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Rigg to provide MRPO with lobbying muscle

by Robert Ashton & Martin Talbot

Former PolyGram director of legal affairs Nanette Rigg has been given the job of building the new Music Rights Promotion Organisation (MRPO) into the publishing business's first serious lobbying association.

Rigg has been appointed as the first director general of the new publisher- and writer-backed society, after a nine-month recruitment as head of the Department Of Trade & Industry's music industries unit.

She says, "This is real challenge, both for me and for the publishing industry. This is a truly historic step and there is positive commitment from all sides of the industry to make this work. It is very exciting to be involved."

Rigg says her first priority will be to begin building the organisation, whose main brief is to represent the interests of the founder organisations, PRS,

MPA, MCPS, and the Alliance of Composer Organisations.

The society, which replaces the now defunct Music Copyright Reform Group, is intended to be a more proactive lobbying organisation along the lines of the record industry's BPI, with a broader brief covering education, research and promotion of the business.

Funding will initially be available for one additional full-time member of staff and Rigg is also hunting for permanent headquarters for the association. In the meantime, Rigg will be based at the MPA offices in London's west end.

Andy Heath, president of the MPA, says Rigg is ideally suited to lead the new lobbying organisation; she has already improved the relationship between the DTI and the recording industry, he says.

"Nanette knows all the major players and knows how Whitehall works and it is pretty unique to have a person with

this level of contacts," Heath says. "This appointment will be a galvanising and unifying force for the members of the board and the more closely they are involved, the more potent a force it will be."

Basco chairman Guy Fletcher, who is on the MRPO board, adds, "We were looking for someone who is a good, efficient link between us and the government. Nanette is familiar with that role and knows all the protocols and procedures. This is a fairly historic alliance between publishers and composers and we want to make sure it works well. Her appointment and the job of MRPO will really raise the profile of the copyright community."

Before her spell at the DTI, Rigg was director of legal and business affairs of PolyGram Record Operations from December 1991, before taking over an identical role at PolyGram Music Publishing in April 1993.

Oxford chosen as 1997's Sound City

Oxford will host next year's sixth annual Sound City event, which is being pushed back to an autumn slot for the first time.

The week-long live music festival, organised by the BPI, Musicians' Union and Radio One, will run from October 19-26, and feature performances from up and coming bands, live broadcasts from venues across the city, seminars and other events.

BPI director general John Deacon says the BPI is delighted to be supporting Sound City again. "At a time when British music is so strong, it will allow us to celebrate our success as well as develop new talent for the future," he says.

Radio One deputy controller Andy Parfitt says Oxford was chosen because of its "rich musical heritage". In recent years, bands such as Supergrass, Radiohead and Ride have emerged from the city.

Parfitt says the station is planning to increase its commitment to the event next year with more live broadcasts incorporated into daytime programming and more attention being paid to the off-air events. "In the past, Sound City has been a successful format built around the Evening Session, but we want to feed it up a bit next year with more seminars and debates about the music business and Radio One's role in exposing new music," says Parfitt.

Parfitt adds that direct links will be fostered with the city's students union. "We want to make it a fully-rounded event that captures the spirit of Oxford," he says.

RCA prepares to spring Owen surprise

When RCA unveils the first solo material from Mark Owen in a fortnight's time, manager Alex Kadis is expecting a few people to be surprised.

Owen's debut solo single *Child* is due to be released to radio in mid-October, more than a month before the single's retail release on November 18.

The track is co-produced by renowned rock producers John Leckie and Craig Leon, who have also overseen the rest of Owen's album, *Green Man*, which will be released on December 2.

Owen heralds a new sound with the single, a sensitive ballad with hints of John Lennon, which he wrote himself with contributions from the Lighthouse

Family. But Kadis says, "I think the single is the least surprising track on the album."

Final mixing of *Green Man* is expected to be completed this week at Abbey Road studios in London.

RCA managing director Hugh Goldsmith says, "It is going to have a very wide appeal. We have got tracks which I think fans of Cast and Kula Shaker are going to like. The first single is a ballad, but the second is musically very different and it's going to more clearly define where Mark is going."

Kadis adds, "While the Robbie versus Gary thing was going on, Mark was sitting at home writing songs.

"Mark has been listening to the same sort of music that any other 24-year-old guy is listening to at the moment and he just felt he wanted to make music that was current."

Owen will appear with a live band to promote the album next year and will be aiming to secure promotional appearances on live TV music shows.

Despite the late release date for the album, Goldsmith is confident of selling more than 400,000 copies of the album before the end of the year. He adds that international prospects for the project are positive with all European territories committed to releasing material before Christmas.



Despite not yet cracking the UK Top 40, Deconstruction's Republica are making impressive progress in the US where their single *Ready To Go* climbed a further six places in *Billboard's* Hot 100 last week to reach number 58. The success follows heavy rotation of the video by MTV in the US, where their self-titled album is now in the Top 200. The trio broke through via alternative radio after having tracks remixed by top US producer Ben Grosse and are currently on their first visit to the US. A follow-up single, *Drop Dead Gorgeous*, also remixed by Grosse, is already lined up and one of the two tracks will be released in the UK in January.

Menuhin receives Gramophone award
 Legendary violinist Lord Yehudi Menuhin will be presented with the Gramophone lifetime achievement award at the 19th Gramophone Awards ceremony at London's Savoy next Thursday (10). The winners of the awards will feature on a cover-mounted CD with the November edition of *Gramophone* magazine – the first in a monthly series of free cover-mounts.

Robson & Jerome go for treble

Robson & Jerome's new release will be what is believed to be the first triple A-side, after the song *Saturday Night At The Movies* was added to the single, which is being released on October 28. It will be promoted with videos for all three tracks – the others are *What Becomes Of The Brokenhearted* and *You'll Never Walk Alone*. A broadcast date is still to be confirmed for the pair's new ITV series, comedy drama *Ain't Misbehavin'*.

Mackay lands Birmingham role

Tower has appointed Kenny McKay as the manager of its new Birmingham store which opens on December 2. McKay, who was previously manager of the Dublin and Glasgow stores, is succeeded as manager in Glasgow by Justin Elery. He moves from Tower's High Street Kensington store where he is replaced as manager by Steve Byfield.

Weait takes new EMI position

EMI UK has appointed Dillie Weait to the newly-created position of senior artist development manager. Weait, formerly creative director at WEA UK, will be responsible for nurturing the label's acts in the early stages of development.

The Grand under threat

The Mean Fiddler organization's venue The Grand, in Clapham, south London may close if the local authority proposes a plan to turn it into a theme pub. Independent public house chain JD Wetherspoon will buy the venue if it is successful in its application to Wandsworth Council's planning committee to turn it into a traditional ale, wine and food bar.

Brown switches to Tesco

Sam Brown, formerly Woolworths' music product manager, has been appointed by Tesco as its new music buyer. Her appointment follows a move by the retailer to stock a top 75 albums chart in all its stores selling music.

Virgin Radio records revenue rise

Virgin Radio has achieved record revenue growth for the year to the end of August, with a 65% increase in revenue year on year. Virgin refused to reveal the actual figure. July was the biggest month in the station's history and managing director John Pearson says September is likely to bring 35% growth.

Graham to programme Scot FM

The Independent Radio Group has appointed Jeff Graham from 96.30FM as group programming director for Scot FM and Mel Parcell as group chief engineer.

Older goes triple platinum

George Michael's album *Older* was certified three-times platinum by the BPI last week. Barry White's compilation album *The Barry White Collection* was certified twice platinum and *The Kinks' Definitive Collection* achieved gold status. The *Backstreet Boys'* self-titled album and Space's debut album *Spiders* received silver awards.

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COMMENT

The true story of Music Monitor's failure

For nearly 38 years *Music Week* has been market leader of the UK music trade press. For much of that time it has been the only UK music trade press. It survived countless recessions; it has outwitted numerous rivals, the latest of which was *Music Monitor*, published by the American Billboard group.

The multimillionaire issue of *Music Monitor*, out last week, blamed its demise on *Music Week*. Without wishing to bore you, we feel obliged to defend ourselves.

The thrust of their attack is that *Music Week* "refuses" to sub-license *Music Monitor* the CIN charts with the deal *Music Week* has the exclusive trade licence. That "refusal" led to their closure, it said. Worse, that "refusal" represents a betrayal of the official industry chart, it said. Self-serving nonsense, we say. There would not be an official industry chart if the publishers of *Music Week* had not created CIN. Before CIN, the retailers who supply the data which make up the chart had no say in it whatsoever.

This company has invested a fortune in the UK charts. No sensible business would give away such a hard fought and costly asset. Nor did we refuse to license *Music Monitor* the chart: we were quite happy to license the UK charts to *Billboard*, if it in turn allowed us to license the US charts so we could compete in their home market. Needless to say, they didn't. The irony is that *Billboard* owned *Music Week* until 1977 when, for some reason, it tired of the UK. Now it attempts to barge its way back, and expects the UK music business to roll over.

Music Week prospered before the existence of CIN. It prospers regardless of the existence of CIN. Be certain of one thing – we will continue to serve our readers regardless of the existence of a competitor, because, unlike some of them, we do not believe anyone owes us a living.

Steve Redmond

WEBBO

If it's good enough, it's young enough

A couple of years ago, I wrote a column about ageing within the record business. How, if you were too old, you could often be bumped out of the door – along with all your experience. I received many supportive replies. Now a similar ageism seems to be spreading to the media. I've heard of a number of cases in recent months where people of power and influence have listened to new pieces of music and quite liked them, but then rejected them when they found out who was the artist/producer. This was on the grounds that "so and so is past it" or "they're only working with X (enter name of trendy young thing) to resurrect their career". Well, yes actually, that's exactly what many artists are doing. But so what? Isn't what is in the groove the important thing? Isn't it whether the music sounds contemporary? Not the age of the person who made the record.

Support all music on TV

No more White Room, which is very sad. However, the record business has to learn that we have no God-given right to music on TV. If the ratings aren't there, albeit for not a great time slot, then Channel Four, or whoever, don't have to broadcast the show. That is their right. It's strange that even though record companies pay most of the costs for acts appearing on television, the broadcasters still don't want the shows because of poor audiences. We should ask ourselves whether we do enough to help promote the shows. Are appearances on the show pluggable by the departments concerned to other media? Do press releases and ads request the public to watch? Not enough they don't. I don't always watch these shows, but I should because I enjoy them. If I had been more diligent then I wouldn't have needed the Mercury Music Prize to awaken me to Norma Waterson. Support music on TV in all ways you can.

Jon Webster's column is a personal view

NEWS

Sony Music has signed hypnotist Paul McKenna to a recording deal covering the performer's best-selling range of mail-order hypnosis tapes. The CD releases will be available through retail for the first time next year and cover subjects including slimming, stopping smoking and golf and tennis improvement. McKenna is also planning a series of videos. Featured sealing the deal are (from left) Sony Music vice president strategic marketing Tony Clark, chairman and ceo Paul Burger, McKenna and vice president communications Gary Farrow.



George Martin scoops Ascap founders award

by Paul Williams

The Beatles' producer Sir George Martin became only the second British winner of Ascap's prestigious Founders Award at last week's 16th annual dinner staged by the US rights society.

Sir George, who was presented with the award by Cilla Black who he produced in the Sixties, won the award in recognition of his contribution to music in the 20th century.

"It's really a wonderful year and this really crowns it," he said. "It means a great deal because this has only been given once before and that was to Paul McCartney. It's a very special award indeed."

EMI Music Publishing and Elton John scooped the top prizes for the most successive year at Thursday's awards dinner staged in association with PRS at London's Landmark Hotel.

EMI was named publisher of the year and picked up individual honours for six songs, while John picked up awards for three of his songs as well as the songwriter of the year award.

EMI Music Publishing vice president acquisitions Peter Reichardt said he was delighted to receive the award. Thanking Ascap, he said, "It's always nice to get awards like this because it represents English music being successful in America, the biggest market in the world."

John won his songwriters' award and his songs Believe, Blessed and Made In England (published by Big Music Music) all won prizes.

Paul Carrack took the prize for Ascap's most-performed PRS song of 1995 for Love Will Keep Us Alive (Plangent Visions Music) which he wrote with James Capaldi and Peter Vale. And Jon Squire's Love Spreads (Sony Music Publishers) for The Stone Roses won the award for most performed song by a PRS writer on college radio.

Other big winners on the night included U2 members Adam Clayton, David Evans, Paul Hewson and Larry Mullen who were awarded prizes for Hold Me, Thrill Me, Kiss Me, Kill Me, Mysterious Ways and Batman Forever

(Blue Mountain Music) which was a film award winner. Patrick Doyle also took a film award for Sense And Sensibility.

The other winners were: Gary Barlow and EMI Music Publishing for Back For Good; Pierre Tobias and BMG Music Publishing for But It's Alright; Chris Hughes for Everybody Wants to Run the World; Phil Collins and Hit & Run Music for Everyday; Christine Kerr and EMI Music Publishing/Glue Banks for I'll Stand By You; Mark Knopfer, Sting, Reader Music (London) and Magnus Publishing for Money For Nothing; Justin Currie and PolyGram Music Publishing for Roll To Me; Roland Gift, David Steele and EMI Music Publishing for She Drives Me Crazy; Charles Burchill, James Kerr and EMI Music Publishing for She's a River; Mick Jagger, Keith Richards and EMI Music Publishing for Start Me Up; Annie Lennox, Dave Stewart and BMG Music Publishing for Sweet Dreams (Are Made Of This); Paul Beckett, Philip Oakley and EMI Music Publishing/MCA Music for Tell Me When; Terry Britten and Myxas Music for What's Love Got To Do With It.

Retailers target students in money-off campaigns

HMV and Virgin Retail are launching expanded campaigns targeting university and college students this autumn.

Virgin Retail is offering a 10% discount card for use in 19 stores in college towns and cities, while HMV's series of initiatives includes a promotion with A&M and Polydor offering money off selected titles.

The Virgin discount card campaign, created with The Design Clinic, will be valid on Wednesdays, Thursdays and Sundays where appropriate.

Marketing director Neil Boote says, "This year, we're concentrating on these areas and stores in which the campaign was most effective last year and supporting the in-store activity with other plans to bring the megastore experience to the students on campus."

HMV's campaign will centre on a promotion with Scottish & Newcastle brewers called The Groovy Trail, which will

allow students to have a card stamped in specified pubs to qualify for £1 off any HMV product and a free T-shirt.

A tie-in with A&M and Polydor will see a leaflet carried in 150,000 students' college/industry documents offering £2 off A&M releases, including titles by The Buoctones, East and Doggy. And a joint venture with the Ministry Of Sound, again promoted through freshers fairs, will offer £2 off any Ministry Of Sound product from HMV.

Malcolm contest staged in tandem with Penguin Classic Books will also offer the winner a free CD every week for a year. The contest will be promoted through 300 bookshops nationwide and press ads.

Duncan Castle, HMV promotions manager, says, "Students represent a disproportionately large percentage of music purchasers and we like to help feed that addiction."

Wootton re-elected as Bard chairman

Indie retailer Richard Wootton has been re-elected to serve for a second year as chairman of Bard.

Wootton, of Ainsley's in Leicester, was voted in at the association's agm and council meeting at the White House Hotel in London last week. He says, "I'm very keen to continue developing the membership of the association. We've seen a very respectable rise in independent membership and retailers are realising Bard isn't a talking shop for the multiples, but has real benefits for independent dealers."

The agm also saw Andy Gray of Andys Records elected to continue as deputy chairman and Total Home Entertainment's Alasdair Ogilvie was voted in to serve another year as treasurer. Bob Lewis was reconfirmed as company secretary. Meanwhile, Clare Williams of Woolworths and Aesda's Steve Gallant were elected to serve three-year terms as council members.

BBC series to examine classic LPs

Eight classic albums will be dissected as part of a new TV series to be screened by BBC1 next spring.

Albums by Jimi Hendrix, Paul Simon, Stevie Wonder, Fleetwood Mac, Queen, The Band, The Grateful Dead and Led Zeppelin will be examined in the series of one-hour documentaries.

Classic Albums, which is being co-produced by Castle Music Pictures, Daniel Television, Isis Productions and BBC TV, will also be broadcast on VH-1 in the US, NCRV in The Netherlands and licensed to TV channels worldwide.

Castle Music Pictures managing director Geoff Kempin says the programmes will be similar to the South Bank Show documentary *The Making Of Sgt Pepper*, produced by Isis.

"We've always been very active with musical projects and, with this series, we wanted to look at what made albums become perceived as top class internationally," says Kempin.

"There were quite a few candidates for the first eight programmes that we argued over and these will be added to over the next

two years by other classic albums." Around 16 additional albums have been earmarked for future series.

The series will incorporate previously-unaired archive footage of the artists, and interviews with execs, producers, record company executives, managers and engineers. Among those interviewed in the series are Stevie Wonder's daughter Aisha Morris and Jimi Hendrix's manager Chas Chandler, who died shortly after filming.

The documentaries will be available on video after broadcast. A licensing deal has yet to be finalised.

Carlton restores music to Thursday night TV

by Catherine Eade

Carlton Television is launching a new music show which will provide the industry with a Thursday night prime-time slot to replace Top Of The Pops following its move to Friday nights.

The new half-hour show, *Videoquest*, has been commissioned to run for 48 weeks from November 28. It will be aired at 6.30pm on Thursday evenings in London and south-east England.

The show will be introduced by Nickleson presenter Sarah Cawood and is being produced by Diana Smith—formerly of Virgin Radio and former producer of BBC1's Pop Quiz—with The White Room's Andy Holland as editorial producer.

Videoquest will be based on the CIN sales chart, screening videos of new chart entries, retrospectives of past hits and interviews with artists.

It was the brainchild of Graham Smith, former director of production company TV21, who has now been

appointed as Channel Four's new commissioning editor for arts and entertainment. When Smith moved to Channel Four in August, Carlton TV's controller of entertainment and comedy John Bishop contacted Holland and asked him to oversee the show.

"There is a dedicated music audience on Thursdays which Carlton wanted to take advantage of," says Holland. "With this show, we'll be giving them a mix of new and current music with some older videos, depending on our negotiations with VPI."

Carlton has played an active role in televising music, broadcasting the Brit Awards and other entertainment programmes, says Bishop. "This is the first opportunity we've had to transmit a video-based music show in Carlton's own early evening airtime," he says.

Although the new show will be heavily slanted towards promos, Holland says *Videoquest* will be more like *TOTP* than *The ITV Chart Show*.

The Chart Show is quite trendy and

recently has been showing videos from bands that haven't broken yet," he says. "Our approach will be more broad-based and poppy, with the Top 10 videos from the CIN chart, interviews and classic videos."

Pluggers have welcomed the show. Alan James of Alan James PR says, "I don't know much about the details of the show yet, but anything Andy Holland's behind is bound to be good."

Brilliant PR director Nicki Chapman adds, "We look forward to all music shows on television and, although he's still quite young, Andy has a fantastic reputation from his work on the White Room, Hotel Babylon and The Word. We're pleased that there's a new show on a Thursday night – although we're still hoping *TOTV* will return to its old slot."

● The BBC's autumn schedule will include a new series of *Later With Jools Holland* and a seven-part series of films exploring different music cultures called *Windows On The World*.

NEWSFILE

Vaughan quits as APRS chief

Philip Vaughan is to step down next spring as chief executive of the Association of Professional Recording Services after 10 years. A successor is being sought to work alongside Vaughan until he leaves.

VCI enjoys profits boost

VCI has posted pre-tax profits of £1.3m for the six months to June 30. Turnover is up 50% to £37.8m, compared with £24.6m for the same period in 1995.

Operating profits have grown 22% to £1.51m from £1.24m. In the first half of the year, MCI's UK market share rose from 9% to 11%, while Discs's enlargement of its operations at Southgate has enabled it to pursue its new third party business opportunities.

Ultimate and A&M split

Ultimate and A&M have amicably ended their worldwide association after almost five years. Ultimate is seeking an alternative distribution deal outside the UK, while Pinnacle will remain as UK distributor for Ultimate and its subsidiary label Planet Dog. Sender and Loderstar will continue to be licensed to A&M.

Ryan creates consultancy

Mark Ryan, organiser of the past four Music Week Awards end of the organisation team for the first two in The City events, has established Ryanco, a one-stop event, conference and marketing consultancy. The company will co-ordinate the judging process and staging of next year's Music Week Awards show.

Dodgy PR

PR for A&M act Dodgy is handled in-house by A&M director of press Andy Prevezer, and not by indie PR company Bad Moon as reported in our recent UK A&R brochure.

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Retailers turn out for industry meetings

A month of meetings between record companies and retailers got under way last week with the first three EMI Channel regional get-togethers attracting more than 100 retailers.

EMI is staging three more meetings this week, at Birmingham's Grand Hotel (October 1), Bristol's Jury Hotel (2) and EMI House in west London (3). They come a fortnight before Bard launches its second series of retailer meetings.

The meetings have brought a positive reaction from retailers. Ian Garside, of Bradleys record shop in Halifax, says, "It's good to have views taken into account and be able to meet people from the record company. They're trying to tackle problems and are working with everyone."

EMI used last Tuesday's meeting in Leeds to unveil details of the new Onsite initiative, which will link up indie outlets around the country using newly-designed branding which will feature specific promotions.

The Bard meetings start in Solihull on October 8. Roadrunner managing director Jimmy Devlin will be the keynote speaker when the tour visits Manchester on October 17. MCA commercial director John Pearson has also been added to the Manchester panel.

The other keynote speakers are BMG and BPI chairman John Preston in Solihull, Pinnacle's outgoing director Tony Powell in Newport, Gwent (October 19) and Virgin Records managing director Paul Conroy in Glasgow (23). For more details, contact 01202 292063.



Chris Rea's debut as a screenwriter, the new movie *La Passione*, will receive its world premiere at the Odéon West End on November 14, as part of the London Film Festival. Rea wrote the screenplay and the score, which will be released by East West on November 11. Shirley Bassey provides vocals on two songs, including a version of the title track, which is being released as a single on November 4. Rea is also releasing a single from the film, *Girl In A Sports Car*, which is out on November 18.

▶▶▶▶▶ WINNING ON THE NATIONAL LOTTERY -p▶▶▶▶▶

The lottery is providing a valuable new TV slot for music promotion

Winning the National Lottery is not the issue if you're a TV plugger these days – getting your artist a slot on the show is what really counts.

A music slot has now become a permanent feature on the 15-minute programme which regularly pulls in 10m-plus viewers. And with high-profile, peak audience TV exposure increasingly difficult to come by, a slot alongside the show's current host Bob Monkhouse is top of every TV plugger's wish-list this Christmas.

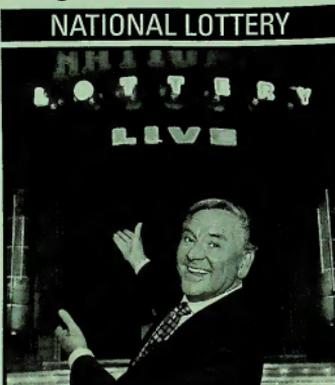
The first music act to appear on the show was the now-defunct A&M act Bad Boys Inc in November 1994, followed some weeks later by Meat Loaf. Pop stars and performers continued to be invited on the show on an irregular, ad-hoc basis until this summer when a music slot became a regular weekly fixture for the first time.

For RCA & M consultant Simon Cowell, it is a crucial part of any promotional campaign. "It's my number one choice for artists I'm trying to get over to the mass market," he says.

Cowell was one of the first people to recognise the show's promotional potential. "In July 1995 we'd finished the second Robson & Jerome single, I Believe, and during an internal meeting about how to launch it, it became obvious we needed a major light entertainment show behind it," he says.

Cowell pitched Richard Woolfe, then producer of the show, and Robson & Jerome performed the song in October. "There was a massive pick up after that appearance," says Cowell. The single went to number one the following week.

The show has a strong track record for helping singles up the charts. In the past two months alone Ant & Dec, MNS, Eternal, The Lighthouse Family and Belinda Carlisle have all gone on to



THE LOTTERY TEAM

Executive producer: Peter Estall
Producers: Simon London, Paul Lewis, Alan King
Assistant floor manager: Sarah Utt

have Top 20 hits following National Lottery Live appearances.

Alan McGee, director of promotions at East West, says the value of the show has increased in the light of recent cuts in the amount of music on television.

"For an act such as Jimmy Nail (who is pencilled in for a November show) it's an incredibly important slot because there aren't enough musical outlets on

television because the acts who had performed were received so well.

"The music side is an awful lot to the show's appeal and one of the most important elements for us is the presentation of the band," he says.

The decision on which act performs each week is taken by a committee comprising Estall – for many years the producer of the chat show Wogan which

TV for an older audience," he says.

And there's no doubt a lottery performance can make all the difference, he adds. "Phil Collins was on last Saturday and, although we'd had presale orders of 62,000 units from EUK, they phoned after the show and took another 18,000," he says.

The show's executive producer Peter Estall, who took over from Mark Wells in August, says the music element became a permanent

feature because the acts who had performed were received so well.

And there's no doubt a lottery performance can make all the difference, he adds. "Phil Collins was on last Saturday and, although we'd had presale orders of 62,000 units from EUK, they phoned after the show and took another 18,000," he says.

An appearance on the lottery is not enough in itself to make a hit. Brilliant PR director Nick Chapman – who has had Gary Barlow, Liza Minelli, Roberto Alagna and Mac & Mabel on the show – points out that the programme usually makes up part of an overall campaign. And it is not appropriate for all acts, says Appearing's Scott Piering. "A lot of our artists wouldn't be seen dead on it because of the aesthetic and ethical confusion associated with it," he says. "But there's no doubt you're going to sell records if you are on." Because of the show's benefits, Piering says he is considering it for some of his roster of alternative-oriented acts.

Estall is clearly determined to showcase new acts in the future. "The Lottery show is not Top Of The Pops and it does tend to be skewed to an older audience, but that doesn't mean we're a slave to established acts," says Estall. "We have plans to do more with new acts in the future."

With Christmas fast approaching, there are plenty of record companies pitching for future appearances, including Mercury with Dina Carroll, WEA with Natalie Cole and East West with Simply Red and Chris Rea.

As the National Lottery Live heads for its second Christmas, the competition for a slot alongside Bob Monkhouse – and the bells – will be hotter than ever.

Catherine Eade



The Chemical Brothers
Setting Sun

The Chemical Brothers
Setting Sun
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Recorded music video seeks to build on Riverdance sales

If you believed the hype, music video was dead and buried a year ago. In a five-year spell, sales of live concert recordings and promo collections plummeted to less than 4m, while music's share of the overall video market slid to just 7%.

Music fans, used to the digital quality of CD, had given up hope on VHS and simply stopped spending their money. Unless they had a *Take That*, few companies thought it worth even entering the fray.

That was until last Christmas. In three months, *Riverdance: The Show* sold more than 1.6m units, becoming the first music title to top the overall video chart and finishing the year as 1995's second best-selling video. Achieving massive sales of 1.6m units, it was second behind only *The Lion King* and the only non-Disney title in the top four.

Along with Robson & Jerome's 500,000-selling *So Far So Good* that success helped push the music video market to its second biggest year on record, the 6.2m units sold in 1995 is bettered only by the 7m sales of 1990, a year dominated by Kylie, Jason and New Kids On The Block. On that evidence, there is plenty of reason to be positive.

VCI sales director Robert Callow believes the success of titles such as *Riverdance* and *Les Miserables* have shown that there is a market for the right product. Those titles, along with BMO's Robson & Jerome, have also awoken a new older audience to the format which particularly comes into its own in the approach to Christmas.

As the final quarter approaches, there does seem to be plenty of reason for optimism. While last year's big guns, Robson & Jerome and *Riverdance*, are the subject of new packages, potentially successful titles are also being issued by Oasis, Boyzone, Michael Jackson, Queen and former *Riverdance*er Michael Flatley. And *The Beatles Anthology* series is expected to generate plenty of interest (see breakout).

