



MUSIC WEEK

For Everyone in the Business of Music

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Rights societies to 'unite for strength'

by Martin Talbot

MCPS and PRS are forging an historic alliance which could see the two organisations operating under a joint management team for the first time.

The two societies have given the go-ahead for talks to develop a new, merged senior management structure and create a publishing powerhouse to compete with the European societies.

PRS chief executive John Hutchinson has also been installed as acting chief executive of MCPS. Hutchinson, who replaces Francis De Wit who quit the MCPS post in the summer, is the first man to take charge of both organisations.

In his new role, Hutchinson, along with PRS chairman Andrew Potter and MCPS chairman Jonathan Simon, will lead a task force examining the possibilities for "constitutional and operational evolution".

Hutchinson says the team - compris-

ing directors from the two organisations - will meet in January to look at the potential for co-operation.

If the talks go to plan, the new management structure could be in place by mid-1997 when work will begin on integrating the systems and operations of the two organisations and a permanent joint chief executive will be installed.

Hutchinson, who joined PRS from Visa in September last year, stresses both organisations are committed to retaining their independence, but that the aim is to unite the strength of the UK publishing industry.

"It is time that the UK pulled together as a significant force to ensure that our repertoire is represented better," he says. "We are not going to go as far as merging the societies, but are trying to ensure that economies of scale can be achieved."

In continental Europe, organisations such as Germany's Gema, Italy's SIAE and SGAIE in Spain handle the collec-

tion of both performing and mechanical royalties. Earlier this month, The Netherlands' Buma and Stemra announced plans to merge specific functions to bring the two societies closer together.

PRS's Potter says, "There is potential for offering both savings and strengths. The PRS board believes that a prudent step-by-step approach is the correct way to achieve the best possible outcome for everyone."

It is stressed that both organisations will retain their existing elected boards, which will continue to have full responsibility for overseeing policy and administration of rights.

The two organisations have previously worked together on the Music Rights Promotion Organisation - which is now being renamed British Music Rights - to campaign on behalf of the songwriting industry and are also the joint UK administrators of the International Standard Works Code.

Shand quits Castle after strategy split

Castle Communications executive chairman Terry Shand has decided to leave the company he founded after disagreements over strategy with his new boss, former MCA worldwide chief Al Teller.

Teller wants to refocus Castle on the reissues and catalogue market, but Shand is thought to have wanted to pursue Castle's other activities in video and in signing acts.

Teller says frontline releases will in future go through his Red Ant label, which mounted a reverse takeover of Castle's parent company, Alliance, just four months ago.

A similar disagreement led to the departure of Castle directors Jon Beecher and Dougie Dudgeon at the end of September.

Both Shand and Teller say the departure is amicable and they could work together in the future. "I have a lot of respect for him," says Teller. "But he has different ambitions which he wants to pursue."

Shand does not leave until March, but already he is said to be planning to launch a new company operating in similar areas. Meanwhile, Teller says he is in advanced discussions with a potential new head of the UK company.

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Tower Records achieved one of the promotional coups of the autumn when it installed a fruit and veg stall at its London Piccadilly Circus store. The stunt, designed to highlight the increasing competition created by supermarket chains selling cut-price CDs, attracted worldwide media attention with TV news in Brazil, Canada and Italy covering the campaign, as well as the UK's *Independent* newspaper. Tower managing director Andy Lewin says, "The idea has highlighted the negative effect created by selling quality CDs almost at cost price." The stunt was staged a matter of days before Safeway unveiled a £3.99 campaign to promote the expansion of its music sales policy. See p6



Virgin rocked as Taylor defects to HMV

HMV has poached product director John Taylor from rival Virgin. Our Price to fill its vacant marketing director position.

Virgin is understood to be shocked by the announcement of Taylor's departure after 17 years at the company.

It remains unclear when the 41-year-old will join HMV. Although Taylor left at the beginning of last week, he is understood to still be an employee of Virgin Our Price.

HMV declined to comment beyond issuing a 30-word statement confirming Taylor's appointment. He will fill the marketing director position which has

remained vacant since David Terrill left in February to join HMV Japan.

The move will be seen as a significant blow to Virgin where Taylor has been product director since 1994. Taylor, whose wife Margaret is commercial director at Virgin Cinema, joined Virgin in 1979 and is one of the company's longest serving executives.

News of Taylor's departure has come only days after Simon Burke left as Virgin Our Price managing director to take over as chief executive of Richard Branson's Virgin Retail Group, overseeing its retail and cinema operations worldwide.

Burke, who is maintaining his previous responsibilities until his successor is found, says Taylor's decision to leave the company came as a shock. "I know it wasn't anticipated, so we were surprised by it."

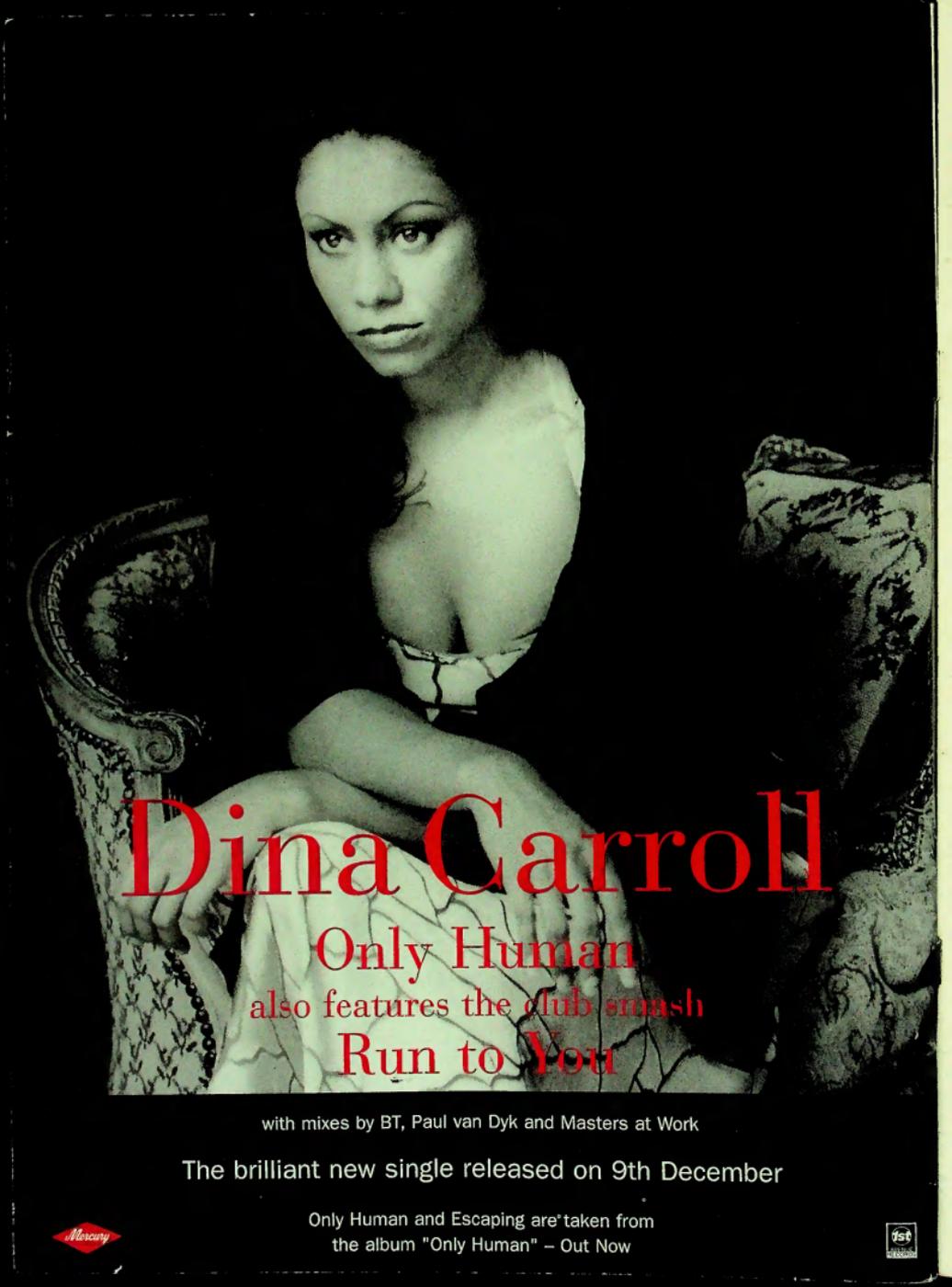
"John has been with the business for 17 years and he has a lot of friends who are sorry to see him go. But life is like that in business and nobody stays forever," he adds.

A replacement for Taylor is being sought both internally and externally, says Burke, who anticipates making an appointment from within the music industry.

ICE CUBE

THE LANE

THE NEW SINGLE
CD 12" MC 25.11.96



Dina Carroll

Only Human
also features the club smash
Run to You

with mixes by BT, Paul van Dyk and Masters at Work

The brilliant new single released on 9th December

Only Human and Escaping are taken from
the album "Only Human" – Out Now



Labour leader Tony Blair was among the guests at last Monday's inaugural Music Of Black Origin Awards at Covent Garden's New Connaught Rooms. British artists Gabrielle, Mark Morrison and Goldie all picked up awards, while Columbia's US act Fugees picked up two prizes. Lionel Richie was awarded a lifetime achievement award while Jazzie B (pictured with Blair) collected the Mobo Choice confection award. Richie, Chaka Demus & Pliers, Alexander O'Neal and Az Yet performed at the ceremony, which was broadcast on Thursday across the ITV network. See *AM* for full list of winners.



Shand to create 'Castle II' after splitting with Teller

by Steve Redmond

Castle Communications founder Terry Shand is planning to start a new business when he leaves Castle in March. "His priority will be to build up a high quality portfolio of rights," says a source close to Shand. "You could call it Castle II."

Shand is unwilling to discuss the reasons for his departure from the company he founded with £75,000 in 1983 and which has since grown into an \$80m turnover business.

But observers say the writing was on the wall when his long-time partners and co-directors in Castle Jon Boecher and Dougie Dudgeon decided to leave the company two months ago.

Castle has developed three strands to its business – the reissues and catalogue it is probably best known for, a video business, and the more recent move into releasing new, original material from established acts such as Bruce Dickinson, Big Country and The Stranglers.

But the arrival of former MCA worldwide chief Al Teller at Castle's parent company Alliance is set to change the focus of the company.

Teller says that, in future, Castle will focus primarily on its core activity of catalogue, leaving his own Red Ant label to develop new repertoire.

The most likely option in the short-term is that current Castle artists will be switched to Red Ant, Teller's new vehicle which he reversed into Alliance in August. "It is possible for the larger majors to have two active label operations," says Teller, "but that would be premature for us."

The future of Castle's video and film production activities will also be examined, he says. "We will look very carefully to see if such activities are really appropriate as a part of the Castle strategy going forward."

Shand's departure in March will mark the end of an era for the company which began in 1983 in a warehouse in Wandsworth, south west London.

Shand started the company with

accountant Cliff Dane, focusing initially on material from US labels such as Buddha and Kama Sutra and on catalogue licensed from the majors.

In 1987, the company was floated on the Unlisted Securities Market and, in 1989, it bought two of its most important assets, the Bronze and Pye catalogues.

By early 1994, it had become the UK's biggest independent label. But later that year it was bought by US independent distributor Alliance for \$40m, with the rationale that Alliance's distribution expertise would give Castle better access to the huge US market.

Since then, Shand has launched a US subsidiary of Castle and signed a number of established artists including REO Speedwagon, Todd Pendergrass and Cheap Trick to record new material. Red Ant, to which those artists are most likely to revert, will establish its own presence in the UK as a frontline label, possibly before Christmas.

Teller says he expects to name a replacement for Shand shortly.

dotmusic scores in UK website hitlist

Music Week's dotmusic website is one of the most popular in the country, according to a new chart.

The Top 50 chart, compiled by web design company Zebra Communications, shows dotmusic is the second most popular site in the UK, ahead of those established by organisations such as the Science Museum, the Internet Book Shop and the *Evening Standard*.

Top of the list for hits is the site CD Rom Sales Thru The Net, which is registering up to 50,000 hits a day, while dotmusic is being accessed 45,000 times a day.

Dotmusic, which was set up in June 1995 at www.dotmusic.com, is also on course to exceed 1m hits a month by the end of November.

"We're delighted to rate so well in the website rankings, particularly because it illustrates how important the web is becoming to the music industry worldwide," says dotmusic on-line editor Ian Nicolson.

EMI shares rise after bid rumours

The stock value of EMI Group increased 23p on Friday following city speculation that Microsoft was preparing a bid. Share prices finished at 1237.5p, after a Nat West report, which recommended EMI Group stock in the light of strong half yearly results (see p6), sparked a flurry of trading. Spokesmen for both EMI Group and Microsoft declined to comment on the speculation.

China and Creation plan LMW gigs

China and Creation are among the labels proposing to stage concerts during next spring's London Music Week. The week's live co-ordinator James Carter says LMW has been in discussion with a number of the leading promoters and agents about getting involved in the live side of the event, from April 26 and May 2.

Parques quits Brixton Academy

Brixton Academy founder Simon Parkes was left after a decade at the south London venue. When the Break For The Border Group bought the venue in October last year, Parkes agreed to stay as general manager until December 31, but the venue has allowed him to leave early. He is replaced by Tim Chambers, who has worked at Manchester's Hacienda as well as the Marquee and Astoria in London.

GWR posts increased profits

Commercial radio operator GWR Group has posted pre-tax profits of £8.2m for the 12 months to September 30, a 54.9% increase on 1995's £5.3m profit. Its turnover increased by 63% to £52.2m.

Tarrant extends Capital breakfast show

Chris Tarrant's Capital FM breakfast show is to be extended by half an hour as part of the station's revamped New Year programming schedule. It will run from 6.30-10am from January 5. Steve Penk takes over from Pat Sharp from 10am-1pm, while Martin Collins replaces Mick Brown in the 1-4pm slot.

Tinsley Robor boosts profits

Packaging company Tinsley Robor reported increased turnover and profits for the six months to September 30 as a result of buoyant record sales and the success of its Digipak packaging. Turnover increased 17% to £24.9m, with pre-tax profits up 19% to £1.8m.

Led Zeppelin honoured in Asia

Led Zeppelin will receive a lifetime achievement award at the Channel [V] Music Awards in Asia on Saturday (30). Performers at the awards in Mumbai, India, include Bryan Adams, Los Del Rio and Air Supply.

Warp

Independent retailer Fopp is not owned by Warp, as was suggested in a story in last week's *Music Week*.

Dasis clinch BPI awards haul

Two Dasis singles, Live Forever and Cigarettes and Alcohol, were certified silver by the BPI last week, while 1995's Some Might Say was certified gold. Other awards went to Celtic Mission's Jagged Little Pill (seven-times platinum), Aline Dison's Falling Into You (four-times platinum), Heartbeat – No 1 Love Songs Of The Sixties (platinum), My Generation – The Very Best Of The Who, The Best Christmas Album...Ever!, Jimmy Nail's Crocodile Shoes II, Rod Stewart's If We Fall In Love Tonight, Backstreet Boys' eponymous album and Underworld's Born Slippy single (gold) and Your Secret Love by Luther Vandross, The Best Opera Album...Ever! and Hilbilly Rock Hilbilly Rock! by Woolpackers (silver).

.dotmusic

The latest industry news On The Net. From *Music Week*. Updated Mondays at 18.00 GMT. <http://www.dotmusic.com>

Church leaders attack Virgin over Christmas ad campaign

Virgin Retail's Christmas ad campaign has been reported to the Advertising Standards Authority by Scottish church leaders.

They have reacted with fury over the use of an image of the Virgin Mary in the All You Need is...Virgin ad campaign, which was launched on November 12 and is backed by a £2m advertising budget.

By the end of last week, nearly 40 complaints about the image had reached Virgin, with the Catholic Church in Scotland leading calls for the chain to withdraw the advertising immediately.

The church's spokesman Father Tom Connolly, who reported the campaign to the ASA, says he was shocked when he saw the ad in a newspaper. "I think it's offensive and in bad taste," he says. "As far as I'm concerned, it's an abuse of other people's religious beliefs."

Dr Alison Elliot, convener of Church of Scotland's church and nations com-

mittee, adds, "The only point of this advert is to offend and it's sad that the company has to stoop to this type of advertising to grab attention."

The negative reaction has been more low key in England, but Virgin's Oxford store was dubbed with graffiti, claiming the image was blasphemous and a Birmingham woman threatened to ring hymns outside the local store until the posters were removed. Her threat was not carried through.

Although Virgin was anticipating some controversy, marketing director Neil Boote says it has been greater than expected. He says, "We are a little surprised by the strength of the reaction, but the complaints are from a very small number of people and most of those are not regular Virgin customers."

The campaign was put together very much as an unconventional campaign to reflect the spirituality and fellowship of Christmas," he adds.

▶▶▶ V2 BUYS BIG CAT SHARE AS LAUNCH DAY APPROACHES - p4 ▶▶▶▶▶

COMMENT

MTV could power the Brits in the US
Good news from across the Atlantic: MTV America wants our acts. The new format for MTV, we are told, will mark a radical move away from the hard alternative rock and rap formats and towards more potentially mainstream, yet more genuinely alternative artists. A prime example of this new type of music to be embraced by the most important US TV outlet for music? The Prodigy, says MTV president Judy McGrath. That's not just good news for The Prodigy; it's also good news for lots of other acts and their labels. MTV's recognition that consumers are open to something more creative than format music has to run in our favour. In the Eighties MTV helped the last great wave of British music break through in America. It could happen again.

Honest John paves publishing way
The effective merger of the PRS and MCPS management teams is long overdue. At last publishers and writers can expect some real progress in tackling the duplication of work in the two societies. Considering the longstanding mutual mistrust between some members of the two organisations, it is a huge testament to the skills of PRS chief John Hutchinson that he has emerged as an honest broker able to bring the two of them together. We wish him well. If he manages to pull off his task, thousands of publishers and songwriters will owe him an enormous debt.

Mobos: that's how to put on a show
Congratulations to the organisers of the Music Of Black Origin Awards for an event generally acknowledged to have been a big success. This column had a bit of a moan the other week about the spiralling number of events in the business, but if they all managed to come together like the Mobos, I guess we wouldn't complain.

Steve Redmond

TILLY

Tower: the new fruit 'n' veg store?

I love the story of the guy at Tower Records selling fruit and vegetables to compete with the grocery chains who now stock music. I give Andy 10 out of 10 for cheering us up and getting off his arse and making a point. Well done Tower - the true spirit of rock'n'roll. However, can you imagine HMV opening plantain stores to compete with the hundreds of garages that stock records or Our Price/Virgin opening Pick'n'Mix counters across all its stores to compete with our good friend Woolworths? Sam Goody could have stationary counters and give the kids a free exercise book with every single sold.

In reality, the confectionery/pharmacy/stationery chains have, for years, sold records as a way of attracting customers into their stores - sometimes as a loss leader. I do have some sympathy with Andy, though, on the major strides grocery outlets are making into the music market. Invariably, they only stock the Top 20 albums and singles and, with their pricing policy of VAT-free weeks and heavy discounting, it can be very disconcerting for the true music stores, especially the small independents who rely on their knowledge and personal relationships with customers to make a living. Let's hope there are enough people out there interested in developing artists and making a profit, who will stop doing these stupid deals. This uncomfortable situation only mirrors the changes in all retail sectors - and there are other concerns on the horizon. After all, Tesco has just begun an experimental home delivery service for shoppers via the internet. You could soon be ordering Boyzone along with your bread via your home PC. We can only hope people will always prefer human contact to a computer screen and continue to recognise independents as valuable sources of advice and friendly service.

Tilly Rutherford's column is a personal view

NEWS

Chung to head Sony's merged licensing

Sony is merging its Licensed Repertoire Division with its European licensing operation under the control of Play It Again Sam's Mark Chung.

The decision, taken by Sony's European president Paul Russell, will create a new London-based operation, Sony Music Independent Network Europe (Sinc).

Chung, the managing director of Play It Again Sam and German publishing company Freibank, will assume his new position on January 1, nine months after LRD managing director Jeremy

Pearce's departure in the spring. LRD was created in 1992 to form licensing alliances with independent labels in the UK, including Creation, Nude and Ignition, and was followed by the creation of the European Repertoire Division (ERD) in 1995.

Russell says he felt that it had always been his intention to merge the two operations.

"The reason we founded LRD was to give us some international repertoire for Sony," he says. "Then we invested in Europe and ERD gave us the same but, if we move

the two together, we can get some synergies because the creative principles are the same whether in the UK or Sweden."

Chung says the new set-up will allow greater co-operation between Sony and European independent labels. "We plan to build on the current success LRD has achieved in the UK with labels such as Creation and Nude," he says. Reporting to Chung will be LRD's Mark Tattersall, who becomes vice president, and Mike Griffiths, who becomes director of finance and administration.

V2 buys Big Cat share as launch date approaches

by Martin Talbot

Richard Branson's V2 has bought a stake in UK independent Big Cat on the eve of the company's official launch this Wednesday (27).

V2 has acquired a 50% share in Big Cat in exchange for worldwide rights to its releases. V2 founder Jeremy Pearce says the deal is similar to that which was struck between Sony's LRD and Creation in 1992.

The deal also sees Big Cat founder Abbo and his seven-strong team move into V2's offices in Holland Park, London. The label's offices in New York will become the main US headquarters for Branson's new operation.

Abbo says, "I don't want to align ourselves with a corporation, but we have grown to the situation where we are a \$1.5m turnover company, but are not big enough to press 200,000 records if we had to. This deal means we can do that but without us becoming an arm of a corporation."

Big Cat will retain its creative inde-

pendence, says Abbo, with its roster of acts including Mary Coughlan, Crowded and Broken God plugging into V2's worldwide operations.

Founded in 1989, Big Cat launched Carter USM's debut album and has paved, Luscious Jackson and Heather Nova.

At this Wednesday's launch, Pearce and Branson will unveil the first concrete details of V2, which has been developed over the past nine months and is expected to begin releasing new products in January, a limited edition single by The Stereophonics became the first issue last month.

Besides Big Cat, the only other label signed to V2 is Tom Hewson's Blue Rose Record Company, but Pearce says he expects to sign two further labels by early next year.

The V2 label has a roster of three acts: The Stereophonics, Kings Of Infinite Space and Mandalya.

Pearce says a distribution deal has yet to be finalised, but the company will

be independent in the UK and he hopes a deal can be finalised in time for this week's launch. It is understood that the company will opt to go through 3ms for sales with either Pinnacle or Vital handling picking and packing.

For the rest of the world, distribution deals will be struck on a territory-by-territory basis, contrary to expectations that the Branson-owned company could link up with Ken Berry at EMI.

Pearce says he is putting together a series of V2 operations around the world and expects to have offices in the US, France, Germany, Benelux and Scandinavia up and running by early in the New Year.

Senior appointments have already been made for three of the operations: former Sony LRD international marketing manager Helen McLaughlin will run the Scandinavian company, Thierry Chausagne is leaving Sony France to run the French company while Patrick Orth - who worked for Die Toten Hosen's management company - will run the German operation.

PRS looks to Europe to back new service

PRS is going to the continent in its campaign to overhaul distribution of live concert royalties, after officially launching its Live Concert Service last week.

The UK society is talking to royalty societies including France's Sacem, Germany's Gema and the Netherlands' Stemra about offering similar services on the mainland of Europe.

PRS director of international Diana Derrick says negotiations are continuing with a number of overseas affiliates with a view to reaching agreements in Europe.

The Cure manager Chris Parry, who has aided PRS in helping to finalise details of the new service, says, "Establishing the service is a real step forward and we now want to roll it out across Europe."

The new system offers a streamlined method of calculation and distribution of live performance royalties for writers who decide not to have their live rights reassigned back to them. It has been established following meetings and discussions with Parry, Mark Knopfler manager Ed Bicknell and Pat Savage of Oasis's accountants OJ Kilkenny.

PRS director of membership John Swenney says that under the new scheme payment will be made within 60 days of any tour being completed. The scheme is being made available to members whose live shows generate a performance royalty of £1,000 or more per event.



P!nceo have signed a worldwide publishing deal with Famous Music. The Virgin-signed band are currently making an assault on the US market, as support act on Weezer's tour. They will return to the US for three dates before Christmas and again in the New Year for a more extensive tour. The new single, Nancy Boy, is scheduled for release on January 20 in the UK, with a US release on Caroline Records due soon after. The band are pictured with (second left) Famous president Ite Jaffe.

EMI rejects talk of slump after healthy profits rise

by Martin Talbot

EMI Group chairman Sir Colin Southgate dismissed suggestions of a worldwide record industry slump as EMI unveiled its first set of results since August's demerger last week. The company recorded turnover up 1.6% to £1.47bn with pre-tax profits up by 9.4% to £112.5m.

Southgate says worldwide music sales remain strong, estimating growth of 4.5% across the six months to September 30, the period covered by EMI's results. "In 25 out of our 45 markets where we operate, we have registered record sales," he says.

"The business is not in a slump. The problem is that some of our major acts are not performing to the level that people would expect them to. Acts which have sold 1m-2m albums, but would have been expected to sell 7m-8m units."

