNIVERSAL SUR</b> Freddie (Parlophone)	A	26	0	7	3	27	27	1	4	19	24	409	29.51	6.9		
18	7	<b>GOLDENEYE</b> Tina Turner (Parlophone)	B	11	0	27	33	1	29	0	27	8	1	23	630	28.17	47.3	
19	11	<b>HEAVEN FOR EVERYONE</b> Queen (Parlophone)	1	40	31	21	34	26	23	30	1	1	34	773	28.13	23.4		
20	42	<b>SHÉ'S ALL ON MY MIND</b> Wet Wet Wet (Precious Organization)	C	9	20	11	20	42	23	12	13	15	1	0	474	27.63	80.3	
21	8	<b>I'D LIE FOR YOU (AND THAT'S THE TRUTH)</b> Meat Loaf (Virgin)	2	41	10	19	2	12	1	31	12	1	22	807	27.18	20.6		
22	21	<b>GANGSTA'S PARADISE</b> Coolio Featuring L.V. (Tavny Bay)	B	9	59	5	12	42	14	0	1	4	25	0	411	25.28	-1.8	
23	13	<b>EXHALE (SHOOP SHOOP)</b> Whizac Houston (Globe)	B	13	7	25	12	14	12	10	29	18	19	0	686	25.11	45.8	
24	17	<b>THUNDER</b> East 17 (London)	A	17	0	2	1	1	15	0	1	25	1	0	565	23.94	17.4	
25	100	<b>I AM BLESSED</b> Eternal (EMI/Atlantic)	A	13	0	20	21	1	6	2	11	9	7	0	272	20.81	76.1	
26	190	<b>KELLY'S HEROES</b> Black Grape (Parlophone)	A	32	0	1	1	17	1	0	1	1	2	1	135	23.33	-4.1	
27	5	<b>LUCKY YOU</b> Lightning Seeds (Epic)	1	62	1	11	15	12	0	12	1	1	28	525	22.87	11.1		
28	27	<b>IT'S SO QUIET</b> Bjark (Low Little Indian)	26	0	9	1	25	2	0	1	6	1	1	237	21.97	-0.6		
29	15	<b>WALKING IN MEMPHIS</b> Cher (WEA)	0	48	4	9	1	13	30	21	7	1	31	437	20.84	34.9		
30	38	<b>I WISH</b> Shae-La (Sire/Nonesuch/Wid Card)	A	27	0	5	5	0	1	0	0	0	0	0	185	19.76	-0.7	
31	46	<b>SLEEPING IN</b> Menesher (Shirley Records)	A	27	0	0	0	0	0	0	0	0	0	3	18	66	19.83	45.6
32	31	<b>I BELIEVE</b> Happy Clappers (Kings/PAW)	A	24	0	1	2	3	3	0	1	1	1	0	139	15.00	0.4	
33	10	<b>POWER OF A WOMAN</b> Eternal (EMI/Atlantic)	4	62	6	1	1	1	32	6	16	1	0	0	382	19.08	50.6	
34	20	<b>I'LL BE THERE FOR YOU</b> The Notorious B.I.G. (A&M)	2	45	5	10	10	24	2	6	4	1	23	393	18.76	42.0		
35	41	<b>BEST THINGS IN LIFE ARE FREE</b> Janet Jackson & Luther Vandross (A&M)	B	15	4	5	18	32	4	2	14	12	10	0	449	18.75	30.3	
36	78	<b>QUEER</b> Melissa (Mercury)	A	26	0	1	1	2	1	0	1	2	2	0	93	18.74	81.5	
37	41	<b>PASS THE VIBES</b> Definition Of Sound (Fontana)	B	17	0	0	0	41	0	0	0	5	21	0	159	16.03	48.5	
38	404	<b>ONE SWEET DAY</b> Mariah Carey And Boyz II Men (Columbia)	B	8	0	28	23	2	4	22	16	10	10	0	383	15.87	43.0	
39	78	<b>CARNIVAL</b> The Carpenters (Capitol)	B	21	0	0	0	0	0	0	0	0	0	0	63	15.70	25.0	
40	28	<b>I BELIEVE</b> Robson & Jerome (RCA)	2	0	12	9	2	18	0	24	4	1	0	0	350	15.26	40.7	
41	25	<b>FANTASY</b> Mariah Carey (Columbia)	3	40	8	9	9	17	6	14	5	1	0	0	311	15.04	20.6	
42	91	<b>FINGERS &amp; THUMBS (COLD SUMMER'S DAY)</b> En Vogue (Mercury)	B	14	0	0	0	0	0	0	0	0	0	0	86	14.09	-14.6	
43	38	<b>RHYTHM OF LIFE</b> Chisa Adams (Fontana)	A	20	0	7	0	0	0	0	0	0	0	0	452	13.81	33.8	
44	34	<b>FAIRGROUND</b> Simply Red (East West)	1	8	15	16	10	7	16	13	2	1	0	0	67	13.77	23.1	
45	87	<b>SHINE LIKE A STAR</b> Bacci (Budd/Broadway)	A	18	0	0	0	20	4	0	0	1	1	0	87	13.76	39.2	
46	32	<b>HE'S ON THE PHONE</b> Janet Jackson (A&M)	B	17	0	7	5	0	11	0	0	5	0	0	254	13.76	39.2	
47	110	<b>SHOW ME HEAVEN</b> Tina Turner (Columbia)	A	11	0	1	5	17	6	4	9	1	8	0	238	13.38	20.0	
48	297	<b>I DON'T WANNA BE A STAR</b> Corona (Eternal)	B	13	0	6	8	0	23	0	0	12	5	0	147	13.00	249.4	
49	88	<b>DON'T CRY</b> Sade (ZTT)	B	14	0	0	0	1	10	30	0	6	20	15	324	12.98	57.9	
50	37	<b>WATERFALLS</b> TLC (Arista/La face)	2	45	6	5	9	6	0	3	2	5	0	300	12.76	37.4		

© Media Monitor. Compiled from data gathered from 10.00 on Sunday 25 February 1995 until 24.00 on Saturday 4 March 1995. Stations ranked by audience figures based on latest half-hour Rajar data.

# AIRPLAY

Media Monitor covers stations 24 hours a day, seven days a week. Atlantic 252, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50.

## TOP 10 GROWERS

Pos.	Total 1995	Increase in 1995 Artist/Label	Plays
1	REMEMBERING THE FIRST TIME	Simply Red (East West)	680 329
2	MISLED	Celine Dion (Epic)	1061 283
3	GOLD	Prince (Symbol) (Warner Bros/NPG)	679 263
4	EARTH SONG	Michael Jackson (Epic)	715 253
5	FATHER AND SON	Boyzone (Polydor)	736 239
6	MISS SARAJEVO	Passengers (Island)	504 197
7	BEST THINGS IN LIFE ARE FREE	Janet Jackson & Luther Vandross (A&M)	449 187
8	DISCO 2000	Pulp (Island)	364 167
9	ONE SWEET DAY	Mariah Carey And Boyz II Men (Columbia)	383 156
10	FREE AS A BIRD	Beasties (Apple/parlophone)	847 148

## TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total added	Sales +1 plus	Week added
1	I GIVE YOU GIVE	Five Star (Tf)	14	9
2	HEAVEN FOR EVERYONE	Queen (EMI)	18	9
3	POWER OF A WOMAN	Eternal (EMI)	34	7
4	WALKING IN MEMPHIS	Cher (Wea)	31	6
5	LOVE RENDEZVOUS	M People (Deconstruction)	46	5
6	CAMDEN TOWN	Suggs (Wea)	31	5
7	LIGHT OF MY LIFE	Louise (EMI)	50	4
8	WHEN LOVE & HATE COLLIDE	Del Lppard (Mercury)	33	4
9	I'D LIE FOR YOU (AND THAT'S THE TRUTH)	Meat Loaf (Virgin)	35	2
10	THE WORLD	Nick Hayward (Epic)	33	2

© Media Monitor. Chart shows tracks receiving greatest number of station adds (add/del net to or from playlist).

# THE OFFICIAL CHARTS - 9 DEC

**music week**  
 AS USED BY **MTV**  
**TOTP**



# SINGLES

<b>1</b>	<b>EARTH SONG</b> Michael Jackson	Epic
<b>2</b>	<b>I BELIEVE/UP ON THE ROOF</b> Robson Green & Jerome Flynn	RCA
<b>3</b>	<b>GANGSTA'S PARADISE</b> Coolio featuring LV	Torrey Boy
<b>4</b>	<b>MISSING</b> Everything But The Girl	Blanco Y Negro/Eternal
<b>5</b>	<b>FATHER AND SON</b> Boyzone	Polybor
<b>6</b>	<b>ONE SWEET DAY</b> Mariah Carey & Boyz II Men	Columbia
<b>7</b>	<b>DISCO 2000</b> Pulp	Island
<b>8</b>	<b>WONDERWALL</b> Oasis	Creation
<b>9</b>	<b>IT'S OH SO QUIET</b> Björk	One Little Indian
<b>10</b>	<b>GOLD TAPKAP</b>	Warner Bros
<b>11</b>	<b>ANYWHERE IS ENYA</b>	WEA
<b>12</b>	<b>MISS SARA/JEVO</b> Passengers	Island
<b>13</b>	<b>YOU'LL SEE</b> Madonna	Maverick/Sire
<b>14</b>	<b>I AM BLESSED</b> Eternal	EMI
<b>15</b>	<b>I WISH</b> Skee-Lo	Wild Card
<b>16</b>	<b>THUNDER</b> East 17	London
<b>17</b>	<b>SHE'S ALL ON MY MIND</b> Wet Wet Wet	Precious Oig./Mercury
<b>18</b>	<b>THE UNIVERSAL</b> Blur	Food/Parlophone
<b>19</b>	<b>ITCHYCOO PARK</b> M People	Deconstruction
<b>20</b>	<b>FINGERS &amp; THUMBS (COLD SUMMER'S DAY)</b> Erasure	Mire
<b>21</b>	<b>LIE TO ME</b> Bon Jovi	Mercury
<b>22</b>	<b>HAD TO BE</b> Cliff Richard & Olivia Newton-John	EMI
<b>23</b>	<b>LOVE U A LIFE</b> Jodeli	Updown
<b>24</b>	<b>GOLDENEYE</b> Tina Turner	Parlophone

**MARIAH CAREY & BOYZ II MEN**

**ONE SWEET DAY**  
 THE NEW SINGLE - OUT NOW!  
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(MUSIC WEEK)

**MICHAEL JACKSON**  
 EARTH SONG

# ALBUMS

<b>1</b>	<b>ROBSON &amp; JEROME</b> Robson Green & Jerome Flynn	RCA
<b>2</b>	<b>(WHAT'S THE STORY) MORNING GLORY?</b> Oasis	Creation
<b>3</b>	<b>ANTHOLOGY 1</b> The Beatles	Apple/Parlophone
<b>4</b>	<b>MADE IN HEAVEN</b> Queen	Parlophone
<b>5</b>	<b>THE MEMORY OF TREES</b> Enya	WEA
<b>6</b>	<b>SOMETHING TO REMEMBER</b> Madonna	Maverick/Sire
<b>7</b>	<b>LIFE</b> Simply Red	East West
<b>8</b>	<b>LOVE SONGS</b> Elton John	Rocket
<b>9</b>	<b>DIFFERENT CLASS</b> Pulp	Island
<b>10</b>	<b>THE GREAT ESCAPE</b> Blur	Food/Parlophone
<b>11</b>	<b>UP ALL NIGHT</b> East 17	London
<b>12</b>	<b>THE COLOUR OF MY LOVE</b> Celine Dion	Epic
<b>13</b>	<b>HISTORY-PAST, PRESENT AND FUTURE. BOOK 1</b> Michael Jackson	Epic
<b>14</b>	<b>WELCOME TO THE NEIGHBOURHOOD</b> Meat Loaf	Virgin
<b>15</b>	<b>JOLLIFICATION</b> Lightning Seeds	Epic
<b>16</b>	<b>DESIGN OF A DECADE 1986/1996</b> Janet Jackson	A&M
<b>17</b>	<b>BIZARRE FRUIT/BIZARRE FRUIT II</b> M People	Deconstruction/RCA
<b>18</b>	<b>BIG RIVER</b> Jimmy Nail	East West
<b>19</b>	<b>VAULT - GREATEST HITS 1980-1995</b> Def Leppard	Bloodgood/Riffola
<b>38</b>	<b>CHANTS &amp; DANIES OF THE NATIVE AMERICAN INDIAN</b> Sacred Spirit	Virgin
<b>25</b>	<b>DAYDREAM</b> Mariah Carey	Columbia
<b>17</b>	<b>STANLEY ROAD</b> Paul Weller	Go/Discs
<b>23</b>	<b>POWER OF A WOMAN</b> Eternal	Parlophone
<b>29</b>	<b>THE MURDERERS</b> The Notorious B.I.G.	A&M

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**Miller Freeman**  
United News & Media Company

MFP01A

broadcast on Manchester's Kiss 102 (9pm-12pm).

was really good last

g for rwan



g for rwan

Doctor, Marshall Jefferson and Robert Owens.  
The following Monday (11) will see an uptempo house night at the Cross with DJs led by Judge Jules and a PA by Strike.  
The soul, rap and r&b night will take place at the Row Club on December 13. DJs will include Femi, Patrick Forge, DJ Debra and bodge.  
The first event of the End on December 5 (West Central Street, WC1) includes DJs CJ Mackintosh, Rhythm



Viper  
Phantom TV  
EAT

is 18 INSTRUMENTAL MOODS  
is 19 SHINE 3  
is 20 THAT'S COUNTRY



taken from the album "Erasure"

27 November 11  
features mixes by  
plus "BT MING" (previously unreleased)

IN MEMORY OF ROGER MCKENZIE AKA WILDCHILD

1971 - 1995

HI LIFE RECORDINGS/POLYDOR RECORDS/LOADED RECORDS

- 16 25 PERFECT
- 19 26 EXHAL
- 27 INSON
- 15 28 MISLE
- 20 29 SHINE
- 30 SOME
- 31 WHAT'S
- 13 32 QUEEF
- 18 33 TO TH
- 32 34 HEAVE
- 26 35 FAIRG
- 36 THE B
- 30 37 TO LIE
- 17 38 KELLY
- 25 39 I BELI
- 23 40 PASS

Bulleted titles at

Erasure

New single

# THE OFFICIAL CHARTS - 9 DEC

## SINGLES

### 1 EARTH SONG

1	Michael Jackson	Epic
2	I BELIEVE/UP ON THE ROOF Robson Green & Jerome Flynn	RCA
3	GANGSTAS PARADISE Coolio featuring LV	Tommy Boy
4	MISSING Everything But The Girl	Bianco / Negro/Eternal
5	FATHER AND SON Boyzone	Polydor
6	ONE SWEET DAY Mariah Carey & Boyz II Men	Columbia
7	DISCO 2000 Pulp	Island
8	WONDERWALL Oasis	Creation
9	IT'S OK SO QUIET Bjork	One Little Indian
10	GOLD TAPKAP	Warner Bros
11	ANYWHERE IS Enya	WEA
12	MISS SARA-JEVO Passengers	Island
13	YOU'LL SEE Madonna	Maverick/Sire
14	I AM BLESSED Eternal	EMI
15	I WISH Skee-Lo	Wild Card
16	THUNDER East 17	London
17	SHE'S ALL ON MY MIND Wet Wet Wet	Precious Ong/Mercury
18	THE UNIVERSAL Blur	Foad/Parlophone
19	ITCHYCOO PARK M People	Deconstruction
20	FINGERS & THUMBS (COLD SUMMER'S DAY) Erasure	Mute
21	LIE TO ME Bon Jovi	Mercury
22	HAD TO BE Cliff Richard & Olivia Newton-John	EMI
23	LOVE U 4 LIFE Jodeci	Uptown
24	GOLDENEYE Tina Turner	Parlophone
25		

music week

AS USED BY



MARIAH CAREY  
& BOYZ II MEN

## ALBUMS

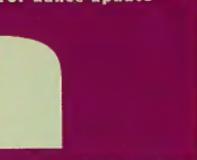
### 1 ROBSON & JEROME

Robson Green & Jerome Flynn

RCA

STAMP NEEDED  
IF MAILED OUTSIDE THE UK

Music Week  
Miller Freeman Entertainment Ltd  
FREEPOST  
Royal Sovereign House  
40 Beresford Street  
London SE18 6BR, UK



# dance world mourns wildchild's mckenzie

Dance music suffered another loss last week with the death of Roger McKenzie, better known as Wildchild.

The 24-year-old musician collapsed while out in his home town of Southampton on Saturday November 25. A post mortem showed that the musician had an undiagnosed heart condition.

Last month Wildchild achieved one of the biggest dance hits of the year with 'Reegade Master', which reached number 11 on Polydor's Hi-Life label.

McKenzie's chart success came after a lengthy and prolific period producing records for Brighton label Loaded as well as his own Dark & Black label. JC from Loaded believes that McKenzie was at the beginning of what should have been a long and successful career.

"It was obvious very early on what talent and great self-belief Roger had. It was not that with having his hit and appearing on Top Of The Pops everyone got the chance to see the star he truly was," he says.

Recently McKenzie and his partner Donna Snell, who also managed him, had moved to New York. A funeral will take place this Friday (December 8) at St Mary's Church, St Mary's, Southampton at 1pm.