Warner Vision International has launched videos from B2M, Rickie Lee Jones, Simply Red and *The Levellers* for Christmas, and managing director Ray Still says retailers can be convinced to stock music video if the product and the packaging is right.

This Christmas will be the first time Warner has used separate sales forces for music and audio, and the emphasis will be on selling video aggressively. "Of course, we will combine with audio campaigns, but there are different sales techniques for selling video," says Still. "For example, we stress the different benefits, such as an extra track on *The Levellers* video which is not on the audio version."

In the long term, the music video market could receive its most significant filip through the introduction of Digital Video Disc (DVD) into the consumer market.

With its digital quality sound and an instant accessibility which exceeds that of the audio compact disc, music titles may have a significant role to play in helping to establish DVD as the next home video format.

Andy Anderson, senior video buyer of HMV, believes DVD could provide a new selling point for a younger market.



VIDEO HITS: (FROM TOP) THE BEATLES, OASIS AND RIVERDANCE

BEATLES ANTHOLOGY SHAPES UP TO BE THE CHRISTMAS HIT

One music video release is likely to eclipse all others when it comes to the Christmas market—the eight-volume, 10-hour *Beatles Anthology* series.

For profile alone, few other videos are likely to match *The Beatles* series which Parlophone expects to top 300,000 units on ship-out. In contrast to the rest of the music video market, the Beatles' series has a particular advantage, says Parlophone marketing director Terry Felgate. "These aren't just music videos," he says. "People have seen the series and it's

a documentary, not just a collection of clips or a live performance video." The series will also benefit by coming as one part of a £750,000 promotional campaign which also covers the third *Anthology* album, the first two volumes in the series and the rest of *The Beatles* back catalogue.

The video releases run to twice the length of the five-hour Emmy award-nominated TV series, shown last year. The TV series will receive its second full screening in the week before Christmas.

which has grown out of the old fashioned, analogue quality of tape since the advent of digital quality CD.

Just as CD revitalised the albums market—with unit sales doubling since the early Eighties to around 300m units a year—in the mid-Nineties CD could give a new lease of life to the archives, giving record companies the opportunity to relaunch and repackage much of their catalogue in a new, more accessible form.

For now, however, sales outside the Christmas season are too low to encourage companies to invest in new projects. CIN figures show the market has not picked up in the first half of this year—with sales down to £50,000 in the first quarter compared with 765,000 for the same period in 1996—with most sales centred on just a few titles.

While the overall sell through market grew 7% in the first six months of 1996, music's share fell to 6.4%, compared with 42% for feature films, 23.5% for children's product and 15% for TV-related titles.

Because of the disappointing returns on many titles—only 12 releases topped 50,000 sales in the whole of 1995—the

industry is increasingly less inclined to invest in the market. Anderson says, "The traditional music video market is struggling and it is becoming too expensive for labels to produce titles that the unit return they are likely to get."

Anderson believes the market could be stimulated by more live videos, although this is no guarantee of success. Colin Bayliss, managing director of BMO Video and Interactive, says live videos can be successful if the party is right. Some artists, particularly those with strong fanbases, are simply more suited to the market than others, he says.

Certainly there is a consensus that the market is only as strong as the releases which are being put out and, in common with the record market, release schedules are geared unerringly to the Christmas season.

ITV Chart Show executive producer and former promo video director Keith Macmillan says music video sell-through has not moved on sufficiently since the pioneering days in the mid-Eighties. "The quality of the footage has not improved since the Seventies," he says. "How many different shots of a

The first four volumes in the series are released on October 7, followed by volumes 5 and 6 on October 21 and the final two volumes on November 14. The entire set will also be made available as a boxed set from day one, October 7, dealer priced £70.72.

"By releasing the videos over a six-week period, we can maintain profile, leading right the way through to Christmas," says Felgate. "We wanted to avoid having fans buy the videos individually. If they want the box they can buy it straight away."

lead singer or close-up of a guitarist, can you show? You are never going to create the same atmosphere as being there and that is probably the same for music on TV generally."

Rights clearance should be simplified, he says, to allow specialist video companies to bring fresh ideas to the market, in just the same way that independents helped the development of the CD compilation market in the late Eighties and early Nineties.

"The Chart Show has brought out audio compilations and has looked at video versions, but once you have paid for the rights, paid for a decent production and checked performance rights with all the artists, the margins are just not there," he says.

By helping boost the year-round music video market, DVD may give the industry added motivation to improve that situation.

Certainly, if the new technology helps bring about a return to the halcyon days of the late Eighties when artists such as Michael Jackson and Madonna could comfortably sell 500,000 copies of their latest video title, it will be welcomed with open arms. **Steve Hensley**

BIGGEST MUSIC VIDEOS OF 1995

Title	Artist	Label	Sales
<i>Riverdance—The Show</i>	Bill Whelan	VCI	1.6m
<i>So Far So Good</i>	Robson & Jerome	BMG Video	500,000
<i>NoBODY Else—The Movie</i>	Take That	BMG Video	155,000
<i>Video Greatest Hits</i>	Michael Jackson	SMV	150,000
<i>Hometown Live/G-Mex</i>	Take That	BMG Video	135,000

Source: CIN

BIGGEST MUSIC VIDEOS OF 1996

Title	Artist	Label	Sales
<i>Les Miserables/Concert</i>	Cast Recording	Video Col	150,000
<i>Riverdance—The Show</i>	Bill Whelan	VCI	148,000
<i>Greatest Hits</i>	Take That	BMG Video	100,000
<i>Said & Done</i>	Boyzone	VVL	35,500
<i>Live By The Sea</i>	Oasis	SMV	37,500

Source: CIN. Period covers January to June 1996

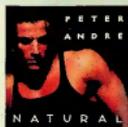
ANTHOLY'S BIG HOPES

Title	Artist	Label	Released
<i>Anthology</i>	The Beatles	Apple	Oct 7
<i>There And Then</i>	Oasis	SMV	Oct 14
<i>HiStory On Film Vol II</i>	Michael Jackson	SMV	Oct 21
<i>New Riverdance...</i>	Cast Recording	VCI	Oct 28
<i>Joking Apart</i>	Robson & Jerome	BMG Video	Nov 11

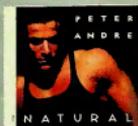
THE HIGHS AND LOWS OF MUSIC VIDEO



OUT



N O W



SINGLES

WANNABES: Friends (Inland/DOLBY). A string follow up to *Sometime*. Somewhere, this has a catchy buzzsaw guitar backing and is a pleasing taster for the November album. □□□□

CATHY DENNIS: Waterloo Sunset (Polydor 935812). The approval of Ray Davies — who appears in the video — will help the cause of this cover which captures the atmosphere and laziness of The Kinks' original. This could be the hit to kick off the album. **A I The Kinds Girl**, out on October 28. □□□□

CAST: Flying (Polydor 575477-2). The Liverpool four-piece's first new material for 18 months may not be their finest moment, but there is enough of a fabouse to push this into the top five. □□□□

SILVER SUN: Lava (Polydor 5756872). This second single is an absolute corker, with the Richmond band living up to their British Beach Boys tag with glorious harmonies and a knobabout tune to die for. □□□□

EZIO: Moon (Arista 74321417212). The Cambridge duo's return is a snazzy played folk pop tune, but it lacks the killer hook to make it a hit. □□□□

SWISH: Slowly (Nark NARK902CD). These Mancunian guitar poppers recall The Lightning Seeds in their effortlessly breezy approach to guitar pop and this high-on-melody tune will do a lot to further their cause. □□□□

DISHWALLA: Pet Your Friends (A&M 540343-2/4). The Santa Barbara four-piece have had a Top 20 single in the past — their second — halfway between U2 and Bush — but struggle to hit home here. □□□□

DEATH IN CAS: Rock (Gone with the Wind 1412/CD). An intriguing combination of dark, disturbing dance beats, spooky vocals and screeching guitar. □□□□

OMD: Universal (Virgin VSCD1868). Once again Andy McCluskey displays his immense talent for writing perfect pop songs on this epic track that stands out on a very strong album. □□□□

STEREO NATION: Come Be My Lover (EMI Premier PRC509). This upbeat ragga-pop track features former Fun Boy Three member Neville Stables, but lacks the cutting edge or hook to really cross over. □□□□

HOLLYWOOD: Apocalypse Kiss (A&M MUMCD3). This Robert Mills-esque popper may go down a bundle if it builds on its momentum in the clubs. The Rapino Brothers and Apollo Four Forty provide mixes. □□□□

THE BIGGER THE GOD: Pentanion (Oxide/Oxide). This debut album taster from the Oxford outfit is a deeply infectious affair driven along by some



CATHY DENNIS: KINKS COVER

surprisingly scratchy, Wire-ish guitar work. □□□□

MNS: Dreaming (Columbia XPCD628). MNS go all soppy for this youthful ballad from the forthcoming album, their seventh single and slowest to date. □□□□

SUZZE: The Beautiful Ones (Nude NUDE2CD1). The familiar strains of Brett Anderson ride over this strong single from *Coming Up*, backed with two new tracks written by Anderson. □□□□

PERSONELLE: Nearly Missed Your Love (LMP Records LMP001). Cool R&B with a seductive hook from a new British-Italian female trio who should carve out a following among Externals fans. □□□□

LORNA B: I'm On Fire (Bellini BALCD081). The Scottish singer realigns 5,000 Volts' 1975 number four hit with a high-powered, soaring Nineties treatment. □□□□

DD FAITH: Look Inside Your Heart (Pulse-8 CLOS0108). Luscious dreamhouse with a strong melody and a very cute chorus. □□□□

LUCKY MONKEYS & LANGO (Hi-Life 5157312). This urgent little ditty will fill many a dancefloor, but its commercial appeal seems minimal. □□□□

SATELLITE: Yeah Yeah Yeah (Astrar Records Astral1). With bands like Space finding fans, this five-piece's in-your-face pop debut single could wing its way into the indie charts. □□□□

SINGLE OF THE WEEK

SUPERNOVANS: Lazy Love (Seal SUP09081). The boys' Seville was one of the best of the year and this follow-up is of an equally high standard, with a memorable chorus raising its chances of chart action. □□□□

ALBUMS

FRONT: Shape (Mushroom DS3428). The Australian bands' guitar-led blistering melodies are gathered in an almost kitsch album that will find some indie fans. □□□□



FRENTE: BITTERSWEET

NOVANOVA: Summer (American 240335A). The flower man is back with a new collection of songs astonishingly similar to his previous Sixties material. Old fans will lap it up. □□□□

JEUNE: Back To Reality (Shiro Records SR40032). Smooth soulful grooves from this Singsong who draws on the influences of Mark Gayle, Curtis Mayfield and Terence Trent D'Arby. □□□□

MUNDY: Jelly Legs (Epic MUNDY3CD). The young Irishman has been everyone's top tip of the year, but this is not quite the hoped-for classic debut. However, there's more than enough here to indicate a long, successful career. □□□□

KAREN MATHESON: The Dreaming Sea (Survival SURCD026). Caperselle's lead singer moves into slightly newer straits, most probably when country music is approached. Solid enough for fans and beyond. □□□□

THE RANKIN FAMILY: Collection (Grapevine GIACD018). Bringing together some of their better-known tracks, this is an excellent introduction to the Family's traditional folk output. □□□□

FRANK SINATRA: The Complete Capitol Singles Collection (EMI Premier CDFRANK 53). Called from arguably his most productive period, this four-CD set mixes standards and classics — from Chicago to White Christmas. A banker for the Christmas market. □□□□

MOTHER: Album (sire/A&M UK SIX005). Sinuous workouts, punctuated by elements of retro funk, jazz and drum and bass, which joins DJs/remixers Lee Fisher and proove Breathe are not stuck in the past. □□□□

VAN HALEN: Best Of Volume One (WEA S384942). The rockers' hits over their 18-year career are collected here with two new tracks featuring David Lee Roth to plip in fans. □□□□

311: 311 (Capricorn/Mercury 535302). This US rock combo mix in the occasional funk element to provide some interesting touches. □□□□

LUCIANO: Messenger (Island Jamaica JLCD0049). Luciano has much to say, but it takes several plays before Mossegger's seductive, spiritual power takes its full effect. □□□□

COUNTING CROWS: Recovering of The Satellites (Geffen DECD-A-24975). Much in the spirit of last album *August And Everything After*, this will be huge Stateside, but it's difficult to envisage more than moderate sales here. □□□□

BAD BRAINS: Black Out (Caroline PCAR00500). Deep on containing early versions of genre-defining classics such as *Banned From DC*, this collection of demos from the first great US hardcore band is so rough that its appeal is rather limited. □□□□

VARIOUS: Mixtapes Volume FTCD01 (A package of some of the most truly off-kilter, and often brilliantly funny, neo-cabaret acts from the fringe of the lounge scene. The spirit of the Bonzos is still with us. □□□□

VARIOUS: The Perfecto (Flora NCA024) (Perfecto Flora SC016942). Paul Oakenfold's club tour coincides with this album of mixes of tunes from the label. Expect student interest at the very least. □□□□

VARIOUS: Fantasia Club Classics Vol II (Fantasia NCCD2). A three-CD collection of house classics mixed by Brandon Block, Mike Cabard and Peer. □□□□

DR HOOD: The History (EMI HO00801). A three-CD box set including Sylvia's *Mother* and when *You're In Love With A Beautiful Woman*, as well as some newly-recorded tracks. □□□□

ART OF NOISE: The Drum And Bass Collection (WOLC01072). The seminal Eighties electronic act have been gloriously remixed in drum and base style by the best of the scene. □□□□

JARS OF FATS: Jars Of Clay (Sivertone REC0541). Lots of acoustic guitar and a Hoetic/Crowded House feel dominate this rock debut from the Nashville trio. Already gaining US fans. □□□□

VARIOUS: Psychotache (Moonshine MM800564). The excellent Slamb boys score again with this mix album which features some dreamy trance tracks from current trendsetters including Claude Young, Damon Wild and DJ Sneak. □□□□

ALBUM OF THE WEEK

DINA CARROLL: Only Human (Mercury 5340962). Classic soulful ballads from the British singer who is enjoying success with her single *Sleeping*. A sure winner. □□□□

This week's reviews: Sarah Davis, Catherine Eden, Lee Finlay, Lee Fisher, Duncan Holland, Martin Talbot, Paul Vaughan, Selina Webb and Paul Williams



ALAN JONES TALKING MUSIC

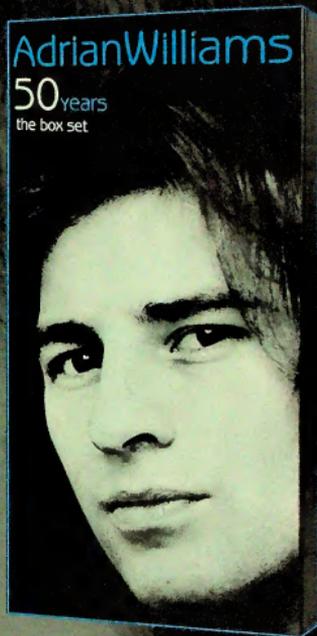
All of **Simply Red's** five albums to date have sold more than a million copies domestically and their long-awaited Greatest Hits album is bound to further that run in some style. Aside from including all their most successful tracks, it contains the upcoming monster hit single *Angel*, a blinding remake of the old Aretha Franklin/Rod Stewart hit, on which they are aided, abetted and inspired by the Fugees. Sorry Alanis and Oasis, this is destined to be the year's biggest seller, bar none, although whether it will sell the four million copies necessary for it to become the band's biggest UK album remains to be seen... One of the great delights of this year has been to see the unlikely and rather fragile form of **Tori Amos** emerge as a dancefloor heavyweight due to some judicious use of mixers. She is back again, lending her vocals to BT's upcoming

single **Blue Skies**, a multi-layered creation which allows her plenty of scope for breathy sighs and sonorous swoops... After writing hits for practically everyone else on earth, **BabyFace** launches his new album somewhat perversely by covering *Shalamar's This Is For The Lover In You*. It emerges sounding utterly contemporary, if a little crowded. He reassembled *Shalamar's* Howard Hewett, Geoffrey Daniels and Jody Watley for the project, along with rapper *LL Cool J*. Hewett is in especially good form, which makes his decline (the new records for a self-owned indie label) all the more baffling... **The Chemical Brothers** single *FreeStyle Dust* is destined to become a massive hit. Aside from the fact Noel Gallagher is on vocals, this noisy record — a psychedelic companion to Underworld's *Born Sippy* — appears to be wholly inspired by the

Beatles' stunning *Tomorrow Never Knows* from *Revolver*. It will be huge... **Newcomer Nash** debuts on Telstar with a smacking, midtempo version of The Beatles' hit *Eleanor Rigby*. Nash emotes with his fine soulful voice and this is a good outsider for the charts... **Julia McDermott** finds herself in the odd position of being featured vocalist on **Awesome 3's** *Don't Go (XL Recordings)* and **Third Dimension's** cover of the same song (Sound Proof/MCA). The original, a revered early Nineties club classic, is brilliantly reworked fit for 1996 by a blinding *Dancing Divaz* mix, turning it into a towering piano-dominated anthem, akin to *Livin' Joy's Dreamer*. The *Third Dimension* recording, though the first to reach retail, takes longer to get going and sounds flat by comparison.

Adrian Williams 50

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Early Welsh demos ...

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2 Exclusive new tracks PASS THE HOOTER and YOU'RE WELSH AND YOU KNOW YOU ARE



THE OFFICIAL UK CHARTS

CHART FOCUS



Fugees spent five weeks at number one earlier this year with Killing Me Softly but Ready Or Not is knocked off the top

after just two weeks, as Deep Blue Something's Breakfast At Tiffany's is the biggest success in the five year history of the Interscope label. DIS are the first Interscope act to reach number one in the UK, over five years after the label was launched. In America, where Interscope had a number one in 1991 with Marley Mark's Good Vibrations, Breakfast at Tiffany's peaked at number five.

LL Cool J is one of the longest-established rap acts on the block. He started last week with 10 hits, all for Def Jam, of which his second - I Need Love - was the biggest, reaching number eight exactly nine years ago. He breaks that record this week, as his third hit of the year Loungin' debuts at number seven.

Following hot on the heels of Case's number 26 hit The Touch Me, Tessa Ma, it is one of the first records charted on Def Jam since its recent switch from being marketed by Island to Mercury. LL's early hits pre-date that, having been marketed by Sony, or CBS, as they then were.

Sony aims all top three positions on the album chart, courtesy of Kula Shaker's **K Fugees The Score** - which vaults to a highest yet position of number two - and Jamiroquai's Travelling Without Moving. The last company to occupy each of the top three ranks was Sony, on 8 April 1995. The last time a company other than Sony did it was in November/December 1994, when PolyGram reigned for three weeks in a row with the mighty triumvirate of the Beautiful South, Boyz II Men and The Story Morning Glory?

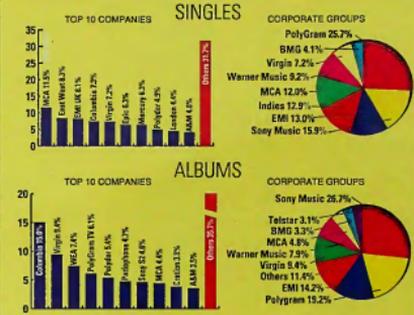
On Wednesday, Oasis' (What's The Story) Morning Glory? will have been on release for a whole year. Of its 52 weeks on the chart to date, all but one has been spent in the Top 10 - it dipped to number 11 some 13 weeks ago. It expanded its account with 30 straight weeks in the top three, the best run assembled at that level since Simon & Garfunkel's Bridge Over Troubled Water in 1970. In its first year, Morning Glory was sold around 3,200,000 copies, enough to place it second for the nineties (behind Simply Red's Stars) and seventh in the all-time sales ladder.

The only other album to even stay in the Top 50 for the whole of the past year is Alanis Morissette's Jagged Little Pill, though one other album has been in the Top 50 for all but one week of that period - this, almost inevitably, being Oasis' other album Definitely Maybe, which also spent number 51 one week to spoil its own record.

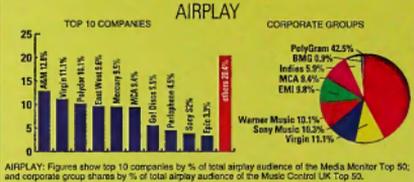
While both Oasis albums continue to sell, all of their singles drop fairly sharply this week - but don't be fooled. They are



AT-A-GLANCE WEEKLY MARKET SHARE



SINGLES: Figures show top 10 companies by % of total sales of the Top 75; and corporate group shares by % of total sales of the Top 75. **ALBUMS:** Figures show top 10 companies by % of total sales of the combined Top 75; and corporate group shares by % of total sales of the combined Top 75.



AIRPLAY: Figures show top 10 companies by % of total airplay audience of the Media Monitor Top 50; and corporate group shares by % of total airplay audience of the Media Monitor UK Top 50.

only responding to Creation effectively delaying them ahead of their November re-issue.

While on the subject of impressive chart runs, George Michael's Older album spends its 20th consecutive week in the Top 10. While that sounds small bear compared to the exploits of Morning Glory, it has sold very nearly 900,000 copies. Dooey by three major hit singles, it has assembled the best Top 10 record of George's career. Of his previous solo albums, Listen Without Prejudice (1990) managed just nine weeks, while the introductory Faith survived just five

weeks in 1987. Back in the days of Wham!, The Final (1985) was aloft for eight weeks, while Make It Big (1984) and Fantastic (1983) both endured for 16 weeks.

Finally, Celine Dion safely gathers her third Top 10 hit of the year with It's All Coming Back To Me Now entering at number six, the latest out from her album Falling Into You becoming the latest Jim Steinman megamix opus to chart. It was a minor hit for Pandora's Box in 1989, and was also recorded by Meat Loaf before reaching Celine.

Alan Jones.

Alan Jones.



Jamiroquai returns to pole position on the airplay chart this week with Virtual Insanity after spending last week at number three. The Sony 52 artists leapfrogs former incumbent George Michael, who now falls to number six with Spinning The Wheel.

Despite his sudden fall from the top, George is still a perennial airplay favourite, especially beloved of large and strong stations like Capital and Virgin, and the only artist to have more than one airplay chart topper this year, having first grabbed the throne on 20 January with his long awaited comeback single Jesus To A Child. It stayed at the apex for four weeks, while FastLove fared even better, spending six weeks at the summit. Even before this week's chart was compiled, George had spent 11 weeks at number one in 1998, equalling the longest stay at number one on the chart in a calendar year - as established by Simply Red, whose Fairground occupied the highest perch for all 11 weeks of their 1995 tenure.

By the by, Simply Red's new single Angel is off to a fast start too. Serviced to radio after tea-time last Monday, it was on the Radio One airwaves within the hour, and although it has not made the Top 50 this week, it has had a welter of praise from radio figures such as Chris Evans.

Virgin's Spice Girls make an impact again, flying into the Top 50 from 164 last week with their new single Say You'll Be There, which looks set to replace Wannabe - still hanging in there at number 40 - on the airwaves nationwide.

This year's airplay chart toppers fall into two camps - British and American, with only two of the latter prevailing balance to 10 of the former. The only Yanks to rule the airwaves are Michael Jackson, courtesy of Earth Song, and Fugees, via Killing Me Softly.

If 19 numbers in 40 weeks sounds a little restrained, our airplay charts are a hive of activity compared to America's. In the Billboard Hot 100 airplay chart - where Donna Lewis has worn the crown for six weeks, and is only just being edged - there were only two changes at the top in 32 weeks earlier in the year. Mariah Carey & Boyz II Men's One Sweet Day spent 13 weeks on top, to eventually make its way for Everything But The Girl's Missing. This had a modest three week stay at number before succumbing to the claims of Celine Dion and Because You Loved Me, which made more gross impressions than any other record for 16 weeks. Records stay even longer in some of the more specialist airplay charts. In the UK, it was the same Celine Dion track managing a further three weeks at number one on the adult contemporary chart.

THE UK'S OFFICIAL CHART SOURCE

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DEADLINES

Logo bookings: 15 October
 Ad bookings: 18 October
 Final copy: 8 November

TOP 75 ALBUMS cin

5 OCTOBER 1996

This Week	Last Week	Title Artist (Producer)	Label/C (Distributor) Case/Vinyl
1		KULA SHAKER Kula Shaker (Lechia)	Columbia SHANCR 102X (SM) SHAKER 1M42/SHAKER LP
2	▲	THE SCORE ★ Eugene (Prakazari-Frisal)	Columbia 485462 (SM) 485462/485461-1
3	▲	TRAVELING WITHOUT MOVING Jamiroquai (Jay/Stone/McBead)	Sony 52429998 (SM) 4633994/4633991
4	▲	MAGGED LITTLE PILL ★★ Alanis Morissette (Morissette/Battalari)	Maverick/Cine 59263692 (NW) 59263692/59263691-4
5	▲	NEW ADVENTURES IN HI-FI ★ Moosey Shoals (Lm)	Warner Bros 528248302 (NW) 528248302/528248302-1
6	▲	MOOSEY SHOALS ★★ Moosey Shoals (Lm)	MCA/MCA 65008 (BM) 65008/65008 Color Scene MOC 6008/65008
7	▲	OLDER ★★ Michael (Michael/Douglas)	Virgin DVD 2802 (E) 2802/2802
8	▲	WHAT'S THE STORY MORNING GLORY? ★ Dennis (Morris/Gaughan)	CRECD 189/CRECD 189/CRECD 189
9	▲	OCEAN DRIVE ★ Lightshow Family (P-Jest)	Wild Card/PolyGram 5237872 (E) 5237872-1
10	▲	RECURRING DREAM - THE VERY BEST OF Crowded House (Frem/Frem/Yacht)	Captiv 02374 20618 (E) 02374 20618/02374 220
11	▲	SPIDERS ○ Space (Lynch/Richardson/Alan)	Get Outta This! (E) 01/2MCA 115/12/1E
12	NEW	A WOMAN & A MAN Belinda Carlisle (Tickle/Gestal/Owman)	Chryslis CDCHR 8115 (E) TCCHR 8115
13	NEW	THE VERY BEST OF The Moody Blues (The Moody Blues/Various)	PolyGram TV 5259092 (E) 5259092/5259094
14	▲	THE SMURFS GO POPI! ★ The Smurfs (Jackson/Corbett/Eksten)	EMI TV CDEM121 (E) TCEM121/12V
15	▲	FALLING INTO YOU ★★ Celine Dion (Steing/Nevins/Godwin/Waters/Selena/Santana/Louis)	EMI CDEM042 (NW) 109/EMI 109
16	NEW	THE BEST OF THE BEAST Iron Maiden (Brace/Harris/Graves/Various)	EMI CDEM042 (NW) 109/EMI 109
17	▲	THE ULTIMATE COLLECTION Ricki Lee (Various)	ICDA Victor 74214/0072 (BM) 74214/108/V4
18	▲	EVERYTHING MUST GO ○ Mancini Street Preachers (Hedges/Hague/Ernie)	Epic 485362 (SM) 485362/485301
19	▲	18 TIL I DIE ○ Bryan Adams (Adams/Langley)	ASM 545062 (E) 545052/545051
20	▲	A MAXIMUM HIGH ○ Sheel Seef (Sheel)	PolyGram 511232 (E) 511232/511232-1
21	▲	DEFINITELY MAYBE ★★ Sade (Darius/Dave)	Cinegram CD189 (E) CRECD 189/189/CRECD 189
22	▲	DIFFERENT CLASS ★★ Pulp (Thomas)	Intact CD1 8041 (E) ICD 8041/LPS 8041
23	▲	COMING UP ○ Suede (Buller)	Nude 4851292 (SM/V) NUDE/EMC/NUDE LP
24	▲	FREE PEECE SWEET ○ Dodgy (Lynch)	ASB 545732 (E) 545732/545731
25	NEW	HOME Deep Blue Something (Castel/Deep Blue Something)	InterScope INTD 93072 (BM) INTD 93072

52	▲	ANOTHER LEVEL Blackstreet (Ruff)	InterScope INTD 93071 (BM) INTD 93071-1
53	▲	VOYAGER Mina (Duffield)	WEA 963015892 (W) 963015892-1
54	▲	WILLIAM BLOKE Billy Bragg (Shelby)	Cooking Vinyl 6000CD 106 (V) 6000CD 106/CDX 106
55	RE	LOAD ○ Metallica (Rock/Helfand/Urich)	Vertigo 52352 (E) 52352/52351-1
56	▲	ROB MANN ○ Robert Miles (Miles)	Deconstruction 74321261262 (BM) 74321261262/74321261261
57	▲	PABLO HONEY ○ Radiohead (Stark/Kaldera)	Parlophone CDG 701492 (E) TCPCS 736/VCS 7360
58	▲	HITS ★ Mike & The Mechanics (Neil/Rutherford)	Virgin DVD 2797 (E) 2797
59	▲	WILDEST DREAMS ★ Tina Turner (Horn/Van)	Parlophone CDE5T 2278 (E) CDE5T 2278
60	▲	NO CODE Pearl Jam (P Brann/Pearl Jam)	Epic 484462 (SM) 484462/484461
61	▲	FOSSIL FUEL - THE XTC SINGLES 1977-92 XTC (Various)	Virgin EIC CDVX 2811/CDV 2811-1
62	▲	GREATEST HITS ★★ Tina Turner (Various)	RCA 7423150582 (BM) 7423150582
63	▲	ONE MORE DREAM - THE VERY BEST OF Gary Barlow (Barlow/Van)	PolyGram TV 52672 (E) 52672/52671-1
64	NEW	THE VERY BEST OF Miles Davis (Various)	Columbia SONYMGW 1270 (SM) SONYMGW 1270-2
65	NEW	ADVENTURES IN TIN TIN OUT LAND Sheryl Crow (Bottrell)	VC Recordings/VCA 5401325/5401326-1 VCRPLX 1
66	▲	TUESDAY NIGHT MUSIC CLUB ★ Sheryl Crow (Bottrell)	Island CD 8029 (E) ICD 8029/LPS 8029
67	▲	NO NEED TO ARGUE ★ The Cranberries (Steele)	Island CD 8029 (E) ICD 8029/LPS 8029
68	▲	WILD WOOD ○ Paul Weller (Lynch/Weller)	Go! Discs 828432 (E) 828432/828431
69	▲	GREATEST HITS ★★ Green (Various)	Parlophone CDG 785942 (E) TCPCSD 141/EMV 141
70	RE	BROTHERHOOD ○ M.J. (Various)	M.J. Epic 481860 (SM) 481860/481861
71	▲	THE DEFINITIVE COLLECTION ○ The Beatles (Various)	PolyGram TV 518683 (E) 518683/518684
72	▲	DUMMY ★★ Purushand (Purushand/Ulsey)	Go Beat 426252 (E) 826252/426251
73	▲	TEST FOR ECHO Push (Collins/Lynch)	Atlantic 786236252 (W) 786236252-1
74	▲	FIRE GARDEN Steve Vai (Vai)	Epic 485032 (E) 485032-4
75	RE	THE WAR OF THE WORLDS Jeff Wayne (Wayne)	Columbia CDG 5000 (SM) 4095000/5000

PLATINUM (1,000,000) GOLD (500,000) SILVER (250,000) *RI* means as well as included all other sales of records. *RI* and *RI* are based on a combined week of sales. *RI* and *RI* are based on a combined week of sales. *RI* and *RI* are based on a combined week of sales. *RI* and *RI* are based on a combined week of sales.

