

music week

NEW LOOK ISSUE

For Everyone in the Business of Music

19 NOVEMBER 1994 £2.95

New acts boom in UK gold rush

More new acts have already broken through this year than in each of the last two years, in the firmest demonstration yet of the industry's recovery from the recession.

By the end of next month the number of new gold-status artists is expected to have hit the highest level since 1990.

With the busiest six weeks of the year still to come, 25 artists have already earned their first gold albums, well up on 1993 and 1992 when 19 and 23 acts broke through, respectively.

Albums by Pulp, Terrorvision and Real 2 Reel are due to reach the 100,000 ship-out barrier within days, with Warren G expected to follow soon after. The figures leave the industry set to beat 1993's 30 breakthroughs and challenge 1990's figure of 32 new gold artists.

The figures highlight PolyGram as

the strongest major with seven acts achieving gold status for the first time, including Jnr's The Brand New Heavies, London's Ace Of Base and Cappella, A&M's Soundgarden and Therapy? and Island's Chaka Demus & Pliers and The Cranberries.

Marc Marot, managing director of Island Records which accounts for two of the breakthrough acts, says, "I think the record industry has risen to the challenge set by consumers and the acts are better. A lot of the music the record industry is providing is better equipped to appeal to a wider audience."

EMI lies in second place, with its labels accounting for five of the acts including Bill Tarmey, Food's Blur, EMI UK's Eternal and Garth Brooks and Coletempo's Shara Nelson.

EMI UK divisional managing director Jean Francois Ceillon says the

emphasis in the past year has shifted away from business to artists and music.

"The market is recovering, there's more determination in record executives and more investment. The public are going back to the stores and the music is perhaps better," he says. Eternal's Always And Forever album will have reached double platinum status by the end of the month, he adds.

Of the 28 artists who will have broken through by the end of the month, 12 are from Britain and Ireland, in line with last year's count and ahead of 1992's total of 11.

The improved performance in breaking acts comes as the BPI is expected next week to release trade delivery figures for the third quarter of 1994 showing a 10% improvement in value compared to the same period last year.

MW: music is our business

This week's *Music Week* boasts a new format, and a new commitment to championing music.

Centrepiece of the changes is our new Talent section, under the direction of A&R editor Nick Robinson, with a pledge to highlight and champion the very best music from the UK and overseas.

This week, read our exclusive on the Simple Minds album (out in January); we talk to Elastic's Justine Frischman about their new album; and we highlight new acts Medicine Hat, Proplase, The Clementines and that Welsh band with the distinctive name Gorly's Zygotic Mynce.

What they all have in common is that they are exciting, fresh and if you aren't talking about them now, you will be soon.

Music Week's Talent section is standing aside from the build-up-knock-'em-down attitude of some consumer titles.

If we haven't got anything positive to say, quite simply we won't say anything at all. We believe in success and won't dwell on failure. Good music makes good news, and the best news of all - as our lead story points out - is that there is a lot of good news about these days.

THIS WEEK

4 Pirates hit by £2m seizure



6 Mr Devlin champions black music

8 Pearson eyes video potential



43 Fluff and Moore do stuffy



The Prodigy will finally release their Mercury-nominated album *Music For The Jilted Generation* in the US next spring, following the successful completion of a US licensing deal with Mute Records. Mute managing director Daniel Miller, a self-confessed Prodigy fan, says it is pencilled in for release in February or March. The band, whose acclaimed live tour drew to a close in Manchester last weekend, are also attempting to schedule live dates in the US in the spring.



Mute wins US battle for Prodigy

Mute Records has won the battle to sign a US deal with XL's *The Prodigy* following intense competition with five other record companies.

The deal has been struck by Mute founder and managing director Daniel Miller, a longtime fan of the band who were left without a label in America when XL's deal with American Recordings was scrapped earlier in the year.

When the deal collapsed, Elektra - which had licensed the band from XL

before American - also turned them down two weeks before the release of the *Music For The Jilted Generation* album.

Miller says, "When I heard that they had been dropped I immediately became interested because I'm a really big fan of theirs. I always have been."

XL founder and managing director Tim Palmer says he is glad to have struck the US-only deal with another indie. "The American arm of Mute has

an understanding of where The Prodigy are coming from," he says. "I think it's going to be a very exciting project for them." He says XL had considered five other serious offers, but the deal with Mute was the best for the band.

The *Music For The Jilted Generation* album has been a huge success in Germany, Greece, Benelux and Israel, says Palmer. In Europe, the band have only struggled to break through in Italy and Spain.

RUN RIG

Transmitting LIVE

RUN RIG

THE ALBUM WAS RECORDED LIVE IN KOLN, STERLING CASH F AND GLASGOW BARROWLANDS

OUT NOW

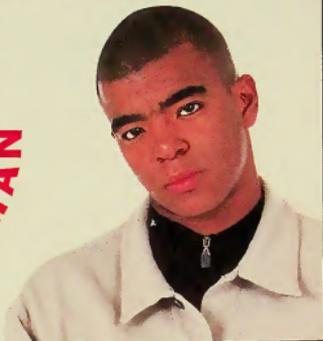
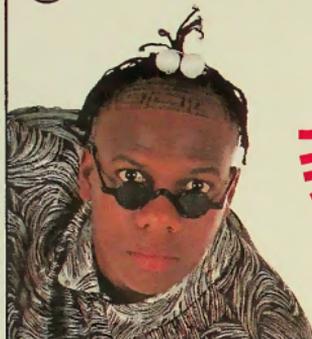
CD TC - GATFOLD ALBUM
DCCRHR090 TCCRHR090 CHR6090

RAISE YOUR HANDS



MIXES BY ERICK 'MORE' MORILLO, SOUNDSATION & KEITH LITMAN
ALSO INCLUDES THE REEL 2 REAL MEGAMIX • OUT ON 21 NOVEMBER

SAATCHI & SAATCHI



12TIV 27 - CDTV 27 - TCTV 27 - TIV 27

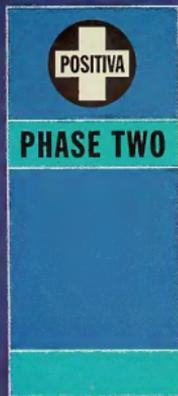


FROM THE ALBUM **MOVE IT!**
ALSO INCLUDES THE HIT SINGLES
I LIKE TO MOVE IT - GO ON MOVE - CAN YOU FEEL IT?
TIVA 1003 - CDTIVA 1003 - TCTIVA 1003



CD, CASSETTE & DOUBLE VINYL
OUT ON 21 NOVEMBER

NOW AVAILABLE
AT MID PRICE



REEL 2 REAL FEATURING THE MAD STUNTMAN*
BARBARA TUCKER
JUDY CHEEKS
MOZAIK
HYPER GO-GO
AMDS
EDDY
2 IN A ROOM
THE PURPLE KINGS
PAN POSITION
THE WHOOLIGANZ

*EXCLUSIVE NEW MIX



POSITIVA: PHASE ONE
INCLUDES: REEL 2 REAL FEATURING THE MAD STUNTMAN, BARBARA TUCKER & JUDY CHEEKS
TIVA 1002 - CDTIVA 1002 - TCTIVA 1002



THE AMBIENT COLLECTION
INCLUDES: APHEX TWIN, BLACK DOG, THE ORB & ORBITAL
TIVA 1001 - CDTIVA 1001 - TCTIVA 1001

INCLUDES:
"CAN YOU FEEL IT" (ROGER SANCHEZ AND ERICK 'MORE' MORILLO MIXES)
"I GET LIFTED", "REACH", "IT'S ALRIGHT", "EL TRAGO" & "THAT'S THE WAY YOU DO IT".
TIVA 1004 - CDTIVA 1004 - TCTIVA 1004

Our Price woos Waring

Our Price has poached Brian Waring from pharmaceutical giant SmithKline Beecham Macleans to be its new marketing manager.

Waring joins the chain in January, taking over the Our Price responsibilities now being handled by Virgin Our Price marketing director John Laidlaw.

Laidlaw has also pulled the ad buying activities of Virgin Retail and Our Price under the same roof. The WCRS agency, which already buys ads for Our Price, will run Virgin's buying account after its

contract with CIA runs out in April. The two brands will remain separate, says Laidlaw.

The announcements come as Virgin Retail unveils its biggest Christmas marketing campaign to date. The Christmas On A Plate promotion, which launches this week, will focus on a comprehensive regional radio campaign, four-sheet posters and ads on bus sides.

A Best Of '94 campaign will promote albums by Oasis, Soundgarden, Blur and Jamiroquai on listening posters and in the consumer press.

Rough Trade trims six

Rough Trade is forging closer links with its sister company One Little Indian in a rationalisation of its marketing functions.

Six staff have been laid off at the label. Marketing, production, business affairs and press will be handled in-house by One Little Indian and Geoff Travis's Rough Trade office in Colborne Road west. London is effectively left to handle A&R.

Brian Bonnar, who owns 60% percent of both Rough Trade and One Little Indian, says, "We are just trying to be a bit more judicious in the way we spend our money. I would rather see it being spent on acts."

He says there are no plans to cut the rest, which includes Disco Inferno, Puffy Love Bomb, Pooka and the 60 ft. Dolls.

Sony breaks ranks to strike MTV deal

Sony Music's relationship with video rights organisation VPL was thrown into doubt last week after it emerged that the major has struck a worldwide licensing deal with MTV Networks.

The agreement, struck in the US, makes Sony the first record company to license its videos direct to the music TV network.

Following the announcement, Sony's name was dropped from VPL's action against MTV, which reaches the High Court again tomorrow (Tuesday). It is not clear, however, if the two developments are linked.

In a prepared statement issued by both companies' New York offices, Sony Music president and CEO Tommy Motola says, "This agreement is just one exam-

ple of the strong spirit of co-operation existing between the two companies." In turn, MTV Networks' chairman and CEO Tom Preston says, "MTV is now truly a worldwide network and VH-1 is just beginning its international growth, so a worldwide rights agreement makes a lot of sense for both parties."

Sony Music in the UK refuses to comment on the deal, although a source rejects suggestions that it is breaking ranks with the other labels which back the VPL/MTV action and suggests the deal will not supersede VPL's arrangements with MTV. "This doesn't mean Sony has pulled out of VPL. In practice, its arrangements will still be governed by the VPL/IFPI nature," he says.

The confidential nature of the deal

means VPL is unclear of its immediate effects. Consultant director Roger Degas says, "We are not privy to the details of any contractual arrangements between Sony and MTV. Sony will continue to be members of VPL and we would anticipate that they will remain so."

One record industry source says, "Tom Preston must be feeling pretty pleased with this. It's also a pretty cute move for Sony to have a foot in either camp."

Another major label's business affairs head says, "Part of MTV's case is the complaint that it cannot do deals with individual companies," he says. "This appears to undermine that view."

In tomorrow's High Court hearing, VPL will apply for a further stay of the UK proceedings.

WEA says it is disappointed at the Chart Supervisory

Committee's belated decision to relax rules over the eligibility of CD-Roms for the album chart. The company decided to withdraw an interactive track from Songs Of Distant Earth, the new Mike Oldfield album it is releasing next Monday, because the CSC said it would be ineligible for the chart under a ruling introduced in October. But now the rules have been relaxed. Catherine Pusey, chart director of CIN, says the clarified guidelines mean a title must be predominantly audio to qualify for the chart, with music considered the prime reason for its purchase. "On that basis the Mike Oldfield album is eligible for the chart," she says. Warner sales director Jeff Beard says, "We weren't going to get into the charts so we decided to change all our marketing plans. Then the Chart Supervisory Committee had a meeting and ruled it's OK. It's such a pity they chose to do this." Oldfield's CD-Rom track will still see the light of day on a limited edition version of the album released on December 5, which will only be available to retailers until the end of the year.



EMI lays off 11 international staff

Eleven staff were laid off in a restructuring of EMI Records Group's international division by president and CEO Ken Berry last week.

The most senior casualty was EMI Music International president and CEO David Stockley who was made redundant after 19 years with the company.

Berry refuses to discuss details of the reorganisation, which is said to involve a rationalisation of the company's international marketing operations.

In an internal statement, he says the reorganisation was necessary to ensure

"strong, centralised leadership". He adds, "I expect the structure to provide greater speed of decision making and easier communication throughout the EMI Music organisation. I believe the teams of people around the world who have brought EMI International to its present level of success can be confident of a highly successful future."

The changes, which come two months after Berry's appointment as head of EMI's international business, reunite Berry with Virgin International managing director Charlie Dimont, who

becomes senior vice-president of EMI Records Group International.

One of Berry's earliest appointments at Virgin Records in the Seventies, Dimont is among the longest serving Virgin personnel. In his new position he will have six executives reporting directly to him.

European marketing manager Chris Windle also takes on new responsibilities. He is now senior vice international marketing. EMI Records Group UK/Eire president and CEO Rupert Perry is not affected directly by the reshuffle.

Blair blows trumpet for music industry

Labour Party leader Tony Blair pledged his support for the music industry when he appeared as guest speaker at the Q Magazine Awards at London's Park Lane Hotel on Wednesday. Blair said music was not just a culture but a way of life. "It's immensely important to the future of this country. It's part of our lives," he said. The winners included: best album - Blur's Parklife (Food); best new act - Oasis (Creation); best live act - Pink Floyd (EMI); best songwriter - Morrissey (Parlophone); best producer - Stephen Street; best act in the world - REM (VCA); merit award - U2 (Island); inspiration award - The Kinks; and best compilation - Tougher Than Tough (Island).

Christmas presenting job for Take That

Take That are to host this year's hour-long Christmas Day edition of Top Of The Pops. The programme, traditionally the most popular TOTP of the year, drew 7.3m viewers last Christmas. Meanwhile, Tom Jones has been confirmed as the host for MTV Europe's first annual European Music Awards which take place next Thursday (24). Jones will introduce the all-star line-up including Ace Of Base, Aerosmith, Bjork and Take That.

Bristol to host Sound City

The fourth BPI, Radio One, and Musicians' Union-sponsored Sound City festival will take place in Bristol next spring. Bristol City Council is the fourth partner in the week-long event.

APRS renames audio show

The Association of Professional Recording Services has renamed its annual show Audio Technology '95. It will take place between June 21-23 at the National Hall at Olympia, London. Now in its 28th year, the APRS show has been re-named to reflect its focus on every facet of the professional audio industry. Phone APRS for details on (01734) 756218. Meanwhile, the European Computer Trade Show moves to London's Olympia for its next event between March 26 and 28. Phone event organisers Blenheim Online on 081 742 2828 for details.

Kylie and Kinks on bill at BT celebration

BT celebrates its 10th anniversary as a public company with a rock concert at London Arena on December 6 featuring Kylie Minogue, East 17, Dave Stewart, Belinda Carlisle, Mary Chapin Carpenter and The Kinks. The show will use the latest fibre optic technology to provide live relays of performances by other artists in Manchester, London, Birmingham and Glasgow.

Honey tracks get cinema exposure

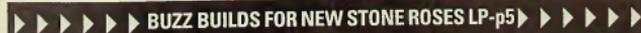
Edinburgh indie label Honey Records has won an exclusive contract to provide the music for every UCI cinema in Scotland. The deal entitles the label to have three tracks played up to five times a day in each of the 32 screens. The contract runs until September. Honey's general manager Stuart Fleming says, "It's really a marketing dream and has given us wide exposure."

Cooke rights battle goes to High Court

A High Court copyright battle over rights to recordings by Sam Cooke is set to take place between Abko Music and Records Inc and Charly International APS who both claim legal ownership of the UK copyright. An action by Abko against Music Collection International - which has already released recordings licensed from Charly - has been put on ice pending a decision in the case. Although Charly challenged the decision to allow the case to be heard, on November 7 Lord Justice Hoffman and Neill ruled Abko's case could go ahead.

Correct telephone numbers

Two telephone numbers appeared incorrectly in last week's Newsfile column. The correct number for those seeking information on the DTI Trade Fairs Scheme is the BPS on 071 287 4422. The contact number for information on the BIMA multimedia seminar is 0733 245700. We apologise for any inconvenience caused.



BUZZ BUILDS FOR NEW STONE ROSES LP-p5

COMMENT

BSkyB: it's pay-back time, Rupert

There will be a lot of people in the music business looking with interest at Rupert Murdoch's flotation of 20% of satellite broadcaster BSkyB this week.

The music industry has been very good to BSkyB. PRS in particular has been understanding of the difficulties of a start-up operation and has pegged its license fees for the use of music at a relatively low level.

Now that BSkyB is making healthy profits – and analysts suggest the flotation could value it at anything between £4bn and £6bn, more than twice the value of the UK's annual music sales – perhaps it's time that Rupert Murdoch pay a rate for the music he uses that reflects the success it has helped create. This industry supported him through the tough times; now it's time for the pay-back.

Have we found a friend in Blair?

What a coup for Ómagainne to get Labour leader Tony Blair to speak at its awards last week. And it was good too to hear his expression of support for the music industry. Let's hope that this new face of the Labour Party, however, is a little more consistent than the old version. We all remember how Labour's gushing support for the industry before the last election suddenly turned sour as soon as the election was lost when Gerald Kaufman, Gordon Brown and Nigel Griffiths suddenly jumped on the CD pricing bandwagon.

Full marks so far, Mr Blair, but once bitten, twice shy. We prefer to judge you on your actions and not your words.

All aboard the success bandwagon

The latest BPI figures show the market up once again. On this page last week Paul Quirk commented that he had not seen as strong a Christmas release schedule for a decade. Where once bad news seemed to beget bad news, success now seems to be breeding success. Long may it continue.

Steve Redmond

WEBBO

Packaged for a touring triumph

Package tours. Now there's a phrase from the past. And one due for a revival to judge by the recent success of the Terrorvision/Die Toten/Hosen/Baby Chaos package. Well-promoted, not too ambitious but achieving their aims, tours like these can work to the advantage of all. As long as the bill is thought out, gamers support from all sides and egos are submerged then the punter gets a good deal, the headliner consolidates their success and the supports get exposed to a new audience. More please.

Another interesting development was very much apparent outside the halls on the aforementioned tour. The amount of leaflets being given away on all subjects led to a number of bemused punters wondering when they would have the necessary hours to wade through them all. At least two of these were to generate replies. The information is put on databases which are then used for direct mailouts to punters about the act concerned. Often it is to direct the punter to a specific chain of stores as unfortunately as an industry we don't have a system where discount vouchers can be redeemed centrally. It's a time-consuming and expensive business but one that demonstrates the increasing sophistication of record company marketing. Or is it just disillusionment with the presser ad-led campaigns of the past? I hope it's the former and that these data bases are used constructively.

What the Dickens is going on?

We have had two situations recently where senior record company personnel appeared to have been treated badly by their bosses or at least by the corporate structures that they are (and were) part of. Perhaps not everyone would cry about Rob Dickens predicament as he is a highly paid executive who can take the knocks, but what exactly is his more highly-paid boss doing? Surely it is not right that major decisions are being changed at the last minute, and worst of all in public.

Jan Webster's column is a personal view

NEWS

British pirates hit by £2m seizure



In the culmination of a year-long anti-piracy offensive, more than 200,000 counterfeit CDs and cassettes have been seized by police and private investigators in Ireland.

The dawn raid, on a factory in Dundalk, County Louth, resulted in a haul of an estimated £2m worth of illegal audio tapes, CDs and copy equipment. Two people were arrested and have been charged under Ireland's 1963/87 Copyright Act.

The action is being described as a considerable blow to piracy trade on the British mainland. The Irish police force, the Gardaí, believes 80% of the haul was destined for the UK Christmas market. It is the most dramatic success in a

year-long campaign against piracy in the republic, following more than eight months of surveillance by IPFI Ireland in conjunction with the Gardaí.

IPFI Ireland has almost trebled its investment in the battle against piracy this year, spending more than £100,000 on private detective and legal charges compared to just over £38,000 in 1993.

The increased resources have paid dividends, says Willie Kavanagh chairman of IPFI Ireland and managing director of EMI Ireland.

In a series of 58 raids over the last 12 months, more than 127,000 tapes and 24,000 CDs worth £1.7m have been confiscated, compared with 80,000 units throughout 1993.

In one raid last month £30,000 worth of equipment and product was seized in a

raid in Dublin, and throughout September £75,000 worth of counterfeit tapes and CDs was confiscated.

"Piracy is like a virus. Once people earn money from it they're not going to stop," says Kavanagh. "The difficulty is because the punishment is so low. A £1,000 fine is not a deterrent. The biggest punishment is that police confiscate the stock – that's a deterrent."

IPFI Ireland is also lobbying to have the Copyright Act brought in line with directives currently in place elsewhere in Europe.

"We want to ensure that theft of copyright will be similar to the theft of any property and that the punishment will match the ferocity of the crime," says Kavanagh. "That's not the situation at the moment in Ireland or the UK."

Video CD pioneer plans US flotation

Video CD and CD-Rom developer OmniMedia is launching a share offer in the US to raise £10m for new programming.

The company, which has developed titles for both Castle Multi Media and PMI over the last 12 months, says it wants to acquire music, films and children's programming as part of its plan to launch its own series of labels.

The move follows the appointment of former PMI international director Gordon Mackenzie as sales director last month. OmniMedia has already signed a deal with Sony to release Video CDs of The The, Sade, The Clash and Judas Priest.

News of the flotation coincides with the announcement by Nimbus that it is launching what it claims to be the first one-stop service for independent labels to develop their own Video CD titles.

The Newport-based manufacturer's Nimbus Information Systems division has invested £250,000 on the installation of an MPEG-1 compression suite. The company will offer labels the opportunity to transfer full motion, full screen video on to CD.



MCA Records launches its new indie distributed label Endangered, with the debut single by rock artist James Hall's Silver Tongues today (Monday). The label, which will be distributed by Pinnacle, has been set up by MCA to provide an outlet for releases by new alternative artists. Further releases on the label are planned next year, but none has yet been finalised. Hall, a Dallas-born guitarist and singer-songwriter, was formerly frontman for Atlanta band Mary My Hope.

Dodge takes UK role at Play It Again Sam

RTM general manager Pete Dodge has quit the distributor to set up the first full-time UK operation for British indie Play It Again Sam.

Dodge, who left RTM Sales & Marketing at the end of October, takes up the role of general manager, responsible for sales, marketing and press.

Among the acts signed to the UK label are The Young Gods, Meat Beat Manifesto, New Feds and Front 242.

The label will also licence a number of PIAS's affiliate labels including techno artist Laurent Garnerie's P Communications. Distribution will be through Vital.

Dodge says, "I intend to initially consolidate the record company's position

this year. The long term strategy is to acquire new artists. We're looking actively to manage and expand the label roster within the UK.

"The attraction of Play It Again Sam is that it offers a European infrastructure. The UK arm can feed into the European network." Dodge says he will be appointing further staff in the New Year.

Brussels-based Play It Again Sam is one of Europe's largest independent distributors, with operations in the Benelux and GAS territories.

Dodge, one of the founders of RTM Sales and Marketing, was previously distribution manager for Rough Trade Distribution for three years.

Cowan and Symes unite in PR venture

US public relations veteran Warren Cowan is joining forces with PSA founder Phil Symes to set up a London-based music and entertainment PR company.

The launch of the new operation, Warren Cowan Phil Symes Associates, follows Symes' split from Rogers & Cowan/PSA last month, when he took with him all but one of the original PSA team.

Cowan, one of the founders of Rogers & Cowan Inc, set up Warren Cowan & Associates in the US earlier this year, and wanted to re-establish a European presence. He approached Symes with a view to joining forces with him and PSA executives.

The company is already representing Diana Ross and Naomi Campbell, and projects for MCA and EMI are also in the pipeline.

DEVLIN RETURNS TO CHAMPION UK BLACK MUSIC - p6

WEA has confirmed it is releasing Prince's much-boosted *The Black Album* on Monday (21), seven years after it was recorded. The album, which was said to have been dumped by Prince after pressing began in 1987 because of second thoughts over the graphic content of its lyrics, will be made available for order for just 10 weeks and deleted on January 31. A spokeswoman for WEA says it is unclear whether the album will count as one of the four albums left in the star's deal with Warner Bros. In October the artist said he wanted to deliver the remaining albums and leave the label, claiming "institutionalised slavery". He had claimed two weeks previously that Warner was refusing to release his new *The Gold Experience* album, an accusation denied by his record company.



Jazz builds for new Roses LP

Anticipation is building for The Stone Roses' new album despite MCA Records' low-key approach to what is one of the most eagerly awaited projects of the year.

The first single, *Love Spreads* (out on November 21), received its world premiere on Radio One's Evening Session last Monday, ending months of speculation about the band's first new material in five-and-a-half years. It was added to the station's B-list two days later.

The broadcast marked the beginning of a campaign which has been shrouded in secrecy. MCA staff have been ordered not to discuss details of the project by executives at Geffen Records in the US.

MCA commercial director John Pearson refuses to give details of the album or sales but says demand is already building. "The sense of interest, anticipation and excitement at retail level is staggering." He says no retailers have heard the album in advance.

Tesser ads were launched in *NME* and *Melody Maker* on Tuesday featuring artwork from the album, *The Second Coming* (out December 5). Further ads are expected to follow this week, with additional coverage in the monthly music press early next month.

The first completed versions of the album are understood to have arrived in the UK last week, along with the finalised artwork. Most of the product is being manufactured in Germany under

MCA's manufacturing and distribution deal with BMG.

The single was previewed to selected retailers last week and a one-track promo CD serviced to some media. But no advance copies of the album will be supplied to press in advance of the release, says Caffy St. Lucio of Hall Or Nothing PR. "The band want the fans to hear it first without reading reviews," she says. "They want as little fuss as possible. It's a fan orientated thing and always has been for the Stone Roses."

St. Lucio says that interview requests have been received from all magazines, but none scheduled. "We're forwarding everything on to the band then they will decide. It's just a plain press plan to let everyone know they're back," she adds.

Systematic keep hits coming with Baby D

London Records' offshoot Systematic has scored its second top five hit in a row with longtime club favourite *Let Me Be Your Fantasy* by Baby D.

The single was expected to enter the top five yesterday (Sunday), following on the heels of the label's number one with Whigfield's *Saturday Night*.

The single was picked up by Systematic head Christian Fattorini in June from indie dance label Production House, which first released it in October 1992.

The single has sold more than 40,000 copies on the strength of the act's club DJs and promotion and spent 30 weeks in the Top 200, peaking at number 76, before being deleted in June.

Tattersfield, 27, says, "Baby D is the biggest band in PA apart from the Prodigy. They have a really great live show which is why the record is so big. We want to see them play live and we saw 2,000 people go mad."

Systematic has signed the band, which comprises vocalist Baby D, London-based producer and writer *Dico*, and MC Nino, and plans an album next year.

Virgin arm to target UK student market

Virgin Records is setting up a stand alone college promotions department to market its acts to the nation's students.

The College Promotions division is to be headed by Dolly Clew, 28, who joins this week from *The Early Times* newspaper where she was editor.

The division, which will concentrate on marketing, press, club and radio promotions aimed at the student market, has been set up to formalise Virgin's existing college promotion activities.

Virgin has been in consultation with the National Union Of Students for the last three months and unveiled the new department at the Union's Social Secretaries Meeting in September.

Ray Cooper, Virgin's deputy managing director, says the label previ-

ously used independent companies Streets Ahead and Wild on a project-by-project basis but, as a result, had little direct communication with the student market.

"We have a roster of artists that have a significant college audience and felt it would be advantageous to have a department specialising in this area," he says.

Clew will be concentrating specifically on six development acts including Massive Attack, Future Sound Of London and McAlmont. Cooper says Clew was recruited because of her strong links with student unions as a former writer for *The Independent's* student paper.

She will be based in Virgin's marketing department and will report to Virgin's head of marketing, Danny Van Emden. An assistant has yet to be appointed.

NEWSFILE

Revolver label signs Canadian rockers

Canadian rock combo 54 40 are the first act to be signed to Revolver Music's revived Black imprint, the indie rock label which spawned the Stone Roses and Crazyhead. The band's debut single, *Blame Your Parents*, is taken from the album *Smilin' Budda Cabaret* which is released next Monday (November 21). Black will be supporting the release with ads in *Melody Maker*, *NME*, *Kerrang!* and *Loaded*. Internet users will be able to access the release through CIX.