Wildchild's record company Hi-Life is to set up a Wildchild Musical Foundation in memory of McKenzie to encourage musical endeavours by youngsters in urban areas. Donations should be sent to the Wildchild Foundation, Polydor/Hi-Life, PO Box 1421, 1 Sussex Place, London W8.



## radio gives dance xmas presence

Radio looks set to provide dance fans with at least of good music this Christmas with both Radio One and Kiss FM announcing dance spectaculars as part of their festive line up.

On Radio One, Christmas Eve (7pm-9pm) will see the Pet Shop Boys present their favourite house, techno and disco tunes in the mix. Later the same night the Radio One Essential Tour will broadcast live for four hours from the Shepherd's Bush Empire in London. Pete Tong, Danny Rampling, Jeremy Healy and Paul Oakenfold will be the featured DJs. Pete Tong will return on New Year's Eve (7pm-10pm) along with special guests Carl Cox, David Morales and Jeremy Healy to present National Anthems Of The Nineties. Following this Dave Pearce hosts a New Year's Eve Party, which will feature some of the big dance tracks of 1995. On December 27 (9pm-10pm), Darkman will give a review of this year's rap and reggae followed at 10pm by a one-hour Best Of One In The Jungle.

Kiss FM will be broadcasting a Perfecto Records Mix Party on Christmas Day (10pm-1am). Perfecto label boss Paul Oakenfold will be joined by Jon of the Pleasured Wimmin and BT for a three-hour show which will also be broadcast on Manchester's Kiss 102 (9pm-12pm).

## inside

- n** mrc launches new london club mood II swing era mix tracks of the month
- w** dj lake selomoon picks his top 10 tracks
- s** check out the hottest tunes around

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

**cool cuts:** IMITATION OF LIFE  
Belle Ray  
Martin

## clubbing for rwnda

Started last year when the Rwandan crisis was at its worst, Club Swanda 95 saw a coalition of London clubs run a variety of music nights to raise money for Save The Children's Rwandan appeal.

This week will see the launch of Club Swanda 96 with a house night at the new End club in WC1 (see p2) beginning a series of four nights to raise money for Save The Children. Last year's event raised \$8,000. "It was really good last year. A lot of people who go to clubs don't get topped for charity and in general the club runners and DJs are seen as being out for themselves, so it helps dispel that image," says Club Swanda organiser Marie Peyton.

All the nights will cost just \$5 for a top line-up of DJs playing everything from house and techno to rap/rock.

The first event at the End on December 5 (West Central Street, WC1) includes DJs CJ Mackintosh, Rhythm Doctor, Marshall Jefferson and Robert Owens.

The following Monday (11) will see an uptempo house night at the Cross with DJs led by Judge Jules and a PA by Strike.

The soul, rap and r&b night will take place at the Raw Club on December 13. DJs will include Femi, Patrick Forge, DJ Debra and Dodge.

On the same night, a handbag house event at the Leisure Lounge features Graham Gold, Steve Proctor and Luv Dup.

Virgin  
Full On TV  
EVA

is 18 INSTRUMENTAL MOODS  
is 19 SHINE 3  
is 20 THAT'S COUNTRY

## IN MEMORY OF ROGER MCKENZIE AKA WILDCHILD

1971 - 1995

HI LIFE RECORDINGS/POLYDOR RECORDS/LOADED RECORDS



- 16 25 PERFE
- 19 26 EXHAL
- 27 INSON
- 15 28 MISLE
- 20 29 SHINE
- 30 SOME
- 31 WHAT'S
- 13 32 QUEER
- 18 33 TO THI
- 32 34 HEAVE
- 26 35 FAIRG
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- 17 38 KELLY
- 25 39 I BELI
- 23 40 PASS

Bulletin titles at



New single

27 November 11  
features mixes by T...  
plus "HI NRG" (previously unreleased)

taken from the album "Erasure"



# mood II swing are mix flavour of the month

Every year brings a different remix/production team who gain favour among the house and garage congregants and this year fate has deemed that it will be Brooklyn duo Mood II Swing who get the favour of the month treatment.

Lem Springsteen and John Clafano originally met as part of an R&B group in 1989, staying together after the group split and becoming more interested in house music.

This interest in dance was encouraged by Little Louie Vega with whom the duo have since worked, co-writing Barbara Tucker's tracks 'Beautiful

People' and 'I Get Lifted'. The duo very quickly produced a classic of their own in the shape of Urbanised featuring Silvano's 'Helpless' followed by releases like Lori Ockler's 'Rubbing' and 'Wot Of Sound' featuring Gerald.

Loahm's 'Crilcor' on Eight Ball. Their remixes include India's 'I Can't Get No Sleep' and 'Whenever I Touch Me', Dougie's 'Fly To The Moon' and Indigo's 'Sweet's Conga Te'.

Mood II Swing are the latest in a long line of famed New York duo's including Masters At Work and Oivillies & Cole. John Clafano says, "For some people

partnerships don't work but I feel lucky to work with and depend on them. When you have two people who work well together it creates a different type of energy."

One feature of Mood II Swing's style is its musicality. "If there are vocals on top we always want it to be musical and have chords that work with the vocals."

"We also try to make something that's universal, that doesn't just fit into one category and will appeal to everybody," says Clafano. "Recently the duo have been working with veteran New York



vocalist Linda Lopez for 'Living In Ecstasy', a forthcoming single on UK indie Freshlove Records. "We're going to be working a lot more with her in the future," says Clafano. "She's great in the studio, doesn't waste any time. There are some vocalists who

require attention but she just sets the pace herself." Alongside Ros, 1996 will see the boys producing tracks for Barbara Tucker and Ultra Note while the duo's next release will be Wot Of Sound's 'Run To Me' out on December 11.



Vips  
By Sam Taylor  
G&P

To tie in with the release of its latest album, the Journeys By DJ' organisation is living up to its name and going on a nationwide jaunt.

The Ultimate Beach Party album (release date December 18) will be mixed by DJ Jay Chappel and will highlight the biggest international club hits of the summer.

The tour will stretch over the next six months and includes DJs who have been featured on the LPs as well as up-and-coming talents. Confirmed so far are the talented, John De Silva, Chancika and Andrew Galea from Soul Brothers.

The tour dates are Lancaster University, Bailrigg (Dec 9); Congress, Blackburn (9); Lokota, Birtal (16); Paradise Island, Skegness (31); Horny Monkey, Edinburgh (Jan 6); Cafe Lottis, Nottingham (19); Teesside University, Middlesbrough and De Montfort University, Leicester (27); Pure Sex, Southsea (3 Feb); Ormand Multimedia Centre, Dublin (10); Heights 2000, Newport (14); Royal Holloway University, Egham (16); Swansea University (23); The Escape, Swansea (March 6); the Junction, Cambridge (16); and Horny Monkey, Edinburgh (30).

## rhythm doctor gives us a dose of deep house

Chris Long, better known as the Rhythm Doctor, is one of the great unsung heroes of house music in the UK. Long began spinning house in 1986 at Nottingham's Rock City club and hasn't stopped since. Unsurprisingly Mama Records, the label he runs along with partner Phillippe Lovene, reflects his history and has a firm base established for its jazz-tinged deep house output.

Mama was originally set up after Long and Lovene provided famed US indie Eightball with their first ever #1/Board top 10 dance hit with 'Wove's 'Enjoy Lifer'. Since then it has had success with Love Tribe's 'Sandance' EP, a top 10 dance hit in Holland, while the label's last single, Batomania's 'Jazzy Nations', will feature prominently on the Sound Of Ministry's



forthcoming 'Late Night Sessions' album.

The label's next release will be the Nature Boys' 'Drummer' EP, which highlights the live element that many Mama records feature. "We've incorporated more and more live musicians into the records as we've gone along. The new EP has a track that's basically percussion. We've also had live saxophone, flute and guitar," says Long.

While Mama's main market remains the US, in 1996 the label intends to expand its profile in this country. "We want to release a Batomania artists album in May. We're also looking for material from like-minded producers because so far we've only put out our own productions," says Long.

## say what?

### who are the unsung heroes of house music?

#### Nicky Trax - Phuture Trax

"The real unsung heroes have to be the clubbers and all the people who went out partying and buying records throughout the late Eighties.

On a more professional level, a lot of the early names in house music seem to have reappeared in the past year - people like Marshall Jefferson, Typee and Liz Toretz who was one of the original house divas

#### Mark Wilkinson - assistant manager, Flying Records

"All the people who still know real house music when they hear it and keep it underground, who haven't sold out while all the posh star DJs go round the country playing trash."

#### Wendy K - product manager, Logic Records

"Robert Owens has definitely been underrated. 'Til Be Your Friend' carried a universal message."

#### Jazzy M - Vinyl Zone

"Without wanting to blow my

own trumpet, I was the only DJ in the mid-Eighties to have my own purely house show on pirate radio, and here I am now without a radio show. I am not bitter but I feel that although I am known on a street level, I never got any commercial recognition. Also my partner Julian, Jonah is definitely an unsung hero, from the moment he gave me a copy of 'Jealousy & Lies', which was one of the first melodic deep house tracks. And Francois Revillon is a true house legend who followed dance music from its electronic

stages through to house."

#### Janet Bell - club promotions manager

"Rocky Morrison, for his consistent rock-gazing. Ding better than the likes of Morales and Todd Terry and never being top of the bill. Also Abi Shiff for opening the Cutchy-Groove shop and bringing quality house and garage as well as a number of now-established US DJs to us, plus the lovely Rocky, Jeremy, Daz & Destiny behind the counter. "Twas a tragic day indeed when it was taken from us."

is 18 INSTRUMENTAL MOODS  
is 19 SHINE  
is 20 THAT'S COUNTRY

# PAULINE HENRY LOVE HANGOVER

TODD TERRY, JOEY NEGRO & ASHLEY BEEDLE

OUT NOW GD'MC'12"

cd manager: rudi blackman @ deputy cd manager: judith rivers @ senior cd executive: steve mitchell @ cd executives: ben charnill, rachel hughes, archie carroll @ admin & promo exec: louise stevens

- 16 25 PERFE
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- 23 40 PASS

Billed titles at

New single

27 November 11  
CD - Remix CD - Cass  
features mixes by  
plus "HI NRG" (previously unreleased)

Taken from the album "Erasure"

Shop  
focus

**Shop:**  
Loco Records, 5 Church Street, Chatham, Kent. Tel: (01634) 818330. (12th x 20th).



**Specialist areas:**  
Stocks labels such as Mo Wax, Clear, Cup Of Tea, trip hop, drum and bass and all forms of new and deleted house.  
Merchandise: slipmats, record bags and T-shirts. Ticket agent for World Dance, Desire, Elevation and local events.

**Owner's view:**  
"During the first year we were really just getting off the ground but by the second year sales had increased by about 80%. Basically, we started to concentrate on 'blunts and beats' music and dropped the soul and jazz material. We sell loads of trip hop and drum and bass. Goldie records sell really well too. We do very good business with labels such as Lookin' Good, Good Lookin' and Melohoods, for example. People come in to pick up RM once a week, too." - Gary Turner.

**Distributor's view:**  
"They have very good taste in music. They're more into the funky downbeat records but they also sell a lot of jungle. They're pretty eclectic as a shop." - Matt Smith, Charged/Vital.  
**DJ's view:**  
"If they say they are going to get something in for you then they'll get it. There are no other shops in the area that sell the same sort of records so they've really created a specialist niche for themselves. They've got a very friendly staff too, very helpful and very knowledgeable." - Paul French.

**Club & shop focus compiled by Johnny Davis. tel: 0171-263 2693.**

COOL cuts

1 (4)

**IMITATION OF LIFE**  
Billie Ray Martin

Magnet

- 2 (7)
- 3 (5)
- 4 (3)
- 5 (10)
- 6 (2)
- 7 NEW

**REMEMBERING THE FIRST TIME** Simply Red

**CHILDREN OF THE WORLD** Sounds Of Blackness

**FEEL THE SUNSHINE** Alex Reece

**GOT MYSELF TOGETHER** The Buckleheads

**CHANGE** Daphne

**SO PURE** Baby D  
Uplifting mixes to suit all tastes from this unashamedly commercial outfit

**THE LOVER THAT YOU ARE** Pulse

**RELEASE THE PRESSURE** Lettfield  
Brand new mixes of one of their original classics

**HOLLYBITCH** Republica  
A return to top form for this group with these dubs, ahead of the full release next year

**I KNOW THE LORD** The Tabernacle  
New harder mixes of this nearly hit from earlier this year

**DUBPLATE 2** Lionrock  
Dubby tumblings from the mind of Justin Roberson on his home territory

**HMM?** The Howler

**WOW** Hambane  
Danny Tenaglia's latest groovy outing

**DROP A HOUSE** Urban Discharge  
Top dubs from Sharp and Blu Peter

**PAINT A PICTURE** Man With No Name  
Sequel to 'Floor Essence' and with a new female vocalist

**FREEDOM** Black Magic  
Rapidly gaining a big underground following

**OUTRAGEOUS** Six 'N' Stoned  
Lively house track from Judge Jules and John Kelly

**OUR LOVE HAS GONE** The Last Boys  
The ex-Cleveland City duo are back under a new name

**WATCH ME SHINE** Stretch Silverstar  
Icky & Scratchy in breakbeat mayhem

- East West
- US Lightyear
- Blunted
- Positiva
- Stress
- Production House
- US Jellybean
- Hard Hands
- Deconstruction
- Good Groove
- Distort & Cavort
- Strongroom
- US Tribal
- MCA
- Perfecto
- Strictly Rhythm
- Bang
- TP
- Spot On



a guide to the most essential new club tunes as featured on 1hr's "essential selection", with Pete Tong, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading djs and the following stores: city sound/djroom/black market (London), eastern blue/underground (Manchester), 23rd precinct (Glasgow), 3 beat (Liverpool), wump (Sheffield), trax (Newcastle), Jay for life (Nottingham).



rhythm of life  
the remixes  
Oleta Adams  
out now

4

Subscription enquiries for RM/Music Week, Tel: 0171-921 5906/5957 @ Record Mirror - ISSN 1361-2166

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# ON A POP TIP

## club chart

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



### I DON'T WANNA BE A

- |    |     |  |  |                      |    |     |   |                               |                      |
|----|-----|--|--|----------------------|----|-----|---|-------------------------------|----------------------|
| 1  | 2   | STAR   | Corona                                 | Eternal              | 20 | 10  | SEARCHING FOR THE GOLDEN EYE  | Motiv 8 featuring Kym Mazelle | Eternal              |
| 2  | 6   | IF YOU WANNA PARTY                                     | Molella featuring The Outhere Brothers | Eternal              | 21 | NEW | RHYTHM OF LIFE  | Oleta Adams                   | Fontana              |
| 3  | 3   | PURE   | Scanners                               | Eternal              | 22 | NEW | HEAVEN/THIS I SWEAR   | Kim Wilde                     | MCA                  |
| 4  | 1   | WHAT'S THAT TUNE? (DOO DOO DOO DOO DOO DOO DOO...)     | Dorothy                                | RCA                  | 23 | NEW | I IMAGINE/I GIVE IT ALL TO YOU  | Mary Kiani                    | 1st Avenue/Mercury   |
| 5  | 17  | TELL IT TO MY HEART                                    | Q-Club                                 | Manifesto            | 24 | NEW | EVERY LITTLE STEP   | Bobby Brown                   | MCA                  |
| 6  | 12  | THE BEST THINGS IN LIFE ARE FREE                       | Luther Vandross & Janet Jackson        | AM:PM                | 25 | 22  | TURN YOUR LOVE AROUND (NICOLSON/ LOVE TO INFINITY/ APHRODISIAC MIXES) | Tony Di Bart                  | Cleveland City Blues |
| 7  | NEW | DISCO 2000   | Pulp                                   | Island               | 26 | 20  | SOMETHING ABOUT U   | Mr Roy                        | Fresh                |
| 8  | 15  | CHAINS   | Rochelle                               | Almighty             | 27 | 21  | ANYBODY   | Masterboy                     | Polydor              |
| 9  | 4   | FINGERS & THUMBS (GOLD SUMMER'S DAY)                   | Erasure                                | Mute                 | 28 | 14  | HANG ON SNOOPY  | XL Singleton                  | Dance Pool           |
| 10 | 25  | WANNA BE WITH YOU                                      | Jinny                                  | MultiPLY             | 29 | 38  | FEEL LIKE SINGIN'   | Tak Tex                       | AM:PM                |
| 11 | 8   | HISTORY '95 (JUPITER REMIXES)                          | Mai Tai                                | Avex                 | 30 | 29  | STAY WITH ME  | Ultra High                    | MCA                  |
| 12 | 5   | INSIDE OUT   | Culture Beat                           | Epic                 | 31 | 31  | COLOURS OF THE WIND   | Hara Juka                     | Almighty             |
| 13 | 13  | A POSITIVE VIBRATION                                   | Black Box                              | Groove Groove Melody | 32 | 23  | J.U.M.P.  | Love City Groove              | Planet 3             |
| 14 | 23  | YOU KEEP ME HANGIN' ON                                 | Hannah & Her Sisters                   | Almighty             | 33 | 27  | NEVER IN A MILLION YEARS/ROCKIN' AROUND THE CHRISTMAS TREE            | Nicki French                  | Love This            |
| 15 | 18  | WANNA BE STARTIN' SOMETHIN'                            | Michael Jackson                        | Epic                 | 34 | 19  | GOTTA DANCE WITH THE MUSIC  | Echo Base                     | Steppin' Out         |
| 16 | 32  | LET'S PUSH IT/PUSH THE FEELING ON/ SURRENDER YOUR LOVE | Nightcrawlers                          | Final Vinyl          | 35 | 16  | THE LOOK '95  | Roxette                       | EMI                  |
| 17 | 7   | A GIRL LIKE YOU  | Princess Paragon                       | Tempo Toons          | 36 | 30  | TO THE BEAT OF THE DRUM (LA LUNA)                                     | The Ethics                    | VC                   |
| 18 | 11  | BIG TIME/LAST CHRISTMAS                                | Whigfield                              | Systematic           | 37 | NEW | HIDE-A-WAY  | Nu Soul featuring Kelli Rich  | ffr                  |
| 19 | 9   | SHINE LIKE A STAR                                      | Berri                                  | Fusion/3 Beat Music  | 38 | 37  | I WISH  | Skee-Lo                       | Wild Card            |
|    |     |  |  |                      | 39 | NEW | CHANGE  | Daphne                        | Stress               |
|    |     |  |  |                      | 40 | 24  | ITCHYCOO PARK   | M People                      | Deconstruction       |



