

# music week

For Everyone in the Business of Music

16 SEPTEMBER 1995 £3.10





Simply Red Fairground

Simply Red the new single 'Fairground'

Release date 18th September

Formats: 2CDs, Cassette

CD1 includes live tracks

CD2 includes remixes

Simply Red's sensational new album *Life* is released on October 9th 1995. *Life* is the follow-up to their block-busting 1991 album *Stars* which was the biggest selling album in the UK during 1991 and 1992 and went on to become the biggest selling, CD in the UK ever!

*Life* was fuelled by Mick Hucknall's fascination with the bigger global picture, and every individual's part in it. It was recorded in London and Manchester and features such musicians as Sly and Robbie and Bootsy Collins, plus Simply Red stalwarts Heitor on guitar, Fritz McIntyre on keyboards and sax player Ian Kirkham. Producer Stewart Levine is still very much a central part of Simply Red's sound although this time Hucknall himself played a much bigger part in the production.

The first single from *Life* is *Fairground*, released on September 18th. The response is phenomenal, with massive airplay already and an impressive line-up of TV appearances by Simply Red in the coming weeks.

The marketing campaign for *Life* is huge.

Simply Red is now a household name and the bulk of the marketing budget will therefore be spent on TV Advertising, billboard posters and bus sides right the way through to Christmas.

**TV advertising:**

£700,000 budget in two phases:

- 1 3 weeks from release
- 2 4 weeks from mid November

The TV campaign will be nationwide and feature both Channel 4 and ITV

The TV commercial itself has been specially shot to bring the sleeve elements to *Life* and will be previewed in a special two-day 'event' in 'Brookside' during the week of release of the album - watch it!

**Billboard posters:**

96 sheet and 48 sheet Posters will appear all over the country from October 2nd, again utilising the very strong visual theme.

**Press advertising:**

Ads will be taken mainly in the national press.

**Instore display:**

Instore display will of course be an important part of the campaign

**Life tracklisting:**

- 1 You Make Me Believe
- 2 So Many People
- 3 Lives and Loves
- 4 Fairground
- 5 Never Never Love
- 6 So Beautiful
- 7 Hillside Avenue
- 8 Remembering The First Time
- 9 Out On The Range
- 10 We're In This Together

life

life

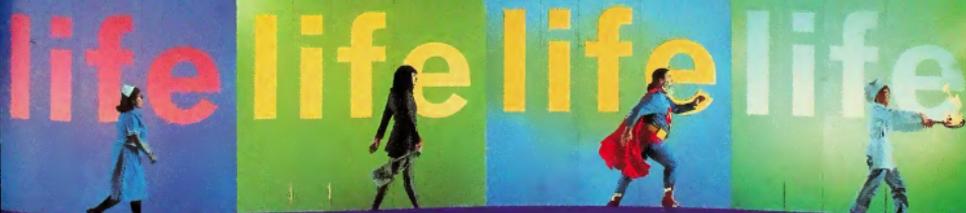
life

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Simply Red

life



Simply Red the new album 'Life'  
Release date 9th October



# music week

EXCLUSIVE  
AIRPLAY CHART

For Everyone in the Business of Music

16 SEPTEMBER 1995 £3.10

## Black returns to EMI as MD

by Robert Ashton

Clive Black has finally been installed as managing director of EMI UK, ending weeks of speculation.

The move marks Black's return to the company he left at the beginning of last year following 10 years in its A&R department, most recently as head of A&R.

Black, who has been WEA A&R director for the past 20 months, replaces Jean Francois Cecillon who vacated the position to become EMI Records president and coo.

Cecillon, as managing director of EMI since 1992, worked with Black when he was the label's A&R director.

He says his former colleague was the only candidate for his old job.

"When Manchester United were champions, they tried to change players, but you don't change a winning team," he says. "The chemistry works between us and we will be a winning team again."

Black will work alongside the two other divisional managing directors Tony Wadsworth and Roger Lewis, reporting directly to the Freshcom on a daily basis. Cecillon stresses Black will be given a free rein. "My message is 'It's your baby', but I will keep in touch with the artists and develop new acts," he says.

Black says, "I have had a tremendous

time at Warners and am now looking forward to the challenges of my new role back at EMI. Besides, I just put me under such pressure I couldn't refuse." Cecillon adds that Black's grounding in A&R will be an additional asset in his new job. "I want EMI and Parlophone to be the best labels in the UK and the key to that is to keep them A&R driven and because Black is an A&R guy - probably the best in the business - that won't be a problem for him," he says.

Black was responsible for bringing a raft of acts to the label in his last spell at EMI UK, and at WEA. He signed new dance act Mark Morrison and teen group Optimistic.

At 33, Black joins a growing list of youthful managing directors in the industry, alongside MCA's Nick Phillips, 32, Epic's Rob Stringer, 33, RCA's Hugh Goldsmith, 35. BMG music division president Jeremy Marsh, 35, and Island's Marc Marot, 35.

The son of Ivor Novello-award winning lyricist Don Black, he started his music career in publishing in 1980 as a creative assistant at Island Music. After two years he moved on to become a manager at Intersong Music before moving to EMI in 1984.

WEA, whose managing director Motra Bellas says she wishes Black well in the new role, does not have an immediate replacement.

THIS WEEK

4 Help wins its battle against time

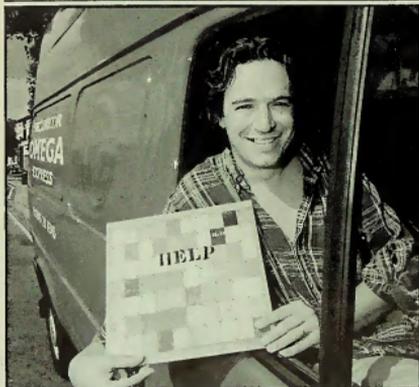
10 Blur sees Wadsworth on track

12 PRS: agm signals a new start



14 Gabriel helps world music rise

52 Dooley gets that ITC hanger



Clive Black's charity album *Help* was expected to enter the compilation albums chart at number one yesterday after just one day of sales. The album was delivered to retailers across the country by Omega Secure on Friday for sale on Saturday, just five days after it was recorded at studios in the UK and Europe. The album will also be released in the US through London Records on October 11 and is being lined up for territories around Europe - including Germany, France and Japan. "More Help, p4.

## ITC numbers up again

Manchester's In The City continued to grow in its fourth year, according to early estimates of registrations as the event drew to a close on Wednesday.

ITC director Tony Wilson estimates the number of delegates at the conference increased by 25% for the second year running, pushing it towards the 2,000 mark during its five days.

The conference included a discussion

led by K Foundation duo Jimmy Cauty and Bill Drummond, following the screening of an hour-long film which claimed to show the burning of EMI, a colourful keynote speech by East 17 manager by Tom Watkins and a series of concerts including performances by Cast, Foo Fighters, Ash and The Charlatans.

See news, p5, 6 and Dooley, p52

## Arista finds new marketing head

The appointment of George Leventidis as marketing director of Arista Records was announced at last week's BMG sales conference in Bournemouth.

The event, which saw live performances from Curtis Stigers and Michelle Gayle, included two "question time" sessions in which delegates were invited to ask questions of retailers and senior BMG staff. Other acts which appeared live included Benz and 4Mandu.

See Leventidis story p3, BMG sales conference coverage, p5,9

## US radio programmers share their secrets

Music Week is bringing the cream of the US radio and promotions business to London for a one-day workshop, focusing on breaking UK records in America.

The Music Week US Radio Workshop, Breaking Records In America is being staged in association with MW's San Francisco-based sister magazine *Cavin*, the most trusted name in American radio.

The event, which takes place on October 10 at the Hurlingham Club in west London, includes a star line-up of US radio programmers and promotions executives, including:

Kevin Weatherly, director of pro-

gramming at K-RQ in Los Angeles, one of the most influential alternative stations in the US.

Steve Kingston, vice-president of programming at New York's WHIT100, the leading Top 40 station in the US.

Brian Phillips, a US radio veteran, now at 98X Atlanta who has recently reformat the station.

Daniel Glass, former president of EMI Records in New York, recently appointed executive vice-president of former Warner Music US chief Doug Morris's new Rising Tide Entertainment company, and

Jeff McCuskey, the leading US radio

promotions independent who has worked on a raft of UK acts such as Oasis, Portishead and Bjork.

MW editor in chief Steve Redmond says, "There is no hotter issue at the moment than how we break the new wave of British talent overseas and particularly in America. We decided we had to do something practical to help, and giving UK record companies a real insight into how US radio works has got to be a start."

Registration for the conference is limited to 200 places and more information is available from Mark Ryan on 0171 921 5902.

**8B SHAGGY BOOMBASTIC**

**The New Single**

**As featured in the latest Levi's commercial**

**Available from September 11th**

**8B CD • 12" • MC**

Order through Virgin Tele-Sales on 0181 804040

# THERE IS ONLY 1. DAVID BOWIE

Radio space



Released 11.9.95 the single:  
**THE HEARTS FILTHY LESSON**

CD/Cassette/12" Picture Disc.  
CD & 12" Feature Remixes by Trent Reznor (Alt. Remix) & Tony Maserati.

## DATABASE

Mail-out to 43,000 Bowie Fans.  
Four pages full colour two part adaptation of The Diary of Nathan Adler complete with stunning artwork.

## CLUB PROMOTION

Trent Reznor 'Alt' remix to Indie/Student & Alternative clubs by Revolution.  
Tony Maserati remixes to club by Euro Solution.

## RADIO

Mark Radcliffe broadcasting a Bowie special from New York with David on September 19th.  
London's XFM re-launches in October with an exclusive Bowie interview by The Cure's Robert Smith.  
Competitions and promotions across the MMR and commercial national radio networks.

## TV

MTV trailed and premiered the 'The Hearts Filthy Lesson' on September 2nd.  
Now in Active Rotation.  
'Passengers' will be filming a special feature with David in New York and will film the opening Bowie/Nine Inch Nails show on September 15th.

## RETAIL

Display packs and Co-op advertising with BUK, HMV, MENZIES, OUR PRICE, VIRGIN & over 200 Independents.  
12 POS Images to utilise for display - including life size cut-outs, 8 posters and 3D centre pieces.

## POSTERING

London street campaign and National Rock Box student & Alternative Club sites.

Released 25.9.95 the album:  
**1. OUTSIDE LIMITED EDITION CD (INITIALS) / CD / MC / VINYL**  
Produced by David Bowie & Brian Eno.

# ...OR IS THERE?

Space boy  
Your PRESS  
ADVERTISING

Q Magazine  
Vox  
Four-Four Two  
Loaded  
Don't you  
Daily Telegraph  
The Guardian  
The Independent  
(... On Sunday)  
Music Week  
NME  
But the band  
The Guardian

PRESS  
FEATURES

COVERS  
Vox / Ikon  
Time Out  
Esquire  
Dazed & Confused  
The Times  
(Weekend Magazine)

FEATURES  
Today News  
Independent  
On Sunday  
Q Magazine





## COMMENT

### Going over old ground

If you missed the charts panel at In The City last week, I've got one thing to say to you: lucky you. It wasn't the fault of moderator Tony Powell — who valiantly tried to steer the discussion on to positive proposals rather than the old criticisms — nor of the panelists. Even Jonathan King ultimately realises that there is no perfect solution.

The fault was with the discussion itself. Surely by now, with the recession still such a recent memory, the industry has realised the dangers of talking yourself deeper into problems. The reality is that "the charts problem" isn't a problem with the charts at all. The charts are only a mirror we hold up to the market. And that what means is that if there are problems — and that's debatable — it isn't the charts that ought to change but the market. It is the labels that oversell or hype mediocre records. It is the shops that demand cash for stacking records and then refuse to display the industry charts. And it is the media which support records haphazardly and refuse to allow them to grow. Those are the problems — not the charts.

The proof of this is simple. Three or four years ago when we first got excited about the charts "crisis", *Music Week* included, the evidence was said to be falling sales of music and the death of new talent. Now, singles and albums sales are both up by around 15% to 26%, we are inundated by a sudden resurgence of new acts, and guess what? The charts are exactly the same charts, compiled by the same people in the same way. Let's kill off this debate once and for all. Let's hear no more of "what's wrong with the charts".

And next time we're tempted to ask what the BPI or Bard or CIN are going to do about the charts, and what they're going to do to slow them down or restore their credibility, let's ask another question instead: what are we going to do about it? *Steve Redmond*

## WEBBO

### Losing faith in charity events

I'm always grateful to get a response to one of my columns. And the last one, about the Woman Of The Year Award, produced the most yet. In last week's letters page there were two examples. I can agree with Ann Munday's — maybe women wouldn't think the industry was chauvinist (which it is) if it didn't support the awards dinner. Robin Katz is a different matter. I did not say the industry couldn't support another awards dinner, I said it wouldn't. And there is a great deal of difference between the two.

From my understanding of the great and the good within the record industry, a large majority already find the Man Of The Year event one too many. In the US, there appear to be a large number of charity events which everyone who is anyone has to attend because it is expected of them. Not because they want to but because no-one dares refuse to take a table for fear of being branded uncharitable. And for the fear that when it's their turn to get a gong they would be overlooked. Also in an industry of (too?) high salaries and rewards, nobody wants to appear that they can't afford to give their due. I believe the UK is different. We are much more reticent at playing the self congratulatory game — it's just the way we are. (Although I'm sure those potentialities in line for Man Of The Year might disagree.) I also believe charity is a personal thing and people (and companies) strongly object to being leant on to take tables at events at vast cost. I'm sure most of them, instead of taking tables at £5,000 a time (which easily doubles with the ancillary costs), would rather give half of that sum directly to charity — instead of giving a large proportion of the ticket price to some mega-hotel in exchange for inedible food and over-priced wine. Who is going to join me and take the first step and say "No"?

Jon Webster's column is a personal view

## NEWS

# War Child album wins the battle against time

by Robert Ashton and Paul Gorman

Go Discs and PolyGram UK won their battle against time to release the War Child charity album *Help* on schedule on Saturday, just five days after all 20 tracks were recorded.

Despite a series of hitches, the album has become the fastest-recorded studio album in history and was set to enter the compilations chart at number one yesterday (Sunday).

The first finished copies of *Help* were unpacked at a press conference and played back at Metropolis Studios in west London on Thursday afternoon.

A box of CDs was unpacked in front of the media and copies sold for review purposes at £20 each. Cassettes of the album have also been sold for £12 each, with all profits going to the Bosnian aid organisation.

Go Discs' managing director Andy Macdonald says he is delighted with the effort, but voiced disappointment that the album would feature in the compilations chart and not the main artist album chart. As a result, it will receive less publicity and may sell less, he claims.

CIN's Catherine Pusey says the Chart Supervisory Committee ruled the album should not be included because the official label copy credited the tracks to different artists, even though the CDs and cassettes bore no track listing. Had the tracks been credited to one common artist — as is the case with Coolempo's *Guru* albums, which has each track credited to the producer — it would have qualified for

the artist album chart, she says.

But CIN took the unusual step of issuing a press release yesterday (Sunday), bringing attention to the success of the album.

With the acts recording as far afield as southern Spain, France and Manchester, delivering the tapes to west London's Townhouse studios by the 9am Tuesday deadline proved almost as difficult as recording in a single day.

Although Noah Cherry finished her contribution, 1,2,3,4,5 — produced by Booga Bear, Johnny Dollar, Simon Richmond and Falcon — by 2.15pm, officials at Malaga airport almost stopped it from leaving on the 5.40pm cargo plane and it only just arrived in time.

The Manic Street Preachers encountered similar logistical problems when an engineer from their French studio missed the last ferry and had to go by car through the Channel Tunnel to rendezvous with a taxi, which rushed the tape directly to Townhouse Studios.

Among the late additions to the album were a Sinead O'Connor reworking of *Oslo To Billy Joe* and a jungle version of the Magnificent Seven theme by the K Foundation pair Bill Drummond and Jimmy Cauty under the name the One World Orchestra. Oasis were joined by film star Johnny Depp on guitar for a version of *Let's Stay Away*.

War Child patron and the album's executive producer Brian Eno mixed and cut the tracks on Tuesday and the master tapes were rushed off at 7.30pm to production plants in Blackburn, Telford, France, Germany and The

Netherlands. However, the weather and bureaucracy conspired to hamper the production schedule.

A planned helicopter flight to Blackburn's PDO, which is manufacturing 120,000 CDs, had to be cancelled because the heliport was closed due to bad weather and the tapes had to be dispatched by lorry.

And Col Dicey's Michelle Potter and Anthony McGee just made it to RAF Northolt in time to catch the PolyGram executive jet, which whisked them over to Hanover where the PolyGram plant is pressing 100,000 CDs. The jet then flew on to The Netherlands to deliver the tapes to PolyGram's Amsfoort plant, which is manufacturing 80,000 cassettes.

CDs and cassettes began to be delivered to PolyGram's Gdsheld Heath distribution centre on Wednesday, along with sleeves, which were devised by John Squire and Massive Attack and printed by St Ives Multimedia. Because of the continual advance of new artists, the sleeve was printed without details of contributors.

Security was being delivered the 300,000 advance orders of *Help* on Friday, ready for racking by retailers for sale on Saturday.

The hour-long documentary about the project, due to be screened at 8 on Channel Four yesterday (Sunday), was completed after Initial Film & TV staff worked through the night.

Initial's Malcolm Gerrie says, "We pitched it to all the networks, and it went to the one who offered the best time-slot and the best money."

## Monitoring rivals to come together

The battle for control of broadcast monitoring in Europe appears to have ended, with US challenger Broadcast Data Systems (BDS) deciding to fold its European operation into a "co-operation" deal with German-owned rival Media Control.

Media Control — a partner in Media Monitor which produces the airplay data printed in *Music Week* — is expanding its operation with the launch of a pan-European broadcast monitoring service called Music Control. Based in Dublin, the company aims to monitor 500 radio stations in 15 countries by the end of the year — up from its current tally of 280 stations in eight countries.

The exact nature of Media Control's deal with BDS, the leading US airplay tracking company, is unclear.

At a press conference in Germany last week, BDS president Marty Feely said that he and Media Control boss Karlheinz Kogel had the same vision for the future of broadcast monitoring and that it was "silly" to compete. He admitted it had not proved ideal for BDS to run its European operation directly from its data centre in Kansas City when it entered the European market last summer. Rather than set up a base in Europe, BDS had decided to refocus its investment elsewhere in the world and enter a co-operation agreement with Media Control, he said.

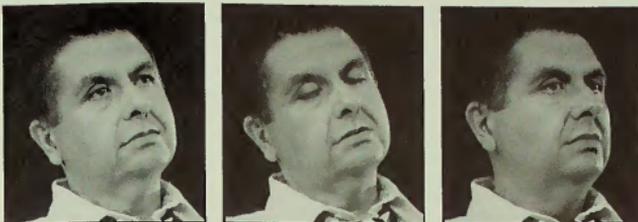
As part of the deal, BDS will exclusively sell Music Control data in the US, while Music Control will handle BDS's US data in Europe.

Media Control UK's Adrian Wisniewski says there will be no immediate implications for the UK, where Media Monitor tracks 65 radio stations and supplies the data used in the Network Chart.



London-based rap/rock outfit Fat have become the first act to be signed to new Mercury-backed indie imprint Dink, which is being distributed by Pinnacle. The label has been launched by ex-Madness and Go Discs mainman Cathal Smyth (aka Cash Smash) and former Go Discs marketing director Paul Dowling, who teamed up when Smyth was Go Discs' A&R manager in the early Nineties. Although Dink is being funded by Mercury, Dowling says the pair have "complete creative control". The pair also manage Fat, whose line-up includes Madness's Madness and Voice Of The Beehive drummer Woody Woodgate, as well as Dink's second signings rock/ragga act Bullfrog. "We're looking to exploit the wealth of British talent which exists across all genres," says Dowling. Fat's first single, *Downtown*, is released today (Monday) and the debut from Bullfrog is expected at the end of the year.

▶▶▶▶▶ PRESTON PREDICTS BRIGHT YEAR AHEAD FOR BMG — p8 ▶▶▶▶▶



Tom Watkins' keynote speech may not have been as controversial as many ITC delegates expected, but the East 17 manager still had a dig at various music-industry institutions. Erosion, the Brit Awards and "moody, gang, spotty guys with guitars," felt the sharp edge of Watkins' tongue in the half-hour speech. "Where are the Royal Music, the Devoes, New York Dolls and The Tubes?" Watkins asked 400 ITC delegates. "A&R departments are dead; there's no quality in British A&R at the moment. We should be encouraging new talent and bringing artists into television programming," he said.

## ITC moots new venue in bid to add 'sparkle'

by Jake Barnes

The future location of In The City remains in the balance after the fourth Manchester-based conference drew to a close on Wednesday.

ITC director Tony Wilson says the event will definitely take place next autumn, but that a location has yet to be finalised. Plans for a possible move to Dublin, Glasgow or another UK city are still under consideration, he says.

Wilson says, "We always feel the same way after In The City. Manchester's great and ITC will always remain a Manchester thing, but it might go to other cities."

"Around October there'll be meetings in London and Manchester. We'll conduct a post-mortem and make a decision then," he adds.

Although official figures have not

been collated, Wilson estimates that registration was 26% up on previous years in line with the event's continuing growth. "ITC will go on for a long time," he says.

Reactions to this year's seminar were mixed, with many delegates commenting on the event's lack of sparkle.

Paul Kinder, A&R general manager at Virgin Records, says a change of venue would give the event a fresh perspective. "It was a bit flat," he says. "There was no sense of urgency or excitement. It should go to Edinburgh, or to a new city each year."

Panels were also criticised for lacking the originality of previous years. John Howard, A&R director at Carlton Entertainment, says, "The seminars weren't as strong. There was a lack of support from the people who mattered, such as the two or three managing

directors who pulled out of the Young Guns panel."

Wilson concedes that he was not entirely satisfied with the debate side of the event. "The panels were OK," he says. "They could have had a bit more depth, but seminars like Superclubbing and Developing An Artist were excellent." He also described the In The City Of The Unsigned panel as the best celebrity interview in the event's four-year history.

Although some criticised the number of unsigned bands at the event, Wilson also adds that in The City Unsigned has been a success.

He says, "One of the differences about In The City this year was that a lot of A&R business was done. I expect to see more than 20 groups ink deals of some sort that originated from the conference before Christmas."

## Virgin pledges to air more Britpop bands

Virgin Radio's new programming director Mark Story told In The City that he is planning to broaden the station's sound to include more contemporary guitar music.

Talking at Sunday's Kiss Asa Pluggers panel he said the station would continue to have a male bias, but would shift towards a more current sound "incorporating Britpop and indie rock".

Story added that he was aiming to improve the station's interface with pluggers, describing the current relationship as "disgraceful".

"We're going to get all the pluggers in every Tuesday afternoon and we'll go on as long as it takes," he said. "Our relationship with pluggers is crucial to the station's success."

Story, who has worked for the Enap group and Manchester's Piccadilly Radio, also said that Virgin would continue to use twice-yearly reviews and telephone research to gauge a record's quality, but added that he anticipated having more involvement in the selection of the playlist himself. "Talent, not reputation will merit airplay," he said.

Story was speaking as part of a five-man panel that included Kiss 102's Guy Hodgson and Mark Sadler of BRMB.

## KLF make brief return with £1m scam

The K Foundation duo Bill Drummond and Jimmy Caru made a short return to the music industry with a screening of their film, *Watch The K Foundation Burn A Million Quid*, on Wednesday lunchtime. The hour-long film, which comprised shaky hand-held footage of the pair apparently shovelling wads of £10 notes on to a furnace, was followed by a debate during which the pair asked "Is this rock and roll?". The partners, who ran KLF Communications and scored six top five singles as the KLF and the TimeLords, said the money was the proceeds from their music career.

## Three bands share unsigned award

The Boddingtons In The City Award for best unsigned band was shared between the three finalists. Chosen from 57 entrants, Kula Shaker, Performance and Placebo each performed three songs before the judges' panel, including Pete Wyllie, Peter Hook and Ian Broudie, decided that the award and £3,000 prize money – provided by Manchester's Airport Authority – should be shared.

## Sonia signs to Carlton

Carlton Home Entertainment signed Sonia on a one-album deal at ITC. The deal will see the company release a "Philadelphia" album of classic songs performed by the Liverpool singer. The title will be produced by Steve Levine and released in February, with a single to preview the album later this autumn.

## Muzik scoops ITC magazine award

IPC Magazines' new dance magazine *Muzik* was named title of the year at the annual ITC media awards. Miranda Sawyer was voted best music journalist, while Channel Four's *Glastonbury* coverage was deemed best music TV programme. All the nominations for best radio show were for Radio One shows, with the station's Evening Session coming out top.

## Charts debate boils, but it's all talk and no action

Put two executives together in the same room at In The City and the subject of the charts is bound to come up, writes Martin Talbot.

But when the industry's finest came together to discuss the issue at the Slowing The Chart panel, organised by CIN on Tuesday, the strength of feeling was clear but the solutions were few and far between.

The chart, while more accurate than ever, was too fast, it was argued.

Teenage Fanclub manager Chas Banks said the speed of the chart had made the UK a laughing stock in the rest of the world. "We are seen and treated with derision," he said.

The panel brought calls for a crackdown on the record company marketing techniques which are causing such problems.

The *Tip Sheet* publisher Jonathan King said the charts had become dominated by marketing. "The public love the chart and

are fascinated by them. If we lose that, we will have lost something very important," he said.

But the clearest villains to be isolated were buying teams. Panel chairman Tony Powell, managing director of Pinnacle, said he had become fed up with the issue.

"I know it's going on and I wish someone would phone me up – anonymous or not – and give me names," he said. "I would be the first to screw them to the wall."

For all the continuing talk of such buying team practices, CIN chart director Catharine Pusey said information on such activity was very rarely passed on to her to be investigated.

Pusey also dismissed continuing suggestions that the chart was ruled by the BPI and the five majors, pointing out that they were ruled by a committee of six people, three of them from the BPI – comprising two major labels and an indie – three from retailers' body Bard and one from the BBC.



## INSPIRAL CARPETS. THE SINGLES.

CD Cass DLP (Ltd). 18th September 1995.

INCLUDES:  
SATURN 5 - DRAGGING ME DOWN  
THIS IS HOW IT FEELS  
JOE - I WANT YOU - MOVE  
AND 13 OTHER HIT TRACKS.



THE CREAM OF OLDHAM.

MORE IN THE CITY NEWS • p10

**Dance Aid Trust dinner raises £24,000**

The Dance Aid Trust dinner will return to London next year to celebrate its 10th anniversary. Trust chairman Tilly Rutherford says the aim will be to attract patrons and supporters of the charity from its 10-year history and will be held next summer with the aim of attracting more than 1,000 people. Sunday's dinner, which was staged at the Granada Studios on Sunday night, raised more than £24,000, with Polydor's Lucian Grange securing the services of Mike Stock & Matt Aitken as producer and writer of a single with a £15,000 bid in the annual auction. Jelly Street's Kevin Kinsella - who is currently acting as advisor for ex-Take That star Robbie Williams - bought a *NW* comment column for £2,000.

**Discretions to open factory in France**

Discretions is expanding into Europe for the first time by opening a factory in the South of France this October. The company is linking up with French floppy disc manufacturer RPS Media in a joint venture which will see it owning 60% of the operation, it announced at In The City.

**Casson backs National Band Register**

Accountancy firm Casson Beckman is to sponsor the National Band Register with a five-year deal, worth £72,000. The agreement, which was announced at In The City, will see it offer free initial consultation on business, contractual and financial matters to new acts.

**Re-Pro to launch global body**

Record producers' guild Re-Pro is to establish an international body to help set up similar unions around the world. At the AES Convention, which takes place in New York from October 6 to 9, the body is to launch Repro International which will act as an umbrella body to help producers set up their own domestic bodies.

The arrival of In The City provoked an angry response from certain elements of Manchester's population, with graffiti artists daubing anti-music industry slogans. The slogans, which included the pictured broadside, "Clean The Scum Off The streets - Kill An A&R Man Today", "Manchester Hates The Music Industry" and "Fuck The Music Industry" began appearing around the city over the weekend of the event.



# Majors urged to embrace Internet before it's too late

by Catherine Eade

The music industry's reluctance to grasp the full implications of the Internet was highlighted at In The City's Surf City examination of the Net.

The seminar, which centred on a series of seven speeches, panels and workshops designed to bring attention to the new technology, heard the industry urged to focus its attention on the communications network.

Simon Scott, managing director of Web site design company Rise Media, said he believes the majors will suffer as more small independents embrace the Internet. "The big six will not be the big

six in 10 years time," he said.

A&R departments face a particular challenge from the Internet, he continued, talking on the panel *Will The Net Change The Way We Sell Music?*

"Record companies are still underestimating the power of the Net," he said. "In future, majors will see their market share decrease as they fight to get repertoire from small independents which will be putting music on the Internet themselves."

Hunter Dubese, EMT's manager of new media, warned that the majors must take the Net seriously. "The Net is limited in scope now, but as more promotional aspects are developed, people

will be able to access an enormous repertoire of music," he said.

The future of music distribution is also under threat, he added, with virtual reality record shops already being developed that will be able to sell music globally.

At the philosophy of web sites forum, Alasdair Scott of AMX Digital encouraged labels to use the Net for promoting their products.

"The potential to talk directly to people who buy music using the Net is enormous," he said. "It gives record companies their biggest opportunity to put across the personalities of pop stars and create a brand."

▶▶▶▶ TONY WADSWORTH: RIDING HIGH AT PARLOPHONE - p10 ▶▶▶▶

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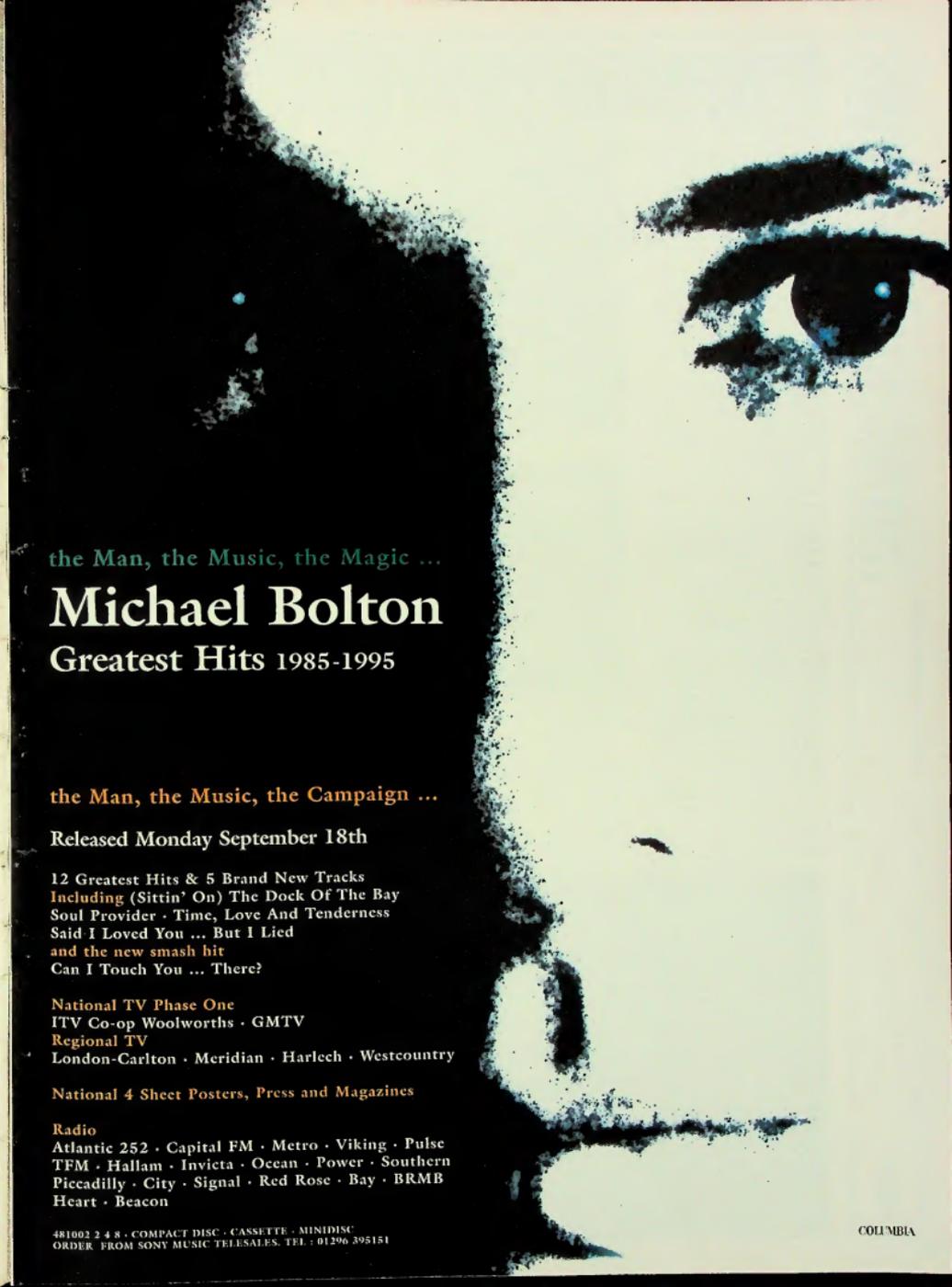
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COLUMBIA

# Preston predicts bright

It has been an incident-packed past 12 months for BMG, from the loss of Arista's managing director to the restructuring which created a new music division.

But, for all the changes, the eight-year-old record company enters the crucial autumn period in, arguably, its healthiest state yet.

The last quarter saw the company achieving record results in the singles arena, with four of the top five biggest hits of the quarter.

Three months after BMG chairman John Preston created the BMG Music Division and promoted RCA managing director Jeremy Marsh to head the four key labels within it, Preston is confident the company is in a better position to focus on its priorities.

"Music is BMG's core business and it must receive all the attention, not take a back seat," he says. "The music labels continue to grow apace, but we're still much stronger in singles than albums, so that is something we will have to improve on."

Preston's faith in dance offshoot Deconstruction has proved well-founded with the now-autonomous label achieving the platinum-selling Cream Level album and still doing well with the recent Deconstruction Classics album.

The most notable performer over the past year has unquestionably been RCA, helped by the extraordinary success of the 1.7m-selling Robson & Jerome single 'Unchained Melody'. RCA managing director Hugh Goldsmith, promoted from marketing director in July's restructuring, says the outstanding feature of the past year has been the balance the company achieved between established and new acts. "There was the consolidation of our superstar artists, the breaking of new signings Robson & Jerome, some innovation in Perez Prado, and the Euro-hit from Scatman John. It was a great year for us," he says.

Although BMG's album performance saw only two albums among the Top 30 sellers over the first quarter, Take That's Nobody Else – the second biggest selling album – and Annie Lennox's Medusa, Marsh believes the next year will see BMG translating the



THE BMG BLEND OF EXPERIENCED ACTS AND NEW SIGNINGS: (FROM LEFT) M PEOPLE, CURTIS STIGERS, NIGHTCRAWLERS (TOP), AMEN FEATURING LULU

## THE STRENGTH OF THE BMG EMPIRE

### BMG UK

**Chairman:** John Preston  
**Sales director:** Richard Storey  
**BMG Music Division president:** Jeremy Marsh  
**RCA**

**Managing director:** Hugh Goldsmith  
**Marketing director:** Kevin Dawson  
**Singles:** Number ones – three (Take That – Back For Good and Never Forget; Robson & Jerome – Unchained Melody); Top 10s – five; Top 20s – three; Top 40s – four.  
**Albums:** Number ones – two (Take That, Nobody Else; Annie Lennox, Medusa); Top 10s – one; Top 20s – four; Top 40s – four.  
**Compilation albums:** Top 20s – one.

### ARISTA

**Marketing director:** George Leventis  
**Head of marketing:** Claire Dowds  
**A&R director:** Nigel Grange and Chris Hill  
**Singles:** Top 10s – five; Top 20s – seven; Top 40s – six  
**Albums:** Top 10s – three; Top 40s – one.  
**DECONSTRUCTION**  
**Directors:** Pete Harfield and Keith Blackhurst  
**Head of marketing:** Derek O'Brien  
**Head of A&R:** James Barton  
**Singles:** Top 10s – four; Top 20s – one; Top 40s – two.  
**Albums:** Top 10s – one; Top 40s – one.  
**Compilation albums:** Top 10s – one; Top 20s – one.

### BMG CLASSICS

**Director:** Simon Foster  
**BMG UK International vice president:** Nancy Farberan  
**Senior international manager:** Kate Farmer  
**International managers:** Julian Wall and Anna Broughton  
**GLOBAL TV**  
**Managing director:** Mark Rosenfield  
**A&R director:** Nic Moran  
**Compilation albums:** Number ones – two (On A Dance Trip, On A Dance Trip 2); Top 10s – 11; Top 20s – four.

● Figures for time to date, up to and including chart dated September 9, 1995.

singles success of the past few months into album sales.

"Our concern in particular is to back up the big acts we've got with new acts that are coming through and, in particular, focus on more album sales. BMG may not have the depth of catalogue as majors like Warner or Sony, but it does have strong alliance to new acts," he says.

The company's current dominance in the pop arena is obvious, with flagship artists Take That, Lennox and M

People the company's biggest sellers. But this year, the BMG conference showed a slight shift in emphasis to showcase more recent signings. New acts Benz, Martine Girault and Michelle Gayle were among 71 who performed live sets. "Our flagship artists are being joined by new acts like Michelle Gayle, The Grid and Sleepers, and artists that are continuing to grow such as Morrissey," says Marsh.

Although BMG's obvious competitors are the majors, it is in the independent

sector that Marsh sees creative competition at its fiercest. "There's a lot of new talent being nurtured there, so one of our strategies is to continue to build strategic alliances with the indie," he says. "We've got some great new acts and pieces apace with acts like Duffy on Indolent and Coast on Sugar."

Goldsmith's priorities over the coming months are to further explore the alternative arena and build on new genres of music on the RCA label. Jungle is a particular area in which

## LEVENTIS APPOINTMENT SIGNALS STEP FORWARD FOR ARISTA

The announcement at last week's BMG sales conference in Bournemouth that George Leventis had been appointed as Arista's marketing director signalled a step forward for the label and pointed to a more settled future.

Although the label has been without a managing director or marketing director since March – when label head Dana Graham left – BMG chairman John Preston is keen to dispel speculation that Arista is not a going concern for the company, far from it.

"Arista is a key priority for the music division over the coming years," he says. "It's certainly not being directionless."

Preston and Marsh have both been keeping a close eye on Arista, and the lack of a dedicated leader has not prevented the label performing well for the company over the past year with acts such as TLC (pictured right), The Notorious B.I.G. and Monica all achieving Top 40 success.

"We're very pleased about having TLC over here, having domestic hits is a great help," says Preston. "And there's



enormous progress that can be made."

Marsh, too, is positive about the future of the label that relies on a predominantly US-signed roster, particularly with Clive Davis presenting such a strong presence in America. "The strategy is to build up a strong marketing team in the UK to take advantage of the strengths offered by the label," says Marsh.



"Arista is a real goldmine, with fantastically strong performers in the US and we're getting better at marketing American music over here."

Arista's UK roster is also getting stronger, helped by its UK A&R heads Nigel Grange and Chris Hill, who signed successful dance acts The Nightcrawlers and new British rappers 4Mannd, both of

whom have forthcoming albums in the pre-Christmas period.

Other recent signings such as Ezio, Monkey Mafia (pictured left) on Heavenly and Xpansions – who scored a Top 20 hit in August – add diversity to the label, particularly alongside upcoming indie bands Coast and Pleasure, who came aboard following Arista's deal with Sugar earlier this year.