EUK's Churchill joins VVL

Entertainment UK video buyer Tim Churchill has become the new sales and commercial manager at VVL. He replaces Johnny Fewings who joined Pearson New Entertainment Europe at the beginning of November. Churchill, 29, will be primarily responsible for sales but will be involved in all aspects of the business. He was at Entertainment UK for two years. Previously he worked as a buyer at Sainsbury's. Entertainment UK has yet to name his replacement.

Spoken Word trade book launched

Record companies and book publishers have joined forces to launch the Spoken Word Publishers' Association. The SWPA, which includes BMG, BBC Enterprises, Castle, Chrysalis and PolyGram among its members, has commissioned research which shows only a tiny percentage of the potential market is aware of spoken word.



Music Week news is available across the continent on MTV Europe on pages 260 to 265 of MTV Text.



Funky Jams

Manzel - Space Funk, Arlene Bell - Did You Mean It, Family Tree - Family Tree, Little Hooks - Give The Drummer Some More, Jake Wade & The Soul Searchers - Searching For The Soul, Miss Elsie Smith - Watermelon Man, Benny Poole - Sorry 'Bout That, 1619 B.A.B. - For Your Love, Fabulous Counts - Lunar Funk, Notations - Superpeople, The Gatus - Cold Bear, Tommy Bush - Skin It Back

L.P. C.D.
OUT NOW.



DISTRIBUTED BY S.R.D. TEL: 081-402 9000
HUBBARD RECORDS: TEL: 081-444 8851

Hitman returns with new label championing black British music

There are few record company executives these days who are quite so larger than life as Jimmy Devlin.

So it comes as no surprise to discover that, just two months after he was fired as managing director of Polydor, the 41-year-old Scotsman is forming a new label which will go by the name of Mr Devlin's Music Company.

Five industry figures could trade on their personality in such a blatant way. But, after 19 years in the record business, Devlin is acknowledged as one of its most colourful - and well-liked - characters. And he is relishing the opportunity to run his own record company for the first time.

"It's like being in management again," he says. "I'm working closely with artists and being involved in every aspect of the project. I'm doing everything."

Devlin says MDMC will be committed to black British music in the way urban music was championed by the Motown, Stax and Atlantic labels he admired as a teenager. "I was brought up on American black music," he says. "And now in this country there are a lot of Afro-Caribbean/English black groups with an originality and culture that's really stimulating."

Things are moving apace for MDMC. Devlin has already signed deals with producer Nigel Wright and manager Laurie Jay to work on the first projects.

"Being outside a major holds no fears for me whatsoever," he adds. "I haven't become institutionalised in the way some executives are who have always worked for big corporations," he says. "Since ditching his original plan as a

JIMMY DEVLIN



teenager to become a vet - "I wasn't clever enough," he claims - Devlin has experienced the business from more angles than most: as artist, plugger, manager and, latterly, managing director. The short spell since he was fired by Polydor in September is the longest break in his career.

Among the many business propositions he received following his

FROM BILBO TO MD

Jimmy Quinn Devlin (b. November 28, 1952)
1972: Devlin drops his plans to become a vet when his band Bilbo Bagpans is signed to Polydor.

1975: Joins Polydor as regional promotions manager for Scotland and north east after his new band Dev's Revs is rejected by the label.

1977: Joins Arista-linked Edinburgh label Zoni Records as in-house record producer.

1978: Comes head of regional promotions for Dick James' DJM Records.

1980: Signs up with RCA for a short spell as promotions manager.

1981: Becomes EMI Records head of promotions, where he works on Queen, Paul McCartney and Duran Duran among others.

1985: Appointed a director of Schoolhouse Management, representing the likes of Single Minds, Chris Cross, The Silencers and Muriel Gray.

1990: Returns to his plugging roots as director of promotions at Polydor Records.

1991: Devlin is made managing director of Polydor by PolyGram chairman Maurice Oberstein.

1994: Loses his job at Polydor, but returns within 10 weeks with a new project and plans for his own label.

departure, it was Nigel Wright's he should link up with London gospel outfit As We Speak that most struck a chord.

The producer wanted to resurrect an idea for a cover of The Osmonds' 1974 number one *Love Me For A Reason* - originally discussed with Devlin for Polydor artist Jason Donovan two years ago - and when Wright's engineer

Robin Sellers spotted the four gospel singers backing Elton John on *Top Of The Pops*, the project fell into single.

As We Speak's debut single was to be released as a one-off precursor to MDMC through Skitrah Music's Debut label on Monday (21), a week before Polydor releases its own version of the song by Irish teen group Boyz n the Hood. The coincidence means Devlin is going head-to-head with his former company. Devlin has already missed Radio One to drop off copies of the single, perhaps resurrecting memories of when he plugged the original Osmonds records in the Seventies. "I've got a plunger working on it, but there's nothing wrong with making contact personally. It's a trick I learnt from Obie," he says.

Indeed, former PolyGram chairman Maurice Oberstein is cited as an inspiration by Devlin. A similarly flamboyant figure, it was Oberstein who surprised the business by appointing the plugger to the position of Polydor managing director in 1991.

The pair still keep in touch. When Devlin was swept away as the last managing director appointed by Obie, his former boss was among the first to call and offer his commiserations.

Devlin denies any bitterness over the sacking, which he says came completely out of the blue, preferring to crack a joke about his latest split from the company.

"I've been dropped three times by Polydor now," he says. "Once as an artist, then as a plugger in 1977 and now as managing director. I'm determined to get back eventually for my fourth."

Marie Tabet

Jive is capitalising on the growing interest in R&B in the UK

Forget The Stone Roses, Zomba doesn't need them any more.

Jive Records, the pop label launched by Zomba in 1981, is building a fresh buzz around the company with a roster of acts who play music which for years couldn't get arrested in the UK. 1994 will be remembered as the year R&B finally gained mainstream acceptance in this country, and Jive has become synonymous with the genre's breakthrough.

Managing director Steve Jenkins has been with the north London-based label from the start and oversaw its early successes breaking pop acts like Tight Fit and Samantha Fox. He says its new wave of success has been hard-earned.

"We've constantly worked the marketplace. The US influence definitely rubbed off here, but it's really only in the last 12 months that the UK market has become receptive to R&B. The clubs have accepted a different groove, there's a growing demand at street level, and that has affected radio," he says.

Today, with a Top 10 hit with R Kelly in the UK and albums from Fu-Schigeara, U.G.K. and R Kelly in the US chart, Jenkins can be legitimately proud of his team's achievements.

"A year ago when Boom! [Shake The Room] got to number one on the sun came out from behind the clouds," says Jenkins. "That was a stand-out record for rap music even though it was definitely pop too. From there on it changed."

But the label's new credibility did not simply spring up overnight. Jenkins and his team have been working flat out to make the breakthrough in the UK since 1991.

"We re-directed the focus of exactly what we were doing (three years ago), he says. "Our strategy now is to focus

JIVE RECORDS



JIVE'S NEW STAR LINE UP (PICTURED CLOCKWISE FROM TOP RIGHT): JAZZY JEFF AND THE FRESH PRINCE, R KELLY, A TRIBE CALLED QUEST AND AALIYAH

JIVE WHO'S WHO

THE JIVE TEAM

Managing director: Steve Jenkins; Sales and marketing manager: Andy Richmond; Head of International: Karen Fanning; Head of A&R: Roddy Mackinnon; A&R and Admin: Jane Austin; Radio Promotions: Tina Wilsby; Production manager: Danny Stubbs

JIVE UK ROSTER

Asiyah, A Tribe Called Quest, Boogie Down Productions, Jazzy Jeff & The Fresh Prince, Fu-Schigeara, Shavell O'Neal, R Kelly, Nuttin' Nycce, Billy Ocean, Smooth, Asa, Benks, Extra Pollock, Casual, Souls Of Mischief

on the repertoire we have and concentrate on breaking artists."

Jive sales and marketing manager Andy Richmond describes the Jive staff

as "a small, close knit team of people who are making it work". Besides the core team (see breakout), Jilly Rutherford has been drafted in on a

consultancy basis and is focusing on breaking European acts in the UK.

Jive first began to pursue the R&B genre in the mid Eighties with acts such as Nutriment, Schooly D and Hoodini, and although it found some success in the US, it never quite happened here.

The platinum discs on show at Jive's Willesden HQ reflect its continued success in pop with acts like Big Pun, and steady selling soul artists such as Billy Ocean and Ruby Turner.

But the turnaround came in 1989 when Jive exploded in the US with high selling singles and albums from Boogie Down Productions and Kool Moe Dee. The success justified its dogged determination to break R&B acts, a philosophy which is continued today.

"In a nutshell, Jive's success has come about because they understand how to market black music and break acts," says Polydor's A&R head and R&B guru Steve Jervier. "The public perception of Jive is totally different to what it was three or four years ago."

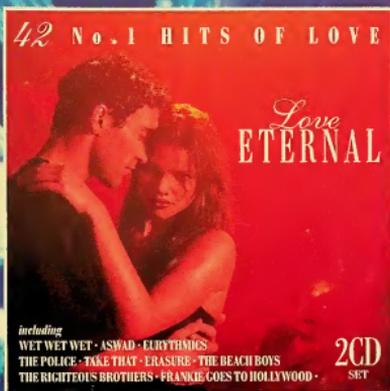
With a roster of almost 30 artists, ranging from established acts like Jazzy Jeff & The Fresh Prince to new signings like Keith Garrah, and new names from R Kelly, A. Iyah, TTF, Fu-Schigeara and Shavell O'Neal currently being worked, Jive's immediate future plans are to capitalise on artists just broken with a string of new releases early next year and to sign at least two new UK acts by the end of 1995.

"Jenkins has just returned from Europe where he says he is "spreading the word about Robert [Kelly]".

"In time, probably 12 to 18 months, we'll spread into Europe," he says. "Our ideal has always been to have real artists, real songs and sell them around the world." It's an ideal which Jive looks set to fulfil.

Catherine Eske

Love
ETERNAL
42 NO.1 LOVE SONGS



INCLUDING

WET WET WET - GOODNIGHT GIRL
TAKE THAT - PRAY
D:REAM - THINGS CAN ONLY GET BETTER
ERASURE - LAY ALL YOUR LOVE ON ME
GABRIELLE - DREAMS
FOREIGNER - I WANT TO KNOW WHAT LOVE IS
COLOR ME BADD - I WANT TO SEX YOU UP
FRANKIE GOES TO HOLLYWOOD - THE POWER OF LOVE
ASWAD - DON'T TURN AROUND

**MASSIVE £300,000 TV CAMPAIGN KICKING OFF WEEK OF RELEASE,
SUPPORTED BY AN INTENSIVE RADIO CAMPAIGN**

Street Date:	21st November	
Cat No:	MIRC0001	MIRMC001
Dealer Price:	£9.53 (double CD)	£6.50 (double MC)
srp:	£14.99 (double CD)	£10.99 (double MC)

ORDER NOW
FROM TELSALS ON 081-810 5061
OR YOUR USUAL WHOLESALER

MIRACLE

When a £1.9bn turnover conglomerate such as Pearson plc appoints two ex-record industry veterans to run its new home entertainment division, a little nervousness within the music industry is understandable.

The appointment in September of Sega Europe ex Nick Alexander — a former EMI and HMV marketing man — as CEO of Pearson New Entertainment Europe was enough to raise a few eyebrows. But when he was joined by former Virgin Retail and Lightning Distribution managing director Johnny Fewings just a month later, the record business appeared to have plenty to worry about.

Not so, according to Alexander. "I don't think we would see ourselves trying to take on the EMIs and BMGs of this world head-to-head," he says. "Clearly what we are doing is moving nearer to the music business, but that's partly because the boundaries between the different parts of the entertainment business are breaking down. We see ourselves involved in music, but we won't be signing artists."

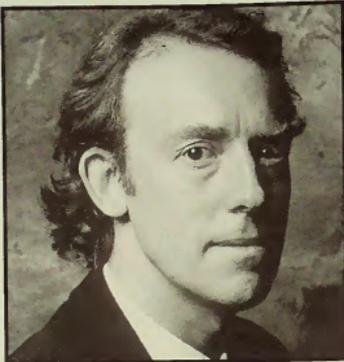
Following last month's £52.5m acquisition of consumer magazine specialists Future Publishing — Alexander's biggest splash since taking over PNEE — the simple aim is to operate as a multiple media company, drawing on the group's massive resources to develop further into magazines, video, CD Rom and on-line technologies.

"We're not into multimedia, as that has come to mean just CD Rom," says Alexander. "We're a multiple media company."

He adds: "All companies are going to be multiple media companies eventually, if they are not already. It's not relevant to just be a video company or a computer games company anymore. We want to be providing entertainment software in its very broadest sense."

What should interest the record industry is what Alexander is pinning his hopes on — the humble five-inch CD. Besides the potential it offers as CD Rom — including the possibility raised by Alexander of electronic versions of PNEE's newly-acquired Future titles — the CD offers massive potential through the MPEG-1 standard Video CD format, which was launched in the spring.

The format, which can store 70 minutes of VIS-quality moving pictures and digital sound on a five-inch disc, shows huge potential, he says. "I have a great belief that people who collect ordinary linear videos will do so to a much greater degree when it is on CD rather than tape," he says.



NICK ALEXANDER

As chief executive officer of Sega Europe, Nick Alexander (left) was responsible for building the games company into the multi-national giant in a matter of three years. But there is more to the 35-year-old Londoner than Sonic The Hedgehog and Mortal Kombat.

A youth marketing advisor to politician David Owen in the mid Eighties and activist with the Ecology Party in 1981, Alexander studied politics, philosophy and economics at Christchurch College Oxford. After leaving college for his initiation in marketing with the British Rail Board in 1976, he quickly moved on to the EMI Group in 1977. Within a year he had joined EMI Records, becoming label manager a year later.

In 1980 he became marketing manager for Thorn EMI company HMV, transferring to Thorn EMI Video Programmes home computer software division two years later. The games bug had caught him and when he moved on again to the Virgin Group, it was as managing director of Virgin Games. He held the position for three years before moving on within the Virgin Group, most notably as marketing director for the launch of Virgin Atlantic Airways in 1984 and 1985. When he left to join Sega as chief executive officer for its European operations the company was in its infancy. When he left three years later — in September this year — it had a turnover of approaching £350m.

PEARSON: THE HISTORY

Pearson's acquisition of Future Publishing — the company behind *Classic CD*, *Mountain Biking UK* and a raft of technology titles including the newly launched "ner" — cemented the company's focus on entertainment and the media in the Nineties.

The company, which initially launched into the building trade in the mid 18th Century — constructing the first dam across the Nile, developing railways in Africa and South America and diversifying into Mexican oil fields — has a history of broad interests.

By the end of the First World War it was looking to expand into media for the first time, and acquired interests in a number of provincial newspaper publishers as well as a stake in merchant banker Lazard Brothers. In 1935 the company became a founder of British Airways.

Only after World War II did taxes plunge into the world of media again, acquiring publishers Longman, Penguin and Addison-Wesley as well as established business paper *The Financial Times* — in tandem with an acquisition of china company Royal Doulton.

A refocusing programme began in the Seventies, with the company disposing of its interests in engineering oil, oil exploration and wines. By the Nineties, Pearson was ready to formalise the changes, and announced in June 1993 its intention to concentrate its resources in the information, education and entertainment markets.

Today, besides its ownership of the London tourist attraction operator The Tussauds Group — which owns the waxworks as well as Alton Towers, London's Regent Circus, Planetarium and Chessington

World Of Adventures — most of the company's £1.8bn turnover comes from its book publishing interests.

Overseas, Pearson, US publisher Addison-Wesley and educational specialist Longman generated turnover of £818m last year, some 44% of the company's total turnover.

Its magazine and newspaper publishing arms, the *Financial Times* Group, regional press company Westminster Press, France's Les Echos Group and stakes in *The Economist* (50%) and Spain's *Recopilatos* group (27%), turned over £384.4m.

In broadcasting, Pearson owns independent TV producer and distributor Thames Television and holds a 17.5% stake in BSkyB and 14% in Yorkshire-Tyne Tees Television, operations which between them turned over £37.5m.

"The natural satisfaction of it being on CD rather than cassette will encourage people to really start building collections in the same way that they buy CDs," he adds.

Naturally, as the traditional — and therefore most easily accepted — user of CD, music will prove a particular beneficiary, says Johnny Fewings. "When music video started I collected a lot, but about five years ago I gave up — there wasn't enough room in the house for one thing. Also, if you have 20 music videos that's plenty, but if you have less than 20 CDs it's not enough — your collection isn't authoritative enough."

In the pursuit of the collectors' market, Alexander is targeting the 15 to 35-year-old male market — the sector which spends more money per head on entertainment software than any other group — but warns it will be three or four years before any significant uptake develops.

Alexander is in no great hurry, however, and is happy to build PNEE using existing video, CD Rom and magazine technologies while remaining poised to capitalise as when the multimedia age crystallises.

Naturally for a company with roots going back 150 years, Pearson's

gameplan is not a short term one. Fewings doesn't expect any releases from PNEE until the end of next summer, with staffing slowly rising from around five at its King's Road HQ in London at present, to around 25 in a year's time.

"We want to build [PNEE] as a company which can make money today and more money tomorrow," he says. "I'm sceptical about how rapidly this is going to become mass market."

"I've been waiting 13 years for [video on disc] to happen and I've stopped holding my breath," says Alexander.

Martin Talbot

Luther

LOVE THE ONE YOU'RE WITH

NEW SINGLE
OUT 14th NOVEMBER

12" AND CD FEATURE THE HIGHLY SOUGHT AFTER AND LEGENDARY TRACK
HOT BUTTERFLY
BY GREGG DIAMOND (LEAD VOCAL BY LUTHER)



661061 2 4 6 ORDER NOW FROM SONY MUSIC TELESALES. TEL: 0293 395111

HOT MUSIC



DIVINE
THE CREAM OF DIVINE
 PWKS 4228 PWKMC 4228
 Including:
 Love Reaction
 You Think You're A Man
 Walk Like A Man



OTIS REDDING
IN PERSON AT THE
WHISKEY A GO GO
 8122-703802 (CD only)
 Classic Live Album
 Including:
 Respect • Mr. Pitiful
 I Can't Turn You Loose



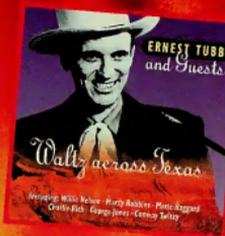
BRENDA LEE
ROCKIN' AROUND WITH BRENDA LEE
 PWKS 4232 PWKMC 4232
 20 Great Tracks
 Including:
 Sweet Nothin's
 Let's Jump The Broomstick
 Dum Dum



VARIOUS
CEST FUN
ORIGINAL CAJUN CLASSICS
 PWKS 4212 PWKMC 4212
 18 Highly danceable
 Cajun masterpieces



THE JORDANAIREs
SING ELVIS' FAVOURITE SPIRITUALS
 PWKS 4216 PWKMC 4216
 Many Great Gospel Favourites
 Including:
 Peace In The Valley
 How Great Thou Art



ERNEST TUBB
WALTZ ACROSS TEXAS
 PWKS 4217 PWKMC 4217
 Includes Guest Appearances
 from:
 Willie Nelson, Johnny Cash,
 Charlie Rich and more.



BOOKER T & THE MG'S
GREEN ONIONS
 7567-822552 (CD only)
 Including: Green Onions
 Behave Yourself
 Rinky Dink



VARIOUS
20 REGGAE HOT-SHOTS
 PWKS 4226 PWKMC 4226
 20 Hit Tracks
 featuring:
 Bob Marley, Jimmy Cliff,
 Desmond Dekker,
 Anthea and Donna
 and many more

COOL PRICES

Compact Disc:
 Dealer Price £3.57
 S.R.P. £5.99

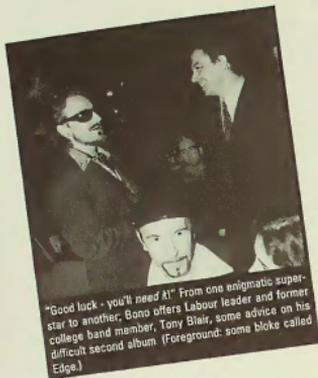
AVAILABLE NOW

Cassette:
 Dealer Price £2.38
 S.R.P. £3.99

ORDER NOW FROM TELESales
 081-810-5061 or your usual Wholesaler

PICKWICK

THE Q AWARDS DIARY



"Good luck - you'll need it!" From one enigmatic superstar to another, Bono offers Labour leader and former college band member, Tony Blair, some advice on his difficult second album. (Foreground: some bloke called Edge.)



"Don't you worry yourself, Harv, the seats in this place are fine." EMAP editorial director David "Dave" Hopworth (right) puts Mr Goldsmith's mind at rest.

Remember where you heard it: They came. They saw. They cheered. They guzzled. They gargled. They slapped each other on the back. They wondered why Ray and Dave Davies were sat at separate tables. They were the music industry elite fortunate, high-ranking, and, frankly, sexually attractive enough to be on the hallowed guest list at the Annual Q Awards "bash", held at the Park Lane Hotel in London's busy West End. Some Pop Stars were presented with some funny Q-shaped awards, apparently, but never mind



The Q Awards are so star-studded, you've just gotta wear shades. Paula Yates, Kevin Godley and wife Sue. (Stars not pictured.)



Rupert Perry (left) (Grand Poobah of EMI) mugs for the camera with the one who's always at the front of photos of Pink Floyd (Dave "David" Gilmore). Note: lady holding excellent Who The Hell book (Virgin Books, £7.99, very popular with all sections of the music biz.)



Bigwigology No.1 Warners' Primestress Barbara Charone (and unofficial Q editor) and Phil Straight make a bee-line for the man with the tray.



Lord High Priest Of All Matters Virginular Paul Conway (left) shares a "joke" with Andy McDonald (Sir Go of Discord).



Bigwigology No.2. Jean Francois Cecilton, Grande Fromage Du Marketing at EMI looking straight through an entranced fellow guest.

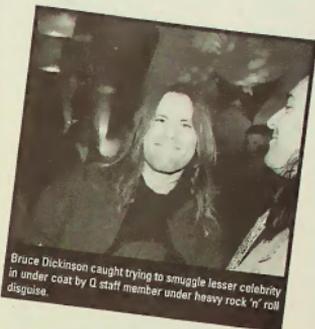
THE 5th Q AWARDS - NOVEMBER 9 1994

THE Q AWARDS DIARY

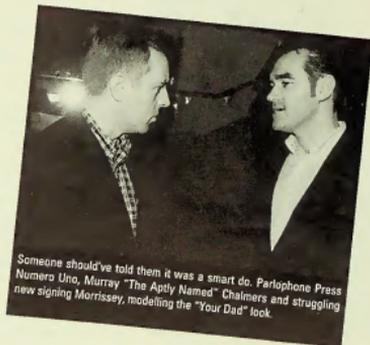
all that. Phonogram, and somebody from Warners, (we're pretty sure) turned out in their Sunday best to toast Q magazine (world's greatest rock monthly), to toast EMAP Metro (publishers of world's greatest rock monthly) and, most importantly, to toast themselves. Because without all those countless marketing men and women called Bob and Amanda pretending they like each other (in case they get poached) over a glass of "rock 'n' roll mouthwash", where would we be? A big old air kiss to the lot of yer ...



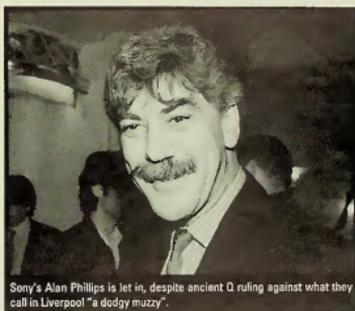
Probable fire hazard: Howard Berman, King Phono Of Gram, blocks the stairs with that man again, Paul Conroy.



Bruce Dickinson caught trying to smuggle lesser celebrity in under coat by Q staff member under heavy rock 'n' roll disguise.



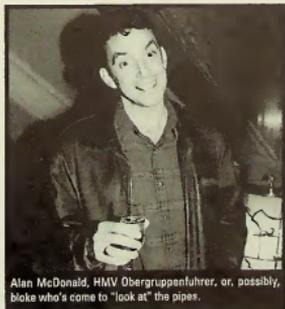
Someone should've told them it was a smart do. Parlophone Press Numero Uno, Murray "The Aptly Named" Chalmers and struggling new signing Morrissey, modeling the "Your Dad" look.



Sony's Alan Phillips is jet in, despite ancient Q ruling against what they call in Liverpool "a dodgy muzzy".



Jill Gascoigne enjoying a drink with Karl Howman of BBC's Brush Strokes ... (Have you checked this?) Sorry, Lisa Anderson, Ms Big at the Brits and Mike Andrews, Generalissimo of Chrysalis Marketing.



Alan McDonald, HMV Oberguppenfuhrer, or, possibly, bloke who's come to "look at" the pipes.



Paula Yates eats a carrot suggestively, while Tony McGuinness, Lord Chancellor of Marketing at Warners, "looks on".