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namecheck: ralph tee @ brad beatnik @ daisy & havoc @ james hyman @ tim jeffery @ andy beavers

## tune of the week

### leftfield: 'release the pressure' (hard hands)

**techno** The last single to be taken from the wonderful 'Leftism' album is this cool, soulful regga-fuelled track which features Dreadzone collaborator Earl 16 and MC Chesite Col. There's also a doublepack of four of the group's own remixes which range from straight techno dub and slow, skanking dub to two breakbeat-infused versions. Once again, the production quality is superb and Leftfield provide plenty for the feet and the mind. **★★★★**



bb

## house

**168P 'Nowhere EP' (Stronghouse).** This very tasty selection of three well-crafted instrumentals embraces a wide range of styles. The most inventive track is 'Too Late', featuring a relatively restrained jazz-infused rhythm, punctuated with some violent stabs and topped off with some bubbling Hammond sounds and spazzy effects. 'Jupiter's Dream' builds from its ambient intro into a harder, more floor-friendly house track with neat swirly touches. Last but not least, 'Drifting On' is an atmospheric techno-fused tune with an old-school feel. Well worth hunting down. **★★★★**

cb

**NATURE 'Founding' (Next Century).** Use Cars and Liam May have come up with more effective bouncy British house for the fledgling Next Century label. The first of the four mixes, the dub, is good, lively but solid house as well as being a very catchy skipping tune. The vocal mix adds atmospheric vocal breaks by Fatima Cheika that couldn't be further from your bog-standard dance singing. On the Natural mix, it's heads down deep for much more of a tribal outing while the Instrumental mix is even

more than just inclined – and even faster and more compulsive listening as a result. **★★★★**

d&h

**JOEY MUSAPHA 'Imperial Grooves EP' (Imperial).** This is the first release on Imperial that's really appealed to these ears, but better late than never. 'Groove 1' is a big tune disguised as a little bubbly number but big it most certainly is with more than a hint of MK-ness in there, some gentle vocal and some hard-working percussion. 'Groove 2' is equally enthusiastic but slightly dreamier while 'Groove 2.5' takes '2' and spreads it out into a totally Deep Dish type epic house work-out. With beats added on to the end this record is more necessary than you might at first think. **★★★★**

d&h

**'Distilled' (Hydro-Electric).** This anonymous release from the Aquarhythm's US label offshoot is a seductive little grower. Soothing synths and quietly pulsing beats combine to create a mellow yet arresting atmosphere. The flip features two more techno-fied but no less captivating interpretations. **★★★★**

bb

**SWING 52 'The Joy You Bring' (Outling).** Following the huge club success of 'Colour Of My

Skin', Swing 52 return with the stellar line-up of garage maestro Amotz Jarvis on vocals and Benji Candelario, Wayne Rollins and Danny 'Buddha' Morales on the mixing desk. Soulful garage with a very melodic hook is what you get – a massive anthem. Check out the very funky Swing Stampin' Rubb instrumental too. **★★★★**

bb

**RHYTHM 'N' BICE 'Is This The Rhythm?' (Alphabet City).** The second release from this US label is a fairly straightforward NY-style skipping garage track that will keep the crowds on their toes. But the real gem lies on the B-side: the Cocoonance Meats Martinez In Disco Dub Experience mix is an excuse for Italian DJ Claudio Coccoluto to completely rework the track into a minimalist discolored stomper that has a 'Good Made Me Funky' feel to

it. A magical journey.

★★★★

bb

**MOTIV 8 & KYM MAZZELE 'Searching For The Golden Eye' (Eternit).** It's cheese-o-go-go as Motiv 8 link up with the garage diva for a cheeky tribute to James Bond that lies in rather neatly with the current film release. Apart from the following Euro pop versions from the band, Quartz Lock provides a moody interpretation which sounds more like the James Bond theme while Sharp Productions offer the superior vocal cut-up, bouncing Sharp Dub. **★★★★**

bb

**PULP 'Disco 2000 (mixes)' (Sleazy).** Adapting a 'why fix what was never broken' mentality to the remix, Pulp once again enlist Motiv 8 to follow up their 'Common People' reworking with an equally uplifting affair. If you can't hack the vocal a glimpse dub provides pump 'n' punch, complete with 303s and guitar – handling havoc. **★★★★**

jh

**PHUGITIVE 'Now Dance (Come On) (Slightly Rhythm).** The worst thing about this track is the 'People come on' vocal sample that you may find off-putting in this otherwise very no-nonsense piece of deep clanking DJ Pierre product. Of the two mixes, it's the Tribal

Bomb mix on the B-side that gets heads nodding the most as it builds more purposefully, plots on and on with more conviction and significantly avoids the offending sample more than the A-side's Wild Pitch mix. All round some great sounds and a track that isn't as simple as it seems. **★★★★**

d&h

## jungle

**NICOLETTE 'No Government' (Talkin Loud).** Nicolette – 'Bible Holiday on acid' – waxes simple politics over four 10 inches and a variety of mixes from Felix (flangy digi-trance), Bud Brothers (drum and bass), Dillinga (dubby jungle), Ploid (dark electro – best mix) and Biosphere (single echoed chord). True transpilers may raise an eyebrow to note Tom Waits (not keen for his music to be used out of context) allowing a sample of 'Shore Leaves' to be used. **★★★★**

jh

**DILLINJA 'Deadly Deep Subs (Remix)' (dub plate).** This guy is definitely on a different tip. Rolling beats, deep basslines and wicked city sounds to smash up any dancefloor. Massive. **★★★★**

n



Wipe

Polkman Tr

B&B

19 18 INSTRUMENTAL MOODS

15 19 SHINE 3

17 20 THAT'S COUNTRY



taken from the album 'Erasure'



pulp

the gift of christmas

CHILDLINER DJ'S

SPECIAL REMIX CD  
OUT 17TH DECEMBER

Featuring gift of christmas (original version)

plus exclusive mixes by  
**BEATMASTERS**  
**MOTIV 8**  
**NOT LOVELAND**  
**MATT DAREY**  
**WAND**



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Bullered titles at ↓

New single

27 November 11

CD - Remix CD - Cass

features mixes by 1

plus "HI NRG" (previously unreleased)

**FRONTLINE CRU '6 Million'** (Frontline dub plate). Ruff and ruff funky jungle in yer face. With the infectious raw groove bassline running throughout, massive drums cut up and ruff ruff vocal to top it off, it's pure jump up stuff. ●●●● n

**LAMB 'Cotton Wool'** (Fontana). Andrew Barlow (formerly Hip Optimist) hooks up with vocalist Louise Rhodes for a ground-breaking drum and bass track that sounds like a jungle interpretation of a US West Coast mainstream folk rock song. It's actually remarkably fresh and the two mixes from Fila Brazzica (a

gorgeous, lush version) and A Guy Called Gerald only emphasise the fact. But it's a shame the excellent Sacred Space mix wasn't included on the vinyl! too. ●●●● bb

**DE ELITE 'Check Dis'** (dub plate). Superb intelligent "hard" drum and bass rocks the spot. Begins with inspiring strings and rolling type beats, then the bass enters, followed by a breakdown and is left to ease by a new b-line - appin'. 100% militant. ●●●● n

**ELEMENT OF NOISE featuring MC DET 'Stick Up'** (dub plate). This is one forthcoming on

S.O.U.R. and is one of the top rap/drum and bass tunes of the moment. Featuring London's premier jungle station MC, Kool FM's MC Det, on a different flavour. Hard shuffle beats, stabbing bassline (B08 style) and Det's ruff rap pulls his corker in perspective. Tuff and ruff. Big up stoney. ●●●● a

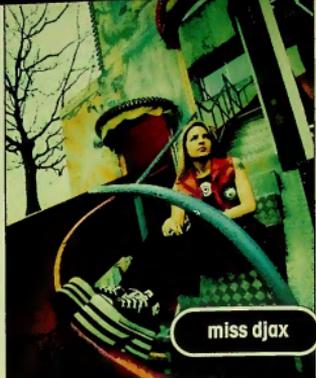
**jazz/ funk**

**DIGI ALLIANCE 'Hydroponic Groove Sessions EP'** (Cooker). Coming out of the very successful Leeds club The Cooker and the follow-up to their previous EP 'Tumble Jazz' for Clean Up Records, this is a three-track EP with a lot of style and substance. The A-side 'Aero-Funk' must have been a long job - it's tough breakbeats mated with all kinds of folably jazz live guitar and sax and a funky bass that holds it all together. Over on the B-side, 'Inhalo' is a calmer, "thinking" track with more excellent beats but much softer, more cooing guitars and keyboards while 'Rotarvibes' is Nineties funk supra with an old brass feel that never fails to impress. Not a sound out of place on the whole thing. ●●●● d&h

**SOUL**

**EARTH GYRLZ 'Love Of Mine'** (US Capitol). Simply

**changing faces**



miss djax

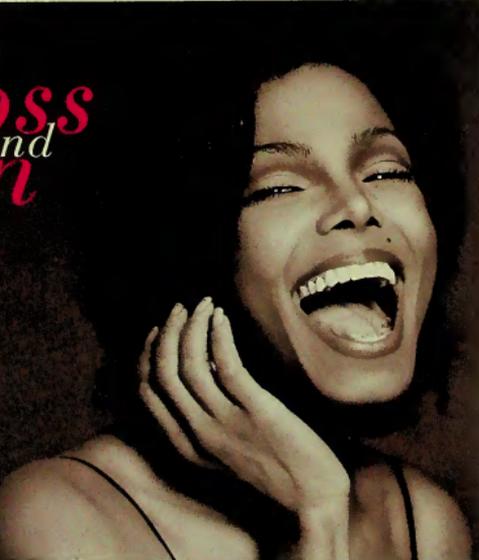
wonderful, these five young ladies deliver a left-of-centre approach to the urban soul sound and come up with a tune that has the kind of style and character rarely heard since the days Roy Ayers had 80s Ladies and Dexter Wansel had The Jones Girls. The Down To Earth mix of this moody affair is particularly magnificent, brooding along with some ethereal synth strings and poky phat bass, all embellished with a hint of jazz and sultry vocal harmonies. Unlikely to make our charts, but savour the quality. ●●●● ft

**CHANGING FACES 'We Got It Goin' On'** (US Tag/ Atlantic). More movie soundtrack



**luther vandross and janet jackson**  
the best things in life are free  
(K-Klass mix)

The new single Remixed for '95 by K-Klass, Roger Sanchez and M.K. Out now on 2 CDs and Cassette CD1 and Cassette include a Megamix and Runaway featuring Coolio



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nicolette

pressure, this time from "White Man's Burden" on which the girls chip in this sprightly swing/jazz chor. However, the A-side of this single quite rightly focusses on the far more interesting "Remix", which while predictably slowing the cut down a notch or two, introduces a classier air to the proceedings through its use of Barry White's "I'm Gonna Love You A Little More Baby" piano and string ideas. ●●● rt

**JESSE POWELL "All I Need" (US MCA).** Possibly another of the many huge US R&B tunes never to see the light of day as even a commercial import, this slow-plodding, bass-driven Loney Stewart produced urban floorfiller is already fetching

vast fortunes among the most dedicated of swing/jazz boys and girls. The stunning bassline in fact derives from Stowe's "Just A Touch Of Love", sampled from the original record and slowed down to lay the foundations for this multi-vocal layered burner from this new vocalist. ●●● rt

**techno**

**BANDULU "Running Time EP" (blanco y negro).** The UK techno masters follow up the brilliant "Non Stop" with a more dubwise EP of contending techno rhythms. The title track is simply mesmerising in its warmth and simplicity while "Sena 1" recalls the rawer techno beats of "Crisis A Gwan". ●●●

atbell in a more restrained fashion. There are five cuts, all proving that Bandulu are still very much at the cutting edge. ●●● bb

**MISS DJAX "Miss Djax Vs The World" (Djax).** Four-track that comes complete with cult comic Atom Ant plays as a heavy relentless techno-thud; the perfect soundtrack to any cool computer cart. "Cold War" offers military minimalism with high-end 303 and heaps of boss-drum. "Killer Train" journeys at a brisk pace with further Roland razzlings and a stulticly ponic siren glossing the groove. "Death Train" is kicked along by its hi-hats and invasive growling. ●●● jh

**albums**

**VARIOUS "Excursions In Ambience - The Fourth Frontier" (Astralwerks).** The fourth edition in the US label's series of ambient/trance compilations is the best yet thanks to a clever combination of established names and rising stars such as Flying Saucer Attack and Nole. There are some beautiful lines on the 10-track LP, which looks set to become the number one ambient work of the year. Outstanding. ●●●●● bb

**VARIOUS "Renaissance - The Mix Collection Part 2" (Sixt/Echo).** The first mixed compilation dedicated to the legendary UK club featured Sasha and John Digweed and became one of the biggest selling dance mix albums of last year. This time, Digweed gets the whole three CD album to himself - and the key to its success is undoubtedly the choice of tracks coupled with Digweed's unobtrusive ear for a seamless mix. The "Renaissance" sets concentrate on providing a musically challenging and enlightening mix rather than just blending a bunch of the more obvious hits. Here you'll find Dum Dum's "One Earth Beat" sitting comfortably beside Moby's "Into The Blue" and Floppy Sounds' "Ultrasonic". The borders of house and trance blur as Digweed cleverly jigs and dips the mood across three mixes. For those who don't want the

familiar and appreciate mixing for its musical rather than purely danceable qualities, "Renaissance 2" is the perfect album. ●●●●● bb

**VARIOUS "The Ultimate Drum & Bass Collection" (Quality Price Music).** Few jungle compilations have accurately reflected the rise of the original jungle sound - drum and bass. This three-CD set features 50 tracks ranging from original classics such as Roni Size's "Time Stretch" and "It's A Jazz Thing" to current favourites from Remarc and Orme Tino. Much of the material comes from the Moving Shadow and Strictly Underground labels although the likes of Suburban Base and Renk are conspicuous by their absence. Despite those omissions, for lovers of the pure hard stuff, this set is a real treat. ●●●●● bb

**renaissance**



Wings

Prism III

Ear

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**MOLELLA featuring THE OUTHRE BROTHERS**

IF YOU WANNA PARTY  
DEC 4

**MOTIV8 featuring KYM MAZELLE**

SEARCHING FOR THE GOLDEN EYE  
DEC 11

**CORONA**

I DON'T WANNA BE A STAR  
DEC 11

**HAVE AN ETERNAL MEGAMIXMAS!**



19 18 INSTRUMENTAL MOODS

15 19 SHINE 3

17 20 THAT'S COUNTRY



taken from the album "Erasure"

plus "HI KING" (previously unreleased)

27 November 1995

CD - Remix CD - Cassette

features mixes by Tim Westwood, Marky Westwood & more

plus "HI KING" (previously unreleased)

New single

- ZZ 24 GOLDIE
- 16 25 PERFECT
- 19 26 EXHAL
- 27 27 INSNOM
- 15 28 MISLE
- 20 29 SHINE
- 30 30 SOME
- 31 31 WHAT'S
- 13 32 QUEER
- 18 33 TO THE
- 32 34 HEAVE
- 26 35 FAIRG
- 36 36 THE BL
- 30 37 FO LIE
- 17 38 KELLY
- 25 39 I BELLE
- 23 40 PASS

Billboard titles are

Erasure



club chart  
commentary

by alan jones

Luther Vandross and Janet Jackson sprout out of sight of the chasing pack this week, their 'Best Things In Life Are Free' remix increasing its record score at the top of the Club Chart. It now has a lead of more than 50% over its nearest challenger, **Sanz Of Soul's** 'Race Of Survival'. Last week's number two, **Q-Club's** 'Tell It To My Heart' was in hot pursuit, but sheds a third of its beloved status this week, primarily because **Taylor Dayne's** remixed version of the song which gave her a Top 10 hit is stealing enough of its support to make its own debut at 16... There's a consensus that **US dance music** is in better shape than for some time, with a deluge of desirable imports hitting the shops. The pace quickens considerably this week, while records which reached these shores in the past few weeks are impacting the chart. This week, there are no fewer than 10 imports in the Top 75, the highest tally of the Nineties. Leading the way is **Eurogroove's** 'Move Your Body', which debuts at 26, though this is not quite as spontaneous an uprising as it may seem, as it was mailed to DJs by their UK record company **Aves's** club promotion arm Rhythm Republic. Nearly all the other import files are genuinely hot however, with **Black Meg's** 'Freedom' (featuring that notorious french kissar Lil' Louis) proving particularly successful where played... If a good week too for **Billie Ray Martin**, who can be heard guesting on the **Voices** single 'Sky High', up to number five from 12. Her own upcoming single, 'Initiation Of Life', already a Cool Outs chart champ, makes its Club Chart bow at 17, and is already more popular than 'Sky High' in the South-east... Pop dance label of the year **Eleml** has the On A Pop Tip chart completely seen up this week, with its upcoming singles from **Corona**, **Molella** and **Scanners** completing a top three shutout. The Molella record features the **Outhers Brothers**, who are immensely popular at this more commercial end of the club spectrum, having secured two number ones of their own on the Pop Tip chart already this year.

beats & d r e c e s

Well done to DJ Dave Angel and his partner Pat on the arrival of their new child, Miles, who was born last Friday... The UK's **Notting Hill Music** have secured the European publishing for **Skee-Lo's** '1 Wish', the West Coast rap single expected to debut in the Top 20 this week. **Andy McQueen**, Notting Hill's eagle eyed chairman, spotted the track while on business in the States during the summer...