TOP COMPILATIONS

This Week	Last Week	Title Artist	Label/C (Distributor) Case/Vinyl
1	1	NOW THAT'S WHAT I CALL MUSIC 3A ★★ EMI/Interscope/PolyGram CDNOW 34/TENOW 34/NOW 34 (E)	
2	NEW	SHINE 6 PolyGram TV 526926 (E) 526926	
3	▲	THE BEST DANCE ALBUM IN THE WORLD 6E ★★ Virgin DVD 6/UTEMIC 6 (E)	
4	▲	FRESH HITS 96 ○ Warner Bros/EMI TV Sony MCA MOCDD 46/MOCDD 46 (SM)	
5	▲	TRANSPORTING (OST) ★ EMI Premier CDEM/C 373/CEMCD 373/EM 373 (E)	
6	▲	THE HOUSE COLLECTION CLUB CLASSICS - 2 Fantasia FHCCD 200/UMCD 200/UMCD 200 (SM)	
7	▲	BIG MIX 96 - VOLUME 2 EMI TV/Warner Bros CDEM/TV 133/TEM/TV 133 (E)	
8	▲	DANCE ZONE - LEVEL EIGHT PolyGram TV 526925/526926 (E)	
9	▲	THE BEST OF HEARTBEAT ○ Columbia MOCDD 37/MOCDD 37 (SM)	

This Week	Last Week	Title Artist	Label/C (Distributor) Case/Vinyl
10	▲	ONE HALF OF A WHOLE DANCE - 5 YEARS ... Ministry Of Sound MGS 5CD/MGS 5M2C (SM/V)	
11	10	TOTP - THE CUTTING EDGE Columbia SONYMTV 186CD/SONYMTV 186M2 (SM)	
12	NEW	100% DRUM & BASS Telstar TCD 2840/STAC 2840 (E)	
13	11	THE BEST OF MASTERCUTS Virgin VTCDD 101/VTCMCD 101 (E)	
14	12	MAD FOR IT Telstar TCD 2988/STAC 2988 (BM)	
15	13	BOYZ OF SWING II ○ PolyGram TV 525752 (E) 525752-4	
16	16	MOVIE KILLING ○ Telstar TCD 2838 (BM) STAC 2838	
17	15	100% DANCE HITS 96 Telstar TCD 2826/STAC 2826 (BM)	
18	17	A RETROSPECTIVE OF HOUSE 91-96 - VOLUME 1 Sound Dimension SDIMCD 6/SDIMMCD 6/SDIMLP 6 (TRC/BMG)	
19	▲	DANCE MIX UK 2 Global Television RACD 42/RACD 42 (BM)	
20	▲	THIS IS THE RETURN OF CUT FOLIION Virgin VTCDD 112/VTMCD 112 (E)	

This Week	Last Week	Title Artist	Label/C (Distributor) Case/Vinyl
1	1	MIKE AND THE MECHANICS 58	
2	2	MIKE, ROBBI, AND THE MECHANICS 58	
3	3	MOBY 58	
4	4	NOBODY BELIEVES THE 58	
5	5	MORISSETTE 58	
6	6	DASH 58	
7	7	THE CLOUTIER SCENE 58	
8	8	OLD FOLK 58	
9	9	PARISH 58	
10	10	PEARL JAM 58	
11	11	THE PROS 58	
12	12	PORTSHEAD 58	
13	13	CAROL 58	
14	14	QUEEN 58	
15	15	THE BEATLES 58	
16	16	APPEFFRY 58	
17	17	THE BEATLES 58	
18	18	THE BEATLES 58	
19	19	THE BEATLES 58	
20	20	THE BEATLES 58	
21	21	THE BEATLES 58	
22	22	THE BEATLES 58	
23	23	THE BEATLES 58	
24	24	THE BEATLES 58	
25	25	THE BEATLES 58	
26	26	THE BEATLES 58	
27	27	THE BEATLES 58	
28	28	THE BEATLES 58	
29	29	THE BEATLES 58	
30	30	THE BEATLES 58	
31	31	THE BEATLES 58	
32	32	THE BEATLES 58	
33	33	THE BEATLES 58	
34	34	THE BEATLES 58	
35	35	THE BEATLES 58	
36	36	THE BEATLES 58	
37	37	THE BEATLES 58	
38	38	THE BEATLES 58	
39	39	THE BEATLES 58	
40	40	THE BEATLES 58	
41	41	THE BEATLES 58	
42	42	THE BEATLES 58	
43	43	THE BEATLES 58	
44	44	THE BEATLES 58	
45	45	THE BEATLES 58	
46	46	THE BEATLES 58	
47	47	THE BEATLES 58	
48	48	THE BEATLES 58	
49	49	THE BEATLES 58	
50	50	THE BEATLES 58	
51	51	THE BEATLES 58	
52	52	THE BEATLES 58	
53	53	THE BEATLES 58	
54	54	THE BEATLES 58	
55	55	THE BEATLES 58	
56	56	THE BEATLES 58	
57	57	THE BEATLES 58	
58	58	THE BEATLES 58	
59	59	THE BEATLES 58	
60	60	THE BEATLES 58	
61	61	THE BEATLES 58	
62	62	THE BEATLES 58	
63	63	THE BEATLES 58	
64	64	THE BEATLES 58	
65	65	THE BEATLES 58	
66	66	THE BEATLES 58	
67	67	THE BEATLES 58	
68	68	THE BEATLES 58	
69	69	THE BEATLES 58	
70	70	THE BEATLES 58	
71	71	THE BEATLES 58	
72	72	THE BEATLES 58	
73	73	THE BEATLES 58	
74	74	THE BEATLES 58	
75	75	THE BEATLES 58	

AIRPLAY PROFILE

STATION OF THE WEEK

RTM Radio 103.8 is a local commercial radio station broadcasting to an audience across south east London, north Kent and south Essex.

With a transmission area covering an audience of around 558,000, the station's last RAJAR figures give it a listening of around 11,000 and a market share of 1%. Despite its low listening figures, the station boasts a wide cross section of listeners in a lucrative area, making it popular with advertisers.

Its music policy allows it to play a wide variety of artists from the past and present, says playlist administrator Jeremy Wilks.

Keeping to its promise of performance, the station plays 25% current hits, 50% oldies (pre-1991) or easy listening tracks, 15% album tracks and 10% new releases. "We play music from Peter Andre to Frank Sinatra," says Wilks, "although not mixed in together obviously".

A look at the Top 10 provided by the station, which is not monitored by Music Control, shows of blue eyes is indeed there, rubbing shoulders with mainstream antipopean artist. And also included is Electronic's new release for You, Mariah Carey's 1995 hit Fantasy and Everything But The Girl's Mirrored ball, a track from the album Working Wounded not intended to be heard as a single.

"Our listeners are very album-oriented and we think they like to hear good tracks you wouldn't normally hear on other stations mixed in with the singles," says Wilks. "Of all our output, around 80% is 'free choice'—that is, chosen by our presenters from a



RTM TOP 10

- 1 **Flava** Peter Andre (Madroom) (Columbia)
 - 2 **Ready Or Not Futures** (Parlophone)
 - 3 **For You Electronic** (Jive)
 - 4 **Deep Blue Something** Breakfast At Tiffany's (Interscope)
 - 5 **Rhythm Of My Heart** Ruffin (Crysalis)
 - 6 **Something Beautiful** Tina Turner (Parlophone)
 - 7 **Mirrored** Everything But The Girl (Virgin)
 - 8 **You Will Be My Music** Frank Sinatra (Capitol)
 - 9 **Fantasy** Mariah Carey (Columbia)
 - 10 **When You Tell Me That You Love Me** Diana Ross (EMI)
- Top 10 most played tracks currently played by RTM provided by the station.

selection of tracks picked by the playlist team."

The team, comprising RTM managing director Rodney Collins, station manager Sammy Bell, Wilks and show producers, do not have a regular playlist meeting but discuss changes to the schedule when necessary, Wilks says.

"Where we are now seems to be working," he says, adding that the station is currently undergoing audience size research which has dropped out of RAJAR recently. The station which has been broadcasting since 1980 may be small but, musically, it is in rude health. Catherine Eade

TRACK OF THE WEEK

Jive's US ten band The Backstreet Boys enjoyed their biggest success yet with the single We've Got It Going On—the second time around that.

Last year, it peaked at number 54 in the sales chart but the re-release benefited from more radio support, appearing on, notably from Radio One, which originally aired We've Got It Going On in October 1995, when the track first surfaced, playing it once a week. In July 1996, it displaced its commitment once more before commercial stations came on board. Capital played it eight times a week in the week before release and Power became its biggest supporter after the single had proved itself over the counter, playing it 38 times for the two weeks it still in the top 20.

The track's highest tally of plays was a modest 461 at the end of July, but it was reaching an audience of around 2m for the three weeks it was at number nine, 10 and 17.

Les Molloy of pluggers Fleming Molloy says that, after the modest success of the previous single Get Down, We've Got It Going On was picked up by national and London radio



very quickly. "The timing was obviously right this time and we were delighted with the pick up," says Molloy. "It was the first time Capital played a track from the band, which was a result for us. Everyone who heard it thought it was a real contender for the top of the charts." Molloy says the next single, I'll Never Break Your Heart, due out on November 4, should now start to build on the groundswell of support.

TV has also supported the band, who are due to appear on the Smash Hits Poll Winners Party on December 1, which will be broadcast on BBC1. Catherine Eade



RADIO 1

No of plays		UK	TW
1	1	24	28
2	1	21	24
3	1	26	24
4	1	25	24
5	1	28	24
6	1	26	24
7	1	25	24
8	1	28	24
9	1	26	24
10	1	25	24
11	1	26	24
12	1	26	24
13	1	21	23
14	1	12	23
15	1	11	23
16	1	13	23
17	1	20	22
18	1	27	22
19	1	27	22
20	1	25	22
21	1	25	22
22	1	20	21
23	1	20	21
24	1	23	20
25	1	23	20
26	1	22	20
27	1	22	20
28	1	22	20
29	1	22	20
30	1	22	20
31	1	22	20
32	1	22	20
33	1	22	20
34	1	22	20
35	1	22	20
36	1	22	20
37	1	22	20
38	1	22	20
39	1	22	20
40	1	22	20
41	1	22	20
42	1	22	20
43	1	22	20
44	1	22	20
45	1	22	20
46	1	22	20
47	1	22	20
48	1	22	20
49	1	22	20
50	1	22	20
51	1	22	20
52	1	22	20
53	1	22	20
54	1	22	20
55	1	22	20
56	1	22	20
57	1	22	20
58	1	22	20
59	1	22	20
60	1	22	20
61	1	22	20
62	1	22	20
63	1	22	20
64	1	22	20
65	1	22	20
66	1	22	20
67	1	22	20
68	1	22	20
69	1	22	20
70	1	22	20
71	1	22	20
72	1	22	20
73	1	22	20
74	1	22	20
75	1	22	20
76	1	22	20
77	1	22	20
78	1	22	20
79	1	22	20
80	1	22	20
81	1	22	20
82	1	22	20
83	1	22	20
84	1	22	20
85	1	22	20
86	1	22	20
87	1	22	20
88	1	22	20
89	1	22	20
90	1	22	20
91	1	22	20
92	1	22	20
93	1	22	20
94	1	22	20
95	1	22	20
96	1	22	20
97	1	22	20
98	1	22	20
99	1	22	20
100	1	22	20

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No of plays		UK	TW
1	1	1370	1461
2	5	1157	1418
3	6	1143	1411
4	6	1302	1213
5	3	1333	1114
6	11	934	1114
7	2	1335	1106
8	9	952	1000
9	13	800	978
10	7	1001	962
11	10	950	929
12	8	993	789
13	23	547	751
14	14	726	747
15	12	846	699
16	18	649	662
17	10	671	635
18	16	575	633
19	20	604	618
20	16	659	548
21	25	416	547
22	19	519	497
23	22	215	463
24	10	268	457
25	21	571	433
26	28	392	419
27	17	655	416
28	20	303	408
29	27	403	402
30	15	236	376

© Music Control UK. Titles ranked by total number of plays on mainstream independent local stations from 00:00 on Sunday 22 Sept 1996 until 24:00 on Saturday 28 Sept 1996

VIRGIN

No of plays		UK	TW
1	1	39	34
2	3	24	32
3	1	28	29
4	1	30	28
5	1	18	25
6	1	22	21
7	1	21	21
8	1	28	22
9	1	22	22
10	1	21	21
11	1	28	21
12	1	21	21
13	1	21	21
14	1	21	21
15	1	21	21
16	1	21	21
17	1	21	21
18	1	21	21
19	1	21	21
20	1	21	21
21	1	21	21
22	1	21	21
23	1	21	21
24	1	21	21
25	1	21	21
26	1	21	21
27	1	21	21
28	1	21	21
29	1	21	21
30	1	21	21

ATLANTIC 252

No of plays		UK	TW
1	1	61	55
2	1	37	55
3	1	45	55
4	1	34	53
5	1	55	46
6	1	55	46
7	1	31	38
8	1	38	37
9	1	38	37
10	1	38	37
11	1	38	37
12	1	38	37
13	1	38	37
14	1	38	37
15	1	38	37
16	1	38	37
17	1	38	37
18	1	38	37
19	1	38	37
20	1	38	37
21	1	38	37
22	1	38	37
23	1	38	37
24	1	38	37
25	1	38	37
26	1	38	37
27	1	38	37
28	1	38	37
29	1	38	37
30	1	38	37

© Music Control UK. Titles ranked by total number of plays per track on Sunday 22 Sept 1996 until 24:00 on Saturday 28 Sept 1996

TOP 50 AIRPLAY HITS

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UK

Pos	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	VIRTUAL INSANITY	Jamiroquai	Sony S2	1075	-4	56.35	+1
2	GOODBYE HEARTBREAK	Lighthouse Family	Wild Card/Polydor	1358	-8	55.12	-3
3	ESCAPING	Dina Carroll	1st Avenue/Mercury	1485	+26	53.64	+53
4	I LOVE YOU ALWAYS FOREVER	Donna Lewis	Atlantic/East West	1545	+7	52.96	+3
5	BREAKFAST AT TIFFANY'S	Deep Blue Something	Intercomse/MCA	1498	+23	51.31	+25
6	SPINNING THE WHEEL	George Michael	Aegean/Virgin	1242	-20	45.30	-29
7	READY OR NOT	Fugees	Ruffhouse/Columbia	703	+30	41.80	+25
8	GOOD ENOUGH	Dodgy	A&M	1269	-12	40.55	-6
9	I AM, I FEEL	Alisha's Attic	Mercury	1069	-2	39.12	-12
10	ROTTERDAM	Beautiful South	Gal Discs	1043	+26	38.88	+25
11	MARBLEHEAD JOHNSON	Bluetones	Superior Quality/A&M	709	+121	37.93	+40
12	FLAVA	Peter Andre	Mushroom	846	-26	37.64	-14
13	CIRCLE	Ocean Colour Scene	MCA	829	+38	35.94	+18
14	HOW BIZARRE	OMC	Polydor	1100	+5	34.10	-9
15	DANCE INTO THE LIGHT	Phil Collins	Face Value/East West	1172	+19	33.36	+13
16	SE A VIDA E (THAT'S THE WAY LIFE IS)	Pet Shop Boys	Parlophone	781	+1	31.74	-4
17	FOR YOU	Electronic	Parlophone	449	+31	30.70	+44
18	IF IT MAKES YOU HAPPY	Sheryl Crow	A&M	698	+3	27.22	-7
19	LET'S MAKE A NIGHT TO REMEMBER	Bryan Adams	A&M	804	-18	23.80	-14
HIGHEST CLIMBER							
20	IF YOU REALLY CARED	Gabrielle	Go Beat	504	+107	22.37	+42
21	ALWAYS BREAKING MY HEART	Belinda Carlisle	Chrysalis	744	+4	21.56	-2
22	SEVEN DAYS AND ONE WEEK	B.B.E.	Positiva/EMI	319	+93	21.52	+140
23	I'M ALIVE	Stretch & Vern Present "Maddog"	Spot On/Infr	225	-11	19.52	-28
24	SINGLE	Everything But The Girl	EBTG/Virgin	315	+65	18.85	+25
25	ONE TO ANOTHER	Charlatans	Beggars Banquet	63	-84	18.79	-12
26	LOUNGIN'	LL Cool J	Def Jam/Mercury	134	+46	17.84	+32
27	ME AND YOU VERSUS THE WORLD	Space	Eut	372	-14	17.78	-13
28	DON'T STOP MOVIN'	Lavin' J	Undiscovered/MCA	328	+5	17.57	-11
29	HEY DUDE	Kula Shaker	Columbia	164	-41	16.81	-33
30	STRIPPER VICAR	Mansun	Parlophone	53	-15	16.54	-20
31	WHY	3T Feat. Michael Jackson	MJJ/Epic	972	-58	16.20	-36
32	YOU'RE GORGEOUS	Baby Bird	Echo	65	+81	16.17	+59
BIGGEST INCREASE IN PLAYS							
33	SAY YOU'LL BE THERE	Spice Girls	Virgin	269	+341	15.74	+375
34	KEVIN CARTER	Manic Street Preachers	Epic	71	+97	15.65	+64
35	UNDIVIDED LOVE	Louise	1st Avenue/EMI	432	-59	14.82	-61
36	EVERYTHING	Sarah Washington	A&M	131	+44	14.42	-74
37	HEAD OVER FEET	Alanis Morissette	Maverick/Warner Bros.	598	-22	14.29	-39
38	TEENAGE ANGST	Placebo	Hut/Virgin	44	+76	14.10	+36
39	WRONG	Everything But The Girl	EBTG/Virgin	301	+6	13.37	+46
40	WANNABE	Spice Girls	Virgin	532	-28	13.32	-88
41	LOVEFOOL	Cardigans	Stockholm/Polydor	405	+48	13.31	-24
42	ALL I WANT	Susanna Hoffs	London	449	+6	13.25	-13
43	A GIRL LIKE YOU	Edwyn Collins	Setanta	256	+36	12.82	+123
44	WOMAN	Neneh Cherry	Hut/Virgin	432	-12	12.52	-32
45	STATUESQUE	Sleeper	Indolent/RCA	109	+47	12.46	+42
BIGGEST INCREASE IN AUDIENCE							
46	LITTLE ARITHMETICS	Deus	Island	18	+50	12.08	+2882
47	BEAUTIFUL ONES	Suede	Nude	52	+68	11.97	+33
48	IT'S ALL COMING BACK TO ME NOW	Celine Dion	Epic	480	+64	11.86	+52
49	TRIPPIN'	Mark Morrison	WEA	135	+286	11.73	+1191
50	GIFT	Way Out West Feat. Miss Joanna Law	Deconstruction	157	-64	11.48	-52

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TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	MARBLEHEAD JOHNSON Bluetones (Superior Quality/A&M)	709	398
2	ESCAPING Dina Carroll (1st Avenue/Mercury)	1485	306
3	BREAKFAST AT TIFFANY'S Deep Blue Something (Intercomse/MCA)	1498	294
4	IF YOU REALLY CARED Gabrielle (Go Beat)	504	260
5	A LITTLE MORE LOVE F.O.U.U. (Virgin)	332	260
6	CIRCLE Ocean Colour Scene (MCA)	829	230
7	ROTTERDAM Beautiful South (Gal Discs)	1043	217
8	SAY YOU'LL BE THERE Spice Girls (Virgin)	269	209
9	IT'S ALL COMING BACK TO ME NOW Celine Dion (Epic)	480	189
10	DANCE INTO THE LIGHT Phil Collins (Face Value/East West)	1172	185

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total stations	Stations +/del	Adds this week
1	WORDS Boyzone (Polydor)	42	30	11
2	IF I EVER East 17 & Gabrielle (London)	23	10	10
3	IF YOU REALLY CARED Gabrielle (Go Beat)	55	43	8
4	SAY YOU'LL BE THERE Spice Girls (Virgin)	45	28	8
5	ANGEL Simply Red (East West America)	21	8	5
6	SHE'S ALRIGHT Billy McLean (Kulfi/Atlantic/Virgin)	14	5	5
7	FLYING EAST (Polydor)	14	5	5
8	SINGLE Everything But The Girl (EBTG/Virgin)	50	26	4
9	TRIPPIN' Mark Morrison (WEA)	21	12	4
10	WHAT BECOMES OF THE BROKEN-HEA Robson & Jerdone (RCA)	14	4	4

© Music Control UK. Chart shows tracks boasting greatest number of station adds (add defined as four or more plays)

AIRPLAY

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

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5 OCTOBER 1996

THE OFFICIAL CHARTS - 5 OCT

music week

AS USED BY



SINGLES

1 BREAKFAST AT TIFFANY'S

2	DEEP BLUE SOMETHING	Columbia
3	READY OR NOT FUGUEES	Columbia
4	SEVEN DAYS AND ONE WEEK BBE	Positiva
5	ESCAPING Dina Carroll	1st Avenue/Mercury
6	I LOVE YOU ALWAYS FOREVER Donna Lewis	Atlantic
7	IT'S ALL COMING BACK TO ME NOW Celine Dion	Epic
8	LOUNGIN LL Cool J	Def Jam/Mercury
9	FLAVA Peter Andre	Mushroom
10	DANCE INTO THE LIGHT Phil Collins	Faça Value
11	WANNABE Spice Girls	Virgin
12	SUGAR IS SWEETER CJ Bolland	Internal
13	VIRTUAL INSANITY Jamiroquai	Sony SZ
14	OH WHAT A NIGHT Clock	Power Station/MCA
15	I'M ALIVE Stretch & Vern present Maddog	frfr
16	IF YOU REALLY CARED Gabrielle	Go Beat
17	MARBLEHEAD JOHNSON The Bluetones	Superior Quality/A&M
18	STATUESQUE Sleeper	Indolent/RCA
19	I'VE GOT A LITTLE PUPPY The Smurfs	EMI TV
20	THE CIRCLE Ocean Colour Scene	MCA
21	SINGLE Everything But The Girl	Virgin
22	HOW BIZARRE OMC	Polydor
23	LOST MYSELF Longpigs	Merber
24	IF IT MAKES YOU HAPPY Sheryl Crow	A&M
25	ARE YOU READY FOR SOME MORE? Regal 2 Beat	Prestige

ALBUMS

1	1K Kids Shaker	Columbia
2	THE SCORE Fugees	Columbia
3	TRAVELLING WITHOUT MOVING Jamiroquai	Sony SZ
4	JAGGED LITTLE PILL Alanis Morissette	Maverick/Reprise
5	NEW ADVENTURES IN HI-FI REM	Warner Bros
6	MOSELEY SHOALS Ocean Colour Scene	MCA
7	OLDER George Michael	Virgin
8	(WHAT'S THE STORY) MORNING GLORY? Oasis	Creation
9	OCEAN DRIVE Lighthouse Family	Wild Card/Polydor
10	RECURRING DREAM - THE VERY BEST OF Crowded House	Capitol
11	SPIDERS Space	Gut
12	A WOMAN & A MAN Belinda Carlisle	Chrysalis
13	THE VERY BEST OF The Moody Blues	PolyGram TV
14	THE SMURFS GO POP! The Smurfs	EMI TV
15	FALLING INTO YOU Celine Dion	Epic
16	BEST OF THE BEAST Iron Maiden	EMI
17	THE ULTIMATE COLLECTION Jim Reeves	RCA Victor
18	EVERYTHING MUST GO Mantic Street Preachers	Epic
19	TIL I DIE Bryan Adams	A&M
20	A MAXIMUM HIGH Shed Seven	Polydor
21	DEFINITELY MAYBE Oasis	Creation
22	DIFFERENT CLASS Pulp	Island
23	COMING UP Suede	Nucleo

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mcps plans bristol q&a session

The MCPS will be hosting one of its dance seminars as part of Bristol's forthcoming Bristol Sound Festival.

The seminar, which follows similar events in London and Glasgow, will take place at the Lakes Club on Tuesday October 15 at 7.30pm.

The session will give people the chance to ask experts about licensing and royalty issues in relation to the dance scene.