It may be some time until a managing director is appointed but Marsh says Leventis has been taken on specifically to prepare the ground, and to build up a promotions department for the label. "A ship without a captain is a difficult place to be," he concedes. "But I won't just hire someone immediately. Whoever comes in as managing director needs a strong A&R perspective."

With forthcoming releases including Curtis Stigers, Snap, up-and-coming Euro-pop outfit La Bouche and the best of The Best, plus a host of new signings including Deborah Cox and Niann Kavanagh, the label looks back on course.



# After triumph underlines resolve to step Parlophone riding high

Tony Wadsworth isn't quite at home in his new office on the fifth floor of EMI's spanking new HQ. He hasn't yet mastered the air conditioning and fiddles uncertainly with the switch. But get Parlophone's managing director away from office mechanics and his touch is nothing but assured.

The way it looks from here, Parlophone can do no wrong. It's a who's who of some of the hip British bands who routinely cut a critically-acclaimed swathe through the business. Bands such as Supergrass, Radiohead, Shampoo and, of course, Blur, still basking triumphantly after kicking Oasis into touch in the most highly-charged pop duel for years. In describing the 38-year-old, most use words such as unassuming, modest and at times self-deprecating, but there's no mistaking his steely resolve to make Parlophone the most successful UK label and prove that it's not only independents who can break credible, alternative acts.

"What I've been trying to do, step by step, is to build up our profile as a fully-fledged label because, for so long, Parlophone was just a department within a major record company," he says. "I know we're definitely achieving that now."

It's precisely because of Wadsworth's commendable track record that the decision to promote his more flamboyant colleague Jean Francois Cécillon above him to president and CEO of EMI Records Group UK & Eire prompted raised eyebrows.

He was disappointed, Wadsworth isn't showing it. "I didn't feel overlooked until people started saying 'aren't you gutted?', he smiles. "I wasn't expecting to be offered the position and it would have been far too early anyway. I'm only really starting to enjoy myself with Parlophone now and I want to take it to its logical conclusion."

Cécillon, who won't be drawn on the promotion question, speaks warmly of his colleague. "It's an intellectual pleasure to have a discussion with Tony because he takes a creative approach to strategic marketing and he's never stupid or underhand," he says. "And with him, Parlophone always comes first."

Surprisingly given his early days as a musician, Wadsworth's career followed the marketing, not the A&R route. Solid commercial nous was evident early when, as EMI's catalogue marketing manager, he successfully relaunched the Blue Note jazz label in the UK. Capitalising on jazz's fashionable status in the mid-Eighties, he adopted contemporary tactics and pressed 500 white labels of Lee Mack's single Side-sinder which became a club classic, selling 20,000 copies at a time when 2,000 was considered a hit for a jazz single.

Typically, Wadsworth is unwilling to take all the credit. "EMI had a fabulous catalogue and I would have been really stupid if I hadn't made a success of it," he insists.

Although not big on self-promotion - "he hates putting himself in front," says Cécillon - Wadsworth has steered highly-profile campaigns such as Paul McCartney's 1987 greatest hits album

## TONY WADSWORTH



PHOTOGRAPH BY GUY AARON

## YOUNG BUCKS TO BIG BUCKS

Tony Wadsworth (born October 21, 1956)

**1976:** After completing an economics degree at Newcastle University, the budding guitarist forms student band, The Young Bucks.

**1978:** Moves to London where the band is managed by Tom Watkins and releases a couple of independent singles.

"This period convinced me that I wasn't good enough to go all the way as a songwriter or a musician," he recalls.

**1979:** Joins TV merchandising company Warwick Records as production manager. "I bluffed my way through the interview by saying 'I've got an economics degree, I can do this'."

**1980:** Moves to Logo Records as production manager looking after bands such as The Tourists but, nine months later, is made redundant in a company takeover.

**1980:** Becomes production manager at RCA Records. "By now I was getting used to the fact that I wasn't going to be a musician."

**1982:** Joins EMI Records as production manager.

**1983:** Pesters his bosses for a more creative post and is duly promoted to catalogue marketing manager with a brief to market the company's back catalogue. "I was given an office, a phone, half a secretary and told to get on with it."

**1984:** Supervises the introduction of EMI's catalogue on CD, marketing around 70 releases in two years.

**1985:** Promoted to general manager of TV and catalogue. His biggest success is the platinum-selling The Frank Sinatra Collection greatest hits package.

**1987:** Appointed head of marketing at Parlophone with responsibility for acts including The Pet Shop Boys, Paul McCartney, Tina Turner and Crowded House. "It was at this time that I really learned how to deal with living, breathing contemporary artists."

**1988:** The reorganisation of Parlophone as a separate label within EMI with its own A&R, marketing, press and promotions departments paves the way for Wadsworth to become managing director.

**1995:** A year which begins with Blur becoming quadruple Brit Award winners, the seas Shampoo achieving international success and Supergrass breaking through with a number one album and number two single.

**September 1995:** The long-awaited Blur album, *The Great Escape*, is released.

All The Best which sold 1m copies in the UK. It was a remarkable turnaround for McCartney who was languishing in the doldrums after disappointing sales of 100,000 for his previous release, *Press To Play*.

Senior vice president, Sony Music Europe Richard Ogden, who was managing director of McCartney's MPL Communications at that time, says, "It was very easy to establish a rapport with Tony. We developed a very useful collaboration and his opinions and experience were valuable when we came to choose singles and plan the campaign," he says. "He quickly became my confidant."

At last week's *In The City*, Wadsworth showed his ingenuity by revealing the thinking behind this year's phenomenal Supergrass campaign, devised with his head of marketing Mark Collen. Wadsworth admitted he knew he had a Top 10 hit with *Alright*, but held back from releasing it and opted instead to build out a string of lesser singles to bring the band's profile.

"So many bands have a major hit and then burn out," he says. "We could have had an immediate Top 10 single, but not a Top 10 album. We don't believe in rushing things. Supergrass are still young and we wanted them to develop as writers and performers."

The game plan paid off. When it was finally released in July, *Alright* reached

number two, while the band's Mercury-nominated debut album, *I Should Coco*, went straight into the charts at number one in May and has sold 290,000 units in the UK to date.

Wadsworth, for his part, believes his own brief career as a musician has proved a useful asset in empathising with fragile creative egos. "I can deal with artists because I've been there in terms of understanding the crap things people in bands have to do," he says.

Artist manager Raymond Cowell, whose roster includes Parlophone act The Sundays, agrees, and this summer had no doubts about signing his latest charges, Cecil, to Parlophone - even though numerous labels were clamouring to net the Liverpool newcomers.

"Tony understands that artist development is about time, care and consideration and letting a band grow," says Cowell. "Music is the core of what we do and he respects that. He's a kindred spirit and I wouldn't hesitate to sign bands with him."

It could be argued that much of Parlophone's reputation comes from a roster which Wadsworth inherited says Cowell. "Music is the core of what we do and he respects that. He's a kindred spirit and I wouldn't hesitate to sign bands with him."

He defines his signing philosophy as selective. "The ah-against-the-wall approach wastes time and money" -

and despite the current in-act tag, is adamant that Parlophone should cover all genres, hence mainstream acts such as singer and songwriter Howard New, who was signed two years ago.

Not that it's been an easy ride all the way, as the label's loss of Morrissey and Duran Duran earlier this year stoutly testify. And although Wadsworth stresses the departures were amicable and refuses to discuss them further, he can't hide his disappointment at losing Morrissey.

As an employer, Wadsworth leads a staff of around 50. Keith Wassermann, Parlophone's director of A&R, who has worked with Wadsworth for more than three years, describes his boss as a great asset. "Tony is as involved as you want him to be. He doesn't restrict his staff, he allows us to get on with it, but at the same time gives us constant support," he says.

When quizzed on his own qualities, Wadsworth struggles to answer. He is constantly at pains to credit the Parlophone team, rather than himself. "I'm a facilitator," he concludes. "I can recognise ground-breaking ideas and push things forward and realise the potential of what others have to offer."

A characteristic Wadsworthian statement which doesn't do justice to his role at the helm. However, as Parlophone goes from strength-to-strength, the facts increasingly speak for themselves.

Paul McGinley

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MANUFACTURING FOR THE NEW MILLENNIUM

# PRS faces up to crunch time as members look for change

As the PRS gathers for its agm, it will be greeted with the good news of a strong 1994, but it will also be witnessing what could prove to be a watershed in the society's history

This Thursday more than 250 writers and publishers will crowd into London's Grosvenor House Hotel for the annual general meeting of the Performing Right Society.

They will hear chairman Wayne Bickerton proudly report that in 1994 PRS not only collected a record £167m, but continued to drive down the costs of administration. As a result about 65 pence of every pound that came in the PRS's door went back out to members.

In 1994 that represented more than 218m, and the signs are that 1995's results will be more impressive still.

So far, so good, but as the table (below right) outlines, PRS still faces many problems. Many – though by no means all – of those problems are external. But the biggest problem of all is the disunity and sometimes bitter fighting within PRS's own membership.

Not all members agree on the society's basic function. On the one hand are those, mainly publishers, who favour the US approach under which a collection society's sole job is to maximise its members' income; on the other, mainly songwriters and classical composers, who have the European approach which values the creative and cultural functions of the society.

Take film and TV writer Nigel Beaham Powell for instance. "PRS is not simply a business like Unicef," he says. But that's precisely what many publishers would like it to be. Writer member David Bedford even argues that cash isn't necessarily the classical composers' main concern in the debate about the society. "Receiving something from PRS means your work is somehow validated. This is particularly important for members working in highly specialist and non-commercial areas."

Such an approach is never going to sit happily with those publishers and successful pop managers who see PRS merely as an income stream.

Among those who watch the to-and-fro of debate at Thursday's meeting, there will be one man who will be viewing it with special interest: the society's new chief executive officer. After a two-and-a-half-year, during which the post has been vacant, he is due to be introduced at the meeting to the membership for the first time.

He does not inherit an easy job. Despite PRS's success in increasing its income, there have been three years of one well-publicised disaster after another.

Throughout it all Wayne Bickerton has kept a firm hold on the reins. Too firm, some would say, pointing to general council decisions on which they see his fingerprints all too clearly.

Even MPA chairman Andy Heath questions Bickerton's hands-on management style and suspects that under his chairmanship PRS is sliding back into some of its old ways.

"PRS is not a team player. Everyone else in the music business is trying to get work on record, especially in the face of the challenges from the new digital media. Yet PRS seem to follow

## THE THOUGHTS OF CHAIRMAN WAYNE

Wayne Bickerton must certainly have one of the worst jobs in the music business. Since he was appointed chairman of the PRS general council in 1992, he has come under fire from all sides of the publishing industry. Vilified is how he describes the way he sometimes feels. But he remains bullish and appears to have few doubts about the wisdom of the course he has pursued.

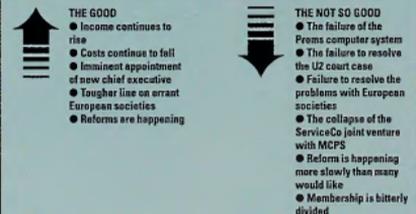
Suggestions that PRS has remained aloof from the rest of UK's music business are swiftly rebuffed. "PRS has a place in the industry. It must play its part and the society cannot afford to go around with blinkers on," he says. "But because you put a point of view forward that differs doesn't mean to say you are negative."

On the question of fighting for PRS members' rights in Europe, Bickerton reminds his critics that he is currently chairman of the Anglo American Repertoire Societies, representing EMI and Arcaj as well as PRS and the societies of Canada and Australia. And as such he is far from popular with the CISAC bureau for the way he keeps mentioning cultural and social deductions made by European societies. "We have to show we are resolved on the issue," he says. "The Europeans are coming to recognise that what was decided in late Forties or early Fifties to help their societies get back on their feet after the war is no longer acceptable."

On the Service Co issue, Wayne Bickerton is convinced that he has followed the right path. "God knows what the future will bring, how it will work out, but if you really want to compete at the highest level than a single society is the obvious way to go. Not private companies working with membership societies. I've probably just shot myself in the foot for saying it, but that's my personal opinion."

Bickerton freely disagrees with council members who want Service Co negotiations reopened. "It's clear from talking to the MMC that PRS needs to get its own house in order first. I believe that only when we've got the new co on board and announced our fears about reshaping our business will we be in a position to reconsider the Service Co option, or anything similar. Certainly not before," he says.

## PRS: THE GOOD AND THE NOT SO GOOD



their own agendas at their own speed. You feel like that old institutionalised inertia is creeping back in."

Still, even his fiercest opponents pay tribute to the amount of time and effort Bickerton has put into PRS business during his term in office.

"Wayne has had an awfully difficult job to do," says Leesongs managing director Tim Hollier. "But the chairman's job shouldn't be decisive – not if there was a co in place."

It's a crucial point, and there are many on the general council who would agree that the society's development has been handicapped by the absence of a co. "There has been something of a hiatus at PRS because it's been very hard to focus on future policy when we've had to revisit various management issues more often than necessary," says BMC Music managing director Paul Curran.

Not that the general council has run out of ideas. Curran is a member of the six-strong strategy work group, which for the past 18 months has been regularly brainstorming about how PRS should reshape itself. One of the core issues is the cost of distributions to its

lowest-earning members, still a thorn in the society's side.

There is a growing feeling among general council members that PRS members who earn less than, say, £100 per annum, can no longer expect the same treatment as those who earn more. Some, such as EMI Music's Deborah Harris, favour graded gold, silver and bronze services similar to those offered by High-Street banks. Others, such as deputy chairman Ellis Rich, prefer the idea of less frequent distributions to low earners.

One way of tackling costs would be the phrase the new co will probably hear most on Thursday – "Service Co". PRS and MCPS pulled out of negotiations to set up this joint-venture administration company at the end of last year. The new set shockwaves through the publishing industry. Nine months later PRS members remain perplexed.

Rumours that Service Co had lost the support of the general council's writer members were greeted with incredulity by songwriters' association Basca. At a special meeting held in February, attended by those writers and their

representatives accounting for an estimated 70% of annual PRS distributions, support for the project was unanimous.

But not all writers were dismayed when Service Co was halted. "The cultures of the two societies are so different," says council member Nigel Beaham Powell.

Publishers, on the other hand, were variously "outraged", "appalled" and "heartbroken" that the project didn't proceed. Some even called for the negotiators to be sacked.

Mystery still surrounds the decision to set Service Co aside. According to MCPS chief executive Frans de Wit, negotiations floundered on a lack of fundamental agreement required before progress could be made on costs and practicalities.

He rejects suggestions that personality clashes between himself and Bickerton soured the discussions. He repeats his regret that the UK's two publishing organisations have been unable to set up an operation which societies such as Gema and Buma/Stemra established years ago.

Most on the general council regret it too. "It makes perfect sense" says Deborah Harris. "Two bodies with joint databases must mean cost savings for rights owners." Tim Hollier says, "It's not an excuse for PRS to say they had to walk away from Service Co. PRS needs to be a technologically-based society, not an essentially based society."

Hollier echoes Andy Heat's belief that the failure to proceed with Service Co may have lost the UK the opportunity to become the rights administration centre of the world.

They both tally heartily with the possible formation of another breakaway rights organisation, custom designed for the UK's top pop writers. This, says Dire Straits manager Ed Bicknell, is the award of Damocles hanging over PRS's head. "I know of two, maybe three, organisations who are thinking along those lines," he says.

A MW straw poll suggests greater cooperation between PRS and the MCPS is likely. A clear majority of general council members would be members on both sides of the writer/publisher divide contacted by MW agreed that Service Co talks should be resumed.

This will be yet another issue for the new co to grapple with. But this, argues Andrew Potter, can only work to his advantage. The new co will be able to approach all of the issues with a totally open mind.

Then we can get down to looking at what PRS should be like in 10 years time and setting the agenda to make sure we get there," says Potter.

It's an election manifesto of sorts, for Andrew Potter has put himself forward to be the next PRS chairman when Wayne Bickerton's three-year tenure ends in December.

If Bickerton has any doubts about standing for a second term he has yet to show them and so the PRS might well have another battle on its hands.

Chris de Whalley

# MIKE SCOTT

## WANDERING WATERBOY RETURNS WITH AN INSPIRING SOLO WORK

Popular belief would have it that Mike Scott found religion somewhere in the late Eighties, ditched electric guitars and promptly turned his band, The Waterboys, into a troupe of roaming folkies.

Well, apart from the religion bit, that's more or less true.

One was the big music of 1985's landmark *This Is The Sea* album and in its place came two far more mellow and reflective records, 1988's *Fisherman's Blues* and 1990's *Room To Room*.

Then Scott found his way to New York in the early Nineties. The move away from the pastoral hills and peace of his Scottish homeland finally saw him pick up an electric guitar again and it looked like maybe *The Waterboy's* sound of old would return.

But 1993's *Dream Harder* album—his first for Geffen after a 10-year spell with Chrysalis/Ensign—was so overtly rock-based that many critics and some fans believed it lacked the unique feel of *The Waterboys*.

As he couldn't find the right musicians, all plans for the group to tour with the album were eventually scrapped and Scott quit New York.

It seemed that as he was drifting in terms of his own living environment, and so his music was having trouble grounding itself.

But the past two years have revitalised the man and his music, and allowed him to focus on the roots of his life and work.

If that all sounds very spiritual and self-indulgent, that's probably because it was. The proof, though, that Scott's self-searching has reaped rewards can be found in the man's smiling confidence and particularity in the new album, *Bring 'Em All In*, which sees him reunited with Chrysalis.

Word in the industry is that the new set is Scott's finest since *This Is The Sea* and is confirmation that he never really lost the unique feel of that album.

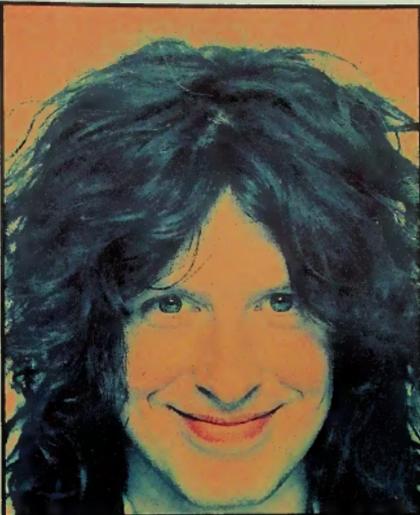
As Chrysalis managing director Roy Eldridge says, "When he was looking for a new deal, his managers, Diane Wase and David Jaymes, left me four or five tracks to listen to and they were absolutely brilliant." We then had another meeting and, it sounds really corny, but it felt like Mike was coming home.

Scott didn't expect to find himself returning to Chrysalis. "I'm the kind of guy that does not really go back, so it was a surprise that Chrysalis came back into my life. But they're a different company now and I'm different, too," says the singer.

Geffen had rejected the *Bring 'Em All In* album, claiming that its far less rock tones would be too difficult to break in the US. The amicable split has meant that Scott is now able to release the album that he is totally happy with.

"This album is from a deeper me. Now that I am living back in London, I'm getting a sense of the 10 years of my journeys and what they were all about," Scott says. Indeed, the album reflects many periods and experiences in Scott's life in New York, Dublin, Edinburgh, Glasgow, the island of Iona and, particularly, three months spent in the Findhorn community in Scotland in 1994.

It was during the latter period that Scott recorded the *Bring 'Em All In*



### TRACK BY TRACK

**MIKE SCOTT** *Bring 'Em All In*  
Label: Chrysalis  
Publisher: Water Music/Sony Music  
Writer: Mike Scott  
Producer: Niko Bolas/Mike Scott

**Tracks:**  
*Bring 'Em All In* 3:56

"A song about accepting all the different parts of myself—including all the bits usually swept under the carpet."  
**Iona Song** 2:46

"A black moment from my journey, set in the most beautiful place. I was really angry."  
**Edinburgh Castle** 4:35

"It's about a day in Edinburgh when I went back to lots of old hearts of mine, childhood ghosts. I am not trying to blow down *Edinburgh Castle*, I am trying to blow down some mountain in me."

**What Do You Want Me To Do?** 3:03  
"It speaks for itself. I'm still working with those feelings every day. I figured there is a plan for me."

**I Know She's In The Building** 3:16  
"A song written in the first flush of love, set in the college part of the Findhorn community when I was living there."

**City Fall Of Ghosts (Dublin)** 2:44  
"It's about the semi-recent past—what I found when I went back to Dublin. It's memories like when I went wild with [fellow Waterboy] Steve Wickham there. I am sure I

album, with Neil Young collaborator Niko Bolas, who had mixed tracks on the *Dream Harder* record.

Scott describes the Findhorn community as a "university of life", a self-sufficient village where everyone plays an equal part in its existence.

Consequently, Scott could be found working in the kitchens or the gardens and occasionally playing a one-man show at the village hall. Certainly, it was an unusual setting for the

have come sort of future with Dublin—it's like a relationship with an old love."

**Wonderful Disguise** 3:32

"I had to record this one numerous times, trying all sorts of different tempos and instruments. It's about seeing the eternal or divine in anyone, and someone told me that I was seeing God in all his wonderful disguises."

**Sensitive Children** 2:40

"This is a song that originally I thought was a bit throwaway, but I've learnt to respect it. It's about a young friend of mine in Ireland who was having a hard time."

**Learning To Love Him** 3:36

"It's similar to *Bring 'Em All In*, about learning to love myself. I may improve as a person, but I realised that I don't have it."

**She Is So Beautiful** 4:26

"A song about a one-week, unreciprocated love affair, again from Findhorn."

**Wonderful Disguise (Reprise)** 0:29

**Long Way To The Light** 3:30  
"My favourite song on the album. It's a straight recounting of my adventures—from New York to Findhorn."

**Building The City Of Light** 3:30

"Maybe this is a sign of where my music is going. It is the summing up of all the things I am working on in myself. I've got one corner of the universe I am responsible for and it's called Mike Scott."

recording of a record.

"As I didn't have all my instruments with me, all the writing was done on acoustic guitar," he says, explaining why the album has such strong, immediate songs. While four of those songs were written in the previous two years, the remaining eight were written at Findhorn.

In September 1994, Bolas arrived and the duo went into the less-than-hi-tech community studio.

"The equipment there wasn't so hot but it had a 24-track desk. Niko brought his racks of EQs with him, too, which originally came from an old Tamla Motown studio," says Scott.

Having spent so much time writing on his own, Scott valued Bolas's contribution in helping him to refine the songs.

"I have a tendency to record things 30 or 40 times. Niko can tell when I am playing a song well, though, and he's very honest and direct about it," Scott says.

By now Scott was adamant that after six Waterboys studio albums, this new one would be purely his own. "The album is a personal statement. I play all the instruments and I just wanted to do it all myself. It felt good that way." Over a five-week period, the duo spent from 10am to 5pm each day in the studio. In the first seven-hour session they recorded 24 songs.

"I do have times of being very prolific. I keep all my songs in a black book and this time only one song was actually written in the studio." That was *Going Back To Glasters*, which appeared on the recent Chrysalis *Glasterhouse Festival* compilation.

A week of mixing in New York followed in late October and the 12-track album was complete.

Eldridge says he couldn't wait to release it. "Listening to his album really reminds me of why you come into the music business. It is so uplifting."

"It makes you want to immediately play other classic albums by people like Neil Young and Bob Dylan—it really is that sort of a record," he concludes.

What Eldridge finds particularly fascinating about the album is its use of instruments in its current age of electric rock/pop and synthetic dance music.

"There are no bass or drums on the album, and yet you don't miss them because Mike is such a wonderful songwriter that the songs just drag you in," says Eldridge.

"The record is a strong fusion of Scott's folk roots and the stirring energy of *The Waterboys'* early recordings—and there's even a fair scattering of electric guitar in there, particularly on the closing *Building The City Of Light*."

"Maybe that is where the sound of my music is going. I think so," Scott smiles. In fact, he has already started work on a new album for Chrysalis.

But for now he is in touring mode, with 12 UK shows beginning on October 14 and dates in the US and Japan to follow. In keeping with the recording of the album, the shows will be solo performances. "I love touring. I want to play everywhere," says Scott, adding that the shows will feature an equal mix of old and new material.

"I've seen a lot of solo performers on stage in recent years, like Ian MacDonald in Scotland and Neil Young at the Beacon Theatre, and I remember thinking 'I wish I could do that'," Scott says.

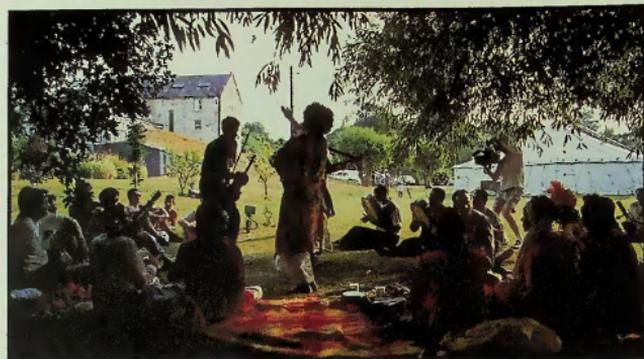
The fact that he is about to do so is another example of Scott realising his goals and—now more than ever—going totally at ease as a songwriter and musician.

*Bring 'Em All In* is released on September 18 and is preceded by the current single of the same name.

Nick Robinson

## WORLD MUSIC

EMERGING FROM THE BROWSER FILES



Iggy Pop rips off his shirt and leaps to the microphone, acting the wild one. Vika and Linda, sisters from Tonga, back him with their extraordinary harmonies. Suddenly, Iggy Pop is a world music artist in the eyes of those watching at the Real World Recording Week at the village of Box in Wiltshire. Joe Strummer wants to set up a fire in a field and just have people drop by to record on a four-track. He is getting into the world music trip. Peter Gabriel and Karl Wallinger are in the workshop, recording for a seemingly endless project called Big Blue Ball. They, and hundreds of collaborators are clearly world music artists.

Over at composer John Du Prez's houses, Bachir Attar and the Master Musicians of Jajouka are in Du Prez's son's bedroom listening to his techno collection and asking if he could bring his disco to Morocco to play at their gigs. They are up to 80 years old, want to appeal to a younger audience and are definitely world music artists.

Meanwhile Du Prez is piecing together the soundtrack for John

Cleese's *Fierce Creatures* film from hundreds of performers by musicians who have travelled thousands of miles.

"From a Japanese perspective, Suzanne Vega is world music," says Amanda Jones, director of Real World Records, who will sort through the 150 reels from last month's event. As Tim Finn struggles with the tuning of pygmy Francis Babe's reed flute and Southafrican entertain locals with a ceilidh in the village hall, the concept of world music seems confusing. Many people involved try to deny it, feeling trapped by the tag. Yet it was a trap they set for themselves.

"We didn't want to pigeonhole it," says Jones. "Just the opposite." In 1984, the major players in ethnic folk in Britain held a crisis meeting to find a way of persuading retailers to accept their product. Earthworks, Mango, Womad, Tricorl and others argued the case for a category under which retailers could get their product.

"It was pure desperation - we couldn't get anything into the shops

without making some place to put it," says Charlie Gillett, broadcaster, label owner and world music mentor. "It wasn't reggae or folk, which was all that was available at the time. In 1983, King Sunny Ade was stuck under 'reggae' in America. We did it for the shops, and for that reason I defend it. We wanted to be able to put somebody in there and then hope they'd be well enough promoted to get out again."

On the whole, the plan hasn't worked. "We naively expected big sales," says Jones. "In some cases we've been pleased, but we still have to sell to a niche market. Widening the audience is difficult." Typically, she says, a Real World release will sell at least 5,000 copies, though Nusrat Fateh Ali Khan, Geoffrey Oryema and Sheila Chandra will often sell much more, possibly as many as 100,000 worldwide. Over 11 years since that crucial meeting, only a handful of so-called ethnic musicians have really made an impression on the albums or singles charts in Britain: Ofori Haza, Youssou N'Dour and Mary

## MEDIA BREAKS

John Du Prez's desire to add ethnic percussion to the soundtrack of John Cleese's follow-up film *A Fish Called Wanda*, Fierce Creatures, combined perfectly with another Real World Recording Week. "I want to build a track with more than 120 percussionists on it," said Du Prez. "This is the perfect opportunity to get them in one place. I'm very happy to have seen able to help make it possible."

Strolling through the grounds being hopped by other musicians, Du Prez declares: "This place is wonderful" - although he had to wait three hours while the aides of King Ayinde Wasiu, Marshal of Nigeria, refused to let him sign his recording contract. Eventually Du Prez persuaded the King, who has released more than 30 hit albums in Nigeria, to join him alone in the control room and the deal was done. "Only someone like Peter Gabriel or Du Prez," he is a visionary, like John Cleese."

"He's very bold doing this, as is Cleese in letting him do it," says Gabriel, who sees film and TV as among the best routes for getting world music heard. "It's difficult to get albums onto mainstream radio, but it's not impossible to get them on to mainstream film. The strangeness which keeps them off the radio can serve film and build atmosphere."

Gabriel's own successes with film soundtracks - Alan Parker's *Birdy* and Martin Scorsese's *The Last Temptation of Christ* - have given him a taste for the genre, but he is most interested in using it as a vehicle for the kind of music he really loves.

Kante being obvious examples.

"Most people are involved because they love it rather than thinking it's the fastest way to get rich," says Gabriel, who has poured resources into Real World Records and Womad's tours but has yet to repay Virgin's investment in the label. Gabriel is one of those who believes the future of world music lies in combining different musical styles.

While Womad Select's new Q&D label will largely contain the purist ethnic performances, Gabriel is committed to blending these with Western pop. This has led to him being accused of plundering other cultures. "I'm very proud to exploit anything that excites me," he says defiantly. And there is no doubt that the artists he has been drawn to have been happy to exploit his influence to broaden theirs.

Most artists at Real World Recording Week are stars in their own countries, but they jump at the chance to find a Western audience and plunder Western markets as well as record sales. Two years ago, the first Womad tour of

## ONES TO WATCH

## THURMAN

The debut album Lux, on Righteous Records, should ensure this Oxford-based trio are not overlooked. It holds swagging English pop songs on which the Kinks are an obvious influence. The new single, She's A Man, out September 11, exudes class.

## MOONDOGG

This debut is a beguiling combination of beats and indie pop. Former Westwood duo Graah Westwood and Bob Greenwood are the first signings to ex-Creation man Tim Abbott's new label, Better Records. The hardcore blues of Wunderlud ("Planet Navajo meets Jungle") is out September 25.

## THE FLYING NUNS

Nothing to do with the cult Kiwi label, the Flying Nuns UK debut, the five-track EP Pilot (out on Melador), crosses the classic American indie sound of fellow Bostonians Buffalo Tom with some respectable guitar kicks of the British new wave, circa 1980. Very digestible post-punk power pop.

## IN THE STUDIO

ARTIST	PROJECT	COMPANY	A&R	STUDIO	PRODUCER
ALMIGHTY	tracks	CHRYSALIS	Mike Andrews	RIDGEFARM (Surrey)	Chris Shelton
BJORK	mixes	ONE LITTLE INDIAN	Derek Birkett	ORINOCO (London)	Chemical Brothers
BLAIR	mixes	MERCURY	Les Cannon	MAVFAIR (London)	Adam Moseley
CAPERCAILLIE	album mix	SURVIVAL	David Riona	JACOBS (Surrey)	artist
ERIC CLAPTON	tracks	R. FORRESTER MGMT	Roger Forrester	OLYMPIC (London)	artist
JULIAN COPE	remix	ECHO	Steve Ferrara	TROPICANA (London)	Ian Levine
STEPHEN DANTE	tracks	COLTEMPO	Ken Grunbaum	OLYMPIC (London)	Danny D
DEFINITION OF SOUND	album	MERCURY	David Rares	METROPOLIS (London)	Chris Hughes
FISHMONKEY YAM	album mix	COPASEC	Mike Plumley	GREENHOUSE (London)	Pat Collier
GABRIELLE	album	GO DISSES	Ferdy Janga Hamilton	METROPOLIS (London)	Bollenhousies
GARY KEMP	mixes	SONY MUSIC	Alan Bamrough	BATTERY (London)	Leigh Sorman
GRACE	album	PERFECTO	Spencer Bright	WOODHALL (Bath)	Paul Oakesford/Steve Osborne
GRID	tracks	DECONSTRUCTION	Keith Blackhurst	ROUNDHOUSE (London)	artist
HOPPER	tracks	FACTORY 2	Tony Wilson	RAK (London)	Bernard Butler
LET LOOSE	album	MERCURY	Alan Pail	SURREYSOUND (Surrey)	Nik Kershaw
LOUISE	album	EMI	Julian Cleese	OLYMPIC (London)	Simon Clinie
N PEOPLE	tracks	DECONSTRUCTION	Keith Blackhurst	ROUNDHOUSE (London)	artist
JIMMY NAIL	album	EAST WEST	Max Hale	WHITFIELDSTREET (London)	artist
NAPALM DEATH	album	ERACHE	Mitch Dickinson	PARKVIEWST (Liverpool)	Danny Schogger/Jon Kelly/Colin Richardson
PET SHOP BOYS	album	PSB PARTNERSHIP	Jill Wall	SARMSVEST (London)	artist
PORTSCHAD	tracks	GO DISSES	Ferdy Janga Hamilton	JACOBS (Surrey)	artist
SQUEEZE	album	A&M	David Ross	OLYMPIC (London)	Spike Stent
TEAROVISION	album	EMI	Nick Mander	PARKGATE (Hastings)	Colin Norton

Confirmed bookings by September 8. Source: Era

America mingled Lenny Kravitz, Crowded House and the Stereo MCs with more typical musical talent, and their power helped bring new awareness up to 100,000 a gig.

The blending continued at this year's *Womad* festival in Reading, where the Womad festival ethno-rave attracted purists and dance lovers alike. "There was a fantastic atmosphere in the tent," says Gabriel. "We had whole families, who never normally would come, because we had 15 family tickets for locals. There was a dance audience principally for Whirlygig but coming to the main stage as well. Then there was the older audience, the world music connoisseurs, and they were going into the dance tents and having a great time."

This is far removed from the sour comments of sceptic purists. "Who's to say that anything is pure?" says New York artist Ayub Ogada in answer to a comment from a French journalist about cultural dilution. "This is an evolutionary process and, with a lot of the music, we know not its history. I find any question of negativity about people coming together from around the world not worth answering."

"You get Public Enemy coming on the radio in the desert in Tunisia. To them, there's no kind of barrier," says Nick Page of *TransGlobal Underground*.

The crossing over of modern Western and ethnic styles seems to be the commercial lifeline world music needs to grasp. Nasrat Fateh Ali Khan was already the greatest religious singer in the Islamic world, but his work with *Massive Attack* brought in a whole new audience and did the boys from Bristol no end of good in the huge Middle Eastern and central Asian markets.

In the past three years, the dance music fraternity seems to have advanced world music by accident more than by design. Robert Palmer, Paul Simon or Peter Gabriel have done on purpose. "Deep Forest and Enigma have made a real difference to the record companies because they've been just how many records those people have sold," says Gillett. "Both went through major companies and sold millions."

Deep Forest, Future Sound Of London, Jam Nation, Simon Emmerson's Afro-Celts project, Raw Stylus, The Grid and *TransGlobal Underground* made up the considerable dance posse at the *Real World* week, not only reworking recordings going on the site but working directly with the musicians, learning from them, teaching them and collaborating.

"It's almost logical something that computerised has got to find something as human as possible to go on top," says

Nick Page. "Techno kids are watching *Muslhaq Tuti* And and their jaws are hitting the floor, saying 'my god that's a really heavy rhythm'."

"Initially it did not have the core purists," says Rob Beaz, the new head of *Womad* Music Publishing, "but as record producers have shown an interest, it has spread. I've been talking to Danny D, Ben Chapman, Andrew Davy of the Brand New Heavies, and they're all so interested in collaboration and fusing what they do with world music artists and that is a really exciting development. What they don't want to do is plunder and remix. That has become a bit of a hot air."

"I find radio really difficult—it's so compartmentalised. What gives me heart is that the Mori Korte tune Yeye Yeye did well as did Youssou N'Dour with Neneh Cherry. Once the students begin to understand it, they can schedule it. And one of the best ways in is through the dancefloor."

Such is the acceptance of ethnic sounds in dance that *TransGlobal Underground* is looking for the emerging old hat themselves, pointing to artists who combine Indian music with jungle beats and a throat singer they have found who sings deep, guttural notes to a heavy industrial beat.

"I want to do away with the tyranny of the groove," says Simon Emmerson, who established his career in *Working Week*, a groove-driven band, but who has since moved on to producing *Baba Maal* and is now exploring the links between Celtic and West African music in the Afro-Celts project. "There's a new kind of music emerging away from the tyranny of the four-to-the-floor."

Even Radio One is realising that something is happening. Kevin Howlett was at the event making a documentary for Radio One with Gillett. "There's never been so much music available for the buyer. Perhaps radio programmes will take a wider look at that choice."

Record companies recognise demand. Nasrat Fateh Ali Khan has filled the Albert Hall and Virgin is offering a substantial promotional budget and tour support following his twin releases of traditional and multi-collaborative albums produced by Michael Brook. *Cosmic Communications*' Kaz Records label has skimmed the charts with the ethnically-infused soundtrack from the *Lone Planet TV* series on Channel Four and has helped fund a video and single releases of a Vietnamese-based track by Michael Conn.

The browser files for world music may finally be making themselves redundant. Neville Farmer

## PETER GABRIEL'S REAL WORLD

Once an idea starts in Peter Gabriel's mind, it expands—and that is what happened with *Real World*. The 15-acre site of multiple studios, film, TV, CD-ROM and Internet production, labels, tour organisers, art departments, electronics design team and the ethnic arts education centre started out as a search for a suitable home state.

Womad drove Gabriel to the brink of bankruptcy in the early Eighties, yet he bought it out of receivership two and a half years ago. *Real World* has hardly been a major financial success, but he remains committed to expansion. Last year he brought in David Stephen as chief executive to "shrink the elephant a bit", says Gabriel. "Too many things were losing money and sometimes you have to get rid of the fat and get down to the muscle before you start getting again."

But no sooner had a slice hit of fat been cut away, including shutting down the London office, Gabriel began exploiting Stephen's background at Sages by developing new CD-ROM product, an internet environment called *Real World Select* and a new label called *Real World Select G&D* as "a joke and ditty."

"I think Virgin was like me to get on with producing song albums, but I think it knows that all this comes with the package. I'd go crazy if I was just going from album to album to tour to tour. This thing feeds my work, too, and it makes a more interesting life for me and improves the quality of what I do."

Virgin has been supportive of Gabriel's schemes. *Real World* Records has been funded by Virgin throughout. "Virgin distributes, markets and promotes worldwide," says director and coordinator Amanda Jones. "It funds us as though we were an artist or a production company, advancing us sums of money for albums. It recoups its advance and pays us a royalty."

For the most part, Jones says the albums recouped for the artists, though she's not so sure about *Real World* Records. "The accounting period is so slow that it's difficult to know where we are. But I think it's safe to say most of the albums will recoup and reach the point where they will pay royalties which will then be paid on to the artists."

Most of the material is recorded at the sumptuous *Real World Studios*, which is paid for the time at a favourable rate. Some of the records are done in elsewhere, such as Abdelali's new album, which was tracked in Belgium, and Gabriel's favourite, *Tabla Song* Of Georgia, which was licensed from Russia's Melodyre Records.

Jones has done much to establish a label identity for quality, guaranteeing a reasonable return on any release. This has led to the company taking a few chances on more mainstream signings. At the *Real World* Recording Week, it signed American singer-songwriter Joseph Arthur. "We struggle to



know at what point to take plunges into more conventional territory. It could be singer-songwriters like Joseph Arthur, who just appeals because we love his music. But our identity is now so strong that I may be to some artists' disadvantage to be included on it, though I think that's unlikely. *Indian Records* re-invented itself from a folk label into a reggae label. Why on earth shouldn't *Real World* Records have the strength to do that?"