**2M's** own **Mr Bee** will be giving **Sasha**, **John Digweed**, **Lee Fisher** and **Guiliver** a good run for their money on the decks this evening (Monday 4) at the **Northern Exposure/Jackpot** bash at Heaven. There will also be a live show from **BT**, whose other UK tour dates are: Hippo, Cardiff (December 8); The Pier, Hastings (8); Paradox, Brighton (11); Empire, Middlesbrough (12); Que, Birmingham (14); Hacienda, Manchester (15); and UK Midlands, Wolverhampton (16). **Andy Chatterly** from Yum Yum, recording artists on the legendary Spinn record label, has just returned from a trip to former Yugoslavia, Serbia to be exact. Unlike the rest of Europe, Serbia has not fallen for cheesy Eurofunk, according to Andy. "The music they like is not bad actually. The underground music that is sought after over here, actually gets out there," he says, adding, "I even heard a Yum Yum tune or two." What's Serbian for 'Da Reckon', Andy?... **AM-PM** has snapped up the big New York garage anthem of the moment **Alcatraz's** 'Give Me Love' and will be releasing it early in the new year with mixes from **Deep Dish**, **Cajmere** and **Alcatraz**. The record was originally released on the excellent name Yoshi Tosh label. **Fabio Paris**, **Billy Nashy**, **Christina Vogel** have been lined up as DJs while **Mad Dog Reflex** will be joining **Jim Masters** on stage for another edition of **Open All Hours** at the Ministry. **Kjeld Thastrup**, **Rocky & Diesel** and **Smokin Jo** will be handling the back room... **AND THE BEAT GOES ON!**



FATHER MC  
THIS IS FOR THE PLAYERS

- Interlude (Interview)
- Treat Me Right
- This Is For The Players
- Sexual Playground
- You Can Do Me
- Interlude (Studio Talk)
- High Rollers
- Sexual Healing
- I Am What You Want
- Funkin With Father
- Interlude (Exclusive)
- Hey How Ya Doin
- Interlude (Farewell)
- Life



MISSION

CD MISH 3 • MC MISH 3 • LP MISH 3

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THE SINGLE

NUS ENTS AND ORIGINAL LEVIS STORES PRESENTS  
FLUKE ON TOUR:  
LAST FEW DAYS

- Manchester Academy: 2/12
- Southampton University: 6/12
- North London University: 8/12
- Belfast Queens University: 8/12
- Dublin Mean Fiddler: 10/12



SI

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| 16 | 25 | PERFECT P.J. And Duncan                             | Virgin         |
| 19 | 26 | EXHALE (SHOOP SHOOP) Whitney Houston                | Arista         |
| 21 | 27 | INSOMNIA Fairchild                                  | Cheeky         |
| 23 | 28 | MISLED Celine Dion                                  | Epic           |
| 25 | 29 | SHINE LIKE A STAR Berri                             | 3 Beat/freedom |
| 27 | 30 | SOMETHIN' STUPID Ali & Kibibi Campbell              | Kuff           |
| 29 | 31 | WHAT'S THAT TUNE! (000-000-000-000-000-000) Dorothy | RCA            |
| 31 | 32 | QUEER Garbage                                       | Mushroom       |
| 33 | 33 | TO THE BEAT OF THE DRUM (LA LUNA) Ethics            | VC Recordings  |
| 35 | 34 | HEAVEN FOR EVERYONE Queen                           | Parlophone     |
| 37 | 35 | FAIRGROUND Simply Red                               | East West      |
| 39 | 36 | THE BOY RACER Morrissey                             | RCA Victor     |
| 41 | 37 | IF FOR YOU (AND THAT'S THE TRUTH) Meat Loaf         | Virgin         |
| 43 | 38 | KELLY'S HEROES Black Grape                          | Real Gone      |
| 45 | 39 | I BELIEVE Happy Clappers                            | Shindig/PWL    |
| 47 | 40 | PASS THE VIBES Definition Of Sound                  | Fontana        |

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

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

**New single**  
 27 November 1995  
 CD - Remix CD - Cassette  
 features mixes by Tin Tin Out, Francois Kevorkian & Wire  
 plus "HI NRG" (previously unreleased)

taken from the album "Erasure"

## club comment

by al

Luther Vandross and Janet Jackson sprint out chasing peak this week, their "Best Things In Life A" increasing its record score of the top of the Club Chart a lead of more than 50% over its nearest challenger Soul's "Race Of Survival". Last week's number "Tell It To My Heart" was in hot pursuit, but she believes this week, primarily because Taylor Da version of the song which gave her a Top 10 hit is st of its support to make its own debut at 16...There; that US dance music is in better shape than for some deluge of desirable imports hitting the shops. They considerably this week, while records which reached in the past few weeks are impacting the chart. This is no fewer than 10 imports in the Top 75, the high Nineties. Leading the way is Eurogroove's "Ma" which debuts at 26, though this is not quite as surprising as it may seem, as it was mailed to C record company Avex's club promotion arm Rity. Nearly all the other import titles are genuinely hot. Block Magic's Freedom (featuring that notorious Mr Louis) proving particularly successful where played week too for Billie Ray Martin, who can be heard g. Voices single "Sky High", up to number five from upcoming single, "Imitation Of Life", already a C champ, makes its Club Chart bow at 17, and is popular than "Sky High" in the South-east...Pop dar year Eternal has the On A Pop Top chart complete week, with its upcoming singles from Corona Scanners completing a top three shutout. The features the Outhere Brothers, who are immensely more commercial end of the club spectrum, having number ones of their own on the Pop Top chart also

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**FATHER**  
THIS IS FOR THE PLAYERS

Interlude (Interview)  
Treat Me Right  
This Is For The Players  
Sexual Playground  
You Can Do Me  
Interlude (Studio Talk)  
High Rollers  
Sexual Healing  
I Am What You Want  
Funkin With Father  
Interlude (Exclusive)  
Hey How Ya Doin  
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**MISSION**

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NUS ENTS AND ORIGINAL  
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**FLUKE ON TOUR:  
LAST FEW DAYS**

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2/12  
Southampton University:  
3/12  
North London University:  
3/12  
Belfast Queens University:  
9/12  
Dublin Mean Fiddler:  
10/12

# SI

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| MI | BE | GA | MI | FA | ON | DI | WO | IT | GO | AN | MI | YO | IA | IW | TH | SH | TH | IT | FI | LI | HA | LO | GO | GO |

ZZ 24 GOLDEN

16	25	PERFECT P.J. And Duncan	Telstar
19	26	EXHALE (SHOOP SHOOP) Whitney Houston	Atista
27	27	INSOMNIA Faithless	Cheesy
15	28	MISLED Geline Dion	Epic
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30	37	TO LIE FOR YOU (AND THAT'S THE TRUTH) Meat Loaf	Virgin
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26	39	I BELIEVE Happy Clappers	Shindig/PWL
23	40	PASS THE VIBES Definition Of Sound	Fontana

↑ Bullen's titles are those with the biggest sales gains over last week

**Erasure**



**New single**

**Fingers & Thumbs**  
(Gold Summers Day!)

27 November 1995  
CD + Remix CD + Cassette  
features tracks by Tin Tin Out, François Kevorkian & Wire  
plus "HI NRG" (previously unreleased)



taken from the album "Erasure"

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TOP TWENTY  
COMPILATIONS

1 NOW THAT'S WHAT I CALL MUSIC! 32  
EMI/World of Music

2	THE LOVE ALBUM II	Virgin
3	THE BEST 60'S ALBUM IN THE WORLD...EVER!	Virgin
4	THIS YEAR'S LOVE IS FOREVER	Star TV/Cosy TV
5	DANCE TIPS '95	Global Television
6	THE BEST ROCK BALLADS ALBUM IN THE WORLD...EVER!	Virgin
7	PURE SWINGING IV	Duo
8	HEARTBEAT - FOREVER YOURS	Orion
9	THE BEST PARTY...EVER!	Virgin
10	THE BEST OF DANCE MANIA '95	Pure Music
11	THE NO.1 MOVIES ALBUM	PolyGram TV
12	THE GREATEST HITS OF '95	Starz
13	THE NO.1 CHRISTMAS ALBUM	PolyGram TV
14	TOP OF THE POPS 2	Cosby
15	THE GREATEST PARTY ALBUM UNDER THE SUN!	EMI TV
16	YEN BEST OF BOLES BROTHER SOUL SISTER	Duo
17	THE GREATEST SOUL ALBUM OF ALL TIME	Duo
18	INSTRUMENTAL MOODS	Virgin
19	SHINE 3	PolyGram TV
20	THAT'S COUNTRY	BB

27	25	THE BEST OF Robert Palmer	EMI
20	26	THE BEST OF UB40 VOL. 2 UB40	DEP International
24	27	STRIPPED The Rolling Stones	Virgin
49	28	SONGS FROM HEATHCLIFF Cliff Richard	EMI
31	29	GREATEST HITS 1985-1995 Michael Bolton	Columbia
28	30	DON'T BORE US, GET TO THE CHORUS! - GREATEST HITS Rovert	EMI
26	31	GREATEST HITS 1981-1995 Luther Vandross	Epic
43	32	PICTURE THIS Wet Wet Wet	Precious Org./Mercury
33	33	THE SOUND OF... McAlmont & Butler	Hut
33	34	PAN PIPES MOODS TWO Free The Spirit	PolyGram TV
36	35	100 GOLDEN GREATS Foster And Allen	Telstar
39	36	HANK PLAYS CUFF Hank Marvin	PolyGram TV
45	37	SAID AND DONE Boyzone	Polydor
34	38	CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South	Golbass
18	39	THE GHOST OF TOM JOAD Bruce Springsteen	Columbia
22	40	FRESH HORSES Garth Brooks	Capitol

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**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 (Atlantic)	25	ONE OF US Jean Sebben (Mercury)		
2	EXHALE (SHOOP SHOOP) Whitney Houston (A&M)	27	RUN-AROUND Steve Forster (A&M)		
3	HEY LOVER LL Cool J (Jive)	28	ANYTHING II (A&M)		
4	FANTASY Mariah Carey (Columbia)	29	I CAN LOVE YOU LIKE THAT All-4-One (RCA)		
5	GANGSTA'S PARADISE Coolio (Jive)	30	SET U FREE RuPaul (World Circuit)		
6	DIGGIN' ON YOU 'TIC (Epic)	31	DO YOU WANT? Lark & New Dreams (Capitol)		
7	YOU REMIND ME OF SOMETHING I Really (Jive)	32	WATERFALLS TLC (A&M)		
8	YOU'LL SEE Madonna (Mercury)	33	LOVE U 4 LIFE Jordan (Jive)		
9	NAME One One (Jive)	34	DECEMBER Culture Club (Mercury)		
10	RUNAWAY Janet Jackson (A&M)	35	PRETTY GIRL Jan B. (Jive)		
11	TELL ME Causes Theory (Jive)	36	TIME House & The Shadowz (Jive)		
12	BACK FOR GOOD Take That (Atlantic)	37	SENTIMENTAL Duhon Cox (Mercury)		
13	BREAKFAST TIFANY'S Deep Blue Something (Mercury)	38	BLESSED Deborah Cox (Mercury)		
14	IDLE FOR YOU/AND THAT'S THE TRUTH/Heart Attack (Jive)	39	BROKENHEARTED Beverly (Atlantic)		
15	BEAUFOUR YOU WALK OUT OF MY Window (Mercury)	40	SOON AS I GET HOME Faith Evans (Jive)		
16	BEYOND LIFE Ace Of Base (Jive)	41	BE MY LOVER La Toya (Jive)		
17	AS I LAY ME DOWN Sophie & Herkness (Columbia)	42	YOU ARE NOTALONE Michael Jackson (A&M)		
18	KISS FROM A ROSE Seal (Geff)	43	TOO HOT Cocoa (Jive)		
19	WHO CAN I RUN TO? Rascal (Capitol)	44	TONIGHT'S THE NIGHT Eric Burdon (Mercury)		
20	CARNIVAL Mariah Carey (Jive)	45	HOOBLES Traveller (A&M)		
21	OH I WANNA REMIND YOU/When & The Howlers (Mercury)	46	DANCER Honey Bunch (Mercury)		
22	ROLL TO ME Boyz II Men (A&M)	47	CELLTHERAPY Grand Mob (Epic)		
23	MISSING Everything But The Girl (Mercury)	48	LET ME BE ONE Erasure (Mercury)		
24	DREAMING OF YOU Seals (Jive)	49	COME WITH ME Jay (Atlantic)		
25	BULLET WITH BUTTERFLY WINGS Swearing House/Interscope	50	COMEDOWN Bush (Mercury)		

Chart source: Billboard 9 December 1995. \* Arrows are awarded to those products demonstrating the greatest play and sales gain. UK acts are UK signed acts.

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	ANTHOLOGY 1 The Beatles (Capitol)	26	THE REMIX COLLECTION Boyz II Men (Mercury)		
2	FRESH HORSES Corby Brooks (Capitol)	27	INSONNIAIC Green Day (Reprise)		
3	DAYDREAM Mariah Carey (Columbia)	28	STARTING OVER Reba McEntire (MCA)		
4	CHRISTMAS IN THE AIR Madonna/Donorah (Mercury)	29	WELCOME TO THE NEIGHBOURHOOD Meat Loaf (Jive)		
5	WAITING TO EXHALE (OST) Vanessa (Mercury)	30	SIXTEEN STONE Bush (Mercury)		
6	JAGGED LITTLE PILL Alice In Chains (Mercury)	31	GREATEST HITS 1965-1995 Michael Bolton (Columbia)		
7	IT'S REALLY TRUE Live (Jive)	32	FOUR Live Trencher (Mercury)		
8	CRACKED REAR VIEW Rascal & The Howlers (Atlantic)	33	THE SECRETS OF THE ISLES The Proclaimers (Mercury)		
9	MELON COLLE & THE INFINITE... Deep Purple (Mercury)	34	TIGERLILY Koolhaas/Arboretum (Mercury)		
10	THE GREATEST HITS COLLECTION Alan Jackson (A&M)	35	THE BRIDGE Ace Of Base (Mercury)		
11	THE GHOST OF TOM JAWD Bruce Springsteen (Columbia)	36	E1999 ETERNAL Bill Capra III/Manhattan (Mercury)		
12	CRAZES/COOL TLC (Mercury)	37	CYPRESS HILL III Cypress Hill (Mercury)		
13	SOUVENIRS Vince Gill (Mercury)	38	ONE HOT MINUTE Red Hot Chili Peppers (Mercury)		
14	DOGGO FOOD The Dogg Pound (Epic)	39	OSZMOSIS Cam Thomas (Mercury)		
15	SOMETHING TO REMEMBER Madonna (Mercury)	40	VAULT - GREATEST HITS Of Legend (Mercury)		
16	JESUS PREAK OC Dub (Mercury)	41	FROSTMOP Planetshock (Mercury)		
17	ALICE IN CHAINS Alice In Chains (Columbia)	42	THE HITS Live (Mercury)		
18	GANGSTA'S PARADISE Eric Burdon (Mercury)	43	DREAMING OF YOU Seals (Mercury)		
19	THE WOMAN IN ME Deena Cain (Mercury)	44	LIQUID SWORDS Savage/Gina (Mercury)		
20	DESIGN OF A DECADE 1965-1995 Janet Jackson (A&M)	45	O'S JOCK JUNITO Quincy Jones (Mercury)		
21	DA DANGEROUS MINDS (OST) Vanessa (Mercury)	46	PULP FICTION (OST) Vanessa (Mercury)		
22	YOUR LITTLE SECRET Melissa Etheridge (Mercury)	47	UNDER THE TABLE AND DOWN (OST) Vanessa (Mercury)		
23	MIR SMITH LL Cool J (Mercury)	48	ACTUAL MILES - HENLEY'S GREATEST DON Henley (Mercury)		
24	STRIPPED Rolling Stone (Mercury)	49	GAMES REDEUXES PLAY Jovi/Remedy (Mercury)		
25	ALL I WANT The McGraw (Mercury)	50	FRIENDS (OST) Vanessa (Mercury)		

# UK WORLD HITS

**UK WORLD HITS:**  
The MW guide to the top British performers in key markets (chart position in brackets)

FRANCE	
1 (8)	STAYING ALIVE N-Trance (Dance Pool)
2 (10)	KISS FROM A ROSE Seal (Geff)
3 (10)	HEAVEN FOR EVERYONE Queen (EMI)
4 (10)	WHYTA SNAKE OF PALE ANTOLETTA (RCA)
5 (10)	MISSING Everything But The Girl (Mercury)