A panel of industry figures

will include Micky B, manager of Way Out West, Dan Donnelly of Suburban Base/Breakdown and DJ Runt Size. Representatives of bodies such as the MCPS, PRS and PPL will also be on hand to answer questions.

The issues due to be covered will include sample clearance, selling DJ mix product and collecting royalties.

The organisers are expecting the Bristol seminar

to be one of the best so far. Panelist Mickey B says, "Dance is a big part of the music industry now and it is particularly strong in Bristol where there is a lot of emerging talent. There is still a need for information and advice on the industry and I think the seminar will perform a vital role in informing even experienced players in the dance sector."

Details are available on 0191-769 7702.

grooverider signs to sony's higher ground

Leading drum & bass DJ/producer Grooverider has signed an album deal with the new Sony imprint Higher Ground. Described by *Inciders* as 'very substantial', the deal was done by veteran old man Mick Clarke who has signed acts like Leftfield, Soul II Soul, Loose Ends and Maxi Priest.

Clarke says, "The reason Grooverider signed to us is that we will let him make the most uncompromising, groundbreaking drum & bass album imaginable. It will definitely not be watered-down crossover stuff. It will be an ear-splitting, speaker-breaking, stomach-churning LP with absolutely no concessions."

The album will be released next July and will be preceded by a compilation 'Grooverider: The Prototype Years', an album which gathers together classic material from the producer's Prototype label.

Other signings to Higher Ground include the longstanding London production team Pressure Drop and Bolly Sagoo, who release the label's first album 'Rising In The East'. Clarke also confirms that Leftfield will be releasing their product via Higher Ground under a 'Hard Hands' Higher Ground logo.

The new single will feature a new track that won't be on any album. There'll be a club-oriented track on one side and a live cut on the other," says Clarke. The group will have a new LP next year and a one-off single out over Christmas.

Higher Ground has also lured Nadir Contractor to the post of product manager. Contractor was previously head of promotions at The Mean Fiddler.

The dance world will definitely be showing its best side on the night of October 22 when many of the house scene's biggest names gather to help raise money for the original Chicago house musician Armando, who is suffering from leukaemia. Laurent Garnier, Carl Cox, Darren Emerson and Mr C are among those who have already been confirmed to appear at a benefit - to be called 'Land Of Confusion' - at London's The End club. They will be joined by a group of Chicago DJs such as Marshall Jefferson, Tyrone Cooper, Farley Jackmaster Funk as well as other DJs like Terry Farley, Ross Allen, Colin Dale and Jim Masters who will spin in the club's backroom. By no means a household name, Armando was one of the originators of acid house and the producer of the all-time classic 'Land Of Confusion' for the Westbrook label. However, since recently reviving his career with 'One World, One Future', an LP on the Radical Fear label, as well DJing trips around Europe, Armando has been immobilised by leukaemia. With no health insurance, the musician desperately needs money to help pay for his medical care, hence the benefit. "It's a real shame. He'd just got his career up and going again," says Corli of Play It Again Sam who is co-ordinating the event. Tickets are on sale now at £8 (£5 concessions). For ticket details, call 0171-419 9199.



- 1 **inside** creation records revives dance roster
- 2 **2** groove parks himself in kiss daytime slot
- 3 **3** princess julia picks her 10 favourite tunes
- 4 **4**
- 5 **5**

club chart:
1 HELP ME HUFF & PUFF

cool cuts:
1 CUBA EL MARIACHI

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Spinning: Silent Phase 'Mediate Fusion (Kenny Laikin mix)'; Exotic Sounds 2 'Digital Justice'; The Advent! 'Everything's Gone Green'; Silver Showar 'Ice Fractions 1'; Unknown 'Shake It'.

DJ's view: "It's London's first Detroit techno night. It's influenced purely by that minimal sound. Detroit jocks and London jocks all playing the same kind of music," - Scott Elliott.

Industry view: "They've managed to pull some really good names. They've thought about it and it should provide London with a really different night out," - Pam Film, P.A.M.

Ticket price: £10 on the door, £8.50 adv.

creation revives its dance roster

Creation Records, whose success with Oasis has brought guitar pop back to the masses, is to re-enter the dance market.

The label, which once had a large roster of dance-orientated acts including Fluke, Deadzone and Love Corporation, abandoned the dance field in recent years to concentrate on traditional indie pop but is now set to release a host of new dance artists.

The label claims that its original exit from the dance world was a matter of circumstances rather than a planned event.

"It was probably due to the fact that dance music went through that period of being really lamey. And with us being indie kids, when it went all nice and Ministry of Sound-like, we thought, 'fuk,'" says Creation A&R David Bagnall. "But when acts like the Chemical Brothers and smaller clubs started coming through, we got interested again."

The new dance-orientated material will include: Eighteen

Wheeler, who have recorded an album of dance material which is preceded by a new single, 'Crabs', (due for release on October 23); Grant By, a Bristol-based artist signed from Cup Of Tea Records; Ultra Living, a Japanese duo produced by Spoozie from Howie B's Pussyfoot Records who, says Bagnall, "had never heard of Oasis and thought we were a hip hop label after hearing the Ruby dance remix album we put out"; as well as one True Parker whose first single, 'Bubblegum', is released on October 3.

Most of the acts fall loosely under the trip hop/drum & bass umbrella. "We'll obviously aim for that indie dance crossover area, so we'll be targeting the type of person who'd buy a Pridley or Underworld record. But we won't be ignoring the traditional indie kids who buy our records. We'll definitely be trying to get them to listen to the dance-orientated material," says Bagnall.



Deconstruction are pinning their hopes on the new Tango of propelling Felix's old chestnut 'Don't You Want Me' back into the charts. The track's rerelease on Monday (7) will tie in with its use in a new advertising Tango's Blackcurrant drink and takes the form of a character venting anti-European rage.

If the renewed exposure does the trick for Felix, it will mean the record's third entry into the chart having previously reached number five in 1992 and number nine in 1995. The commercial release of the track features two mixes of the song as well as Felix's two other hits 'Stars' and 'It Will Make You Crazy'. Tango unsurprisingly is confident that itself and Felix are naturally bedfellows, "Don't You Want Me" charged with energy, provides the perfect soundtrack for the new Blackcurrant Tango advert," says Jeremy Crisp, Tango's senior brand manager.

platypus keeps on trancing

The ever-growing international market for trance music has been reflected in the fortunes of Platypus Records.

Formed three years ago as an outlet for the recordings of owner Simon Berry, the label has subsequently taken on a life of its own with a packed release schedule and exports that reach every corner of the globe.

Much of the label's success has been due to estate A&R - 18 months ago, Platypus scored a significant coup by signing Robert Miles' 'Dreams' before anyone else and enjoying the track's early sales as a result of having it on one of its compilations.

Meanwhile, Berry's own material has continued to do increasingly well with product out under a variety of names including Art Of Trance (pictured), Union Jack and Clanger. One of Berry's compositions, Pottergeter's 'Vicious Circles', was licensed this year by Manifesto and made the UK's Top 40.

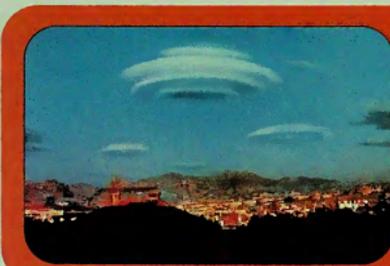


albums during a year.

The label's next big release is another of Berry's own projects, Art Of Trance's 'Wildlife On One' LP (out on October 21), which contains old and new material but, according to its creator, features no fillers. "I've made every track good enough to release as a single. I didn't want to compromise and I'm really happy with it," says Berry.

Another key release is a single produced by Washington's renowned Brian Tronseau (BT), Libr presents Taylor's 'Calling You' Name' (out on October 7).

Finally, while featuring on several compilations, has not been released in the UK. "Recently I've started signing records and artists from outside and I'd like to do more of that," says Berry. "I realise, the label will launch the Art Of Trance LP with a party at London's Velvet Underground on October 29. All proceeds will go to the Save The Rhino charity.



tin tin out

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graeme parks himself in kiss daytime slot

Graeme Park, one of the UK's most highly-regarded and long-standing club DJs, opened a new chapter in his career last Monday when he started a 12-month contract as a daytime presenter on Kiss 102.

Park will present a daily show between 2pm and 4pm as well as continuing to host a Sunday afternoon specialist show on the station. Park is obviously close to the hearts of Mancunians with his eight-year Saturday night residency at the Hacienda.

Although he has dabbled in specialist shows both on Kiss 102 and its London counterpart Kiss 100, this new job will be his first in the world of mainstream commercial radio. "After 13 years as a club DJ, it's a challenge and I've always liked challenges. In the past, I couldn't be asked because I thought it was something you had to do in a way that I just wouldn't be comfortable with," says Park.

The offer came about after Park had filled in for other DJs on the station during daytime and his presence has clearly had an effect. "A lot of the tracks I play you wouldn't expect to hear on daytime radio. A lot of the tracks I play and on the playlist, which is great," says Park.

Park is also immediately recognizable due to his Scottish accent. "The fact that I speak with a Scottish accent seems to be a bonus so much hilarity. It's something like 'superb' in my accent and then we'll start getting boxes from listeners asking me to give requests using the word superb," says the DJ.

One of the privileges of Park occupying the job was that it would not interfere with his DJing schedule. "I finish my show of 4pm so realistically I could be anywhere in the country by midnight to DJ and be able to get back to do the show the next day," he says.



manga gets in on the club action

In recent years, the dance market has been targeted by everyone from soft drinks companies to clothing manufacturers as a fertile area for selling their wares.

However, while most of these initiatives might seem doomed to failure from the start, one success story has been the collaborations



between dance clubs and Manga videos.

Manga is a company specialising in the often very violent genre of Japanese

action cartoons called manga.

The company was started more than three years ago as part of the Island World Communications group and to date has over 180 videos in its catalogue, with an average title selling between 30,000 and

50,000 copies.

The tie-in with clubs followed the realisation that there was a big crossover between dance fans and

potential manga fans.

"Initially, it was club promoters telling us they really liked our material and asking us to get involved in projects," says Caroline Cooper, Manga's head of marketing. "So we did some market research and found that there really was a crossover between our market and club culture."

The company has now set up Manga film rooms at various clubs and events such as last weekend's Big Love event in Oxfordshire. Manga will also have a film room at Metalheads' new weekly Saturday night when

it opens next month at the Leisure Lounge.

In addition, Manga has produced a range of club wear which is currently being modelled by Stretch & Vern on the video for their Top 10 hit 'I'm Alive'. And the company has been talking to acts like Genesis and the Wu Tang Clan about the possibility of featuring them in future cartoons.

The tie-up seems to be benefiting all sides. "It's a natural link and our sales are very healthy at the moment so it seems to be having an effect," says Cooper.

say what?

can club DJs cut it as mainstream radio presenters?

David Dunne — head of music, Kiss 102
"I would say it depends on the individual. There are some very good club DJs who would be terrible on radio because they've completely different disciplines. Most daytime radio presenters don't

even choose their own music. Conversely a lot of radio DJs would never host it in a club either. However, there are some club DJs who weren't great when they started on radio, but they've learned the discipline and have become really good presenters."

Mick Brown — Capital Radio
"They are two totally different things. A lot of cred club guys

don't say anything, just stand there with their headphones on. It's all very well playing obscure 12-inches back-to-back but that doesn't mean you can go on air and play Simply Red with the same conviction. It's easier to do if the other way around because if you are a radio DJ you can get involved with the audience when you play at a club, which you can't do on the

radio. For a club DJ, to be able to present a proper show is a lot more difficult."

Simon Dennis — head of operations, Galaxy
"I think there is a big difference between being a club DJ and being a radio presenter. It's taken us a long time to find the good people and refine them. At clubs there's no one-to-one communication — you

have an instant reaction in a club, you know when the buzz is good, whereas on the radio there is no feedback of that nature. Obviously the musical knowledge stands club DJs in good stead as they clearly know their stuff."

Tim Westwood, Radio One DJ
"Yes, because what you do in a club is what you should represent on the radio."

Evolution Your Love is Calling

The new single, which has been championed by Sasha and Digweed since May, sees them really go to town. "This full on adventure takes no prisoners" — Update

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Owner's view:
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Distributor's view:
"It's a very good shop because they keep very low prices. Better still, they pass on their deals to their customers, they don't just take the profit. Efficient with a wide choice of stock." — Andy Colver, Essential Direct.

DJ's view:
"They manage to keep up to date with the new tracks that come along. To be honest, the reason Python is worth checking out is its second-hand stuff. The easiest way to pick up an absolute classic." — Si P, Club 9.

clubs & shop focus
compiled by Johnny Davis. tel:
(0976) 242 984.

COOL CUTS



(3) CUBA El Mariachi

ffrr

2	NEW	BLUE SKIES BT featuring Tari Amos (With mixes from Paul Van Dyke and Deep Dish)	Perfecto
3	(5)	REAL VIBRATION (WANT LOVE) Express Of Sound	Positiva
4	(4)	OUT OF THE STORM Incognito	Talkin Loud
5	NEW	SO IN LOVE WITH YOU Duke (Third time lucky for Duke with new mixes from Full Intention)	Pukka
6	(2)	JUMP TO MY BEAT Wildchild	Hi Life
7	NEW	BURNING MK (MK's classic gets removed by Klubheads, Sharam and Mr Ray)	Activ
8	(1)	ANOMALY - CALLING YOUR NAME Libra presents Taylor	Platipus
9	(12)	SPIRITS DANCING Coyote	Stress
10	NEW	LIVING IN ECSTASY Fonda Roe (Cool, groovy garage with an excellent hard dub)	Freetown
11	(10)	I'M BACK Sessomato	Junior Boys Own
12	(7)	I WONNA LOVE Psychobubie	Waxhead
13	NEW	EVERLASTING Daresia (Formerly B-zet and with new mixes from T-Empp, i 68 and Dobre & James)	East West
14	(16)	CAN I GET A WITNESS Ann Nesby	Perspective
15	NEW	LA BATTERIA Baby Doc (Pounding techno with plenty of drums)	Positiva
16	(6)	MIRACLE Toucher	Sony
17	NEW	HEAD 2 Various Artists (Tracks by DJ Shadow and others ahead of the album)	Mo Wax
18	NEW	KICK UP THE VOLUME Rob Tissera (Now out with new mixes from Electrokiners and Diva Rhythms)	XL
19	NEW	STRANGER IN MOSCOW Michael Jackson (The Basement Boys and Todd Terry house it up)	Sony
20	NEW	YOU CAN DO ANYTHING Subway featuring Dihann Moore (Tough house track from a new Sheffield label) Toko	Toko



CD 1489 is the most successful new album to be featured on 1 in 5 'essential selections', with 100,000 copies sold since its release between a Park and 10pm. Compiled by Johnny Davis and selected from leading DJs and the following tracks: City Sounds (http://www.citysounds.co.uk), Essential Selections (http://www.essentialselections.co.uk), 3rd Edition (http://www.3rdedition.com), Essential (http://www.essential.com), and Essential (http://www.essential.com).



Death in Vegas rocco

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jock on her box

fashion queen princess julia reveals the designer labels and tunes in her top 10



photograph: GP

princess julia

'love, love, love' those guys (basement boys)

"This is jolly, it's a brawler with that classic Basement Boys feel. There's a snarl of vocal in there too. It's one of the best this year. I got a bit overlooked, yeh when I play it people know it. There's something special about it."

'superman' physique (strictly rhythm)

"It's a groover. It builds and builds and goes into a bit of a routine. A groover, not a show-off."

'get everything (freak)' sax up (tnt)

"This is by Todd the God. It came out about a year ago and it's modern with a twist and heavy production. It seems to fit in anywhere."

'loop 2' kenny larkin (r&ls)

"I love this, it's minimal house. It's been hanging around me and it pops up all over the place. It's not necessarily a dancefloor filler, it's one of the ones you can put under things if it's simple, monotonous dirge, the kind of dirge I enjoy. I like a self-indulgent dirge - it doesn't go amiss."

'wack/big daddy shot' kee lou lu (mass)

"This is a bit of a connoisseurs' choice. It's gorge. It's a bit of an indulgent disco loop, it crosses over. It's really quite clever, it's got a breakbeat feel but it's an interesting fusion."

'transsexual armando (radical fear)

"This is parental guidance only, with the lyrics 'Big dick 1, big dick 2, **** me up the ass!' I played it last at Antonio Baraldi's fashion show and the technicians weren't very happy but the models seemed to like it as they strutted up the catwalk."

'the final chapter' mix vibes, session #4 (music planet)

"A marvellous doubleback which consists of little treasures. It slips out every now and then when I'm at a loose end. Eight 'stamin' tracks."

'all night long' mood II swing (groove on)

"This is lovely, it's a swishy house track that's got vocals running through it. This tune is quite romantic - it's the feminine side of me coming out."

'the trade (on underground people)' shorly & todd (eight ball)

"This is by DJ Shorly and Todd Edwards and it's a pumping classic. It's modern and came out about a year ago."

'disco breaks vol 3' dj sneak (strictly rhythm)

"This is a disco fusion with a quirky acidic overlay. An interesting fusion for me yet again. It builds and I like builders."

steamin'

tips for the week

- 'Teller' Dave (angel of h&h & housework)
- 'look this be real' benwea (tntive)
- 'stay gold' duplation (disobedience)
- 'love & harmen' toby time (saxophone) (tntive)
- 'believe in me' mch'ly (toby)
- 'don't got time' jaxxel (society rhythm)
- 'the sexually numb & the sexy soul' s-m-c-m (m&g)
- 'love do break' brock body weep (tntive)
- 'weezer' colin black widow (black marriage vinyl)
- 'Tina Turner' remix vocal 'hanks' (greenlight)

compiled by sean doyle
tntive 0181-948 2320

CVI!

BORN: "in an ambulance on Hackney High Street, London, June 4, 1960." **LIFE BEFORE DJING:** "Clubbing - FIRST DJ GIG: Betsy Chain, The Fringe, 1980. "I begged and pleaded. I said I was poverty stricken, strictly down on my uppers. I had lots of disco records and nowhere to play them." **MOST MEMORABLE GIG:** *Best* - "There have been so many. I'm always looking forward to the next one." *Worst* - "A party at Bagley's Warehouse four or five years ago. I got really pissed and fell off the scaffolding - it was my birthday, so what do you expect? At least people knew it was real music and not a top." **FAVOURITE CLUBS:** *There's Now It Is, Bar Rumba, Garage, Heaven.* **NEXT THREE GIGS:** *Garage, Heaven (October 4); Jersey (5); Garage, Heaven and the Wanderer party (11).* **DU TRADEMARK:** "Fine selection of music - no front disco; lots of make-up; vivid interest in fashion; I charge my hair every 10 days; high heels." **LIFE OUTSIDE DJING:** *Mix CD out on React in October; fashion; clubbing; going to art galleries and exhibitions; "comic shopping with the lovely Mark Moor" - he's educating me into the world of comics; hanging around bars; kiltie chat and banter."*

• SIMON MAYO'S BIG SINGLE

• RADIO ONE B-LIST

17 18 A RETROSPECTIVE OF HOUSE 91-95 • VOL 4 *Sam Green*

14 19 DANCE MIX MIX 2 *Babe Frank*

20 21 THIS IS THE RETURN OF CULT FICTION *Vin*

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35 36 THA C
31 37 ONET
17 38 HERO
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40 TRIGG

↑ Bullseye titles a

- XL Recordings
0 **30** FOREWUNNER, *MIXES* (Various Born Grooves)
0 **31** TRANCE EURO PRESS EP (WAY OUT WEST/TAM PODLEY MIXES); THE RIDE/Z PRESS WAH 2
Funk/Azade (Ballistic Step) X-Press 2
0 **32** JUNIOR BOY'S DIVE
0 **33** TONIGHT (WAY OUT WEST/06 GRAND MIXES) 109 Grand
0 **34** MIND BODY & SOUL (SO-FRUST PROJECT/MAURICE JOSHUA/JERRE MCALLISTER/
CHICAGO ALLSTARS/ROCK PRODUCTIONS MIXES) Dina Carroll
0 **35** MY LOVE IS 4 REAL (STRIME/CRAMP MIXES) Strike
0 **36** THIS LOVE (RED SUN/OUR HOUSE MIXES) Red Sun
0 **37** VOLUME 2 89 Allstars
0 **38** SATURDAY (MIXES) East 5th St.
0 **39** R U SLEEPING (TODD EDWARDS/T-EMPO/STONEBRIDGE/GRANT NELSON MIXES) Indo ffr
0 **40** SAY YOU'LL BE THERE (JUNIOR VASQUEZ MIXES) Spice Girls
0 **41** NO ONE CAN LOVE YOU MORE THAN ME (STONEBRIDGE/AGE OF
ENTROPY/DISCO/TEK/BAGHEAD/ROMATT UNDERPRESSURE MIXES)
Hamah-Jones
0 **42** BLUE ROOM (T-EMPO MIXES)/THE LOOK OF LOVE (KID LOOPS MIXES) T-Empo ffr
0 **43** HINDU LOVER (DJAMIN MIXES) (Jammin featuring Rosa Slip 'N' Slide/Deconstruction
STAMP) (ORIGINAL/RHYTHM MASTERS/NORTHERN BOYZ MIXES)
Jeremy Healy & Amos
0 **44** GIVE ME A LITTLE MORE TIME (DAVID MORALES MIX) Gabriella
0 **45** DRUMS BASS LOVE (MIXES) DJ Alan X presents Dredbeat
0 **46** MIRACLE Teacher
0 **47** Xtrax London
0 **48** S9

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Well Equipped
0 **63** SUGAR IS SWEETER (C.J. BOLLAND/MONKEY MAFABR/MAND VAN HELDEN MIXES)
Internal
0 **64** NITELIFE Kim English
US Nervous
0 **65** IT'S ALL COMING BACK TO ME NOW Colino Dion
Epic
0 **66** DIAMOND RINGS '96 X Presidents
Urban Hero
0 **67** INNER CITY LIFE Goldie
US ffr
0 **68** INNOCENT (HOT DOG/NORMAN JAY MIXES) Adds Black Widow
Mercury Black Vinyl
0 **69** ANGEL (WAY OUT WEST MIX)/NOTHING CAN STOP US (LONDRICK MIX)
Saint Etienne
0 **70** JUST COME Cool Jack
Sharp
0 **71** SENSATIONS EP Inperial
Stann
0 **72** THA WILD STYLE (SKOON/DEE J SUPREME/KLUBHEADS/WALSHE & MOSES MIXES)
DJS Supreme
0 **73** ADVENTURES IN TIN OIL LAND: ALL I WANNA DO (BINGO BOYS/TIM TIM OUT
MIXES)/STRINGS FOR YASMIN/DEALERS 2 THE DANCE FLOOR/SHARD/ALRIGHT
Tim Tim Out
0 **74** HOUSE WITH YOU Valachi Project
VC Recordings
0 **75** YOU ARE THE ONE (DASH WINKWIGEL, RICHARD/S/DJ SNEAKS/YASGREEN MIXES)
XL Recordings
0 **76** Vixx
0 **77** Mysterichlor
0 **78** amphetamine lull

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100

ON A POP TIP

club chart

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

- | | | | |
|-----------|------------|---|---------------------------|
| 1 | 1 | IT'S ALL COMING BACK TO ME NOW
Celine Dion | Epic |
| 2 | 5 | STRANGER IN MOSCOW
Michael Jackson | MJJ/Epic |
| 3 | NEW | SAY YOU'LL BE THERE
Spice Girls | Virgin |
| 4 | 3 | YOU DON'T FOOL ME/
QUEEN FOREVER MEGAMIX
Queen | Parlophone |
| 5 | 2 | LOVE THE LIFE
Bass Culture featuring Gina G | Mushroom |
| 6 | 16 | MY LOVE IS 4 REAL
Strike | Fresh |
| 7 | 12 | NO ONE CAN LOVE YOU MORE THAN ME
Hannah Jones | Eastside |
| 8 | 15 | UP TO NO GOOD!
Porn Kings | |
| 9 | 21 | ALL AROUND THE WORLD
BELIEVE IN ME
Mankey | Frisky |
| 10 | 32 | SO IN LOVE WITH YOU
Duke | Pukka |
| 11 | 8 | STAMPI!
Jeremy Healy & Amos | Positiva |
| 12 | 7 | THE NAME OF THE GAME/
GIMME! GIMME! GIMME! (A MAN AFTER
MIDNIGHT) Abbaacadabra | Almighty |
| 13 | NEW | THE NAUGHTY NORTH & THE SEXY
SOUTH
E-Motion | Sound Proof/MCA |
| 14 | 28 | WALKING IN RHYTHM
Shy Guy | AJS |
| 15 | 9 | JUMP AROUND
Dog House featuring Blair | Dog House Productions/MCA |
| 16 | 4 | SHAME
Kim Wilde | MCA |
| 17 | 6 | ARE YOU READY FOR SOME MORE?
Reel 2 Real | Positiva |
| 18 | 11 | DUB I DUB
Me & My | Encore |
| 19 | 35 | THE TIDE IS HIGH
The Guardian Angels | Mercury |
| 20 | 10 | TAKE ME UP
Who's Eddie | Polydor |
| 21 | 24 | TOO SPICY
Hotbox | Four Stroke |
| 22 | 17 | FLAVA
Peter Andre | Mushroom |
| 23 | 39 | NO MORE ALCOHOL
Suggs | WEA |
| 24 | 22 | TAKE ME AWAY
Culture Beat | Epic |
| 25 | 33 | I KNOW WHAT BOYS LIKE
Shampoo | Food |
| 26 | NEW | GIVE MY LIFE/CRUCIFIED
Army Of Lovers | Polydor |
| 27 | 34 | HAND IN HAND
Dune | Orbit/Virgin |
| 28 | 27 | GET UP SUNSHINE STREET
Bizarre Inc | Some Bizarre |
| 29 | 13 | MIND BODY & SOUL
Dina Carroll | Manifesto |
| 30 | NEW | CUBA
El Mariachi | Strictly Rhythm/frf |
| 31 | 37 | SOLO SE VIVE UNA VEZ
Azucar Moreno | Epic |
| 32 | NEW | PEOPLE HOLD ON
Under Influence | Eastern Bloc |
| 33 | 14 | HIGH
Hyper Go Go | Distinctive |
| 34 | 18 | GIVE ME A LITTLE MORE TIME
Gabrielle | Go. Beat |
| 35 | 23 | U GOT THE LOVE
Hyperlogic | Tidy Trax |
| 36 | NEW | I'M RAVING
Scooter | Club Tools |
| 37 | BE | READY OR NOT
Fugees | Columbia |
| 38 | NEW | TALK TO ME
Planet '95 | Limbo |
| 39 | 28 | JUST FOR ONE NIGHT
Monument | Ts |
| 40 | NEW | FEELS SO RIGHT Solution | Sound Proof/MCA |



- | | | |
|-----------|-----------|---------|
| 1 | BR | Deep E |
| 2 | 2 | READ |
| 3 | 3 | SEVEF |
| 4 | 4 | ESCAL |
| 5 | 5 | I LOVE |
| 6 | 6 | IT'S A |
| 7 | 7 | LOUN |
| 8 | 8 | FLAV |
| 9 | 9 | DANC |
| 10 | 10 | WANI |
| 11 | 11 | SUGA |
| 12 | 12 | VIRTU |
| 13 | 13 | OH W |
| 14 | 14 | I'M AI |
| 15 | 15 | IF YOU |
| 16 | 16 | MARB |
| 17 | 17 | STARI |
| 18 | 18 | I'VE G |
| 19 | 19 | THE C |
| 20 | 20 | SING |
| 21 | 21 | HOW |
| 22 | 22 | LOST |
| 23 | 23 | IF IT N |
| 24 | 24 | ARE V |

namecheck: ralph tee @ jeremy newall @ tim jeffery @ andy beavers @ daisy & havoc

tune of the week

Jamiroquai: 'cosmic girl' (somy soho square)

"Sends me into hyperspace, when I see her pretty face..." - and it's not just the lyrics that are harping back to some of disco's more amusing space-age phases on this Jamiroquai single. The band's own mixes are totally groovy - combining some very funky sounds with some top disco strings and swirls and dusted lightly with the aforementioned silly but excellent vocals. With Morales mixes and the single mix still to come, this far north 'Cosmic Girl' is already a massive hit and bound to get bigger and bigger.