With about 10 album releases per week, it is a very active label and the Recording Week, which has run in 1991, 1992 and this year, has produced much of that output. It is a massive logistical campaign which exploits the presence of large numbers of international musicians on the *Womad* tour and the company's goodwill with some of the world's greatest producers to turn the site into a seething hotbed of musical collaboration.

This year there was an effort to tighten up, as previous years had seen the collaborations producing tons of material that could not be exploited. "From a musical point of view, this has definitely paid off," says Gabriel. "I think in the long run it will work from a business sense, though so far we haven't found a way for the week to pay for itself."

The combination of the organisational headache and huge costs had persuaded *Real World* to avoid Recording Weeks for the past two years. Only a substantial cash injection from John Ciesse's Fish Productions brought it back this year. This covered more than half the cost of the project, unaccounted to be well over £100,000 (£15,000 went just on travel).

New ideas had to be discussed to take advantage of the superb music that resulted. *G&D* was the obvious answer. These joint ventures with the artists are released directly through mail order and *Womad* concerts, as well as through the artists' own domestic sales routes, maximising earning potential and cutting distribution and promotional costs to the bone.

TALENT

## JAKE BARNES ON A&R AND HOLY CITY

Opinions were divided on the merits of In The City. In the main the A&R pack were seeing acts they knew already, although some released the opportunity to catch up on the latest talent... The biggest gig of the first night was the *Heavenly* showcase at Jabez Clegg and, in particular, *Northern Uproar*, but the jury is still out on how good they might be. Some say snotty kids who hadn't mastered their instruments, others witnessed youthful exuberance and fizzing pop... Sunday saw the excellent *Smaller* at the Roadhouse. "Mid-period Beatles with a distortion pedal" was how one Arista person described them... Monday's main event was *Cast* at the Canal Bar. Projecting their logo on to a wall (à la Batman), they played a packed house. With John Power (ex The Las) on bass, they gave a polished performance, despite sound

problems, but lacked a little individuality. Publishing A&Rs were in force as the group are still unsigned... *East West Coast*, the energetic *Bullyrag*, singer-songwriter Jason Feddy and Oxfordshire's *The Mystics* did themselves no harm with their sets... Tuesday saw the noisy, energetic, though one-dimensional *Foo Fighters* at The Academy, but the day's big event was the unsigned bands competition final at Holy City Zoo. Three finalists had been chosen from 57 bands: *Kula Shaker* (artists formerly known as The Kays), *Performance* and *Placebo*. London-based *Kula Shaker* delivered an impressive performance with a strong Pink Floyd influence and kicked off with their quirky *Hey Dude*. No wonder they're the subject of intense major and indie attention. Second up were *Performance*, who had to suffer jibes that being managed by Liam and Noels brother

Paul Gallagher gave them an unfair advantage. It was between *Placebo* and *Kula Shaker*, but the judges made everyone a winner. Equality's all very well, but what then was the point of the competition? The decision inflamed accusations that the event was entangled in politics... *Dancing In The City*, ITC's club nights, were less about unsigned talent and more about established acts and DJs. *1FO*, whose technical expertise has lean techno an exciting flexibility, were impressive. The Atlas bar was good for underground trip hop and its cool environment was where many a scout began their night... ITC also saw the return of some old campaigners – a burly Nick Heyward, a healed *Pete Wylie* and Duruti Column's *Vini Reilly*. Let's hope ITC has their staying power



# HELP

## A BIG THANK YOU TO THE FOLLOWING

(in no particular order)

David Wilson, Bill Leeson, Jonathan, Michelle, Lynne & Sajo at War Child, Everyone at Go! Discs, Jayne Creamer, Louise Lanceley, all aboard the catalyst, Oasis and friends, Owen Morris, Malcom Rouge, Marcus Russell at Ignition, Creation & Sony, Creation Songs/Sony Music Publishing, Lisa Moorish, Johnny Depp, The Bob Radeleys, The Church, Andy Wilkinson, Julian de Takats at CEC Management, Martin Carr, Rhythm King Music, The Stone Roses, Simon Dawson, Rookfield, Geffen, John Squire, Radiohead, Marcus, Nigel Godrich, Chris Hufford at Courtyard, Parlaphone Warner Chappell Music, Orbital, Rob Holden at Ricochet, London Records, Portishead, State Of Art, Dave McDonald, Fruit, Chrysalis Music, Massive Attack, Coachouse, Neil Davidge, Andy Allan & Lee Shephard, Mark Picken, Circa, Island Music, Talvin Singh, Steve Lewinson, Michael Timothy, Angelo, Suede, Clive Langer & Alan Winstanley, Olympic, Charlie Charton at Interceptor, Nude, Elvis Costello, Plangent Visions Music, Guy Barker, James Banbury, Louis Jardim, The Charlatans, The Square Centre, The Chemical Brothers, Ric Pette, Steve Harrison, Beggars Banquet, Sly & The Family Stone, Carlin Music, Stereo MCs, Cath Coffey, Mike McEvoy, The Workhouse, Al Stone, Ray Mascarenas, Keith Cooper, 4th & Broadway, Birch/Hallam, EMI Virgin Music, Kiohorns, Cath Coffey, Mike McEvoy, Sinead O'Connor, John Reynolds, Phil Coulter, Tony Harris, Pure Management, Global Music, Chrysalis, Davy Spillane, John Reynolds, Nicky Scott, The Levellers, Al Scott, China, Green Park Music, Manic Street Preachers, Mike Hedges, Chateau De La Rouge Mont, Epic, Martin Hall, Epic, Burt Bacharach, Hal David, Windswept Pacific Music, MCA Music, Terrorvision, Gil Norton, Britanna Row, Roy Spong, Adi Winman, Mark Phythian, Alan Cowderoy at JPR Management, The One World Orchestra featuring The Massed Pipes and Drums of the Children's Free Revolutionary Volunteer Guards, The Five, Mark (Spike) Stent, Paul (PW) Walton, Radio B92 Serbia, Bernstein, SBK United Partnership, Nick Cook, Uncle Tony Thorpe, Ian Richardson, Gimpo for Magnolia Place, Planet 4 Folk Quartet, Andrew Weatherall & Sue, Dave Harrow, Planet 4, Roger Lyons, Matt Cox, Jeff Barrett, Emissions, MCA Music, EMI Music, Terry Hall & Salad, Stephen Street, Metropolis, Steve Orchard, Dave Harper, Steve Blackwell, Anxious, W Schwandt, F Andree, Gus Khan, Harvey Brough, Anne Wood, Jules Singleton, Jocelyn Pook, Caroline Lavelle, Paul Kennedy, Pete Brown, Rob Wakeman, Neneh Cherry & Trout, Booga Bear, Johnny Dollar, Simon Richmond, Falcon, Tony Cox at Cherry Bear, Circa, McVey, Sharp, Falk, Copyright Control, Simon Richmond, Blur, Matrix, John Smith, Brendan Coyle at CMO, Food, EMI, Paul Weller & Friends, Brendan Lynch, Abbey Road, Max Heyes, Solid Bond, John Lennon, Northern Songs, Steve White, Steve Craddock, Damon Minchella, Johnny Hopkins, Andy Saunders, Karen Johnson, Phil Savage, Regine Moylett, Vicki Bruce, Heather Finlay, Nick Mason, Neil Spencer, Simon Moran, Tim Abbott, Alan McGee, Peter Stewart and all the serious road trip, MTV, Bernadette Coyle, Dr Robert, Johnny Chandler, Bill Drummond, Adam Harris, Robert Tame, Shaun Phillips, Richard Branson, Tom Sheehan, Steve Double, John Mulholland, Andy Saunders, John Reynolds, Goldie, Grant Fleming & Disgracelands, Black Grape, Paul Thompson & The Beautiful South, Robert Linney & Family, Roger Ames, Andy Cansell, Russell, Bob, Clive, Steve, Brian, Paul, Peter and all at Chadwell Heath Polygram Record Operations, all at Polygram & the Polygram Sales Division, Malcolm Gerrie, Helen Terry, Alison and everyone at Initial Film & TV, Keith Allen, Mathew Amos, Angela Conway, David Croft, Janet Fraser Cook, Eugene O'Connor, Rena Butterwick, Terri Hall, Cuffy St Luce, Gillian Porter, Alistair, Liz & Karen, Robin and all at Heavenly, Bob & Tina Partridge and all at Partridge & Storey, Neil Storey, Pandora Powell, Jane Acton, Brian Eno, Michelle Ferguson, Lyn Barkiss & James at Opal, Antxon & all at Bad Moon, all at Anglo Plugging, all music, trade & national press, all media departments representing contributing artists, Ric Braxill at Top Of The Pops, Nicholas Lazarus at the Big Breakfast, all at GMTV, All at Channel 4, Waldemar Januszczak Commissioning Editor Arts & Music Channel 4, Jo Pilkington and all at Radio 1, Jacko, Gay & Kate at the Townhouse, Chop Em Out, FX Rentals & Dreamhire, Sean Rowley, Jess & Simon at Storm Management, Kate Moss, Naomi Campbell, Amber Valetta, Lorraine Pascal, Lydia Zouvik, Cally & Rob at Art Island, Bill, Anita, Mike and everyone at PDO, Tony, Ian, Tina and all at Capital Repro, Maurice, Shirley, Wendy and all at St Lives Media, Phil, Emily, Steve and all at CMCS, Steve, Martine and everyone at Ablex Audio, Simon Ryan & Niamh, Andrew Savill, Alfie and The Mean Fiddler, Marsha & Gigi at No Problem, all at The Cutting Edge, Displaybox, Rapier, Safair, Billboard posters, London Advertising Partnership, Tim, Sheila and everyone at Diabolical Liberties, Simon at Trinity Street, Poster 2000, Slater Walker, Kalk'kwick Hammersmith, Backstreet T-Shirts, Mark Ryan, Judith and all at Music Week, all the magazines and newspapers who gave us free advertising space, Visualeyes, British Airways, Geraldine Gardiner and all at Quantel, Travel By Appointment, Pete Jordan & Marken Couriers, Warwick Cars, Churchills Express Couriers, Jackie Ball, Jo Bennetts and all the Polygram New Release Department, Martin Greene Ravden, Dave Gilmore, Douglas Hart, Lawrence Watson, Claus-Dieter Scheffler & all his team at Polygram Manufacturing and Distribution in Hanover, Rob Marx & all his team at Polygram Manufacturing in Amersfoort, Wim Becker of Ben Becker Transport, Bowkers Transport, Securicor, Suzanne Tuck & Sarah Beasley at Polygram International for arranging the jet, Underworld T-Shirts, Lewis, John Henry Entertainment, Hanover Grand, KLP, Bass Brewers, Hoopers Hooch, Sign Of The Times, Rough Trade, Tower Records, HMV, Our Price, Virgin Records, Asda, MCV, Woolworths, Tescos, John Menzies, Boots, Martins, WH Smith, EUK, Spinadisc, Barry Paul, Adrians, Harrods, Fab, Fopp, Spillers, Selectadisc, Mike Lloyd Music, Solo, Opus, Sam Goody, Andy's Records, Bee Bees, Ainleys, St Martins, Sound & Vision, Hit Man, Selfridges, Arcade, Music Zone, Quirks, Windows, Hitsville, Solid Sounds, Negativespace, Elements, MPCS, PPS, PPL, Sternra, Noel Gallagher, Sarah O'Mahoney, Bernie Connor for all the revelations in me bed and to everyone who has bought the album.

Apologies to anyone we may have forgotten. You know you played your part.

Love to John & Yoko. Thanks for the inspiration.

**"I want records to be like newspapers, you know. I'd like it to come out at least once a week... and with this song (Instant Karma) we wrote it in the morning, recorded it and remixed and got it out in a week... I want it to be able to put it out as it happens"** John Lennon



## BEHIND THE COUNTER

YVONNE McQUEEN, Virgin, Wimbledon

"It was definitely a week for videos with Pulp Fiction and Speed performing spectacularly in their first week of release. There has been a really good take up on pre-orders for Pulp Fiction with its free T-shirt offer and there's also a limited-edition free script available with the first batch of videos on sale. We've only been open a couple of weeks in Wimbledon's Centre Court shopping centre and business is booming. This store replaced an Our Price and, at 3,000 square feet, it is one of the smallest Virgin stores. The design is very colourful and there's a lot going on for the customer to get involved in; we've got 12 listening posts with one kept for customers' own choice of music and two interactive points featuring a Sony PlayStation and a Sega Saturn console. While we are not branded as a Megastore, we do carry wide range of product and people are well attuned to the fact that it is simple to order product. There'll be no let up in the pace until Christmas and we're looking forward to next week's release of albums by Blur and Lenny Kravitz."

## ON THE ROAD

ANDY HIPKISS, LMG rep, Birmingham area

"I've just come back from conference, where we've heard about a lot more new product from the likes of Del Leppard, Elton John, Baby D, East 17, Paul Weller, Menswear. We've also got a brand new studio album from Ace of Base. The dealers are very optimistic. The latter quarter of the year is very good for them and us. The Help album which we've been selling in this week has taken a lot of people by surprise.

A lot of extra orders seem to be flooding in. The buzz is just getting bigger and bigger. We've got a new dance label through Mercury, which is being much talked about. There's a single on there by a band called Wink called Higher State Of Consciousness which a lot of people have been asking about this week. We're working the Lloyd Cole single. That's been A-listed at Radio One which is a first for him. I saw Metallica a couple of weeks ago at the LA2 in London. They were awesome. I've got a Catherine Wheel show next week supported by a young band called Fat who I think could do something."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Stereolab was a star performer followed by steady sales for Mary Black, the Best Album In The World Ever and Diana Ross in what was generally a quiet week for new albums. Singles action was livelier with N-Trance, Mark Morrison, Vanessa Williams, Foo Fighters, Shara Nelson and the Chemical Brothers selling well.

## PRE-RELEASE ENQUIRIES

Singles: BT, Cast, Menswear (re-release), Simply Red  
Albums: Blur, Oasis, Tindersticks, Pulp, Red Hot Chili Peppers, Cypress Hill, AC/DC, Fantasia House Collection 3

## ADDITIONAL FORMATS

Julian Cope purple vinyl album, limited edition Del Amnri live album, limited edition New Order remix album, Morrissey album with booklet

## MULTIPLE CAMPAIGNS



Windows - Joan Armatrading, On A Dance Tip 3; In-store - buy two CDs and get one free, Diana Ross, Cult Fiction, James MacMillan; TV ads - Joan Armatrading, On A Dance Tip 3 (Anglia); Press ads - Anonymous 4, Jethro Tull, Westminster Abbey Millennium



In-store - three for the price of two on selected mid-price compilations, Speed, Best British Animation Favourites promotion, The Lion King (pre-release), Best Dance Album Of The Year, Jose Carreras, Diana Ross, Warning! Dance Boom 2, Mercury Music Prize, Black Beauty, Voyager, Riverdance



Single - Erasure; Album - Blur; Essential Selection - Lenny Kravitz, Help, Red Hot Chili Peppers, Janet Jackson, The Grid, David Bowie, Mariah Carey; Windows - Blur, Red Hot Chili Peppers, Lenny Kravitz, Help, On A Dance Tip 3; In-store - Joan Baez, Jimi Hendrix, Techno Nights; Press advertising - Joan Baez, Foo Fighters, Erasure, Silverchair; Ministry Of Sound Volume 5, Drum And Bass Selection



In-store - Blur, Lenny Kravitz, Best Album In The World Ever, Lion King, Mercury Music Prize, Joan Baez, Red Hot Chili Peppers, three CDs or cassettes for £20, CDs and cassettes under £5, three videos for £20, Playboy children's video promotion, dump bin featuring Scottish artists



In-store - Beggars ITA, Chocolate, Intastella; Heather Nova, Tatjana, Unspostocata, Gang Of Four, Nancy Boy, Stanford Prison Experiment



Album - Blur; Single - Janet Jackson; In-store - Red Hot Chili Peppers, Lenny Kravitz, The Rembrandts, On A Dance Tip 3, Erasure, Shaggy, cassette singles for £1.99, Lissy promotion with CDs at £5.99 each or four for £20, selected cassettes for £1.99 or six for £9.99, Pulp Fiction, Speed, Jungle Book at £9.99, selected videos at £4.99 or five for £19.99



Singles - Erasure, Janet Jackson, Outhere Brothers; Albums - Many Black, Connells, Fish, Fleetwood Mac; Windows - Blur, Soap Up CDs for £9.99, Nescala promotion, Erasure, Janet Jackson, Morrissey, Mercury Music Prize, Lion King; In-store - Pulp Fiction with free screenplay, Red Hot Chili Peppers, The Best Album In The World Ever, EMI mid-price promotion with three CDs for the price of two; Press ads - Ministry Of Sound, Speed, Fortress



Single - Shaggy; Windows - Pulp Fiction, Mercury Music Prize, Diana Ross, Lenny Kravitz, Blur, Fleetwood Mac, Red Hot Chili Peppers, The Charlatans, War Child; In-store - mid-price sale, Top 500 sale, singles sale; Press ads - dance department, Red Hot Chili Peppers, Lenny Kravitz, Celine Dion, classical sale, county millennium



Single - Janet Jackson; Album - Echobelly; Windows - Echobelly, Mercury Music Prize, Lion King; In-store - EMI mid-price promotion, Help, D'Ream, Celine Dion, Dufay Collective, Fantasia House Collection III, Michael Bolton, Ministry Of Sound, Simply Red, Fantasmagoria, Heartbeat; Press ads - Erasure, PM Dawn, Fortress, Del Amnri, Dope On Plastic 2, Carleen Carter, Flux, Julian Cope, Echobelly, Gang Of Four, Silverchair, John Teener



Windows - Diana Ross, Best Rock Album In The World Ever, Mercury Music Prize, The Levellers; In-store - Top 10 and Classic FM CDs at £9.99, Diana Ross, Jethro Tull



Album - Blur; Singles - Mariah Carey, Outhere Brothers; In-store - Movie Greats promotion, Best For Less CD promotion

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Grimsby), Barney's (St Neots), Fopp (Glasgow), HMV (Chesham), Omega Records (Northwich), Our Price (Grimsby), Selectadisc (London), Swordsfish (Birmingham), Tower (Piccadilly) and Virgin (Chelster).  
If you would like to contribute, call Karen Faux on 0181 543 4830.

## EXPOSURE

## TELEVISION

## 16.9.95

**Felly Booked** featuring MNB, D'Ream and Craig McLeachlan, BBC1: 8.30 - 10.17am  
**Scruffy & Co with ETC**, ITV: 9.25 - 11.30am  
**Bon Jovi Live At Rock AM Ring**, MTV: 8.30-9am and 10.30 - 11pm  
**Last Night Of The Proms**, live from the Royal Albert Hall featuring a new work by Sir Harrison Birtwistle, BBC2: 7.30 - 9pm, continued on BBC1: 9 - 10.30pm  
**BPM** featuring Shara Nelson and Ingrid Schrowder, ITV: 3.10 - 4.05am  
**17.9.95**  
**MTV Deugged**, Nirvana, MTV: 6.30 - 7.30pm

## 18.9.95

**Boy Bands And Screaming Fans** featuring MNB and East 17, MTV: 8 - 8.30pm  
**20.9.95**  
**The Album Show** featuring Julio Iglesias, ITV: 2 - 2.55am  
**21.9.95**  
**VH-1-2-3**, Sade, VH-1: 6 - 6.15  
**The Best with Red Hot Chili Peppers and Cast**, ITV: 2.05 - 3am  
**22.9.95**  
**Old Grey Whistle Test** featuring Blondie, The Tourists, Ted Nugent, Tom Waits and Chris Rea, VH-1: 10.20 - 11pm

## 16.9.95

**Johnie Walker** featuring The Wild Family and Melli Rein, Radio One: 2 - 5pm  
**John Peel** with live sessions and white labels, Radio One: 5 - 7pm  
**The Essential Mix** with Paul Oakenfold and his Perfecto Mix, Radio One: midnight - 2am  
**17.9.95**  
**Radio One Rock Show** presented by John Cavanagh featuring Toby Jepson, former singer of The Little Angels, Radio One: 8 - 10pm  
**Andy Kershaw** presents Cypriot rap poet Haji Mike, Radio One: 10 - midnight

## 18.9.95

**Evening Session**, Jo Whalley and Steve Lamacq present sessions from The Bluetones and Earthlings, Radio One: 7 - 9pm  
**Mark Radcliffe** features Stephen Daly and a T-Rex session, Radio One: 10pm - midnight  
**19.9.95**  
**Simon Mayo** featuring a live session from Erasure, Radio One: 9am - noon  
**Mark Radcliffe** features David Bowie and Brian Auger, Radio One: 10pm - midnight  
**22.9.95**  
**The Essential Selection**, Pete Tong with the week's top dance tracks, Radio One: 7 - 10pm

## RADIO

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
JOAN BAEZ Ring Them Bells	Grapevine	September 11		Press advertising will run in <i>Mojo</i> , <i>The Guardian</i> and <i>Time Out</i> and in-store displays will run with HMV, Virgin and Menzies.
BLUR The Great Escape	Parlophone/Food	September 11		Extensive retail activity and press ads in the music and national press will run from release. There will also be a poster campaign with HMV.
MICHAEL BOLTON Greatest Hits 1985 - 1995	Columbia	September 18		A major cross-media campaign takes in national TV backed by in-store and window displays with multiples and independents.
WILLIAM CHRISTIE Mazart Requiem	Erato	September 11		The album will be advertised in <i>Gramophone</i> and posters will be available for in-store display.
ALBERT COLLINS AND THE ICEBREAKERS Live 52/93	Virgin	September 11		Ads will run in <i>Mojo</i> , <i>Guitar</i> , <i>Top</i> , <i>Guitarist</i> and <i>Blues &amp; Soul</i> . The release is a Tower No Risk Disk and will be promoted in-store by Sam Goodsey.
CELINE DION D'Eux	Epic	September 18		There will be co-op music press ads with HMV, Tower, WH Smiths, Our Price and Menzies and displays with multiples and independents.
GANG OF FOUR Shrinkwrapped	Wham! Recordings	September 11		The album is an Our Price recommended release and will be advertised in <i>Q</i> , <i>Mojo</i> , <i>Vox</i> , <i>The Guardian</i> and <i>NME</i> with Virgin.
PETER GREEN'S FLEETWOOD MAC Live At The BBC	Essential	September 11		TV advertising will run on MTV and VH-1 with radio ads on Jazz FM London and North West. There will be national press advertising, a Rank Box poster campaign and in-store displays with Menzies.
LOOP GURU Amrita	North South	September 18		Solus and co-op ads will run in the <i>NME</i> , <i>Melody Maker</i> , <i>Select</i> , <i>MixMag</i> , <i>Vox</i> , <i>On</i> , <i>Muzik</i> and <i>Generator</i> and there will be posters in London.
FAITH HILL It Matters To Me	WEA	September 11		There will be specialist music press ads to support this release.
INSPIRAL CARPETS The Singin' Album	Mute	September 18		The release will be promoted in-store by multiples and on posters nationwide. There will be press and radio ads.
LENNY KRAVITZ Circus	Virgin	September 11		There will be national posters and press ads plus window and in-store displays with multiples and selected independents.
NIGHTCRAWLERS Let's Push It	Arista	September 18		A national glow-in-the-dark poster campaign will promote this release. There will be in-store displays with multiples and press and radio ads.
PAN PIPE DREAMS Pan Pipe Dreams	Pure Music	September 11		A regional ITV and national Channel Four ad campaign will be backed by radio ads. The campaign will run for at least four weeks.
RAINBOW Stranger In Us All	RCA	September 11		This album will be advertised in <i>Raw</i> , <i>Metal Hammer</i> , <i>Kerrang!</i> and <i>Mojo</i> and there will be posters available for in-store use.
RED HOT CHILI PEPPERS One Hot Minute	WEA	September 11		Press ads will run in <i>Q</i> , <i>Time Out</i> , <i>Loaded</i> , <i>Sky</i> , <i>NME</i> , <i>Raw</i> and <i>Kerrang!</i> There will be in-store displays with multiples and independents.
JOSHUA REDMAN Spirit of the Moment	WEA	September 11		Advertising will run in the specialist press including <i>Wire</i> .
SILVERCHAIR Frogstomp	Columbia	September 11		HMV is supporting this release with a chart discount ad in <i>Kerrang!</i> and it will feature on Virgin and Menzies listening posts. Other press ads will run in <i>Raw</i> , <i>Metal Hammer</i> and <i>NME</i> (with Virgin).
SPONGE Rotting Pinets	Columbia	September 11		The release will be advertised in the rock press and there will also be rock club promotion.
VARIOUS Acoustic Rock	PolyGram TV	September 11		National Channel Four and regional ITV ads will promote this release.
VARIOUS The Best...Album In The World...Ever	Virgin	out now		Ads will also run on satellite TV and on Virgin 1215.
VARIOUS The Best Of All Woman	Dino	September 18		National Channel Four and late night ITV ads will support this album. There will be extensive press and radio advertising and in-store displays with multiple retailers.
VARIOUS Dance Mania 4	Pure Music	September 18		Regional Channel Four and ITV ads will run for four weeks. There will be radio spots, ads in women's titles as well as Adshel and Tube posters.
VARIOUS Dance Tip 3	Global TV	September 11		The four-week campaign will include national ads on Channel Four, regional ITV ads plus BSkyB ads. Radio also supports the release.
VARIOUS Driving Rock	Global TV	September 18		The album will be advertised nationally on Channel Four and regionally on ITV. There will be radio ads and nationwide posters.
VARIOUS Help	Global TV	September 18		There will be national Channel Four and satellite ads with regional ITV back-up. There will be press ads in <i>The Sun</i> and radio ads on Virgin 1215.
VARIOUS 1995 Mercury Music Prize Ten Albums Of The Year	Go! Discs	September 9		This rush-released charity album will be given free ad support by a number of music titles and there will be in-store promotions.
VARIOUS Pure Swing Vol 3	MMP	out now		Ads in the national press and extensive in-store and window displays will promote this release and all 10 albums shortlisted.
VARIOUS Warning Dances Boom Volume 2	Virgin	out now		Virgin is targeting mass market audiences with a £150,000 national campaign on ITV, Channel Four and BSkyB plus radio and press ads.
VARIOUS One Hell Of A Rock Album	Dino	out now		The third volume in this series will be regionally TV advertised on ITV and Channel Four and promoted in the press.
VARIOUS Pure Swing Vol 3	Telstar	out now		A four-week campaign includes regional ITV and national Channel Four ads and radio spots on UK Gold, Kiss FM, Choice FM and Capital.

Compiled by Sue Silline: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



**MICHAEL BOLTON - GREATEST HITS 1985-1995**

Record label: Columbia  
Media agency: DPA  
Media executives: Paul O'Grady  
Senior product manager: Jo Headland  
Creative concept: In-house  
Columbia is backing Michael Bolton's Greatest Hits compilation with a massive marketing push which will

particularly target female buyers from next Monday, TV advertising, which runs through to Christmas, kicks off with solus ads on GMTV and a national ITV co-op campaign with Woolworths, which is also running in-store and window displays. At retail, there will be extensive displays with multiples and independents. There will be national press and radio ads plus a BR and Tube posters.

DRIVING ROCK

Record label: Global TV

Media agency: MCS

Media executive: David Lamey

Head of marketing: Matthew Stanford

Creative concept: Nic Moran

Global TV is targeting 25- to 44-year-old men with its marketing campaign for

Driving Rock, a 38-track compilation

which is released next Monday. The

album will be advertised nationally on Channel Four and regionally

on ITV with the emphasis on northern areas which are the

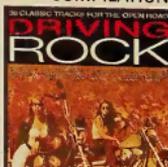
traditional stronghold of rock albums. Ads on BSkyB will tie in with

Monday night football coverage and there will be radio ads on

Virgin 1215 with WH Smith. Press ads will appear in *The Sun* and

Global will mailshot 15,000 names on BMG's InterAct database.

COMPILATION



38 CLASSIC TRACKS FOR THE OPEN ROAD  
**DRIVING ROCK**

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*information systems*

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# EMMYLOU HARRIS

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DANIEL LANOIS



WRECKING BALL



When you can lay claim to a career which has clocked up seven number ones, twenty-seven top 10s, six Grammys, eight gold albums and an appearance at Nashville's ultimate temple of country, the Ryman Auditorium ... then taking a new musical direction might seem like some kind of insanity.

But EMMYLOU HARRIS, the ever-innovative singer songwriter, has built her reputation on new directions, and once again she embraces that insanity wholeheartedly with her new album WRECKING BALL.

Produced by DANIEL LANOIS, WRECKING BALL was cut live in Nashville and New Orleans with two core session bands consisting of LANOIS, MALCOLM BURN, U2's LARRY MULLEN Jr, BRIAN BLADES and the NEVILLE BROTHERS' bassist, TONY HALL. In addition to these musicians the album also features guest artists NEIL YOUNG, STEVE EARLE and LUCINDA WILLIAMS.

WRECKING BALL

CD GRACD102

MC GRAMC102

LP GRALP102

Order now from Grapevine Distribution via Polygram Tel: 0990 310310 For further information contact the Grapevine Label Tel: 0171 267 7770

# Help hits top spot after one day

## SALES

The Bosnian charity album *Help* just over 70,000 copies on Saturday to debut at number one in the compilation albums chart. It was also the number one album overall, selling massively more than the *Levellers*' *Zeitgeist* which, perhaps surprisingly, took over at the top of the new albums chart.

The *Levellers* and the act they replaced at the top, *The Charlatans*, are among 20 acts whose contributions to *Help*, all recorded last Monday, made it an instant chart topper. No other album has been recorded and released within five days and none has topped either of the albums charts after just one day on release.

*Help* is a unique album, which would have emerged at the top of the sales chart at any time, its success coincides with the most successful week to date for compilations – the top seven compilations this week are actually the nation's seven best-selling albums overall.

On a combined chart, the *Levellers* at number eight and *The Charlatans* at number 10 would be the only artist albums to make the Top 10.

The industry's decision to split the album chart into two in 1989 was motivated by a desire to expose new talent and generate extra mileage for artist albums. In fact, multi-artist compilations increase their share of the market each and every year and the number of new artists entering the chart remains at a fraction over two a week despite the rule change.

*Michael Jackson's* *You Are Not Alone* continues at the top of the singles chart, after another healthy increase in sales this week. It sold more than 100,000 copies in the UK and US last week, becoming the first single to reach this level simultaneously on both sides of the Atlantic since USA For Africa's *We Are The World* – which Jackson co-wrote with Lionel Richie – in 1985.

This is due to the fact that timing UK and US hits to peak at the same time is difficult due to the slow-moving nature of the US chart and the fact that while an average UK number one takes 8% of the market, it rarely makes 3% in the US.

Though it peaked at number two, *N-Trance's* *Set Me Free* sold more than most number ones and is the year's sixth biggest hit. Their remake of the Bee Gees' *Stayin' Alive* is off to a fast start, debuting at number two.

Featuring RLP rapper Ricardo *Da Force*, it is the second version of the song to chart this year, following *Fever* by Tippa Irie, which reached number 48 in July.

Alan Jones

## SINGLES UPDATE



## ALBUMS UPDATE



## AIRPLAY

Radio is giving significant pre-release airplay to more records than at any time this year. Aside from *Simply Red's* *Fairground*, which remains at number one, the Top 50 includes six other records that had yet to be released at the end of the survey period (midnight Saturday) – *Mariah Carey's* *Fantasy* (up from 23 to seven), *Janet Jackson's* *Runaway* (12-32), *Bon Jovi's* *Something For The Pain* (43-22), *Wet Wet Wet's* *Somewhere Somehow* (35-51), *Prince's* *Eye Hat U* (40-68) and *Annie Lennox's* *Waiting In Vain* (46-35).

This unusual development coincides with renewed fears that radio is serviced with new singles too far ahead of commercial release dates. Equally, there is a widespread belief that radio plays too safe with new singles, playing only those by established artists before release, and hanging on to hits for much too long after they've reached their sales peak. There is plenty of evidence to support both of these viewpoints, but few suggestions as to how to remedy the situation.

With the arrival of *Hit* 106.2FM bringing the UK tally of commercial radio stations to 181, nearly all of them music based, it's surely time to address these issues. New stations rarely expand the breadth of music exposed to UK audiences and perhaps the time has arrived for the Radio Authority to award licences to those who will promise to expose a high percentage of uncharted music – be it new or old – and who believe in music rather than the profit motive.

Meanwhile, *Radio One's* rock bias, which has been alluded to before in this column, has become diluted, with far more pop/dance records ranking higher on its Top 50 in recent weeks. This week, it has its poppiest chart of the year, with *Simply Red, Michelle Gayle, Berri* and *D-Leam* ranked in its top six, alongside *Blur's* *Country House*, and *Donna Summer's* revamped *I Feel Love*, which surprisingly assumes pole position.

*Pulp's* new single offers two tracks, and early support is split. *Mis-Shapes* garners 12 plays and occupies 82nd place on the airplay chart, while *Sorted For Ee And Whizz* is 130th, despite getting 17 plays in total. If the airplay on the two titles were added together, they would occupy 57th place in the chart.

After topping the *Virgin* 1215 chart for a month, *Del Amitri's* *Roll To Me* now finds belated favour at Atlantic 252, where it moves from 11th to joint top of the playlist this week, with 62 airings.

Alan Jones

## SALES AWARDS

- Platinum: *Bruce Springsteen's* *Greatest Hits* (x2)
- Gold: *Variuos: Shine Too; Variuos: Dance Zone Level 6*
- Silver: *The Rembrandts: I'll Be There For You* (single); *Cerosa: Try Me Out* (single); *Variuos: The Best Dance Album Of The Year; Variuos: The Best...Album In The World...Ever!*

## PLAYLIST ADDS

Radio 1 FM: w/c 08.09.95: A List: *Pulp - Mis-Shapes*; B List: *Mark Morrison - Let's Get Down*; C List: *Annie Lennox - Waiting In Vain; Bel Cantu - We've Got To Work It Out; Cast In Air; Dieta Adams - Never Knew; Quartz - Love Eviction; Bitty MacLean - Nothing Can Change This Love; The Cardigans - Sick And Tired; Garbage - Only Happy When It Rains; Gemini - Even Though You Broke My Heart; Mary J. Blige - Mary Jane; Mensewear - Stardust; Peter Andre - Mysterious Girl*  
Capital FM: w/c 07.08.95: B List: *Louisa - Light Of My Life; Vanessa Williams - Colors Of The Wind*; C List: *The Outliers Brothers - La La La Hey Hey*  
Virgin 1215: w/c 08.09.95: B List: *Del Leppard - When Love And Hate Collide*; C List: *Pulp - Sorted*  
MTV Europe: w/c 12.09.95: Silvercherry - *Pure Massacre; Shaggy - Boomstick; B-Zet - Battering Pictures; Method Man/Mary J Blige - I'll Be There For You; Die Fantischen Vier - Sie Ist Weg; Janet Jackson - Runaway*

## THIS WEEK'S HITS

### Singles

NUMBER ONE: **You Are Not Alone** Michael Jackson – Epic

HIGHEST NEW ENTRY: **Staying Alive**

N-Trance – All Around The World

HIGHEST CLIMBER: **Who The F\*\*k is Alice?**

Smokie – NOW

NUMBER ONE R&B SINGLE: **Waterfalls** TLC – Laface

NUMBER ONE DANCE SINGLE: **U Girls (Look So Sexy)**

Nush – Blunted Vinyl/Island

### Albums

NUMBER ONE: **Zeitgeist** Levellers – China

HIGHEST NEW ENTRY: **Take Me Higher** Diana Ross – EMI

HIGHEST CLIMBER: **Modern Life Is Rubbish**

Blur – Food/Parlophone

NUMBER ONE COMPILATION: **Help – Go! Discs**

### Airplay

NUMBER ONE SINGLE: **Fairground**

Simply Red – East West

BIGGEST GROWER: **Fantasy** Mariah Carey – Columbia

MOST ADDED: **Fantasy** Mariah Carey – Columbia

THE OFFICIAL CHARTS

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# TOP 75 SINGLES

16 SEPTEMBER 1995

Rank	Label	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)
1	EPIC	<b>YOU ARE NOT ALONE</b>	Michael Jackson (Kelly Rowland) (Zomba)	EPIC 68221/1026623/10 (SM)
2	NEW	<b>STAYIN' ALIVE</b>	All Around The World DOLLOE 131/CACLOE (S) (TR/IMG)	Meridian (London) (Meridian) (Meridian)
3	NEW	<b>I'LL BE THERE FOR YOU</b>	East West A 43800/DA 43800 (W)	East West (London) (East West)
4	NEW	<b>COUNTRY HOUSE</b>	Food/Fonophone COFOODS 837/COFOOD (W)	Food/Fonophone (London) (Food/Fonophone)
5	NEW	<b>THE SUNSHINE AFTER THE RAIN</b>	3 Beat/Freedom TABCD 2307/AMC 232 (F)	3 Beat/Freedom (London) (3 Beat/Freedom)
6	NEW	<b>CAN I TOUCH YOU... THERE?</b>	Columbia 66238/5/66238/4 (SM)	Columbia (London) (Columbia)
7	NEW	<b>TO WAJMES ECOLO (TO LOVE ME AGAIN)</b>	Epic 68245/66245/4 (SM)	Epic (London) (Epic)
8	NEW	<b>WATERFALLS</b>	Laface 7432129857/743212988/1 (BMG)	Laface (London) (Laface)
9	NEW	<b>WHO THE F**K IS ALICE?</b>	Now CDWAS 2465/CAWAS 2465 (TR/IMG)	Now (London) (Now)
10	NEW	<b>ROLL WITH IT</b>	Creation CREC 212/CREC 212 (M/VW)	Creation (London) (Creation)
11	NEW	<b>HIDEAWAY</b>	Skip N'Style/Deconstruction 7432131047/743213104/4 (BMG)	Skip N'Style/Deconstruction (London) (Skip N'Style/Deconstruction)
12	NEW	<b>I GUV U BABY (REMIX)</b>	One/UX Recordings AGR 800/AGR CD (W)	One/UX Recordings (London) (One/UX Recordings)
13	NEW	<b>CLOSE TO YOU</b>	Systematic SYCDP 183/SYCD 18 (F)	Systematic (London) (Systematic)
14	NEW	<b>SCATMAN'S WORLD</b>	RCA 7432129857/743212989/4 (SM)	RCA (London) (RCA)
15	NEW	<b>U GIRLS (LOOK SO SEXY)</b>	Blurred/Virgin/Blurred BLCD 139/BLCD 139 (M/VW)	Blurred/Virgin/Blurred (London) (Blurred/Virgin/Blurred)
16	NEW	<b>I FEEL LOVE</b>	Manifesta/Mercury/FESCD 155/CD 15 (F)	Manifesta/Mercury/FESCD (London) (Manifesta/Mercury/FESCD)
17	NEW	<b>TELL ME THE WAY</b>	Systematic SYSD 17/SYSD 17 (F)	Systematic (London) (Systematic)
18	NEW	<b>TILL STICK AROUND</b>	Rascal CD 757/102 757 (F)	Rascal (London) (Rascal)
19	NEW	<b>ALICE (WHO THE X IS ALICE?)</b>	Habara HABS CD SPHABS 3 (M)	Habara (London) (Habara)
20	NEW	<b>PARTY UP THE WORLD</b>	PXJMI/Agnet/BMG 183/CD/PERF 102 (W)	PXJMI/Agnet/BMG (London) (PXJMI/Agnet/BMG)
21	NEW	<b>COLOURS OF THE WIND</b>	West Disney/W 757/CD/W 757/77 (F)	West Disney (London) (West Disney)
22	NEW	<b>FIND ME (ODYSSEY TO ANYOONA)</b>	Epic 68224/68224/4 (SM)	Epic (London) (Epic)
23	NEW	<b>HAPPY JUST TO BE WITH YOU</b>	1st Avenue/RCA 7432129857/743212984/4 (BMG)	1st Avenue/RCA (London) (1st Avenue/RCA)
24	NEW	<b>LIKE LOVE DOES</b>	Fontana LCD 10 (F)	Fontana (London) (Fontana)
25	NEW	<b>IF LIFE IS SWEET</b>	Junior Boy's Own CHEM 252 (F)	Junior Boy's Own (London) (Junior Boy's Own)
26	NEW	<b>EVERYBODY ON THE FLOOR (PUMP IT)</b>	Epic 68113/68113/4 (SM)	Epic (London) (Epic)
27	NEW	<b>KISS FROM A ROSE/I'M ALIVE</b>	ZTT/ZANCHICK/202/907/ZANG/107 (M)	ZTT/ZANCHICK/202/907/ZANG/107 (London) (ZTT/ZANCHICK/202/907/ZANG/107)
28	NEW	<b>Leaving You Alone</b>	Parlophone PERP 110/PERF 110 (W)	Parlophone (London) (Parlophone)
29	NEW	<b>DON'T LET THE FEELING GO</b>	RCA 7432129857/743212984/4 (BMG)	RCA (London) (RCA)
30	NEW	<b>ROUGH WITH THE SMOOTH</b>	Commodore CDCDOL 31/CCDOL 31 (F)	Commodore (London) (Commodore)
31	NEW	<b>7-4-75</b>	TNT/LONDON LONCD 369/LONCD 369 (F)	TNT/LONDON (London) (TNT/LONDON)
32	NEW	<b>NEVER FORGET</b>	RCA 7432129857/743212984/4 (BMG)	RCA (London) (RCA)
33	NEW	<b>EVERYBODY</b>	Meridian MED 207/MCSC 207 (BMG)	Meridian (London) (Meridian)
34	NEW	<b>ROCK AND ROLL IS DEAD</b>	Virgin VUSCD 80/VUSCD 80 (F)	Virgin (London) (Virgin)
35	NEW	<b>SHY GUY</b>	Columbia 66218/66218/4 (SM)	Columbia (London) (Columbia)
36	NEW	<b>TAKE ME HIGHER</b>	EMI CDM 384/CMC 384 (SM)	EMI (London) (EMI)
37	NEW	<b>NOE</b>	Mute DUNG 710/D (RTM/D) (D)	Mute (London) (Mute)