Source: POP

NETHERLANDS	
1 (2)	HEAVEN FOR EVERYONE Queen (EMI)
2 (10)	LIKE A ROLLING STONE Rolling Stones (Mercury)
3 (11)	FAIRGROUND Simply Red (WEA)
4 (10)	MAKING LOVE... Bonnie Tyler (WEA)
5 (10)	ADRIEMUS Adriemus (Virgin)

Source: Mega

SWEDEN	
1 (10)	WONDERWALL Oasis (Creation)
2 (10)	STAYING ALIVE N-Trance (CNR)
3 (10)	LIKE A ROLLING STONE Rolling Stones (Virgin)
4 (10)	TRUNDER East 17 (London)
5 (10)	FAIRGROUND Simply Red (WEA)

Source: RFI

IRELAND	
1 (10)	WONDERWALL Oasis (Creation)
2 (10)	TRUNDER East 17 (London)
3 (10)	MISSING Everything But The Girl (Mercury)
4 (10)	WHEN LOVE AND HATE... Dalgaard (Mercury)
5 (10)	I BELIEVE... Robson & Jerome (RCA)

Source: IPI

# NETWORK CHART

#	Title/Artist	Label
1	EARTH SONG Michael Jackson (Mercury)	
2	I BELIEVE/UP ON THE ROOF Robson & Jerome (RCA)	
3	GANGSTA'S PARADISE Coolio Featuring LL Cool J/Mercury	
4	MISSING Everything But The Girl (Mercury)	
5	FATHER AND SON Boyz II Men (Mercury)	
6	ONE SWEET DAY Mariah Carey & Boyz II Men (Atlantic)	
7	WONDERWALL Oasis (Creation)	
8	IT'S ON SO QUIET Bush (Mercury)	
9	LOVE SUGAR (Mercury)	
10	YOU'LL SEE Madonna (Mercury)	
11	ANYWHERE IS Fine (Mercury)	
12	ITCYCOP PARK II Doves (Mercury)	
13	MISLED Colin Vearn (Mercury)	
14	MISS CARAJEVEZ Passenger (Mercury)	
15	FREAS FOR EVERYONE Queen (Mercury)	
16	WHEN LOVE AND HATE COLLIDE Of Legend (Mercury)	
17	IDLE FOR YOU/AND THAT'S THE TRUTH/Heart Attack (Mercury)	
18	FREAS AS A BIRD Boyz II Men (Mercury)	
19	GOLDFINGER The 1-ers (Mercury)	

#	Title/Artist	Label
20	LIE TO ME Boyz II Men (Mercury)	
21	SHES ALL ON MY MIND The Howlers (Mercury)	
22	EXHALE (SHOOP SHOOP) Whitney Houston (A&M)	
23	PRENDERS TO THE THRONE Boyz II Men (Mercury)	
24	LUCKY YOU Lightning Seeds (Mercury)	
25	REMEMBERING THE FIRST TIME Seals (Mercury)	
26	TRUNDER East 17 (London)	
27	THE UNIVERSAL MAN (Mercury)	
28	WALKING IN MEMPHIS Cher (Mercury)	
29	I AM BLESSED Doves (Mercury)	
30	ILL BE THERE FOR YOU Boyz II Men (Mercury)	
31	POWER OF A WOMAN Erasure (Mercury)	
32	FAIRGROUND Simply Red (WEA)	
33	I WISH Seal (Mercury)	
34	FINGERS & THUMB (COLD SUMMER'S DAY) Michael (Mercury)	
35	FANTASY Match Crew (Mercury)	
36	WATERFALLS TLC (A&M)	
37	BEST THINGS IN LIFE ARE FREE Janet Jackson & Luther Vanhorn (Mercury)	
38	LIKE A ROLLING STONE Rolling Stones (Mercury)	
39	SUNSHINE AFTER THE RAIN Boyz II Men (Mercury)	

# VIRGIN RADIO CHART

#	Title/Artist	Label
1	ANTHOLOGY 1 The Beatles (Capitol)	
2	MADE IN HEAVEN Queen (Mercury)	
3	THE MEMORY OF TREES Eric Burdon (Mercury)	
4	SOMETHING TO REMEMBER Madonna (Mercury)	
5	LIFE Simply Red (Mercury)	
6	LOVE SONS Glen Johns (Mercury)	
7	DIFFERENT CLASS Pulp (Mercury)	
8	THE GREAT ESCAPE Blur (Mercury)	
9	BIG RIVER Jimmy Red (Mercury)	
10	HISTORY/PAST/PRESENT AND FUTURE BOOK 1 Alan Jackson (A&M)	
11	DESIGN OF A DECADE 1965-1995 Janet Jackson (A&M)	
12	WELCOME TO THE NEIGHBOURHOOD Meat Loaf (Mercury)	
13	VAULT - GREATEST HITS 1965-1995 Of Legend (Mercury)	
14	JOLLIPLICATION Lightning Seeds (Mercury)	
15	THE BEST OF UB40 Vol 2 (Mercury)	
16	STANLEY ROAD Paul Weller (Mercury)	
17	STRIPPED Rolling Stone (Mercury)	
18	THE VERY BEST OF Peter Dinklage (Mercury)	
19	DAWTS & SINGS OF THE WHITE AMERICAN BEAR (Mercury)	

#	Title/Artist	Label
20	BILLYE FRUIT/JAZZARE FRONT II II People (Mercury)	
21	DOY BOW ILL GET TO THE CHORUS - GREATEST HITS Eric Burdon (Mercury)	
22	GREATEST HITS 1965-1995 Michael Bolton (Columbia)	
23	THE GHOST OF TOM JAWD Bruce Springsteen (Columbia)	
24	FRESH HORSES Corby Brooks (Capitol)	
25	JAGGED LITTLE PILL Alice In Chains (Mercury)	
26	PICTURE THIS Who Was Who Was (Mercury)	
27	CARRY ON UP THE STAIRS - THE BEST OF The Beatles (Mercury)	
28	THE SOUND OF... MacLennan & Butler (Mercury)	
29	POST CARD (Mercury)	
30	DEFINITELY MAYBE Doves (Mercury)	
31	MORE THAN THIS - THE BEST OF Boyz II Men (Mercury)	
32	IT'S GREAT YOUNG TO DIE - THE SINGLES Savage/Gina (Mercury)	
33	IT'S GREAT WHEN YOU'RE STRAIGHT... Year Set (Mercury)	
34	THESE DAYS Boyz II Men (Mercury)	
35	GREATEST HITS The Human League (Mercury)	
36	ORIGINAL SOUNDTRACKS 1 Passenger (Mercury)	
37	IT'S A MAN'S WORLD Cher (Mercury)	
38	NO NEED TO ARGUE The Carpenters (Mercury)	
39	ONE MORE DREAM - THE VERY BEST OF Gene Kelly (Mercury)	

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# R&B SINGLES

No.	Last Title	Artist	Label	Cat. No. (Distrib.)
1	ONE SWEET DAY	Mariah Carey & Boyz II Men	Columbia	CD-962805 (SM)
2	GANGSTA'S PARADISE	Coolio featuring LV	Torrey Boy	CD-MCSTD 204 (BMG)
3	I WISH	Shae-Lu	Wild Card	577751 (F)
4	I AM BLESSED	Eternal	EMI	CD-EM540062
5	LOVE 4 LIFE	Jodeci	Uptown	MCST 2105 (BMG)
6	EXHALE (SHOOP SHOOP)	Whitney Houston	Arista	CD-74321327542 (BMG)
7	GOLDBEYE	Tina Turner	Parlophone	129 007100 (E)
8	BOMBASTIC	Shaggy	Virgin	VST 1536 (E)
9	TELL ME	Groove Theory	Epic	662386 (SM)
10	DIGGIN' ON YOU	TLC	LaFace/Arista	CD-74321319242 (BMG)
11	FEEL THE MUSIC	Guru	Cooltempo	12CCOL313 (E)
12	FANTASY	Mariah Carey	Columbia	CD-96284592 (SM)
13	SENTIMENTAL	Deborah Cox	Arista	74321324961 (BMG)
14	YOU REMIND ME OF SOMETHING	R Kelly	Jive	JNVT 386 (BMG)
15	POWER OF A WOMAN	Eternal	1st Avenue/EMI	12EM3096 (E)
16	GOOD TIMES	Cheryl Lynn	Aves	LV AVEXT18 (BMV/SBM)
17	BROWN SUGAR	D'Angelo	Cooltempo	12CCOL307 (E)
18	I'LL ALWAYS BE AROUND	C+C Music Factory	MCA/MCST	40011 (BMG)
19	INNER CITY LIFE	Goldie	ffrr	FK 267 (F)
20	AIN'T NOBODY	Diana King	Columbia	CD-9625482 (SM)
21	LET IT FLOW	Mavine & Dubwise	Renk	12RENK 54 (SRD)
22	1ST OF THE MONTH	Bone Thugs-N-Harmony	Epic	6625176 (SM)
23	SPACE COWBOY	Jamiroquai	Epic	4277927 (SM)
24	I CARE	Soul II Soul	Virgin	VST 1569 (E)
25	HOOED ON YOU	Sik	Elektra	EKR 2127 (E)
26	IF EYE LOVE U 2 NIGHT	Mayte	NPG	CD-006185NPG (F)
27	LET ME BE	Elasbeth Troy	Sound Of Underground	SO UR09 (SRD)
28	GOT TO GIVE ME LOVE	Diana Dawson	EMI	12EM 392 (E)
29	BABY IT'S YOU	MNB	1st Avenue/Columbia	CD-9624522 (SM)
30	KEEP THEIR HEADS RINGIN'	Dr Dre	Priority	PTYST 100 (E)
31	I NEED YOU TONIGHT	Jurlic Mafia	Atlantic	7567956940 (Import)
32	NO-ONE ELSE	Total	Arista	7661279043 (Import)
33	OCEAN DRIVE	Lighthouse Family	Wild Card	573701 (F)
34	YOU USED TO LOVE ME	Faith Evans	Puff Daddy/Arista	7432129811 (BMG)
35	FEELS SO GOOD	Xscape	Columbia	9625426 (SM)
36	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED	Method Man featuring Mary J Blige	Def Jam/World Circuit	11 (F)
37	IF MASSER SAYS...	Eusebe	Mama's Yard	12MAMA 51 (E)
38	HEY, HOW YA DOIN'	Father Mc	Mexican 120	615187 (BMV/SBM)
39	STILLNESS IN TIME	Jamiroquai	Sony	SZ 9620256 (SM)
40	MY PREROGATIVE	Bobby Brown	MCA/MCST	2054 (BMG)

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

# DANCE SINGLES

No.	Last Title	Artist	Label	Cat. No. (Distrib.)
1	INSOMNIA	Faithless	Cheeky	CHEK12 010 (SMV/BMG)
2	CHANGE	Dajape	Stress	125 TR 54 (F)
3	LOVE U 4 LIFE	Jodeci	Uptown	MCST 2106 (BMG)
4	TECHNOCAT	Technot featuring Tom Wilson/Steph	On Par/UKA	17R6 (BMG)
5	IT'S WHAT'S UPFRONT THAT COUNTS (REMIX)	Yohryen/DJ Lashley/Kam	Ernic	1548 SR (F)
6	TO THE BEAT OF THE DRUM (MILANNA)	Ethics	VC Recordings	VCR1 5 (E)
7	I WISH	Shae-Lu	Wild Card	577751 (F)
8	ANOTHER DAY	Kathy Sledge	Narcoctic	DEAX 016 (RTM/DOIS)
9	SHINE LIKE A STAR	Berti	3 Bites/Freeform	TABX 229 (F)
10	I DREAM	Titi	Perfecto	PERF 1127 (M)
11	MILLENNIUM EP - VOLUME ONE	Milennium	D'bur	DET 102 (F)
12	MISSING	Everything But The Girl	Bianco Y Negro	NE9 847 (M)
13	TURN ME OUT	Praxis featuring Kathy Brown	Stress	125 TRX 40 (F)
14	STAY WITH ME	Ultra High	MCA/MCST	4003 (BMG)
15	FORERUNNER	Natural Born Grooves	Assured	NORM 02 (ADG)
16	I BELIEVE	Happy Clappers	Shindig	SHIN 87 (M)
17	RUNAWAY	E'voke	Freeform	TABX 228 (F)
18	FUNKY SEE FUNKY DO	Ilchy And Scratchy	Spot On	SEB 009 (ADG)
19	VIVA HOUSE	Me & Jack	Lesprit	8 SKI LEOP 1 (BMV/SBM)
20	TEMPO FIESTA (PARTY TIME)	Itzy Bitzy Boozie Woosy	Systematic	SY33 13 (F)
21	PASS THE VIBES	Definition Of Sound	Fortana	DOXS 2 (F)
22	QUEEN OF THE SCORPION	Depth Charge	DC Recordings	100C 06 (RTM/DOIS)
23	ITCHYCOO PARK	M People	Deconstruction	7432133031 (BMG)
24	TURN AROUND	Dygnus X	Eye-Q	ETELUK 001 (RTM/DOIS)
25	FOUNDED LOVE	Double Dee featuring Dary	Sony	SZ DANU 1 (SM)
26	THE JOHN PEEL SESSION	Directional Force	Strange Fruit	SFPS 092 (F)
27	NO-ONE ELSE	Total	Arista	7661279043 (Import)
28	HOLD YOUR HEAD UP	Commission	Cleveland City	CLE 18029 (BMV/SBM)
29	FREE LA FUNK	JMJ & Fitchie	Moving Shadow	SHADOW 16 (SRD)
30	FREEDOM	Black Magic & LT Louis	Starchy Rhythm SR	1240 (Import)

# DANCE ALBUMS

No.	Last Title	Artist	Label	Cat. No. (Distrib.)
1	RENAISSANCE - MIX COLLECTION - PART 2	Various	S&S	95RMIX 2MC (DET/SM)
2	ESSENTIAL MIX - TONG COX GASHA QUEENFOL	Various	ffrr	8287011/8297014 (F)
3	PURE SWING IV	Various	Dino DINTY	115/GMCM 116 (F)
4	R KELLY	R Kelly	Jive	HP 166/PLP 166 (BMG)
5	SILK	Silk	Elektra	750618451/752618494 (M)
6	PLATIPUS RECORDS - VOLUME TWO	Various	Platipus	PLAT 2LPS (SRD)
7	UPPER HORNION - THE SOUNDTRACK VOL 1	Verlores	Hi-Life/Polydor	332670A (F)
8	THE ANNUAL	Various	Ministry Of Sound	ANNMC 95 (M)
9	FUNKMASTER SLEEK'S MIX TAPE - VOLUME 1	Various	Loud	786386853/10783630054 (BMG)
10	Q'S JOOK JOINT	Quincy Jones	Quest	9537466754 (M)