Southgate says good management helped EMI Music to increase its oper-

EMI'S FORTUNES

	1996	change
EMI Group sales	£1,467.8m	+1.6%
EMI Group profit	£115.7m	n/c
EMI Music sales	£1,028.3m	+1.6%
EMI Music profit	£131.9m	+5.7%
HMV sales	£359.8m	+17.4%
HMV profit	£11.0m	-23.5%

Figures, which show operating profit, cover the six month period to September 30. Source: EMI Group

ating profit by 5.9% to £131.9m despite a slow down in sales which saw turnover fall 1.5% to £1.10m.

Southgate attributes the fall in turnover to the fact that the company's release schedule is weighted towards the fourth quarter this year. "We said in the summer we would lose market share because we had such a strong 12 months last year," he says. "But we achieved a great profits performance because we managed the business well."

Since the end of the period, the company has also released a number of

albums with strong sales potential, says Southgate, including The Beatles Anthology 3, Spice Girls' Spice and The Artist's Emancipation.

He claims the first quarter of the new year - EMI's fourth quarter for financial reporting - will be even stronger, with albums due from Robbie Williams, Richard Marx, Duran Duran, Supergrass, Blur, Jon Secada, Megadeth, Gary Moore and Simple Minds.

The period of flat sales for the record company contrasts with a strong spell for EMI's HMV Group, which achieved a 17.4% increase in turnover to £359.8m, including a 21.5% rise in the UK compared with the same period last year.

However, HMV suffered a 23.6% increase in operating losses to £11.0m, which Southgate says is the result of the start-up costs of a new operation in Germany and expansion in Australia, Japan, Hong Kong and the UK.

Southgate predicts the HMV chain will become the world's biggest music retailer within the next year.

Hit & Run woos Nixon in bid to bolster roster

Kula Shaker manager Kevin Nixon has joined Hit & Run Music as managing partner in a move which sees him bringing his roster of acts to the company.

Hit & Run will take an interest in Nixon's acts, which also include Epic signings Headsman and producer Stephen Harris, although Nixon will retain a majority interest and management control of his acts.

Hit & Run chairman and owner Tony Smith says Nixon's recruitment reinforces the company's approach to signing more cutting edge acts. In the past year, it has added Kula Shaker and Space to an established publishing roster which features Genesis and Phil Collins.

"The deal gives Kevin the ability to sign other artists," says Smith. "And it brings him more clout, knowing an organisation such as Hit & Run is behind him."

Nixon says he has been looking to expand his company, Kevin Nixon & Co, following Kula Shaker's breakthrough. He says, "I was perfectly happy on my own, but there comes a time when you need to expand and this gives me that opportunity. I chose Hit & Run because it is probably the best independent publishing company left."



The new deal Kevin Nixon has agreed with Hit & Run comes in the sixth year as an artist manager. Nixon (pictured left with Tony Smith) says joining Hit & Run gives him the platform to sign new acts and allows him to use the resources of an international company.

Seeds crowd roars despite lack of Lions



Embarking on their first headline tour for 18 months, Ian Broudie's Lightning Seeds are now playing to virtual sell-out audiences in bigger venues following the attention attracted by the summer's anthem *Three Lions*, writes Neal Spence.

The enthusiastic reception for the band at their 19-date tour opened at Glasgow Barrowlands underlines Broudie's current popularity.

The crowd was swept along by the hit singles. From Lucky You through to Life Of Riley, Broudie's flair for a memorable melody was borne out by an audience eager to sing along to every hook and chorus line, although *Three Lions* was surprisingly absent from the set.

From *Whiz* to *It's*, however, Glasgow greeted the new songs

THE DIZZY HEIGHTS TOUR

Premier: DP Concerts (Scotland) SJM
 Booking: The Agency Group
 Lighting: The International Sound: FSE
 Merchandise: Underworld
 Travel: T.B.A.
 Dates: Glasgow Barrowlands (November 15), Newcastle City Hall (16), Cambridge Corn Exchange (17), Portsmouth Guildhall (18), Hull City Hall (21), Leeds Town & Country (21), Leicester De Montford Hall (22), Newport Centre (24), Exeter University (25), Nottingham Royal Centre (26), Sheffield City Hall (27), Manchester Apollo (28 & 30), Wolverhampton Civic Hall (28) (December 1), Hanley Victoria Hall (2), London Shepherd's Bush Empire (4, 5 & 7).

from the Dizzy Heights album with less than alacrity.

In the dressing room after the gig, Broudie said, "I expect the

crowd will get into the new songs more in a week or so, when they've had time to buy Dizzy Heights and listen to it properly."

There's no question that Broudie's more natural habitat is the recording studio. As he diligently works through each song behind his customary pair of dark glasses, it's clear the Lightning Seeds' transition to the live arena is not always a comfortable one, although the myriad laser beams and exertions of drummer Chris Sharrock provide an extra visual dimension.

Even allowing for first night nerves, Broudie's vocal projections often struggled to reach their recorded mark and the admittedly murky sound quality stripped the band of the sheen that's made them one of the most radio-friendly acts around.

NEWSFILE

Sun faces writ over Michael interview

The *Big Issue* has issued a writ against the Sun seeking punitive damages after the newspaper ran its exclusive interview with singer George Michael two days before *The Big Issue's* publication date. It was George Michael's first interview in six years. The Sun declined to comment.

Classic FM launches in Japan

National commercial radio station Classic FM is to broadcast its UK service live across Japan from December 1 on the radio-dedicated Usen cable network, which reaches more than 4m people.

Goodwin kicks off football deal

Former HMV head of marketing Paul Goodwin's new marketing agency and consultancy business Big Blue Star launches a campaign to promote new music in every football league ground this Saturday (30). The company is inviting record companies to supply an album of the month and up to four new singles a week free of charge to DJs to play at matches. DJs will receive a regular package containing releases and information on up-and-coming bands.

VCI vows to keep to target

VCI has released a trading update for the 10 months to October 31, indicating the company will achieve its 1996 objectives, even though the Christmas shopping season has been slow to gather momentum. An update on Christmas trading will be issued in January.

Indies serve up drinks promotion

Six independent record stores are teaming up with the Pioneer Brewing Company in a free drinks promotion next month. Bass Generator Records (Newcastle), Fat Cat Records (London), Gramophone Records (Nottingham), Piccadilly Records (Manchester), Replay Records (Bristol) and 3-Beat Records (Liverpool) will give a free bottle of alcoholic energy drink Wild Brew to everyone aged over 18 making a purchase on December 14 and 21, while stocks last.

Labels give backing to safe sex CD

Eight labels are contributing 13 tracks to a CD promoting safe sex for World AIDS Day on December 1. Mark Downie, a member of the Kensington & Chelsea Outreach Workers Forum, which is behind the initiative, says around 2,000 copies are being pressed and will be distributed to London club goers next weekend. The album includes contributions from Virgin artist Shena, Positiva's B.B.E and Outrage, London's Lisa Marie Experience and PolyDor's Kim English, with safe sex messages interspersed between tracks.

Authority spells out ownership rules

The Radio Authority is publishing a revised ownership guidelines document explaining new provisions in the Broadcasting Act 1996. The act, which came into effect on November 1, introduces new rules on the ownership of radio licences. The authority is also launching a video explaining its role, called The Radio Authority: What It Is And What It Does.

EMI takes share in US outfit

EMI Group has bought a 50% interest in US independent record company Priority Records from Tarami. Priority, whose roster includes Ice Cube, Mack 10 and Original Gunz Clappaz, had gross sales of \$32.2m in the financial year ending June 30, 1996. The company will continue to be based in Hollywood and operate independently.

Internet site

Contrary to the impression given in last week's *MW*, the internet site designed to sell concert tickets was set up by Richard Ames' The Circuit. The service is free to all concert promoters and can be found in the UK at www.live-music.com/uk

NEWSFILE

Lewis steps up to BPI classical chair
EMI Premier managing director Roger Lewis has been appointed chairman of the BPI classical committee, as the BPI's third quarter classical shares show positive trends for the sector. The annual value of classical shipments has increased by 5.7% to £60.8m with units up 1.5% to 3.1m for the quarter. Lewis, who takes the post for one year, replaces BMG Conifer's Alison Wenham.

Phil Collins gets BBC TV special

A new fly-on-the-wall documentary charting Phil Collins' collaboration with Quincy Jones and Tony Bennett is to be screened by BBC1 in December. Phil Collins - The Big Band was recorded by Indigo Productions earlier in the year and features versions of hits such as *Against All Odds* and *In The Air Tonight*.

Phoenix gets global TV audience

ITV is working on a TV special on this July's Phoenix Festival which will be broadcast internationally. Footage from the four-day festival is being edited into a three-hour programme, *ITV At The Phoenix*, featuring acts including David Bowie, Neil Young, The Prodigy, The Sex Pistols and Manic Street Preachers. It is due to go out across the ITV network at 11.50pm on December 12 with broadcast deals in place for screenings in Japan, Canada, Brazil, Germany and Poland.

HMV deal sees staff get on their bikes

HMV has teamed up with Raleigh as part of a bicycle loan scheme being launched for the retailer's staff. From today (November 25), staff can take advantage of a £500 interest-free company loan to buy from a wide range of Raleigh cycles. Raleigh is also offering a 10% discount on bikes for the scheme which is part of the music retailer's *In Tune With The Planet* environmental scheme.

NEWS

Music gets high profile in all Safeway's stores

by Paul Williams

Safeway is to begin stocking music in all of its 376 stores this month in a move backed by a one-week offer in the Top 10 CDs for £9.99.

The chain, which has to date stocked music in around 100 branches, is also undertaking its first TV ads for music as part of the campaign which will see at least the Top 10 albums available across the chain from this week.

The announcement came last week as Safeway announced a 10% year-on-year increase in both sales and operating profits to £3.5bn and £223m respectively and a new store programme creating 5,200 jobs over two years.

David Jeanes, Safeway's category controller for leisure, says the chain is keen to introduce music into all its outlets in time for the Christmas market. The move comes 14 months after Safeway moved into music for the first time, initially in 25 stores, before adding a top 75 albums chart and back catalogue range to around another 75 shops.

Although Safeway has been slower than its supermarket rivals to move into music, Jeanes says it is now com-

SOUND BUSINESS

	stores with music	% of chain
Tesco	400	73%
Safeway	376	100%
Sainsbury's	361	85%
Asda	198	97%

mitted long term to selling the product. He believes music will become an increasingly important part of supermarket ranges over the next three to five years.

Jeanes says, "I know a lot of criticism comes from the High Street that supermarkets are just crowding off the profits from the big releases, but there's too much money at stake not to develop these categories."

Safeway's introduction of music into all its stores follows a massive expansion into the area by supermarkets including Sainsbury's, Tesco and Asda in the past year.

Sainsbury's has added music to around another 100 stores this year, while Tesco has increased its range from the Top 40 to the Top 75 albums in 400 stores. Jeanes stresses that Safeway's £9.99 offer is only a short term promotional exercise. "It's not to mess about with the retail price," he says.

"What we're trying to do, from an

internal point of view, is establish music in our stores so we can drive the category forward next year. The prices will go back to a normal level next week."

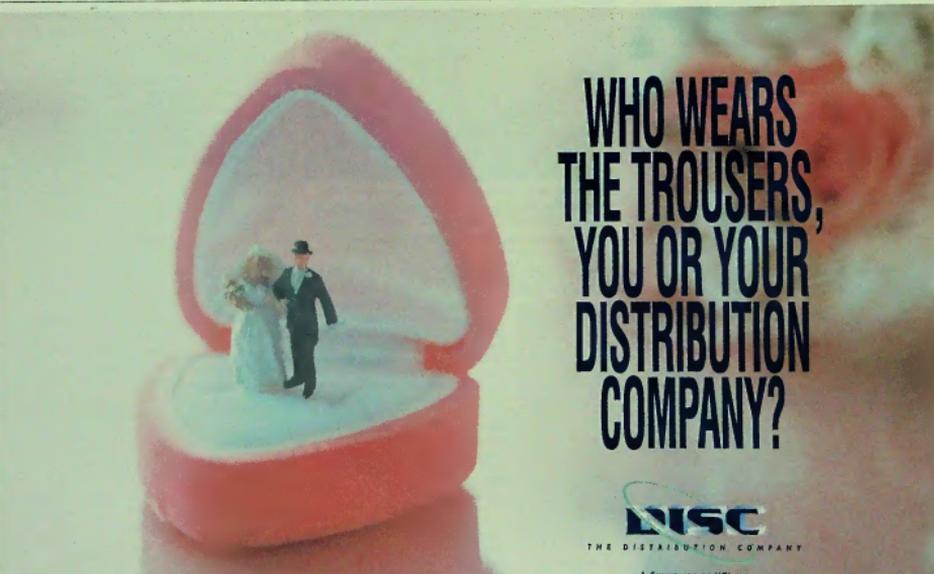
The £9.99 offer is one of several initiatives aimed at focusing customers' attention on its music range. Six EMI titles, including albums by Blur, Radiohead and Supergrass, are being offered in its ABC in-store customer loyalty scheme, while album reviews now feature in Safeway's magazine *A Taste Of Safeway*.

Jeanes says Safeway will be reviewing its stocking policy after Christmas and may offer a more extensive range of music in some stores depending on sales and store size.

He adds singles could also be added with a view to joining the CIN charts panel in the future.

Asda, the only supermarket retailer currently stocking singles, has reported a highly successful 1996 for music with year-on-year music sales up by around 40%. Steve Gallant, category controller for entertainment, says its sales were trebled during the final week of October as a result of its VAT-free offer on all music stock. Asda has also just launched its first television advertising campaign for music.

▶▶▶▶ WALTER YETNIKOFF: AN INDUSTRY LEGEND RETURNS - p10 ▶▶▶▶



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QUALITY ON TIME

Escalating levels of free singles have led to price worries

For a music fan walking into the singles department of any High Street record shop last week, it must have been hard to make sense of the prices on the racks.

In Virgin's London Oxford Street Megastore, the £9.99-priced Robson & Jerome and Spice Girls singles were stocked next to Pugees' new release at £2.99 and new entries by The Prodigy, Kula Shaker and Louise at £1.99. And nearby, One Little Indian's recent Björk single – including four remixes of Possibly Maybe – was available at 99p.

The Björk deal, which follows a series of 99p singles from fellow One Little Indian acts Sneaker Pimps and Rocket From The Crypt, has coincided with a period of mounting concern about singles pricing.

The industry is beginning to ask itself if giving away hundreds of thousands of free singles to retailers every week – to encourage them to stock and promote their priority releases – is really such a good idea.

As one senior record industry executive says, "What sort of message are we sending out to the customers? How can we expect to sell three CDs at 99p which give people 12 tracks for £2.97 and then, two weeks later, try to tell them a 14-track album is worth £13.99? It doesn't make sense."

Giving away free product is nothing new. Record companies have been doing it since the Seventies to urge retailers to back their new acts. But the issue has come to a head in the past 12 months over the increasing levels of deals being struck.

For a retailer to sell a single for 99p, says one distributor, a label has to give away three CD singles for every one sold. And rumours abound that such deals were offered on at least two recent runaway number ones – records which

A PRICE TOO LOW?



LOUISE (LEFT) AND THE PRODIGY: IS A £1.99 SINGLE REALLY GOOD FOR BUSINESS?

most observers believe would have reached the chart summit regardless of the deals.

Ray Cooper, joint deputy managing director of Virgin, is aware of the criticism of its promotion of the Spice Girls single 'Say You'll Be There', but says suggestions that up to 100,000 units were given away are exaggerated.

"We would be mad to do that, wouldn't we?", he says. "But there are deals in the market which mean retailers take the initiative on price. The Spice Girls single could have sold at a higher price, but £1.99 was the level retailers wanted to sell it at."

For labels, a first week single price of £1.99 can buoy early demand for a record and give it a high chart entry. But such a policy only accelerates the turnover of the chart, as singles plummet once the price returns to a normal level.

Backing the trend, BMG vowed last month that it would offer no free product deals on the new Robson &

Jerome single. But Cooper believes the policy can only work with those acts whose fans are broadly older and less likely to be aware of singles prices. The younger fans of acts such as Spice Girls may not bear a first week single price above £3, he says.

Inevitably, there is no simple, industry-wide answer to the problem. As CIN charts director Catharine Pusey says, "People's pricing policies are a matter for themselves. CIN cannot and does not regulate the deals that record companies make with their customers and retailers do with their suppliers."

But there are possible options. One executive suggests turning the chart into a value-based rundown. In practice, the chart would see sales of a cut-price single counting less for chart purposes than a full-price single; a 99p CD single would be worth one point, for example, with a £4 CD single worth four points. But such a move would dramatically reduce industry the chart and is unlikely to receive industry approval.

A more likely solution is the introduction of a minimum retail price qualifier for the chart. The existing rule – which deems CDs must be sold to retailers for at least £2.43 – is rendered worthless by the policy of giving away free product.

But, by effectively excluding singles sold in-store for less than a given price – for example £1.99 or dealer price plus VAT (effectively £3.20) – the chart would discourage free stock deals.

Crucially, Pusey points out, such a rule would not prevent labels from a selling cheap titles to develop an act's fanbase, but would help stabilise the chart by stopping 99p singles rocketing into the chart before falling when the price rises to £2.99 in the second week.

Vital Distribution's sales director Tony Duckworth suggests that there is a will across the industry to make a change. After its current *Dying Embers* deal – which sees two CD formats priced at 99p – Duckworth says his company is not planning any similar promotions.

"Retailers don't want to sell four-track CDs for 99p any more," he says. "It's getting to the situation where it isn't business any more; it's charity."

EMV singles buyer Jonathan Rees agrees. The High Street multiple has already attempted to make a stand against low singles pricing, he says, lifting its £1.99 CD single price to £2.29 and the 99p seven-inch price to £1.29.

One major label has already indicated that it might follow BMG's lead by refusing to offer any deals on one of its future, high profile singles.

It remains to be seen if, as Cooper suggests, such a gesture can only work on artists such as Robson & Jerome. The industry as a whole will be watching very closely. Martin Talbot

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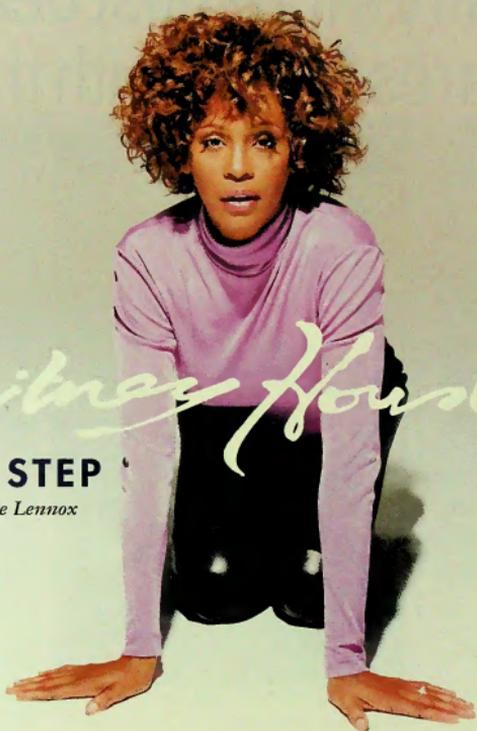
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Industry's foremost dealmaker prepares for life with the indies

Ensnared in the anonymous but upmarket bar of London's Grosvenor House Hotel, Walter Yetnikoff casts a watchful eye as the waiter takes the order of soft drinks from himself and his associates.

"Bunch of hard-drinking music business execs, aren't we?" he laughs, dryly. As well he might, because Yetnikoff was once the hardest-living music business exec of them all.

As president of CBS Records in the Seventies and Eighties, he became known as much for his excessive behaviour — his "schmoozing, schminging and bingling" as he puts it — as for his ability to strike huge deals with world-class superstars such as Billy Joel, Neil Diamond, Bruce Springsteen and Michael Jackson.

It was, after all, Yetnikoff who had signed made up proclaiming "F*ck Warner" for a CBS convention, when relations between the two rival majors became particularly strained. Sporting his trademark beard, Yetnikoff became the stuff of music business legend with his crazed negotiating tactics and proudly proclaimed "shikha farm" of gentle girlfriends.

He was the recipient of law suits from the likes of Paul Simon, broker of the unprecedented \$28m deal to sign The Rolling Stones and sworn enemy of such movers and shakers as entertainment magnate David Geffen, movie producer Peter Guber, lawyer Allen Grubman and Sony high-ups Mickey Schulhof and Tommy Motola. And Yetnikoff cut a swathe through the Eighties which only ended when he was fired by Sony Corp boss Norio Ohga in 1990.

It is difficult to reconcile Yetnikoff's image with the affable, casually dressed and clean-shaven individual in the bar, although intermittent displays of business show the first signs far from gone out — "the man's a fucking idiot and everyone knows it," he says about one senior US executive ousted last year.

"I've been clean for seven-and-a-half years and I've changed an awful lot," the 63-year-old Yetnikoff points out. "These days I always check my photograph in articles which mention me. If I've got a beard, it's from the old days and I know exactly what they're going to say."

Much has been written about this native New Yorker who, according to Hit Men author Fredric Dannen's memorable history, transformed himself from a shy corporate lawyer into a brilliant, crazy rock warlord. The media coverage, and his reputation, built momentum during Yetnikoff's three decades with a major label, but now he has returned with new venture Velvel Records as an evangelist for independent music labels.

"I want to deal with people who are 'non-toxic', by which I mean that they have a healthy attitude to the music business," says Yetnikoff. "If I want to do a major company, I'd have to put out records that I'm not interested in releasing. Most of the majors are in the fast food business and the artists are hamburgers. Look what happened to George Michael."

Yetnikoff says he is not even interested in harnessing the distribution power of a major in some sort of arm's-length deal. "People talk

WALTER YETNIKOFF



'I want to deal with people who are 'non-toxic', by which I mean that they have a healthy attitude to the music business.'

about the power of major companies, but it's illusory because you don't own anything when you work for a major," he says. "I want to go into another area where I do what I like and I'm the owner of the company, so I can't be fired."

With capitalisation of around \$30m from investors, US distributor Navarre and Yetnikoff's own (not inconsiderable) funds, Velvel has been launched in the US as an "umbrella group", including a non-controlling interest in indie Razor & Tie. It also has a co-venture with new imprint Hybrid Records and a deal with Bottom Line Records, which releases catalogue from performances at the New York club.

"Thirty million dollars is enough to do some damage," says Yetnikoff. "We believe we're going to be in profit in year one, by the way. I know it sounds crazy but we will be by the end of 1997."

Operating out of offices on Fifth Avenue, Yetnikoff has appointed former Mercury Nashville senior vice president Bob Frank as president, overseeing Velvel's own roster of acts, which includes Atlanta-based alternative act Five-Point, singer Michelle Malone, rock band Babyfat and Canadian country group Prairie Oyster Band.

The emphasis would appear to be on alternative music, but Yetnikoff is not

setting any strict parameters.

"Alternative is a misnomer — it came from people like me who said 'I can't break this on pop radio, so I'll find alternative way of promoting it!'"

The first releases are expected early next year, while Yetnikoff's enduring interest in the movie business is evident in Velvel's involvement in forthcoming features *Somebody In The City* and *Sam*.

As an executive who has regularly been described as "tuna-deaf", Yetnikoff's undoubted abilities lie in striking deals rather than exercising A&R capabilities, although that hasn't stopped him being collared on the street by young hopefuls. "I walk around the streets of New York and people come up to me all the time and say 'hey, my tape,'" he says. And these days his priorities appear to have changed. "I don't want to get carry, but I'm in this for the music," he says. "The independent scene is very healthy — Soundscan shows that it has nearly 20% of the US market — but a lot of these companies can use backing for marketing, promotion and other activities."

"What's indisputable is that these labels are good at A&R — look at how Sub Pop was right in the middle of the grunge thing. We are the only people

who can go in and offer cash infusion or part ownership or whatever it takes," he adds.

Velvel's licensing deal with the UK's Fire Records, whose owner Clive Solomon signed the likes of Pulp and Teenage Fanclub before they moved on to success with other labels, will provide Fire's current roster with much-needed marketing, promotion and distribution in the US.

The initial approach to Solomon took place at the start of this year through Fire's business consultant Simon Leit, who also works for Razor & Tie. "When Walter's name was mentioned, I really paid attention," Solomon recalls. "Then when we met, it was obvious that he was really serious about the deal. He is a music business legend, but he is also going to do business with and can give our acts the exposure we really need in the US."

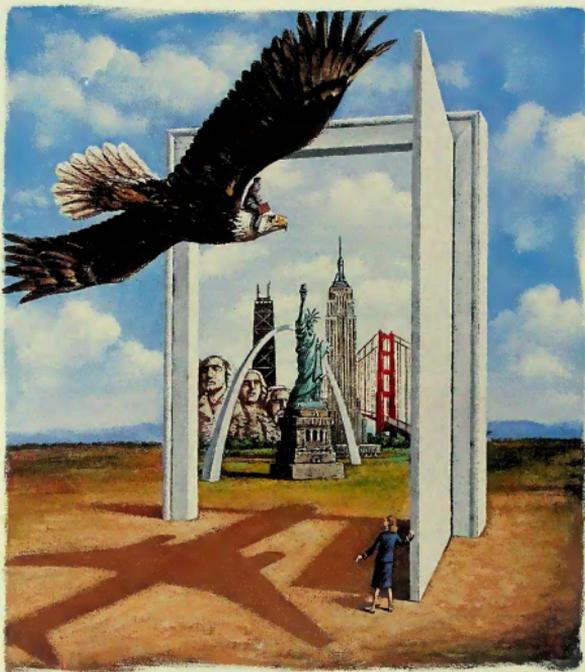
Asked whether he expects Fire to commit heavily to touring in order to break through in the States, Yetnikoff displays some of the gentle Yiddish charm, rather than industry blarney, of heavyweight blues which has sustained him in the six years since the left Sony.

