



music week

WHOLESALE & DISTRIBUTION STARTS p21

For Everyone in the Business of Music

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JF takes control at Chrysalis

by Robert Ashton

Chrysalis Records, the 26-year-old label which was acquired by EMI four years ago, is being folded into its parent in what is being viewed as a possible overhead-cutting exercise to prepare EMI for a sell-off.

EMI UK and Ireland president and ceo Jean-Francois Ceccillon is taking control of the label founded by Chris Wright and sister imprint, Cooltempo, leaving 25 staff, including senior personnel Roy Eldridge, Ken Grunbaum and Mike Andrews, looking for new jobs. Around 10 staff, from the marketing, A&R, promotions, press and admin departments of both labels, are being retained to help Ceccillon run the

imprints, which will now be located at EMI's new offices at London's Brook Green. Chrysalis's offices in Holland Park will be closed.

"It's a sad week for Chrysalis and the people who lose their jobs," says Ceccillon. "But I will not sleep until I have a number one on both labels."

Rupert Perry, European president and ceo of EMI, who had overseen Chrysalis since EMI completed its purchase of the company at the end of 1991, says the move was prompted by Chrysalis's poor financial performance. "People in Chrysalis did everything possible, but they didn't generate enough success to warrant going forward and we have now restructured and focused on the two labels," says Perry.

"Both labels will continue to have A&R activities, they have A&R budgets and the artists are committed to the label. Life goes on. This is not an end to anything," he says.

Perry denies that the slimmed-down labels are part of the speculated demerger of EMI from the Thorn EMI group, presenting the record company as an attractive package for a bidder. "EMI is not for sale," he says.

Ceillon's first job will be to meet the managers of around 40 artists on the Chrysalis and Cooltempo rosters. "We have a wonderful artist roster and I will be working for all the artists to give them the best I can," he says.

The Proclaimers manager Kenny MacDonald, at Braw Music Manage-

ment, says, "We knew Chrysalis was under pressure to perform. It has some strong individual personalities like Mike Scott and Sinéad O'Connor, but EMI is saying the rights things and has some good people at the top."

The video operation Picture Music International (PMI) is also being absorbed into EMI International. EMI says these changes, coupled with the Chrysalis and Cooltempo move, will take total job losses to around 40.

In an unrelated move, Music For Pleasure is being broken up with the departure of general manager Roger Woodhead. The sales team is being taken into the main EMI sales division and the repertoire and marketing team will operate separately.

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Parlophone and Apple are to release the first new Beatles single for 25 years. The track, Free As A Bird, was produced by George Martin earlier this year with the three surviving members providing the music to accompany a tape of the late John Lennon's voice. A release date has not been set, but it is expected to coincide with the first volume of a new anthology of Beatles albums and videos and an ITV series about the group in November. A second single, another new track called Real Love, is expected to follow with possibly a third in the new year. The above picture is a rare shot taken during the band's last photo session on August 22, 1969. The Beatles go back to Abbey Road—p5.

Kealy takes Sony directorship

Maureen Kealy has been made a director of Sony Music after five years at the company.

Kealy, previously senior manager of singles sales, took up her new post as director of singles sales at the start of September. The news was announced by Sony Music chairman and ceo Paul Burger at Sony's annual sales confer-

ence, held in Brighton last weekend.

Nick Heyward, Patra and jazz pianist and singer Aziza Mustafa Zadeh were some of the artists who performed for 450 delegates at Brighton's Grand Hotel over the three day conference, which culminated in a gala dinner on Monday night.

● Sony conference news, p8,9

Bisceglia confirmed for MW radio event

Rick Bisceglia, senior vice president of Ariola Records, America's current hottest singles label, is the latest name confirmed for Music Week's conference focusing on breaking UK acts in the US.

Top US radio programmers and promotions executives also feature at the US Radio Workshop on October 10 at the Hurlingham Club in west London. Richard Griffiths, president of Epic Records in America, says, "I don't think you could put a better group of people together to give an overview of the state of radio."

● Full story, p5

Stock offers £10,000 to name chart hyper

Love This Records owner Mike Scott is offering a £10,000 reward to anyone who can identify the buying team thought to be responsible for actions which led to his label's Tatjana single Santa Maria being removed from last week's chart.

CIN is believed to be on the trail of at least one buying-in team, but charts director Catherine Pusey declined to comment on CIN's investigation other than to confirm that the single had been removed from the chart. "We have very clear evidence that this record was being bought in," she says.

Stock says CIN has informed him of

a group of people buying the single in bulk from a store in the north of England. One of the group is reported to have told a sales assistant he was from a PR company which "would like to see the single in the chart", before asking if the shop had any more copies.

"Clearly this person is a stooge," says Stock. "We haven't employed a PR person to do this kind of thing and we haven't employed a buying-in team, which is the rumour going around." Stock is offering the £10,000 reward to anyone who can identify the so-called "PR man". He says he is also taking legal action against CIN for removing

the record, and is aggrieved that he was not informed until Monday.

Steve Mason, chairman of Love This's distributor, Piramide, says he is backing Stock all the way and describes CIN's treatment of the label as heavy handed. "There's no bloody way on earth they would have handled it like this if it had been a Sony or a Warner," he says. Pusey denies Love This has been badly treated. "CIN acted in accordance with its role to protect the integrity of the chart," she says.

Stock is inviting anyone with information to contact him at PO Box 4100, London SE1 0YW.



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Wootton re-election brings boost for indie retailers

by Paul Williams

Independent retailer Richard Wootton has been appointed chairman of Bard, two months after taking the position on a temporary basis.

Wootton, of Ainley's in Leicester, was elected unopposed on Thursday at Bard's age, which also saw the election of Tower Records' managing director Ken Sokolow as deputy chairman, Hamish Robertson, of John Menzies, as secretary and Total Home Entertainment's Alasdair Ogilvie as treasurer.

Nine new members were voted on to the 16-strong council, including first-timer Barry Gold of S Gold and Sons.

Previous Bard chairman Charlie McAuley was forced to step down in June after quitting as controller of Woolworths entertainment division to become product director on the

European board of Blockbuster Video. With only a short time to go before the age, deputy chairman Wootton was elected as temporary chairman.

The former *Musik Week* indie retailer of the year says, "I think the fact I'm a one-store independent business and have been given such a responsibility clearly demonstrates Bard is an organisation for all retailers and not a talking shop for the multiples."

He adds that being an independent gives him a first-hand view of all operations which some other council members would not have.

Sokolow, the new deputy chairman, says he is looking forward to working with Wootton. He adds, "Hopefully, I will bring a lot of experience that I can pass on from a big store point of view and international point of view, neither of which Richard will have personally."

Fellow indie Adrian Rondeau, of Adams, says, "He must make the distributors realise that the future of independents is in their hands. They either have to assist us against the multiples' price cutting and the supermarket chains or accept the independents will disappear".

Looking ahead to the next 12 months, Wootton says, "We want to see the continuation of good relationships with the BPI in terms of operation matters, information technology and various new marketing initiatives to grow the market place for everyone."

BPI chairman John Preston, also BMG Records chairman, says, "I've known Richard for a long time and I'm looking forward to working with him to continue the co-operation between Bard and the BPI to discuss common issues for the good of everyone."

Sting fraud case acts as warning to artists

The control artists give their financial advisers came under the spotlight last week when Sting's former accountant was accused of stealing £6m from the star.

Chartered accountant Keith Moore, of Fulham, west London, is accused of taking the money via a complex labyrinth of 47 bank accounts, then using it to gamble on speculative ventures. He pleaded not guilty at Southwark Crown Court to 15 specimen charges of stealing more than £3.7m of the artist's money.

The jury heard Moore is alleged to have twice avoided bankruptcy by using Sting's cash, including paying £691,000 on the day of a bankruptcy hearing using a banker's draft drawn on one of Sting's personal accounts.

Moore, a partner in the firm Moore, Sloane & Co, worked with Sting from the beginning of Sting's period in the Police until the early Nineties. Sting told the court that, at the time of the alleged fraud, he had no idea how much he was worth and did not understand his complicated financial dealings, but relied on Moore as his financial controller.

The trial continues tomorrow (Tuesday).
 ● The former partnership of Moore, Sloane & Co has no connection with David Sloane or Sloane & Co who are also music industry accountants.



More than 500 managers and record company executives attended the International Managers' Forum's first Roll Of Honour Awards at the London Hilton last Wednesday. IMF secretary James Fisher (second left) says the event represented a landmark for the three-year-old organisation and emphasised the increasingly important role the IMF plays within the UK music industry. He is pictured with the first recipients of the awards (from left) Sony S2 managing director Maff Winwood, Warner Music chairman Rob Dickins, Led Zepplin manager Peter Grant and promoter Harvey Goldsmith.

Chrysalis Records: the end of an era

Sad, disappointed, but not shocked. That's how Chrysalis Records founder Chris Wright summed up his feelings last week after hearing the label he set up 26 years ago would no longer operate as a stand-alone record company.

"It was always a possibility this could happen when EMI bought it. They decided they wanted to run it and wanted to get rid of me," he says. "I can only assume the figures didn't add up."

The company turned a £2.8m loss in 1992 into a £500,000 profit in the year to March 1994, but it had only 0.6% of the albums market and 1.2% of the singles market in the second quarter.

But it seems Chrysalis's success - or lack of it - is only part of the story behind EMI's move.

After spending more than £60m to buy the label, some industry observers believe EMI is not left with an awful lot for its money and the rationalisation is a necessary evil to put the company on track for the widely-predicted EMI demerger.

LIFE OF A LABEL

1968: Chris Wright and Terry Ellis establish the Ellis Wright Agency, which eventually becomes Chrysalis.

1975: Chrysalis agree to bankroll the Two-Tone label, set up by Jerry Demmers.

1984: Wright and Ellis split and the company goes public.

1985: Dance label Cooltempo is set up.

1990: Chrysalis sells 50% of the company to EMI for £46.2m.

1991: EMI buys remaining 50% for £16.9m. Wright becomes non-executive chairman.

1995: EMI folds Chrysalis and Cooltempo into its organisation.

"There has been a gradual pruning of Chrysalis, over which is performance-related. The next thing we will hear about is when EMI is sold," says one insider.

The timing of the move has surprised

many observers with the news coming just a week after managing director Roy Eldridge presented the label's future plans at the EMI conference in Dublin.

Eldridge says the reality of life in the modern music business means nothing comes as a shock.

"Maybe it's a case that we were a square peg in a round hole and these sort of companies can no longer exist in an era of multinationals," he says.

"I feel sad for the artists and hope it won't affect them, the people who don't have jobs and the heritage of the label."

Brew Music Management's Kenny MacDonald says he is surprised by the decision. "I don't know if they had a fair crack of the whip. Cooltempo had a very crack strike rate and its managing director Ken Grambaum's departure is very surprising," he says.

Wright says he expects EMI to remain committed to the label but, if it ever decides it does not want to continue using the Chrysalis name, his group would make a bid for it.

NEWSFILE

Tabloid campaign forces Pulp rethink

Island Records was last week preparing new artwork for Pulp's single *Sorted For Es And Wizz*, released today (Monday), following a campaign by the *Daily Mirror* to ban the single because of its references to drugs. Island said stocks of around 200,000 singles already shipped to record stores would not be withdrawn, but a new CD booklet to replace the original "origami envelope" design was being prepared for today's release date. The booklet for the second CD and tape format, featuring a Sixties dressmaking pattern will remain unchanged.

Bootlegger hit with £2,200 fine

The BPI Anti-Piracy Unit has scored another victory against bootlegging with a decision by Clerkenwell Magistrates Court in north London to fine a bootlegger £2,200. Simon Jones of Blackpop was fined for the illegal sale of bootleg CDs after a raid on his record stall at London's Electric Ballroom in March. His stock of more than 1,000 CDs was ordered to be forfeited. Three other traders arrested at the same venue are still awaiting Crown Court appearances on similar charges, including one believed to be the notorious Mr Toad.

Ex-Bros bassist joins EMI

Former Bros bassist Craig Logan has joined EMI's international division as international marketing manager. He will be responsible for the exploitation of British and American artists to EMI companies outside North America and the UK, reporting to international marketing vice president Mario Dimberg. He succeeds Felix Cromey who will now be working in a similar role with non-British and non-American artists.

Kyriacos promoted at One Little Indian

One Little Indian's head of press Christina Kyriacos has been appointed to the new position of general manager. She will oversee the whole artist roster and artist development for the label, the company strategy, the yearly plan and release schedule. Managing director Derek Birkett says he chose Kyriacos, who was planning to leave and set up her own PR company, because "she has a great understanding of how each area of the label works".

Graham leaves after five months at R1

Radio One's executive producer for morning output Jeff Graham has left the company after five months. Head of production Trevor Dann says, "Since the successful revamping of our mainstream programming and the appointment of a new team of producers, we'd been a bit too heavy and the departure of Jeff has enabled me to reduce our overheads." Programme editor Kate Marsh, who joined Radio One from GLR in April, takes over Graham's responsibilities.

Lucky leads War Child EP

Radiohead's Lucky, from the War Child charity album, will be the lead track on the forthcoming four-track Help EP released on October 16. The Help album has sold more than 200,000 copies to raise more than £2m for the victims of the war in former Yugoslavia.

XFM goes on air at HMV

XFM is planning to broadcast live from HMV's central London store at 150 Oxford Street most weekdays from 1pm to 2pm for the duration of its 28-day restricted licence after it goes on air on October 1 at 1pm. There will also be in-store material backing the station and its 17-track compilation album, 104.3.

Radio convention boosts numbers

More than 300 delegates have registered for the 1995 Radio Convention to be held on October 23 and 24 in Dublin, an increase of 25% on last year's registrations. Speakers include the Radio Authority's recently-appointed chief executive Tony Stoller, AIRC director general Paul Brown and BPI chairman John Preston.

Help counts for Tuzla children

The £2m the Help album has raised so far for War Child all sounds very impressive, but it's still hard to get your head around what the money actually means. Last week, news came through of just one, all-too-real, example of the good a load of cash can do. When a Tuzla medical centre full of seriously-injured children turned in desperation to War Child, for the first time the charity was able to act immediately to send £107,500 for much-needed prosthetic materials. Not exactly a cheering story, I know, but it does remind us that this isn't just some wishy-washy "charities" exercise. It also highlights the desperate and on-going need for help in the former Yugoslavia. And whichever way you look at it, the £2m that the album has raised so far is still a drop in the ocean in the face of the horrors going on over there.

There's plenty of life left in the War Child album - a surprisingly cohesive record, shot through with a rare spontaneity thanks to the thing (amazingly) being put together in one week.

I can't think of a better way of spending £12.99 - it's up to the whole industry to ensure even more record-buyers come to the same conclusion. On October 16, the first War Child EP is being released. Support it. Sell it. Every last sale must be squeezed out of help.

Fired up - then fired

What a come-down. Just two weeks ago Chrystal staff gave an aggressive and confident presentation at the EMI conference in Dublin. Just days after returning, most of them received their P45s. For many, losing their jobs will be a personal tragedy, particularly those like Roy Edridge who has devoted more than two decades of his life to the label. But it's a sobering reminder that in the record business you are only as good as your last hit record.

Selina Webb

PAUL'S QUIRKS

The battle for our bank balances

Life in the music business has been pretty hectic over the past few weeks, what with in the City, the Mercury Music Prize, autumn conferences, playbacks, new product presentations and showcases.

The end result of this burst of activity is a full frontal assault by the sales divisions on our bank balances as they vie with each other for the major part of our autumn budget. It is a challenge trying to weed through the hyped-up sales presentations and separate the excellent albums from the superb ones and the good from the average or plain bland.

I am always impressed by the new-found enthusiasm of the sales teams when they return from their autumn conferences. Some of them appear to have been brainwashed and actually believe their sales notes when they claim that each of their albums is going to be the Christmas number one.

What I find amazing is that because of time constraints, often caused by their own bad planning, I can't hear the music or see the adverts for some of the top albums. Some reps have to resort to selling major albums on the phone!

Wouldn't it be better if every active retail account received a video presentation of all the major autumn releases from each company at least a week before a sell-in? We could then make a balanced judgement before we commit upwards of £2,000 per album.

Chagrin chart update

The next column will include an update of the Top Five Indie Laments (the Chagrin Chart). This chart is working - Bard and the record companies have acted on four of the last five topics mentioned, so fax details of any current issues affecting your business to 01639 570519.

Paul Quirk's column is a personal view

PRS hires finance expert to fill chief executive role

by Jake Barnes

PRS is continuing its modernisation with the appointment of John Hutchinson as chief executive officer. Hutchinson, 51, was formerly the managing director of Visa UK and has a long history in the financial sector, having worked in senior management for Lloyds Bank and the Nationwide Building Society. He is also a fellow of the Chartered Institute of Bankers.

"I think the board said that I've done a lot of change management and that I have the ability to take action effective as necessary," he says.

PRS has been without a chief executive for two years following the resignation of Ted McLean after just five months in the post in September 1993. The fact that the position has been

vacant for so long is thought to have hindered the society's drive to revamp its internal structure.

The past four years have seen PRS's work overshadowed by the Proms fiasco and a number of costly legal disputes.

But the arrival of Hutchinson, whose appointment takes effect on November 6, is expected to coincide with a more stable period for the organisation. At last week's AGM, PRS reported record takings of £167m for 1994 and it looks set to improve its performance again in 1995. Administration costs are on a steady downward curve.

"My job is to be at the helm and steer a steady course," says Hutchinson.

The reasons for the delay in appointing a new CEO are unclear, although it is thought that the Monopolies and Mergers Commission's inquiry into the

body deterred some potential candidates. A first attempt to fill the post in June met with failure when the two shortlisted candidates turned the PRS down. Hutchinson declined to comment on the MMC issue.

Ellis Rich, PRS's deputy chairman and publisher, says, "The reason it took so long is that we couldn't find a suitable candidate and we saw a lot of people."

"John was a unanimous choice. He has a history of moving companies forward and we were attracted by that and his charisma."

Hutchinson is expected to make up his own mind about the reforms recommended by Professor Tom Clarke in his recently-commissioned report.

"John will get his feet under the table, look at the issues and take a pragmatic view" says Ellis.

Lottery donates cash for pop music centre

Plans for the National Centre For Popular Music (NCPM) in Sheffield have received a boost with a £1.68m donation from the National Lottery.

The proposed visitor centre will offer the public a mix of musical education and entertainment along the lines of London's Museum Of The Moving Image.

Scheduled to open in 1997, the centre will show how music is made and demonstrate its role in popular culture. The Lottery money will go towards the construction of the building in Sheffield, which is expected to cost around £10m. The design will be decided by an architectural competition.

Accountants Coopers & Lybrand are handling the business plan for the project, which is being headed by former musician and patent attorney Bob Hall, veteran of The Groundhogs and Rocket 88.

"There's political support for the centre in Sheffield," says Hall. "It will be a flagship in the city's redevelopment." The NCPM will add to Sheffield's burgeoning reputation as a music and media centre; the city already has the Don Valley and Arena venues, as well as the National Media School.

It is predicted that 400,000 people a year will visit the centre, which will boast a 200-seater auditorium as well as permanent and temporary exhibitions.

"It will be a great place to launch a new product," says Hall. "We will soon be discussing with the music community what we can do for each other. We hope they will take us under their wings."

Take That and Lennox add to Brilliant roster

Neil Ferris' Brilliant promotions company has received a major boost as its artist roster with the addition of RCA artists Take That and Annie Lennox, two months after RCA's director of promotion Nick Godwyn and head of TV Nick Chapman joined the operation.

Godwyn and Chapman left BMG in July to become directors of Brilliant alongside Ferris and Matthew Austin. At the time, neither would be drawn on whether the two RCA acts would follow them to Brilliant.

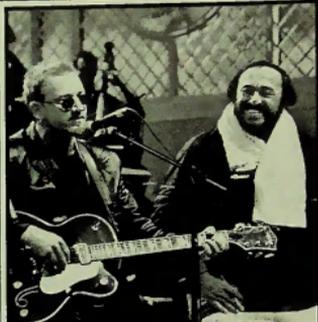
"With the addition of these two major artists, the roster we've got now is awesome," says Ferris.

The addition of Take That and Lennox to the roster brings the number

of artists Brilliant has on its books to 18. Its other high-profile artists include Prince, David Bowie and Robert Palmer. The company also looks after the promotion of the Brit Awards and the Mercury Music Prize.