# SPECIALIST CHARTS

9 DECEMBER 1995

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# VIDEO

This	List	Artist Title	Label Cat No	16	25	JETHRO - LIVE - WHAT HAPPENED WAS TWO BITS OF BILLY CONNOLLY	16	25	RETURN OF THE JEDI	17	EMPIRE STRIKES BACK	18	FOREST GUMP	19	TORRILL & DEAN - FACE THE MUSIC TOUR	20	PULP FICTION	21	JIM DAVIDSON - SINDERELLA LIVE	22	STARDATE	23	RED WATERS - SMED OUTS	24	INTERVIEW WITH THE VAMPIRE	25	SPEED	26	THE NIGHTMARE BEFORE CHRISTMAS	27	THE MASK	28	ROY CHUBBY BROWN - CLITORIS ALLORTS	29	UNSEN SEAN	30	ANDRE	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES
1	1	BILL WHELAN - Riverdance - The Show	VD V0454	16	25	JETHRO - LIVE - WHAT HAPPENED WAS TWO BITS OF BILLY CONNOLLY	16	25	RETURN OF THE JEDI	17	EMPIRE STRIKES BACK	18	FOREST GUMP	19	TORRILL & DEAN - FACE THE MUSIC TOUR	20	PULP FICTION	21	JIM DAVIDSON - SINDERELLA LIVE	22	STARDATE	23	RED WATERS - SMED OUTS	24	INTERVIEW WITH THE VAMPIRE	25	SPEED	26	THE NIGHTMARE BEFORE CHRISTMAS	27	THE MASK	28	ROY CHUBBY BROWN - CLITORIS ALLORTS	29	UNSEN SEAN	30	ANDRE	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES
2	4	THE FOX AND THE HOUND	Walt Disney 022912	17	19	RETURN OF THE JEDI	17	19	EMPIRE STRIKES BACK	18	FOREST GUMP	19	TORRILL & DEAN - FACE THE MUSIC TOUR	20	PULP FICTION	21	JIM DAVIDSON - SINDERELLA LIVE	22	STARDATE	23	RED WATERS - SMED OUTS	24	INTERVIEW WITH THE VAMPIRE	25	SPEED	26	THE NIGHTMARE BEFORE CHRISTMAS	27	THE MASK	28	ROY CHUBBY BROWN - CLITORIS ALLORTS	29	UNSEN SEAN	30	ANDRE	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES		
3	2	THE LION KING	Walt Disney 022912	18	18	EMPIRE STRIKES BACK	18	18	FOREST GUMP	19	TORRILL & DEAN - FACE THE MUSIC TOUR	20	PULP FICTION	21	JIM DAVIDSON - SINDERELLA LIVE	22	STARDATE	23	RED WATERS - SMED OUTS	24	INTERVIEW WITH THE VAMPIRE	25	SPEED	26	THE NIGHTMARE BEFORE CHRISTMAS	27	THE MASK	28	ROY CHUBBY BROWN - CLITORIS ALLORTS	29	UNSEN SEAN	30	ANDRE	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES				
4	3	MIRACLE ON 34TH STREET	Fox Video 08915	19	14	FOREST GUMP	19	14	TORRILL & DEAN - FACE THE MUSIC TOUR	20	PULP FICTION	21	JIM DAVIDSON - SINDERELLA LIVE	22	STARDATE	23	RED WATERS - SMED OUTS	24	INTERVIEW WITH THE VAMPIRE	25	SPEED	26	THE NIGHTMARE BEFORE CHRISTMAS	27	THE MASK	28	ROY CHUBBY BROWN - CLITORIS ALLORTS	29	UNSEN SEAN	30	ANDRE	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES						
5	6	ROUSSEAU GREEN & JEROME FLYNN So Far So Good	BMG Video 743210640	21	16	TORRILL & DEAN - FACE THE MUSIC TOUR	20	16	PULP FICTION	21	JIM DAVIDSON - SINDERELLA LIVE	22	STARDATE	23	RED WATERS - SMED OUTS	24	INTERVIEW WITH THE VAMPIRE	25	SPEED	26	THE NIGHTMARE BEFORE CHRISTMAS	27	THE MASK	28	ROY CHUBBY BROWN - CLITORIS ALLORTS	29	UNSEN SEAN	30	ANDRE	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES								
6	5	POWER RANGERS - THE MOVIE	Fox Video 09015	22	21	JIM DAVIDSON - SINDERELLA LIVE	22	21	STARDATE	23	RED WATERS - SMED OUTS	24	INTERVIEW WITH THE VAMPIRE	25	SPEED	26	THE NIGHTMARE BEFORE CHRISTMAS	27	THE MASK	28	ROY CHUBBY BROWN - CLITORIS ALLORTS	29	UNSEN SEAN	30	ANDRE	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES												
7	7	THE NIGHTMARE BEFORE CHRISTMAS	Walt Disney 021415	23	26	PULP FICTION	23	26	RED WATERS - SMED OUTS	24	INTERVIEW WITH THE VAMPIRE	25	SPEED	26	THE NIGHTMARE BEFORE CHRISTMAS	27	THE MASK	28	ROY CHUBBY BROWN - CLITORIS ALLORTS	29	UNSEN SEAN	30	ANDRE	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES														
8	8	THE MASK	EMV 031156	24	27	JIM DAVIDSON - SINDERELLA LIVE	24	27	STARDATE	25	SPEED	26	THE NIGHTMARE BEFORE CHRISTMAS	27	THE MASK	28	ROY CHUBBY BROWN - CLITORIS ALLORTS	29	UNSEN SEAN	30	ANDRE	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES																
9	9	ROY CHUBBY BROWN - CLITORIS ALLORTS	PolyGram Video 743210640	25	23	STARDATE	25	23	RED WATERS - SMED OUTS	24	INTERVIEW WITH THE VAMPIRE	25	SPEED	26	THE NIGHTMARE BEFORE CHRISTMAS	27	THE MASK	28	ROY CHUBBY BROWN - CLITORIS ALLORTS	29	UNSEN SEAN	30	ANDRE	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES														
10	10	BOTTOM LINE - THE BIG NUMBER 2 TOUR	BMG Video 743210640	26	24	RED WATERS - SMED OUTS	26	24	INTERVIEW WITH THE VAMPIRE	25	SPEED	26	THE NIGHTMARE BEFORE CHRISTMAS	27	THE MASK	28	ROY CHUBBY BROWN - CLITORIS ALLORTS	29	UNSEN SEAN	30	ANDRE	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES																
11	12	UNSEN SEAN	Thames Video Collection TV013	27	26	INTERVIEW WITH THE VAMPIRE	27	26	SPEED	28	THE NIGHTMARE BEFORE CHRISTMAS	29	THE MASK	30	ROY CHUBBY BROWN - CLITORIS ALLORTS	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES																						
12	11	ANDRE	Columbia House 010022	28	28	SPEED	28	28	THE NIGHTMARE BEFORE CHRISTMAS	29	THE MASK	30	ROY CHUBBY BROWN - CLITORIS ALLORTS	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES																								
13	13	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	Video Collection V0051	29	29	THE NIGHTMARE BEFORE CHRISTMAS	29	29	THE MASK	30	ROY CHUBBY BROWN - CLITORIS ALLORTS	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES																										
14	13	FRIDAY AND FRIDAY	BMG Video 743210640	30	30	THE MASK	30	30	ROY CHUBBY BROWN - CLITORIS ALLORTS	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	32	FRIDAY AND FRIDAY	33	STAN WAKES																												
15	15	STAN WAKES	Fox Video 01100	31	31	HAVE I GOT UNBROADCASTABLE NEWS FOR YOU	31	31	FRIDAY AND FRIDAY	32	STAN WAKES																																

# INDEPENDENT SINGLES

This	List	Title	Artist	Label (distributor)
1	1	WONDERWALL	Oasis	Creation CRESCD 215 (3MVV)
2	2	IT'S ON SO QUIET	Björk	One Little Indian 182 TPLP (CD)
3	2	IT'S WHAT'S UPFRONT THAT...	Yosh's Lovedeja/ey Akani	Limba Limba 5500 (CD)
4	3	HE'S ON THE PHONE	Saint Etienne	Heavenly HVN 500 (3MVV)
5	4	HAPPINESS	Pizzaman	Cowboy COLDAD 29 (P)
6	8	WIBBLING RIVALRY	Oas's	Fierce Panda N12 (SRD)
7	6	TURN ME OUT	Praxis/Kathy Brown	Stress CDSTR 40 (P)
8	5	(I) WANNA GIVE YOU DEVOTION	Nomad	Remour RUMALD 12 (SRD)
9	7	THE MONKEYS	Rampage	Also Sounds COALMS 017 (P)
10	12	WHATEVER	Oasis	Creation CRESCD 195 (3MVV)
11	10	LET IT FLOW	Mairine & Dubwise	Bank 20RENSA (SRD)
12	14	CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 190 (3MVV)
13	10	DEEP-FRIED	Powder	Partway PARK05SD (V)
14	11	TERRY IN THE JUNGLE	Dance Floral	Koch Kincaid (KCD)
15	16	LIVE FOREVER	Oasis	Creation CRESCD 185 (3MVV)
16	10	DON'T BE TOO HONEST	We Know Where You Live	HMD HMDD0012 (P)
17	18	SHAKERMAKER	Oasis	Creation CRESCD 182 (3MVV)
18	18	SUPERSONIC	Oasis	Creation CRESCD 176 (V)
19	9	I MIGHT BE STARS	Wannadies	Indolent Die K0C01 (V)
20	10	KING OF THE BEARS	Echobelly	Faust FAUV 700 (3MVV)

# INDEPENDENT ALBUMS

This	List	Title	Artist	Label (distributor)
1	1	WHAT'S THE STORY MORNING...	Oasis	Creation CRESCD 189 (3MVV)
2	2	TOO YOUNG TO DIE - THE SINGLES	Saint Etienne	Heavenly HVNPL 100X (3MVV)
3	3	GANGSTA'S PARADISE	Coolo	Tommy Boy TCB 1141 (RTM/G)
4	4	DEFINITELY MAYBE	Oasis	Creation CRESCD 169 (3MVV)
5	5	POST	Björk	One Little Indian TPLP 91CDX (P)
6	6	ON	Echobelly	Faust FAUV 600 (3MVV)
7	8	THE CHARLATANS	The Charlatans	Beggars Banquet BBQCD 174 (RTM/G)
8	9	SMASH	Offspring	Grab Tools 000992 (CD) (P)
9	7	TO THE MOON	Caspercaillie	Elopatha E 86422 (P)
10	10	ERASURE	Erasure	Survival SURCD 019 (P)
11	12	THE BEST OF	Small Faces	Mute C05TUMM 145 (RTM/G)
12	13	NUSSANCE	Manowar	Summit SUMCD 4001 (SNM)
13	14	DEBUT	Björk	One Little Indian TPLP 31CD (P)
14	15	2ETGEST	Loveliers	China WOLCD 1064 (P)
15	17	NOW THAT I'VE FOUND YOU...	Alison Krauss	Rounder R00CD 325 (Direct)
16	11	TRI REPETAE	Autobitch	Warp WARCSD 38 (RTM/G)
17	16	THE COMPLETE	Stone Roses	Silverstone ORECD 305 (V)
18	8	SMART	Sleeper	Indolent SLEEP00 007 (V)
19	10	OFFSPRING	Offspring	Epitaph E 86422 (P)
20	9	SMASH	Offspring	Epitaph E 86422 (P)
21	10	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 836247322 (W)
22	13	GREATEST HITS	Queen	Parlophone CD 7099402 (P)
23	15	GREATEST HITS I & II	Queen	EMI CDPCSD 161 (E)
24	16	GREATEST HITS II	Queen	Parlophone CD 7097912 (E)
25	11	SINGLE BOX SET	Nirvana	Geffen GED 24901 (BMG)
26	16	DOOKIE	Green Day	Reprise 836245232 (P)
27	18	NEVERMIND	Nirvana	DGC DGC2 24425 (BMG)
28	19	BALLBREAKER	AC/DC	East West 7590917802 (W)
29	10	UNLEASHED IN NEW YORK	Nirvana	Geffen GED 24727 (BMG)
30	11	NO FENCES	Garth Brooks	Capitol CDEST 2136 (E)
31	12	SPECIALLY FOR YOU	Daniel O'Donnell	Ritz RTZCD 703 (P)
32	10	ALL OF THIS LOVE	Patricia Tullis	Arista 07822181992 (BMG)
33	9	WILD ANGELS	Marlene McBride	RCA 078363692 (BMG)
34	16	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RTZCD 702 (P)
35	17	ROBIN THE WIND	Steve Earle	Transatlantic TRACD 111 (BMG)
36	18	SHADYLAND	Garth Brooks	Capitol CDEST 2182 (E)
37	12	WHAT A CRYING SHAME	KD Lang	Warner Bros 925742 (W)
38	19	FOLLOW YOUR DREAM	Mavericks	MCA MCAD 10961 (BMG)
39	14	FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RTZCD 701 (P)

# ROCK

This	List	Title	Artist	Label (distributor)
1	1	MADE IN HEAVEN	Queen	Parlophone CDPCSD 167 (E)
2	2	STRIPPED	Rolling Stones	Virgin DVD 2001 (E)
3	3	VAULT - GREATEST HITS 1980-95	Daf Lppard	Bledgins RHIL 5286512 (P)
4	2	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin CDV 2799 (E)
5	6	THESE DAYS	Ben Jovi	Mercury 5292482 (F)
6	8	GARBAGE	Garbage	Mushroom D 31450 (RTM)
7	9	CROSS ROAD - THE BEST OF	Ben Jovi	Janaco 5229382 (F)
8	4	ALICE IN CHAINS	Alice In Chains	Columbia 4811142 (SM)
9	5	OZZMOSIS	Ozzy Osbourne	Epic 4810222 (SM)
10	7	INSOMNIAC	Green Day	Reprise 836240462 (W)

This	List	Title	Artist	Label (distributor)
11	12	SMASH	Offspring	Epitaph E 86422 (P)
12	10	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 836247322 (W)
13	13	GREATEST HITS	Queen	Parlophone CD 7099402 (P)
14	15	GREATEST HITS I & II	Queen	EMI CDPCSD 161 (E)
15	16	GREATEST HITS II	Queen	Parlophone CD 7097912 (E)
16	11	SINGLE BOX SET	Nirvana	Geffen GED 24901 (BMG)
17	16	DOOKIE	Green Day	Reprise 836245232 (P)
18	18	NEVERMIND	Nirvana	DGC DGC2 24425 (BMG)
19	19	BALLBREAKER	AC/DC	East West 7590917802 (W)
20	10	UNLEASHED IN NEW YORK	Nirvana	Geffen GED 24727 (BMG)

# COUNTRY

This	List	Title	Artist	Label (distributor)
1	1	FRESH HORSES	Garth Brooks	Capitol CDGB 1 (E)
2	1	INGENUA	KD Lang	Size 728928462 (W)
3	3	WRECKING BALL	Emmylou Harris	Grapevine GRACD 182 (F)
4	4	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 11344 (BMG)
5	2	STARTING OVER	Ruby McEnroe	RCA 078220 0859 (P)
6	5	THE LAST WALTZ	Daniel O'Donnell	Reprise 836240552 (W)
7	7	GONE	Dwight Yoakam	Liberty CDEST 2212 (E)
8	10	IN PIECES	Garth Brooks	Columbia 303630012 (TC)
9	6	BORROWED TALES	Dan Williams	Capitol 4767932 (SM)
10	5	STONES IN THE ROAD	Mary Chapin Carpenter	Capitol 4767932 (SM)

This	List	Title	Artist	Label (distributor)
11	14	NO SPECIALS	Garth Brooks	Capitol CDEST 2136 (E)
12	13	DEFINITELY FOR YOU	Daniel O'Donnell	Ritz RTZCD 703 (P)
13	10	ALL OF THIS LOVE	Patricia Tullis	Arista 07822181992 (BMG)
14	9	WILD ANGELS	Marlene McBride	RCA 078363692 (BMG)
15	16	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RTZCD 702 (P)
16	17	ROBIN THE WIND	Steve Earle	Transatlantic TRACD 111 (BMG)
17	12	SHADYLAND	Garth Brooks	Capitol CDEST 2182 (E)
18	11	WHAT A CRYING SHAME	KD Lang	Warner Bros 925742 (W)
19	19	FOLLOW YOUR DREAM	Mavericks	MCA MCAD 10961 (BMG)
20	14	FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RTZCD 701 (P)

# JAZZ & BLUES

This	List	Title	Artist	Label (distributor)
1	1	THAT'S JAZZ	Various Artists	EMI CDCHNYD 104 (E)
2	1	BEST OF BLUE NOTE SAMPLER	Various Artists	Blue Note CDCHP19512 (E)
3	1	MIRACLES - THE HOLIDAY ALBUM	Kenny G	Arista 082216712 (BMG)
4	2	BREATHTLESS	Kenny G	Arista 0782218542 (BMG)
5	3	JAZZ MOODS	Various Artists	The Hit Label ULTC0068 (F)
6	3	BIG GIRL	Candy Dulfer	RCA 7432121512 (BMG)
7	6	NOTHING BUT THE BLUES	Various Artists	TPR ULTC0007 (UK)
8	2	THE JAZZ BOX	Various Artists	Emporio EMPR0X 012 (DISC/CD)
9	2	ESSENTIAL E		

# A YEAR OF RECOVERY

**F**or many UK studios, 1995 will be remembered as the year the industry finally came out of recession. Day rates began to rise and facilities were celebrating order books filled for months in advance, something they had not experienced for years.

Indeed, 1995 has been packed with positive news from the studio and pro audio sector. Roundhouse owner Gerry Bron opened his new recording studios in London's Saffron Hill in

February, Metropolis Studios finished one of its most important projects for some time in April – the remastering of six Elton John albums – while the Hammersmith Apollo announced in August it was building a state-of-the-art studio behind the venue to record gigs.

The equipment manufacturers have also been busy, with arguably the most notable product launch being Yamaha's unveiling of its 02R digital console to 200 people at Air Studios in the summer.

The 02R has been praised by studios and producers as the most advanced and affordable console on the market and it is already proving hugely popular within the thriving project studio sector.

For equipment suppliers and recording studios alike, 1996 will have a lot to live up to.

## Sawmills searches for new UK bands

Producer manager Safta Jaffery has joined forces with Sawmills recording studios in Cornwall and Nick Moore's Splash Club to find and develop young bands with the intention of signing them to a major label.

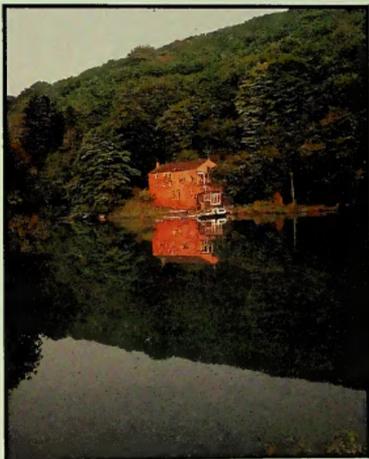
Going under the name of Theatre, the production company will concentrate on guitar-based pop groups. They will be allocated free time at Sawmills but on the same booking basis as commercial clients.

Sawmills in-house engineer John Cornfield and Jaffery's pool of 10 producers – including John Leskin and Ian Cople – will assist the bands with recording projects which will ultimately result in finished masters.

Once a deal is signed with a major, studio costs will be reimbursed and Theatre will continue to work with the band for the first three albums.

Bands will also showcase their music at the Splash Club in north London and will be helped with direction, development, legal contracts, marketing and management.

Jaffery says, "There are a lot of good bands not being signed because they don't have the experience or contacts to get a deal. By using the combined resources and expertise of Sawmills and the Splash Club, we can address this gap in the market and help new talent get a good start."



SAWMILLS STUDIO: OFFERING A DEAL TO EMERGING ARTISTS

Jaffery says A&R departments have welcomed the venture. "We don't want to alienate the majors which is why we didn't set up our own label. It's better to harness the resources record companies

have at their disposal and work together rather than in competition," he says.

