

music week

For Everyone in the Business of Music

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HOW DO VENUES WIN THE
BACKSTAGE PASS? p.25

Dann empire extends to TV

by Martin Talbot

Trevor Dann has taken control of all the BBC's pop music output across both radio and TV as part of a restructuring of the corporation.

The move will create a one-stop production department for all of the BBC's music output, BBC Music. Dann will take over as head of music entertainment for the corporation's division in a head of classical music production still to be appointed.

Dann, the head of Radio One's production department for the past two years, will step down as head of Radio One's playlist in taking the role.

The changes, which were announced on Wednesday, form part of the BBC's

restructuring which sees the corporation separating its broadcast and production departments.

In his new role, Dann will oversee production of programmes such as Top Of The Pops and Later as well as stand-alone documentaries. Dann says, "I'm delighted and very flattered to have been asked to lead the BBC's contemporary music programme making. I'm looking forward to working with my new colleagues at Radio Two, Top Of The Pops and Later, as well as my existing staff at Radio One in developing new opportunities for music entertainment in the future."

Dann first joined the BBC in 1979 as a producer at Radio One, later producing The Old Grey Whistle Test, work-

ing as studio producer on Live Aid and becoming programme organiser of R&B. He rejoined Radio One after 18 months in independent production in January 1995.

Following Dann's promotion, Radio One controller and BBC director of radio Matthew Bannister announced that two new heads of music policy will be established. Production One and Radio 2's roles will come under the aegis of the functions created by Dann, including chairing playlist meetings, overseeing the development of the station's mainstream music policy and developing its relationship with the music industry. Dann will retain the responsibilities until the appointments are made.

Bannister says, "These are positions

which will be recognised by the commercial radio world. They are similar to the role of head of programming."

Bannister stresses that there are no plans to adjust the station's music policy as a result of the changes. "We have reshaped the mainstream music policy under Dann's direction and that's been applauded by much of the industry," he says.

The restructuring formalises the BBC's move towards the commissioning of programmes from outside producers. Around 33% of Radio One's output is produced by independent production units, including Chris Evans's breakfast show (Ginger Productions) and the Pete Tong Essential Selection (Wise Buddah Productions).

THIS WEEK

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Deliveries pick up after sluggish start

The record market has begun to recover after a quiet first half of the year according to new BPI delivery figures for October, which showed a rise in the value of the overall market up 11%.

More than 222.5m worth of music was delivered to the trade between July and September, as deliveries of albums increased by 15.3% to 44.7m (£199.3m). In contrast, singles were up just 1.8% to

17.4m (£26.1m). Overall, the figures indicate a 5.3% increase in the value of sales in the first nine months of 1996.

There was also a significant improvement in the performance of the CD format, which made up 77.8% of album sales across the quarter (compared with 72.3% a year ago) and 62.3% of single sales (55.2%).

● Full details next week

MW radio event tips Morrison for the US

Mark Morrison was highlighted as the UK act most likely to break through in the US by some of America's top radio programmers at Thursday's Breaking Hits In America conference.

More than 100 industry executives gathered for the MW-organised event, which saw reviews of 12 new UK acts as part of a gridline session. Delegates were also warned that the US radio market is set to become more tough for new acts because of the increasing conservatism of radio.

● See details p4 & p6

SHOLA AMA YOU'RE THE ONE I LOVE

THE DEBUT SINGLE

REMIXES FROM CLIFFHANGER & JOE DODGE, FRESHLY SQUEEZED, LURAS

ALL FORMATS CONTAIN THE MASSIVE D-INFLUENCE PARADISE MIX

12" - CD - CASSETTE/WEAD077/CD/CUT OUT NOW



More than 5,000 fans turned up to see Virgin's Spice Girls switch on the Oxford Street lights in London from HMV's 363 store last Thursday, as the act prepared to enter the chart at number one with their debut album. Spice was outselling the next biggest albums by four-to-one in some stores as it rocketed up 150,000 sales in its first week of release. Spice Girls have also been confirmed as hosts of the Christmas edition of BBC1's Top Of The Pops.

Barlow splits with manager Martin Smith

Spice Girls manager Simon Fuller is in line to take over as the new manager of Gary Barlow, after the artist split from Nigel Korda with just a week to go.

Fuller is discussing the possibility of a management arrangement, but says that no final decision has been taken.

Fuller, who has masterminded the US launch campaign for Annie Lennox and Cathy Dennis, says, "I've known Gary for a long time, and we are discussing ideas. But nothing is finalised."

Martin Smith's split from Barlow ends a six-year relationship which resulted in the creation of Take That,

the biggest new UK act of the Nineties.

The split is described as amicable by both parties. Artist manager Martin Smith, who will retain a financial interest in the first Barlow solo album, says, "We have been planning this for a while. It had to happen sooner or later. I've played a big part in the recording and production of the solo album, but the promotion will be done out of the States. I can't be over there for Gary and do all the things that I am committed to."

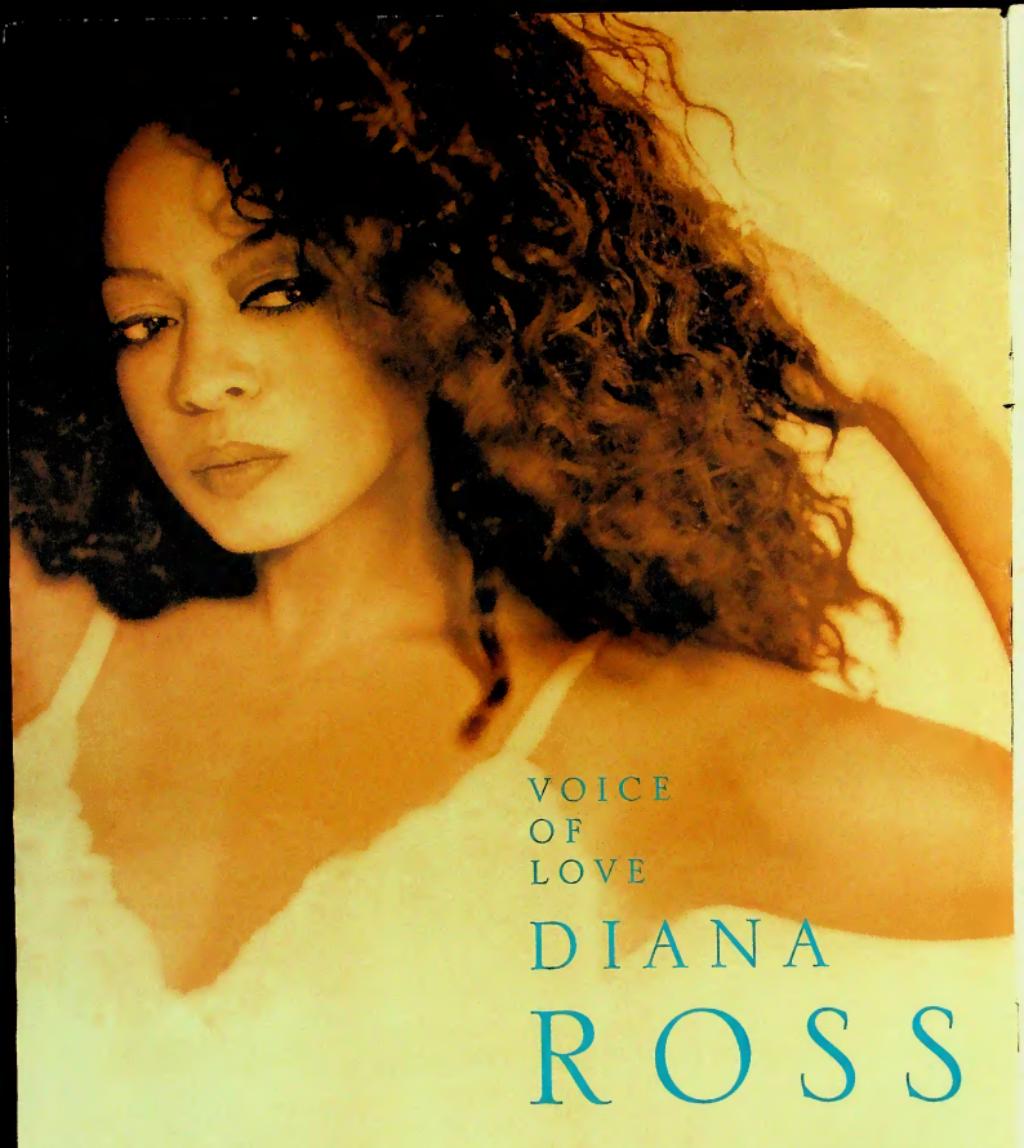
In a statement Barlow said, "Over the past six years, it's been more than a business with Nigel – we've been great

friends too. I hope this friendship continues into the future."

The only former member of Take That still signed to Martin Smith is Howard Donald, who will release a solo single through RCA early in the new year, with an album expected in the summer.

Martin Smith is also continuing to work with Kavana as part of his Virgin label deal with Nemesis. Martin Smith has managed Barlow since his first attempt to launch a sole career in the late Eighties and he subsequently built Take That around the singer-songwriter.

►►► 'BUMPER BRITS' SECURES TWO-HOUR TV COVERAGE- p.3 ►►►



VOICE
OF
LOVE

DIANA ROSS

Following the success of the million plus selling ONE WOMAN album, comes a new collection of Diana Ross classics, featuring 15 favourite love songs and 3 brand new recordings, including the superb new single, IN THE ONES YOU LOVE.

An extensive TV advertising based campaign supports this release.

NEWSFILE

Department of Heritage secretary
Virginia Bottomley was among a host of MPs and celebrities attending a VIP launch for the MTV Europe Music Awards at London's National Portrait Gallery last Tuesday (5). Bottomley paid tribute to BPI director general John Deacon and BMG and BPI chairman John Preston for helping to raise the profile of the music industry in the corridors of power. Kula Shaker, Simply Red, Fugues and Italian singer Eros Ramazzotti are the latest acts to be confirmed as performers at the EMAs, which take place at Alexandra Palace this Thursday (14). Bottomley is pictured (l-r) with president business director Peter Einstein and MTV Europe president Brent Hansen.



'Bumper' Brits secures two-hour TV coverage

by Catherine Eade

The Brit Awards have won an extra half hour of coverage after the ITV network agreed to extend their regular slot to two hours.

The awards show will take place at London's Earls' Court for the second year running on Monday February 24, with the TV show going out at 8pm the following night.

Brit Awards chairman and Sony chairman and co-Paul Burger says the extended TV coverage will heighten the profile of the music show still further.

"This reflects the fact that the show has become a major event in the calendar," says Burger. "There's been an enormous amount of interest."

Burger adds that the Brits committee is negotiating with a number of big-name artists to perform on the show, many scheduling their tour around the date of the Brits. "I look forward to celebrating a bumper year for British music with an exciting line-up," he promises.

Kyriacou moves from press to take RCA marketing helm

RCA head of press Kristina Kyriacou has become marketing director at the company following Kevin Dawson's promotion to a new strategic role.

Kyriacou, a former *Music Week* PR of The Year, will continue to oversee RCA's press department until she appoints a replacement.

She says she is planning to restructure the marketing department to put greater emphasis on product managers. "I want to go back to a basic approach," she says. "We have some fantastic people working here and I want them to feel more of a sense of ownership with the projects they are working on."

Since joining the label 12 months ago, Kyriacou has overseen the press coverage surrounding the split of Take That and subsequent launches of the solo careers of Gary Barlow and Mark Owen, as well as campaigns for Robbie & Jerome, Michelle Gayle and Brian Kennedy. She was previously general manager at One Little Indian, where she was voted *Music Week* PR of The

Lisa Anderson, who is the BPI's executive producer for the sixth year running, says she is looking forward to next year. "Our aim is to strive for excellence every time has obviously paid off," says Anderson. She adds that the London Tourist Board has also nominated the event for the Ambassador For London Most Prestigious Event Award.

Initial Film & TV will again produce the awards for Carlton, with Malcolm Gerrie as executive producer and David Mallet directing, while Britannia Music will be sponsoring the awards for the ninth consecutive year.

Gerrie says the extended show is particularly good news in view of the recent upsets in music television. "It is terrible news. First, because it's an endorsement of how important the show has become, and secondly because the show needs to breathe," he says. "We'll have one hour and 40 minutes of viewing time instead of 78 minutes, so we'll be able to keep in some of the stuff we've had to cut in the past."

Carlton commissioner for entertainment John Bishop adds that the extended slot will allow the inclusion of more performances. "Two hours gives us room to expand. Last year we found it very hard to take bite out," he says.

Both Bishop and Gerrie believe the extended programme will sustain viewers' interest. "The Brits is such a sensational programme for ITV that an extra half hour will give us the chance to give people what they want to see," says Bishop. "The event's reached such a stature that people will stay tuned in, particularly if we can deliver the right line-up," adds Gerrie.

Worldwide TV distribution will be coordinated by Big Picture, while Mark Goodier's Wise Buddha company will handle international sales.

Last year's show attracted a record 12.7m viewers and enjoyed a second showing, the Brits Uncut, following massive media coverage of Jarvis Cocker's stage invasion during Michael Jackson's set.

The industry salutes Women Of The Year

EMI International vice president Shelagh McLeod was named the woman of the year at the second annual awards dinner at London's Cafe Royal last Monday.

McLeod's award, in honour of 16 years service to the music industry, was presented by Richard Branson, founder of the Virgin empire where she worked in the Eighties.

McLeod, who joined A&M from lawyers Theodore Goddard in 1980, says she is delighted with the award. "The best recognition is that of your peers," she told more than 500 guests at the event in aid of Nordoff Robbins and the Brit Trust.

The two-day awards dinner, the Dove Awards, was hosted by new head of international Julianne Joseph, who was presented with the special achievement award by former Virgin managing director Jon Webster, and Kay Dwyer of EMI Music Publishing. She was presented with the lifetime achievement award by veteran songwriter Lionel Bart.

See Profile, p8 - Dooley, p39

EU proposal may lead to music tax cuts
The European Union is to consider a proposal to have records and videos considered a "cultural item" as part of a move to standardise VAT across the Continent. The initiative, put forward by the French and German ministers of culture, could see music listed as one of a series of items eligible for a preferential VAT rate. If the move is adopted, the UK government would come under pressure to relax its resistance to calls for a cut in VAT on music.

The Kings Of Infinite Space sign to V2
V2 has signed Liverpool band The Kings Of Infinite Space on the eve of its first release. The double-A-side More Life In A Tramp's Vest/Looks Like Chaplin by Stereophonics, is released today (11) as a 15,000-issue limited edition. Although sales and distribution will be handled by 3MV/Vital, a long-term deal has not yet been finalised. The label will launch on November 27.

The Beatles top in US third time running
The Beatles have scored their third consecutive number one album in the US as Anthology 3 enters at the top of the *Billboard* chart this week. The success gives them a record total of 18 US chart-toppers and follows number one debuts for Anthology 1 last November and Anthology 2 in March.

UK showing to hit a peak at 31st Midem
British attendance at next year's 31st Midem from January 19 to 23 is set to reach an all-time high with more than 70 UK exhibitors confirmed out of a worldwide total of 280 so far. The British at Midem stand organised by the BPI, MPA and PRS has signed around 30 companies.

East Midlands radio deal secured

The East Midlands Broadcasting Company, backed by Investors In Radio, has won the East Midlands regional radio licence covering more than 10.5 million listeners across Leicester, Nottingham and Derby. Radio 106FM will target listeners aged between 30 and 54 with a soft adult contemporary format.

Buoyant Boots posts profit boost

Boots has announced turnover up 6.3% to £1,539.3m in the first six months of this year. Counter sales were up by more than 5% and profit increased by 12% to £184m. The chain says costs remained under tight control, although expansion has continued with the opening of an extra five small stores and three large outlets.

Chuck D signs to Chrysalis Publishing

Chrysalis Music Publishing has signed Chuck D of Public Enemy to an exclusive worldwide publishing deal. The long-term deal, signed by A&R head Cheryl Robson, covers his solo album *Autobiography Of Mr Chuck* and future Public Enemy releases.

Spice Girls strike platinum in week one

Spice Girls' first album Spice was certified platinum in its first week of release by the BPI. The Beautiful South's Blue Is The Colour and Boyzone's A Different Beat also reached platinum status, while gold awards went to Gabrielle's self-titled album, The Smurfs' Christmas Party, The Very Best Of The Moody Blues, East 17's Around The World The Hit Singles, The Colour So Far, The Love Album III and The Best Of Dance 95. Achieving silver status were Disco Mix 96, Michael Flatley's Lord Of The Dance by Ronan Hardiman, Shirley Bassey's The Show Must Go On, Kenny G's The Moment and The Very Best Of Roy Orbison. Singles Insomnia by Faithless, You're Gorgeous by Baby Bird and Simply Red's Angel went silver.

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►►►► HIGH STREET HOTS UP WITH FESTIVE PROMOTIONS - p6 ►►►►

COMMENT

Break the US, befriend an American

Of all the nuggets of advice thrown up by last week's Breaking Hits seminar, one in particular sticks in the mind: if you want to break the US market, make friends with an American. Preferably a radio programmer working on an alternative or dance station. It seems us Brits shouldn't be put off by major label priorities, release dates and 3,000 miles of Atlantic Ocean—the people who matter in US radio want to hear UK music and the more unofficial the route by which it reaches them, the more interested they're likely to be. In the immortal words of KUPR's Mike Halloran, the secret of success would appear to be 'leak shit'. Bypassing the official channels to send records direct to people like Halloran and Groove Radio's Egil Alavik could pay particularly big dividends for Britain's black and dance music. It is no fluke that the runaway winner of the griddle was Mark Morrison, a black act who looks set to follow Des'ree and Seal to become a big British crossover success in the States. History dictates that it's new British rock acts which attract the most attention from record companies and the media in the States, but in recent years our new black and alternative dance music has had just as big an impact on sales. There's a real opportunity for drum and bass to go the same way. At last week's seminar, the Americans were talking enthusiastically about this home-grown genre and there was a clear indication it could take off on college radio. But have they got much to play? It appears not. Mercury act Lamb, purveyors of stunning drum and bass-orientated music, didn't perform too well in the griddle but they did attract a lot of interest from the panelists after the session. Anyone with a commercial drum and bass record may find grabbing a padded envelope and aimless sticker is a productive course of action—probably more productive than waiting around for a licensing deal. Selina Webb

WEBBO

Weapons for the indie retailer

I'm delighted that CIN can detect double sales caused when one retailer purchases stock from another. However, as it is using technology developed to counteract buying teams surely it can only detect multiple purchases or odd patterns? When an album sells as many as Boyzone did in its first week then wouldn't you expect multiple purchases, especially when one chain has an exclusive offer? So there's another weapon for indie retailers in their war against the low-balling multiples. Not only do they buy their stock from multiples cheaper than they can buy from the record companies, but they get that multiple removed from the chart panel as well. Do it every week and the record companies might want to do something about the lower pricing sooner rather than later.

And here's an alternative tactic. Most non-traditional outlets rely on stocking levels set by their supplier. How about buying all your stock of a TV-advertised hits album from the multiple last thing on a Friday night? Not only will you have cheaper CDs but they'll be out of stock on their busiest day of the week!

I don't wish to declare war on the non-traditional outlets but they are only thinking in a short-term way to grab the market share. They therefore deserve all they get for selling at less than dealer plus tax.

One bash that shouldn't bite the dust

Last year I was criticised for suggesting that there were too many industry/charity dinners and that the Woman Of The Year event should go. I did not say that and on the evidence of this year's W.O.T.Y. dinner it should remain and some of the others should bite the dust. A thoroughly enjoyable non-partisan, celebratory evening.

Jon Webster's column is a personal view

BREAKING HITS IN AMERICA



Getting your US record label involved at an early stage is one of the keys to building success in America, argued Columbia managing director Ged Doherty at last week's seminar. The policy has run through Columbia's US campaign for Kula Shaker, says Doherty, who took over as Columbia MD in the summer after four years working for Epic in the US. "English labels only focus on the UK and don't think about America until it's too late." He said during a session examining how to break new artists in the US marketplace. Columbia US has been integral involved in setting up the project over the past five months, including helping to decide which tracks should go on the album, said Doherty, who is pictured (right) with seminar moderator Dave Sholin. Doherty also stressed the importance of acts going to America to discover for themselves the diversity of the market. "A lot of bands only go to LA and New York and five other cities and they're not even scratching the surface. Going there and playing there is a huge education in what the marketplace is like," he said. As for costs, he put the figure for getting the Kula Shaker American project under way at between \$300,000 and \$500,000. And fellow panelist and seminar sponsor, Jeff McClosky, of US promotion company Jeff McClosky & Associates, estimated the cost of a promotional campaign for an alternative campaign was \$25,000-\$30,000 and \$75,000 for Top 40.

Airplay is still best route to sales success, says survey

Radio exposure is still the best way to spark record sales in America, according to research unveiled by US marketing expert Jordan Berlant.

Berlant, former director of sales and marketing for MCA and now vice-president of marketing for Left Bank Management, outlined a far-reaching survey of consumer tastes as part of the Breaking Hits conference.

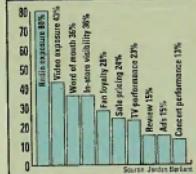
The survey, comprising telephone interviews of 40,000 12-54-year-old US and Canadian citizens over the first months of 1996, found 60% of record buyers cited radio exposure as their main reason for buying, compared with 43% for video and 36% for word of mouth (see graph).

Radio exposure was also more than twice as important for creating awareness of a record than either word of mouth or visibility in a record shop. The research showed that males were the most active buyers in the US, with 52% of them purchasing music regularly, among whom 15% bought 15 or more albums per year, despite the fact that most radio was still targeting the 25-plus age group.

The study, which highlighted media usage and shopping habits, attitudes and behaviour of music buyers and information about specific artists, also showed that only one third of fans bought the latest record by their favourite artist.

"Record companies still don't do a good enough job telling fans new

WAYS TO WOO US BUYERS



product is out," said Berlant. The biggest reason for a non-sale, in 45% of cases, was that fans were simply not aware of the latest release, he said. Some 21% had not heard the record, and 21% said they had heard it so much on the radio they didn't need or want to buy it.

Berlant said that there is no simple way of reaching a specific music fan, because the market is so complex. Some 57% of listeners to country music stations are also frequenters of other genres, while one out of four underground rock buyers also buy rap, hip hop, classical and urban music, he said.

The survey also revealed that 37% of Americans had little brand loyalty when it came to retailers. Tops for popularity were chain stores in shopping malls such as Blockbuster and Sam Goody, second were discount stores such as K-Mart, and record clubs were third. Independent shops were fifth most popular, with chains such as Tower, HMV and Virgin in sixth place.

PHOTOGRAPH BY GUY LAWRENCE

UK hits

by Catherine Eade

UK artists will find it increasingly difficult to break into the US over the next few years, warned leading US radio programme director Q101 and regional vice-president of programming for Eminus Broadcasting, told delegates at the one-day Breaking Hits in America conference that UK artists should expect even tougher times in the US.

"American radio will become more conservative," he said in his keynote speech. "Pop bands will be played on more alternative stations and the net result is fewer alternative radio stations, and a return to the adult contemporary format." Too many stations are becoming timid and conservative."

This is the result of the increasing concentration of radio ownership in the hands of a few big broadcast companies.

"Our business is dictated by Wall Street," he said. "Radio is no longer about small companies with a handful of stations. It is about companies owning 80 or more radio stations."

Gamble's warning follows a year in which only four new British acts less than three years old have had Top 10 albums in the US.

Delegates at the conference reacted

US stations want to hear more UK music

Key US radio executives are eager to hear more music by UK artists.

At one of the Breaking Hits masterclasses, managers, labels and artists were urged to leak tracks to US radio stations, to help build a buzz about new tracks and acts.

Mike Halloran, programme director of San Diego-based KUPR, said it was keen to get hold of tracks early and pointed to his station's early support of Kula Shaker. It is also currently supporting artists including Billy Bragg, Cast and The Chemical Brothers.

"Imports have a certain appeal in the States," he said. "They should send out as many copies as you can. Give it to us as fast as possible," he said. "To me, a buzz is a buzz is a buzz. The key is getting it to us and it can take off organically from there."

Egil Alavik, programmer of dance station Groove Radio, added: "There are a lot of artists coming out of England and I want to give out an invitation to come and see me and maybe we can help to break some of them. So far, we've been able to break artists like Mark Ronson. We're having first starts to help him in America."

He said his station had added Alex Reece to its playlist and was playing the likes of Orbital, Leftfield, The Prodigy, Massive Attack and The Chemical Brothers. "Somebody has got to stand up and be the first one to see if audiences are going to like it. I feel we're such a radio station."

Bill Gamble, programme director of Q101, stressed the importance of personal contacts with people in US radio, independent of promotion via record companies.

"If you believe in the song, send it to programme directors. If you've got a great song, we'll listen to it," he said.

►►►► MARK OWEN: SETTING HIS SIGHTS BEYOND TEEN POP - p13 ►►►►

face tougher US battle

BREAKING HITS: WHAT THE DELEGATES SAY

Delegates gave the thumbs up to last Thursday's Breaking Hits in America seminar organised by Music Week, which was staged at Westminster's Church House conference centre in London.

Around 100 music industry executives attended the one-day conference, which brought together some of the biggest names in US radio to give advice on how to break the American market.

Steve Redmond, editor-in-chief of Music Week, says the event, which follows last year's US Radio conference, is proving a success. "It's a sign of the determination of the UK business to break more acts in the US that we had such a high quality turnout," he says. "The message from America is that it is all there to play for if we can come up with the acts."

Senior executives from WEA, London Records, Virgin, Goli Disics and Columbia were among the delegates, who also included MDs such as Island's Marc Marot,

strongly to the speech. Island managing director Marc Marot agrees the alternative scene in America has been tailing off, but adds, "Everything Gamble said supported the argument that song-based, quality material is going to come back and I agree with that. There's another slew of acts like The Lightning Seeds and Kula Shaker coming through and, even though he had

Mercury's Howard Berman, Epic's Rob Stringer and Deconstruction's Keith Blackhurst.

Alistair Fargher, international marketing manager for Polydor, says Egil Aalvik of Groove Radio and Mike Halloran of KUPR stood out during what was overall a good conference.

"Egil was incredibly inspiring and clearly filling a hole in the market, and Mike proved he's still got one of the best sets of ears in US radio," he said.

Juliets Joseph, head of international at Deconstruction, says the day provided her with an invaluable insight into trends in the marketplace. "The session with statistics about buyers and consumers was really informative," she says.

"It's too early for me to outline any plans for Deconstruction as a result but I'm sure the A&R department will find the conclusions about the return of Eighties music particularly interesting."

harshest words for them, Pulp too."

But Marot says just because it shares a common language with the US, the UK should not believe its acts have a right to be the focus of attention.

WEA A&R manager Mickey D says increased conservatism is a worrying trend in any market.

"It stifles creativity, which is what the music business has always been about,

and it tells you that in terms of chart action you're better off in the UK, where consumers are more open to music with a cutting edge," he says.

Gamble predicted that Eighties-style pop would continue to dominate the US over the next few years, with hard rock exploding again to counterbalance its Rock-style hip hop will also begin establishing itself as the predominant alternative music, he added.

"Radio's fear of rock will make pop dance a big formula," he said. "Love songs and ballads are coming back, and Eighties music is returning — it's a good time for Eighties catalogue promotion."

Gamble's advice to delegates hoping to break bands in the US contradicted agent Marty Diamond's assertion that breaking bands in America was about touring and building a following rather than going after airplay, radio hit "Ultimate" with break bands," said Gamble. "The set-up is important, but a hit is what counts — Wonderwall made Oasis in the US."

Gamble also voiced concern about the fragmentation of the American radio market, a subject which *Guitar* Top 40 editor Dave Sholin examined in his introduction.

Sholin said that, over the past 12 months, there have been significant changes including the rise of Top 40 listeners, the new modern AC format, dance and gold formats, and a fall in adult contemporary, rock and country.