PARK LANE HOTEL, LONDON

SINGLES

BOYZ II MEN: On Beaded Knees (Motown 8602592). More elaborate and exquisite harmonies from these undeniably talented youngsters on a hitting song written and produced by Jimmy Jam and Terry Lewis. Destined for mid-chart respectability. □□□

THE CARPENTERS: Tryin' To Get The Feeling Again (A&M 580162). The Carpenters' recording of this Manlow song first surfaced this year on their Interpretations album. Richard's arrangement lacks intensity, though it does bring home the basic sweetness of the song. □□□

STONE TEMPLE PILOTS: Interstate Love Song (Atlantic/East West A7152CD). This mid-paced grunger revolves around a guitar riff rather than a chorus. Although not quite as memorable as the last hit Vasoline, its slower pace might bring Stone Temple Pilots to a wider mainstream audience. □□□

MOTORHEAD with ICE T and WHITEFIED **CRANE**: Born To Raise Hell (Atlantic 85212215 2). A total singalong boogie number that sees Ice T and Ugly Kid Joe's Crane playing support roles to Lemmy's strained vocals. Reminiscent of Motorhead's former glories. □□□

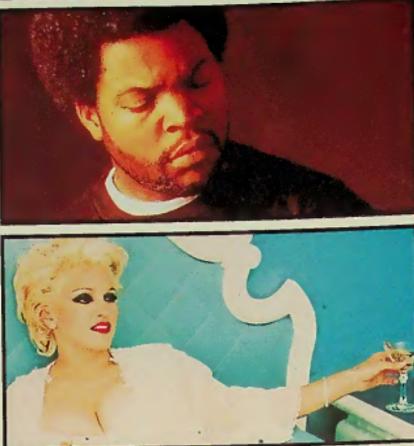
OPTIMISTIC: Nothing But Love (WEA 459-5815-2). Producer Ian Levine successfully captures the Lethes Motown spirit and adds his usual vigorous gloss on this track from the forthcoming Temptations biopic *Five Heart Beats*. □□□

THE ROLLING STONES: Out Of Tears (Virgin VXSCL1524). Another well-timed track from Voodoo Lounge, Out Of Tears has an unmistakable 'last dance' feel to it which should make it ideal for Christmas parties. The obligatory solo guitar solo ensures diehard fans won't be disappointed. □□□

PRIMAL SCREAM: Cry Myself Blind (Capitol CRE SCD 183). Potentially a hit, this laidback and harmonious vocal-led ballad is helped by the addition of a couple of live tracks and three fine remixes for Screamedica era fans. □□□

SPEARHEAD: Of Course You Can (Capitol CDDCLD 728). Former Hip-hoppy man Michael Franti does his best (J) Scott Heron impression on this second single from the debut album *Home*. The relaxed spaced verses are followed by a very catchy singalong chorus making it perfect radio-friendly material. □□□

KALIPAZ: Hang Ten High (Sire/After KACD3). Rochdale's finest hip hop crew don't hold back on their third single, a defiant anti-Nazi and anti-racism track. Musically it's more restrained with a gently shuffling if slightly eerie verse complete with catchy danted chorus. Your mother wouldn't like it but a lot of kids will. □□□



ICE CUBE (TOP); BIZARRE COLLECTION; MADONNA; DOWNBEAT BEDTIME BALLAD

WHIGFIELD: Another Day (Systematic SVS004). Take the bass and keyboards from Saturday Night and add a touch of disappointment; for those who didn't, it's better than you'd expect. □□□

SANDRA BERNHARD: You Make Me Feel (Mighty Real) (Epic XPC556). Erasure's Andy Bell provides his mixing talents on this tribute to Madonna that could become a cult party tune. Taken from the recent album *Excuses For Bad Behaviour Part One*, Bernhard has a strong voice but it's still not as groovy as the original and the Madonna reference is more naff than clever. □□

VICTORIA WILLIAMS: Crazy Mary (Mammoth A225CD). Crazy Mary - which features REM's Peter Buck on electric guitar - places mutual sclerosis sufferer Williams' idiosyncratic Edie Brickell-style vocal in a country classical setting. Williams, the subject of an MS charity tribute album featuring covers of her songs by the likes of Lou Reed and Pearl Jam, is still better known for her songs than her singing, but this could change that. □□□

MADONNA: Take A Bow (Maverick/Sire W0278CD). This second single from Madonna's underrated *Bedtime*

Stories set is an old-fashioned ballad, full of sweeping violin and vaguely oriental sounds. A natural single for Christmas. □□□□□

MARY J BLIGE: Be Happy (MCA MCST2033). The Queen of hip hop soul's return owes more to Eighties boogie than hip hop - a wise move given the number of pretenders to the throne who have emerged since her 1992 debut. Already huge on import, Be Happy should follow the recent

Reminiscence remix up the charts. □□□

R. KELLY: Bump & Grind (Jive CD368). Remixed and re-released as a follow-up to She's Got That Vibe, Bump & Grind shows R. Kelly at his slow, X-rated best. An anthem in soul circles for the past year, Bump and Grind will nevertheless need strong radio support to match Vibe's success. □□□

THE ORIGINAL FLYING PICKETS: Under The Bridge (East West Y270CD). This cover of the Red Hot Chili Peppers track is taken from the Original Pickets' - as in, original line-up - new album which also includes covers of Nirvana's Smells Like Teen Spirit and Prince's When Does Cry. With a Christmas number one already behind them - Only You in 1993 - they just yet do it again. □□□

ELYC: One More Chance (MCA WMCST2025). Pretenders to, rather contenders

for, the Take That crowd, MCA's pop trio offer an extremely smoochy ballad which will need plenty of TV exposure if it is to attract the attention of the term market. □□□

BOMB THE BASS: Dark Heart (Stoned Heights/Island BRW205). A beautiful, rich dub cut from Tim Simons and crew. A far more laidback offering than the last single Bug Powder Dust, this is a gentle lulling tune which could take the chart by surprise. □□□

MARIAH CAREY: All I Want For Christmas Is You (Columbia A&M). Mariah meets *This Space* (see XPC552). Mariah needs the inevitable a-laigh-bells: this is everything you would expect from a Mariah Carey Christmas record. And while the industry may give it only the grudging respect, expect the public to be a lot more enthusiastic. □□□

ALBUMS

ICE CUBE: Bootlegs & B-Sides (Island BRDC016). Hip hop sells barely enough as it is so it's unclear why Island should want to release a sides and remixes collection - and not even on DJ-friendly vinyl. That said, the remixes of It Was A Good Day and What Can I Do are particularly fine and funky while the two new tracks Robbin Hood and You Don't Wanna Fuck Wit These show a return to a harder-edged Cube sound. A good album but one of fairly limited appeal. □□□

SABRES OF PARADISE: Haunted Dancehall (Wrasche). Far more experimental and often more down tempo than their techno debut *Sabrosnic*, this double set is a wonderfully creative and atmospheric album. The group already has a big underground following and this has enough variation to provide radio with plenty to play with. □□□

CHUG: Sassafras (Flying Nun/Mushroom FNC300 03192). This New Zealand indie band's debut album is melodic and charming with enough variety to appeal to a wider audience than the traditional fans of NZ music. □□

GOREKIC: Misere and other works. Chicago Symphony Chorus, Chicago Lyric Opera Chorus/John Nelson (Elektra Nonesuch CD/MC 7559 75948-2). This TV advertised album aims to hitch onto the Gorekic Third Symphony bandwagon, but the title track echoes more of the trendy, bass-weighted Russian chant sound than the soaring solo soprano of the Third. More catchy is the folk-influenced *Broad Waters*, which should appeal to a wide audience. □□□

This week's reviewers: Catherine Eade, Alan Jones, Steve Redmond, Nick Ball, Paul Scott, Phil Somerville, Martin Talbot, Paul Vaughan and Selina Webb

ALAN JONES TALKING MUSIC

The bland simplicity of its title hasn't stopped the Mel Torme/Robert Wells Forties composition The Christmas Song becoming the most covered seasonal number since White Christmas. It's the one that starts "Chestnuts roasting on an open fire, Jack Frost nippin' at your nose," and this year it's more popular than ever, with at least five new versions - good news for its publisher Warner Chappell. Toni Braxton tucks away her version on the flipside of her new single *Love Shoulda Brought You Home*, while Diana Ross, Donna Summer, Tony Bennett and Natalie Cole all sing it on albums of Christmas songs. The biggest selling album of the year is Mariah Carey's *Music Box*, so her seasonal album *Merry Christmas* will be eagerly embraced, even if it doesn't include a version of The

Christmas Song. Mariah tempers some of her vocal excesses to turn in charming versions of traditional songs like Silent Night, Hark The Herald Angels Sing and God Rest Ye Merry Gentlemen, and has co-authored a trio of new songs, the best of which is the single All I Want For Christmas Is You... Even Mariah will be outsold by That's Christmas, unleashed on November 21 by EMI, embracing MDR favourites (Dean Martin, Glen Campbell), traditional fare and pop-based Christmas hits from the likes of Gary Glitter, Mud, Beach Boys and Slade... US president Bill Clinton is the most surprising new arrival in record racks this week, courtesy of the Bill Clinton Jam Sessions, a rather grand title for a two-track single on the Pres label via Direct. The would-be saxophonist honks his way through

Summertime and My Funny Valentine... Singlesswise, much excitement has been generated by the arrival of a new Pearl Jam single, which pairs Spin The Black Circle and Tremor Christ. It's a full scale aural attack, sounding disturbingly like Motorhead. It is available only on seven-inch and CD, it includes no bonus tracks on the CD and has a playing time of just six minutes, 58 seconds... Finally, Luther Vandross' new single Love The One You're With is a nice remake of the 1971 Stephen Stills hit, which should gain extra mileage from the inclusion of the previously unreleased Give Me The Reason (Live At Wembley) and the rare Hot Butterfly, a Seventies recording by Gregg Diamond's Bionic Boogie, featuring Luther on lead vocals.

Most guitar bands get a few years on the road in which to hone their craft, but for Elastic things have happened too fast for that.

The whirlwind rise of the four-piece has meant they have had to cram their formative years into three months in the studio.

According to vocalist and guitarist Justine Frischmann, the recording of the band's debut album has given them their first real opportunity to develop their sound.

"We had 30 songs before we went into the studio and 21 have been recorded. But it's odd because you are never really sure who you are as a band before you go in," she says. "But I have to say we're really chuffed with the results."

Elastic burst into the media spotlight 18 months ago before their debut single *Stutter* had even been released. The music weeklies fell in love with them and the last two singles, *Line Up* and *Connection*, have both cracked the Top 40.

The talented four-piece – Frischmann, Donna Matthews, Annie Holland and Justin Welch – have created their own hybrid of the finest elements of British independent music, from Wire to The Raincoats, complemented by distinctive vocals and plenty of hooks.

The London-based group were first touted by indie PR company Savage & Best which had friends in the band.

They were helped along, as far as press coverage was concerned, by the fact that Frischmann used to be in Suede, and is a close friend of one Damon Albarn from Blur.

Former *NME* writer and now Radio One presenter Steve Lamacq was a fan of the group and was in the process of setting up his Deceptive label with plugger Alan James.

"A lot of labels were interested in us and Deceptive was the only one that wasn't actively chasing us. During the third time we met, Steve casually suggested that he could put our single out," says Frischmann.

Elastic have stuck with the tiny indie in the UK despite striking a deal with Geffen for the rest of the world. "Deceptive have been really good to us and we wanted to stay with them. But they're not the wealthiest label in the world and we wanted to spend some money on recording the album," Frischmann says.

ELASTICA AT FULL STRETCH IN THE STUDIO

The Geffen deal came shortly after manager Chris Morrison, ex-manager of Thin Lizzy and currently managing Blur, began representing the band.

"The two record companies have dovetailed together well but I guess we won't really know until the album comes out. Both companies are very understanding of the band and let them do what they want to do," says Morrison.

Both have also been aware of the high profile of the band and the need to record a great first album.

"There was an intense amount of media coverage at the beginning of the year and they had only had a single or two out so it was good to allow things down a little even if it wasn't exactly a

conscious decision," says Morrison. Frischmann explains, "We did start recording really late because we thought we could just walk into a studio but, of course, it isn't that easy."

"We went to Konk Studios in north London because it had a Neve desk which we wanted to use and because it was the only studio that was free at the time."

The group decided to produce the album themselves with the help of their long time studio collaborator Mark Waterson who worked on their initial demos which became the first three singles.

"He's been with us since the beginning and we just felt comfortable with him," says Frischmann.

Recording of the album, which began in August, finished last week and now the mixing is about to start. The band believe it will add new elements to the Elastic sound.

"It's more varied than anything we've put out so far because we had time to experiment. It's more ambitious generally and in places a little darker but it has still got the hooks," says Frischmann.

As the new songs, like the previous singles, are fairly short, up to 16 tracks could make the finished album which Deceptive hopes to release early in February.

Label boss Tony Smith is enthusiastic about the band's songwriting talents. "There's a natural progression in what they have recorded so far. Even Connection showed better production values than the previous singles," he says.

"I am biased but I do think their songwriting really is excellent."

● Elastic are featured on BBC 2's *Late With Jools Holland* at 6pm this Saturday (18) playing *Connection*, *Car Song* and *Vaseline*. **Nick Robinson**



NICK ROBINSON ON A&R

Derry's *Schtum* impressed the gaggle of fans and industry watchers at London's Splash club last Thursday. There were a few Sony Music faces in the crowd, Columbia having clinched a development deal with the band. The major's involvement is being kept fairly low key to let the four-piece develop on the Big River Records indie label for a while. They sounded fairly tight at the Splash with their dynamic *late Wire*/early *Therapy?* combination bubbling over with passion and enthusiasm... The same night, *The Flamingoes* put on another stirring performance of ringing English guitar pop at The Powerhaus. It shouldn't be long before some steps in for the thrilling threesome. An album is due in January on the Pandemonium label. Look out for more gigs just before Christmas... it may have taken *The Stone Roses* a few years to record their new single but listening to *Love Spreads* you'd think they recorded it a couple of decades ago, such is the influence of Jimi

Hendrix and Led Zeppelin. That said, it still retains its own strong identity and promises much for the album... Also looking good is Bjork with her new EP *Army Of Me*. A sneak preview suggests the single, due to be released in January, is another hit... *The Prodigy* put on a stunning show at a sold-out Forum in London last Friday. There wasn't a static bite in the house as the group stormed through a non-stop selection of hits and tunes from *The Jilted Generation* album. Excellent sound and visuals emphasised the power and range of their thundering hardcore tunes and, on pure energy alone, this had to be the gig of the week... Another success at The Forum last week was *Jamiroquai*, sounding extremely slick and funky... While we're on a dance tip, congratulations to *frr* and London following the news that *Goldie/Metal Heads* has become the first jungle act to make the Radio One playlist, albeit the *N-list*, with *Inner City Life*... It's alright for some. **Mutt Lange** and

Bryan Adams are currently banking in Jamaica sunshine thinking of ideas for the latter's next album... He may not exactly be a David Lynch or Julee Cruise but James' *Tim Booth* is set to be the latest musical partner for **Angelo Badalamenti**... **Joni Mitchell** makes her first UK appearance for five years at a special album launch gig in London next Monday (21)... Remember *Leslie West* and *Mountain*? Well they're back and the man at the desk is another rock legend, producer **Chris Tsangarides**... Fellow producers **Flood** (of U2 and Depeche Mode fame) and **Ed Bueller** (Suede) have formed their own group **Nude** and make their debut appearance at a *Trance Europe Express* all-nighter at The Forum, London, on December 4... **Definition Of Sound** have teamed up with producer **Chris Thomas** to work on their new album which is due out through Phonogram next spring...



GORKY'S ZYGOTIC MYNCI

WELSH BAND BREAKS THROUGH IN LONDON

The Welsh music scene has stayed sheltered from the rest of the UK by virtue of its language barrier. The only exception has been some stoic championing from John Peel for bands like Dathbygu.

But Gorky's Zygotic Myncci are the



first to break across the border, with sell-out London shows and enthusiastic interest from the inkiies.

The south Wales quartet have released two albums, including this year's *Tassy* and a handful of singles. The latest three-tracker is Gorky's best bilingual effort, with *The Game Of Eyes* and *Pentref Wrth Y Mor* vying for attention. The band deny commercial considerations prompted the move.

"*Game Of Eyes* sounds better in English, so it depends what language has a better ring to it at the time," explains principal writer Karos Childs. "We used to write songs in English and then translate them into Welsh for our Welsh fans, but now we know people in England listen to us, it's nice to know they can understand the vocals."

The Welsh language gives Gorky's superb psychedelic pop an extra enigmatic twist, but could put more mainstream markets out of reach. Childs says there is no game plan. "You think of ideas, record them, and then put up with the consequences. We're not worried about accusations of selling out, either. There's not much feedback in Wales, so there was a backlash, we'd never find out about it."

Gorky record for the Bangor-based Ankt whose owner Alan Lloyd maintains Ankt would never put any pressure on Gorky's to become more mainstream. "It's a finely tuned balance they're keeping to, and whatever they come up with, we'll put it out. Like them, we have no golden rules," he says.

The band are touring to promote the single, with plans to record their third album in January. **Martin Aston**



CLEMENTINES

ROCK FOUR-PIECE TIPPED BY RADIO ONE

If Radio One DJ Lynn Parsons is to be believed, Clementines are the future of British rock 'n' roll. In fact, she's so enthusiastic about the outfit she believes they will be "bigger than REM". Praise indeed, if perhaps a mite overstated.

Parsons has acted on her conviction and played Clementines whenever possible, the only problem she has is that the band's management won't give her more material to play, preferring to wait till the songs get beyond the demo stage.

Manager John Campbell, who also looks after Marcella Detroit, Lena Fiague and Oui 3, is understandably excited about the four-piece's prospects, welcoming the Radio One attention but

emphasising that it's no manufactured buzz. "I've never even met Lynn Parsons," he says.

Led by 29-year-old Welshman Nick Lewis, the band start gigging seriously in January, spending the interim period recording an album and making minor adjustments to Six O'Clock – the track which has been played so often by Parsons – for single release.

"We're trying to write strong tunes in a more Celtic way, but with a stripped-down guitar-driven hard edge. I think the results will attract a lot of interest," Campbell says.

And with Lynn Parsons saving things like, "They're so good, I just want the world to hear them," he could well be right. **Lee Inlay**

ETERNAL

THE BIGGEST NEW UK ACT THIS YEAR

All-girl R&B four-piece Eternal look set to be the biggest-selling new UK act this year heralding a long overdue breakthrough for black music.

The south London quartet are well on their way to reaching 800,000 sales of their debut album *Always & Forever* by the end of the year.

It's a remarkable achievement for an act who play R&B, a genre so often dominated by US artists in the UK.

It was very much a case of taking on the Americans at their own game, according to the group's A&R man at EMI Julian Close.

"Our vision at the time of signing



Eternal two years ago was to produce an album that would stand up with the US R&B records that were coming out at the time, such as En Vogue and Jade," says Close.

To that end, Close and Dennis Ingoldby of First Avenue, which discovered the quartet and licenses them

to EMI, selected a wide range of top R&B producers – from Be Be Winans to Dina Carroll's producer Nigel Lewis.

"The sound we were after was one that was uniquely British but influenced by contemporary US records," adds Close.

As for the girls and their voices, they

didn't need much training. "The main reason we signed Eternal was because they are fantastic singers. Their training was singing in gospel choirs every week in south London. When we first saw them they did a dance and an acapella solo. Anybody would have been sold on that performance," says Close.

Work begins on a new Eternal album in early spring and producers being considered include Vassal Benford, Narada Michael Walden and Ray Murray (Silk).

Having already had a number 1 hit in the US with *Stay*, EMI is hoping to boost Eternal's profile across the Atlantic with the current UK hit *Oh Baby I*. The quartet are also likely to release a group duet with a big name US artist, and contributions to a film soundtrack are also possible.

In the meantime, the band are about to embark on their first headline tour playing the same venues they visited on their support slot with Dina Carroll 11 months ago. **Nick Robinson**

ELECTRAFIXION

MAC'S BACK ON THE ATTACK

His nickname was Mac The Mouth and little appears to have changed. Witness Ian McCulloch's take on his relationship with Warner UK chairman Rob Dickins: "I work with Rob, do F I I thought I just got insulted by him!" he says.

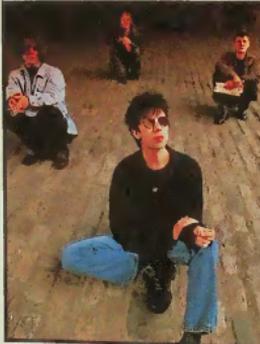
McCulloch and the rest of Echo & The Bunnymen went their separate ways in 1989 but, five years on, Mac and his old writing partner Will Sergeant are reunited under the banner of *Electrafixion* and re-signed to WEA under the A&R direction of company chairman Dickins.

As McCulloch explains, Dickins signed the Bunnymen to Warner Chappell Publishing and helped set up Warren's offshoot Korova for the band

when he moved to the record company. Some artists like to make a fresh start with new comrades, but not McCulloch and Sergeant, even when there was some bad blood to clear up.

"When we split, I figured they'd change the name but Rob was instrumental in saying they should carry on, like Pink Floyd or Summit," McCulloch recalls.

"I told Rob he had skant respect for me, which wasn't true, but I asked if he'd do me a favour and drop me. He said 'no chance', so option two was asking if he'd have



nothing to do with me again, and with Warners splitting up, I moved to East West."

The new relationship didn't work out and, after two disappointing solo albums, McCulloch returned to WEA. A co-writing project with Johnny Marr has since given way to *Electrafixion*.

Says Mac, "I thought I could be a solo act when I was 13, like David Bowie, but I like being in a band. Can I mention the other guys, too? They're integral, and they bring the average age right down."

The debut EP *Zephyr* (on WEA's new Speedjunk offshoot) shows McCulloch and Sergeant in excellent form, with its updated, aggressive take on the Bunnymen sound.

WEA UK managing director Mairn Bellas says the whole company is enthusiastic about working with the pair again. "I've heard the demos and seen them live, but as good as it is, Zephyr is only the beginning," she promises. **Martin Aston**

SIMPLE MINDS

NEW STUDIO ALBUM LEAVES 'POMP' BEHIND

Simple Minds fans are as loyal as the next band's, but in recent years even they have hankered for a return to the ground-breaking sound the group produced in the late Eighties.

Their manager, Clive Banks, is prime among them. Even though he has managed Simple Minds for three years, Banks has not had full involvement in any studio album by the band until now. He is well satisfied with *Good News From The Next World*, which recalls the heady days of New Gold Dream and Sparkle In The Rain and should see the group dispense with the pompous stadium rock tag with which some dismissed their more recent studio efforts.

"When I started managing them, I went to see them play and thought 'I can't hear the guitar. The guy's a brilliant guitarist and I can't hear him,'" says Banks. "But that big pomp which has disappeared on this album." Virgin deputy managing director Ray Cooper has been testing the album on retailers and journalists at playbacks over the past month and the reaction is always the same. "Everyone talks about how it sounds a lot tougher and that the guitars really come through. I think that's also due to Tom Lord-Alge's mixing which is superb," he says.

The album, recorded in Scotland, Dublin and Los Angeles, follows the million-selling greatest hits *Glittering Prize* and the pressure was on for the group to move on to a new chapter in their career.

"Sometimes when you put a best of out it can signal the end of a band and you have to make that next album special," says Cooper.

By the time of *Glittering Prize*, the



band had been on the road for four years. Banks felt it was time for a break. "They looked knackered. They needed to go and get a life and give themselves more inspiration to write again," he says.

The band, now consisting just of founders Jim Kerr and Charlie Burchill, went to India - a trip which influenced the lyrics and the sleeve artwork for *Good News From The Next World* although the music remains raw and rocky rather than mystical.

The co-producer is former

collaborator Keith Forsey, the man who worked on the group's US number one *Don't You Forget About Me*. Since that hit in 1985, the group have failed to build on their standing in the US.

But this time, the US is where the *Good News From The Next World* campaign will begin. "We really want to have a go in America this time. In December, we're going to play some shows for the radio stations out there as a way of building awareness before the album comes out," says Banks.

TRACK BY TRACK

SIMPLE MINDS: GOOD NEWS FROM THE NEXT WORLD

Label: Virgin

Publisher: EMI (Virgin) Music Publishing

Producers: Simple Minds and Keith Forsey

Writers: Jim Kerr/Charlie Burchill

Additional musicians include bassists Mark

Brown, Malcolm Foster, Marcus Miller

and Lance Morrison. The drummers are

Mark Schuman, Tai Bergman and Vinnie

Colaiuta.

She's A River 5:34

The first single, featuring a blistering guitar

line and an impassioned vocal from Kerr.

Night Music 5:24

A more tempo pounding bass-driven

track featuring jangling 12-string guitar.

Hypnotised 5:53

A soothing, haunting bassline hallmarks the

album's only ballad and the only let-up in

the frantic pace. Possible second single.

Great Leap Forward 5:36

A typical Simple Minds rock song featuring

Kerr's trademark vocals.

Ready Sims 3:11

A clever jingle overlays a fiery rock track.

And The Band Played On 5:02

Another big Simple Minds classic similar in

feel to their hit Waterfront.

My Life 5:15

Designed to be a live favourite, this follows

the theme of their New Gold Dream album.

Criminal World 5:03

Blistering rock with all the hallmarks refrains

and Kerr's vocal wallings.

This Time 4:58

Scorpeo female vocals are added to this mid-

tempo finale.

The first single *She's A River* is out on January 16 with the album's worldwide release two weeks later.

It's the first time Virgin has had a Simple Minds album for the whole world, having taken over from A&M outside of Europe.

Ones the album's out, Simple Minds will be hitting the road again for a two year world tour. "They can't wait to get back on tour. That's when these songs will really come alive," says Banks.

Nick Robinson

PROLAPSE

CHERRY RED'S THEATRICAL SIX-PIECE

It's difficult for a band to avoid being branded with a musical style these days but energetic six-piece Prolapse have managed it so far.

The group, whose superb Cherry Red album *Painless Walks To Dismal Places* has just been released, have a sound that doesn't fit into any scene as such, but the nearest you could get is a mix of *The Fall*, *Pere Ubu* and *Sonic Youth*.

Dave a bit deeper and there are even echoes of the Bunzymen, giving a sound that's unquestionably in-your-face, but commercial nonetheless.

The contrast between the mad ranting of *Stoutman* and full-time schoolgirl Mick Dennis and the sweet, girly delivery of Linda Steelyard on record is boosted by their theatrical interplay on stage where Steelyard spends her non-vocal time raising her eyes to heaven or shrugging her shoulders in disbelief at Dennis's antics.

Cherry Red A&R man Tony Fisher caught their second London show at the Laurel Tree last summer. "Admittedly they were a bit loose, but I knew there was something there, and the contrast between Mick and Linda made it all the more interesting," he says.

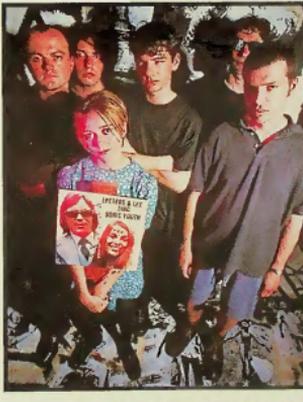
Ex-Membrane John Robb, who produced their second EP *Pull Thru* Barker, recalls the band's strange approach to recording: "We were lying

down some vocals, and I wasn't too happy with them, so I just made a few suggestions to Mick. Next thing I know, that advice had become the lyrics of a song. It was very bizarre, but it seems to work."

Fisher concurs, "Mick is great, he really does make the lyrics up as he goes along. Take *Surreal Madrid* from the album, that was all spontaneous in the studio because of an article he'd read in a magazine that morning about

Athletico Madrid's controversial chairman." Steelyard says she was impressed with the Cherry Red set-up. "There were others interested but they were the first label who actually spoke to us as people and involved us in meetings and planning."

"When you sign to some indie labels you immediately become part of a scene. You make a statement by signing for that label. That's not the



case with Cherry Red which I think is just a good little indie label trying to put out good music."

And the future? "I had intended to travel when I finished studying," says Linda. "But now we have to keep the momentum going, so that's out the window."

Fisher adds: "They'll certainly do another album for us, but if a major was to come in we would be prepared to do a deal."

Leo Finlay

MEDICINE HAT

BOOGIE BREAKTHROUGH

Medicine Hat's country boogie brought out the Spinal Tap in Guy Holmes when he saw them live at The Marquee earlier this year.

"I did the horribly clichéd thing of running backstage and saying 'Hi, I'm from a record company and I'd like to sign you.' They looked at me with complete disdain," he says.

But being the man who signed Right Said Fred in 1991 and Aswad last year, Holmes couldn't help but get excited about a band who would show there's more to his Dvg Records label than pop.

The debut CD from the Herfordshire-based band, recorded in their own eight-track studio, has sold a respectable 3,000 copies. It presents a promising combination of country-styled lyrics and hard boogie with strong vocals from Canadian lead singer Mark Jackson holding it together.

Now Holmes, managing director of Tug and promotions company Cut Records, is aiming to strengthen their sound on their 'proper' debut, which will be released on the band's own Moose label through Tug in the spring.

"I wanted to get them in the studio with a top producer who can really bring out the songs. They can play, but they just need that tougher sound," says Holmes.

Nick Robinson

ONES TO WATCH

COCO & THE BAN

Edinburgh is the unlikely home of this Portishead-meets-Massive Attack sound. Haunting vocals over a gorgeous sombre tune make Starlike the pick of their three-track demo.

THE BLUE TONES

Offers are already on the table for this four-piece who have the lead track on the new Pierce Panda EP alongside Supergrass et al.

CHERYL LYNN

Just around the corner is the sweet voice of disco, this time produced with warmth by one Jazelle B and the Soul II Soul crew

WEEZER

The new wave of US new wave, a la Green Day, grows with the arrival of these latest recruits to Geffen. Their self-titled album is due in January.

WHALE

There are high hopes at Virgin (that for this Swedish bunch who were initially signed to East West which declined to take up the album option. A new single, produced by Cameron McVey (of Neneh Cherry fame), is due early in the new year

BOYMRANG

Grham Sutton, a member of Bark Psychosis, is set loose to produce a riot of trippy ambience and jungle with a three-track EP on the Leaf label.