"The most important thing for me is how exciting it all is," says Ferris. "We've got a small team, but Brilliant has got to be the most important PR company in the industry. You wouldn't usually get all these acts in the same company."

Ferris says he is in negotiation with a number of other acts, including newly signed Virgin act Spice, an all-girl five-piece band who are recording an album for release next year.



Luciano Pavarotti guested on the first public airing of a song by the new U2/Brian Eno collaboration Passengers in Modena, Italy, last week. The Pavarotti And Friends concert, in aid of the children of Bosnia, also featured Michael Bolton, The Cranberries' Dolores, Meat Loaf, Simon Le Bon and The Chieftains. The performance of the track Miss Sarajevo will appear on an album and video of the event, due to be released by Decca before Christmas, while Island is considering releasing the studio version of the track as a single after the album, Original Soundtracks, is released on October 30.

Rivals agree to truce over high-density CD

The risk of another VHS/Betamax-style format war over the new high density compact disc has been averted, writes Bill Roster.

Philips/Sony and the Toshiba/Time Warner-backed SD Alliance have agreed to combine elements of their MultiMedia and Super Density CD discs to produce a common standard.

The proposed HDCD format, which has still to be named, will use two half-inchness discs bonded together, which was proposed by the SD Alliance, combined with Philips/Sony's digital encoding system.

The SD Alliance had been claiming victory over its rival by signing up most of the major Hollywood movie houses, but the computer industry supported Philips/Sony's proposal because it considered its digital encoding more suitable for multimedia CD-Rom.

Virgin Records deputy managing director Roy Cooper was one of 11 speakers at MTV's Word Of Relevant Mouth youth conference on September 15. The all-day event at London's Royal College of Art featured speakers from the media, including Benetton's Colours magazine editor Tiber Kalman (pictured right to make Cooper smile for the camera) discussing the youth market. In an presentation featuring video clips from Reeves & Mortimer and comedian Steve Coogan, Cooper underlined the importance of the music industry to the young, saying, "Rock music in all its guises is the most important because it provides the soundtrack to every new generation's lives." President and creative director of MTV Europe Brent Hansas (right of Cooper) welcomed around 400 delegates to the conference, chaired by TV presenter Muriel Gray (far left).



Radio seminar looks to open the road to the US

by Paul Williams

MTV's first radio workshop has attracted a deluge of inquiries from US labels keen to tap into the expertise on offer from its star line-up.

"We knew we had a hot line-up—but we didn't realise quite how hot it was," says MW marketing manager Mark Ryan.

The workshop—US Radio Workshop: Breaking Records In America—has been organised by *Music Week* in conjunction with its San Francisco-based sister magazine *Goin'*. Tackling a wide range of subjects, from how long it takes to break an act in the States to creating the ideal band for US radio, it takes place on October 10 at the Hurlingham Club in west London.

Richard Griffiths, the British president of Epic Records in America, says, "I

don't think you could put a better group of people together to give a thorough overview of the state of radio today."

The latest addition to the line-up is Rick Bisceglia, senior vice president of Arista Records, which is the most successful singles company in America, taking the top three positions in the US singles chart in August with TLC, Monica and The Notorious B.I.G. It is currently backing Take That's US breakthrough. Bisceglia will be giving a personal insight into the workings of American radio.

He will be joining a line-up which includes, Jeff McClusky, owner of America's premier music promotion company—the man billed as helping the US to "learn to love" acts such as Björk, Oasis and Portishead.

K-ROQ's programming operations vice president Kevin Weatherley, 95X

Atlanta programme director Brian Phillips and Rising Tide executive vice president Daniel Glass have also been confirmed for a panel on US Top 40 and alternative radio. Their session will include an examination of college radio, how tightly formats are defined and what the stations are looking for. Finally there will be a chance to hear what the speakers think of the UK's current most hotly-tipped acts.

Griffiths says there is currently a much more positive attitude towards British music in the US.

Mark Ryan says the workshop has been organised in response to an overwhelming feeling from the UK industry that US radio was still a bit of a mystery. "Attending this conference will make a hell of a lot of difference to acts looking to America," he says. "It will cut through the crap at the end of the day."

New songs lead Beatles onslaught

Studio technology has reunited the four original Beatles on archive recordings

Two new Beatles tracks featuring all four original members are to be released by EMI along with a large amount of previously unreleased material.

Modern technology has enabled the group's original producer George Martin to combine music by the three surviving Beatles with vocal and piano parts made by the late John Lennon.

Two songs have already been created using this method, resulting in the first new Beatles recordings in 25 years—and there may be more to come.

Martin and original Beatles engineer Geoff Emerick are trawling through 400 tapes of the band's music at London's Abbey Road Studios with the aim of compiling the definitive Beatles anthology.

Volume one of the series of triple vinyl, double cassette and double CDs, which will feature around 50 tracks each, includes songs from the group's early years up to 1965 and will be released in November by Parlophone/Apple.

The first album will include one of the new songs, *Free As A Bird*, which was recorded and mixed earlier this year at Paul McCartney's private studio in East Sussex. The

set will also include previously unreleased versions of *Love Me Do*, *Please Please Me*, *A Hard Day's Night* and *You Can't Get That*, along with many other rare tracks.

Martin told MW sister magazine *Studio Sound*, "We've covered every bit of recording we ever did all those years ago, listening to every take of every track. It's been fascinating, traumatic, beautiful, and all kinds of emotions. We've been re-living our lives."

McCartney describes returning to Abbey Road as *The Beatles* as a weird experience.

"But it's exciting as well. It's like being archaeologists, finding tracks that we didn't remember recording, uncovering songs that we didn't want or thought weren't good enough at the time," he says. "But now, after 30 years, they don't seem too bad at all."

To maintain the original feel of the recordings, Martin insisted that any mixing and new recordings should employ the same equipment as used in the Sixties. "I said to Rupert Perry at EMI 'Look, you've got a vintage producer and a vintage engineer, so you're going to need some vintage equipment to go with it,'" he says.

The recording of the two new tracks, *Free As A Bird* and *Real Love*, have provided the most memorable moments of the project so far. For drummer Ringo Starr, playing along to a tape of John Lennon's voice was a highly emotional experience.

"We just pretended that he'd gone on holiday or out for tea and had left us the tape to play with," he says. "That was the only way we could deal with it and get over the hurdle because it was very emotional."

McCartney adds, "It's spooky to hear John sing lead, but it's beautiful. It's the impossible but, one way or another, we pulled it off. It was a joyful experience—it was magic."

With one song left on the Lennon tape, another new creation has not been discounted. In the meantime, EMI is preparing for what is arguably the most eagerly-awaited series of albums of the past 25 years, backed by a series of videos with added material and a six-hour TV version of the anthology on ITV in November.

● A detailed feature on *The Beatles* project including interviews with George Martin and Geoff Emerick appears in the October issue of *Studio Sound*, out this week.

MTV's Einstein slams ITC over fine
MTV business director Peter Einstein has slammed the decision by the Independent Television Commission to fine the network £60,000 for breaching the body's code. The channel was rapped for two programmes, *Safe 'n' Sexy*, which dealt with HIV and AIDS issues, and *The Worst Of The Most Wanted*, and for an ad for Pepe Jeans, which appeared to condone car theft. However, Einstein says the programmes were broadcast at appropriate times and the ad was aired in good faith.

West Lothian unveils anniversary LP
Different Class Records, the label operated by students on the Music Business Administration course at Scotland's West Lothian College, is celebrating its 10th anniversary with a compilation featuring some of the label's previous releases and a number of unsigned Scottish and European acts. The 13- to 17-track compilation will be released next summer.

New music/youth magazine launches
The Trigger, a new independently-published fortnightly music and youth magazine, is being launched on October 5 with an initial print run of 50,000. According to music editor Jason Moses, about 70% of the 80p title will devote itself to a broad church of music appealing to everyone from 18-year-old girls to middle-aged men.

MacKenzie signs up for VCI
VCI is appointing former PMI international director Gordon MacKenzie as managing director of its programme sales division with a brief to exploit the foreign rights of the group's catalogue.

Bob James
Contrary to incorrect information supplied last week, Eurosonics' managing director Bob James will only be handling promotion for Encore, EMI's new pop dance imprint, and not co-running the label.

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In a field that sees its fair share of characters, bruisers and badgers, the cool persuasion of Fruit Management stands out a mile.

Fruit is a partnership between Debbie Swainson and Caroline Killoury – a duo who place great emphasis on developing personal relationships between artist and management. This, they believe, is why Fruit represents two of the hottest acts in current popular music: Tricky and Mercury Music Prize winners Portishead. The company, which also handles Dreadzone, Nush, DJ Crystyl and new act Chillum, was formed when Swainson and Killoury found themselves out of work at the start of 1993. Prior to that they had both been working for Neneh Cherry's management company, Cherry Bear. When Cherry left the UK to live abroad Swainson and Killoury were in the position of looking for work in the middle of a recession.

"We were out in the cold and it seemed logical that we pool our resources," says Killoury.

Through Cherry's involvement with Rip, Rig And Panic, the pair had got to know the members of the then-underground Bristol scene including Massive Attack, Geoff Barrow and Gary Clark. At that time, both Tricky from Massive Attack and Barrow were developing their own projects and the obvious move for Killoury and Swanson was to use their management skills to help guide these two new acts through the industry minefield. "We had nothing to risk," explains Killoury, "and both Geoff from Portishead and Tricky really wanted us to do it."

Fruit's success so far has been being the first to spot an act's potential.

FRUIT



FRUIT'S SWAINSON (LEFT) AND KILLOURY

When Portishead's *Dummy* first hit the streets many thought it a good, but musically marginal, album. Few predicted it would sell so well and go on to win the Mercury Music Prize.

Swainson says, "We had a lot of confidence in Portishead from the beginning and really loved their music. A lot of people didn't want to work with them because they didn't understand them. I don't think anyone expected them to go as big as they have. We thought they'd sell about 100,000."

Julian Palmer, 4th & Broadway director and Tricky's A&R man, says, "They recognize a special musical attitude in Tricky and Portishead and, though there was a very intense rivalry between the two groups that could have

FRUITFUL CAREERS

Debbie Swainson 1981-93
Started as Girl Friday at Spartan Records and ended up as financial controller. Worked as freelance and staff accountant for Zomba, Island and other record companies, before being made redundant when Island was taken over by PolyGram. Moved to Neneh Cherry's management company, Cherry Bear, before setting up Fruit in October 1993.

Caroline Killoury 1986-93
First job in music industry was as a hostess for a studio, then worked for Derek Block and then Steve at Some Bizarre before a couple of years as a coordinator for terrestrial music TV. Moved to Cherry Bear before setting up Fruit with Swainson in October 1993.

been awkward, Fruit managed it well."

Palmer believes that the pair have brought forward a new type of management that makes developing an artist a lot easier for all concerned.

"They're a new breed of management," he says. "They are creative with a contemporary style and easy to work with. I would recommend unsigned acts to go and see Fruit because it's rare you get good, honest management."

Fruit has made few enemies in its business activities, something Paul Kinder, the A&R manager for Dreadzone at Virgin Records, puts down to the pair's amiability.

"They're less aggressive, but more logical," he says.

duo's success

And, as with Palmer, Kinder enjoys working with the west London-based company. "They're honest and they're women," he says. "They're unique in that sense and they've taken on the most progressive type of pop there is."

After huge success with the groups they began with, the challenge for Fruit now is to remain on that upward curve now by negotiating the second albums from Portishead and Tricky and continuing to handle talent which shows the same potential and originality.

"The lovely position that they are in is that they've got several successful and hip acts and that's going to attract other artists who'll want to talk to them before they talk to record companies," says Kinder.

There are no plans for massive expansion at Fruit. Apart from running Swainson's own label Durban Poison, neither Swainson or Killoury are keen to dilute their personal touch by cultivating a large stable of acts. As a means of maintaining their close links between artist and management, the pair divide their acts between them with Swainson being responsible for Tricky, Dreadzone and Nush and Killoury looking after Portishead, DJ Crystyl and Chillum.

Swainson says, "People imagine we're going to become a huge organisation but we're not because we deal very personally with all our bands and we'd lose that if we did."

And this is what lies at the heart of Fruit's operation.

Killoury adds, "The bottom line is that management is borne out of your relationships with artists. Maybe we're more passive than others, but we quietly try and achieve things."

Jake Barnes

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SONY'S BRIGHTON LINE-UP: (FROM LEFT) CHAIRMAN PAUL BURGER MAKES HIS KEYNOTE SPEECH, THE RETURN OF NICK HEYWARD, SUNSCREEN'S LUCID (TOP), TEEN BAND MNB MAKE A RETURN

Burger sets Sony new

When Michael Jackson reached the number one slot earlier this month, you might have expected Sony Music chairman and ceo Paul Burger to be satisfied. But at last week's sales conference in Brighton, Burger admitted the first thing he'd do on hearing the news was to call his sales director John Aston to ask, "only partly tongue-in-cheek, 'Is that the best you can do?'"

Sony's ability to best the fortunes of singles after they have entered the charts, despite the current trend for most singles to peak in the week of release, was confirmed when Jackson went to number one after entering the chart at three, and again when sales of You Are Not Alone leapt by 37% in his second week at number one.

It's this determination which Burger says has enabled the company to sell 24m singles and albums over the past year, scoring 10 Top 10s and 34 Top 20 singles as well as seven number one albums since last year's conference.

"Complacency isn't a word that sits comfortably with me, even when we're at number one," says Burger.

Sony's success with acts such as Jackson, Celine Dion, Bruce Springsteen and Tina Arena underlines the strong international flavour of the company. French Canadian Dion's

chart-topping Think Twice helped Epic to an outstanding 8.3% share of the singles market in the first quarter of 1996, while Australian Arena's number six hit Chains contributed to its 3.7% share in the second quarter.

Albums also show the strength of Sony's marketing of international repertoire, with Dion's *The Colour Of My Love* achieving 57% more sales than the second biggest seller of the first quarter—*Go Discs' Best Of The Beautiful South*—and Bruce Springsteen's Greatest Hits album on Columbia being the fourth biggest seller of the first quarter.

Burger readily admits that the company is best known for marketing international acts. "More than any other company, our international network gives us strong support for virtually all our artists," he says. "But take a look at our roster and you'll find veteran British artists such as Sade and Alison Moyet. Over the past year, we've also enjoyed success with Leftfield, MNS, Reef and Jamiroquai."

Desi's excellent performance in the US this year is unsurprisingly a source of pride for Sony's chairman and, with debut albums from Leftfield, MNS, Reef and Deep Forest all achieving Top 20 positions in the past

12 months, Sony's ability to break acts is not in question.

But Burger's next aim is to strengthen Sony's commitment to new artists. "We've been hailed as the best sales and marketing company in the UK," he told delegates in Brighton. "We must now ensure that A&R comes first in our thinking and that our A&R resources are deployed in the most effective way."

"We're looking to continue what we've begun this year in starting up new exciting bands like Whipping Boy and Schtamp, which take us into the alternative and rock areas," he says. The first steps have already been taken to broaden the company's music base. Epic signed a deal a month ago with Sacred, PR man and manager Martin Hall's indie label, and Burger hints that other deals will be announced in the near future.

"By making strategic alliances we're in a better position to develop new, young bands than on a major label. We want to create a system that enables us to work with more different types of music," he says.

Columbia managing director Kip Krones echoes Burger's belief about the company's strength in breaking new artists. "It's not just our veteran acts that are doing us proud," he says.

"We've seen Leftfield achieve sales of 150,000 in the UK and give Sony its first Mercury Music Prize nomination."

Meanwhile, Epic has certainly proved that some of the acts it introduced at last year's conference—when Think Twice was first aired to delegates and workshops were devoted to planning how to break *The Lightning Seeds*—have come through, with *The Colour Of My Love* now four times platinum and *Joliffication* at gold status.

Epic managing director Rob Stringer hopes to see the same success for newly signed Epic acts such as John R, Patra and Groove Theory, all with debut singles planned for autumn release.

The label's huge marketing spend on Jackson is beginning to pay off, with his *HIStory* album returning to the Top 10 on the back of the recent number one for *You Are Not Alone*.

"Epic plans to take advantage of Jackson's recent surge in sales with the release of *Earth Song* in November, and *HIStory* will be heavily re-promoted in the run up to Christmas.

Sony's pre-Christmas schedule is

SONY MUSIC PUBLISHING UNCOVERS NEW TALENT

Kicking off 1995 with the Top 10 success of *The Stone Roses' Ten Storey Love Song*, Sony Music Publishing has been building on this position this year by signing a number of new songwriters and investing in existing publishing catalogues, says managing director Blair McDonald.

The five-year-old company held 3.7% of the UK combined publishing market in the second quarter of 1995—a share which was boosted by Noel Gallagher's *Some Might Say*, which became Oasis' first number one in April.

Its current roster includes such established artists as Sade (pictured right), Des'ree and Erasure alongside newer artists such as Eusebio and 60F/Dolls.

McDonald says his four-strong team—assistant professional manager Julia Sawyer, Charlie Pinder and Steve Harris on the A&R team, alongside EMI professional manager Miles Williams—have helped the company achieve ninth position in the publishing market.

The fact that SMP has songwriters such



as Steeper and Stephen Duffy on his books is down to Pinder and Harris, while covers such as Neil Diamond's *I'm A Believer*, which spawned a number three hit for EMI, and Reeves & Mortimer, come under the remit of Sawyer. She has also been

focusing on collaborations such as the SMP-signed writer Tracy Thorn's link with Massive Attack on the Top 20 hit *Protection*. Meanwhile, Williams has been working the company's catalogue in film, television and advertising, placing material from Shawn Colvin in the movie *Clockwork* and tracks by Orbital in Keanu Reeves' new film, Johnny Mnemonic, and the soundtrack for the Sony PlayStation game *WipEout*.

SMP is also looking to invest in established catalogues of songs.

It recently bought the Brampton catalogue, which controls Arista Baker's publishing for the UK and its entire *Loose Ends* back catalogue. Two further catalogue agreements are to be finalised in the next few weeks.

"Like every area of the business now, we have to work hard just to maintain our position in terms of market share and profitability," says McDonald. "But I'm confident that the next year will show further continued growth at SMP."

LABEL BY LABEL

SONY MUSIC UK
Chairman and ceo: Paul Burger
EPIC

Managing director: Rob Stringer
Hits so far this year: Singles: Number ones—two (Celine Dion's *Think Twice*; Michael Jackson's *You Are Not Alone*); Top 10s—five; Top 20s—six; Top 40s—eight; Albums: Number ones—two (Celine Dion's *The Colour Of My Love*; Michael Jackson's *HIStory*); Top 20s—three; Top 40s—six

COLUMBIA
Managing director: Kip Krones
Singles: Top 10s—eight; Top 20s—two; Top 40s—12; Albums: Number ones—four (Bruce Springsteen—*Greatest Hits*; Alison Moyet—*Singles*; Various—*Heartbeat and Joliffication*); Top 10s—six; Top 20s—five; Top 40s—three

SONY S2
Managing director: Muff Winwood
Singles: Top 10s—one; Top 20s—two; Top 40s—two; Albums: Top 10s—one; Top 40s—one
● Figures for the year to date, up to and including chart dated September 23, 1995

THE PICK OF SONY'S AUTUMN RELEASES

CONFERENCE NEWS

SONY



VISIT AND RAGGA/SOUL SINGER PATRA

goals

also likely to feature releases that the company has traditionally steered clear of. Epic marketing director Kit Buckler's move to head the newly-revamped Sony Music Concept TV division in January marked Sony's serious entry into the ever more lucrative compilations market.

"I took a strong position that compilations were the bane of the industry and worked against artist development because they made music too disposable," says Burger. But following the success of EMI, PolyGram and Virgin among others, Sony has entered the market and enjoyed two number one albums with Top Of The Pops and The Best Of Heartbeat. Burger's aim is for the TOTP compilations to become as strong as the Now! series.

Sony is also linking up with BMG for a Christmas compilation. This Year's Love Is Forever, featuring Sony and BMG artists as well as repertoire licensed from the other majors.

Viewing figures for the ITV drama series Heartbeat should ensure the next TV-linked project to come from Buckler's commercial marketing division, Heartbeat: Forever Yours, achieves similar sales to the past three Heartbeat compilations which have sold more than 450,000 copies in total. Sony's desire to focus on the Europop market has also been addressed with the creation of two sister labels for Sony S2: house label S3 and Euro-pop label Dance Pool, which has singles ready for release from Double Dee, River Series and Singleton.