The Mack gets US radio vote

Mark Morrison's bid to break America has received a boost from some of US radio's most influential programme directors.

His UK chart-topping Return Of The Mack proved to be the most widely applauded track during the Griddle session, which considered the Stateside prospects of 12 tracks by UK artists.

Egil Aalvik, programmer of dance station Groove Radio, gave the track a maximum 10 score — declaring "it's going to be a big hit" as the record earned 31 out of a possible 40 marks.

Warner A&R manager Mickey D, however, was encouraged by the reaction to the track, which will be released on 12-inch vinyl by Atlantic on November 21 ahead of a full release in mid-January. He said, "The feedback has been really strong. It looks like it's going to go Top 10 over there."

Both V2's first signing The Stereophonics and Space also won the backing of the panel with QM programme director Bill Gilligan's saying of Space's Female Of The Species: "It's a very pretty single. It's got a great feel and I'd love to hear it on the radio."

There was a mixed reaction, however, to Spice Girls' Wannabe, which is being released in America in January. KUPR programme director Mike Halloran (pictured) gave it just three marks, while Alvik gave it eight.

"I'm excited about this song," he said. "I think it's a great combination of female rap and singing."

Kula Shaker could only manage seventh place, despite making the

US HIT OR MISS: 12 TRACKS PUT ON THE GRIDDLE

MARK MORRISON –

Return Of The Mack

(WEA). "It will be a huge crossover record." 31/40

SPACE – Female Of The Species (Gut). "Very, very cool single. It's got a great feel." 23/40

STEREOPHONICS – More Life In A Tramp's Vest (V2)

"Alternative radio should be all over it." It's got energy. It's raw." 27/40

PEACH – From This Moment On (Mute). "It's a great pop song." 24/40

SPICE GIRLS – Wannabe

(Virgin). "Great combination of female rap

and singing." 24/40

BABYBIRD – You're Gorgeous (Echo). "It

has a nice hook." 24/40

KULA SHAKER – Hey Dodge (Columbia). "The

producer is doing a great job." 20/40

LEWIS TAYLOR – Whoever (Island). "It

sounds an awful lot like Jamiroquai". "Bad

Stevie Wonder." 19/40

LAMB – Gorecki (Mercury). "It sounds like a

Björk track. Tricky forgot to put some comph on". "Beautiful voice but it takes a long time

most progress in America so far of the 12 acts. And both Chris Rea's collaboration with Shirley Bassey on Disco La Passione and Mark Owen's Child were given short shrift by the panel.

Halloran gave Child no marks and concluded, "It's not going to happen in the States. It's going to be huge here, though."

Going by the results of the

getting into", "It has too much foreplay" 17/40

OCEAN COLOUR SCENE – The Riverboat Song (MCA). "Been there, done that".

"Deserves a shot but the reality is it probably won't get a shot the way radio is in the States." 17/40

MARK OWEN – Child (RCA). "I basically

have all songs with bells and chimes" 10/40

CHRIS REA – La Passione (East West). "Billy

MacKenzie minus Steve Strange minus raw

romanticism". "It's too dramatic" 8/40

Griddle session at last year's inaugural Breaking Hits conference, Mark Morrison has cause for optimism. The winners in 1995 were Oasis who went on to a US tour 10 single chart. With the exception of the sales of (What's) The Story Morning Glory? The lack of US success for last year's runners-up, Black Grape, was put down to the fact the band didn't tour.

NEWSFILE

Bootleg stock seized

Anti-piracy investigators seized more than 1,000 bootleg CDs and 130 bootleg videos in a raid on a shop in Manchester last Tuesday. The bootlegs included recordings of The Beatles, Blur, Manic Street Preachers, Oasis, The Rolling Stones and The Stone Roses and accounted for 90% of stock held in the shop, says Dave Martin, head of the BPI Anti-Piracy Unit.

Writ issued against Nighthawkers hit

Songwriter Vanessa Nine Blythe has issued writs against Final Vinyl Limited, Nighthawkers' John Reid, and BMG Records (UK), alleging that she wrote part of the Nighthawkers track Don't Let The Feeling Go. An initial hearing is expected in the High Court this week.

Roune quits CMA

Tony Roune has quit as the Country Music Association's UK and Ireland representative after two-and-a-half years in the role. He is to hand over to Nashville-based CMA senior director of strategic marketing Jeff Green in the short term.

Oasis story reaps silver glory

Lister For Pleasure has achieved what it believes is the highest ship-out to date for a spoken word release, with its Oasis biography release. Take Me There: Oasis, The Story will ship silver in advance of its release on November 28. Creation's re-promotion of the band's releases is set to send nine singles back into the Top 75, and two new singles box sets into the albums chart.

4AD stages free product protest

4AD is releasing its new Tanya Donelly EP, Sliding And Diving, at a low dealer price to deliberately exclude the single from the charts. The single will be available as a limited-edition double seven-inch — which breaches format rules — and on CD dealer priced £1.33, below the minimum qualifying price of £2.43. The gesture is being made as a protest against the growing amount of free product being given away to retailers, says 4AD general manager Kevin Brown.

Wall moves to Music Control

Julian Wall has been appointed as Music Control's new director of marketing. Wall, who was formerly BMG UK International's senior marketing manager, will be responsible for marketing and overseeing the continued expansion of the company's airplay and media tracking services through Europe. At present, Music Control has operations in 15 European countries.

BBC's claims anger ITV and C4

The BBC's Statement Of Promises to viewers and listeners published last week has come under fire from ITV and Channel Four, which claim they are misrepresented in the booklet. The commercial networks are angry with a table of peak-time programmes which suggests they do not provide contemporary music and a number of other programming genres between 6pm and 10.30pm.

Top-level restructuring at GWR

GWR Group has restructured its management with the creation of a group executive committee taking responsibility for its strategic development and operations. GWR's chief executive Ralph Bernard will chair the committee and the group's operations will be split into three: UK national radio, UK local radio and overseas. GWR is still negotiating to buy Classic FM.

Big Active and Bye merge

Big Active Design has merged with Sean Bye's Bye Marketing to form a new design and marketing service. The newly-merged company, which will be called Big Active, will offer a design and manufacturing service as well as ad booking and co-ordination of marketing and promotion.

►►►►► CHRIS REA: FILM PROVIDES NEW PLATFORM - p14 ►►►►►

COMMENT

Gallagher renews publishing deal

Noel Gallagher has renewed his publishing deal with Creation Songs/Sony/ATV Music Publishing. The new deal sees Gallagher's publishing contract extended for a further two albums and Creation says it will earn him an additional £2m over the next three years.

Our Price backs Smash Hits party

Our Price is sponsoring the *Smash Hits Poll Winners' Party* at London Docklands Arena as part of a newly-extended deal with the *Emap Metro* magazine. The event, being held on Sunday, December 1, will include the Our Price best single award and the best album cover award, voted for by Our Price customers via a leatlet and in-store voting boxes.

IFPI in Danish piracy victory

The IFPI has won its biggest victory to date against back-catalogue piracy in the Danish courts, with a judgment against the Patricia Companies which have been exporting recordings from Denmark on various labels such as Carnaby, Duchesse, BRS and World Music. The group was ordered to pay 1m DKK (£0.5m) having been found guilty of producing unauthorised recordings belonging to EMI, BMG, MCA, PolyGram, Sony and Warner Music.

Carlton launch for Videotech

Carlton TV launches its new prime-time video show *Videotech* with a party at London nightclub The End tomorrow night (Tuesday). Alisha's Attic, Shed Seven and Ant & Dec will perform live. The series of 30-minute shows hits the screens on Thursday November 28 at 6.30pm.

Executives set for Soho Live seminars

MTV North and VH-1 head of talent and artist relations Christine Boar, Virgin Records director of personnel Jill Berry, Polydor & R&B manager Rick Lennox and promoter Tony Dobson are among the executives confirmed to speak at seminars for Radio One's Soho Live event, which begins in London tomorrow (Tuesday). The free seminars at Madame Jo Jo's will address subjects such as how to secure a gig for a band and how to get a job in the music industry.

Emap film title to cover music

Music reviews will be featured in a new movie magazine aimed at 16 to 24-year-olds launched this month. *Emap Metro* title *Neon* is edited by former *Select* editor Adam Higginbottom and includes *Select* regulars Clark Collis and Miranda Sawyer among its writing contributors.

Chrysalis Radio bolsters marketing

Chrysalis Radio has expanded its sales and marketing department with five new appointments. Debbie Callick joins as promotions coordinator from Capital Radio, with Lisa Ridgeway as marketing and promotions assistant and Sarah Killey the new ground patrol coordinator. Charlotte Robson joins as account handler, while Sarah Moizer has become national sales assistant.

Band Register offers search service

The National Band Register is to offer an international name search service for the first time. The register has data on more than 55,000 acts as part of its European database, in addition to 20,000 UK entries and a further 20,000 from North America. The service's 14th CD review of tracks by unsigned bands is also released this month, and an internet site has been launched at <http://www.bandreg.com>.

New number for Music & Media

The Music & Media Partnership is changing its phone number to 0171 373 6500 and fax number to 0171 373 6629 from this week.

NEWS

The Christmas number one: they're off

The race for the Christmas number one single is hotting up, with just six weeks to go before the festive period.

The first of the main contenders are out next week, when RCA releases Mark Owen's single *Child and Epic* released on November 11.

Following with the highest are Spice Girls' third single *Two Become One*, an odds-on shot at 4/6, and the Dunblane charity single, *Knockin' On Heaven's Door*, which has advance orders of 100,000.

Bookmakers William Hill have decided not to accept bets on the Dunblane single - which is raising money for the children's charity - due to its emotive nature and also because the announcement of its release came after a betting market had been established. If it does reach the top slot, William Hill will pay out on the number two.

Media relations manager Graham Sharp says, "This is a light-hearted fun bit at Christmas time, but Dunblane is far from

being light-hearted, so we wanted to avoid allegations of making money on the back of the tragedy."

Among the main runners are Madonna's *Don't Cry For Me Argentina* (5/1), released on December 9; Boyzone's *A Different Beat* (6/1) out on Dec 2; Elton John and Pavarotti's *Live Like Horses* (10/1) out on Dec 2 and Mariah Carey's *Child* (12/1) released on Nov 18. Other contenders include East 17 (25/1), The Fugees (25/1), Celine Dion (33/1) and The Smurfs (33/1).

High Street hots up with festive promotions spree

by Paul Williams

Christmas kicks off this week for specialist record retailers who are launching expanded promotional campaigns for this year's festive market.

HMV, Our Price, Virgin (see break-out) and Tower have all announced increased seasonal advertising budgets, just days after WH Smith and Woolworth unveiled their own Christmas offerings.

HMV's £7.5m spend, which represents a massive 30% on last year, starts today (11) centring on its highest profile TV campaign to date backed with 4,000 poster sites across the country. This year's campaign is targeted at the family market and will see £1 off gift vouchers given away in the Christmas edition of *Radio Times*. Similar vouchers will be given away at all football league grounds.

Marketing and advertising manager Cormac Loughran says, "Radio Times is not normally the kind of medium for HMV, but as far as families go, it's a pivotal item for Christmas viewing."

Our Price has kept its Christmas advertising budget at last year's £2m

VIRGIN COURTS CONTROVERSY

Virgin Retail is anticipating controversy over its Christmas advertising campaign which centres on a modern depiction of the Virgin Mary, supported with the strapline *All You Need Is... Virgin*. Backed by a £2m advertising budget - double last year's spend - the campaign starts today (Monday). A £25 voucher booklet is

being given away with every £25 spent; while new 3-D gift vouchers are also being launched.

Virgin is also offering a gift service

which will enable customers to

have product gift-wrapped and sent

anywhere in the UK.

Marketing director Neil Beets

says the image is consistent with the chain's irreverent approach to advertising.

level, despite a fall in store numbers. The campaign starts today focusing on an image of Father Christmas. A "perfect present" promotion is being TV advertised and in-store gift areas are to be extended.

Tower's campaign, starting on Friday (15), goes under the strapline "The Store With Balls", and will take in TV, press, poster and bus advertising. A £3.5m Christmas catalogue is being given out-store and inserted in copies of regional titles *The Out In London*, *The List* in Glasgow and *Hot Press* in Dublin.

Independent chain Andy's launched its campaign last week, with a budget inflated in line with its increased num-

ber of outlets; it now has 35 stores. The campaign takes in regional TV advertising, press ads and a leaflet being mailed to its 17,000 database which will offer £1 off selected EMi titles. In-store offers include three EMi CDs for £1.

Meanwhile, WH Smith is offering £1 and £2 off books in its Christmas catalogues with a budget promotion offering four CDs or five cassettes for £10. Woolworth's £4m Christmas advertising campaign, launched on Wednesday (6), aims to reinforce the retailer's strong Christmas links through TV, press ads and in-store promotion. John Menzies has also unveiled a 10-fold increase in its Christmas TV budget.

Religious anthems album starts new Irish sensation

The Irish music industry looks set to unleash another Riverdance-style international phenomenon after the record-breaking success of an album of Irish religious anthems.

Faith Of Our Fathers has become one of the fastest-selling albums in the history of the Irish music business. Certified double platinum in its first week on sale, the album last week rocketed from the top of the chart and looks set to sell 200,000 units by Christmas.

Brian Molloy, managing director of Lunan Records, which has released the record on its RTE label in Ireland, says the success has taken everyone by surprise. "It's been phenomenal, it's Riverdance all over again."

The project was put together by John Kearns, 37, and Bernard Bennett, 35, of Dublin-based Enigma Productions. Kearns says he came up with the idea when he heard a priest singing at mass one Sunday. "I started imagining what it would sound like with full orchestral backing," he says. "I checked up to see if anything like it had been done as an album before and it didn't."

Recorded with a £100,000 budget in September, the album features a 130-piece choir including monks from Glensal Abbey in Ireland. Kearns says, "There's a huge market for something like this, but it's only in there the Irish market, but there's a lot of classical religious music taking place."

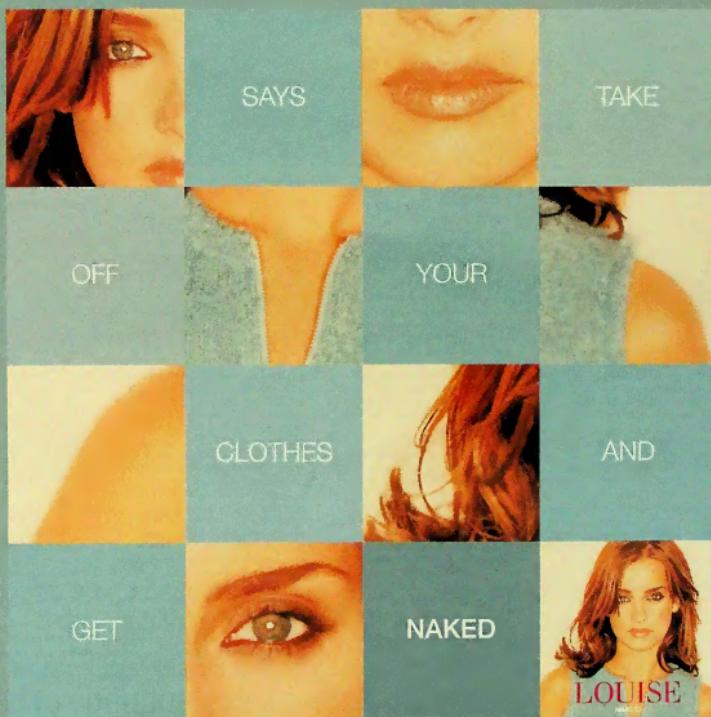
Kearns and Bennett, who retain worldwide rights for the record, are discussing possible licensing deals for the UK and the US. Two UK companies have voiced interest in the project, which Molloy believes could be a potential UK number one album at Christmas if it is released in time.



WEA's reissue next month of the Chaka Khan classic, I'm Every Woman, will be one of the last big releases of the year. The Christmas rush of releases comes to a halt for around three weeks from December 9, the week in which Celine Dion's single All By Myself is also scheduled. WEA is releasing Chaka Khan single to capitalise on its use in BHS's nationwide TV ad campaign running through November and December. It is taken from the greatest hits album, Epiphany, which is released on November 25, featuring five new tracks.

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LOUISE



Naked, The Album.

Strictly limited edition calendar pack in store this week.
Includes a free jewel case sized 1997 Louise calendar featuring 12 exclusive photographs.

The New Single.

One Kiss From Heaven. Out Next Week.
A massive campaign supports these releases. Contact your EMI representative for further details.

McLeod's method sets the standard

When a senior music industry executive suggests, "Never mind woman of the year, what about executive of the year?" you get the feeling that the woman in question is pretty hot property.

Virgin founder Simon Draper's delight that his former colleague Shelagh McLeod was honoured last Monday night is matched by others in the business.

The former lawyer, who is now senior vice president at EMI International, has earned a reputation as an exceedingly tenacious as well as charming executive.

It is her particular level of determination to get to the top and McLeod displays plenty. "One should always set one's sights high," says the 44-year-old Scot.

McLeod's strong will has been apparent throughout her 16-year career in the record business. When she agreed to move to Virgin from A&M in 1984 it was only after nine months of persuasion from Richard Branson. And it was on her terms: that she would be involved in the decision-making process of Virgin Music Group's international expansion.

"Having a say in the management of the record company was one thing A&M couldn't offer me and I know moving to Virgin would present me with a great challenge," says McLeod. Branson, who presented her award last Monday, says getting McLeod on board was one of the best decisions he ever made. "She helped steer Virgin to become one of the most potent forces in the music industry," he says.

It was McLeod's hunger for a challenge that prompted her entry into the legal profession 20 years ago. After reading law at St Andrews in Edinburgh with an MA in English, McLeod tried a succession of jobs in London, including teaching English as a foreign language, before deciding to study law. "I wanted to do something more challenging," she says, omitting to mention that while at Lancaster Gate College Of Law she achieved a distinction for her studies.

Paddy Grafton Green is a partner at Theodore Goddard, where McLeod first came into contact with the music business. After three years, she proved her mettle and established her own office. "She was extremely logical, bright and a pleasure to work with," he says, also pinpointing a quality in McLeod that is evident in her dealings to this day—toughness. "Shelagh would never be pushed around," says Grafton Green. "She could deal with any bullies in the business, and there were several."

First in the music business to recognise her potential was A&M managing director, Derek Green. He recalls meeting her while she was working at Theodore Goddard in the late Seventies on a case involving John Amalou. Impressed by her thoroughness, he says, "He subsequently decided to recruit an in-house lawyer, and McLeod was the only one he considered for the job."

It took quite some persuasion to get Shelagh to change from commercial to music law, but I was convinced there was a little rock'n'roll beneath the slightly stuffy lawyer's exterior," says Green. "You could say I created her, she's my monster."

Monster or not (and it is a metaphor that prompts a wry chuckle from McLeod) the legal-minded executive manages to combine strength with a sense of humour, says David Bowie's manager Alan Edwards. "She's not

WOMEN OF THE YEAR



THE TRIUMPHANT TRIO (LEFT TO RIGHT): JULIETTE JOSEPH, SHELAGH MCLEOD AND KAY O'DWYER

only very efficient and good at what she does, she's always a pleasure to work with," says Edwards.

Jeremy Silver, vice president of interactive media at EMI, who reports to McLeod in EMI's new media department, highlights her ability to grasp every different situation.

"One the one hand she's amazingly sensitive to people's emotional needs, yet she can cut through the frenzy of a situation to reach the bones of what needs to be done. She's a hell of a negotiator—and she doesn't suffer fools gladly," he says.

Former Virgin managing director

meetings around the world I'm the only woman in the room. It's sad there aren't more women around, but it feels great to have got here," she says.

Judging by the reaction of everyone who has worked with her, McLeod is not the only one who is happy about her success.

Catherine Fade

'Lifetime' award goes to dynamic O'Dwyer

During a working life spent exclusively in music publishing, Kay O'Dwyer has achieved a number of notable firsts for women in the industry.

Known as a tough but fair negotiator, the youthful 69-year-old became the first woman to start her own publishing firm, was Francis, Day & Hunter's first female director and the first woman to receive a Basca Gold Badge award.

Described as both "well respected" and "inspirational" by her colleagues at EMI Music Publishing, she has been there since 1973 and is now director of its business development division. "She's brilliant," says director of business affairs Deborah Harris. "We've had battles, but she's fair." Determined from the start to

succeed in a field then dominated by men, O'Dwyer joined a small publishing company after leaving school in the mid-Forties at 16. After gaining her first experience of publishing, she became Chappell's first female employee.

"All I wanted to be was a music publisher," she says. "People thought I was a good song plunger and they began to accept me."

There was resistance, though. In the Fifties, determined to get a job with publisher Francis, Day & Hunter—she failed to accept she should be kept out because the firm had never had a female on its staff.

Instead, she set up her own song plugging consultancy, K O'Dwyer Publicity, and struck a deal with the publisher which guaranteed a steady stream of work. A few years later, she was taken on by Francis,

Day & Hunter as its first woman director.

Her many successes include work with songwriters such as Les Reed, Barry Mason and Geoff Stephens and plugging songs such as Apache, Wonderful Land, Please Don't Go and The Last Waltz.

O'Dwyer is as active today as she has ever been. As director of EMI's business development division she is involved in synchronisation, image, TV advertising and film and is in charge of multimedia and technology. Among recent successes, she secured the deal for the use of M People's Search For The Hero in Peugeot's advertising campaign.

Her award may have been for lifetime achievement, but clearly O'Dwyer's career in publishing is far from over.

Paul Williams

Joseph: mastering the language of business

Juliette Joseph has had quite a week. Besides walking off with the special achievement prize at the Women Of The Year Awards, she has taken up her new post as head of international at Deconstruction.

Her new boss, Deconstruction managing director Keith Blacketer, claims she is the best assigned in the global field. "She's extremely knowledgeable about her area of the international business and she has a very strong personality," he says.

However, a career in the music industry was never Joseph's original intention. Brought up in the West Indies and educated in Switzerland where she studied languages, she had originally set her heart on becoming an interpreter. Aged 19, she returned to her UK birthplace and took

several non-music jobs before joining Virgin Records as secretary to Lisa Anderson, then head of international and now the BPI's Brit Awards executive producer.

"She is such a bright, open person," says Anderson. "When she came in for an interview she was told she could have a second interview later in the year. Instead of coming back later, she stayed in the building. By the end of the day, she had effectively integrated herself within the company."

After being promoted to product manager, Joseph eventually moved into promotion and marketing for the Virgin roster which involved working with artists including Culture Club and Peter Gabriel.

But it hasn't all gone so well for Joseph. She was twice made

redundant, the first time following EMI's acquisition of Virgin in 1992.

Soon, though, she was appointed A&R manager by then Polydor boss Jimmy Devlin – she played a key role in Bob Dylan's 1992 number one with The End Of The Road – but left following organisational changes at PolyGram.

She quickly bounced back, becoming head of international A&R at Sony UK. It is a position she held for two years before joining Deconstruction.

Her progress highlights the determination which has enabled her to juggle being a mother of two daughters with her career. "To many, it may have been a slow rise," Joseph says. "But I started from the bottom and it shows what can be achieved through tenacity and resilience."

Paul Williams

Jon Webster backs this up, recalling two (male) business executives who reacted to McLeod as a caged tigress after one particularly tough business meeting.

"Sometimes, to make a point in the music industry, you have to over-emphasise it – particularly if you are female," admits McLeod. "I'm tough but fair."

McLeod professes herself deeply honoured by the woman of the year award, and is all too aware of the lack of high-flying women in the industry.

"It's difficult for women to move out of traditionally female areas," she says. "Often in

meetings around the world I'm the only woman in the room. It's sad there aren't more women around, but it feels great to have got here," she says.

Judging by the reaction of everyone who has worked with her, McLeod is not the only one who is happy about her success.

Catherine Fade

eternal



Power of a Woman

THE SENSATIONAL MULTI-PLATINUM ALBUM FEATURING THE SMASH HIT SINGLES

Power of a Woman, I Am Blessed & Good Thing

NOW AVAILABLE AS A LIMITED EDITION DOUBLE CD PACK
INCLUDES BONUS CD OF ETERNAL'S NUMBER ONE DANCE MIXES



COMING SOON THE NEW SINGLE *Secrets* OUT NOVEMBER 25TH WITH EXCLUSIVE TRACKS & COLOUR POSTCARDS

** CONFIRMED TV APPEARANCES: THE ROYAL VARIETY PERFORMANCE / CHILDREN IN NEED / T.F.I. FRIDAY
LIVE & KICKING AND THE SMASH HITS POLL WINNERS PARTY **

** THERE WILL BE AN EXTENSIVE MARKETING CAMPAIGN THROUGH TO CHRISTMAS INCLUDING
TV ADVERTISING FROM SUNDAY 10TH NOVEMBER / PLUS NATIONAL, TEEN AND MUSIC PRESS ADS **

VIDEO

BRUCE SPRINGSTEEN: *Blood Brothers* (SMV 50132). This fly-on-the-wall film intriguingly captures The Boss's reunion with The E Street Band in minute detail, from laying down new studio tracks to being back on stage. Three previously unreleased tracks and a free limited-edition CD are added bonuses. □□□

SINGLES

PETER ANDRE: *I Feel You* (Mushroom D1521). Andre gets melodic on a strong, sweet ballad. Radio will love it, as will his teen fans. Adult soul fans may come on board, too. □□□

GARAGELAND: *Fingerpops* (Flying Nun FNCD358/D1279). The New Zealand label comes up with a sparkly, Pavement-like band with this guitar-pop thrill, backed by three bitter-sweet tracks. □□□

HYDE CLAPTON: *New Again* (Isle Of Wight 17150). The band who have been club and chart favourites, return with another mighty anthem featuring the soaring vocals of Sandra Edwards. □□□

ELISHA LAVERNE: *Say Yeah!* (A-Depth ADPTC06). The South London-based vocalist's second single is a swinging, soulful affair with a light, subtly infectious chorus and tastefully smooth production. □□□

TANYA DONNELLY: *Sliding And Diving EP* (4AD BAD0910CD). The ex-Belly vocalists' stylized opens her solo account with a foot-stomping romp on the thrash guitar pop of *Slide*, to the reflective acoustic of *Resilience*. □□□

THE LIGHTHOUSE FAMILY: *Loving Every Minute* (Wild Card/Polydor 573292). With more soul and less pop than its predecessors, this is not an instant hit. But it will undoubtedly let the duo round off the year with another hit. □□□

DAVID H: *Passion* (Feverpitch CDFVR102). A great big pumping dance track with in your face, raunchy lyrics. You can just see it whipping up the Christmas dancing crowds. □□□

DAMASKE: *It's All Over Now* (GLD04120). The pop/R&B quintet follow their number 12 debut with an ultra-smooth ballad which will benefit from their slots on the forthcoming *Smash Hits* and *Boyzone* tours. □□□

JOHN SHUTTLEWORTH: *Y Reg* (Eleven Records LSNCC0502). Shuttleworth and his magnificent organ pay tribute to the Austin Ambassador. Having already sold 8,000 spoken word tapes with his offbeat humour, he could yet have a big Christmas hit. □□□

SPDICONURVE: *Meaning Of Lovers* (Oirky Recordings QUCD002). The instantly recognizable sample from Kate Bush's



WILDHEARTS: ROUGH DIAMONDS

Wow is the centrepiece to this hypnotic mix of vocals and beats, which brings back fond memories. □□□

PJ PROBY & MARC ALMOND: *Yesterday Has Gone* (EMI Premier COPRE13). PJ Proby's over-the-top warble has been the benchmark for many a northern club entertainer since he and Almond attempts to do for him what he did for Gene Pitney. □□□

SUMOSOMIC: *Come Friendly Spaceman* (Creation CRESCD 242). Bringing together a catchy chorus and limp rap with a Chumbawumba-style vibe, the competition may be too hot right now for this slight hip pop tune. Expect it to do well on re-release next year. □□

PLAZA: *Fusters* (Push COOVER 005). Bright, upbeat guitar pop from the north London trio who sound even more interesting at the two B-sides which suggest a promising diversity. □□□