●●●● d&h



house

DEANNE DAY 'The Long Last Friday/Hardly Breathe' (Emissions Audio Output). The A-side of this single should appeal to fans of house, techno, trance and beyond with its combining of the deep and booming with the incredibly light and bubbly. It won't make you want to stomp all night! but it is one of the cleanest, neatest, most thoughtful pieces

of dreamy music you'll have heard in a while, with not a formula in sight. The B-side is better still with a gorgeous vocal sample and more emphasis on booming bass making for a simpler but funkier house dancer. ●●●● d&h

GEORGE MOREL featuring **HEATHER WILDMAN** 'Let's Groove' (Positive). As it gets harder and harder to find good vocal house tracks Morel

throws out this handy little number with some straightforward come-on-and-dance-type lyrics, smoothly pounded out by Heather Wildman over heavenly organs and wobbly strings. Morel also provides a harder 'Deep Club Mix', a positively banging 'Groove Dub', a lovely 'Original Instrumental' and a skiparound 'Pop Mix'. The Rhythm Masters come up with one of their better recent mixes which just revs the

engine of the original a little for a slightly more driving version. ●●●● d&h

DISCOCAINE presents **BLOCK PARTY WEST** 'Love Da Break' (Jus' Trax). Following on from their excellent 'Back 2 Back' single on Zoom, Discoacaine serve up some more ruff house magic with this discoid loop collage. There is no shortage of such tunes at the moment, but 'Love Da Break' stands out

from the crowd thanks to its not-so-obvious samples, plus the fact that it doesn't stick with just one idea. The 'Tough Afro Club Mix' chops and changes the groove to maintain interest throughout. There is also a less appealing instrumental, without the off-the-wall vocal snippets, plus some useful bonus beats. ●●●● ab

FEDERATION X 'Odyssey One' (Swing City). Like Euro '96

- 17 **18** A RETROSPECTIVE OF HOUSE 91-96 - VOL 4 Baroque Records
- 18 **19** DANCE MIX UK 2 Baroque Records
- 20 **20** THIS IS THE RETURN OF CULT FICTION Vipr

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- 33 LOVEF
- 34 PLANI
- 35 KRUPJ
- 36 THA C
- 37 ONET
- 38 HERO
- 39 THA V
- 40 TRIGG

Bullseye titles a



LEAF

never happened, Grant Nelson and Mousse-T have got together for an Anglo-German house summit and created this EP. Their well-produced 'Dub Mix' brings together a bubbling, boogie bassline, swinging keys and a nicely vocodered-up vocal loop to create a mainstream floorfiller. Things get a bit more underground on the flipside's 'Groovers Track' with its basic beats and squelchy frangings. The seriously bumping 'Dub Mix' rounds things off with discordant rhythms and stabs, lapped off with cool-and-paste vocals.

RAW CONCEPT 'Don't Do It (Just 'Trox)'. It's been a while since someone singing "Ooo, yeh, come on" has really done the trick but somehow Rocky, Mark Wilkinson and Uschi Classen have done something quite marvellous with just the above and a large dose of nice old-fashioned housing about. It could almost be a piece of clichéd old piano garage if it weren't for the fact that the track, like some of Phil Asher's recent output, is so darned warm and appealing you'll just love it to pieces. If your heart still has any cooties left they'll be in danger around this one.

FLOPPY SOUNDS 'Excursions - Remixes (Slip'n'Slide)'. Definitely one for Acid Jazz/Deep Dish fans, the A-side 'Nelson Trip Mix' is just filled with those heavy, deep house sound experiences that seem so welcome at present. You'll be bashed out the head repeatedly with the same powerful elements and love it lime and lime again. The B-side's 'Thermostats Remix' is more complicated but is still a thoroughly sticky groove for dancing purposes.

MICHAEL JACKSON 'Stranger In Moscow' (Epic). This song is both one of the highlights from Michael's 'History' set, and a showstopper from his current live show. It's a strong, melodic ballad that focuses purely on the vocal. The arrangement encompasses some subtle and unusual



computer-generated futuristic sounds, though these are brushed aside on tougher urban mixes by Hani and the Basement Boys. There's a Todd Terry 'House Mix' too for the dancefloor, though this does little for me.

FAITHLESS 'Insomnia (Mixes)' (Chevy). Having been Top 15 in 10 countries and achieved platinum (1m units) in Germany, this Rollo/Sister Bliss production is finally set for UK release (orange, as they're a UK act). 'Monster Mix' starts with slowed-down 'Break 4 Love'-style beats and builds into a dashing A4: affix with a very familiar keyboard riff that gets swiftly swept back into

house tempo. The 'Moody Mix' infuses with church bell/taiko ticking leading into a harder Got Deez/L.F.O. bounding boss beat. Further mixes include the bare vocal '96 Mix' with a Jamie Principle-ish 'I never sleep' crooping up much later, and a 'Tuff Mix' - a whoopy, buzzing, bubbler version.

EAST 57th STREET 'Saturday (D-Tour)'. This has definitely been the year for noddin' old 70s disco records and transforming them into UK house anthems. Now, following shortly after Stretch & Vern's 'Boogie Wonderland' excursion comes East 57th Street with a little help from Norma Jean.

With vocals lifted from Norma's 1978 Nile Rodgers/Bernard Edwards period/produced tune, producers Julian Jonah, Marc Hughes and Marco Funari have created a charged-up house floor-sitter, though apart from the original version the sample has been removed and all vocals have been re-recorded. Of these the group's own 'Downtown Duz' definitely does the business, while the Urban Blues Project boys do an OK job with their 'SoulJin Dub' though to be honest it doesn't have the dynamism of their usual, nor does sparkling work. This is probably because the song itself suffers a bit from being a little too repetitive.

garage

CARL BIAS featuring **SUNDAY WILLIAMS** 'Y'm Up In Heaven' (4 Liberty). Hol from the 4 Liberty classic come the remixes of Carl's Chicago classic. Smack's Mike Cameron and Healy Le Coler present some classy New Jersey vibes complete with a bubbling bassline. Swing 52's epic remixes are in an almost Latin style but with a dark feel, fuff beats and quirky basslines. This groove, combined with the gospel-drenched vocals of Sunday give the track a NY attitude. And with 'Dubs' which take you into tougher dance domain, there's enough variety over the 4 sides to satisfy all.

GERIDEAU & MOOD II SWING 'Let The Sunshine' (XTX). Apparently a cover-version of a hit song from the musical 'Hair', New York producers Mood II Swing provide the music for what is, without a doubt, Gerideau's most exciting release to date. A strange hypnotic intro with crowd noises, quirky effects and tribal drums builds in intensity, devastating the dance floor. Then you have a dramatic breakdown to the almost Northern soul body of the song which is guaranteed to have them swaying and singing all the way home.

GISELLE JACKSON 'Love Commitments' (Waack). Giselle makes a strong comeback with a shimmering stormer. Her powerful diva-esque delivery cuts through the punchy but musical production from Louis Balo Guzman, who lays down an energetic groove, with dramatic pads, subtle live percussion and a searing-but-soulful guitar solo. An unmissable song from a star in the making.

ELISHA LA'YERNE 'I May Be Single' (Adept/Axx). Elisha's extremely soulful tones are complemented by some crispy fresh beats from 2B3 Productions on this quality UK shuffler. A very classy offer, the track grooves along at a

1	BR	2	1	3	BR	4	3	4	SEVEI	5	ESCAL	6	5	6	I LOVE	7	4	7	LOUN	8	5	8	FLAV	9	6	9	IT'S A	10	WANI	11	11	10	SUGA	12	12	VIRTU	13	13	13	OH W	14	14	14	FM AI	15	15	15	IF YOU	16	16	16	MARR	17	17	17	STATT	18	18	18	IVE G	19	19	19	THE C	20	20	20	SING	21	21	21	HOW	22	22	22	LOST	23	23	23	IF IT	24	24	24	ARE V
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medium pace, the 'Golden Youngster Single Life Mix', with rap by D Grim, offering a less fluid alternative version to complete the package. Fish is here! is a protégé of Max. Priest and has a strong, if not particularly individual voice on this melodic tune. ●●●● **tr**

techno

CARL COX 'Tribal Jedi - Remixes' (Worldwide Ultimatum). This 27-minute-long release being in fact an album, track 2, side 1 is the original mix of Cox's 'Tribal Jedi'. Complete with Star Trek effects and bizarre jumpy piano riffs, the result puts you in mind of 21st-century new-age music. Remixes are, track 1, side 1, good low-down drumming and spacy hard stuff from Ion Pooley and, track 1, side 2, colder, creepier but gentler minimal trance from Slim. The bonus track is our pick of the bunch though - track 2, side 2's 'Keep the Funk' does exactly that while being an excellent hard-stepping number for many a floor. ●●●● **d&h**

INCOGNITO 'Out Of The Storm (Carl Craig Mix)' (Talkin Loud). Just when everybody is getting excited about his four-year-old 'Bug in The Bassline' tune, Carl Craig has gone and created his next future classic in the shape of 'C's Planet E Special Mix of Incognito's 'Out Of The Storm'. Promoted as a single-sided 12", it is a truly panoramic remix that kicks off with 'Summer Madness'-style meandering jazz-funk synths and mellow Rhodes chords over a hip hop break. Then it turns deep and chilled for an extended moody breakdown that ebbs and flows until the slow-flow drums come crashing back in and carry us off into the distance. It's what wilderness was invented for. ●●●● **ob**

breakbeat

KANE 'Never Felt As Good - Remixes' (Sum). The 'Bosco Mix' of this track (which came from who knows where) is a step up from Bosco's own current single. It takes an effective vocal line ('I know it sounds quite strange...') and builds an amazing verging-on-hardcore track around it that can stir your obvious hip hop fiends but plenty more besides. On the B-side Waxworkz Kitz do a sweet and mellow house version which is good too but nothing like as exciting as the A-side. Hardcore - back to score fashion victims everywhere, thank God. ●●●● **d&h**

TEK 9 'Is It On? - Remixes' (SSR). Now this is easy listening - so easy you could listen to it non-stop till Kmax. On the perfect 'Original' Carol Crosby sings sweeter than the biggest Thornton's Continental Selection over a gentle jazz-bolozz effect alongside rapper Mofidell. The enormous remix collection features work by the very talented Nightmares On Wax and a very tempting late-night offer by DJ Cam. Fastie interpretations from Carl Craig, Jordan Fields and Tropical Underworld are the least exciting, but drum & bass from Emeric Void saves the day a little. The trader instrumental 'Hornet' You Hear?' from Tek 9 completes the program. ●●●● **d&h**

rap

GENASIDE II 'New Life IV The Hunted' (Internal). This kicks off with the stand-out cut 'Wastline Firecracker'. Introduced by a moody horror-film soundscape and ominous regga rant, it then breaks into

steady Assault on Precinct 13 electro punctuated by movie samples such as 'I was only 21 when I died'. Further rants and raps clash most comfortably with Beethoven's 'Moonlight Sonata'. Strong Rise Windross vocals and grumbling breakbeats envelop 'Distort Noises' with a double bass acting as a softener. 'Blue Precious Metal' moves from girly radio interference into a controlled, furious workout of live instrumentation. Finally, 'Why You Watching Me?' is 'triphop' late-80's squelchy old with Rose Windross again singing over the top. ●●●● **jb**

LEWIS PARKER 'Rise/Visions Of Splendour/The Sea Freestyle' (Bite It). New UK rapper Lewis Parker debuts with a self-produced three-track single on Trevor Jackson's Bite It label (original home of leading UK trap crew The Brotherhood). The lead track 'Rise' is a piano-backed offer reminiscent of Wu Tong's supreme R2K's work on which Parker demonstrates a confident rap style. Less successful is 'Visions Of Splendour' which suffers from a muddy sound but the bonus track 'The Sea Freestyle' is fine. Premises good things for the future. ●●●● **tr**

drum & bass

C.K.B. feat. BOB MARLEY 'Sun Is Shining' (Arista). The vocal from one of Bob's Trojan recordings is lifted to give the song an array of updated versions. The 'Radio Version' maintains its reggae influence with programmed beats, alternative offerings by Weed Selectors and Nospemakers delving into dubby hip hop and drum & bass territory on the experimental tip. ●●●● **tr**



Incognito



- 17 **18** A RETROSPECTIVE OF HOUSE 91-95 - VOL 4 See item 18
- 18 **19** DANCE MIX UK 2 Bobo Tashiro
- 20 **20** THIS IS THE RETURN OF CULT FUNK Vege

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- 31 BORN S
- 32 THE BO
- 33 LOVEFE
- 34 PLANE
- 35 KRUPA
- 36 THA CR
- 37 ONE TO
- 38 HERO C
- 39 THA W
- 40 TRIGGE

Bullheaded titles are



24 ARE

- 26 **FOOTSTEPS** Daniel O'Donnell
- 18 **MACARENA** Los Del Rio
- 22 **SPINNING THE WHEEL** George Michael
- 19 **ALWAYS BREAKING MY HEART** Belinda Carlisle
- 21 **GOODYBYE HEARTBREAK** Lighthouse Family
- 14 **ALL I WANT** Skunk Anansie
- 25 **BORN SLIPPER** Underworld
- 32 **THE BOY WITH THE X-RAY EYES** Babylon Zoo
- 33 **LOVEFOOL** The Cardigans
- 34 **PLANETARY SIT-IN** Julian Cope
- 24 **KRUPA** Apollo Four Forty
- 35 **THE CROSSROADS** Bone Thugs-N-Harmony
- 31 **ONE TO ANOTHER** The Chardatans
- 17 **HERO OF THE DAY** Meatalica
- 39 **THA WILD STYLE** DJ Supreme
- 40 **TRIGGER HIPPIE** Morcheeba

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

As performed on
**THE NATIONAL
LOTTERY LIVE**



**TOP TWENTY
COMPILATIONS**

1 NOW THAT'S WHAT I CALL MUSIC! 34

- 2 **SHINE 6** EMI/Virgin/PolyGram
- 3 **THE BEST DANCE ALBUM IN THE WORLD... EVER! 6** Virgin
- 4 **FRESH HITS 95** Warner Top Club/Tiger TV
- 5 **TRANSPOTTING (OST)** BM Player
- 6 **THE HOUSE COLLECTION CLUB CLASSICS - 2** Jive
- 7 **BIG MIX 95 - VOLUME 2** BM Player
- 8 **DANCE ZONE - LEVEL EIGHT** Polygram TV
- 9 **THE BEST OF HEARTBEAT** Columbia
- 10 **ONE HALF OF A WHOLE DECADE - 5 YEARS AT** Mercury/Red
- 11 **TOP - THE CUTTING EDGE** Century
- 12 **100% DRUM & BASS** Bizarre
- 13 **THE BEST OF MASTERGITS** Virgin
- 14 **MAD FOR IT** Bizarre
- 15 **BOYZ OF SWING II** Polygram TV
- 16 **MOVIE KILLERS** Bizarre
- 15 **100% DANCE HITS 95** Bizarre
- 17 **A RETROSPECTIVE OF HOUSE 91-95 - VOL 4** Sony/Denon
- 18 **DANCE MIX 02** Bizarre
- 20 **THIS IS THE RETURN OF CULT FICTION** Virgin

- 24 **FREEZE DANCE!** Uggly
- 25 **HOME** Deep Blue Something
- 26 **BIZARRE FRUIT/BIZARRE FRUIT II** People
- 27 **THE ULTIMATE COLLECTION** Neil Diamond
- 28 **ALL CHANGE** Cast
- 29 **BOOGIE WONDERLAND - THE VERY BEST OF Earth Wind And Fire** Telstar
- 30 **WALKING WOUNDED** Everything But The Girl
- 31 **NAKED** Louise
- 32 **BLUE LINES** Massive Attack
- 33 **BILINGUAL** Pet Shop Boys
- 34 **INTRODUCING.... DJ Shadow** Mo Wax
- 35 **BACKSTREET BOYS** Backstreet Boys
- 36 **THE BENDS** Radiohead
- 37 **THE IT GIRL** Sleeper
- 38 **ANIMAL RIGHTS** Moby
- 39 **GOLD - GREATEST HITS** Abba
- 40 **EXPECTING TO FLY** The Bluetones

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INTERNATIONAL FOCUS

US CHARTWATCH

For the first time since she charted, **Dona Lewis** has the honour this week of having both the most successful UK single and album in the US. It's yet another milestone in the career of the Welsh singer whose *Love You Always Forever* seven consecutive weeks at number one in *Billboard's* Hot 100.

On the albums front, her gold-selling *Now In A Minute* makes steady progress from 32 to 31, but it's enough to become the highest-placed UK album as Oasis's release continues its decline, down six places to 37. Lewis has been denied the single top spot throughout by the same single—Los Del Rio's *Macarena* (BaySide Boys Mix), which has now achieved 10 weeks at number one, a total beaten by only a handful of other acts in US chart history. With 42 weeks already on the chart, *Macarena* also looks set to beat the longest-ever chart run of 55 weeks it says only a few weeks ago by Everything But The Girls' *Missing*.

The whole's top six, in fact, including *Change The World* of Eric Clapton at six, remains the same this week, as does the fourth of UK artist within a *Garbage* falling two to 35, *Maxi Priest* down five to 48 and *Oasis* dropping two to 57. *Republica*, however, continue to impress as *Ready To Go* jumps six to 53, while *Garbage* fall eight to 38, *Bush* slide two to 62.

Televoting tumbles eight to 69 and *Pet Shop Boys'* *Bilingual*



goes into free fall, down 31 places to 70 after only two weeks on the chart. At least Gavin's dual contemporary chart makes better reading for the Brits this week, with four of the top 11 being UK acts. Behind chart-topping *Celine Dion* are Eric Clapton and *Dona Lewis* at two and three and *Elton John's* *You Can Make History* (Young Again) at six with *Phil Collins'* *Dance Into The Light* by rising to 11. The single is one of the fastest risers on US radio and a new entry in *Giving The Top 40* chart at 38. Also rising on US radio is a live recording of *Howard Jones'* *No One Is To Blame*.

Although she hasn't yet achieved noticeable chart success, *PJ Harvey* is building up a significant following in the States and that looks set to continue with her new collaboration with John Parish. *Garage* has their new joint album as US college radio's most-liked release. Meanwhile, two old-timers of the indie scene in the UK are also getting some sections of America excited: *The Wedding Present's* *Saturday* is the second most-sold album, while *Billie Bragg's* *William Blake* is charting for the *Gavin* college Top 40. **Paul Williams**

UK WORLD HITS

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

IRELAND	
1	WANNAE Spice Girls Virgin
2	INSOMNIA Fatfishes Chesky
3	FLAVA Peter Andre Mercury
4	BORN SLIPPER Unwashed Jerico Boys Dev
5	ESCAPING Dixie Carroll Mercury
6	SEVEN DAYS Peter Andre Virgin

NETHERLANDS	
1	WANNAE Spice Girls Virgin
2	FLAVA Peter Andre BMG
3	MYSTERIOUS GIRL Peter Andre BMG
4	SPINNING THE WHEEL George Michael WEA
5	BORN SLIPPER Unwashed BMG
6	SEVEN DAYS Peter Andre Virgin

AUSTRIA	
1	WANNAE Spice Girls Virgin
2	MYSTERIOUS GIRL Peter Andre BMG
3	INSOMNIA Fatfishes Chesky
4	SEVEN DAYS Peter Andre Virgin
5	FOREVER LOVE Gary Barlow EMG

FRANCE	
1	WANNAE Spice Girls Virgin
2	JETI D'ORNE World's Apart EMI
3	CHANGE THE WORLD Eric Clapton WEA
4	FASTDIE George Michael Virgin
5	FOREVER LOVE Gary Barlow RCA
6	SEVEN DAYS Peter Andre Virgin

SWEDEN	
1	WANNAE Spice Girls Virgin
2	INSOMNIA Fatfishes Orange
3	FLAVA Peter Andre Mushroom
4	CHANGE THE WORLD Eric Clapton WEA
5	MYSTERIOUS GIRL Peter Andre Mushroom
6	SEVEN DAYS Peter Andre Virgin

GERMANY	
1	WANNAE Spice Girls Virgin
2	INSOMNIA Fatfishes Chesky
3	SALVA ME Peter Andre Chesky
4	MYSTERIOUS GIRL Peter Andre Mushroom
5	SEVEN DAYS Peter Andre EMI

ARTIST PROFILE: JAMIROQUAI

Jamiroquai's conquest of the Japanese domestic chart is the icing on the cake of amazing success abroad for Third World Travelling Without Moving.

The staggering breakthrough, ending with *Love You Always Forever* at number one in the same Top 10, means the Sony act joins a select few Western artists including The Beatles, George Michael and Celine Dion to reach the upper echelons of this Japanese-dominated chart this year.

In Japan's international listings, reserved solely for overseas acts, the picture looks even brighter with the album entering the chart at one with a 12-date tour of the country still to come in January.

The news is just as encouraging on the European mainland where it debuts at two in France, four in Sweden, six in Italy, seven in Switzerland, nine in Ireland and 10 in Denmark. And the single, *Virtual Insanity*, is also performing well, remaining at five in Italy, climbing to six in Norway and rapidly ascending the German chart.

Epic and S&S director John Fowler has little doubt of the importance Jay Kay's new-found commitment to promotional work has played—particularly as a campaign was carefully structured around Jamiroquai's five most lucrative overseas markets—France, Germany, Italy, Japan and Spain.

Says Fowler, "Jay was recording and mixing the album in London and we decided to dedicate a major piece of his day—a two-hour slot—to either a main publication or a major



programme. In France, for example, we recorded an item up front for the national news and it went out in the week of the album's release.

In Australia, Jamiroquai are winning heavy radio play, while in Canada, which has a November release date, the album has already sold several thousand copies on import. And still to come is America where the album's release has been delayed to January so promotional work can be concentrated exclusively on the States for a set period. Says Fowler, "The last two albums have sold 100,000 each without having a large level of exposure. We're hoping with the video and the album we're able to really strike in the US market."

Paul Williams

TRACKWATCH: JAMIROQUAI

- Album number one in Japanese International chart
- New entry at two in French albums chart
- Album Top 10 in Denmark, Ireland, Italy, Sweden and Switzerland
- New entry at 20 in German chart
- Single top five in Italy

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	BREAKFAST AT TRYBERRY'S The Sundays Interscope/UK	21	LET'S MAKE A NIGHT TO REMEMBER Open All Stars (UK)		
2	READY OR NOT Rappers (UK)	22	ROTTERDAM Bessie Smith (UK)		
3	SEVEN DAYS AND ONE WEEK Eric Clapton (UK)	23	OH WHAT A NIGHT Cuckoo Power Station		
4	ESCAPING Dixie Carroll (UK)	24	IF IT MAKES YOU HAPPY Sheryl Crow (UK)		
5	I LOVE YOU ALWAYS FOREVER Celine Dion (UK)	25	SEVEN DAYS (PART 2) Peter Andre (UK)		
6	IT'S ALL COMING BACK TO ME NOW Celine Dion (UK)	26	I'M ALIVE Steve & Vini Polanco/Wadley (UK)		
7	LONELINESS Inez Chase (UK)	27	SINGLE Anything But The Girl (UK)		
8	FLAVA Peter Andre (UK)	28	DON'T STOP MOVIN' Jay Jay (UK)		
9	DANCE INTO THE LIGHT Phil Collins (UK)	29	SUGAR IS SWEETER J.J. Spector (UK)		
10	WANNAE Spice Girls (UK)	30	MACARENA Los Del Rio (UK)		
11	VIRTUAL INSANITY Jamiroquai (UK)	31	FOR YOU Elektra (UK)		
12	HOW BIZARRE One (UK)	32	STATUS-SQUO Deep (UK)		
13	SPINNING THE WHEEL George Michael (UK)	33	LOVEFOOL Cardigans (UK)		
14	GOODBYE HEARTBEAT Lightyears Family (UK)	34	HEAD OVER FEET Abeni Marotta (UK)		
15	NO GOOD ENOUGH Dico (UK)	35	IF YOU GOT A LITTLE PUPPY The Swins (UK)		
16	I AM, I FEEL Alice (UK)	36	WOMAN Newt Cherry (UK)		
17	MARLBOROUGH Johnson (UK)	37	ME AND YOU VERSUS THE WORLD Sade (UK)		
18	THE CHICKLE DANCE Connor (UK)	38	WRONG Everything But The Girl (UK)		
19	ALWAYS BREAKING MY HEART Deeds-Carlisle (UK)	39	WHY? feat. Michael Jackson (UK)		
20	IF YOU REALLY CARE Gorbals (UK)	40	ALWAYS BE MY BABY Martin Garra (UK)		

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	KULA SHAKER Kula Shaker (UK)	21	NOUVEAU TRUC/NOUVEAU FRUIT 10 Paris (Discovision/UK)		
2	TRAVELLING WITHOUT MOVING Jamiroquai (Epic)	22	ALL CHANGE Cam (Polygram)		
3	NEW ADVENTURES IN HI-FI REM Deacon Blue (UK)	23	WALKING WOODHEAD/WHY HAPPY But The Girl (Epic)		
4	JAGGED LITTLE PILL Laura Marone (Mercury/UK)	24	THE BENDS Eudemon (Phonogram)		
5	OLDER George Michael (Epic)	25	PARK LIFE Blur (Food/Polygram)		
6	SPIDERS Sade (Epic)	26	18 MEN Leahy Cherry (UK)		
7	WHAT'S THE STORY? MORNING GLORY Oasis (Geffen)	27	FIANS OF GOLD - THE BEST OF Sting (A&M)		
8	MOSLEY SHOALS Diana Collier Stone (J&R)	28	STANLEY ROAD Paul Weller (Epic)		
9	OCEAN DRIVE Lightyears Family (Epic/Capitol/UK)	29	BLUE LINES Maxine Martin (J&R)		
10	RECURRING DREAM - THE VERY BEST OF Crowded House (UK)	30	1377 Aph (Mercury)		
11	A MAXIMUM HIGH 2nd Step (Polygram)	31	THE IT GIRL Sinead (RCA)		
12	BEST OF THE BEAST Tom Moulder (Epic)	32	HOME Deep Sign Something (Mercury)		
13	A WOMAN & A MAN Belinda Carlisle (Epic)	33	FOSSIL FUEL - THE XTC SINGLES 1972-82 XTC (Epic)		
14	DIFFERENT CLASS Pulp (Epic)	34	WILLIAM BLOKE Eric Burdon (Cooking Vinyl)		
15	DEFINITELY MAYBE Oasis (Geffen)	35	VOYAGER Max Clifford (Mercury)		
16	18 TIL I DIE Bryan Adams (A&M)	36	EXPECTING TO FLY The Barons (Sagepub/Quality/UK)		
17	EVERYTHING MUST GO Music Service Producers (Epic)	37	GARBAGE Garbage (Mercury)		
18	COMING UP Sade (Mercury)	38	PABLO HONEY Subsonic (Phonogram)		
19	THE VERY BEST OF The Moody Blues (Polygram/UK)	39	NO CODE Paul Jones (Epic)		
20	FREE PACE SWEET DREAMS (UK)	40	THE DEFINITIVE COLLECTION Roks (Polygram/UK)		