Sales director John Aston, a true Sony veteran after 20 years with the company, paid tribute to Sony's sales team at the conference. "This is the year I've felt most vibrant and energised," he said, also praising the reorganised telemarketing department and the "unsung heroes" at (Sony Music Operations HQ) Aylesbury.

"Over the past 12 months, the company has continued to expand its staff as well as artist roster, with 26 promoted and 23 new personnel attending the conference.

"We are the folks that make things happen," said Burger. "His persistence demonstrated by Jackson's number one is anything to go by, we can expect some of the new acts presented at this year's sales conference to be around for some time.

Catherine Eade

CELINE DION: D'eux - Epic (Sept 28). The French-Canadian's new French language album has a lot to live up to after the success of *The Colour Of My Love*, but a UK tour in October and November, alongside a pre-Christmas TV ad campaign, budgeted at around £30,000, should keep her in the public eye.

PAULINE HENRY: Sugar Free - Sony S2 (Sept 25). S2 hopes to further the solo career of the soul diva who formerly sang with The Chimes with the smouldering *Sugar Free*, which will be followed by more singles before a spring 1996 album.

MARIAH CAREY: Daydream - Columbia (Sept 28). See picture caption.

WHIPPING BOY: We Don't Need Anybody Else - Columbia (Oct 2). Already receiving Radio One Evening Session support, this single from the Irish band precedes a November album.

THE PRESIDENTS OF THE UNITED STATES OF AMERICA: The Presidents Of The United States Of America - Columbia (Oct 2). A debut album from this rock outfit who have been supporting Top Fighters.

GLORIA ESTEFAN: Abriendo Puertas - Epic (Oct 2). Estefan's first Spanish language album sold almost 4m copies worldwide and her second offering features Sheila E, Paquito D'Rivera and Luis Enrique among others. An English language album is scheduled for 1996.

GARY KEMP: Little Bruises - Columbia (Oct 2). This folk-inspired album from the former Spandau Ballet man (given free to all in The City delegates) could see Kemp returning to the charts on the back of an autumn tour.

JOE SATRIANI: Joe Satriani - Relativity/Epic (Oct 2). The rock instrumentalist's seventh album is his most basic and soulful offering yet, with a group of musicians adding to the creative mix. An international tour throughout 1995 follows dates across the US, and a TV special about the making of the album will be screened around the time of release.

MARK ISHAM: Blue Sun - Sony Jazz (Oct 2). The debut album from this Grammy-winning jazz trumpeter inspired by Miles Davis will be supported by a performance at Camden's Jazz Cafe on Oct 5.

DANCE FLOOR VIRUS: Message In A Bottle - Epic (Oct 2). This remix outfit have taken The Police's number one from 16 years ago and turned it into a stomping house tune.

JOHN TAVENER: Innocence - Sony Classical (Oct 2). The new album from the classical composer and Mercury nominee Ribbon campaign.

ALBITA: No Se Parece A Nada - Crescent Moon/Epic (Oct 2). Discovered by Gloria Estefan in Miami, the Cuban singer's debut album is a musical salsa. An artist much admired by Madonna, who has allegedly dated, "If I did want to be reincarnated as Albita".

NICK HEYWARD: Tangled - Epic (Oct 9). A performer at Sony's conference, Heyward returns with a mature but fun album to follow the single *The World* released last week (18). Four gigs in southern England should see his following increase in size. A weighty marketing campaign including radio advertising supports the release.

TOTO: Tambu - Columbia (Oct 9). A worldwide release for the new track album from the US rock group who will be doing a world tour including UK dates.

VARIOUS: Odd Man Out - Sony TV (Oct 9). A soundtrack to the new snowboarding video, also on Sony TV, featuring Supergrass, Oasis and a host of young British bands. Should get much publicity with a snowing in London's Covent Garden at the end of October.

PATRA: Secret of Attraction - Epic (Oct 9). The sexy soul/ragga singer who has attracted attention with her cover of the Grace Jones classic *Pull Up To The Bumper* follows up last year's album including appearances from Salt N' Pepa among others. Her UK promotional visit will include



Epic is expecting high sales for its new album from Luther Vandross, *Greatest Hits 1981-1995*, which will out on October 16, particularly after 1994's 450,000-selling *Songs*. Launching the campaign, Vandross's biggest selling American single *Power Of Love* is to be re-released with new mixes three weeks ahead of the album. High profile appearances on television and radio will run alongside TV advertising and an extensive press and poster campaign, which kicks off in mid-October.

TV appearances on *The Beat*, *BPM* and *The Big Breakfast*.
LUTHER VANDROSS: Greatest Hits 1981-1995 - Epic (Oct 16). See picture caption.
VARIOUS (OST): A Great Day In Harlem - Sony Jazz (Oct 16). Featuring jazz greats such as Dizzy Gillespie, the classic film is also available on video. Press promotion will support the indie *Sony Jazz* range, and the label's first catalogue has been produced.



Hot on the heels of Mariah Carey's recent number four entry into the singles chart with *Fantasy*, Columbia releases her new album *Daydream* on September 28. Supported by a two-tier TV advertising campaign running until Christmas, sales should also be boosted by a GMTV Mariah Carey special later this autumn. A single, *One Sweet Day*, due for release on November 27, will feature *Boyz II Men*, while a third offering from the new album, *Open Arms*, is pencilled in for early in the new year.

TEARS FOR FEARS: Ravel And The Kings Of Spain - Epic (Oct 16). Already widely acclaimed as Roland Orzabal's best solo work to date, this latest offering is another writing collaboration with Alan Griffiths and features a duet with Oleta Adams. Marketing is aimed at long-term fans and the occasional purchaser, and TV ads will be backed up with radio advertising. A worldwide tour is planned for the new year.

KODJ G RAP: 4.5.6 - Epic (Oct 16). The King of New York, who has been much praised by other US rappers, returns with his fourth album, preceded by the first single *It's A Shame*. The British press is beginning to pick up on the vibe from the US.

VARIOUS: Music From The Movies Vol 1 - Sony Music TV (Oct 23). A 16-track compilation featuring music by artists including David Bowie, Seal and Annie Lennox will be backed by cinema ads.

WHIPPING BOY: Heartwounds - Columbia (Oct 23). The Irish band release their debut album, an inventive, heart-wrenching 11-track offering.

OZZY OSBOURNE: Ozmosis - Epic (Oct 23). Osbourne's 10th solo album since 1979 and first studio album for more than four years was recorded in Paris and New York, produced by Michael (Soul Asylum/Drill Peppers) Beinhorn. Osbourne undertakes a November UK tour and extensive media coverage is already in place, including appearances on *The Big Breakfast* and *MN8*.

MN8: Baby It's You - Columbia (Oct 23). A fourth single from the band, who have already scored Top 10 singles for Columbia. They were launched at last year's Sony's conference and performed again at this year's event.

ALICE COOPER: Classics - Epic (Oct 30). Essentially a best of album, this collection contains five versions of Cooper's early Seventies hits, including his thematic number one *School's Out*, and *Poison*, Cooper's 1989 UK number two hit.

JON B: Bonafide - Epic (Nov 6). The 19-year-old R&B singer (now 8), has already penned hits for Tom Braxton and Color Me Badd and is currently enjoying US success with his single *Someone To Love*. Pretty Girl, the first UK single, will precede the album on October 23.

GROOVE THEORY: Groove Theory - Epic (Nov 6). This New York-based male producer/female singer duo have created a funky and soulful album, which is preceded by the single *Tell Me*, which is released on October 16 and is already gaining airplay at Kiss and Choice. The band are in the UK in October to promote their debut album.

KORN: Korn - Epic (Nov 6). This five-piece from California who are achieving awareness in the US will play live gigs supporting Primus in the UK in September. The first single *Blind* is already receiving airplay.

TINA ARENA: single - Columbia (Nov 6). After Top 10 and Top 30 positions for the Australian singer's first two singles from the 60,000-selling album *Don't Ask* comes this offering, which should be embraced by radio.

LEFTFIELD: Release The Pressure - Hard Hands/Spoon (Nov 6). A remixed and re-recorded vocal for this track from the album *Letism* will be boosted by the band's first live appearance before Christmas.



BACKSTREET BOYS: THE NEW NEW KIDS ON THE BLOCK

THE FLOOD: SHOULD GET A DELUGE OF AIRPLAY

SINGLES

CLIFF RICHARD: A Misunderstood Man (EMI CD05M94). The first offering from Sir Cliff's long-promised Heathcliff project has a theatrical bent which may limit its appeal to his not insubstantial fanbase. □□□

BACKSTREET BOYS: We Got It 'n On (Live JIVE CD386). They're America's New Kids but Backstreet Boys' first single sounds more like MNS. It's powerful, dirty, soulful and commercial enough to catch on in the UK. □□□□

DEL AMIRITI: Tell Her This (A&M 581 215-2). Currently making waves Stateside with *Tell To Me*, The Dels are in introspective mood on this sparse acoustic follow up. □□□

THE FLOOD: Right Here Right Now (ZTT ZANG 750D). A strong song, enhanced by an up-front, Emareuseque production. Given the radio support it deserves, it could be a big hit. □□□□

SOUL II SOUL: Care (Soul II Soul/Virgin VSDCT 1560). Expect plenty of airplay for the latest example of north London's famous sound, featuring the customary catchy chorus and some lilting breezy vocals. □□□□

MC ALMOST & BUTLER: You Do (Hat HUTCD BG0X37). After *Yes*, more of the same. It's gorgeous, aethereal, emotional, not quite as irresistible as their cranking debut. □□□□

LAYLA: Gotta Find Love (JCA LAYLA 7). A catchy friend-rhythm drum and bass comes courtesy of Iranian Layla.

Frothy pop/jangle and appealing vocals create a fresh sound. □□□

THE STARVING SOULS: I Be The Prophet (Durban Poison/Island 120P). The first release on Trickie's new label features the man himself and partner Martina on a stark, minimal track with spoken vocals over a hypnotic string section. A remarkable piece of music. □□□

WILDCHILD: Renegade Master (Hi-Life/Polydor 57131-2). Wildchild's passion for classic electro and hip-hop has been put to good use, jumbling Public Enemy-influenced repetitive sounds and fresh house beats. □□□□

DANA DAWSON: Got to Give Me Love (EMI 7243 82363 2). This sweetly-sung up-tempo groove will do nothing to dent Dawson's popularity in the clubs and on radio. The inclusion of a T-Exp mix of 'I's Family is a bonus. □□□

BOY GEORGE: Same Thing In Reverse (Virgin VSDCT 1561). George's vocal ability and lyrical talents are not in question, but this is just mediocre. □□

HEAVY STEREO: Smiler (Creation CRE5123). The Stereo's second single is a similarly glam-stomping, Seventies singalong as their debut. A perfect Creation single and commercial enough to crack the Top 40. □□□□

DARKMAN: Brand New Day (Wild Card 5718982). This hip hop reworking of 'I'm Your Puppet' is perhaps a little too laid back to achieve more than a moderate crack placing. □□□

EUROGROOVE: It's On (You Aves AVEXCD17). Another repetitive, run-of-the-mill Eurofunk which fails to match the exhilaration of Eurogroove's two recent hits. □□□

SCHER: Schism EP (4AD BA0 5912). The fact that each track kicks in like a death metal classic doesn't hide the fact that Scher are a 4AD-by-numbers signing, cunningly substituting an ersatz Bjork for the usual Kim Dealisms. Soneaky. □□□

VOICES OF PUBLIC DEMAND: Celebrate The World (PWL PPL1303D). The public seems to love this type of chunky house track, an uplifting message with remixes by Lenny Fontana and 88.3. □□□

BIF NAKED: Daddy's Getting Married (Concrete/Eel 00825RAD). This young couple's rock chick sound may attract the same fans as Alanis Morissette,

although this first single from her forthcoming album lacks the power of the former. □□

LOUIE LOU & MICHE ONE: Free (China WOK CD268). The follow up to *Get Down On It*, although a pleasant mix of reggae and street soul, will probably also land outside the Top 40. □□

SINGLE OF THE WEEK

ETERNAL: Power of a Woman (EMI CD0M 396). The slimmed-down girl group offer a sinuous, piano-propelled R&B number, with US stamp aligned all over it. □□□□

ALBUMS

DUBSTAR: Disgraceful (Food FOODCD/TC13). Delicate, poignant pop from the Gateshead trio, with Sarah Blackwood's voice soaring above synthesised melodies and strings. □□□□

ELECTRONIC EYE: The Idea Of Justice (Beyond Records RBADCD1). A typically strong release from experimental frontier pusher Richard H Kirk, with nine up-tempo techno cuts emitting high levels of brilliance. □□□□

OST: Cleefless (Capitol CDST7267). This movie, currently in the US box office top three, features hits from Supergroup and the Beastie Boys alongside covers of Bowie, Psychedelic Furs and Kim Wilde tracks. □□□

MENSAVER: Nuisance (Laurel 82896Z). So do they match the hype? Well, this debut is surprisingly good. While it may have a couple of weak moments, the Sixties-styled ringo guitars and vocals toughen up their simple pop melodies. □□□□

RUBY: Salt Peter (Creation CRECD166). This first offering from former Silverfish chanteuse Lesley Rankine has strong echoes of PJ Harvey. A moody, intense album with occasional flashes of light and a welcome addition

to the trip-hop stable. □□□ ROSALIE SORRES: *Barderie Heart* (Green Linnet GLCD 2113). This road-beaten gem, by one of the long-standing treasures of American music, is as direct, honest and heartbreaking a collection as any country, folk or acoustic blues fan could imagine. □□□

VARIOUS: Club Meats Dub (Zip Dog Z05CD). A dozen pumped-up cuts from Megadog label Zip Dog. It's 100-miles-per-hour reggae for people who can't dance to reggae. □□□

CORMAC MCCARTHY: Picture Gallery Blues (Green Linnet/Redbird 212). Distinctive songwriting in a strong sweet baritone, framed by generous production and exceptional musicians. □□□□

THE ALBUM (X-Press VAPSCD0M). The quality shines through this collection of mellow/jazzy house grooves on X-Treme's new imprint. A classy range of tunes from across the years. □□□□

C&M MUSIC FACTORY: Ultimate (Columbia 481117). Early healthy shreds from the powerful and chart-friendly collective, with the favourites Sweet and A Deeper Love. Familiar and fun. □□□

VOODOO GLOW SKULLS: Firm (Epitaph 8645). Awful name, great album. Nothing especially new, but the Skulls' furious and upbeat punk 'n' ska drinking songs will appeal to reprobate NOFX and Snuff fans everywhere. □□□□

MOTHER EARTH: You Have Been Watching (Focus FOCUSCD1). Santana's Small Faces, Waller and Jamiroquai are all put to the blender for this accomplished second album, which sees Mother Earth heading in a more rock-orientated direction. □□□

PETER SCHICKELE: The Short Tempers Glacier And Other Dysfunctional Works For Piano (Teldec 80390). If you have never heard this musical artist, this album could change your attitude to baroque keyboard music. □□□

ALBUM OF THE WEEK

SIMPLY RED: Life (East West 0630120691). While this has all the unique hallmarks of Stars and no doubt as many hits, it is also a progression. Hucknall has absorbed musical influences from the past five years — particularly dance — and effectively woven them into the Simply Red sound. □□□□

This week's reviewers: Michael Arnold,

Martin Aston, Peter Brown, Sarah Davis,

Catherine Eade, Leo Finlay, Lee Fisher, Ruth

Gez, Tom Horan, David Knight, Nick

Robinson, Paul Vaughan and Selina Webb

ALAN JONES TALKING MUSIC

After a year in litigation limbo, Prince's squiggly pseudonym's *The Gold Experience* has finally been released — and it's worth the wait. Aside from some very annoying 'NPG Operator' links between tracks, it's an impressive body of work with some phunk workouts and some very melodic pop-based material. Even though it may fail to equal the achievement of *Come In Topping the album chart*, it's hard to imagine that Warner Music could have turned down the opportunity to release this album initially. Finishing a four-week run at the top of the US album chart, the *Dangerous Minds* soundtrack is a splendid selection, consisting primarily of rap, not least America's current number one single, *Coolio's Gangsta's Paradise*, a brooding and menacing track, based on Stevie Wonder's *Pastime Paradise*. Other highlights include *Rapping 4-Tay's* Message For Your Mind, which samples

the Jackson Five's *I Want You Back*, and *Wendy & Lisa's* *This Is The Life*, an atmospheric and very pretty ballad produced by Trevor Horn...It's 18 years this month since *Marcel Bolan* died, and PolyGram TV is marking the occasion with *Marcel Bolan & T Rex — The Essential Collection*. Among the 24 tracks, there are five number ones and a further five Top 10 hits, which have lost none of their appeal...Hot on the heels of Aii Campbell's remake of *Let Your Yeah Be Yeah*, which got a very poor reception at retail, *UB40* spring back into action with their 40th single, the group composition *Until My Dying Day*, which was written especially for their upcoming Best Of...Volume II compilation. This is something of a departure for the group with no hint of reggae on what is quite a dark song. Not their most obvious single, but a quality one...Six years after his best-selling double Best Of

Luther — Best Of Love album, Sony is to release an updated single album of *Luther Vandross's* greatest hits shortly, putting into question the release of his upcoming US album featuring duets of Christmas songs. Ahead of this comes his melding of *The Power of Love* and *Love Power* remixed by Uno Clio. The underlying melodic richness is surrendered to the rhythm, which takes the form of a brisk house beat. Vandross is a singer of great finesse and exercises like this do him no favours...*Oleta Adams* bounces back with her best single in a while with *Never Know Love*, a delightful celebration, whose infectious style is wholly appropriate to its upbeat lyrics. Dance mixes take it higher still and the whole exercise makes for happy anticipation of her forthcoming album *Moving On*.

Muff Winwood,
always ahead of the game...
congratulations Muff on your induction
to the first IMF British Roll of Honour



Ever since the mid-Sixties, when The Beatles made the transition from the full-on Merseybeat of *Help!* to the sophistication of Rubber Soul, and The Who jumped from the four-chord trick of *Substitute* to the full-blown rock operatics of *Tummy*, musicians have felt the urge to abandon the three-minute pop song.

They have subsequently explored the outer limits of their craft, either through longer tracks, more complicated song structures, collaborations with experimental artists or, heaven forbid, the concept album.

For the pure pop fan, this always induces a sinking feeling.

Recent news from the Mute camp that Erasure's latest album included complicated arrangements, several epic tracks lasting more than six minutes and contributions from that avant-garde songstress Diamanda Galas was greeted in some circles with concern that Vince Clarke and Andy Bell had finally lost their way after a decade of synth-pop thrills.

Happily, these fears have proved unfounded, for the duo's ninth album, simply called Erasure, displays all the hallmarks of a career which have brought them 15 Top 10 singles and a string of number one albums dating back to *The Innocents* (1985) and *Wild* (1989).

On Erasure, Clarke and Bell have decided to stretch out and luxuriate in the rhythms and hooks which have always been their strong points. Epics like the 10-minute *Rescue Me* and *Rock Me Gently* find the pair successfully welding camp, throwaway pop to ambient, experimental material.

"People have been going on about how different this is for us but we can't tell. We think every album is different," says Bell.

Vince was saying that this is our concept album. It's certainly the closest we'll ever get to Pink Floyd.
Recorded over six months at various London studios, including Clarke's tailor-made dome-shaped facility, the majority of the album was written amid the faded grandeur of Dublin's Oresham Hotel at the beginning of the year.

"We recorded our previous album [I Say, I Say, I Say] in Dublin and so now

have a lot of friends there and feel at home," adds Bell.

"Six of the songs were written in Dublin and we took six months to record the album, which is about average for us. But it felt so much longer, maybe because I enjoyed it so much."

Erasure have been inextricably linked with Mute Records, the UK's most enduring and successful indie record label, since their first single in 1985—the largely-forgotten *Who Needs Love Like That* which was eclipsed by the third single and first real hit *Oh L'Amour*.

Mute mastermind Daniel Miller has contributed ideas for the new album in his A&R capacity. He has a long-term association with Clarke, dating back to the multi-instrumentalist's early Eighties role in Depeche Mode, Yazoo and the one-off Assembly link-ups with Feargal Sharkey and Paul Quinn.