GLORIA ESTEFAN: *Don't Break My Heart* (Epic 55612). A sumptuous ballad which should do well for Christmas, this single fits nicely with her first UK tour for five years. Expect a hit. □□□

RAGGA AND THE JACK MAGIC ORCHESTRA: *Where Are They Now/She's* (EMI UK CDEM596). If Kate Bush joined Fortishead this might be the result. A combination of percussive bangs and vocal screeches, this suggests big things should be expected in 1997. □□□

METALICA: *Mama Said* (Mercury METCO14). Another slowie from the increasingly broody metal icons, but this is better for the guitar than the schlocky metal guitar that causes the massuse. □□□

DEEP BLUE SOMETHING: *Jesus Christ Super Gospel* (INN 9518). This decidedly Eighties-sounding offering will more than likely find DBS joining the ranks of 4 Non Blondes and My Big as one-off UK Top 10 visitors. □□□

MELY'S: *Fragile* (Anket C0072). Another Welsh band, well duh, hits the scene with a blend of Catatonia-style pop and some swirling background melodies. A quirky debut that might pick up Evening Session play. □□□

EVERYTHING BUT THE GIRL: *Driving* (Blanco Y Negro NEG5000). Masters At Work attempt to do what Todd Terry did for Missing, but the result is not as good,



ETERNAL: SMOOTH AND FUNKY

mainly because Driving lacks the winsome charm of Smooth. □□□

THE CANDY GIRLS: *I Want Candy* (Feverpitch 172VRD103). A pumped-up version of Bow Wow's hit complete with pink bows for the girls in the air bit. The girls' dad could outplay them shorts. □□□

ETERNAL SECRETS: *EMI UK First Avenue CDEM595.* Taken from the repackaged album, *Power Of A Woman*, this smooth, funky number should follow the trio's last three singles into the Top 10. □□□

SINGLE OF THE WEEK

ALANIS MORRISETTE: *All I Really Want* (Maverick W0382CD). Another single, another gen and another hit for Morissette, who can do no wrong with this baby ballad. □□□□□

ALBUMS

ENIGMA: *Le Reï Est Mort, Vive Le Reï* (Virgin 7243820562). The formula which has already shifted 17 million albums around the world remains intact, but this time with pro-rock tinges and the addition, for the first time, of Michael Creu's vocals. Another winner. □□□□□

EJORK: *Telegram* (One Little Indian TPLP15CD102). A worthwhile mixes project in which tracks from Post get reworked, some beyond recognition, by the likes of The Brooklyn Quartet and drum & bass maestro DJ Shadow. Should attract plenty of listeners. □□□□□

TIGER: *We Are Puppets* (Island Trade 2 TRDCD102). It would be very easy to dismiss Tiger, because we have heard it all before from bands such as The Fall. But their lo-fi keyboard-led sound never fails to captivate, mainly because of the wry lyrics. They're burning bright. □□□□□

ACR: *Change The Station* (Robs CRDB050). Pretty commercial radio-friendly stuff from the electro-pop veterans, who bring together catchy pop tunes and nicely complementary male and female vocals with this first new album for four years. □□□□□

THE WILDEARTHS: *The Best Of The Wildhearts* (East West 030712122). East

West makes the most of a two-album catalogue which boasts the fiercest, freshest and finest British heavy rock of the Nineties. A rough diamond. □□□

SEPUTURA: *Roots Of Sepultura* (Roadrunner CORR89306). Something of a companion to the top five album Roots, this 20-track double set is a treasure trove of outtakes, B-sides, remixes, demo and live recordings. □□□□□

SUN ELECTRIC: *Present* (R&B AMB6943CD). This ambient thing of beauty is a joy throughout, 13 tracks to a richly textured collage of musical sounds as diverse in style as in mood. □□□□□

CHARLES AZNAVOUR: *She - The Best Of* (EMI Premier PRMTVC04). The French crooner's best-loved songs are collected for the mums and grannies at Christmas. Appearances on a variety of TV shows will spark the memories. □□□□□

VARIOUS: *The Annual 11* (Ministry Of Sound ANNC06). Pete Tong and Boy George mix up some of the year's hottest tunes (Boris Slippy, Firestarter, Keep On Jumpin') and could match Volume One's 100,000 sales. □□□□□

VARIOUS: *Pink & Poisons* (Salvatore SRS055). Sadly, this is the last release on the Salvatore label, so it's time to say a fond farewell to the adventurous, edgy techno, and it's a corker mixed by Tony Sapienza. □□□□□

JONATHAN ALFORD: *John Alfred Lives* (Records LUVCD02). Anything Robson & Jerome can do...? Unfortunately the London's Burning star's bland collection of covers adds nothing to the originals. □□□

VARIOUS: *Chicago House* (Beechwood BXBCD01X). From the vaults of Trax Records, and spanning the years 1986-1991, this retrospective collection will please collectors of original house music. □□□□□

SPECIAL PROJECTS: *Kid Legs vs Gool* (Breeze Filter F012CD). A mixture of cool drums and bass, ambient loops and lazy hip hop, perfect for perfect post-club listening. □□□□□

UPA LOUNGE: *Christmas Cocktails* (EMI Premier CDEM5900). Digitally remastered Christmas classics with the kitch touch on such standards as Jingle Bells, Santa Claus Is Coming To Town and Winter Wonderland. □□□□□

ALBUM OF THE WEEK

CHAKA KHAN: *Epiphany* (Warner Bros 9362458652). A remarkably fresh-sounding best-of which also includes five strong new tracks. The re-release of I'm Every Woman should help this one fly. □□□□□

This week's reviewers: Michael Arnold, Sarah Davis, Catherine Eade, Leo Finlay, Martin Talbot, Paul Vaughan, Selina Webb and Paul Williams.



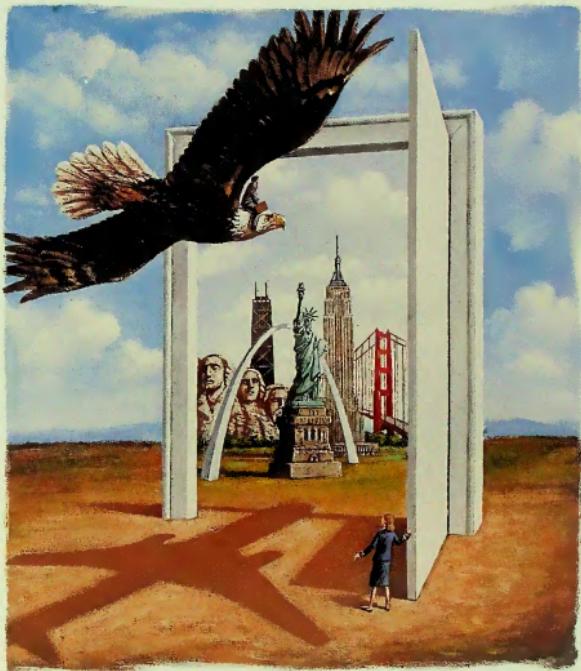
ALAN JONES

TALKING MUSIC

As a serial duettist, Elton John is rivaled only by Cliff Richard. Elton's latest pairing is with larger-than-life opera star Luciano Pavarotti on *Live Like Lovers*. Starting fairly quietly, it builds beautifully into an emotional tour-de-force, with both men at the top of their vocal form. The song is a hugely commercial ballad, which easily lends itself to Pav's full-on vocal assault, as well as Elton's less forceful delivery. *Sequel's Deep Beats* releases one of its more important albums in *The Best Of The Deels*. The name may not be instantly familiar, as the group in question had only a handful of Eighties R&B hits with fairly minimal mainstream interest, at least in Britain. But the Deels numbered among its members La Reid and Babyface, who honed their writing skills to

perfection on superb songs like Two Occasions, a beautifully observed vignette with charming lyrics. Their early promise is here for all to appreciate, albeit retrospectively... Robert Miles's excellent Dreamland album is being reissued as a double pack, featuring exclusive mixes of two of his hits, Children and One & One. Dreamland remains the benchmark against which all other dream house albums have to be measured, combining concise, concentrated melodies and a throbbing NRG dancebeat, a compelling mix which has already found many buyers and will now attract still more... it's an astounding fact that Chuck Berry recently turned 70. As if by way of celebration, MCA now unleashes a double album containing 40

of Berry's finest songs. This shows why he was so revered by The Beatles, with landmark songs like Johnny B Goode, No Particular Place To Go, Roll Over Beethoven and Sweet Little Sixteen. Diana Ross's seasonal offering is a collection of love songs. Released under the title *Voice Of Love*, this 18-song selection revisits some of her more potent singles – Touch Me In The Morning, You Are Everything, and I Still Wait For You – as well as three new songs, which are grafted on to the end and suffer badly by comparison with her earlier work, especially true in the needless remake of You Are Not Alone, the R Kelly song which was such a big hit for Michael Jackson a year ago.



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SHOLA AMA

CHANCE MEETING SEEKS THE DISCOVERY OF AN R&B STAR

Shola Ama is potentially the brightest new star of British R&B and her story is no less than a music industry fairy tale.

London-born Ama was just 15 when she was discovered by Kwesta of UK jazz-funk group D-Influence. Even more remarkable than her age was the place where Kwesta met Ama – the westbound Piccadilly line platform at London's Hammersmith station.

Kwesta heard Ama singing to herself and asked her if she could sing a couple of songs for him right there and then. She sang a Mariah Carey tune and one by Mary J Blige. Within a year, Kwesta had taken Ama to his London indie label, FreakStreet, where he is now director. "I don't take a lot of talking to 15-year-old girls on tube platforms," he laughs. "But Shola sounded amazing and she has just got better and better. She has such a mature voice."

FreakStreet released her debut single Celebrate in early 1995. Since then, a deal has been struck with WEA, with production and management still handled by FreakStreet. Now Ama is set to make an impact with her first major label single, You're The One I Love.

FreakStreet managing director Paul Kennedy believes Ama can be the next Mariah Carey. "As soon as Kwesta

brought Shola to us we knew that we wanted to sign her for more than just a single," says Kennedy. "She's great. We didn't want to just drop her in at the deep end at 15, so we waited a while and did some small PAs and studio work for the first few months. Then we put Celebrate on a FreakStreet EP and straight away Kwesta FM really went for it, so we knew we'd got it right."

Ama went from schoolgirl to R&B prodigy inside a hectic 12 months – and took it in her stride. No ordinary teenager, she laughs when people meet her and refuse to believe she is so young. "It's not one of those people who gets nervous," she says.

Ama is in the album singing along to her mother's Aretha Franklin and Gladys Knight records. She still loves old soul songs but is changing her own music to be ultra-contemporary and become the hottest new sound in the urban/R&B market. To this end, she will be working with a variety of top-line UK and US producers for her debut album, due in early 1997.

"I want my album to be a bit around the corner from what everyone in the US is doing," she explains. "I want to create my own thing. I'm going to LA in the next few weeks to work with American producers, so there will be a US flavour on the album, but it'll be

very British because I'm from London."

"That's something that I'd love to prove to them, just as good R&B artists here. I really like hip hop tracks with lovely sweet vocals on top, and a lot of my stuff's infectious, chilled, with vocals all over it, vocal gymnastics."

You're The One I Love is a precocious big-league debut. Written and produced by Shuan Labelle, one of America's fastest-rising new producers, the track is smooth and streetwise and Ama's performance is super-confident.

Equally impressive is the fact that Ama has co-written most of the songs for her album. D-Înfluence has contributed one of the best tracks. "They're family," Ama says. "Songwriting comes naturally. I love just chilling in a studio and putting a hacking track together."

As well as learning the ropes from the FreakStreet posse, Ama has also spent time with Fugees, whose work ethic struck a chord. And Ama is prepared to work equally hard to reach her goal of selling a million records.

Kennedy believes she will: "We decided to make Shola a priority for FreakStreet because she really could go worldwide. Already we have very big plans for the second album."

All this and she'll be only 18 in March. By the time she's 21, Shola Ama could be a household name. Paul Elliott

MARK OWEN
SETTING HIS SIGHTS

He was the pretty one in Take That, with an energetic stage presence that also made him the most popular member of the band, drawing 60% of their fan mail. Whilst he may have always obvious talent, he was going to have a successful solo career, initially at least, few could have predicted that Mark Owen's album would be as accomplished and mature as Green Man is.

The single, Child, does not give the full picture, being very much a bridge from his Take That days to his new sound. But there are few signs of the fun man. Whilst he may have chosen to have a go at having a successful solo career, initially at least, few could have predicted that Mark Owen's album would be as accomplished and mature as Green Man is.

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Artist: Shola Ama Label: FreakStreet Project: Single Songwriter: Shaun Labelle Producer: Shaun Labelle Studio: Holloway, London Publisher: pending Released: November 11

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
CHUCK D	lead rapper from Public Enemy	CRYSTALIS MUSIC	self managed	worldwide publishing	Cheryl Robson — "I've been talking with Chuck for ages about this."
DIBO	dance music songstress with Faithless	WARNER CHAPPELL	7PM Management	worldwide publishing	Mike Sutcliffe — "She's currently meeting with labels."
THE JULIA SET	soulful pop three-piece from Pinner	EATON MUSIC	none	worldwide publishing	Jones Brooke — "We've been developing them in the studio."
THE KINGS OF INFINITE SPACE	experimental Liverpool three-piece	V2	Fat Man Organisation	albums deal	Paul Nixon / Nick Sidell — "It's a cliché to say that they're something different."
NO WAY SIS	ever-ascending Oasis tribute band	EMI RECORDS	GR Management	singles and album option	Anne Carpenter — "Mike Saul —"
PEACH	London-based punky pop on Mute	WARNER CHAPPELL	John Wadlow	worldwide publishing	Mike Saul — "The deal was done just after the Mute deal."
THE PROPELLORHEADS	mix of hip hop, techno and madness	CRYSTALIS MUSIC	self managed	worldwide publishing	Steve Sasse — "Pete Tong —"
RNT	Coventry reggae/faggae/soul singers	LONDON RECORDS	Erskine Thompson	albums deal	Pete Tong — "I found them as street-corner acappella singers."
STEREOLAB	musical adventurers from south London	POLYGRAM/ISLAND MUSIC	Martin Pike	worldwide publishing	Nigel Coxon

Compiled by Jake Barnes 0181-964 5310, urbania@dircon.co.uk

One to WATCH

The most London girl has a minor indie streak with a she-like single or Puff, Rock, and should do much better with the musically-talented Edwina Frontswoman. Jo's vocals are particularly impressive, and November's 15th single gig is well worth checking out.

K OWEN

SIGHTS BEYOND TEENPOP

"John generally works with bands who go into the studio. I know exactly what they want to do and his input can be limited by this," he says. "With Mark, he was able to take a more active role in shaping the music and was involved a lot more deeply in the whole project from the off."

Leckie agrees, but adds much of the credit for the success of the project must go to his partner Leon. "I'm not a musician myself, so I needed Craig to get the band together and help out a lot on getting the best out of Mark's songs," he says.

Although Owen received two co-writing credits while with Take That, these were B-sides and did not seem to indicate the basis for a singer-songwriting career. But he kept himself busy once Take That split last February, writing 31 songs, of which 12 went up on to the market. All except Child are solo efforts, and all were demoed at his Lancashire home with Owen on piano and his father on guitar.

Child is the most obvious 'ex-member of Take That' track and those who have heard latter-period John Lennon or Lenny Kravitz's less exuberant moments can be forgiven for thinking that this is not the work of a vastly original songwriter. But Owen says Child was always going to be his final solo outing.

"It was the first song I wrote, and while I was writing the others I always knew it was going to be the first," he says.

Goldsmit notes, "I think Child acts as a bridge from his Take That career to his more adventurous solo work. It is the most Take That-like track on Green Man, and it will give his fans the opportunity to develop along with him."

Leckie agrees that the album is a



Art: Mark Owen Project album Label: RCA Songwriter: Owen, except Child. Owen/Laws/Grammer Publisher: EMI Music (except Child: EMI Music/PolyGram Music/Lots Of Hits) Producers: Leckie, Leon Studio Abbey Road Released: December 2

mature work, but believes that there is little risk of Owen leaving behind a large chunk of his audience.

"The 14-year-olds who were original fans of Take That are now 20-year-olds who listen to music such as Radiohead and Kula Shaker," he says. "I think when people hear the range of material across the project, they will be surprised. I also think there's a fair chance that people who never bought Take That records, but preferred indie-style product, will be impressed enough to shell out for Green Man."

And, indeed, the follow-up single to Child is a well-crafted effort to stamp to make non-pop fans sit up and take notice. The tune is undeniably catchy, and one gets the feeling that noses will only turn up in indie circles when it's realised who the performer is. It is a strange situation Owen finds himself in, considering that Gary Barlow was supposed to be the serious

songwriter and Robbie Williams the indie kid with attitude. But Owen is making sure he doesn't get involved in any spats with any of his former colleagues.

Besides which, the diminutive singer with the strong Mancunian accent seems genuinely too nice for petty arguments. And he's got other things on his mind. "There's no point me slaggering anybody off, but I'll admit Gary and Robbie's row helped me by taking the spotlight away from me," he says. "I was allowed to get on with writing my own songs without pressure or expectations, and I was able to enjoy myself in the process."

There's little doubt that Green Man will follow Child into the chart's higher reaches, and Goldsmith is anticipating bumper sales. "I really wanted it out this side of Christmas so that Take That fans could have something to spend their money on," he says.

Owen himself admits he's making no long-term plans beyond getting out on the road early next year. He's even cool enough about his future to admit that he doesn't know if there will be a second solo album.

"Making a record I'm happy with means I've already realised all my ambitions," he says. "I write from my emotions, and if more songs I'm happy with come to me, there'll be another album. If they don't, there won't."

But as Goldsmith rates the band Owen and I together for next year's shows as "amazing", there is little doubt that Owen will be bitten by the bug all over again.

He's undoubtedly got enough Take That money to retire for life, but Green Man proves Owen has an unexpected degree of talent to match his natural charm. We'll be seeing and hearing a lot of him in years to come. Lee Finlay

STEVE LAMACQ ON A&R

I was talking to the singer of a band in Preston last week whose grip on the zeitgeist is frightening. Her band are at school. And yes! They want to be the next Kenicke. Not the biggest ambition on the planet, I know, but yet another indication that the new school of teenage bands – that's the new school who are *still* at school – are forging a path straight for the cool-NME-Smash Hits crossroads. The Preston band *Angelica* are full of all the excitement that's so often missing from the eyes of stalwart wannabees in London. They're a brilliant mish-mash of ambition and innocence. It's heart-warming... Two days later I was talking to John Keenan, promoter at

the Duchess in Leeds and he's got a list of new teenage groups, too, including Helen, Supercharger and Stockcube... And that's not to mention the return of Fierce Panda Records, back with a six-track EP of noisy, nascent, barely old enough to get served in pubs, guitar action including Tampas and Midget (oh, and a Peacodiles single to boot)... Anyway, all this brings us to our end-of-year round-up, asking who you would have signed if you could in '95. Here's what some of the professionals say... Nick Evans of Elemental: "It would have been ROC, but they signed to Virgin. They were just the most kooky band and I couldn't stop listening to them. Everything else this year I

was lucky enough to get like Rocket From The Crypt and Alabama 3..." And here's Mark Bowen who's done very nicely with Super Furry Animals: "I'd pick Olivia Tremor Control (who supported the Super Furrys on their UK tour) because they're the one band I've seen who seem to have less idea what they're going to do next than I have..." Good reason. I've just returned from Eurospousing – a festival featuring bands from all over Europe. Why do bands from Scandinavia always look like children's TV presenters? Our hosts in Denmark were great people but they can't play pop for toffee. No surprises there...



One to WATCH
SEELEY

The Man, Georgia quartet see a rare US slot at the London Indie Too Pure, but have definitely got a lot of inspiration from elsewhere. Up next is their debut single for the label, 'Messer Stoewer', as well as the EP as anything with 400 influences gets an earful for that last album, released in November 25.

CHRIS REA

FILM PROVIDES A NEW PLATFORM

For the handful of acts whose artistic lifespan outlasts the usual five or 10-year cycle, there comes a time when they find themselves reaching middle age in a business normally associated with youth. For them, the conundrum is how to stay working and progress creatively without going in ever-decreasing circles in an attempt to recapture past glories.

This problem had been troubling Chris Rea before he was struck down by a serious stomach illness while touring in France. This required six operations and almost brought an end to his life, never mind his career. It left him determined to complete a project he had been toying with for some time - a film which he scripted in hospital to complement a collection of songs he had written in his home studio.

That movie, *La Passione*, the story of a small boy's infatuation with sports cars, motor racing and Italy, finally reaches the big screen with its premiere at this year's London Film Festival on November 14. Its accompanying soundtrack album, written and recorded by Rea, precedes it into the shops this week. But does this indicate an underlying frustration with rock music?

"It's not disillusion," says Rea. "But the albums themselves were changing. They were becoming less like straightforward rock albums and more like bits that had been lifted out of films. I was looking for ways of moving on, getting away from that thing when you put 10 tracks down and then wonder what happens next. I also needed to find a way to take people with me."

Not everyone appreciated his attempts to escape the straitjacket of expectation.

"I'd done a track playing slide guitar with a Count Basie-style brass orchestra but that wasn't good enough for the label so I had to justify it as a soundtrack element. Really it was just me going forward," he says.

East West managing director Max Hole is an enthusiastic supporter of the project. "From our point of view, the record isn't just the soundtrack to a film, it is the music to his film and, at the same time, it is a Chris Rea record even if it isn't a traditional

It has great depth, style and humour, too. We're backing him to the hilt on it."

In fact, making soundtrack music was not such a radical departure for Rea who grew up steeped in movies. After all, he says, it was a piece of Ry Cooder film music which first inspired him to pick up the guitar in the Sixties. Rea also had a brief foray into soundtrack scoring a couple of years ago, contributing to the British road movie *Soft Tan Hard Shoulder*.

However, *La Passione* is something entirely different, a movie he not only wrote and produced but one he also financed entirely himself.

"I put up my future royalties through the label, which is a big step, but I had to do it," says Rea. "I've made decisions which have cost me a lot of money, but it was a price I was very willing to pay. I wanted to be involved in music for longer than the lifetime of the



FROM BOYHOOD MEMORIES TO THE SILVER SCREEN



La Passione
Warner Vision International
Written and produced by Chris Rea
Directed by John B Hobbs

La Passione is based on Chris Rea's childhood memories of Grand Prix racing and his obsession, as a seven-year-old, with the German driver Wolfgang von Trips and his blood-red, shark-nosed Ferrari.

For a first effort, the film is creditable, if overlong at 110 minutes. The first half-hour is immensely touching, with Thomas Orange



giving a wonderful performance as the career-obsessed child. It's evocative of just about everybody's childhood hopes and Red's gentle score is similarly redundant of youthful ambitions. Paul Shane also impresses as the down-to-earth Italian immigrant ice cream factory owner father. The film loses its way somewhat, however, as the character matures into adulthood, becomes hugely successful as an after shave manufacturer and attempts to buy every Ferrari in the world.

But Rien's score continues to lift the film and one sequence makes it essential viewing:



Shirley Bassey's big-screen debut. She appears in a dream sequence to deliver the deliciously over-the-top Shirley, Do You Own A Ferrari?, surrounded by hundreds of thousands of pounds worth of the sports cars. She also sings the film's theme.

Premiered at the London Film Festival on November 14, the film will reap plaudits from the critics as a worthy first-time effort, but the soundtrack is a far more successful work. And if it gives Bassey her first hit for years, and restores Rea to the public consciousness, it will have more than done its job. **Leo Finlay**

Artist: Chris Rea Project: album Label: EastWest Committee: Chris Rea Date: 1991

THE OFFICIAL UK CHARTS

A triple A-side it may be but sales of Robson & Jerome's third chart-topping single – What Comes Of The Broken Hearted/Saturday Night At The Movies/You'll Never Walk Alone – seem unlikely to continue matching this week's first-of-the-year debut at number one with sales of around 196,000 last week, it suffers a dip in demand, selling only 113,000 in its second phase. With their new album out today likely to take even more of an edge off the single's sales, it will be vulnerable to challenges next week.

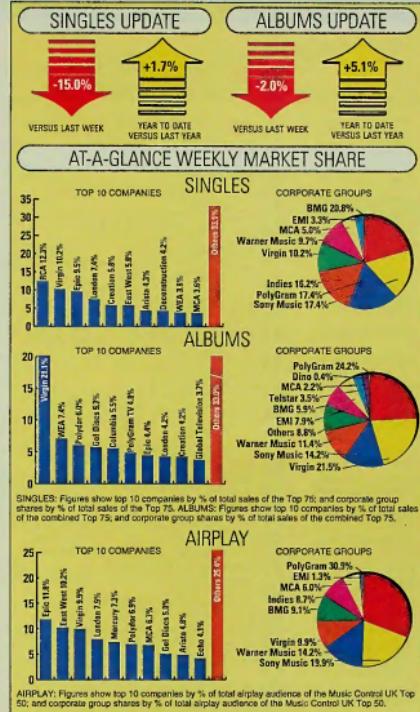
Creston's latest reactivation of Oasis's back catalogue pays big dividends, with all nine of the group's singles thus far returning to the Top 75, while boxed collections – each featuring four of the group's singles and an interview disc – enter the albums chart.

Including the boxed sets, some 218,000 Oasis singles were sold last week. The last – and indeed only – act to have more than nine singles on the chart simultaneously were The Jam, who had 14 hits charted on February 5, 1983 after a similar massive blitz.

Oasis singles have peaked 103 weeks on the chart so far in 1995. The 100 weeks mark has been broken in a calendar year only twice before, most recently in 1957. If eight of Oasis's singles stay on the chart next week they will establish a new all-time record – but more of that as and when it happens. Off all their singles, Whatever Is Happening with the lengthiest Top 75 career, clocking up 41 weeks on the chart, a total beaten by only 12 records in the history of the 44-year-old chart.

Two other Oasis-related singles are on the chart this week: Beck's Devil's Haircut, which has a mix by Noel Gallagher to which he contributed additional guitar work, debuts at number 22, while the Chemical Brothers' Setting Sun, on which he sings lead, continues its descent, dipping 39-34. Setting Sun debuted at number one but spent only one further week in the Top 10, equaling the shortest stay in the Top 10 by a number one set by Queen's I Want It All in 1991.

In an otherwise completely unchanged chart this week, the only newcomer is Michael Jackson's latest single, Stranger In Moscow, which becomes the fourth new recording from his HIStory project to dent the top five. It may go higher still, as the second CD of Stranger In Moscow was issued today. HIStory is not responding to the success of its latest single very forcefully, drifting up a couple of percentage points to 88, though it has sold around 1.25m copies since it was released in June 1995.