"It's like chicken soup," he says of the promotion in the US by British acts. "I can't hurt."

Paul Cornell

UPS AND DOWNS OF A LEGEND

- 1961: Yetnikoff (to August 11, 1933), 1961: after a spell at entertainment law firm Rosenman, Yetnikoff is appointed assistant to Clive Davis, then CBS general attorney. He succeeds Davis four years later.
- 1972: appointed head of CBS Records International.
- 1975: becomes president of the CBS Records group and vice president of CBS Inc. A year later he signs singer and James Taylor from rival Warner for \$1m per album and a \$2.5m advance. He signs The Beach Boys for several million dollars; they do not release recordings for four years.
- 1977: an acrimonious battle between Yetnikoff and Paul Simon sees the singer defect to Warner. Epic releases Meat Loaf's 5m-selling *Bad Out Of Hell*.
- 1979: Yetnikoff signs Paul McCartney in \$3m deal.
- 1980: *Off The Wall* sells 8m units. Michael Jackson re-signs to CBS.
- 1983: CBS signs The Rolling Stones for \$20m. The 40m unit worldwide success of Jackson's *Thriller: Men At Work* and Culture Club turn around CBS's fortunes with profits zooming up to \$110m.
- 1984: Yetnikoff strikes a new employment contract, with a \$20,000 signing bonus and a \$475,000 base annual salary.
- 1987: Yetnikoff gets a new salary package, including a base wage of \$550,000, annual bonuses of \$200,000 and an interest-free loan of \$1.25m. Sony Corp acquires CBS Records for \$2bn. Yetnikoff receives a sign-on bonus estimated at \$20m and becomes co-CEO of CBS Records.
- April 1988: Tommy Motola becomes Yetnikoff's number two, replacing Al Teller as president of the CBS record label, inheriting *New Kids On The Block* and *Michael Bolton*. Yetnikoff falls out with Bruce Springsteen and manager Jon Landau over the artist's support for Amnesty International.
- October 1989: Yetnikoff appointed head of Sony's US film and records divisions, overseeing Columbia Pictures, newly acquired for \$2.4bn.
- Mid-1990: Yetnikoff falls out with leading lawyer Allen Grubman who represents Sony executives including Motola and a third of its roster, including Jackson.
- August 1990: *Wall Street Journal* reports that Yetnikoff's relations with Jackson and Springsteen have soured.
- September 1990: Sony announces Yetnikoff is leaving his post, which is taken by Mickey Schulhof. Yetnikoff receives \$25m severance pay.
- 1990: after five years working on the launch of Velvel, Yetnikoff strikes a US distribution deal with Navarre, which receives equity in the music group.



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Something special in the air.

It's been a long hard slog for Faithless. Or at least it has been in their homeland. While Europe has taken the band to their hearts, making them one of the pancontinental successes of the year, they have only just achieved their first UK top five, thanks to *Insomnia*.

The follow-up, the infectious floorfiller *Salva Men*, is set to emulate that success and the band are in confident mood. "Six months ago, Faithless were just another dance act with no hits. Now we're in the Top 10 and booked up until 1999," says producer Rollo.

The group has always been a slightly difficult proposition for retailers and radio in this country. While the press has given them strong support, a band that contains the house producer Rollo, DJ Sister Bliss, jazz and hip-hop vocalist Maxi Jazz and folk singer Jamie Catto will never comfortably fit into any particular pigeonhole.

Their debut album *Reverence* encompasses house, hip hop, jazz, reggae, funk and folk. Furthermore, Faithless are on their own independent Cheeky label, part of north west London based Champion Records, which can never hope to compete with the majors in marketing terms.

Bello says, "Having our own label means that everyone's in the music.

FAITHLESS

INSOMNIA WAKES UP UK AUDIENCE

But it's hard because we can't spend much on promotion and we often don't get taken seriously as a label. We only got radio play in this country after we went in at number three."

The track dominated this summer's season at the clubs in Ibiza before Faithless struck a chord at home. "Pete Tong did it for us. He came back from Ibiza and played it to death on his *Radio One* show," says Rollo.

The subsequent success has precipitated an expansion of Cheeky, which is not without its difficulties. Rollo says, "It's a huge outlay for us to make a video or spend on in-store promotion.

"We can't give records away and we've had to take on more staff. All this means we've got to keep on having hits to make it work."

The expansion has included the recruitment of a label manager, Morgan Nelson, formerly the band's PR. He is well aware of the problems of making Faithless work in the UK. Even after a strong press campaign earlier this year, the album failed to shift and

support from radio and retailers founded.

"What Faithless is about is breaking into other areas. They're a cool band who are accessible and this country has a problem with that," he says.

But Faithless's diversity has proved their strong point overseas, as they can tailor their sound to different territories with different releases. Spanish buyers prefer the reggae funk of *Reverence's* *Dirty O' Man* while Germany has gone for the harder texture of *Insomnia* and *Salva Men*.

However, it is in the US where this flexibility could matter most and where Faithless's urban blues cuts such as *Angeline* and *Don't Leave* may find their natural home. House music is far from mainstream in the US, yet Faithless have just completed a deal with Arista Records.

"Over there, they are talking about Britain's 'new electronics' being The Prodigy, The Chemical Brothers, Underworld, Orbital and Faithless," says Rollo.

And with the financial assistance of Arista, and their own independent sensibilities, Faithless could be the first UK alternative dance act to crack the States. If they don't, it won't be for want of talent.

Jake Barnes



TARGETING



Artist: Faithless Project: single (*Salva Men*) Label: Cheeky Producers: Rollo, Sister Bliss Writers: Catto, Maxi Jazz, Rollo, Sister Bliss Publishers: Champion Music/Copyright Control Studios: Swanvayn Released: December 9

NEW SIGNINGS

ARTIST	MANAGEMENT	SIGNED TO	TYPE OF DEAL	SIGNED BY	DESCRIPTION
SONYA ALPHONSE	Sir Harry Cowell, ARC Management	JMC	worldwide exclusive publishing	Simon Napier-Bell	21-year-old soul singer from London, who has already had two hit albums in Japan
THE BEEKEEPERS	Pete Schofield	BEGGARS BANQUET	singles and album option	Ian McLaren	punky grungy pop band from Derby who have revamped with only two of the original line up
DREAM CITY FILM CLUB	Jules Beach	BEGGARS BANQUET	albums deal	Roger Trust	north London four-piece art swamp rock outfit featuring the two ex-Bull & Gate bookers Laurence Ash & Alex Ford
ANTHONY GENN	self-managed	EMI MUSIC	worldwide	Mike Smith	London-based writer who has written for Pulp and is now writing for Robbie Williams' debut album and film scores
GLAMOROUS HOOLIGAN	Headrow Management	BMG MUSIC	worldwide exclusive publishing	Jill Pearson	new signed to Cocker Records in Leeds
CONRAD MERZ	no management	EMI MUSIC	worldwide	Simon Harris	house/funk/techno/jazz artist from Yorkshire who looks likely to be the subject of much label interest
GEOFF MORROW	self-managed	BUCKS MUSIC	worldwide exclusive publishing	Simon Platz	legendary pop songwriter who's writing career stretches as far back as Elvis Presley
PATRICK PRINS	Eric Harle	A&M RECORDS	albums deal	Steve Finan	the deal encompasses the influential <i>Movin'</i> Melodies label created by the prolific Dutch techno artist
THE QUEST	Pete Byrne	IMMATERIAL MUSIC	worldwide exclusive publishing	Andy Coffey	five-piece Liverpool rock band who are the new Liverpool publishing company's first signing
SIMON WARNER	Nick Jamason	ROUGH TRADE	albums deal	Alison Schnackenberg	the singer, who mixes quirky pop and orchestral sounds, is being produced by House Of Love's Chris Grouthoutin

Compiled by Jake Barnes 0181-364 5310 urban@dircon.co.uk

ONE TO WATCH

SHAG
The London act's debut single for Atlas is a classy affair, mixing classic rock with an up-to-date pop atmosphere. Their first album comes out early next year and should set a few regions alight.



THE PRODIGY

THE US AFTER WINNING OVER A WIDE UK AUDIENCE

The band's mainman Liam Howlett has always been eager to break down boundaries by working with a wide variety of artists. This includes collaborations with Skunk Anansie and Kula Shaker already this year, and the fruits of those labours could be seen on their next album which is slated for next March.

Although The Prodigy's appeal to *Kerrang!* readers is obvious, their market is much wider. Emma

Cochrane, deputy editor of teen mag *Smash Hits*, believes the band are perfect for its readers, too, if not for their parents.

She says, "They're definitely a *Smash Hits* band. They're great to party to and I know little kids love jumping up and down to them because they're so exciting."

But mums and dads think differently. She says, "We get a lot of complaints from parents when we

feature them, because they say they're really offensive and scary."

XL managing director, Richard Russell, who signed The Prodigy seven years ago, believes he understands their appeal. He says, "They have two great frontmen in Keith and Maxim, who's really going to become a face with the *Breathe* video. But they're also both innovative and populist."

"The manic-eyed and strangely coiffured Keith Skint explains a lot of

their populism and his mad bastard antics appeal to the child in every adult and the nutter in small children.

But what is surprising is the fact that the two singles, which have brought them their biggest success have been among their noisiest.

Russell says, "They're not a very whistle-along kind of band, but they really do connect with a lot of people. I feel Liam as a producer and musician is just a genius. He's doing something that's completely sonically different and out there."

Kerrang!'s Alexander adds, "The Prodigy are at the forefront of a breakdown of boundaries. There's a point where the heavy end of techno meets the industrial end of metal and The Prodigy are right there at the cutting edge."

Another factor in the rise of The Prodigy is their excellent live performances. They were the highlight of Glastonbury in 1994 and were only let down at this year's Reading by poor sound quality.

The criticism in the past of dance acts was that they couldn't do it live and were over-reliant on backing tapes and technical trickery. None of this applies to The Prodigy, says Russell.

"The band have never done things the rock way," he says. "When they started, they'd record during the week and then play a rave at the weekend. They never got caught up in the slow timeframe of rock and have basically been on tour for six years. They have played everywhere, which explains why they're huge in places like Poland, Iceland, Scandinavia and Germany."

The next step is for the band to crack the US, where they've achieved cult status, but have yet to have a hit. Russell is currently in the US finalising a "tripartite deal between XL, Mute and a large US company," which will put more promotional clout behind the band. *And Firestarter*, which is currently being re-promoted in the US, will be added to MTV's *Buzzbin* on December 9, which could give them the kickstart they need.

Russell says, "The general feeling is that *Firestarter* could be a very big hit in the States. The alternative market is very stable there and The Prodigy and acts like them could fill the gap."

The US has never had a mainstream dance scene as such, which explains why The Prodigy have never had crossover success there.

But *Firestarter* has already sold 80,000 copies through word-of-mouth, which shows they have a promising fanbase to build on. And, when the sight of Keith Skint going doolally on the promo stars being beamed into the nation's homes, it's only a matter of time before American kids go mad for them, too.

Leo Fialy



STEVE LAMACO ON A&R

Nothing beats a fanbase, eh? Everywhere you go at the moment there's someone at the corner of a bar, or in a top-level meeting, whose eyes start to glaze over at the mere mention of the word. *The Prodigy* going to number one seems to be at the centre of this week's rash of fanbase speak, but there have been scores of other groups, such as Dodgy and My Life Story who've triumphed the fanbase way in 1996. The trouble is, where do you get these fanbase things from? It's the easiest catchphrase in the world to throw into a conversation. It's just not that easy to actually do unless, of course, you've got a good, gregarious live band, a well-informed agent and money in the contract for tour support...The scene has changed in A&R in the

past six or seven years. At the end of the Eighties and start of the Nineties, major labels could pick up groups with ready-made fanbases - Carter USM, The House Of Love, Ned's Atomic Dustbin - but these days they probably can't afford to wait that long. It's more a question of getting in early...It's part of the A&R brief now to build from the bottom rung. *Snug*, for example, the frantic young pop foursome we've mentioned before, will need to tour extensively now that - I'm told - they're signing a sensibly-sized Warners deal...But the giggling route to the top can be fraught with problems. At least two promoters have moaned to me recently about labels constantly pushing back the release dates of records. It's a recurring Catch 22. The venues want the

single out before the tour to raise profile for their pig. The label wants as many punters as possible to see the band first and then put the record in the chart. Not easy is it?...Still, enough doom and gloom. Have any of your north-west England scots told you about *Pariah*? They may sound a bit too much like their influences (Roses, Oasis), but the songs are actually very well constructed...And, having tipped them before, I've found a tape by *Contrast* which I didn't know I had. Solid, pacy guitar pop with well-driven harmonies. The sort of thing I'd like to see live...
 ● Steve Lamaco co-presents Radio One's Evening Session, Monday-Thursday 7-9pm



Line to WATCH
GARAGELAND
 Things have been a bit quiet on the *Pyg* front recently, but this four-piece Keanu act look set to soar. Their *Curtain* Falcon gig's not even a cracker, with light pop songs and rock guitars producing a perfect mix. They're moving here on the *Blue Year* and will impress all fans of quality acts.

Christmas is the time when record companies wheel out their big guns: major artists, greatest hits packages and TV-marketed compilations. It's also the time when non-habitual record buyers hit the stores and buck the trends in search of the seasonal spirit.

Many will find it when they hear The Choirboy's Christmas, a collection of carols and traditional Yuletide songs sung by Anthony Way, a 13-year-old chorister with the sort of angelic voice that will open the hearts and purses of mothers the length and breadth of the country.

Way, the inheritor of the mantle of Aled Jones, possesses a seraphic treble voice. He first came to prominence in 1995 as the young chorister in the BBC's lavish adaptation of the Joanna Trollope novel, *The Choir*.

The series achieved huge ratings and helped propel the soundtrack, released through PolyGram label Decca, into the national charts at number three. The Choir went on to sell 350,000 copies and topped the classical chart for 15 weeks.

The boy wonder was splashed across the national press, prime time TV and even performed live in front of 140,000 people as part of the VE Day celebrations. Clearly Decca, which also has Michael Nyman and Luciano Pavarotti on its roster, had another important talent on its hands.

"We could see Anthony was a star for the future, someone who would go on to make his own records. He had everything from the beginning, the way he looked, the voice and real poise," says Decca marketing director Paul Moseley. "He's a really sweet kid, he looks great, he's a very natural performer and all the mums go 'ahhhh!'"

However, the relationship was interrupted by Way's second album,

ANTHONY WAY HITTING A HIGH NOTE FOR DECCA

The Choirboy, released through Permanent Records, which caused a furore when it was excluded from the classical charts after being deemed not classical enough.

There's little chance of a similar disagreement breaking out about *The Choirboy's Christmas*, the album which reunites Way with Decca.

"That won't happen again because it was recorded with a classical orchestra and a classical choir in situ,"

maintains Moseley, the executive producer on the project. "It's the most traditional classical album you could imagine."

Recorded at the less than traditional height of summer with The English Chamber Orchestra and St Paul's Choir, *The Choirboy's Christmas* features 20 carols and one

standard, *Do You Hear What I Hear?*

It is Decca's priority project this year, with the label planning a £300,000 initial advertising spend, largely centred on TV ads, bolstered by promotional appearances by Way on prime time TV shows.

However, of almost equal importance is the cover slot on *The Britanna Music Club's* magazine, an important source of sales from an older market not used to record stores. It has made *The Choirboy's Christmas* its record of the month.

Way is taking it all in his stride, just as he did when he went into Air Studios to record a version of *Because* for an album of Beatles covers under the aegis of Sir George Martin, which gave him a chance to tackle something a little more modern. "I sing classical but I'm a great lover of Queen and The Rolling

Stones. I can't say that stuff like Spice Girls grabs me, I suppose you could say my tastes are a bit more sophisticated," he says, speaking from his school, Uppingham, which he attends on a music scholarship.

The Choirboy's Christmas is the first release from a two-album deal with Decca negotiated on his behalf by his management, ReMedia, but time is running out for Way who turns 14 next month - adolescence will almost inevitably ruin his voice.

"That's an interesting one," admits Moseley. "We've got an album planned of choral favourites for January and it's fingers crossed. He's still pretty small so we reckon we've got at least six months. We'll get another album out of him, but whether he'll be able to promote it isn't so clear and that's very important to the success of these projects."

Moseley admits he has no way of telling whether Way will be able to return to singing when his voice breaks.

"There will be a gap while the voice matures into a tenor or whatever - he won't be able to perform professionally. Then whether his voice will be as good, no one can say," Moseley says.

He adds that the company has avoided putting pressure on Way. "Nothing is done to overextend him. He's coped with it very well. He's got to be a normal kid and he is, we don't stop him doing anything and that's very important."

Way, for his part, seems unconcerned about forging a career in music. "I think I'd rather be a marine biologist at the moment," he states flatly.

And even if his voice loses its appeal next year, he can always look back on 1996 as the year he was the UK's biggest classical sensation. Mike Patefield

One to WATCH

CONRAD MERZ

The tape has been circulating. A brilliant for a north and ideal section may be present for the forklift artist who blends wide-ranging forms of dance and club music to fashionable and dynamic effect. Participating in being handled by EM.

Artist: Anthony Way; Subject: album Label: Decca; Songwriters: various; Publisher: various; Producer: Morten Winding, Chris Hazell; Studio: Temple Church; Released: November 25

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THE BATTLE FOR LONDON

Early next year, the Radio Authority must decide who is to be given the last London FM broadcasting licence. Once again Xfm starts among the favourites to clinch the prize. But it has been there before, in 1993 and again in 1994, only to be disappointed on both occasions when it was pipped by Heart

FM and Virgin. With almost 30 other would-be stations in the running, the competition for a place on the capital's airwaves will be fiercer than ever. But Xfm managing director Chris Parry and programme director Sammy Jacob are confident that theirs will be the successful bid. Not only does Xfm's pioneering programming policy of round-the-clock alternative rock continue to have the backing of just about everybody in the music industry, from the record labels to the stars themselves, but Xfm's business plan is now underwritten by a selection of highly-respected media and broadcasting companies. So, will it be third time lucky for Xfm?

XFM AIMS TO PROVIDE A REAL RADIO ALTERNATIVE

THE UK MAY LEAD THE WAY IN PRODUCING CUTTING EDGE NEW MUSIC, BUT THE COUNTRY'S RADIO STATIONS LARGELY FAIL TO REFLECT THAT. DAVE CAVANAGH REPORTS ON XFM'S ATTEMPT TO FILL AN IMPORTANT GAP ON THE AIRWAVES



NOEL GALLACHER WITH SAMMY JACOB FOLLOWING OASIS'S ACOUSTIC SESSION FOR XFM IN OCTOBER 1995

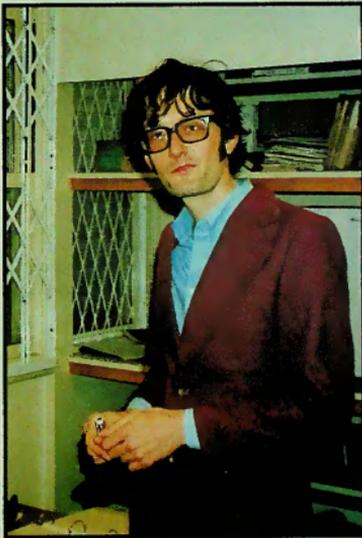
Without a doubt, it's a crazy state of affairs. In the UK, we are swimming in invigorating new music (Oasis, Blur, Pulp, Radiohead), revelling in our egregious past (The Beatles, The Rolling Stones, The Who) and basking in an ever-hotter climate of musical achievement, ambition and attitude.

With nothing to focus on since the demise of grunge, the youth of the western world is increasingly tuning into Britain to hear the sound of its music. It's on our doorstep, in our clubs and all over the charts. It's at Knebworth and Reading. It's even coming out of Broadcasting House.

In no more than 12 months,

Kula Shaker have shot from nowhere to the top of the UK albums chart, while other guitar-led bands such as Oasis, Ocean Colour Scene and Doggy dominate the Top 10.

Alternative rock has proved a viable alternative – the preferred alternative in fact for thousands of young pop fans – and everybody is reaping the rewards.



JARVIS COCKER: A GUEST ON STEVE LAMACQ'S DRIVETIME SHOW IN APRIL 1992

And yet, at a time when British music has rarely been so healthy, so pumped up and raring to go, there still is not one radio station in the land that is dedicated to giving it the exposure it deserves 24 hours a day, seven days a week.

The capital cities of mainland Europe would find such a situation extraordinary. Cities

such as Stockholm, Prague and Paris all have local alternative rock stations (and much of their output is, of course, British music).

In the US, 125 cities can boast an alternative station of their own, not including the college radio circuit. In the UK, however, rationing on a par with wartime is still common: there's the >

XFM

THE TIME IS NOW!

Sony Music Entertainment UK



BLUR'S DAMON ALBARN PAYS A VISIT TO XFM IN APRIL 1992

► Evening Session on Radio One (two hours a day, four evenings a week), Mark Radcliffe and two helpings of John Peel, plus various assorted local heroes and heroines hosting weekly shows up and down the country.

There is not only a need for a 24-hour alternative music station; there is a statistically-proven demand.

Research conducted in May 1994 by Research Services Limited in the Greater London area found that 18% of 15- to 34-year-old respondents said they would definitely listen to a music radio station for London that played new artists and cutting edge acts of the past. By October 1995, this figure had risen to 27%.

Happily, such a station exists. It is Xfm – the self-styled “First Alternative” – and it deserves a permanent licence. Xfm was

there in 1992, playing Suede, The Cranberries and Radiohead before any of those bands had had their first hit, let alone been playlisted by Radio One.

Before this, Xfm’s programming director Sammy Jacob had obtained a four-day licence to broadcast at the Reading Festival in 1991 – an instantly successful operation which spawned the original idea for a radio station dedicated to alternative rock.

More recently, Jacob was asked by Oasis to set up, and run, a station for the 250,000 fans attending the band’s Knowlton gig. Jacob did so, and Oasis were delighted with the results.

“Xfm is top,” says Noel Gallagher, breaking off from the recording of Oasis’s third album. “They did Radio Supernova for us. Great DJs. Respect.”

Over the past four years, Xfm has amassed five months’ worth of exceptional, entertaining and energetic broadcasting in the central London area.

Since April 1992, five month-long Restricted Service Licences (RSL) have proved Xfm to be not just profitable but powerfully addictive to 15- to 34-year-old alternative rock listeners in the catchment area.

The station has achieved an evasively credible profile by virtue of its adventurous playlisting, by employing knowledgeable and likeable presenters, and by wheeling in a non-stop carousel of top-name guests and star interviewees – from Scott Walker to Supergrass – whose willingness to contribute to Xfm’s output merely confirms that the station is already well-established in the eyes of the nation’s premier musicians.

COMMENT

One final push

As the Radio Authority has stated that the next licence it awards will be the final FM frequency available for London, the future of Xfm depends on its decision.

Should we fail on this occasion, we have to be realistic and accept that, sadly, that would be it for Xfm in London. That is why we are doing everything we can to put our case in the strongest possible terms. However, that being said, having spent five years establishing our value in expanding the London radio market, we remain confident that this time, finally, the licence will be ours.

Under the old rules, the licence would have been awarded three months after the application closing date. However, a further three months have been added to the decision-making process because a public interest test is being undertaken due to the fact that there have been applications from owners of existing radio licences in London. The authority is now expected to announce the successful applicant in January.

Should Xfm win the licence, we will begin test broadcasts in August with programming starting next September. Originally, I hoped to get on air in April but, due to the delay and the unsuitability of a summer launch, September is the time – everyone is back from holiday; schools and colleges open; and, incidentally, there is a large amount of fresh music available.

In our application to the Radio Authority, Xfm is committed to having 75% of its total output comprising music released in the previous two months. The commitment to new music in programming, along with Xfm’s attitude and knowledgeable DJs, will ensure its unique identity and appeal. Xfm’s proven ability to stand apart from the pack provides a fresh impetus to the radio industry, as well as a very dynamic opportunity for the music industry.

Alan McGee of Creation Records has said, “Music radio in this country tends to lean towards the chart-orientated, safe option. There is undoubtedly a place for that style of radio. But Xfm makes new, experimental, cutting edge music available and acts as a true alternative for the non-mainstream audience, which is a lot bigger than many people think.”

Xfm’s commitment to play new, cutting edge music will have a big impact on the development of many artists’ careers which may otherwise founder.

The prospect of Xfm emerging both the commercial radio industry and the music industry is really exciting. Strangely, the two industries, both reliant on each other, have developed quite different cultures between which lies a generally sterile divide. Xfm intends to bridge that gap by being more adventurous in its programming. It will draw in the record companies and the artists by being there for them at the beginning, when it matters most. A corollary of this activity will be the provision of new repertoire for the mainstream stations: Xfm as the breeder station.