Miller says, "My input into the album was in terms of helping to select producers and finding out what they wanted to achieve."

"This is a departure for Vince and Andy, and we had to be sure that longer songs did not necessarily mean extended 12-inch remixes."

"They have a good relationship with co-producer Gareth Jones and it was felt that we needed someone else to bring another perspective."

Miller introduced them to Thomas Fehlmann, the German musician/producer who has straddled the worlds of experimental music and techno developments as producer of Sun Electric and has worked in various ambient capacities with the likes of The Orb and Robert Fripp.

Jones focused exclusively on vocal production with Bell, while Fehlmann concentrated on the music with Clarke.

"Apart from anything else, Thomas has a good pop sensibility," says Miller, who admits to being surprised at Clarke's suggestion of using prime dance DJ/remixer Francois Kevorkian for certain tracks.

"Francois did a remix for Yazoo of their single *Situation* way back in 1982, and it actually became their most popular track in the US," explains Miller. "Vince said he hated it at the time, so I was amazed when he suggested Francois this time around."

Kevorkian, who was a DJ at New York's pathfinding Paradise Garage and helped transform the careers of Mute stalwarts Depeche Mode as well as Kraftwerk and U2, mixed tracks such as the new album's first single *Stay With Me*, which entered the chart at number 15 last week.

Over the years, Erasure have become renowned for their grasp of the extravagant pop gesture—one only has to think of Bell's live dress sense or their promo for the *Albas* tribute EP. So it comes as some surprise that there will be no suitably overblown tour to match the grand scale of the new album.

"Because it was so much work for Vince, it would be horrendous for him to reprogram the tracks so that we could take them on the road now," says Bell. "We'll get around to our next series of live shows sometime towards the end of next year and some of those songs will be presented then."

In the meantime, the pair are already planning a return to the studio. "We want to do another album of short, two-and-a-half-minute songs, maybe starting in the New Year," Bell reveals. "Once that is out, we'll consider which songs to take out on tour."

Erasure is released on October 23.
 Paul Gorman

ERASURE DUO MOVE IN A NEW DIRECTION

TRACK BY TRACK

ERASURE: Erasure
Label: Mute Records
Publisher: Sony Music Publishing/Minotaur
Music/Musical Moments: (Gropo)
Writers: Vince Clarke/Andy Bell
Producers: Thomas Fehlmann/Gareth Jones

Tracks:
Guess I'm Into Feeling 3:38
A pastoral quality is enhanced by birdsong and lyrical-like keyboard flutes before Bell's brief vocal brings the track to a sudden close.
Rescue Me 10:00
Led through twists and turns by varying time signatures, the insistent house track builds into an urgent celebration of love.

Solo Luminous 5:31
Bell's sonorous tones are given full rein against a backing replete with synthetic chimes and emotive keyboard figures.
Fingers & Thumbs (Cold Summer's Day) 7:51
Initially harking back to more familiar ground, Clarke and Bell deliver a highly hummable four-on-the-floor padovan which transmutes into an epic of scorn.

Rock Me Gently 6:28
Full-choral backing and ambient textures—provide the album's most adventurous moments, which feature the unique vocals of Diamanda Galas.

Grace 6:10
A stately ballad employing whooshing synths and gospel-style backing vocals to great effect.
Stay With Me 6:43

The album's slow-burning first single is heard best in context, where Clarke's churchy keyboard patterns are played against a classic, impassioned performance by Bell.

Love The Way You Do So 6:43
Lustrous rhythms snake around a wave-breaking motif on one of the album's hookier tracks. Clarke lets rip with what sounds suspiciously like a stylophone solo and the song ends amid a hail of sequencing.

Angel 6:43
Siren samples, Moog ripples and phased operatics give way to insistent beats and Bell's crystalline delivery.

I Love You 5:34
"You've made your bad now lie in it, you marchant of mayhem," commands an imperious Bell over this fractured love song.
A Long Goodbye 5:33
An assured closer where industrial drums clatter and samples zoom in and out of the mix.

MixMag enjoys circulation rise

MixMag recorded a 30.3% increase on its previous circulation figures in its latest ABC results for the period January to June. The 13-year-old dance, clubbing and fashion magazine posted a circulation of 57,179, compared with 43,879 in the second half of 1994.

music week 16/09/95



GARBAGE

BUTCH VIG GOES COMMERCIAL

The name's Garbage but the music ain't trash—or thrash for that matter. But suspicions have mounted about the validity of this three-quarters American-quarter Scottish group. Let's face it, this is Butch Vig's band and he's just the knob-twiddler lucky enough to have produced Nirvana's Nevermind.

So he decides to cash in on their name and his success by starting his own band, even though no one has gone from producing mogsters into setting up their own decent group.

It would be so easy to hate Garbage, if they hadn't come up with three of the year's best singles to date in *Vow*, *Subhuman* and the current release *Only Happy When It Rains*.

But while Vig is the name that got people interested in the band, vocalist Shirley Manson is proving the star of the show among people who've heard them.

She initially shared some of the reservations about getting involved in a producer's band, especially as the other members, Steve Mark and Duke Erikson, are also well-known courtroom boys on the US independent scene.

Former Goodbye Mr. McKenzie vocalist Manson says, "Steve saw me on MTV's 120 Minutes when I was in *Angel Fish*. The guys liked the sound of my voice and invited me to audition for their band."

"I was chuffed, but very cynical because of Butch's name. I went out of sheer curiosity but, in the back of my mind I was thinking, 'I'm not a session singer—I don't want to be in a producer's band.'"

But, having met the guys, Manson was convinced that this was a real set-up with a long-term vision. Vig is remarkably unassuming individual given his runaway production success with Nirvana, *Smashing Pumpkins* and *U2*, has always thought of himself as a musician anyway.

"I'd been in bands with Duke and Steve before," he says. "Spencer did three albums and Firetown were at Atlantic and toured the States quite a bit. I've always been primarily a

musician and a songwriter, but everyone knows me as a producer."

"This situation will not last long, as the band's eponymous debut on Mushroom is easily one of the year's highlights and Vig should soon find himself known as a drummer in one of the world's finest acts. Given that his production credits go beyond Nirvana to heavier-than-heavy acts such as Killdozer, Garbage's sound is surprisingly crystal clear and poppy. Basically it's so commercial, it's like the Eurythmics with more guitars. And, while *Only Happy When It Rains*, employs the current hip status of country music to devastatingly catchy effect, other moments show the diversity of their sound."

Queen, which was the band's first US release, is eerily reminiscent of Magazine's stranger moments, *As Heaven Is Wide* has a near-techno flavour, while the siren-esque *Fix Me* Now is the year's biggest single waiting to happen.

"They've already entered the *Billboard* Hot 100 with the debut single *Vow* and should storm the UK charts with the commercial Mazy Star-like *Only Happy When It Rains* which is more commercial than anyone would expect from a band featuring Vig."

He hasn't been over-keen to exploit his name. *Vow* initially saw the light of day on a Volume CD compilation and then surfaced on fledgling indie *Discordant*, where it delighted its 1,000 buyers with the instant collector's item appeal afforded by its metal sleeve.

Manson says, "Discordant founder Rob Jefferson helped us get the song on *Vortex* and we wanted a low-key first release to gauge reactions so we put *Vow* out there."

"We wanted to do something different, rather than just shoving it out, which is where the metal sleeve came from. It was important for us to give something special to the fans."

Before the demo was released, the band sent singles to record companies with a minimal bio and no mention of Vig.



Manson says, "Mushroom was the only label who reacted to the music and told us they loved it. It was clear it was the label we were going to sign to."

Vig adds, "We kept it very low-key when looking for a deal, because I didn't want to use my name to start a bidding war."

The band has now signed a long-term album deal with Mushroom, working closely with them on the album which is released today (Monday). He was delighted to launch his own label with such a prestigious name and is confident of success—despite one problem.

"It's hard working a band who've never played live," he says. "But I think the quality of the music and the fact that we've built such a strong fanbase with the limited edition singles should do the trick. That and all the bloody hard work."

And those limited editions have worked wonders. First *Vow*'s metal case reminded everybody of P!nk's Metal Box, then the rubber-bound 3,000-limited *Subhuman* got the right mix of sleaze and class. *Only Happy...* sports a nice hologram and real collectors will be rushing to get their hands on the rare colour-coded boxed set albums.

And the live problem will be solved when Garbage follow a three-week US tour with some UK dates in early December.

Manson admits the band can't emulate the lush, layered tenets of the album but is excited by the prospect.

"Tearing is such good fun," she says. "It's what being in a band is all about. People thought that because Butch was in the band, this would be purely a studio project, but we've always intended to get out on the road as soon as possible."

Vig adds, "There'll be a lot of pressure on us to get our shit together. We could be brilliant and suck in the same night. All I know is that we won't be predictable." **Leo Finlay**

ONES TO WATCH

MOLOKO
Do You Like My Tight Sweater? is a strange ode for an album but the Echo-released debut from this duo is a Mercury Prize contender for sure. Hip hop beats and funky jams are fused with oddball lyrics and crackling vocals from Irish-born Rosin Murphy. The excellent album, which includes the single *Where Is The What? (The What is in Why?)*, is out on October 23.

THE MOTHER HIPPS
They've been around since 1992 but their new album on American, Part-Timer Goes Full is probably the UK's first proper experience of the great Mother Hipps rock sound. Traditional US rock in many ways, it also has a unique laid-back feel thanks to the vocals.

POOLE
Four have picked up one of the year's finest debut albums. This Virginian quartet have taken the Stone Roses best moments, linked them with the Roses' US influences (Byrds, Monkees et al) and come up with an album that never fails to inspire. *Alaska Drive In* is on New York's SpinArt, distributed by London's Cargo Records.

IN THE STUDIO

ARTIST	PROJECT	COMPANY	A&R	STUDIO	PRODUCER
ASIA	album	INTERCORD	Jürgen Kramer	ELECTRIC PLACE (London)	Geoff Downes
CECIL	mixes	PARLOPHONE	Sue Hanson	BATTERY (London)	Simon Ewing
DANA DAWSON	tracks	EMI	Judith Cass	SARM EAST (London)	Nigel Lowry
STEPHAN DANTE	pre-production	COOLTEMP	Troy Nelson	EVEN (London)	Danny D
DARSHMAN	mixes	POLYDOR	Steve Jervie	METROPOLIS (London)	artist
DELMANTRI	single	ASM	David Ross	THE CHURCH (London)	Al Clay
ETERNAL	tracks	EMI	Julian Cliss	SARM WEST (London)	Denis Ingoldby/MARIA
FRIEDMAN	mixes	SKRATCH	Les McCutcheon	METROPOLIS (London)	Nigel Wright
GALLIANO	album	TALVIN LOUD	Giles Peterson	JACOB'S (Surrey)	Dill Harris
MICHELLE GAJE	tracks	REA	Nick Raimonde	SARM EAST (London)	Nigel Lowry
WILLING JOYLE	mixes	BIG LIFE	Tim Perry	SARM WEST (London)	Yout
KINKS	tracks	KINKS	artist	KONK (London)	Ray Davies
LOVE CITY GROOVE	mixes	FIRST AVENUE	Denis Ingoldby	MARCUS (London)	Denis Charles/Ronnie Wilson
IAN McNEAB	album	THIS WAY UP	Judith Flury	SWANWARD (London)	Bruce Lampcov
KYLE MINIGUE	tracks	DECONSTRUCTION	Keith Blackwell	SARM WEST (London)	Brothers In Rhythm
MARK MORRISON	album	WEA	Mickey D	LEWINGSTON (London)	Pill Chi
NAKOREE	album	CARDINAL	artist	RO JONES (London)	Ben Robbins
HOWARD NEW	tracks	PARLOPHONE	Jamie Nelson	WORKHOUSE (London)	Laura Lohman
NILON BOMBERS	single	ALMO SOUNDS	Alan Jones	CHISWICK REACH (London)	Marc Waterman
OCTOPUS	album	FOOD	Andy Ross	SAWMILLS (Cornwall)	David Francozini
WISPER GRAY	single	DECATOED	Doug D'Arcy	CHISWICK REACH (London)	Donald Ross Skinner
RUBY	tracks	CREATION	Dick Green	SAWMILLS (Cornwall)	Andrew Innes
SYRES	tracks	SUGAR	Paul Hitchman	SAWMILLS (Cornwall)	John Leckie
PAUL WELLER	tracks	GOD DISCS	Andy Macdonald	RO JONES (London)	Stephen Lynch
KIM WILDE	tracks	MCA	Steve Wolfe	SARM WEST (London)	CJ Mackintosh
WISPER GRAYS	album	CHINA	Derek Green	GREAT LINFORD (Bucks)	Mark Wallis
WORLD PARTY	album	CHRYSALIS	artist	PRIVATE (London)	Karl Wallinger

Confirmed bookings, week ending September 22, 1995. Source: Earg

Inside Maison Rouge recording studios in London, Sleeper are working with producer Stephen Street on the fourth song of their new album.

It's a cover of Blondie's Atomic, which is also being used on the soundtrack to the new British movie *Transpositing*, and Louise Wener—lead singer, chief songwriter and group mouthpiece—is at her most relaxed.

"It's great not having to put on the public face of Sleeper and to concentrate on making music," she says.

That public face has been a double-edged sword for Sleeper. Wener's apparently controversial non-PC opinions have raised the band's profile but also attracted a fair amount of flak in the music press.

It has not, however, hampered their swift rise in the firmament of Britpop. It was only last December that *Music Week* profiled Sleeper when they were another new indie band with a forthcoming single, *Inbetweeners*.

Since then *Inbetweeners* and its follow-up *Vegas* have achieved excellent chart positions and Sleeper's debut album *Smart* went top five and sold more than 80,000 copies in the UK—all without the blanket critical acclaim that has been heaped on many of their peers.

Ben Wardle, who signed Sleeper to RCA's indie offshoot Indolent, says *Smart* received unfavourable reviews in the *NME* and *Melody Maker* because "they were more interested in getting Louise back for what they think are her opinions than in assessing the music."

But the reality of *Smart* suggests that Wener—sometimes in collaboration with guitarist Jon Stewart—is a developing talent as a writer and clearly capable of conjuring a top-class pop hook. This fact is about to be reinforced by the new Sleeper single *What Do I Do Now?*, released today (25).

The single introduces keyboards to the Sleeper sound and, under the guidance of producer Stephen Street, the band are clearly reaching out for greater musical diversity.

Wardle says, "With Stephen they've found someone they can relax with and experiment, and the tracks so far have been shocking good."

Wener adds, "Stephen's great at sensing what you are trying to say musically and then bringing it out of you."

But Street, who remixed *Inbetweeners* and then mixed most of the first album,

SLEEPER

STREET SETS HIGH TARGETS



is also aware of potential pitfalls in a project which has to accommodate Sleeper's hectic schedule.

"The second album can be a difficult one for bands, mostly because they may have trouble finding the time to write the songs," he says.

And Sleeper are certainly very busy: they have toured all year, including recent dates in Japan, and are about to start a series of 10 UK concerts. And in November, they will return to the studio to complete the album for its projected early new year release.

Wener admits that some of the album still has to be written but is not fazed by that. "We have found time to write songs while we've been on the road this year and will no doubt manage to write some more," she says.

Street has fairly strong ideas about what is needed for Sleeper and what they are capable of.

"Just being a girl-fronted rock band is not enough any more," he says. "We've done some poppy stuff and, when we get back in the studio, I want to try out some different moods and textures. They are interested in using more keyboards and I want to experiment with drum sounds."

He believes they are very capable musicians as well as writers. "Jon is a great guitarist and Andy Maclure is probably one of the outstanding pop/rock drummers around. And Lou is really working on making her lyrics really strong this time."

So what about the lyrics? Wener's guard goes up when she is questioned about the often cited sexual content of the first album's songs. "There are only two songs on *Smart* specifically about sex," she says defensively, and remains non-committal about lyrical subject matter on the new one.

Perhaps an explanation, Wardle says. "The slightly ironic attitude that Louise takes in her songs has been consistently misrepresented by the press."

But amid the various pressures that attach themselves to a group in the middle of making their second album, Wener makes the sensible assertion that it is in fact a better, more enjoyable experience than making the first because they are now more experienced in the studio.

"My favourite aspect of this business is recording," she says. She also has a confidence which possibly stems from the fact that although she has not been writing songs very long, she is doing more than okay already.

"I didn't learn guitar until after I left university and played other people's songs for quite a while. Then I found out I could write them, too, and that it wasn't so difficult—and it was better than working for a living," she says.

Wardle mentions another of Wener's qualities, one that should guarantee her and Sleeper's continued success. "Not only is she very good with a tune and a lyric, she has the ability to gauge what's right for the times. For want of a better phrase, she's in tune with the zeitgeist," he says.

David Knight

NICK ROBINSON ON A&R

Two excellent performances by US/Swedish London-based three-piece *Placebo* in London last week had A&R folk queuing outside the dressing room door for a quiet word. Needless to say, by Friday managers Alex and Dave at Riverman had confirmed a "huge amount of interest and a few offers" (including one direct from the US). Alex says, "Dave and I are going to talk to labels in the US in October and we won't be making a decision until after then." Witnessing the band play a cracking set at The Splash Club, it was clear that it's their edgy, distinctive songs and lyrical strength that has made them one of the finest—and most sought-after—new acts to emerge this year. They really are that good...Well, the *Baby Bird*/EMI deal is off, at least for now. The band were obviously a bit upset when the A&R they had been dealing with, Nick Mander, left the company this month and they consequently felt it only fair to start again and talk to all comers,

which is exactly what they did at the end of last week...On the EMI front, *Raz Gold* has joined his boss *Clive Black* in the switch to Brook Green. As part of Black's move, he's taken *Babylon Zoo* with him, the act he signed a few years ago when he was first at EMI. Ironically, every time Black has been ready to release their debut record, he's moved label. Now the group has followed him from Warners to EMI again, he is determined to get their debut out. "I've got them on the schedule already and it should be out in January," he says...*Kula Shaker* manager Kevin Nixon says a decision on which label the band are going to sign with should be made by next week...*Fluffy* are talking to a whole bunch of majors following their three-song UK live debut at Tower Records, Piccadilly Circus last week and expect a deal to be confirmed within the next month...*Powder*'s talks with Mercury have fallen through but they have seven US majors

and a couple of other UK majors also interested. **Richard Russell** at XL has signed the very fine techno outfit *Empirion* to a long term deal and the debut single *Jesus Christ* comes out on XL/Wanted on November 13...**Chapter 22** in Birmingham has set up a new label, *Stylus 22*. The first release, out on October 9, is the debut single by punky four-piece *Voxaline* (formerly *Toilet*) called *Are You Listening?...* **Phonic Records** and Scotland's *Daily Record* newspaper have conspired to find four fresh-faced youths to form a new pop act, *Skam* (Smart Kids Ain't Mugs—beet drugs, is their slogan). A shortlist of names was chosen by the organisers who then asked readers to vote by telephone for the entrant they liked best. The chosen four met for the first time last week and are now recording their debut single, a cover of *Crying Shame*'s *Please Stay...*



SONIC YOUTH

A RETURN TO THEIR TRADITIONAL SOUND

Trust a bunch of New York art-rockers to contemplate jeopardising their increasing popularity by changing their name to Washing Machine, but that's what Sonic Youth, the Godfathers of America's alternative rock scene, very nearly did.

As it turns out, they kept their original name and titled their new, 13th album *Washing Machine* instead.

It's a record that returns to a more traditionally expansive Sonic Youth sound after the minimalist sketches of 1994's *Experimental Jet Set, Trash & No Star*, but never fear, compromise is a word that has no meaning in their dictionary.

As founder member and guitarist Thurston Moore explains, despite its resolutely uncommercial nature, *Experimental Jet Set*... sold even more copies worldwide than the first two albums the band recorded for Geffen - *Go* and *Dirty*, which both yielded UK Top 30 singles (Sugar Kane and 100%).

Thurston says, "Each of our records has sold more because of the increased focus on bands of our nature, in the alternative rock world, since Nirvana's *Nevermind*. We felt that kids were just buying the brand names and Sonic Youth is a brand name, so we'd change it, just as a political gesture, but every one around us said, 'go ahead but we aren't going to call you by that name!' We realised it would have been an entirely selfish move. Why shaft people just to be art dilettantes?"