TOP 75 SINGLES

16 NOVEMBER 1996

WEEKEND
SINGLES

This	Last	Wk	Title	Artist (Producer)	Publisher (Writer)	Label CD/Cass (Distributor)	7/12
1	1	1	WHAT BECOMES OF THE BROKEN HEARTED	● (CA) 7421424726/7421424726 (BMG)	Robson Green & Janine Farm (Steinberg) EMI (Dear/Rico/Westherston/Dick)		
2	2	2	SAY YOU'LL BE THERE ★	(E) Steve Winwood (Aerosmith) Windswell Pacific/Sony (Steve/Graf/Kennedy)			
3	3	3	IF YOU EVER ○	(E) Eric Clapton (Eric Clapton) Creation/Sony (Eric)	London LONCO 388/LONCS 388 (P)		
4	NEW	4	STRANGER IN MOSCOW	(BMG)	Michael Jackson (Jackson) WCM (Marvin)	Epic 603187/603187 (E/Marvin)	
5	5	5	UN-BREAK MY HEART	Lafe/Arista 742141052/742141052 (BMG)	Toni Braxton (Foster) EM (Warren)		
6	6	6	ONE & ONE	Deconstruction 432142927/432142927 (BMG)	Robin Miles featuring Mario Nolasco (Nyle) (Peter/Furman/EVAN) & Arun (Starchild) (Nelso) (BMG)		
7	NEW	7	HILLBILLY ROCK HILLBILLY ROCK	RCA 932142512/932142514 (BMG)	Wayne Rogers (Wright) Simon Cowell (Gamer/Phils)		
8	NEW	8	I'LL NEVER BREAK YOUR HEART	Jive JIVE042/042 (WECM) 408 (P)	Bachman-Turner Overdrive (Alvin/Henry/Zombe) (Mike/Marvin)		
9	7	9	YOU'RE GORGEOUS ○	Echo ECSCD 26/ECSCMC 26 (V)	Spice Girls (Sharron/Brown/Jessie/Lynne) (Lyon)		
10	6	10	I BELONG TO YOU	Epic/EWE 08100/AWE 08100 (V)	Glen C. Matlock (G.C./Collectors) (Gina/Gilchrist)		
11	NEW	11	IF YOU'RE THINKING OF ME	A&M 511392/511392 (V)	D伶伶/Doris Day (Berk/West/Miler)		
12	8	12	INSOMNIA ○	Cheeky CHICKO 017/CHICK 017 (03N/B/MG)	Faithless (Robbie/Sister Bliss) Champion/BMG (Robbie/Sister Bliss/Maze/Jaz)		
13	4	13	ANGEL ○	East West EW 074CD/EW 074C (V)	Simple Red (Simple Red/Jean/Micheal/Dupressis) (Carla) (Franklin/Sinatra)		
14	9	14	WORDS ○	Polydor 575377/575378 (V)	Beyoncé (Huntington/Beth/Boss/BMG) (Bibi/Gibb/Gibb)		
15	NEW	15	THE FROZEN PRINCESS	SAVAMA SETCO 302/SETMC 32 (V)	Janet Jackson (Janet) Dancap/BMG (Janet/Hannan)		
16	11	16	IT'S ALL COMING BACK TO ME NOW ○	Epic 6031712/6031714 (V)	Colin Cowie (Stratman/Britain/Billy/Green) (Stratman)		
17	NEW	17	THE FLAME	Ultralite 393/393LONCS 389 (P)	Five Young Cornballs (Steve/Eric/Ed) (Sheets/Gib)		
18	14	18	PLACE YOUR HANDS	Sony S 62573/6259574 (V)	Rebel (Drake/Beth) WC (Rebel)		
19	10	19	DON'T MAKE ME WAIT	Grappa VSCD 1618/VSC 1618 (E)	Gina VRCO 125C (V)		
20	NEW	20	ATOM BOMB	Epic VRCO 125C (V)	911 (Kerry/Lee/Percy) Windswell Pacific/PolyGram (McLaughlin/Ranking/Goodie) (V)		
21	12	21	THIS IS FOR THE LOVER IN YOU	Epic 603303/603304 (V)	Fluke (Fluke) Six (Six/Dru) (Fluke)		
22	NEW	22	DEVILS IN CLOVER	Geffen GSTD 2128U/IGS 2128 (V)	Simon Cowell (Simon/Brother/Curt/Various/Hansee/Sinatra/Big Bang/Brown/Parkie/Chad/Hansee)		
23	19	23	NEIGHBOURHOOD	Spice (Loreen/Guttie/Ruth/Sue/Gretchen/Suzie) (Suzie)	Gran CXGU 5/CGASUT 5 (V)		
24	18	24	ALISHA RULES THE WORLD	Mercury AACD 2/AAATC 2 (V)	Alisia's (Alicia) Spicy/Tan (Paula/Marie/Poole)		
25	17	25	FOLLOW THE RULES	Uncovered/MCA MCSTO 4008/UMC 4008 (V)	Live (Yvonne) MCA (Star/Stratos/Popz)		
26	NEW	26	THE FUN LOVIN' CRIMINAL	Chrysalis COCHS 5040/4 (V)	Fatboy Slim (Fatboy Slim/Craig/Abekos/Benji/Ron/Low) (Craig/Abekos/Benji/Ron/Low)		
27	11	27	BREAKFAST AT TIFFANY'S	Interscope IND 80322/IND 80323 (BMG)	Deep Blue Something (Cassell/WC) (Pipes)		
28	15	28	15 OF A MUTHA	Epic 60305/603054 (V)	15 (Kanye West/DJ U-Nick) Various (Bona/DJ U-Nick/Rowell)		
29	23	29	NO DIGGITY	Interscope IND 95003/IND 95003/INT 95003 (V)	Blackstreet featuring Dr. Dre (Riley/Stewart/Various/Billie/Marielle/Nathes/Stewart/O'Day)		
30	NEW	30	COUNTRY BOY	East West EW 07010/EW 07010 (V)	Jimmy Nail (Nail/Rebbon) Zomba (Nail)		
31	21	31	ROTTERDAM	Go Discs GOODO 158/GODMO 158 (P)	The Beautiful South (Kofi) Island (Hanson/Holmes)		
32	10	32	I LOVE YOU ALWAYS FOREVER ○	Atlantic A 44650/ATL 44650 (V)	Donne Lewis (Lewis/Willie WC) (Lewis)		
33	13	33	POSSIBLY MAYBE	One Little Indian 103 TPCD 01 (P)	Brook (Brook) Polymath/WBMG (Brook/Polymath)		
34	NEW	34	WHATEVER ○	Creation CRECD 195/CRECS 195 (0MVW)	Creation (Eric/Elton/James/Michael/Gigliotti/James)		
35	NEW	35	MY LOVE IS FOR REAL	Fresh FRSHD 40/FRESHD 40 (0MVW)	Mike (Mike/Martin/Billie/Billie) Lawrence/Abdu (Billie)		
36	NEW	36	WONDERWALL ★	Creation CRECO 215/CRECS 215 (0MVW)	David (David/Giggle) Creation (Sandy/Giggle/James)		
37	30	37	WANNABE ★	Virgin VSCD 1580/VSC 1580 (P)	Space Girls (Sharron/Brown) Windswell Pacific/PolyGram (Space Girls/Star/Stratos/Wood)		

As used by Top Of The Pops and Radio One



Got To Give It Up

Out 11 November
Taken from the Atlantic album ONE IN A MILLION
featuring Todd Terry remixes

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Label CD/Cass (Distributor)

Label CD/Cass

WW TOP 75 ALBUMS cin

16 NOVEMBER 1996

This	Last	Wks	Title	Artist (Producer)	Label/CD (Distributed)	Cass/Vinyl
1	NEW	1	SPICE ★	Spice (Fir/Absolute/Stannard/Rowe)	VIRGIN CDV 202 (E)	TCV 2812/2 (BMG)

2	3	2	BLUE IS THE COLOUR ★	Gö Dics/B28422 (F)	TCV 2812/2 (BMG)
			The Beautiful Soul (Kelly)	E28454/B28454	

3	NEW	1	AROUND THE WORLD...THE JOURNEY SO FAR ●	London 826322 (E)	East 11 (Stannard/Circus/Karen/Punting/Morris/Various)
			826304		

4	3	5	GREATEST HITS ★ 2	East West 0303165522 (F)	0303165524 (F)
			Simply Red (Levino/Hucknall)		

5	1	2	A DIFFERENT BEAT ★	Polydor 533422 (F)	533422 (F)
			Boyzone (Hedges/Harding/Gurney/Waks)	533422 (F)	

6	5	35	FALLING INTO YOU ★ 3	Epic 48732/24/287524 (SM)	SM
			Colin Dan (Strawberry/White/Coleman/Hewitt/Shawm)	48732/24/287524	

7	6	37	OCEAN DRIVE ★ 2	Wild Card/Polydor 525872 (F)	525872 (F)
			Lighthouse Family (Peders)		

8	NEW	1	IF WE FALL IN LOVE TONIGHT	Warner Bros 93624672 (F)	93624672 (F)
			Rod Stewart (Various)		

9	8	26	RECURRING DREAM - THE VERY BEST OF # 1	Capitol 030783 (F)	030783 (F)
			Crowded House (Fin/Finn/Fiona/Youth)	030783	

10	10	8	SPIDERS ●	Gut/GVGMG VUGTULM VUGTULM (F)	VUGTULM (F)
			Spider (Lion, Except for one track)		

11	7	2	EVITA (OST) ●	Warner Bros 936246322 (F)	936246324 (F)
			Various (Wright/Parber/Weber/Cadogan)		

12	NEW	1	THE CHRISTMAS PARTY ●	EMI CMV 1401 (F)	TCEMV 1401 (F)
			The Smurfs (Jackson/Corbett/Ekerle)		

13	11	34	THE SCORE ★ 2	Colombia 435452 (SM)	40354484352 (SM)
			Fugues (Prakar-Prac)		

14	16	58	WHAT'S THE STORY MORNING GLORY? ★ 1	Creation 03001 (F)	03001 (F)
			Doris (Morris/Gallagher)		

15	16	20	SECRETS ●	LaFace 730260202 (BMG)	730260202 (BMG)
			Tom Braxton (Babyface/Vanice)	730260202 (BMG)	

16	RE	1	GABRIELLE ●	Go! Beat 2372 (F)	2372 (F)
			The Boohouse Boys		

17	13	26	OLDER ★ 3	Virgin 2919/26 (F)	TCV 2802/26 (F)
			George Michael (Michael/Douglas)		

18	NEW	1	THE VERY BEST OF ○	Virgin 2918/26 (F)	TCV 2804/26 (F)
			Roy Orbison (Various)		

19	14	65	JAGGED LITTLE PILL ★ 6	Maverick 1994/2001 (F)	1994/2001 (F)
			Alana Morissette (Morissette/Ballard)	1994/2001 (F)	

20	NEW	1	THE MUSICALS	PolyGram TV 3326/23 (F)	5338/23 (F)
			Michael Bell (Smith)		

21	4	2	ANTHOLOGY 3	Apple CPCCP 728 (E)	TCPPCP 728 (E)
			The Beatles (Martin/Thomas/The Beatles)		

22	9	3	DANCE INTO THE LIGHT ●	Face Value 030100002 (F)	030100002 (F)
			Phil Collins (Collins/Padham)		

23	NEW	1	DEFINITELY MAYBE SINGLES BOX - SILVER	Creation CDEM 0228-/- (13/IV)	(13/IV)
			Doris (Doris/Gallagher)		

24	NEW	1	WHAT'S THE STORY MORNING GLORY? BOX - GOLD	Creation CREM 0228-/- (13/IV)	(13/IV)
			Doris (Doris/Gallagher)		

25	21	4	SONGS OF INSPIRATION	Ritz RTZBCD 109 (P)	RTZBCD 109 (P)
			Daniel O'Donnell (Ryan)		

26	17	2	THE BEST OPERA ALBUM IN THE WORLD...EVER!	Virgin VTGCD 1020/VTGCD 1008 (E)	VTGCD 1020/VTGCD 1008 (E)
			Various (Various)		

27	11	2	THE BEST IRISH ALBUM IN THE WORLD... EVER!	Virgin VTGCD 1020/VTGCD 1028 (E)	VTGCD 1020/VTGCD 1028 (E)
			Various (Various)		

28	12	1	THE BEST OF YBVIN	Sony TVGlobal RADCO 329/379/CMC 329/379/EMC 329/379 (B)	EMC 329/379/CMC 329/379 (B)
			Various (Various)		

29	13	38	TRAINSPOTTING (OST) ★	EMI Premier COEMC 329/379/CEMC 45/3ADMC 45- (BMG)	3ADMC 45- (BMG)
			Various (Various)		

30	14	13	THE BEST OF DANCE 96 ●	Telstar TCD 281/201 (F)	TCM 201 (F)
			Various (Various)		

31	5	8	DISCO MIX 96 ○	Warner 0545363072 (F)	9545363072 (F)
			Various (Various)		

32	16	2	TOP GEAR - ON THE ROAD AGAIN	EMI CMV 1401/TCM 132/TCEMV 132-E	TCM 132/TCEMV 132-E
			Various (Various)		

33	17	6	IN THE MIX 96 - 3 ●	Virgin VTGCD 97/VTGCD 97-E	VTGCD 97/VTGCD 97-E
			Various (Various)		

34	18	NEW	THE NO 1 ROCK BALLOONS ALBUM	PolyGram 125/325/343/3441 (F)	125/325/343/3441 (F)
			Various (Various)		

35	19	NEW	LJT BUKEM PRESENTS EARTH - VOLUME ONE	Earth EARTH 001-E/ARTHL 001-E	Earth EARTH 001-E/ARTHL 001-E
			Various (Various)		

36	20	NEW	UNTITLED 3	Global Television RACD 04/ADMC 44 (BMG)	04/ADMC 44 (BMG)
			Various (Various)		

TOP COMPILATIONS

1 TRAILER MUSIC

2 THE BEST OF THE 80'S

3 THE 90'S

4 THE 90'S

5 THE 90'S

6 THE 90'S

7 THE 90'S

8 THE 90'S

9 THE 90'S

10 THE 90'S

11 THE 90'S

12 THE 90'S

13 THE 90'S

14 THE 90'S

15 THE 90'S

16 THE 90'S

17 THE 90'S

18 THE 90'S

19 THE 90'S

20 THE 90'S

21 THE 90'S

22 THE 90'S

AIRPLAY PROFILE

STATION OF THE WEEK

RADIO THREE
controller Nicholas Kenyon was more than pleased with the latest Rajars, which showed the 50-year-old national station had gained 230,000 listeners over the last quarter to boost its audience to 2.4 million - an increase of 10% reach and 14% share of the market. Since 1992 it has had a very strong competitor, with national commercial station Classic FM continuing to show healthy gains.

Although mainly classical, other genres of music played include jazz, early music and folk. Every year Radio Three says it originates some 2,500 hours of live and specially recorded music from the BBC's Five orchestras, international musicians and opera and concert halls nationwide.

Drama, comedy, documentaries, science and arts also broadcast on the station, one of whose biggest achievements in the past year has been the switch to 24-hour broadcasting, says Kenyon. "That's gone really well, and seems to be popular with our dedicated listeners, who are very ready with their comments about the service," he says.

"What we're trying to do is a delicate balancing act between making the station as welcoming and approachable as possible and making sure that the quality of service we've been offering for over the past 50 years. We're very confident that now we have a tone of voice and content that is different from the networks around us."

Over the past year there have been

A SELECTION FROM RADIO THREE'S STATEMENT OF PROMISES

On Radio Three we promise to:

- provide a 24-hour service which means we can broadcast more live music-making
- increase Radio Three's coverage of jazz
- introduce a new chamber music series
- bring our listeners concert and opera recordings
- stage a major retrospective of 20th century musical masterpieces in concerts around the UK and broadcast them
- maintain and develop the BBC's music as the world's leading classical music festival
- respond to the audience's desire for a more regular programme to the schedule

Source: BBC News 1998

a number of significant schedule changes, says Kenyon, including the highly publicised letting go of Paul Gambaccini. Kenyon explains, "Paul showed there are limits to how far you can go on Radio Three – there was no problem with the content, simply the tone of presentation."

Presenters on the station choose their own music for programmes from a central repertoire list rather than stick to rigid guidelines. "We give them the freedom to play what they feel is right in their own shows," says Kenyon. "Exceptional slots such as late jazz, opera on Saturday nights, chord evenings and a regular traditional music slot all have their loyal fans," adds Kenyon.

Catherine Eade

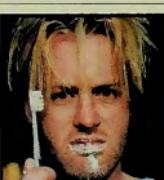
TRACK OF THE WEEK

BABYBIRD: YOU'RE GORGEOUS

Babybird's biggest hit to date, on indie label Echo, passed the 1,000 mark a fortnight ago, proving itself a winner with independent and alternative GRU. Yet as Babybird shows his potential with a number three entry in the sales chart and has managed to keep a place in the Top 10 since then, moving 3-6-5-7, helped by Babybird's appearance on TV shows such as The Nolte and TOTP.

The song was heavily supported by 2-10 FM, Key 103, Viking, Hallam and Pulse among others. It entered the ILR network Top 20 the week after its sales chart entry, with 619 plays making it the 17th most played record across the ILR network, nestling amongst established airplay favourites such as Celine Dion's 'My Heart Will Go On', The Beautiful South, Meanwhile, Radio One, which was first to pick up the track at the end of August, continued to show its support, spinning the track between 25-30 times per week. GLR too was a big fan.

Claire Farrell of Claire Farrell Promotions, who is in charge of regional and national radio and TV



plugging, says the song was a delight to work on. "Programmers liked You're Gorgeous instantly – radio seemed to treat it with real affection," she says. Northsound was very quickly on the track, with Forth, Swansea Sound and Radio 100.3 all giving it airplay. Ceda remained unimpressed, not playing the track at all, and Farrell says the breakthrough was getting GLR on board, ensuring play nationwide when it was B listed there in early October. The song continues to perform strongly across the airwaves, while it drops slowly from the sales chart.

Catherine Eade

RADIO 1

© Music Control UK. Titles coded by total number of plays on Radio One from 00.00 on Sunday 3 November 1998 until 24.00 on Saturday 9 November 1998

Rank	Title	Artist Label	No. of plays	LW	TW
1	NEIGHBOURHOOD	Space (Red)	22	26	26
=2	IF YOU EVER FEEL	Fest 12 (Feeling Good/London)	26	24	24
=2	SAY YOU'LL BE THERE	Space Girls (Virgin)	23	24	24
=4	PLACE YOUR HANDS	Space (Red)	23	23	23
=4	NO DIGITAL	Feast 12 (Feeling Good/MCA)	18	23	23
=4	STRANGER IN MOSCOW	Michael Jackson (MJ/JE/EMI)	21	23	23
=4	SINGLE BILINGUAL	Pia Zadora (Polydor)	19	23	23
8	UNBREAK MY HEART	Tina Turner (Lafayette/EMI)	24	22	22
=9	YOU'RE GORGEOUS	Space Baby (Echel)	25	21	21
=9	ALISHA RULES THE WORLD	Alisha's Attic (Mercury)	19	21	21
=9	WHAT IF	Space (Red)	16	20	20
=12	ANGEL	Space (Red)	15	20	20
=12	CHASING RAINBOWS	Paula Cole (Polydor)	15	20	20
=12	FUN LOVING CRIMINAL	Pia Zadora (Polydor/Chrysalis)	15	20	20
=12	1ST OF THE MONTH	Bonnie Raitt-N Harmony (Warner/Epic)	23	20	20
=12	THIS IS NOT THE LOVE IN YOU	Space (Baby/Echel)	12	20	20
=12	ONE & ONE	Reindeer Games/Maria Noyer (Deconstruction)	10	19	19
=18	GOMINDA	Kate Bush (Columbia)	14	18	18
=19	DON'T MAKE ME WAIT 'TIL	George (Virgin)	11	17	17
=20	DEVILS HAIRCUT	Buck (Reprise/MCA)	17	17	17
=20	IF YOU'RE THINKING OF ME	Roddy (ASB)	9	17	17
=20	WHEN I FALL IN LOVE	Cast & Crew (Telstar)	10	17	17
=20	NO WOMAN, NO CRY	Rufus/House/Celestial	14	17	17
=20	BREAKFAST	Prodigy (Mercury)	17	15	15
=25	SEVEN DAYS AND ONE WEEK	B.B. (Postcard/EMI)	25	16	16
=25	INSOMNIA	Faithless (Chrysalis)	19	15	15
=27	FLYING	Cast (Polydor)	17	15	15
=27	FOLLOW THE RULES	Cast Joy (Uncovered/MCA)	15	15	15
=27	BOY WONDER	Speedy (BMG)	15	15	15
30	BJANGO	Lucky Monkeys (Or-Lite/Polydor)	15	14	14

Rank	Title	Artist Label	No. of plays	LW	TW
1	SAY YOU'LL BE THERE	Space Girls (Vig)	1636	1644	1644
2	IF YOU EVER FEEL	Fest 12 (Feeling Good/London)	1271	1608	1608
3	ROTTERDAM	Beautiful South (Red)	1481	1393	1393
4	UNBREAK MY HEART	Tina Turner (Lafayette/EMI)	1102	1355	1355
5	I LOVE YOU ALWAYS FOREVER	Duran Duran (Adrianic/East West)	1242	1329	1329
6	YOU'RE GORGEOUS	Space Baby (Echel)	1127	1175	1175
7	ANGEL	Prodigy (Mercury)	1291	1169	1169
8	WHAT IF	Lightning Seeds (Epic)	934	1133	1133
10	IT'S ALL COMING BACK TO ME NOW	Celine Dion (Epic)	1176	983	983
11	ALISHA RULES THE WORLD	Alisha's Attic (Mercury)	951	966	966
12	STRANGER IN MOSCOW	Michael Jackson (MJ/JE/EMI)	777	925	925
13	WORDS	Space (Polydor)	1094	892	892
14	ESCAPING	David Cast (Ariwa/Mercury)	898	700	700
15	WHAT BECOMES OF THE BROKEN-HEARTED	Rossen & Jerome (RCA)	483	699	699
16	FLAME	Five Young Christians (Lavender)	688	686	686
17	NEIGHBOURHOOD	Space (Red)	559	672	672
18	BEAUTIFUL ONES	Space (Red)	762	612	612
19	SPINNING THE WHEEL	George Michael (Ageson/Virgin)	704	596	596
20	VIRTUAL INSANITY	Jungle (Space)	691	589	589
21	GOODBYE HEARTBREAK	Lighthouse Family (Ward Car/GP/Polydor)	537	465	465
22	GOOD ENOUGH BODY	ABM	455	484	484
23	FLYING	Cast (Polydor)	667	474	474
24	I BELONG TO YOU	Celine Dion (Viva/WEA)	199	463	463
25	NO WOMAN, NO CRY	Rufus/House/Celestial	122	448	448
26	LOVE I LOVE	Space (Red)	550	416	416
27	FOLLOW THE RULES	Cast Joy (Uncovered/MCA)	449	407	407
28	I AM, I FEEL	Ashley MacIsaac (Mercury)	406	398	398
29	DON'T MAKE ME WAIT 'TIL	Georgie (Virgin)	213	389	389
30	YOU MUST LOVE ME	Madonna (Maverick/Warner Bros.)	341	365	365

© Music Control UK. Titles coded by total number of plays on 40 mainstream independent local stations from 00.00 on Sunday 3 November 1998 until 24.00 on Saturday 9 November 1998

VIRGIN

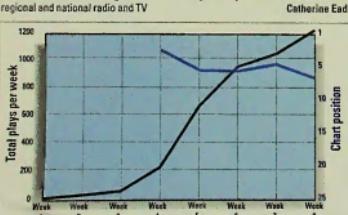
Rank	Title	Artist Label	No. of plays	LW	TW
1	EVERYDAY IS A WINDING ROAD	Shani (Cross/EMI)	24	24	24
2	BREAKFAST AT TIFFANY'S	Space (Polydor/Chrysalis)	27	24	24
2	ROTTERDAM	Beautiful South (Red)	31	33	33
4	GOOD ENOUGH BODY	LMN	23	24	24
5	BITTERSWEET ME	F.M. Abrams/Brazil	23	24	24
5	CIRCLE	Cross Culture (Space)	19	21	21
7	DANCE INTO THE LIGHT	The Cellos (Face/Vertigo)	27	20	20
8	ALL I WANT	Popjustice (Space)	18	29	29
8	I'M SO HAPPY I CAN'T STOP CRYING	Dion/M&M	19	23	23
8	BEAUTIFUL ONES	Space (Red)	19	23	23
13	SAY YOU'LL BE THERE	Space Girls (Vig)	37	37	37
13	DO WHAT I WANT	Daft Punk (Power/Reprise/MCA)	31	35	35
13	WHAT IF	Space (Red)	34	35	35
13	I AM, I FEEL	Ashley MacIsaac (Mercury)	50	55	55
13	CHAMPAGNE SUPERNOVA	Outra (Cross/Universal)	48	45	45
13	FOLLOW THE RULES	Cast Joy (Uncovered/MCA)	16	35	35

© Music Control UK. Station profile chart ranks titles by total number of plays per station from 00.00 on Sunday 3 November 1998 until 24.00 on Saturday 9 November 1998



ATLANTIC 252

Rank	Title	Artist Label	No. of plays	LW	TW
1	ROTTERDAM	Beautiful South (Red)	56	56	56
2	BREAKFAST AT TIFFANY'S	Space (Polydor/Chrysalis)	24	25	25
2	I LOVE YOU ALWAYS FOREVER	Duran Duran (Adrianic)	27	32	32
4	WRONG	Everything Is New (Geff/TD/Virgin)	33	32	32
5	VIRTUAL INSANITY	American (Sony/SZ)	62	41	41
6	READY OR NOT	Fayes (Wheatsheaf/Universal)	65	40	40
7	ALISHA RULES THE WORLD	Alisha's Attic (Mercury)	20	38	38
7	SAY YOU'LL BE THERE	Space Girls (Vig)	39	37	37
9	DO WHAT I WANT	Daft Punk (Power/Reprise/MCA)	31	35	35
9	WHAT IF	Space (Red)	34	35	35
9	I AM, I FEEL	Ashley MacIsaac (Mercury)	50	55	55
9	CHAMPAGNE SUPERNOVA	Outra (Cross/Universal)	48	45	45
9	FOLLOW THE RULES	Cast Joy (Uncovered/MCA)	16	35	35



TOP 50 AIRPLAY HITS

16 NOVEMBER 1996



AIRPLAY

© Music Control Inc. Compiled from data gathered from 00:00 on Sunday 3 November 1996 until 24:00 on Saturday 9 November 1996. Stations ranked by audience. Spots based on latest half-hour Ratings. ▲ Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in no. of plays
1	NO WOMAN, NO CRY Fugees (Ruffhouse/Columbia)	514	382
2	IF YOU EVER East 17 Featuring Gabrielle (London)	1711	368
3	I BELONG TO YOU Gino E (Gamma/EWA)	514	289
4	UNBREAK MY HEART Toni Braxton (LaFace/Arista)	1475	265
5	WHAT BECOMES OF THE BROKEN-HEARTED Robson & Jerome (RCA)	723	249
6	ANGEL Sinitta Red (West West)	1265	221
7	STRANGER IN MOSCOW Michael Jackson (MJJ/Epic)	1029	185
8	SINGLE BILINGUAL Pet Shop Boys (Parlophone)	274	183
9	DON'T MAKE ME WAIT 111 (Ginger/Virgin)	403	182
10	EVERYDAY IS A WINDING ROAD Sharron Crow (A&M)	353	141

TOP 10 MOST ADDED

Pos.	Title	Artist /Label	Total sales	Source	Accts
			(in thousands)	status	plus/minus
1	GOVINDA	Kula Shaker (Columbia)	30	+17	9
2	NO WOMAN, NO CRY	Fugees (Ruffhouse/Columbia)	51	-38	8
3	SECRETS	Eternal (1st Avenue/EMI)	25	10	8
4	COSMIC GIRL	Jamiroquai (Sony SZ)	34	12	7
5	I BELONG TO YOU	G (Eternal/Epic)	52	42	6
6	DON'T MAKE ME WAIT	811 (Ginga/Virgin)	51	32	6
7	EVERDAY IS A WINDING ROAD	Sheryl Crow (A&M)	31	26	5
8	ONE KISS FROM HEAVEN	Louise (1st Avenue/EMI)	27	20	5
9	I'LL NEVER BREAK YOUR HEART	Backstreet Boys (Jive)	25	16	5
10	SINGLE BILINGUAL	Pet Shop Boys (Parlophone)	35	18	4

10 SINGLE BILINGUAL Pet Shop Boys (Parlophone) 35 18 4

THE OFFICIAL CHARTS - 16 NOV

SINGLES

1 WHAT BECOMES OF THE BROKEN HEARTED

Robson Green & Jerome Flynn

- 1 SAY YOU'LL BE THERE Spice Girls
- 2 IF YOU EVER East 17 featuring Gabrielle
- 3 STRANGER IN MOSCOW Michael Jackson
- 4 UN-BREAK MY HEART Toni Braxton
- 5 ONE & ONE Robert Miles featuring Marla Nyler
- 6 HILLBILLY ROCK Hillbilly Roll Woolpackers
- 7 I'LL NEVER BREAK YOUR HEART Backstreet Boys
- 8 YOU'RE GORGEOUS Baby Bird
- 9 BELONG TO YOU Gina G
- 10 IF YOU'RE THINKING OF ME Dodgy
- 11 INNOMINA Faithless
- 12 ANGEL Simply Red
- 13 WORDS Boyzone
- 14 THE FROG PRINCESS The Divine Comedy
- 15 IT'S ALL COMING BACK TO ME NOW Celine Dion
- 16 THE FLAME Fine Young Cannibals
- 17 PLACE YOUR HANDS Right
- 18 DONT MAKE ME WAIT 911
- 19 ATOM BOMB Fluke
- 20 THIS IS FOR THE LOVER IN YOU Babyface
- 21 DEVILS HAIRCUT Beck
- 22 NEIGHBOURHOOD Space
- 23 AUSIA RULES THE WORLD Alicia's Attic

music week



KUHL + SHOKER

GOVINDA

Rich Shoker / Gabe Shoker
Kuhl + Shoker / Gabe Shoker
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MC (Columbia/Columbia/Sony)

Out Now

COLUMBIA



1 SPICE

Spice Girls

- 2 BLUE IS THE COLOUR The Beautiful South
- 3 AROUND THE WORLD - THE JOURNEY SO FAR East 17/ London
- 4 GREATEST HITS Simply Red
- 5 A DIFFERENT BEAT Boyzone
- 6 FALLING INTO YOU Celine Dion
- 7 OCEAN DRIVE Lighthouse Family
- 8 IF WE FALL IN LOVE TONIGHT Rod Stewart
- 9 RECURRING DREAM - THE VERY BEST OF Crowded House
- 10 SPIDERS Space
- 11 EVA (OST) Various
- 12 CHRISTMAS PARTY The Smurfs
- 13 THE SCORE Fugees
- 14 (WHAT'S THE STORY) MORNING GLORY? Oasis
- 15 SECRETS Toni Braxton
- 16 GABRIELLE Gabrielle
- 17 OLDER George Michael
- 18 THE VERY BEST OF Roy Orbison
- 19 JAGGED LITTLE PILL Alanis Morissette
- 20 THE MUSICALS Michael Ball
- 21 ANTHOLOGY 3 The Beatles
- 22 DANCE INTO THE LIGHT Phil Collins
- 23 DEFINITELY MAYBE SINGLES BOX - SILVER Oasis
- 24 (WHAT'S THE STORY) MORNING GLORY? GOLD Discs / Creation

ALBUMS

1 SPICE

Virgin

- 2 Gold Discs
- 3 East West
- 4 Polydor
- 5 Epic
- 6 Wild Card/Polydor
- 7 Capitol
- 8 Gut
- 9 Warner Bros
- 10 EMI TV
- 11 Columbia
- 12 Creation
- 13 LaFace
- 14 Go Beat
- 15 Virgin
- 16 Virgin
- 17 Virgin
- 18 Virgin
- 19 Maverick/Reprise
- 20 PolyGram TV
- 21 Apple
- 22 Face Value
- 23 Creation
- 24 Marconi



m

16 11 96

indie scoops majors in 'offshore' bid

The independent dance label Extravaganza has pulled off a David vs Goliath-style coup by winning the bidding war to secure the licensing rights for Chicane's 'Offshore'.