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	READY OR NOT	Fugees	Columbia	CD-9636132 (SM)
2	NEW	LOUNGIN	LL Cool J	Def Jam/Mercury	12DEF 30 (F)
3	NEW	IF YOU REALLY CARED	Getahisee	Go Beat	CD-GOODC 103 (F)
4	2	VIRTUAL INSANITY	Jamiroquai	Sony S2	6637215 (SM)
5	3	GOODYBY HEARTBEAT	Lighthouse Family	Wild Card/Polydor	CD-935322 (F)
6	5	THA CROSSROADS	Bone Thugs-N-Harmony	Epic	9635936 (SM)
7	4	TOUCH ME TEASE ME	Case feat/Foxy Brown	Def Jam/Island	12DEF 18 (F)
8	6	IT'S A PARTY	Busta Rhymes featuring Zhané	Elektra/EKR	2387 (W)
9	7	IFI RULED THE WORLD	NAS	Columbia	9634026 (SM)
10	8	WHY	3T featuring Michael Jackson	Epic	CD-9634932 (SM)
11	NEW	ROOFING TILES	Galliano	Talkin Loud	TLX 13 (F)
12	11	KISSIN' YOU	Total	Arista	74321404171 (BMG)
13	12	HOW DO YOU WANT IT?	2 Pac featuring KC and JoJo	Death Row/Island	12DRW 3 (F)
14	13	13 TWISTED	Keith Sweat	Elektra	EKR 2227 (W)
15	9	SWEET SISTER	Peace By Piece	Bianco Y Negro	NSG 947 (W)
16	10	YOU'RE MAKIN ME HIGH	Toni Braxton	LaFace/Arista	CD-74321295412 (BMG)
17	14	LIKE A WOMAN	Tony Rich Project	LaFace	74321401401812 (BMG)
18	16	KILLING ME SOFTLY	Fugees	Columbia	CD-9633436 (SM)
19	15	DOIN' IT	LL Cool J	Def Jam/Island	12DEF 15 (F)
20	17	ASCENDIN' ON ONE'S DOWNA LOVE YOU SO DON'T...	Marvell	Columbia	9636236 (SM)
21	19	IF YOUR GIRL ONLY KNEW	Ashlyah	Atlanta	A 56887 (W)
22	18	CRAZY	Mark Morrison	WEA	CD-WEA 040C31 (W)
23	20	TUFF ACT TO FOLLOW	MNB	1st Avenue/Columbia	- (SM)
24	23	ALWAYS BE MY BABY	Mariah Carey	Columbia	- (SM)
25	22	EVERYDAY	MC Lyte	East West	A 59887 (W)
26	21	HIT ME OFF	New Edition	MCA	MCST 48014 (BMG)
27	27	SPACE COWBOY	Jamiroquai	Epic	4277827 (SM)
28	26	SPECIAL KIND OF LOVER	Nu Colourz	Wild Card/Polydor	9352011 (F)
29	30	RETURN OF THE MACK	Mark Morrison	WEA	WEA 9407 (W)
30	NEW	EASE YOUR MIND	Galliano	Talkin Loud	TLX 10 (F)
31	NEW	WOO-HA!!! GOT YOU ALL IN CHECK	Busta Rhymes	Elektra	EKR 2207 (W)
32	24	CALIFORNIA LOVE	2 Pac featuring Dr Dre	Death Row/Island	12DRW 3 (F)
33	34	OCEAN DRIVE	Lighthouse Family	Wild Card/Polydor	5766131 (F)
34	31	CANDLES	Alex Rice	Fourth & Broadway	12BRW 333 (F)
35	32	SHE SAID	The Pharcyde	Delicious Vinyl/Go Beat	GDGX 144 (F)
36	25	IT'S A SUMMER THANG	M.Dc featuring Danny Savage	Wind/WBR	128-330 (W/SM)
37	28	KEEP ON, KEEPIN' ON	MC Lyte featuring Xscape	East West	A 42877 (W)
38	36	THEY DON'T CARE ABOUT US	Michael Jackson	Epic	CD-9629502 (SM)
39	NEW	ONLY YOU	112 featuring Notorious B.I.G.	Bad Boy	730023 (Impart)
40	35	IT'S ALL THE WAY LIVE (NOW)	Cozilo	Tonyony Boy/CD-TBCD	7731 (RTM/DISC)

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	SUGAR IS SWEETER	CJ Bolland	Internal	LMBX 35 (F)
2	1	SEVEN DAYS AND ONE WEEK	BBE	Positive	12TV1 67 (E)
3	NEW	LOUNGIN	LL Cool J	Def Jam/Mercury	12DEF 30 (F)
4	NEW	THA WILD STYLE	DJ Supreme	Distinctive	DISNT 19 (P)
5	2	UP TO NO GOOD	Pam Kids	All Around The World	10GLB 046 (TRC/BMG)
6	NEW	DO ME RIGHT	Inner City	Six & Avenex	UKC 2102 (Z/P)
7	3	I'M ALIVE	Stretch & Vern present Maddog	Hot FX	284 (F)
8	5	IFI COULD FLY	Grace	Perfecto	PERPT 1277 (W)
9	NEW	STREET PLAYER	DJ Pulse	A's	12ALS 2 (W)
10	14	THE GIFT	Way Da Way, Mrs. Janna Law	Deconstruction	742014191 (BMG)
11	8	MIND BODY & SOUL	Dina Carroll	1st Avenue/Mercury	DCK 1 (F)
12	NEW	GO AROUND	Criminal Element	Fourth & Broadway	12BRW 336 (F)
13	4	HEY JUPITER, PROFESSIONAL WIDOW	Tori Amos	East West	A 59447 (W)
14	NEW	SHADOW'S LEGIMATE MIX/KEMURI	Zimbabwe Leg/WDJ Knush	Mo Wax	MW 352 (W)
15	13	TOUCH ME TEASE ME	Case feat/Foxy Brown	Def Jam/Island	12DEF 18 (F)
16	17	NOBODY'S BUSINESS	H00 featuring Blige	AMP	PM 581803 (F)
17	6	KRUPA	Epic Four Forty	Epic	533AT 5 (SM)
18	NEW	ROOFING TILES	Galliano	Talkin Loud	TLX 13 (F)
19	11	MORE THAN WOMAN	Shena	VC Recordings	VCRT 13 (E)
20	NEW	YA PLAYIN' YASELF	Jero The Damage	Playday	12D011001 (Impart)
21	NEW	WANT LOVE	Hysteria Ego	WEA	WEA 0047 (W)
22	NEW	IN TOO DEEP/DELUSIONS	JMJ & Flyronic	Moving Shadow	SHADOW 84 (FSD)
23	NEW	BOMBSCARE	2 Back Mice	Arista	7432137681 (BMG)
24	NEW	COVERT ACTION/CABIN FEVER	Urban Tribe/To-Fi Sensibility	Mo Wax	MW 354 (W)
25	10	I NEED YOU NOW	Simstam	Wax	W0RKT 032 (P)
26	28	HORNY AS FUNK	Soapy	WEA	WEA 0047 (W)
27	21	KAKATOVA/FUTURA	Armedyst	Jackpot	WN1010 (ADD)
28	18	STOMP - THE REMIXES	Quincy Jones	Qwest	Q3E247290 (W)
29	9	TURN THE POINT	Faze Action	Nuphonic	NULX 111 (RTM/DISC)
30	7	BUG IN THE BASSBIN	Innerzone Orchestra	Mo Wax	MW 049 (V)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	2	TRAVELLING WITHOUT MOVING	Jamiroquai	Sony	S2 4838991/4838994 (SM)
2	1	ENDTRODUCING....	DJ Shadow	Mo Wax	MW 058/W 059/MC (V)
3	NEW	ADVENTURES IN TIN TIN OUT LAND	Tin Tin Out	WC	Reckoning VOXLPX 14 (E)
4	5	THE SCORE	Fugees	Columbia	4835491/4835494 (SM)
5	3	ANOTHER LEVEL	Kidstreet	Interscope	JNTC 80071 (BMG)
6	8	THE NUTTY PROFESSOR (OST)	Various	Def Jam/Mercury	0519114 (F)
7	NEW	REVIVAL - FLIGHT ONE	Alphabetcity	Almighty	CD-ALMCD 18 (TRC/BMG)
8	7	HOME AGAIN	New Edition	MCA	MCA 11403/MC 11480 (BMG)
9	6	THE HOUSE COLLECTION CLUB CLASSICS - 2	Various	RSC	239502/CD/391630
10	4	SHY FX PRESENTS - THE FORMULA	Various	Ebony	EBONLP 001/EBONMCP 001 (SM)

SPECIALIST CHARTS

5 OCTOBER 1996

MBI
WORLD DIRECTORY

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VIDEO

This Week	Last Week	Title	Artist	Label	Distributor
1	1	101 DALSATIONS	Walt Disney	WDV	16
2	2	THE X-FILES - FILE 5-82017	Fox Video	4166	17
3	3	DIE HARD WITH A VENGEANCE	Touchstone	1917	18
4	4	BOYZON LIVE AS VENGEANCE	VAL	4319	19
5	5	GUNSON T.C.E.	Hollywood Pictures	151450	20
6	6	ROSEMARY CLOONEY'S - NEW BODY BY DESIGN	Video Collection	VCS62	21
7	7	DUNSTON CHECKS IN	Fox Video	8323	22
8	8	CASPER	CIC Video	VH41312	23
9	9	RAYBON 5 - VOLUME 18	Warner Home Video	1011436	24
10	10	BAD BOYS	Columbia TriStar	1011435	25
11	11	THE USUAL SUSPECTS	PolyGram Video	1023263	26
12	12	THE BARNEY'S MUSICAL ADVENTURE	Superior Quality	BLUE 30000 (V)	16
13	13	THE PADDY & TUCKER STORY	De Luxe	300010353	17
14	14	THOMAS THE TRAIN ENGINE-ESCAPE	Video Collection	VCL28	18
15	15	POSTMAN PAT 1 & 2	BBC	3002324	19

MUSIC VIDEO

This Week	Last Week	Title	Artist	Label	Distributor
1	1	BOYZON LIVE AS VENGEANCE	Boyzon	VAL	4319
2	2	BILL WHELAN: Riverdance - The Show	Bill Whelan	WDCV	4534
3	3	BILL WHELAN: Riverdance - The Show	Bill Whelan	WDCV	4534
4	4	THE CAST RECORDING: Les Misérables in Concert	Video Collection	VCL28	18
5	5	OASIS: Live By The Sea	Oasis	PMA	10014171
6	6	BILL WHELAN: Riverdance - A Journey	Bill Whelan	VCE23	102323
7	7	LEVELS: Best Live - Headlines	Levels	MCA	1003030
8	8	MARY COPENLAND: The Rabbit	Mary Copenland	WTF	10014171
9	9	MARY COPENLAND: The Rabbit	Mary Copenland	WTF	10014171
10	10	MICHAEL JACKSON: Live Through It - History	Video Collection	VCL28	18
11	11	TAKE THAT: Greatest Hits	BMG	Video 4231	35003
12	12	CAROLINA: Carolina	Capitol	1003030	102323
13	13	ROBSON GREEN & ERIC ROY: Live For The Day	Robson Green	MCA	1003030
14	14	CANON ARTISTS: Canonbury The Movie	Canon	1003030	102323

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label	Distributor
1	1	HARBLEND JOHNSON	Bluestone	Superior Quality	BLUE 30000 (V)
2	2	ALL I WANT	Skunk Anansie	One Little Indian	161 TPYCD (P)
3	3	ON A ROP	Rocket From The Crypt	Elemental	ELM 300035 (RTM/O)
4	4	TEENAGE ANGST	Pacebo	Elevator Music	FLOORCD 3 (V)
5	5	BORN SLIPPY	Underworld	Junior Boy's Own	JBO 44 CD32 (RTM/O)
6	6	ONE TO ANOTHER	Charlatans	Beggars Banquet	BBC 100320 (RTM/O)
7	7	ME AND YOU VERSUS THE WORLD	Tejano	Goat	CXGUT 4 (T)
8	8	SANTA MARIA	Spain	Love	THIS LUVTHISCD 4 (P)
9	9	WE'VE GOT IT GOIN' ON	Intercomer Boys	Jive	JIVECD 100 (P)
10	10	BUG IN THE BASSIN	Bassment Orchestra	Max	MW 0400 (V)
11	11	I NEED YOU NOW	Sinnaman	Wax	WORCD 303 (P)
12	12	WASTED	Smaller	Bitter	BITCD 098 (DMV/V)
13	13	WHATEVER	Oasis	Creation	CRESO 195 (DMV/V)
14	14	RAINBOW ISLANDS	Seb	React	CREACT 8 (P)
15	15	WONDERLAND	Oasis	Creation	CRESO 215 (DMV/V)
16	16	LIVE FOREVER	Oasis	Creation	CRESO 185 (DMV/V)
17	17	DON'T LOOK BACK IN ANGER	Oasis	Creation	CRESO 221 (DMV/V)
18	18	SUPERNOISE	Oasis	Creation	CRESO 176 (V)
19	19	ROLL WITH IT	Oasis	Creation	CRESO 212 (DMV/V)
20	20	SOME MIGHT SAY	Oasis	Creation	CRESO 238 (DMV/V)

INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label	Distributor
1	1	SPIDERS	Space	Go! Disc	GUTCD 1 (T)
2	2	WHAT'S THE STORY MORNING...	Oasis	Creation	CRED 183 (DMV/V)
3	3	ENDTRODUCING...	DJ Shadow	Mo Wax	MW 0900 (V)
4	4	COMING UP	Oasis	Nude	NUDE CD 3 (DMV/V)
5	5	DEFINITELY MAYBE	Oasis	Creation	CRED 188 (DMV/V)
6	6	WILLIAM BLOKE	Billy Bragg	Cooking Vinyl	COOKCD 100 (V)
7	7	BACKSTREET BOYS	Backstreet Boys	Jive	CHIP 189 (P)
8	8	1977	Ash	Infectious	INFECT 600 (RTM/O)
9	9	C'MON KIDS	Box Radoys	Creation	CRED 194 (DMV/V)
10	10	EXPECTING TO FLY	Bluetones	Superior Quality	BLUEDCD 100 (V)
11	11	THE IT GIRL	Snapper	Indelom	SLEEPCD 012 (V)
12	12	BETTER LIVING THROUGH...	Fatboy Slim	Skint	BRASSIC CD 2 (DMV/V)
13	13	SECOND TOGETHER IN THE INFANTS	Underworld	Junior Boy's Own	JBOCD 4 (RTM/O)
14	14	OCTOBER RUST	Type O Negative	Roadrunner	R8 1874 (P)
15	15	BEST LIVE - HEADLIGHTS...	Livvelle	Chine	WOLDCD 100 (P)
16	16	PRINCE & NEW POWER GENERATION	Red Snapper	Warp	WARPCD 45 (RTM/O)
17	17	PARANOID & BUMBURN	Skunk Anansie	One Little Indian	TPLP 550 (P)
18	18	SATURNALIA	Wedding Present	Cooking Vinyl	COOKCD 099 (V)
19	19	THE CHARLATANS	The Charlatans	Beggars Banquet	BBQCD 174 (RTM/O)
20	20	BEATS, RHYMES AND LIFE	A Tribe Called Quest	Jive	CHIP 176 (P)

ROCK

This Week	Last Week	Title	Artist	Label	Distributor
1	2	18 TILL DIE	Bryan Adams	A&M	540512 (F)
2	1	FIRE GARDEN	Steve Vai	Epic	465092 (SM)
3	1	TEST FOR ECHO	Rush	Atlantic	756729252 (W)
4	3	NO CODE	Pearl Jam	Epic	444482 (SM)
5	4	GARBAGE	Garbage	Mushroom	0 31650 (RTM)
6	4	RHYTHMEN	ZZ Top	RCA	7432213942 (BMG)
7	7	LOAD	Metallica	Vertigo	33028 (F)
8	6	OCTOBER RUST	Type O Negative	Roadrunner	RR 88242 (F)
9	9	SLIPPERY WHEN WET	Bon Jovi	Vertigo	VERICD 38 (F)
10	10	BAT OUT OF HELL	Meat Loaf	Epic	CD 42919 (SM)

This Week	Last Week	Title	Artist	Label	Distributor
1	1	QUADROPHENIA	OST	Polygram	519992 (F)
2	2	ZERO	Smashing Pumpkins	Virgin	HLTCD 73 (F)
3	3	WIBBLED	Consortium Of Conformity	Columbia	448322 (SM)
4	4	THE SUN IS OFTEN OUT	Longpigs	Mothel	MUNCD 902 (F)
5	5	TO THE FAITHFUL DEPARTED	Cranberries	Island	CID 8048 (F)
6	6	DOWN ON THE UPPO	Soundgarden	AM	540526 (F)
7	7	ASTRO CREEP 2000/SUPERSEX...	White Zombie	Geffen	GED 24986 (BMG)
8	8	CROSS ROAD - THE BEST OF	Bon Jovi	Janico	522382 (F)
9	9	WRONG SIDE OF A BEATFUL	Dub War	Erache	MOSH 1590 (V)
10	10	THESE DAYS	Bon Jovi	Mercury	528242 (F)

COUNTRY

This Week	Last Week	Title	Artist	Label	Distributor
1	1	BLUE	Leann Rimes	Curb	CORD 128 (F)
2	2	EVERYBODY KNOWS	Tiasha Yearwood	MCA	MCD 11512 (BMG)
3	10	IN PICES	Garth Brooks	Liberty	COEST 2232 (E)
4	5	FRESH HORSES	Garth Brooks	Capitol	COGB 1 (E)
5	7	INSENU	Shania Twain	Mercury	528262 (F)
6	4	TIMELESS	David O'Donnell	Capitol	COEST 2232 (E)
7	6	THE LAST WALTZ	David O'Donnell	Capitol	COEST 2232 (E)
8	8	GIVE ME SOME WHEELS	Suzi Quaglin	RCA	PRMCD 10 (E)
9	9	MUSIC FOR ALL OCCASIONS	Mavericks	MCA	MCD 11344 (BMG)

This Week	Last Week	Title	Artist	Label	Distributor
1	1	THE ROAD TO ENSENADA	Lyle Lovett	MCA	MCD 11409 (BMG)
2	2	STONES IN THE ROAD	My Chapin Carpenter	Columbia	477672 (BMG)
3	5	WRECKING BALL	Emmylou Harris	Grapevine	GRACD 102 (F)
4	11	THE RESTLESS KING	Travis Tritt	Warner Brothers	536243042 (W)
5	13	TRAIL OF TEARS	Billy Ray Cyrus	Mercury	528292 (F)
6	18	SPIRIT	Willie Nelson	Island	542422 (F)
7	17	GENE	Dwight Yoakam	Reprise	536246512 (F)
8	19	SPECIALLY FOR YOU	Dave Matthews	Rite	RITZCD 703 (P)
9	17	NO FENCES	Garth Brooks	Capitol	COEST 2136 (E)
10	10	FLATLANDS	Don Williams	Country Skyline	303630102 (CME)

SPOKEN WORD

This Week	Last Week	Title	Artist	Label	Distributor
1	1	INDEPENDENCE DAY UK	Original Cast	Speaking Words	5293634 (F)
2	2	THE X-FILES - SQUEEZE	Original Cast	Walt Disney	WD70314 (0181 810 5060)
3	3	THE X-FILES - RUNS	Kerry Shale	Harper Collins	HCA429 (TRC)
4	4	THE X-FILES - STORY TELLER	Mitch Pileggi	Harper Collins	HC4 1123 (TRC)
5	5	THE X-FILES - GROUND ZERO	Gillian Anderson	Harper Collins	HC4 1123 (TRC)
6	6	INSPECTOR MORSE - DEATH IS NOW...	Kevin Whately	Macmillan	MAS18 (TRC)
7	7	TOY STORY - READ ALONG	Original Cast	Disney	WD7714 (0181 810 5060)
8	8	DIAMOND & THE DRAGON/JAMES THE GENTLEMAN	David Doherty	Speaking Words	1008 (EUK)
9	9	STEPHEN KING - DESPERATIONS	Kathy Bates	Hodder Headline	Audis HR 548 (BMG)

This Week	Last Week	Title	Artist	Label	Distributor
1	1	BOTTOM	Original TV Cast	BBC	ZBC 1875 (P)
2	2	SMITH & JONES LIVE	Mel Smith and Griff Rhys Jones	Speaking Words	1008 (EUK)
3	3	AN EVENING WITH JOHNNERS	Brian Johnston	Listen For Pleasure	LP 1742 (E)
4	4	THE HORNE B	Original Radio Cast	BBC	ZBBC 1885 (P)
5	5	AROUND THE HORNE B	Jethro	Speaking Words	1008 (EUK)
6	6	THE HORNE B	David O'Donnell	Harper Collins	641140282 (TRC)
7	7	A PORTION OF...	Jethro	BBC	ZBBC182 (P)
8	8	THE HORNE B	Original Radio 4 Cast	Speaking Words	1008 (EUK)
9	9	MY NAME ESCAPES ME	St Alec Guinness	BBC	ZBBC 1875 (P)
10	10	THE HORNE B	Original Radio 4 Cast	Speaking Words	1008 (EUK)

COUNTRY: THE TIME IS NOW

Once it was the sound of steel guitars and Billy Sherrill strings. Now it's stetsons and sta-pret jeans. Country music fashions may have changed over the years but this most American of musical styles continues to enjoy appeal in the UK. But successive attempts by record companies and concert

promoters to build the country market here have floundered on a refusal of British broadcasters to regard the music as anything more than of minority interest. The advent of specialist country radio and TV stations has done much to alter those perceptions. The news that BBC2 is to give over 90 minutes of prime Saturday night viewing time to this year's Country Music Association awards ceremony – Nashville's equivalent of the Oscars or the Grammys – comes as further proof that country could be on the brink of the sort of crossover success it hasn't enjoyed for more than 20 years.

CMA AWARDS SPEARHEAD COUNTRY'S UK CONSLAUGHT

THERE HAVE BEEN MANY FALSE DAWNS WHEN IT COMES TO COUNTRY MUSIC FINALLY CRACKING THE UK MARKET, BUT THE MEDIA COMMITMENT TO THIS YEAR'S CMA AWARDS INDICATE THAT, AT LAST, THE TIME HAS COME. BY MARK BLAKE

Thirty years after it was first staged at the Grand Ole Opry in Nashville, the Country Music Association awards remain the most prestigious event in the country music calendar.

Annually, more than 7,000 CMA board members in 28 countries vote to celebrate the key country players in 12 categories ranging from best male and best female vocalists to single and album of the year.

Competition is fierce. The male stars who crowd this year's list of nominees, such as Garth Brooks, Alan Jackson and George Strait, have all racked up numerous awards between them, while close harmony singers Brooks & Dunn have won the vocal duo of the year award four times in a row.

Since the CMA awards TV show regularly notches up viewing figures of more than 30m in the US, it's little wonder that artists, management and record companies take the event so seriously. In the aftermath of 1993's event Alison Krauss's album, *Now That I've Found You* jumped 35 places on the US country charts and, according to her manager Ken Irwin, sales more than doubled over the previous week.

In contrast, the CMA awards have never meant much to any but the keenest of the country cognoscenti in the UK. But the signs are that British broadcasters and retailers are finally beginning to wake up to the event. This Saturday BBC2 will screen a 90-minute version of the 30th CMA awards (from 10.45pm to 12.15pm), which will follow on from Radio Two's live broadcast of the awards two days previously. GMT, the 24-hour cable and satellite channel, will preview the awards for seven days as part of its Big Ticket programme. And more than 300 record stores, including HMV

Tower and Virgin, will be involved in the first-ever UK retail campaign in support of the awards, prominently displaying the CMA logo. At press level, *Country Music International's* October issue features an "outsider" advertising the awards and a competition inside arranged with various record labels to win albums by many of the nominated artists.

There is now a firm belief that increased UK awareness of the CMA awards will both raise the profile of country in general and boost the sales of many of the artists featured.

Last year's event is held up as an example of what can be achieved. US singer-songwriter Alison Krauss and US country rock band The Mavericks were among the winners. Both were featured in the BBC's broadcast that year and scored well with the UK public as a result. While Krauss's bluegrass background and folk and rock leanings cast her as something of a Nashville outsider, this may have been a significant factor in her breakthrough in the UK where sales of her Rounder album, *Now That I've Found You*: A Collection, have topped 40,000 units.

"Alison's very marketable and there's an obvious crossover with the rock and folk audiences," says Dave Williams, managing director of Frontier Promotions which handles Krauss' publicity in the UK. "We had a bit of support already since both Radio One and Radio Two had added her single, *Baby Now That I've Found You*, to their playlists and she had appeared as *Top Of The Pops* II. But the CMAs helped her kick in even more," he adds.

The Mavericks, who won the vocal group of the year award last year, were also featured in the BBC broadcast. Again, the band were known to UK fans following a handful of sold-out >

UK COUNTRY CORNERSTONES



BUILDING A UK FOLLOWING: ALISON KRAUSS (LEFT) AND MIAMI'S THE MAVERICKS



ALISON KRAUSS

Now That I've Found You: A Collection (Rounder)
A US singer-songwriter with a strong bluegrass background, Krauss' last album is a compilation of her best material. Frontier Promotions began working the album in the UK in June 1995, following the release of the single, *Baby Now That I've Found You*. The single was included on BBC Radio Two's playlist and a week later was picked up by Radio One – almost unheard of for a country artist. Appearances on *Top Of The Pops* II and the BBC's broadcast of the CMA awards compounded earlier airplay, making the album one of country's best-sellers this year. "The fact that she covered a Bad Company song, *Oh Atlanta*, helps to take her out of that country ghetto," says Frontier's managing director Dave Williams.
UK sales to date: 40,000

SHANIA TWAIN

The Woman In Me (Mercury)
Despite her runaway success in the US, Twain has yet to promote the album with a full tour in America or overseas. Like most country albums, *The Woman In Me* has sold through word-of-mouth and coverage in specialist country music magazines and the endorsement of fine dancing clubs who picked up on the dance-orientated nature of her material. Twain is married to Del Leppard/Bryan

Adams producer Robert John "Mutt" Lange, who also produced and co-wrote *The Woman In Me*. Not surprisingly her album incorporates the high-tech production values that Lange has brought to his previous work. Criticised by some pundits for not being country enough, many believe that Twain's photogenic image and Nineties sound gives her a clear advantage over many of her contemporaries when it comes to reaching a broader audience.
UK sales to date: 22,000

THE MAVERICKS

Music For All Occasions (MCA)
The Miami-based country band's third MCA album released in May 1995 coincided with their second visit to the UK. "Ever since I first heard them in 1992, I knew they'd be good for Europe," says Asgard's Paul Fenn, who has promoted both of the band's UK tours. The band's first UK shows in May 1985, booked to support their second MCA album, *What A Crying Shame*, sold out in advance, again through word-of-mouth, supported by interviews and front covers in both *Country Music International* and *Country Music People*. *Music For All Occasions* was backed up by UK dates within weeks of the album's release in order to build on what PR Richard Wootton describes as "an already glowing fanbase".
UK sales to date: 25,000

► shows promoted by Paul Fenn of Anzard. In the wake of the CMA awards, The Mavericks returned to the UK for a second time earlier this year and, as a result, their current album, *Music For All Occasions*, has racked up sales of more than 25,000 units.

There are stylistic considerations to be kept in mind when promoting country music in the UK. For many record buyers and TV viewers, the stereotypical image of the country singer is still a huge turn-off. Steatons and cowboy shirts may be considered the height of chic in the American South and Midwest (where country's popularity is strongest), but it fails to impress UK audiences. Fenn believes that much of the Mavericks' UK success is down to their more modern image and a sound which encompasses Pilates rock'n'roll, Springsteen-style rock, and even elements of the currently hip easy listening. "They're great for Europe precisely because they're not a 'hat' act," says Fenn.

Jeremy Isaac, editor of *Country Music International*, agrees that the Mavericks' music and image is more immediately marketable in the UK than other, arguably bigger, US acts. "When we featured them on the cover of the magazine we had an excellent response from readers and industry figures, who pointed out that they didn't look like a typical country band and saw that as a point in their favour," he says.