The band have been able to practice their art dilettantism anyway. The birth of Moore and bassist Kim Gordon's first child meant the group took a year off and pursued all manner of solo projects.

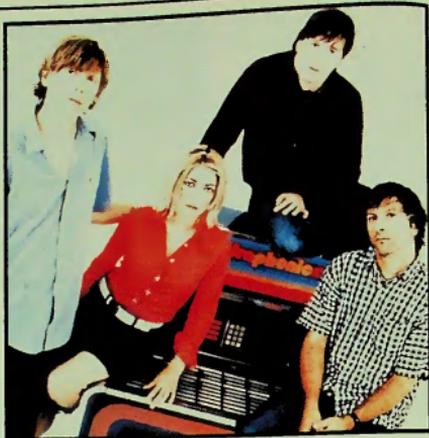
"That added a new fresh dynamic to the group, and new worlds of ideas to what we've done before," Thurston enthuses. "We've never been a goal-orientated band and it's the journey that's interesting for us, seeing what happens along the way. On the new album, Kim plays a lot of guitar, not bass, making three guitars in all, as we've tried to get away from a formula rock'n'roll situation."

The year off also meant that the band didn't tour the UK to support *Experimental Jet Set* although, in the US, they co-headed this year's Lollapalooza tour with Hole.

Neither have they released a radio-friendly single since 100% - the new single from *Washing Machine* is a five-minute edited version of the 15-minute album closer *The Diamond Sea*.

According to Geffen European marketing director Liz Morris, it doesn't harm Sonic Youth's sales if they don't do things the traditional way.

"The band have an extremely loyal and solid fanbase - who look to them for inspiration - which isn't led by radio," Morris says. "The fans know they'll come up with something unique, so hit singles don't make any real difference. If fans don't hear their music on the radio, they get to hear of it elsewhere."



Sonic Youth will return to the UK stage in early 1996. Until then, Morris says, "the band are at the stage in their career when there is always something coming out, like a back catalogue release, a book or solo album, so it doesn't have to be a traditional single-album-tour programme. There's always a long life with a Sonic Youth album."

Thurston says Geffen has never expressed any disappointment in the band's individual direction and the current lack of overly commercial material. "We've always made it clear that we wouldn't ever go that route. We

know *Experimental Jet Set* was a little oblique, and that we wouldn't do one show to promote it," he says.

"When we told them about the new album, which was recorded in Memphis instead of New York, we thought that they wouldn't be able to deal with it but Geffen was really excited."

Morris says Sonic Youth are the most important band on Geffen, "in the way that they are the most influential for what they mean in rock music. They should definitely be cherished."

Washing Machine is released on October 2. Martin Aston

The Special Achievement Award NOMINATION FORM

The Special Achievement Award is one of two awards that will be presented at **The Women of the Year Awards** in London on the 11th October. The requirements for the Special Achievement Award are based purely on the exceptional job a woman is doing in her particular field irrespective of job title or seniority - and also whose proposer has been able to dazzle and impress the esteemed judging panel with their eloquence on the nomination form! Quantity of nominations will not sway our judges - Quality will out! The criteria for this award is: the nominee must be female, working in the music industry or related media and must be available (and willing) to collect the award on the night.

Nominee _____
(please print in block capitals)

Job Title _____

Company _____

Address _____

Tel. no. _____

Reason for nomination _____

Nominated by _____
(please include Tel. no. as we may need to contact you)

Completed nomination forms should be posted to:
N.R.M.T.C. (VOTING), 55 Fulham High St, London SW6 3JJ.

All entries should be received by **3rd October**

For further information and additional voting forms please call Karen Millard on 0171 736 5500.



WOMEN
OF THE YEAR AWARDS
1995

for the music industry & related media
in aid of the J. Robbins and the SMT Trust

MAGNE SAND

26•09•1960 – 16•09•1995

A MAN WHO LOVED MUSIC

SORELY MISSED BY ALL AT GRAPEVINE

music week

US RADIO WORKSHOP: BREAKING RECORDS IN AMERICA

The Hurlingham Club, Ranelagh Gardens, London SW6 3PR 10th October 1995

We are pleased to announce the first in a series of workshops designed to inform, educate, and create new business ideas and contacts for the UK music industry.

Our first workshop, *Breaking Records In America*, offers a unique opportunity for delegates to learn first-hand from recognised experts in US radio programming and promotion.

THE OVERVIEW

Gary Wall, Wall Media, San Diego

A detailed analysis of US radio, stations, formats and programmers.

WHAT RADIO MEANS TO ME

Rick Bisceglia, Snr Vice President, Arista Records

What resources do you need to deal with US radio? • How much of a label's costs does promotion account for?

Are there any surefire ways to break a record? • How important is the promotional tour?

What time commitment does an act need to make?

THE JEFF McCLUSKY INTERVIEW

David Dalton, the CEO of Gavin interviews Jeff McClusky - the owner of the premier music promotion company in the USA specialising in Top 40 and alternative independent promotion, and the man who has helped America learn to love hot UK acts Bjork, Drugstore, Electrafixion, Oasis, Fortishead and many others.

Subjects covered will include: When and why get involved with UK acts? What went wrong with UK talent? Do UK labels understand needs of US programmers? How long does it take to break a record? What advice would he give a band/label? If he could create a band from scratch ideally suited to US radio what would it be?

LUNCH WITH... THE EXPERTS

An opportunity for delegates to meet the speakers. During lunch speakers will move from one table to the next, answer questions, and get indigestion!!

THE BREAKOUT FORMATS

Bob Galliani, GAVIN • Kent Zimmerman, GAVIN

An examination of the formats where the hits start out, but first an explanation of the breakout process.

MONEY FORMATS - The Inside Story On Alternative and Top 40

Max Tolkoﬀ GAVIN • Kevin Weatherley, VP Of Programming Operations, K-ROQ

Brian Phillips, Programming Dir, 99X Atlanta • Daniel Glass, Executive Vice-President Rising Tide

Are college and alternative the same? • How tightly defined are the formats?

What are they looking for - Talk us through current records on the playlists • How do you approach these guys

THE GRIDDLE

All speakers are lined up to give their instant opinion on some of the most hotly-tipped UK acts of the moment

Only 200 places are available for this event so don't delay!!!



REGISTRATION

* All fees are inclusive of refreshments, luncheon and documentation

Single delegate registration £326.00 inc VAT Corporate registration £267.00 inc VAT per delegate

DELEGATE INFORMATION Please complete

1. Delegate Name: _____

Company Name: _____

2. Delegate Name: _____

Company Name: _____

3. Delegate Name: _____

Company Name: _____

Company Address: _____

Postcode: _____

Telephone: _____

Facsimile: _____

E-Mail: _____

PAYMENT DETAILS

CHEQUE/CREDIT CARD I enclose the sum of _____ made payable to Miller Freeman Entertainment

My payment is made by: Cheque/PO Access Visa Amex Diners Card Number _____ Expiry Date: _____

Signature: _____ Date: _____

SPECIAL NOTES: 1. We can only accept your registration where the full registration fee is enclosed. 2. As this event is restricted to 200 places all registrations will be dealt with on a first come, first served basis - SO DON'T DELAY
Please complete and return to: Mark Ryan, Miller Freeman Entertainment, Lodge House, 245 Blackfriars Road, London, SE1 9UR
Please contact Louise Jefferson on 0171 921 9504 for advertising, sponsorship, and gassy bag information.

BEHIND THE COUNTER

ANDREA TURNER, NOW, Havant, Southampton

"We've had another good week with Blur and Celine Dion. As she has a single back in the charts, that has sparked a lot of new interest. Compilations are selling fast, too, because they are so bang up to date at the moment. Dance Mania 4 has gone down well, especially in our Havant store where the customers are younger. In our concession at Debenhams in Southampton, it's the easy listening material that sells because the customer base is older. Our Havant store is still feeling its way because it's only been open for six months. We are concentrating on best sellers across all formats but I'm hoping to experiment with more dance and rave material next year. We are running window and in-store displays for the Lion King video which should sell well, although I do find the prospect of a price war with the supermarkets disheartening and wish there was some way to avoid it. Christmas should be great because there are so many strong releases around from artists like Mariah Carey, Michael Bolton and Michael Jackson."

ON THE ROAD

PAUL SAVILLE, East Anglian rep for Pinnacle

"It's definitely quieter than last week when Blur, Lenny Kravitz and the Red Hot Chili Peppers really made business peak dramatically. Our Skunk Anansie album is the highlight of the week. I'll be disappointed if it doesn't make the Top 10. There's going to be a bumper crop of major autumn releases and the shops are looking forward to Simply Red coming up, Mariah Carey and the Michael Bolton best of. We've just had our biggest and best conference with probably a more diverse range than any other company could provide. We've got Daniel O'Donnell's greatest hits album right through to a live album from Nail Bomb who are like a death metal supergroup. Then we've got a 14-CD BBC boxed set of the classic Lord Of The Rings and the new Classically Sedaka album where he does vocal interpretations of popular classical music. People are already asking for it so it could be a real surprise Christmas release. I think generally the album line-up of new releases that we've got is probably the strongest for many years."

IN THE SHOPS THIS WEEK

NEW RELEASES

Blur's album continued to do well around the country, but Echebelly, Michael Bolton, D'Ream, Lenny Kravitz, Fantasia House Collection Volume 3 and Driving Rock were hot on its heels. The strongest singles of the week were Simply Red, Candy Girls, Menswear, Gemini, La Bouche, 20 Fingers, Paul Weller, Janet Jackson, Ben Jovi and Garbage.

PRE-RELEASE ENQUIRIES

Albums: Oasis, Mariah Carey, Simply Red, Prince, AC/DC and Garbage.
Singles: Pulp

ADDITIONAL FORMATS

Remix CD, 7-inch AC/DC on yellow vinyl, Menswear in a gatefold sleeve, Simply Red remix CD, Jimi Hendrix picture disc and Cast on blue vinyl.

IN-STORE

Windows: Blur, Techno Nights Ambient Dawn, D'Ream, Mariah Carey, Lenny Kravitz, Red Hot Chili Peppers; In-store: Garbage counter box, Red Hot Chili Peppers, Goldie, Help, House Collection Volume 3, Ben Jovi, Celine Dion and Mariah Carey.

MULTIPLE CAMPAIGNS

In-store and press - Lloyd Cole, Shara Nelson, People's Century; Radio ads - The Oyster Band; Windows and TV - Celine Dion (Anglia), Lisa Loeb (Anglia, Yorkshire & Granada).



Albums - KD Lang, Best Of All Woman, Driving Rock, Warner musicals; In-store - Lion King, three mid-price artist only albums for the price of two, buy two BBC Videos and save £3; Video - Forrest Gump and Mask; Spoken word/book - Coronation Street.



Album - Mariah Carey, Single - Pulp; Video - Lion King: Essential selection - AC/DC, Shara Nelson, David Bowie, Bob Radleys, Cypress Hill, Green Day, Sleeper; Windows - Scry PlayStation, Mariah Carey, Lion King, AC/DC, Prince, Shara Nelson; In-store - Emmylou Harris, David Bowie, Celine Dion, Thunder, Electrafixion, Marc Bolan. CDs from £5.99, videos from £4.99; Press ads - Paradise Lost, Lloyd Cole, Celine Dion, Mariah Carey, Cathedral, Rancid, Quartz Lock.



Windows - Lion King, three for £20 CD promotion; In-store - Prince, Michael Bolton, Nightcrawlers, Emmylou Harris, Thunder, Driving Rock, Shara Nelson, Lion King.



In-store: Singles - Rancid, Burgess/Alkana, Flying Saucer Attack, DC Lee, Moloko, New Power Generation, Paradise Lost, Techno Head; Albums - Earth Rise 2, Higher Intelligence Agency, Morning Glories.



Album - Mariah Carey; Singles - Simply Red, Pulp, Loicise, Mariah Carey, N-Trance; In-store - Lion King, Michael Bolton, Celine Dion, Paul Weller, Blur, Help, Acoustic Rock, Best Of All Woman, Heartbeat. Disky promotion with CDs at £5.99 or four for £19.99, special offers on selected cassettes and videos including Jungle Book video at £3.99.



Singles - Boo Radleys, Green Day, Quartz Lock, Sleeper; Albums - Contempo Remix Album, Thunder, People's Century, Lisa Loeb, Jam And Spoon, Emmylou Harris; Windows - Lion King, Blur, Snap Up. CDs for £9.99 promotion, Nescapé promotion, Oasis, Toffenore, Mariah Carey; In-store - EMI buy two get one free.



Single - Cypress Hill; Windows - D'Ream, soundtracks and video sale, Pocahontas, Michael Bolton, AC/DC, classical sale, Inspirational Carpets, Prince, Celine Dion, Help; In-store - video, soundtrack and laserdisc promotions, classical sale; Press ads - Dazed And Confused, Reality Bites



Singles - Cypress Hill; Albums - Shara Nelson; In-store - Celine Dion, AC/DC, Nightcrawlers, Low Flying CDs three for £20; Press ads - Sleeper, Fortress, Ed Alleyne Johnson, Julian Cope, Lily The Lamb, Ultimatum, Mavericks, Fantasia House 3, Emmylou Harris, Nightcrawlers, Lisa Loeb, Thunder, Supersucker, Electrafixion.



Album - Best Of All Woman (with radio ads on Virgin Radio); In-store - Warner Home Video and Warner Music promotion offering up to £5 off more than 100 CDs and feature film videos; Windows - Best Of All Woman, A-Z Of Classical Music and People's Century; Press ads - People's Century.



Singles - Pulp, Simply Red; Albums - Mariah Carey; In-store - Ultimate Collection, Best For Less promotion with CDs for £5.99 and cassettes for £3.99, free Lion King chocolates with the video plus one other Disney video purchase.

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Preston), Colweb (Lancashire), HMV (Dudley), Our Price (Chorley), Powerplay (Eastbourne), Replay (Stoke), Spinadisc (Northampton) and Virgin. If you would like to contribute call Karen Fax on 0181-543-4830.

EXPOSURE

TELEVISION

30.9.95
Scratchy & Co with Shaggy and Louise, ITV: 9.25-11.30am
Hit Mix featuring Sleeper, Sky One: 1-2pm.
EPM featuring Mega Dog and Signs Of Life, ITV: 4.05-5am
1.10.95
Opening Shot featuring Vanessa-Mae, LWL: 2-2.30pm
MTV Unplugged with Lenny Kravitz, MTV: 2.30-3.30pm
The South Bank Show featuring KD Lang, ITV: 10.45-11.45pm
US Country On The Road featuring Charlie

Daniels in concert, LWL: 1.20-2.20am
2.10.95
Planet Rock Profile featuring The Cranberries, VH-1: 10.30-11pm
3.10.95
Sound Stories: with the Shannon Express barber shop chorus, BBC2: 8-8.30pm
4.10.95
One To One with Joe Cocker, VH-1: 8.30-9pm
The Album Show featuring KD Lang, ITV: 1.40-2.40am
5.10.95
In Concert with The Boomtown Rats, VH-1: 1pm-1am

30.9.95
Johnnie Walker featuring Lenny Kravitz and The Pogues, Radio One: 2-5pm
The Essential Mix featuring Craig Craig, Radio One: midnight-2am
1.10.95
Doing The Business: the first in a series about the music business, Radio One: 7-8pm
Rock Show featuring Van Halen, Radio One: 8-10pm
Andy Kershaw featuring The Soul Brothers, Radio One: 10pm-midnight
2.10.95
Evening Session featuring Heavy Steady and

The Longpips, Radio One: 7-9pm
Apache Indian with guest Shaggy, Radio One: 9-10pm
3.10.95
Simon Mayo with guest Noel Gallagher, Radio One: 9am-noon
5.10.95
Soundbite with Louise Nurling who talks about her all-time favourite tracks, Radio One: 9-10pm
6.10.95
The Essential Selection with Pete Tong presenting the latest dance music favourites, Radio One: 7-10pm

RADIO

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
MARC BOLAN & T. REX The Essential Collection	PolyGram TV	September 25		There will be national Channel Four, satellite and regional ITV advertising plus ads in the music press and on Capital, Heart, Virgin and Atlantic. Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
DAVID BOWIE One Dada	RCA	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
MARIAH CAREY Daydream	Columbia	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
LLOYD COLE Love Story	Mercury	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
ELECTRIFOON Burned	WEA	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
GARBAGE Garbage	Mushroom	October 2		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
GZR Plastic Planet	Raw Power	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
JANET JACKSON Design Of A Decade 1986-1996	ASM	October 2		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
LOUICHE LOU & MICHIE ONE 11 B Free	China	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
MARTINA MCBRIDE Wild Angels	RCA	October 2		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
MOKENSTEF Azz Izz	Island	October 2		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
NOZE Node	Deviants	October 2		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
PAUL Paul	Gravity	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
PIZZAMAN Puccini	Pulse-8	October 2		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
SCALALAND Breathing Down The Neck Of Meaning	Erato	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
SHUT UP AND DANCE Black Men United	Polydor	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
URBAN COOKIE COLLECTIVE Takes From The Magic Fountain	Pulse-8	October 2		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
WET WET WET Picture This	Phonogram	out now		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
VARIOUS Chillout - the Album	X-Press	October 2		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
VARIOUS Driving Rock	Global TV	out now		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
VARIOUS Drum & Bass Selection Five	Breakdown	out now		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
VARIOUS Jazz In The House Vol 2	Slip 'N' Slide	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
VARIOUS Kiss In Ibiza	PolyGram TV	October 2		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
VARIOUS Modern Electronics Vol 1	Subversive	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
VARIOUS People's Century	Virgin	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
VARIOUS Pump	Moonshine Music	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
VARIOUS Rattlesnake Guitar - The Music Of Peter Green	Coast To Coast	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
VARIOUS Spiritually Ibiza	Pump	October 2		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
VARIOUS Tower Of Songs - The Songs Of Leonard Cohen	ASM	October 2		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.
VARIOUS Trancefloor	X-Press	September 25		Press ads will run in <i>The Lancet</i> , <i>Contemporary Art</i> and selected music and national titles. There will be posters and a mail-order fairs and national titles. There will be posters and a mail-order fairs and national titles.

Compiled by Sue Sillitoe 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



GARBAGE - GARBAGE
Record label: Mushroom Records
Media agency: Sold Out
Media executive: Helen Dodds
Product manager: Rob Jefferson
Creative concept: SOS/In-house
Mushroom is backing Garbage's debut album with a campaign targeting indie music fans and older listeners who grew up during the punk era. The album will be released next Monday in several formats including a limited edition box set containing six seven-inch singles. HMV plans a national poster campaign and an in-store competition. Virgin is running co-op press ads and in-store displays. Other multiples will run in-store promotions and there will be press ads.

COMPILATION



KISS IN IBIZA
Record label: PolyGram TV
Media agency: The Media Business
Media executive: Tina Digby
Product manager: Nigel Godsiff
Creative concept: Nigel Godsiff
Following last year's successful tie-up with Kiss FM for the Sounds Of Kiss 100 compilation, PolyGram TV is launching another joint venture on Monday - Kiss In Ibiza. The album, which features tracks from De'arcy, Berri, JX and the OT Quartet, will be targeted at all dance music fans. There will be ads on Channel Four, ITV and satellite channels. Posters will be supported by ads on Kiss in London and Manchester and there will be in-store displays with selected multiples and independents.

DISTRIBUTION

The role of the distributor in getting the music to the people who matter is vital for the success of the whole industry and the current success of the UK's distributors, large and small, is evidence of the professional service they continue to offer. Many small labels have their distributor to thank for the advice they received on the complexities of the retail market when they started out, and the huge success of indie acts in the mainstream chart in the past two years is proof indeed of the strength of the independent distribution

sector. In this supplement, *Music Week* takes an in-depth look at the Top 20 distributors of albums, including budget releases, for the second quarter of 1995. PolyGram continues to steam ahead with a 22% share, closely followed by EMI (19.8%), BMG (17.6%), Sony (11%) and Warner Music UK (8.8%), which will be hoping to be named *Music Week* distributor of the year for the 10th year running at the *Music Week* Awards next spring. Meanwhile, the fact that Pinnacle sits proudly in sixth place in the albums distributors' league just 10 years after it was rescued from receivership by Steve Young illustrates the growing strength of its operation. Yet the UK's distributors are not a group to let the grass grow under their feet and most are going through exciting periods of development.