The track was a big hit in Ibiza during the summer and was originally put out by the small Moderno Records label. As well as becoming last week's Record Of The Week in R&B's Hot

That Björk likes remixes is evident from the fact that shortly after releasing a triple-pack of her latest single, 'Possibly Maybe', featuring mixes of the title track and other tracks, the Icelandic superstar is now set to unleash a full remix album, 'Telegram'.

Over the course of her career Björk has amassed a remix discography that reads like a list of the good and the great of the remix world. For 'Telegram' 10 tracks have been chosen and Björk's 'Post' album for the remix treatment and the remixers were specially chosen by Björk herself. Accordingly, the line-up is far more varied than your average remix project, ranging from Seventies jazz-funk legend Deadbeat who has mixed 'Isobel', to The Brodsky String Quartet who produced a string quartet version of 'Hyperballad'.

Other tracks include a hip hop version of 'I Miss You' from Dble, Dillon's single version of 'Cover Me' and 'My Spine' which Björk actually co-produces herself along with percussionist Evelyn Glennie. Björk reckons that most of the mixes on the LP will still allow the mixers to do exactly what they wanted. Now there's trust for you.

Björk's 'Telegram' is released on November 25.

Vinyl section, the track has been championed by key DJs Pete Tong and Sasha.

"It's a track which is the work of producers Nick Beggs and Leo Elstob, who in the past have had success under the name Disco Citizens, had been chosen by virtually all the main players in the mainstream dance market. 'Eleven companies were offered the record

including about four of the majors," says Alex Gold, managing director of Extravaganza. "Initially, I knew the producers, but we could also guarantee to put the record out quickly after Christmas, which a lot of the big boys couldn't."

Gold is now looking to release the track and crack the Christmas Top 10, using the full

might of Extravaganza's licensing deal with the German-based Inde Edel, which distributes the label across Europe.

"We're well aware that it's one thing buying a track like this but another thing delivering on it. But Edel as a company is totally committed to growing the UK market and is aware of what needs to be done in order

to do that," says Gold.

If Extravaganza is successful it will be a significant milestone in giving hope to many in the independent sector who thought that chart hits were beyond their means.

"I think it was a major coup for an indie like us to have scored a track like this and something I'm very proud of," says Gold.



no knowledge is bliss

It was confirmed last week that Scottish electronic group comprising dance music

producer, DJ and producer Kris Needs and singer Wonder, have left Deconstruction Records.

However, Needs now has a rising profile due to his career as support DJ for The Prodigy. This week he guested on Radio 1.

Needs says: "The past 18

months have been a very

frustrating period of my life

which I'm glad is now over.

"I'm glad we're off

Deconstruction. I feel like a

weight has been lifted off my shoulders."

Needs is leaving this week

for a three-week tour with The Aloe, having just finished The

Prodigy's autumn tour.

From明年一月起，Prodigy将

开始巡回演出，包括在

他的新专辑《Wind Up》中

收录的几首歌。

His previous work has

been recognised by The

Prodigy - a full-on punk mix

from Needs's set will feature on a forthcoming Prodigy single.

"It sounds like an electronic

Sex Pistols. It's ironic because

the day I did the mix was

exactly 20 years to the day

since I interviewed The Clash for the first time," says Needs.

club chart KEEP PUSHIN'

Boris Diugosch presents Bloom!

cool cuts: COOL CUTS HOTLINE

I am the Absolute



From this week,
you can check out
the UK's 20 coolest
club cuts by calling
the Cool Cuts Hotline.
See p4.

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pop hip chart
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beats & pieces

18 THE TOY ROCK BALLADS ALBUM
19 ITZ BUKEN PRESENTS EARTH - VOLUME ONE
20 UNTITLED 1

Bulletted titles



Record mirror tel: 0171 600 3636 fax: 0171 921 5984

THE OFFICIAL CHARTS

www.officialcharts.com



rm namecheck: editor-in-chief: steve redmond • managing editor: selina webb • contributing editor: tony fersides • designer/sub-editor: tina robertson • marketing manager: mark ryan



THE COOL CUTS HOTLINE

0891 515 585

At last it's here! The Cool Cuts Hotline will be in service from midnight on Sunday 11th November.

Brought to you by record mirror and frontier media, the hotline offers you the chance to hear any track on the chart. You can select tracks in any order by using the codes attached to the chart and skip backwards and forwards through the tracks, so you won't waste time listening to mixes you've already heard. If you want to be among the first to hear the hottest tracks of the week, call the Cool Cuts Hotline now. Turn to page 4 now for details about how to use the Cool Cuts Hotline.

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23 NEIGH



Club: Scratch of The Crossbar, Pentonville Road, Kings Cross, London. Monthly, next December 5, 10pm-3am.



Every Sat 10pm-3am

Capacity/PA/
Special features: 400/10K/one-off graffiti exhibitions; breakdancers; lockers; three-deck scratching; live rappers; open mike sessions.

Door policy: "Old school sneakers preferred, - Rob McDonald.

Music policy: Hip hop.

DJs: Matty Smooth, Mark One, Cut and Paste, IC-One, Koff.

Spinning: DJ Kool 'Let Me Clear My Throat'; Kool Keith 'The Godfather Don'; Public Enemy 'Don't Believe The Hype'; Tony Touch (tracks from) '50 MC Freestyles' album.

DJ's view: "There's a mixed crowd. It's not a typical hip hop club. There's not a moody atmosphere and people manage to pull off the breakdancing moves," - Matty Smooth.

Industry view: "It's loud back. There's a unique combination of hip hop and freestyle artistry with a good vibe and without attitude," - Joe Pidgeon, Touch.

Ticket price: £4/£5.

news

good beginning for the end

After only a year, central London club The End has established itself as one of the capital's leading dance venues. The End covers a wide range of musical styles ranging from drum & bass right? Promised Land to the capital's hippest gay night DTPM.

The club was set up by Richard 'Mc' West (pictured right), the Shamen and Layo Poskin (not shown right), and the duo delighted with the way the club has quickly established itself over the past 12 months.

"We've won three awards in our first year. Not hendi ones but things like design, sound and atmosphere which is important because, while of course we want the approval of our peers, we're also on independently-owned

If you've paid close attention to the wrists of many DJs and platters in the more trendy night clubs you'll probably be well aware that Casio's chunky but funky O-Shock watches are already de rigueur for many dance aficionados (but not because they light up in the dark).

Casio is wise to this and, with the launch of a new range of Baby G watches for girls and o Shock shop in Covent Garden (55 Neal Street, London WC1), is streamlining its sights solidly at the female market. The company's first edition of the new LP called 'Too Fly' on Yume, a new label from the MC Projects team. The album



club up against the likes of First Leisure," says Poskin.

The club will celebrate its first birthday on December 7 with a line-up from Underworld, Derrick May, Murt, Sotchi Toomie, Matthew B, Cajmere and many more. It is indicative of the club's

highlights female DJs and producers including Mo Wax's Andrea Parker (picture). Parker appears on the compilation album alongside DJ Rap, K Head and Angela Metheson, amongst others. Casio will be following this up with an ad campaign which features well-known DJs relating their most 'shocking' tales. Various

other dance-related promotions include limited-edition watches which will be made to order for various companies.

The new watches also feature the added attraction of a 'cool' testing facility. We kid you not.

popularity with DJs including Emerson, of his own request, is taking a break temporarily on Saturday nights as part of Carl Cox's Ultimite night. Other club nights include Kiss FM and The End's own Flavour night, both on a Saturday, as well as Thursday night's r&b and rap club.

Afterwards we've opened quite a lot. When we started we were quite narrow about the music we had. For example, our main house night will be changed over to a drum & bass night next year because that's more interesting at the moment," says Poskin.

The club also runs a label, which releases productions from Poskin and West, called End records. This month will see the release of the label's fifth single, Killer Loop's

'Sometime' which features mixes from Stacey Pullen and Andre Recco.

"We've got a bit of

an injunction

very seriously. Since Telstar have ignored our request to stop promoting sales of this record we are reviewing our legal position on this matter," says a statement from Von Den Berg Foods. It is understood that Ade Edmonson has also taken exception to the record and the sale of a Edmonson looking in a promotional material.

However, Telstar is claiming that when they licensed the track from its original producers, 4 Stroke Records, they believed that the sample had been cleared.

Telstar's c&r manager Billy Grant says: "We are attempting to overcome all these difficulties to meet the planned release date of November 18."

"As far as we're concerned

we got this track fair and square," he says.

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

a decade of farley's funk

For many people in the UK, their first ever exposure to house music will have come 10 years ago when, in August 1986, Farley Jackmaster Funk and Darryl 'Pandy' the Top 10 with 'Love Can't Turn Around'.

The duo appeared on Top Of The Pops and the huge part-time opera singer Farley rose to the occasion by rolling around on the floor and slapping his own buttocks. The 10th anniversary of this momentous occasion is now being marked by the re-issue of 'Love Can't Turn Around' on the garage indie 4 Liberty.

However, for Farley the road has taken some sharp twists and turns since between the record's two releases. Having been one of the key instigators of the original Chicago house scene, Farley began to lose interest in house music shortly after 'Love Can't Turn Around' was on international charts.

"I got involved more with rap

stuff. My appreciation for house music dropped, it seemed to have got really stuck and it just didn't interest me. So I went Vanille leather/commercial rap stuff with some white rappers, as well as more underground stuff," he says.

However, in 1991, Farley got bitten by the house music bug once more and since then has steadily rebuilt his career both as a DJ and as a producer. As a DJ, as a producer Farley had underground hits with 'America Day' and 'Pray For Me' on 4 Liberty, as well as his Godfather Of House 'Promise Land' single which was released on Stridely Street.

Farley's desire to play house again as a live DJ is such an extent that he is one of the most in-demand US DJs in the UK – particularly on the northern house circuit – and is in the UK every other week as a result.

Farley is particularly happy that many of the people he now plays for are totally

unaware of his past. "It shouldn't be that because you helped start the music you should be able to live off that for ever. You should have to be able to prove yourself all over again," he says.

In the new year, Farley will be launching two new labels, Q The Record and 2-Sided House. As well as this he also hosts Chicago's number one dance mix show on WGCI 107.5 and puts on one-off parties in Chicago.

Overall, Farley is as amazed as anyone that 10 years on house music is still going strong. "When I did music originally it was just so I could do it. I never thought what it would do. I still think sometimes 'Come On DJ I really have anything to do with this?'," says Farley.

Farley Jackmaster Funk featuring Darryl 'Pandy's' 'Love Can't Turn Around' is released on November 25

new romantics for bedroom producers



Mixman is the name of a new interactive CD-Rom being targeted at the dance market from Richard Branson's new V2 operation. The PC-compatible disc offers bedroom mixers the chance to perfect their skills on a computer screen by mixing together the eight tracks included on the CD in infinite variations.

What's best is that the programme will automatically synchronise the tracks together so even the most novice mixer can avoid those dreaded clashing beats. The first CD is called 'Spin Control' and features the music of the San Francisco Dance collective with cuts from the likes of Bassline Twins, Freaky Chunks and Schizoform. Future discs will feature other artists or dance oddities and the price has been kept to around £29.99. In with younger dance fans though, Mixman: Spin Control is being released in early December.

say what?

what was the first ever house record that you heard?

Terry Farley, DJ

"The first record I ever heard as a house record was 'Jack The Groove' by Roze and I thought most of those early house records were rather sub-standard. At the time there were a lot of very arty, very hip-happy things like Eric B. and I thought those records were much better made than the early house tracks."

Pete Heller, DJ

"I used to play 'No Way Back' by Adams. I thought, 'I'll buy this record', I used to play the early house stuff but people used to throw things at me. A few of the breakfast crews were into it, but no-one else."

Johnny Walker, aka director, Chamberlain Records

"I can't remember the first ever house record I heard. There were too many. But when I first heard 'The Dance' by

Derrick May I knew my life had been transformed by a new harmonic frequency. Technology allowed the producer to take us to a higher level with the sound quality of what we feel. This new electronic frequency combined with human emotion has changed the way we think and has become the key to a new source of energy."

Mr C, The Shamen

"The track is called 'Wax The

Vari' by Leo on Jump Street Records (New York). The reason that this was the first house track I really loved was its powerful production and psychopathic nature made it a stand-out dance track, pointing disco in a brand new direction."

DJ Jazzy M,

"The first house record that had impact on me was definitely Adams' 'No Way Back' in 1985. It was a very,

very powerful record. It had intense low-end bass and energy and that rolling bassline that seized you and took you on to the floor."

Going back before that to 1983, a track came out called 'Music Is The Answer' by Colonel Abrams. Here we had a track with a really nice bassline and a vocal which was 124bpm – bumping house with a soul flavour. I thought 'What the hell is this?'

dub bass
pop tip chart
shop focus
beats & pieces

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SAT 7TH DEC DISSEN, MAINZEN, GERMANY

SUN 8TH DEC THE BIRKIN, SHEFFIELD WITH GUEST DJ GROOVERIDER

THU 12TH DEC THE MUSIC CENTRE, NEWCASTLE WITH GUEST DJ PISHAY

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THE OFFICIAL CHARTS - 16 NOV



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Bossline Records, 333
Kilburn High Road,
London NW6 7QB. (25ft x
30ft; tel: 0171-372
5330).



Specialist area:
Hip hop, soul, reggae,
jungle, swing, house and
garage. Merchandise:
record bags, record boxes,
slipmats, jackets, T-shirts.

Owner's view:
"We like to keep to our
vinyl here. It's a long shop
with racks and racks of
vinyl. We're into our
second year and I'm very
happy with it. We sell a lot
of swing and hip hop of
the moment – artists such
as 2Pac, The Lost Boys, P.M.D.
The Ghostface Killah album is selling
very well, we're really
turning over a lot of that.
Our garage section is
expanding all the time as
well, though. We've got
good staff – individual
people who specialise in
hip hop, swing and
reggae." – Junior
Mayhew/Vincent
Edwards

Distributor's view:
"Bossline bring a lot of
garage from us, they're
very strong on that. A lot of
London shops tend to
steer clear of happy
horcore but that's a big
market. Vincent's very
eager, too; he doesn't like
missing anything. I feel
bad if he misses any
tracks because he wants
to have it all. Great shop."
– Lee Muspratt, Mo's
Music Machine.

DJ's view:
"It's a pretty good place to
go and hang out. They've
plenty of vinyl down there.
I do try to slip off in there
and load up with records.
Garage and the big hip
hop numbers are what
they specialise in. If that's
your bag, then you can't
go far wrong." – Bratt,
The Dungeon.

club & shop focus
compiled by Johnny Davis, tel:
(0176) 242 984.

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from this moment on
peach

Mixes by Matt Darcy and Shape Navigator

new single 18 november

Distributed by RTM

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You need a touch tone phone to use this service. When requested enter the relevant **Code**. Press 3 to go forward a track, 6 to go back. To skim within a track, press 5 to go forward or 4 to go back. Press the star key to make a new selection. Calls cost 50p/min peak rate, 45p/min of all other times. Service starts at midnight on Sunday and is provided by: Frontier Media. Faultline: 0171-371 5460

1 NEW I BELIEVE The Absolute

(Stunning remixes from Mark Picchiotti with more to come from K-Klass)

- | | |
|--|--------------------------------------|
| 2 (3) OFFSHORE Chicane | Extravaganza Code - 1002 |
| 3 (1) RUN TO YOU Dino Carroll | Manifesto Code - 1003 |
| 4 (6) YES YES Y'ALL DJ Rags | Concrete Code - 1004 |
| 5 (7) PRO-GEN The Shamen | One Little Indian Code - 1005 |
| 6 NEW ZOE Paganini Traxx (Shades of Underworld on this tough, chunky Italian track) | Italian Moonlite Code - 1006 |
| 7 NEW LET THE MADNESS BEGIN Moff (Funky house groove with plenty of early house influences) | Nymphonic Code - 1007 |
| 8 NEW PASSION Amen (Paul Van Dyk provides the progressive mixes) | Feverpitch Code - 1008 |
| 9 (5) MILK Garbage | Mushroom Code - 1009 |
| 10 NEW COZ I CAN The Hard Knox (Acid synths and breakbeat madness) | Skin Code - 1010 |
| 11 NEW KEEP HOPE ALIVE Serial Diva (Strong production on this act's debut single) | Ministry Of Sound Code - 1011 |
| 12 (14) I HAVE NO FEAR Le Monde | Strip Underground Code - 1012 |
| 13 NEW LOVE IS ALL YOU NEED 99 Allstars (Featuring new mixes of this excellent UK house track) | 99 North Code - 1013 |
| 14 NEW FEVER SJ (Glossy pumping trancer with mixes from Tony De Vil, Sharp and Aquarius) | React Code - 1014 |
| 15 NEW MAKE MY DAY Groove Under Pressure (With new mixes from Casino) | White label Code - 1015 |
| 16 NEW KELMA Rachid Taha (Sanchez adds his magic touch to this offo-funk track) | Barclay Code - 1016 |
| 17 NEW PHUNK THEORY THEME New Phunk Theory (Deep funky house workout from Newcastle) | Paper Code - 1017 |
| 18 NEW CHILLI FUNK VOL 1 No-Tension (Jazzy guitars and percussion on this hot EP) | X-Plicit Code - 1018 |
| 19 NEW LUV DANCIN' Hediuk (A Stretch Sylvester production on his own label) | Furry Windmill Code - 1019 |
| 20 NEW TEALUMPS Joy Tracks 1 (Tough driving UK house number) | Red Ant Code - 1020 |

A guide to the most essential new club tunes as featured on 15m's "essential selection", with photo, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading DJs and the following stores: city sounds, 1stplay/2ndplay/black market (London), eastern bluetower/underground (Birmingham), 23rd street (Glasgow), 3rd beat (Belfast), wesp (Sheffield), trax (Newcastle), global beat (Brentford).



jock on his box

dj gaffa has been running armagideon since the eighties. here are his 10

'let's all unite' hugh mundel (rockers)

"This is a seven-inch on Augustus Pablo's label. I love it because it's a positive communication song – a killer – Augustus Pablo rhythms, mixed by King Tubby. No matter whether black or white, all love it – and it's got a wicked b-line."

**'dub come crazy' king tubby (blood
and fire)**
"King Tubby is the dub master for me. Lots of people like Lee 'Scratch' Perry; he's good, but King Tubby is the man who really got me going."

'warrior stance' dired & fred (jah shaka music)

"This is about three or four years old. Again, it's a classic digital dub with a relentless step."

'skywalking' horace andy (melankolic/studio one)

"I've supported Horace a million times, he's a friend as well as on-call favourite artist. This was reissued on Massive Attack's Melankolic label. Horace song on their first and second albums and is part of the new show. Support him at the festival on their first world tour with an hour-long dub-warm-up set and I played this track. They were lucky enough to team up with him. They forged a relationship to give him momentum to work on more material and get more recognition for his amazing back catalogue."

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BORN: Lincolnshire, August 25, 1963. LIFE BEFORE DJING: Musician. FIRST DJ GIG: "I started the Armagideon sound system in the Eighties and the first gig would have been at St Paul's Festival, Bristol in 1986." MOST MEMORABLE GIG: Best – "Lost Year in Ros Kilde, Denmark. There were 5,000-6,000 people and Dolby 3-D surround sound: I was on a platform in the middle of the marquee so the sound was behind me as well as in front of me." WORST – "Zurich, last year. Swiss Air dropped my record box from a height and destroyed my selection." FAVOURITE CLUBS: Subteranea, London; The Dub Club at the Dome, London – "because it's the longest-running showcase for roots and culture". L'Aeronaut, Lille. NEXT THREE GIGS: Club Meets Dub four Sam Fays, Nottingham (Nov 14) and Trinity, Bristol (30); Dub Club, London (Dec 5). DJ TRADEMARK: "My siren is a little bit distinctive and there's often a distinctive smell – a rather thick atmosphere – not exclusive to the genre though." LIFE OUTSIDE DJING: "LIFE OUTSIDE DJING: System record label owner under name Armagideon. An independent record label focused on Conscious Sounds and new Armagideon album, both for release next year. Remixes for Roni Size, Dub Giudeo and there's something in the pipeline for Massive Attack. I have two lovely daughters – aged 3 and 6 – and a lovely wife and I'm into pyrotechnics."

re 36 WOT
30 37 WAN
FB 38 CIGA
24 39 YOU
re 40 SON

Bulleted titles



5



Record mirror tel: 0171 600 3626 fax: 0171 972 5984



photograph: GP

dj gaffa

'promised land/love fire' dennis brown & awasad (island)

"The vocal is 'Promised Land' and the dub is 'Love Fire', which is a classic dub of Dennis Brown, one of my favourite singers because he sings about things that make sense: he's a reality singer."

'drum song's sound dimension' (studio one)

"This came out in 1969 and is an immortal ode to the drum with its slow, Nythibinghi beat. Nythibinghi is the name of a particular set of warors that they meet when they're at war. Roman emperors had together and play drums of heightened speed, it's foundation earth music."

'promising lion' disciplines (booomshakalaka)

"This was released two years ago and I reckon I'll be playing it in 10 years' time. It's a killer digital dub track. Normally in reggae it's the old material that has longevity, but this is such a good track and I still play it now."

'northern lights' the bush chimers (conscious sounds)

"I play the club mix, it's a mellow, meditational, marijuana-inspired melody."

steamin'

- 'love to the power of each' dub chicka (dub head)
- 'roots forward ever' (from dub out west vol 2) various (rubbin')
- 'roots rejects dub vol 2' various (clip dog)
- 'dub head vol 3' various (dub head)
- 'roots desire' of dub' the clipperz (dub laced)
- 'research & development' dub symbio (an's sound)
- 'who is it?' the phat controller (dub dog)
- 'rastafari' diplo & omega (diplo & omega)
- 'deliverance' henry & lous (cup dog)
- 'into the flight' the rootmen (third eye)

Compiled by Sarah Mervin
No. 0171 6454220

18 THE JUICY BALLADS ALBUM
19 LI BOYEN PRESENTS EARTH - VOLUME ONE
20 UNITED 3

club focus
pop lip chart
shop focus
bands & pieces



Reggaeton
Latin
Dance
House
Techno
Trance
Rave
Techno
House
Tech House

EMI

THE OFFICIAL CHARTS - 16 NOV

and Loya. The former slips a globular bassline and solid house beats beneath the dreamy vocal snippets, spacey organ lurches and the gorgeous swathes of ambient keys to create a tune that is as seductive as it is slamming. Stacey Pullen creates a deeper more minimal affair with inventive drums and bumping bass beneath some different but equally delicious female vocal samples and Hammond swipes. •••• ab

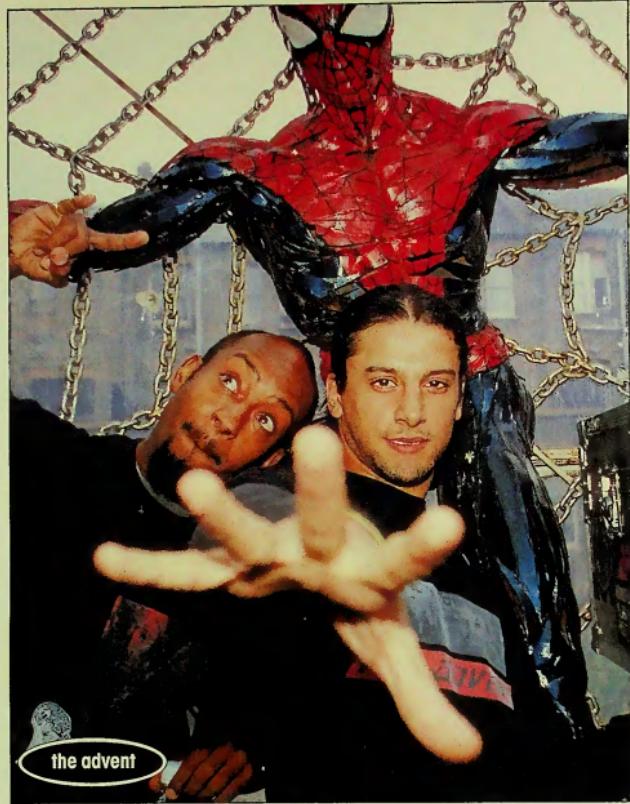
RE-TRIGER 'Breakin' Point' (8-Star). This is a brand new label with a cracking little number as a debut. The A-side journeys off in a usual sparse buildathon incorporating some cool weekly minimally sequenced chord slabs driven upon a bed of stomping beats. Eerie strings float comfortably in the background while the acid line modulates freely and repetitively. Simple but effective. ★★★ dm

K. PASA 'East Side Express' (G Force). Plenty of passion on this unusual song from vocalist Lurleen Lewis and, while the key is sometimes sacrificed in favour of 'some good ol' wailing, the overall effect is appealing. The rhythm arrangements are quite old-fashioned in style but well-produced and, together with the catchy organ and basslines, it makes for a good track that's a little different from the norm.