THE ONE

Former Only Ones frontman Peter Perret shows off his new band with damn fine New Zealanders Headless Chickens supporting, at London Astoria 2 on Tuesday (15)

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
COMET GAIN	guitar-based five-piece from London	WILJA	none	album	Gary Walker - "I signed them after seeing them playing live around London." Stuart Hornall/James Dewar
EVERCLEAR	California alternative rock four-piece	RONDOR	Darren J Lewis/ Andy Dylphart	worldwide exclusive publishing	Matt Chalk - "Her single, Love Inside, is the sweetest, most beautiful jungle record." Clive Gabriel - "A classic group who will stand the test of time."
SHARON FORRESTER	Jamaican lovers rock (reggae)jungle artist	POLYGRAM MUSIC	Jerry Smith, Automatic	worldwide exclusive publishing	John Brice - "Perfect soundtrack music - Bust Bacharach for the Nineties." Gary Walker - "Sonic Youth's Kristin Moore gave me their album which I really liked."
GENE	London-based guitar four-piece	WARNER CHAPPELL	Timoto Harrison/ NUR Productions	worldwide exclusive publishing album licensed from Exstati Peace	Jon Walsh - "Unbelievable live! There'll be an album out in the New Year." DLM team - "We're really excited and look forward to doing great things together." Andy Simmonds - "I was blown away at The Bull & Gate." Cliffes Peterson - "A singer/songwriter with an edge."
GOLDIE PRESENTS METALHEADS	jungle artist from London	WILJA	none	album	Kate Thompson - "We've been chasing them for ages - the first album is out on MCA." Stuart Hornall/James Dewar
GUYNER	thrashy rock trio from New York	ENDANGERED	Donnie Graves	album	Stuart Hornall/James Dewar
JAMES HALL	rock artist from New Orleans	ENDANGERED	Donnie Graves	album	Stuart Hornall/James Dewar
NICK JENNINGS	Wokingham singer/songwriter/musician	DICK LEAHY	Harry J Eves	exclusive songwriting deal	Kate Thompson/Matt Chalk - "We're helping them develop - putting them together with Barrington Phillips."
JUDDA	teching-influenced industrial rock act	CHRYSALIS PUBLISHING	Zoe Hawton/ Kate Webb	worldwide exclusive publishing album	Rob Melbourne - "He's got a great voice and style. I believe he can compete with the best in Jamaica." Matt Chalk - "Outstanding - the best dance record of the year."
SHAWN LEE	singer/songwriter from Los Angeles	TALKIN' LOUD	Steven Fiefer	album	Juliet Somogyi - "I like their attitude - they got some press for their last single we want to help them with their next one." Matt Chalk - "Bubbles is the best female voice I've come across this year." Rob Melbourne - "They have great rap style and production - the album is excellent"
LOVE HAPPY	pop/dance four-piece from London	POLYGRAM MUSIC	Mac	worldwide exclusive publishing	
LOVE SPIT LOVE	alternative pop act incl. ex-Psychadelic Furs' Richard Butler	RONDOR	Andy Dylphart/ Richard Gishop	worldwide exclusive publishing	
WILLIAM ORBIT	producer/writer	RONDOR	none	worldwide exclusive publishing	
PJ AND DUNCAN	Newcastle pop duo	POLYGRAM MUSIC	Dave Holly	worldwide exclusive publishing	
SARJANT D (Dennis Stevens)	London-based, Jamaican reggae artist	CHRYSALIS PUBLISHING	Alex Kerr-Wilson	worldwide exclusive publishing	
SOUNDATION	rock/pop/techno trio from Bournemouth	POLYGRAM MUSIC	Jonathan Richardson	worldwide exclusive publishing	
THE HOLY JOES	punky indie rock four-piece from Brighton	ANXIOUS PUBLISHING	Phil Ross	worldwide exclusive publishing for two songs	
THE SOURCE	London house act	POLYGRAM MUSIC	John Truelove	worldwide exclusive publishing	
FEATURING BUBBLES	rap duo from West Los Angeles	CHRYSALIS PUBLISHING	Buzz Tone	worldwide exclusive publishing	
THE WHOLIGANZ	rap duo from West Los Angeles	CHRYSALIS PUBLISHING	Buzz Tone	worldwide exclusive publishing	

Compiled by Sarah Davis Tel: 011-948 2320

Monday, 30 January -
Friday, 3 February 1995



MIDEM

Palais des Festivals,
Cannes, France.

SUBSIDY
CLOSES THIS WEEK

IF YOU'VE GOT IT, FLAUNT IT. AT MIDEM

The Premier International Music Market

In this uncertain world one thing is certain. MIDEM is the industry's greatest one-show for professionals only. Nothing comes close to the prestige and epic scale of MIDEM. Which is why your name on a stand at MIDEM '95 will be like no other statement you can make. But whether you participate at MIDEM as an Exhibitor or Visitor just be sure you get there.

The Ultimate Global Meeting Point

MIDEM is where the key people from all sides of music, the movers and shakers, make the deals that define the industry for the year ahead. And where you get the inside track on vital industry issues.

One Stop For The World

A stand at MIDEM puts your company in the spotlight, it says everything about your image and savoir-faire. And it means you can meet your clients in the seclusion of your own private HQ to optimise your five supercharged days in Cannes.

New Lower Cost Tariff

To make sure the cost of visiting and exhibiting is in reach of smaller companies, we've introduced a new lower cost "individual" tariff for MIDEM '95.

The DTI May Help

If you are a UK company wishing to exhibit at MIDEM '95 you may qualify for a DTI subsidy providing you book by 10 November 1994.

A Dazzling Setting

The Côte D'Azur, Cannes. Five glittering days. Great artists. Brilliant concerts. A monster media event. What more needs to be said? Cancel the wedding, postpone the vacation, do whatever you have to but get there.

Call Peter Rhodes now on 0171 528 0086 and he'll give you all the details you need about MIDEM '95, including advertising rates for the Showguide and the MIDEM Daily News. We look forward to hearing from you.

Reed MIDEM Organisation Ltd, Metropolis House, 22 Percy Street, London W1P 9FF. Tel: 0171 528 0086 Fax: 0171 895 0949

© A MEMBER OF REED EXHIBITION COMPANIES

BEHIND THE COUNTER

PAUL MERRITT, Rival Records, Bath

"It was a good week for us with brisk business for singles by Billie Ray Martin, Suede, New Order and Baby D. On the album front, we are anticipating that Pearl Jam is going to be a big seller for us this Christmas. Since we put a poster in our window offering the limited edition album for £9.99, we've had a record 90 pre-orders. The most we've had in the past was 60 for the first Suede album.

"Offering a record as a limited edition does help to spark consumer interest. We reckon it will probably be available for around two weeks although there has been no confirmation of this from Sony. If it sells as well as we expect, then it could be out for longer. There will be quite a few people who will want to buy the vinyl version, released on November 24, a week prior to the CD and cassette.

"There is also a lot of interest in the forthcoming Stone Roses album. Although it is five years since the band's last album, the people in our catchment area certainly haven't forgotten them. So far we've had 10 pre-orders and we expect that figure to increase substantially before MCA releases it on December 5. With pre-release enquiries for the single last week, this week should see steady sales providing a healthy build up for the album."

ON THE ROAD

PETER EDWARDS, northern catalogue rep, Pinnacle

"This week everyone's been a bit quiet because they're all waiting for Christmas. It's the calm before the storm. I've noticed a lot of interest in the new Stone Roses but, apart from that, this week's been remarkable for its lack of interest. Everyone's playing the new Nirvana, though. Except Stereo One in Glasgow; they're playing Pink Floyd—they always play Pink Floyd.

"What's been strange is wishing dealers the happy Christmas: it's my last visit until the New Year. You can tell it's a run up to Christmas because all the stores are littered with best of. There's been a bit of interest in Elvis Costello back catalogue stuff because of the new best of.

"HMV's 3 for £20 promotion started this week so it's been fairly busy in there. The only problems I've come across are labels not meeting their release dates—I wish they'd sort that out. That and not having enough product. This week I just haven't had enough to give people.

"I've been out in the evening twice this week with a couple of guys from Glasgow shops. I always enjoy week two of the schedule because I'm in Scotland and the people are really sociable."

IN THE SHOPS THIS WEEK

The following information, collected by *Music Week* on Thursday is based on contributions from Andy's Records (Warrington), Atomic Sounds (Sussex), HMV (Norwich), Mike Lloyd Music (Stoke-on-Trent), Our Price (Worthing) Opus (Cornwall), Royal (Bath), Track Records (York), Tower (Piccadilly, London), Virgin (Newcastle). If you would like to contribute to Frontline, call Karen Faux on 081 543 4830.

NEW RELEASES

Sting got off to a flying start last week and neatly outdistanced its nearest competitors, The Beautiful South and Page & Plant. Retailers were surprised that Mariah Carey did not do better business but anticipate that sales will pick up nearer to Christmas. Meanwhile singles performed particularly well with M People, Baby D, Blur, Suede, Jamiroquai, Electrafixion and U2go Overall bringing singles buyers into the stores.

PRE-RELEASE ENQUIRIES

Singles: Sinead O'Connor, East 17, Stone Roses, New Atlantic. Albums: Tom Jones, M People, New Order, Stone Roses, R Kelly, Pearl Jam and Sheryl Crow. Vide: Nirvana.

ADDITIONAL FORMATS

Nirvana limited edition white vinyl album, limited edition Beautiful South double pack

IN STORE

Windows: Madonna, Chris Rea, Sting, Page & Plant, M People, INXS, Luther Vandross, Dance Zone 94, Siltskin, Sheryl Crow, Beautiful South. In-store: Sting, Suede, The Tenors, East 17, Cliff Richard, Big Audio, All Woman Volume Four, Frank Sinatra, R Kelly, Billy Connolly, Roy Chubby Brown.

MULTIPLE CAMPAIGNS

ANDY'S RECORDS: Three CDs for £20 promotion, windows for Luther Vandross and radio ads for Cliff Richard.

BOOTS: Christmas promotion for Frank Sinatra and M People.

HMV: Album of the week—M People; windows—Now 29, Frank Sinatra, Sean Maguire, R Kelly, Pure Moods, Best Rock and Roll Album In The World Ever, Video—Billy Connolly, Roy Chubby Brown, Jack Dee, The Fat Slags. In-store—Big Audio,

Sheryl Crow, Carmina Burana, Michael Ball. TV ads—R Kelly (national Channel Four), Tina Turner (London, Central, Granada, Yorkshire and Tyne Tees) Best Rock and Roll Album In The World Ever (HTV)

MENZIES

JOHN MENZIES: Album of the week—M People; singles of the week—Sinead O'Connor, Sting, Daniel O'Donnell, Kylie Minogue; vide of the week—Mrs Doubtfire; windows—M People; in-store—Beautiful South, Best Of That Loving Feeling, Now 29, Michael Ball, Roy Chubby Brown.

OUR PRICE

OUR PRICE: Windows—Page & Plant, Sting, Eagles, Let Loose, The Love Album, Beautiful South, The Best Dance Album In The World Ever; in-store—Experience Our Christmas campaign, 10 titles promotion—15 CDs at £9.99; press advertisements—Page & Plant, Fat Slags, Sheryl Crow, Jurassic Park, Beautiful South; PolyGram Video campaign—£2 off all opera and ballet titles; Machine Head PA.

TOWER

TOWER RECORDS: Generic poster campaign in London. Press co-promotions—Sheryl Crow, Jamiroquai, Siltskin, Aerosmith, Machine Head; poster campaign for Journey Massive; windows—Jazz label of the month Sony; Maxwell Tyme, Mike Oldfield, Ben Harper, Foreigner, Big Audio, Plant & Page, Siltskin, Sheryl Crow, Beautiful South; PolyGram Video campaign—£2 off all opera and ballet titles; Machine Head PA.



VIRGIN: Christmas campaign kicks off; windows—Sting, East 17, Madonna, Three Tenors. In-store—Porthead, Soundgarden and Oasis; vide—Mrs Doubtfire, Michael Barrymore, The Fugitive, Sleepless in Seattle, Jurassic Park. VMR essential album—Sheryl Crow, featured artist—Maire Brennan, megaplay single—Stone Roses.

WH SMITH

WH SMITH: Album of the week—M People, Virgin featured artist—Meat Loaf; in-store—The Best Rock Album In The World Ever, Telstar television-advertised albums.

WOOLWORTHS

WOOLWORTHS: Snow White And The Seven Dwarfs promotion continues—£11.99 each; the best of the best promotion continues; in-store—Sleepless in Seattle and Mrs Doubtfire.

EXPOSURE

TELEVISION

21.11.94

VH-1: **One** tracks the career of INXS, VH-1: 11.30-12pm

MV European Music Awards spotlight on male nominees including Seal, Bruce Springsteen and Prince, MTV: 3-3.30pm

22.11.94

MV European Music Awards spotlight on female nominees including Björk, Neneh Cherry and Mariah Carey, MTV: 3pm-3.30pm

23.11.94

The Best with Music Street Preachers, Therapy? and Alghan Whigs, ITV: 1-2am

24.11.94

MV European Music Awards live from Berlin with performances from Take That,

Björk and Aerosmith, MTV: 7-9.30pm

25.11.94

The O Zone featuring Kylie Minogue and Luther Vandross, BBC2: 11.5-7.30pm
Sounds Of The Sixties with Diana Ross & The Supremes, The Byrds and Sony And Cher, BBC2: 7.30-8pm

26.11.94

What's Up Doc features Roehrford and PJ & Duncan, ITV: 9.25-11.25am

Live And Kicking with M People, BBC 1: 8.15-12.12pm

Later featuring Sinead O'Connor, Noel Lowe and M People, BBC2: 8-9pm

Saturday Night Live features Soul Asylum and Peter Gabriel, VH-1: 9-10pm

21.11.94

Evening Session features Veruca Salt, Radio One: 7-9pm

22.11.94

The Story Of Pop, Part 44—Gin Talk. Artists like Steven Nicks, Salt 'N' Pepp, Teri Ann and Mary Wilson discuss what it is like to work in an industry dominated by men. Alan Freeman is the token male. Radio One: 9-10pm

24.11.94

Soundbite has editor Danny Kelly investigating the growth of charity records since Band Aid. He also takes a look at the Unplugged phenomenon, Radio One: 9-10pm.

25.11.94

Simon Mayo features The Cranberries

playing live, Radio One: 9-12pm

John Peel features Derby guitar band Cable and London's Elevate, Radio One: 10-11am

26.11.94

Andy Ashworth features R&B act Barrance Whitfield and Mail songstress Omou Sangare, Radio One: 2.30-4pm

John Peel presents special guests Man Or Astronaut and Sleeper, Radio One: 4-7pm

The Essential Mix with DJ Mackintosh mixing live from London's Ministry Of Sound, Radio One: 12-3am.

27.11.94

The Frank Zappa Story, Part Two—Anchored Pure And Simple, Radio One: 7-8pm

RADIO

AD FOCUS

Artist/Title	Label	Release date	Media	Campaign
BOB DYLAN Greatest Hits 3 ENIGMA Cross of Changes	Columbia	November 21	TV, Radio, Press, Posters	In-store displays will run with Our Price, Virgin, HMV, WH Smith and Tower. The album is being re-released in a black and gold Digipack with a 24-carat gold-plated CD. There will be in-store displays with the independents. Promotion includes TV advertising in the Meridian area.
GLORIA ESTEFAN Hold Me, Thrill Me, Kiss Me	Epic	Out now	TV	The re-promotion ties in with the BBC's broadcast of the band's Earis Court concert. Promotions includes co-op advertising in the national press with HMV. The release features in HMV's Christmas catalogue and the Gifts For Her campaign at Boots.
PINK FLOYD Dark Side Of The Moon	EMI	Out now	TV, Radio	
JOOLS HOLLAND Liver Performance	Beautiful Records	November 21	TV, Radio	
TOM JONES The Lead And How To Swing It	East West	November 14	TV	
JAMES LAST/ RICHARD CLAYDERMAN In Harmony	Polydor	November 7	TV	Promotion includes in-store displays with Boots, Menzies and 200 independents.
LAST NIGHT OF THE PROMS The 10th Season	Warner Classics TV	November 14	TV, Radio	A substantial in-store display campaign will run with multiples and independents. The continuing campaign includes heavyweight TV advertising in the London area. Displays will run with Our Price, HMV, Menzies, Virgin, WH Smith and selected independents. Promotion includes a fanbase mailout and Maguire will take part in the <i>Smash Hits</i> roadshow. Promotion in-store with Andy's, Our Price, Virgin, HMV, Woolworths and selected independents plus a mailout to blues fans.
CYNDI LAUPER Twelve Deadly Cyns	Epic	Out now	TV	
ANDREW LLOYD WEBBER The Best Of...	Polydor	Out now	TV	
SEAN MAGUIRE Sean Maguire	Parlophone	November 14	TV	
GARY MOORE Ballads & Blues 1982-1994	Virgin	November 14	TV, Radio, Press, Posters	The release will feature in Tower Piccadilly windows from today and there will be displays with HMV, Our Price, WH Smith and Boots. A national TV advertising campaign will take the form of a special announcement to fans (see below). Promotion includes in-store and window displays with all of the multiples. All multiples will run window and in-store displays and the album will be on Andy's listening posts. Promotion includes TV advertising in the Meridian and Central ITV regions. From next Monday the album will feature on the PolyGram Tower poster displays for three weeks. There will be in-store displays with the multiples backing up the intensive TV campaign. The release is album of the week with WH Smith which is running national co-op TV advertising from next Monday. Promotion includes regional TV advertising and satellite advertising on BSkyB. The TV campaign includes national advertising on Channel Four including <i>The Big Breakfast</i> . Promotion includes music press and ILR radio competitions.
MIKE OLDFIELD The Songs Of Distant Earth	WEA	November 21	TV, Radio	
PRINCE The Black Album	Warner Bros	November 21	TV, Radio, Press, Posters	
DIANA ROSS A Very Special Christmas	EMI	November 14	TV, Radio, Press, Posters	
RUN-DMC Transmuting Live	Chrysalis	November 14	TV, Radio, Press, Posters	
SADE The Best Of	Epic	Out now	TV	
STING Fields of Gold	A&M	Out now	TV, Radio, Press, Posters	
DONNA SUMMER Endless Summer	Phonogram	November 14	TV, Radio	
VARIOUS All Woman 4	Dino	November 14	TV, Radio	
VARIOUS 100% Christmas	Telstar	November 14	TV, Radio	
VARIOUS The Greatest Hits Of The 90s	Telstar	November 21	TV, Radio	
VARIOUS House Nation 2	React Music	November 14	TV, Radio, Press, Posters	
VARIOUS Ireland's Greatest Love Songs	Telstar	November 21	TV, Radio	
VARIOUS A Man, A Van & A Bleeper	Slip 'N Slide	November 21	TV, Radio	
VARIOUS Smash Hits 94	Telstar	November 21	TV, Radio	
VARIOUS The Very Best Of That Loving Feeling	Dino	November 7	TV, Radio	
VARIOUS Woodstock 94	A&M	November 21	TV	Promotion includes co-op press advertising in <i>Q</i> with HMV.

Compiled by Sue Sillitoe: 081-767 2255

 Television
 Radio
 Press
 Posters

CAMPAIGN OF THE WEEK

PRINCE
The Black Album

Record label: Paisley Park/
Warner Brothers
Media agency: BNP
Media executive: Mark Swift
Product manager: Roma Martyniuk
Creative concept: in-house

Seven years after it was originally recorded, Prince's *The Black Album* is finally being released in the UK and will be promoted with a national TV advertising campaign, designed to entice the mass market but taking the form of a special announcement to fans. WEA, which releases the album on Monday, will be running heavyweight national and music press advertising to flag the TV campaign and alert the fanbase that the album is now available on general release rather than as a bootleg. TV ads will run on ITV and Channel Four and radio ads will run on Capital, Kiss and Choice FM in London.

A.I.R.P.L.A.Y

THE OFFICIAL
music week
CHARTS
19 NOVEMBER 1994

THIS AIRPLAY CHART IS THE MOST UP-TO-DATE AVAILABLE

It combines Radio One and IR play in a weighting system derived from latest audited listening figures. IR stations contributing data include:

102.6 FM Signal One; 2CR FM; 96.4 FM BRMB; Aire FM; Atlantic 252; BBC Radio 1; Beacon; Borders; Broadland; Capital FM; Central FM; Chiltern Network; Clyde One FM; Essex; Forth RFM; Fox FM; GWR FM; Hallam FM; Hereford; Inverca FM; Lincs FM; MFM 1034 & 971; Manx; Mercury; Metro FM; Moray Fifth; NorthSound; Orchard FM; Piccadilly Key 103 FM; Pirate FM; Power FM; Q103; Red Dragon; SGR FM; Swansea Sound; TFM; Tay; The Pulse; Trent; Viking FM; Virgin 1215; West Sound; Wyvern.

THIS REPRESENTS 81.14% OF POP RADIO LISTENING IN THE UK

The Week	Title Artist (Label)	Last weeks IFM Playlist	Station with most plays
1	1 BABY COME BACK Patie Benson (Virgin)	P	M FM
2	2 ALWAYS Ben Jelen (Jambco)	P	M FM
3	3 ALL I WANNA DO Sheryl Crow (A&M)	P	M FM
4	4 OH BABY L. General (EMI)	P	M FM
5	5 STARS Chava Black (Wild Card)	A	Radio Aire
6	6 SWEETNESS Michelle Gayle (JCA)	A	Atlantic 252
7	7 SEVENTEEN Let Loose (Mercury)	A	Atlantic 252
8	8 STAY (I MISSED YOU) Lisa Loeb & Nine Stories (JCA)	A	M FM
9	9 WHEN WE DANCE Sting (A&M)	A	Atlantic 252
10	10 CIRCLE OF LIFE Ehan John (Rocket)	A	Atlantic 252
11	11 YOU NEVER LOVE THE SAME WAY TWICE Rozalla (J&R)	A	Cyfa 1 FM
12	12 SHE'S GOT THAT VIBE R. Kelly (Jive)	P	M FM
13	13 IF I ONLY KNEW Tom Jones (ZTT)	A	Capital FM
14	14 HEY NOW (GIRLS JUST WANT TO HAVE FUN) (cont.) Leazer (J&R)	A	Atlantic 252
15	15 WELCOME TO TOMORROW Snap (Arista)	A	Red Rose Rock FM
16	16 SECRET Madonna (Mercury)	B	M FM
17	17 SPEND SOME TIME The Brand New Heavies (Epic)	A	Radio Aire
18	18 NEWBORN FRIEND Sam (ZTT)	M	M FM
19	19 BANG AND BLAME Ivan (Warner Bros)	P	Red Dragon FM
20	20 SOME GIRLS (Ultimate Care Wild Card)	P	Southern

© Copyright ERA. Compiled using BBC Radio and PCS Selector software. Based on the plays of compact discs on Radio 1FM and contributing IR stations. Station weightings are based on total listening hours as calculated by Rajar.

The Week	Title Artist (Label)	Last weeks IFM Playlist	Station with most plays
21	18 THE STRANGEST PARTY (THESE ARE THE TIMES) (cont.) (Mercury)		Red Dragon FM
22	19 TURN THE BEAT AROUND Gloria Estefan (J&R)	A	M FM
23	20 MELODY OF LOVE (WANNA BE LOVED) Donna Summer (Mercury)	B	Radio Aire
24	21 SURE TALK This (JCA)		Southern
25	22 RUN TO YOU Romeo (SMI)	B	Red Dragon FM
26	23 SIGHT FOR SORE EYES M People (Deconstruction)	A	Red Rose Rock FM
27	24 SATURDAY NIGHT Whigfield (Optimistic)	B	M FM
28	25 TRUE FAITH 94 New Order (Lambert)	B	M FM
29	26 RIGHT BESIDE YOU Sophie B. Hawkins (Columbia)	B	Merica FM
30	27 SENSE Teary Roll (Arista)		Cool FM 97.4
31	28 CRAZY Assembla (Epic)	A	Virgin 1215
32	29 TAKE THIS TIME Sean Maguire (Parlophone)	A	Broadland FM 102.4
33	30 ONE LAST LOVE Song The Beautiful South (Epic Disc)	A	Piccadilly Key 103 FM
34	31 PUT YOURSELF IN MY PLACE Kyla Milnes (Deconstruction)	A	Red Rose Rock FM
35	32 LOVE THE ONE YOU'RE WITH Laura Vanders (Epic)	A	Piccadilly Key 103 FM
36	33 ANOTHER NIGHT Mr. S&A And The Real McCoy (Legit)	P	Southern
37	34 THINK TWICE Collins Dier (Epic)		Clyde FM
38	35 ON BENDED KNEE Day II Man (Mercury)	B	Red Dragon FM
39	36 7 SECONDS Yellows New (Featuring Herch Cohen) (Columbia)	A	Atlantic 252
40	37 DON'T DON'T TELL ME NO Daphne B. Hawkins (Columbia)		Cool FM 97.4

BREAKERS

#	Title Artist (Label)
1	1 YOU WANT THIS Janet Jackson (A&M)
2	2 YOU BLEW ME AWAY Robert Palmer (Virgin)
3	3 END OF A CENTURY Blur (Food)
4	4 SO MUCH IN LOVE All-4-One (Arista)
5	5 PRETTIEST EYES The Beautiful South (Epic Disc)
6	6 YOU BLEW ME AWAY Robert Palmer (EMI)
7	7 BLAME IT ON ME Dream (Mercury)
8	8 STEAM East 17 (London)
9	9 SEARCHING Chava Black (Polygram)
10	10 WHAT'S GOING ON Music Relief '94 (Epic)

Records are outside the Airplay Chart but not on last week's C/N Top 203 singles chart.

#	Title Artist (Label)
11	11 ENDLESS LOVE Luther Vandross & Mariah Carey (Epic)
12	12 END OF A CENTURY Blur (Food)
13	13 SO MUCH IN LOVE All-4-One (Arista)
14	14 GET OVER IT Eagles (Mercury)
15	15 SHINE Anwed (Epic Disc)
16	16 CRAZY FOR YOU Lee Leese (Mercury)
17	17 KNOW BY NOW Robert Palmer (EMI)
18	18 I'D GIVE ANYTHING Gerald Levert (East West)
19	19 STAY ANOTHER DAY East 17 (London)
20	20 HALF THE MAN Jamiroquai (Sony)

NETWORK CHART

#	Title Artist (Label)
1	1 BABY COME BACK Patie Benson (Virgin)
2	2 ANOTHER NIGHT Mr. S&A And The Real McCoy (Legit)
3	3 LET ME BE YOUR FANTASY Baby D (Sparrow)
4	4 ALWAYS Ben Jelen (Jambco)
5	5 ALL I WANNA DO Sheryl Crow (A&M)
6	6 OH BABY L. General (EMI)
7	7 SHE'S GOT THAT VIBE R. Kelly (Jive)
8	8 SIGHT FOR SORE EYES M People (Deconstruction)
9	9 TRUE FAITH 94 New Order (Lambert)
10	10 SATURDAY NIGHT Whigfield (Optimistic)
11	11 SWEETNESS Michelle Gayle (JCA)
12	12 STARS Chava Black (Wild Card)
13	13 STAY (I MISSED YOU) Lisa Loeb & Nine Stories (JCA)
14	14 HEY NOW (GIRLS JUST WANT TO HAVE FUN) (cont.) Leazer (J&R)
15	15 IF I ONLY KNEW Tom Jones (ZTT)
16	16 WHEN WE DANCE Sting (A&M)
17	17 CIRCLE OF LIFE Ehan John (Rocket)
18	18 WELCOME TO TOMORROW Snap (Arista)
19	19 SEVENTEEN Let Loose (Mercury)
20	20 YOU NEVER LOVE THE SAME WAY TWICE Rozalla (J&R)
21	21 SECRET Madonna (Mercury)
22	22 NEWBORN FRIEND Sam (ZTT)
23	23 SOME GIRLS (Ultimate Care Wild Card)
24	24 BANG AND BLAME Ivan (Warner Bros)
25	25 SPEND SOME TIME The Brand New Heavies (Epic)
26	26 MELODY OF LOVE (WANNA BE LOVED) Donna Summer (Mercury)
27	27 TURN THE BEAT AROUND Gloria Estefan (J&R)
28	28 ONE LAST LOVE SONG The Beautiful South (Epic Disc)
29	29 THINK TWICE Collins Dier (Epic)
30	30 RUN TO YOU Romeo (SMI)
31	31 SENSE Teary Roll (Arista)
32	32 THE STRANGEST PARTY (THESE ARE THE TIMES) (cont.) (Mercury)
33	33 WE HAVE ALL THE TIME IN THE WORLD Lisa Ann (J&R)
34	34 RUN TO YOU Romeo (SMI)
35	35 TAKE THIS TIME Sean Maguire (Parlophone)
36	36 THIS DJ Robert D. (J&R)
37	37 RIGHT BESIDE YOU Sophie B. Hawkins (Columbia)
38	38 WILD ONES Sade (Jive)
39	39 YOU CAN GO YOUR OWN WAY Chava Black (East West)
40	40 THE RHYTHM OF THE NIGHT Corona (J&R)

© ERA. The Network Chart is compiled by ERA for Independent Radio using airplay data and C/N data.