Theatre is in the process of signing its first two acts, one of which will be produced by Leskie.

## AES deal tempts 20 companies

More than 20 companies will take part in the APRS's joint venture scheme supporting visits to the AES Convention in Copenhagen next year.

Participants for the May 11-14 event will receive a subsidy from the Department Of Trade And Industry which is equivalent to 50% of their stand costs, as well as help and advice from the APRS.

Among the companies taking part are Focusrite, Dolby,

Soundtracs and Soudercraft.

APRS chief executive Philip Vaughan says the DTI deal will boost the British attendance at AES.

"This is a way for companies to get value for money from exhibiting. The subsidy can be worth up to £1,000," he says.

The APRS has organised a similar joint venture trip to AES in the US since 1992, attracting between 15 and 20 companies each year.

## Manchester on course

The Manchester School of Sound Recording is offering young sound engineers the opportunity to complete an NVQ in sound assistance, level two.

The school has installed a fully equipped 24-track recording studio and internal verifier Ron Holt says the courses have also been restructured.

"Many courses exist in the UK, but a lot of them place too much emphasis on electronic theory and not enough on vocational training," he says.

## Master Rock to reopen

Master Rock Studios is to reopen only months after its Japanese parent company Sam Corporation UK went into receivership.

Former employees Miriam Gottlieb, Marjke van Duin, Hiromi Kikukawa and Lynne Hobday have put together a rescue package with the Japanese investors who bought the freehold and main equipment when the Sam Corporation took over Master Rock five years ago.

The investors have agreed to fund a complete facelift of the studios and to support the launch of a new manage-

ment company called Ortus Productions.

Gottlieb and Van Duin will be directors of the new company, while Kikukawa and Hobday will set up sales and production operations in London and Tokyo.

Sessions in Master Rock's SSL and Focusrite studios are expected to start again in the new year after the refurbishment has been completed.

Gary Stout returns to the studio as house engineer while Andy Beer and Bill Thwaites have been re-employed in the technical department.



Control room Studio 1 with SL 9072-Z console

If windmills and wooden shoes have not convinced you yet then... we'll give you another 9000 reasons to come to Holland!



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## COMMENT

## Service contracts make sense

The time has come for the studio industry to do some serious thinking about its attitude towards service and technical support, particularly in relation to software-based products.

I have been trying to encourage studios to look at their equipment and identify which items are "session stoppers" in the event of failure, then consider how they will proceed when one does fail. Some say they will rent, but that can be costly. Wouldn't it be better to consider the concept of the service contract?

Such a contract is standard in other industries. Studios even accept the idea for their photocopier and telephone system - an annual payment ensures that in the event of a failure, a telephone call brings support and maintenance within a defined time. However, step into the control room, where they make their living, and attitudes change. Studios may deny that they need this service, but when there is any difficulty it is the supplier they turn to.

Around 80% of our service department's time is spent on the telephone, talking users through operations on computer-based products that aren't faulty; it's just that the manual hasn't been read.

We receive desperate telephone calls late at night from studios demanding we send an engineer to fix a £2,000 product. It just cannot be done. Our profit on selling that product will not allow that level of support. We need it promised to us for repairs which we will complete promptly, but so many studios have no means of working through this situation.

It would be far better, when purchasing that product, if a certain amount was invested on top to cover such an eventuality. This may be for the purchase of essential spares such as computer hard drives or peripherals; a second DAT machine so you are never completely down; and maybe, most usefully, that service contract. If this was accepted practice, we would be able to have more people at the end of a telephone to offer full support. We could have an engineer out to fix your fault, offer a replacement unit or board, your downtime would be reduced and your clients happier. Regular maintenance would also ensure a longer life for the product, reducing repair costs.

But so many studios are reluctant to accept this approach. I've frequently asked customers what they would do if a key item broke down. The usual reply is that they would "phone up and kick up a stink". But surely that is a very negative way of planning your business; relying on anger and frustration to get the problem resolved.

My business is looking after my clients and that is why I'm advocating this approach. How the studio deals with its clients is, of course, up to them. But I would have thought it was in the studio's interest to have the reassurance that in the event of a failure, definite help would be only a telephone call away.

by Andrew Stirling, managing director of Stirling Audio Systems

## Martin hit by theft

Martin Audio is reeling after the theft of more than £5,000 worth of studio equipment.

Nearly 40 items including loudspeakers, controllers and various spare parts were stolen from a distributor's warehouse in Essex. "We are hoping someone in the industry will inform us if they are offered any of the products," says market executive Sally Milne.

Here is the full list of products stolen: two ICS300 loudspeakers (serial nos 1005 and 1025), three WX3 controllers (s/nos 1303, 1304 and 1305), 10 PVO 5 loudspeakers (s/nos 1007, 1011, 1012, 1014, 1016, 1019, 1040, 1044, 1052, 1054), two W3P loudspeakers (s/nos 1020, 1032) and 20 ICS25 loudspeakers (s/nos 3496-3504 and 3532-3542).



Royaltone Studios in North Hollywood, California has purchased a Solid State Logic SL 4064 G Plus console with Ultimotion for its studio B. The brand new recording facility was opened in June and owner Delight Jenkins (pictured above) has spent the past six months installing equipment. Artists to use the Royaltone include Melissa Etheridge, whose album *You Little Secret* was mixed there, and Don Henley. Jenkins says, "It was my intention to have the perfect mix of modern technologies and vintage gear. We had an older SSL in our previous studio but the new G Plus is sonically superior to anything I have considered for our mix room."

## Amek secures double deal for Rembrandts

Two more UK studios are planning to install Amek Rembrandt consoles, following Livingston Studios' decision to order one in August.

Pete Waterman's PWL studio in Manchester and a private facility run by musician Chris Blackwell hope to have their Rembrandts in place by Christmas.

Amek chairman Nick Frank says 18 consoles are on order worldwide, and he is currently negotiating with a number of UK studios.

"There is a trend towards buying mid-price consoles again, which is a healthy sign for the entire studio industry," he says.

PWL is building a new £250,000 studio in Manchester and Waterman says, "It is our intention to fill our new studio with the best equipment available, and the Rembrandt is the most superior console on the market."

The Amek Rembrandt is a new type of multitrack recording console, designed specifically for music recording, pre-production, programming suites and video post production.

The console's signal flow is based on Amek's restructuring of the in-line system, which it first used in the Einstein console.

The two input paths, donated channel and mix, both include fader and mute automation and identical four-band equalisation. Access to 24 routing buses is available from either pass.

Meanwhile, Amek will launch three optional modules for the Rembrandt in 1996.

The Galileo GAL 10, the Stereo Line Input FX Return module and the RG2 Stereo Cue Master are all pin-compatible allowing any module layout, with the only restriction that they must be added in adjacent pairs.

## Rea revives Mill studios

The Mill studios in Cookham is to become a complete studio complex again in the new year after Jimmy Page artist Chris Ren announced he was to purchase the riverside complex.

The building first became a studio in the Seventies when producer Gus Dudgeon converted it.

He sold the site to Jimmy Page who changed the name to Sol Studios. The Mill was sold again at the end of the Eighties to musician Rod Halling, but his business went into liquidation and the Mill house was sold, leaving only the garage studio to be run by Dudgeon's former engineer Stuart Epps.

## Sensible unveils mobile facility

Pro-audio and studio equipment supplier Sensible Music has launched a mobile 64-track digital recording system which is available for hire.

Designed specifically to record live music, theatre and TV performances on to digital quality masters, the system uses the latest Alessi A-Dat technology, including signal splitters, mic pre-amps and Alessi BHC remotes.

The system also comes with monitoring outputs for "on the night" mixing and is available with dedicated 76m multicores for different positioning, such as back stage.

The unit has already been used on a number of music projects including the recording of Spearhead at this year's Glastonbury Festival.

## Decca invests in AMS Neve Logic

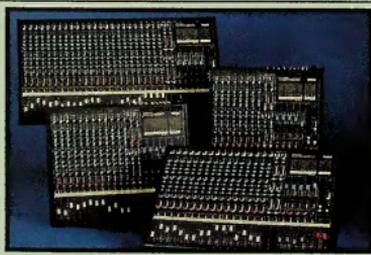
The Decca Recording Centre in Kilburn, north London has purchased an AMS Neve Logic 2 digital mixing console.

It will be installed before Christmas in the company's mixing room one, which was refurbished during the summer.

The room will be fully operational in the new year and the Logic 2 will be used for the mix-down of operas, classical recordings and live concerts as well as for sound-to-picture work for laser disc and VHS masters.

Technical manager Roy Hankinson says, "The multi-format Logic 2 is ideal for this type of workload because it is so flexible. Processing can be reassigned in a matter of seconds between bookings." He adds that he was particularly impressed by the Encore automation system and the deck's full surround sound facilities.

Mixing room one will be equipped with Mitsubishi 32-track tape machines and the Logic 2 will mixdown to a Decca two-track 24-bit MO recorder.



Yamaha will dedicate its stand at the London Music Show this month to its complete range of live and recording consoles. The company will display its full product selection, from the PM series used for studios recording its digital console technology, including the QZ which it launched in a blaze of publicity in the summer. Yamaha will also demonstrate its P series range of affordable power amps and MX000 series mixers (pictured).



**2:00 a.m.** The band  
just found the sound  
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# IN THE STUDIO

NEVILLE FARMER  
REPORTS ON THE  
LATEST RECORDING  
ACTIVITY IN THE UK

## ERIC SERRA

Project: GoldenEys (soundtrack)  
Producer: Eric Serra  
Musical director: John Altman  
Engineers: Steve Price, Dick Lewsey  
Studios: Angel Recording Studios, CTS Studios

Eric Serra's soundtrack for the new James Bond movie was largely pre-programmed in his own studio, but the orchestral work brought in John Altman who chose Angel studios in Ilington, north London for most of the work and CTS for the really large orchestra work.

As the arranger, conductor and co-composer of parts of the score, he used more than 60 musicians in most of the Angel sessions, with engineer Steve Price recording on to Mitsubishi 32-track digital.

The most important part of the sessions at CTS was a piece written by Altman that had to compete with the sound effects of



JOHN ALTMAN: BRINGING A BIG SOUND TO THE LATEST JAMES BOND MOVIE

a cacophonous tank chase in the film. "CTS was superb because it was larger than life for the big tank chase," Altman says. "I had to be to get over all the noise of the tanks, and the mix was fantastic."

The London Studio Session Orchestra, comprising 80 musicians, was used on the piece, which was completed in a couple of three-hour sessions.

Altman's choice of AIR Edol for his smaller sessions emphasises the differences between the rock recording business and the orchestral session.

He feels that few rock studios know how to deal with a three-hour orchestral session, and he draws attention to one in which the assistant engineer spent hours preparing for an orchestra by setting up a microphone for every single instrument. "He hadn't got any idea that there is any other way of doing it," he says.

## MARCELLA DETROIT

Project: album  
Label: London Records  
Producers: Mark Saunders, Marcella Detroit  
Engineer: Mark Saunders  
Studio: Metropolis Studios

Marcella Detroit is currently recording her second collection of songs at Metropolis. "I've recorded about 12 so far, so I'm about 90% finished," she says. "We wanted to come here because Mark Saunders has just two A-Dat eight-tracks and he wanted to transfer the whole thing to 32-track digital to mix with someone else."

Detroit is a long-term fan of Metropolis. "I did some Shakespeare's Sister stuff here a few years ago and I really like it. I'm working in studio B, which is great for mixing."

Although much of the album is programmed, Detroit insists on using plenty of live musicians,

employing friends and session stars such as Chuck Sabo, Matt Becker, Neil Conti, Yolanda Charles, Audrey Riley and Mike Moran (who co-wrote some of the material) to record around her own and Saunders' guitar work.

## NICK HEYWARD

Project: tracks for B-sides  
Label: Epic  
Producers: Nick Heyward, Julian Gordon Hastings  
Engineer: Julian Gordon Hastings  
Studio: Marcus Studios

At Marcus Studios, Julian Gordon Hastings and Nick Heyward took just a few days to complete five B-sides, including versions of 'The Beatles' Norwegian Wood and Nowhere Man.

Hastings prefers to mix manually. In these days of fully-automated consoles where every mute and fade can be pre-programmed for absolute precision, he regards the live piloting of a mixing desk as a performance art which adds something to the final result.

"Mixing manually is a lot more fun - hectic - but a lot more fun," he says. This, and budgetary restraints, persuaded him to choose Studio 3 at Marcus, one of the two smaller rooms with DDA consoles.

Recording is to 24-track on an Otari machine with Ampex 499 tape and no Dolby. "It'll end up being very loud, around plus seven dB. We've used no gates or compressors in the recording and very little of the stuff is going from desk to tape. We are doing everything to make the instruments sound right in the

first place. The whole idea is to make it sound raw and not like a record production," he says.

## SONIA

Project: single and album  
Label: Capitol Records  
Producer/engineer: Steve Levine  
Studio: Red Bus Recordings

Finding Steve Levine mixing on Intimate's brand new Harrison 12 fully-automated console is something of a surprise.

Over the past couple of years, Levine has been combining his production duties with consultancy work for Euphonic, whose automated consoles are in direct competition with the Harrison. But his use of the Harrison to mix the Sonia single, Wake Up Everybody, and the forthcoming album gives a valuable opportunity for comparison.

"There are some things about the Harrison which are absolutely brilliant," he says. "There are still some aspects about the Euphonic which I prefer, such as the eq, though I think SSL lovers will prefer the Harrison. Both of them have the same phenomenal transparency of sound. I did the drums on to Red Bus's old analogue machine and the rest was recorded on A-Dat with Apogee."

Although Levine has his A-Dat doctored with Apogee filters and various other custom options, he chose to record drums at Red Bus to get an authentic Seventies drum sound to suit the soul sound Sonia wanted.

Throughout the recording, Levine used A-Dat eight-track digital recorders for his primary recording source.

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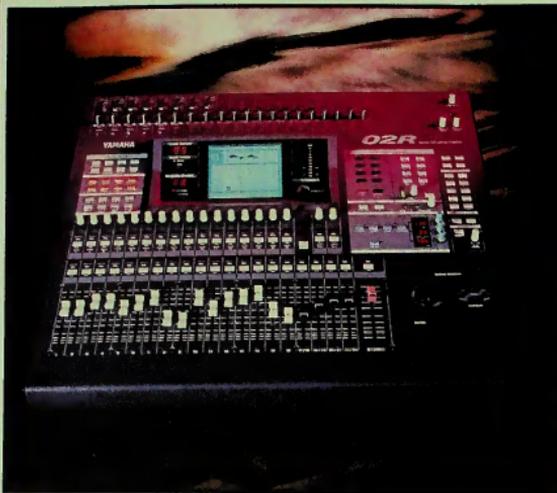
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# PROJECTS SET NEW

THIS YEAR HAS SEEN A REMARKABLE TURNAROUND IN THE ABILITIES OF PROJECT STUDIO EQUIPMENT. ZENON S

**N**ot so very long ago a project studio owner would have aspired to owning a large console, an analogue 24-track and stacks of outboard processing equipment to supplement their Midring in order to capture the sound and feel of a commercial facility.

Yet today the requirements of the project studio owner are very well defined, concentrating on maximising efficiency using tailor-made digital equipment, which, in many cases, exceeds the capabilities of many commercial studios - but at a significantly lower cost.

Affordability has been crucial in promoting the project studio culture which began with the development of Midi technology.

This has allowed creative control to be harnessed at the compositional stage, using affordable computer-based sequencers and multi-voice synthesizer modules.

As the trend developed, bigger mixing consoles were required to cope with the ever swelling number of synthesizers being used. Project studio users became tempted by a selection of affordable analogue multitrack machines from Tascam and Mixtec, and were soon served by mixing console manufacturers such as Soundcraft, Spirit, Soundtracs and Mackie, as well as Tascam, who were producing high quality desks with large numbers of inputs.

Midi changed the manner in which music was written for popular music, television, jingles, library music and film, and commercial studios had to follow suit and adopt Midi because so many of their clients wanted to bring in pre-prepared work.

The most significant development was the arrival of digital eight-track tape machines - first the Alesis A-Dat and then the Tascam DA88. The buzz centred on their affordability compared with open-reel commercially-used digital machines.

Despite attempts to undermine the reliability and durability of these new products by rival manufacturers, they are found in most commercial studios today because their clients have them in their project studios.

Comparisons can be drawn with those first experiences with Midi. What started off as a compositional convenience became part of a new creative production process.

Many project studios still regard the use of tape, be it analogue or digital, to be an interim measure and consider hard disk digital recorders/editors to be more elegant.

In this area, Digidesign has had an enormous influence and has established the largest hard disk user base of any manufacturer.

With its latest Pro Tool III package, it has transcended its project studio associations into heavy duty professional applications.

However, not everyone likes to operate what should be a highly tactile process of recording with a mouse on a computer screen, and it is noticeable that there has been something of a kickback to more traditional principles in hard disks systems.

Akat went out on a limb when it introduced the DR4d four-track hard disk system, which employed real buttons and dials and normal tape machine



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TINA TURNER: TREVOR HORN IS USING AN OTARI RADAR ON HER NEW ALBUM

MUSIC WEEK 9 DECEMBER 1995

# STUDIOS TRENDS

IN THE CAPABILITIES, PRICE AND PERFORMANCE  
SCHOEPE REPORTS ON THE DEVELOPMENTS

transport controls, and followed it with the eight-track DR8.