One only has to look at the impressive list of advertisers and media buyers supporting the Xfm application to understand the degree to which the advertising industry wants a focused radio option targeting the audience attracted to Xfm.

The impressive gains and growth of the alternative format in North America gives further credence to our claim that Xfm will significantly increase radio’s share of advertising revenues. A recent US alternative listener profile appearing in *R&R* sheds some light on the success of the alternative stations in highlighting that the listeners are more likely to have above average incomes; attained some further education; and attend rock concerts and the cinema, along with other desirable attributes. There are now around 125 alternative rock stations in America and most are inside the top 15% in ratings.

I am quite definite that Xfm will trade well once it is up and running but, more importantly, I want to put to the sword the notion that, as far as rock is concerned, it’s got an “ad” in it, it is unexciting radio.

As the Radio Authority goes through the selection process, it is not only Xfm and its future at stake, but also a full-blooded and exciting format for the capital.

Everyone concerned with the bid hopes that the authority recognises the opportunity Xfm provides in being a further strand in the development of commercial radio and the format’s contribution to the ascendancy of commercial radio over the BBC.

Chris Parry, co-founder and managing director of XFM



SUPERGRASS GUESTED ON THE SIMON WILLIAMS SHOW IN APRIL 1995

SUPPLEMENT CONTINUES ON PAGE 31

SINGLES

STIMULATOR: Burn (FONO CD005). The London-based newcomers slam heavyweight metal crunch against techno beats to generate a mutant Therapy?/Van Halen effect. □□□

BAWL: Sticky Rock (Dependent 582 043-2). The Dublin quartet have been firm favourites of the inkiies for a spell and their best single to date, with broad hints of Storde, should see them break out of the indie ghetto. □□□□

FRANK BENNETT: Creep (Mercury MERC0479). It's a novelty record, but Frank Bennett (or is it Tony Sinatra?) has come up with an irresistible melange of Radiohead's classic hit in old-fashioned big band style. □□□□

CELINE DION: All By Myself (Epic EP0640622). Dion does a great job with the Eric Carmen power ballad and this one could be in for a long run given its guaranteed appeal to once-a-year record buyers. A contender for the top spot. □□□□

KALEEP: Golden Brown (Ukity UNITY010CD). Formerly known as Kaliphix, these Mancunian rappers are set for a big hit with this neat, radio-friendly reworking of the Stranglers classic. □□□□

SALT 'N' PEPA: Champagne (MCA WMKST040925). Unmistakably Salt 'N' Pepe, this lively hip hop affair is spruced up by a Seventies-style dance groove and a funky electronic voice last heard on Tupac's California Love. □□□

SWY: It's All About You (RCA 74321 442142). Sounding at times like mid-Sixties Smokey Robinson given a Nineties swingbeat feel, this attractively combines a raw, funky production with soulful vocals. □□□

AZ YET: Last Night (Lafaca/Arista 74321 42220 2). The Philadelphia soul quintet show they are the masters of close harmony vocalising on this seductive debut single, already a US Top 20 hit. □□□□



SPICE GIRLS: SEASONALLY LUSH

CELINE DION: POWERFUL

PUFF JOHNSON: Over and Over (Columbia/Work KP02 838). Columbia's push for the massive First: Wives Club movie soundtrack guarantees mass exposure for this potent mid-tempo R&B-styled pop song. □□□□

SHANE MCGOWAN & THE POPE: A Christmas Lullaby (ZTT ZANG88C). McGowan has a proven track record for writing classic Christmas songs, but this is far from his best and will only be a minor hit. □□□

SEPIJURA: Antitude (Roadrunner RR2299-2). It's business as usual for the Brazilian glam rockers, with this massively heavy slice of punk metal. □□□

ANI DIFRANCO: More Joy Less Shame (Rightness Base RB010-2). Those in the know reckon this angry young Bostonian was the model on which Alanis Morissette reinvented herself. This downbeat track is proof of her songwriting strength, but a touch too dark for popular appeal. □□□

FATHLESS: Salsa Mea (Cheesy CHEX00 01E). Already a pan European million seller, this pizzicato synth-driven floorfiller, with its distinctive changes in tempo

and vocals, should emulate their recent number three hit *Innocence*. □□□

SCAN X: Wasteland (F Communications F057CD). A swathe of abstract electronics for fans of the experimental, with mixes for all tastes ranging from stomping techno to mellow drum & bass. □□□

LUTHER VANDROSS: I Can Make It Better (Epic EP0640632). A smooth ballad with uptempo touches from the king of lurve, taken from his recent album *Your Secret Love*. □□□

HOWARD NEW: Demolition Girl (Parlophone C0R 6454). This upbeat swinger from the Paul Waller soundalike showcases his voice splendidly, setting it against some suitably rough and rocky backing. □□□

WHITNEY HOUSTON: Step By Step (Arista 74321 445332/8). Tight production, a strong pop song written by Annie Lennox and a thumping groove all single this out as a smash hit for the Christmas party market. It's Houston's best work for ages. □□□□

DUNSLANE: Knocking On Heaven's Door (RCA 74321 442142). Dunblane musician

Ted Christoper has recorded this charity version of the Bob Dylan classic with the help of Mark Knopfer. Support from *The Sun* and 100,000 advance orders make this a certain massive hit. □□□

SINGLE OF THE WEEK

SPICE GIRLS: 2 Become 1 (Virgin VSC007/CDX 1607). No turkey this as Spice Girls virtually guarantees a third chart topper and lock a strong bet for a Christmas number one with a seasonally lush ballad. Anticipate much smoothing 'neath the mistletoe. □□□□

ALBUMS

OST: Last Of The High Kings (EMI Premier PRMDD0 26). The soundtrack to a film set in Dublin in 1977, this more or less captures the mood of the times with Thin Lizzy, Buzzcocks and Elton Costello tracks, plus Moté, Ace and, strangely, Ash along for the ride. □□□

OST: Heavy (Edel 002842CIN). Lemonhead Evan Dando, The Pilsnurs and The Connells feature on this rather downbeat soundtrack to the new and acclaimed *Lily* Tyler movie. □□□

SCREECHING WEASEL: Bark Like A Dog (Fat Wreck Chords FAT541-2). The Ramones' breakbeats power pop is the benchmark for this Chicago shover of punks. Older buyers will have heard it all before, but Green Day fans will be impressed. □□□

GARY MOSCHELES: Shaped To Make Your Life Easier (SSR 171CD/SSR 171LP). A vibrant collage of styles crops up on this jazzy mix of vibes, samples, tintin piano, hip hop, acid house and little grooves, not to mention prog rock synth doodlings. It doesn't always work, but when it does it's additively groovy. □□□

This week's reviewers: Catherine Ede, Les Finlay, Tom Fitzgerald, Duncan Holland, Ian Nicolson, Martin Talbot and Selina Webb.

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The Prodigy hold at the top of the singles chart with *Breathe*, which holds off *Fugees' No Woman, No Cry*, even though its week-on-week sales have plummeted.

If *Fugees* can make it to the top, they will become the first act to have three number ones in 1996, having previously reached the summit with *Killing Me Softly and Ready or Not*. For a long time, they were 1996's best-selling singles artists, but that's a title they have recently surrendered to the *Spice Girls*.

The *Spice Girls* are also making waves with their debut album *Spice*. Although it remains at number two behind *Robson & Jerome's Take Two*, *Spice* has been certified triple platinum in less than three weeks, indicating sales to the trade of more than 900,000 copies. *Eternal* were the first domestic all-girl group to have a million-selling album; the *Spice Girls* are racing to become the second, even though retail sales of *Spice* trail trade sales by a long way, with only about 400,000 copies of the album finding homes yet, the remaining half a million being held in shops in anticipation of the Christmas rush.

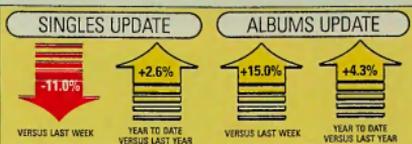
Last week, we noted that the yuletide explosion in sales was more sluggish than in 1995, with sales down. Last week was much better, however, with the year's highest sale to date - 3,400,000 - trailing the same week last year by less than 3%, the margin narrowing from 8% the week before.

In the US, Christmas albums are big business. In the UK, they join live, foreign language and dance albums in a difficult retherworld. Multi-artist compilations are the exception to this rule.

It's a staggering fact that a trio of new age Christmas albums by Mannheim Steamroller have sold a combined tally of 13m copies in recent years, while artists such as Amy Grant, Alexander O'Neal and Luther Vandross have had million-selling albums of seasonal songs without grazing the UK charts.

Even Mariah Carey and Diana Ross have come a cropper in the UK, peaking at 32 and 37 respectively in 1994 with Christmas collections. It's no surprise then that after a run of five consecutive top five albums, Michael Bolton makes a miserable debut at number 93 with *This Is The Time - The Christmas Album*.

In the past 20 years, many have tried and all have failed to reach the Top 10 with an album of Christmas songs, with *New Kids On The Block* coming closest (number 13 in 1990) - until now. Last week, *The Smurfs* capitalised on their current popularity by climbing to



AT-A-GLANCE WEEKLY MARKET SHARE



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



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

number eight with their Christmas Party LP. It holds at eight again this week, despite some confusion in the market, where there are at least two other Smurfs Christmas albums available at budget prices, licensed from learner times.

Oasis' hold on the lower reaches of the singles chart has loosened a little this week. They now have no singles at all in the Top 40 and just five in the Top 75 (down from nine). When noting Oasis' achievements last week, I erroneously suggested that Adam & The Ants were the last act to have four singles in the Top 40 when, in fact, it was *The Jans* who most recently did the

trick, in 1983. My praise for Oasis on breaking the record for most weeks on the singles chart in one year caused annoyance to a couple of readers who thought the only valid exercise was to compare the number of weeks Oasis have spent in the Top 30 with former record holder Bill Haley. In fact, while Haley spent all his 110 weeks on the chart in 1956 inside the Top 30 - since that was as low as the chart went in those days - Oasis have spent a mere 17 weeks in the Top 30 this year. I will maintain that any act that can spend 117 weeks in the Top 75, as Oasis have this year, is doing pretty well.

Alan Jones



A dip in support for the East 17 Gabrielle collaboration if you

Ever is small enough to guarantee its survival at the top of the airplay chart, where the new threat to its superiority is Toni Braxton's *Unbreak My Heart*. Braxton moves 3-2 this week after seven weeks on the chart, increasing its monitored plays slowly but continuously during that period, a process helped by the fact that it has held a top five sales berth (4-5-4-3) throughout its five-week retail career. It looks likely to be the one to beat next week.

The Artist's Betcha By Golly Wow! ends its first full week on the airwaves by jumping 7-3-3, fuelled by 38 plays from Capital, delivering 32.5% of its overall audience - a fact that illustrates the low level of support the record is getting from Radio One, where Prince records are normally received favourably.

One of radio's favourite acts, The Beautiful South, amass 126 plays for their new single *Don't Marry Her* in its first week on the airwaves, enough for it to debut just outside the published chart at number 55.

An act which almost invariably achieves a higher position in the airplay chart than the CIN sales listing, the group has never been one that has courted controversy, but *Don't Marry Her* didn't get any plays at all from radio as an album track, as the chorus "Don't marry her, have me" as it appears on the single edit was rendered as "Don't marry her, fuck me", while the lyrics also originally referred to bollocks.

To illustrate just how popular The Beautiful South are on the airwaves, their recent number one airplay hit *Rotterdam* has spent 11 weeks on the Top 30 so far and only eased down one notch (6-7) despite the competition now provided by *Don't Marry Her*.

The highest new entry to the Top 50 is Warren G & Adina Howard's *What's Love Got To Do With It*, which was last week's top breaker and now debuts at number 11. It further illustrates the fact that, even though it is undergoing something of a renaissance at retail, rap records rarely manage to secure serious airplay until they have proven themselves at retail.

One notch ahead of Warren G, Jamiroquai's *Cosmic Girl* jumps 26-10. The only unreleased single in the Top 50, it is one of a long line of airplay hits for Jamiroquai and is getting extremely widespread support, including 21 plays from Radio One, where *Shed Seven's Chasing Rainbows* takes over at the top with 27 plays. The station delivered 76% of the track's audience last week. Alan Jones

The end of the year is nigh!
MUSIC WEEK DANCE SONGS
December 1st issue

Was '96 the year for dance? MW reviews the year for the movers & shakers in the dance market and takes a look at what's in store for '97

To advertise in this special supplement contact Adrian Pope on 0171 921 5933

TOP 75 SINGLES

30 NOVEMBER 1996

Label CD/Cass (Distributor)
7112

TITLES A-Z

Pos	Last	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)	7112
1	1	BREATHE	XL Recordings XL R0002418 (W) (UK) 10		
2	NEW	NO WOMAN, NO CRY	Columbia 663923/663924 (SM)		
3	NEW	CHILD	RCA 743214422/74321444 (BM)		
4	2	WHAT DOES SATURDAY, YOU'LL NEVER...	Interscope IK3 500881C (BM) (W)		
5	4	ONE & ONE	Deconstruction 7432147950/7432147959 (BM)		
6	5	HILLBILLY ROCK HILLBILLY ROLL	RCA 743214527/743214524 (1) (BM)		
7	3	WHAT BECOMES...SATURDAY, YOU'LL NEVER...	RCA 743214422/74321444 (BM)		
8	4	ONE KISS FROM HEAVEN	1st Avenue/EMI COEM 454264 (SM) (E)		
9	NEW	IF YOU EVER	London LDNCD 386/LODENSE 388 (P)		
10	8	SAY YOU'LL BE THERE *	Virgin VSCDT 180/VCS 1601 (E)		
11	NEW	EVERYDAY IS A WINDING ROAD	ABM ABM3222/ABM3223 (SM)		
12	NEW	I'M MAD AT CHA	Death Row/Interscope 502816 (P)		
13	NEW	NOVA	Columbia KLWDC 55/UKLWAME 5 (SM)		
14	7	IF YOU'RE GROGGOUS	Echo ECSDD 28/ECSMC 28 (W)		
15	6	INSOMNIA	Cherry CHDKD 017/CHCKK 017 (BM/BMG)		
16	NEW	DO YOU NOT FOOL ME - THE REMIXES	Parlophone COO33EN 52/COO33EN 53 (W)		
17	11	WHEN I FALL IN LOVE	Telstar CDCEC 10/MCART 10 (BM)		
18	12	STRANGER IN MOSCOW	EMI 6657872/6657874 (E)		
19	NEW	LOVE IN THE KEY OF C	Chrysalis CDCHS 55/447CDCHS 55 (E)		
20	NEW	WATERFALL	Eastern Blue 104CD/104C 104MC/104 (P)		
21	NEW	MILK	Mushroom D 1494/ (BM/BMG)		
22	10	I'LL NEVER BREAK YOUR HEART	Jive JIVECD 406/JIVEC 406 (P)		
23	16	WORDS	Boyz n the Bay BYZCD 57/573924 (P)		
24	15	I BELONG TO YOU	Emarlay WEA 011CD/WEA 01C (W)		
25	NEW	TWISTED [EVERYDAY HITS]	One Little Indian 71171 (P)		
26	NEW	CHASING RAINBOWS	Polygram 575923/575924 (P)		
27	NEW	YE KE YE - 96 REMIXES	BMG 71286/71287 (E)		
28	NEW	IT'S ALL COMING BACK TO ME NOW	Interscope IK3 500881C (SM)		
29	NEW	ONE NIGHT STAND	East West EW 06CD/EW 06C (W)		
30	NEW	STAR	ABM ABM3222/ABM3223 (P)		
31	NEW	COUNTRY BOY	East West EW 07CD/EW 07C (W)		
32	NEW	SINGLE	Parlophone COES 8452/CO 8452 (E)		
33	NEW	ANGEL	East West EW 04CD/EW 04C (W)		
34	NEW	NITE LIFE (REMIX)	Hi-Line/Polygram 575933/575934 (P)		
35	NEW	BROTHERS & SISTERS	All Around THE WORLD CD01/01C (SM)		
36	NEW	PLACE YOUR HANDS	Sony S2 6623/6623 (SM)		

Pos	Last	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)	7112
37	1	IF/KEEP ON RUNNING	Low THIS LUVTHISO 15/LUVTHISO 15 (P)		
38	21	ROTTERDAM	Go/Dies GOCD0 155/GOCDM 155 (P)		
39	40	WHEN CHILDREN ROLL THE WORLD	Really Local/Polygram 573705/573706 (SM)		
40	NEW	WHATEVER	Creation CRESD 155/CRESD 156 (SM/V)		
41	38	ALISHA REELS THE WORLD	Mercury AATCD 2/AATM 2 (P)		
42	15	BREATHE A SIGH	Budgen/Riffola/Mercury LEPCD 14/EPCD 18 (P)		
43	NEW	NO DIGGITY	Interscope IK3 500881C (SM)		
44	5	NEIGHBOURHOOD	Cap CAKGT 5/CAKGT 5 (TP)		
45	NEW	BLED	Blanco Y Negro NEG 91CD/NEG 91C (W)		
46	2	LUST FOR LIFE	Virgin VUSCD 118/VUS 118 (E)		
47	20	DO YOU WANT ME	23rd Precinct THIRD 5CD/THIRD 5M (P)		
48	NEW	BREAKFAST AT TIFFANY'S	Interscope IK3 500881C (SM)		
49	13	DON'T MAKE ME WAIT	Ginga VSCDT 180/VCS 1818 (E)		
50	14	EAST COAST/WEST COAST KILLAS	Interscope IK3 500881C (SM)		
51	NEW	THIS IS FOR THE LOVER IN YOU	Epic 663302/663303 (SM)		
52	17	IF YOU'RE THINKING OF ME	ARM ARM392/ARM393 (P)		
53	NEW	I'M SO HAPPY I CAN'T STOP CRYING	ABM ABM3231/ABM3234 (P)		
54	NEW	THIRTY THREE	Atlantic A 9495CD/A 9495C (W)		
55	12	I LOVE YOU ALWAYS FOREVER	Atlantic A 9495CD/A 9495C (W)		
56	11	IF YOU LEAVE ME NOW	World CDWORLD 4/MCWORLD 4 (P)		
57	3	STRESSED OUT	Jive JIVECD 404/JIVEC 404 (W)		
58	18	HELP YOURSELF/BIGGIE AT CHRISTMAS	RCA 743214832/743214833 (BM)		
59	17	WONDERWALL *	Creation CRESD 215/CRESD 215 (SM/V)		
60	28	JUMP TO MY BEAT	Hi-Line/Polygram 573732/573734 (P)		
61	20	MOVING UP MOVING ON	Perf PERF 131CD/PERF 131C (W)		
62	NEW	THE FUN LOVIN' CRIMINAL	Chrysalis CDCHS 55/447CDCHS 55 (E)		
63	10	SOME MIGHT SAY	Creation CRESD 204/CRESD 204 (SM/V)		
64	16	READY OR NOT	Columbia 6637215/6637214 (E)		
65	13	ATOM BOMB	Virgin VYCD 125K/E 125K (E)		
66	27	GET TO GIVE IT UP	Atlantic A 9632CD/A 9632C (W)		
67	19	CIGARETTES & ALCOHOL	Creation CRESD 190/CRESD 190 (SM/V)		
68	NEW	THE BOYS ARE BACK IN TOWN	RCA 7432147902/7432147994 (SM)		
69	10	1ST OF THE MONTH	EMI 6639505/6639504 (SM)		
70	NEW	WANNABE *	Virgin VSCDT 158B/VCS 158B (E)		
71	NEW	JUST A TOUCH	Elektra ENR 272CD/ENR 272C (W)		
72	NEW	THE FLAME	Hi-Line LDNCD 389/LODENSE 389 (P)		
73	NEW	DON'T LOOK BACK IN ANGER *	Creation CRESD 221/CRESD 221 (SM/V)		

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AIRPLAY PROFILE

STATION OF THE WEEK

Tay FM, sister to Radio Tay AM, is a Dundee-based station playing chart hits, AOR and dance music.

It has been broadcasting for nearly two years and recently overtook Tay AM in terms of listeners - it now has an audience of 130,000 in its transmission area of 454,000, with a reach of 30% and market share of 17.7%.

This compares favourably with the 109,000 listeners it had this time last year, when it was attracting fewer listeners than the AM service (which then had 123,000 listeners and a 20.6% share of the market).

John Burroch, head of music for FM, says he is very happy the station has managed to increase its listenership despite the historically strong Radio Tay AM brand.

"A lot of people said we had a tough task ahead, but we've done well to overtake them and when the next Rajar comes through in January it's no reason why we shouldn't get another good result," he says.

Tay FM targets under 35s, especially 18- to 25-year-olds, a large number of whom are included in the 30% reach, helped by the fact there are now 200 radio stations in Dundee and St Andrews University is also within the transmission area.

"You'll find Deep Blue Something and The Lightshow Family on our playlists as well as Kula Shaker and the Spice Girls because, although we can't be all things to all people, we do try to be as diverse as possible," says Burroch.

He makes the decision on the playlists each week, although he says he does listen to DJ's suggestions and is keen to hear from pluggers who



TAY FM TOP 10

- 1 **One And One Robert Miles** (Deconstruction) 19
 - 2 **If You Ever Fall In Love Gabrielle** (A&M) 18
 - 3 **Say You'll Be There Spice Girls** (Virgin) 17
 - 4 **Don't Make Me Wait 911** (Globe/Warner) 17
 - 5 **What Becomes Of The Broken-Hearted Robson & Jerome (RCA)** 17
 - 6 **You're Gorgeous Baby! (Echo)** 18
 - 7 **Loves You Always Forever Donna Lewis (East West)** 16
 - 8 **Words Beyond (Polygram)** 15
 - 9 **Unbreak Your Heart Tim Brazton (Arista)** 16
 - 10 **Rotterdam The Beautiful South (Capitol)** 16
- Most played tracks on Tay FM w/e 20/11/96

display an understanding of the station's audience. "I try and listen to each record on its own merits and not categorise it," he says.

"We tend to play light pop, jungle or heavy rock, but we have been playing the Warren G and Adina Howard single What's Love Got To Do With it for a couple of weeks now. We go for credibility in all fields."

Tay FM has replaced its Friday night rock show with an albums show, and airs two dance shows on Saturday: the more commercial side between 12-2pm and more club-oriented tracks from 5-8pm. Catherine Eade

RADIO 1

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 17 November 1996 until 24.00 on Saturday 23 November 1996

The Artist Label		No of plays	
Pos	Title	1w	7w
1	19 CHASING RAINBOWS Stead State (Polygram)	21	27
2	1 FUN LOVIN' CRIMINAL Van Lear Group (Dimitaine/Dynasty)	24	24
3	2 GYVINGIA Lisa Stansel (Columbia)	23	24
4	20 BREATHE Prodigy (D Recordings)	18	24
5	16 EVERYDAY IS A WINDING ROAD Sheryl Crow (A&M)	22	22
6	9 SINGLE BILINGUAL Pat Sharp Boys (Parlophone)	23	22
7	3 UNBREAK MY HEART Tim Brazton (Arista/Virgin)	18	22
8	20 DEVILS HAIRCUT Back (Geffen/EMI)	12	21
9	2 COSMIC GIRL Jamiroquai (Jive)	23	21
10	1 ONE & ONE Robert Miles Featuring Maria Nayler (Deconstruction)	8	21
11	8 WHAT'S LOVE GOT TO DO WITH IT Warren G Featuring Adina Howard (Interscope/A&M)	22	20
12	8 IF YOU EVER FALL IN LOVE Ace & Dax (Telstar)	23	20
13	3 INSOMNIA Jaxx (Columbia)	5	20
14	20 AUSTRALIA Music Street Preachers (Epic)	13	19
15	1 NITE LIFE Eric English (360-Hollywood)	24	19
16	1 THIS IS FOR THE LOVER IN YOU Backstreet Boys (Jive)	20	18
17	15 WHEN I FALL IN LOVE Ace & Dax (Telstar)	22	18
18	1 STRANGER IN MOSCOW Michael Jackson (MCA/Epic)	12	18
19	1 MILK Garbage (Meridian)	14	18
20	1 I WANT MAD AT CHA Jaye (Death Row/Interscope)	14	18
21	28 GROWN BROAD Khaled (Jive)	15	17
22	8 DON'T MAKE ME WAIT 911 (Globe/Warner)	22	16
23	1 LANE 32 (Virgin)	21	15
24	13 I'LL NEVER BREAK YOUR HEART Backstreet Boys (Jive)	19	15
25	16 SAY YOU'LL BE THERE Spice Girls (Virgin)	16	15
26	1 ONE KISS FROM HEAVEN Louise (1st Avenue/EMI)	16	15
27	20 TWISTED (EVERYDAY HEROES) Shinkansen (One Little Indian)	2	15
28	18 YOU'RE GORGEOUS Baby Bird (Epic)	19	14
29	30 IF YOU'RE THINKING OF ME Dru Day (A&M)	18	14
30	3 NEIGHBOURHOOD Suede (Jive)	23	14
31	24 PLACE YOUR HANDS Reef (Sony)	18	14

© Music Control UK. Titles ranked by total number of plays on Radio One from 00.00 on Sunday 17 November 1996 until 24.00 on Saturday 23 November 1996

The Artist Label		No of plays	
Pos	Title	1w	7w
1	1 IF YOU EVER FALL IN LOVE Ace & Dax (Telstar)	1602	1579
2	3 UNBREAK MY HEART Tim Brazton (Arista/Virgin)	1434	1533
3	2 SAY YOU'LL BE THERE Spice Girls (Virgin)	1512	1305
4	4 STRANGER IN MOSCOW Michael Jackson (MCA/Epic)	1274	1189
5	7 YOU'RE GORGEOUS Baby Bird (Epic)	1103	1115
6	5 ROTTERDAM Beautiful South (Capitol)	1243	1065
7	18 ONE & ONE Robert Miles Featuring Maria Nayler (Deconstruction)	650	1029
8	8 ANCEL Simply Deep (East West)	1126	962
9	3 BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/A&M)	997	914
10	9 I LOVE YOU ALWAYS FOREVER Donna Lewis (Atlantic/East West)	1058	871
11	10 ALISHA RULES THE WORLD Alisha's Allie (Mercury)	915	748
12	13 FLAME Fire Young Certificate (Meridian)	803	725
13	18 NO WOMAN, NO CRY Fugees (Ruffhouse/Columbia)	531	717
14	12 IT'S ALL COMING BACK TO ME NOW Celedis Star (Epic)	853	714
15	14 WHAT BECOMES OF THE BROKEN HEARTED Robson & Jerome (RCA)	779	677
16	18 EVERYDAY IS A WINDING ROAD Sheryl Crow (A&M)	418	569
17	15 WORDS Beyond (Polygram)	720	569
18	20 CHILD Mark Owen (RCA)	294	565
19	11 WHAT IF... Lightning Seeds (Epic)	872	558
20	28 SINGLE BILINGUAL Pat Sharp Boys (Parlophone)	381	558
21	21 SPINNING THE WHEEL George Michael (A&M/Virgin)	494	503
22	30 I'LL NEVER BREAK YOUR HEART Backstreet Boys (Jive)	359	503
23	17 NEIGHBOURHOOD Suede (Jive)	609	495
24	20 ONE KISS FROM HEAVEN Louise (1st Avenue/EMI)	350	465
25	25 COSMIC GIRL Jamiroquai (Jive)	259	455
26	19 I BELONG TO YOU Gene B (Mercury/EMI)	525	452
27	22 WHAT'S LOVE GOT TO DO WITH IT Warren G Featuring Adina Howard (Interscope/A&M)	168	441
28	22 WHEN I FALL IN LOVE Ace & Dax (Telstar)	249	439
29	28 DRIVING Everybody But The Girl (Blanco Y Negro/WEA)	173	431
30	20 BETCHA BY GOLLY WOW! The Artist (NPG/EMI)	126	416

© Music Control UK. Station playlist chart lists by total number of plays per station from 00.00 on Sunday 17 November 1996 until 24.00 on Saturday 23 November 1996

TRACK OF THE WEEK

SIMPLY DEEP: ANGEL
The Simply Red track Angel proved an instant airplay success when it was serviced to radio at the end of September.