THE BLOO RADLEYS: PART OF THE INDIE GUITAR BAND SCENE WHICH HAS BEEN SO SUCCESSFUL OVER THE PAST YEAR FOR RECORD COMPANIES, RETAILERS AND DISTRIBUTORS

INDIE BAND BOOM BOOSTS BUSINESS

THE UK'S DISTRIBUTION COMPANIES HAVE BEEN ONE CATALYST FOR THE CURRENT SUCCESS OF THE INDIE BAND SCENE AND, AS LEO FINLAY REPORTS, THEY ARE LOOKING FORWARD TO FURTHER EXPANSION AND IMPROVING THEIR SERVICE

It's been an incredible year for independent music, with big successes for Oasis, Boo Radleys, Sleeper and Elastica proving that guitar music is back in business – and the distribution companies have been working flat out to ensure supply meets the huge demand.

The indies have proved time and again they can get product on retailers' racks in volumes

that would have been unthinkable just a few years ago. Vital's product director Pete Thompson is delighted by his company's performance in 1995. The year started brightly with a number one album for Elastica, which has gone on to sell 200,000 copies in the UK. Further hits for Sleeper's *Smart*, which rucked up 80,000 sales, Gene's *Olympian* (60,000) and Edwyn Collins' reissued

Gorgeous George (80,000) gave Vital one of its most successful years to date. Thompson says, "It's been a great 12 months for us. People might think it's only Blur and Oasis who are selling the big numbers, but there are dozens of British bands capable of achieving huge sales." Retailers are also playing their part in the development of the indie sector, adds Thompson.

"The chains are responding immediately to bands' first and second singles, whereas in the past it would have taken at least an album for the multiples to pay any real attention. And it is obviously working for them because we're shipping 10,000-20,000 copies of many singles by relatively unknown indie bands." Pinnacle has also had its fair share of chart action, with The Levellers, Björk, Julian Cope and

Offspring enjoying Top 20 success, and it has brought new names to the singles chart, such as Rancid, NOFX and Machinehead. Simon Holland, marketing manager at Pinnacle, says, "Our job becomes easier when there are hugely successful indie bands such as Oasis around, because it's easier to convince retailers to take a chance." Erik James, general manager of 3mv, which has distribution >

DISTRIBUTION

> deals with Vital and Sony, has had little time to bask in the glory achieved by Oasis's *Roll With It* single, simply because the company is working flat out preparing for the band's eagerly-awaited Morning Glory album (released October 2). But, he says, the company must always ensure it takes the right marketing approach for specific acts.

"Oasis do not want to be seen as an indie band," he says. "They see themselves as a major league rock band. They might be on an indie label and go through an independent distributor, but our strategies have to reflect what the act wants."

RTM director and general manager Jim Greenough claims indie distributors offer a service as professional as the majors, which is commendable considering the indie market is so diverse, with so many genres coming under its umbrella.

"What is indie, anyway?" he asks. "We deal with everyone from Ash to Miranda Sex Garden, which is punk rock to madrigals."

But he agrees that the general public has become more willing to give indie product a try in recent years.

"We took *The Charlatans* to number one in the albums chart and, for that to happen to a band who had been widely written off, proves there is a high level of interest," Greenough says.

Vital's Thompson adds, "All you have to do is look at the charts. It's not a mirage, there is a lot of business happening in the indie sphere."

Thompson says Radio One must take a lot of credit for helping to change the public's attitude to the indie scene.

He says, "Radio One has been brilliant. Its support of guitar bands and new acts has really pushed the music forward. The only problem I can see is that there are so many good indie bands out there that there's not enough room on the airwaves for all of them."

He notes that Radio One has been heavily supportive of Edwyn Collins' Gorgeous George album, and feels Collins would have had a hit first time around if the station hadn't been going through



SLEEPER (TOP): A SUCCESS STORY FOR VITAL DISTRIBUTION; AND ASH: ONE OF THE EMERGING ACTS IN THE RTM STABLE

its now well-documented bad patch.

"Gorgeous George and the single *A Girl Like You* failed in 1994 because people weren't keeping up with Radio One," he says. "The music industry and press were just too cynical. When the album failed to go Top 40, we pulled it straight away. We always intended to re-release it but, before we did, the record took off in Belgium, France and Australia. When we reissued the album this year, Radio One gave broad hints that they'd get behind the single," he says.

Thompson says this is an

example of how important the independent distributor sector has become. "It is not just a case of shipping and billing, although that is what Vital provide for Oasis; it is also a case of acting as a consultant and adviser to indie labels such as Collins' Setanta home. Then there are the marketing and promotional campaigns and that personal touch which the majors are generally too big to offer," he says.

The most significant promotional idea from 3mv this year is *The Knowledge* campaign which is running across more than 130 indie specialist stores

under the banner 'We've got the knowledge'. It offers retailers a hook to entice customers.

Eric James says, "We do a lot of limited-edition stuff which is specific to the campaign and we always have a little add-on such as a poster, and we've run ads in the *NME* and *Melody Maker* to attract the fan. It works for everyone: the customer gets something unique, the retailer gets a focal point and we, hopefully, shift more units."

RTM's Greenough agrees such support and promotion is essential. "A lot of the majors' success is down to the

groundwork of the indies. It's the same with distributors as with record labels," he says.

And Vital's Thompson says, "The indies are probably more geared-up than the majors to selling new bands. All the indies have got really strong sales teams and there's a huge amount of competition between us, but it's healthy because we've all got areas we're particularly strong in."

But the clearest sign of a boom in any sector is the creation of jobs. But are the indies actually taking on more staff?

Vital's Thompson says, "We've simply had to expand. Staff numbers have risen by 30% in 1995 and we're still strengthening - especially in sales where the force is up by 40%. Marketing and national accounts are other areas we've bolstered and there could be more to come."

3mv has also recruited extra staff, mainly in its talentless department, while Pinnacle has made a number of appointments, although Simon Holland says this cannot necessarily be attributed purely to the upsurge in demand for indie guitar music.

"At the moment there is a huge degree of success in certain areas, but Pinnacle is so large and deals with so many areas of music, that there's bound to be some slower areas. It's more a case of redeployment of resources. We have increased our sales staff by 30% and added four label managers, but that was more to do with reorganisation and to promote further success," he says.

RTM's Greenough says, "We feel we have the right sales staff. We've 50 people working there, but they all know what they're doing. Obviously we'll consider new hirings when new labels come in to us, but we'll take it as we go."

The success of Blur, Oasis, Elastica et al in courting the nation's youth to strap on guitars again, and the activity among the A&K fraternity means business is booming for the independent distributors who, along with the labels and the retailers, are doing their bit to get people back into the shops.

DIRECT AIMS FOR HIT WITH KRAUSS



The highlight of Direct Distribution's autumn release schedule is US country/bluegrass female artist Alison Krauss (above). The singer, who has released eight hugely successful albums in the US, has yet to break in Britain, but Direct and her label Rounder Records have lined up television appearances on the new series of *Top Of The Pops 2* and *Later With Jools Holland*.

Krauss has a new single out on October 9 called *When You Say Nothing At All* which follows the release in August of *Baby Now That I've Found You*, from the album *Now That I've Found You*. Direct Distribution, set up by Topic Records in 1982, is also releasing a second low price folk sampler. Folk accounts for a third of the company's product releases, and Folk Collection 2 (above) is out on Topic on October 23.

TOTAL SEEKS TO SCORE WITH VIDEO

The Total Record Company expects healthy sales from a number of its autumn titles. The debut N-Trace album *Electronic Pleasure (All Around The World)* is out on October 23 to follow the huge success of the single *Stayin' Alive* which entered the Top 40 at number two earlier this month. The album features many well-known names, including rapper Ricardo Da Force from the KLF who performs on six tracks including *Stayin' Alive*. Meanwhile, Total's November schedule includes Anthony Way's *Choir Boy* (November 6), taken from the BBC TV series *The Choir*, which will be heavily promoted on TV and radio.

Total is looking to expand its product offering over the next year, particularly in spoken word and video which currently account for 5% of its turnover. The company plans to increase this to 15% within 12 months, and its key video release for Christmas is *Botham & Lamb - featuring the cricketing stars on their Beef*

And *Lamb & A Stew* Tour 1995. It includes footage from their nationwide tour and anecdotes from fellow cricketers. Total offers a wide-ranging package of services. Its distribution deal with BMG enables small labels to get their product into the High Street chains, while it is able to negotiate manufacturing deals for its clients from artwork to pressing. Sales and marketing activity and liaison with copyright and royalty organisations are also part of Total's portfolio of activities.





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LEADING THE WAY IN UK DISTRIBUTION

THE COUNTRY'S TOP DISTRIBUTORS HAVE UNDERGONE BIG CHANGES AND ENJOYED HUGE SUCCESS IN THE PAST YEAR. STEPHEN DOWLING PROFILES THE TOP 20 COMPANIES, BASED ON ALL ALBUM SALES IN THE SECOND QUARTER OF 1995

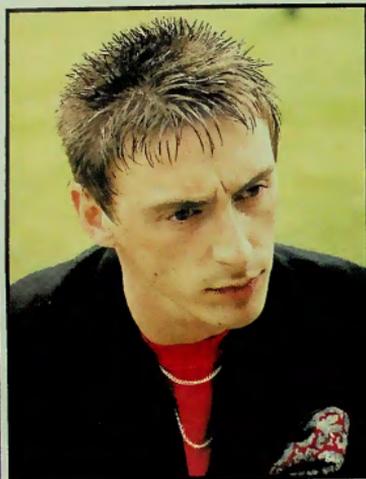


CHART TOPPER: PAUL WELLER WITH HIS GO! DISCS ALBUM STANLEY ROAD

1 PolyGram Record Operations

Depot address:
PO Box 36, Cycledworks, Grove Rd,
Chadwell Heath, Essex RM6 4QR.
Tel (0181) 910 1500. Fax (0181)
597 1011

Position:
Second quarter 1995 market
share - 22.0%

Number of depots:
One (220,000 sq ft)
Formats distributed:
CD, cassette, vinyl, video, CD-i,
computer games software.

Labels distributed:
Mercury, Polydor, PolyGram TV,
PolyGram Classics (Decca,
Deutsch Grammophon), A&M,
Island, Got Discs, Karussell,
PolyGram Video, VVL, London,
HiT Label, Grapevine, Acclaim,
HTC and PIMS.

Delivery details:
PolyGram started early deliveries
at the beginning of August,
allowing retailers to get Monday's
stock on the racks over the
weekend.

It has a guaranteed next day
delivery for any orders received
by 2pm. The minimum order is
£76, with a £10 surcharge for any
order less than that.
Sales and ordering details:
The company has recently
introduced a sales desk operating
24-hours, 365-days a year - the
first in the country, according to
director Russell Richards.

Profile:
PolyGram's biggest development
is its impending move
northwards to a new depot at
Milton Keynes in August 1996.
The new site will be fully
automated and is expected to
significantly increase its capacity,
though the depot will be built "up
rather than out".

Richards cites a new and
improved returns system as
another significant development -
PolyGram plans to follow it up
with improvements to stock
packaging to make it easier for
retailers to read. The increased
automation of the centre will also
allow PolyGram to offer later cut-
off times for next-day delivery.

The company is hopeful that a
large number of staff will
transfer from Essex.

2 EMI Distribution

Head office address:
Hermes Close, Techbrook Park,
Leamington Spa CV34 6RP.
Tel (0181) 561 8722. Fax (0181)
848 9733

Position:
Second quarter 1995 market
share - 19.8%

Number of depots:
One (100,000 sq ft)

Formats distributed:
CD, cassette, vinyl, video, CD
Plus, Video CD

Labels distributed:
Include EMI, Parlophone, Virgin,
Capitol, Chrysalis, Cooltempo,
Circa, 10, Now, Music For
Pleasure, EMI Classics, Virgin
Classics and Positiva.

Delivery details:
Early delivery on all new
releases. Delivered on the Friday
before the release date unless
otherwise requested by retailers.
The company uses the Eros2
system and all main accounts
have individual electronic
ordering at their request. It
delivers six days a week, with a
next-day guarantee for orders
received before 3pm. Minimum
order for free delivery is £75 with
a surcharge for lesser amounts.

Sales and ordering details:
Phones are staffed Monday to
Friday 8.30am to 5.30pm.
Answerphone service outside
these times. Fax service available
around the clock.

Profile:
The past year has seen some big
changes at EMI; most notably it
became the first major to begin
early deliveries, a situation that
spokesman David Hughes says
has been an important step
forward for retailers.

Internally, the past year has
been marked by a closer
relationship with EMI Music,
with the record company's
commercial operations senior
director Richard Cottrell also
given responsibility for the
distribution arm. "They have
really tightened up the system,"
Hughes says. "They are making
sure the potential is maximised."

EMI moved from Hayes to a
new purpose-built site at
Leamington Spa three years ago
and now has what it describes as
the most advanced distribution
plant in the UK music industry.
Hughes cites the new



CHART TOPPER: SUPERGRASS WITH THE PARLOPHONE ALBUM I SHOULD COCO

technology - which EMI believes
has greatly improved its service
to customers - as a significant
development, but also pays credit
to the company's staff for being
prepared to work flexible hours
during busy periods.

Logic3mv, MCA, Milan,
Mushroom, Proto, RCA, Scratch,
Target, Telstar.

Delivery details:
BMG does not have an early
delivery policy, though it is
looking closely at introducing
one. Orders placed before 2pm
Monday and 4pm Tuesday to
Friday will be delivered next day.
Minimum order is £50.

Sales and ordering details:
EDI and Eros are available.
Telesales desks operate from 9am
to 5.30pm Monday to Thursday
and 9am to 5pm on Friday.
Answerphones are used outside
these hours.

Profile:
BMG's operations and
distribution director John
Henderson says the past 18
months have created a huge
increase in capacity for the
company - and most significantly
in the singles market. "Since
May, we have had 40% to 50% of
the singles market. In one week
in May we had exactly 50% of the
singles market," he says.

Beyond the scenes, BMG has
revised its sales,
telemarketing, client services and
credit sales divisions.

3 BMG Operations

Head office address:
Lynn Learn, West Bromwich,
West Midlands. Tel (0121) 500
5545. Fax (0121) 500 6880

Position:
Second quarter 1995 market
share - 17.6%

Number of depots:
Two, with overspill.

Biggest depot:
43,000 sq ft in West Bromwich.

Formats distributed:
CD, cassette, vinyl, video,
computer software
Labels distributed:
Include Arista, AVID, Beechwood
Music, BMG Video, Castle
Communications, Cometa,
Deconstruction, Final Vinyl, Jive,

WHO THE



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DISTRIBUTION

> "We wanted to reduce the amount of people customers had to speak to if they had a query," says Henderson, who adds that the new system is more efficient. Orders, credit enquiries, label and other queries are all handled by separate departments to avoid delays.

Henderson believes the company will be looking towards the multimedia market in the near future rather than primarily relying on audio. "We're a total entertainment distributor," he says.

4 Sony Music Operations

Head office address: Robins Lane, Aylesbury, Bucks. HP19 9BX. Tel (01296) 28151. Fax (01296) 81009.

Position:

Second quarter 1996 market share - 11.0%

Number of depots:

One (143,000 sq ft)

Formats distributed:

CD, cassette, vinyl, video, computer software, Sony PlayStation and applicable software

Labels distributed:

Audio labels include Arcade, Art of Landscape, Brainiak, Escapee, Ministry of Sound, Network, Revolver FM, Skratz, 3mv and associated labels, as well as Epic, Columbia and Sony S2. Video labels include CIC, Columbia Tristar, ETV, First Independent, Lumiere, Manga, Odyssey, and Spearhead. SCEE and CUC (Viscous).



SONY MUSIC OPERATIONS: A YEAR OF IMPROVING ITS SERVICE TO CUSTOMERS

Delivery details:

Next day delivery if orders are placed before 4pm. The office is open Monday to Friday 8.30am to 5.30pm. A fall answering service is available outside these times.

Sales and ordering details:

Electronic ordering supported by Eros and Tradant.

Profile:

Sony has had a year of consolidation, according to Sony Music Operations managing director Jan Gach.

Despite several developments during the year - most notably the introduction of early delivery

of new releases - Sony has made internal changes to improve services to customers.

In the past year, Sony has merged the order desk with order and returns enquiries, creating the customer liaison department, while all client enquiries, ranging from order placements to order processing, promotional news and chart information, are now available on one number.

The company says it is not planning to increase staff or premises at present, aside from taking on the usual number of temporary staff for the pre-Christmas period.

5 Warner Music UK

Head office address:

Alperton Lane, Wembley, Middlesex HA0 1FJ. Tel (0181) 908 8844. Fax (0181) 938 3429

Position:

Second quarter 1995 market share - 8.8%

Number of depots:

One (70,000 sq ft)

Formats distributed:

CD, cassette, vinyl, video and

interactive formats

Labels distributed:

WEA, Anxious, EastWest, Magnet, Warner Bros, Electra, Asylum, Atlantic, Reprise, PWL, Beggars Banquet, Teldec, Nonesuch, Erato, Eterna, Interscope, Sire, Blanco y Negro, Rhino, ZTT.

Delivery details:

Early deliveries available, with all stock sent through on Friday ready for sale on Monday. Warner says 95% of all stock is delivered the following day.

SUPPLEMENT CONTINUES, P37



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Mick knocks Shaggy off top spot

SALES

A widely anticipated, Simply Red register the first number one single of their career this week, as Fairground debuts in pole position after selling more than 200,000 copies last week. It's the eighth single to enter the chart at number one so far this year, two more than the previous record, which was established in 1991. Thus far in the Nineties, 23 records have debuted at number one, compared to just 22 in the 35 previous years of chart history.

Simply Red aren't the only act to spur singles sales to a 19% week-on-week gain this week. With 29 singles debuting inside the Top 75 (the second highest tally ever), total singles sales last week exceeded 1.8m for the first time this year. CD singles registered an ever bigger surge, and took more than three fifths (60.2% to be exact) of the singles market for the first time.

The battle of the Alices is firmly resolved in favour of Smokie & Roy Chubby Brown, whose Alice springs from eight to five, with an increase of more than 50% while Gompie's Alice starts to go into reverse, drifting from 17 to 27. The Smokie/Roy Chubby Brown hit has now equaled the peak of Smokie's original, straight version of the song from 19 years ago. It's the only climber in the chart this week. Two other records increase their sales but fail to climb in the current rarified atmosphere - Shaggy's Boombastic adds 17,000 sales but slips to number two in the face of Simply Red's surge, while Mariah Carey's Fantasy stays at four on slightly increased sales.

Mariah has more than adequate compensation for her failure to climb here with the sensational news from America that Fantasy debuts at number one there on the *Billboard* Hot 100. It does so only a month after the feat was performed for the first time ever by Michael Jackson's You Are Not Alone.

The aforementioned Jackson single is rapidly heading towards a million sales in America, and should pass the half million mark here this week. It is Jackson's biggest-selling single in the UK in the Nineties from a dozen singles, replacing Heal The World.

We rarely mention videos in this column, but they rarely reach the dizzy heights scaled by *The Lion King* this week. Suggestions from Disney that it expected the video to sell somewhere in the order of 4.4m copies to become the number one sell-through of all time seemed a little optimistic, but it sold more than 1.25m copies last week alone, outgunning the number two title Pulp Fiction by a mind-boggling 23 to one.

Alan Jones

SINGLES UPDATE

+19%

VERSUS LAST WEEK

+24.3%

YEAR TO DATE
VERSUS LAST YEAR

ALBUMS UPDATE

-2%

VERSUS LAST WEEK

+11.8%

YEAR TO DATE
VERSUS LAST YEAR

SALES AWARDS

- **Platinum:** Various: Now That's What I Call Music! 31 (x2)
- **Gold:** Lenny Kravitz: Circus; Various: The Best. Album In The World... Ever!
- **Silver:** N-Trance: Stayin' Alive (single); The Chemical Brothers: Exit Planet Dust; Prince: The Gold Experience.

PLAYLIST ADDS

Radio 1 FM: w/c 20.09.95: A List: Wild Colour - Dreams; B List: Blur - Chameleon Man; Def Leppard - When Love & Hate Collide; Eternal - Power Of A Woman; Oasis - Hello, Giggles - Camden Town; C List: Ash - Angel Interceptor; Bluetones - BlueTonic; D'Angelo - Brown Sugar; Doolo - Gangsta's Paradise; The Mojo Fighters - Gotta Together; Lighthouse Family - Ocean Drive; Northern Exposure - Rollercoaster; PJ & Duncan - U Krazy Krack; Todd Terry Project - Weekend.