BAFFLED 'Back To The Funk EP' (*7 Records*). There are plenty of these retro disco/funk type EPs to choose from every month but this is significantly better than most. The formula is familiar - old tracks and samples woven into semi-instrumental grooves that are great for mixing and as tracks in their own right. 'Something About The Music' and 'On The Surface' fall into the latter category but 'Knee High' has a funky 'Come feel it to me' feel. 'My Organ' has some great reverb Hammond. All in all, a very satisfying EP. *********

CANDY GIRLS FEATURING VALERIE MALCOLM I Went Candy (Feverpitch). The next boozing Candy Girls outing is probably their best yet. It's really amusing, with the so-suitable "I want candy" vocal and the all-round Nineties pop meets Fifties kitsch feel, and it's positively Robbie-rousing in its enormous piano breaks. The mixes are good and varied with mainstream 12-inch, tough and feverish "Disco Dub," droning Jon Denfert end, our favourite, the surprisingly subtle Barbrah house. One for most tastes. ••••• d&g

PAUL JOHNSON 'Feel The Music' (Peacefrog). From a label that has become synonymous with deep house and techno comes this album from Paul Johnson that's



packed with hidden delights and variety. Although entirely instrumental and house, the tracks range from atmospheric mellow grooves to sprightly funky excursions, all with a high standard of production. Familiar sampled riffs poke their heads out of the rhythm on tracks like 'Summer Heat' and 'About Your Love' but others like 'Relax With Me' feature original keyboards on horns. A collection of tracks that will keep you busy and entertained for some time.

UNKNOWN "Hip Hop Renegade" (White). Much mystery surrounds this handy, if a little throwaway, Wildchild-esque white label A-side that's all bouncing beats and hip hop samples. On the B-side remixes are provided by DJs Girls On Top of a totally

different track altogether - this time it's recognisable "House music" and "Lose control" samples wound up with some very nicely old-fashioned house sounds and, indeed, house feelings. Their second remix is harder and verging on the bleep-techno - a sadly underrated genre of the past. Very appealing.

NU WORLD BRAVES 'Monkey Shines/Joy Ride' (Planet Nice). This little label deserves

Ride's is the stronger of these two particular tracks – it spits out the brass riffs and makes it sound unbelievably easy.

alternative
GARBAGE 'Milk' (Mushroom)
For their next trick, Garbage
have worked harder yes, Tricky
and re-releasing special
editions of their chart-topping
track, 'Milk,' by Robbie In
The Moon, Goldie, Inspire
Attack and Tricky again
as well as mixes of 'Sapid
Girl' by Todd Terry and
Danny Sosa. 'Milk' involves
much use of the words "I'm
waiting," sung in as dreamy
a manner as you could
imagine and the R&B
mixes struggle bravely to
make this dreariness
interesting. Massive Attack
seem to try less hard and

come up with two far more forgettable versions. This leaves it in the hands of our Lord, the nearly God, King of dreariness to save the day. The Tricky mixes, we must assume, will be here next week - hold out till then. ••• d&h

THE ADVENT 'Standers' (Internal). Colin & Cisco deliver the goods yet again with three pieces of futuristic electronica. 'Standers' won't leave you glued to the spot as the intensity of the drum track will send you and your beatings left of centre. The crunching hi-hats complement the harsh snapping snare, creating a militant workout. A nagging bass underlays and pulsates for what seems like infinity. 'Real Timez' on the flip

1	WH	Robbe	2	SAY	3	IF YO	4	STRA	5	UN-E	6	ONE	7	HILL	8	FLL	9	YOU	10	BEI	11	IF YO	12	INSQ	13	ANG	14	WOR	15	THE	16	ITS	17	THE	18	PLAC	19	DON	20	ATON	21	THIS	22	DEV	23	NEIG	24	AUS
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side keeps in the same vein, except this is a bit darker and deeper, with its pumped-up kick drum and seething white noises. Lost but not least 'Insight' is a solid, well-constructed breakbeat steady builder, continuously plugging and penetrating relentlessly throughout. ••••• dm

FUNK

BLUE BOY "Scattered Emotions EP" (Guideline USA) The Dog's Guide label has already won the hearts of househeads with its first few releases, and now it is wooing the jazz and funk crowd with the track 'Remember Me' from this EP, which was apparently recorded in Scotland. The tune in question looks like some vocal samples from the live version of Mariana Show's classic 'Woman Of The Ghetto' over a very basic but very bouncy funk rhythm. It's blindingly simple, dead cheeky and undeniably effective. The rest of the EP features the similarly charming dissected disco sounds of 'So Lonely' and 'Fun & Funky' (check the latter's distorted cut-and-grate voices) plus the oddly lovable odd-tinged 'Clockwork 91'. Snap up on import now because it is unlikely that any UK label will get the required sample clearance for a domestic release. ••••• ab



FEVERPITCH
VOLUME 1

* Published at £6.99, Capital Virgin & National 25p

• 4-6 DEC 6 & 1996

• 10-13 JAN - 14-17 FEB - 21-24 MAR

• Taken from the forthcoming album 'The Goodlife'

MAXX

AUSTRIA

16	THE NOTORIOUS B.I.G.	18	THE NOTORIOUS B.I.G.
17	TONY DE VIT	19	TONY DE VIT PRESENTS EARTH - VOLUME ONE
20	UNINTENDED	21	UNINTENDED

18	THE NOTORIOUS B.I.G.
19	TONY DE VIT PRESENTS EARTH - VOLUME ONE
20	UNINTENDED

18	THE NOTORIOUS B.I.G.
19	TONY DE VIT PRESENTS EARTH - VOLUME ONE
20	UNINTENDED

18	THE NOTORIOUS B.I.G.
19	TONY DE VIT PRESENTS EARTH - VOLUME ONE
20	UNINTENDED

FEVERPITCH PRESENTS

CANDY GIRLS "I WANT CANDY" 25. 11. 96

MIXES FROM THE CANDY GIRLS, JON THE DENTIST & BEAT BARONS

DAVID H "PASSION" 25. 11. 96

MIXES FROM TONY DE VIT, DAVID H, THE BURGER QUEENS & D-BOP

DJ SNEAK "DIFFERENT SHAPES AND SIZES (IN DA CLOUDS)" 2. 12. 96

MIXED BY DJ SNEAK & ALAN THOMPSON

OUT NOW "TRADE VOLUME 3"

30 BLASTIN' TRACKS COMPILED AND MIXED BY TONY DE VIT & STEVE THOMAS

FORTHCOMING IN 1997

DIDDY "GIVE ME LOVE"

BRAND NEW MIXES FROM DIDDY, TONY DE VIT, AMOS & KOGLIN, THE BURGER QUEENS

AMEN "PASSION"

THE ORIGINAL WAND MIX PLUS NEW MIXES FROM BABY DOC, PAUL VAN DYK & NARCOTIC THRUST

ANDY ALDER "TAKE ME AWAY"

FEVERPITCH

Bulletin titles a
↑



record major tel: 0171 829 3596 Inc: 0171 921 5984

THE OFFICIAL CHARTS - 16 NOV



1 WH
Rebel

2 SAY	3 IF YO	4 STRA	5 UN-E	6 ONE	7 HILLI	8 I'LL	9 YOU	10 I BEL	11 IF YO	12 INSO	13 ANG	14 WOR	15 THE	16 IT'S	17 THE	18 PLAC	19 DON	20 ATON	21 THIS	22 DEVI	23 NEIG
MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU	MEU
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Look out for special features in record mirror throughout 97. We'll be covering the major trade shows, exposing the developments in Europe, keeping you clued up on the hottest releases, plus lots more.

For more info call adrian pope (uk) or archie carmichael (international) on 0171 921 5933 or 5931

club chart commentary

by alan jones

Boomin's 'Keep Pushin' climbs to the top of the Club chart this week despite a 5% dip in support, as former number one 'Cosmic Girl' by Jamiroquai surrenders its title after two weeks as the nation's top upfront tune. Keep Pushin' was originally released on Germany's Peppermint Jam label through EMI Electrola but has found a UK home (natch) of Monstello. It's Monstello's eighth number one of the year, the highest tally for any label in any year. It follows Dino Carroll's 'Mind Body & Soul', Gusto's 'Disc'd Revenge' and 'Let's All Chant', Donna Summer's 'State Of Independence', Todd Terry's 'Keep On Jumpin', Wink's 'Higher State Of Consciousness' and David Morales' 'In De Ghetto'...

Boomin's reign is likely to come to an early end, however, with The Shemens' 'Move Any Mountain' (new of late), Dino Carroll's 'Run To You' (new of five) and Technotronic's 'Pump Up The Jam' (43-6) all likely to stake their claim next week. Dino's single is another Monstello project, though only promotional, as it will be commercially released on Mercury. Monstello has a third record in the Top 10 – the United Nations Project's 'United Nations Of House', which moves up 13-7 but has no realistic chance of topping the chart. Gino G's 'I Belong To You' has a good week, moving to the top of the Pop Tip chart after three weeks at number two. Gino's 'Ooh Aah...Just A Little Bit' topped the Pop Tip chart earlier in the year. 'I Belong To You' also makes a re-entry to the upfront chart of 26, after it was serviced in a new promo-only DJ Tonka mix, which contains little of Gino's original vocal to vex cooler clubbers. Grace Jones, who has made some very successful club records in the past, returns to the chart with 'Love Bites', which is available promotionally only to plug the Sci-Fi Channel's week of vampire films. It has succeeded in its purpose admirably, debuting at 20 on the Pop Tip chart, and at 47 on the upfront chart. There are no plans for a commercial release of this collectors' item, though its fast start may well result in a rethink.

Rumours are rife that Paul Oakenfold will shortly be undertaking a 42-week residency of *Cream* in Liverpool. A spokeswoman in the club says that while the club is aware of the rumours it is unwilling to comment... Nigel

Wilton, who for the past two years has been working at Safe & Sound promotions has moved to Soho Square to head a new promotion department – Intro Specialist Media – of Avex UK. Intro Specialist Media will be run alongside the company's press operation Rhythm Republic and will deal with radio, club and press. The focus will be R&B and any upfront jocks interested in getting on the list should contact Nigel on 0171-734 6120... AM:PM has signed Holland's techno maestro Patrick Price under his Moving Melodies moniker. The first release from the man will be an EP out in early December... London will be hosting its first ever Hardcore Dance Music Festival on November 22. Four of London's top hardcore promoters – Moondance, Freedom 2 Dance, Back From The Future and Hornyness – will be coming together to put on the event of Bogley's Studio in King's Cross. DJs will include Slipmatt, Rhye, DJ Rap, Dougal,

Trevor Fung and Grooverider; tickets will be £14... Danny Rampling (pictured) has secured both B.B.E.'s 'Seven Days And One Week' and Tori Amos' Professional Widow for his 'Love Groove Dance Party 3&4' compilation on Metropolis Records. The album will also feature a live cut of former Ten City vocalist Byron Stingily's killer 'Get On Up'. The two CDs will be split with one focusing on commercial tracks and the other on more experimental material... The Holoplane is launching a new Friday night, Pleasure, to reflect the more garage/house direction the night has been taking. The residents of this revamped night will be Pete Robinson and Jay Brown with guests such as Kenny Carpenter, Ben Wilcox, DJ Camacho, Gusto and many more. The launch night will be December 6... AND THE BEAT GOES ON



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INTERNATIONAL FOCUS

US CHARTWATCH

And in the end it's a clean sweep for Anthology number ones Stateside as The Beatles as the third and concluding volume effortlessly enters the top of the *Billboard* albums chart. It marks a remarkable feat by The Fabas who have achieved three US number one albums in the past 12 months, something that has never been managed since 1965 when Rubber Soul, Yesterday... And Today and Revolver all hit number one. Their total tally is now 18 number one albums, twice that of runners-up Elvis Presley and The Rolling Stones, and, incredibly, in the Nineties only Garth Brooks and Nirvana have had more number ones.

Meanwhile, 58 places below

The Beatles, another veteran UK chart maker makes its return. Yes...Yes...Yes! with Keys To Ascension, their first hit album since 1994's Talk. Of the other UK albums in the top 100, Phil Collins' *Dance Into The Light* is the second-highest placed, even if it does drop to 71 and *Garbage* drop nine to 74.

Stevie, Bob and Bruce

Shakira are continuing to make their mark across the Atlantic. They have won a top 10 place in *Billboard*'s Heatseekers chart for artists who have never reached the overall top 100 and Tatyana continues to climb the modern rock tracks top 40. The album K is also in six in the Gavin College chart, though the band still have a long way to go to match the achievements of Bush. Their single *Swallowtail* currently stands proudly at the top of the Gavin chart, while *chart* 16 places above Tatyana.

Over in Europe, the UK's Eurovision entries have bombed Stateside except for Brotherhood Of Man's 1976 winner *Sister Winde*. For Me which was a US top 40 hit, but now Gavin's reporting substantial airplay gains for Gina O'oh Ash...Just A Little Bit, released in America tomorrow (Tuesday).



not failing, I Love You Always Forever by Donca Lewis, now with 22 weeks on the chart, drops two to five and the rest of the field is: Eric Clapton (15-16), Republica (56-59), Crush (79-85), Oasis (87-99) and Sting (94-100). The UK-signed I Love U Baby by The Original climbs four to 71 and *Garbage* drop nine to 74.

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Paul Williams

UK WORLD HITS

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

AUSTRIA

1 ☺	I LOVE YOU ALWAYS FOREVER	Donca Lewis	Atlantic
2 ☺	SAVYOU'LLE BE THERE	Spice Girls	Virgin
3 ☺	SALVA MEA	Felicitas	EMI
4 ☺	MYSTERICUS GIRL	Peter Andre	EMI
5 ☺	WANNABE	Spice Girls	Virgin

Source: RPI

FRANCE

1 ☺	WANNABE	Spice Girls	Virgin
2 ☺	CHANGE THE WORLD	Eric Clapton	Reprise
3 ☺	VIRTUAL INSANITY	Jean-Pascal	Small
4 ☺	I LOVE YOU ALWAYS FOREVER	Donca Lewis	Atlantic
5 ☺	MYSTERICUS GIRL	Peter Andre	Mercury

Source: RPI

NETHERLANDS

1 ☺	SAVYOU'LLE BE THERE	Spice Girls	Virgin
2 ☺	INSOMNIA	Felicitas	Cheeky
3 ☺	WANNABE	Spice Girls	Virgin
4 ☺	I'M ALIVE	Stretch & Vern	Mercury
5 ☺	I LOVE YOU ALWAYS FOREVER	Donca Lewis	Atlantic

Source: Shazam/Megi Top 30

IRELAND

1 ☺	SAVYOU'LLE BE THERE	Spice Girls	Virgin
2 ☺	INSOMNIA	Felicitas	Cheeky
3 ☺	I LOVE YOU ALWAYS FOREVER	Donca Lewis	Atlantic
4 ☺	I'D NEVER EVER	East 17/Catrina	London
5 ☺	SETTING SUN	The Chemical Brothers	Virgin

Source: PRMA

SWEDEN

1 ☺	SAY YOU'LLE BE THERE	Spice Girls	Virgin
2 ☺	INSOMNIA	Felicitas	Orange
3 ☺	BEAUTIFUL DINES	Suede	Nuova
4 ☺	FLAVA	Peter Andre	Mushroom
5 ☺	I LOVE YOU ALWAYS FOREVER	Donca Lewis	Atlantic

Source: Shazam/Megi Top 30

IRELAND

1 ☺	WANNABE	Spice Girls	Virgin
2 ☺	BORN SLIPPY	Underworld	Artista
3 ☺	LOVE YOU ALWAYS FOREVER	Donca Lewis	Atlantic
4 ☺	I'D NEVER EVER	East 17/Catrina	London
5 ☺	SETTING SUN	The Chemical Brothers	Virgin

Source: Michael Brown (Spies)

SPAIN

1 ☺

WANNABE

Spice Girls

Virgin

1 ☺

BORN SLIPPY

Underworld

Artista

1 ☺

LOVE YOU ALWAYS FOREVER

Donca Lewis

Atlantic

1 ☺

NEIGHBOURHOOD

Spice Girls

1 ☺

INSOMNIA

Felicitas

Cheeky

1 ☺

DON'T MAKE ME WAIT

Spice Girls

Cheeky

1 ☺

ESCAPING

Shawn Mendes

Mercury

1 ☺

GODBURY HEARTBREAK

Lighthouse Family

Mercury

1 ☺

THIS IS FOR THE LOVER IN YOU

Spice Girls

Cheeky

1 ☺

I AM

Alphabeat

Mercury

1 ☺

FLYING

Spice Girls

Cheeky

1 ☺

FROG PRINCESS

Spice Girls

Cheeky

1 ☺

READY OR NOT

Spice Girls

Cheeky

1 ☺

PLACE YOUR HANDS

Spice Girls

Cheeky

1 ☺

BEAUTIFUL UNES

Spice Girls

Cheeky

1 ☺

DANCE INTO THE LIGHT

Spice Girls

Cheeky

1 ☺

YOU MUST LOVE ME

Madonna

Mercury

1 ☺

LOVE IS A WINDING ROAD

Shenae Cross

EMI

1 ☺

DEFINITELY MAYBE SINGLES BOX - SILVER

Definitely

1 ☺

MOSSLEY SHOALS

Shenae Cross

EMI

1 ☺

IT'S STUPID

Shenae Cross

EMI

1 ☺

IF WE FALL IN LOVE TONIGHT

Shenae Cross

EMI

1 ☺

UGLY BEAUTIFUL

Beyoncé

Mercury

1 ☺

EVERYTHING MUST GO

Madonna

Mercury

1 ☺

WALKING WOUNDED

Everything

Mercury

1 ☺

FROM THE MUDDY BANKS OF THE WISHLAND

Everything

Mercury

1 ☺

WILDEST DREAMS

Everything

Mercury

1 ☺

STOOSH

Skunk Anansie

Kids Like Us!

1 ☺

THE BENDS

Red Hot Chili Peppers

Mercury

1 ☺

DIFFERENT CLASS

Everything

Mercury

ARTIST PROFILE: CHEMICAL BROTHERS

Being studio bound with their next album hasn't stopped the Chemical Brothers making an impact internationally with the *Not Gonna Give Up* collaboration Setting Sun.

Despite a heavy recording schedule currently ruling out almost any promotional work, the band have seen the former UK number one charting across Europe and even entering the top 100 in Mexico.

Virgin Records' head of international marketing Lorraline Barry is convinced this success, which includes top 10 hits in Finland, Ireland and Sweden, is "definitely a fanbase."

Undoubtedly, though, the one territory that stands out among their chart breakthroughs is Mexico. They have never played there and the success is all thanks to the efforts of enthusiastic record company staff in the country pushing the record themselves.

There isn't a great video or support to it, just one of those tracks that caught the imagination and taken off," says Barry.



two-week US tour the band are about to undertake. They are also set for a second visit to the States where they will be carrying out a full programme of promotional work, including press conferences.

Barry is treating them very much as the act coming out of England," she says. "Last year they were winning friends and we see starting to build."

Though they haven't yet visited France and Germany, the record is taking off in those territories with French radio going against the trend elsewhere and playing the track during the daytime. Specialist and night-time programmes, however, have been snapping up the single in droves.

Barth

With the *Garlic Link*, which is taking off, it's played a crucial part in getting the Chemical Brothers seen and heard, according to Barry. "We're not riding on the fact it's Noel Gallagher. The key has been their live performances," she says.

And, significantly, it appears America is ready to embrace the band. Already stations in San Francisco and Seattle are playing *Setting Sun* and more should come on board with a

TRACKWATCH: SETTING SUN

● Top 10 entry in Finland, Ireland and Sweden

● Radio play beginning in Australia ahead of tour

● Top 40 in Denmark, Israel, Italy, Norway and Slovenia

● Top 100 entry in Mexican top 100

VIRGIN RADIO CHART

NETWORK CHART

#	Title	Artist	(Label)
1	WHAT BECOMES OF THE BROKEN-HEARTED	Alisan & Jossie	ICMA
2	SAVYOU'LLE BE THERE	Spice Girls	(Virgin)
3	IF YOU EVER	Eros Ramazzini	(London)
4	=STRANGER IN MOSCOW	Michael Jackson	(EMI)
5	UNBREAK MY HEART	Toni Braxton	(Atlantic)
6	ONE	Robert Miles featuring Marla Hyder	(Mercury)
7	HILLBILLY ROCK	Hillbilly Roll	(Mercury)
8	=I'LL NEVER BREAK YOUR HEART	Backstreet Boys/Ne-Yo	(Mercury)
9	YOU'RE GORGEOUS	Barbie Girl	(EMI)
10	I BELONG TO YOU	One	(Mercury)
11	ROTTERDAM	Beautiful Seeds	(EMI)
12	BREAKFAST AT TIFFANY'S	David Sanborn	(Mercury)
13	I LOVE YOU ALWAYS FOREVER	Donca Lewis	(Atlantic)
14	ANGEL	Smash Mouth	(Mercury)
15	WORDS	Boyz II Men	(Polydor)
16	ALIENS RULES THE WORLD	Alison's Attic	(Mercury)
17	IT'S ALL COMING BACK TO ME NOW	eline Cope	(Epic)
18	FLAME	Flame Flying Candles	(London)
19	WE LIE	Lenny Kravitz	(Mercury)
20	SPINNING THE WHEEL	Groove Michael	(Mercury)

© ERA. The Network Chart is compiled by ERA for independent radio using airplay data from Music Control UK and CIN sales data.

SPECIALIST CHARTS

16 NOVEMBER 1996

R&B SINGLES

This	Last	Title	Artist	Label/Cat. No.	Distributor
1	1	ANGEL	Simply Red	East West CD:EW 00402 (W)	
2	2	THIS IS FOR THE LOVER IN YOU	Babyface	Epic 0630295 (SM)	
3	3	1ST OF THA MONTH	Bone Thugs-N-Harmony	Epic CD:06386305 (SM)	
4	4	NO DIGGITY	Blackstreet featuring Dr Dre	Interscope INT 9503 (BMG)	
5	6	LOUNGIN	LL Cool J	Def Jam/Mercury 1202030 (F)	
6	5	BOHEMIAN RHAPSODY	Braids	Atlantic 56407 (W)	
7	8	LOVE II LOVE	Dame	Big Life/BFL 131 (P)	
8	7	TRIPPIN'	Mark Morrison	WEA CD:WEA 0790121 (W)	
9	10	READY OR NOT	Fugees	Columbia CD: 6808132 (SM)	
10	9	SO IN LOVE WITH YOU	Duke	Pukka 12P00KA11 (BMG)	
11	13	VIRTUAL INSANITY	Jamiroquai	Sony S2 CD:6337215 (SM)	
12	11	LET'S GET TOGETHER	Alexander O'Neal	EMI Premier CD:PRESCD 111(E)	
13	14	MUSIC MAKES ME HIGH	Lost Boys	Universal MCST 48015 (BMG)	
14	16	YOUR SECRET LOVE	Luther Vandross	Epic CD:8038585 (SM)	
15	17	I LIKE	Montell Jordan featuring Rick Ross	Def Jam/Mercury 1202019 (F)	
16	12	LIKE A PLAYA	LA Gana	Jive JVET 405 (P)	
17	26	TWISTED	Keith Sweat	Elektra ERX 2237 (W)	
18	28	HOW DO YOU WANT IT?	2Pac featuring KC and Jojo/Death Row/Island	12DRW 41 (P)	
19	19	THE RHYME	Keith Murray	Jive JVET 407 (P)	
20	15	DREAMING	MNB	1st Avenue/Columbia CD:0536302 (SM)	
21	22	IF YOU REALLY CARED	Gabrielle	Go Best CD:GO002 153 (F)	
22	23	THINGS WE DO FOR LOVE	Horace Brown	Motown 8525711 (P)	
23	29	KEEP ON MOVIN' (REMIX)	Soul II Soul	Virgin VST 1212 (E)	
24	29	TOUCH ME TEASE ME	Casey Kasem/Brown	Def Jam/Island 1202F 18 (F)	
25	24	NO	Chuck D	Mercury MERX 476 (F)	
26	27	WARNING	AKA	RCA CD:74321360662 (BMG)	
27	25	OUT OF THE STORM	Incognito	Talkin Loud TUX 14 (F)	
28	21	LOVE WILL BE ON YOUR SIDE	Indio Amorata	Manifesto FESX 14 (P)	
29	30	GOODBYE HEARTBREAK	Lighthouse Family	Wild Card/Polydor CD:5753292 (P)	
30	31	GETTIN' MONEY (THE GET MONEY REMIX)	Junior MARIA	Big Beat/East West A 5247 (W)	
31	38	SPACE COWBOY	Jamiroquai	Epic 4277827 (SM)	
32	34	WHY	3T featuring Michael Jackson	Epic CD:6336482 (SM)	
33	32	THA CROSSROADS	Bone Thugs-N-Harmony	Epic 0635505 (SM)	
34	39	IT'S A PARTY	Busta Rhymes featuring Zhane	Elektra EKR 2287 (W)	
35	19	MUTUAL FEELING	Beverley Knight	Dome 1200ME 111 (MV/S)	
36	33	BELIEVE IN ME	Raw Stylinz	Wired WIRED 1202 (SM)	
37	36	DOIN' IT	LL Cool J	Def Jam/J Island 1202F 15 (F)	
38	40	IF I RULED THE WORLD	NAS	Columbia 6836028 (SM)	
39	42	YOU'RE MAKIN' ME HIGH	Toni Braxton	LaFace 7300824161 (Import)	
40	44	KISSIN' YOU	Toto	Arista 74221040171 (BMG)	

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DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No.	Distributor
1	1	HEAVEN KNOWS - DEEP DEEP DOWN	Angel Morais	FFRR FX 282 (P)	
2	2	BELIEVE IN ME	Markey	Frost RISKY 03(MV/S)	
3	3	MY LOVE IS FOR REAL	Strike	Fresh FRSH7 46 (MV/SM)	
4	4	ATOM BOMB	Pulse	Virgin YRT 125 (E)	
5	1	JUS' COME	Carl Jack	AM/PM 5819851 (P)	
6	5	COMING HOME	Visions featuring Diana Lynn	Stress 12STR 74 (P)	
7	2	BLUE SKIES	BT featuring Tori Amos	Perfecto PERF 1307 (W)	
8	6	WALK	Amira	Slip 'n' Slide SLIP244 (RJM/DISCO)	
9	4	CUBA	El Manisch	ffrr FX 286 (P)	
10	3	BJANGO	Lucky Monkeys	Hi-Life/Polydor 579313 (P)	
11	5	CONSTANTLY WAITING	Pauline Taylor	Cheeky CHEK 12015 (MV/S)	
12	6	THIS IS FOR THE LOVER IN YOU	Babyface	Epic 0630556 (SM)	
13	10	UNO DOS TRES/WILL O' THE WISP	Swave	Dope Dragon DDRAG 14 (SD)	
14	9	ACID LAB	Alex Reece	Fourth & Broadway 12BRW 344 (P)	
15	30	HEY JUPITER/PROFESSIONAL WIDOW	Tori Amos	East West A 59487 (W)	
16	8	FORERUNNER	Natural Born Grooves	XL Recordings XLT 76 (W)	
17	10	WHAT THE TIME DRED	Des Dred	Second Movement SMR 22 (SD)	
18	11	WALKING	AG Allstars	Fresh FRSH7 55 (MV/SM)	
19	7	HELP ME MAKE IT	Huff & Puff	Skyway SKYWT 14 (P)	
20	12	ICE RAIN	Alex Whitcomb	Skinny Malinky SMR 0116 (ADD)	
21	18	MUSIC MAKES ME HIGH	Lost Boys	Universal MCST 48015 (BMG)	
22	15	GROOVEBIRD	Natural Born Grooves	Heat Recordings HEAT 002 (W)	
23	13	IT'S GONNA BE ALRIGHT	Toceyo	ID & T Music IDT 0197A (P)	
24	17	FOLLOW THE RULES	Livin' Joy	Undiscovered/MCA MCST 40011 (BMG)	
25	21	REACH OUT	DjZinc	True Fly's TPF 12R12002 (P)	
26	16	HEAT	Wax Doctor	R&S RS 96103 (W)	
27	27	STAMPI	Jeremy Healy & Amos	Positive 127V 63 (E)	
28	21	LET'S GROOVE	George More/featuring Heather Wildron	Positive 127V 62 (E)	
29	11	BACK TOGETHER	Urban Soul	Sony S2.DANJU 15 0	
30	10	KEEP ON DREAMING	LME	Ultra UL12.007-RT(MV/DISCO)	

DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No.	Distributor
1	NEW	THE DON KILLINHAT - THE DAY THEORY	Makaveli	Death Row/EMI 90209 (MV/C)	
2	NEW	LL BROWN PRESENTS EARTH - VOLUME ONE	Various	Earth EARTH 02 001-10	
3	1	IRONMAN	Ghostface Killah	Epic 483891/483894 (SM)	
4	NEW	THE DAY	Babyface	Epic 483891/483894 (SM)	
5	2	DEAD CITIES	The Future Sound Of London	Virgin V 201/TV7 28M (E)	
6	NEW	ALL WORLD	LL Cool J	Def Jam 534125/534124 (P)	
7	NEW	RICHARD D JAMES ALBUM	The Aphex Twin	Warp WARP14/WARPMC 01(MV/DISCO)	
8	6	ANOTHER LEVEL	Blackstreet	Interscope INTC 9001 (BMG)	
9	3	WRATH OF THE MATH	Jeni T Demaja	ffrr FX 284 (P)	
10	NEW	COME ON BABY	Moby	Mute CD:COMUTE 200 (RTM/DISCO)	

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VIDEO

MUSIC VIDEO

This	Last	Artist Title	Label/Car No	16	16	THE X FILES - SERIES ONE - BOX SET	1	1	MICHAEL FLATLEY/Lord Of The Dance	Label/Car No	
1	1	TOY STORY	Walt Disney 027242	17	16	JETBIRD - NOT FOR THE VICAR	PolyGram Video 034525	2	2	CASSIS...There & Then	SMV 2007122
2	2	TRANSPOTTING	PolyGram Video 157104	18	10	SEVEN	EVWS2124	3	3	DANIEL O'DONNELL/Christmas With	Ric 9175709
3	3	THE FILES - FILE 6 - MASTER PLAN	For Video 4135	19	18	JEREMY CLARKSON - UNLEASHED ON CARS	Video Collection VCS62	4	4	BODYZONE/Live At Wembley	VWL 43838
4	4	JUMANJI	Columbia TriStar 049403	20	14	LEE EVANS - DIFFERENT PLANET TOUR	VWL 043383	5	6	BILL WHEELER/Riverdance/The Show	VWL 438504
5	2	MICHAEL FLATLEY/Lord Of The Dance	WL 451983	21	20	KEN DODD - DOUG LAUGHER TOUR	CIQ Video VH4086	7	7	LAST ROARING IN HOSPITAL TO COURT	Video Collection 1023
6	3	101 DALMATIANS	Walt Disney 071753	22	12	APOLLO 13	VWL 043383	8	9	CLIFF RICHARD/CH At The Movies	PolyGram Video 0243
7	4	BRAVEHEART	Fox Video 8938	23	22	NICK HANCOCK - FOOTBALL NIGHTMARES	CIQ Video VH4086	9	12	SIR RONNIE BASSEY/Audience Wins	Aztec AT1028
8	5	THEY THINK IT'S ALL OVER	BBC 85075331	24	20	SHOOTING STARS - UNVIEWED	BBC 85080536	10	11	TINA TURNER/Wildest Dream Tour	Festive Fusion 7081
9	5	GOLDENEYE	Mgnus 520657	25	17	DANIEL O'DONNELL/Christmas With	Ric RT297703	10	11	ROSE AND ALICE/Cleaning Special 30th Anniversary	Telestar Video 710705
10	7	A LITTLE PRINCESS	Warner Home Video 5014453	26	15	BARNEY - 1,2,3,4 SEASONS	PolyGram Video 429743	11	9	ROBIN TOWERS/Music Video Hits	Music Video 03019593
11	9	ROY CHUBBY BROWN - SATURDAY NIGHT BEAVER	PolyGram Video 0459450	27	20	CASPER	CIQ Video VH41312	12	10	EAST 1/Greatest Hits	PolyGram Video 03002
12	10	ROYAL TUX VOLGA - VOL 2.11	CIC Video WH1021	28	19	BODYZONE/Live At Wembley	VWL 438403	13	10	PUPIPA/FREE CALLING/LIVE	HMV 981743
13	8	OASIS...There & Then	SMV 200722	29	23	TOTS TV - SNOWY ADVENTURE	CIQ Video 33704533	14	13	OASIS/Live By The Sea	PMW/MW9473
14	10	BOTTOM - FLUFF	BBC 85075451	30	29	THE LAND BEFORE TIME III	CIQ Video VH51314	15	16	BEATLES/The Beatles Anthology - Volume II	HMV 981743
15	8	SHALLOW GRAVE	PolyGram Video 03714453		© CIN		© CIN				

INDEPENDENT SINGLES

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label/distrib.(box)	This	Last	Title	Artist	Label/distrib.	
1	1	Possibly Maybe	Bjork	One Little Indian 193 TP/CD (P)	1	2	SPIDERS	Space	Gut GUTCD 1 (T)	
2	1	You're Gorgeous	Babybird	Echo ECD 020 (BMG)	2	3	COMING UP	Suede	Nude NUDE 620 (3MV)	
3	2	Neighbourhood	Space	Gut GUDGT 5 (T)	3	1	Ugly Beautiful	Babybird	Echo ECHO 11 (V)	
4	10	Pearl's Girl	Underworld	Junior Boy's Own JBO 455025 (RTM/D)	4	4	(WHAT'S THE STORY) MORNING...	Oasis	Creation CRECD 185 (3MV)	
5	3	Beautiful Ones	Suede	Nude NUDE 23201 (3MV)	5	5	THE IT GIRL	Sleepers	IndieSoul SLEEP 012 (V)	
6	4	Help Me Make It	Hurt & Puff	Skway SKWAY 002 (P)	6	6	STOOSH	Skunk Anansie	One Little India 1PLP 850 (P)	
7	5	Love II Love	Dameye	Big Life BLR 131 (P)	7	7	DEFINITELY MAYBE	Oasis	Creation CRECD 185 (3MV)	
8	9	Atom Powered Action!	Bis	Willja WLJU 55025 (RTM/D)	8	8	1977	Ash	Infectious INFECT 40CD (RTM/D)	
9	9	Boy Wonder	Speedy	Boller House BOIL 23053 (3MV)	9	11	EXPECTING TO FLY	Blatstones	Superior Quality BLUECD 004 (V)	
10	6	6 Underground	Sneaker Pimps	Clean Up CUP 022CS (V)	10	13	SECOND TOUGHEST IN THE INFANTS	Underworld	Junior Boy's Own JBOCD 4 (RTM/D)	
11	11	stem	DJ Shadow	Mo Wax MW 05802 (V)	11	12	ENDTRODUCING...	DJ Shadow	Mo Wax MW 05802 (V)	
12	10	Like A Playa	LA Gunz	Jive JIVECD 405 (P)	12	14	CASANOVA	Divine Comedy	Setanta SETCD 25 (V)	
13	9	I'm Raving	Scoter	Club Tools 0KNG015 CLU (P)	13	14	THE COMPLETE	Stone Roses	Silvertone DRCDS 515 (P)	
14	14	Rayner's Lane	Real People	Granite GRANITE 02 (P)	14	14	SYSTEM EXPRESS	System 7	Butterfly BFLCD 21X (P)	
15	7	The Rhyme	Keith Murray	Jive JIVECD 407 (P)	15	9	CINNAMON CLASSICS	Saint Etienne	Heavenly HWNL 16CD (3MV)	
16	16	Are You All Ready/yo	Tony De Vit	Jung Wax 12.04 RTM (HMD)	16	10	INTERPRETER	Julian Cope	Echo ECHO 12 (V)	
17	17	Drink The Sunshine	Symposium	Infectious INFECT 30CD (RTM/D)	17	19	BACKSTREET BOYS	Backstreet Boys	Jive CHIP 169 (P)	
18	8	No One Speaks	Geneva	Nude NUDE 22202 (3MV)	18	19	THE DREAMING SEA	Karen Matheson	Survival SURCD 020 (P)	
19	10	C'mon Kids	Boo Radleys	Creation CRESCO 236 (3MV)	19	19	DOMESTIQUES	Delgados	Chemical Underground CHEM 009C (SRD)	
20	12	Girl From Mars	Ash	Infectious INFECT 2420 (RTM/D)	20	16	TRUTH CRUSHED TO EARTH...	House Of Pain	Tommy Boy TBCD 1161 (RTM/D)	
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ROCK

This	Last	Title	Artist	Label/Artist	11	9	To The Faithful Departed	Cranberries	Island CID 8046 (F)
1	1	Best Of - Volume 1	Van Halen	Warner Brothers 336246742	12	8	ANTICHRIST SUPERSTAR	Marilyn Manson	Interscope IND 90886 (BMG)
2	1	From The Muddy Banks Of The...	Nirvana	Geffen GEFD 2105 (BMG)	13	14	CROSS ROAD - THE BEST OF	Nirvana	Janice S25062 (E)
3	3	18 Til Die	Bryan Adams	ARM 5451512	14	13	NEVERMIND	Ruth	DGC GDC 020 (BMG)
4	2	Stoosh	Skunk Anansie	One Little Indi TPLP 8602 (P)	15	15	TEST FOR ECHO	Ugly Kid Joe	Atlantic 70529252 (P)
5	4	Garbage	Garbage	Mushroom D 14704 (RTM)	16	10	MOTEL CALIFORNIA	Metallica	Eviction RAWCD 113 (P)
6	5	LIVE At The Isle Of Wight...	The Who	Essential EDFC 0202 (BMG)	17	12	METALLICA	Nirvana	Vertigo 5100222 (E)
7	5	The Sun Is Often Out	Longpigs	Mother MUNCH 9022	18	18	UNPLUGGED IN NEW YORK	Jimi Hendrix	Geffen GED 24727 (BMG)
8	7	Load	Metallica	Vertigo 532182 (P)	19	19	THE ULTIMATE EXPERIENCE	Bryan Adams	PolyGram TV 512252 (BMG)
9	6	Best Of The Beast	Iron Maiden	EMI CDWCD 1007 (P)	20	17	SO FAR SO GOOD	BRS-49	A&M 5401512 (F)
10	11	No Code	Pearl Jam	Epic 404482 (SM)					

COUNTRY

This	Last	Title	Artist	Label/distrib.	11	12	IN PIECES	Garth Brooks	Liberty CDEST 2212 (E)
1	1	A Place In The World	Mary Chapin Carpenter	Columbia 4851822 (SM)	12	14	EVERYBODY KNOWS	Trisha Yearwood	MCA MCD 11512 (BMG)
2	2	With You In Mind	Charlie Landsborough	Blitz RTZCD 0078 (P)	13	13	FRESH HORSES	Garth Brooks	Capitol CDB 1 (E)
3	3	Timeless	Daniel O'Donnell/Mary Duff	Blitz RTZCD 707 (P)	14	15	INGENUE	KD Lang	Sire 70529252 (P)
4	4	The Way I Should	Iris Dement	Warner Brothers 936241882 (V)	15	10	BLUE CLEAR SKY	George Strait	MCA MCD 1428 (BMG)
5	4	Blue	Leanne Rimes	Carlo CURD 028 (P)	16	11	BORDERLINE	Brooks & Dunn	Arista 612218102 (BMG)
6	5	From The Heart	Daniel O'Donnell	Telstar TCD 2327 (BMG)	17	20	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 1134 (BMG)
7	7	Thoughts Of Home	Daniel O'Donnell	Telstar TCD 2372 (BMG)	18	19	GONE	Dwight Yoakam	Reprise 9302460512 (P)
8	8	The Woman In Me	Shania Twain	Mercury 528802 (F)	19	16	THE ROAD TO ENSENADA	Lyle Lovett	MCA MCD 11490 (BMG)
9	9	Flatlands	Don Williams	Country Skyline 303800132 (CHE)	20	20	BHS-49	BRS-49	Arista 612218182 (BMG)
10	9	Treasures	Dolly Parton	Rising Tide RTD 2003 (BMG)					

JAZZ & BLUES

T SHIRT CHART

This	Last	Title	Artist	Label/distrib.	This	Last	Act	Description	merchandising company
1	1	The Moment	Kenny G	Arista 0782183932 (BMG)	1	(4)	X Files	Mulder & Scully	Newark
2	5	Feeling Good - Best Of NINA SIMONE	Nina Simone	Verve 225609 (P)	2	(6)	Wallace & Gromit	Various	Viz
3	2	Diamond Life	Sade	Epic CD2044 (P)	3	(2)	Kala Shaker	K	Network
4	4	Essential Ella	Ella Fitzgerald	Verve 225902 (F)	4	(6)	Trainspotting	Various	Underworld
5	4	The Best Of	Various Artists	MCA MCD1952 (BMG)	5	(1)	Oasis	Various	Underworld
6	5	The Best Jazz...EVER!	Kenny G	Virgin VTD005 (BMG)	7	(5)	Dr Mouse	Various	Underworld
7	6	Breatheless	Various Artists	Arista 0782184062 (BMG)	8	(6)	The Prodigy	Hardcore Porn	Bubble
8	7	Six Shades Of Blue Funk - Past...	Various Artists	Blu Note CDPS52232 (E)	9	(6)	Sounds	Trash	DNC
9	1	The Very Best Of Miles Davis	Miles Davis	Colombia SONYTT 17CD (SM)	10	(6)	Kernit	Various	DNC
10	10	The Black Box Of Jazz	Various	Marble Arch MBSCD 450 (BMG)	10	(6)			DNC
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TOURING: A MODERN DUTY

Never mind football, it's rock'n'roll that's coming home. To the clubs and concert halls of Great Britain. Maybe it took Britpop and a change of programming policy at Radio One but as more and more young guitar bands are on the airwaves and in the charts so the demand for live music is arguably higher now than at any time in the past 15 years. Acts who were once

advised not to tour until they had at least three hit singles to their credit now see their albums rocketing into the charts on the strength of gigs alone. As a result, many UK venues have upgraded facilities to meet the increasingly sophisticated requirements of the modern rock band and its crew. But are they good enough? For this supplement, Sue Sillitoe asks the managers, agents, PA, lighting, trucking and catering crews of five of the country's hardest working acts what they look for from a venue. Meanwhile, on page 29, Caroline Moss investigates whether there is enough live business to go around for the UK's biggest halls and arenas.

HOW DO VENUES WIN THE BACKSTAGE PASS?

A GOOD CROWD AND ATMOSPHERE ARE NOT THE ONLY FACTORS THAT MAKE A SUCCESSFUL GIG IN TODAY'S BOOMING LIVE SCENE. SUE SILLITOE GATHERS INSIDE VIEWS ON EVERYTHING FROM ACOUSTICS AND MERCHANDISING TO CATERING

Not surprisingly, atmosphere and audience reaction are what most touring professionals look for first from a venue. Thus Chris Cradock, manager of Ocean Colour Scene – who, with more than 80 headlining shows in the UK so far this year, are surely one of the country's hardest working acts – rates Glasgow's Barrowlands above all others.

"Scottish audiences don't suffer fools gladly, but if they like the band they are the best in the world," he says. The 1,900-capacity dance hall which, for the past 10 years, has been one of the region's busiest rock venues is also a favourite with Ocean Colour Scene's agent Mick Griffiths from Asgard. He ranks it alongside London's Electric Ballroom for its crowd reaction.

Other venues favoured by managers and agents as best from the punter's point of view include Manchester's Apollo, Cambridge Corn Exchange, Shepherd's Bush Empire, the Empress Ballroom in Blackpool and the Leadmill in Sheffield.

And even though Oasis rounded off their working year with those open air shows at Loch Lomond and Knebworth, manager Marcus Russell still has fond memories of the smaller gigs the band played on their way to the top. Thus the Wedgewood Rooms in Portsmouth received his vote as an example of a small club venue with a great club atmosphere.

"If a band is starting out, this is exactly the type of place you choose to help build their experience," he says.

Indeed, the importance of good grass roots gigs is not lost on agents such as Mike Dewdney at



OASIS TAKE TO THE STAGE IN DRAMATIC STYLE AT EARLS COURT

ITB (who booked out Kula Shaker more than 40 times this year) and Ben Winchester who has been responsible for Oasis' date sheet at Primary Talent.

Dewdney is particularly complimentary of the Army & Navy in Chelmsford. "It's a good barometer venue for finding audiences receptive to new bands," he says. Meanwhile, Winchester cites the Zodiac in Oxford for its fun and friendliness. "It is only a small club, but it is dark and dingy and perfect for creating an intimate feel," he says.

Naturally, front-of-house vibes are of paramount importance when staging a successful rock'n'roll show. But when a band is living on the road for what will be two or three weeks on end, a venue's backstage facilities, the general level of

organisation and quality of its staff are also factors which add up to a good working environment.

"Of course your main concern is getting as many bums on seats as possible and putting on the best show you can," says The Agency's Paul Buck who has been booking out Blanco Y Negro's Catastrophe for the past year. "But you also want to know that the bands and crews will be properly looked after."

In this respect Buck is particularly impressed by The Leadmill in Sheffield, The Wedgewood Rooms in Portsmouth and the Manchester Academy. Otherwise, the Manchester Corn Exchange's Royal Albert Hall also emerge as particular favourites with the professionals we talked to for this article. Kula Shaker's manager Kevin Nixon feels a high regard for Portsmouth's Guildhall and Leicester's De Montfort Hall – where recent improvements to dressing rooms and stage have made them to mount big productions.

Of course, one of the rationales behind touring a rock band is to show them off to the media and attract as many live reviews as possible. Inevitably there are some venues which are more journalist and guest-friendly than others. Here Nixon singles out the Cambridge Corn Exchange, while his agent Mike Dewdney reckons the Brixton Academy comes out on top for meeting and greeting facilities.

Others, including Louis Parker at Concorde, who has put together Boyzone's extensive datesheet of more than 40 shows this year, are always on the lookout for out-of-the-way

KULA SHAKER: COLUMBIA



Management:	Kevin Nixon & Co - Kevin Nixon 01483 425983
Agent:	ITB - Mike Dewdney 0171-379 1313
PA:	Electrotech Audiolease - Steve Sutherland 01223 837783
Lighting:	CPL - Lester Cobrin 0181-575 5555
Merchandise:	Big Tours - Jeremy Hewitt 0181-540 8211
Trucking:	Stage Truck - Keith Drury 0181-569 4444
Catering:	Popcorn Wendy - 01542 700388

OASIS: CREATION



Management: Ignition – Marcus Russell 0171-298 6000
Agent: Primary Talent – Ben Winchester 0171-405 4001
PA: Britannia Row – Bryan Grant 0181-877 3949
Lighting: Lighting and Sound Design – Robin Wain 0121-766 6400
Merchandise: Underworld – Wayne Clarke 0171-488 4288
Trucking: Stardes – David Steinberg 0114 2510051
Catering: Cat And Mouse – Mouse 0181-852 7774

CATATONIA: BLANCO Y NEGRO



Management: MRM Productions – Richard Lowe 0171-837 2333
Agent: The Agency – Paul Buck 0171-278 3331
PA: n/a
Lighting: n/a
Merchandise: Underworld – Wayne Clarke 0171-488 4288
Trucking: Stardes – David Steinberg 0114 2510051
Catering: n/a

venues which will not attract the press. "My favourite is Rhyd Pavilion. It's a great place to open a tour, because you can effectively do production rehearsals there without media pressure."

But what may be a dream venue for the bands and their management can prove a nightmare for the sound, lighting and trucking crews.

According to Ken Francis of Ocean Colour Scene's trucking company Fly Night, a good touring venue needs to be one with easy access and secure parking. "The last thing you want is to park on the street and risk having the gear pinched when your back is turned."

Unfortunately, the majority of the UK's most significant venues

are situated in or near city centres so loading in and loading out, let alone overnight parking, has always been a major problem. However, Sheffield Arena, the NEC in Birmingham, Leicester De Montfort Hall and Labatts Apollo (aka The HammerSmith Odeon) are generally recognised as offering trouble-free access.

FROM STANDING OVATION TO SALES SUCCESS

Record companies, once reluctant to support any but the biggest bands on the road, are waking up to the effect that live performances have on boosting record sales. Once regarded as a drain on marketing department resources, tours are now regarded as effective marketing tools. For the right act.

Harvey Eagle, A&R label manager at Blanco y Negro, says playing live is vital for a new alternative rock act because it puts them in context and means records are released into a vacuum. "It costs a lot of money to tour a band and each case has to be decided on its merits," he says. "With Catatonia we recognised that touring was going to be the most important factor in their growth."

Kula Shaker are another new band who can attribute their 1996 chart success directly to their live shows.

"Their tours are part of the marketing plan – just as videos or TV appearances are for bands that can't play live," says Columbia's product manager Jo Cavanagh. "Kula Shaker's management have always worked to very tight budgets so our financial involvement in their tours has been minimal. However, we market their gigs with leaflets, flyers and pre-awareness campaigns and there is no doubt that their live shows have increased album sales."

Although it is often hard to quantify the effect tours have on sales, Emma Greengrass, Oasis's product manager at

Creation, is certain the band's sales increased noticeably after their Lichfield and Knebworth appearances this summer.

Matt Cook is MCA's product manager for Ocean Colour Scene and notes that their Knebworth performances also paid dividends at retail. He adds that extensive live work in Scotland had led to strong sales in the region.

"These days we don't have to underwrite Ocean Colour Scene because everywhere they play they sell out," Cook says. "But we do see touring as an important part of their career development because it enables the band to be much tighter musically and more comfortable with their material."

OCEAN COLOUR SCENE: MCA



Management: Chris Cradock Music Management 0121-605 8448
Agent: Asgard – Mick Griffiths 0171-387 5090
PA: Capital Sound Hire – Keith Davis 0171-378 5825
Lighting: Neg Earth Lighting – Dave Ridgway 0181-963 0327
Merchandise: Underworld – Wayne Clarke 0171-488 4288
Trucking: Fly By Night – Ken Francis 0121-622 7158
Catering: Sugar & Spice – Dave Thomas 01564 770790 (0375 314294)

BOYZONE: POLYDOR



Management: Louis Walsh 0035312697025
Agent: Wigwam Acoustics – Chris Hill 01705 622012
PA: Lite Alternative – Jon Graves 01705 627066
Lighting: Underworld – Wayne Clarke 0171-488 4288
Merchandise: Stardes – David Steinberg 0114 2510051
Trucking: Home Cooking – Sandy Graham 01954 718288
Catering: n/a

Louis Walsh 0035312697025
Concorde – Louis Parker 0171-602 8822
Wigwam Acoustics – Chris Hill 01705 622012
Lite Alternative – Jon Graves 01705 627066
Underworld – Wayne Clarke 0171-488 4288
Stardes – David Steinberg 0114 2510051
Home Cooking – Sandy Graham 01954 718288

The following were named as among the UK's best venues by the management and crews of Oasis, Ocean Colour Scene, Kula Shaker, Boyzone and Catatonia

Albert Hall, London; Army & Navy, Chelmsford; Birmingham Symphony Hall; Brixton Academy, Cambridge Corn Exchange, Cardiff International Arenas; Clapham Grand; Earls Court, London; Electric Ballroom, London; Empress Ballroom, Blackpool; Glasgow Barrowlands; Glasgow Royal Concert Hall; ICA, London; King Tut's, Glasgow; LA2 at the Astoria, London; Labatts Apollo, Hammersmith; Leadmill, Sheffield; Leeds Town & Country, Leicester De Montfort Hall; Manchester Academy; Manchester Apollo; Manchester Roadhouse; Mean Fiddler, London; NEC, Birmingham; Newcastle Arenas, NIA, Birmingham, Norwich USA; Oxford Apollo; Portsmouth Guildhall; Rhyd Pavilion, Rock City, Nottingham; Scottish Exhibition Centre, Glasgow; Sheffield Arena; Sheffield City Hall; Shepherd's Bush Empire; St. David's Hall, Cardiff; St. George's Hall, Bradford; The Forum, London; The Regent, Ipswich; Trentham Gardens, Stoke; Wedgewood Rooms, Portsmouth; Wembley Arena, Wolverhampton Civic; Zodiac, Oxford

If they're rushed to the front to get a good position for the show they'll stop on the way out. We often find that as many as 60% of the audience at Brixton end up making a purchase."

Hewitt would expect a similar concentration of merchandise sales at the NEC, since the 12,500-capacity venue not only serves a large catchment area but ample space is available to set up as many as six selling points and mount extensive displays.

But while working conditions at UK venues for most touring professionals have improved considerably over the past couple of years, facilities for on-the-road caterers are still limited, basic or simply non-existent.

"I can't name one UK venue that has everything a caterer needs," says Mouse of the Cat and Mouse Catering company, who feeds the Gallagher brothers when they tour. "If you're lucky there may be a kitchen, but too often we are expected to set up our equipment in toilets and corridors. It's generally so bad that I think I'm doing well if I've got hot water and daylight."

Of course, that may mean little to the fans queuing up outside. But when a hot meal is often the high point of the day for a hard working band and their crews, good kitchen facilities must surely be on the list of what makes up the perfect venue.



Wet Wet Wet photograph courtesy of Simon Fowler, Virgin Publishing

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DIVERSIFYING TO SURVIVE

FEWER BIG TOURING ACTS MEANS THAT LARGER VENUES ARE HAVING TO DIVERSIFY, REPORTS CAROLINE MOSS

The announcement at the end of last month that Harvey Goldsmith's Allied Entertainment group has become a shareholder in Superdome UK, the leisure, sports and entertainment complex currently under construction in Bradford, West Yorkshire, could mark the beginning of a new era in the concert promotion business.

There is little doubt that Superdome UK, which will be situated in 100 acres of parkland, and offer seating for up to 65,000 people, will set new standards in gig-going comfort. It will have a prime catchment of over 100,000 people within an hour's drive, and the intimate involvement of such a high profile music promoter will be responsible for extravaganzas such as Live Aid and Pavarotti In The Park, which could help it realise Superdome UK chairman Mike Firth's aim to "put Bradford on the UK, European and world entertainment map".

But news of the venture coincides with Sony Music's decision to pull out of its agreement to manage the 65,000 capacity Milton Keynes Bowl when its lease expires in December. And it begs the question: can the UK concert

market sustain so many mega venues?

In the three years since it announced its expansion into the concert staging business, it made a pledge to develop the Bowl into the country's most prestigious open-air venue. Sony has seen the number of major rock acts performing there dwindle from seven in 1993 to just one – Bon Jovi – in 1996. However Bowl managing director Elizabeth Kaye is confident that a new agreement with Milton Keynes Bowl, which holds the Bowl's freehold, will be struck and that the site will continue to operate in 1997.

"The fact is that there aren't too many venues available to promoters with our capacity," she says. "In the south, Wembley is the only comparable one unless you're talking about one-off places like Knebworth. We're all in the same boat in so far as what business we can do is dictated by how many big acts there are out there wanting to play live. And



SIMPLY RED LIVE AT THE 1996 BRIT AWARDS AT EARL'S COURT

there haven't been that many this year."

Martin Corrie, press and PR manager for Wembley Stadium concurs. "It's a cyclical industry," he says. "Some years are good and some years there simply isn't enough business to go round. This year we put on seven shows compared to a record 13 in 1993 and none at all in 1994. It doesn't help that mega acts appear to be shifting fewer albums than

record company projections. If that translates into live support a lot of promoters may think twice before jumping in with shows."

Such a situation is unlikely to be alleviated by the advent of Superdome UK, which will open in close proximity to two other large Yorkshire venues – Sheffield Arena and the newly developed Alfred McAlpine Stadium in Huddersfield – which regularly host top rock shows.