Nigel Sweeney, director of pluggers Intermedia, says: "Angel was an exceptional airplay hit, like the majority of Simply Red tracks before it, and it seems to be equally well supported by ILS and BBC radio," he says.

Sweeney says all the key London stations picked up the track largely because of the inclusion of different mixes. Heart liked the AC mix, which had the rap taken out, Capital played the rough mix by Moses T, while Trevor Dann at Radio One liked the original. Mick Hucknall and his band also got strong support from TV, with a slot on THF Friday in early October that Sweeney says was widely lauded as an incredible performance.

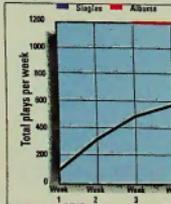
Top Of The Pops and the MTV Awards - where Hucknall performed with the Fugees - also gave the band the chance to promote the Greatest Hits album, which has been in the Top 10 since its release in mid October, moving 1-2-3-4-4.



Commercial radio outside London also embraced Angel, with BRMB, Red Dragon, Galaxy and City particularly strong supporters. All four stations were giving Angel more than 20 spins a week at its peak, with Galaxy's 54 plays in the week ending November 3 pushing it to a high of 1,265 spins in total that week.

Galeswick, the airplay seems to have benefited the album more than the single which, after starting at number four, dropped to number 13 and then 23, while the album re-entered the top five this week.

Catherine Eade



VIRGIN

The Artist Label		No of plays	
Pos	Title	1w	7w
1	1 EVERYDAY IS A WINDING ROAD Sheryl Crow (A&M)	37	33
2	1 ROTTERDAM Beautiful South (Capitol)	37	33
3	1 YOU'RE GORGEOUS Baby Bird (Epic)	24	33
4	3 BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/A&M)	32	32
5	5 YOU DON'T FOOL ME Donna Lewis (Parlophone)	20	25
6	3 COSMIC GIRL Jamiroquai (Jive)	22	24
7	11 WHAT IF... Lightning Seeds (Epic)	21	22
8	1 MARRIED... JONAS Brothers (Capitol)	21	22
9	1 DANCE INTO THE LIGHT Pat Corona (Polygram)	21	21
10	1 ALISHA RULES THE WORLD Alisha's Allie (Mercury)	21	21
11	1 NEIGHBOURHOOD Suede (Jive)	21	21
12	1 COSMIC HEART Jamiroquai (Jive)	22	21
13	3 FLAME Fire Young Certificate (Meridian)	16	21
14	1 MILK Garbage (Meridian)	17	20

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ATLANTIC 252

The Artist Label		No of plays	
Pos	Title	1w	7w
1	4 ROTTERDAM Beautiful South (Capitol)	50	52
2	2 VIRTUAL INSANITY Jamiroquai (Jive)	30	51
3	3 SAY YOU'LL BE THERE Spice Girls (Virgin)	47	46
4	4 FOLLOW THE RULES The Notorious B.I.G. (A&M)	54	46
5	1 I LOVE YOU ALWAYS FOREVER Donna Lewis (Atlantic/East West)	39	46
6	7 WHAT IF... Lightning Seeds (Epic)	38	38
7	3 BREAKFAST AT TIFFANY'S Deep Blue Something (Interscope/A&M)	51	37
8	1 I AM FUEL Ace & Dax (Telstar)	25	35
9	3 FLYING SCOTCH BROTHERS (Meridian)	6	36
10	3 IF YOU EVER FALL IN LOVE Ace & Dax (Telstar)	36	35
11	5 CAVING IN Ace & Dax (Telstar)	34	35
12	1 WRONG FEELINGS The Notorious B.I.G. (A&M)	41	34
13	1 SPINNING THE WHEEL George Michael (A&M/Virgin)	37	34
14	10 OH WHAT A NIGHT One (NPG/EMI)	26	33

TOP 50 AIRPLAY HITS

30 NOVEMBER 1996



The List	2 weeks	Wks on chart	Title	Artist	Label	Total plays	Plays % + or -	Total audience	Audience % + or -
1	1	8	IF YOU EVER	East 17 Featuring Gabrielle	London	1680	-1	59.24	-2
2	3	8	UNBREAK MY HEART	Toni Braxton	Lafayette/Arista	1648	+6	51.76	-1
3	2	1	SAY YOU'LL BE THERE	Spice Girls	Virgin	1398	-14	48.79	-11
4	5	1	YOU'RE GORGEOUS	Baby Bird	Echo	1206	+2	47.05	+1
5	4	11	STRANGER IN MOSCOW	Michael Jackson	MJ/J&M	1307	-5	42.27	-16
6	12	27	EVERYDAY IS A WINDING ROAD	Sheryl Crow	A&M	672	+39	40.98	+31
7	8	2	ROTTERDAM	Beautiful South	Go! Discs	1180	-16	34.28	-30
8	13	26	ONE & ONE	Robert Miles Featuring Maria Naylor	Deconstruction	1067	+52	34.14	+12
9	9	5	ANGEL	Simply Red	East West	1062	-18	32.58	-24
10	10	24	COSMIC GIRL	Jemiroquai	Sony S2	543	+42	31.48	+53
11	11	57	WHAT'S LOVE GOT TO DO WITH IT	Warren G Featuring Adina Howard	Interscope/MCA	556	+135	29.79	+158
12	16	7	BREAKFAST AT TIFFANY'S	Deep Blue Something	Interscope/MCA	1010	-10	28.59	-21
13	7	5	I LOVE YOU ALWAYS FOREVER	Donna Lewis	Atlantic/East West	951	-28	27.02	-56
14	22	21	SINGLE BILINGUAL	Pet Shop Boys	Parlophone	508	+44	25.83	+13
15	21	3	NO WOMAN, NO CRY	Fugees	Ruffhouse/Columbia	806	+29	25.10	+20
16	11	3	WHAT IF...	Lightning Seeds	Epic	655	-48	23.83	-34
17	8	10	ALISHA RULES THE WORLD	Alisha's Attic	Mercury	791	-25	23.40	-79
MOST ADDED									
18	28	26	CHASING RAINBOWS	Shed Seven	Polydor	274	+130	22.81	+48
HIGHEST CLIMBER									
19	43	49	MILK	Garbage	Mushroom	385	+58	22.23	+61
20	14	14	WHAT BECOMES OF THE BROKEN HEARTED	Robson & Jerome	RCA	704	-14	22.09	-28
21	19	7	FLAME	Fine Young Cannibals	London	774	-8	21.76	-15
22	31	41	WHEN I FALL IN LOVE	Ant & Dec	Telstar	460	+70	21.47	+21
23	30	40	GOVINDA	Kula Shaker	Columbia	327	+8	21.36	+19
24	20	20	I'LL NEVER BREAK YOUR HEART	Backstreet Boys	Jive	532	+38	20.90	-16
25	15	13	NEIGHBOURHOOD	Space	Gut	544	-22	20.89	-30
26	37	50	ONE KISS FROM HEAVEN	Louise	1st Avenue/EMI	480	+31	20.88	+30
27	42	51	STAR	Bryan Adams	A&M	455	+41	20.73	+54
28	17	13	DON'T MAKE ME WAIT	911	Ginga/Virgin	387	-20	20.19	-27
29	55	61	BREATHE	Prodigy	XL Recordings	198	+148	19.66	+86
30	37	30	SPINNING THE WHEEL	George Michael	Aegean/Virgin	567	+1	18.59	-5
31	36	42	INSOMNIA	Faithless	Cheeky	148	-23	18.42	-1
32	17	9	IT'S ALL COMING BACK TO ME NOW	Celine Dion	Epic	756	-16	18.39	-13
33	72	9	BETCHA BY GOLLY WOW!	The Artist	NRG/EMI	457	+231	18.11	+125
34	34	36	CHILD	Mark Owen	RCA	556	+86	18.10	+85
35	16	12	WORDS	Boyzone	Polydor	587	-30	17.78	-50
36	20	20	IF YOU'RE THINKING OF ME	Dodgy	A&M	321	-15	17.52	-26
37	23	23	VIRTUAL INSANITY	Jamiroquai	Sony S2	471	-13	17.16	+5
38	47	39	MOUTH	Merril Bainbridge	Arista	229	+64	16.62	+33
39	34	44	FUN LOVIN' CRIMINAL	Fun Lovin' Criminals	Difontaine/Chrysalis	73	n/c	16.53	-5
40	18	24	I BELONG TO YOU	Gina G	Eternal/WEA	481	-20	15.92	-58
41	28	22	GOOD ENOUGH	Dodgy	A&M	391	-24	15.68	-23
42	21	18	FOLLOW THE RULES	Livin' Joy	Undiscovered/MCA	388	-40	15.53	-49
43	44	27	I AM, I FEEL	Alisha's Attic	Mercury	376	-4	15.15	+14
44	48	118	SECRETS	Eternal	1st Avenue/EMI	354	+38	14.66	+22
BIGGEST INCREASE IN AUDIENCE									
45	302	0	AUSTRALIA	Manic Street Preachers	Epic	96	+109	13.70	+534
46	68	506	ALL I REALLY WANT	Alanis Morissette	Maverick/Warner Bros.	319	+45	13.31	+60
47	75	80	NITE LIFE	Kim English	Hi-Life/Polydor	68	+6	13.02	+64
48	120	50	GOLDEN BROWN	Kaleef	Unity	87	+78	13.01	+37
49	98	160	I AIN'T MAD AT CHA	2Pac	Death Row/Interscope	109	+60	12.68	+51
BIGGEST INCREASE IN PLAYS									
50	169	0	HORNY	Mark Morrison	WEA	182	+296	12.59	+348

© Media Monitor. Compiled from data gathered from 00:00 on Sunday 17 November 1995 until 24:00 on Saturday 23 November 1996. Statistics ranked by audience figures based on latest full night figure data. ▲ Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	ONE & ONE Robert Miles Featuring Maria Naylor (Deconstruction)	1067	371
2	BETCHA BY GOLLY WOW! The Artist (NRG/EMI)	457	319
3	WHAT'S LOVE GOT TO DO WITH IT Warren G Featuring Adina Howard (Interscope/MCA)	556	276
4	CHILD Mark Owen (RCA)	536	266
5	DRIVING Everything But The Girl (Blanco Y Negro/WEA)	447	190
6	WHEN I FALL IN LOVE Ant & Dec (Telstar)	460	189
7	LOVING EVERY MINUTE Lighthouse Family (Wild Card/Polydor)	240	189
8	EVERYDAY IS A WINDING ROAD Sheryl Crow (A&M)	672	188
9	NO WOMAN, NO CRY Fugees (Ruffhouse/Columbia)	806	181
10	SINGLE BILINGUAL Pet Shop Boys (Parlophone)	588	181

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

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total stations	Stations +4 plays	Adds
1	CHASING RAINBOWS Shed Seven (Polydor)	49	25	10
2	STEP BY STEP Whitney Houston (Arista)	24	10	10
3	LOVING EVERY MINUTE Lighthouse Family (Wild Card/Polydor)	38	21	7
4	WHAT'S LOVE GOT TO DO WITH IT Warren G Featuring Adina Howard (Interscope/MCA)	5	3	8
5	ALL I REALLY WANT Alanis Morissette (Maverick/Warner Bros.)	40	29	7
6	BETCHA BY GOLLY WOW! The Artist (NRG/EMI)	47	31	6
7	A DIFFERENT BEAT Boyzone (Polydor)	25	13	6
8	DON'T MARRY HER Beautiful South (Go! Discs)	27	15	5
9	FOREVER Damage (Big Life)	10	5	5
10	WHEN I FALL IN LOVE Ant & Dec (Telstar)	50	32	4

© Media Monitor. Chart shows tracks boasting greatest number of stations adds added as four or more plays

AIRPLAY

Media Monitor monitors these stations 24 hours a day, seven days a week. Airplay: 752. BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

30 NOVEMBER 1996

THE OFFICIAL CHARTS - 30 NOV

100% music week
AS USED BY

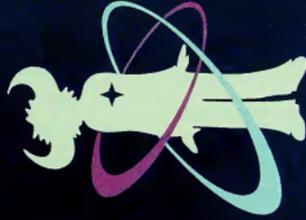
TOTP



SINGLES

1 BREATHE

1	XL Recordings	3	CHILD	Miark Owen	RCA	
2	NO WOMAN, NO CRY	Fugees	4	WHAT'S LOVE GOT TO DO WITH IT	Warren G featuring Adina Howard	Interscope
3	UN-BREAK MY HEART	Toni Braxton	5	ONE & ONE	Robert Miles featuring Maria Nayler	Deconstruction
4	HILLBILLY ROCK	HILLBILLY ROLL	6	WHAT BECOMES OF THE BROKEN HEARTED	Robson & Jerome	RCA
5	ONE KISS FROM HEAVEN	Louise	7	IF YOU EVER	East 17 featuring Gabrielle	London
6	IF YOU EVER	East 17	8	EVERYDAY IS A WINDING ROAD	Sheryl Crow	A&M
7	SAY YOU'LL BE THERE	Spice Girls	9	I AIN'T MAD AT CHA	2Pac	Death Row/Island
8	GOVINDA	Kula Shaker	10	YOU'RE GORGEOUS	Baby Bird	Echo
9	INSOMNIA	Faithless	11	YOU DON'T FOOL ME - THE REMIXES	Queen	Parlophone
10	WHEN I FALL IN LOVE	Ant & Dec	12	STRANGER IN MOSCOW	Michael Jackson	Epic
11	WATERFALL	Atlantic Ocean	13	MILK	Garbage featuring Tracy	Mushroom
12	EVERYDAY IS A WINDING ROAD	Sheryl Crow	14	I'LL NEVER BREAK YOUR HEART	Backstreet Boys	Jive
13	I AIN'T MAD AT CHA	2Pac	15	MONDAYS	Boyz n the B	Power
14	GOVINDA	Kula Shaker	16	MONDAYS	Boyz n the B	Power
15	YOU'RE GORGEOUS	Baby Bird	17	MONDAYS	Boyz n the B	Power
16	INSOMNIA	Faithless	18	MONDAYS	Boyz n the B	Power
17	YOU DON'T FOOL ME - THE REMIXES	Queen	19	MONDAYS	Boyz n the B	Power
18	WHEN I FALL IN LOVE	Ant & Dec	20	MONDAYS	Boyz n the B	Power
19	STRANGER IN MOSCOW	Michael Jackson	21	MONDAYS	Boyz n the B	Power
20	WATERFALL	Atlantic Ocean	22	MONDAYS	Boyz n the B	Power
21	MILK	Garbage featuring Tracy	23	MONDAYS	Boyz n the B	Power
22	I'LL NEVER BREAK YOUR HEART	Backstreet Boys	24	MONDAYS	Boyz n the B	Power
23	MILK	Garbage featuring Tracy	25	MONDAYS	Boyz n the B	Power
24	I'LL NEVER BREAK YOUR HEART	Backstreet Boys	26	MONDAYS	Boyz n the B	Power
25	MONDAYS	Boyz n the B	27	MONDAYS	Boyz n the B	Power
26	MONDAYS	Boyz n the B	28	MONDAYS	Boyz n the B	Power
27	MONDAYS	Boyz n the B	29	MONDAYS	Boyz n the B	Power
28	MONDAYS	Boyz n the B	30	MONDAYS	Boyz n the B	Power



ALBUMS

1 TAKE TWO

1	Robson & Jerome	13	THE SCORE	Fugees	Columbia	
2	SPICE GIRLS	14	IF WE FALL IN LOVE	Tonight Rod Stewart	Warner Bros	
3	GREATEST HITS	Simply Red	15	K Kula Shaker	Columbia	
4	BLUE IS THE COLOUR	The Beautiful South	16	OCEAN DRIVE	Lighthouse Family	Wild Cat/Polydor
5	AROUND THE WORLD - THE JOURNEY SO FAR	East 17	17	THE FINEST	Fine Young Cannibals	frir
6	FALLING INTO YOU	Celine Dion	18	RECURRING DREAM - THE VERY BEST OF	Crowded House	Capitol
7	A DIFFERENT BEAT	Boyzone	19	JAGGED LITTLE PILL	Alexis Morissette	Maverick/Reprise
8	CHRISTMAS PARTY	The Smurfs	20	CROCODILE SHOES II	Jimmy Nail	East West
9	THE SCORE	Fugees	21	SECRETS	Toni Braxton	LaFace
10	IF WE FALL IN LOVE	Tonight Rod Stewart	22	EMANCIPATION	The Artist	NPG
11	K Kula Shaker	Columbia	23	SONG REVIEW - A GREATEST HITS COLLECTION	Stevie Wonder	Motor
12	OCEAN DRIVE	Lighthouse Family	24	OLDER	George Michael	Virgin
13	THE FINEST	Fine Young Cannibals	25	WHAT'S THE STORY	MORNING GLORY? Oasis	Creation
14	RECURRING DREAM - THE VERY BEST OF	Crowded House	26	SPIDERS	Space	Gut
15	JAGGED LITTLE PILL	Alexis Morissette	27	DIYERZ	Lightning Seeds	Epic
16	CROCODILE SHOES II	Jimmy Nail	28	DIYERZ	Lightning Seeds	Epic
17	SECRETS	Toni Braxton	29	DIYERZ	Lightning Seeds	Epic
18	EMANCIPATION	The Artist	30	DIYERZ	Lightning Seeds	Epic
19	SONG REVIEW - A GREATEST HITS COLLECTION	Stevie Wonder				
20	OLDER	George Michael				
21	WHAT'S THE STORY	MORNING GLORY? Oasis				
22	SPIDERS	Space				
23	DIYERZ	Lightning Seeds				
24	DIYERZ	Lightning Seeds				
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27	DIYERZ	Lightning Seeds				
28	DIYERZ	Lightning Seeds				
29	DIYERZ	Lightning Seeds				
30	DIYERZ	Lightning Seeds				



Club:
Going Places, Edinburgh.
Location and times vary.
Next one: Christmas party,
then New Year's Eve in the
MGM cinema, Lothian Rd.



Capacity/PA special features:
All vary but expect mini-golf
games, Scalegria,
casinos and film shows.

Door policy:
"Everyone does get really
dressed up, but it's first
come, first served, really."
- Fred Deakin.

Music policy:
Easy listening party tunes.

DJs:
Fred Leicester, Murray
McDiamond.

Spinning:
The Love Boat theme; Shirley
Bassey 'Day By Day' (from
Godspell); Roberto Delgado
'Mosquito'; Ella Fitzgerald
'Sunglino Of Your Love';
Sergio Mendes and Brasil
'66 'The Look O' Love'.

DJs view:
"Edinburgh's easy
listening scene has blown
up to be the biggest in the
country. There's a lot of
positive feedback." - Fred
Leicester.

Industry view:
"It's like a wedding
reception - you think you
know everyone as soon as
you walk in." - Laura
Crak, The Face.

Ticket price:
£5 members, £7 guests.

news
vc clinches album deal with d*note

Virgin dance label VC Recordings has signed leading London jazz-bossa outfit D*Note to a substantial album deal. (Pictured right are VC's Andy Thompson and D*Note's Matt Winowski).

The duo of producer/musician Matt Winowski and vocalist Pamela Anderson have received critical acclaim for their albums "Babel" and "Ornival Justice" which fused jazz, drum & bass, house and modern classical music.

The group were formerly signed exclusively to London independent label Dorado, which will remain involved and provide marketing input on future product.

Andy Thompson says, "I feel really chuffed that the deal's happened. I'd become a huge fan of the group's last LP and used to play it constantly. I was really impressed by the way it mixed street attitude with almost contemporary classical pieces and it had incredible vocals as well."

According to Thompson, the group's versatility will provide a number of avenues down which they can be marketed and promoted.

Dorado managing director Ollie Buckwell says he is happy with the deal and the opportunity it will provide for the group. "Matt is a very talented writer and Pam is an



incredible singer. But an indie label like ourselves simply doesn't have the deep pockets needed to break a group like this in the manner they deserve

in the current saturated market," he says. The first new D*Note product is expected to be released in spring next year.



Currently creating a big stir on the r&b scene is 22-year-old Washington-based singer Ginuwine who has just released his debut LP, "Ginuwine The Bachelor". Apart from Ginuwine's vocal prowess, the album and accompanying single "Pony" feature one of the most highly-rated young up-and-coming producers, Timberland (Tim Mosley). Timberland's other credits include tracks for Jodeci, Aaliyah and songs on the multi-platinum "Dangerous Minds" OST. There is a distinct UK feel to many of the tracks with a nod towards drum & bass style spaciousness. The singer and producer were trying to get away from the slick US r&b sounds. "We didn't listen to the radio, tried not to look at videos. We didn't want to do what somebody else had already done. We were shooting for differentness," says Ginuwine.

"Pony" will be released in the UK on January 6.

singers get a chance to step into the limelight

The Singers' Club was a weekly showcase for vocalists which over four years built a reputation for giving early exposure to some of the country's best undiscovered vocal talents - UK r&b stars such as Wayne Marshall and M&B's Tony Michaels were two names helped by the nights.

The club has now re-emerged as a weekly session called Singers' Paradise, which will take place every Sunday at Dingwalls in Camden.

Singers' Paradise is run by Tony Biola, who says, "The basic idea is to provide a platform for singers, particularly those singing music of black origin. It's not a competition, we have a very warm audience: it's not like the 201 club," he says.

The ideal candidate, says Biola, is someone who's involved in a development deal and can usefully use the experience of singing in a friendly environment. As well as unknowns, the club also features performances from established artists. The Passions, McKay, Incognito and Peace By Piece have all performed at the club.

"We want to give the singers in the audience something to focus on so that they'll be inspired to get out there themselves," says Biola.

All these factors have conspired to make Singers' Paradise a regular haunt for various music industry figures.

"We've built up very strong links with most of the major labels over the years and we tend to get a lot of managers, talent scouts and publishers coming down each week," says Biola.

Prospective performers should send an SAE, demo and £1 postal order to Singers' Paradise, PO Box 119 38, London SW11 5ZZ. Tel:Fax: 0171-720 7879.

the end of the year is nigh!
MUSIC WEEK DANCE SPECIAL
december 14th issue

Was '96 the year for dance? MW reviews the year for the movers & shakers in the dance market and takes a look at what's in store for '97
To advertise in this special supplement contact Adrian Pope on 0171 921 5933

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1	BREK The Proct	2	NO WO	3	CHILD T	4	WHAT'S U	5	UN-BR	6	ONE & C	7	HILLBIL	8	WHAT B	9	ONE K	10	IF YOU	11	SAY YO	12	EVERY	13	AIN'T	14	GOVIN	15	YOU'RE	16	INSOM	17	YOU D	18	WHEN	19	STRAN	20	LOVE I	21	WATER	22	MILK G	23	VIL NE	24	WIND	25	WIND
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cardiff shop wins prince's trust prize

Catapult 100% Vinyl is the name of a dance-based Cardiff record shop which earlier this month was runner up in the Prince's Youth Business Trust Awards for Best Expanding Business.