Otari's Radar hard disk system is also being praised for its traditional looks and operation. George Michael will record his long-awaited forthcoming album on it. Trevor Horn is to use one with Tina Turner, and Chris Porter with the Pet Shop Boys.

Consisting of a remote control and a rack-mounted unit and available in eight-, 16- and 24-track configurations, it is extremely easy to use, according to Stirling Audio's sales director Gary Robson.

"If you can use a 24-track analogue, then you can use half of the Radar and, if you've ever used a word processor, then you can use the other half," he says. "Radar is a computer that doesn't look like one. Internally, it does pretty much everything that any other hard disk system does but it looks, for all intents and purposes, like a traditional multitrack."

Affordability is another factor in Radar's favour, according to Robson. "The days of spending £40,000 on a tape machine are over. That can now be the total spend," he says.

"Even at the peak of the Otari MTR90 24-track analogue in 1983/84, we sold 23 Radars. It's beginning to look like the replacement for tape machines in general - analogue or digital," he adds.

The bombshell for the project studio this year was undoubtedly the release of Yamaha's O2R - a fully-automated 40-channel digital desk with onboard effects and dynamics processing selling for £6,000. It's a staggering achievement from the company that gave the world the cheapest

and altogether more frugal 01 Promix digital desk in 1984.

Gary Dent, sales director at Music Labs in London, says interest in the console, which it only started shipping at the end of November, has been intense. "It will eat into the project studio desk sector in the £4,000 to £10,000 range," he says. "Anyone with that sort of money to spend is going to look at the O2R once they appreciate just how good the console is, what it can do and how far ahead of everything else it is."

The option of digital interfaces on the O2R for Tascam DA88s and Alesis ADA's makes interconnection simple, and also slots the console neatly into the now established project studio working practice.

HHB Communications' sales director Steve Angel says around 70% of orders have specified one or other of these interfaces.

"The people who are buying it are turfing out their eight-year-old Soundtracs, which were very impressive when they bought them," says Angel. "Now I think they'd rather have the space than the knobs, especially as no one else will see it in a project studio."

A project studio environment that seamlessly integrates a digital automated mixer with so many channels and features with some form of high capacity multitrack hard disk storage and editing appears to be the future for sound recording. However, not all digital solutions are perfect, particularly when there is a resistance to discarding traditional, simple operational principles from analogue days in favour of computer screen mouse control.



THE OTARI RADAR: A HARD DISK SYSTEM WHICH IS WINNING ADMIRERS FOR BEING EASY TO USE

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# STUDIOS TAKE AN INTERACTIVE ROLE

UK STUDIOS ARE EMBRACING THE INTERACTIVE REVOLUTION. ABBEY ROAD STUDIOS UNVEILS ITS FULLY-INTEGRATED MULTIMEDIA STUDIO ON DECEMBER 12, WHILE OTHER COMPLEXES ARE ALREADY INVESTIGATING

**A**lthough most studios have the necessary equipment to handle work for interactive projects, the market for adding sound effects, dialogue and music to computer games and CD-Roms can be difficult to crack.

Some titles require specialist programmers, while many studios are holding back on entering the sector because they believe their lack of contacts in the multimedia field may limit the amount of business they can attract.

Historically, multimedia producers have preferred to rely on in-house computer programmers. However, many companies are looking to improve the quality of the audio on their interactive titles and are keen to farm out work to specialist studios.

## ORINOCO

Orinoco Studios in south London, run by owner Tom Astor, has a separate production company specialising in creating music, sound effects and multilingual recordings for computer games clients such as Virgin Interactive and Electronic Arts.

Astor says, "We are approaching the computer games business from a highly professional audio background. The difficulty we face is that many software companies don't see good quality audio as a worthwhile selling tool."

Astor points out that studios which are serious about multimedia need to use specialist programmers and composers who understand how to make the music change with the narrative.

He says, "As a production company, we have had to learn computer industry skills and

there have been substantial barriers to overcome. There is a lot to learn if you want to do it well."

## MAYFAIR

Mayfair Studios' investment in multimedia is already paying dividends by attracting work that would normally pass such a traditional music studio.

According to owner and producer John Hudson, traditional studios are the ideal home for this type of work as most already

have the technical facilities, although staff must be trained. "What you need is a sound engineer who is also a computer programmer, and there are not many of them around," he says.

Mayfair, in Primrose Hill, London, entered the multimedia market three years ago after investing in a Pro Tools hard disk system. The studio was asked to produce the sound for a CD-ROM cookery disk featuring the Roax Brothers. Since then, it has worked on a number of multimedia projects covering subjects as diverse as maths, geography, travel and foreign languages.

Hudson says, "To record the Roax Brothers, we invested in Philips CD-J software which was quite expensive, so we advertised our multimedia facilities to ensure we got the most from our investment.

"We are now building a dedicated multimedia studio and are talking to a company that handles visuals to see if we can offer a complete sound and picture package under one roof. Eventually we will have separate departments staffed by people with different skills so we can tackle any project," he says.

## PLANET 4

Manchester's Planet 4 studios releases its first interactive CD-Rom this month.



MAYFAIR'S JOHN HUDSON: COMMITTED TO GAINING MULTIMEDIA WORK

The CD-Ram, which forms part of Planet 4's Sounds Of The City dance compilation, was recorded at the facility using equipment already commonplace in most dance music studios.

It incorporates virtual DJing, video clips, biographies, discographies and a guide to Manchester, and was put together by chief engineer Roger Lyons using a Sound Tools hard disk system with a CD-Rom drive, Macintosh computers, standard MIDI equipment and a special sequencing programme.

Lyons says, "Any studio with a Mac and a hard disk system could tackle this type of project if they had the relevant programming expertise. At the moment, studios are not being encouraged to get involved because it's still very much a 'jobs for the boys' situation with the work going to video post-production facilities rather than recording studios."

However, studio owner Chris Joyce believes it is vital recording studios move towards multimedia and interactive projects to bring in additional income.

He says, "We have already expanded into the sound-to-picture market, handling projects for the BBC and advertising



PLANET 4: SET TO RELEASE ITS FIRST INTERACTIVE CD-ROM

agencies, so this was an obvious extension for us.

"The multimedia market is opening up rapidly and the number of multimedia packages sold this Christmas will certainly feel the demand for software. When people start connecting up their computers to their hi-fi, sound quality will become even more important."

## REAL WORLD STUDIOS

Peter Gabriel's Real World Studios in Bath has recently

added a dedicated multimedia audio studio to its facilities and is using it for in-house CD-Rom projects.

Studio manager Owen Leech says the room is built around a 32-channel Mackie desk, a Pro Tools hard disk system and an A-Dat digital recorder. Projects can be transferred to the main multitrack

work takes place in the multimedia room which doubles as a small recording studio.

Much of the technical wizardry is handled by sound engineer Richard Evans.

He says, "You do need different skills to tackle multimedia projects because they demand a sound format that operates at eight-bit and 22 kHz rather than 16-bit, 44.1 kHz which is standard for CDs."

"There are also memory constraints to take into consideration as the audio mustn't take up too much room on the disk and you have to work with very small sound bites that give the impression there is a lot going on."

At the moment, Real World is only handling in-house CD-Rom projects, of which there are three in the pipeline - a new Gabriel release entitled *Eve*, an art book CD-Rom and another based on a television series called *Bents Of The Heart*.

However, Leech believes there is a commercial future for the multimedia department.

He says, "We see multimedia as an extension of our traditional studio business because we feel diversity is the key to future success."

## SPROCKETS & BYTES

Bristol-based film and TV audio post-production company Sprockets & Bytes has sound editor Matt Vowles to thank for its entry into the world of multimedia.

Through a personal contact at Microprose - one of the biggest players in the computer games market - Vowles arranged for Sprockets & Bytes to handle the sound design on one of the company's games.

This proved so successful that Microprose continued to feed work to the company and the facility has now completed a number of projects including games such as *Transport Tycoon*, *UFO Enemy Unknown* (which has been developed for the Sony PlayStation) and *Grand Prix Manager*.

Vowles says, "Our aim is to build on this portfolio by showing other games manufacturers what can be achieved."

"Sound for computer software is potentially a big market and we have the necessary skills and equipment to cope with this type of work."

The company has a fully digital facility equipped with a Sadtie non-linear audio system and, in January, it will open a film dubbing suite with surround sound and facilities to handle Dolby encoding for both the computer games and film post-production markets.

## DECCA

Although Decca Recording Centre in London is not directly involved with the production of audio for interactive projects, it is supplying archive material and music and video clips for use on CD-Rom.

It is also involved with sound-to-picture work and is building a mix room equipped with a Logic 2 console which will be used for post production.

Studio manager Dave Harries says, "We supply material on Dat and this is processed by the production company making the CD-Rom disk."

Harries believes sound for CD-Rom is still led by the computer market and that it will remain a specialist niche for some time.

He adds that Decca has no immediate plans to get involved in audio for multimedia, but says it is watching the developments in the computer market with interest, particularly as the company is developing a 24-bit magneto optical disk recorder that uses re-writable disks.



ORINOCO: ENHANCING THE AUDIO ON COMPUTER GAMES  
MUSIC WEEK 9 DECEMBER 1995





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Well, the invite for the *Music Week* Big Gig said special guest but even we didn't expect such a 'living' legend as Elvis to make an appearance (1). The King and the *Tower Records* group *Headfirst* arrived at the charity show at *Shepherds Bush Empire* to the dramatic strains of 2001 and picked up second place thanks to slick renditions of King Creole and Devil In Disguise among others...The motley crew from *Chrysalis Music* were the *Usual Suspects* (2) who carried off deft renditions of *Stop Your Sabbing* and *Cruel To Be Kind*...The smartly-attired *PRS* band went under the name of *The Pseudonyms* (3) and played respectable covers of *His Latest Flame* and *Itchycoo Park*...The loudest, most boisterous bunch of fans had to be the *Virgin Records* gang (4) who spent the whole set throwing bras at the band and trying to clamber on to the stage (and straight into the arms of the very vigilant *Scorpion Security*)...Not quite so exuberant was *DJ Johnnie Walker* (5) who was obviously upset at not getting his chance to play...The worst-dressed band were *Warner Chappell Music's The Warner Bees* (6) who took the stage rapete in flares, platform and, erm...wings (see guitarist). Alongside were *The Warner Babes* who added the glamour to the group's covers of *Creep* and *Rebel Rebel* - even if they couldn't quite get the hang of the lyrics...Winners on the night were *EMI Music's Jah Harris* (7). They played some inspired versions of *Rolf Harris* hits, including hip hop versions of *Jake The Peg* and *Two Little Boys*...Inspired by a crate of *Hooch* and *Stella*, the third placed *Virgin Records* group *Malt Loaf* bounded around to very rock 'n' roll versions of *LA Woman* and *Pretty Vacant*...Of course, the performance was a piece of cake for *Virgin* and ex-UK Subs drummer *Rab Fallow* (8 and 9) who even managed to fit a quick work-out into the set...*Carlton's Chance Would Be A Fine Thing* (10), who featured the company's

**Remember where you heard it:** It's the time of year when Dooley's thoughts turn to Christmas parties, and Sony's forthcoming bash promises to be an eye-opener. Among the goodies planned at the Seventies-themed party at London's Hanover Grand on December 13 are **Pans People** doing their thing and lots of **cheesy disco tunes**. Dooley can't reveal all, but it sounds as though **Colin Bell's** lot may have some serious competition this year... Not that a certain **senior record executive** was that impressed. "Parties are a good barometer for record companies," he says. "Ours is going to be very **Nineties**" (ouch)... It was a **hard slog** back to London after last week's **MTV Awards** thanks to the transport strikes in Paris, although most music industry execs finally made it back the following day. But spare a thought for **Virgin MD Paul Conroy**, who combined various modes of transport to return to the UK via Calais, only to make the mistake of getting on to the **M25**, where he spent almost as long again... The identities of **three female MTV staff** who were, according to *The*

*Guardian's* Diary column, still in Paris on Sunday remains a mystery... **Robert Sandall** is mighty fresh-faced for a 43-year-old, but the new Virgin man's **natural youthfulness** wasn't always an advantage. "It wasn't so much fun when I was 18 and all the girls I liked thought I was 14," he says. "I reckon it's **pay-back time now**"...It turns out that Sandall's career move came about after he **locked himself out** of his house. "For something to do, I went and sat in (Virgin promotions director) **Tony Barker's** office. **Ray Cooper** walked by when I was **moaning** about something, as journalists do, and he said 'why not work for a record company?'. The rest, as they say...If you're off to **Midem** next year, don't hold your breath for a **man of the year** award. Instead, the January event will be holding a gala to celebrate its 30th anniversary...Why wasn't **Massive Management's Tom Watkins** included in the *Independent's* **Top 40 list of influential gay men**? "They didn't do their homework properly. It's a **crap paper** that's only read by people who have graduated from

**University** anyway," says the man himself...If you feel like watching a **million quid being burned** again - those scars still remain from *In The City* - best be getting down to the **Premier Car Park** off East London's Brick Lane next Friday, where the 63-minute film of **K Foundation** art terrorists **Jimmy Cauty** and **Bill Drummond** burning cash will be screened at 8pm. The duo will be present to answer questions about their motives - **again**... Talking of Manchester, **Jimmy Devlin** has requested that anyone in Manchester who comes across his **A4 book** of

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chief executive Paul McGrane on guitar, ran through classics such as Let's Stay Together and Brown Sugar. Singer and A&R director John Howard, who has his own album coming out on Carlton next spring, sported a fetching long-cut single — no doubt in a bid to get a little teeny fan interest... Finally, pictured just before the beer-throwing, backstage trashing, vomiting and sex in the toilets (yup, really) began in earnest, are all the groups and hosts with MTV presenter John Cairns (11) who presented the winners with their trophy.

phone numbers — with every contact collected since the mid-Seventies — returns it to him. The book was nicked — along with a handful of demos — from his car while he sat inside the Apollo watching his wards Dear John supporting Status Quo... January's edition of *Marie Claire* will come complete with a men's supplement co-edited by music TV honcho Malcom Gerrie. It's probably no surprise to find Bryan Ferry on the cover, and he's also managed to squeeze Mick Hucknall and Jools Holland in there too. Fun as it was, Gerrie says the producer's seat is still the one for him. "There's something about being able to hear the music as well as look at pictures that appeals," he says... Pats on the back to all the music celebs who

turned up at Virgin's Oxford Street Megastore to rattle buckets and man tills on World Aids Day as part of the Terrence Higgins Trust's Counter Revolution. Last Friday you might have noticed Squeeze supremos Glenn Tilbrook and Chris Difford, McAlmont, Shara Nelson, Let Loose and Ultimate Kaos among others... They're a fickle bunch those *Smash Hits* readers. At yesterday's Awards party who should win the Sad Loser of the Year award but Robbie Williams, while Most Tragic Haircut went to TT's Howard Donald and Pulp's Jarvis Cocker scooped both the Worst Dressed Person and Least Fanciable Male awards... And for those who noticed East 17's omission from the show, the lads pulled out after the BBC forgot

After handing out a few awards at Paris's swanky Zenith nightspot, MTV Eurotop's finest didn't think twice about letting their hair down after the show. The top man at the music channel, Bill Roedy, was certainly keen to access the top man in fashion (1). Apart from comparing bonework, the silly-shirted JP Gaultier's eyes glazed over when he copped Bill's choice of sensible woolwear. Do us-ec-cuse to us acheta ca multi-la? Top Man put are? Pulles were all the rage with Take That's loveable mop-top Marky Owen who engaged in a spot of cranberry pressing with MTV prez Peter Einstein (2). But Dolores is a sensible lass and realises the ends justify the means. She'd be sipping water from her wine glass if folks didn't go in for a bit of fruit crushing now and again. Fed up with being mistaken for Simply Red's gorgeous hunk Mickie Hucknall, TOTP's big cheese Ric Blaxill pulled off his best Deputy Deeg impersonation when confronted by the DJ's heart-exploding tab-wielding Heliop co-ordinator Tony Cream (3). Looks like he needs some — Help, that is. Keith from The Prodigy meanwhile (4) was putting something else out after becoming distinctly non-complused with Dooley's attempts to smudge him cosying up to Pulp's arch camp Jarvis. But it takes more than a slab of pierced tongue to scare off a crazy party animal like Dooley. But goodness, those studs are scary. Two boys who aren't scared to get in touch with each other are Robbie Williams (5) and classic marketing guru Tim Abbott. On the other side of the hall, Andy Capp also used hand gestures to get his pigeon racing tips across to MTV president Brent Hansa (6). Don't be a lock a lot like Bone Vox nowadays? As the dancefloor began to clear, there didn't seem anyone who was too interested, to be honest (7). Goodnight and sweet dreams.

to include them in the TV trailer...It's a double Act Jazz sprog whammy this week: JTQ's James Taylor and his wife Margarita, and Matt Deighton and wife Nicola Bright Thomas had their debut nippers on November 21, named Isabella Beatrice Marie Taylor and Romy Myfanwy Lady Deighton respectively and both weighing in at around 6lbs... Congrats also to EMI Music Publishing's radio promotions man Chris Page, who is celebrating the birth of a daughter Millie with his wife Caroline... Finally, Dooley was sad to hear of the passing of former DJ Stuart Henry. A memorial service is being held in Luxembourg on December 9. For details, contact Golly Gallagher at Go For It Promotions on 0181 607 9564...

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