VIRGIN 1215 CHART

#	Title Artist (Label)
1	1 CROSS ROAD - THE BEST OF Ben Jelen (Liberty)
2	2 UNLOVED IN NEW YORK Corona (J&R)
3	3 THE GREATEST HITS (cont.) (Mercury)
4	4 THE BEST OF Sade (Epic)
5	5 BESTIME Stories - Welcome (Mercury/EMI)
6	6 FIELDS OF GOLD - THE BEST OF Sting (A&M)
7	7 THE BEST OF Chava Black (East West)
8	8 LABOUR OF LOVE - VOLUMES 1 & 2 (J&R)
9	9 BIG ONES Assembla (Epic)
10	10 CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South (Epic)
11	11 NO QUARTER Janey Page & Robert Plant (Mercury)
12	12 TWELVE DEADLY SINS... AND THEN SOME (cont.) Leazer (J&R)
13	13 MONSTER MAN (Mercury/B&W)
14	14 NO NEED TO ARGUE The Cranberries (Epic)
15	15 AMERICA (cont.) Dick Cavett (American Recordings)
16	16 DEFINITELY MAYBE Cora (Epic)
17	17 THE DIVISION BELL Pink Floyd (EMI)
18	18 FROM THE CRADLE Eric Clapton (J&R)
19	19 PARKFIRE Live (Food/Parlophone)
20	20 HOW TO MAKE FRIENDS AND INFLUENCE PEOPLE (cont.) (Mercury)
21	15 DOG MAN STAR Sade (Mercury)
22	17 END OF FURTHER GREATS HQ (cont.) (Mercury/Parlophone)
23	23 HELL FREEZES OVER Eagles (Epic)
24	24 WILDFLOWERS Tom Petty (Mercury/B&W)
25	25 INDIANHEADS (I DON'T, IS SHE CAN'T MEET) (Mercury)
26	26 THE MIND'S EYE Scorpions (Atlantic)
27	27 THE COMMITMENTS (OST) The Commitments (J&R)
28	28 ALWAYS AND EVERYTHING AFTER Corina Corina (Epic)
29	29 GREATEST HITS 1 & 2 Queen (J&R)
30	30 THE VERY BEST OF Eric Clapton/And The Allman Brothers (Mercury)
31	31 THE BEST OF UB40 VOL. 1 (Epic)
32	32 SIMPLY THE BEST The Turner (Capitol)
33	33 GOD SHUFFLED HIS FEET (cont.) (Mercury)
34	34 NEVERMIND Nirvana (Epic)
35	35 TURBULENT INDOSS Jon Mitchell (Mercury)
36	36 DIVINE MADNESS (cont.) (Mercury)
37	37 SEAL SEA (ZTT)
38	38 GUN TOWN - GREATEST HITS Queen (Columbia)
39	39 LIVE IN HELL (cont.) (Mercury)
40	40 HAVE A LITTLE FAITH Joe Cocker (Epic)

© C/N. Compiled by ERA.

THE OFFICIAL CHARTS - 19 NOV

musicweek

 AS USED BY

SINGLES

1 BABY COME BACK		Various
7	02	Another Night (MC Sola B) The Real McCoy
03	03	Let Me Be Your Fantasy Blair 0
2	04	Always Bow Jai
8	05	All I Wanna Do Steam Chow
4	06	Oh Baby... Eternal 1st Release/EMI
3	07	She's Got That Vibe R Kelly
08	08	Sight For Sore Eyes M Pined
09	09	True Faith - 94 New Order
5	10	Saturday Night Wisnool
6	11	Sweetness Michael Gou
11	12	We Have All The Time In The World East Riverpipe
13	13	If I Only Knew The Jazs
14	14	Some DJ Warren G
10	15	Some Girls Ultimate Meg
9	16	Welcome To Tomorrow Soap Machine Swans
17	17	Half The Man American
18	18	The Wild Ones Sube
19	19	End Of A Century Blur
14	20	One Last Love Song The Beautiful South
13	21	Her Now (Guns Just Want To Have Fun) One Love
16	22	Circle Of Life Erykah Badu
20	23	Stars Come Back
18	24	Story 11

JULIO IGLESIAS

 A BEAUTIFUL COVER OF THE STING CLASSIC

FRAGILE

OUT NOW

CD - CASSETTE - 12"

 (12" includes Guarania Oye Como Va remixes from Little Louie Vega)

ALBUMS

1 CROSS ROAD - THE BEST OF		Bow Jai	Various
02	02	Fields Of Gold - The Best Of Sting	ASAP
03	03	Cover On Up The Colors - The Best Of The Bluebelles Sam	Salsara
1	04	Unplugged In New York Norah	Garni
3	05	The Greatest Hits INXS	Mercer
15	06	Labour Of Love - Volumes I & II USA	DSP International
07	07	No Quarter James Price & Robert Post	Fonitona
6	08	The Best Of Sade	Eric
4	09	Bedtime Stories Madonna	Maverick/SRE
5	10	The Best Of Celine Dion	Exciter
11	11	The Hit List DJM	DM
7	12	Big Ones Agnostic	Guffin
12	13	Always & Forever Eternal	EMI
9	14	Monster RCM	Warner Bros
10	15	Three Days One... And Two More Don Luma	Eric
13	16	Hold Me, Thrill Me, Kiss Me Queen Elizabeth	Eric
18	17	The 3 Tenors In Concert 1994 Domingo/Dominguez/Pavarotti with Morena	Truic
20	18	Music Box Motown Club	Columbia
19	19	Psyche - The Album PJ And The New Power Generation	XS/Sony/Tadpole
17	20	No Need To Argue The Dillards	Island
27	21	The Best Of Hank Marvin & The Shadows	Pure/Dau TV
21	22	The Essential Collection Ever Presley	RCA
25	23	Parade Blur	Road/Rainbow
19	24	Don't Let Me Be This Way	Columbia



Club:
The Manor, 240 Hum Road, Malchams, Ringwood. Saturdays 9pm-2am.



Capacity/PA/ special features:
1,000/20kV/7th century manor house in spacious, forest grounds.

Door policy:
Strict - dress smart casual.

Music policy:
ballroom - hard house/ trance; gallery - house.

DJs:
Resident - Steve Oates. Guests: Sister Bliss, Orde Maikle, Dave Angel, Mr C, David Holmes, Smokin Jo, Jon Pleasand Wimmin, Sloopy Tough.

Spinning:
Loni Clark 'Love's Got Me', Green Plants 'Old #7', Kerri Chandler 'Glory To God', No Sturm 'Sound Bites Volume 1'; Chronic Sounds 'Eveym's Kitchen'.

DJ's view:
'I love it. Very enthusiastic crowd willing to listen to deeper sounds. Excellent.'

- Noel Watson.

Industry view:
'Good sound system, easy going security guards, especially friendly people - and you can see the DJ from the dance-floor. I love it.'

- Sacha Hearn, DJs Unlimited.

Ticket price:
£6 members/£8 guests.

new's

remix pioneer walter gibbons dies

Walter Gibbons, the pioneering Seventies New York DJ/remixer died last week after a long fight against Aids. Gibbons was the prototype for today's generation of club DJ remixers, mixing the first ever commercially available 12-inch single, Double Exposure's 'Ten Percent' in 1975 and also being one of the first DJs to have his own remix album with Salsoul Records' 'Disco Madness' in 1979. His flamboyant remix style would extend normal disco tracks into operatic extravaganzas, often stretching over 10

minutes and usually with the addition of Gibbons' trademark hard drums. This radical style layed the groundwork for the first wave of super remixers in the Eighties such as first wife, Steve Pettibone and Larry Levan. Jellybean, Steve Pettibone and Larry Levan. The Eighties were a quieter period for Gibbons, his last big mix coming in 1985 with the Horiequin Four's 'Set It Off', a huge underground dance record in the UK and US. Gibbons' deteriorating health prevented him carrying on. Queens until celebrating health prevented him carrying on.

dj megastars line up for def mix uk tour

A superstar line-up has been assembled for Def Mix Productions' first DJ tour of the UK.

The New York production company will be presenting David Morales, Frankie Knuckles and Sasha Forna on 12 dates in the UK. Def Mix also confirmed that Morales will be doing production for Toka that while he is in the UK. Cream's James Barton, who has helped co-ordinate the tour with Def Mix, will be playing host to the DJs in Liverpool.

'It's a big thing and there's a massive buzz about it. All three have been over in the past few years but never of the same time,' he says.

DJ tours have become an increasingly effective way of promoting DJs and club

acts, with the overheads being split rather than taken on by one club.

'A tour like this allows kids all round the country to hear these DJs rather than them just playing at a few big clubs,' says Barton.

The tour dates are Voodoo Room, Glasgow (18); Vaults, Edinburgh (19); Ministry Of Sound, London (20); Deluxe, Nottingham (24); Cocoon, Liverpool (25); Arena, Middlesbrough (26); Hollywood's, Romford (30); Leadmill, Sheffield

(December 2); Hard Times, Huddersfield (3); Club UK, Wordsworth (4); Paradox, Brighton (5).



world's ambient fans hit london

The Leisure Lounge in London's Holborn is to play host to the first International Ambient Festival on November 30.

The night will feature acts and music from places as far afield as the US, Iceland, Ireland and Spain.

In addition to the musical entertainment from the likes of Spacetime Continuum, Shape Navigator, Lo Records and many others, the festival will also boast an Internet link-up, a debate entitled 'Are We Ambient?', visuals and 'Global Sexboxes'.

Organiser Phil Smith, a video director and one-time manager of Adamski, says

musically the event will focus on new artists. 'There will be big names taking part, but I want to put the emphasis on unheard and up-and-coming acts. I've had such a good response. I reckon there must be about 500 ambient groups doing this sort of thing,' says Smith.

The event will also not just be a mellow experience. 'It's not going to be a chill-out tea room. Ambient can be anything. It just has to be a controlled environment. Don't expect Peter Gabriel and Body Shop fluid,' he says.

Tickets for the festival are £5. More details are available on 071-482 1373.

soma album new label kicks off

Some Records, Scotland's first house label, is celebrating its third year in existence with the release of its first album and the launch of a new subsidiary label, Fifth Freedom. 'Some Quality Recordings' features a number of now extremely rare tracks originally released on Some. Like Stan's 'Eterna', Rejuvenation's 'I.B.O.' and 'Faller' by One Dove (pictured).

'We got calls every week about these tracks. So this album is a good way of closing one chapter of Soma's history before we move on to another,' says Soma Records label manager Dave Clarke.

New Some subsidiary label Fifth Freedom will concentrate on slower, abstract techno, with the label's first release being Move D's 'Eine Kleine Nachtmusik'. The label will be more specialist than Soma. 'We obviously want it to grow as much as possible but we won't be looking for huge dancefloor hits,' says Clark.

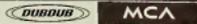
Also set for release this month is the new single from Rejuvenation, 'Dr Peter'. Influenced by the TV documentary about a Canadian teacher dying of Aids, proceeds from the single will be being donated to Aids charities.



PARADISO

DO IT AGAIN

brand new single out 14th november
features remixes by diesel & ether and serious rope
'a top 10 club smash'



rm namecheck: editor-in-chief: steve redmond @ messaging editor: selina webb @ a&e editor: nick robinson @ contributing editor: tony farsley @ designer/sub-editor: fiona robertson

1	BAI	7	02	ANOTHER	03	LET ME B	04	ALWAYS	05	ALL I WA	06	ON BABY	07	SHE'S GO	08	Start F	09	TRIE FA	10	SATURDA	11	13	IF I DUN	12	14	THIS DJ	15	SOME G	16	WELCOM	17	HALF TH	18	THE WU	19	ENO OF	20	ONE LAS	21	HEY NOW	22	CIRCLE O	23	STARS	24	STAY I
---	-----	---	----	---------	----	----------	----	--------	----	----------	----	---------	----	----------	----	---------	----	---------	----	---------	----	----	----------	----	----	---------	----	--------	----	--------	----	---------	----	--------	----	--------	----	---------	----	---------	----	----------	----	-------	----	--------



farley & heller join dj power mixing crew

Pete Heller and Terry Farley are the latest DJs to record their mixing sets for posterity, as guests on the second volume of Escapee Records' DJ Power series. The album marks a period of renewed activity for the duo following their return from a six-week tour of the Far East.

Given a free hand to choose their own material, the duo have gone for an inspirational mix of New York-style house, with tracks from the likes of Yazoo, Jo Cardwell, Karen Peacock and Danny Tenaglia, among others.

"This is a step up from mix tapes. The packaging's nice, the quality's good and they're probably cheaper," says Pete Heller.

Aside from the mix tape, Heller and Farley also have a couple of their own releases coming out through Junior Boy's Own - Roach Moler's 'Wild Luv' and a new Fire Island single, 'If You Should Need A Friend'.

The Fire Island track is a cover of Boaz's 1987 New York house classic and features 21-year-old vocalist Mark Antony, who has in the past sung with Inognito.

In the future the duo want to concentrate on developing their own material. "We want to write things with a bit of longevity. It also depends on having someone to vocalise our ideas. Terry and I haven't exactly got the sweetest voices," says Heller.

On the DJing front, Heller and Farley will be appearing on December 31 at Boy's Own's party of Golden, Snake On Trent.

top names drop in on black music awards

Nominations and guests have been announced for the third Annual Black Music Awards to be held at The Grand Hall, Wembley on November 25.

Kym Mazelle, Jocelyn Brown, Wayne Wonder, Don E and UK Apache will all be appearing at the award ceremony with companies for the event being Normis and Crystal Rose.

Event organiser Paulette Long says this year's event promises to be the best yet.

"We've had a lot more help from major record companies this year - they have sponsored some awards. Also, black music has expanded so much over the past two years, and has been so successful,



that there's more scope than ever for the awards," she says. The increase in black personnel within the music

industry will also be covered by achievement awards and the introduction of a jungle category.

Nominees for awards in various categories include: Eternal, China Black, Incoignito, Brand New Heavies (best dance group); Don Campbell, Wayne Marshall, Kwame, Ultimate Kross (best newcomer); MC D, Darkman, MC Mellow (best rap act); Rough To Go Smooth, McKay and Brand New Heavies again (best r&b group). The other categories are: best r&b soloist, best r&b single/tumble, best international r&b act, best video, best gospel act, best DJ, best international reggae act, best dance soloist, best dance single/tumble, best reggae soloist, best reggae group and best reggae single/tumble.

ninja clinches us deal as uk label launches

Ninja Tunes, the label run by Coldcut's Jonathan More and Matt Black, is expanding its operation with an American licensing deal and new spin-off label N Tone.

Since launching in 1990, Ninja Tunes has enjoyed success with its DJ Food - Jazz Breaks' breakfast albums, which were forerunners for the current trip hop craze and have been

sampled around the world, most recently by comedian Sandra Bernhard for her latest single 'You Make Me Feel (Nights Reel)';

In addition the label has released material from various new artists, with 1993's *Run 2 U Backs* band *Played The Boogie* being the blueprint for US \$3.5 million-selling 'Cantaogio'. Ninja Tunes' US label deal

is with Instant Records, which has marketed a very successful US compilation series called 'This Is Acid Jazz'.

Instant is now starting a new series called 'This Is Trip Hop'. The idea of the deal is to open up a relationship with Instant Records, give us our product and interact with some of the records they

have," says More.

The new Ninja Tune imprint N Tone will deal with electronic, ambient, techno and dub, from artists such as Hex, Journeyman, Drome, Transcend and Real Life.

N Tone's first release will be a sampler tape - 'Tone Tapes From Tomorrow' - to be followed by artist albums from Hex, Journeyman and Real Life.

say what?

- Stuart Douglas - Eastern Bloc shop
- "We try to stay away from them as much as possible."
- They're a pain, especially if you have a really rare record and it turns up on bootleg and it has one record, the Manolis mix of 'New Jack Hustler', that I want to America to get. Then a few months later it appears on bootleg. Also, a lot of the classic stuff that gets bootlegged, we can still get

are dance bootlegs becoming a big problem?

and sell an original of a reasonable price."

Andy Thompson - label manager, London/Ittr
"They're a huge problem. We had to deal with at least three bootlegs of Tin Man's 'Eighteen Strings'. If they hadn't been there I would have had a top five record rather than a number nine. The problem is you never know how many have been sold. The only people who benefit are the bootleggers, who haven't invested anything in the music."

Gary Verderbusse - Empire distribution
"I don't think they're that much of a problem down here, you tend to hear about them more up north. My idea of a bootleg is something that copies another record exactly. When a record samples from or reworks parts of another record then that's not a bootleg."

Margot Langford - senior legal adviser, IFPI
"In general, bootlegs are a huge phenomenon and the problem's really mushroomed in the past two years. In the

past it was only ever big name artists that were bootlegged. Now, new artists are getting bootlegged and virtually no one is safe anymore."

Candace Strickland - product manager, Mercury (home to heavily bootlegged swingbeat artist Joe)

"Bootlegs are a major problem because about them offering the market to the availability of product are not good enough reasons for denying artists their rightfully earned royalties. Billy Bootleg Is A Body."

RELEASED 21ST NOVEMBER
TONI BRAXTON RETURNS TO THE SPOTLIGHT WITH THE STUNNING "LOVE, SHUNKA, BIRGITTA, BROUGHT YOU HOME"
ALL FORMATS FEATURE THE MUCH SOUGHT AFTER R. KELLY REMIX OF "HOW MANY WAYS" - 7" 12" MC CD

(EPIC)
LOVE THE ONE YOU'RE WITH - LUTHER VANDROSS
10 HOT HITS TIPPED TO CHART NEXT WEEK

basic element

touch

out 14th november new single available on 12" and cd

ad manager: rudi blackett @ deputy ad manager: jodith rivers @ senior ad executive: steve masters @ ad executives: ben cherrill, rachel hughes @ marketing manager: mark ryan

Get the new...
Cherise - Love Saturday
Coco - Groon + Ruff Road
Diddy - Ruff Road
Audio mix - J. Mix - Bushmaster's 808 mix plus the brand new track Bodo
Oct 21st November 033 and 7288

18	24	NEW	STAY (I)	21	32	MELONY C	23	36	YOU NERVE	25	39	TIE BURN
19	25	NEW	AMO SO?	22	33	YOU CAN	24	37	GIRL YOU	26	40	TWANGINA
20	26	NEW	WHEN Y	23	34	SECRET	25	38	YOUR LO	27	41	© GIN. PRODU
21	27	NEW	THINK TV	24	35	TRE MAM	26	39	THE BORN	28	42	BASED ON A S
22	28	NEW	BANG A	25	40	YOU NERVE	27	41	THE BORN	29	43	
23	29	NEW	LET'S GE	26	41	DON'T B	28	42	THE BORN	30	44	
24	30	NEW	DOIN' B	27	42	MELONY C	29	43	YOUR LO	31	45	
25	31	NEW	WHEN Y	28	43	YOU CAN	30	44	THE BORN	32	46	
26	32	NEW	THINK TV	29	44	SECRET	31	45	THE BORN	33	47	
27	33	NEW	BANG A	30	45	TRE MAM	32	46	THE BORN	34	48	
28	34	NEW	LET'S GE	31	46	YOU NERVE	33	47	THE BORN	35	49	
29	35	NEW	DOIN' B	32	47	MELONY C	34	48	YOUR LO	36	50	
30	36	NEW	WHEN Y	33	48	YOU CAN	35	49	THE BORN	37	51	
31	37	NEW	THINK TV	34	49	SECRET	36	50	THE BORN	38	52	
32	38	NEW	BANG A	35	50	TRE MAM	37	51	THE BORN	39	53	
33	39	NEW	LET'S GE	36	51	YOU NERVE	38	52	YOUR LO	40	54	
34	40	NEW	DOIN' B	37	52	MELONY C	39	53	THE BORN	41	55	
35	41	NEW	WHEN Y	38	53	YOU CAN	40	54	THE BORN	42	56	
36	42	NEW	THINK TV	39	54	SECRET	41	55	THE BORN	43	57	
37	43	NEW	BANG A	40	55	TRE MAM	42	56	YOUR LO	44	58	
38	44	NEW	LET'S GE	41	56	YOU NERVE	43	57	THE BORN	45	59	
39	45	NEW	DOIN' B	42	57	MELONY C	44	58	YOUR LO	46	60	
40	46	NEW	WHEN Y	43	58	YOU CAN	45	59	THE BORN	47	61	
41	47	NEW	THINK TV	44	59	SECRET	46	60	THE BORN	48	62	
42	48	NEW	BANG A	45	60	TRE MAM	47	61	YOUR LO	49	63	
43	49	NEW	LET'S GE	46	61	YOU NERVE	48	62	THE BORN	50	64	
44	50	NEW	DOIN' B	47	62	MELONY C	49	63	YOUR LO	51	65	
45	51	NEW	WHEN Y	48	63	YOU CAN	50	64	THE BORN	52	66	
46	52	NEW	THINK TV	49	64	SECRET	51	65	THE BORN	53	67	
47	53	NEW	BANG A	50	65	TRE MAM	52	66	YOUR LO	54	68	
48	54	NEW	LET'S GE	51	66	YOU NERVE	53	67	THE BORN	55	69	
49	55	NEW	DOIN' B	52	67	MELONY C	54	68	YOUR LO	56	70	
50	56	NEW	WHEN Y	53	68	YOU CAN	55	69	THE BORN	57	71	
51	57	NEW	THINK TV	54	69	SECRET	56	70	YOUR LO	58	72	
52	58	NEW	BANG A	55	70	TRE MAM	57	71	THE BORN	59	73	
53	59	NEW	LET'S GE	56	71	YOU NERVE	58	72	YOUR LO	60	74	
54	60	NEW	DOIN' B	57	72	MELONY C	59	73	THE BORN	61	75	
55	61	NEW	WHEN Y	58	73	YOU CAN	60	74	YOUR LO	62	76	
56	62	NEW	THINK TV	59	74	SECRET	61	75	THE BORN	63	77	
57	63	NEW	BANG A	60	75	TRE MAM	62	76	YOUR LO	64	78	
58	64	NEW	LET'S GE	61	76	YOU NERVE	63	77	THE BORN	65	79	
59	65	NEW	DOIN' B	62	77	MELONY C	64	78	YOUR LO	66	80	
60	66	NEW	WHEN Y	63	78	YOU CAN	65	79	THE BORN	67	81	
61	67	NEW	THINK TV	64	79	SECRET	66	80	YOUR LO	68	82	
62	68	NEW	BANG A	65	80	TRE MAM	67	81	THE BORN	69	83	
63	69	NEW	LET'S GE	66	81	YOU NERVE	68	82	YOUR LO	70	84	
64	70	NEW	DOIN' B	67	82	MELONY C	69	83	THE BORN	71	85	
65	71	NEW	WHEN Y	68	83	YOU CAN	70	84	YOUR LO	72	86	
66	72	NEW	THINK TV	69	84	SECRET	71	85	THE BORN	73	87	
67	73	NEW	BANG A	70	85	TRE MAM	72	86	YOUR LO	74	88	
68	74	NEW	LET'S GE	71	86	YOU NERVE	73	87	THE BORN	75	89	
69	75	NEW	DOIN' B	72	87	MELONY C	74	88	YOUR LO	76	90	
70	76	NEW	WHEN Y	73	88	YOU CAN	75	89	THE BORN	77	91	
71	77	NEW	THINK TV	74	89	SECRET	76	90	YOUR LO	78	92	
72	78	NEW	BANG A	75	90	TRE MAM	77	91	THE BORN	79	93	
73	79	NEW	LET'S GE	76	91	YOU NERVE	78	92	YOUR LO	80	94	
74	80	NEW	DOIN' B	77	92	MELONY C	79	93	THE BORN	81	95	
75	81	NEW	WHEN Y	78	93	YOU CAN	80	94	YOUR LO	82	96	
76	82	NEW	THINK TV	79	94	SECRET	81	95	THE BORN	83	97	
77	83	NEW	BANG A	80	95	TRE MAM	82	96	YOUR LO	84	98	
78	84	NEW	LET'S GE	81	96	YOU NERVE	83	97	THE BORN	85	99	
79	85	NEW	DOIN' B	82	97	MELONY C	84	98	YOUR LO	86	100	

jock → on his box

cockney dj colin faver bangs the drum for techno. here he picks his classic cuts



colin faver

'strings of life' rhythm is rhythm (transmat)

"The godfather, Derrick May, gave me an a-side of this one. In the original summer of love, it was always played at the climax of the night. Memorable!"

'tears' frankie knuckles (ffrr)

"I remember Pete Tong playing a dub plate of this at The Trip at the Astoria. I had to wait two opening weeks before I got my hands on a copy. Beautiful."

'acid trax' phuture (trax)

"The beginning of a musical trip which is still going on. A real bugger to mix, but worth the hassle."

'thinking about your love' skipworth and turner (4th & broadway)

"I heard this played six times in the same night at the Paradise Garage in New York. It was Larry Levan's birthday and he kept leaving the DJ booth to dance on the floor. I will never forget that night."

'the voyage' subculture (strobe)

"This arrived on import in '91 and quickly became one of my all-time favourites. I love the words. Pure XTC."

'can you feel it' mr fingers (trax)

"Robert Owens and Lamy Heard came to Shoom and sang live over the mix I was playing. Another acid house anthem - even without vocals."

'love sensation' oleatta holloway (salsoul)

"Nearly every Salsoul 12-inch has become a disco classic. This has so much power and atmosphere in the mix it makes me shiver. I first heard it on Kiss FM mastermix, New York."

'take some time out' arnold jarvis (fourth floor)

"I bought this one on import. It has a killer bassline and the most soulful vocals. The true sound of garage music."

'silver shadow' atlantic star (a&m)

"Another import 12-inch I bought for the Camden Palace on a Saturday night. It is really uplifting and always makes me feel good."

'process of elimination' eric gable (epic)

"There have been so many wicked soul/2b2 tracks over the past few years that I still enjoy playing, but this one is perfect in every funk way. Check one, check two, over and over."

steamin'

tips for the week

- 'meret populum' rick popko (cappuccino/cabbil city 24)
- 'tields amelitic' morrganistic (input neuron)
- 'remixes robert arnold' (ovv)
- 'to the sky' robert arnold (ovv)
- 'disturbance' spira (m records)
- 'subtractive synthesis' dornan wild (geometric)
- 'menial' sapiano (sabres of paradise)
- 'hiteshade/moonlight' fred (m records)
- 'loom 1' (in celver (prothrouse)
- 'primitive laugh' ultrahigh (force ind)

compiled by adam drake
tel 081 949 7200

BORN: Stepping, London. **"In the Fitties":** LIFE BEFORE DJING: Commercial art, advertising. Started promoting concerts for acts including New Order, Throbbing Gristle, Pere Ubu, Culture Club, Scritti Politti. **FIRST DJ GIG:** "I started DJing at our concerts so we didn't have to pay a DJ! I played at Cha Cha's in the Sound Shaft on Tuesdays - Steve Strange and Boy George used to hang out there. I did Thursdays, Fridays and Saturdays at Camden Palace from 1982-88 and we were the first non-gays to play on imports. I also played Shoom around 87/88." **MOST MEMORABLE GIG:** *Best* - "Universe Tribal Gathering, because in the UK the best techno is usually stuck away in a little room. It was about three years ago and there were 6,000 people there." *Worst* - "Sydney, Australia last New Year's Eve. Colin Dale and I got all the way out there to years ago and there were 6,000 people there." **FAVOURITE CLUB:** "Ultraschall, the Old Airport, Munich. There find the party had been stopped by the police before anyone even got to play." **NEXT THREE GIGS:** Heber Steiner, Milton Keynes (Nov 25); are lots of different rooms, the door's alive, there's a cafe and a garden outside." **OTHER INTERESTS:** Kiss FM radio show: Sega, Cyberspace, reading, cinema, travel. ones I really like - I end up playing out."