The shop had previously won the area and regional categories in the award. Catapult won \$5,000 and demonstrated how much help the Prince's Trust can provide in helping small dance companies to get established. Catapult is currently housed in a three-storey shop in the centre of Cardiff and the business includes retail, wholesale and mail order operations, merchandise and accounts.

The company currently employs six people but originally began as a market stall run by ex-student Lucy Squire and her partner Aaron Goodwin, who was at the time unemployed and living in an ambulance.

"There was nothing else similar of the time in Cardiff. It was mostly just response to demand and getting a lot of support from customers," says Squire.

Grants and loans from the Prince's Trust enabled Catapult to move to a basement shop until in September 1993 and then again in May 1994 to the current premises.



"It's not all been plain sailing, however. "We got in a bit of a mess with our paperwork. So we hired a 65-year-old tax-businessman and set up a separate accounts department, which was one of the best things we've ever done," says Squire.

Aside from the shop,

Catapult also runs club nights and will next year be launching its own record label, Ten Tons. It is this potential for expansion that the dance world provides which, says Squire, has helped the company grow and thus win its awards. She also believes that in general dance companies are ideal

candidates for Prince's Trust support. "It's very encouraging. A lot of people probably think that the Trust wouldn't want to help dance companies, but it does and is quite strong already in that area," she says. Full details about the Trust can be obtained from Freephone 0800 842842.

black market and mca call it a day after four years

Black Market International and MCA are parting company after a four-year relationship.

Black Market has had an exclusive licensing agreement for its artists with MCA since 1992, which saw it move in-house in 1994.

The label's biggest success during that period was with reggae artist Cal Lundy who enjoyed Top 10 hits in 1994 with "Sweets For My Sweet" and "Everything Is Air/Right".

Other Black Market product included an album from Mr Fingers and "Total Science", a drum & bass compilation series.

With sales of 1.2m albums and a similar number of singles over the past three years, the decision to split was apparently amicable and a result of "creative differences".

Black Market International managing director Rene Gelston says, "I've been very happy of MCA. It's been a very successful venture for both of us. But we both felt it was time to move on."

MCA will retain Gelston in an A&R role for the acts he has signed to the label.

Black Market will leave MCA at the end of the year and operate as an independent.

Darren Jay who A&R'd The Total Science compilations will be joining Gelston in the new operation.

THE NEW SINGLE OUT NOW AS A 2 PART CD SET & CASSETTE SINGLE WITH EXCLUSIVE TRACKS & COLOUR POSTCARDS

say what?

are singers' clubs really of any use in showcasing new talent?

Mickey Day, A&R manager, WEA
 "There have been discovered in places like that in the past, so they obviously have a use. They can be useful for dance-related people looking for a vocalist to sing on a track. If you're looking for a complete package it might

not be the place to go, but if you're just after a voice then it may be useful. Hopefully, nobody's going to go along to a place called Singers' Paradise if they can't actually sing."

Steve Allen, head of A&R, EMI
 "Talent can sprout forth from any unimagined source. You could pick up on a busker in the Underground who could be

a great thing. I wouldn't go. How much publicity would you have to go through before you saw a good one?"

Nick Robinson, head of A&R, EMI
 "The problem with these places is that they tend to be singer/songwriter-based and what you see is very similar. They are probably most useful if you're looking for vocalists, if you've got someone with a

tremendous amount of character who is going to be a star, usually by that stage they've got a manager and there's already an interest. But they are worth checking out now and again, especially if you know certain acts are going to be on."

James Dewar, head of A&R, Radar Music
 "I do know of a few people who've been signed as a result

of those kind of singer showcasing events. But generally I don't think a lot comes out of it. However, every so often some lucky sod will go and stumble across the next Marvin Gaye. I wouldn't go unless there was someone specific I wanted to see, and then I'd probably end up seeing the acts before and after. But I simply haven't got the time to go and sit there for the evening."

18 THIS YEAR'S LOVE WILL LAST FOREVER *Boy With Blue* TV
 19 THE BEST...ALBUM IN THE WORLD...EVER 4 *Key*
 20 NOW THAT'S WHAT I CALL MUSIC 34 *Eye/View/Go*

everything but the girl 'driving'

The latest club smash from Everything But The Girl

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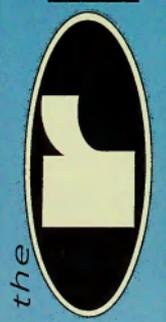
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THE OFFICIAL CHARTS - 30 NOV

WWW.MUSICMAGAZINE.CO.UK

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britain's nearest beats till

2
12
96

chart

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

chart

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1 **ULTRA FLAVA (MOUSSET & BORIS DLUGOSCH/RHYTHM MASTERS/DJ SNEAK/ RALPHI ROSARIO MIXES)**
Farley & Heller

- 2 RUN TO YOU (TIP/PAUL VAN DYK/MASTERS AT WORK/MINUSPELL MIXES)
- 3 OFFSHORE (DISCO CRYSTALS MIXES) Chicano
- 4 MOVE ANY MOUNTAIN (RHYTHM MASTERS/TONY DE VIT/ANDY LING/AXIS SHIFT MIXES) Shaman
- 5 SALVA MEA (WAY OUT WEST/ROLLO & SISTER BLISS MIXES) Faithless
- 6 **NEW** I'M IS ALL U NEED (THE EXPERTS/SPACEBASS/RALPHI ROSARIO MIXES) Neney Nine Aluzars
- 7 FEVER (TONY DE VIT/BABY DOC/AQUARIUS/SHARP MIXES) S-J
- 8 ROLLIN' ON (RHYTHM MASTERS/SELF PRESERVATION SOCIETY MIXES) Doug Lazy
- 9 **ALRIGHT (66 NORTH MIXES) Milan**
- 10 **CAN I GET A WITNESS (MOUSSET MIX) Ann Neeby**
- 11 I WANT CANDY (CANDY GIRLS/JON THE DENTIST/BEAT BARONS MIXES) Candy Girls
- 12 UNITED NATIONS OF HOUSE (DEX & JONESSEY/DATTARA/OIGINAL MIXES) United Nations Project
- 13 **HAVE NO FEAR (LINO CLU/DJ MIDU/CHOP 'N' CHANTON/MOULTON/MINDCHIMESANZA DIGITAL MIXES) Le Monde featuring Ametta Taylor**
- 14 **VEHICLE (MOTHERFOUR/FRIGHT MIXES) Secret Life**
- 15 **YOU CAN HAVE IT ALL (LAST NIGHT/HEAVEN HAS TO WAIT) Eve Gallagher**
- 16 **PUMP UP THE JAM '98 (SOL BROTHERS/TIN TIN OUTDANCING DIVAS/PULSAR VILLAGE MIXES) Technomatic**
- 17 **KEEP PUSHIN' (NUSH/JUALES & SKINS/BORIS DLUGOSCH/MIXES) TYBACROOM PRO/DJ DISCIPLINE/GHANT NELSON MIXES) Boris Dlugosch presents Boom!**
- 18 **ONLY YOU (DANNY TENAGLIA MIXES) Melrose Lovellville ga**
- 19 **HORRY (MINDSPEL/C&J/DI-INFLUENCE MIXES) Mark Morrison**
- 20 **NO VC**
- 21 **CHILD**
- 22 **WHAT'S L**
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- 35 LOVE CAN'T TURN AROUND (FARLEY "JACKMASTER" FUNK/RHYTHM MASTERS/JUALES & LIBERTY SKINS MIXES) Farley "Jackmaster" Funk featuring Danyel Fiermy
- 36 SKINS IN RETURN (ARTUR BAKER/BLOW OUT EXPRESS/FERIC KUPFER/FAZE ACTION/KEVIN FISHER MIXES) Dana Brown
- 37 NIGHTMARE (A SYNERGETIC MIX/SISTER STRINGS MAX) Brainbag
- 38 MOON (JAM EL MAR/OUR HOUSE MIXES) Virus
- 39 DESIRE (SHOOT THE BIMBO) Mulo
- 40 2 STUPID DOGZ/Reach Motel
- 41 BIRDS (MIXES) Ventura
- 42 I'M NOT THE MAN I USED TO BE (ROLLO & SISTER BLISS MIXES)/FLAME (ARMANDO VAN HELDEN/BEATMASTERS MIXES) Fire Young Cannibals
- 43 DIFFERENT SHAPES AND SIZES (IN DA CLOUDS) (ALAN THOMPSON/DJ SNEAK MIXES) DJ Sneak
- 44 **NEW** JUNGLE HIGH (OUR HOUSE/PAUL OAKENFOLD/JAUNO REACTOR MIXES) Juno Reactor
- 45 **MAGIC IN U (SUGARBABES MIX)/NEMESIS Sugartabbies**
- 46 **FEELING UM PA PA PA (MIXES) Dee**
- 47 **LIFE'S TOO SHORT Hole in One**
- 48 **BELIEVE (K KLASS MIXES) The Absolute featuring Suzanne Palmer**
- 49 **LOVE COMMANDMENT Gisela Jackson**
- 50 **THE ULTIMATE (DJ DANDY & DJ THE BREAK MIXES) Arnie**
- 51 **FACING UP (P & RICHARD PURSAR/DEEP STATE/DJ DISCIPLINE/TOMONI HIRATA MIXES) Tomaki Hirata**
- 52 **NEW** HOUSE ON FIRE (ARKANA/ALEX REECE/WINCHESTER CLUB MIXES) Arkana
- 53 **TAKE ME BY THE HAND Submerge**
- 54 **RED EP Various**
- 55 **CHAMPAGNE (JOHNNY DOUGLAS MIXES) Sat-A-Pepa**
- 56 **NEW** WANNABE (JUNIOR DUGLES MIXES)/2 BECOME 1 (DAVE WAY MIX) Spice Girls
- 57 **KEEP ON LOVING YOU Deep Brothers**
- 58 **STRONG TO SURVIVE Shaker**
- 59 **MUJAMA (ROZERA/ROZERA MIXES) Rozera**
- 60 **THEME FRUITER (GABRIEL NEWTON/HOWARD**

- AM/FM
- Manifesto
- Extravaganza
- One Little Indian
- Cheeky
- 99 North
- React
- Champion
- Slip 'N' Slide
- Perspective
- Feverpitch
- Manifesto
- MINDCHIMESANZA
- Slip Underground
- Pulse-8
- Cleveland City
- PULSAR VILLAGE
- Work
- TYBACROOM PRO/DJ DISCIPLINE/GHANT NELSON MIXES) Boris Dlugosch presents Boom!
- WEA

30 ON A POP TIP club chart

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

1	I WANT CANDY	Candy Girls	Feverpitch	20	3 STRANGER IN MOSCOW	Michael Jackson	MJJ/Epic
2	NAKED/ONE KISS FROM HEAVEN/ONE KISS FROM LOUISE	Louise	1st Avenue/EMI	21	18 TALL'HANDSOME	Outrage	Club For Life/Positiva
3	PUMP UP THE JAM '96	Technotronic	Warx	22 <small>NEW</small>	WANNABE (JUNIOR VASQUEZ MIXES)/ 2 BECOME 1	Spice Girls	Virgin
4	I BELONG TO YOU	Gina G	Eternal	23 <small>NEW</small>	HORNY	Mark Morrison	WEA
5	DISCOTECA/SINGLE BILINGUAL	Pet Shop Boys	Parlophone	24	15 FROM THIS MOMENT ON	Peach	Mute
6	OOO-LA-LA-LA	Justine Earp	ZYX	25	25 HILLBILLY ROCK, HILLBILLY ROLL	The Woolpackers	RCA
7	WATERFALL	Atlantic Ocean	Eastern Bloc	26 <small>NEW</small>	NO WOMAN, NO CRY	Fugees	Ruffhouse/Columbia
8 <small>NEW</small>	I'M NOT GIVING YOU UP/HIGHER	Gloria Estefan	Epic	27	23 WHERE DID OUR LOVE GO/ BAND OF GOLD	Tricia Penrose	RCA
9	BREAKFAST AT TIFFANY'S/ONE OF US	Jackie O	Euphonic	28	9 DRIVING	Everything But The Girl	blanco y negro
10	FREEDOM	QFX	Epidemic	29 <small>RE</small>	JUMP TO MY BEAT	Wildchild	Hi-Life
11	COSMIC GIRL	Jamiroquai	Sony S2	30	17 LOVE BITES	Grace Jones	Sci-Fi Channel
12	OLE OLE OUTHERE BROTHERS/DON'T STOP (WIGGLE WIGGLE)	Outhere Brothers featuring Kim English	Eternal	31 <small>RE</small>	UN-BREAK MY HEART	Toni Braxton	LaFace
13	MOVE ANY MOUNTAIN	Shamen	One Little Indian	32	21 HELP YOURSELF	Tony Ferrino	RCA
14 <small>NEW</small>	OVER AND OVER	Puff Johnson	Work/Columbia	33	24 RUN TO YOU	Dina Carroll	Manifesto
15	TOO SPICY	Hotbox	Telstar	34 <small>NEW</small>	IT'S ALL COMING BACK TO ME NOW	Natalie Browne	Almighty
16	SCAR BODY	Spice Girls/Redding Newman	Atlantic	35	40 KEEP PUSHIN'	Boris Dlugosch presents Booom!	Manifesto
17	U FOUND OUT	The Handbaggers	Tidy Trax	36	33 SAY YOU'LL BE THERE	Spice Girls	Virgin
18	WHEN I FALL IN LOVE	Ant & Dec	Telstar	37 <small>NEW</small>	BREAK MY STRIDE	Unique II	Dance Pool
19	I LOVE YOU ALWAYS FOREVER	Rochelle	Almighty	38 <small>NEW</small>	CHAMPAGNE	Salt-N-Pepa	MCA
				39	BREATHE	Prodigy	XL Recordings
				40	38 FOLLOW THE RULES	Linin' Joy	Undiscovered/MCA



1 <small>RE</small>	BRI	The Pro
2	NO WC	
3	CHILD	
4	WHAT'S L	
5	UN-BR	
6	ONE & I	
7	HILLBIT	
8	WHAT B	
9	ONE KI	
10	IF YOU	
11	SAY YC	
12	EVERY	
13	I AINT	
14	GOVIN	
15	YOU'RE	
16	INSON	
17	YOU D	
18	WHEN	
19	STRAN	
20	LOVE I	
21	WATER	
22	MILK C	
23	I'LL NE	
24	WORD	
25	IRFID	



tongue forest

This doubleheader brings together two tunes licensed from New Jersey's Bulet label. Bamboo's 'Makoo' is a jazz-house gem that switches effortlessly between free-flowing flute lines, lustful vibes, rolling piano themes and intricate sax work, while the strong beats and bubbling bass keep up the momentum throughout. The previously unreleased Nelson 'Pothead' Roman remix of the track pushes the percussion to the fore. DJ Shon's 'May Lorgo' is an inventive epic with strong synth and strings loops circling in technoid fashion above semi-harpl beats. ●●●● ab

ANN NESBY 'Can I Get A Witness' (AM-PM). AS&M has finally seen the light and will now commercially release Mousse T's in-demand mixes of this tune for one week from December 9. Germany's man-of-the-moment excels himself with two crowd-pleasing remixes that do not swamp the vocal, which is as powerful

and uplifting as you'd expect from the Sounds of Blackness stor. The Funk 2000 mix is a real thumper with a rebounding bassline and infectious keyboard loops, while the Garage mix is a cooler piano-prodded affair that still packs a real punch. The pair of corresponding clubs are fine enough in their own right but cannot really compete with the vocal versions. ●●●● ab

TONGUE FOREST featuring **LAMONT HUMPHREY** 'And You Got The F***Nerve To Call Me Coloured' (Loge) Many DJs are avoiding this Nineties answer to James Brown's 'Say It Loud' with its ominous cut statements of "When I'm born, I'm black. When I grow up, I'm even more black. When I'm in the sun, I'm still black...when I die, I'm f***ing black too...But you...When you are born, you're pink. When you grow up you are white...when you die, you look purple...and you got the f***ing nerve to call me coloured." The Pandora mix

contrasts the harsh lyrics with its dreamy trance tinkling and Chip Nunez 'Tuh's'. The Climax mix builds with Jaydeese organ prods and 'Break For Love' beats. Further mixes come from B-Rit, Dream Team, Frisbe and Todd Terry who provides more than 20 (yep). Sadly, race paranoia from dubtradio jocks who miss the point could see this track getting lost and forgotten. ●●●● jh

GRACE JONES 'Love bites (Mixes)' (Sci-Fi). This is nothing to do with the 1988 Malcolm McDowell horror flick, although Grace herself did appear in the 1988 film 'Vamp'. This as yet unscheduled release comes in four mixes to promote the recent 'Vampire week' on the Sci-Fi Channel. "Do you know what a vampire is?" intoned Night Night mixes bound along at a house-shuffling 'Missing' pace with plenty of Grace's ramblings such as "Come live forever with

me or transpire...a flame alone on a funeral pyre". The Dark Night mix starts more sinistral before it becomes a bongin' 'Bom Stippy' affair with 'Deep into the night', replacing all that "Lager lager lager". Finally, the Deep Into The Night mix is more of a cantering hi-NRG piano-led roller. ●●● jh

THE REPUBLIC 'The Earthshaker' EP (Narcotic US). There's plenty of useful music on this four-tracker including three UK-created tracks plus a remix by DJ Snake. His version of 'Let's Do It' sees him in top form, using his trademark mad loops and more filters than a Marlboro factory to create another twisted disco stumper. The original mix has similarly warped underpinnings but is fleshed out with funky touches and the "Let's do it, let's dance, let's dance across the floor" sample. The flip's 'Earthshaker' piles on the disco elements to create a satisfyingly bouncy tune, while there are no prizes for guessing

which vocal loop is dubbed over the cool house beats on 'R.E.S.P.E.C.T.' ●●●● ab

HARRY HAVANA 'Direkt' (Cash/Beck). This is the second offering from Felix Da House Cats' quality new imprint. 'Direkt' is a little teasing groove with a smooth hip-wiggling, bumping bassline. The build is slow but sure, although the floor will be totally locked into its hypnotic rhythms. The flip ups the tempo for a deeper and more entertaining workout. A sharp synth sneaks into the arrangement while reversed noises weave in and out of the mix causing complete chaos. A cool piece of US flavo. ●●●● dm

GISELE JACKSON 'Love Commandments' (Wooke). A strong free-flowing groove track mixed in plenty of different styles to keep everyone happy. The main mixes feature big quaver, bass and percussion and sound a lot more interesting than many of the



the cure

10



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3	CHILD	
4	WHATSL	
5	UN-BR	
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9	ONE KI	
10	IF YOU	
11	SAY Y	
12	EVERY	
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14	GOVIN	
15	YOU'R	
16	INSON	
17	YOU D	
18	WHEN	
19	STRAN	
20	LOVEL	
21	WATE	
22	MILK C	
23	I'LL NE	
24	WORO	



cevin
fisher

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- 20 NOW THAT'S WHAT I CALL MUSIC 34 EMI/Target/Island

other garage bands crossing the Atlantic. The Tenorgis mixes with probably get more results on the floor though with their deep walking basslines and simple arrangements. ●●● 1j

SOUL 'Arrangue' (Moksha). This has been around on a very limited number of promos for some time but it's only now being properly released. The simple breakbeat and boss into a pierced suddenly by an atmospheric flamenco guitar lick and gradually supplemented by congas and other percussion before dropping into a pleasant riff and whispered vocals that build to a fitting climax. This boisterous guitar/hoop combination has been tried before but it's done here with panache and should earn plenty of admirers. ●●●● 1j

GOD OF THE MACHINE 'Nude Machinery' (Plink Plank). Derrick Thompson makes his debut for Mr C's sought-after label, with three outstanding Detroit elemental hoovers. Atmospheric sounds place themselves comfortably upon the lightly programmed percussion. The distorted snare digs in its heels and piles on the intensity and the track simmers and bubbles throughout. The second track 'The Mighty', slides off into a

more melodic direction with sweeping effects that ride over the superb production. Behind The Steel Curtain brings this excellent EP to a close with a lush after-hours excursion to die for. A producer to watch closely, don't miss it. ●●●● dm

PERCY X 'Day Three' EP (Sema). A plucky four-working toner with a low-slung boss tone that will set the pace of any club. The grooves reach into your mind then take complete control of your body. The riff penetrates deeper as the track draws to a close. A truly engaging affair. The rest of the EP keeps to the same formula except for 'Soul Glo', which is a down-tempo dark-edged head-nodder with filtered beats and a moody soundtrack. ●●●● dm

CEVIN FISHER 'I Want Music' (Subversive). Record shop staff may amuse themselves with novel ways of pronouncing his name, but Mr Fisher is getting his simple and straightforward house message across. This time it's a nifty little vocal sample that's obvious but effective and three good mixes that run from hard but house frenzy. This solid EP is finished off with a less brilliant work-until-it's-time-to-stop bonus track, 'Lead Me To The Mountain Top', but fans of such

as Danny Tenorgis' recent excellent output should not miss this release. ●●●● d&h

alternative

THROB 'Skylines' EP (Prime). This is an excellent four-track EP from the up-and-coming Swedish minimalist magician Thomas Gustavsson. The opener is 'Grass Hopper', a long, winding drum programme that slowly works up a hypnotic groove coupled with a little burst of acidic pleasure for your other spine. 'Fuzzy Frog' is a more sleep-oriented offering with a nifty bit of chopping and reversing midway through. 'Watch Out For The Frog' and 'Thrombas' on the flip slip into darker territory but still maintain that raw edge. ●●●● dm

MONO 'Life In Mono' (Echo). Easily eligible for immediate soundtrack status, this 'Igness File' sampling, melancholic duffer brings tears to the eyes in the Original mix. The Propellerheads' Sweet Band mix incorporates wacky loops and Mexican drums and ditches the vocals. The Hope mix resides over sexy drum & bass plus vocal repeats and the Propellerheads' Alice Band mix starts almost acappella and then glides gently into a hip hop version. John Barry - respect due. ●●●● 1h

PING PONG 'It's About Rhythm' (Bone). This strange but curiously attractive affair is produced by Admetri and alternates between grungey pop and skipping electro, with plenty of minimalist techno and hip hop influences in between. The complex rhythms are almost impossible to dance to except on K-Groove's gentler midtempo mix, but it still makes a good impression. Experimental and full of surprises, this is refreshingly different. ●●●● 1j

THE CURE 'Gene' (Fletem/Polyder). It's always a joy to hear remixes that rework a track to create a totally original song. Spoer's mix of 'Gene' does exactly that with its clattering rhythm and dark strings perfectly matching Robert Smith's desperate vocals. On the flip, UltraViolet take the track into drum & bass territory with a delightfully jazzy instrumental. Apparently, these versions are unlikely to ever get a full release - so get searching! ●●●● bb

techno

BRAINSURFER 'Them One' (Kurbel). Brainsurfer's offering on this German label has tough grinding drums and a sparse set of sounds interlocking and banging the floor like a

hammer drill. The arrangement builds like a sisyceps, not allowing any drops whatsoever. A minimalist slab of techno that will touch your soul. ●●●● dm

breakbeat

LHB 'The Pleutonique EP' (Boish). A useful four-track EP of breakbeat grooves that kicks off with the spunky 'Fini Haurur' with 'Let's Rock' and other electro-y samples, flanged breaks and plenty of wah wah guitar that goes mental towards the end. The guitar sound continues on the more laidback 'C.N.A.', and on the flip two more breakbeat grooves with variations on the 303 and guitar theme make up the package. ●●●● 1j

drum&bass

THE WAX DOCTOR 'Heet' (R&S). The second drum & bass production from The Wax Doctor on this label continues where the first left off with moody, jazzy excursions that conjure up atmospheric soundscapes of melting ham sounds and padded synths. Jungle breaks rock along underneath, appearing and disappearing quite abruptly, linked by various percussive noises and effects that give it a lot more funk. ●●●● 1j

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	

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 8. MONO 'Life In Mono' (Echo)
 9. PERCY X 'Day Three' EP (Sema)
 10. SOUL 'Arrangue' (Moksha)
 11. GOD OF THE MACHINE 'Nude Machinery' (Plink Plank)
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 98. SOUL 'Arrangue' (Moksha)
 99. GOD OF THE MACHINE 'Nude Machinery' (Plink Plank)
 100. CEVIN FISHER 'I Want Music' (Subversive)

11W

clubchart commentary

by alan jones

After peaking at number four on the Club Chart (and 22 on the CN chart) earlier this year, **Forley & Heller's 'Ultra Flava'** rises to the very top of the uptight chart this time around, registering 37% more support this week than it did at the height of its first chart excursion. After climbing 26-1, it ought to be able to hold off any challenge from **Dina Carroll** (up 3-2, with 28% more support) next week... **The Tort Amos/Isis Starsfield** bootleg **'People Hold On'**, mentioned here last week, continues to win new admirers. I would rank 42nd in this week's chart if bootlegs were allowed. Two other 'bootlegs' attracting fairly significant support are present on a mix of **'Wonderwall'** by **Oasis**, and **'Charmless Mae'** (sic) by **Blir**... The pre-Christmas lull has really set in, with fewer than half the usual number of new promos reaching DJs and radio in the past few weeks, causing stagnation.