Kevin Collings, chief executive of Alfred McAlpine, which hosted its first rock show in 1995 and staged one of The Eagles three outdoor UK shows this summer, feels that the 40,000 capacity venue will not be established by the time Superdome opens in 1998.

Meanwhile, Rob Vick, director of marketing at the smaller Sheffield Arena, believes that the most likely impact on business from the proliferation of venues will be that promoters will plan fewer multiple night shows in the region. In 1996, he reports, the 12,500 capacity facility hosted a healthy 31 music events.

"However, the trend over the last couple of years has been that promoters seem to be doing multiple dates. We had Simply Red do three superb sell-out nights and we're looking forward to Tina Turner doing the same. But the days when people like Cliff Richard or Wet Wet Wet would be booked in for five nights in a row are gone."

On the whole, however, most major hall managers echo Kirsten McLean, PR manager of The Scottish Exhibition and Conference Centre in Glasgow, who believes that the established regional venues, already in a league of their own, have little



"The night was hot and Brixton felt like New Orleans - the conditions were perfect for The Rolling Stones ... this time you could actually see them."

Evening Standard

The Academy is the most competitive venue for multiple sell-out shows between 2,000 and 4,200 capacity. This popular venue is perfect for live music and comedy events, production rehearsals, dance events and filming. It contains a state-of-the-art box office and an up-to-date database backed up by a highly experienced management team.

4,272 full capacity 2,554 standing

Recent events include:

- Bring me the Head of Mavis Davies (BBC Films)
- Bruce Springsteen Show • Archies Circus
- The Fugees • A Literary Evening with Terry McMillan
- The Rolling Stones • Erasure Production Rehearsals
- Leftfield • Rising Roots Comedy Evening • Megadog
- Pulp Video • Return to the Source

For bookings and venue information contact:

Nell O'Brien on 0171-287-1331
or 0171-292-0928
Brixton Academy
211 Stockwell Road London SW9 9SL
0171-274-1525



"We all like the idea of the shows we are playing at the Borderline it's been pretty much a revelation to do something this relaxed, where you can talk to the audience." Peter Buck - REM

The Borderline is the prime showcase venue for international debuts and UK artists alike. Secret gigs from artists as high profile as REM and Oasis have proved that it is not only a favourite showcase venue. Located in the heart of Soho, this intimate venue's eclectic mix of music has sustained a popularity unequalled in London.

275 capacity

Recent events include:

- Reef showcase • Mansun • Launch of Radio One Soho Live • Sheryl Crow • IPC Christmas Party • Crowded House • Oasis - video shoot • Joan Osborne
- Warner Music Christmas Party • Pearl Jam - secret gig
- The Lightning Seeds • James • StrangeLove

For bookings and venue information contact:

Jane Cotter on 0171-287-1441

Borderline
Orange Yard, off Manette Street
London W1V 5LB 0171-734-2895



For further details contact Caroline Jones on 0171-292-0922



"The Empire is one of the best places to see a gig in the capital. It's just about small enough to be intimate but large enough to make a show feel like an occasion."

The Sun

The Empire, twice winner of Music Week's and Live Magazine's Best Venue Award, contains a first class PA and lighting system widely regarded as London's finest. Brand new top-of-the-range removable tiered seating allows the auditorium to be used together with a new canopy, it now allows shows to be held in an intimate setting for audiences of up to 1,000.

2,000 capacity 1,095 seated

Recent events include:

- The Sex Pistols • GLR Comedy Night • Tangerine Dream on the Internet • Joe Cocker • Crewe & The Essential Selection • The Wedding of Paul & Linda McCartney • The Wedding Reception of Gala Wright & Guy Pratt • Dilma Comedy Video • Rock The Vote comedy event • East 17 rehearsals • UK Breakdance Championships • "The One" - film for GMTV

For bookings and venue information contact:

Martin Creaney on 0171-287-1331
or 0171-292-0928

Shepherds Bush Empire Shepherds Bush Green
London W10 5ST 0171-740-1515

► to fear for the future.

Nevertheless, David Scott, marketing director of the London Arena, situated just a stone's throw from Old Vic, feels little cause to be complacent.

"Obviously there are only three rooms of any significance in London suitable for large events: ourselves, Earl's Court and Wembley," he says. "But if somebody else came along and decided to build or develop a new venue somewhere in south London, for example, we could all be in trouble."

Already there are signs that promoters and hall managers alike are looking away from music as the provider of bread-and-butter revenue.

"Increasingly, we're being offered anything from basketball teams to touring versions of West End shows such as Riverdance or *Heathcliff*," says Sheffield Arena's Rob Vick. "Everybody's trying to develop the market. It's very exciting."

NEC arena director Linda Barrow doesn't share all his confidence. Although the Birmingham venues will have staged 90 shows, by acts ranging from AC/DC to Boyzone, across its two sites in 1996, she sounds a note of caution.

"As far as concerts are concerned, I don't think there's enough business to go around and, if we're not careful, that market is in real danger of being diluted further by the number of arenas. On the other hand, if ice hockey and basketball are to be developed into staples then we may need more arenas to accommodate them. It's a double-edged sword. Markets will mean we may have to diversify even more, not to grow business but simply to survive."

For other venues, wide diversification is already the norm. The core business of Earl's Court in London, for instance,

has long been trade and public exhibitions, with half a dozen rock and pop events a year taking up the remaining available building role, according to group communication manager Caroline Moore. Earlier this year, the venue broke new ground by successfully staging the Brit Awards ceremony.

"It's one thing to put on one or two bands for a seated audience of 18,000. But for the Brits we had to co-ordinate half a dozen different live performances and serve a three-course meal to 2,000 people in just 90 minutes. That was a major challenge for us," says Moore.

Others are experimenting with offering promoters and acts a flexibility that was unheard of only four or five years ago.

"The negative credibility that was once attached to playing an arena show has gone," says Wembley's Martin Corrie. "Many acts now regard them as a measure of their prestige in the marketplace, even though they may not be able to sell enough tickets to fill the arena."

Wembley Arenas has reacted to this trend by adapting its cavernous 12,000 capacity auditorium and sectioning it off so that it can accommodate an audience of 5,000. Other venues developing different formats to suit smaller or more specific audiences and promoter demand include the Alfred McAlpine Stadium, which will be opening a purpose-built greenfield site next summer, to host both smaller sporting events and concerts.

Beside Superdome UK's prominent position in a retail park, boasting shops,

cinemas, theatres and even health clubs, such developments may appear insignificant. But they are proof that hall, arena and stadium owners up and down the country know they must adapt to survive.



"You haven't come out all this way just to watch TV have you?"

That was the question Bono asked audiences on the Zoo TV tour two years ago. Video screens were first used in the UK in 1984, and are now ubiquitous at arenas and stadiums show up and down the country. But if U2 was the first band to use the medium to provide crowds with continuously creative entertainment and not just close-up shots for those at the back, then Cube TV was the first company to realise the commercial possibilities of using video screens in the gaps between performances, writes Matt Pennell.

Making its debut in 1994 at Milton Keynes Bowl, Cube TV's ad and video transmissions have been a feature of this year's Pulp, M People and

THE NEW MEDIA

Boyzone UK tours, not to mention the Masters Of Music extravaganza at Hyde Park, and both of the V96 events.

"We bring the perception of added value to a gig without necessarily putting the ticket price up," says Fiona Ryder, co-founder of Cube TV. "It's also great back-up for artists because if there's a delay in the running order we can fill it."

Displaying these transmissions is not cheap. The price of hiring a basic 33.5 metres square screen is £10,000. But, Ryder claims, the extra costs are invariably offset by substantial advertising revenue, since media agencies regard rock and pop audiences as a prime target.

"Research has shown that the highest recall figure of a single brand advertised on Cube TV

was 69% and the highest spontaneous recall was 51%," she continues. "That is on a par with cinema, and way ahead of accepted figures for TV."

Record companies have been swift to respond and promo videos now provide an increasingly important part of a varied programming mix which often includes rave-style graphics which stretch the hardware's technical capabilities. As a result Screeno, the UK's leading video screen hire company has upgraded its screens three times since Cube TV's inception. The next important step will be screens transportable in flight cases. Then audiences in the rest of the world will get a taste of the video packages which have so far only been available in the UK.

THE NEW STADIA



AN ARTIST'S IMPRESSION OF LUTON TOWN FC'S 21ST CENTURY-STYLE STADIUM
management company. Based in New York, Ogden has undoubtedly drawn on its North American experience, where sport and entertainment merge into the giant leisure sector.

British entrepreneurs are catching on fast, though. Huddersfield Town FC has already led the way with the Alfred McAlpine Stadium and its neighbouring Huddersfield Bowl site. But Luton Town FC chairman

David Kohler's far-sighted proposals for a new stadium, which is awaiting planning permission, could move open-air venue design into the 21st century. Chartered surveyor turned property developer Kohler studied a variety of state-of-the-art North American facilities such as BC Place Stadium, Vancouver, and the Pontiac Silverdome and then took their ideas further by devising a pitch

made up of grass trays, which would be easily removable, to accommodate a new floor surface quickly.

"The problem with the Silverdome was that it had a system which needed three days to move the pitch out," says Kohler. "So I invented one which required only six or seven hours. This means the facility can be used far more often for concerts, exhibitions, shows, all forms of

entertainment and commerce."

Kohler projects that the new stadium could be used 130 times a year, compared to 20 to 30 times at present and claims that at least one Premiership club is planning to follow Luton's lead.

The advantages of easily removable pitches are not lost on David Davies, general manager at Olden. "There are already sports stadia such as The Amsterdam Arena (home of Ajax FC) with slide-in roofing. But the permanent grass there cuts down on flexibility. Kohler's design sounds very interesting indeed."

However, apart from Bristol, Edinburgh, Glasgow, Davies questions how many UK conurbations could sustain sports and entertainment centres of the size suggested.

Nevertheless, it is certain that the design of any new Olden stadium, not to mention the planned refurbishment of existing venues such as Earl's Court (which is due to have £20m spent on it over the next five years) will be made with multi-purpose usage uppermost in the architect's minds.



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AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BABYFORD	Echo	November 18	TV Press	Echo is re-promoting this album with national press and radio ads, a British Rail poster campaign and displays with independent retailers.
Ugly Beautiful				There will be ads in the <i>Daily Mail</i> and <i>Daily Mirror</i> and promotion in-store with Woolworths, which is giving away a calendar booklet.
MICHAEL BOLTON <i>This Is The Time</i>	Columbia	November 18	TV Press	National press and radio ads will support this release. There will also be in-store displays with selected multiples and independents.
NATALIE COLE <i>Stardust</i>	WEA	November 18	TV Press	Radio ads will run on specialist regional radio stations and there will be press advertising in the <i>Evening Standard</i> .
BERES HAMMOND <i>Lifetime Guarantee</i>	Greensleeves	November 11	TV Press	National ads will run on ITV and Channel Four. Press advertising will include <i>Hello</i> , <i>OK</i> and <i>The Observer</i> and there will be LUL posters.
JULIO IGLESIAS <i>Tango</i>	Columbia	November 18	TV Press	This release will be promoted with advertising in the specialist music press. There will be radio promotion on regional stations.
KING TUBBY <i>Dangerous Dub</i>	Greensleeves	November 11	TV Press	Ads will run in the national press and there will be in-store displays with Woolworths, WH Smith and HMV. There is also a mailout to the fanbase.
BARRY MANILOW <i>Summer Of '78</i>	Arista	November 18	TV	Ads will run in <i>NME</i> , <i>Echoes</i> , <i>Touch</i> , <i>HipHop Connection</i> and <i>Down Low</i> . Point of sale material will be available to all retailers.
MO' THUGS <i>Fightin' Partners</i>	Epic/Relativity	November 18	TV Press	National and regional TV ads, including some retailer co-ops, will support this release with regional spots following tour dates.
TINA TURNER <i>Wildest Dreams Special Tour</i>	Parlophone	November 18	TV Press	TV ads will run on Channel Four, Sky, UK Living, The Family Channel and selected ITV regions. Radio ads will run on Heart and Capital.
VARIOUS <i>Best Of All Woman 2</i>	Dino	November 18	TV Press	Ads will run in <i>NME</i> , <i>Melody Maker</i> , <i>Wire</i> , <i>Jazz</i> , <i>Muzik</i> , <i>Wax</i> , <i>Eternity</i> , <i>Atmosphere</i> and <i>Knowledge</i> . There will be posters and club promotion.
VARIOUS <i>Breakbeat Science Vol. 1</i>	Volume	November 11	TV Press	Ads will run in <i>NME</i> , <i>Echoes</i> , <i>Touch</i> , <i>HipHop Connection</i> and <i>Down Low</i> . Point of sale material will be available to all retailers.
VARIOUS <i>Urban Assault</i>	Epic/Relativity	November 18	TV	TV ads will run on Channel Four, Sky, UK Living, The Family Channel and selected ITV regions. Radio ads will run on Heart and Capital.

Compiled by Sue Sililton: 0181-767 2255

TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



TAFKAP - EMANCIPATION

Record label: NPG

Media agency/executive: TMD Carat/Gareth Jones

Marketing director: Tony Harlow

Creative concept: The Artist

An extensive all-media campaign will support the new triple album from The Artist Formerly Known As Prince, due out on the NPG label next Monday. The campaign, run by EMI, includes teaser ads followed by national TV and radio ads plus extensive press advertising and posters. The marketing runs until Christmas.

COMPILATION

THE BEST CHRISTMAS ALBUM IN THE WORLD...EVER

Record label: Virgin

Media agency/executive: MCS/Mark Holden

Product managers: Steve Pritchard, Peter

Duckworth. Creative concept: In-house



Virgin is promoting its Best Christmas Album... with national ads on ITV and Channel Four. The album, which features new tracks not included on Virgin's last Christmas album, will be radio advertised in selected regions and backed by extensive in-store promotions.

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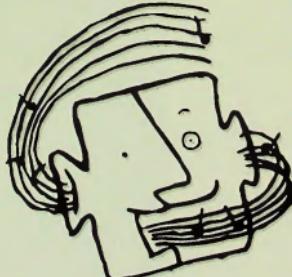


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FRONTLINE

BEHIND THE COUNTER

JOHN KERFOOT, Piccadilly Records, Manchester

"Our biggest indie album this week has been Mazzy Star's *Among My Swan* and we're still doing really well with The Beatles, Future Sound Of London, Babybird and System V11. As more than half of our business is in back catalogue we are always working on more imaginative ways to sell it. We're currently putting together our own pick of the year, which will be featured on Soundsite listening posts and complemented with in-store displays. The emphasis will be on interesting acts on the rise, like Mazzy Star, Frente, Geneva, Puressence and Bell And Sebastian. We've been playing test pressings of Bell And Sebastian's forthcoming album, on Jeepster, and it has created quite a bit of interest. Our reputation for picking up early on new talent and catering to specialist areas means that we're not relying on the big TV-advertised albums to be profitable this autumn."

IN THE SHOPS THIS WEEK

NEW RELEASES

Singles business was brisk, led by Robson & Jerome, Michael Jackson, Divine Comedy, Gina G and Fine Young Cannibals while the Oasis re-released singles in boxed sets were also steaming out. On the albums front, Spice Girls outrivaled all others in both multiples and indies although Rod Stewart, Aphex Twin and LL Cool J were picking up.

PRE-RELEASE ENQUIRIES

Singles - The Prodigy, Fugees, Kula Shaker; Albums - Reef, Enigma, Hoax, Fine Young Cannibals, Fugees, Lightning Seeds, Tricky

ADDITIONAL FORMATS

Fan Lovin' Criminals seven inch picture disc, Doubt mobile CD single in rubber sleeve, Fine Young Cannibals in collectors' tin, Oasis singles in collectors' boxed sets

IN-STORE

Windows - Robson & Jerome, Voices Of Tranquility, Sentimental Journey, Lightning Seeds, Crowded House, Rod Stewart, Spice Girls, Fine Young Cannibals, Rod Stewart, Chris Rea; In-store - Kula Shaker, John Alford, Tricky, Ant & Dec, Warren G and Adina, Garbage, Pet Shop Boys, Babyface, Chart 95, Bing Crosby

MULTIPLE CAMPAIGNS



Single - Pet Shop Boys; Windows - Bing Crosby, Voices Of Tranquility, Sentimental Journey; In-store and press ads - Discover The Classics, Babyface, Sweetback, Michelle Shocked, Helter Skelter, Octopus, TV ads - Bing Crosby, Voices Of Tranquility, Sentimental Journey, Angels;



Single - Kula Shaker; Album - Robson & Jerome; In-store - Shed Seven, Garbage, Bryan Adams, Pet Shop Boys, Warren G featuring Adina Howard, Upside Down, Ant & Dec, John Alford, The Prodigy, Christmas music CDs for £5.99 and cassettes for £3.99



In-store - The Beatles, Voices Of Tranquility, Sentimental Journey, Michael Ball, Greatest Hits '98, Peter Andre, M People, Bryan Terfel, Sense And Sensibility, X-Files, Jumanji; Windows - Lesley Garrett; In-store - Cecilia Bartoli, Crispian Steele-Perkins, Shostakovich, Bryn Terfel; Label of the month - Sony Classical



In-store - The Prodigy, Kula Shaker, Warren G and Adina, Swan Lake, TV ads - Fugees (Channel Four London, Central, Granada, Border, Sky); Radio ads - Best Of Vybz' (Kiss Manchester, Choice, Galaxy); Press ads - Livin' Joy, Chris Rea



Suede and Elvis Costello, Channel Four: 1-2am
Let Rock It: Adam Faith assesses the career of Chuck Berry, Radio Two: 5.03-6pm
Mr Roosevelt, presented by Joels Holland and featuring George Harrison, Robert Plant and David Gilmour, Channel Four: 2.05-3.25pm
10.11.96
Ten Of The Best: The Buzzcocks, with videos from Paul Weller, The La's and David Bowie, VH-1: 9-10pm
21.11.96
1996 Mobo Awards, with Alexander O'Neal, Courtney Pine and Chaka Demus & Pliers, ITV: 10.40-11.40pm

TELEVISION

16.11.96

Live And Kicking featuring Jimmy Nail and Tony Ferrino, BBC 1: 9.15am-12.12pm

MTV Europe Music Awards featuring George Michael, Bryan Adams, Fugees and Garbage, MTV: 1-3pm

Later With Jools Holland features Metallica, The White Stripes, Donovan and Catatonia, BBC 2: 11.15pm-12.45am

17.11.96

The One Where Sheryl Crow and Garbage, BBC 2: 11.30pm

19.11.96

The White Room featuring Paul Weller,

MUSIC WEEK 16 NOVEMBER 1996

ON THE ROAD

RAY SMITH, Pinnacle rep for Surrey, Sussex, Hants

"Both the Spice Girls album and single are selling really well this week and most of the independents are offering a free poster with the album. It's a fairly quiet week, but everyone is hoping it's the calm before the storm. Things like the Simply Red and Beautiful South albums are holding up with the Beautiful South album doing especially well. The Simply Red single is still selling very well, but the indies don't seem to be doing well with the Robson & Jerome single. We're working on the Bjork remix album, so the single charting at number 13 has been a strong selling tool for us. Plus, we've got a couple of television projects from Dino: firstly, a best of Buddy Holly which is going well and Pure Swing which is a very strong series from Dino and we'll experience some strong sales for that over the Christmas period."

SINGLES

Tony Ferrino, Kula Shaker, John Alford, Garbage, Ant & Dec; Albums - Best Mix Ever, Robson & Jerome, Fine Young Cannibals, Chart 95; Windows - Robson & Jerome; In-store - Tricky, Bing Crosby, Scooter, Bjork, Chris Rea, Tricky, Jimmy Nail

In-store - Anathema, Seaweed, TC Hug; Selector listening posts - Scooter, Doct, Vic Chesnutt, The Real People

SINGLES

Kula Shaker; Album - Lightning Seeds; In-store - Ant & Dec, The Prodigy, Warren G, Robson & Jerome, Alisha's Attic, Stevie Wonder; Video - Oasis, Bayzone, Simply Red

OUR PRICE

Singles - Ant & Dec, Garbage, Kula Shaker, Octopus, The Prodigy, Warren G featuring Adina; Albums - Art Of Trance, Johnny Cash, Tony De Vit, Fun Lovin' Criminals; Windows - Snowmiser's Easter For Presents Christmas campaign, Snoop Doggy Dogg, Tricky, Robert Miles, Robson & Jerome, Lightning Seeds, Fine Young Cannibals, Chris Rea, Alisha's Attic, Jumanji, Sense And Sensibility, X-Files; In-store - Christmas campaign, Snoop Doggy Dogg, Tricky, Chris Rea, TV ads - Lightning Seeds, Bing Crosby (national Channel Four); Radio ads - Bing Crosby (Capital Gold, Melody)

TOWER RECORDS-GRAMM-VIVA

Single - Garbage, Windows - Spice Girls, Fine Young Cannibals, Beautiful Soul, Chris Rea, Rod Stewart, Jemimou, Alisha's Attic; In-store - MC1 four CD boxed sets promotion; Press ads - Garbage, MC1 boxed sets, Fan Lovin' Criminals, Alisha's Attic

VIRGIN

Megaplay singles - Garbage, Kula Shaker, Octopus, Pet Shop Boys, The Prodigy, Sheet Seven, Smashing Pumpkins, Warren G featuring Adina; Megaplay album - Art Of Trance; Windows and In-store - Christmas campaign, Spice Girls, Cream, Oasis, Trainspotting; Press ads - Helter Skelter, United dance 5, Rick Wright, The Who, EMi Opera

W H SMITH

Single - Kula Shaker; Windows - Lightning Seeds, Rod Stewart, Crowded House; In-store - Lightning Seeds, Stevie Wonder, Diana Ross

WOOLWORTHS

Singles and albums - n/a; In-store - PolyGram/EMI promotion, GoldenEye video, Jumanji

The above information, compiled by Music Week on Thursday, is based on contributions from Andy Records (Norwich), HMV (Bath), Loppyplugs (Edgeware), Music Options (Pembroke), Musiquarium (Swansea), Our Price (Corby), Piccadilly Records (Manchester), Pinpoint Music (Eastleigh), Tower (Piccadilly) and Virgin (Grimbsy). If you would like to contribute, call Karen Faux on 0181-543 4830.

EXPOSURE

16.11.96

Let It Rock: Adam Faith assesses the career of Chuck Berry, Radio Two: 5.03-6pm

Grand Opera Gala featuring soprano Susan

Mozart - Don Giovanni, starring Bryn Terfel,

Radio Three: 6.30-9.40pm

Bullock singing pieces from Puccini's La

Bohème, Radio Two: 7.30-9.30pm

17.11.96

Documentary - Punk Fiction, featuring The

Cure, The Clash, Shaun Ryder and Alan

McCartney, Radio One: 7-8pm

18.11.96

In Concert - The Best Of Soho Live, with

Babybird, Super Furry Animals, Fluke, Geneva, The Divine Comedy and Paul Oakdenfold, Radio One: 9-10pm

19.11.96

Jazz Notes, Stan Tracey in session with the

BBC Big Band, Radio Three: 12.30-1am

20.11.96

Jazz Notes, Stan Tracey in session with the

BBC Big Band, Radio Three: 12.30-1am

21.11.96

Music Week With Folk On Two, featuring folk

singer Frankie Armstrong, Radio Two: 7.03-8pm

22.11.96

The Royal Concert, the RPO with a

programme of Beethoven and Strauss, Radio

Three: 7.30-9.35pm

RADIO

IN THE SHOPS

EXPOSURE

THE OFFICIAL MUSIC WEEK PRODUCT LISTING

NEW RELEASES

ALBUMS ■ RELEASES FOR 18 NOV-24 NOV 1996: 358 ■ YEAR TO DATE: 14,287

New releases information can be found at 8171-028-0001

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Previously listed in alternative format

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FAX: 0181 316 3112



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You will be highly organised and very enthusiastic, self motivated but able to work smoothly within a team and thrive under constant pressure. Attention to detail and creative thinking are also a requirement.

Please send your CV with current salary details to:

Sally Webster,
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deconstruction,
Bedford House,
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Previous experience in liaising and negotiating with design and repro companies would be advantageous. We are a young and expanding company, which offers the right candidate an exciting challenge.

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Music Collection International Ltd
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Please apply in writing enclosing a current CV to Ralph Simon, President & CEO, Almo & Partner Companies, 108 Parsons Green, London SW6 4TW.

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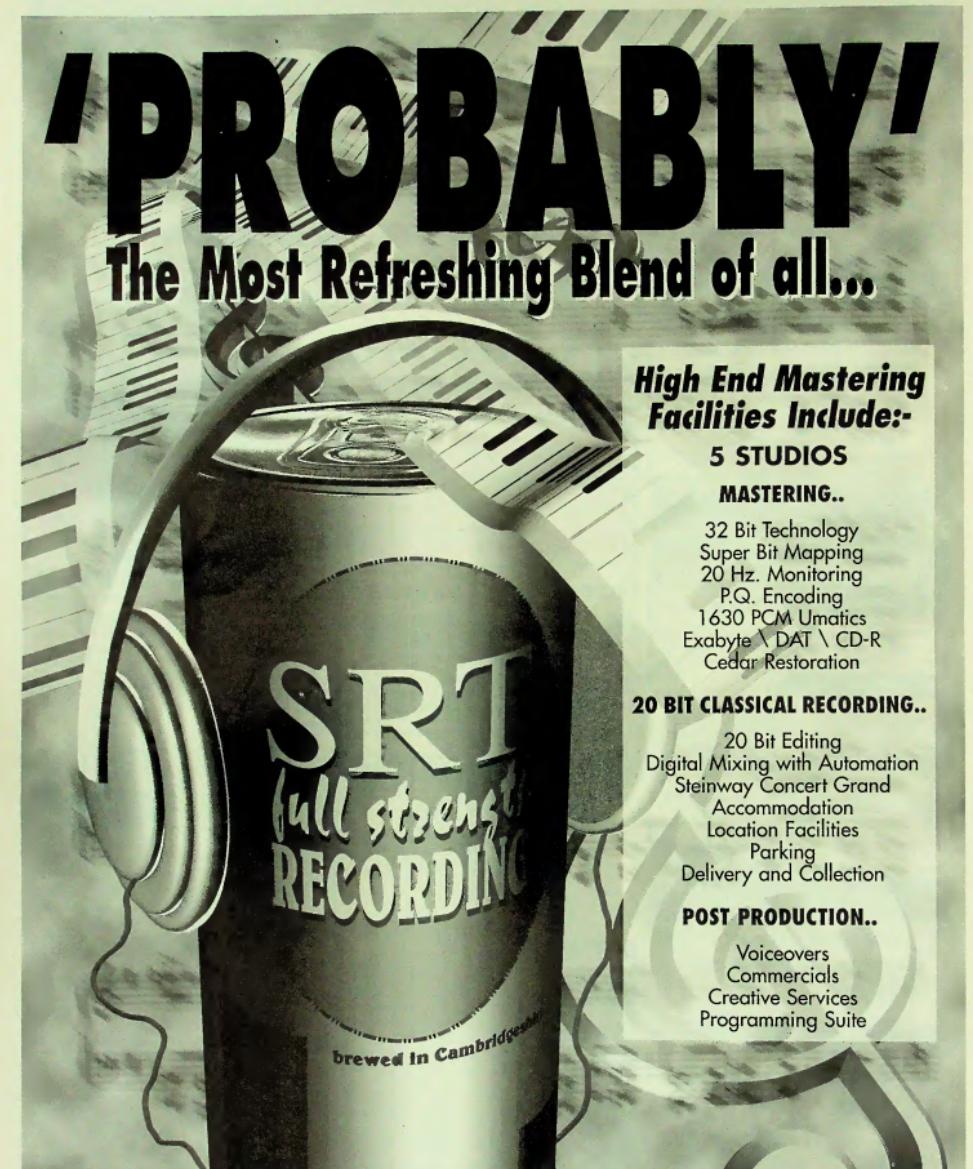
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