Maxwell suggests, however, that touring is the key to the UK market for American country acts. "There's no substitute for live appearances," says Craig Ripley, editor of *Country Music People*. "Broadcasting the CMA

awards will help, because of the opportunities it affords to reach floating viewers that wouldn't normally be interested in country music. But if these artists really want to make an impression they have to be prepared to come over here and work at it."

Leading country music PR Richard Wootton agrees. "Because it's so hard to get country on mainstream radio in the UK, the successful acts are those that we've been able to break through press campaigns," he says. "It's fortunate that most of the acts who want to travel overseas, like The Mavericks, Mary Chapin Carpenter, BR5-49 and John Berry, are a little more leftfield and have something interesting to say."

He also believes that many of America's female country artists are better placed for success in the UK than their male counterparts. "Women in country tend to make an effort to look different while many of the male acts are very similar," he says. Image apart, the rules which apply to any other musical genre still apply to country: every little bit of coverage helps. And even experts in the field use the CMA awards to gauge what is likely to appeal to the market. Cecilia Walker, programming manager at CMT, is under no doubt of the power of the Nashville ceremony to capture UK audience imaginations.

"This will be the second year we have broadcast the CMA awards," she says. "Last year we saw a significant upturn in requests for videos of the acts which appeared on the show."

In past years, of course, terrestrial TV coverage of the CMA awards in the UK has been squeezed into late night schedules, weeks or even months

UK COUNTRY CORNERSTONES

GARTH BROOKS
Fresh Horses
(Parlophone)
Released in autumn 1995, the album was supported by a whistlestop promotional tour which included a TV appearance on *Later With Jools Holland*. As Brooks already had a strong track record in the UK, the campaign was backed by billboard and TV advertising, as well as the usual ads in the music press. "Our campaign was very broad based, because Brooks' music has a wider appeal than most country artists," says Parlophone's marketing director Terry Felgate. An established live draw in the UK, Brooks' tour is expected to reach Britain next year.



BROOKS: BIG IN THE UK

UK sales to date: 100,000

LEANN RIMES
Blue (Curb/The Hit Label).

14-year-old Texan singer Rimes is currently the big sensation in US country music. Her unashamedly retro sound has had her popular with country fans who prefer old-style country, while her youthful image is perfect for CMT. Her UK label, The Hit Label, is confident that Rimes will be the country artist to break through to the mainstream this year.

"She's the biggest thing in country music right now

and she'll be the star of the show at the CMAs," says product manager Will McCarthy. "The 'youth' factor has contributed to Rimes' gaming coverage outside of the specialist music press with features on Channel Four's *The Big Breakfast* and in the *Daily Telegraph*, *The Times* and *OK! Weekly*. Blue was released in the UK in August.

UK Sales to date: 8,000

ALAN JACKSON
Greatest Hits
(Arista).

Released in November 1995, this collection from one of US country's most successful 'hat acts' performed better than most. Jackson is one of the most successful country performers of the Nineties and his hardcore image and music has always appealed to country music fans in the UK, despite the fact that he has never toured here. Jackson's low press profile — he spoke to only one UK country magazine (*CMT*) and was only covered in the specialist country press — was countered by high visibility on CMT, a factor which HMV's specialist product buyer Gary Rolfe believes "can account for strong sales on any country album".

UK sales to date: 17,000

JACKSON: A HAT ACT AND PROUD OF IT

music has been hailed so many times in the past 10 years that many will be forgiven for taking this one with a pinch of salt. But the 1996 CMA showcase marks the first time that the music has been treated with real respect by UK broadcasters. And there is every reason to believe that the public will respond in kind.

after the event has taken place in Nashville. Thus its impact as a sales opportunity for country labels and retailers has been diluted.

The synchronicity of this year's BBC broadcasts should change all that, says Guy Dewitt, blues and country buyer at Tower Records.

"When the BBC broadcast the Transatlantic Sessions earlier this year we found ourselves inundated with requests from customers for albums by the artists they'd seen featured," he says. "We fully expect a similar reaction after the CMA awards are shown."

The new dawn for country

CMA AWARDS: THE NOMINEES



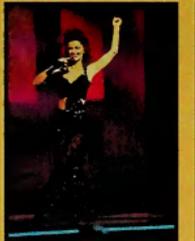
The view that female country acts are better placed to succeed in the UK is

helped by the number of women nominated in the CMA awards.

Among them is BMG/Arista's Martina McBride who is nominated for female vocalist and album of the year — for 1995's *Wild Angels* which reached number 17 in the US country charts and is available in the UK. McBride toured the UK earlier this year and first visited Britain when she opened shows for Garth Brooks.

"That really helped her over here," says BMG product manager Glenn Crouch. "But Martina's success and popularity is attributable to good songs by good songwriters with more rock or pop crossover potential than a lot of other country acts."

Mercury's Shania Twain (nominated for female vocalist, *Home* Award and song of the year) is another artist with proven crossover appeal. Her 1995 album, *The Woman In Me* (number one in the US country charts and available in the UK), has racked up sales of more than 7m units in the US. Twain's



WOMEN WITH POTENTIAL: SHANIA TWAIN

image sets her apart from the rhinestone divas such as Tammy Wynette and Dolly Parton. "She's not too Nashville," says Mercury product manager Paolo Aramini. "She looks like a pop singer and I believe her music has the potential to reach that audience."

Curb/Hit Label signing LeAnn Rimes has been another stand-out artist over the past year. The 14-year-old Texan's debut album, *Blue* (currently number one in the US country charts) and debut single of the same name have enjoyed phenomenal success in the US in a matter of months. The song, written for the late Patsy



(LEFT) AND LEANN RIMES

Cline in the Fifties, is a hard-core trad country ballad complete with yodelling, recorded when Rimes was just 13. Her appearance at the CMA awards (she is nominated for the Horizon Award and single of the year) is expected to boost her credibility in the UK. Unusually for a new country act, Rimes' debut album was released in the UK within weeks of its US release, to favourable reviews.

Of the male contenders, Garth Brooks' profile is higher than any in the UK. Last year's *Fresh Horses* album reached number one in the US country charts and

has recorded UK sales of more than 100,000 units. Brooks is planning another UK tour in 1997, as well as branching out into the film business with a mooted project for 20th Century Fox. He is nominated for entertainer of the year and, while he has been challenged at home over the past couple of years by newcomers such as John Michael Montgomery and Tim McGraw, he remains the best-selling US country artist in Europe.

Alan Jackson and George Strait (both nominated for entertainer and male vocalist of the year) represent the hardcore American "hat" acts. Strait's last album, *Blue Clear Sky*, nominated for album of the year, peaked at number one in the US country charts, while Jackson's *Greatest Hits* followed suit. They retain a loyal UK fanbase, ensuring that their albums are granted domestic releases, despite the fact that neither have toured the UK or Europe yet.

US vocal duo Brooks & Dunn are one of American country's top live draws and have been nominated for entertainer, album, music video, single and vocal duo of the year. Their latest album, *Borderline*, reached

number one in the US country charts and remains in the top five. Despite their traditional country image, BMG's Crouch is confident that the duo could cross over to a British audience. "It depends on their availability and if we can get them to play here, but musically I think they could appeal. There's a comparison to be made with The Eagles with their sound and some of their material is getting played in the line dance clubs, which is in their favour."

Vince Gill has hosted the CMA awards five times and is its most honoured star. This year, he has been shortlisted for a further six awards — entertainer, album, male vocalist, music video, single and song of the year. His UK sales stand at more than 15,000 units following large venue tours (including the prestigious London Royal Albert Hall) but, as PR Richard Wootton says, "he needs to play here again if he wants to retain his fans". Gill, however, never wears a hat, is a guitarist of some note and, having scored highly in the US with several ballads, is better-placed than many of his contemporaries to tap into a mainstream UK audience.

GARTH BROOKS

BRYAN WHITE

MARTINA McBRIDE

FAITH HILL

SHANIA TWAIN

THE MAVERICKS

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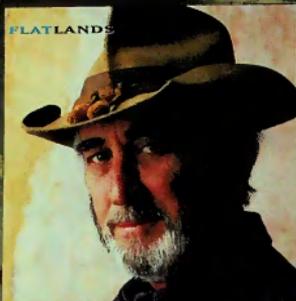
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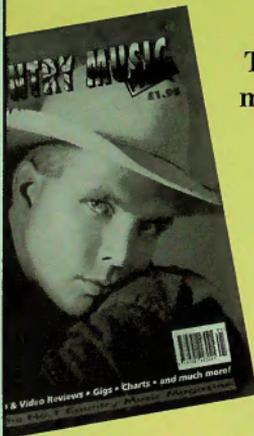
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COUNTRY CONTENDERS

JIM REEVES



The Ultimate Collection

JIM REEVES: The Ultimate Collection (RCA Victor 74321 41087-2) Out now.
A double-CD package from the MDR country icon, this includes the recently released single, Distant Drums, and hits From A Jack To A King, Four Walls and Memories Are Made Of This. Reeves' fanbase stretches way beyond the usual country crowd and BMG anticipate good sales for this latest collection.



DOLLY PARTON - Treasures (Rising Tide/MCA RTD 80326-2-4). Out Now.

This album of cover versions from one of country's most popular entertainers, who will also be performing live at this year's CMA awards, includes new versions of Neil Young's After The Goldrush and Cat Stevens' Peace Train and features special guests Allison Krauss and John Sebastian.



BRS-49: BRS-49 (RCA 07822 18819-2). Out now.
BRS-49 made their name playing hardcore country music in downtown Nashville clubs and created a buzz in the UK with a handful of live dates and an earlier mini-album. Their retro image and sound sets them apart from their pop country contemporaries and their debut studio album mixes Webb Pierce and Moon Mullican covers with their own material.



KT OSLIN: My Roots Are Showing (RCA BNA 07863 66920-2). Out now.
Oslin enjoyed a string of US hits in the Eighties and was one of the leading female country performers of that decade. This comeback album, produced by Foreigner's Rick Willis, features cover versions ranging from old showtunes to western swing, and showcases one of country's finest vocalists.



TV ENGLAND - Two Ways To Fall (RCA 07863 66930-2). Out October 7.
Formerly Garth Brooks' guitarist, England was already known to UK country fans when he released his self-titled debut album last year, and toured successfully as a result. Like Brooks, he's a 'hat act' who favours modern pop country, while the Brooks connection gives him an obvious head-start over much of the competition.



CLINT BLACK: The Greatest Hits (RCA 07863 66671-2-4). Out October 7.
Alongside Brooks and Alan Jackson, Black spearheaded the rise of the male country act in the late Eighties. He rarely plays in the UK but, like Jackson, retains a high profile among country fans in Britain. This forthcoming compilation contains four new songs to whet the fans' appetite for another full studio release.



TRACY BYRD: Big Love (MCA MCD 11546-2) Out October 21.
A Merle Haggard soundalike with the requisite Stetson and CMT-friendly looks, Byrd has made in-roads in the UK through the line dancing clubs who were quick to pick up on his US hit, Watermelon Crawl. His popularity among the dance crowd might be the key to a greater profile in the UK for this forthcoming album.



MARY CHAPIN CARPENTER: A Place In The World (Columbia 4851822-4). Out October 21.
US singer-songwriter Carpenter has been building a loyal fanbase in the UK since her first release in 1986. The quality of previous releases, such as 1994's Stones In The Road, has ensured a degree of anticipation among fans for the new album. Carpenter writes sharply observed, highly literate material with a recognised appeal to rock and folk fans and she has not lost her touch on this latest set.



ALAN JACKSON: Everything I Love (RCA 07822 188132). Out November 4.
Country stalwart Jackson has made his name playing no-nonsense country, rarely deviating from a tried and trusted formula of ballads and high-octane honkytonk. Highly popular among UK country fans, this new studio release will be eagerly awaited by an audience who view Jackson as one of the most reliable and consistent country acts in town.

● Reviews by Mark Blake

THE BEAUTIFUL SOUTH

HULL'S MODEST POP STARS CARRY ON SUCCEEDING

Two years ago, Hull's The Beautiful South found themselves installed as a national treasure when their greatest hits compilation *Carry On Up The Charts* became one of the fastest-selling albums of all time.

The album went on to sell 2.2m units in the UK alone, which means one in every seven households now possesses a copy.

With only one of the band's 15 hits a cover version, songwriters Paul Heaton and Dave Rothery are officially Britain's most successful songwriting duo since Lennon & McCartney.

Their latest single Rotterdam is set to repeat the success, while the duo's forthcoming album *Blue Is The Colour* should effortlessly match the record of their previous albums, all of which have debuted inside the top six.

It's an enviable record, but one which the pair modestly brush aside with their usual self-deprecating wit.

"Maybe they mean we're successful in the sense that we still get on and we're both alive," muses lyricist Heaton at his status. Guitarist Rothery, meanwhile, has a typically downbeat theory for their unit-shifting hits compilation.

"My theory is based on the Irish electoral system where they have a single transferable vote. I reckon that we're no-one's favourite band, but there came a time with that LP when people recognised many of the songs even if they didn't own them and, when they saw them all on one album, they bought it. We're second favourites."

Second favourites or not, the success of the compilation certainly helped boost the fortunes of Go! Discs, a label which now finds itself without its founder, Andy Macdonald.

Heaton played his part in the drama of Macdonald's departure, when, dismayed by the drawn-out negotiations, he agreed to sell the "key-man" clause in his contract, naming Macdonald, back to PolyGram.

The sense of upheaval has also been exacerbated by the departure of long-term manager Paul Thompson this summer who chose to move to Wales to pursue a new career out of the music industry. The band are now managed by Paul Cass and Simon Moran, head of promoters SJM.

Mike Heneghan, Go! Discs' general manager, who is currently in charge of the label, is adamant that the state of flux won't have any effect on the album.

"I'm here until the end of the year and everything is in place. Had this happened a few months ago, it might have had an effect, but not now. People here are professional and we've got a job to do. The band have delivered a great album, their best yet, and it's going to be a major success."

Blue Is The Colour, the band's sixth album, picks up largely where *Misaw* left off. Its 12 songs, shared equally among the band's three vocalists Heaton, Dave Hemingway and Jacqueline Abbott, display a ready wit mixed with sadness and regret about life and love. It is so close to it that it is possible to get in Britain to a country album without crossing the line into pastiche.

"I wanted this album to be more straightforward, to go down the Tom Waits/Neil Young route rather than



attempt to be more modern - whatever that means," explains Heaton.

"The arrangements are very basic on most songs; we stuck with the same riff all the way through a lot of the time then layered atmospherics on in the studio."

"The Waits angle comes out most obviously on the bar-room drawl of *Liars Bar*, one of the highlights of an album that counteracts the commonly-held view that Heaton's songs are cynical bouts of wordplay. "I love the lyrics of country songs because they're so personal," says Heaton. "They frequently touch on issues that might be painful, but there's often a black humour at work there. I'd rather people said that than that we were cynical."

"I think that, in the past few years, we've written some sad songs and some beautiful songs, but we're still really only known for our dark, cynical side. A song like *Blackbird On The Wire* is just a nice song. It's a shame people have to justify their liking for us behind some hidden agenda."

Blue Is The Colour was largely written in the Netherlands over three weeks in February; the band returned there to record the album in the spring. Heneghan is in no doubt as to the quality on show. "It's a fantastic title

and a great album. This is a masterpiece and the band are rightly proud of it. Paul's lyrics are better than ever and the songwriting has matured immensely."

Heaton and Rothery, typically doubtful whether the album can build on the runaway success of the hits LP. "I think this album might be too personal and I don't expect it to sell wildly," declares

"I think that we've written some sad songs and some beautiful songs, but we're still really only known for our cynical side" - Paul Heaton

Heaton, but Go! is adamant it can.

"I'd say we can capitalise on that success. I don't want to use the word branding about a band, but the teaser ads say *The Carry On Continues: The Next Of The Beautiful South*' because there's a loyalty to the band now that perhaps wasn't there before. They are perceived as being a band of the people and they're equated with quality pop music," says Heneghan.

A major advertising campaign is planned, but the label also intends to mount a campaign that trades on the image of the band.

"We're also looking at doing things which are very appropriate to the band but a bit off the wall, like the tram we had in Blackpool. There are going to be 30 pubs round the country dedicated to *The Beautiful South*, decorated in a similar way to the album," says Heneghan.

Meanwhile, the band have already sold out their autumn tour, largely, they accept, because they have chosen to play at smaller venues this time.

The last dates, which ended up at Wembley Arena, were a bit of a celebration of the greatest hits LP really, but we're not suited to those venues," confesses Rothery.

"I wouldn't pay to see us there. It's OK with Prince or someone like that where you get a show, but we're not like that. We'll probably lose money, but that's not a problem at the moment."

The Beautiful South may hold themselves in low esteem but everyone else will be reassured by the quality of *Blue Is The Colour* and the undoubted success it will bring them propelled by yet another hit single in the breezy stratosphere of Rotterdam. Mike Penttendon



The new hit *Break* by Leeds outfit are one of the better live acts on the unsigned circuit, with Emma Adams and Jerry Heaton leading an entertaining punk-pop quartet. Their second single is out now on Face Records, and, while not exploring themes as their live best, explains the A&R boss around them.

Act: The Beautiful South Project album Label: Go! Discs Songwriters: Paul Heaton and Dave Rothery Publishers: Island Music Studio: Wiseford (Holland) Released: Oct 21



KORN
CALIFORNIANS CAPTURE
UK ROCK FANS

With half a million units of their debut album sold in the US, Korn are the hottest new rock act in the world.

What makes the Californian quintet's success all the more impressive is the sheer ferocity of their music. Korn are no Garbage or Stone Temple Pilots, as their music is brutal, angry, cutting-edge metal given added "urban" bite by hip-hop-influenced rhythms.

"We're loud, angry and groovin'," says Korn's 26-year-old singer Jonathan Davis. "Kids get off on that anger. They can be pissed off, but they can jump up and down and have a good time. They also dig what I'm saying. All your senses are getting nailed."

Phil Alexander, editor of rock weekly *Kerrang!*, reckons Korn are the most exciting band of 1996.

"Korn have really captured the imagination of our readers," says Alexander. "They're a ball of energy—new age metal without all the clichés." Korn's second album, *Life Is Peachy*, is a priority release for Epic and the label's director of alternative promotions, Robbie McIntosh, predicts it will be a big success.

"I think *Life Is Peachy* will be a huge album," he says. "Their first album did 20,000 in the UK mainly through word of mouth. There's an underlying feeling that Korn are about to explode and we think they could turn out to be as big as Rage Against The Machines."

With a hard-hitting and genre-busting sound and an Adidas-foxed street style, Korn are the right band at

the right time. Despite selling half a million records, they remain a cult band and a very cool name to drop among young rock fans.

"Their T-shirts are in huge demand," says McIntosh. "Korn are a very cool band to be into."

Nobody is more surprised by the scale of the band's impact than Davis. "The success in the States has come from hard work, playing the clubs, touring for the past year. It's blown us away—heavy bands aren't supposed to get the success that we've had," he says.

McIntosh adds, "In America, the label didn't release a single. The band just toured and toured for a year. They built a huge fanbase that way and now it's happening here."

The strength of Korn's grass-roots following was in evidence at this year's Donington festival, where the band headlined the *Kerrang!*-sponsored second stage.

"The bands who played on the *Kerrang!* stage were voted for by our readers," says Alexander. "Korn were by far the most popular choice, and around 15,000-20,000 people watched them. Korn prove the rock underground is still very much alive."

Alexander identifies Davis' angry wit and lyrics as Korn's focal point.

"Jonathan Davis suffered various levels of abuse as a kid and he deals with his inner torment in Korn's songs. He has

had a lot of sand kicked in his face. Now he's kicking back."

"I guess I'm just adamant in the way I feel about stuff," says Davis. "I'm not angry all the time; it's emotion, but I take it to extremes."

Korn's love of extreme music also embraces hip hop. *Life Is Peachy* includes a cover of gangsta-rapper Ice Cube's *Wicked*.

Davis explains, "It was a cool cover to do. A lot of people who listen to our music are into Cube. Hip hop is heavy and full of emotion. I've never heard a wimpy hip hop song."

More surprising is the new album's other cover tune, War's *Low Rider*, on which Davis plays bagpipes.

The overall impression is that, on *Life Is Peachy*, Korn have diversified just a little without sacrificing any of their power or attitude.

Davis says, "The first album was blatantly honest and brutal rock. This one is a little bit more difficult, but still really heavy and aggressive."

McIntosh reckons Korn's next UK tour in February is crucial to the band's growing success here.

"Live, they're astonishing," he says. "Their whole grassroots following is very strong."

"The reaction to Korn in rock clubs is amazing—they're a real floor-packer. We know we're not going to get daytime radio or much TV, but Korn made it in America by touring and most of the agents here think the next tour will be a sell-out. This band's potential is just huge."

Paul Elliott

Act: Korn Project; album label: Epic; Producer: Ross Robinson; Publisher: Ascap Studio; Indigo Ranch; Malibu; Writers: Korn; Released: October 14

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
CARL COX	Established house artist, DJ and label owner	MCA MUSIC	7pm	exclusive writers' deal	Rich Rothwell - "I knew him because we grew up going to the same clubs."
DJ DIE	Drum and bass all rounder	BUCKS/FULL CYCLE MUSIC	Heavyweight	worldwide publishing deal	Kiray Booth/Chris Whartton - "He's an up-and-coming DJ and producer."
GAIL & ICE	London drum and bass	ETERNAL/WEA	Cresh Management	albums deal	Steve Allen - "I signed it on one demo, which she sang live in the office."
ELLIOT GREEN	Three-piece guitar group from Sherbourne	PLAYTIME RECORDS	no management	albums deal	Paula Greenwood - "I dug them up out of the West Country. They're young and very unknown."
DANNI MINOUGE	Australian pop artist/soo star	ETERNAL/WEA	Terry Blamey Management	albums deal	Steve Allen - "She picked up on Eternal and thought we'd be good for her."
MANDALAY	Duo featuring ex-McAIntosh guitarist Saul Freeman	V2	no management	albums deal	Davis Steals - "They came here as part of the Organic label deal."
YO YO HONEY	London jazzy pop group	EAST WEST	So What Management	albums deal	Ian Stanley - "It was one Simply Red's manager Eric Rashman brought into us."
ZOOT WOMAN	Retro Eighties electronic jazz	WALL OF SOUND	no management	albums deal	Mark Jones - "We put a single out and, a year later, they came to my car."
ETHER	South Wales-based pop/indie band	WARNER CHAPPELL MUSIC	Moderwood	worldwide publishing	Paula Cavanagh.
KAREN TUNGAY	French-African new world singer	PLAYTIME RECORDS	no management	albums deal	Paula Greenwood - "She almost did a deal with Arista two years ago and we followed that up."

Compiled by Jake Barnes 0181-964 5310

One to WATCH
LIG
Lig is a highly talented low budget/low cost songwriter Andrew Ligon achieved considerable success at home before frustrated ambitions saw him relocate the band in London. Barely 18, shows old soul incarnation, they are already developing into a powerful, versatile unit with a back for a strong, funk-inflected LP, at new single Empty! Abstractly amply demonstrated.

The Rutles were a by-product of Eric Idle's Rutland Weekend Television comedy series and the Beatles' spinoffs of his musical collaborator Neil Innes. The joke worked and the TV special The Rutles and subsequent spin-off album have gone on to become a musical cult rivaled only by Spinal Tap.

Innes was last in the news when the similarity between his song *How Sweet To Be An Idiot* and the Oasis hit *Whatever* forced Noel Gallagher to credit Innes as songwriter on the track.

But this publishing tussle for Innes was in direct contrast to his experiences with The Rutles LP, which was a worldwide hit in 1978.

Innes' ability to ape Lennon and McCartney backfired on him horribly. The then owners of Northern Songs, the Beatles' publishing catalogue, sued Innes and Warner Chappell on the grounds that Innes had plagiarised Lennon & McCartney. Warner Chappell did not contest and Innes lost his rights to the publishing.

Innes made one more album, The Innes Book Of Records, accompanying a television series and then dropped almost completely out of music.

"Another door opened and I went into writing children's television instead. I did the music for Eric The Viking and some odd bits for Yorkshire Television but, apart from that, I left music," he says.

Then, in 1991, Innes visited a Beatles-fest in America and was approached by fans wanting the autograph of Ron Nasty, Innes' alter-ego in The Rutles. The possibilities of a come-back were further enhanced by a call from impressionist Rory Bremner, who wanted Innes to write a spoof to coincide with the release of The Beatles Anthology.

Rutles producer Steve James says, "Neil wrote Don't Know Why, which played at the end of the last series. The response was very positive and rumours of a new album started going around."

Innes adds, "I found that a lot of Beatles fans were also Rutles fans and I spoke to Eric Idle about the possibility

UTES FOUR RETURN

of doing something new. He didn't see much point in making another film but liked the idea of an album." George Harrison seemed to agree. "One album every 20 years is hardly milking it," he told Innes.

The original Rutles album had been James's first job as an engineer and, 20 years on, he was the natural choice for co-producer, although Innes made sure he knew he was replaceable. "We'd tease Steve mercilessly and kept saying if he screwed up we'd get Jeff Lynne."

A few discussions around the record companies came up with little UK interest but the American market was much more responsive. Kaz Ulanomya, the head of A&R at Virgin US finally signed the deal and work started. "We spent about three months programming with Mickie Simmonds up at Neil's home studio," says James. "He started writing loads of new songs and we found loads of old demos as well."

The first single, Shangri-la, is one of the older tracks, indeed the album name, Archeology, was intended to imply that the tracks were dug up from the Rutles' archives, but James and Innes avoided being quite so deliberate about the mimicry. "We've used old instruments and equipment, but I think this is much more of an album than the other one where we made it sound old," says Innes.

The new Rutles album is extraordinary. From the opening Major Happy's Up And Coming Easy Going Good Time Band you know that the Beatles references are going to be strong and the second track, Rendezvous, is one of two perfect pastiches of the Ringo Starr filler tracks that popped the first few Beatles albums – the sung argument between drummer Barry Wom and the silky, supercilious backing vocalist is hilarious.

The songs are superbly crafted and Innes's lyrics succeed in amusing time and time again. However, lines such as "Living next to people who agree to disagree, living in a pie chart society," from Eric Kettle's Middle Class Music show Innes is willing to inject some

social comment into the japey.

The video for Shangri-La was completed in New York and Los Angeles in August with the lang outro being sung by a star-studded cast including

Eartha Kitt, Ben E King, Richie Havens, Cyndi Lauper, Peter Gabriel, Gloria Gaynor and Pat Boone.