This much is clear from a Top 100 Club Chart that includes 18 records already commercially released—an unusually large number, which has not been exceeded this year—as well as the appearance of US imports like **Gisele Jackson's 'Love Commitment'** and **M&S's 'Deeper'**, even as the pound's value against the dollar soars to its highest level for years, making imports increasingly expensive acquisitions. Radio is also suffering from the death of new and useable dance cuts, as the more dated than usual playlists of **Kiss** and the like prove. Amid major label lethargy, the highest new entry of the week is **'Luv Is All U Need'** on a tiny indie label (99 North) promoted by **Rik Itz**, who rarely trump the larger indie promotion companies so emphatically. This aside, there's not a new record to be found in the Top 30. The chart should start moving again before

Christmas, however, as 1997's early priorities begin their promotional lives... The Pop Tip chart leadership changes hands again, as support for **Leuze's 'One Kiss From Heaven'** slumps by more than a third, pushing it down to two. The new champ is the **Candy Girls' 'I Want Candy'**, which has also reached the Club Chart Top 10, a combination of factors which usually spells retail success.

beats & pieces

Rick Wright from **Pink Floyd** (pictured) has collaborated with **The Orb** and **William Orbit** for a double-sided remix 12 of tracks from his latest album, **'Broken China'**. The Orb collaborated on two mixes of **'Runaway'** while Orbit has done a mix on **'Night Of 1,000 Furry Toys'**... **4 Liberty Records** and **The Surf's** **Dance Bizzaro** column are hosting a benefit night at the Academy in Bournemouth on Sunday December 8 to raise money for the families of victims of the **Dunblane** massacre. DJs will include **Forley Jackmaster Funk** and **Marshall Jefferson** among others and all funds raised will go to charities formed by the Dunblane families. For further information, call 0181-459 3400... **Fresh Records** and **Journeys By DJs** will be learning up for an evening of **'Triptanille'** at The End on November 29... From January 1 1997 **Nick Warren** will be joining the Cream Agency leaving his current agency **Ultimate**... The long-awaited commercial UK release of **Djaimin's 'Hindu Lover'** has been scheduled for January 13 on **Deconstruction** which, as previously reported, won a bidding war to sign the record. The UK release will feature new remixes from **Roger Sanchez**. Sanchez, meanwhile has his own **Transatlantic Soul 'Release Yo'Sell'** track out on **Deconstruction** on January 20... **Language Records** is having a showcase on December 4 at The Cross Bar, 267-269 Pentonville Road, King's Cross, London N1. The night will feature **Circadian Rhythms**, **Elitz**, **Buckfunk 3000** and **Biomuse**. DJs for the night are **Endemic Void**, **Nick Denton**, **Tim Soar** and **Tony Thorpe**. Tickets are 55 and available from **Fat Cat**, **Rough Trade** and **Ambient Soho**... Finally, a Christmas gift that will please many a young dance fan is **'The Ultimate Happy Hardcore Collection'**, a three-CD, 47-track compilation featuring all the biggest raves on the scene such as **Slipmatt**, **Vibes**, **MD EMM**, **Hixxy** and many more. As the blurb would have it, "There are no musical filters here, only stacking filters"... **AND THE BEAT GOES ON!**



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1	1	BRI	The Pro
2	NO	WC	
3	CHILD	WHATS	
4	4	5	UN-BR
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19 25 BELONG TO YOU Gina S
Eternal/WEA
13 24 THE MARCH ON ROYALTY S...
13 24 THE MARCH ON ROYALTY S...
13 24 THE MARCH ON ROYALTY S...

- 19 **25** **I BELONG TO YOU** Gina G Eternal/WEA
- 20 **26** **TWISTED (EVERYDAY HURTS)** Skunk Anansie One Little Indian
- 21 **27** **CHASING RAINBOWS** Shed Seven Polydor
- 22 **28** **YEKE YEKE - 96 REMIXES** Mory Kanté firr
- 23 **29** **IT'S ALL COMING BACK TO ME NOW** Celline Dion Epic
- 24 **30** **ONE NIGHT STAND** The Aloof East West
- 25 **31** **STAR** Bryan Adams A&M
- 26 **32** **COUNTRY BOY** Jimmy Nail East West
- 27 **33** **SINGLE** Pat Shop Boys Parlophone
- 28 **34** **ANGEL** Simply Red East West
- 29 **35** **NITE LIFE (REMIX)** Kim English Hi-Life/Polydor
- 30 **36** **BROTHERS & SISTERS 2** Funky 2 featuring Kathryn Dion All Around The World
- 31 **37** **PLACE YOUR HANDS** Reef Sony SZ
- 32 **38** **IF/KEEP ON RUNNING** John Alford Love This
- 33 **39** **ROTTERDAM** The Beautiful South Go/Discs
- 34 **40** **WHEN CHILDREN RULE THE WORLD** Red Hot Children Real Gone!/Polydor

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

Cosmic Girl

Features Morales mixes
CD1-CD2-MC OUT NOW



TOP TWENTY COMPILATIONS

1 NOW THAT'S WHAT I CALL MUSIC! 35

EMI/Virgin/Polygram

2 **THE LOVE ALBUM III** Virgin

3 **THE ANNUAL II - PETE DINKS & BOY GEORGE** Mercury 0/Sword

4 **HUGE HITS 1995** Warner/Capitol/Warner TV

5 **THE BEST SIXTIES ALBUM IN THE WORLD...EVER II** Virgin

6 **HEARTBEAT - NUMBER 1 LOVE SONGS OF 40'S** Capitol/Prestige

7 **THE ULTIMATE PARTY ANNUAL** Capitol/Warner

8 **GREATEST HITS OF 86** Capitol

9 **THE BEST MIX...EVER!** Virgin

10 **THE ALL TIME GREATEST LOVE SONGS...** Columbia

11 **THE BEST CHRISTMAS ALBUM IN THE WORLD...EVER!** Virgin

12 **THE BEST IRISH ALBUM IN THE WORLD...EVER!** Virgin

13 **KISS IN BOZA '95** Polygram TV

14 **THE BEST OPERA ALBUM IN THE WORLD...EVER!** Virgin

15 **TRANSPOTTING (OST)** EMI/Pearl

16 **THE MOTHER OF ALL SWING ALBUMS** Capitol

17 **GREATEST NON-STOP PARTY UNDER THE SUN** BMG TV

18 **THIS YEAR'S LOVE (WILL LAST FOREVER)** Sony/TriStar TV

19 **THE BEST...ALBUM IN THE WORLD...EVER 4** Virgin

20 **NOW THAT'S WHAT I CALL MUSIC! 34** EMI/Virgin/Capitol

- 25 **THE SMURFS GO POP!** The Smurfs EMI TV
- 26 **THE VERY BEST OF Roy Orbison** Virgin
- 27 **ALISHA RULES THE WORLD** Alisha's Attic Mercury
- 28 **SHERYL CROW** Sheryl Crow A&M
- 29 **TRAVELLING WITHOUT MOVING** Jamiroquai Sony SZ
- 30 **GABRIELLE** Gabrielle Go/Beat
- 31 **SONGS OF INSPIRATION** Daniel O'Donnell Ritz
- 32 **THE MUSICALS** Michael Ball PolyGram TV
- 33 **MOSELEY SHOALS** Ocean Colour Scene MCA
- 34 **DANCE INTO THE LIGHT** Phil Collins Face Voice
- 35 **EVITA (OST)** Various Warner Bros
- 36 **DREAMLAND** Robert Miles Deconstruction
- 37 **THA DOGGFATHER** Snopp Doggy/Dogg Interscope
- 38 **TIL I DIE** Bryan Adams A&M
- 39 **HANK PLAYS HOLLY** Hank Marvin PolyGram TV
- 40 **FREE PEACE SWEET DODDY** A&M

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R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	NO WOMAN, NO CRY	Fugees	Columbia	CD 9539822 (SM)
2	1	WHAT'S LOVE GOT TO DO WITH IT	Warren G featuring Akina Howard	Interscope	CD 59082 (Impire)
3	NEW	I AIN'T MAD AT CHA	2Pac	Death Row/Island	12DRW 5 (F)
4	5	ANGEL	Simply Red	East West CD/EV	04C02 (W)
5	NEW	EAST COAST/WEST COAST KILLAS	Group Therapy	Interscope INT	95116 (BMG)
6	8	NO DIGGITY	Blackstreet featuring Dr Dre	Interscope INT	9503 (BMG)
7	2	STRESSED OUT	A Tribe Called Quest featuring Busta Rhymes & Raphael Saadiq	Jive	JIVE 40 (F)
8	7	THIS IS FOR THE LOVER IN YOU	Babyface	Epic	653359 (SM)
9	4	GOT TO GIVE IT UP	Aaliyah	Atlantic	A 96327 (W)
10	3	JUST A TOUCH	Keith Sweat	Elektra	EKR 2277 (W)
11	6	TOUCH MYSELF	T Bone	LaFace	74321 42281 (BMG)
12	9	1ST OF THE MONTH	Bone Thugs-N-Harmony	Epic	653855 (SM)
13	11	READY OR NOT	Fugees	Columbia CD	653613 (SM)
14	13	LOVE II LOVE	Damage	Big Life	BLRT 131 (P)
15	14	BOHEMIAN RHAPSODY	Braids	Atlantic	A 56437 (W)
16	12	LOUNGIN	LL Cool J	Def Jam/Mercury	12DEF 30 (F)
17	5	TRIPPIN'	Mark Morrison	WEA CD/WEA	09C01 (D)
18	19	TWISTED	Keith Sweat	Elektra	EKR 2277 (W)
19	10	YOU'RE THE ONE I LOVE	Shola Ama	WEA	WEA 067 (W)
20	17	SO IN LOVE WITH YOU	Duke	Pekka	12PUKKA 11 (BMG)
21	20	HOW DO YOU WANT IT?	2Pac featuring KC and Jolo	Death Row/Island	12DRW 4 (F)
22	16	WEEKEND	Original Son	RCA	74221 42411 (BMG)
23	18	VIRTUAL INSANITY	Jamiroquai	Sony	SZ CD 66712 15 (SM)
24	22	LET'S GET TOGETHER	Alexander O'Neal	EMI Premier	CD PRESCD 11 (E)
25	23	YOUR SECRET LOVE	Luther Vandross	Epic	CD 653636 (SM)
26	21	I LIKE	Morlay Jordan featuring Rick Ross	Def Jam/Mercury	12DEF 19 (F)
27	25	TOUCH ME TEASE ME	Cee Fae featuring Foxy Brown	Def Jam/Island	12DEF 18 (F)
28	NEW	SPACE COWBOY	Jamiroquai	Epic	4271827 (SM)
29	29	IF YOU REALLY CARE	Gabriele	Go Beat	CD 501000 153 (F)
30	24	MUSIC MAKES ME HIGH	Lost Boys	Universal	MCS2 48015 (BMG)
31	26	THE RHYME	Keith Murray	Jive	JIVE 407 (F)
32	27	DREAMING	MNB	1st Avenue/Columbia	CD 9638032 (SM)
33	33	WHY	3T featuring Michael Jackson	Epic	CD 9638492 (SM)
34	34	DOIN' IT	LL Cool J	Def Jam/Island	12DEF 15 (F)
35	37	GOODBYE HEARTBREAK	Lighthouse Family	Wild Card/Polydor	CD 575339 (F)
36	28	THINGS WE DO FOR LOVE	Horace Brown	Motown	860571 (F)
37	31	KEEP ON MOVIN' (REMIX)	Soul II Soul	Virgin	VST 1672 (E)
38	30	WARNING	AKA	RCA	CD 74321380662 (F)
39	38	LOVE WILL BE ON YOUR SIDE	Indo Amorata	Manhattan	PE3X 14 (F)
40	33	OUT OF THE STORM	Incognito	Talkin Loud	TLX 14 (F)

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	YEKE YEKE - 96 REMIXES	Mary Kane	fltr	FX 286 (F)
2	NEW	WATERFALL	Atlantic Ocean	Eastern Bloc	BLOC 1047 (P)
3	NEW	NITE LIFE (REMIX)	Kim English	Hi-Life	575038 (F)
4	1	JUMP TO MY BEAT	Wildchild	Hi-Life/Polydor	5757371 (F)
5	2	KICK UP THE VOLUME	Rob Tissera	XL Recordings	XL73 190 (W)
6	2	BREATHE	The Prodigy	XL Recordings	XL78 16 (W)
7	NEW	EAST COAST/WEST COAST KILLAS	Group Therapy	Interscope INT	95116 (BMG)
8	NEW	YOU DON'T FOOL ME - THE REMIXES	Queen	Parlophone	12QEN 25 (E)
9	3	STRESSED OUT	A Tribe Called Quest featuring Busta Rhymes & Raphael Saadiq	Jive	JIVE 40 (F)
10	NEW	I AIN'T MAD AT CHA	2Pac	Death Row/Island	12DRW 5 (F)
11	NEW	THE SECOND COMING	U2	Top Banana	TOP BIV (RTM/DISC)
12	NEW	LA BATTERIA (THE DRUM TRACK)	Baby Doo	Positiva	12TV 108 (E)
13	NEW	MOVING UP MOVING ON	Mosaic	Perfecto	PERF 131T (W)
14	NEW	BROTHERS & SISTERS	Moby featuring Kathryn	At One/The World	12ORW 108 (WGNM)
15	NEW	ONE NIGHT STAND	The Alchemist	East West	EW 067 (W)
16	4	TALL N HANDSOME	Outrage	Positiva	12TV 94 (E)
17	5	WHAT'S LOVE GOT TO DO WITH IT	Warren G featuring Akina Howard	Interscope	INT 9708 (BMG)
18	NEW	F JAM	Adam F featuring MC Conrad	Positiva	12FJ 301 (E)
19	NEW	THE STORM	Dam & Roland	Moving Shadow	SHADOW 97 (SRD)
20	NEW	I WANT SOME MORE... IN MY LOVE LIFE	Tsai	Logic	M2042810 (DWRBMG)
21	6	JUST A TOUCH	Keith Sweat	Elektra	EKR 2277 (W)
22	NEW	GROOVEBIRD	Natural Born Grooves	Heat Recordings	HEAT 02 (F)
23	11	ATOM BOMB	Fluke	Virgin	VRT 125 (E)
24	NEW	FORKLIFT - THE REMIXES	JBS	Novamute	12NOVU 49 (RTM/DISC)
25	NEW	JE M'ACHÈTE EN SOLITAIRE	Melazz	Ultimate Dilemma	UDJ 02 (RTM/DISC)
26	29	CUBA	El Miralachi	fltr	FX 286 (F)
27	10	GOT TO GIVE IT UP	Aaliyah	Atlantic	A 96327 (W)
28	29	HEY JUPITER/PROFESSIONAL WIDOW	Toni Amos	East West	A 54847 (W)
29	18	THIS IS FOR THE LOVER IN YOU	Babyface	Epic	653359 (SM)
30	30	BLUE SKIES	BT featuring Toni Amos	Perfecto	PERF 131T (W)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	SUPER SHARP SHOOTER EP	Various	Parovis	74321 420641 (F) (BMG)
2	1	THA DOGGFATHER	Snoop Doggy Dogg	Interscope	-INTC 90038 (BMG)
3	4	THE ANKLEBIZ - PETE TONG & BOY GEORGE	Pete Tong & Boy George	Ministry Of Sound - JANNING W	DMW (SM)
4	2	HELL ON EARTH	Moby Deep	Loud	07863963921/74221 42564 (BMG)
5	NEW	ILL NA NA	Foxy Brown	Def Jam/Mercury	533841 (F)
6	NEW	BREAKBEAT SCIENCE	Various	Volume	SCINLP 001/SCINCD001 (V)
7	7	ALL WORLD	LL Cool J	Def Jam	5341251/5341254 (F)
8	NEW	EMANCIPATION	The Artist	NPG	-JTEAMD 1102 (E)
9	NEW	THE DON KILLUMINATI - THE 7 DAY THEORY	Makaveli	Death Row/Island	-INC 90039 (BMG)
10	NEW	SECRETS	Toni Braxton	LaFace	7308656201/7308652004 (BMG)

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myatt. the chemical brothers. china drum. chris
smith mp. clint poppie. the cure. curve. damon
albar. david bowie. david sylvian. deborah
harry. dermot mcpartland. dylan white. done
lying down. doug anthony allstars. drugstore.
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walters. gallon drunk. garbage. gary bushell.
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love. ian mcnabb. inspiral carpets. jean jacques
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mission. mojave 3. moose. mudhoney. neds
atomic dustbin. nick cave. nick evans. nine inch
nails. noel gallagher. ocean colour scene.
offspring. paul cox. pavement. pete noble.
peter dinklage. phil jupiter. the posies.
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ultra. ruby. salad. scott walker. sean hughes.
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XFM

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XFM

the voice of Island Records*



*and not just because two of our staff are DJ's

MUSIC INDUSTRY IS ON THE SAME WAVELENGTH

IT ISN'T JUST THE THOUSANDS OF LISTENERS WHO HAVE ENJOYED THE BROADCASTS OF XFM OVER THE PAST FIVE YEARS. KEY FIGURES AT THE UK'S RECORD LABELS HAVE ALSO APPRECIATED THE STATION'S ABILITY TO BREAK NEW MUSIC

Support for Xfm runs across the board, from musicians to record companies to advertisers, not forgetting the thousands of listeners who tuned in to the station's five one-month-long RSLs.

"We desperately need something like this in London," says Jean Francois Ceccilien, EM's president and ceo. "Not only in London, but all over the UK. They are all great guys at Xfm, they are very professional and very creative and they really love what they are doing. They are not here for the perks or the power. They do it because they are passionate."



SAMMY JACOB WITH RADIOHEAD WHO PLAYED A SESSION IN OCTOBER 1995

Geoff Travis, the manager of Pulp and owner of Blanco Y Negro and Trade 2, says, "We need Xfm to give exposure to the wealth of talent that will produce and encourage the next generation of UK stars."

"This is an investment in the country's future and one of this country's greatest assets is its music industry. No-one else is covering this territory in sufficient depth."

Sue Kincaid, head of music



XFM'S KEITH CAMERON MEETS BOB RADLEYS' MARTIN CAIRR

product at Virgin Our Price, agrees, "Despite a more flexible approach to playlisting by the commercial stations, there is still a huge gap in the market for a credible alternative to the Evening Session."

"A lot of stations have introduced this kind of music," adds Cormac Loughran, marketing and advertising manager at RMV. "It's okay for the likes of Oasis, Cast and the Manic Street Preachers of this world but, when you get down to the layers below, a lot of bands get missed. That's what Xfm is good for. It is very loyal and keeps music fresh, which is what it's all about."

Andy Ross of Blur's label Food Records, says, "Since it commenced broadcasting, Xfm has reflected and encouraged the growth of British alternative music and it thoroughly deserves a permanent licence."

"It has supported Blur since Modern Life Is Rubbish [in 1993] and we all wish Sammy and company the best of luck with their application."

Xfm co-founder Sammy Jacob says, "Over the past two years, the most popular alternative sounds have become mainstream, but let's not be fooled. What makes the charts is still only a small percentage of what's actually being released."

"It just so happens that Oasis and Blur have crossed over. There is still an undercurrent out there that is marginalised in radio terms. And that's what we have always focused on: those bands who deserve the exposure of Oasis and Blur but, purely as a result of the limitations of Radio One and other stations, are simply not receiving it on daytime radio. That is why Xfm needs to exist."

"It's what the industry wants in general, more than anything," says Gary Farrow, vice president,

communications at Sony Music Entertainment UK. "We've been in favour of Xfm since day one."

"It's a fabulous station," says Andrew Jenkins, vice president of BMG Music Publishing International.

"We should have more choice on the airwaves and it's ridiculous that we don't have a station that plays this music that's been so successful for Britain around the world. It is absolutely what we need."

Radiohead, one of Xfm's most-featured bands, put it much more economically. "If Xfm don't get a licence," they say, "we're leaving the country."

In July, Xfm applied for the third time for a Greater London FM licence. There are reasons to be optimistic that this time it will receive one. Only this summer, the Radio Authority granted a licence to Oxygen FM, a station featuring a high percentage of alternative rock music, run by students in Oxford.

More tellingly, the alternative rock format is now so generally accepted that not only has Radio One repositioned itself as a younger, more cutting edge station, but also, for the first time, Xfm finds itself competing with four other licence applications for youth/alternative music services. The idea of an Xfm-style service has clearly caught on.

"Xfm started campaigning when Simon Bates was still at Radio One," points out Robert Tame, publisher of *NME*, a longtime Xfm sponsor, "so Radio One has certainly released some of the balance. But, in a country that spawns a whole raft of successful alternative music magazines, it's pretty ludicrous that we haven't also got a dedicated alternative music station."

Jacob recalls, "On our first application in 1993, Xfm was the first licence applicant group in this country in the history of the UK to put forward an alternative rock service."

"We have been championing this format for five years. And the one thing that Xfm has above every other applicant is our heritage: we've already done it five times, and we're ready to do it on a permanent basis."

without one little license
it's oh so quiet . . .

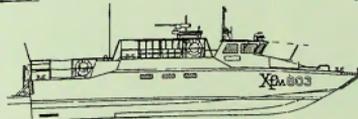
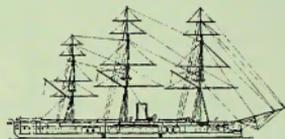
the one little indian group supports xfm



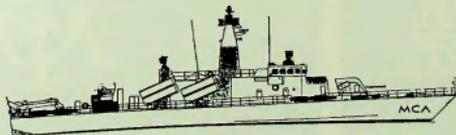
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Teenage Fanclub

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Two Nifty Destroyers in a game of Big Old Battleships



MAKING A MARK ON THE AIRWAVES OF LONDON

WHEN SAMMY JACOB AND CHRIS PARRY GOT TOGETHER AT A CURE CONCERT IN 1991, THEY BEMOANED THE LACK OF ALTERNATIVE MUSIC ON UK RADIO – AND THEN THEY SET ABOUT ESTABLISHING A UNIQUE STATION TO FILL THAT VOID

In January 1991, the airwaves of the UK were awash with Vanilla Ice, Ralph Tresvant and Bill Medley & Jennifer Warnes; the three biggest alternative acts in the country (according to the albums chart) were Happy Mondays, Ride and Lush. It was the time of Madchester, the "baggy" movement and the Home Counties etherealism of Slowdive, Moose and others. The word "indie" was widely used to denote any or all of the following: a musical approach, an attitude to finance, a lifestyle preference or a disdain for the mainstream.

By January 1991, Sammy Jacob already had some years' experience of working in radio. He had cut his teeth on pirate soul stations in the early Eighties, only to undergo a semi-religious conversion to indie music while backpacking in Europe in the mid-Eighties. In London in 1989, he started the pirate Q102, the capital's first

indie station where demo tapes by Suede and Dodgy were first played, before moving into engineering and concert promotion. It was while promoting gigs at London's Town & Country Club II that he contacted Chris Parry – manager of The Cure and founder of Fiction Records – with a view to persuading The Cure to play a secret gig at the venue.

Quite coincidentally, The Cure were looking for a warm-up gig prior to their appearance at the Great British Weekend at Wembley. They therefore played the venue (as Five Imaginary Boys) and meanwhile Jacob and Parry talked about radio – in particular, the desperate need for a daytime outlet for the kind of music that both men loved. Parry's experiences with The Cure in America, where college radio provided an exciting alternative to wall-to-wall MOR, had only made him more incredulous that nothing of >



XFM MANAGING DIRECTOR CHRIS PARRY: LINKED WITH SAMMY JACOB TO CREATE LONDON'S ALTERNATIVE MUSIC STATION

MEAN FIDDLER ORGANISATION

PLEDGES ITS SUPPORT TO

XFM 107

IN THEIR APPLICATION

FOR A PERMANENT

LONDON - WIDE FM LICENCE



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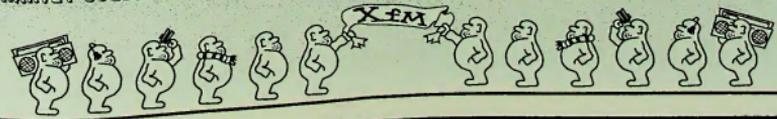
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GIVE US AN **X**
GIVE US AN **f**
GIVE US AN **M**
GIVE US A LICENCE !

XfM

HARVEY GOLDSMITH ENTERTAINMENTS supports XFM in its application for an FM licence



ERIC IS A SINGLE
MINDED LOUDMOUTH.
BUT HE'S PREPARED
TO LISTEN.



Xfm is London's premiere alternative station-

Hut
EXCLUSIVE

► that sort existed in the UK.

In August 1991, Jacob requested, and was granted, a four-day licence from the Radio Authority to broadcast a music and information service for the 40,000 revelers at that month's Reading Festival. The station was such a success that Jacob immediately wrote to the authority to request a 28-day licence for a trial broadcast in the London boroughs of Camden and Islington. Parry, impressed by Jacob's spirit, invested £50,000 in the project and provided the first floor of Fiction Records' HQ, in London's Charlotte Street, as studio and office premises.