Capital FM: w/c 21.09.95: B List: Def Leppard - When Love & Hate Collide; Cher - Walking In Memphis Del Ambré - Tell Her This; Elton John - Blessed; Bitty McLean - Nothing Can Change This Love; C List: Kim Wilder - Breaking Away; Shaggy - Boombastic; Mary J. Blige - Mary Jane (All Night Long); Antonia Lucas - Feel Good; Pulp - MisShapes.

Virgin 1215: w/c 22.09.95: C List: Boy George - Same Thing In Reverse; Prince - I Hate You; Tears For Fears - Road And The Kings Of Spain.

MTV Europe: w/c 26.09.95: Cypress Hill - Throw You Set In; Mariah Carey - Fantasy; Blur - Country House; Nick Cave & Kylie Minogue - Where The Wild Roses Grow; Uge Overkill - Somebody Else's Body; Simply Red - Fairground.

THIS WEEK'S HITS

Singles

- NUMBER ONE: Fairground Simply Red - East West
- HIGHEST NEW ENTRY: Fairground Simply Red - East West
- HIGHEST CLIMBER: Who The F**k Is Alice? Smokie featuring Roy Chubby Brown - NOW
- NUMBER ONE R&B SINGLE: Boombastic Shaggy - Virgin
- NUMBER ONE DANCE SINGLE: Fee Fi Fo Fum Candy Girls - VC Records

Albums

- NUMBER ONE: The Great Escape Blur - Food/Parlophone
- HIGHEST NEW ENTRY: Greatest Hits 1985-1995 Michael Bolton - Columbia
- HIGHEST CLIMBER: Braveheart (OST) LSO/Horner - Decca
- NUMBER ONE COMPILATION: Heartbeat - Forever Yours - Columbia

Airplay

- NUMBER ONE SINGLE: Fairground Simply Red - East West
- BIGGEST GROWER: Fantasy Mariah Carey - Columbia
- MOST ADDED: Love Rendezvous M People - Deconstruction

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AIRPLAY

With a record tally of 1,611 plays last week, it was a similarly unprecedented 75m exposures. Simply Red's Fairground has a massive lead at the top of the Airplay Chart. Number one for four weeks, it seems likely to become the number one airplay hit of the year, a title currently held by Annie Lennox's No More Love You's.

While Supergrass's Alright has departed from CIN's sales chart, it is still attracting a lot of airplay. It was played 300 times last week, with Atlantic 252 leading the way with 40 spins. Meanwhile, the Cast's upcoming hit of the same title was limited to just 99 plays, but importantly, 28 of them were at Radio One, where it is the new number one single. In audience terms, Radio One delivered 95% of the Cast's exposure last week, and must be almost single-handedly credited with prompting the single's number 13 debut on the sales chart.

It was the main supporter of Menswear's Stardust, accounting for 19 of its meagre tally of 28 plays, and some 99% of its audience. It debuted at number 16 on the sales chart. Both bands rely for support on a combination of Radio One and the inkes, their appeal seemingly lost on commercial radio until they have proved themselves. Without Radio One, of course, they would have had so little exposure that they wouldn't have charted in the first place. If the national network disappears, or changes considerably, there will be precious few opportunities for bands like this, and groups like Blur, Oasis and Pulp would never have made it past first base.

Talking of Pulp, for a band coming off a number two hit (Common People) their new double A-sided single, though extremely accessible and doubtless a smash hit at retail, is attracting precious little airplay. Despite newspaper controversy, the drug reference side, Sorted for E's & Whizz, is still fractionally ahead, moving to number 49 on the Airplay Chart, while the alternative, Mis-Shapes, is at number 52. If combined, they would add up to a number 24 airplay posting.

The Connells' 74-75 remains a solid airplay hit after nearly three months on the airwaves. It never became a massive sales hit (peaking at number 14) but it has a long burn, which is being most vigorously exploited by Atlantic 252, where it soars to the top of the playlist with 62 plays. It peaked nationally on airplay four weeks ago at number eight, and has declined gracefully, moving 10-12-13.

Alan Jones

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 Distributed by 3MV/Sony

95 REMIXES BY T-EMPO & COW AN GATE

NEW TOP 75 ALBUMS cin

30 SEPTEMBER 1995

The Week	Artist (Producer)	Label/CDD (Distributor) Cass/Vinyl
1	THE GREAT ESCAPE ★ Blair (Street)	Food/Parlophone F00DD0 14 (E) F00CTE 74F00DD0 14 (E)
2	GREATEST HITS 1985-1995 Michael Bolton (Alanis/Neil Schon/Van Halen)	Columbia 481022 (E) 481024 (E)
3	STANLEY ROAD ★ Paul Weller (Lynch/Weller)	GoDiscs 8206 132 (E) 820819/820819 (E)
4	NEW Echobelly (Slade/Koldane)	Fusion/Rhythm King FAUV 820 (E) FAUV 820/FAUV 820 (E)
5	NEW World (DiStasio/Fredrick/Roca)	Magnat 060117962 (E) 060117964/060117961 (E)
6	11 CRAZEY SEXY COOL ★ (Leface/Arca) TLC (Organized Noize)	A&M 73000/730002 (E) 730000/730000 (E)
7	2 ONE HOT MINUTE Red Hot Chili Peppers (Rubin)	Warner Bros 936457522 (E) 936457523/936457521 (E)
8	NEW PARANOIA & SUNBURNT Stunt Animate (Massary)	One Little Indian 9KCD 01 (E) TFLP 595/TFLP 595 (E)
9	15 HISTORY-PAST, PRESENT AND FUTURE, BOOK 1 ★ Manuel Jackson (Laurie/Lewis/Jackson/Robinson)	447850/447854 (E)
10	13 PAN PIPE DREAMS Inspirationz (Palmer)	Pure Music PMCD 7016 (E) PMAC 7016 (E)
11	11 SEAL ★ Seal (Horn)	ZTT 450927526 (E) 450926/450926 (E)
12	5 DEFINITELY MAYBE ★ Zion Train (Darius/Coxley)	Creation CRECD 169 (E) CCRE 169/CCRE 169 (E)
13	7 ZEITGEIT Levellers (Scott)	China WOLCD 1064 (E) WOLMC 1064/WOL 1064 (E)
14	NEW LET'S PUSH IT The Highwaters featuring John Rodd (Meredith/Tin Du)	Final Vinyl/Ansta 7432133692 (E) 7432133691 (E)
15	RE TIMELESS GoGo (Golds)	ffrr 8208 142 (E) 820814/820814 (E)
16	4 DUMMY ★ Porlissard (Porlissard/Utley)	GoBeet 8285222 (E) 8285224/8285221 (E)
17	NEW THE SINGLES Respland Carpetes (Gabriel/Varios)	Cow CDMS24 3 (E) CMJ071E 3/CMJ071E 3 (E)
18	12 THE COLOUR OF MY LOVE ★ Celine Dion (Laurand/Boyer)	Epic 4742743 (E) 4742743/4 (E)
19	3 CIRCUS ★ Lenny Kravitz (Kravitz)	Virgin CDVUS 96 (E) 96VUSL96 (E)
20	4 THE CHARLATANS 0 The Charlatans (Charles/Hughes/The Charlatans/Brown/Tracy)	Beggars Banquet BB0CD 14 (E) 14 (E) 14 (E)
21	11 NO NEED TO ARGUE ★ The Cranberries (Street)	Island CD 8029 (E) IC 8029/PLS 8029 (E)
22	10 PICTURE THIS ★ Vet Wet Wet (Wet Wet Wet/Clark)	Precious Organization 538512 (E) 538512 (E)
23	NEW BRING 'EM ALL IN Mike Scott (Scott/Boles)	Chrysalis CDCHR 6108 (E) TCCR 6108/CHR 6108 (E)
24	15 SAID AND DONE Boyzone (Hedges)	Polydor 5278012 (E) 5278014 (E)
25	16 PARK LIFE ★ Blur (Street/Hedge)	Food/Parlophone F00DD0 10 (E) F00DTE 10F00DD0 10 (E)

26	11 LP The Rembrandts (Smith)	East West 755917522 (W) 755917524 (W)
27	10 THE DYES ARE Bon Jovi (Linnay/J Bon Jovi/Sambora)	Mercury 5282492 (E) 5282484/5282481 (E)
28	17 I SHOULD COOL ★ Supergods (Williams)	Parlophone CDPCS 7373 (E) TCPCS 7373/PCSC 7373 (E)
29	13 IT'S GREAT WHEN YOU'RE STRAIGHT, YEAH Blk Grrat (Sabal/Lozano/Ryan)	Relativity/ABC 11224/ABC 11224/ABC 11224 (E)
30	15 CLASSIC GUITAR MOODS Mingus (Benenett)	PolyGram TV 5236562 (E) 5236564 (E)
31	36 BIZARRE FRUIT ★ M People (M People)	Deconstruction/CA 743212481 (E) 743212480 (E)
32	10 CARRY ON UP THE CHAIRS - THE BEST OF ★ The Real Gone South (Hedge/John/Hughes/Parkes)	506185/506172 (E) 82074/820741 (E)
33	14 THE ULTIMATE EXPERIENCE Jimi Hendrix (Various)	PolyGram TV 5112525 (E) 5112525/5112525 (E)
34	34 SINGLES ★ Alicia Keys (Clarke/Swan/Jay/Lozano/Gardner/Brooks)	Columbia 6060232/606024 (E) 6060232/606024 (E)
35	14 FO FIGHTERS 0 Fog Fighters (Fog Fighters/Jones)	Roswell/Parlophone CDCE5 2206 (E) TCES2 2206/CE5 2206 (E)
36	3 CIRCUS Many Black (Smonn)	Grapevine GRACD 014 (E) GRAMC 014/GRAMP 014 (E)
37	11 EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE ★ The Cranberries (Street)	Island CD 8029 (E) IC 8029/PLS 8029 (E)
38	10 SAX MOODS Blowing Fire (James/Jones)	Dino DINO 106 (E) DINO 106 (E)
39	17 HITS OUT OF HELL ★ Meat Loaf (Various)	Epic R 450442 (E) R 450442/450442 (E)
40	21 NOBODY ELSE ★ The Barlow (Parton/Brothers In Rhythm/Jones)	RCA 7432127492 (E) 7432127491 (E)
41	23 MEDUSA ★ Annie Lennox (Lynch)	RCA 7432125714 (E) 7432125714 (E)
42	42 LEGEND ★ Tuff Gong BMWCD 1 (E) BMWVCD 1 (E)	7432125714 (E) 7432125714 (E)
43	3 BRAVEHEART (OST) LSD/Johann (Horn)	Decca 4482293 (E) 4482294 (E)
44	10 CROSS ROAD - THE BEST OF ★ Bon Jovi (Fairbank/Book/Coffey)	Mercury 5225342 (E) 5225342/5225341 (E)
45	20 LEFTISM Lefebvre/Lattfield)	Hard Hands/Handa/Chandos 2 (E) HANDIC 2/HANDIC 2 (E)
46	15 THE BEST OF VAN MORRISON Van Morrison (Various)	Polygram 8419302 (E) 8419304/8419301 (E)
47	5 NORTHERN SOUL M People (M People)	RCA PD 75157 (E) PK 75157/75157 (E)
48	2 TAKE ME HIGHER Diana Ross (Marshall/Walton/John/Sheen/Brook/Trombetta)	EMI CDMD 1085 (E) 1085 (E)
49	25 MAXIMUMOVE Tricky (Tricky/Saunders/Petrie/Howie/B)	4th+Wave BRICD 610 (E) TRICD 610/BRPL 610 (E)
50	46 TUESDAY NIGHT MUSIC CLUB Sheryl Crow (Scott/E)	ASIM 5401/2545412541 (E) 5401 (E)
51	31 SMASH Osting (Wilson)	Epitaph 8E 884324 (E) 8E 884324 (E)

52	44 THE BENDS Barrage (Leckie)	Parlophone CDPCS 7372 (E) TCPCS 7372/PCS 7372 (E)
53	7 GREATEST HITS Bob Dylan (Various)	Columbia 4630970 (E) R 4630970/4630971 (E)
54	19 BEGGAR ON A BEACH OF GOLD Mike And The Mechanics (Neil/Rutherford)	Virgin CDV 2772 (E) TCV 2772/2772 (E)
55	34 HIS 'N' HERS Pup (Blair)	Island CD 8025 (E) IC 8025/PLS 8025 (E)
56	31 MODERN LIFE IS RUBBISH Brix (Street/Lowell/Burr/Simth)	Food/Parlophone F007 78442 (E) F007TE 78442/007 9 (E)
57	43 MONSTER ★ LIVE (Lazear)	Warner Bros 93624762 (E) 93624763/93624761 (E)
58	42 LIVE AT THE BBC Essential EDCD 237 (E) EDCD 237 (E)	481024/481024 (E)
59	18 MUSIC FROM NIVERRANCE THE SHOW Celtic Northern (Various)	Capitol Northern 95962 (E) 95962/95961 (E)
60	7 IT'S TIME Celtic Planet (Various)	Media MD 11265 (E) MD 11255 (E)
61	12 EXIT PLANET DUST The Chemical Brothers (Rowlands/Simon)	Junior Boy's Own XMDCD 11 (E) XMDCD 11/XMDCD 11 (E)
62	10 JOLLIFICATION Lightning Seeds (Rogers/Bruce)	Epic 472739 (E) 472739/472731 (E)
63	RE GOLD - GREATEST HITS ★ Abba (Anderson/Julius/Andersson)	Polydor 5170024 (E) 5170024/5170021 (E)
64	3 GREATEST HITS Santitas (Various)	Columbia 466769 (E) 466769/466761 (E)
65	42 DOOKIE Green Day (Cavetta/Groves/Emery)	Reprise 538425962 (E) 538425963/538425961 (E)
66	42 ROOTS TO BRANCHES John Tull (Anderson)	Chrysalis CDCHR 6109 (E) TCCR 6109/CHR 6109 (E)
67	15 POST New York (Hogarth/Parlophone)	One Little Indian TFLP 510 (E) TFLP 510/TFLP 510 (E)
68	NEW NOLA Down (Down/Thomas)	Atlantic 755917520 (E) 755917521/755917520 (E)
69	RE FIELDS OF GOLD - THE BEST OF ★ Shing (Pashayan/Sing/Doris/Man/Sing/Various)	ASIM 54032 (E) 54032/54031 (E)
70	17 OFF THE WALL Michael Jackson (A&M)	Epic CD 82460 (E) 82460/82468 (E)
71	4 JAGGED LITTLE PILL Alice Misorisette (Misorisette/Malvern)	Mercury/Sire 9362490 (E) 9362490/4 (E)
72	13 DAYS LIKE THIS Van Morrison (Morrison/Courter)	Epic/Polydor 5272072 (E) 5272074/5272071 (E)
73	17 PULSE Pink Floyd (Guthrie/Gilmour)	EMI CDMD 1078 (E) TCMD 1078/PUL 1078 (E)
74	5 LEISURE Blur (Street)	Food/Parlophone F007 7852 (E) F007TE 7852 (E)
75	RE AUTOMATIC FOR THE PEOPLE REM (Lazear)	Warner Bros 936245 (E) 936245/936245 (E)

PLATINUM 100,000 (E) GOLD 50,000 (E) SILVER 25,000 (E)
* First sales figures
* Retail sales include 50% or more
* C.D. Produced from 87% and beyond. Compares to other titles on this list
* First Sunday - Saturday in a panel of more than 1,200 stores across the UK

EP sales are in combined units of cassette, CD and LP. 20% and below are a partial estimate. CD sales include 50% or more. Retail sales are reported on a weekly basis. * First Sunday - Saturday in a panel of more than 1,200 stores across the UK

TOP COMPILATIONS ARTISTS A-Z

The Week	Artist	Label/CDD (Distributor) Cass/Vinyl
1	HEARTBEAT - FOREVER YOURS Columbia SONYTV 8CD/SONYTV BMCI- (E)	
2	THE BEST ROCK BALLADS ALBUM IN THE WORLD...EVER! Virgin VTD02 84VTD02C 60 (E)	
3	DANCE TIP 3 Global Television RA02D 20 (E) RA02C 20 (E)	
4	THE BEST...ALBUM IN THE WORLD...EVER! Virgin VTD02 85VTD02C 60 (E)	
5	HOUSE COLLECTION - VOLUME 3 Farrington FHCDJFH3 3MDFHC 3LP (E)	
6	HELP - WAR CHILD GoDiscs 8208242 (E) 820824/820824 (E)	
7	ACOUSTIC ROCK PolyGram TV 5258962/5258964 (E)	
8	NOW THAT'S WHAT I CALL MUSICI 31 ★ EMI/Virgin/PolyGram CDNOW 31/CDNOW 31/CDNOW 31 (E)	
9	THE BEST DANCE ALBUM OF THE YEAR Virgin VSD02 15VSD02C 15 (E)	

10	NEW DANCE MANIA 4 Pure Music PMCD 7015/PMAC 7015 (E)
11	3 PURE SWING III Dino DINO 109/CDMD 109/DINO TV 109 (E)
12	DANCE ZONE - LEVEL 5X PolyGram TV 5258962/5258964 (E)
13	NEW DRIVING ROCK Global Television RA02C 20/RADMC 20 (E)
14	46 PULP FICTION (OST) MCA MD 11100 (E) MD 11100/CA 11100 (E)
15	NEW MINISTRY OF SOUND SESSIONS - VOLUME 5 Ministry Of Sound MIND 5/MIND 5 (E)
16	2 TECHNO NIGHTS AMBIENT DANCE EMI CDENV 97/TECMTV 97 (E)
17	RE THE LION KING (OST) Mercury 5228612/5228604 (E)
18	5 SHINE TOO PolyGram TV 5258962 (E) 5258964 (E)
19	17 CREAM LIVE Deconstruction 74321272182/74321272181/74321272181 (E)
20	17 A RETROSPECTIVE OF HOWE 91'-05' - VOL 1 Sound Dimensions SDMD 32/SDMCM 32/SDMPL 3 (E)

ABBA	42	MIKE AND THE MECHANICS	54
BARRAGE	44	NIRVANA	29
BEAUTIFUL SOUTH, The	32	MORRISON, Van	46
BIGBIRD	26	MOYET, Albert	37
BLACK GRAPA	29	MUSICIANS, The, featuring	31
BLACK PANTHER	28	JOHN REID	14
BLOOMING FREE	38	OSBIS	12
BOLTON, Michael	1,28,154	OFFSHORE	31
BON JOVI	37,44	PK FLOYD	37
BOYZONE	24	POSTHOLE	36
CHARLATANS, The	20	PULP	55
CHEMICAL BROTHERS, The	20	RADAR	42
CLOCK	40	RED HOT CHILI PEPPERS	7
CRAWFISHES, The	27	ROCK	57,28
Crow, Sheryl	50	SEMI-CHARISTERS, The	31
DREAM	40	SCOTT, Mike	23
DORIS, Celine	20	SABO	32
DYLAN, Bob	60	SEAL	48
ECHOBELLY	4	SEAL, Steve	48
FLEETWOOD MAC	60	SEMPERPARASS	34
FOG FIGHTERS	35	TAKE THAT	40
GOLD	15	TLC	40
GREEN DAY	65	TRICKY	49
HENRIK	33	WELLER, Paul	22
INSPIRAL CARPETS	17	WET WET WET	22
INSPIRATIONS	10	WHEELBAR, Ben	59
JACKSON, Michael	46		
JETHRO TULL	46		
KAYE, Cathy	39		
LEIFFIELD	43		
LENOX, Annie	41		
LEVELLEYS	15		
LIGHTNING SEEDS	42		
LLS-MORRIS	43		
M PEOPLE	31,47		
MARSHALL, Bob, and THE WALKERS	42		
MEAT LOAF	39		