Rank	Label	Title	Artist (Producer/Publisher/Writer)	Label CD/Cass (Distributor)
38	NEW	<b>TRY ME OUT</b>	Eternal/WEA YZ 355/CD YZ 355 (W)	Eternal/WEA YZ 355/CD YZ 355 (W)
39	NEW	<b>LET'S GET TRAIN</b>	WEA WEA 01/CD/WEA 01 (W)	WEA WEA 01/CD/WEA 01 (W)
40	NEW	<b>JOANNA</b>	React CORACT 065 (V)	React (London) (React)
41	NEW	<b>GREAT THINGS</b>	Faust/Rhythm King FAUVS 03/FAUVS 03 (M/SM)	Faust/Rhythm King (London) (Faust/Rhythm King)
42	NEW	<b>ON THE BIBLE</b>	London LONCD 38/LONCD 38 (F)	London (London) (London)
43	NEW	<b>SOME HANDING DANCEW/ANY POLYGRAM</b>	Def Jam/Universal DEFCD 10/DEFCD 10 (F)	Def Jam/Universal (London) (Def Jam/Universal)
44	NEW	<b>SHUT UP (AND SLEEP WITH ME)</b>	Sing Sing 7432129857/743212984/4 (BMG)	Sing Sing (London) (Sing Sing)
45	NEW	<b>DO YOU SLEEP?</b>	Geffen GFS10 9/0FS 9 (SM)	Geffen (London) (Geffen)
46	NEW	<b>HUMAN NATURE</b>	Maverick/Sire W 0300/CD 0300 (W)	Maverick/Sire (London) (Maverick/Sire)
47	NEW	<b>THIS SUMMER</b>	ABM 88119/2511894 (F)	ABM (London) (ABM)
48	NEW	<b>SON OF A GUN</b>	Freedom TABCD 233/TABCD 233 (F)	Freedom (London) (Freedom)
49	NEW	<b>YOU OUGHTA KNOW</b>	Maverick/Sire W 0307/CD 0307 (W)	Maverick/Sire (London) (Maverick/Sire)
50	NEW	<b>GRUNTS STATURE</b>	Island Red CD 109/CD 109 (V)	Island Red (London) (Island Red)
51	NEW	<b>NASTY GIRLS</b>	Mercury MERC 44/UMERC 44 (F)	Mercury (London) (Mercury)
52	NEW	<b>R TO THE C</b>	Black Market BMCD 030/BMCD 030 (BMG)	Black Market (London) (Black Market)
53	NEW	<b>MYSTERIOUS GIRL</b>	Muchmore D 1182/C 1182/5 1182 (M/SM)	Muchmore (London) (Muchmore)
54	NEW	<b>SANDCASTLES</b>	4th & Broadway BRCD 34/BRCD 34 (F)	4th & Broadway (London) (4th & Broadway)
55	NEW	<b>BOOM BOOM BOOM</b>	Step/Emmerlaan YZ 490/CD YZ 490 (W)	Step/Emmerlaan (London) (Step/Emmerlaan)
56	NEW	<b>BRING 'EM ALL IN</b>	Chrysalis CDCHS 9025/CDCHS 9025 (F)	Chrysalis (London) (Chrysalis)
57	NEW	<b>WHEN I THINK OF YOU</b>	Coatroom CDCDOL 309/CD 309 (M)	Coatroom (London) (Coatroom)
58	NEW	<b>COME AND GET YOUR LOVE</b>	Step/Emmerlaan YZ 490/CD YZ 490 (W)	Step/Emmerlaan (London) (Step/Emmerlaan)
59	NEW	<b>ANOTHER CUP OF COFFEE</b>	Virgin VUSCD 155/VUSCD 155 (F)	Virgin (London) (Virgin)
60	NEW	<b>MOVE YOUR BODY</b>	Alista 7432129482/743212948/4 (BMG)	Alista (London) (Alista)
61	NEW	<b>ANGEL</b>	hr CD 296/CD 296 (F)	hr (London) (hr)
62	NEW	<b>JUST</b>	Parlophone CDR 8413/CD 8413 (F)	Parlophone (London) (Parlophone)
63	NEW	<b>THE THING I LIKE</b>	Jive JIVECD 382/JIVE 382 (BMG)	Jive (London) (Jive)
64	NEW	<b>I'M ONLY SLEEPING/OFF ON CELESTIA</b>	Parlophone CDR 8413/CD 8413 (F)	Parlophone (London) (Parlophone)
65	NEW	<b>ALRIGHT-TIME</b>	Mercury MERC 44/UMERC 44 (F)	Mercury (London) (Mercury)
66	NEW	<b>I'M ALIVE</b>	EMI CDM 375/CMC 375 (F)	EMI (London) (EMI)
67	NEW	<b>GO GOOD</b>	Polygram 53973/2973/54/4 (F)	Polygram (London) (Polygram)
68	NEW	<b>SUMMER IS MAGIC '95</b>	Parlophone 57969/57968/4 (F)	Parlophone (London) (Parlophone)
69	NEW	<b>LOWDOWN</b>	WEA YZ 377/CD YZ 377 (W)	WEA YZ 377/CD YZ 377 (W)
70	NEW	<b>HAVE FUN, GO MAD!</b>	Mercury MERC 44/UMERC 44 (F)	Mercury (London) (Mercury)
71	NEW	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b>	Island/MCA 413/CD/413 (W)	Island/MCA (London) (Island/MCA)
72	NEW	<b>LET YOUR YEAH BE YEAH</b>	Kuffi KUFFD 20/URF 2 (E)	Kuffi (London) (Kuffi)
73	NEW	<b>A GIRL LIKE YOU</b>	Sesima ZOP 003CD/ZOP 003 (F)	Sesima (London) (Sesima)
74	NEW	<b>TOMORROW</b>	Murmur 66238/5/66238/4 (SM)	Murmur (London) (Murmur)
75	NEW	<b>TO THE LIMIT</b>	Xplode BANG 102 (W)	Xplode (London) (Xplode)

## TITLES A-Z

A	74-75
B	10
C	11
D	12
E	13
F	14
G	15
H	16
I	17
J	18
K	19
L	20
M	21
N	22
O	23
P	24
Q	25
R	26
S	27
T	28
U	29
V	30
W	31
X	32
Y	33
Z	34



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These are selected from the 75 titles in the TOP 75 SINGLES chart. The chart is compiled by the Nipper Club, which is a non-profit making organisation. It is a joint venture between the BBC and the Nipper Club. The chart is based on sales data from the Nipper Club's member retailers. The chart is published weekly in the Nipper Club magazine. The chart is a key indicator of the music industry's performance. It is a valuable tool for artists, producers, and promoters. It is also a valuable tool for fans. It allows fans to keep up to date with the latest music releases. It is a must-read for anyone who is interested in the music industry.

# NEW TOP 75 ALBUMS 'cin

16 SEPTEMBER 1995

1995 RANK	LAST WEEK	ARTIST (Producer)	Label/CD (Distributor) Cass/Vinyl
1	2	<b>ZEITGEIST</b> Loveladies (Scott)	Chris WOLFG 1084 (P) WOLMG 106/WOL 104
2	1	<b>THE CHARLATANS</b> The Charlatans (Charlatans/The Charlatans)	Beggars Banquet 880CD 114 (BMG/NOISE) WOLMG 174/SB 174
3	10	<b>STANLEY ROOR ★</b> Paul Water (Lynch/Welter)	Go!Discs E296182 (P) 820619/4306191
4	19	<b>HISTORY-PAST, PRESENT AND FUTURE, BOOK 1 ★</b> Michael Jackson/Jam/Lewis/Jackson/Boyz II MC	414105/414134
5	3	<b>SAID AND DONE</b> Boyzone (Hedges)	Polygram 58778012 (P) 5278014/
6	9	<b>CRAYZEXCOOL</b> TLC (Organized Noise)	LaFace/Arista 7300260092 (BMG) 7300260094/7300260091
7	7	<b>DEFINITELY MAYBE ★</b> Dasis (Dasis/Coyne)	Creation CRECD 169 (MCA/V) CDRE 169/CRELP 169
8	11	<b>PARKLIFE ★</b> Rik (Street/Rogues)	Food/Parlophone F00CDD 10 (E) F00CDD 10/F00DLP 10
9	14	<b>SEAL ★</b> Seal (Solom)	ZTT 458982632 (W) 458982634/458982631
10	NEW	<b>TAKE ME HIGHER</b> Dina Dinco (Dinco/Welton/Zee-Johnston/Bono)	EMI CEMD 1085 (E) TADMCO 1085
11	6	<b>IT'S GREAT WHEN YOU'RE STRAIGHT, YEAH</b> Black Group (Sobel/Lewis/Pfeider)	RCA 712348AC 1123/48AC 1123
12	19	<b>THE COLOUR OF MY LOVE ★</b> Celine Dion (Lagarone/Dorly)	Epic 474143 (P) 474143/4
13	10	<b>I SHOULD COLO</b> Suggs and Wilco	Parlophone CDPCS 7273 (E) TCPCS 7273/PCSX 7273
14	14	<b>NO NEED TO ARGUE ★</b> The Cranberries (Street)	Island CDIC 8029 (P) LIC 8029/LP 8029
15	17	<b>THE DAYS ARE</b> Bon Jovi (Collins/J Bon Jovi/Sambora)	Mercury 528482 (P) 5282484/528481
16	NEW	<b>CIRCUS</b> Mary Black (Sinnott)	Grapevine GRACD 014 (GRP/V) GRAMCO CD 14GRAB 014
17	13	<b>NOBODY ELSE ★</b> Take That (Barlow/Porter/Brothers in Rhythm/James)	RCA 7432172992 (BMG) 7432172994/7432172991
18	4	<b>SPOUW GRAMMAR</b> Murray (Lilley/White)	RCA Victor 7432129552 (BMG) 7432129554/7432129553
19	6	<b>SAX MOODS</b> Blowing Free (James/James)	Dino DINO 106 (P) DINMC 106/
20	NEW	<b>ROOTS TO BRANCHES</b> Jehro Tal (Andersson)	Chrysalis COCHR 6109 (P) TCCHR 6109/CHR 6109
21	2	<b>PICTURE THIS ★</b> Wat Wet Wat (Wat Wet/Dank)	Precious Organisation 5268512 (P) 5268514/5268511
22	21	<b>SINGLES ★</b> Alison Moyet (Carroll/Swanwick/Sally/Rovine/Sanderson)	Columbia 4896632/4896634 (E) 4896635/4896636/4896637
23	18	<b>THE BEST OF THE BEST (P)</b> New Order (Hague/New Order)	Gearbox Columbia 5286012 (P) 5286014/5286011
24	4	<b>DUMMY ★</b> Patched (Patched/Lilley)	Go Beat 8785212 (P) 8785214/8785211
25	4	<b>BIZARRE FRUIT ★</b> M People (M People)	Deconstruction RCA 7432124812 (BMG) 7432124814/7432124811

52	NEW	<b>YANG</b> Eun (Carriby/Kimsey/Kelly)	The Dick Rock DDIC 012CD (V) DDIC 012/CD 012
53	16	<b>PULSE</b> Pink Floyd (Guthrie/Gilmour)	EMI CEMD 1090 (E) TEEMD 1078/EM 1078
54	3	<b>RING</b> The Connells (Giordano/The Connells)	London E28602 (P) 828604/
55	RE	<b>PABLO YOUNG</b> Rudhoad (Stade/Kolender)	Parlophone CDG 781492 (E) TCPCS 7390/PCS 7390
56	NEW	<b>UNISON</b> Delino Doin (Rochel)	Epic 4872032 4872034/5
57	42	<b>HIS 'N' HERS</b> Pulp (Baller)	Island CDIC 8025 (P) LIC 8025/LP 8025
58	NEW	<b>JUST WASTY MADE FOR THESE TIMES</b> Brian Wilson (Wilson/Walt)	The Dick Rock DDIC 011CD (V) DDIC 011/CD 011
59	NEW	<b>ELASTICA</b> Elastica (Wasserman/Elastica)	Deceptive BLUFF 014CD (V) BLUFF 014/CD 014
60	24	<b>TWISTED</b> De Arment (Clay)	AKM 540312 (P) 540314/CD 540311
61	RE	<b>GREATEST HITS</b> The Beach Boys (Wilson)	Columbia 468789 (S/M) 468790/468793
62	RE	<b>HITS OUT OF HELL ★</b> Meat Loaf (Various)	Epic R 494472 (S/M) R 494474/ML 241
63	RE	<b>INTRODUCING THE HARDLINE ACCORDING TO...</b> Terence Trent D'Arby (Ware)	Atlantic 4589112 (E) 4589114/4589111
64	RE	<b>ALTERNATIVE 1</b> Pet Shop Boys (Pet Shop Boys/Various)	Parlophone CDPCS 166 (E) TCPCS 166/PCS 166
65	RE	<b>CRACKED REAR VIEW</b> Hootie & the Blowfish (Gehman)	East West 7826132 (W) 7826134/
66	RE	<b>DON'T ASK</b> Tina Turner (Tysen)	Columbia 477882 (S/M) 477884/
67	57	<b>GALORE</b> Kinky (Malcolm/Various)	Virgin CDV 2763 (E) 2763/
68	25	<b>MARK THE REBOUND REPAIR</b> Moby Mark (Kavanaugh-Nischita)	Mo'Wax MW 034CD (V) MW 034/
69	NEW	<b>PET SOUNDS</b> The Beach Boys (Wilson)	Fame COFA 3298 (E) TCFA 3298/ES 3298
70	53	<b>NODDY ELSE (US VERSION)</b> The Beach Boys (Pet Shop Boys)/The Beach Boys (Wilson)	Capitol 478001/922/CD 922 (W) 922/
71	RE	<b>PAST PRESENT</b> Canned Tunes	RCA 7432128812/42128814 7432128811/42128813 (BMG)
72	RE	<b>PROTECTION NO PROTECTION</b> Mickey Rourke (Rourke/Massive Attack)	Virgin WVRCD 03 (E) WVRCD 03/3
73	58	<b>THE SHOW, THE AFTER PARTY, THE HOTEL</b> Jodeci (Devante)	UmeMCA MCD 11268 (BMG) MCC 11268/MCA 11268
74	52	<b>MICHELLE GAYLE</b> Michelle Gayle (Walden/Marr/Richardson/Various)	1st Avenue/RCA 7432124122 (BMG) 7432124124/

1995 RANK	LAST WEEK	ARTIST	Label/CD (Distributor)
1	NEW	<b>HELP</b>	626822/826824 626821
2	NEW	<b>THE BEST...ALBUM IN THE WORLD...EVER!</b> Virgin VTCD 59V15/MC 59 (E)	
3	3	<b>THE BEST ROCK BALLADS ALBUM IN THE WORLD...EVER!</b> Virgin VTCD 59V15/MC 59 (E)	
4	2	<b>NOW THAT'S WHAT I CALL MUSIC!</b> EMI/Virgin/PolyGram CDNOV 31/CDNOV 31/NOV 31 (E)	
5	2	<b>DANCE ZONE - LEVEL 5X</b> PolyGram TV 526802/526804 (P)	
6	5	<b>THE BEST DANCE ALBUM OF THE YEAR!</b> Virgin VISC0 15V/MC 15 (P)	
7	4	<b>SHINE TOO</b> PolyGram TV 526858 (P)	
8	3	<b>PURE SWING III</b> Dino DINO 106 (DINO/DINV 106 (P))	
9	3	<b>WARNING! DANCE BOOM 2</b> Telstar TCD 2783/STAC 2783 (BMG)	
10	11	<b>PULP FICTION (OST)</b> MCA MCA 11103 (BMG) MCC 11103/MCA 11103	
11	4	<b>HITZ BLITZ</b> Global Television RADDD 23 (BMG) RADMC 23/	
12	8	<b>THIS IS CULT FICTION</b> Virgin VTCD 59V15/MC 59 (E)	
13	8	<b>NATURAL WOMAN</b> Global Television RADDD 14/RADMC 14 (BMG)	
14	NEW	<b>TRADE</b> Fearfulg PVRED 1001 (E) PVRTC 1001/	
15	10	<b>THE NO. 1 '70S ROCK ALBUM</b> PolyGram TV 52712/52715 (V)	
16	4	<b>A RETROSPECTIVE OF HOUSE 91.57 - VOL 1</b> Sound Dimension DIMCD 35/DIMC 35/DIMLP 35 (DRC/BMG)	
17	5	<b>THE AMERICAN DREAM</b> Dino DINO 106/DINMC 106 (P)	
18	15	<b>CREAM LIVE</b> Deconstruction 1432122122/1432122124/1432122123 (P)	
19	4	<b>SUMMERTIME SOUL</b> PolyGram TV 526802 (P)	
20	RE	<b>HEAVEN AND HELL</b> Columbia 473862 (E) 473864/	
21	57	<b>MEAT LOAF</b>	63
22	57	<b>THE MECHANICS</b>	33
23	57	<b>BEACH BOYS, THE</b>	24
24	57	<b>MORRISON, VAN</b>	22
25	57	<b>MORRISSEY, ALICE</b>	20
26	57	<b>BLACK JUNGLE</b>	20
27	57	<b>MONEY, ALICE</b>	20
28	57	<b>NEW ORDER, 3</b>	23
29	57	<b>OFFSPRING, 2</b>	3
30	57	<b>PET SHOP BOYS, 1</b>	26
31	57	<b>PINK FLOYD, 2</b>	48
32	57	<b>PORTFOLIO, 24</b>	24
33	57	<b>PULP, 1</b>	17
34	57	<b>RADIOHEAD, 31</b>	31,85
35	57	<b>REM, 4</b>	4
36	57	<b>ROIDS, DANE 10</b>	10
37	57	<b>SEAL, 1</b>	23
38	57	<b>STURGIS, 30</b>	30
39	57	<b>SUPERGRASS, 12</b>	12
40	57	<b>THAT, 17</b>	17, 71
41	57	<b>TLC, 6</b>	6
42	57	<b>TRICKY, 4</b>	4
43	57	<b>WAVEY, JIM 5</b>	5
44	57	<b>WEAVER, LARRY 21</b>	21
45	57	<b>WET WET WET 21</b>	21
46	57	<b>WIRE, 21</b>	21

# TOP COMPILATIONS

1995 RANK	LAST WEEK	ARTIST	Label/CD (Distributor)
1	NEW	<b>HELP</b>	626822/826824 626821
2	NEW	<b>THE BEST...ALBUM IN THE WORLD...EVER!</b> Virgin VTCD 59V15/MC 59 (E)	
3	3	<b>THE BEST ROCK BALLADS ALBUM IN THE WORLD...EVER!</b> Virgin VTCD 59V15/MC 59 (E)	
4	2	<b>NOW THAT'S WHAT I CALL MUSIC!</b> EMI/Virgin/PolyGram CDNOV 31/CDNOV 31/NOV 31 (E)	
5	2	<b>DANCE ZONE - LEVEL 5X</b> PolyGram TV 526802/526804 (P)	
6	5	<b>THE BEST DANCE ALBUM OF THE YEAR!</b> Virgin VISC0 15V/MC 15 (P)	
7	4	<b>SHINE TOO</b> PolyGram TV 526858 (P)	
8	3	<b>PURE SWING III</b> Dino DINO 106 (DINO/DINV 106 (P))	
9	3	<b>WARNING! DANCE BOOM 2</b> Telstar TCD 2783/STAC 2783 (BMG)	

# AIRPLAY PROFILE



Rank	Title Artist Label	No. of plays	Wk
1	I FEEL LOVE (REMIX) Donna Summer (Mercury)	27	27
2	COUNTRY HOUSE Blue (Poly)	26	26
4	FAIRGROUND Simply Red (East West)	26	26
1	HAPPY JUST TO BE WITH YOU Michael Jackson (A&M)	25	25
4	SUNSHINE AFTER THE RAIN Toni Braxton (Atlantic)	23	23
17	PARTY UP THE WORLD (feat. Boyz II Men)	18	23
6	ROLL WITH IT (feat. Boyz II Men)	28	23
6	SOMETHING FOR THE PAIN (feat. Boyz II Men)	20	23
6	I'LL BE THERE FOR YOU (feat. Boyz II Men)	25	22
10	ROCK AND ROLL IS DEAD (feat. Boyz II Men)	13	22
11	8 TO THE A.C. (feat. Boyz II Men)	12	22
11	RUNAWAY (feat. Jackson 5)	18	21
11	YOU ARE NOT ALONE (feat. Jackson 5)	18	21
14	ON THE BIBLE (feat. Boyz II Men)	21	20
14	LIKE LOVERS DO (feat. Boyz II Men)	17	20
11	STAYING ALIVE (feat. MATTM)	18	20
17	WATERFALLS (feat. Boyz II Men)	24	19
17	GREAT THINGS (feat. Boyz II Men)	23	19
17	SOMETHING A HONEY (feat. Boyz II Men)	16	19
20	FANTASY (feat. Boyz II Men)	4	18
7	GIMME LITTLE SIGN (feat. Boyz II Men)	24	18
18	HIDEAWAY (feat. Boyz II Men)	26	17
22	I LUV YOU BABY (feat. Boyz II Men)	19	17
22	ROUGH WITH THE SMOOTH (feat. Boyz II Men)	7	16
25	ONLY WANNA BE WITH YOU (feat. Boyz II Men)	12	15
25	TWIST & CHANGE (feat. Boyz II Men)	2	14
26	BROKEN STONES (feat. Boyz II Men)	6	14
26	SOMEWHERE SOMEHOW (feat. Boyz II Men)	8	14
17	WHEN I THINK OF YOU (feat. Boyz II Men)	18	13
30	ANOTHER CUP OF COFFEE (feat. Boyz II Men)	6	12



Rank	Title Artist Label	No. of plays	Wk
1	COUNTRY HOUSE (feat. Boyz II Men)	27	27
1	ROLL WITH IT (feat. Boyz II Men)	28	26
3	ALRIGHT (feat. Boyz II Men)	26	26
4	DREAMERS (feat. Boyz II Men)	25	26
5	A GIRL LIKE YOU (feat. Boyz II Men)	23	26
6	SHOOT ME WITH YOUR LOVE (feat. Boyz II Men)	18	26
11	THAT LOOK IN YOUR EYE (feat. Boyz II Men)	20	26
12	THE 25th Anniversary (feat. Boyz II Men)	25	25
12	FAIRGROUND (feat. Boyz II Men)	26	25
13	STRANGE CURRENTS (feat. Boyz II Men)	18	25
15	WHITER SHADE OF PALE (feat. Boyz II Men)	18	25
16	TU MIMES ENCORE TO LOVE ME AGAIN (feat. Boyz II Men)	18	25
17	COME AND GET YOUR LOVE (feat. Boyz II Men)	17	25
17	3 IS FAMILY (feat. Boyz II Men)	17	25
19	PARTY UP THE WORLD (feat. Boyz II Men)	18	25
20	ROLL WITH IT (feat. Boyz II Men)	18	25
20	SO GOOD (feat. Boyz II Men)	18	25
21	KEEP ON MOVING (feat. Boyz II Men)	18	25
23	CAN I TOUCH YOU... THERE (feat. Boyz II Men)	18	25
24	SCATMAN'S WIFE (feat. Boyz II Men)	18	25
24	I FEEL LOVE (REMIX) (feat. Boyz II Men)	18	25
26	TEW ME OUT (feat. Boyz II Men)	18	25
27	HAPPY JUST TO BE WITH YOU (feat. Boyz II Men)	18	25
27	KISS FROM A ROSE (feat. Boyz II Men)	18	25
28	SCATMAN (feat. Boyz II Men)	18	25
28	BACK FOR GOOD (feat. Boyz II Men)	18	25



Rank	Title Artist Label	No. of plays	Wk
1	FAIRGROUND Simply Red (East West)	28	27
2	COUNTRY HOUSE Blue (Poly)	32	30
2	ROLL TO ME (feat. Jackson 5)	33	30
4	FAIRGROUND Simply Red (East West)	22	30
5	A GIRL LIKE YOU (feat. Boyz II Men)	19	24
6	ANOTHER CUP OF COFFEE (feat. Boyz II Men)	18	24
11	I'LL BE THERE FOR YOU (feat. Boyz II Men)	21	23
11	THIS SUMMER (feat. Boyz II Men)	21	23
8	WAITING IN VAIN (feat. Boyz II Men)	22	23
10	I'M ONLY SLEEPING (feat. Boyz II Men)	20	22
10	TONGUE (feat. Boyz II Men)	20	22
13	KISS FROM A ROSE (feat. Boyz II Men)	20	22
11	LET YOUR BEAR BE YEAR (feat. Boyz II Men)	21	22
19	SEARCH FOR THE HERO (feat. Boyz II Men)	19	22
11	ROLL WITH IT (feat. Boyz II Men)	21	22
16	LADY LUCK (feat. Boyz II Men)	20	21
8	SOMETHING FOR THE PAIN (feat. Boyz II Men)	23	21
11	THE WORLD (feat. Boyz II Men)	21	21
19	ALRIGHT (feat. Boyz II Men)	26	20
20	YOU AND ME SONG (feat. Boyz II Men)	18	19
21	IN THE GROOVE AGAIN (feat. Boyz II Men)	17	18
21	DOWNTOWN VENUS (feat. Boyz II Men)	9	18
21	LIKE LOVERS DO (feat. Boyz II Men)	18	18
21	HOPE ST (feat. Boyz II Men)	19	18
21	GREAT THINGS (feat. Boyz II Men)	7	18
28	TIME GOES BY (feat. Boyz II Men)	15	15
27	RUN BABY RUN (feat. Boyz II Men)	23	12
28	WHEN LOVE WALKS ON WATER (feat. Boyz II Men)	6	10
30	THE CHANGING MAN (feat. Boyz II Men)	5	7
30	WHATEVER (feat. Boyz II Men)	6	6

Rank	Title Artist Label	No. of plays	Wk
1	FAIRGROUND Simply Red (East West)	28	27
2	YOU ARE NOT ALONE (feat. Jackson 5)	50	51
3	I'LL BE THERE FOR YOU (feat. Boyz II Men)	23	41
4	SHY GUY (feat. Boyz II Men)	32	40
5	TU MIMES ENCORE TO LOVE ME AGAIN (feat. Boyz II Men)	23	39
6	CAN I TOUCH YOU... THERE (feat. Boyz II Men)	22	37
6	A GIRL LIKE YOU (feat. Boyz II Men)	31	37
8	KISS FROM A ROSE (feat. Boyz II Men)	50	35
8	FANTASY (feat. Boyz II Men)	30	35
10	HAPPY JUST TO BE WITH YOU (feat. Boyz II Men)	30	35
11	I'M ONLY SLEEPING (feat. Boyz II Men)	31	34
12	TWO CAN PLAY THAT GAME (feat. Boyz II Men)	34	33
13	WATERFALLS (feat. Boyz II Men)	31	32
14	RUNAWAY (feat. Boyz II Men)	13	31
15	BIG YELLOW TAXI (feat. Boyz II Men)	33	30
15	HOLD ME, THRILL ME, KISS ME, KILL ME (feat. Boyz II Men)	29	30
17	HEAVEN HELP MY HEART (feat. Boyz II Men)	31	29
18	POWER OF A WOMAN (feat. Boyz II Men)	27	28
19	NEVER FORGET (feat. Boyz II Men)	27	27
19	I FEEL LOVE (REMIX) (feat. Boyz II Men)	19	22
21	WAITING IN VAIN (feat. Boyz II Men)	20	19
22	I HATE YOU (feat. Boyz II Men)	24	18
23	SEARCH FOR THE HERO (feat. Boyz II Men)	18	14
24	SCATMAN'S WIFE (feat. Boyz II Men)	10	13
25	SUNSHINE AFTER THE RAIN (feat. Boyz II Men)	13	11
25	COUNTRY HOUSE (feat. Boyz II Men)	24	11
27	COME AND GET YOUR LOVE (feat. Boyz II Men)	25	10
28	WAKE UP BOSS (feat. Boyz II Men)	15	9
28	I LUV YOU BABY (feat. Boyz II Men)	10	9
28	STAYING ALIVE (feat. Boyz II Men)	6	9

All data this page © Media Monitor. Station profile charts based on total number of plays per station from 03.10.00 to Saturday 3 September 1995 unless stated otherwise.

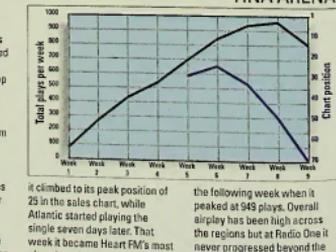
## AIRPLAY FOCUS

**Q103**  
Nothing particularly clever or original characterises its music policy but Cambridge's Q103 FM is unquestionably a station that is going places. "We are one of UK radio's success stories," says programme controller Trevor James, who in the space of just a year has seen listening reach leap from 19% to 25% (Rajar). Its purchase in fortunes follows Q103's rebranding in the station's change about 18 months ago. The old station name was ditched and a adopted a tightly-focused adult contemporary music policy. Listening panels are used to help draw up playlists and "phone research

monitors audience figures for every show. James says, "We've researched what music we play. Some people in the industry might say we only play a certain amount of songs. It is a tight rotation but it works." And with an emphasis on the likes of Simply Red, Phil Collins and Elton John to attract its 25 to 34 target group, he admits, "We're not here to break new records. But who can argue with the figures? Share of listening has doubled to 22.4% within a year boosting listenership to 116,000 in its 326,000 transmission area. Paul Williams

Rank	Title Artist Label	Plays
1	14-75 The Cornells (TVT)	41
2	Roll To Me (feat. Jackson 5)	37
3	Wendfalls (feat. Jackson 5)	37
4	Search For The Hero (feat. Jackson 5)	33
5	You Are Not Alone (feat. Jackson 5)	23
6	You Are Not Alone (feat. Jackson 5)	23
7	Fairground Simply Red (East West)	26
8	I'm Only Sleeping (feat. Boyz II Men)	25
9	Shy Guy (feat. Boyz II Men)	24
10	Run Baby Run (feat. Boyz II Men)	23

While radio programmers and record buyers were equally enthusiastic about Tina Arena's Chains, opinion has been divided on her follow-up, Heaven Help My Heart. Though an early play Top 10 hit for several weeks, it has failed to match the chart sales peak of six of its predecessor. Picking up early heavy play from City and Clyde, it boosted the greatest number of stations added a week before its sales chart debut at number 30. It was also a Top 10 airplay grower for three consecutive weeks. Picked by the tune's biggest supporter for five weeks, made the song its top airplay record as



# TOP 50 AIRPLAY HITS

16 SEPTEMBER 1995



This Week	Last Week	Title/Artist/Label	Radio 1 FM										Total no. of plays	Total audience in thousands	Weekly audience in thousands		
			Love & Logic	No. of plays	Adamic 2X	BPM	Capital	City	Clyde	Heart FM	Metro	Metro				Precadilly	Virgin Radio
1	12	<b>FAIRGROUND</b> Simply Red (East West)	A	26	40	45	52	45	34	37	21	42	30	1275	64.10	18.6	
2	5	<b>I'LL BE THERE FOR YOU</b> The Rembrandts (Epic/Wax)	A	22	0	32	41	43	34	0	9	42	18	23	1140	55.00	26.7
3	2	<b>YOU ARE NOT ALONE</b> Michael Jackson (Epic)	A	21	11	45	51	47	16	36	29	37	31	0	1287	52.66	23.9
4	6	<b>HAPPY JUST TO BE WITH YOU</b> Michelle Gayle (RCA)	A	25	14	33	35	33	45	0	10	29	23	0	1045	51.33	30.0
5	3	<b>COUNTRY HOUSE</b> Blur (Fifield)	A	26	62	12	11	45	19	0	1	12	29	30	841	51.26	2.8
6	7	<b>WATERfalls</b> TLC (Arista/LaFace)	A	19	40	10	32	30	15	0	1	3	8	0	736	41.09	-1.2
7	182	<b>FANTASY</b> Mariah Carey (Columbia)	B	18	36	34	35	21	20	16	36	10	18	0	705	39.27	92.4
8	15	<b>ROLL WITH IT</b> Oasis (Creation)	A	23	26	4	6	33	18	0	1	1	31	22	469	35.54	0.9
9	8	<b>A GIRL LIKE YOU</b> Edwin Collins (Salsara)		5	48	33	37	10	35	0	1	1	1	24	676	34.98	-13.7
10	9	<b>'74-'75</b> The Connells (TVT)	B	12	40	1	9	29	22	18	9	3	40	33	761	34.89	-15.3
11	4	<b>KISS FROM A ROSE</b> Seal (ZTT)		2	14	29	35	8	27	30	40	8	1	22	974	33.80	44.5
12	25	<b>I FEEL LOVE (REMIX)</b> Donna Summer (Mercury)	A	27	19	1	22	5	0	2	5	2	0	0	337	33.70	-48.0
13	26	<b>RUNAWAY</b> Janet Jackson (A&M)	A	21	0	28	31	18	25	0	24	5	7	0	572	31.32	57.6
14	35	<b>CAN I TOUCH YOU...THERE</b> Michael Bolton (Columbia)	C	7	22	30	37	1	7	24	41	21	1	0	752	31.26	80.6
15	11	<b>I LOVE YOU BABY</b> The Original Dads	A	17	9	12	9	45	25	0	1	27	5	0	529	30.93	24.3
16	44	<b>PARTY UP THE WORLD</b> DREAM (Magna)	A	23	29	0	0	20	14	0	0	5	0	0	351	29.61	-11.0
17	31	<b>TU M'AIMES ENCORE (TO LOVE ME AGAIN)</b> Céline Dion (Epic)		1	31	42	39	36	10	0	25	10	21	0	642	29.22	48.5
18	11	<b>I'M ONLY SLEEPING</b> Supers (Water Bros)		0	0	32	34	1	40	0	39	9	36	22	847	28.94	-33.0
19	2	<b>NEVER FORGET</b> Take That (Pica)	B	11	2	15	22	3	2	0	23	11	35	0	731	27.30	-41.0
20	83	<b>SUNSHINE AFTER THE RAIN</b> Barri (Decca/Interscope)	A	25	0	12	11	46	8	0	1	9	4	0	303	25.54	2.7
21	32	<b>ROLL TO ME</b> Del Anzil (A&M)		1	62	2	1	9	30	5	1	3	23	30	458	24.51	27.9
22	43	<b>SOMETHING FOR THE PAIN</b> Ben Juvé (Mercury)	A	23	0	5	3	23	12	0	0	17	21	0	552	24.39	71.3
23	15	<b>ALRIGHT</b> Supers (Water Bros)		4	61	1	3	7	23	0	1	5	3	0	323	22.39	-63.6
24	57	<b>ANOTHER CUP OF COFFEE</b> Mike & The Mechanics (Virgin)	B	12	0	3	1	26	1	0	1	14	1	23	455	21.56	55.2
25	29	<b>ON THE BIBLE</b> Devo (Lords)	A	20	0	1	1	1	23	0	1	9	2	0	391	20.97	-9.7
26	14	<b>SHY GUY</b> Diana King (Worl)		2	2	33	40	7	27	0	1	8	3	0	694	20.95	-46.8
27	35	<b>THIS SUMMER</b> Squeeze (A&M)	B	12	0	1	1	2	8	0	1	1	22	23	563	20.86	19.0
28	27	<b>WHEN I THINK OF YOU</b> Kenny Rogers (Capitol)	A	13	0	4	3	16	12	1	0	21	0	0	624	19.72	-24.2
29	19	<b>HEAVEN HELP MY HEART</b> Tina Turner (Arista)		0	10	1	29	1	35	31	14	1	10	1	659	19.62	58.0
30	35	<b>HIDEAWAY</b> De La Soul (Grosbeak)	B	17	0	9	9	29	3	0	1	1	1	0	291	19.11	-12.5
31	16	<b>SEARCH FOR THE HERO</b> M People (Deconstruction)		1	39	15	14	6	11	6	22	11	22	465	18.62	65.1	
32	45	<b>GIMME LITTLE SIGN</b> Deniece Beland (Epic)	A	18	0	1	0	3	15	31	0	15	22	0	400	18.53	-28.0
33	156	<b>SOMEWHERE SOMEHOW</b> Wet Wet Wet (Precious Organisation)	B	14	0	11	3	13	9	35	22	9	1	0	504	18.02	37.9
34	63	<b>ROCK AND ROLL IS DEAD</b> Benny King (Virgin)	A	22	0	0	0	5	12	0	0	1	1	0	65	17.61	85.4
35	33	<b>COME AND GET YOUR LOVE</b> Ray McCall (Logic)		1	30	3	10	13	9	0	1	28	1	0	458	17.21	-4.5
36	20	<b>SO GOOD</b> Boyzone (Polydor)	B	9	25	1	1	1	23	0	1	6	1	0	343	16.71	-61.3
37	36	<b>GREAT THINGS</b> Echoboy (Rhythm King)	A	19	0	0	0	1	0	0	0	0	0	18	75	16.32	-15.1
38	54	<b>LIKE LOVERS DO</b> Lloyd Cole (Fontana)	A	20	0	0	0	0	11	0	0	0	0	18	145	16.30	31.1
39	116	<b>STAYING ALIVE</b> N-Trance (ATW)	A	20	0	8	9	1	5	0	0	2	0	0	160	15.67	67.3
40	242	<b>I HATE YOU</b> Prince (Warner Bros)	B	11	0	13	18	6	5	0	6	5	0	0	237	15.80	97.5
41	113	<b>R TO THE A</b> CJ Lewis (Black Market/MCA)	A	21	0	0	0	0	0	0	0	0	0	0	69	15.68	117.0
42	45	<b>THAT LOOK IN YOUR EYE</b> Al Campbell (Kuff)		1	41	12	7	4	19	0	27	0	0	2	265	15.41	10.0
43	202	<b>ROUGH WITH THE SMOOTH</b> Shava Nelson (Ecostamp)	B	16	0	15	5	0	0	0	0	0	0	0	110	14.49	207.3
44	27	<b>HOLD ME, THRILL ME, KISS ME, KILL ME</b> UB40 (Atlantic)		2	12	7	30	1	28	0	1	2	1	0	314	14.35	-42.3
45	32	<b>TWO CAN PLAY THAT GAME</b> Bobby Brown (A&M)		2	7	5	33	7	9	0	8	2	2	0	286	14.30	-0.9
46	50	<b>WAITING IN VAIN</b> Anita Lennox (RCA)		0	0	29	19	1	0	10	5	6	23	332	13.59	14.5	
47	33	<b>SOMETHIN' DA HONEYZ</b> Monie Jordan (Def Jam)	A	19	0	0	0	0	0	0	0	0	0	0	144	13.13	14.9
48	43	<b>BIG YELLOW TAXI</b> Any Great Band!		0	0	26	30	1	10	1	26	3	1	0	354	12.83	-16.6
49	17	<b>TRY ME OUT</b> Corona (Estrane)		2	16	7	6	6	26	0	1	7	1	0	266	12.19	122.8
50	53	<b>DREAMER</b> Jive (Jive/MCA)		3	59	1	3	4	0	0	0	0	0	0	93	11.46	-2.4

© Media Monitor. Compiled from data gathered from 102.00 on Sunday 3 September 1995 until 24.00 on Saturday 9 September 1995. Statistics ranked by audience figures based on latest half-hour peak data.

## TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in number of plays
1	<b>FANTASY</b> Mariah Carey (Columbia)	705	423
2	<b>YOU ARE NOT ALONE</b> Michael Jackson (Epic)	1287	349
3	<b>I'LL BE THERE FOR YOU</b> The Rembrandts, (East West)	1140	325
4	<b>CAN I TOUCH YOU...THERE</b> Michael Bolton (Columbia)	752	320
5	<b>FAIRGROUND</b> Simply Red (East West)	1275	313
6	<b>SOMEWHERE SOMEHOW</b> Wet Wet Wet (Precious Organisation)	504	276
7	<b>RUNAWAY</b> Janet Jackson (A&M)	572	185
8	<b>I FEEL LOVE (REMIX)</b> Donna Summer (Mercury)	337	173
9	<b>WAITING IN VAIN</b> Anita Lennox (RCA)	332	159
10	<b>TU M'AIMES ENCORE (TO LOVE ME AGAIN)</b> Céline Dion (Epic)	642	

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

## TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total adds	Stations +1	Stations -1	Stations
1	<b>FANTASY</b> Mariah Carey (Columbia)	52	44	21	
2	<b>I HATE YOU</b> Prince (Warner Bros)	27	22	9	
3	<b>HOUSE OF LOVE</b> Any Great Band With Vince Gill (A&M)	10	9	9	
4	<b>SOMEWHERE SOMEHOW</b> Wet Wet Wet (Precious Organisation)	45	35	8	
5	<b>WAITING IN VAIN</b> Anita Lennox (RCA)	33	23	6	
6	<b>CAN I TOUCH YOU...THERE</b> Michael Bolton (Columbia)	51	39	5	
7	<b>RUNAWAY</b> Janet Jackson (A&M)	46	37	5	
8	<b>PARTY UP THE WORLD</b> DREAM (Magna)	32	22	5	
9	<b>CLOSE TO YOU</b> Whigfield (Systematic)	29	18	5	
10	<b>ODH AH AA (I FEEL IT)</b> EVC (MCA)	21	11	5	

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

# AIRPLAY

Media Monitor  
 monitors music  
 stations 24  
 hours a day  
 seven days a  
 week. Airplay  
 is based on  
 22:00-23:00  
 1. BBC Radio 2  
 2. BBC Radio 3  
 3. BBC Radio 4  
 4. BBC Radio 5  
 5. BBC Radio 6  
 6. BBC Radio 7  
 7. BBC Radio 8  
 8. BBC Radio 9  
 9. BBC Radio 10  
 10. BBC Radio 11  
 11. BBC Radio 12  
 12. BBC Radio 13  
 13. BBC Radio 14  
 14. BBC Radio 15  
 15. BBC Radio 16  
 16. BBC Radio 17  
 17. BBC Radio 18  
 18. BBC Radio 19  
 19. BBC Radio 20  
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# 16 SEPTEMBER 1995

# THE OFFICIAL CHARTS - 16 SEP

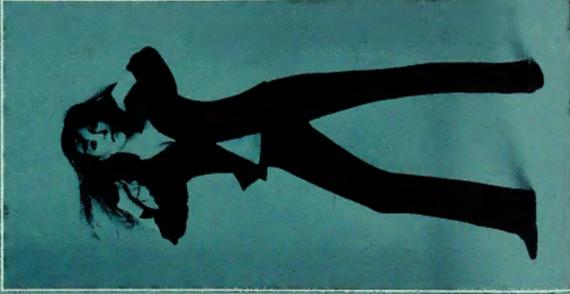
music week  
AS USED BY



## SINGLES

Rank	Artist	Album	Label
1	Michael Jackson	<b>1 YOU ARE NOT ALONE</b>	Epic
2	Stavw Avenue	France featuring Ricardo Da France	All Around The World
3	East West	<b>3 I'LL BE THERE FOR YOU</b>	East West
4	Food/Parlophone	<b>4 COUNTRY HOUSE</b>	Food/Parlophone
5	3 Beat/Freeform	<b>5 THE SUNSHINE AFTER THE RAIN</b>	3 Beat/Freeform
6	Columbia	<b>6 CAN I TOUCH YOU...THERE?</b>	Michael Bolton
7	Epic	<b>7 TU M'AIMES ENCORE (TO LOVE ME AGAIN)</b>	Celine Dion
8	Laface	<b>8 WATERFALLS</b>	TLC
9	MDW	<b>9 WHO THE F**K IS ALICE?</b>	Smoke featuring Roy Chubby Brown
10	Creation	<b>10 ROLL WITH IT</b>	Oasis
11	De-lacy	<b>11 HIDEAWAY</b>	De-lacy
12	One/MI Recordings	<b>12 I LUV U BABY (REMIX)</b>	The Original
13	Systematic	<b>13 CLOSE TO YOU</b>	Whigfield
14	RCA	<b>14 SCATMAN'S WORLD</b>	Scatman John
15	Blunted Vinyl/Island	<b>15 U GIRLS (LOOK SO SEXY)</b>	Nush
16	Mercury	<b>16 I FEEL LOVE</b>	Donna Summer
17	Systematic	<b>17 TELL ME THE WAY</b>	Cappella
18	Riswell	<b>18 I'LL STICK AROUND</b>	Foo Fighters
19	Hebana	<b>19 ALICE (WHO THE X IS ALICE?)</b>	Gompie
20	FXU/Magnet	<b>20 PARTY UP THE WORLD</b>	D-Ream
21	Walt Disney	<b>21 COLOURS OF THE WIND</b>	Vanessa Williams
22	Epic	<b>22 FIND ME (ODYSSEY TO ANYOONA)</b>	Jam & Spoon featuring Playa
23	RCA	<b>23 HAPPY JUST TO BE WITH YOU</b>	Michelle Gayle
24	Fontana	<b>24 LIKE LOVERS DO</b>	Lloyd Cole
25	Fontana	<b>25 LIE</b>	Lloyd Cole

## MARIAH CAREY



## ALBUMS

Rank	Artist	Album	Label
1	Levelers	<b>1 ZEITGEIST</b>	China
2	Beggars Benquet	<b>2 THE CHARLATANS</b>	The Charlatans
3	Go/Discs	<b>3 STANLEY ROAD</b>	Paul Weller
4	Epic	<b>4 HISTORY-PAST, PRESENT AND FUTURE, BOOK 1</b>	Michael Jackson
5	Polydor	<b>5 SAID AND DONE</b>	Boyzone
6	LaFace/Arista	<b>6 CRAZYSEXYCOOL</b>	TLC
7	Creation	<b>7 DEFINITELY MAYBE</b>	Oasis
8	Food/Parlophone	<b>8 PARKLIFE</b>	Blur
9	ZTT	<b>9 SEAL</b>	Seal
10	EMI	<b>10 TAKE ME HIGHER</b>	Diana Ross
11	Radiocave	<b>11 IT'S GREAT WHEN YOU'RE STRAIGHT...YEAH</b>	Black Grape
12	Epic	<b>12 THE COLOUR OF MY LOVE</b>	Celine Dion
13	Parlophone	<b>13 I SHOULD COCO</b>	Supergrass
14	Island	<b>14 NO NEED TO ARGUE</b>	The Cranberries
15	Mercury	<b>15 THESE DAYS</b>	Bon Jovi
16	RCA	<b>16 CIRQUE</b>	Mary Black
17	RCA Victor	<b>17 NOBODY ELSE</b>	Take That
18	Dino	<b>18 SOUTHPAW</b>	GRAMMAM Morrissey
19	Chrysalis	<b>19 SAX MOODS</b>	Blowing Free
20	Precious Organisation	<b>20 ROOTS TO BRANCHES</b>	Johro Tull
21	Columbia	<b>21 PICTURE THIS</b>	Wet Wet Wet
22	Columbia	<b>22 SINGLES</b>	Alison Moyet
23	Compendium Co/London	<b>23 ? (THE BEST OF) (THE REST OF) (NEW ORDER)</b>	New Order





**Club:**  
UK (Ipswich, Hollywood Nightclub), Ipswich, Suffolk.



**Capacity/PA/special features:**  
1500/30K (main room); 15K (Garage Hut); 8K (Eclipse room)/9-12 DJs a week.

**Door policy:**  
"Happy minds and dancing feet equals the perfect audience... just remember to smell nice and look good." - Dave Banks, promoter.

**Music policy:**  
Three rooms covering hard house, techno, soulful garage, swing, rap and happy hardcore.

**DJs:**  
Pete Wardman, Alex P, Paul "Trouble" Anderson, Farley "Jockmaster" Funk.

**Spinning:**  
Umbaro 'City India'; O.T. Quarrel 'Hold That Sucker Down'; Candy Girls 'Fee Fi Fo Fum'; Loveland 'The Wonder Of Love'; Rachelle Fleming 'Suffer'.

**DJ's view:**  
"Most people think there isn't a dance scene in Ipswich but that's rubbish. I've never had any quicms about sending any of my oots there." - Gary Howard, Mission Control.

**Ticket price:**  
£4 members; £5 non-members with flyer before 10.30pm, more after.

news

# zooming in on compilation cash

With every club in the world eager to release its own compilation, it's a relief to see a dance record shop get in on this very lucrative action.

Compton's Zoon Records has now been running for over five years and aside from selling records to the likes of Carl Cox, Danny Kramling, Judge Jules and Terry De Vito, it also runs the four-year-old Zoon label.

"Who's Zoomin' Who" will draw together the cream of the label's releases including such classics as Herbal Infusion's "The Hurler" and The Delorme's "Spanish Fly".  
Dave Wesson, who set up Zoon, puts both the shop and the label's longevity down to a sensible, unromantic view of the dance market.

"We just always had to



organise and manage the business really well. The margins on records are really slim, about 30%, so you have to make sure you'll be able to sell the records that you're buying," says Wesson.  
The shop and label were also

able to help shape the UK dance scene by being at the forefront of the 'progressive' house scene in the early Nineties with Herbal Infusion and through Wesson's mixes on Nash's 'Nash'.  
He says, "When we started we had at the fusion records.

Progressive was a sound one step on from the Euro thing and we were pretty fast on it. At the moment we sell a lot of the Goa-style trance, which again we saw coming a long way off."

The CD version of 'Who's Zoomin' Who' is mixed by Billy Nash (pictured as half of Salsoul), now a big-name DJ who started out serving behind the counter at Zoon and co-producing with Wesson.  
Zoon has always encouraged its staff to get involved musically. "It's a good way of bringing people through. That way, the people who work here are getting more out of it rather than just being shop assistants. It looks good for the shop," says Wesson.

'Who's Zoomin' Who' is released on September 25.

## better times ahead for infonet

Making its name with releases from the likes of Bandulu (pictured) and the cream of the Detroit techno scene, Chris Abbot's Infonet started life as the dance wing of the mighty Creation label. However, having departed from Creation during one of the label's more turbulent moments, Infonet is now to be fully relaunched as part of Better Records, the label run by Abbot's brother Tim.

During the past year, the company has continued releasing records independently with Chris determined to keep the label alive. "It's a name that's always had a lot of respect. It's always tried to do things on the underground and it's got a very good reputation abroad. We've had a lot of goodwill," he says.

The label will now be split in two with Infonet and the Submerge imprint, which will re-release classic house and techno as well as new music from Detroit. Detroit music remains very close to Chris's heart. "We feel we can open up that scene a bit more and get their CDs into more shops here. There's a lot of talent there that gets overlooked," he says.

Submerge's first big release will be 'Soul From The City - The Definitive Detroit House Collection' while Infonet's debut is 'Soundstate - An Infonet Compilation'.

"It's a collection of the records we put out after getting splintered from Creation. We've also started a series of 10-inch releases called Infonet States which will be very basic two-sided DJ tools," says Abbot.

The States series will also include the final Infonet release from Bandulu called 'Now' with the group then starting a new deal with Blanco Negro.



XL offshoot Ore is already looking set for another hit to follow 'The Original's 'Luv U Baby' with the re-release of Todd Terry's classic 'Weekend'. The track was one of the key releases of 1988. However, transpouters may like to know that "Weekend" actually has a pedigree stretching back to 1978, when it was originally recorded by a group called Pharex. The song became a favourite at the Paradise Garage club. Indeed, so popular was the track that in 1983 it was re-recorded in a more contemporary style by a group called Class Action featuring the track's original vocalist, Christine Wilshire, and mixed by the Garage DJ Larry Levan. It was the capella of this version that Todd Terry used and with mixes by Greed and the Dancing Divaz, "Weekend" looks set to make itself a hit in three consecutive decades when released on October 2.

INCLUDES: ORIGINAL MIX  
PLUS NEW TOCAYO REMIX & TALL PAUL REMIX  
RELEASED 11 SEPTEMBER

# CRY INDIA

CONTAINS A SAMPLE OF "ALL NIGHT LONG (ALL NIGHT)"  
BY LONEL RICHIÉ COURTESY OF THE MOTOWN RECORD COMPANY, L.P.

re: remanufacture; editor: le-chie; studio: redmond; marketing: eddie; online: webb; ad: editor: nick; robinson; contributing editor: tony; fassides; designer: leeb; editor: floo; robinson; marketing manager: mark; ryan

1	YO!	Michelle
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# dance is the highlight of in the city

Dancers in The City was without a doubt one of the most successful aspects of this year's In The City joint with a clutch of excellent club nights and some of the most interesting panels. The annual Dance Aid Trust fund-raising dinner kicked things off with guest speaker George Best's intoxicating appearance providing one of the weekend's talking points. The club nights, launched by the ITC's own party, were varied and almost universally well received with highlights including parties by the likes of Positiva, Back To Basics, Deconstruction/Groom, Kiss 102, Warp and Soul Nation to name just a few.

But it was the dance debates that provided the event's real highlights with Superclubbing: The Groom Symposium being one of the best panels. Tackling that perennially thorny issue of clubland's voyage from the underground to mainstream culture, the panel was hosted by ITC organiser

Tony Wilson. Groom's James Barton and Danae Hughes defended accusations that they had sold out by producing merchandise and generally adopting a corporate approach. Barton was unrepentant. "I want to do clothes, I want to do more records and I want to have a club in every town," he said. Asked if their bigger and bigger approach might eventually spell the club's demise, Hughes admitted, "That's the risk you take." As the heat rose with interventions from Hard Times' Steve Raine among others, a moment of comic relief occurred when Barton objected to American DJ Todd Terry's "\*\*\* of attitude", blissfully unaware that Terry's manager, Gary Saltzman, was in the audience.

This was a cue for Saltzman to launch into a defence of his artist with all the gusto you would expect from an experienced New York manager.

In an age when dance records often struggle to have lyrics that amount to a sentence, let alone actually convey any meaningful message, Lippy-Lou's 'Liberation' come as a breath of fresh air and provided a definite hit that never was but should have been.

Released on Boy Protein's More Protein label, 'Liberation' saw Lou chat rags style over one of the year's most infectious house tracks, venting her feelings about others' intolerance towards homosexuality.

Lippy Lou's follow-up, 'Freaks', sticks to the same formula but this time takes on the subject of poverty. "It's about having to work for £3.50 an hour and then just letting yourself go at the weekend. I haven't got any money, it's just about that," says Lou. "I always used to sing this song and then George suggested putting in the bit from 'We Not We's' 'Out Come The Freaks'". It was also George who suggested using Marshall Stox of 'Rok Star' fame, to provide an overdose of electric guitar on one of the beautifully-named Emergency On Planet Dyke duets. The international success of 'Liberation' has already seen Lou travel to Australia, America, Paris and South Africa, among other destinations, with the 18-year-old currently visiting London to start recording her first album. "It'll have rags, r&bs as well as house tracks on it," says Lou. Meanwhile, 'Lippy Lou Sings Freaks' is released on September 25.



WAR  
Chi Id

**Masters At Work's** 'Mastersworks' is a collection that undoubtedly lives up to its name, capturing on one CD all of Kenny Dope and Lilita Louis Vega's best moments - including their original mix of India's 'I Can't Get No Sleep' and a host of superstar guests. MAW have mixed for this Blunt, Manu Chery and St Elzene. We have five copies of the CD to give away to those who can answer this question: who originally used the name Masters At Work for his releases - (a) Marshall Jefferson (b) Todd Terry (c) Roger 57 Answers to MAW Come, RMA 245 Blotstars Rock, London SE1 9UR by September 19.

## say what?

**Caroline Protheroe - Virgin Records**  
Overall, it was productive and entertaining. However, the fact that Groom were condemned for playing their part in the growth of the dance industry and promoting its potential alone when two years ago the biggest issue of In The City was how acts from the underground could be elevated to album status left me more than a tad

bored of the ironic British attitude, yet equally amused."  
**Heldi Lawton - label manager, Narcotic Records**  
"It was my first music conference and I found it very valuable. Some of the debates were interesting, particularly The Corporate Remix panel and Superclubbing. The Groom Symposium, on a business level, I got a couple of tracks licensed but most important was getting to meet people who I only ever speak to on the

telephones. My only complaint about this year's In The City was that it was quite expensive, which I think alienated some of the smaller dance labels."  
**Kevin Robinson - club promotions/A&R, Positiva**  
"Certain panels were entertaining, as were certain parties. Overall though, this year's In The City wasn't as happening as last year's event. However, I'm not sure how beneficial it is for the foreign delegates, as a great deal of

business is generated via Popkomm, Midem etc. For the UK delegates though, it's just a good opportunity to meet up, get drunk and talk after balloons for endless hours."  
**Seven Webster - 7PM**  
"In The City's a great chance to see everybody you haven't seen since the last In The City - a sort of annual reunion and drink fest for the industry. From a business point of view though, it was looking international attendance."

## in the city - how was it for you?

17 18 CREAM LIVE  
19 SUMMERTIME SOUL  
20 HEAVEN AND HELL  
DanceCity  
PartyCity  
Quality

# A TRIBUTE TO DIVINE by JON OF THE PLEASSED WIMMIN

Only Available On

## EUROGROOVE "It's On You" (Scan Me)

-RELEASED ON OCTOBER 9TH-

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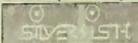
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CD2 - OUT THIS WEEK  
CD1+MC - ALREADY AVAILABLE

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Shop  
focus

**Shop:**  
Silverfish, First Floor, 146  
Charing Cross Road,  
London WC2. Tel: 0171  
240284. (10 ft x 20 ft).



**Specialist areas:**  
Detroit techno, European  
techno, drum and bass.  
Cafe adjoining record  
shop means customers  
are encouraged to have  
tea/coffee while listening  
to records. Shop also  
functions as a meeting  
place/late night venue for  
members only. Also sells  
slipmats, record bags,  
stickers and T-shirts.

**Owner's view:**  
"In the six months I've  
been here we've turned the  
shop from trance only to  
techno and drum and  
bass. We also sell Detroit  
records as well as hip  
hop; we're trying to branch  
out. We run a mail-order  
service too, so people can  
write in or fax us and we  
send the records out the  
next day. We're open until  
8pm so people can come  
in after work and chill out.  
On Friday and Saturday  
we're open all night when  
we run as a members only  
club." - **Sam West.**

**Distributors  
view:**

"They're lovely. They've  
definitely got the right idea.  
The shop is gorgeous. It's  
the best idea that I've ever  
heard of London is exactly  
the place for it. With a bit  
of luck, this will be the way  
that record shops are  
heading in the future." -  
**Alex Heath, PlasticHead.**

**DJ's view:**

"It's recently been taken  
over has got much better.  
Sam certainly knows  
what to order in terms of  
stock and he always  
knows his material,  
whether it's American or  
European techno. As a  
shop it really has come  
uphill, I'm always  
guaranteed to buy a lot  
of my records in there." -  
**Craig Thomas.**

club & shop focus  
compiled by Johnny Davis.  
tel: 0171-263 2893.

C O O I  
cuts

1	(1)	<b>I'LL BE AROUND</b> C&C Music Factory	MCA
2	NEW	<b>HIGHER STATE OF CONSCIOUSNESS</b> Wink	Manifesto
3	NEW	<b>FANTASY</b> Mariah Carey	Columbia
4	NEW	<b>RENEGADE MASTER</b> Wildchild	Hi-Life
5	(13)	<b>THIS TIME BABY</b> Pandella	Network
6	(7)	<b>HAPPY DAYS</b> Sweet Mercy featuring Joe Roberts	Grass Green
7	(11)	<b>TURN ME ON</b> Kathy Sledge	Stress
8	NEW	<b>CLOSER</b> Liquid	XL
9	(6)	<b>GOT TO GIVE ME LOVE</b> Dana Dawson	EMI
10	(16)	<b>HOUSE DA CROWD</b> Dispacoline	Zoom
11	NEW	<b>BABY I'M GONNA LEAVE YOU</b> Led Zeppelin	white label
12	(5)	<b>MY LOVE IS ALIVE</b> Maria Christensen	East West
13	NEW	<b>THE WICKERMEN</b> The Wickermen	Shindig
14	(15)	<b>TRANSAMAZONIA</b> The Shaman	One Little Indian
15	NEW	<b>(I WANNA GIVE YOU) DEVOTION</b> Nomad	Rumour
16	(17)	<b>FLOOR ESSENCE</b> Man With No Name	Perfecto
17	NEW	<b>JUST GET UP AND DANCE TO</b> 1995	Planet 4
18	NEW	<b>MEISO</b> Krush	Mo Wax
19	(12)	<b>EXPLOSION ROAD</b> Van Basten	Brute
20	NEW	<b>SO SPECIAL</b> Spice Of Life	Hott

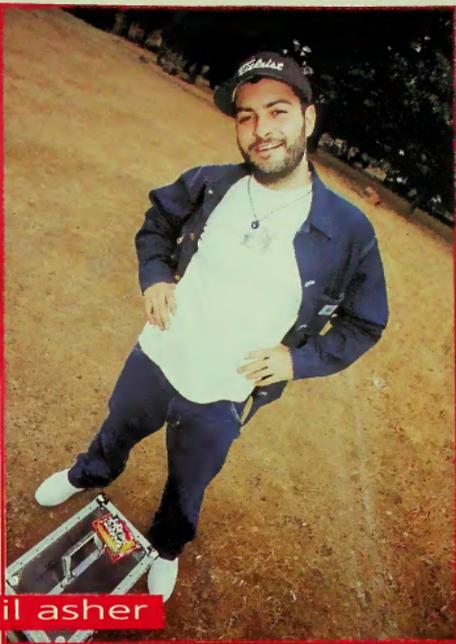
a guide to the most essential new club tunes as featured on "11th" essential selection", with party lists broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from listening to and the following stores: city sounds/hyung/black market (London), eastern bloc/underground (Manchester), 23rd precinct (Glasgow), 3 beat (Liverpool), wrap (Sheffield), frax (Newcastle), joy for life (Nottingham)

4

1	YO	Michael
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14	14	SCAT
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16	16	FEEEL
17	17	TELL
18	18	FLL ST
19	19	ALICE
20	20	PART
21	21	COLOI
22	22	RND M
23	23	HAPPY
24	24	LIVE I
25	25	LIVE I

# jock on his box

former auto-technician phil asher revs up the garage crowd with his top 10 tunes



phil asher

**'you are everything' marvin gaye and diana ross (motown)**

"This is for my Mum and Dad. It reminds me of my youth - Mum hovering, Dad polishing the car. I listen to it regularly."

**'another star' stevie wonder (motown)**

"I just love this song: the words in it are eternal. Everytime I hear it, the tears well up in my eyes."

**'heaven' (the original mix) kcc (azuli records)**

"This came out around '91. It was the first English vocal garage record that had some ballads. The path was set."

**'music is my life' patti labelle (philadelphia international)**

"This is my favourite record. It was immortalised for me when Tony Humphries played it at the Shooon party of the Park in Kensington around 1989. He played last and he was brilliant. It was the last time I remember seeing people from every dance music location in London in one place of the same time. I've never seen it again."

**'love is the message' mfsb (philadelphia classics)**

"I know everyone chooses this one, it keeps coming up, but to me this is the original of R&B-based dance music and I'll buy any record that samples it for my collection. I've sampled it about five times myself."

**'love's gonna get you by' productions feat. jocelyn brown (live)**

"Pol Jozy on the mix, the mighty KRS1 kickin' it. What a story. It's a Laotroke Grove B-Boy classic."

**'adventures on the wheels of steel' grandmaster flash and the furious five (sugarhill)**

"A true demonstration of turntable technology, and with so much teasing. This record moves me totally."

**'carry on' (masters at work 12-inch remix) martha wash (rca)**

"My ex-girlfriend brought it back from New York. I'm still playing it to this day. In fact I played it last night. It's a vocal anthem of the real kind - no handbags in sight."

**'digital love thing' (mix remix) happyhead (unreleased on east west)**

"I love this. It's been bootlegged all over - it's the only record I know that other record companies have made more money out of than the one that owns it. Makes you think about how record companies work."

**'steamin'**

**tips for the week**

- 'I want a' (hippie torrolles remix) rosie goines (motown)
- 'mine oh mine' rashana (moussefall)
- 'you're over pressure' COB (pr)
- 'what is happiness?' leslie joy (rush)
- 'stay together' barbara fucker (steady rhythm)
- 'out from under' ip k london posse (k4b)
- 'planet jazz' ip various (alber)
- 'blaze tracks' ee funk (people presents (funky people))
- 'world go round' musical expression (urgent)
- 'love connection' (masters of work duo) future recall (g4h for live)

Compiled by scott ober  
Tel: 0181-948 2320

**PHIL ASHER:** BORN: West London, January 3, 1966 **LIFE BEFORE DJING:** Auto technician. Worked at Vinyl Solution and Quat. **FIRST DJ GIG:** Confusion, 1989/90. "Nicky Trox asked me and my partner Ray Whittard to do the warm up. It was great, but we couldn't mix. Colin Faver came on and we said 'right, we've got to mix'." **MOST MEMORABLE GIG:** "Enjoy, The Vox, Boxing Day 1992. Michael Wattford was playing, a brilliant night." **FAVOURITE CLUBS:** "The Loft, Trouble Anderson's night, the real shift for real clubbers, Soud Factory Bar, New York; Stomping; GASM parties." **NEXT THREE GIGS:** Promise, Old Barn, Kent (Sept 15); See The Light, Hudsons, London (22); Stomp, Channel Club (30). **DJ TRADEMARK:** "Vocal, jazzy house, normally played at the right speed - or even slower. I've got two copies of nearly everything - stems from my old hip hop DJ days." **LIFE OUTSIDE DJING:** "Artist: Basic Soul; Block&Spanish; New Romantics on my label Cold House; Philash EP on DIT; Powa productions, Playing Sega games."

**CVI**

24	LIFE R
25	LIFE R
26	EVERY
27	KISS I
28	LOVIN
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30	ROUG
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32	NEVE
33	EVER
34	ROCK
35	SHY C
36	TAKE
37	JOE H
38	TRY A
39	LET'S
40	JOAN

Bullered titles 2



Excerpt from

18 CREAM LIVE

19 SUMMERTIME SOUL

20 HEAVEN AND HELL

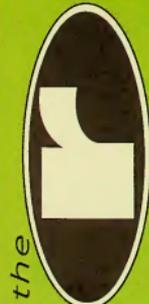
NEW SINGLE  
CD 2 - OUT THIS WEEK  
CD1 • MC - ALREADY AVAILABLE

11

# THE OFFICIAL CHARTS - 16 SEP

16

# SL



britain's neatest beats till **18**  
**9**  
**95**

# chart

**1** YO  
Michie

**2** STAYIN'  
Michael

**3** I'LL BE  
Michael

**4** COUN  
Michael

**5** THE S  
Michael

**6** CAN I  
Michael

**7** TU IM'  
Michael

**8** WATE  
Michael

**9** WHO T  
Michael

**10** ROLL  
Michael

**11** HIDEA  
Michael

**12** I LUV  
Michael

**13** CLOSI  
Michael

**14** SCATI  
Michael

**15** U GIR  
Michael

**16** I FEEL  
Michael

**17** TELL  
Michael

**18** I'LL ST  
Michael

**19** ALICE  
Michael

**20** PART  
Michael

**21** COLOI  
Michael

**22** FINO M  
Michael

**23** HAPPY  
Michael

**24** LIKE I  
Michael

**25** LIFE I  
Michael

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

**1** WHEN I THINK OF YOU (DAVID MORALES/DEEP DISH/HELLER & FARLEY/JUNIOR TACKHEAD MIXES)/RUNAWAY (JUNIOR VASQUEZ MIXES)  
Janet Jackson

**2** CHURCH OF FREEDOM (QUIVVER/TINMAN/ROCKY & DIESEL/THE BEAT BARONS/CLUBZONE MIXES) Amos More Protein/Positive Network

**3** THIS TIME BABY (MARYPLAY BOYS MIXES)/RISE UP (DANSA DUBS)/KEEP THE FIRE BURNING (MARY'S VOCAL DUB) Pendells Network

**4** MY LOVE IS ALIVE (BOTTOM DOLLAR/CHE JONES MIXES) Maria Christensen Atlantic

**5** WEEKEND (TODD TERRY/DANCING DIZAZ/GREED/FULL INTENTION MIXES) Todd Terry Project

**6** NO MORE I LOVE YOU'S (JUNIOR VASQUEZ MIXES)/TRAIN IN VAIN (TODD TERRY/DANCIN' DANNY D MIXES) Anissa Lemox RCA

**7** MARY JANE (ALL NIGHT LONG) (BOTTOM DOLLAR/SEAN 'PUFFY' COMBS/SOULSHOCK & KARLIN MIXES)/I'M GOIN' DOWN (SEAN 'PUFFY' COMBS REMIX) Mary J. Blige

**8** STAY TOGETHER (MASTERS AT WORK/GREED/ARMAND VAN HELDEN/FRANKIE FELLIQUANO MIXES) Barbara Tucker

**9** FEEL GOOD (SERIOUS ROPEZ/AQUARIUS/PUSH MIXES) Antonio Lucas 15+

**10** NEVER KNEW (DANNY TENAGLIA & SATOSHI TOMIIE/SPICE OF LIFE MIXES) Oleta Adams Mercury

**11** LOVE COME DOWN (T-EMPO/OW AN GATE MIXES) Letta Stue Mercury

**12** LET IT SLIDE (SOUL INSIDE/GOULD/BOOM/TANGERIC KUPPER/BOOKER T) Eve Gallagher More Protein/Cleveland City

**13** BOOTYAH! (HERE WE GO) (WAND & THE MUDMEN MIXES) Elevator Man Baby (Sean Mixes) Charles Smith China

**14** MY PREROGATIVE (J.O.E.T. VANNELLI MIXES) Bobby Brown Pitkin

**15** GOT TO GIVE ME LOVE (T-EMPO/ROMANSHAN/JASON & THE ARGONAUTS/DANCING DIVAZ/DARC MIXES) Dana Dawson MCA

**16** I COULD BE THIS... (JUDY MUSA/HA/GEORGE MORELA/AQUARIUS MIXES) Autography featuring Michael M. Diabaticio/Hooj Choons EMI

**17** DEEPER (JAREY/CHICA BOOM BOOM BOING/NUSH MIXES) Estrella Hooj Choons

**34** STRINGS OF LIFE (ASHLEY BEEDLE MIX) THE 10TH PLANET/TRIANGLE OF LOVE (KREKA/GET IT RIGHT) Mikefon Fale II Black

**35** U GIRLS (NUSEX/PARTY)/GRANT NELSON/JUNIOR VASQUEZ MIXES) Nuch

**36** WE LET OUR VOICES Integrated Society

**37** GY (INDIA TALL PAULU/OCAYO MIXES) Umbuza

**38** I WANT U (INNER CITY BLUE) (MIXES) Rosie Gaines

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**41** GOTTA LET YOU GO (DJ THEOR & JAIMY/HYPER GO-60/DOLLY/ELECTROSET MIXES) Dominate

**42** WAVE UP LOVE (PETER BECKMAN/JON DASILVA MIXES) Vocoda

**43** THESE MUST BE MUSIC (Justin Garrett)

**44** HIDEAWAY (DUBREX & SHARAM/K-KLASS MIXES) De'Lacy Slip 'N' Slide/Deconstruction

**45** EVERYBODY BE SOMEBODY (Ruffcut featuring "Favah") EXPRESS IT THRU THE DANCE (DARRIN NORMAN/SPENCER WILLIAMS/S.L./NICK WILLIAMS & MARK SHIMODA/CHRIS & JAMES MIXES) Frontal Man

**46** AUDIO SENSATIONS EP Grant Nelson & Richard P. Suter

**47** EVERLASTING GOASTOPPER (GET UP) (MIXES) Bounge Boys

**48** BREAK THE CHAIN (MIXES) Motiv 8

**49** BLADERUNNER/MAGIC EY Remake

**50** DO IT JFC

**51** TIMBA A.W.A.

**52** TURN ME OUT (CHRIS & JAMES/GOOD/DELOREME/PHIL KELSEY MIXES) Kathy Brown

**53** WIDE OPEN SPACES (MOTHERS PRIDE/ORIGINAL MIXES) Feedback Boogabo

**54** HE'S MINE (MIXES) Mokenstet

**55** ROUGH WITH THE SMOOTH (STREET LEVEL/MIKE PEDEN/ASHLEY BEEDLE/VINNY JAM MIXES) Shara Nelson

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**56** RHYTHM OF LIFE (BLACKSMITH



24 LIKE I  
25 LIFE #  
26 EVERY  
16 27 KISS  
16 28 LOVIN'  
13 29 DOWNT  
16 30 ROUC  
25 31 74-7  
15 32 NIVE  
17 33 EVER  
22 34 ROCH  
23 35 SHY I  
32 36 TAKE  
1 37 JOE I  
19 38 TRY I  
1 39 LET'S  
1 40 JOAN

↑ Bullered titles

- 17 DEEP FURTHER (MORNING MIST) Estima
- 18 THIS IS THE WAY (BIF N' WIPERS) KINKEAD
- 19 ANYWHERE (METHUEN) GARDNER
- 20 AWARE (PERFECT) TUN DOUBT
- 21 ROUND AND AROUND (PHIL) KELSEY
- 22 ALL NIGHT (EXPANDED) GREENHOUSE
- 23 NO TIME FOR PLAYIN' (DOCKERTY) TEPPER
- 24 THE BONE ORIGINAL (SWANKSTEIN) MIXES
- 25 AUBRIGHT (DANNY O MIX) URBAN
- 26 MIXI River (Drem) GIVE YOU (STRIKE) MIKI D
- 27 DYNAMIC (OUT 2) JOHN S
- 28 FREANS (MARISHA) STAIN/MIKE
- 29 CLOSER (EXTERNAL) SPACE
- 30 CELEBRATE THE WORLD (LENNY) FONTANA
- 31 FANTASY (DAVID) MORALES/SEAN "PUFFY"
- 32 LOVING YOU MORE (B.T.) OAKENFOLD
- 33 BELIEVE IN ME (ERIC) KUPPER
- 34 LET'S GET DOWN (BROCK) POCKETTO

12 Includes 7" Mix, Club Mix, and 12" Extended Mix. Also available on CD and Cassette  
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- 59 IAN - IAN (Pop) JUI
- 60 LOVE ME (Suz) CAR
- 61 WAITING TO INFLUENCE (YOUNG) SOUL
- 62 A PLACE (E-SMOO) FEMME "MOX" DIANA
- 63 KEEP IT MOVIN' (SOUL) BROTHERS
- 64 SHORT DICK MAN (STIKER) JERRY
- 65 FALLEN ANGEL (PERFECT) JOHNNY
- 66 STREET CORNER SYMPHONY
- 67 PULL UP TO THE BUMPER (SALAMA)
- 68 THE THING (LUKE) PAUL
- 69 IF YOU WANNA PARTY (I FOUND LOVE)
- 70 FEEL LOVE (MASTERS AT WORK)
- 71 TAKE ME HIGHER (B.T.) EMPEROR
- 72 YOU TELL YOU LOVE ME (SEAN "PUFFY")
- 73 I CAN'T TELL YOU WHY (ORIGINAL)
- 74 WE GOT TO WORK IT OUT (SLEAZE)
- 75 SOME OF THESE WERE HOOLIES

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Osmonds  
CRAZY HORSES  
UTAH SAINTS REMIX  
Released 14th September

HOOD  
FEATURING LORNA MARSHALL  
MANIFEST YOUR LOVE  
INCLUDES MIXES BY REBORN & TIN TIN OUT  
12" CD, CASSETTE  
OUT NOW

NEW SINGLE  
CD+MC - OUT THIS WEEK  
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20 HEAVEN AND HELL

WAR Child  
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12" CD, CASSETTE