With Jacob and Parry as directors, Xfm was officially born on January 6, 1992. The station's name was an idea of Jacob's. "In mathematics, X is the unknown quantity. So were we. You were going to have to tune in to find out what it was all about," he says.

And so began Xfm's history of championing alternative rock music radio. It was to prove a more frustrating process than either Jacob or Parry had envisaged.

In the beginning, everything went splendidly. Xfm's debut Restricted Service Licence ran from April 13 to May 10, 1992. A second RSL saw the station back on the air the following September. For Londoners, it was the indie event of the year.

Xfm delivered a friendly, expert, 24-hour service with several major coups, such as the live broadcasts of shows by The House Of Love and Ocean Colour Scene and a 90-minute interview



PRESENTER STEVE LAMACC (FOREGROUND) WITH

with U2 conducted by Jacob on the band's Zooropa Tour.

Among many accolades, *Music Week* voted the station the new medium of the year and Xfm was voted into the readers' top 10 favourite radio shows in both *NME* and *Melody Maker* (and has continued to do so for the past four years).

And so, in 1993, Xfm made its first application for a permanent licence. The mood was almost too optimistic. It was hard to believe that the station could miss out. It had the moral support of the entire music industry, and numbered The Cure's Robert Smith, Harvey Goldsmith's Allied Entertainment and Steve Mason of Pinnacle among its financial backers.

A celebratory one-day Great Xpctations concert in Finsbury Park in June 1993, which attracted 27,000 people, summed

Xfm

A licence to thrill

Good luck in your application from all at





XFM LIBRARIAN FRASER LEWRY IN APRIL 1992...MARY ANN HOBBS: WHO FOLLOWED STEVE LAMACQ FROM XFM TO RADIO ONE...AS DID PAUL ANDERSON, PICTURED WITH XFM GUEST EDWYN COLLINS

up the general air of buoyancy.

Interviewed in *Music Week* in February 1993, Jacob talked confidently of the "dramatic effect" a fully-licensed Xfm would have on the success of alternative rock music: "When Kiss FM came on air, the dance market expanded because of the exposure Kiss provided," he said. "I think early the same thing will happen to alternative music."

Jacob was being more prescient than he realised. Within months of his remark, controller Matthew Bannister had revamped Radio One — and turned an ailing station into the home of Britpop. (He would, in time, tempt three Xfm DJs — Steve Lamacq, Mary Anne Hobbs and Paul Anderson — to Radio One, which is something which still rankles with Jacob).

"It was very good for the music," says Jacob now, "but very

frustrating for Xfm. We still maintain that Radio One plays only the tip of the iceberg. In terms of daytime radio exposure, most of the music we would play still isn't being heard."

Indeed browsing through the autumn 1996 release schedule, Jacob reveals that Xfm would "definitely" have playlisted new singles by Strangeloves, Star 69, The Supermatrons, Nut, Placebo, Octopus and Honky, as well as more populist acts such as Chemical Brothers and Suede.

Having failed in its first application for a permanent licence, Xfm at once made plans to return to the air with a further RSL in December.

This was granted by the Radio Authority and the third month of Xfm's period on the air concluded, amid some emotion, with a live transmission of a Suede gig at the Forum on Christmas Eve.

which was to be the band's last show with Bernard Butler.

Xfm's second application was made in the summer of 1994 (the only year since 1992 in which there have been no Xfm temporary broadcasts). On this occasion, it was narrowly beaten by Virgin. Once again, Xfm's first reaction was to request another two RSLs for the following year, while the directors and shareholders undertook a thorough investigation into Xfm and how the station's prospects could be improved.

Parry says, "We felt that Xfm was perhaps under-funded and lacking in proven radio management experience."

In order to meet the requirements of the Radio Authority and the Broadcasting Act, Xfm must prove it has sufficient funds to sustain a service for the licence period.

Thus, the capital base and expertise of the company was increased by the addition of two new shareholders — CLT, a major European media company recently acquired by the Bertelsmann Group, and Enterprise Radio, which has various investments in radio companies around the country. Such well-established radio players brought with them experience and expertise which has strengthened Xfm's hand.

"With the increase in capital base and radio experience, we have taken care of the two areas that we felt were letting us down," says Parry.

Two further RSLs in March and October 1996 have consolidated Xfm's position as alternative rock's most popular station-in-waiting. Over the course of the five RSLs, Xfm has broadcast more than 140

interviews. Many of them have been accompanied by live performances in the studio (including an acoustic session by Noel Gallagher).

It has also promoted 18 gigs in London, many of which were broadcast live and attended by a total of 48,000 people.

The station has also released two compilation albums: *Great Expectations*, a live keepsake of the *Great Expectations* gig, and *104.9*, which featured specially-donated and unique tracks from bands such as Oasis, U2, Garbage, Bob Radleys, The Cure and Leftfield.

Since coming off air for the last time on October 29, 1995, the station's efforts have been focused on ensuring that, this time, Xfm will succeed in its licence application. If goodwill alone were enough, it would have been granted one year ago.

THE MUSIC'S OUT THERE

PINNACLE SUPPORTS XFM'S BID FOR A LICENCE

Supporting the license
application for XFM



RADIOHEAD



SUPERGRASS

COURTYARD!

XFM

BREAKING TOMORROW'S
NEW BANDS TODAY

THE LIFE BLOOD OF
THE MUSIC INDUSTRY

MUSHROOM • INFECTIOUS • FLYING NUN • DISCORDANT



Discordant

ADVERTISE XFM'S LIC

A KEY TO XFM'S SUCCESS IF THE STATION OBTAINED
ADVERTISERS. AS DAVE CAVANAGH REPORTS, MANO

During its last Restricted Service Licence, in October 1995, Xfm broadcast a daily Monday-Friday show from HMV's store in Oxford Circus. It was one of many examples of Xfm's excellent relationship with some of the country's leading retailers.

"We have a very strong association with Xfm," says Cormac Loughran, HMV's marketing and advertising manager. "We were delighted to have them in the store. They're very flexible and very keen to keep people like ourselves happy."

David Hipkiss, a director of BBJ Media Services, adds that many brands would like to advertise on the station. "Xfm is a well-targeted station bringing new listeners to the commercial radio world," he says. "Many advertisers that I represent, from

Tango to Grolsch to Disney Films, are all highly excited about the opportunity of using Xfm in the future."

A spokesman for Campbell Distillers, who advertised Wild Turkey - among other brands - on the station, says, "Xfm is targeting a market which isn't serviced by any other commercial, or indeed non-commercial, radio station in London."

"That means it provides an opportunity for brands who wouldn't normally be using radio. In effect, it is bringing new brands into the medium."

Gill Freshwater, PR manager at Carlsberg Tetley, says the brewer is supportive of Xfm's bid. "We found them to be an enthusiastic and flexible team, and we wish them well," she says. "They were very good at coming up with ideas that would be mutually beneficial."

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SERS BACK CENCE BID

DA PERMANENT LICENCE WOULD BE THE SUPPORT OF
NY OF THEM HAVE ALREADY VOICED THEIR ENTHUSIASM

The opportunity to target a youth audience is one of the main reasons why many advertisers are hopeful Xfm will win a licence.

Roger Player, advertising manager at North London Railways, says, "The big advantage with Xfm was that we got a much higher percentage of the target audience than the other commercial stations.

"The 15-24 age group is a big one, particularly in inner London. It's just the sort of audience we want to talk to - students and people going out to clubs and events."

Alan Welsman, head of PR at Sony Computer Entertainment, agrees. "Profiling-wise, we often target the 15- to 24-year-olds and Xfm was invaluable in getting to that audience," he says.

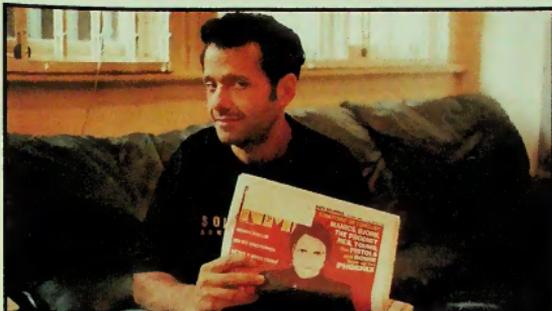
"Xfm is primarily a music-led service," says co-founder Sammy Jacob, "but that's not to say that

alternative music fans have no other interests. There are clearly a lot of social issues that interest them. We fully intend to bring the dynamic of London to them."

In keeping with Xfm's policy of assisting youth housing in London, the station has raised more than £10,000 for *The Big Issue*, Shelter and the Homeless Network.

"They seem very socially aware," notes Dermot McPartland, advertising and marketing director of *The Big Issue*. "They were really interested in *The Big Issue* and I think their listenership was a core audience for us.

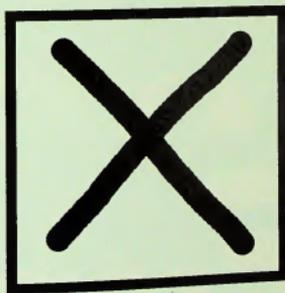
"I've lived in Camden for 10 years and I remember Xfm first starting - it was a welcome addition, really informative, a really good tone to it and it got a lot of participation from the listeners as well, which is always a good sign."



WINNING OVER THE ADVERTISERS: XFM'S SALES MANAGER FRANK MOSS



SIMON WILLIAMS WITH ASH AFTER AN INTERVIEW ON THE STATION



FM

A V O T E F O R C H A N G E

Virgin
records

THE XFM REVOLUTION

IT IS FIVE YEARS SINCE XFM BURST ON TO LONDON'S AIRWAYS. IN THAT TIME, IT HAS SPARKED A TRANSFORMATION IN THE SOUND OF UK RADIO - BUT THERE IS STILL A NEED FOR A STATION DEDICATED TO PLAYING NEW ALTERNATIVE MUSIC

On January 6, 1997, Xfm will be five years old. In its short lifetime it has managed to be at the birth of two revolutions: the revolution in pop that has seen alternative rock increase its share of chart success significantly since 1992; and the revolution at Radio One, which Xfm, without doubt, influenced.

To playlist alternative rock - be it Sleeper, Placebo, Presidents Of The United States Of America or Rocket From The Crypt - is to admit a debt to Xfm, making the station's reluctant absence from the airwaves all the more inexplicable and regrettable.

In the past 18 months, the upper regions of the UK charts have been stormed by a series of attitude-fuelled bands with guitars. This is no longer cause for surprise. This is simply the way it is and exactly what Xfm predicted in 1992.

If the playing and selling of alternative rock music in today's Britain is about anything, it is about being confident enough to trust one's instincts.

This was Xfm's credo in 1992 when it played Ocean Colour Scene, four years before Chris



ALAN FREEMAN, WHO HOSTED AN XFM TOP 30 SHOW, WITH DJ RICHARD ENGLER

Evans "discovered" them. The Xfm credo is as strong as ever and it has made the station plenty of friends in high places. Noel Gallagher, indisputably the leading force in British music of

his generation, supports Xfm. So does each of Gallagher's 30 nearest competitors. So does almost everyone in the business of music.

Co-founder Sammy Jacob says,



SECRETARY NATALIE MURPHY: KEEPING EVERYTHING CROSSED FOR THE FUTURE

"The reason I've stuck with Xfm is that I still come across records that don't receive daytime exposure on Radio One or any other station and I simply cannot accept that. Some people may

think I'm a complete loony. I can only refer them to my love of music and the inspiration I get from it.

"As long as there's music of that quality not being played on daytime radio, I will continue to fight for it."

For the music. For the inspiration. For London. For the sake of all that is logical, Xfm must be granted a licence now. It is what everybody wants.

music week
 Miller Freeman
 A London News & Media publication

Editor-in-chief: Steve Redmond. Editor: Selina Webb. Group special projects editor: Chas de Whalley. Group production editor: Duncan Holland. Group sales manager: Rudi Blackett. Sales executive: Shelley Weal. Publishing director: Andrew Brain. Managing director: Douglas Shuard

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Shed Seven. Silver Sun. The Driven. Audioweb. Alice Cooper. Chamberlain.
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Polydor

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BRYAN ADAMS 18 TIL I Die	A&M	out now		This album will be re-promoted in the run-up to Christmas with regional ITV and Channel Four advertising plus ads on BSkyB.
CARDIGANS	Polydor	December 2		There will be press advertising in <i>NME</i> , <i>Melody Maker</i> and <i>Time Out</i> . There will be national ads on ITV and Channel Four plus regional ITV.
MARK OWEN Green Man	RCA	December 2		There will be national ads on ITV and Channel Four plus regional ITV ads in the teen press. In-store displays will be backed by mailout.
PAVABOTTI & FRIENDS For What Child	Decca	December 2		Ads will run on Channel Four and ITV from release. There will be radio ads on Classic FM, Melody and Virgin and press ads in the <i>Daily Mail</i> .
DIONNE WARWICK The Essential Collection	Global TV	December 2		There will be national ads on GMTV and Channel Four plus regional ITV spots. Radio ads will run on Capital Gold, Talk Radio and ILR stations.
THE WHO Who By Numbers/Who Are You	Polydor	December 2		Both these albums will be re-promoted to tie in with the <i>Quadrophenia</i> production at Earls Court. There will be music press advertising.
THE WOOLPACKERS Emergence	RCA	December 2		Ads will run nationally on GMTV and regionally on selected ILR stations. Co-op press ads will be backed by in-store displays.
VARIOUS Hits Zone 96	PolyGram TV	December 2		There will be national satellite and Channel Four advertising plus ads in selected ITV regions.
VARIOUS Jesus Christ Superstar	Polydor	November 25		This new recording will be radio advertised on Capital, Melody and Classic FM. National press ads will be backed by posters and a mailout.
VARIOUS Mr. Reliable	Polydor	November 25		This soundtrack will be press advertised in <i>Q</i> , <i>Mojo</i> and the nationals to tie in with the film release.
VARIOUS Pan Pipes Xmas Moods	PolyGram TV	December 2		Ads will run on Channel Four and in selected ITV regions from release.
VARIOUS Pure Reggae Vol. 2	Dina/Pump	December 2		There will be specialist music and black press advertising to support this release plus a nationwide street poster campaign.

TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



ENYA - THE MEMORY OF TREES
Record label: WEA
Media agency/executive: BMP/Tim McCloskey
Director of marketing: Tony McGuinness
Creative concept: Rob Dickens
WEA is relaunching Enya's *The Memory Of Trees* next Monday and backing it with a heavyweight media campaign running through to Christmas. The album includes Enya's current single, *On My Way Home*, and will be nationally advertised on TV, radio and in the press. Retail displays will run with multiples.

COMPILATION



SMASH HITS MIX 97
Record label: Virgin
Media agency/executives: TMD, MCS/Gareth Jones, Mark Holden
Marketing directors: Peter Duckworth, Steve Pritchard. Creative concept: Virgin/Smash Hits
National TV ads will support Virgin's *Smash Hits* compilation which is out next Monday - the day after the televised *Smash Hits Awards*. The album will be advertised on national radio and in the music and teen press. There will be displays with selected multiples.

OUT NOW from



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The album includes the original score by Sergei Prokofiev
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(ZD09X01)

"The perfect present for all those feisty God-childers who seem to have their own little Peter and the Wolf that they mean to be brought to life properly without wanting to smash the tin & ... reproduce you! Christmas orders now."
Daily Telegraph Arts & Books

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(ZD09X010)

"Fans of Mahavishnu Orchestra or Weather Report will savour the improvised interplay of Robin Lumley's keyboards, Atomic Rooster John Goodrich's guitar and Percy Jones' mighty melodic (melts) bass."
(MOJ)

MARSCAPE

BY JOHN LUNCEY & BOBBI JOHNSON

MARSCAPE
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(ZD09X012)

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BEHIND THE COUNTER

PETER ELLEN, Fopp, Edinburgh

"This week was probably the quietest of the whole year for new releases although Prince's album did strong business. We're reasonably busy at the moment and, having spent November stocking up, we're anticipating a good Christmas. The likes of Kula Shaker, Jamiroquai, Manic Street Preachers and LTJ Bukem will provide the bedrock of sales. Simply Red could eventually get rolling because it hasn't much competition in the greatest hits department. Fopp is currently expanding on all fronts. Our brand new store in Sheffield is steadily increasing turnover and we're about to move into publishing with a monthly music and life-style magazine entitled *Magazine*. It will be available free in all our stores and also in clubs and bars throughout northern England and the Midlands. Next week, we're having a big bash in Glasgow to launch it."

IN THE SHOPS THIS WEEK

NEW RELEASES

All was quiet on the artist albums front although compilations picked up the slack. Best Of All Woman 2 and Now! 35 were the fastest movers, followed by the Greatest Non-Stop Party Under The Sun and The Best Christmas Album In The World...Ever. Singles continued on a roll led by Fugees, Mark Owen, Skunk Anansie, Queen, Sheryl Crow, Aloof and Sting

PRE-RELEASE ENQUIRIES

Singles - Jamiroquai, Prince, Spice Girls, Super Furry Animals, Smashing Pumpkins (box sets) Albums - Mark Owen, Sepultura, Tiger, Enigma, Wildhearts, Björk, Chaka Khan

ADDITIONAL FORMATS

Louise limited-edition album with calendar, Eternal limited-edition album with bonus reissues, Queen limited-edition 12-inch single, Mark Owen limited-edition single with bonus tracks

IN-STORE

Windows - Best Of All Woman 2, Enigma, Best Of Pure Swing, Jimmy Nail, Greatest Hits '96, Spice Girls, Jamiroquai, The Beautiful South, Fine Young Cannibals; In-store - Peter Andre, Deep Blue Something, Kaleef, Neil Diamond, Ice T, Aloof, Lightning Seeds, John Alford, Björk, East 17, Tanya Donnelly, Fugees, Best Christmas Album In The World...Ever

MULTIPLE CAMPAIGNS

Andy's
Records

ASDA

Boots

FARRINGTON'S

HMV

Windows - Enigma, Best Of Pure Swing, Best Of All Woman 2, Ultimate Party Animal; In-store and press ads - Lightning Seeds, The Aloof, Ice T, Mansour, Stone Roses, Christmas By The Fireplace; TV ads - Best Of Pure Swing, Best Of All Woman 2, Ultimate Party Animal (Anglia); Posters - Spice Girls, George Michael, Enigma

Single - Peter Andre; Albums - Neil Diamond; In-store - Deep Blue Something, Kaleef, Ice T, Eternal, 3T, Jamiroquai, Christmas music CDs for £5.99 and cassettes for £3.99

In-store - free chocolates advert calendar with Babe, musicals video promotion, Spice Girls, The Beatles, Voices Of Tranquility, Sentimental Journey, Michael Ball, Greatest Hits '96, Peter Andre, M People, Bryn Terfel, Sense And Sensibility

Windows - The Only Star In The East; In-store - CD and video Christmas promotion including Anthony Way, Best Of Christmas in Vienna, Carole From Trinity, Classic FM Christmas, Music For San Rocco, Arte Nova budget CD promotion, Suite label promotion

Windows - Christmas campaign; In-store - Deep Blue Something, Jamiroquai, Peter Andre, Tanya Donnelly, Agnes Dög; TV ads - Best Swing 2 (national Channel 4), Best Country Album In The World...Ever (CMT)

ON THE ROAD

STEPHEN RODGERS, Vital rep, north east England
"It's starting to pick up for Christmas this week and there's slightly more optimism around, but I think a lot of shops seem to be sitting on a lot of stock at the minute and there are a few big albums stilling on. Chart singles, Fugees, Mark Owen, The Aloof and Louise are going well and the Now! album is selling well. People are starting to ask for the Mark Owen album and everybody is holding on for The Prodigy album. And we're getting asked for the new Babybird single, but it won't be until next year. The main thing we're doing is pre-selling the Dr Octopus album. Singles-wise, there's a new band signed to Dedicated called Mulu who are similar to Portishead. It's a difficult time to release it, but it's getting a bit of radio play so we've got a platform to build on. We're running a Christmas discount campaign for the independents, which is quite a big priority for us in the last quarter."

Menzie's

Network X

Now

our price

TOWER
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MEGASTORES

W H SMITH

WOOLWORTHS

Singles - Deep Blue Something, Trisha Penrose, Peter Andre, Kaleef; Albums and windows - Best Of All Woman 2, Renaissance, Crowded House; In-store - John Alford, Björk, Shamen

In-store - Baby Fox, Blak Twang, Full Intention, Gary Numan; Selecta listening posts - Scooter, Björk, ACR, Stone Roses

Single - Eternal; Album - Enigma; In-store - Jamiroquai, Peter Andre, Louise, John Alford, Fugees, Best Christmas Album In The World...Ever, Robson & Jerome; Videos - Babe, Lord Of The Dance, Sense & Sensibility

Singles - Boyzone, Phil Collins, Damage, Faithless, Manic Street Preachers; Albums - Arab Strap, Essential Mix 4, Later With Jools Holland, Tiger, Sepultura, Stone Roses; Windows - Christmas campaign, East 17, The Artist, Stevie Wonder, John Alford, Ocean Colour Scene, Diana Ross, Peter Andre, Kalafé, Björk, Enigma, Fugees, Lord Of The Dance, Ricki Radford, Eternal, Jamiroquai, Now! 35, Crowded House, Robert Miles, Robson & Jerome, Jimmy Nail, Tina Turner, Brian Conley, Michael Jackson, Alisha's Attic, Rod Stewart, East 17 video, Little Princess, Liz David, Simply Red video; In-store - Christmas campaign; Press ads - Fugees, Louise, Diana Carroll

Single - Louise; Windows - Spice Girls, Fine Young Cannibals, East 17, The Beautiful South, The Beatles, Jamiroquai, Chris Rea, Def Leppard; In-store PAS - Alisha's Attic, Stereo Nation, My Life Story, Spice Girls, Real Press ads - "Fast Lane" Criminals, Enigma, Prince

Windows and in-store - Christmas campaign, George Michael, Simply Red, Boyzone, Spice Girls, Fugees, REM, The Beautiful South, Lightning Seeds, Babybird, Jamiroquai, Kula Shaker, Faithless, Oasis, Cream 2, Toy Story, Transporting Absolutely Fabulous, Jumanji, Lord Of The Dance, Sense & Sensibility, GoldenEye; Cream 2, Stone Roses, Sepultura, Hoj 3, Tony De Vit

Single - Peter Andre; Windows - Jimmy Nail, Greatest Hits '96, Movie Lovas; In-store - Enigma, East 17, Ultimate Party Animal

Album - Enigma; Singles - Peter Andre, Jamiroquai; In-store - Christmas music promotion with two CDs or three cassettes for £10

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Southport), Badlands (Cheltenham), Derrick's (Swansea), Easy Listening (Birmingham), Fopp (Edinburgh), HMV (Hanley), Lad Records (Norwich), Our Price (Brockmill), Tower (Piccadilly), and Virgin (Southampton). If you would like to contribute, call Karen Fax on 0181-543 4830.

EXPOSURE

TELEVISION

30.11.96

5.45 Kicking with Sting and Eternal, BBC1

8.15am-12.15pm

Video featuring Louise, ITV 9.25-11am

The Now featuring the Manic Street

Preachers and 3T, ITV-11-11.30am

MTV Unplugged with Poison, MTV 10-11pm

Late With Boils Holland featuring Neneh

Cherry, The Scorpions, Trees, Electronic,

etc.47, Billy Bragg and Nitin Sawhney,

1.12.96

5.45 Turner - The Girl From Nutbush, VH-1-4

pm

3.12.96

Alanis Morissette Live 'N' Loud, MTV 8.30-5pm

Never Mind The Bazzcocks: featuring Suggs

and Billy Bragg, BBC2 10-10.30pm

The White Room featuring the Manic Street

Preachers, Channel Four 1.05-2.10pm

Positive Vibrations featuring Max Romeo,

Ziggy Marley, George Isaacs and Toots &

The Maytels, Channel Four 2.10-3.40pm

5.12.96

Videochat with Peter Andre, Carlton 8.30-7pm

6.12.96

MTV Unplugged featuring George Michael,

TV 10-11pm

30.11.96

London Jazz Festival, featuring a

performance by saxophonist Julius

Hemphill, Radio Two 10.30pm-1am

1.12.96

Aids: The Morning After, presented by Boy

George, with Neneh Cherry, Elton John, Moby

and Jimmy Somerville, Radio One 7-8pm

2.12.96

Melly On Monday, with guest Herb Alpert and

the music of Charlie Parker, Miles Davis

and Stan Getz, Radio Two 10.03-10.30pm

4.12.96

Folk On Two featuring singer Emma

Christian, Radio Two 7-8pm

Tommy Makem's Irish Music featuring The

Clancy Brothers and new groups of Louise,

Norris and Trish, Radio Two 9.30pm

Voices, featuring mezzo-soprano Ann

Murray, Radio Three 10-10.45pm

5.12.96

Opera Matinee: Nicolas Cavalieri and

Juliana Gondek perform Handel's *Antonia*,

Radio Three 1.02-4.30pm

6.12.96

Hear And Now featuring the music of

Stokhausen and Morton Feldman, Radio

Three 10pm-midnight

PUTTING STUDIOS ON THE MAP



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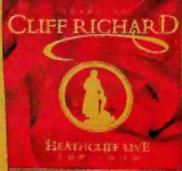
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