RELEASED 21ST NOVEMBER
TONI BRAXTON RETURNS TO THE SPOTLIGHT WITH THE STUNNING
"LOVE SHOULD HAVE BROUGHT YOU HOME"
ALL FORMATS FEATURE THE MUCH SOUGHT-AFTER R. KELLY REMIX OF
"HOW MANY WAYS" - 7" 12" MC CD

LOVE THE ONE YOU'RE WITH - (EPIC)
LUTHER VANDROSS
10 HOT HITS TIPPED TO CHART NEXT WEEK

Q&A

18	24	STAY (11)	18	24
19	25	And So	19	25
20	26	When W	20	26
21	27	Think TV	21	27
22	28	BANG AN	22	28
23	29	Let's Be	23	29
24	30	Don't Be	24	30
25	31	123	25	31
26	32	Melody C	26	32
27	33	You Can	27	33
28	34	SECRET	28	34
29	35	The Man	29	35
30	36	You Nev	30	36
31	37	Girl, Yo	31	37
32	38	Your Lo	32	38
33	39	The Blom	33	39
34	40	TWANGIN	34	40



on the number
CDs, EPs, & 12s
such as the new
Ruffo hits...
out 12th November 1993 and Cass

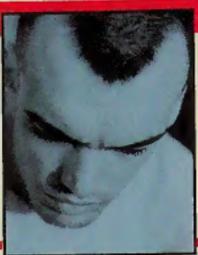
no + vinyl

namecheck: ralph tee @ brad beatnik @ tim jeffery @ andy beavers

tune of the week

scope: 'bacchanal' (sperm)

techno Ready to burst out from his remixing post, Scope's James Gillespie fires on all cylinders with this four-mix corker. The Afro and Bela mixes build a rich trance groove over a sampled vocal not dissimilar to that in Transglobal Underground's 'Temple Head'. The Floated Mix funks things up with a ridiculously groovy bassline and acid tweaks while the mind-blowing Transient Mix is a more ambient acoustic guitar-style affair. An ingenious and superbly crafted package.



techno

PSYCHICK WARRIORS OV GAIJA 'John Peel Session' (KR) After four singles and two albums, this brief but high quality single is a welcome reminder of the talents of these Belgian techno experimentalists. On the three tracks, they basically stick to a fairly rigid groove - particularly on the lead cut 'Puff' - but manage to make them totally mesmerising at the same time. 'Break' is a more rhythmic relative of 'Puff' while 'Dust' is a brief ambient respite.

LOVE AND SEX 'Oh Yes I Like It' (TrueLove) A high speed techno track based around a hash synth riff with loads of little sample bits bobbing around. A real '10 in the morning of Trance' record that borrows along like a real stomper should. There's a deeper mix without the riff that borrows along like a real stomper should. There's a deeper mix without the riff that borrows along like a real stomper should.

NETWORK 'Asacolo Condition' Think I Love You' (NovaMute) NovaMute has a wonderful habit of releasing the most startlingly wonderful and original techno trance singles - and this is no exception. The

man behind it is Hans Weekhout, last heard as Copricorn with the classic '202'. Now you're interested. Well, this is an altogether funkier club packed with banging rhythms, quirky noises and delicious breakdowns. The A-side is slightly less creative but still extremely rampant. A must.

jungle

THE DICEMAN 'Wadi Al-Batn' (XOR) Distorted bass, thundering jungle beats... surely this can't be the same Diceman that gave us all those fat techno trance grooves on the Vividant label? Well, it sure is and this is an overwhelming return. It's so unexpected yet so diverse and original that it leaves you somewhat stunned. Mad yapping vocals, a deep bass and those crashing beats make for a heavy jungle dub experience.

house

DAVID GUETTA featuring ROBERT OWENS 'Up And Away' (Sony Dance Pool) Legendary house vocalist Owens has been inconsistent in finding desert tunes to match the quality of his voice but

whizz straight to the nine-minute French Touch Mix on this one and you'll find him back on form. 'I'll Be Your Friend' springs to mind although this is not quite as stark. A gorgeous track that should put Owens back in the spotlight.

VIC BAMBINO 'A,B,C and D' (Escapee) A double helping of Welsh Rave'll with lashings of Gorgonzola, this cheesy Euro number will appeal to those who still like 'Doop' but everyone else will loathe it.

HERMANN 'Tumbler' Down' (Undercontrol) It seems very much in vogue to be

a real tuning tune for feet
 a real toe-tapper
 sure to gain a foothold on the floor
 turn your heel on this one
 it sucks, mellor-style

re-releasing and remixing tracks from the past two years that had underground success but never made it any further. These are excellent remixes, which rework the track superbly and will definitely give this a new lease of life, though probably not obvious enough to make any impact in the current commercial orientated UK scene. Essential purchase if you liked this first time round.

SOFT HOUSE COMPANY 'What You Need' (Fantastic) This is one of the finest late-house records of all time, although it never got the exposure it deserved when first released on the Irma label and Norman Jay's Global Grooves operation. It has since become a cult classic and many will snap up this reissue for the original mix alone, which is here in all its piano-prodded and strings-sweet glory. The Luvup remix uses the thump factor but retains the piano riffs and vocal samples to create a real crowd-pleaser that needs to be huge. The up tempo pumping remixes from the Cotton Club are OK in their own right but lose a lot of the original's appeal.

LES CLAUDETTE'S 'Alexandrie Alexandrie' (2 DoublePack) After blinding the pit slightly when chasing his with Virgin, Dave Lee is now back on top form with his Hed Bays/Li

Kwon projects and this remix of a track by the booking singers for the late French superstar Claude Francois. They may seem to be an unlikely choice, but Les Claudettes could teach Kylie a thing or two about breathy disco harmonies. The Full Length Mix is a 14-minute radio disco epic that packs a real punch, while the Hammond-washed and strings-stabbed Joey Negro Mix has a slightly more vocal affair sound. The second 12-inch features the Parallel Mix, a hard hitting acid-tinged house mix,

while the Galaxy 2000 version is a disco dub. A useful accapella, bonus beats and the OTT original complete an essential package.

ARETHA FRANKLIN 'Rock Steady' (Atlantic) Chosen for a remix no doubt to accompany the recent Aretha Franklin compilation, this has been reworked by Sure's Pure into a lengthy chugging groove, oozing with brass and guitar licks and plenty of Aretha's vocals. Thankkully it's not been turned into a house version, even on the dub, and as a result this is an excellent piece of work that adventurous DJs will find very useful.

funk

BOX SAGA 'Radio Rhythm' (Radio Rhythm) This new London-based label arrives with a theme tune from Box SAGA. A fascinating track, it blends electro style synths and soul vocals with a 'Speaking In Tongues'-era Talking Heads type of funky groove with a clanking piano dipping in now and again. It's a master stroke for sure, which is matched by the harder funk and electro sounds of 'Steppin' and very funky.

triphop

JAZZAC SUNFLOWERS 'EP' (Black On Black) Lifting triphop out of the shadows and into a brighter place are this Bouenmouth-based bunch. Taking their cue from Krut & The Gang's 'Summer Madness', this duo take a slow stroll through a dreamy soundscape of subtle beats, Kool synth and mellow jazz keys. A soft female vocal adds the finishing touch. The three other tracks showcase the group's diversity, from mambo jazz to hard funk and blissed-out acid jazz. Remarkable stuff.

Cumming Out By Queens [And Straights] Demand...

QUEENS ANTHEM : LOLEATTA HOLLOWAY

FEATURING ALL THE JOHNNY VICIOUS MIXES ON 12/CD.
 VERY LIMITED EDITION CLEAR VINYL 12 CONTAINS JOHNNY VICIOUS MIXES OF QUEENS ANTHEM & STAND UP!

SIXSEXESXSIX.
 DISTRIBUTED BY SONY MUSIC OPERATIONS. TEL 0296 39151.
 SALES FORCE 3MV. TEL 081 675 9947.

Loleatta Holloway DJ Friendly Remix Album
 "The Queens Anthems" released December 5th.

six6
 CRE-ISSUED

OUTED NEXT WEEK

1	7	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	
BAI	ANOTHER	LET ME E	ALWAYS	ALL I WA	Oh Baby	She's G	Sight F	TRUE FA	SATURDA	5	11	SWEETNE	WE HAVE	IF I ONLY	THIS DJ	SOME G	WELCOME	HALF PR	THE WILL	ONE OF	END LAST	HER NOW	CIRCLE O	STARS	MONTE CA	STAY (I					



AVAILABLE NOW

INCLUDES EXCLUSIVE MIXES BY
LOVELAND, SURE IS PURE & THINK TWICE

SPECIAL CLUB 12" - CASSETTE - CD1 - CD2

dōme
MARKETING BY
PASCOPINE

albums

PENTATONIK 'Anthology' (Debut)

This double CD collects the three official EPs and miscellaneous recorded so far by what is basically a one-man operation. R. Simon Bowring is that man and this 16-track set is a work of art and genius. The use of striking colour stills on the artwork reflects the beauty and varying moods of the album, from the light techno of 'Movement Part 1' to the techno-funk of 'Passion'. There's a myriad of glorious

works in between making this an essential collection. Certainly listenable and inventive, this anthology should appeal to all those fans who like their techno classical in its arrangements and rich in emotion.

AUTECHRE 'Amber' (Warp)
The first thing that grabs you about this duo's new album is the stunning artwork. The pink-tinged dunes against a pale blue sky catch the eye immediately and thankfully the music is equally appealing. 'Amber' should definitely be listened to as a whole as it takes the listener on a fulfilling journey. It opens with the haunting drone and echo of 'Foil' before the gently chattering 'Montreal' glides in. There's no let-up in the drifting, sweeping mood and by the time the deep and



beach
flea



pentatonik

acclaimed Beach Flea EP, this album contains 10 well-crafted fusions, which are predominantly instrumental grooves, combining jazzy and disco elements with New York-style rhythms. Highlights include the deep sax-fueled jerky 'Turkey', the dubby disco sound of 'Green Bonanos' and the extremely fast 'Tough Love'. The weirder moments are collected on the "egg" side, which features the "but there" jazz funk of 'Arctium', the spacy techno-tinged 'Eor Al Joes', and the ambient improvisations of 'The Dunkin' Dub'.

JOEY BELTRAM 'Aonox' (Barramundi)

Licensed from Visible Records to this Belgian label, this gets its first European release. It's hard to tell whether it's supposed to be played at 45 or 33 but either way it does the trick. Nowhere near as hard as some of his previous efforts, 'Aonox' is more a batch of experiments with sound, from deep serene pieces to faster, grooved techno works. It's side D that contains the real gems in 'Step' and 'Cure' but wherever you pull the needle down, you'll find something to tantalise your ears.

dark 'Teatime' closes the album, elements of the collage of sound you've just witnessed flood back.

INNER SPHERE 'Outer Works' (Sabres Of Paradise)
Somewhat in the shadow of their label's namesakes, Inner Sphere deserve heaps of credit for this superb debut. Listen to the opening track, 'Out Of Body' and you could be forgiven for thinking there was a mix-up of the pressing plant. Much of Inner Sphere's previous work has been of a hard techno nature but 'Outer Works' thrives on unrestricted diversity with the gentle techno

ambience of that first track setting the tone. What follows is a four-de-force through guitar and house beats ('Toys In The Attic') to hard techno-funk ('Let's Go To Work') and blistering full-on techno trance ('Internal Altershock'). An outstanding effort that should really broaden their profile.

BEACH FLEA 'Who's That Smell' (Other)
A Man Called Adam's Beach Flea distrocol project sees them returning to the jazz-house hybrid sound that they first explored many years ago with the ground-breaking 'Techno Powers'. Following last year's

GOLDIE PRESENTS

METALHEADS



INNER CITY LIFE

RELEASED 21st NOVEMBER. MIXES BY RONI SIZE & KRUST, NOOKIE & 4 HERO

1	7	8	4	3	6	5	11	12	10	9	18	17	19	14	13	16	20	23	18	25	26	24	22	21	20	
1	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27
ANDRÉ	LET ME	ALWAYS	ALL I W	ON BAP	SUE'S G	SIGHT F	TRUE FA	SATURD	SWEET	WE HAV	IF I ONL	THIS DJ	SOME G	WELCOM	HAUF FR	THE WU	END OF	ONE LAS	HER NOW	CIRCLE	STARS	MARK O	US	STAY	UK	

beats

& pieces

Network's Neil Rushton tells us he's sent a letter to **Tory MPs** this week, bringing their attention to a new release on his Six6 label. The album is Rushton's own protest against the **Criminal Justice Act** and is intended to provide clubbers with a record that they can play at their parties, sparing them from Clause 58 of the act which allows the police to stop music characterised by a "succession of repetitive beats". The letter to the MPs offers them £2,000 to ask questions about the record in Parliament, adding, "We would require no receipts and could meet you at a mutually discreet venue - i.e. the Ritz Hotel in Paris - to arrange the drop." Ahem... **Bush Records** has signed a label deal with **Deconstruction**, the first fruits of which will be **Dave Clarke's 'Red 3'**, an album and single of the same name... **Nouveau acid man Robert Leiner** will be DJing in London later this month. The dates are Megatropolis (24), Vapourspace (25) and Megadog of the Brixton Academy (31). Leiner also has a new album from his Source Experience project called 'Different Journeys' released on R&S this Monday (14)... **Seduction Records** is starting a DJ mailing list. Serious applicants should ring (01727) 811927... **Tommy Boy**



drizabone

is also creating a new UK mailing list for soul, r&b and hip hop. Send details and an a/s to Tommy Boy Music, 206-208 Latimer Road, London W10 6AQ... Up-and-coming producers should note **Drizabone** (pictured) are running a competition on **Steve Edwards' Sunday afternoon Radio One show**. The winner will get the chance to record a new track with the group in their studio. Details will be available on next week's show... **Love Hangover** is a new club taking place every Saturday at Subterania in London's Ludbroke Grove. The brainchild of **Queer Nation's Patrick Liley** and **Fresh & Funky Wayne**, a mixed straight/gay crowd is expected. Resident DJs are **Jeffrey Hinton** and **Andrew Galea**. The club's first guest DJ will be the following week... **UK Black** have their first release on December 1 with 'Junglism', an album of unreleased jungle dub plates. It features cuts from **Merleene**, **D. Natural** and **MC D** among others and has been produced with **Jungle Splash** and **Ibiza Records**... **The Emperors New Clothes** will be the first guests of a new night which **Acid Jazz** and **Hill The Ramp** are running at **Latino's** in London's Islington. Starting on November 20, the club will also feature **Acid Jazz Magic Bus DJs**... **AND THE BEAT GOES ON!**



FANTAZIA presents

House Collection

triple CD/MC
Price 18.95

Indigo yourself in 3 hours of a variety of the finest dance music: 48 top floor (and) tracks that have been carefully chosen by a selection of the UK's most important talents

grame park luv dup mike c

FANTAZIA presents a selection of some of the most up-to-date music on today's jungle scene - 40 of the most requested records and some of the most recently released and highest music impact all mixed to perfection by a selector to name line up of the jungle scene's most respected talents...

JUNGLE

GRADWELDER LITJUKEM DJ 20

The DJ Collection Volume 1
TRIPLE CD/MC
£14.95

To order tel: 0272 441100
For export licence enquiries please fax 01820 3558 (JUNGLE album only)

YOUR DANCEFLOOR IS OUR TARGET

MEDIA RECORDS

...latest

Virgin/Priority to release **'Street Fighter'** film soundtrack, featuring **Ice Cube** and **Public Enemy**, on December 6...

Knights Of The Occasional Table have their **'Knees Up Mother Earth'** album re-released on **'Mother Earth In December'**...

SI

BA

7	02	ANOTHER	NEW	08	SIGI F
8	03	LET ME I	NEW	09	TRUE FAI
9	04	ALWAYS	NEW	10	SATURDAY
10	05	ALL I W	NEW	11	SWEETNI
11	06	OH BABY	NEW	12	WE HAVE
12	07	SHE'S G	NEW	13	IF I ONLY
13	08	SIGI F	NEW	14	THIS DJ
14	09	TRUE FAI	NEW	15	SOME G
15	10	SATURDAY	NEW	16	WELCOM
16	11	SWEETNI	NEW	17	HALF THE
17	12	WE HAVE	NEW	18	THE WU
18	13	IF I ONLY	NEW	19	END OF I
19	14	THIS DJ	NEW	20	ONE LAS
20	15	SOME G	NEW	21	HET NEW I
21	16	WELCOM	NEW	22	CIRCLE O
22	17	HALF THE	NEW	23	STARS
23	18	THE WU	NEW	24	None O
24	19	END OF I	NEW		
25	20	ONE LAS	NEW		
26	21	HET NEW I	NEW		
27	22	CIRCLE O	NEW		
28	23	STARS	NEW		
29	24	None O	NEW		

18	25	Stay If I Missed You	Lexi Leon & Five Stripes	RCA
19	26	Amo So Is Love	Kate Bush	EMI
20	27	When We Dance	Shaz	ASAP
21	28	Think Twice	Carole Dawn	Epic
22	29	Bang And Blame	REM	Warner Bros
23	30	Let's Get Tattoos	Cancan The Unconquerable Sex Machine	Census
24	31	Don't Bring Me Down	Slyvia	MCA
25	32	Melody Of Love (Wanna Be Loved)	David Serrano	Muscore
26	33	You Can Go Your Own Way	Dees Ba	East West
27	34	SECRET	Moosna	Mercury/Sire
28	35	The Money (Get The Money) What	NWS (New York Top Producers)	X-Clones
29	36	You Never Love The Same Way Twice	Tosca	Epic
30	37	Girl, You'll Be A Woman Soon	Uasi Orselli	MCA
31	38	Your Loving Arms	Bruce Ben Manna	Muscore
32	39	The Return Of The Night (Bowie Band)	Donna	RCA
33	40	THINKING THREE FINGERS IN A BOX	Mal	Peak

© CIN. PRODUCED IN CO-OPERATION WITH THE BPI AND BARD, BASED ON A SAMPLE OF OVER 1,000 RECORD OUTLETS.



COLUMBIA BB1952-4-3

HOT

OUT THIS WEEK

- **SHORT DICK MAN** - (MULTIPLY)
- **ON BENDED KNEE** - (MOTOWN)
- **BOYZ II MEN** - (COLUMBIA)
- **DON'T TELL ME NO** - (COLUMBIA)
- **SOPHIE B HAWKINS** - (COLUMBIA)
- **THANK YOU FOR HEARING ME** - (ENIGN/CHRYSALIS)
- **SINEAD O'CONNOR** - (ENIGN/CHRYSALIS)
- **I GET LIFTED** - (POSTIVA)
- **BARBARA TUCKER** - (POSTIVA)
- **PUT YOURSELF IN MY PLACE** - (DECONSTRUCTION)
- **KYIE MINOGUE** - (DECONSTRUCTION)
- **SPIN THE BLACK CIRCLE** - (EPIC)
- **PEARL JAM** - (EPIC)
- **SURE SHOT** - (CAPTOL)
- **BEASTIE BOYS** - (CAPTOL)
- **FRAGILE** - (COLUMBIA)
- **JULIO IGLESIAS AND STRING** - (COLUMBIA)
- **LOVE THE ONE YOU'RE WITH** - (EPIC)
- **LUTHER VANDROSS** - (EPIC)

10 HOT HITS TIPPED TO CHART NEXT WEEK

14	25	The Return Of The Street Cowboy	Jamiroqua	Sony ES
15	26	The Division Bell	Pink Flamingo	EMI
16	27	Crazy	Jaco Pastorals	Columbia
17	28	HELL FREEZES OVER	EAGLES	Geffin
18	29	STEAM	East 17	London
19	30	AMERICA	Bruce Covines	American Recordings
20	31	FROM THE COXIDE	Eric Clapton	Dice
21	32	SONGS	Luther Vandross	Epic
22	33	LET LOOSE	LET LOOSE	Muscore
23	34	TIME FOR LOVE	Bill Tenny	EMI
24	35	ESSENTIAL ELIA	Ella Fitzgerald	Parlophone TV
25	36	THE BEST OF	Melba Elia	Parlophone TV
26	37	GREATEST HITS I & II	Quincy	EMI
27	38	IN HARMONY	Curtis Mayfield & Label	Parlophone
28	39	BROTHER SISTER	The Bunch Brothers	EMI
29	40	ESPECIALLY FOR YOU	Dee Dee DeWitt	Peak

© CIN. PRODUCED IN CO-OPERATION WITH THE BPI AND BARD, BASED ON A SAMPLE OF OVER 1,000 RECORD OUTLETS.

Love Saturday EP
Includes three new tracks

Get the week's
CH 8 P 2 - Love Saturday
plus the previously unreleased tracks about + they, really deeply + Tregle feat version
CD 2 - I Love Saturday

Also hit - At the... purchasers get the plus the brand new track Deeds

Oct 22nd November CD5 and Cass

Love Shoulda Brought You Home

Includes
the
KELLY
Remix of
Home, Honey
44 pages

RELEASED 21ST NOVEMBER

TONI BRAXTON RETURNS TO THE SPOTLIGHT WITH THE STUNNING
"LOVE SHOULD A BROUGHT YOU HOME"
ALL FORMATS FEATURE THE MUCH SOUGHT AFTER R. KELLY REMIX OF
"HOW MANY WAYS" - 7" 12" MC CD

DANCE SINGLES

Table with 3 columns: Rank, Song Title, Artist. Includes tracks like 'LET ME BE YOUR FANTASY', 'YOUR LOWLY ARMS', 'THEY'RE A-M', 'SIGHT FOR SORE EYES', 'TWANGING THREE FINGERS IN A BOX'.

DANCE ALBUMS

Table with 3 columns: Rank, Album Title, Artist. Includes tracks like 'THE MAIN INGREDIENT', 'MUSIC', 'NORMAN NOMU', 'JUNGLE MANIA', 'MURDER WAS THE CASE (OST)'.

INDEPENDENT SINGLES

Table with 3 columns: Rank, Song Title, Artist. Includes tracks like 'SMALL BIT OF LOVE', 'SLEEP WELL TONIGHT', 'EXPRESSLY', 'CIGARETTES & ALCOHOL'.

INDEPENDENT ALBUMS

Table with 3 columns: Rank, Album Title, Artist. Includes tracks like 'DEFINITELY MAYBE', 'DOG MAN STAR', 'ORIGINAL FLAW', 'THE VERY BEST OF'.

ROCK

Table with 3 columns: Rank, Song Title, Artist. Includes tracks like 'UNPLUGGED IN NEW YORK', 'CROSS ROAD - THE BEST OF', 'AMERICA', 'BIG ONES'.

Table with 3 columns: Rank, Song Title, Artist. Includes tracks like 'NEVERMIND', 'DIVINE INTERVENTION', 'SUPERKUNUKUN', 'BURN MY EYES'.

CLASSICAL CHART

Table with 3 columns: Rank, Album Title, Artist. Includes tracks like 'THE 3 TENDERS IN CONCERT 1994', 'DEBILY JOHNS' CLASSIC RELAXATION', 'THE PIANO'.

CLASSIC FM

Table with 3 columns: Rank, Album Title, Artist. Includes tracks like 'LIVE', 'CLASSIC AIDS', 'CLASSIC EXPERIENCE II', 'YOUR HUNDRED BEST TUNES: TOP 20'.

MID PRICE

Table with 3 columns: Rank, Song Title, Artist. Includes tracks like 'THE LION KING SING-ALONG', 'DISCO 2', 'SLIPPERY WHEN WET', 'LEISURE'.

Table with 3 columns: Rank, Song Title, Artist. Includes tracks like 'HEAVEN AND HELL', 'TRACY CHAPMAN', 'THE DISNEY COLLECTION VOLUME 1', 'FANTAZIA PRESENTS VIVA - DEFINITIVE COLLECTION'.

V·D·E·O

THE OFFICIAL
 Nov music week
 CHARTS
 19 NOVEMBER 1994

This Week	Artist Title	Charting/previous time	Label	Cat No
1	MRS. DOUBTFIRE	Comedy/Div	FOX VIDEO	6938
2	SNOW WHITE AND THE SEVEN DWARFS	Children's/Fam	Walt Disney	ED2382
3	FREE WILLY	Children's/Fam	Warner Home Video	SD12965
4	ALADDIN	Children's/Fam	Walt Disney	ED18822
5	TAKE THAT: Berlin	Music/Pop	BMG Video	7432123713
6	DANIEL O'DONNELL: Just For You	Music/Pop	RITZ	RTZ87703
7	RED DWARF - THE SMEG UPS	Comedy/Div	BBC	BB05065
8	GONE WITH THE WIND	Feature/Fam	MGM/UA	V95094
9	BILLY CONNOLLY LIVE 1994	Comedy/Div	VFL	6268123
10	JETHRO - BEHIND THE BUSHES	Music/Pop	PolyGram Video	6268123
11	SLEEPLESS IN SEATTLE	Feature/Fam	Columbia TriStar	CVF92759
12	POLICE STOP! 3	Special Interest/30min	Labyrinth Media	LM02096
13	STAR WARS	Sci-Fi/Fam	Fox Video	1120C
14	THE FUGITIVE	Action/Div	Warner Home Video	SD12968

This Week	Artist Title	Charting/previous time	Label	Cat No
15	DOCTOR WHO - MORE THAN 30 YEARS	Sci-Fi	BBC	BB05063
16	EMPIRE STRIKES BACK	Sci-Fi/Fam	Fox Video	1425C
17	RETURN OF THE JEDI	Sci-Fi/Fam	Fox Video	1414C
18	RYAN GIGGS - SECRETS & SKILLS	Country/Pop	VFL	6252503
19	ONLY FOOLS AND HORSES - JOLLY BOYS	Children's/Fam	BBC	BB05062
20	TOMBSTONE	Horror	EVH	EVS1143
21	BAMBI	Children's/Fam	Walt Disney	ED09422
22	A PERFECT WORLD	Children's/Fam	Warner Home Video	SD12961
23	5 BLOBBYVISION	Comedy/Div	BBC	BB05067
24	CLIFFHANGER	Action/Fam	Guild	GLD51942
25	MICHAEL BARRYMORE - LIVE	Video Collection	TVS462	
26	ADDAM'S FAMILY VALUES	Comedy/Div	DIC Video	SD12960
27	JIM DAVIDSON - THE FIRST FAREWELL TOUR	Comedy/Div	Pickwick	PK021
28	MIR BEAN-PERILOUS PURSUITS OF	Themed/Video Collection	TVS491	
29	CARRERAS/DOMINGO/PAVARTOTTI In Concert '94	Classical	Tele. Video	45092013
30	BARBRA STREISAND: The Concert	Music/Pop	SMV Columbia	501152

This Week	Artist Title	Charting/previous time	Label	Cat No
1	TAKE THAT: Big Berlin	Music/Pop	BMG Video	7432123213
2	DANIEL O'DONNELL: Just For You	Music/Pop	RITZ	RTZ87703
3	CARRERAS/DOMINGO/PAVARTOTTI In Concert '94	Classical	Tele. Video	45092013
4	BARBRA STREISAND: The Concert	Music/Pop	SMV Columbia	501152
5	BON JOVI: Cross Road - Best Of	Music/Pop	PolyGram Video	6267261
6	CLIFF RICHARD: The Hit List	Music/Pop	PMI	MVD4913453
7	FOSTER AND ALLEN: Songs We Love To Sing	Music/Pop	Tele. Video	TV1054
8	TAKE THAT: Everything Changes	Music/Pop	BMG Video	7432120423
9	PJAND DUNCAN: Psyche - Whose Video Is It Anyway?	Tele. Video	TV106	
10	AEROSMITH: Big Ones You Can Look At	Music/Pop	Golden Home Video	GHV29568
11	VARIOUS ARTISTS: Karaoke Party Classics	Audio	AV12001	
12	SHAND FAMILY: Dancing With The Shands	Rel	REL1012	
13	VARIOUS ARTISTS: Memories Of Ireland - 40 Songs	Music/Pop	PIRATES	PIR1057
14	JOE LONGTHORNE: Live In Concert	Music/Pop	PMI	MVD4912943
15	EAST 17: Letting Of Steam - Live	Music/Pop	PolyGram Video	626558

US SINGLES

Rank	Title	Artist	Label
1	I'LL MAKE LOVE TO YOU	Boyz II Men	(Mercury)
2	HERE COMES THE HOTTEST	Ice Cube	(Geffen)
3	ALL I WANNA DO	Cher	(A&M)
4	ANOTHER NIGHT	Janet Jack	(Arista)
5	ALWAYS	Janet Jack	(Mercury)
6	SECRET	Madonna	(Mercury)
7	I WANNA BE BAD	Brandy	(Mercury)
8	NEVER LEAVE	Janet Jack	(Mercury)
9	YOU WANT THIS? LOVE GROOVE	Janet Jack	(Mercury)
10	FLAVA IN YA EAR	Craig Mack	(Bad Boy)
11	I'M THE ONLY ONE	Marisa Blumberg	(Mercury)
12	TODDSTER ROLL	Boyz II Men	(Mercury)
13	TURN THE BEAT AROUND	Enya	(Mercury)
14	ON BENDED KNEE	Boyz II Men	(Mercury)
15	100% PURE LOVE	Craig Mack	(Mercury)
16	AT YOUR BEST (IF YOU LOVE ME)	Alicia Keys	(A&M)
17	WHEN CAN I SEE YOU	Boyz II Men	(Mercury)
18	I'LL STAND BY YOU	Boyz II Men	(Mercury)
19	DECEMBER 19 (ON WHAT A NIGHT)	Boyz II Men	(Mercury)
20	ENDLESS LOVE	Lata & Van Dyke	(Mercury)
21	WHAT'S THE FREQUENCY, KENNETH?	Boyz II Men	(Mercury)
22	LIVING IN DANGER	Alicia Keys	(A&M)
23	PRACTICE WHAT YOU PREACH	Boyz II Men	(Mercury)
24	WILD NIGHT	Boyz II Men	(Mercury)
25	CREEP	Ice Cube	(Geffen)

Rank	Title	Artist	Label
26	THOUGHSH PUGGISH BONE	Boyz II Men	(Mercury)
27	STROKE YOU UP	Chung King	(Mercury)
28	I WILL KNOW	Boyz II Men	(Mercury)
29	LUCAS WITH THE LID OFF	Lucas	(Big Beat)
30	SUKIYAKI	Enya	(Mercury)
31	SHORT BIRD	Enya	(Mercury)
32	FEAR GETTING TOGETHER	Enya	(Mercury)
33	HOW MANY WAYS	Enya	(Mercury)
34	GET OVER IT	Enya	(Mercury)
35	HOW MANY WAYS	Enya	(Mercury)
36	PLAYAZ CLUB	Enya	(Mercury)
37	CIRCLE OF LIFE	Enya	(Mercury)
38	JUICY/UNBELIEVABLE	Enya	(Mercury)
39	BEFORE I LET YOU GO	Enya	(Mercury)
40	DON'T TURN AROUND	Enya	(Mercury)
41	COME ALL Y'ALL	Enya	(Mercury)
42	GO TO MY WINDOW	Enya	(Mercury)
43	NEW AGE GIRL	Enya	(Mercury)
44	SOMEONE'S ALWAYS WATCHING	Enya	(Mercury)
45	NO ONE OF YOUR BUSINESS	Enya	(Mercury)
46	WHEN WE DANCE	Enya	(Mercury)
47	IF YOU GO	Enya	(Mercury)
48	STAY O' MISED	Enya	(Mercury)
49	FANTASTIC VOYAGE	Enya	(Mercury)
50	SHINE	Enya	(Mercury)

Charts courtesy Billboard 12 November 1994. * Artists are awarded 1 to 10 products demonstrating the greatest display and sales impact. (D) = DOLBY DIGITAL. (M) = UK-imported.