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

<b>1</b>	<b>BREAK THE CHAIN</b>	Motiv 8	Eternal	<b>20</b>	<b>15</b>	<b>LET THE SPIRIT MOVE YOU</b>	Johnna	PWL International
<b>2</b>	<b>STAYIN' ALIVE</b>	N-Trance featuring Ricardo Da Force	All Around The World	<b>21</b>	<b>35</b>	<b>(THE MORNING AFTER) FREE AT LAST</b>	Strike	Fresh
<b>3</b>	<b>I FEEL LOVE</b>	Donna Summer	Manifesto	<b>22</b>	<b>NEW</b>	<b>FREAKS</b>	Lippy Lou	More Protein
<b>4</b>	<b>AMERICAN PIE</b>	Just Luis	Pro-Activ	<b>23</b>	<b>NEW</b>	<b>MY PREROGATIVE</b>	Bobby Brown	MCA
<b>5</b>	<b>LA LA LA HEY HEY</b>	The Outhere Brothers	Eternal	<b>24</b>	<b>23</b>	<b>CAN'T LOVE YOU</b>	BG - The Prince Of Rap	Logic
<b>6</b>	<b>OOH LA LA LA</b>	Red Raw featuring 007	Media	<b>25</b>	<b>13</b>	<b>BOOMBASTIC</b>	Shaggy	Virgin
<b>7</b>	<b>IS THERE ANYBODY OUT THERE?</b>	Nicki French	Love This	<b>26</b>	<b>17</b>	<b>INDEPENDENT LOVE SONG</b>	Bombers	Steppin' Out/EMI
<b>8</b>	<b>MESSAGE IN A BOTTLE</b>	Dance Floor Virus	Epic	<b>27</b>	<b>RE</b>	<b>SCATMAN'S WORLD (REMIXES)</b>	Scatman John	RCA
<b>9</b>	<b>NEVER GIVE UP ON ME</b>	Boyz II Men	Mercury	<b>28</b>	<b>RE</b>	<b>HEARTBREAKER</b>	Jill Dreski	ZYX
<b>10</b>	<b>WHEN I THINK OF YOU/RUNAWAY</b>	Janet Jackson	A&M	<b>29</b>	<b>25</b>	<b>ARMED &amp; EXTREMELY DANGEROUS</b>	M Brace featuring Angie	Living Beat
<b>11</b>	<b>EVERYBODY</b>	Clock	Media/MCA	<b>30</b>	<b>18</b>	<b>PASSION</b>	Netzwerk	Internal Affairs
<b>12</b>	<b>LOVE EVICTION</b>	Quartz Lock featuring Lonnie Gordon	X:Plode	<b>31</b>	<b>42</b>	<b>LAY DOWN</b>	Zoo Inc.	Eternal
<b>13</b>	<b>LET'S GET DOWN</b>	Mark Morrison	WEA	<b>32</b>	<b>NEW</b>	<b>CHURCH OF FREEDOM</b>	Amos	More Protein/Positiva
<b>14</b>	<b>BOOYAH (HERE WE GO)</b>	Sweetbox featuring Tempest	Pukka	<b>33</b>	<b>23</b>	<b>GO FOR THE HEART</b>	Sam Fox	Living Beat
<b>15</b>	<b>THIS IS THE WAY</b>	E-Type	ffreedom	<b>34</b>	<b>23</b>	<b>PULP</b>	Speedy Gonzalez	Manifesto
<b>16</b>	<b>FALLING IN LOVE</b>	La Bouche	Arista	<b>35</b>	<b>NEW</b>	<b>FANTASY</b>	Mariah Carey	Columbia
<b>17</b>	<b>SHIMMY SHAKE</b>	740 Boyz	Cutting/MCA	<b>36</b>	<b>22</b>	<b>ROCK WITH YOU/ YOU ARE NOT ALONE</b>	Michael Jackson	M.JJ/Epic
<b>18</b>	<b>FEE FI FO FUM</b>	Candy Girls	VC/Virgin	<b>37</b>	<b>16</b>	<b>WALKING ON SUNSHINE</b>	Reddbone featuring Rhonda	Eternal
<b>19</b>	<b>THE ETERNAL SUMMER MEGAMIX</b>	Various	Eternal	<b>38</b>	<b>24</b>	<b>I LUV U BABY</b>	The Original	Ore
				<b>39</b>	<b>NEW</b>	<b>CRY INDIA</b>	Umboza	Limbo/Positiva
				<b>40</b>	<b>NEW</b>	<b>GOTTA FIND LOVE (THE PROPHETS OF BOOM/NRG MIXES)</b>	Layla	Inferno/RCA

1	NEW	2	STAYIN'	3	IT'L B!	4	COUN	5	THE S	6	CAN I	7	TU M'	8	WATE	9	WHO T	10	ROLL	11	HIDEF	12	I LUV	13	CLOSI	14	SCATI	15	U GIR	16	I FEEL	17	TELL I	18	I'L L'S	19	ALICE	20	PART	21	COLO	22	FIND M	23	HAPPY	24	LIFE I	25	LIFE I
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namecheck: ralph tee @ brad beatnik @ jim jeffery @ andy beavers

## tune of the week

### spooky: 'stereo ep' (generic/a&m)

**tedno** This is a genuinely stunning record that stands proudly above anything else this week. A sort of The Who 'Won't Get Fooled Again' organ sound and general church-like aura surrounds this brilliant tune that lifts you with its simplicity and originality. It's joined by two mellow tracks - 'Can't Remember' and 'Do Not Adjust Your Set' - along with the harder techno of 'Mono.' But it's 'Stereo' that knocks you for six. A wonderful, wonderful record and a guaranteed classic tune. ↑↑↑↑↑↑



bb

straightforward and deeper MC Mix plus two excellent duos, one hard and one smooth. Puffy's mixes focus on the classic Tom Tom Club rhythm with ODB delivering the rough rhymes between the sweet vocals. That's the good news; the bad news is that there is no commercial vinyl release, only this promo-only doublepack. ↑↑↑↑↑↑ ab

**IPPY LOU 'Tracks' (More Protea).** The old Was Not Was classic is dusted off and ripped up by the indomitable Miss Ippy who, aided by remixer Marshall Stack and Mike Koglin, adds a unique lounge house rocker touch to the track. Marshall Stack's Emergency On Pinal Dye Dub adds the raw guitar that made Ippy's last single, 'Liberator', a winner. The formula works again here without sounding too similar. Force and frisky. ↑↑↑↑↑↑ bb

**DOGTRAX 'Lowbreakers EP' (SCR).** The irresistible Dogtrax boys are back with another funk-infused four-tracker that, frankly, screams to be played. Hard disco grooves are their specialty and for the lead track, 'People in My House,' alone, this is worth your hard-earned pennies. Delving into retro grooves but keeping their beats firmly in the

↑↑↑↑↑↑ will have them pouring on to the floor  
↑↑↑↑↑↑ expect a heavy shower of sales  
↑↑↑↑↑↑ promising outlook  
↑↑ a bit wet  
↑ a big drip

Nineties, Dogtrax create the perfect funkhouse fusion. ↑↑↑↑↑↑ bb

**STREET CORNER SYMPHONY 'Street Corner Jazz' (Open).** The New York disco sound of 1980 collides with the New York disco sound of 1995 on this great collaboration masterminded by London DJ Glenn Gunnar. Fate of Soul Family Sensation supplies the superb jazzy keyboard lines that room all over the place in a style reminiscent of Arthur Russell's finest works (Loose Joints' and 'Dinosaur L'). The beats come courtesy of Harvey, the Ministry's resident DJ, and encompass that banging and Brazilian touches while the beautiful bassline bubbles away underneath. The 15-minute main mix is backed by

**soul**  
**SOCIETY OF SOUL 'Pushin' (US LaFace).** Another promising ad breaks with the tradition of routine urban saving beats and goes for something spicier yet more sophisticated. Produced by Organized Noise, the house responsible for TLC's 'Waterfalls,' this four guy, one-guy group go for a mid-tempo groove, the lead singer's vocals owing a little to Gill Scott-Heron. ↑↑↑↑↑↑ r

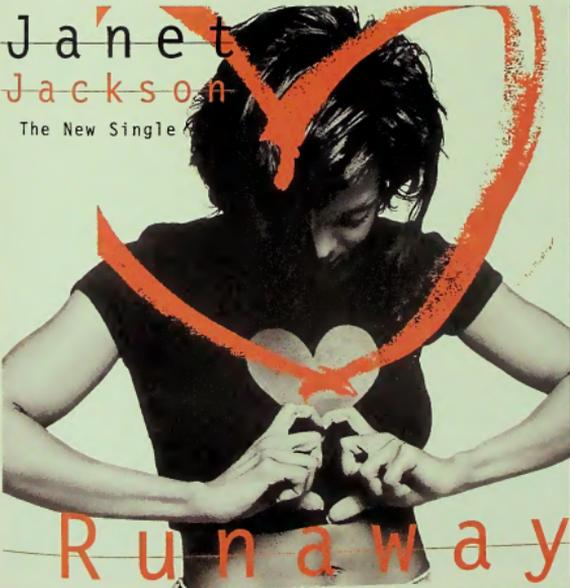
**CLUB NOUVEAU 'Let It Go' (US Rip It).** From the same label that brought us the excellent 911 (not to be confused with the up-and-

coming UK boy band with the same name), Club Nouveau are of course the crew who scored large with 'Lean On Me' before its two prime members, Thomas McElroy and Denzil Foster, went off to do big things for En Vogue. Credits on the label don't say whether the McElroy/Foster team are back in the frame or not, but it doesn't sound like it. Instead the track is built around the same 'Chic' boss loop currently employed by Michelle Gayle, on an urban mid-paese with a Seventies vocal style and a less than instant hook that may well kick in after a couple of spins. ↑↑↑↑↑↑ r

**house**  
**MARIAH CAREY 'Fantasy' (Columbia).** This is definitely a game of two halves, with Morales delivering the goods once again for house-heads, and Sean 'Puffy' Combs teaming up with Of Dirty Bastard to do it for the homies. Morales' Def Club Mix is underpinned with a seriously pumping bassline and has a dangerous change of pace to take in the original version's 'Genius of Love' track, before accelerating into a euphoric piano-produced section that will drive them wild. Morales also supplies the more

# Janet Jackson

The New Single



# Runaway

Available on CD, 12" and Cassette includes new remixes of

When I Think Of You by David Morales and Heller & Farley



18 CREAM LIFE  
19 SUMMERTIME SOUL  
20 HEAVEN AND HELL

NEW SINGLE  
CD2 - OUT THIS WEEK  
CD1 - MC - ALREADY AVAILABLE

- 27 25 LIFE
- 26 EVERY
- 27 KISS I
- 28 LOWIN
- 29 DONTLU
- 30 ROUG
- 31 74-7E
- 32 NEVEI
- 33 EVERI
- 34 ROCK
- 35 SHY C
- 36 TAKE
- 37 JOE II
- 38 TRY N
- 39 LETS
- 40 JOAN

Bulleted titles &









24	LIFE IS SWEET	The Chemical Brothers	Junior Boy's Own
25	EVERYBODY ON THE FLOOR (PUMP IT)	Tokyo Ghetto Pussy	Epic
26	KISS FROM A ROSE/IM ALIVE Seal	ZTT	
27	LOVING YOU MORE	BT featuring Vincent Covello	Perfecto
28	DOON'T LET THE FEELING GO	The Nightmares featuring John Reid	Real World/Warner
29	ROUGH WITH THE SMOOTH	Shara Nelson	Cooltempo
30	74-75	The Connells	TNT/London
31	NEVER FORGET	Take That	RCA
32	EVERYBODY	Dlock	Merida
33	ROCK AND ROLL IS DEAD	Lenny Kravitz	Virgin
34	SHY GUY	Dianna King	Columbia
35	TAKE ME HIGHER	Diana Ross	EMI
36	JOE	Inspirational Carpets	Mute
37	TRY ME OUT	Corona	Eternal/WEA
38	GET DOWN	Mark Morrison	WEA
39	JOANNA	Mrs Wood	React
40			

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

# FANTASY

HER NEW SINGLE

INCLUDES MIXES BY DAVID MORALES AND SEAN 'PUFFY' COMBS

COLUMBIA 6624905 4 2 5

# TOP TWENTY COMPILATIONS

## 1 HELP

Go Discs

- |    |  |                  |
|----|--|------------------|
| 2  | THE BEST...ALBUM IN THE WORLD...EVER!            | Virgin           |
| 3  | THE BEST ROCK BALLADS ALBUM IN THE WORLD...EVER! | Epic             |
| 4  | NOW THAT'S WHAT I CALL MUSIC 31                  | BMG/A&M/Def Jam  |
| 5  | DANCE ZONE - LEVEL SIX                           | Polygram/N       |
| 6  | THE BEST DANCE ALBUM OF THE YEAR!                | Virgin           |
| 7  | SHINE TOO  | Polygram TV      |
| 8  | PURE SWING III                                   | Emi              |
| 9  | WARNING! DANCE BOOM 2                            | MCA              |
| 10 | PULP FACTION (OST)                               | RCA              |
| 11 | HITZ BUTZ  | Edgar Biberstein |
| 12 | THIS IS OUT FRICTION                             | Cap              |
| 13 | NATURAL WOMAN                                    | Cap/Interscope   |
| 14 | TRADE  | Fremont          |
| 15 | THE 103.7 '03 ROCK ALBUM                         | Polygram TV      |
| 16 | A RETROSPECTIVE OF HOUSE #1-55 - VOL. 1          | Sony/Interscope  |
| 17 | THE AMERICAN DINER                               | Emi              |
| 18 | CREAM LIVE                                       | Decca/Interscope |
| 19 | SUMMERTIME SOUL                                  | Polygram TV      |
| 20 | HEAVEN AND HELL                                  | Columbia         |

24	BIZARRE FRUIT	M People	Deconstruction/RCA
25	SMASH	Offspring	Epitaph
26	POST	Bjork	One Little Indian
27	JOLLIFICATION	Lightning Seeds	Epic
28	MODERN LIFE IS RUBBISH	Blur	Food/Polyphonic
29	FERRED ECTOPLASM (SWITCHED ON - VOL. 2)	Stereolab	Daphnic/UHF
30	THE BENDS	Radiohead	Polyphonic
31	BEGGAR ON A BEACH	OF GOLD Mike & The Mechanics/Vgin	
32	TUESDAY NIGHT MUSIC CLUB	Sheryl Crow	A&M
33	JAGGED LITTLE PILL	Alanis Morissette	Maverick/Sire
34	FOO FIGHTERS	Foo Fighters	Roswell/Polyphonic
35	CARRY ON UP THE CHARTS - THE BEST OF THE BEAUTIFUL SOUTH	Go Discs	
36	LEFTISM	Leiffield	Hard Hands/Columbia
37	ON THE LOOSE!	Dance	London
38	CROSS ROAD - THE BEST OF Bon Jovi		Mercury
39	DAYS LIKE THIS	Van Morrison	Exile/Polydor

© CIN. Produced in co-operation with the BPI and BAHF, based on a sample of more than 1,000 record outlets.

GET

# HELP

NOW



Stay With Me

NEW SINGLE

CD2 - OUT THIS WEEK

CD1 - MC - ALREADY AVAILABLE

# US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	GANGSTA'S PARADISE <i>Ice Cube</i>	(RCA)	26	SOMEONE TO LOVE <i>Janet Jackson</i>	(A&M)
2	YOU ARE NOT ALONE <i>Michael Jackson</i>	(A&M)	27	DECEMBER <i>Prince &amp; The New Power Generation</i>	(Paisley Park)
3	KISS FROM A ROSE <i>Paul Simon</i>	(GRT)	28	SHY GUY <i>Quincy Jones</i>	(Mercury)
4	WATERFALLS <i> TLC</i>	(A&M)	29	EVERY LITTLE THING I DO <i>Seal</i>	(Globe)
5	BOOMBASTIC! <i>The Summerhyme</i>	(Capitol)	30	CAN I TOUCH YOU... THERE? <i>Michael Bolton</i>	(Columbia)
6	RUNAWAY <i>Janet Jackson</i>	(A&M)	31	SOMETHING 'DA NOMEY <i>Nancy Jackson</i>	(Paisley Park)
7	I CAN LOVE YOU LIKE THAT <i>A&amp;R Crew</i>	(RCA)	32	BROWN SUGAR <i>Angie</i>	(EMI)
8	ONLY WANNA BE WITH YOU <i>Janet Jackson</i>	(A&M)	33	LET HER CRY <i>Janet Jackson</i>	(A&M)
9	I GOT SON IT <i>Loose</i>	(New York)	34	FREER 'N YOU <i>Jagged</i>	(Globe)
10	COLORS FROM THE WIND <i>Vanessa Williams</i>	(RCA)	35	YOU USED TO LOVE ME <i>Tina Turner</i>	(Globe)
11	HE'S MINE <i>Janet Jackson</i>	(A&M)	36	SUGAR HILL <i>AZ</i>	(RCA)
12	RUN-AROUND <i>Beverly Sills</i>	(A&M)	37	"TIL YOU DO ME RIGHT <i>Aretha Franklin</i>	(A&M)
13	AS I LAY ME DOWN <i>Spice 1 &amp; Herbie Hancock</i>	(Columbia)	38	COME AND GET YOUR LOVE <i>The Notorious B.I.G.</i>	(A&M)
14	1ST OF THE MONTH <i>Busta Rhymes</i>	(RCA)	39	CANT CRY ANYMORE <i>Sheryl Crow</i>	(A&M)
15	DO NOT TAKE PERSONAL ACTION UPON ME <i>Thelma Houston</i>	(RCA)	40	TOTAL ECLIPSE OF THE HEART <i>Blackstreet</i>	(Globe)
16	I WISH <i>Sheryl Crow</i>	(Globe)	41	TELL ME <i>Sheryl Crow</i>	(Globe)
17	ONE MORE CHANCE <i>The Notorious B.I.G.</i>	(RCA)	42	GOOD <i>En Vogue</i>	(RCA)
18	NOW HIGH <i>Notorious B.I.G.</i>	(RCA)	43	HAVE YOU EVER REALLY LOVED A WOMAN <i>Notorious B.I.G.</i>	(RCA)
19	PLAYER'S ANTHEM <i>Janet Jackson</i>	(A&M)	44	I KNOW <i>En Vogue</i>	(RCA)
20	ROLL TO ME <i>Dr. Dre</i>	(A&M)	45	I WANNA B WITH U <i>Fun Factory</i>	(A&M)
21	WATER RUNS DRY <i>Blackstreet</i>	(Globe)	46	LET ME BE THE ONE <i>En Vogue</i>	(RCA)
22	BROKENHEARTED <i>Brandy</i>	(A&M)	47	COMEDOWN <i>Blackstreet</i>	(Globe)
23	CARNIVAL <i>Notorious B.I.G.</i>	(RCA)	48	FEEL ME FLOW <i>Notorious B.I.G.</i>	(RCA)
24	BACK FOR GOOD <i>Tina Turner</i>	(Globe)	49	I BELIEVE <i>The Notorious B.I.G.</i>	(RCA)
25	LIKE IT, I LOVE IT <i>Ice Cube</i>	(RCA)	50	MACARENA <i>Los Del Rio</i>	(RCA)

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	DANGEROUS MINDS (OST) <i>Various</i>	(RCA)	26	THE HITS <i>Garth Brooks</i>	(Capitol)
2	CRACKED REAR VIEW <i>Janet Jackson &amp; The Bluebelly</i>	(A&M)	27	ASTRO CREEP 2000 SONGS OF LOVE <i>Various</i>	(Capitol)
3	JAGGED LITTLE PILL <i>Alice In Chains</i>	(Warner)	28	II <i>Boyz II Men</i>	(A&M)
4	THE SHOW (OST) <i>Various</i>	(Capitol)	29	I'LL LEAD YOU HOME <i>Michael W Smith</i>	(Mercury)
5	E 1999 (EP) <i>En Vogue</i>	(Mercury)	30	ONLY BUILT 4 CUBAN LINK... <i>Cher</i>	(Globe)
6	CRAZZYSEXYKID <i>ICE</i>	(Capitol)	31	I REMEMBER YOU <i>Michael Jackson</i>	(A&M)
7	THE WOMAN IN ME <i>Sheryl Crow</i>	(Mercury)	32	COLLECTIVE SOUL <i>Collective Soul</i>	(Mercury)
8	CONSPIRACY <i>Janet Jackson</i>	(A&M)	33	OFF THE HOOK <i>Ice Cube</i>	(Globe)
9	GAMES REDNECKS PLAY <i>Janet Jackson</i>	(A&M)	34	JOCK JAMS VOL 1 <i>A&amp;R Crew</i>	(RCA)
10	FOUR <i>Blackstreet</i>	(A&M)	35	AND THE MUSIC SPEAKS AT 4 <i>Ice Cube</i>	(Globe)
11	DREAMING OF YOU <i>Sheryl Crow</i>	(Mercury)	36	BOOMBASTIC <i>Drayton</i>	(RCA)
12	FROGSTOMP <i>Blackstreet</i>	(Globe)	37	OPERATION STACKOLA <i>Lulu</i>	(New York)
13	THROWING COPPER <i>Live</i>	(Mercury)	38	NO NEED TO ARGUE <i>The Cardigans</i>	(Globe)
14	UNDER THE TABLE <i>Dream</i>	(RCA)	39	DELOUXE <i>Britney Spears</i>	(RCA)
15	MORTAL KOMBAT (OST) <i>Various</i>	(New York)	40	I THINK ABOUT YOU <i>Janet Jackson</i>	(A&M)
16	SEAL <i>Seal</i>	(GRT)	41	MEUSA <i>Anna Lennox</i>	(RCA)
17	BATMAN FOREVER (OST) <i>Various</i>	(Mercury)	42	HELL FREEZES OVER <i>En Vogue</i>	(RCA)
18	TICERULY <i>Notorious B.I.G.</i>	(RCA)	43	IT MATTERS TO ME <i>En Vogue</i>	(RCA)
19	ISTORY: PAST, PRESENT AND FUTURE <i>Janet Jackson</i>	(A&M)	44	HOW THAT I'VE FOUND YOU... <i>Alisan Porter</i>	(RCA)
20	SIXTEEN STONE <i>Blackstreet</i>	(Globe)	45	BROWN SUGAR <i>Angie</i>	(RCA)
21	THE SHOW: THE AFTER-PARTY, THE HOTEL, JAZZ <i>Blackstreet</i>	(Globe)	46	WEEZER <i>Weezer</i>	(Globe)
22	FAITH <i>En Vogue</i>	(RCA)	47	LET YOUR DIM LIGHT SHINE <i>Blackstreet</i>	(Globe)
23	POKAMANTAS (OST) <i>Various</i>	(New York)	48	UP <i>Blackstreet</i>	(Globe)
24	JOHN MICHAEL MONTGOMERY <i>John Michael Montgomery</i>	(Mercury)	49	THIS IS HOW WE DO IT <i>Michael Jackson</i>	(A&M)
25	BARBOMETER SOUP <i>Janet Jackson</i>	(A&M)	50	FOREVER BLUE <i>Chris Isaak</i>	(RCA)

Chart source: Billboard 100. \* New entries. \*\* New releases. # UK Singles Chart. # UK Albums Chart.

# UK WORLD HITS

## UK WORLD HITS:

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

GERMANY	AUSTRALIA	SWEDEN	AUSTRIA
1 (1) A GIRL LIKE YOU <i>Edwyn Collins</i> (Sire)	1 (1) KISS FROM A ROSE <i>Paul Simon</i> (GRT)	1 (6) COMMON PEOPLE <i>Pulp</i> (Virgin)	1 (1) I WANNA BE HIPPIY <i>Technoboy</i> (Sire)
2 (1) I WANNA BE HIPPIY <i>Technoboy</i> (Sire)	2 (1) NEVER FORGET TALK <i>THE</i> (BMG)	2 (2) A GIRL LIKE YOU <i>Edwyn Collins</i> (Sire)	2 (2) NEVER FORGET TALK <i>THE</i> (BMG)
3 (1) NEVER FORGET TALK <i>THE</i> (RCA)	3 (1) I WANNA BE HIPPIY <i>Technoboy</i> (Sire)	3 (10) COUNTRY HOUSE <i>Blur</i> (Parlophone)	3 (2) A GIRL LIKE YOU <i>Edwyn Collins</i> (EMI)
4 (1) WHO THE F**K IS ALICE <i>Smash</i> (Epic)	4 (2) U SURE DO <i>Strike</i> (Fazal)	4 (11) ROLL WITH IT <i>Coals</i> (Crestone)	4 (26) SURRENDER YOUR LOVE <i>Lightshowers</i> (Epic)
5 (1) KISS FROM A ROSE <i>Paul Simon</i> (WEA)	5 (2) SET YOU FREE <i>N-Trance</i> (Fonit)	5 (11) KISS FROM A ROSE <i>Paul Simon</i> (WEA)	5 (11) YOUR LOVING ARMS <i>Billy Ray Cyrus</i> (WEA)

Source: Media Control

Source: A.R.I.A.

Source: GLF/PI

Source: IFPI

# NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	YOU ARE NOT ALONE <i>Michael Jackson</i>	(A&M)	21	I FEEL LOVE (REMIX) <i>Doris Saperstein</i>	(Mercury)
2	STAYING ALIVE <i>N-Trance</i>	(All Around The World)	22	SHY GUY <i>Quincy Jones</i>	(Mercury)
3	ILL BE THERE FOR YOU <i>The Notorious B.I.G.</i>	(RCA)	23	ALIGHT <i>Sheryl Crow</i>	(Mercury)
4	COUNTRY HOUSE <i>Blur</i>	(Parlophone)	24	HEAVEN HELP MY HEART <i>The Auteurs</i>	(Capitol)
5	SUNSHINE AFTER THE RAIN <i>Blackstreet</i>	(Globe)	25	9 IDEAS <i>Oranby</i>	(Mercury)
6	CAN I TOUCH YOU <i>Michael Bolton</i>	(Columbia)	26	COME AND GET YOUR LOVE <i>Janet Jackson</i>	(A&M)
7	TO MY AMNESIA (HOW DO WE AGAIN) <i>Janet Jackson</i>	(A&M)	27	SCATMAN'S WORLD <i>Scatman John</i>	(RCA)
8	WATERFALLS <i>TLC</i>	(A&M)	28	PARTY UP THE WORLD <i>Queen</i>	(Mercury)
9	WHO THE F**K IS ALICE <i>Smash</i>	(Epic)	29	SEARCH FOR THE HERO <i>M People</i>	(Columbia)
10	ROLL WITH IT <i>Coals</i>	(Crestone)	30	RUNAWAY <i>Janet Jackson</i>	(A&M)
11	FAIRGROUND <i>Smiley</i>	(East West)	31	CLOSE TO YOU <i>Sheryl Crow</i>	(Mercury)
12	HAPPY JUST TO BE WITH YOU <i>Michael Bolton</i>	(A&M)	32	HOLD ME, THRILL ME, KISS ME, KILL ME <i>Janet Jackson</i>	(A&M)
13	KISS FROM A ROSE <i>Paul Simon</i>	(GRT)	33	COLORS FROM THE WIND <i>Vanessa Williams</i>	(RCA)
14	A GIRL LIKE YOU <i>Edwyn Collins</i>	(Sire)	34	THAT LOOK IN YOUR EYE <i>Janet Jackson</i>	(A&M)
15	74-75 <i>The Cornells</i>	(Epic)	35	TWO CAN PLAY THAT GAME <i>Bobby Brown</i>	(RCA)
16	FM ONLY SLEEPING <i>Sheryl Crow</i>	(Mercury)	36	TRY ME <i>Out Cast</i>	(Mercury)
17	I LUV YOU BABY <i>The Originals</i>	(Capitol)	37	GIRLS (GUT SO SEXY) <i>Neah</i>	(Mercury)
18	FANTASY <i>Janet Jackson</i>	(Columbia)	38	BIG YELLOW TAXI <i>Janet Jackson</i>	(A&M)
19	NEVER FORGET <i>Janet Jackson</i>	(RCA)	39	WAITING IN VAIN <i>Anna Lennox</i>	(RCA)
20	ROLL TO ME <i>Dr. Dre</i>	(A&M)	40	THIS SUMMER <i>Squash</i>	(A&M)

© EMI. The Network Chart is compiled by EMI for Independent Radio using airplay data from Media Monitor and UK SIR 500 data.

# VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	THE CHARLATANS <i>The Charlatans</i>	(Virgin)	21	THE BENDS <i>John Cale</i>	(Parlophone)
2	ZETZBEIT <i>Smiley</i>	(Epic)	22	20 MOTHERS <i>Janet Jackson</i>	(A&M)
3	STANLEY ROAD <i>Paul Weller</i>	(Globe)	23	ROOTS TO BRANCHES <i>Jay-Z</i>	(Capitol)
4	HISTORY: PAST, PRESENT AND FUTURE <i>Janet Jackson</i>	(A&M)	24	CAMP UP ON THE CHAIRS: THE BEST OF <i>Blackstreet</i>	(Globe)
5	DEFINITELY MAYBE <i>Blackstreet</i>	(Globe)	25	BEGAR ON A BEACH OF GOLD <i>The Notorious B.I.G.</i>	(RCA)
6	IT'S GREAT WHEN YOU'RE STRAIGHT, YEAH <i>Blackstreet</i>	(Globe)	26	DAYS LIKE THIS <i>Van Morrison</i>	(Capitol)
7	PARK LIFE <i>Blur</i>	(Parlophone)	27	JAGGED LITTLE PILL <i>Alice In Chains</i>	(Warner)
8	SEAL <i>Seal</i>	(GRT)	28	MONSTER <i>Blackstreet</i>	(Globe)
9	I SHOULD COULD <i>Supercat</i>	(Parlophone)	29	FOO FIGHTERS <i>Foo Fighters</i>	(Mercury)
10	SOUTHPAW <i>Grassano</i>	(RCA)	30	TUESDAY NIGHT MUSIC <i>Sheryl Crow</i>	(A&M)
11	NO NEED TO ARGUE <i>The Cardigans</i>	(Globe)	31	MODERN LIFE IS RUBBISH <i>Blur</i>	(Parlophone)
12	THESE DAYS <i>Janet Jackson</i>	(A&M)	32	MAXIMUMOVE <i>Travis</i>	(Capitol)
13	THE BEST DEPT (THE REST OF) <i>Blackstreet</i>	(Globe)	33	CROSS ROAD - THE BEST OF <i>Janet Jackson</i>	(Mercury)
14	SINGLES <i>Janet Jackson</i>	(A&M)	34	THE WAR OF THE WORLDS <i>Janet Jackson</i>	(A&M)
15	PICTURE THIS <i>Janet Jackson</i>	(A&M)	35	DOONIE <i>Green Day</i>	(Capitol)
16	JOLLIFICATION <i>Lightshowers</i>	(Epic)	36	MEUSA <i>Anna Lennox</i>	(RCA)
17	BIZARRE FRUIT <i>Alice In Chains</i>	(Warner)	37	DEBTH IS GONGING IS IT WHY CAN'T WE <i>Blackstreet</i>	(Globe)
18	POST <i>Janet Jackson</i>	(A&M)	38	RING THE BELL <i>Blackstreet</i>	(Globe)
19	SMASH <i>U2</i>	(Mercury)	39	PULSE <i>Paul Weller</i>	(Capitol)
20	DUMMYP <i>Blackstreet</i>	(Globe)	40	ALTERNATIVE <i>Paul Weller</i>	(Capitol)

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# R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1		WATERFALLS	TLC	Laface	7423123881 (BMG)
2	NEW	ROUGH WITH THE SMOOTH	Shara Nelson	Cosmo	12CD001311 (E)
3	2	HAPPY JUST TO BE WITH YOU	Michelle Gayle	1st Avenue/RCA	74231302891 (BMG)
4	NEW	LET'S GET DOWN	Mark Morrison	WEA	WEA 0011 (W)
5	3	SOMETHIN' 4 DA HONEYZ	Morrell Jordan	Def Jam/Atlantic	12DEF 10 (F)
6	5	SHY GUY	Diana King	Columbia	6023086 (S)
7	7	HUMAN NATURE	Madonna	Maverick/Sire W	020701 (W)
8	5	ANGEL	Goldie	Hit	FX 266 (F)
9	4	THE THING I LIKE	Aaliyah	Live	JIVET 392 (BMG)
10	8	SUMMERTIME HEALING	Eusebe	Motown's Yard	12MAAMA 4 (E)
11	10	THE FINEST	Truce	Big Life	BLRT 118 (F)
12	1	ONE MORE CHANCE/STAY WITH ME	The Notorious B.I.G.	Puff Daddy/Arista	74231300781 (BMG)
13	13	WATCH WHAT YOU SAY	Guru featuring Chaka Khan	Cosmo	12CD01308 (E)
14	4	DOWN FOR THE ONE	Beverly Knight	Dome	12DOME 102 (S/M/S)
15	NEW	RESPECT	Alliance Ethnik	Delabel	DILT 5 (E)
16	11	WE GOT THE LOVE	Tei	FKU/Epic	6023846 (S/M)
17	14	3 IS FAMILY	Dana Dawson	EMI	12EM 374 (E)
18	15	I'LL BE THERE FOR YOU (YOU'RE ALL I NEED TO GET BY)	Method Man featuring Mya 3rd	Def Jam/Atlantic	12DEF 11 (F)
19	16	DOON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	Monie	Arista	CD 74231307423 (BMG)
20	17	THE HELL EP	Tricky vs The Gravediggaz	4th + B-way	12BRW 325 (F)
21	18	LOVE ENUFF	Soul 2 Soul	Virgin	VST 1527 (E)
22	20	I HEAR YOUR NAME	Incoignito	Talkin Loud	TLUD 96 (F)
23	23	GIRLFRIEND'S BOYFRIEND	Gwen McCrae	Home Crown	HGT 134 (S)
24	19	SCREAM	Michael Jackson & Janet Jackson	Epic	CD 620022 (S/M)
25	22	I CAN'T GET NO SLEEP '95	Masters At Work present Indis	A&M	5811431 (F)
26	25	FREEK 'N YOU	Jodeci	Uptown	MCST 2072 (BMG)
27	21	HAPPY	MNB	Columbia	CD 6022192 (S/M)
28	27	STAY (TONIGHT)	Isha-D	Cleveland City Blues	CCB 15005 (S/M/S/M)
29	18	I SEEN A MAN DIE	Scarface	Virgin	VJST 94 (E)
30	24	STILLNESS IN TIME	Jamiroquai	Sony	SD 6020256 (S/M)
31	26	GRAPEVINE	Brownstone	MJL/Epic	6020946 (S/M)
32	33	MIND BLOWIN'	Smooth	Live	JIVET 379 (BMG)
33	29	LOVELY THANG	Kut Kloose	Elektra	EKR 0071 (W)
34	30	FROGGY STYLE	Nuttin' Nyce	Live	JIVET 391 (S/M)
35	NEW	OVER THERE (I DON'T CARE)	House Of Pain	Ruffneck/XL Recordings	CDXL510 (S)
36	NEW	ASK OF YOU	Rugheal Saadiq	Epic	6021086 (S/M)
37	36	FRAGILE	Isaac Hayes	Pointblank/Virgin	POBT 12 (E)
38	NEW	SPACE COWBOY	Jamiroquai	Epic	4272873 (S/M)
39	37	DEDICATED	Funkdoobiest	Epic	6020526 (S/M)
40	39	SEARCH FOR THE HERO	M People	Deconstruction	74231287861 (BMG)

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# DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	U GIRLS (LOOK SO SEXY)	Mush	Blurred Vinyl/Island	12BLN 13 (V)
2	NEW	LOVING YOU MORE	BT featuring Vincent Covello	Perfecto	PERF 1101 (W)
3	NEW	JOANNA	Mrs Wood	West	12WESTACT 066 (V)
4	NEW	STAYIN' ALIVE	Nirvana/Atlantic	Atlantic/Pelican	02021 (F/C/S)
5	1	I FEEL LOVE	Danna Summer	Manhattan/Mercury	FESK 1 (F)
6	2	HIDEAWAY	Della Simpson N'Side	Deconstruction	74231310471 (BMG)
7	NEW	NASTY GIRLS	TWA	Mercury	MERX 441 (F)
8	NEW	NU BIRTH OF COOL	One Trio	Moving Shadow	SHAD007 (S/R)
9	NEW	LET'S GET DOWN	Mark Morrison	WEA	WEA 0011 (W)
10	NEW	EVERYBODY ON THE FLOOR (PUMP IT)	Tokyo Ghetta Pussy	Epic	6011286 (S/M)
11	NEW	FIND ME (ODYSSEY TO ANYOONA)	Jam & Spoon featuring Plavka	Epic	6022246 (S/M)
12	NEW	MCS ACT LIKE THEY DON'T KNOW	KRS One	Live	JIVET 394 (BMG)
13	NEW	A HIGHER STATE OF CONSCIOUSNESS	Wirk	Strictly Rhythms	SR 1221 (Import)
14	4	TAKE ME HIGHER	Diana Ross	EMI	12EM 388 (E)
15	20	THE THING I LIKE	Aaliyah	Live	JIVET 392 (BMG)
16	7	LIFE IS SWEET	The Chemical Brothers	Junior Boy's Own	CHEMST 213 (F)
17	11	MOVE YOUR BODY	Xpansions IS	Arista	7423129481 (BMG)
18	3	TO THE LIMIT	Tony De Vit	Xplode	BANG 11 (W)
19	10	PLAY THIS HOUSE	B B Club	Positive	12TV 41 (E)
20	9	ANGEL	Goldie	Hit	FX 266 (F)
21	8	THE SUNSHINE AFTER THE RAIN	Beri	Freedom	TABX 232 (F)
22	5	I KNOW A PLACE	Kim English	Hi-Life/Polydor	5788071 (F)
23	23	SOMETHIN' 4 DA HONEYZ	Morrell Jordan	Def Jam/Atlantic	12DEF 10 (F)
24	NEW	ROUGH WITH THE SMOOTH	Shara Nelson	Cosmo	12CD001311 (E)
25	6	DON'T LET THE FEELING GO	The Hydroxymen featuring John Reid	Profile/Arista	742302802 (BMG)
26	28	EVERYBODY BE SOMEBODY	Ruffneck feat Yavah	M.A.W.	MAW0002 (Import)
27	24	I LUV U BABY (REMIX)	The Original	DeXL Recordings	ADR 8 (W)
28	15	RUNNING AROUND TOWN	Billie Ray Martin	Magnet	MAG 10257 (W)
29	NEW	RIP	Remarc	Sarbanee Bass	SUBBASE 004 (S/R)
30	NEW	THE SOUNDS OF MACHINES OUR PARENTS USED	Green	Our	CD 48 0190 (S/R)

# DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	TRADE	Various	Feverpitch	FPVTC 1001 (E)
2	NEW	REGGAE HITS - VOLUME 18	Various	Jester	JELP 108/ELC1018 (S)
3	1	SOME OF THESE WERE HOOG... TWO	Various	Road Chorus	HOOLP 210/UMC 2 (I/M/S)
4	NEW	THE STARSHIP UNIVERSE EP	CJ Boland	Internal	UARX 22 (F)
5	3	FAITH	Faith	Bad Boy	861270031/861270034 (BMG)
6	4	PURE SWING III	Various	Dino	02NTV 109/02NAC 109 (F)
7	5	ONLY BUILT 4 CUBAN LIX...	Roqueban	Loud	078636631V (BMG)
8	5	THE SHOW THE AFTER-PARTY THE HOTEL	Jade	Urban/RCA	12URCA 1128/URCA 1128 (S)
9	NEW	MISS THANG	Monica	Rowdy	2200E/020064 (Import)
10	2	MARK'S KEYBOARD REPAIR	Money Mark	Ms Wax	MW 034/PL (V)

# SPECIALIST CHARTS

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## video duplication

- Latest digital mastering formats **170 0181 946 5388**
- Weekly capacity of 350,000 units
- Fast turnaround
- Full printing and packaging service

## multi media

## cd replication

- Latest "Monoline" technology **001 0171 607 8650**
- Fast turnaround
- Fully automated
- CD-ROM, CD-I, VIDEO CD

## tape duplication

- Large capacity **001 0171 609 0087**
- Manufactured from Digital Loop-bin
- Full packaging and distribution service

## vinyl records

- Large capacity **00204 0181 592 0242**
- Black and coloured
- 7", 10" and 12" disks
- Picture and shaped disks