The Rutles are planning a US tour and dates in Japan and Europe later

next year. What remains to be seen is how the Brit-band fans of today will take to a bunch of old men making records which sound so much like spoofs of their current heroes. **Neville Farmer**



The Rutles Label: Virgin US Project: album Publisher: Neil Innes Music Ltd Producer: Innes/James Studio: Black Barn (Surrey), Townhouse Released: October 23

STEVE LAMACQ ON A&R

If Damon Hill doesn't get a Formula 1 gig for next season, he could always consider a career move into A&R. He may know nothing about music – I imagine he listens to sensible rock anthems at home – but he knows about The Race and that's the important thing. Just think of him in an A&R pack, overtaking Epic at the guest-list door or beating Virgin in a race up the M6 to Manchester...I'm waiting for the first big A&R chase of the annum (the follow-up to last year's 24-hour Placebo grand prix) because, let's face it, everyone loves a good race – it gets the adrenaline flowing. For A&R people, it makes them the centre of attention and Damon, if you're considering the switch, here's a few tips to put you in pole position...You have to "get to the band" early, which will mean introducing yourself to the guitarist and pretending to like the same bands

he or she does. As you build up a relationship with the group, you'll probably go out to lunch with them a few times – avoid pizza if you can – and then see them at a few gigs. If you can, offer them a lift home, which should be no problem for you, but you'll also have to promise them loads of free records including the entire Beatles back catalogue (or equivalent, depending on where you're working)...Then there's the manager to think about and whether he's related to any of the opposing MDs in the same race. And you'll have to go to at least one painful rehearsal, one gig in Bedford and about 14 different meetings with your boss who wants to know "where you're up to". It's thrilling stuff...Mind you, you have to be fit for it. I know one A&R man who went down with pleurisy after a particularly frantic scouting session. Plus all these race tactics

ruin your social life and you'll also start having nightmares about money...I'm told the publishing deal for **The Stereophonics** won't be cheap and that **The Peadarillos** – who've got a cool seven-inch floating around – are already in the position where they can command a price in the region of a smart house...Also on the grid again after **In The City** are **Music Week's Toaster** who attracted record company reps from all over the industry to their Glasgow gig last week... And also lining up for success are **Davey**, a new American-sounding Brit band who made a promising appearance in London supporting **Olivia Tremor Control**...And you're not going to believe this, but it's true. There is a demo doing the rounds by a band called **Vilneuve**...



One to WATCH

TRAVIS

Glasgow's Travis were a big buzz name on the circuit last year, but we've had to wait until now for their debut release. They will be the flagship band for Andy Macdonald's new independent label, but their debut comes out on their own Red Telephone Blue label and suggests a long-term career with an emphasis on strong, post indie guitar songs.

BEHIND THE COUNTER

RICHARD STAPLETON, Andys, Lichfield

"We just opened the shop on Thursday, ahead of schedule, so it's early days for us, but so far the response has been really positive. The Kula Shaker album has sold brilliantly and Space has also been incredibly strong. We've got Shampoo on our listening post, but we're not expecting much with that. Bitty McLean is our single of the week and the Babylon Zoo release is doing better than I anticipated. The only major competitor we have in Lichfield is Woolworths and I think we've only to establish ourselves as a chart shop to compete with them, although our back catalogue is doing excellent business at the moment. There's quite an elderly population here so our classical catalogue is doing particularly well. We're getting a lot of enquiries about the Beatles video anthology and the Oasis boxed sets that are coming up, so we're looking forward to doing good business with them."

IN THE SHOPS THIS WEEK

NEW RELEASES

Kula Shaker, REM and Jamiroquai continue to dominate album sales while new releases from Iron Maiden, Let Loose, Balinda Carlisle, Shogun and Deep Blue Something are all performing well. Deep Blue Something and the Fugees are still doing the business in the singles market, while there are strong showings for new releases from Dina Carroll, Ocean Colour Scene, CJ Bolland, The Bluestones, Everything But The Girl, UL Cool & Sounded.

PRE-RELEASE ENQUIRIES

Singles - Spice Girls, Simply Red, Beautiful South, Luther Vandross; Albums - Peter Andre, Julian Cope, Phil Collins, Simply Red, U2, Boyzone, Oasis singles box set compilations and video

ADDITIONAL FORMATS

Iron Maiden limited-edition box double CD, Lenny Kravitz 10-inch single, Metallica card sleeve CD single, Moby CD with limited-edition bonus disc, PJ Harvey with John Parish digipak, Julian Cope white vinyl seven-inch, Rocket From The Crypt set of three CD singles

IN-STORE

Windows - Iron Maiden, Kula Shaker, REM, Phil Collins, Simply Red, Louise, The Chemical Brothers, Soundgarden, Shine 6, Dance Zone-Level 8; In-store - REM, Kula Shaker, Miles Davis, Jamiroquai, Iron Maiden, Louise, Shine 6, Accelerator

MULTIPLE CAMPAIGNS



Windows - Ministry of Sound, Shine 6, Sony Nice Price campaign with three CDs for £20 or £29.99 each; In-store and press ads - Belinda Carlisle, Miles Davis, Peter Andre, No, Wipeout, Franta, Chemical Brothers, Octopus, Essential Classics, Sony Nice Price; TV ads - Shine 6, Radio ads - Four; Single - Joe Cocker



Singles - Beautiful South, Manic Street Preachers, Luther Vandross, Chemical Brothers, Baby Bird, Damage, Trick Baby; Album - Peter Andre; In-store - Electronic, Apollo 440, Bluetones



In-store - Crowded House, The Smurfs, Voices Of Frangulity, James Galway, Peter Andre, Mike Oldfield, Bryan Adams, Last Night Of The Proms, Drive Time 4, Piano Moods, Music For A Sunday Morning, Sony Essential Classics, 101 Dalmatians; Toy Store pre-sale



Windows - Blue Note campaign, PolyGram Classics with three CDs for £20; In-store - Simon Rattle's promotion, Miles Davis, Baroque Music label CDs for £9.99; Blue Note, PolyGram Classics; Discounted titles - The Dance Album, The Magic Flute, Chopin's Nocturnes, Astor Piazzolla; Label of the month - Sony Classical

TELEVISION

5.10.96

Live And Kicking featuring Bitty McLean and Steeper, BBC1: 9.15-12.12 am

Woolf featuring Gabrielle, ITV: 9.25-11 am
Madstock: Camden nutty boys Madness in concert at Finsbury Park earlier this year, VH-1: 8-9 pm

Unplugged: Mariah Carey, MTV: 10-11.30 pm

The Elton John Story, VH-1: 1.230 am

The Album Show, UK Gold: 1.10-2.10 am

6.10.96

Unplugged: Phil Collins: VH-1's artist of the month in session with a selection that includes Beatles and Motown covers, VH-1:

4.30-6 pm

Leaving Home: second part of Simon Rattle's examination of 20th Century orchestral music, Channel 4: 8-10 pm
Beat Club Sixties with Mark Ellen presenting a new series of rare archive performances including The Kinks and Cream, VH-1: 9.30-9 pm

8.10.96

The Cure Live 'N' Direct, MTV: 8.30-9 pm
Ten Of The Best with Kool And The Gang, VH-1: 9-10 pm

8.10.96

Unplugged: REM, MTV: 7-8 pm



Windows - Price Demolition sale; In-store - Price Demolition sale, Cardigans, Damage, Manic Street Preachers, Luther Vandross, Sheryl Crow, Ledesart, Vest 414, Hardcore NRG, Ministry Of Sound-Northern Exposure, No 1 Acoustic Rock



Singles - Chemical Brothers, Manic Street Preachers; Albums - Peter Andre, Acoustic Rock, Ministry Of Sound; In-store and windows - Sheryl Crow, Whiteout, Charlie Landsborough, Road



In-store - Damage, Charlie Landsborough, Sidu Bai Said, Technhead, Boxcar; Selects listening posts - Damage, The Shamen, Porcupine Tree, Skunk Anansie, DJ Culture



Single - Jamaica; Album - Jamiroquai; In-store - Kula Shaker, Louise, REM, Ocean Colour Scene, Lighthouse Family, Top Of The Pops - The Cutting Edge, Deep Blue Something, Peter Andre, Fugees, Donna Lewis, Phil Collins, REM video



Singles - Babybird, Chemical Brothers, Damage, Luther Vandross, Super Furry Animals, Manic Street Preachers; Albums - Catatonia, Shawn Colvin, Little Axe, Morcheba, Nut, Octopus, Patti Rothberg, Jon Spencer, Blacktopology, Red Hot And Rio; In-store - Go Bananas mid-price campaign



Windows - Sheryl Crow, Lemonheads, Nirvana, Corrosion Of Conformity, Jamiroquai, Cardigans, Simon Rattle, Gavin Bryars, Country Music Hall Of Fame, EMI composite; Press ads - Moby, Space, Lemonheads, Nirvana, Cardigans, Simon Rattle



Megaplay singles - Damage, Imperial Drag; Megaplay album - Weezer; In-store - three for £20 mid-price campaign, Q Decade promotion; Press ads - Babybird, Franta, Cardigans, Miles Davis, Boo Rayleys, DJ Culture, Kate & Anna McGarrigle, Colin Towns, Jamiroquai, Steely Dan, Deep Blue Something, Fat Boy Slim, Catatonia, Octopus, Jon Spencer, Shawn Colvin, Lemonheads

W H SMITH

Singles - Beautiful South, Manic Street Preachers, Luther Vandross; Album - Peter Andre; In-store and windows - Pat Shop Boys; Peter Andre, Sax At The Movies, No 1 Acoustic Rock

WOOLWORTHS

Singles - Beautiful South, Chemical Brothers; Album - Peter Andre; In-store - PolyGram/EMI promotion with CDs for £8.99 each, Virgin promotion, REM, 101 Dalmatians

The above information, compiled by *MUSIC WEEK* on Thursday, is based on contributions from Andys (Lichfield), Ellison's (Fife), HMV (Bristol), Omega (Northwich), 101 Records (Croydon), One Up (Aberdeen), O'Flynn (Meisoon), Saffron (St Austell), Tower (Piscadilly), and Virgin (Roanford).
If you would like to contribute, fax Johnny Law at *MUSIC WEEK* on 0171-401 8035.

EXPOSURE

5.10.96

Janet Peel with Van Basten, Radio One: 4-7 pm
Bubbegum King: Jonathan King defends bubblegum pop, Radio Two: 5-6 pm

Chris Rea In Concert, Radio Two: 6-7 pm

6.10.96

Kershaw In South Africa: a Sony award-winning documentary, Radio One: 7-8 pm
Andy Kershaw: with Billy Bragg, Radio One: 10-12 pm

7.10.96

Evening Session: with Tim Booth in session, Radio One: 7-9 pm
Pulp In Concert: at Chelmsford, Radio One: 8-

10 pm

Mark Radcliffe: with Julian Cope, Radio One: 10 pm-12 midnight

9.10.96

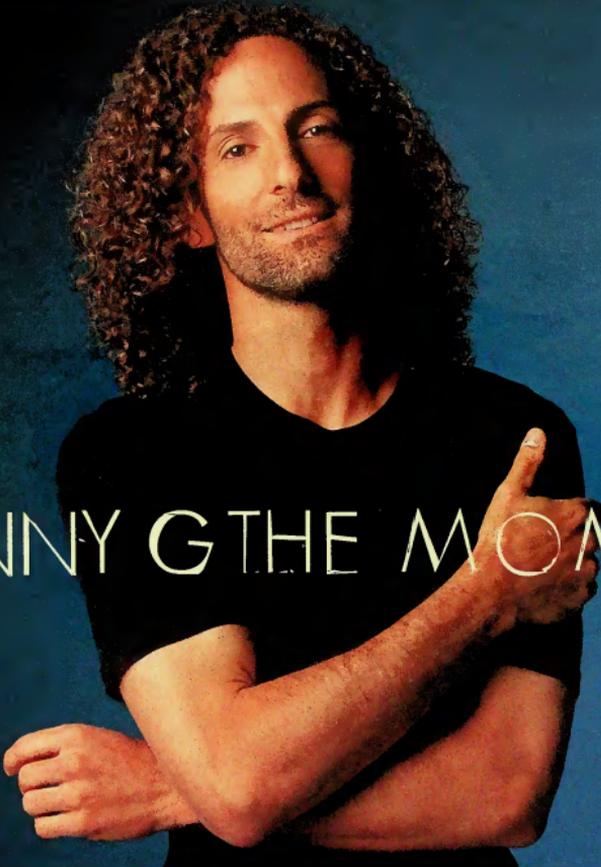
Evening Session: with the Scho Live launch from the Borderline, Radio One: 7-9 pm
The Young Tradition Showcase: six contenders perform, Radio Two: 8.30-9 pm

10.10.96

Evening Session: with co-hosts Ant & Dec, Radio One: 7-9 pm
Collins And Maclean's Hit Parade: with guest Paul Heaton of The Beautiful South, Radio One: 9-10 pm

RADIO

Following 14 million sales worldwide of his award winning album "Breathless" the worlds leading contemporary instrumentalist brings you his long awaited new album. . .

A portrait of Kenny G, a man with long, curly brown hair and a light beard, wearing a black t-shirt. He is smiling slightly and pointing his right index finger towards the camera. The background is a dark blue gradient.

KENNY G THE MOMENT

12 new tracks including 2 guest vocal performances from Toni Braxton and Babyface.

THE CAMPAIGN

- ★ NATIONAL DATABASE MAILOUT ★ NATIONAL INSTORE & WINDOW DISPLAYS
- ★ PRESS ADVERTISING: Daily Mail / Financial Times / Daily Express / The Times / Hello / The Sunday Times
- ★ RADIO ADVERTISING: Classic FM / Heart FM - London & Midlands / Jazz FM - London & North West Melody FM / Talk Radio
- ★ TV ADVERTISING: Carlton ITV - 2 weeks from 14/10 / Central ITV - 2 weeks from 21/10
- ★ NATIONAL RESTAURANT & BAR PROMOTION ★ MAJOR TV APPEARANCES

OUT ON OCTOBER 7TH

THE MOMENT - THE ALBUM available on CD (07822189352) & MC (07822189354)

THE MOMENT - THE SINGLE available on CD* (74321423597) & MC (74321425864)

(* includes the classics "Songbird, Forever In Love & Have Yourself A Merry Little Christmas").

ARISTA

Order now from BMG Telesales on 0121-500-5678 or from your local BMG sales person.

BMG

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
ABBA Forever Gold	Polydor	October 7	TV	This boxed set will be advertised in the national press with further promotion scheduled in the run-up to Christmas.
ROBERTO ABBADO Tancredi	BMG/RCA Red Seal	October 7	TV	This Rossini opera, conducted by Abbado, will be advertised in specialist titles including <i>Gramophone</i> and <i>Classic FM</i> .
ARCHIVE Lendinium	Island	October 7	TV	There will be ads in <i>NME</i> , <i>Melody Maker</i> and <i>MaxMag</i> for this vinyl-only release. In-store displays will run with independent retailers.
SHAWN COLVIN A Few Small Repairs	Columbia	October 7	TV	There will be press ads in <i>The Guardian</i> with Virgin, Mojo with Andy's and Q with HMV. The album will feature on Virgin, Andy's, MCV and Sam Goody's listening posts and will be in Tower windows.
GINUWINE Bachelor	Epic	October 7	TV	Ads will run in the music press including <i>Blues & Soul</i> , <i>Echoes and Tone</i> .
GRACE If I Could Fly	East West	October 7	TV	The album will be advertised in the music press backed by nationwide posters. There will also be a leaflet campaign around her UK tour.
BRIAN KENNEDY A Better Man	RCA	October 7	TV	There will be national and regional ads on GMTV and ITV, radio and press ads plus in-store displays with multiples and independents.
MINT CONDITION Definition Of A Band	A&M	October 7	TV	This release will be advertised in <i>Blues & Soul</i> , <i>Echoes and Tone</i> .
THE TUBES Going Down...The Tubes	A&M	October 7	TV	There will be advertising in the specialist music press including <i>Mojo</i> to support this release.
LUTHER VANDROSS Your Secret Love	Epic	October 7	TV	Radio ads will be backed by advertising in the specialist and national press. TV advertising is planned for later in the year.
RICK WAKEMAN Voyage	A&M	October 7	TV	This release will be advertised in the specialist music press including <i>Mojo</i> .
W.V.K.E.A.F. Jump	Safe	September 30	TV	There will be regional and music press advertising including <i>Kerrang!</i> . Posters will be available to DJs.

Compiled by Sue Gillies: 0181-787 2255

 TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



SIMPLY RED - GREATEST HITS
 Record label: East West
 Media agency/executive: BMP/Anna Gustavson
 Head of marketing: Elyse Taylor
 Creative concept: Intro

East West is running a £1m marketing campaign to support Simply Red's 15-track Greatest Hits album, which is due out next Monday. Ads will run on ITV at peak times for two weeks with further TV advertising planned for November and December. The release will also be included in retailers' Christmas campaigns.

COMPILATION



HEARTBEAT: NO1 LOVE SONGS OF THE 60S
 Record label: RCA/Global TV
 Media agency/executive: MCS/David Lamey
 Product manager: Emma Hickey
 Creative concept: In-house

Heavyweight TV advertising including a co-op campaign with Woolworths will support RCA/Global TV's Heartbeat release due out next Monday. The album, based on music from the TV series, is aimed at female buyers and will be press advertised with Woolworths. There will be a mailout to the BMG/RCA database.

everyone's talking about *no one speaks*

"Utterly bloody gorgeous" - *1D*

"Boyish swagger and the thrill that comes from opening the treasure box of classic rock history for the first time" - *Time Out*

"Geneva are blowing us away...the future is theirs"
 - *Melody Maker*

"Crucially, Geneva are very cool, someone else to devote your life to" - *NME*

"Geneva are perfectly poised to excite and take over" - *The Face*

"They are f***** unbelievable. F***** hell. These are some of the best f***** songs ever written." - *Select*

the debut single out next week through 3mv|vital.
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geneva
 no one speaks

nude

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 12 Noon for publication Monday (space permitting).
 All rates subject to standard VAT



WE ACCEPT MOST MAJOR CREDIT CARDS

Cancellation Deadline:
 Wednesday 10 a.m. before publication Monday.
 To place an advertisement please contact
 Matt Bannister
Music Week - Classified Department,
 Miller Freeman House, Sovereign Way, Tonbridge, Kent TN9 1RW
 Tel: 01732 377449
 Fax: 01732 368210/361534/Telex: 95132
 All Box Number Replies to Address above

APPOINTMENTS

C A R L I N

Royalties Officer / Controller designate

London NW1

As you may know, Carlin Music is one of the largest independent music publishers in the UK. We protect the copyright and royalties interests of some of the biggest names in the business and now we're looking for a new person to join our Royalties team.

The job you'll know already because you'll have been in a similar Music business role for around two years. What's really special are the prospects because, if you quickly prove yourself, the Royalties Controller position will be yours to claim in the near future.

As well as a good knowledge of royalty and copyright matters, you'll need to be happy working

with a small team and confident enough to deal with our clients. Experience of Microsoft Word and Lotus 123 is also necessary, as are strong analytical skills, a good business head and a sense of humour. In addition, exposure to Counterpoint publishing system would be an advantage, although it is not essential.

There's a great salary package and working environment waiting, so please send your CV (including current salary details) to:

Mr Terry Heard, Financial Controller, Carlin Music Corporation, Ironbridge House, 3 Bridge Approach, Chadk Farm, London NW1 9BD. Fax: 0171 433 2391.



COPYRIGHT ASSISTANT

BMG Music Publishing UK is the highly successful UK based arm of BMG's worldwide multi-national music publishing activities. We now require a Copyright Assistant, reporting to the Copyright Manager, whose duties will primarily include:

- Registering new songs with the MCPS and PRS
- Answering queries and liaising with affiliates regarding their catalogues
- Providing general administrative assistance within the department.

The ideal candidate will have a minimum of 1 year's experience with either a music publishing company, the MCPS or PRS. You should be familiar with a computerised copyright system (preferably Counterpoint) and have a knowledge of Wordperfect. You will also be well-organised with a high level of attention to detail and be able to demonstrate good communication skills as there is extensive telephone liaison involved.

If you are interested please write with full CV, stating present salary, to: **Jenny Duzdzinski, Human Resources Advisor, BMG Music Publishing UK, Bedford House, 69-79 Fulham High Street, London SW6 3JW.**

BMG Music Publishing UK has an Equal Opportunities Policy and welcomes applications from all sections of the community.

A Unit of BMG Entertainment

COURSES

A Global Perspective

Music Industry Training

In the last five years a full and complementary range of specialist programmes have been introduced by the Global Entertainment Group covering all areas of the industry. The courses are ground breaking in design and have not only introduced a number of "firsts" into music training but have also launched the careers of many participants. 1995, saw the launch of dedicated programmes for the corporate sector. As a result, Global have enjoyed developing innovative programmes in partnership with several major record labels. Furthermore, all course lectures are delivered by industry professionals guaranteeing information that is relevant and up-to-date. Here is a few examples:

INDUSTRY OVERVIEW

Content: Record Company Structure, International Affairs, Publishing, Artist Management, Royalty Calculations, Marketing & PR, Recording Agreements, A&R, Manufacturing & Distribution, Multi-Media, News and Views on Current Industry Topics.

MUSIC MARKETING

Content: Direct Marketing, The Music Marketing Mix, International Marketing Press and Promotions, Artist Marketing Case Study, Dealing in Public Relations, Club Promotions, The Role of Playlists/Radio, Marketing Dept. Overview.

DANCE MUSIC

Content: The Role of the DJ, How to Set Up a Dance Label, The Role of a Remixer Dance Distribution, Club Promotions, Sampling and Copyright Clearance, Licensing Agreements, Dance A&R, Dance Management and much more.

For more info, and to find out how we can help please call: **0171 583 0236**



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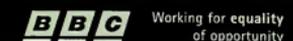
handle

the recruitment consultants to the music industry. **0171 935 3585** for an appointment

PART-TIME BOOKKEEPER

We require bookkeeping (on a self-employed basis) of about 8 hours per week to start, progressing to approximately 15 hours per week after six months. You will need both manual and computer accounts experience, and the ability to prepare VAT returns and cash flow projections. Please write with CV, details, stating desired hourly rate and the specific time you have available (i.e. hours &/or days of the week) to:

Stevie - "Bookkeeping", Some Bizarre Ltd, 124 New Bond Street, London W1Y 9AE.



Executive MUSIC COPYRIGHT WEST LONDON

BBC Television is looking for a First Executive to join the existing team, who are responsible for dealing with all music copyright matters for BBC Television programme making areas.

- You will need:-**
- significant relevant negotiating experience in this or a related field
 - a thorough understanding of copyright law relating to music and sound recordings
 - a good working knowledge of the music publishing and record industries

In addition to the above you must be persuasive and good at managing deadlines. A broad knowledge of music repertoire and composers working for television is essential. An awareness of the BBC's music industry would be advantageous.

The salary is from c.£19,000 and will depend on your knowledge and experience. Please state your current salary with your application. For further details and an application form contact (quots ref. 22633/MS) BBC Recruitment Services on 011-249 0849 Minicom 0181-231 9231. Alternatively, send a postcard to BBC Recruitment Services, PO Box 7000, London W5 2ZY, by October 7th. Application forms to be returned by October 10th.

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A UK company wishing to exhibit at MIDEM '97 may qualify for a DTI subsidy, providing your stand is booked by September 30th, 1996.

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Call for further information on 0171 528 0086 and speak to Emma Dallas or Peter Rhodes about exhibiting, attending MIDEM and advertising in the MIDEM Guide, Pre-News and Daily News Magazines.

19-23 January 1997

- Cannes

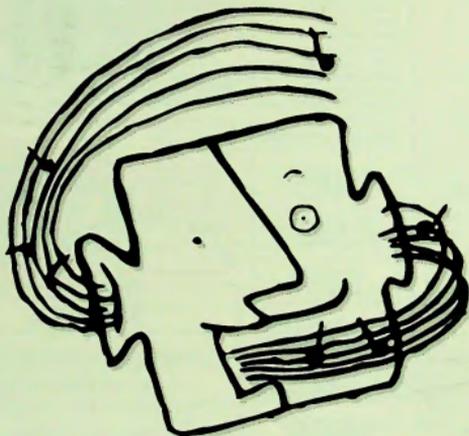


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DOOLEY'S DIARY

Remember where you heard it: Elton John may have won Ascap's PRS writer of the year award for the second successive year, but it's clearly not gone to his head – or maybe it has. As he told the Ascap awards dinner, "From my hair and I, I would like to say thank you"... Paul Carrack may have won the award for Ascap's most-performed PRS song but that didn't stop the singer from being starstruck. He told Dooley, "I can't believe I've had my photo taken with George Martin, Elton John and [Ascap boss lady] Marilyn Bergman. I'm lost for words"...

Meanwhile a shocked Sir George Martin got Cilla Black's Surprise Surprise treatment when she turned up to present the top honour... Among the radio and TV programmers who gathered at Bafta to hear the new Robson & Jerome single and watch the videos, some people got their priorities right. Both Jerome himself and RCA's Simon Cowell had put their mums on the guestlist. And they certainly weren't the only people to start soaking the hankies during the promo screening of What Becomes Of The Brokenhearted... Congratulations to New School



You can tell it's nearly THAT time of year again, with a raft of pre-Christmas launches over the last week or so. And who better to kick off proceedings but one half of that lovable TV duo Robson & Jerome. Jerome Flynn (1), winning smile to the fore, is pictured at the low key but rather classy launch event for R&J's new RCA material, flanked by (from left) TOTP's man about town Ric Blaxill and BMG music division president Jeremy Marsh. Meanwhile, just off the river, taking advantage of Harvey Nicks' new restaurant at the top of the DOX tower, Sony president and CEO Paul Burger (2) rubs shoulders with Babyface, in town to promote his forthcoming Epic album, The Day. Just down river at Canary Wharf, manager John Reid (3) made sure he turned up for the first gig from his new signings Easy by hiring this lime bike to take him from the Docklands helipad to the venue. The event turned into one of the showcases of the year, for the splendid 50th floor view as much as the splendid Easy themselves. You'd never have recognised EMI House on Monday afternoon, when the company's entire foyer was besieged by hairy Hell's Angels to mark the launch of Iron Maiden's album Best Of The Beast (4). The bikers then proceeded to escort the band to Radio One for a spot of plugging (good luck boys!) and then on to a signing session at Tower Records' Piccadilly Circus store. Seen with the band and their mates are (centre left to right) EMI Records Jean Francois Cellouin, the band's manager Rob Smallwood and EMI prez Rupert Perry. The event was also used as an excuse to present the chaps with an award for selling 42m albums worldwide.



director Richard Evans, who has officially just become a farmer, having discovered that the cheapest way of insuring his Land Rover was with the Farmers' Union – the one qualifier being that he had to join. "I'm thinking about applying for an EC grant now," he says... Anyone who notices that box set advertised in MW this week may recognise the artist (sic) as none other than Epic promotions man Adrian Williams. Happy 50th birthday Adrian, but where did it all go? And we don't mean the hair... Beechwood Music staff got a nice surprise recently when they all received hefty bonuses and their company cars as a gift from the directors to celebrate the company's recent success with Mastercuts, their new This Is series and Streetsounds... Yes, it's there again – Ireland will be hosting the 1997 Eurovision Song Contest at the Point Theatre, Dublin next May... Fulham last week saw the first pop quiz hosted by Dressed To Kill, the

new label set up by George Kimpton-Howe and Robin Greatrex. Despite the best efforts of contestants including our own Selina Webb and Tilly Rutherford, the honours were eventually carried off by an artists' team led by Marillion frontman Steve Hogarth... Good luck to former Equator A&R turned marketing consultant Gleave Parsons, who is raising funds for charity Scope by cycling across the Judean desert in November. Sponsor him on 0171-700 4925... Dooley goes baby-munging this week. Congrats to MW's own Karen Faux and husband Ian and new baby Robert; Parlophone national radio promotions manager Helena McGeorge, who has given birth to Alana Grace; GAA's Bob Gold and his wife Josephine who are the proud parents of a new son; and finally, EMI's Jeremy Silver and wife Sarah, who are celebrating the arrival of the grandly named Otto Elijah Thornton-Silver...



Teen band 911 signed on the dotted line last Friday becoming the latest addition to Virgin's ever-expanding pop roster. The band, formerly on Scottish indie label Ginga, have their new single Don't Make Me Wait slated for October 28 release and the boys and gals over in Harrow Road will be hoping they can repeat the success of Spice Girls and, erm, Kavana. Pictured at the signing session are (left to right) Spike, manager Steve Gilmour, Virgin chairman Paul Conroy, Lee, Ginga Records' Frank Shapiro, Virgin joint managing director Ray Cooper and Jimmy.

music week

Incorporating Record Mirror
Miller Freeman Entertainment Ltd.
Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.
Tel: 0171-620 3636. Fax: 0171-401 8035

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11

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