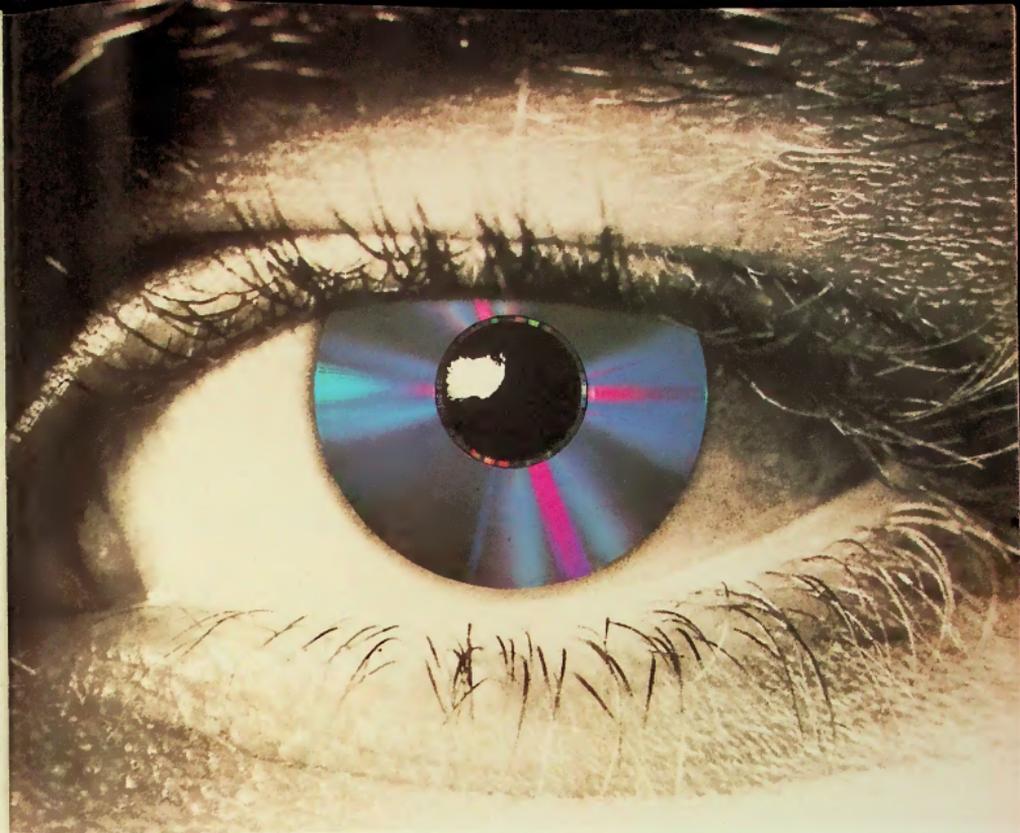
UK World Hits:
 The MW guide to the top British performers in key markets (chart position in brackets)

Rank	Title	Artist	Label
1	SWAMP THING	Grid	(Deconstruction)
2	HEY! HEY! HEY! HEY!	Grid	(Parlophone)
3	AINT NOBODY	Grid	(Festival)
4	STEAM	Grid	(Lambert)
5	EIGHTEEN STRINGS	Thorn	(Virgin)

Rank	Title	Artist	Label
1	CAN YOU FEEL	Ena John	(Rocket)
2	LOVE IS ALL AROUND	Wei Wei	(Precision)
3	SURE TAKE	Wei Wei	(BCA)
4	SWAMP THING	Grid	(Deconstruction)
5	WHEN WE DANCE	Grid	(A&M)

Rank	Title	Artist	Label
1	LOVE IS ALL AROUND	Wei Wei	(Precision)
2	SURE TAKE	Wei Wei	(BCA)
3	STEAM	Grid	(Lambert)
4	SWAMP THING	Grid	(BCA)
5	EVERLASTING LOVE	Worlds Apart	(Anast)

Rank	Title	Artist	Label
1	GOING OUT	Wei Wei	(Precision)
2	SWAMP THING	Grid	(Deconstruction)
3	LOVE IS ALL AROUND	Wei Wei	(Precision)
4	SURE TAKE	Wei Wei	(BCA)



IF YOU'RE LOOKING TO THE FUTURE...

MULTI-MEDIA

AUDIO
VIDEO CD
CD-ROM
MPEG COMPRESSION
PRE-MASTERING
GLASS MASTERING
REPLICATION
PRINT & PACKAGING



MAYKING
MULTI-MEDIA

250 YORK ROAD, BATTERSEA, LONDON SW11 3SJ.

FOR CD, CD ROM & AUDIO, TEL. 071-924 1661 FAX. 071-924 2147. FOR VIDEO CD, TEL. 071-924 1353. FAX. 071-924 2148

Making it happen!

WE CAN TUNE YOUR EVENT ANY WAY YOU WANT TO PLAY IT.



When it comes to fine tuning live shows, nowhere is more in tune with your needs than Earls Court Olympia.

Whatever your event, we can pitch it exactly to the size and style of your audience. With 4 venues offering capacities from 4,500 to more than 18,000 and built-in flexible seating options, there's a perfect stage for any size of concert. With an unrestricted view for over 98% of a full house.

As Europe's largest indoor arena, Earls Court offers all the technical scope and effects of outdoor venues.

Depending on the seating configuration, 60%-100% of the seats are within 200 feet of the stage and with first class acoustics, the fans really are tuned right in on the action.

Add to that our full support services, excellent corporate hospitality, improved catering and parking facilities and you can see why we attracted major players like Prince, Dire Straits, Genesis, Elton John, Paul McCartney, Whitney Houston, Billy Joel and Pink Floyd.

So why not call Chris Vaughan on 071 370 8009 and tune up for your next big hit at Earls Court or Olympia?



EARLS COURT OLYMPIA
L O N D O N

EARLS COURT & OLYMPIA LIMITED,
EARLS COURT EXHIBITION CENTRE,
WARWICK ROAD, LONDON SW5 9TA



VENUES

The collapse of a stand during Pink Floyd's opening night at Earls Court last month will be remembered as a low point in one of the live music scene's most eventful years. The industry began 1994 by campaigning successfully against Government proposals to make colleges and universities pay standard commercial rates for holding gigs, a measure which many in the business believed would have seen three-quarters of student events disappear. At the other end of the scale, the UK's national stadium, Wembley, has been blighted throughout the year by rumours about its financial difficulties and the absence of any superstar bookings. Promoter Harvey Goldsmith has been cast in the role of white knight to save the venue, although prospects for the complex look brighter with Wembley Stadium, which has not boasted a single gig in 1994, already booked for 1995 for Bon Jovi and Rod Stewart.

Among other good news for the live scene has been the continuing trend by US venue developers to plough millions of pounds into building comfortable purpose-built sites around the country. The £200m Manchester Arena, for example, is still being developed by Ogden despite the city's failure to bring the Olympics to Britain, and it will be the largest multi-purpose indoor entertainment facility in Europe when it opens next summer. Meanwhile, tiny town sites such as the 235-capacity Forum, a converted 70-year-old public toilet, in Tunbridge Wells continue to thrive and tempt bands out of London, including Echobelly, Shed 7 and These Animal Men this year. Add to this the medium-sized sites such as the former BBC Television theatre, the Shepherd's Bush Empire, which has been totally refurbished this year to turn it into a 2,000-capacity music venue; and local authority plans to spend £2m transforming the Stratford Rex Cinema in East London into a 1,800-seat music arena, and it is easy to see why promoters and venues are convinced there is a resurgence of gig going in Britain which they hope will continue.

UK REGIONS ARE LIVE AND KICKING

GOING TO GIGS IS ENJOYING A RESURGENCE, THANKS TO THE PROLIFERATION OF SMART, NEW, COMFORTABLE VENUES WHICH ARE ATTRACTING BIG NAME ACTS TO TOWNS AND CITIES THROUGHOUT THE COUNTRY, WRITES VALERIE POTTER

A few years ago Wembley and the NEC were the only two arenas suitable for superstar acts touring the UK, but that situation has changed dramatically with an explosion of regional venues.

Cities and towns such as Cardiff, Glasgow, Sheffield, Manchester and Huddersfield have spent millions of pounds developing purpose-built venues to try to attract top music and sporting events. And American developers such as SMO (Sheffield Arena, London Arena), Ogden (Manchester Arena) and Pace (Milton Keynes National Bowl) are bringing to Britain their experience of the US live music scene.

Steve Phelan, manager of the Leeds Town & Country Club welcomes the proliferation of regional venues. "It will educate people back into the habit of going out to see concerts on a regular basis rather than just once or twice a year when a favourite artist comes to town," he says.

But the huge cost of building a brand new arena means many are being built only where there is financial aid from the local



ERIC CLAPTON AT BIRMINGHAM'S NATIONAL INDOOR ARENA: ONE OF THE NEW WAVE OF PURPOSE-BUILT VENUES

authority or a specific reason for its construction. The Sheffield Arena, for example, was developed for the 1991 World Student Games while the

Manchester Arena is erected as part of the city's bid to host the Olympics.

Ogden's executive director John Lord says the trend towards

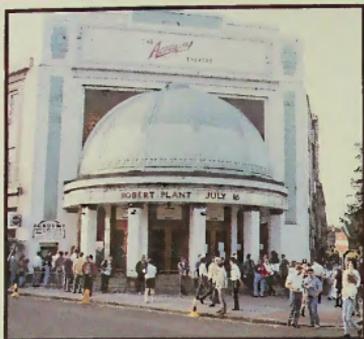
purpose-built facilities is spreading across Europe. "The expectations of the artists, the promoters and the public are such that they want a greater

sophistication in the facilities they visit." He adds, "Ticket prices are moving around the £20 mark and I think people prefer to be in air conditioned surroundings, with a comfortable seat, being able to see the stage rather than behind a column in a freezing cold museum."

The growth of showpiece provincial venues means bands can expand their tours to include towns they have not visited before, while the superb facilities make life easier for the road crews. Sheffield Arena has won awards for its loading facilities which include four double size roller doors which means four lorries can be unloaded simultaneously.

Andy Phipps of the National Bowl says promoters have also benefited from the move towards purpose-built arenas where all the facilities are on one site. "I think promoters will be less inclined to go to greenfield sites with all the infrastructure costs that involves and come instead to more cost-effective facilities such as the Bowl," he says.

The future is bright for the new regional venues, but they are unable to survive just on live music. Many have adopted a resident >



BRIXTON ACADEMY (ABOVE): GETTING A FACELIFT OVER THE NEXT FOUR YEARS AND STAGING A BLACK CROWES SHOW (RIGHT). HUDDERSFIELD'S ALFRED McALPINE STADIUM: ON REM'S ITINERARY DURING THEIR 1995 UK TOUR



The growing number of regional venues is increasing the competition for gigs and tempting bands away from London. One purpose-built arena hoping to attract top artists is the Alfred McAlpine Stadium in Huddersfield, while established London venue the Brixton Academy is investing heavily to keep its share of acts.

THE ALFRED McALPINE STADIUM, HUDDERSFIELD
Stadium Way, Huddersfield HD1 6PG. Tel: 0484 450000

This £16m purpose-built venue in

the centre of the Manchester, Leeds and Sheffield triangle opened in August with 16,000 seats but some construction work remains to be completed. By the end of the year, it will have 20,000 seats and, on its completion next year, between 25,000 and 28,000. Every seat has an uninterrupted view, and one of the design specifications was that a rock audience, who might spend 10 hours there during a festival event, will be just as comfortable as someone attending a football or rugby match. There are 11.9m people within a 90-minute drive of the

stadium and chief executive Paul Fletcher says bookings are coming in for 1995 and tickets are on sale for an REM gig in the summer. He says, "We were delighted when we saw from the postcode breakdown that a lot of the people who applied for tickets were local people." The stadium is set on a 51-acre site, the second largest in the UK, and, when completed, it will also incorporate a leisure park and a golf driving range. "It's a stadium complex of the future and has been designed very much with the 21st century in mind," says Fletcher.

BRIXTON ACADEMY
211 Stockwell Road, Brixton, London SW9 9SL
Tel: 071 274 1525

Over the next four years Brixton Academy will spend more than £400,000, funded by the Brixton Challenge Company, on refurbishing the building which first opened as Brixton's Wonder Picture Theatre in 1929. The Academy was established by Simon Parkes in 1983 and in the past 11 years it has become one of London's top venues. It has played host to acts as diverse as Pearl Jam, INXS, Fela

Kuti and Carter USM. Improvements planned include renovation of the frontage of the building, better soundproofing and more women's washrooms. The management is also considering removable seating. "The venue is ideal for a standing audience, but not so good for seated audiences," says manager Roger Collyer. He adds the improvements will increase the south London venue's versatility and combine the convenience of a modern venue with the unique atmosphere of the old Wonder Picture Theatre.

THE OLD AND THE NEW COMPETE FOR CONCERT AUDIENCES

> sports team such as ice hockey club the Sheffield Steelers at Sheffield Arena. The London Arena, meanwhile, hosts a professional basketball team and Huddersfield's Alfred McAlpine Stadium is home to the town's football and rugby teams. The traditional London venues do not appear too concerned about the competition from the regions. There are plans to reopen the Rainbow in Finsbury Park, while the Hammersmith Palais is staging mainstream rock shows again with a gig by Oasis in December. Bryn Ormrod, booker for The Forum, part of the Mean Fiddler Group, says hands will always

start and end their tours in London. "It just means that the regions are realising that you can't stiek 800 punters in a dingy old club and expect them to pay £10 for a ticket. The expectations of the music-going public are growing as venues compete for their custom and I think that's a great thing," he says. SMG, too, does not think London will be eclipsed by the regional venues. It rescued the London Arena from the liquidators in the summer and has eased the access problems which had dogged the venue in the past. General manager Bob Riech feels optimistic about its future.

"If we accomplish the goal of solving the transportation problems, make it a safe clean environment, put on good entertainment and help the promoters make a fair profit I don't know how we can miss," he says. The rumble of activity in the regions is not completely new to the live music scene. In the first half of the Eighties there was a thriving civic hall circuit operating in towns across the country, and this is being replaced by the new purpose-built venues. The resurgence of interest in live music can only help the UK music industry as a whole.



GUNS 'N' ROSES LIGHT UP THE MILTON KEYNES BOWL

BOOKINGS BOOST FOR WEMBLEY

BRITAIN'S NATIONAL STADIUM IS FIGHTING
HARD TO OVERCOME ITS HUGE DEBT PROBLEM

While regional venues continue to blossom around the UK, the future of Wembley, Britain's national stadium, remains in serious doubt.

Wembley Stadium Group, which includes Wembley Arena, is saddled with a huge debt of more than £150m and it made a loss of 185.7m last year. In July, chairman Sir Brian Wolfson announced the company was seeking refinancing.

Three parties were reported to be interested: Harvey Goldsmith's Allied Entertainment, a US investment group Apollo Advisers and two City financiers, Luke Johnson and Hugh Osmond. Since then, however, no official announcement has been made about Wembley's future.



WEMBLEY STADIUM: GOLDSMITH (INSET) IS REPORTED TO BE SHOWING INTEREST

The stadium's difficulties can be traced back to an ambitious expansion plan implemented just as the recession began to bite. Its situation worsened this year when the shortage of superstar acts touring the UK meant it took no concert bookings in the summer, starving it of one of its most profitable sources of income.

Goldsmith refuses to reveal specific details of his interest, but says he is running out of patience. "Wembley has to decide its future soon. It cannot sit on the fence for much longer. People are concerned for the future of Wembley and the stadium must decide what it wants to do and how it wants to do it," he says.

Ironically publicity about the group's perilous financial position has coincided with an increase in advance bookings for the stadium in the past six weeks and a successful nine months for Wembley Arena where acts including Meat Loaf, Garth Brooks, Barbra Streisand and

Bryan Adams have performed.

Spokesman Martin Corrie claims Wembley finds itself phenomenally busy. "We're returning to the kind of longer runs we haven't seen for about three years. After a quiet summer for the stadium, the major names come back with a vengeance next year."

He says Rod Stewart is confirmed for June 17 while Bon Jovi will appear on June 24.

But the lack of information flowing from Wembley about its corporate future is frustrating Goldsmith. "Financially, I believe Wembley is in a much more stable position than it was six months ago, because it's busy, and therefore it is bringing in profits. If they believe they are in a position to continue with what

EUROPE'S GREAT BIG ONE

Scheduled for completion in late Summer '95, the Manchester Arena will be the biggest and best multi-purpose indoor entertainment and sports facility in Europe.

Conveniently located within the city centre, the Arena is well serviced by the country's most extensive motorway system, Europe's fastest growing international airport and rapid rail links, thus affording easy access for the 11 million people residing within a 50 mile (80km) radius.

The Arena's state-of-the-art design and construction incorporates...

- Extensive production facilities
- Permanent ice-floor
- Corporate hospitality suites

Whether your requirements are a safe, comfortable and user-friendly environment for 4,000 or up to 19,500 people, Manchester Arena has the capability and flexibility to meet your demands.



For further information contact:

Lee Eckstein
Executive Director

Ogden Entertainment Services
Lawrence House, City Road
Manchester, M15 4DE
Telephone 0161 872 5511
Facsimile 0161 873 7032



OGDEN
ENTERTAINMENT
SERVICES

THE BOOKING

When Pearl Jam cancelled their summer tour in the US after failing to reach agreement on service charges with Ticketmaster, the UK live music industry looked on with interest.

Booking agency Ticketmaster virtually monopolises ticket sales in the States and the band members claimed the company was pricing its fans out of the market. They consequently gave evidence to an on-going US Government committee inquiry into alleged ticket price-fixing. AoroSmith manager Tim Collins, who testified at the inquiry being held in Washington, says the subject of high booking fees is causing disgust among managers and bands in the US.

"Nobody wants to put Ticketmaster out of business, they do a phenomenal job," explains Collins. "They deliver and they've made ticketing much better in America there's no doubt about that, but they are abusing their power. They are not trying to regulate themselves and be more consumer-friendly or

someone is going to have to step in and regulate them."

Ticketmaster's UK sales director Nicholas Blackburn does not fear a similar industry and consumer revolt against booking fees in Britain, where no agency has such a dominant share of the market.

He points out that his agency offers a 24-hour, seven-day-a-week, fully-computerised service in return for its commission, and he dismisses Pearl Jam's action as a good publicity stunt. "Have they brought down their album prices? No," he says.

He feels booking fees are an easy target because unlike other show costs they are charged on top of the face value of the ticket instead of incorporated into it. In fact, Ticketmaster does take an inside commission on theatre tickets, but Blackburn says this would not work in the music industry.

"For argument's sake, if you have a £23 ticket and you put it up to £25 to cover our commission, the act is probably going to ask for its percentage on the £25 ticket," he explains. "So that's why the commission is

added on, but it is all just the cost of distribution such as postage and credit card costs."

Martin Brown, sales and marketing manager with another UK ticket agency, Way Ahead, believes the majority of concert goers are willing to pay booking fees in return for a convenient one-off telephone call service. He claims his company received only six complaints about its fees last year. The company tries to peg its commission at an average rate of 10% and Brown says he would welcome an all-inclusive ticket price.

"The advice we give is to be aware of the booking fee being charged, and if it seems excessive, shop around," he says. But some venues fear the policy of charging a booking fee is discouraging the more infrequent concert-goer. Many venues claim they have been pressured into charging booking fees at their box offices by promoters needing to cover credit card charges.

Roger Edwards, operations and promotions manager of the NEC Group, wants to see a return to the sale of tickets at face value with box office costs included in

TICKET AGENCIES ARE COMING IN FOR INCREASING CRITICISM. ARE THEY A NECESSARY EVIL OR ARE THEY A DETERMINANT TO THE SUCCESS OF VENUES ENABLING TOUTS TO THRIVE? VALERIE POTTER EXPLAINS

venue charges, while Robert Sanderson, director at the Cambridge Corn Exchange, says, "Why should the public have to pay for the privilege of buying a ticket? They are doing us a favour."

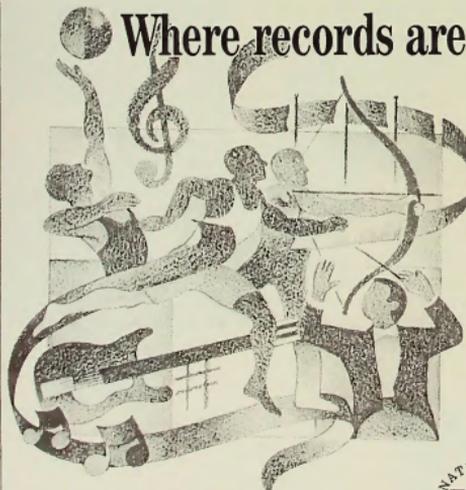
Primary Talent agent Martin Hopewell reports the subject of booking fees has surfaced for discussion more than once at the annual International Live Music Conference. "One thing that amuses me is the amount of money that's been made as a percentage of the gross ticket price by the ticket agencies compared with the smaller share of the net revenue being taken by the promoter which we spend weeks and weeks arguing over," he says.

Harvey Goldsmith feels British promoters can keep control of the booking fee situation in the UK.

"Over here, because there isn't one ticket agency that controls the marketplace, you can play one off against the other and get the best booking fee deal you can. We understand that ticket agencies have to live, but we feel that the prices they are charging are too high."

One unfortunate by-product of the booking fee debate may be a growth in the number of tickets being purchased from ticket touters.

The touts are a persistent headache for promoters and venues who complain they intimidate staff who try to move them on and take their prospective customers by persuading them to buy an overpriced ticket which is available at face value at the box office or from official agents. Unfortunately, as the law stands,



Where records are made, and broken.

Whether you're a record maker, a record breaker, or visitor, you are a star at Birmingham's major entertainment venues.

There's the NEC Arena, where rock concerts and world sporting events are staged to capacity audiences.

The National Indoor Arena. Where everything from opera to indoor athletics have been packing audiences in. Right in the heart of town.

And the amazing Symphony Hall at the ICC. Whose outstanding natural acoustics faithfully convey the superb sounds of some of the greatest orchestras and musicians in the world.

So, whatever sphere you're in, Birmingham venues provide ideal settings for the biggest and brightest stars.

**NEC
ARENA
BIRMINGHAM**
0121-780 4141

**NATIONAL
INDOOR
ARENA**

• BIRMINGHAM •
0121-200 2202

Members of the NEC Management Group

SYMPHONY HALL
BIRMINGHAM
0121-200 2000

**NEC
ARENA
WINNER
MUSIC WEEK BEST VENUE 1994**

FEE DEBATE

CRITICISM FOR THE BOOKING FEES THEY ADD. ARE TO POTENTIAL CONCERT GOERS? AND ARE RISING EXAMINES THE CONFLICTING ARGUMENTS

touts are not acting illegally unless they are operating on a venue's premises.

The Concert Promoters' Association is lobbying for a change in the law, but its chairman Harvey Goldsmith admits, "Most of the establishment seem to think that ticket touts provide a useful service."

The controversial Criminal Justice Bill contains provisions against touts and a change in Department of Trade and Industry regulations, which will demand that the face value and seat location are printed on every ticket, are about to come before Parliament.

The venues take what measures they can to defeat the touts. Most limit the number of tickets that can be bought at any one time and much depends on the co-operation and resources of the local police.

Melvin Benn of the Mean Fiddler Organization says a large number of people turned up at this year's Reading Festival with stolen tickets purchased from touts.

He says the police have advised the company to print on the tickets for next year's event that they can be bought only from bona fide Mean Fiddler ticket outlets.

Andy Phipps of the Milton Keynes National Bowl suggests that one way to fight the ticket touts would be to hold an allocation of tickets at venue box offices for sale on the day of the show.

The problem of ticket touts appears to be too widespread for venues and promoters to deal with by themselves, and they say extra legislation is needed to protect the industry as well as the fans.



PEARL JAM: TOOK A STAND IN THE UNITED STATES AGAINST TICKETMASTER'S IMPOSITION OF BOOKING FEES

THE NATIONAL BOWL

WOULD LIKE TO SAY

THANKS

TO **UB40**

AND

CLASSICAL SPECTACULAR
MUSIC • LIGHTS • SPECTACLE

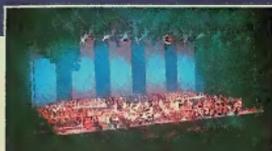
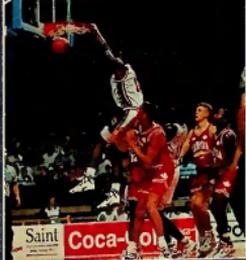
FOR THEIR SHOWS IN 1994

AND **R.E.M.** ALREADY BOOKED FOR 1995

FOR INFORMATION ON 1995 BOOKINGS CALL ANDY PHIPPS ON 071 911 8265

LONDON'S — MOST ADVANCED — ARENA

THE WORLD'S LEADING FACILITY MANAGEMENT



With a flexible 12,500 seat capacity and more than 9M people within an hour's drive time, it's no wonder London Arena has attracted music from Pink Floyd to Pavarotti as well as world class sporting events and family shows.