# VIDEO

This Last	Artist/Title	Label/Cat No	16	17	18	19	20
1	<b>PULP FICTION</b>	Touchstone CD39142	16	17	18	19	20
2	<b>SPEED</b>	Fox Video V65304	16	17	18	19	20
3	<b>TRE LIRES</b>	VCJ V6594	16	17	18	19	20
4	<b>BILL WHELAN: Riverdance-The Show</b>	PMI M1945473	16	17	18	19	20
5	<b>OASIS Live By The Sea</b>	CIC Video V49109	16	17	18	19	20
6	<b>STAR TREK VOYAGER - VOL 14</b>	BMG Video 742128153	16	17	18	19	20
7	<b>TAKE THE HIGHWAYS - Live At Manchester G-Mex</b>	Walt Disney DVD2322	16	17	18	19	20
8	<b>PHILIPPO</b>	Warner Home Video S01303	16	17	18	19	20
9	<b>ACE VENTURA PUP DETECTIVE</b>	BBC DVD9598	16	17	18	19	20
10	<b>DOCTOR WHO - WARRIORS OF THE DEEP</b>	EV V65157	16	17	18	19	20
11	<b>THE CROW</b>	CIC Video V49107	16	17	18	19	20
12	<b>THE RUNTSTONES</b>	BBC DVD9597	16	17	18	19	20
13	<b>DOCTOR WHO - SEA DEVILS</b>	BBC DVD9591	16	17	18	19	20
14	<b>BOTTOM - DOUGH</b>	Warner Home Video S01295	16	17	18	19	20
15	<b>FREE WILLY</b>		16	17	18	19	20

# MUSIC VIDEO

This Last	Title	Label/Cat No	16	17	18	19	20
1	<b>BILL WHELAN: Riverdance-The Show</b>	VCJ V6594	16	17	18	19	20
2	<b>OASIS Live By The Sea</b>	PMI M1945473	16	17	18	19	20
3	<b>THE BLOWUPS - Live At Manchester G-Mex</b>	BMG Video 742128153	16	17	18	19	20
4	<b>MICHAEL JACKSON: Live At Manchester G-Mex</b>	BMG Video 742128153	16	17	18	19	20
5	<b>TAKE THAT: Berlin</b>	BMG Video 742128153	16	17	18	19	20
6	<b>REM: Paradise</b>	Warner Music Video 732928213	16	17	18	19	20
7	<b>THE PRODIGY: Electronic Punk</b>	XL Recording V4107	16	17	18	19	20
8	<b>PINK FLOYD: Pulse - 20.10.34</b>	PMI M1945473	16	17	18	19	20
9	<b>BOB JOY: Dress Road Best Of</b>	PolyGram Video S01303	16	17	18	19	20
10	<b>TAKE THAT: Everything Changes</b>	BMG Video 742128153	16	17	18	19	20
11	<b>TAKE THAT: Everything Changes</b>	BMG Video 742128153	16	17	18	19	20
12	<b>JOHN DENVER: The World's Greatest Sinfonia</b>	Capitol CD 2193	16	17	18	19	20
13	<b>SEPHULURA: The World's Greatest Sinfonia</b>	Capitol CD 2193	16	17	18	19	20
14	<b>ELVIS PRESLEY: The World's Greatest Sinfonia</b>	Capitol CD 2193	16	17	18	19	20
15	<b>BLUES: The World's Greatest Sinfonia</b>	Capitol CD 2193	16	17	18	19	20
16	<b>DANIEL O'DONNELL: Best For You</b>	Capitol CD 2193	16	17	18	19	20

# INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	ROLL WITH IT	Oasis	Creation CRESCD 212 (3MV/V)
2	GREAT THINGS	Echobelly	Faave FAUV 503D (3MV/V)
3	JUST WHEN YOU'RE THINKING...	The Charlatans	Beggars Banquet BBQ 90CD (RTM/DO)
4	CHARITY	Skunk Anansie	One Little Indian 128 TP1CD (P)
5	REST OF MY LOVE	Urban Cookie Collective	Pulse: 8 CDLOUSE 81 (P)
6	GIRL FROM MARS	Ash	Infectious INFECT 24CD (RTM/DC)
7	A GIRL LIKE YOU	Edwyn Collins	Satena ZDP 303CD (V)
8	ISOBEL	Bjork	One Little Indian 127P 7CD (P)
9	THE FINEST	Travis	Big Life BLID 118 (P)
10	NEIL JUNG	Teenage Fanclub	Creation CRESCD 210X (3MV/V)
11	DESTINATION ESCHATION	Shamen	One Little Indian 128 TP1CD (P)
12	HOPPE ST.	Loveliers	China WOKCD 2058 (P)
13	MAKE THAT MOVE	Ultra-Static	Classcore DC8RT 047 (Self)
14	WHATEVER	Oasis	Creation CRESCD 195 (3MV/V)
15	SOME MIGHT SAY	Oasis	Creation CRESCD 204 (3MV/V)
16	BREAK OF DAWN	Rhythm On The Loose	SiX SIKCD 126 (3MV/S/M)
17	LIVE FOREVER	Oasis	Creation CRESCD 195 (3MV/V)
18	SHAKESPEAKER	Oasis	Creation CRESCD 191 (V)
19	SUSPENSION	Oasis	Creation CRESCD 191 (V)
20	GOTTA GET AWAY	Offspring	Out Of Step W005 2CD5 (P)

# INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)
1	THE CHARLATANS	The Charlatans	Beggars Banquet BBQCD 174 (RTM/DO)
2	ZETZGEIST	Loveliers	China WOLCD 108 (P)
3	DEFINITELY MAYBE	Oasis	Creation CRECD 193 (3MV/V)
4	20 MOTHERS	John Cope	Echo ECHCD 5 (P)
5	SMASH	Offspring	Epitaph E 86432Z (P/H)
6	POST	Bjork	One Little Indian TPLP 51CD (P)
7	TIMES FLY	Ash	Internal LUEDCD 23 (P)
8	MARK'S KEYBOARD REPAIR	Marky Mark	Ms Wax MW 034CD (V)
9	SAX MOODS	Blowing Free	Dino DINGCD 116 (P)
10	STRICTLY COMMERCIAL - BEST OF	Frank Zappa	Rykodisc RCD 490CD (V)
11	ELASTICA	Elastica	Decapitive BLUFF 014CD (P)
12	...AND OUT COME THE WOLVES	Rancid	Epitaph 8644Z (P)
13	GORGEOUS GEORGE	Edwyn Collins	Satena SETCD 014 (P)
14	THE COMPLETE	Stone Roses	Edwyn GREGCD 335 (P)
15	TRAVIS	Bob Radleys	Creation CRECD 173 (3MV/V)
16	GRAND PRIX	Teenage Fanclub	Creation CRECD 173 (3MV/V)
17	EVERYONE'S GOT ONE	Echobelly	Faave FAUV 3CD (3MV/V)
18	TRAILER	Ash	Infectious INFECT 14CD (RTM/P)
19	ORBITAL 2	Orbital	Internal TRUED 2 (P)
20	SMART	Sleeper	Internal SLEEPCD 007 (V)

# ROCK

This Last	Title	Artist	Label (distributor)
1	SMASH	Offspring	Epitaph E 86432Z (P)
2	THESE DAYS	Bon Jovi	Mercury 52624Z (P)
3	FOO FIGHTERS	Foo Fighters	Roswell CD857 2396 (E)
4	DOOKIE	Green Day	Reprise 526250Z (P)
5	CROSS ROAD - THE BEST OF	White Zomba	Jarhead 52238Z (P)
6	ASTRO CREEP 2000	Rancid	Geffen GED 24816 (BMG)
7	...AND OUT COME THE WOLVES	Rancid	Epitaph 8644Z (P)
8	UNEMPLOYED IN NEW YORK	Nirvana	Geffen GED 24727 (BMG)
9	NEVERLAND	The Mission	Neverland SMEEDCD 001 (P)
10	NEVERLAND	The Mission	Neverland SMEEDCD 001 (P)
11	METALLICA	Metallica	Vertigo 510022Z (P)

This Last	Title	Artist	Label (distributor)
1	INFERNAL LOVE	Therapy?	A&M 540372Z (P)
2	SO FAR SO GOOD	Bryan Adams	A&M 540157Z (P)
3	BIG ONES	Aerosmith	Geffen GED 24545 (BMG)
4	KING FOR A DAY FOOT FOR A...	Faith No More	Slash 82856Z (P)
5	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 75992861Z (W)
6	BURN MY EYES	Machina Head	Roadrunner RR 90169 (P)
7	...AND JUSTICE FOR ALL	Metallica	Verito VERHCD 61 (P)
8	IN UTERO	Nirvana	Geffen GED 24536 (BMG)
9	RAGE AGAINST THE MACHINE	Rage Against The Machine	Epic 472224Z (SM)
10	SUPERUNKNOWN	Soundgarden	A&M 540251Z (P)

# COUNTRY

This Last	Title	Artist	Label (distributor)
1	LITTLE ACTS OF TREASON	Carlene Carter	Giant 74321298Z (BMG)
2	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia 471679Z (SM)
3	INGENUE	KD Lang	Sire 53952842Z (W)
4	THE LAST WALTZ	Daniel O'Donnell	Rizc RITZCD 0059 (P)
5	IN PIECES	Garth Brooks	Liberty CD857 2212 (E)
6	ESPECIALLY FOR YOU	Daniel O'Donnell	Rizc RITZCD 710 (P)
7	TRAIN A COMIN'	Steve Earle	Transatlantic TRACD 111 (BMG)
8	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Rizc RITZCD 702 (P)
9	COME ON COME ON	Mary-Chapin Carpenter	Columbia 471892Z (SM)
10	WHAT A CRYING SHAME	Mavericks	MCA MCA0 10861 (BMG)

This Last	Title	Artist	Label (distributor)
1	ROPIN THE WIND	Garth Brooks	Capitol CD85U 2193 (E)
2	NO FENCES	Garth Brooks	Capitol CD85U 2193 (E)
3	LYER	Nanci Griffith	MCA MCD 11155 (BMG)
4	ONE	George Jones/Tammy Wynette	MCA MCD 11155 (BMG)
5	JUST LOVIN' YOU	Mary Duff	Rizc RITZCD 0076 (P)
6	JOHN MICHAEL MONTGOMERY	John Michael Montgomery	Arista 759782782Z (W)
7	WHO I AM	Alan Jackson	Arista 743211782Z (BMG)
8	SHADOWLAND	KD Lang	Warner Bros 52524Z (W)
9	FOLLOW YOUR DREAM	Daniel O'Donnell	Rizc RITZCD 701 (P)
10	THE CHASE	Garth Brooks	Liberty CD85U 2193 (E)

# JAZZ & BLUES

This Last	Title	Artist	Label (distributor)
1	JAZZ MOODS	Various Artists	Yelstar TDZ 772Z (BMG)
2	MUNDO LATINO	Various Artists	Columbia SONYVCD 2CD (SM)
3	THE BLUES ALBUM	Various Artists	Virgin VTRCD 54 (E)
4	NOTHING BUT THE BLUES	Various Artists	TPB ULTCDD07 (EUK)
5	BLEATHLESS	Kenny G	Arista 676221984Z (BMG)
6	BLUES FOR GREENY	Gary Moore	Virgin CDV 2314 (E)
7	FEELING GOOD - BEST OF NINA SIMONE	Nina Simone	Verve 52869Z (P)
8	BALLADS AND BLUES 1952-1994	Gary Moore	Virgin CDV 2318 (E)
9	THE BEST OF	Ella Fitzgerald	MCA MCA119521 (BMG)
10	ESSENTIAL ELA	Ella Fitzgerald	Verve 52896Z (P)

# T SHIRT CHART

This Last	Title	Artist	Label (distributor)
1	Blair	Blair	Blair
2	Oasis	Oasis	Oasis
3	Supergroup	Supergroup	Supergroup
4	Bon Jovi	Bon Jovi	Bon Jovi
5	Pulp	Pulp	Pulp
6	X-Files	X-Files	X-Files
7	Yoko Ono	Yoko Ono	Yoko Ono
8	Toko That	Toko That	Toko That
9	Balmain Forever	Balmain Forever	Balmain Forever
10	Pink Floyd	Pink Floyd	Pink Floyd

# MID-PRICE/ LOW-PRICE

**S**ometimes these days you'd be hard-pressed to tell full price, front line product apart from its lower-priced cousins. It's not just the increased effort labels have put into packaging – although in-depth artist biographies and sleeve notes, and clear inner trays certainly help. It's not even the advertising, although it's not so long ago that above-the-line campaigns for low and mid-price product were virtually unknown. More than any of these factors, it has to be the repertoire. Just take a look at some of the names which have recently occupied the mid-price chart: Blur, Bon Jovi and Steve Vai. The conclusion is clear – the great triumph of the mid and low-price companies has been to provide consumers with full-price artists at a less than full price. Having pulled off this

seemingly impossible task, the labels have enjoyed substantial rewards. Mid and low-price product is no longer solely the preserve of non-specialist retailers hoping for impulse purchases, but a mainstream part of the record business also exploited by serious music retailers. Sales through non-traditional outlets have continued to rise as racking has been improved and labels have better targeted the occasional record buyer who has historically been the backbone of the mid and low-price business, but the rising quality of lower-priced releases has meant the committed music buyer is also being tempted more and more. As labels and stores alike gear up for the busy autumn selling season, the good news is that the drive for quality is undiminished. Over the next 13 pages *Music Week* reviews a third-quarter product line-up which includes the likes of Elton John, Rod Stewart, Tina Turner, The Charlatans, Andy Williams, Fats Waller, Nirvana, Bobby Brown and Max Bygraves. Now that is what we call music!

# MAJORS' MUSCLE BOO'S MID-PRICE

MID-PRICE SALES MAY HAVE BEEN SQUEEZED OF LATE, BUT, SAYS CAROLINE MOSS, FOR THOSE WITH THE TENACITY TO SEARCH OUT ARTISTS NOT ALREADY EXPLOITED BY THE LOW-PRICE MARKET, THE REWARDS CAN BE FAR FROM MIDDLING

**C**onflicting trends have ruled the low and mid-price markets over the past few years.

The majors have become increasingly reluctant to license at low-price, instead keeping product in-house for release on their own budget labels such as the Grams in 1993. Yet licensing opportunities in the competitive mid-price market have increased as most majors are licensing product that they have already released at low price themselves, although they usually restrict the deal to a couple of tracks to prevent Best Of compilations, which they could release themselves.

BPI statistics show that market share for budget product (with a dealer price of £4.24 or less for CD, £2.69 or less for album and cassette) has increased from 3.9% in 1990 to 11.1% in 1994. But mid-price (£4.26-£5.99 for CD and £2.70-£3.69 for album and cassette) has dropped from 14.1% to 10.4% over the same period.

Several factors are at play in this shifting marketplace. Mid-price is being absorbed into the

full-price product range. "Key retailers are providing dedicated shelf space for low-price or budget, whereas mid-price is racked together with full-price," says Danny Keene, marketing director at Music Collection International.

His sentiments are echoed by Paul Goldwell, creative manager of Parbat's mid-price label Temple. "Quite often the retail price of a new album will drop to £8.99 on CD after six months," he says. "Our mid-price compilations retail at £7.99, and as full-price comes down the mid-price market is being squashed."

However, this mid-price slump may well be reversed by strong mid-price campaigns from the majors. EMI launched its Mid Price Music campaign in August with bright yellow Mid Price stickers to tempt lapsed buyers; BMG's £70,000 STOP campaign kicked off on September 4; and Sony's batch of new mid-price titles is scheduled for release on October 2.

Influencing the growth of the low-price and super-budget markets is the increasing quality of the product, helped by the kind of packaging store often



MID-PRICE ALERT: THE LAUNCH OF EMI'S MID-PRICE MUSIC CAMPAIGN AND BMG'S STOP TITLES HAVE BEEN BACKED BY CATALOGUES AND FLYERS

## DAKOTA LABELS SET FOR MIDEUM LAUNCH

A new mid-price/budget label is gearing up for its launch at next year's Mideum, where it will unveil as many as 50 titles.

Dakota, a subsidiary of L&D Records, has been set up by former United Artists Records managing director Martin Davis and Larry Levent, ex-marketing director at Arcade Records.

Until now, L&D has been selling box sets and artist compilations via infomercials on satellite television - 30

minute product demonstration and direct response commercials - but it has now decided to enter the retail market.

Label manager Simon Davis says, "L&D has been hugely successful through TV and radio ads, but the time is right to widen our sales profile. We are talking to various specialist music retailers at the moment, although we have not ruled out non-traditional outlets."

Exact details of the releases are still being kept secret, but product manager Chris Birrell says the label has come up with "something creative that has never been done before."

Dakota and L&D are part of the Diamond Time Group, which has offices in the US and UK. The group also has an Internet site which features details of all its subsidiaries. The site address is [dtime@time.netconnect.co.uk](mailto:dtime@time.netconnect.co.uk)



DANNY KEENE; MCI MARKETING DIRECTOR (LEFT) AND CARLTON'S JOHN HOWARD

"PEOPLE ARE REALISING THAT BECAUSE YOU PAY A RELATIVELY LOW PRICE FOR A CD YOU SHOULDN'T NECESSARILY EXPECT LOW VALUE FOR MONEY,"

DANNY KEENE, MCI

ownership is the respect it commands in the marketplace. Good relationships can be built up with other labels, including the majors, who may need to license tracks for their own compilations.

Repertoire-owning companies are also in a position to forge own-brand deals with retailers. One company to exploit this market is Conifer, which has a classical catalogue plus rights to Royal Opera House recordings and has put together own-brand product for Boots and Woolworths.

Budget company Tring International has also forged a close relationship with a third party, this time the Royal Philharmonic Orchestra, sponsoring the RPO to the tune of £100,000 a year. The company is currently mid-way through a contract with the orchestra for 125 classical albums, the highlight of which this autumn is Peter & The Wolf (TRP 46) narrated by Sir John Gielgud at CYS Studios in Wembley.

Ultimately, while the low-price market appears to be saturated, strong competition has encouraged greater creativity and higher-quality production. And strong mid-price campaigns by the majors may encourage retailers to give dedicated space to this price point, giving it the boost it needs. One thing is for sure - the bargains out there are getting better all the time.

do re-recordings, while studio recordings of West End shows have also become big sellers.

One danger with the increasing number of companies chasing product to license at low prices is that the available material becomes over-used. "How many Billie Holiday or Duke Ellington do you really want to see out there?" reasons Tallamy. "The degree to which this happens depends on the individual licensor. Certain companies may be happy to exploit their product to a further degree than others which are more protective," says Keene.

A false-deed for prospering in the low-price market may be the acquisition of back catalogue. This became particularly clear to Carlton Home Entertainment (formerly Pickwick) when Sony and PolyGram drew their low-price repertoire in-house, ending licensing deals with Carlton. "We recognised that there is now a problem with licensing for a low price point," says Carlton's A&R director, John Howard. To address this problem Carlton is building up a repertoire of its own recordings at low, mid and full-price, and Howard travelled to Popkomm in August to acquire more back catalogue.

Castle went down this route several years ago when it began a serious campaign of rights acquisition. The company now counts the Pye, Bronze and Sugarhill catalogues among its repertoire. The new mid-price Renaissance label has been created to use that catalogue for multi-artist compilations. "I draw on the internal resources, marrying them off with what we can license in," says divisional director Mick Carpenter.

However, he is keen to point out the danger of compromising a concept by sticking to in-house repertoire, and emphasises the importance of licensing third-party product to complement it. A further advantage of rights

> associated with full-price. Four and eight-page booklets, clear CD cases and improved artwork are becoming increasingly common at lower price points. "People are realising that because you pay a relatively low price for a CD you shouldn't necessarily expect low value for money," says Keene.

Quality aside, what can low-price product offer in terms of content as traditional licensing possibilities decrease? At the bottom end of the market the solution is creativity. "I would argue that from the late Seventies onwards, the bulk of exciting music has originated from independent labels," says Steve Tallamy, commercial manager at Dino. "So by definition you can make really exciting projects at low price."

Such projects are often time-consuming and rigorous affairs, tracking down the owners of one-off tracks and dealing with small companies worldwide. Unlike licensing from major labels, where there is no dispute about rights ownership, dealing with smaller companies can be fraught with problems, especially when more than one party claim to own the rights.

Striking such deals requires dedication, and Tallamy thinks the most important asset for low and mid-price labels is "people who've got enough interest and passion to search out artists who haven't been exploited in the low-price market."

Other opportunities for licensing at low price include acquiring tracks that artists recorded early in their career before signing to a major. There is also a thriving market in re-records, where there are no restrictions on artists recording tracks for a certain period after their contract has expired. There are countless Sixties and Seventies acts who are out of their record contracts but are still performing on the cabaret circuit who have been tempted to



MCI MID-PRICE RACKING SYSTEMS SHOWING THE CUSTOMER WHAT'S ON OFFER



## TOP 10 MID-PRICE ALBUMS

Position	Title	Artist	Label
1	Leisure	Blur	Food
2	Slippery When Wet	Bon Jovi	Vertigo
3	New Jars	Bon Jovi	Vertigo
4	Alien Love Secrets	Steve Vai	Relativity
5	Tracey Chapman	Tracey Chapman	Elektra
6	The Dock Of The Bay	Otis Redding	Atlantic
7	Red Medicine	Fugazi	Dischord
8	King Of Mambos	Perez 'Rez' & His Orchestra	RCA
9	What Colour Is The Wind	Charlie Landsborough	Ritz
10	Doors - OST	The Doors	Elektra

Source: C.I.N. Figures are for second quarter 1995



**THE BEST OF BRENDA LEE**  
25 classic tracks from the 60s and 70s including Let's Jump The Broomstick, As Usual and Sweet Nothin's  
MCCD/TC 215



**THE VERY BEST OF THE FOUR SEASONS**  
All the hits from the 60s and 70s - 18 tracks including Sherry, Let's Hang On and December '63  
MCCD/TC 211



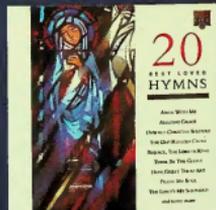
**ROY AYERS - VIBESMAN LIVE AT RONNIE SCOTTS**  
Re-live a night at Ronnie's with the king of jazz funk - includes Running Away, Everybody Loves The Sunshine and Rapped Up In Your Love  
MCCD/TC 215

# The Leading Brand

## New Releases



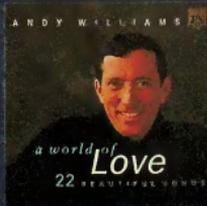
**Music Club** is the UK's leading low price label, now boasting over 200 titles. All feature long playing times & comprehensive liner notes and many also include 8 page booklets. The 1996 catalogue, which features every title in full colour, will be available at the end of September.



**20 BEST-LOVED HYMNS**  
Well known choirs and artists including Harry Secombe and Maura Anderson sing the great hymns, including The Lord's My Shepherd, Amazing Grace and Abide With Me  
MCCD/TC 214



**SHUT UP! AND PLAY YER BLUES**  
Blues legends push their mikes to one side and play for their suppers... 22 tracks featuring Buddy Guy, John Lee Hooker and more  
MCCD/TC 216



**ANDY WILLIAMS - A WORLD OF LOVE**  
The singing superstar performs 22 songs of love from around the world including Blue Hawaii, April In Paris and Canadian Sunset  
MCCD/TC 218

Dealer Price: **£3.65 CD / £2.43 Cassette**

For more information: **Tel: 01923 255558 or Fax: 01923 816744 / 816880**  
Distribution: **DISC 01923 255558 or THE 01782 566566**



# PROJECT PROFILES

NEW IDEAS ARE HARD TO COME BY IN SUCH A COMPETITIVE MARKET. SO HOW DO MID AND LOW-PRICE COMPANIES ENSURE THEY GET THE RIGHT TRACK LISTINGS? WHAT ARE THE LICENSING PROBLEMS? AND WHAT MARKETING SUPPORT CAN A TITLE AT THIS PRICE LEVEL JUSTIFY? *MW* REVIEWS SEVEN PROJECTS RELEASED THIS AUTUMN

## ALAN PRICE & GEORGIE FAME:

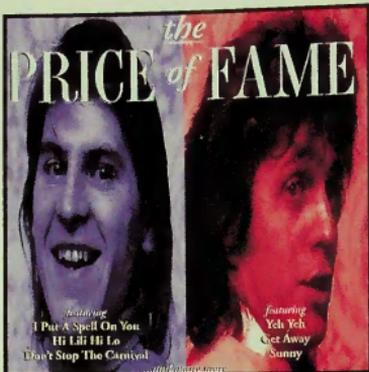
**The Price Of Fame**  
(Spectrum CD5509312)

But now PolyGram's low-price company Karussell is always looking for niche areas in the low-price market, and during a brainstorming session the concept of an Alan Price and Georgie Fame album was born.

Surprisingly, the artists have recorded only one single together, Rosetta, which reached number 11 in 1971. But both have enjoyed hugely successful solo careers and recently embarked on a tour together. It was therefore decided that the album should share the same name as the tour – The Price Of Fame.

Most of Fame and Price's respective successes occurred during the mid-Sixties and early Seventies. Price's most famous hits include I Put A Spell On You, Simon Smith And His Amazing Dancing Bear, The Jarrow Song and Don't Stop The Carnival.

Georgie Fame first hit the charts in 1965 with a reworking of the Afro-Cuban song Yeh Yeh, which reached Number One, assuring Fame a firm place in the charts for the next decade.



PRICE AND FAME: TOURING TOGETHER AND WITH A NEW LOW-PRICE TITLE

Further hits included In The Meantime, Like We Used To Be and his second number one in 1966, Get Away.

Karussell decided that for this to be the definitive Price and Fame album it had to include as many of their solo hits as possible to highlight the success each

artist had achieved during their respective careers.

The Alan Price repertoire was licensed from Trojan Recordings, the Georgie Fame catalogue was already in-house in PolyGram. But it was felt that the proposed listing didn't include enough hits, so a few additions were made

before the hits-orientated track listing was finalised.

Karussell is confident this joint album will prove a big Christmas success because it is the only one available at any price level. This should, the company hopes, secure reviews and competitions in the appropriate media.

Trade and consumer advertising will run in a variety of magazines including *Select*, *Q* and *Vox*, with solos and co-op ad campaigns with selected retailers.

## VARIOUS ARTISTS:

**Songs For A Black Planet**  
(Nectar Masters (Dino) NTM CD512)

**Out now**

Commercial manager Steve Tallamy came up with the concept for this compilation of Goth bands of the Eighties while browsing at the Virgin Megastore in London.

He was concerned that all the Goth compilations available seemed to be at full price. It struck him that there was an obvious mid-price market here, and he was convinced that many people who were fans of the genre as teenagers would be willing to pay £6.99 for the compilation, which includes many tracks on >

THE VERY BEST FROM

# SOLAR

THE SOUND OF LOS ANGELES RECORDS



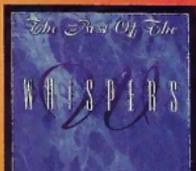
THE BEST OF SOLAR • REN CD/MC 106



THE VERY BEST OF MIDNIGHT STAR • CCS CD 805



THE VERY BEST OF SHALAMAR • CCS CD/MC 803



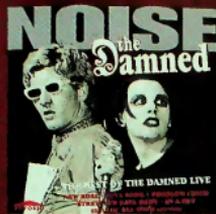
THE BEST OF THE WHISPERS • CCS CD 804

DEFINITIVE HIT TRACKLISTINGS  
COMPREHENSIVE LINER NOTES

RELEASED SEPTEMBER 18TH 1995 AT MID PRICE

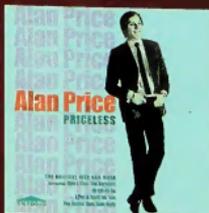
ORDER NOW FROM BMG CUSTOMER SERVICE 1021 5005678  
CD £4.86/MC £2.97





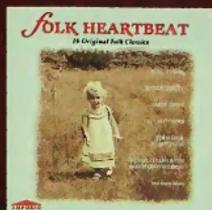
**NOISE - THE BEST OF THE DAMNED LIVE**

16 ear-bursting live performances including New Rose, Love Song, Problem Child and more  
EMPRCD/MC 582



**ALAN PRICE - PRICELESS**

16 original tracks from a perennial performer including Don't Stop The Carnival, Hi-Li-Hi-Low, I Put A Spell On You and more  
EMPRCD/MC 583



**FOLK HEARTBEAT**

16 great tracks from the cream of British folk, including Sandy Denny, Steeleye Span, Martin Carthy and more  
EMPRCD/MC 585

# The Designer Label

EMPORIO

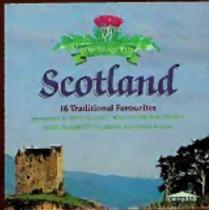
## To Suit Your Budget

Emporio is the UK's fastest growing budget label with over 100 titles now available, all featuring original recordings by the original artists. The 1996 catalogue, which features every title in full colour, will be available at the end of September.



**DESMOND DEKKER & THE ACES - THE VOICE OF SKA**

16 original hot tracks from the Jamaican legends including 007 (Shanty Town), Pickney Gal, It Mek and more  
EMPRCD/MC 594



**THE SONGS OF SCOTLAND**

16 great wee numbers from stalwarts including Andy Stewart, Alastair McDonald, Alex Sutherland Singers and more  
EMPRCD/MC 590



**MARC BOLAN - PREHISTORIC**

The original 1966 & 67 early recordings, 15 tracks including One Inch Rock, Pictures Of Purple People, Mustang Ford and more  
EMPRCD/MC 589

Dealer Price: £2.37 CD / £1.78 Cassette

For more information: Tel: 01923 255558 or Fax: 01923 816744 / 816880  
Distribution: DISC 01923 255558 or THE 01782 566566



► CD for the first time.

Dino's mid-price label, Nectar Masters, was launched in July, with the concept that all the product, including track listing, packaging, design and sleeve notes, would be of full-price standard but would retail at 16.99 or less.

As the dealer price precluded licensing tracks from the majors, Tallamy faced the challenge of tracking down earlier material from independent labels, such as the New Model Army track *Great Expectations* from Abstract Sounds.

Instrumental in putting together the project were Iain McNay of Cherry Red and Alan Hauser of Jangle, who, in addition to the licensing deals they struck, also supplied information and visuals used in the CD booklet.

Design agency The Leisure Process was asked for its ideas on sleeve design and told to avoid the traditional predominance of black on sleeves of this genre. Tallamy was confident that the finished packaging, which includes an eight-page booklet and picture tray, would be ideal for the target market.

Tallamy then set down with Nectar label manager David Smith and head of press and PR Monika Daryanani to work out the marketing strategy. It was decided that Mick Mercer, a music journalist who was associated with the bands at the height of their popularity, should write the sleeve notes.

*Songs For A Black Planet* is being released simultaneously with four other eclectic titles.



#### SONGS FOR A BLACK PLANET: GOTHS RETURN

The decision was made to advertise all five in *Mojo* because its readers correspond to the demographic profile of the target market. Review copies are being sent to newspapers and magazines, as well as to relevant radio shows, while a mailout will be sent to Goth fanzines and fan clubs.

The last and potentially most problematic stage, as with any compilation, was to dovetail the licensing, contracts, design, manufacture, receipt of masters and press to ensure the release date (September 4) could be met.

**THE FOUR SEASONS:**  
The Very Best Of The Four

#### SEASONS (Music Club [MCI] MCCD211/MCTC211) Out today (Monday)

When it came to considering its autumn release schedule, MCI decided to release as many albums as possible of artists and repertoire that had not been seen at mid or low price before.

Bearing in mind the intense competition at this price point, the company undertook a significant market research programme, which included store visits and checking Music Master set to see what was already available. Where MCI found that product was already available

from artists/repertoire it had targeted it made a conscious effort to ensure its package had bigger hits, more tracks or better packaging, or a combination of all three.

Store visits combined with browsing through the Guinness Book of Hit Albums threw up the Four Seasons. It became apparent that although the band had enjoyed 11 Top 30 hits and 151 weeks in the charts throughout the Sixties, Seventies and Eighties, a comprehensive hits package had never been available before at low price.

On approaching the licensor, MCI emphasised the care and attention to aesthetic detail that would be paid to each release, and gave reassurances that although the repertoire was to be available for the first time at low price, the album quality was tantamount to that of a full-price release.

With so many hits available, compilation was an easy task. Two tracks that had been hits in America and were familiar to the British public were included, the original version of *Bye Bye Baby*, later covered by the Bay City Rollers, and the Goffin/King classic *Will You Still Love Me Tomorrow*.

Music journalist Michael Heatly was chosen to write the sleeve notes, and a design company was briefed to create packaging that was up-to-date yet sympathetic to the music's era. This was achieved using full-price packaging techniques such as a clear inner-tray with a full-colour design behind it, and a colour cover shot of the band

with key songs in a contemporary typeface.

Danny Keene, marketing director at MCI, says: "The final result is an album which we are confident will be one of our best-selling releases this autumn as well as being a superb-selling catalogue item for many years to come."

The album is being promoted with co-op advertising with key retailers, a PR campaign and radio plugging to local and national radio.

#### VARIOUS ARTISTS:

#### J-Groove - The Soul Of Japan (More Music [Sound & Media] MOCDD 3017)

**Out October 2**  
Sound & Media began releasing its own mid/low-price and super-budget product in January this year. *J-Groove - The Soul Of Japan* falls into the latter category, being a 16-track, 78-minute compilation featuring top-selling Japanese artists such as Katsunami, Keizo Nakanishi and Toshinori Yonekura. Five of the tracks are taken from three albums that have reached number one in Japan.

Michael Neidus, head of product development, explains the concept. "A couple of years ago I visited Tokyo on business, and came across a range of artists whose music I felt could be marketed well in the UK, regardless of the language, via the traditional, non-traditional and specialist retail market. "Our unique compilation should certainly create interest. It's hit radio material, which is

## LASERLIGHT LARGE SELECTION HIGH QUALITY LOW PRICE



TARGET RECORDS  
ORDER FROM BMG 0121 500 5678

## WORKING OUT THE MARGINS

**VARIOUS ARTISTS:**  
100% Classical Workout; 100% Fab Workout; 100% Phantom Power; 100% Soft Rock One to One (Fitness Label) [Music For Pleasure] CD7243 8 3550326, CD7243 B 35514 2 2, CD7243 8 35506 2 3, CD7243 8 35510 4 0.  
**Out October**  
EMI's Music For Pleasure, which is 30 years old this year, has decided to exploit the booming health market by launching a new label called One To One Fitness.

Product manager Peter O'Caín says the company identified a gap in the market for affordable music that people can keep fit to, played at the correct beats per minute (BPM) to help with exercise programmes. Product available in the past, he says, has been priced at between £12 and £25.

The company's own research seems to support the project's sales potential. It indicated that in 1993, £475m was spent on membership and entrance fees to sports and fitness centres, and 12% of the adult took part.

Four titles have been launched initially, the music put together by Soundtrack Music Records, which has licensed the product exclusively to EMI. 100% Phantom Power (features music from the musicals), 100% Classical Workout (classical tracks), 100% Fab Workout (music from The Beatles), and 100% Soft Rock (includes music from Phil Collins, David Bowie, Mick Hucknall and Sting among others). The double CDs will retail for £9.99, with cassette at £7.99.

"We believe there is a huge untapped market out there among not

just record buyers but consumers who use sports shops and other non-traditional outlets," says O'Caín.

The product's broad appeal to outlets that do not usually stock music, such as sports shops and leisure centres, meant MFP had to ensure it had an extensive and comprehensive marketing campaign. Advertising includes press ads in body building and health and fitness magazines, while EMI is sponsoring the Fitcam at Bogtun in Bognor next month. The marketing campaign will also include personal appearances by professional trainer Jamie Anderson and TV Gladiator Suzanne Cox, whose pictures appear on the packaging.

"We should benefit from the TV interest Suzanne generates because she is one of the Gladiators for the new series," says O'Caín.



**MID-PRICE**

have you seen

The **MID-PRICE**  
**music**  
collection

from **EMI**



We certainly hope you have as we've been going to great lengths to tell both the trade and the consumer about the **MID-PRICE** music collection and our new branding: 80 page CD sized consumer catalogue, national magazine inserts, national and local newspaper advertising, Q magazine cassette cover-mount, bright new **MID-PRICE** stickers, distinctive point of sale, new range of titles.

thanks for your support so far - watch this space...





#### J-GROOVE: A SELECTION OF TOP-SELLING JAPANESE ARTISTS

► bought by millions worldwide. If Gary Barlow and Tony Mortimer ever need a shot of inspiration, they could do worse than look eastwards.<sup>2</sup> Putting together such an unusual compilation created a number of difficulties for Sound & Media. Problems arose initially due to the artists' contractual restrictions, and the fact that no similar projects had been undertaken in Japan, where there are fixed pricing policies. A full-price CD retails at £22, and Sound & Vision planned to release the album on its low-price label at £5.99 for CD.

That hurdle was overcome by convincing the Japanese repertoire owners that there was a legitimate market in the UK, and the album wasn't being released for export back to Japan.

Nevertheless, contractual and territorial restrictions were imposed, and a computerised design mock-up prepared before clearances were finalised – an unusual requirement. Finally the company was limited to the use of three tracks per artist, and was told it could not use artist photos, because of fears that to do so would encourage export.

Neidus is confident that the compilation will prove a useful promotional tool for the artists, especially given the price point.

There is one track sung in English, Sandy Lam's Pieces Of Mind, which will be promoted to radio as an album exclusive. There are four mixes available, including one by Incognito which will be put out on a white label and promoted to clubs.

The album (dealer price £3.57/retail £5.99) will be marketed with special campaigns, target marketing and distribution. Neidus says: "If we

sell several thousand copies, we will consider the project to have been a success."

Sound & Media has registered the label name J-Groove with MCPS, although it will wait to see how successful this project is before deciding whether to launch a follow-up.

#### JOOLS HOLLAND:

**The Piano Series: Boogie Woogie Piano, Rag Time Piano and Jazz Piano. (Temple [Telstar] TMPCD 022/23/24, TMPMC 022/023/024). Out October 2**

Paul Caldwell, creative manager at Temple, adheres to a strict philosophy when compiling albums for release at mid-price: if the concept is not a potential TV release he doesn't want it on Temple.

During his latest search for a new concept, Caldwell came up with the idea of a series of three piano albums, drawing on the growing popularity of the genre, which has been promoted by the success of shows such as Five Guys Named Moe.

Another consideration for such a project was the amount of repertoire that had been in existence for more than 50 years, which meant there would be few licensing problems. However, he needed one more key ingredient to guarantee popular appeal. Enter Jools Holland, currently on tour performing boogie woogie, rag time and jazz piano, and who has another series of Late Night With Jools Holland on TV in the autumn.

Excited by the prospect of working with Holland, Caldwell purchased the artist's Solo Piano album on the Beautiful Records label, and met Holland's manager, Paul Loasby, to discuss his ideas for the project.



Target Records says it has found a niche in the budget market with its International Passport and Echoes Of Nature series on its Laserlight label. International Passport is a series of world music titles released in August which produced manager Neil Kellas describes as music which is out of the ordinary, but rarely

available in the UK. The range includes Steel Band Music Of The Caribbean, Flute and Sitar Music Of India, Koto Music Of Japan and Chinese Bamboo Flute Music.

Meanwhile, Echoes Of Nature has been enjoying significant sales levels for Target throughout the year and the range, under the sub-

#### FLUTE & SITAR MUSIC OF INDIA

*Meditational Ragas*

heading of The Natural Sounds Of The Wilderness, includes Rainforest, Thunderstorm and Wilderness River.

Both series carry a dealer price of £2.28 and come in eye-catching packaging. Kellas claims the ranges have proved successful sellers in traditional as well as non-traditional outlets.

The albums consist of Holland's boyhood heroes, such as Albert Ammons and Meade Lux Lewis, sourced via US repertoire-owning companies, and Holland's own repertoire, which sits comfortably with theirs.