Now under SMG management and with major improvements to local transportation, London's most technologically advanced arena is more attractive than ever.



LONDON
ARENA



LONDON ARENA
LIMEHARBOUR
LONDON E14 9TH
TEL: 071-538 8880
FAX: 071-538 5572



SMG ARENA MANAGEMENT, Registered Office: London Arena, LONDON E14 9TH. Reg No: 2923845



HUGH SCRIMGEOUR: PLEASED WITH THE WAY THE EARLS COURT STAFF DEALT WITH THE PINK FLOYD EMERGENCY

SAFE & SOUND

THE COLLAPSE OF A STAND DURING PINK FLOYD'S EARLS COURT DATES HAS BLOTTED THE EXCELLENT SAFETY RECORD OF UK VENUES

UK venues have a good record for safety at concerts which is why the stand collapse on the first night of Pink Floyd's run of shows at Earls Court left the live music industry stunned.

Nearly a month later, Kensington and Chelsea council is still investigating the incident to establish if it was caused by negligence or happened accidentally through 'unforeseeable component failure'. It is refusing to speculate on the causes until it completes its investigations, but it stresses the venue had been checked by the relevant authorities before the incident was admitted.

Earls Court itself has been praised for its speed and efficiency in dealing with the emergency, and chairman and managing director Hugh Scrimgeour comments: "You can do all the training for this sort of thing, but it's not until it happens that you can find out whether your systems are effective. But there is no doubt that we did get the situation under control very quickly and the audience behaved extremely well."

Promoter Harvey Goldsmith has expressed his satisfaction with how the venue coped, but he says he was horrified with the "apathetic and muddled" attitude of the authorities. He has called for clear guidelines explaining

who is responsible for what and to whom after he had to wait more than 12 hours for the authorities to act.

"We were told by the police, the venue and the local council that until the Health and Safety Executive decided whether they wanted to take over the incident, nothing could be done. The HSE then told me this was not the case. I think they have to stand up and tell everybody what their position really is, so every venue owner, local council and police authority understands what they should be doing and what the HSE's role is."

Goldsmith has also expressed concern over the difficulty in obtaining an accurate list of casualties, how badly they were injured and where they were being treated. "We cannot obtain that information and I don't understand why," he says.

Executives at other venues feel the accident at Earls Court was a "one-off". Most new purpose-built venues have their own fixed seating and there is no need to use temporary stands. Those that do use well-established, specialist suppliers and ensure the correct configurations are installed and checked.

When the Mezz Fiddler Organisation uses temporary structures for its outdoor shows, festivals director Melvin Benn insists on assurances from the

installation company that the seats fulfil specific design specifications. But as he points out, "That wouldn't necessarily avoid what happened [at Earls Court], it would just ascertain who is responsible."

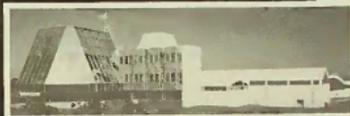
Cambridge Corn Exchange's Lynn Moulding feels the incident at Earls Court may force venues to review their own emergency procedures, while Andrew Marlet of the Shepherds Bush Empire repeats Goldsmith's calls for a more clearly defined chain of command among the authorities responsible for public safety. He says most UK venue managers make it their prime concern, but they are bombarded with conflicting opinions.

Steve Pheasant of the Leeds Town and Country Club endorses that commitment to public safety. He says, "As a hall manager, the last thing I, or any other hall manager, wants is to have a disaster on my hands. We are very, very aware of health and safety and that's paramount to me at any expense because you can't put a price on human life."

Whether the incident at Earls Court will have far-reaching implications for the live industry rests on the findings of the local authority's investigation.

Whatever the outcome, the industry insists it is doing all it can to ensure a similar accident never happens again. ■

The Scottish venue that's world famous for its performance.



Wet Wet Wet
Rod Stewart
Simple Minds
Cliff Richard
Simply Red
Barry Manilow
Kenny Rogers
Willie Nelson
Natalie Cole
Sting
Tom Jones
Status Quo
Garth Brooks

Bryan Adams
Take That
John Denver
Pet Shop Boys
RunRig
Shirley Bassey
Chris Rea
James Brown
Chris De Burgh
Crowded House
Disney on Ice
Torvill & Dean
WWF Wrestling

We at Aberdeen Exhibition & Conference Centre offer a renowned quality facility which has allowed world class performers to entertain at their greatest potential to our catchment population of 600,000 people.

The above performers and their audiences were truly impressed - allow us to impress you!



**Aberdeen
Exhibition and
Conference Centre**

For further details contact us now.
Bridge of Don, Aberdeen, Scotland AB23 8BL.
Tel 01224-824824 Fax 01224-825276

ANYTHING CAN HAPPEN AT THE AECC



ROYAL ALBERT HALL

UNIQUE

THERE IS NO OTHER VENUE LIKE IT
IN THE WORLD

PRESTIGIOUS

A WORLD CLASS VENUE
WITH WORLD CLASS EVENTS

DIVERSE

FROM CLASSICS TO CLAPTON
TCHAIKOVSKY TO TENNIS

VERSATILE

FROM A REVOLVING STAGE
TO AN ICE RINK

UNRIVALLED

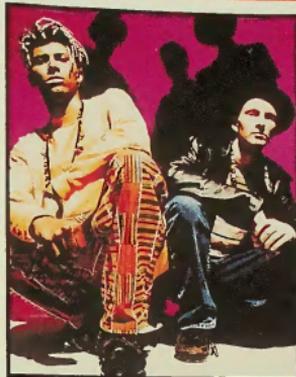
THE VENUE

FOR MORE THAN JUST SUPERLATIVES CALL EVE HEWITT, SALES MANAGER

071 589 3203



THE LEVELLERS: GRADUATES FROM THE COLLEGE CIRCUIT



HONKY LEVI'S IS SPONSORING CAMPUS TOUR



URBAN SPECIES: PREFERRED THE COLLEGE SCENE TO CLUB

COLLEGE CIRCUIT IS BACK ON COURSE

THE GOVERNMENT'S DECISION TO BOW TO PROTESTS AND SCRAP ITS PLANNED WITHDRAWAL OF FUNDING FOR COLLEGE GIGS HAS BEEN WELCOMED BY THE MUSIC INDUSTRY WHICH HAS A HIGH REGARD FOR THE UK'S STUDENT AUDIENCES

The Government's threat to withdraw funding for student entertainment, and the subsequent industry campaign that made it change its mind, fixed the spotlight firmly on the college gig circuit earlier this year.

The music industry gave the National Union of Students valuable backing in its protest campaign that made it change its mind, fixed the spotlight firmly on the college gig circuit earlier this year.

The music industry gave the National Union of Students valuable backing in its protest campaign that made it change its mind, fixed the spotlight firmly on the college gig circuit earlier this year.

Agents, promoters and artists joined the NUS to fight Clause 20 of the Education Bill which they feared would slash the number of UK college gigs by as much as 70%. In February they celebrated victory when the Government backed down.

Ironically the battle has left the college gig scene in a stronger and safer condition. NUS ents manager Matt Williams says the campaign forced the music business to re-evaluate the value of college gigs. "I think it made a lot of agents sit up and realise how important the circuit is, when some of them may have taken it for granted," he says.

Agents and promoters report that student associations are becoming more professional and are employing full-time staff to make their activities more cost-effective. "I think it's a bit of a fallacy that students are all

traineed hippies in the bar all day long," says ITB's David Levy, one of the leading figures in the industry's campaign. "Those days have gone and most of them seem to have at least a basic grasp of what organising an event is all about."

Simon Moran of promoters S&M says the amount of effort colleges put into promoting their gigs is not always appreciated. "They look at gigs as an important part of college life, whereas some club owners when compared with organising discos," he says.

One of the new areas the NUS is exploiting is music sponsorship. Jean company Levi's, for example, is now running campus tours, this term with Honky.

"The marketing people within the companies are becoming aware that there are around two million students with money to spend," says Williams. "At the NUS we try to be a channel so they can reach the people they want to go to."

A thriving student circuit is a valuable nursery for the music industry where young acts learn their trade. There are few bands who have not appeared in front of a student audience at some time in their career; the big names who have include Simply Red, Stereo MCs and The Levellers. Students are traditionally open-minded towards new forms

of music and, as Neil Robinson of Goldsmiths College points out, are often more tolerant of the shortcomings of inexperienced artists.

Paul Franklin of Primary Talent says it is often easier to book a young band into a college, as opposed to a club. "Places like Loughborough, Warwick, Hallam and Cardiff have nights with free or very cheap entry and maybe a can play for £100 and play in front of 1,000 or 1,500 people," he says. "Whereas you can play a load of club shows and get only 50 people turning up. There is student money to be had and once a student becomes the fan of an artist they will stick with them."

David Levy says if companies know how to plug into the student market, there are all kinds of promotional opportunities available.

"There are shops, video screens, jukeboxes and special promotions, and all of it comes free which means you can put the band's name across far more than if you're playing a club," he says.

Talkin' Loud product manager Fiona Grimshaw has incorporated college involvement into the label's marketing campaigns with the help of the NUS, citing the Urban Species campus tour as an example.

She says, "What the band do is not suitable to put in a club because they want to play live, and we felt they would appeal to

a student audience with their mix of funk, dance and rap." Concert promoters are working closer with student venues as they begin to accept the growing professionalism of the college circuit.

"National promoters are hiring the universities and using the college promoter as their local promoter, which is a good marriage between commerce and the student world," explains Levy. "It makes everything a lot smoother, you got the national advertising and access to an important core audience for most bands."

Arranging for outside promoters to hire the venues helps the universities, too. Sean Morgan of Manchester University says it is easy to lose a lot of money on shows but the risk is reduced by encouraging promoters to make use of the facilities.

Perhaps the most heartening thing of all is that money made by the student unions from their gigs is financing more events on a circuit which almost disappeared 12 months ago, nearly taking with it one of the music industry's most valuable training grounds for new talent.



STEREO MCs: ATTRACTED A STRONG STUDENT FOLLOWING

APPOINTMENTS



DISTRIBUTION

Vital Distribution is one of Britain's leading distributors, working with an exciting range of products from all sectors of the independent record industry.

Due to continued expansion we need to further strengthen the teams both at our Bristol/London offices and 'in the field', and invite applications for the following positions:-

SALES REPRESENTATIVES

1. NORTH WEST

(IDEALLY BASED MANCHESTER AREA)

2. SOUTH EAST

(IDEALLY BASED REIGATE/CRAWLEY AREA)

The job involves pre-selling many different styles of music - albums and singles - to independent and multiple retailers, working closely with about 40-50 customers in the territory.

You will probably be aged 23-28, with some previous sales experience (perhaps gained in record retail), an excellent all-round knowledge of enthusiasm for a wide variety of music, and a clean current driving licence.

Personal qualities we're looking for include an outgoing, confident personality; self-motivation; stamina and perseverance; creative flair; a systematic, professional approach - and the ability to SELL. (Not just take orders).

In return, we offer a competitive salary plus target-related bonus and fully-expensed company car, together with a stimulating and challenging working environment as part of a vibrant, innovative organisation.

TELEPHONE SALES STAFF
(based Bristol)

The Telesales teams are right there at the cutting edge of our business - whether it's pre-selling new releases from tomorrow's big names or helping customers place orders for today's top sellers, the Telesales staff are in the front line...

We're looking for two enthusiastic young people who can communicate their extensive knowledge and enthusiasm to provide a first class service to our retail customers.

You will probably be 20-25 and currently working in record retail

Please apply in writing only, with full C.V. and salary expectations, to:-
Andy Stephenson • Operations Director • Vital Distribution Limited

Portland House • 22/24 Portland Square • Bristol • BS2 8RZ

Please state which position you are applying for - Closing Date November 23 - Vital Distribution operates a No Smoking policy

LABEL MANAGER

(based London, W3)

The Label Management department is at the very hub of our activities, and we are looking for an experienced and creative Label Manager to join the hectic team in London.

Taking responsibility for the day-to-day management of our close relationship with a group of record labels, it is likely that you will have experience in a similar position with another distributor or label.

A sound understanding and appreciation of the basics of sales, marketing and production are essential, together with a keen interest in - and awareness of - the current marketplace.

SALES ADMINISTRATOR

(based London, W3)

With significant increases in staff and production planned for 1995, the Sales Administration Manager is now looking for a very capable assistant to help him co-ordinate the activities of the 23-strong sales department.

Key areas of involvement will include supporting the field and telephone sales teams with regular information updates, and working closely with the Sales & Marketing Manager to ensure controlled and successful campaigns.

Good secretarial skills are especially desirable for this important role, and a high standard of organisational ability is absolutely essential!

STOCK CONTROLLER

(based Bristol)

Pre-emptive and tactical control of stock is essential in a business as fast-moving as independent distribution - every out-of-stock is a lost sale and a lost opportunity for us and our labels...

We need a bright, analytical young person with an eye for detail and a keen interest in the product we distribute to help us reach our goal of 100% fill on all orders (we're serious!).

Experience in a similar role within a high line-count F.M.C.G. company (not necessarily music) will be a big plus.

CARLIN MUSIC IS
SEEKING A COPYRIGHT/
ROYALTY ASSISTANT

We are looking for a young and ambitious professional to join our Copyright Department.

The successful candidate should have:

- a minimum of 2 years experience in the Music Industry (preferably within either a Copyright or Royalty department)
- computing skills to include Lotus 1-2-3 or Excel for Windows and word processing
- understanding of Copyright agreements and their interpretation
- ability to analyse Royalty accountings

If you are interested, send your CV

stating your current salary to:

Amos Biguen
Operations Manager
Carlin Music Corporation
3 Bridge Approach
Chalk Farm, London
NW1 8BD

handle

Product Manager

Central London. Competitive Package

Our client, a major record label, is seeking a Product Manager to work on an exciting roster of UK and International acts. You should be a team player with some experience of product management, preferably with a Marketing degree or equivalent. Please send your CV, in strictest confidence, to:

Stella Walker at Handle Recruitment, 10
New Bond Street, London W1Y 9PF

the recruitment consultants to the music industry 071 493 1184

Label Manager
Demix Label Manager

The enthusiastic, knowledgeable and well organised people who make up our busy Label Management departments are vital in ensuring RTM's continuing success as the UK's leading independent sales, marketing and distribution company.

These two vacancies, who have arisen because of internal promotion, offer the right candidates an opportunity to join RTM and work with an expanding roster of top labels in both indie and dance.

Ideally you will have worked for a distribution company, record label or retailer and will have gained experience in co-ordinating releases, manufacturing and stock control, sales activity and marketing/promotion. You will be used to working under pressure to strict deadlines and your organisational and communication skills must be as good as your knowledge of a wide range of music.

For the Demix vacancy, knowledge of and insight into the specialist dance distribution market is a prerequisite.

Please apply in writing, enclosing a full CV and stating your current salary to: Ewan Mathieson, Head of Label Management or Debbie Kavanagh, Head of Demix.

RTM Sales & Marketing,
98 St. Pancras Way,
London NW1 9NF.

UNIVERSITY OF
SUNDERLAND
STUDENTS' UNIONENTERTAINMENTS
PROMOTER

Basic Salary of
£13,000
(plus performance
related bonus
of £1/2k)

We are looking for an experienced, lively and energetic ENTERTAINMENTS PROMOTER. It is essential that you have the ability to generate and promote to our students a wide range of Entertainments to include live bands, discos, formal balls etc.

We have an exciting Nightclub venue with a capacity of 1,200 at which we will expect the entertainments programme and marketing to attract the maximum number of students. In return for your professionalism we offer an attractive package of benefits which include a contributory pension scheme and six weeks annual holiday. If you want a challenge, want to join an expanding organisation and have a proven track record then we want to hear from you.

Further details and application form available from

MS. M. TINKLEY,
UNIVERSITY OF SUNDERLAND STUDENTS' UNION,
WEARMOUTH HALL, CHESTER ROAD, SUNDERLAND SR1 3SD.
TEL: (091) 5145512 FAX: (091) 515 2441

Closing date for applications: 12 noon Friday 25th
November 1994.

APPOINTMENTS



MUTE RECORDS INTERNATIONAL DEPARTMENT

Mute Records, the UK's leading Independent Record Company, requires a Head of International

The key objective of the position is for the International Department to work alongside overseas licensees and Mute Artists in the successful development of their careers world-wide. Whilst building on the established international success of Artists such as Erasure, Depeche Mode and Nick Cave & The Bad Seeds the successful applicant will also need to be capable of strategic planning for recent new signings and the eclectic roster of Mute Records.

The qualities required for this international role include knowledge of world-wide record markets, management, leadership and communication skills at all levels, and a non-corporate approach combined with the ability to work under pressure.

Although based in London, overseas travel will be involved.

Applications to: Personnel Dept, Mute Records Ltd, 429 Harrow Road, London W10 4RE.

GRAPHIC DESIGNER

Lip Sync are one of the UK's leading film and music production companies. Due to our expansion and move to central London the Graphics Department need more hands and brains, but only the very best will do. If you have the enthusiasm and previous experience in record cover, film poster and video cover design please get in touch detailing full previous career summary, examples of work and a salary expectation.

Send CV to Emmett James, Lip Sync Graphics, 45 Malden Way, New Malden, Surrey KT3 6EA

New Indie label with sound base in North West London seeks an experienced administrator with a background in A&R administration, finance and business affairs. Good PC skills absolute requirement. Salary is commensurate with experience. Please reply to box no. 231

COURSES

Successful Artist MANAGEMENT

3-Day Training Programme

Call 071 583 0236 The Global Entertainment Group

Artist Relations Management Agreements
Skilling/Negotiation Artist PR & Promotion
Creating the Deal Management Principles

LIVE AUDIO ENGINEERING INTRODUCTORY COURSE IN "UNDERSTANDING A LIVE SHOW"

Courses offer practical experience in setting up a concert mixing Monitors and Front of House. Lectures are taught by professionals, actively involved in Live music and Audio industries. Sessions take place in London venues which accommodate bands on a daily basis, with the best PA systems in the market. Phone: 071-700 3271

MUSIC WEEK 19 NOVEMBER 1994

BUSINESS TO BUSINESS

4 LIFT COMPACT DISC UNITS FOR SALE

Lift Display III Wall Units, holds 640 CD's. 4 Units cost £5,300. Bargain - best offer over £800. Buyer collects.

TEL/FAX:
031 451 5903

FOR SALE LIFT CASSETTE & VIDEO BROWSERS

All enquiries to:
0924 383328
0484 432075

WANTED! AND A REWARD ALL CDs, Cassettes, Videos, etc. New, used, samples - any product accepted. Clearing specialists, discards, donations, our specialty. 1 to 100,000 - collection arranged.

Come to:
**WEST END
THE LEISURE PEOPLE**
11 Princes Street, London W2
Tel: 071 622 5657
Fax: 071-402 5560

CASH PAID for all your unwanted CD's at GEEDDES

49 Sydenham Road,
London SE26 5EX
Tel: 081 776 5588

BUSINESS TO BUSINESS



THE MUSIC SHOPFITTING SPECIALISTS

BROWSERS • WALL DISPLAYS
CHART DISPLAYS • COUNTERS
STORAGE UNITS • LISTENING
POINTS

STANDARD RANGERS CUSTOM
HOUSE DESIGN AND
MANUFACTURE

FREE STORE DESIGN
TEL 0480 414204
FAX 0480 414205

CASH PAID FOR YOUR UNWANTED CDs

AT
CDEX
The compact disc exchange
480 RUMJAM ROAD
LONDON SW6
TEL 071-305 3550

BEST VALUE IN LONDON Harrow, 20 Acres, 7 days a week

16-24 track per 8000-processor audio
CD/CDAT applications & conversion
Digital editing and mastering
Autofitline tape duplication
Workable video conversion
Full range-in-house reproduction
High quality, fast service, friendly service
G.W.B.B. Audiovision
071-723 5190

TEESHIRTS PRINTED 50 for only

£99 inc
Phone now for details
BANNED SHIRTS
081 450 4948

BLACKWING

THE RECORDING STUDIO
Customers include:
Mick Jagger, ABBA, Jackson, Rick
Astley, Jones, Paul Simon, Sade &
Rockets, Phish, The Meters, Cool
Economy of St. Theresa, The
Shamans, Hospital Corps, Heidi
Bauer, Moby Doll, Shreddy, The
Pain Healers, & Sherry Windows.
Times Global Underground
Music store with mobile
Dolby SR II in all rooms
FROM CD/R MP
071-261 0118

FOR SALE

Interesting Cassette & C.D.
Distributors For Sale in
Mid Cornwall
selling Cornish Charts, Band
and local artists, also budget
new and C.D.'s. Plenty of
scope for improvement (owner
retiring). Ideal for someone
looking for a change, or to get
away from the rat race. Price
for full kit & goodwill only
£39,500 + ssn.
Tel: 028 86040 for details

ARABESQUE DISTRIBUTION

representing many independent labels including -
Red Lightning, Emerald, Sovereign, Klub,
T.C. Baktabak, & many more.

ARABESQUE WHOLESALE AND EXPORT

huge selection of
Indie Labels, Chart, Anthology, Budget,
Overseas, Independent Merchandise.
ARABESQUE IMPORTS
Non UK titles from all over the world
including: MCA, Capitol, Frankfurt Beat,
No Respect, etc. New releases plus large back
catalogue always in stock.

Contact us today
NETWORK LANE, 29-39 STIRLING ROAD, LONDON, W3 8JQ
UK SALES: (081) 992 7132 INTERNATIONAL: (081) 992 0998
BUYING: (081) 992 0998 FAX: (081) 992 0340

PRESIDENT

Promotional Merchandise
T-SHIRTS, SWEATS, POLO'S ETC
IN-HOUSE ARTWORK, PRINTING & EMBROIDERY
For any merchandising needs at amazingly low costs and amazing turnaround
CALL AROUND - THEN CALL US ON
071-916 2251 OR FAX 071-916 2252

Music MASTERS

The one and only
Nationwide Pictorial Directory
A complete picture of today's working musicians.
Call now for your free information pack.
*****Tel: 0753 670084 (24hr)*****

**SPECIALIST T-SHIRT
& SWEATSHIRT PRINTER**
FOR SERVICE AND QUOTING SEND A3CM TO
081 523 2967
04 445 08 268 317 3182

Browsers Wall system
Chart displays
Storage units
Listening points
Specialists in
Display and
Storage for
Audio & Video



BLONDE

TOT-SHIRTS LTD
SERVICING THE PROMOTIONAL MUSIC AND RECORD
WORLD THROUGHOUT THE UK AND EUROPE

**MUSIC
STOREFITTINGS**
Comprehensive standard
range of Design & Manufacture
**FREE STORE
DESIGN SERVICE**
Tel: 0473 461026
Fax: 0473 240128

NOTICE BOARD

**CALLING ALL RECORD/
ENTERTAINMENT COMPANIES!**
Hardworking, knowledgeable, enthusiastic
music lover seeks position of interest in any of
the following areas:
Marketing/Sales, PR Publishing,
Research etc.
Phone Steve now 0181 440 0846 or
Fax 071 923 6483
P.S. Would also like to hear from music fanatics
(only genuine) interested in starting a Pop
(Mainstream) label.

TENDERS

BY ORDER OF THE LIQUIDATOR OF HAMA
CORPORATION LTD
SALE BY TENDER
OF SOUND EQUIPMENT & PROMOTIONAL STOCK
ON WEDNESDAY 21 NOVEMBER 1994 10AM-1PM
OFFERS TO BE RECEIVED BY 12 NOON
TUESDAY 22 NOVEMBER 1994
FURTHER DETAILS AVAILABLE FROM:
MARRIOTT & CO, 26 WEST STREET, FARNHAM,
SURREY GU10 7DR
TEL: 0251 712983 FAX: 0251 737613

"Penny Lane."

Circumstances differ, that's why there's more than one Lift system. It's not our style to offer a "one-fit-all" approach but to provide the best possible solution for every situation and every budget. Please send me asap without obligation more information on:

- Classic Lift Mid Point Budget Range

United Kingdom: LIFT (U.K.) LTD., Unit 13, Triangle Business Park, Quilts Way, Wexover Rd., Stoke Mandeville, Bucks HP22 5BL. Phone: 0296/615151, Fax: 0296/622200. Head Office: Austria, Phone: +43/1/3873838, Fax: +43/1/5873509.

LIFT
Systems with future.

PPL 'changed rules secretly'

The recent changes in PPL's membership rules announced by ceo Charles Andrews in *Music Week* as representing "the most comprehensive expansion of members' access to the company's operations in its 60-year history" and establishing "a democratic framework within which all members can work" appears to have passed without comment.

If these changes are as radical and as positive as suggested, why then are so many still unhappy with PPL? May I suggest some reasons.

The new rules are not one member, one vote: the basis of voting is to be according to wealth, the old feudal concept of democracy. The new rules do not change anything. The major record companies still control PPL, and there is no protection for minority groups such as independent sector record companies.

The changes were not agreed by the majority of membership, but decided in secret by a small unrepresentative group, despite repeated requests for an open discussion and the right for all members to participate.

The new membership rules do not take into account the European Union requirement that performing artists should have an equitable share of the copyright income as a right. How can Andrews call the new member rules democratic when they do not enfranchise the actual creators of the copyright, the artists?

It is no longer time to change PPL, but to replace it with a responsive, open, equitable and representative society.

Eric Longley,
Quark Records,
Mill Hill, London NW7

Bill proves to be elusive

Upon reading Bill Hegarty's letter railing against the inefficiencies and lack of interest that press officers display towards his contributions in *Sainsbury's* magazine (*MW*, October 29), I called him. Immediately.

Three messages and a week later he still hasn't returned my call.

If Bill or anyone else in a similar position is interested in receiving records in return for reviews, I very much doubt any press officer would refuse such a request. It's our job.

Maybe we don't always get messages, Bill. Can I also request to be on your mailing list, so I can see the magazine we're dealing with?

Looking forward to speaking to you. I'm here: 071-571 7353.

Rob Jefferson,
Head of press,
Mushroom/ Infectious/Flying Nun Records
Kings Road,
London SW6

R1 figures do add up

It's official: Radio One *does* have 13.2m listeners a week. Richard Shipman (*Letters*, *MW*, November 5) has been confused by the strange code of rules of publishing audience figures.

The published figures are for the 16-plus audience and show Radio One reaching 11.2m people per week. However, a further 2m under 16s listen to Radio One every week. Since one of our aims is to attract younger listeners, we naturally include the young audience in our total figures.

The latest loss of audience at Radio One was caused almost entirely by the switch off of our medium wave frequency - a move required by government policy. Matthew Bannister, Controller, Radio One, Broadcasting House, London W1

Blackhurst's bare-faced chic cheek

Deconstruction's apparent reaction was to complain we had imitated the bang sound that was prominent on The Grid's Top 10 hit Swamp Thing and that the group were "morally offended" that they had been associated with Formby!

Sorry Keith, but the music industry is all about entertainment, not about acquiring "radical chic". Acquiring a sense of humour, though, might help us to co-exist in this great industry of ours. So how about regaining yours? Mike Street and Matt Aitken Model Production Group, Union Street, London SE1

Bangladesh bash was last Oval concert

In your report on the revival of the Oval as a live gig venue (*News*, *MW*, November 5), you say that it was last used for live music in 1969. I can recall being there in 1971 to see The Who, The Faces, Mott The

Hoople and others in a concert for Bangladesh. Perhaps the same crew should reopen it next year.

David Lister, Arts Correspondent, *The Independent*, City Road, London EC1

Spend Christmas with...

Diana Ross

After the most successful album of her 30 year career
ONE WOMAN · THE ULTIMATE COLLECTION

The most successful female singer of all time
releases her first solo Christmas album

A VERY SPECIAL SEASON
14 Songs For Christmas

- *MASSIVE CHRISTMAS CAMPAIGN ON BOTH ALBUMS*
- *SOLUS TV ADVERTISING FROM 14 / 11*
- *NATIONAL CO-OP ADVERTISING*
- *48 SHEET CAMPAIGN*
- *PRESS & INSTORE ADVERTISING*