The packaging is consistent with previous Temple releases, including a 10-page booklet, sleeve notes and clear CD trays. Artwork has been carefully

planned to reflect the three distinctive styles of music: the Boogie Woogie album carries an image of a train carriage and railway track, to reflect the rhythm of rolling stock inherent in the genre; the Rag Time selection features a Twenties American gangland scene; and the Jazz Piano album artwork is of a city skyline.

Radio advertising for the albums will feature a voice-over

by Holland, and all radio advertising on JFM, Virgin and Atlantic, in addition to radio and press interviews, will tie in with his tour, which continues until the end of the year.

One of the strongest marketing tools for these albums, however, will undoubtedly be their endorsement by Holland, says Caldwell.

## POLYGRAM OPENS VAULTS FOR MID-PRICE CAMPAIGN

PolyGram's catalogue marketing division launches its autumn mid-price consumer booklet through retailers today (September 11), featuring product from the various group companies including A&M, Go! Discs, Island, London and Polydor.

One of the highlights of the release schedule are 12 early Elton John albums (Mercury) which have been re-mastered by his original producer Gus Dugnon. The albums, including Honky Chateau, Madman Across The Water, Captain Fantastic, Rock Of The Westies and Goodbye Yellow Brick Road, feature new sleeve notes by rock historian John Tobler.

Rod Stewart's first five albums for Mercury (then Phonogram) have also been re-mastered and released at mid price. They are Gasoline Alley, Every Picture Tells A Story, An Old Raincoat Won't Let You Down, Never A Dull Moment and Smiler.

The consumer booklet includes details of more than 100 albums which are available at mid-price for the first time.

## MORE TO PLAY...

Summer/Autumn 1995



...LESS TO PAY



JOOLS HOLLAND: BOOGIE WOOGIE THE PIANO MAN'S WAY



# Music For Pleasure the

# No. 1

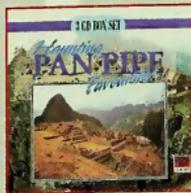
## Budget Record Company *High on Quality: Low on Price:*



***A selection of the great new releases available Autumn 95***



***A fabulous new range of childrens songs on book & tape. Dealer price £2.72***



***Four new titles from a range of twenty five 3xCD box-sets. Dealer price £6.55***

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# AUTUMN ALMANAC

THE AUTUMN SEASON IS A CRITICAL PERIOD FOR ANY COMPANY RELEASING MUSIC PRODUCT, BUT FOR THE MID AND LOW-PRICE COMPANIES, THE BUILD UP TO CHRISTMAS BEGAN DURING THE HEAT OF JULY. CAROLINE MOSS REVIEWS THE BEST OF THE PRODUCT AVAILABLE AND LOOKS AT THE VARIOUS MARKETING INITIATIVES BEING EMPLOYED.

## JULY

The first releases from Castle's new mid-price multi-artist compilation label, Renaissance, hit the shops in July. The launch was supported by a radio and press review mailout targeting the appropriate media for each release, plus a press and PR campaign to promote awareness of the label.

**VARIOUS ARTISTS: Cool Beat** (Renaissance RENCND 101/RENMCD 101). Compilation of 20 Sixties rock classics featuring The Animals, The Small Faces, Jeff Beck, Joe Cocker and others.

**VARIOUS ARTISTS: Soul Of A Woman** (Renaissance RENCND 102/RENMCD 102). Compilation of 18 soul tracks by female artists such as Randy Crawford, Mica Paris, Roberta Flack and Aretha Franklin. Includes 12 Top 20 hits.

**VARIOUS ARTISTS: Hearts Desire** (Renaissance RENCND 103/RENMCD 103). Yet another collection of love songs, this time featuring artists such as Dionne Warwick, Prefab Sprout and Fleetwood Mac.

**VARIOUS ARTISTS: Rock Of Ages** (Renaissance RENCND 104/RENMCD 104). Compilation of 18 rock anthems from the last 30 years including tracks by Free, Foreigner, Alice Cooper

and Bad Company. **VARIOUS ARTISTS: Heart of America** (Renaissance RENCND 105/RENMCD 105). Most of the 18 soft rock tracks on this compilation have enjoyed international success. Artists featured include Mentoaf, Starship, Foreigner and The Cars.

## AUGUST

One of the highlights of the August mid-price release schedule was the launch of EMI's new mid-price campaign - with a serious marketing push to tempt lapsed record buyers. Press advertising featured in the *Mail On Sunday*, *The Guardian*, *Sunday Times* and regional press, with wallets in selected national magazines. In-store CD-sized catalogues are available to the public.

**BLUR: Leisure** (Parlophone CD/P75/562/FOOTIC SFOODLP 6). Sales of Blur's debut album, *Leisure*, first released four years ago when it reached number seven in the album chart, should receive a healthy nudge in the run-up to Christmas thanks to the huge media coverage the band has enjoyed this summer. The album was the biggest selling mid-price album in the second quarter, according to CIN figures. ▶



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> **KATE BUSH: Hounds Of Love (EMI CDP 7461842/EJ 2403844).** This former number one was released in 1990, and spent 51 weeks in the official album chart. Tracks include Running Up That Hill (A Deal With God) and Hounds Of Love. **ROSETTE: Look Sharp! (EMI CDP 7910982/TCEMC 3557).** One of EMI's best-sellers at mid-price, this album was released at full price in June 1989 and went on to reach number four in the album chart. It includes The Look, Dressed For Success, Sleeping Single and Listen With Your Heart.

**TINA TURNER: Private Dancer (Capitol CDP 749112/EJ 2401524).** This album, which was first released in 1984 and has spent more than 140 weeks in the album chart, includes tracks such as What's Love Got To Do With It, Show Some Respect, I Can't Stand The Rain and, of course, Private Dancer.

**BLONDIE: Parallel Lines (Chrysalis CD 8992ZCDL 1992).** From Parallel Lines was released in 1978 it reached number one and spent 105 weeks in the charts. The album got another airing in 1994, and could be a surprise Christmas success with tracks such as Hanging On The Telephone, Heart Of Glass and Picture This.

## SEPTEMBER

**BMG** launched its biggest mid-price promotion yet on September 4, under the watchful eye of John Briley, formerly of EMI International. The **STOP** campaign of 28 titles, across the RCA, Arista, Ariola and Camden labels, should boost BMG's mid-price sales in the run-up to Christmas, with the first four titles already released (see below). Maximum space and visibility is planned with in-store displays and **STOP** branding of merchandise. The £70,000 campaign will be promoted with retail and trade advertising, with branded mugs, T-shirts and note pads. The second phase of the campaign will begin in the New Year. The first four titles were:

**EURHYTHMICS: Live 1983-1989 (RCA 7432117704.2); CLANNAD: Past Present (RCA 7432128981.4); LISA STANSFIELD: Affection (Arista 290.378/410.379); DARYL HALL AND JOHN OATES: Greatest Hits - Rock 'N' Soul Part 1 (RCA 7432128983.2).**

**Sound & Media** has a busy autumn schedule planned for its super-budget label Summit. Among the leading releases are:

**THE SMALL FACES: The Best Of (Sum CD 4001).** This CD was actually released in July, but sales should get a boost this month as the title features heavily in Sound & Media's retailer poster advertising. The company is one of a number to have released Small Faces material from the immediate catalogue in recent years. This compilation includes She La La La Love, Hey Girl, Watcha Gonna Do About It and Mrs's Eye. **SHOWAWAYWADDY: The Very Best Of (SUMCD 4003).** This 16-track album of original recordings could prove a big hit in non-traditional outlets. It includes such classics as Under The Moon Of Love, When, Pretty

Little Angel Eyes and Blue Moon. **VARIOUS ARTISTS: Leader Of The Pack (Summit SUMCD 4025).** Sixties girl groups compilation including tracks by the Shangri-Las, The Shirelles and The Crystals.

Among the other releases on the Summit label this autumn are: **FATS WALLER: Ain't Misbehavin' (Summit SUMCD 4023).**

**VARIOUS ARTISTS: Mountain Mystique - The Authentic Sound Of The Pan Pipes (Summit SUMCD 4031); GENE PITNEY: The Gold Collection (SUMCD 4014); Swing Out... Sisters,** a collection of 16 tracks from female artists such as Nina Simone, Sarah Vaughan, Billie Holiday and Ella Fitzgerald.

**VARIOUS ARTISTS: Groove, The Soul Of Japan (More Music MOCDD 3017).** Sound & Media hepts this album on its super-budget label More Music, of Japanese artists will fill a gap in the low-price market. This superb collection, sung mainly in Japanese, is a real education and includes some of the country's best-selling acts including Yoshinori Yonekura, who is a big name in Japanese swing and acid jazz circles. See Project Profiles on page 36.

Other significant September releases from around the labels:

**BAUHAUS: Bauhaus 1979-83 Volumes 1 and 2 (Beggars Banquet BBL 64CD 1/BLL 64CD2).** Significant sellers internationally, these Bauhaus albums are available for the first time at mid-price.

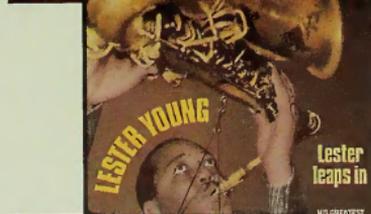
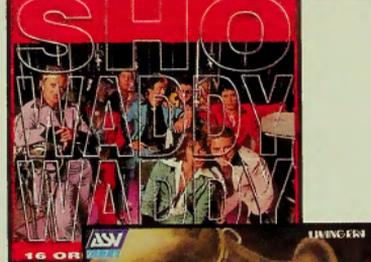
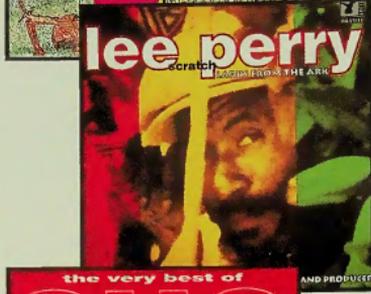
**THE CHARLATANS: Some Friendly/Between 10th & 11th/Up To Our Hips (Beggars Banquet BBL 60CD/BBL 60CD/BBL 61CD).** With their new album straight in at number one last week, all the previous albums are being reissued at mid-price on CD.

**THE ICICLE WORKS (Beggars Banquet BBL 60CD).** This album, which has been out of stock for a while, reverts to a single CD Best Of and moves to mid-price. There has been a resurgence of interest in the band following Ian McNabb's Mercury Music Prize nomination last year.

**LEE SCRATCH PERRY: Larks From The Ark (Nectar Masters NTM CD 511).** One of five Nectar Masters scheduled for this month, this collection is drawn from Perry's Heart Of The Ark and Megaton Dub series from the late Seventies and features such artists as George Faith, Jolly Brothers, Keith Rowe, Bunny Scott and Mikey Dread. Press advertising in *Mojo*.

**VARIOUS ARTISTS: Songs For A Black Planet (Nectar Masters NTM CD 512).** This compilation of Goth bands from the 1980s will be advertised in *Mojo*. For full details see Project Profiles on page 34.

**THE METEORS: Graveyard Storm (Nectar Masters NTM CD 508).** Collection of psychobilly cuts from the Eighties by a band whose influences included horror, wooten and science fiction. Press advertising in *Mojo*. **VARIOUS ARTISTS: Classic**



**Lovers Rock (Nectar Masters NTM CD 510).** Soulful reggae compilation featuring Gregory Isaacs, Sugar Minott, Kofi and Dawn Penn. Again, press advertising is planned in *Mojo*. **VARIOUS ARTISTS: The Spirit of Christmas Past (The Living Era CD AJA 5178/ZC AJA 5178).** This collection of remastered nostalgia recordings from the Thirties and Forties includes tracks by Bing Crosby, Gracie Fields and Paul Robeson. **LESTER YOUNG: Lester Leaps In (Living Era CD AJA 5176).** The latest of Living Era's vintage jazz issues, featuring Billie Holiday, Count Basie and many other musicians.

**BILLY MAYERL: Billy Mayerl Plays Billy Mayerl (Living Era CD AJA 5162).** Best of the pianist's own material from 1925-1939. **THE FOUR SEASONS: The Seasons (Music Club MCD 211/MCTC 211).** This 18-track collection of hits from the Sixties and Seventies will be supported by co-op advertising with key retailers, competitions and reviews in national press and radio plugging. See Project Profiles on page 36.

**ROY AYERS: Vibesman (Music Club MCD 215/MCTC 215).** This first Roy Ayers album available at low-price was recorded live at Ronnie Scott's during his 1990, 1992 and 1993 residencies. It is supported by co-op advertising with key retailers, competitions and reviews in national press and radio plugging.

**ANDY WILLIAMS: A World Of Love (Music Club MCD 218/MCTC 218).** This 22-track album includes much of Andy Williams's early material, as the singer takes a romantic journey to Hawaii with tracks Blue Hawaii and Aloha Oe, and to Paris with April In Paris and Mademoiselle De Paris.

**BRENDA LEE: The Best Of Brenda Lee (Music Club MCD 213/MCTC 213).** One of the biggest female stars of the Sixties, Brenda Lee can still pack them in wherever she appears. This collection includes 25 tracks including Sweet Nothin's, which reached number four in 1959. Here Comes That Feeling, As Usual and I'm Sorry. An interesting feature of this release is the eight-page booklet, which includes rare photos of the singer.

**VARIOUS ARTISTS: Shut Up & Play The Blues (Music Club MCD 216).** An excellent compilation of old and new instrumental blues featuring Buddy Guy, Matt 'Guitar' Murphy, Lee Hooker and Billy Boy Arnold.

Meanwhile, **MCI** is launching 15 mid-price four-CD box sets this autumn through its Emporio label. The first three are released today (Monday): **ROYAL PHILHARMONIC ORCHESTRA: Take My Breath Away (Emporio EMPRBX009).** This set includes 50 themes from stage musicals and films, played by the RPO. Includes classics such as As Time Goes By from *Casablanca* and Everything I Do (I Do It For You) from the movie *Robin Hood*. **Prince Of Thieves.** There are also themes from the *Sound Of Music*, *Gene With The Wind*.



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Grease.  
**VARIOUS:** Film and TV Themes (Emporio EMPRX008). Three hours of some of the best-known TV and cinema themes. Includes 68 themes in total, such as Dallas, M.A.S.H., The Magnificent Seven and Casper & Lacey.

**VARIOUS:** The Magic Of Ireland (Emporio EMPRX007). Music from Ireland is proving to be an excellent mid-price seller for many retailers, and this box set should keep the momentum going. Includes favourites such as Danny Boy, The Wild Rover, The Rose Of Tralee and Molly Malone.

Carlton Home Entertainment's Christmas schedule begins on September 18 and will be supported by national press and retailer co-operation with full Christmas merchandise support. The range includes:

**BING CROSBY:** Christmas With Bing (Pickwick PWK14012/RS 3922).  
**VARIOUS ARTISTS:** We Wish You A Merry Christmas (Pickwick PWK 598);

**VAL DOONICAN:** The Val Doonican Christmas Album (Pickwick PWK5 4218). This former Television Personality of the Year is rarely seen on TV these days, but Val still has a loyal fan-base thanks to continued touring around the country's concert halls. This festive collection will revive memories of his own Christmas TV shows, and includes traditional favourites such as When A Child Is Born, Silent Night, White Christmas and Santa Claus Is Coming To Town. **MAX BYGRAVES:** Singalonga Christmas (Pickwick PWK5 4227). This compilation from another festive season stalwart includes eight melodies to sing along to while stuffing the turkey. Tracks include O Come All Ye Faithful, Rudolph The Red Nosed Reindeer and Deck The Halls.

The following titles, out on September 25, form part of an October release schedule on Karussell's low-price pop label, Spectrum. The launch will be supported by press advertising in Select Q and Vox co-op ads with retailers and a PR campaign.

**JOE COCKER:** The Essential Collection (Spectrum MC 551 4084/CD: 551 4082). This compilation features numerous Joe Cocker covers including his

US Top 30 hit She Came In Thru The Bathroom, his second Beatles cover, Steve Wondrous' Talking Back To The Night and the Rolling Stones' Honky Tonk Women. This superb collection also includes the duet Up Where We Belong with Jennifer Warnes from the movie An Officer And A Gentleman which gave Cocker a number seven UK hit.

**ALAN PRICE & GEORGIE FAME:** The Price Of Fame (Spectrum CDS508312). This is the only Alan Price/Georgie Fame title available at low price and features many hits from each singer including Alan Price's I Put A Spell On You and Simon Smith And His Amazing Dancing Bear, alongside Georgie Fame's Yeh Yeh and Get Away. See Project Profiles on page 34.  
**TOM JONES:** The Collection (Spectrum MC: 551 6204/CD: 551 6202). Always a big seller at mid-price, this latest Tom Jones collection looks like being no exception. The singer had his first number one in 1965 and has been churning out the hits ever since. Most of them are here, including 'It's Not Unusual', Green, Green Grass Of Home

and What's New Pussycat.  
**JUDIE TZUKE:** Stay With Me Till Dawn (Spectrum MC: 550 8964/CD: 550 8962). Despite her relatively low profile, Judie Tzuke has notched up eight UK Top 75 entries. This is a 16-track compilation from four of her albums.

#### OCTOBER

MCA is launching 31 titles at mid-price, a combination of artist albums and original film soundtracks. The launch is aimed at increasing public awareness of MCA's mid-price range and will be supported by music press advertising and the distribution of half a million consumer leaflets to retailers. Selected tracks from the titles will feature on a promotional CD available for in-store play in 1988;

**THE COMMITMENTS:** Volume 2 (MCA MCD10506/MCAD10506), which includes music from the film plus seven new tracks;

**NIRVANA:** Bleach (Geffen GEDD24433/GEDF24433);  
**BOBBY BROWN:** Bobby (MCA MCD10695);  
**MARIA MCKEE:** You Gotta Get To Get Saved (Geffen GED24508).

Sony Music's October releases centre around a selection of albums on Nice Price (mid-price) including the following four titles. Extra live tracks will be featured on the Beverly Craven album. Press advertising for the launch is planned in Q, Mojo and national daily press.  
**DEACON BLUE:** When The World Knows Your Name (CBS 463321);  
**SADE:** Diamond Life (Epic CD 26044);  
**BEVERLY CRAVEN:** Love Scenes (Epic 474517 2);  
**THE CLASH:** The Story Of The Clash Volume 1 (Columbia 460244 2).

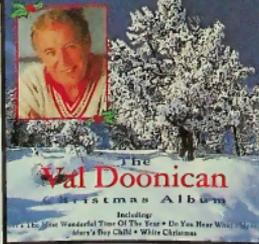
Other key October releases:  
**JOOLS HOLLAND:** The Piano Series: Boogie Woogie Piano, Rag Time Piano and Jazz Piano (Temple TMPDC 022/023/024, TMPMC 022,026,027). The Temple label,

part of the Telstar portfolio, has a strict release policy - every album must be a potential TV release. Sales should be boosted by a new series of Late Night With Jools Holland. See Project Profiles page 38.

**FINCHLEY CHILDREN'S MUSIC GROUP:** Little Duncan and Other Favourite Christmas Songs For Children (Conifer 75605515242/75605516244). This mid-price collection of Christmas songs and carols is being advertised in the Daily Mail, Daily Express, Today and various women's magazines. A proportion of each sale goes to Great Ormond Street Children's Hospital, with whom a promotional campaign is planned targeting TV, radio and press.  
**CHOIR OF TRINITY COLLEGE, CAMBRIDGE:** Carols From Trinity (Conifer 75605517542/75605517544). This duo pack is now available for the price of one mid-price CD. The release will be advertised in the national press in December as part of the Conifer presents... Conifer Presents campaign.

**VARIOUS ARTISTS:** Christmas Time With The Stars (Happy Days Yule 300/YUC300). Another Christmas budget compilation, this time featuring Bing Crosby, Frank Sinatra, George Formby, Glenn Miller and others.  
**AL GREEN:** Al Green Christmas Album (Demon HRXCD 21). Demon used to release this album every year on white vinyl in a plain white sleeve. This year it is available on CD for the first time at mid-price with the planned addition of gospel readings to give extra running time.  
**ROYAL PHILHARMONIC ORCHESTRA FEATURING SIR JOHN GIELGUD:** Peter And The Wolf (Tring TRPO42). This digital recording will be advertised the specialist press. Tring's top autumn release.

Other Tring releases featuring the RPO include  
**ROYAL PHILHARMONIC ORCHESTRA:** Haydn: Symphony No 102 in B flat major/Symphony No 104 in D Major 'London' (Tring TRPO43);  
**ROYAL PHILHARMONIC ORCHESTRA:** Mozart: Piano Concerto No 21 in C Major, K 467/Piano Concerto No 23 in A Major, K 488 (Tring, TRPO43).



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## SINGLES

**MINE: Baby It's You** (Columbia XPCD716). Not as in your face as past releases, this smooth R&B offering retains the poppy elements to ensure a Top 20 place. □□□

**LIGHTHOUSE FAMILY: Ocean Drive** (Polygram/Wild Card 573072C02). From this summer's happy British film hit *Jack And Sarah* comes a track of unconstrained quality. □□□

**ROBERT PALMER: Respect Yourself** (EMI CD EM 399). The first single from the smoother's latest has compilation in this new version of the Staples' anthem which is guaranteed lots of airplay. □□□

**DOMINICA: Gotta Let You Go** (Hi-Life 5770852). A Euro hit from Florida's Dominica. It's got punch, panache and the potential to become a big UK favourite, too. □□□

**CYPRESS HILL: Throw You Set In The Air** (Ruffhouse/Columbia 6623542C02). The godfathers of stoned rap return with a laid-back offering that will please fans. □□□

**THE PRETENDERS: Kid** (WVA 014CD). An acoustic reinterpretation of their earlier hit. An overly pleasant treatment—all strings, no backbone—turns it into a pleasing affair. □□

**SLEEPER: What Do You Want/Indelible** (019514). Squeezing keyboards into a track for the first time, expect big things from this expressive, experimental Stephen Street-produced single. □□□

**THE BOO BADLAYS: From The Beach At Belvedere** (Creation CRE SCD 214). Another golden piece of pop from the Boos; the Martin Carr songwriting well isn't running dry yet, in fact it seems to be flooding over. Perhaps their loveliest track yet. □□□□

**LOUISE LIGHT OF MY LIFE** (EMI CDEMS 387). Not the most auspicious start to Louise Nurdin's post-Elizabeth career; a disappointing track that may do well but is unlikely to have Eternal worthy to track. □□

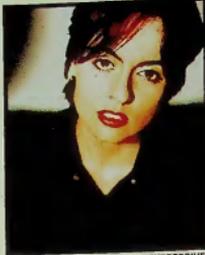
**FAITH EVANS: You Used To Love Me** (Bad Boy/Puff Daddy 7432192812). Delicous mid-tempo lament from the wife of gangster Don Notorious Biggy Smalls, which is handy — and she can really sing. Bumping. □□□□

**THE GROOVE CORPORATION: Twist And Change** (SIX RECORDS SIXCD1121). Laid-back Brit-rap and uplifting vocals over an electro-house beat. The Ashley Beedle mix will be a club essential before it hits the mainstream. □□□□

**BOY GEORGE: Same Thing In Reverse** (Virgin VSCD11561). After two flop singles, it should be three time lucky for George with this mainstream handbag anthem. □□□



FAITH EVANS: DELICIOUS LAMENT



SLEEPER: EXPERIMENTAL AND EXPRESSIVE

**TEARS FOR FEARS: Raoul And The Kings Of Spain** (Epic EPC062476). As a title track for the new album, this single is a bit of a corker and is surely guaranteed a Top 10 placing. Await in anticipation the album to follow. □□□□

**WHIPPING BOY: We Don't Need Nobody Else** (Columbia 66220-5). An interesting aside from the Dublin-based band, full of buzzing guitars, anguished vocals and an almost beat poetry verse delivery. Perfectly adequate. □□□

**MEGA CITY FOUR: Skidding** (Fire Blaze 93CD). MC4 return with a two-minute beller that is certainly punky but sounds alarmingly like early Swervedriver. Not bad, but not enough. □□□

**GREEN DAY: Geek Stink Breath** (Warners WG2CD). Guitars wound up, California's designer punks unleash a riff-laden foot stomper; catchy but predictable. □□□

## SINGLE OF THE WEEK

**PULP: Miss-Shapes/Sorted** (Island CID626). How do you top Common People? Simple—a double aside that matches the sardonic cabaret-rock of classic Pulp with restrained, Bowie-esque beauty. Sorted, in short. □□□□

## ALBUMS

**TOTAL ECLIPSE: Delta Arcanos** (Blue Room BR062CD). Three French techno musos have come up with a startlingly good acid-techno album. □□□

**POLYPHEMUS: Stonehouse** (Beggars Banquet BGGCD117). This second album from the American duo is a wistful mixture of Sixties-style psychedelia, rock and pop, with the odd descent into poor Floyd imitation. □□□

**NIGHTMARES ON WAX: Smokers Delight** (Warp WARP036). A wonderfully laid-back recording of jazz, funk and understated house with some familiar

sounding covers from George Evelyn on a mellow 16 track album. □□□□

**TPOWER: The Self-Evident Truth Of An Intuitive Mind** (Sour SOUNDS003). Powerful ambient jungle may seem to be a contradiction in terms, but T Power proves it is eminently possible with his wonderful blend of drum and bass rhythms and techno sounds. □□□

**RANDY NEWMAN: Fast** (A&M 93CD45). The master of the sardonic and mordant turns his songcraft to Goethe's meisterwerk and, with the help of James Taylor, Linda Ronstadt, Bonnie Raitt, Ry Cooder and Don Henley, updates the legend to smalltown USA. A delight for fans of the music. □□□□

**SILVERHEEL: 7 Days 9000 Sunsets** (Focus CD9). Touches of Neil Young alongside newer folk rock acts such as Hootie And The Blowfish permeate this debut from the Acid Jazz signings. A pleasant surprise. □□□

**VARIOUS: Collette Remixed** (Collette VCD08). The list of artists and remixers on this soulful house classics collection reads like a Who's Who of dance. Adele, David Morales, Todd Paul, and Ashley Beedle are just some of the hot names. □□□

**THE CONNELLS: Ring** (London ESD 660). London take a belated plunge on this 1993 release from George's American

Britpop hybrid. Will sell on the back of the MTV-exposed Euro smash "74-75, and appeal across the board. □□□

**OST: Carrington** (Argo 444 873 24). Michael Nyman's Third Quarter and Schubert's sublime Quintet combine to portray the film's leading characters Dora Carrington and Lytton Strachey in a variety of moods. □□□

**THUNDER: Their Finest Hour** (And A Bit) (CD EMD 1086). Child to the hill, there's still something very agreeable about this rock by numbers, belgodd trawl through big boys sentiments and

classic guitar riffs. Worth a try. □□□

**BABY BIRD: Bad Shave** (Baby Bird Recordings Baby Bird 2). The Sheffield-based songwriter's unusual lyrics and creative meanderings grab the attention—even if they do take a couple of listens to get into. □□□□

**BURT BACHARACH: Reach Out!** (A&M 394113). The king of Sixties cabaret pop applies his matchless composing and songwriting talents to new versions of Alife, What The World Needs Now, The Lock Of Love and more with reborn enthusiasm. □□□□

**THE GRID: Music For Dancing** (Deconstruction 743121). The Grid have come on a roll since *Swamp Thing* stormed the charts last summer. This single collection should keep up the profile and guarantee them a tasty album chart spot. □□□□

**Magic Fungus** (Collective Tales From The Urban Garden PULSE-8 Records PA121). Diane Charlemagne's vocals float over the heavy drum and percussion sounds of these happy summer ditties. □□□

**DOVE SHACK: This Is The Shack** (De Jambination 1873332). Tired of funk effing and blinding from these Long Beach homies. It's been done before, and better. □□□

**FLAMING LIPS: Clouds Taste Metallic** (Warner 9362499112). The Kings of quirk return with more solid albs of outright extenuating weirdness harnessed to a pure pop understanding. □□□□

**VARIOUS: Tower Of Songs** (A&M 5402592). Mainstream acts such as Don Henley, Trisha Yearwood, Billy Joel fail to do justice to the stirring music of Leonard Cohen, apart from Bono and Martin Gore, whose respective characterful takes on Hallelujah and Coming Back To You reflect something of the substance of the originals. □□

**DAVID BOWIE: Outside** (RCA cat no 94). Bowie's applicable willingness to experiment and escape the shadows of previous EMI collaborative highlights like Heroes has brought a freshness not apparent in his work for many years. Now can we have more tunes? □□□

## ALBUM OF THE WEEK

**PRICE: The Gold Experience** (Warner Bros 9362499992). A triumphant return from the world's richest symbol, with a strong album including last year's number one, *The Most Beautiful Girl*. Deserving of its number one position it will almost certainly achieve. □□□□

This week's reviewers: Peter Brown, Sarah Davis, Steve Johnson, Catherine Eade, Paul Gorman, Steve Hemsley, Tom Horan, Richard Mourant, Ian Nicolson, Nick Robinson, Saba Salman, Dominic Swords and Paul Vaughan.

## ALAN JONES TALKING MUSIC

While brother Michael's *HiStory* package was an elaborate double package with 14 new songs, Janet Jackson's upcoming *Design Of A Decade 1986-1996* is an altogether simpler affair. It is a single album comprising 18 tracks, with only two new recordings, the single *Runaway* and *Twenty Forplay*. The bulk of the album is made up from Janet's two huge A&M albums, with half a dozen hits sliced from *Control* and seven from *Rhythm Nation 1814*. They include some memorable dance ditties (When I Think Of You, What Have You Done For Me Lately) and beautiful ballads, (Come Back To Me, Let's Wait A While) and this is an obvious monster, which will no doubt find its way into many a Christmas stocking. Even so, mining two big albums for more than two-thirds of its contents may work against it somewhat. **Paul Weller** is more successful

than at any stage of his solo career, with his latest album *Stanley Road* in the Top 10 for four solid months. His new single *Broken Stones* is a stylish, mid-tempo romp, which, like much of his recent output, includes a vocal very redolent of Steve Winwood's glory days with *Traffic*. With atmospheric organ bleeds and crisp, deep bass guitar (used as a lead) it's a distinctive and worthy effort...Meanwhile, **Paul's estranged wife Dee C Lee** returns after a long lay-off with her *Clapton* label debut *Things Will Be Sweeter*. She sings superbly on a pleasant but undistinguished song, which has a moody, jazz-edged presence and an airy, light feel, but shallow melody. It should be a minor success...Hot on the heels of Suggs' exhumation of *I'm Only Sleeping*, **Gota & The Loud Dog** are the latest act to re-visit the Beatles' songbook and they also opt for one

of the lesser known tracks, namely *Hey Bulldog*. While they Jules & Skins mix turns it into a competent dance track, though one which has generated almost no pre-release play, the main mix is probably too similar to the Beatles' original and, though a nice little curio, it probably won't be a hit...**War**—a first rate act with their unique blend of soul, jazz, funk, R&B and African influences—are about to have their catalogue reissued at mid-price. The first of two instalments in its restoration features seven albums including *Why Can't We Be Friends?*, which was probably their best and features the magnificent *Low Rider* and the excellent cut reggae sprawling singalong title track. Thoroughly worthy of belated investigation.

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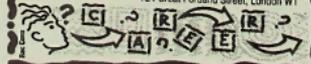
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In *The City*, with all its bars, pubs, restaurants and clubs, is the ultimate schmoozathon. And where there's schmooze, there's booze. One of the best at sniffing it out is **George Best** (1), who was guest speaker (skurrer, maybe?) at the *Dance Aid* dinner. The gathered masses didn't hide their displeasure. "How many fingers am I holding up, George?" was one query. Fortunately he managed to stand long enough for a few snags with his fans, among them PWL's Coliseum partners **Pete Waterman** and **Johnny Jay**. Everything was eminently more sober back at the *Holiday Inn*, where (2) Creation MD **Alan McGee** chewed the guitar-orientated cud with East managers **Dave Nicol** (left) and **Rob Swerdlow** (right). Swerdlow was clearly building up the nerve for his moment of glory later that night when, hecking *Meeswear* viciously, he was told to shut up by frontman **Johnny Dean**. Back in the debating hall (3), East 17 manager **Tom Watkins** launched his keynote speech by getting out his (not so) smalls. The address was more interesting than the hour-long film screened by **K Foundation** pair **Jimmy Cauty** (left) and **Bill Drummond** (4) about two blokes burning £1m. As **Peter Hook** squealed from the back row, "It's boring. We know what happens!" Cauty was clearly miffed (5), sneaking off to phone his mum immediately after. At least he didn't face the ignominy which presented itself to splendid DJs **Steve Lamacq** and **J**

**Remember where you heard it:** It wasn't the sparky panel sessions, nor some sterling live performances from **Curtis Stigers** and **Michelle Gayle** – the highlight of last week's **BMG** conference in Bournemouth was the "specialist strike force manager" drafted in to help present *Talking Volumes'* new *Coronation Street* titles. The new man turned out to be none other than **Ken Morley**, aka **Reg Holdsworth**, who put the wind up **BMG** execs by arriving from Manchester just five minutes before he was due to make his presentation...Ken got mobbed for autographs and photos when he'd done his bit, but could that have been **Keith Blackhurst**, *Deconstruction's* Mr Cool, amid the scrum?...Running **Reg's** appearance a close second were two real-live consumers who extolled the virtues of **BMG's InterAct** service although may be not quite as enthusiastically as **BMG** would have liked: "Without sounding too corny, it was OK," intoned one. And sales director **Richard Story** probably spoke for many when he quipped, "what a horribly unnerving experience, being that close to consumers"...*The BMG* lot were not the only ones throwing back the beautilois. Up at *In The City*,

**George Best's** performance as guest speaker at the *Dance Aid* dinner was surely the most depressing sight of the whole five days... The auction later raised plenty of cash with *Distronics'* **Sue Stephen** paying £2,500 for a business class *American Airlines* flight to anywhere in the world and **Chris Nuttall** of *All Around The World* paying £600 for a photo and football signed (presumably with difficulty) by the worse-for-wear *Bestie*...**Fran O'Donnell's** acquisition of a delightful swimsuit formerly worn by *buxom* **Pamela Anderson** – for £1,150 – certainly

Don't try this at home, kids. As the poster clearly demonstrates, **JF** takes no prisoners and new **EMI** managerial signing **Oliver Black** clearly felt the need to hook up with a higher power – **Rupert Perry** – for spiritual guidance before plunging in with his *Mont Blanc*. Having worked with the maverick *Frenchman* before, he'll know better than most whether he'll need it. **Black** is pictured left with **Cecilion**.



gave her a boost. "It actually does fit," she squealed, delighted. "The worst thing, carrying it back to the hotel, was how many of the men kept coming up wanting to sniff it"...**Tom Watkins'** keynote speech certainly proved he doesn't pull punches when it comes to stirring up industry folk. Among his victims was *Epic* MD **Rob Stringer** whose attendance at the nearby *Wigan v Warrington* rugby league match luckily enabled him to miss his astonishing jibe. Meanwhile **Watkins'** inevitable references to penis size ("I'm not obsessed about penis size, I've just got a small one") sat alongside heavily disguised references (not) to drugs, particularly when he professed a hope that his forthcoming 46th birthday would be a white one. "Any *Colombian* gifts are welcome," he commented to much knowing laughter. And his prescription for an improved *Brits* committee? "Give em all a line each and get them to start again"...It turned out to be a tad reckless of the new-model *Factory* to entitle its Sunday night boat trip *Factory Too Walks On Water*. Unfortunately the boat scheduled to transport liggers to the gig broke down. Shell-shocked ticket holders were bussed to a hastily arranged



Whitley (6) of R1's Evening Session, who had to clutch the phallic-shaped ITC Media Award for best radio show and still keep a straight face. For fellow R1 presenters Stuart Macdonie and Andrew Collins - and new Q editor to boot - keeping a straight face is not in the contract (7). The duo staged a special edition of their Hit Parade show with guests Martin Rossiter of Gene, Menswear's Johnny Dear, Ian McCulloch and Salad's Marjine. Being impressive in an altogether different way was Pteraco (8), many people's favourites in the Boddington's Unsigned competition. Not sure Ed pair **Andrew Cleary** and **Daniel Lyett** were as impressed by the looks of the plates (9), but that may simply be the result of spending too much time in the Holiday Inn bar, a fate which befell us all in the end. Elsewhere **Mr Wilson** and **Ms Livesey** got in some weightlifting (10), helping **Disconatics' Sue Stephen** carry the first boxes of ITC CDs featuring a track by each of the final three unsigned bands. Not all of the unsigned types were quite as enamoured with ITC, as their graffiti calling for the execution of A&R people made crystal clear. A&M talent scout **Paul Nixon** and Music For Nation's artist development manager **Michael Morris** surely didn't bargain on their week ending like this (11 & 12). Fear not, though. No blood was spilled, it was simply a shy photo opportunity. Ever though of a career in marketing, lad?

marquee and bar in desolate Salford Quays. The eerie playing of Vini Reilly only added to the surreal atmosphere...Most entertaining contributor to the corporate clubbing seminar was the besuited **Tim Leyland**, the market analyst who was called on to give his impressions of club culture. "I was really surprised how little physical contact there was," he revealed. "Obviously bad Es at Cream then," quipped **Angela Matthews** of the Hacienda...Alongside the bottle of Boddingtons Export and other goodies in the ITC welcome bag was, surprisingly enough, a copy of the new **Gary Kemp** album. That's one for every delegate; nigh on 2,000 free CDs. A record perhaps?...Most popular choice as promotional item though, had to be the king size rolling papers handed out by **Nightmares On Wax** and **Journeys**

By **DJ** to promote their new albums. Both were strictly for tobacco, of course...Many delegates were surprised to wander out of Monday's **Women In Music** panel straight into a clutch of bunnygirls promoting the **Back To Basics/L'Attitude** party. The gaffe was even more ironic, given that among the most outspoken members of said panel was one **Sally Gross**, head of L'Attitude...Expect to hear a lot more of **Boyzone** on **Virgin Radio**, after new man **Mark Story** joked at the **Kiss Ass Pluggers** panel how he picks records on the basis of looks...Back in the real world, current radio darlings **Blur** are set to crash into the **Irish** album charts at number one after four weeks at the top of the singles chart with **Country House**. The boys performed a fab live gig at Broadcasting House last Thursday that was not only attended by a strong **EMI** contingent

(naturally), but all the political parties. Singing along were two Labour party researchers, **Tory MP John Whittingdale** and the **Lib Dem's Simon Hughes**...**Go! Discs' Tony Crean** couldn't resist delivering a Scally-style punchline during last Thursday's **Help** press conference at Metropolis. After **Eno** described how a plea for a police escort to accompany the album master tapes to **Heathrow** was unsuccessful, our **Tone** added: "It's probably the first time a **Scouser** ever called the police voluntarily."...Music industry lawyer **Alexis Grower** of **McGrath & Co** was a little surprised while watching **News At Ten** to see his four-and-a-half-year-old son **Julius** popping up to say goodbye to a policeman in a **Cellnet** ad during the commercial break. **Mrs Grower** had neglected to mention that she had put forward the lad for **TV stardom**.....

# music week

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SUBSCRIPTION HOTLINE: 0181-640 8142 NEWSTRADE HOTLINE: 0171- 638 4666

ISSN 0265-1548  
ABC  
OF THE MUSIC PRESS  
BUSINESS PRESS

Average weekly circulation: 1 July 1993 to 30 June 1994: 12,015.



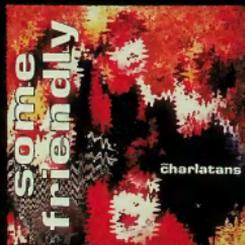
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