AIRPLAY PROFILE



Rank	Title	Artist Label	No. of plays	Wk
1	1	ALRIGHT (Ed Sheeran)	22	20
2	2	STAYING ALIVE (The Weeknd)	24	26
3	1	I'LL BE THERE FOR YOU (The Weeknd/Chris Brown)	26	26
4	1	FAIRGROUND (Sam Smith)	24	24
5	17	BOOMBASTIC (Drake)	18	23
6	1	FANTASY (Megan Trainor)	25	23
7	1	SOMETHING FOR THE PAIN (Sam Smith)	22	21
8	1	BROKEN STONES (The Weeknd)	18	22
9	7	SUNSHINE AFTER THE RAIN (Sam Smith)	23	22
10	1	RUNAWAY (James Bay)	21	21
11	29	STAY WITH ME (Eminem)	13	20
12	1	COUNTRY HOUSE (Ed Sheeran)	24	20
13	28	EYE HATE U (Janelle Monáe)	14	19
14	7	LIKE LOVERS DO (Jade Thirlwall)	23	19
15	1	YOU ARE NOT ALONE (Michael Jackson)	21	19
16	1	SOMEWHERE SOMEHOW (Max V. Pearson)	18	19
17	29	DOH AH! I FEEL IT (Ed Sheeran)	13	19
18	21	STARDUST (Masego)	14	19
19	1	LA LA HEY HEY (Queen & Adam Lambert)	12	18
20	1	WHAT DO I DO NOW? (Sade)	22	18
21	1	WATERFALLS (Tina Turner)	14	17
22	3	PARTY UP THE WORLD (Dance Music)	24	17
23	1	ANYWHERE (Ed Sheeran)	5	16
24	1	FROM THE BENCH AT BELVIDERE (Ben Haughey)	5	16
25	1	DOWNTOWN VENUS (Miguel)	5	16
26	1	SICK & TIRED (The Longblades)	7	16
27	1	HIDEAWAY (Duffy)	21	15
28	1	ROUGH WITH THE SMOOTH (Frank Sinatra)	17	15
29	28	MIS-SHAPES (Miguel)	11	15
30	1	WE GOT TO WORK IT OUT (Coco Brown)	5	15



Rank	Title	Artist Label	No. of plays	Wk
1	2	I'LL BE THERE FOR YOU (The Weeknd)	31	26
2	2	COUNTRY HOUSE (Ed Sheeran)	31	32
3	1	'74-'75 (The Corbans)	31	32
4	1	FAIRGROUND (Sam Smith)	30	30
5	7	SOMETHING FOR THE PAIN (Sam Smith)	23	26
6	1	ROLL TO ME (Ed Sheeran)	26	24
7	12	LIKE LOVERS DO (Jade Thirlwall)	21	22
8	1	ROLL WITH IT (Dance Music)	22	22
9	1	I'M ONLY SLEEPING (Sage The Gemini)	22	22
10	1	LET YOUR YEAR BE YEARN (Al Campbell)	24	22
11	30	LUCKY YOU (Lighthouse Family)	6	22
12	1	IN THE GROOVE AGAIN (U2)	22	22
13	1	SEARCH FOR THE REAL (Pepi)	22	22
14	1	HELP - COME TOGETHER (Paul Weller & Friends)	21	22
15	12	WAITING IN VAIN (James Brown)	21	22
16	1	ANOTHER CUP OF COFFEE (Max & The Markees)	21	22
17	1	THE WORLD (Miguel)	20	21
18	1	GREAT THINGS (Kendrick Lamar)	20	21
19	8	WHEN LOVE & HATE COLLIDE (Ed Sheeran)	22	20
20	1	SORTED FOR E'S & WHIZZ (P. Dabney)	20	20
21	30	OCEAN DRIVE (Lighthouse Family)	6	20
22	1	DOWNTOWN VENUS (Miguel)	17	19
23	1	TIME GOES BY (The Black Box)	16	18
24	1	HOPES ST. (Lionel Richie)	20	17
25	1	LADY LUCK (Sam Smith)	20	13
26	1	ALRIGHT (Ed Sheeran)	22	12
27	1	YOU AND ME SONG (Miguel)	20	11
28	1	SAME THING IN REVERSE (Ed Sheeran)	0	9
29	1	EYE HATE U (Janelle Monáe)	0	9
30	1	RADII (AND THE KINGS OF SPAIN)	0	8

All data this page © Media Monitor. Station profile charts rank plays by total number of plays per station from 10/10 to 10/10 on Sunday 17 September 1995 and 24/10 on Sunday 23 September 1995.



Rank	Title	Artist Label	No. of plays	Wk
1	14	'74-'75 (The Corbans)	37	32
2	1	I'LL BE THERE FOR YOU (The Weeknd)	23	30
3	1	WATERFALLS (Tina Turner)	35	29
4	1	THAT LOOK IN YOUR EYE (Al Campbell)	63	49
5	1	I NEED YOUR LOVING (Bee Gees)	71	48
6	1	COUNTRY HOUSE (Ed Sheeran)	67	48
7	1	ROLL TO ME (Ed Sheeran)	68	48
8	2	DREAMER (Jay-Z)	40	40
9	1	FAIRGROUND (Sam Smith)	39	40
10	1	ROLL WITH IT (Dance Music)	41	40
11	1	ALRIGHT (Ed Sheeran)	32	38
12	1	I FEEL LOVE (REMIX) (Sade)	39	37
13	1	YOU'LL REMEMBER (Ed Sheeran)	37	35
14	1	A GIRL LIKE YOU (Ed Sheeran)	27	34
15	1	'74-'75 (The Corbans)	37	33
16	1	CAN I TOUCH YOU... THERE (Michael Bolton)	40	33
17	6	FANTASY (Megan Trainor)	23	30
18	1	EYE HATE U (Janelle Monáe)	0	28
19	1	HAPPY JUST TO BE WITH YOU (Michael Bolton)	0	27
20	1	HEAVEN HELP MY HEART (The Corbans)	29	25
21	1	PARTY UP THE WORLD (Dance Music)	34	24
22	1	SHOOT ME WITH YOUR LOVE (Dance Music)	0	23
23	1	RUNAWAY (James Bay)	19	22
24	1	YOU ARE NOT ALONE (Michael Jackson)	0	20
25	1	I CAN'T TELL YOU WHY (Beverly Scales)	5	16
26	1	SO GOOD (Boyz II Men)	29	13
27	1	COME AND GET YOUR LOVE (Paul McCartney)	8	12
28	1	KISS FROM A ROSE (Sade)	12	11
29	1	DON'T WANT TO FORGIVE ME NOW (Max V. Pearson)	12	11
30	1	TRY ME OUT (Coco Brown)	12	11

95.8 CAPITAL FM

LONDON

Rank	Title	Artist Label	No. of plays	Wk
1	1	FANTASY (Megan Trainor)	39	31
2	1	FAIRGROUND (Sam Smith)	32	31
3	1	'74-'75 (The Corbans)	31	31
4	1	CAN I TOUCH YOU... THERE (Michael Bolton)	42	40
5	1	RUNAWAY (James Bay)	38	38
6	1	I'LL BE THERE FOR YOU (The Weeknd)	40	36
7	1	A GIRL LIKE YOU (Ed Sheeran)	34	34
8	1	SHY GUY (Ed Sheeran)	34	34
9	1	WATERFALLS (Tina Turner)	32	33
10	1	YOU'LL REMEMBER (Ed Sheeran)	43	31
11	1	HOLD ME, THIRLL ME, KISS ME, KILL ME (U2)	26	30
12	1	WAITING IN VAIN (James Brown)	35	28
13	1	SOMEWHERE SOMEHOW (Max V. Pearson)	12	28
14	1	I'M ONLY SLEEPING (Sage The Gemini)	31	28
15	1	TWO CAN PLAY THAT GAME (Bobby Brown)	32	27
16	1	KISS FROM A ROSE (Sade)	23	27
17	1	EYE HATE U (Janelle Monáe)	9	22
18	1	BACK FOR GOOD (Tina Turner)	12	21
19	1	POWER OF A WOMAN (Sade)	18	20
20	1	SOMETHING FOR THE PAIN (Sam Smith)	0	19
21	1	HOUSE OF LOVE (New York)	12	18
22	1	SEARCH FOR THE REAL (Pepi)	21	17
23	1	LOVE RENDEZVOUS (M. Papp)	1	17
24	1	HAPPY JUST TO BE WITH YOU (Michael Bolton)	25	15
25	1	BIG YELLOW TAXI (New York)	21	14
26	1	BROKEN STONES (The Weeknd)	6	14
27	1	BOOMBASTIC (Drake)	4	12
28	1	'74-'75 (The Corbans)	11	12
29	1	DREAM A LITTLE DREAM (Beverly Scales)	11	11
30	1	LIGHT OF MY LIFE (Ed Sheeran)	0	10

AIRPLAY FOCUS

HALLAM FM

Having already seen Hallam FM's market share accelerate from 7.7% to 24% in four years, programme director Steve King has set his mind on a far bigger achievement. "It'll have an overall target, it's to be the most successful commercial station in terms of market share in the UK, and not stopping until we get there," he says. As Hallam marks its 21st birthday next month, it can also celebrate a rapid turnaround in fortunes since a major overhaul began in 1991. "At the time we needed to modernize the radio station. People had a very fixed view about Hallam and it was a

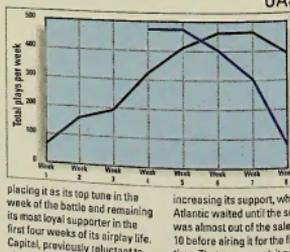
Seventies view of the station, so we had to make the station sound modern and new," he says. "We introduced such things as a new team on the breakfast show, a new style, a new branding slogan and we changed the music." King says the target 20- to 46-year-old audience doesn't like heavy rock or rap, but the Sheffield-based station is happy to play almost anything inbetween, provided the song is right. That policy has helped see (opening numbers rise to 481,000 and the weekly reach to 36% in the station's 1.23m transmission area (Rajar). Paul Williams

HALLAM TOP 10

Rank	Title	Artist Label	Plays
1	You Are Not Alone	Michael Jackson (Epic)	37
2	I'll Be There For You	The Weeknd (RCA)	33
3	Can I Touch You... There?	Michael Bolton (Columbia)	32
4	Fairground	Sam Smith (RCA)	31
5	I Love U Baby	The Digital Underground (A&M)	30
6	Happy Just To Be With You	Michael Bolton (Columbia)	30
7	Colours Of The Wind	Vanessa Williams (A&M)	29
8	Country House	Ed Sheeran (Atlantic)	29
9	Come And Get Your Love	Ed Sheeran (Atlantic)	17
10	Deb Ah! I Feel It	Ed Sheeran (Atlantic)	17

Most played tracks on Hallam since 10/10 to 10/10.

Last month's highly-publicised Britpop singles chart battle has helped convince a number of cautious radio programmers of the airplay merits of Oasis. But even with several stations coming on board following the release of Roll With It, others remain totally unimpressed by the Manc group. Nevertheless, following Some Might Say (which scored a peak of 254 plays) and the group's other five singles, this current hit has been an important airplay breakthrough. It's always tricky to gauge the impact of radio airplay, as this is the Oasis single Radio One favoured first.



planning is at its top tune in the week of the battle and remaining its most loyal supporter in the first four weeks of its airplay life. Capital, previously reluctant to play the band, slowly started increasing its support, while Atlantic wanted it on the song was almost out of the sales top 10 before airing it for the first time. That same week it peaked at 469 plays. Paul Williams

TOP 50 AIRPLAY HITS

30 SEPTEMBER 1995

MEDIA MONITOR

The LAST 7 WEEKS	Title/Artist/Label	Radio 1 FM										Total no. of spots	Total audience in millions	Weekly audience in millions		
		W. of 10/9/95	Atlantic 252	BR/BB	Capital	City	Choice	Heart FM	Hotline	Metro	Pesciably				Vega Radio	
1	1 FAIRGROUND Simply Red (East West)	A	24	40	50	51	42	48	31	37	32	41	30	1611	75.13	8.5
2	2 I'LL BE THERE FOR YOU The Rembrandts (East West)	A	26	60	34	36	40	49	20	30	34	33	1277	68.33	8.2	
3	4 FANTASY Mariah Carey (Columbia)	A	23	33	43	51	36	38	15	35	21	26	0	1259	57.59	14.2
4	3 YOU ARE NOT ALONE Michael Jackson (Epic)	B	19	22	48	29	22	34	38	32	41	0	1390	55.99	1.1	
5	11 13 RUNAWAY Janet Jackson (A&M)	A	21	23	32	39	19	27	0	35	21	3	0	887	45.46	33.6
6	5 5 COUNTRY HOUSE Blue Food	A	20	48	8	4	39	24	0	1	5	32	62	621	40.02	22.2
7	10 8 WATERFALLS TLC (Arista/LaFace)	B	17	59	7	33	8	27	0	1	4	10	0	698	39.92	13.2
8	6 14 CAN I TOUCH YOU...THERE Michael Bolton (Columbia)	A	6	33	25	40	1	32	2	36	30	1	1	1055	38.97	-6.6
9	27 40 EYE HATE U symbol (Warner Bros)	A	19	30	15	22	18	17	5	14	15	1	9	535	36.02	70.2
10	13 33 SOMEWHERE SOMEHOW Wet Wet Wet (Precious Organisation)	A	19	0	17	28	23	26	32	27	19	24	0	824	34.20	20.6
11	22 22 SOMETHING FOR THE PAIN Bon Jovi (Mercury)	A	22	0	13	19	1	32	0	0	2	20	26	484	31.82	17.6
12	7 4 HAPPY JUST TO BE WITH YOU Michele Gayle (BCA)	A	10	28	12	15	2	40	0	5	12	26	0	672	30.26	32.3
13	12 10 74 75 The Cornells (TVT)	1	62	1	12	38	23	4	5	16	21	41	31	728	29.21	-2.4
14	19 17 TU M'AIMES ENCORE (TO LOVE ME AGAIN) Carole Olson (Epic)	1	37	27	31	29	25	21	38	12	2	0	761	28.03	-27.4	
15	29 19 STAYING ALIVE N-Trance (A&T)	A	26	0	11	8	18	10	0	1	4	2	0	311	26.60	2.0
16	28 45 WAITING IN VAIN Arnie Lannox (B&C)	B	11	0	29	28	1	9	5	20	11	9	22	534	26.38	33.5
17	10 21 ROLL TO ME The Arzells (A&M)	A	4	48	4	8	8	8	5	5	3	15	24	530	24.25	-8.4
18	11 11 KISS FROM A ROSE C&C (DIT)	3	12	27	22	41	32	4	41	4	1	5	733	24.23	1.6	
19	26 65 BOOMBASTIC Shaggy (Virgin)	A	23	0	13	12	5	9	0	1	4	2	0	287	24.19	54.5
20	15 9 A GIRL LIKE YOU Evelyn Costin (Sire)	3	35	32	36	12	9	0	6	1	1	2	505	24.04	-16.7	
21	13 16 PARTY UP THE WORLD Ozzy Osbourne (Mercury)	17	25	1	1	29	13	0	1	10	17	0	0	378	23.71	26.1
22	9 8 ROLL WITH IT Quiss (Creative)	8	40	1	3	2	13	0	1	2	37	23	265	23.61	49.2	
23	28 38 LIKE LOVERS DO Lloyd Cole (Rostara)	19	0	0	0	0	28	0	0	0	0	23	297	22.92	3.7	
24	22 26 SUNSHINE AFTER THE RAIN Berni D (Beat/Freeform)	A	22	0	7	5	27	4	0	1	9	7	0	301	21.24	13.7
25	40 115 ALRIGHT Cast (Polydor)	A	28	0	0	5	4	0	0	0	5	0	99	19.89	32.0	
26	62 42 BROKEN STONES Paul Waller (Eel Discs)	A	22	0	0	14	1	9	0	0	0	4	159	19.54	11.2	
27	21 18 I'M ONLY SLEEPING Suggs (Warner Bros)	0	0	29	28	1	36	0	40	1	16	22	467	18.80	32.6	
28	41 42 THAT LOOK IN YOUR EYE Ali Campbell (K&F)	2	59	10	9	5	1	1	30	1	1	0	350	17.32	18.8	
29	0 0 LOVE RENDEZVOUS M People (Deconstruction)	A	14	0	9	17	0	8	32	0	0	7	0	205	17.20	1007.6
30	26 38 SHY GUY Diana King (World)	0	1	32	34	2	11	0	1	7	1	0	589	16.93	15.0	
31	25 12 I FEEL LOVE (REMIX) Donna Summer (Mercury)	10	38	1	6	3	3	0	3	2	1	0	224	16.64	56.1	
32	48 87 STAY WITH ME En Vogue (Mute)	A	20	0	1	1	14	5	0	1	2	1	0	206	16.62	46.3
33	18 30 HIDEAWAY Drizzy (Deconstruction)	B	15	0	6	6	29	1	0	1	1	0	251	16.39	66.9	
34	46 72 OOH AH AA (I FEEL IT) EVC (MCA)	A	19	0	4	2	3	0	0	0	10	6	0	155	16.38	29.4
35	24 23 ALRIGHT Supergroup (Parlophone)	A	5	40	1	2	13	4	0	1	1	12	300	15.99	41.5	
36	77 36 LA LA LA HEY HEY Outrage Brothers (Eternal)	A	18	0	9	6	3	1	0	1	2	0	130	15.55	32.7	
37	23 52 THE WORLD Nick Hayward (Epic)	B	13	0	0	0	15	13	0	0	1	20	21	192	14.39	-16.3
38	39 31 SEARCH FOR THE HERO M People (Deconstruction)	0	10	6	17	5	6	5	16	2	0	22	383	14.37	-6.7	
39	87 84 I CAN'T TELL YOU WHY Brownstone (Epic)	B	9	20	12	8	3	2	16	0	2	0	0	215	13.71	88.8
40	103 225 SICK & TIRED The Cardigans (Polydor)	C	15	0	0	0	1	0	0	0	0	0	21	13	2333.14	
41	42 45 TWO CAN PLAY THAT GAME Bobby Brown (MCA)	2	10	5	27	8	9	0	6	2	1	0	274	12.91	111.8	
42	26 43 ROUGH WITH THE SMOOTH Share Nelson (Columbia)	15	0	2	2	2	2	0	0	0	24	0	151	12.79	56.7	
43	43 25 HEAVEN HELP MY HEART The Aesop (Columbia)	0	27	2	8	1	8	20	7	1	20	0	338	12.70	12.9	
44	47 44 HOLD ME, THRILL ME, KISS ME, KILL ME U2 (Island/Atlantic)	2	5	3	30	0	32	0	0	0	0	0	0	244	12.48	37.9
45	59 71 DOWNTOWN VENUS PM Dawn (Jive)	A	16	0	0	0	0	0	0	0	2	0	19	65	12.23	7.3
46	37 66 COLOURS OF THE WIND Vanessa Williams (Walt Disney Records)	1	0	4	5	26	7	26	6	33	6	0	418	11.80	29.9	
47	118 234 FROM THE BENCH AT BELVIDERE Boo Radleys (Creation)	B	16	0	0	0	19	0	0	0	7	0	100	11.12	137.5	
48	121 325 LIGHT OF MY LIFE Leona (EMI)	B	11	0	3	10	0	6	4	0	10	4	0	143	11.07	82.6
49	53 130 SORTED FOR F&S & WHIZZ Pulp (Island)	12	0	0	0	0	0	0	0	0	0	0	20	45	11.56	14.9
50	85 90 BACK FOR GOOD Take That (B&C)	1	8	15	21	6	2	7	3	4	0	0	240	11.41	52.5	

© Media Monitor. Compiled from data gathered from 31.00 on Sunday 17 September 1995 until 24.00 on Saturday 23 September 1995. Stations ranked by audience figures based on latest half-hour Rajar data.

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total spots	Increase in number of plays
1	FANTASY Mariah Carey (Columbia)	1259	228
2	EYE HATE U symbol (Warner Bros)	535	185
3	DREAM A LITTLE DREAM Beautiful Soul (Eel Discs)	332	191
4	LOVE RENDEZVOUS M People (Deconstruction)	205	188
5	SOMEWHERE SOMEHOW Wet Wet Wet (Precious Organisation)	824	155
6	RUNAWAY Janet Jackson (A&M)	867	155
7	BOOMBASTIC Shaggy (Virgin)	287	147
8	FAIRGROUND Simply Red (East West)	1611	144
9	SOMETHING FOR THE PAIN Bon Jovi (Mercury)	484	108
10	STAY WITH ME En Vogue (Mute)	206	104

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

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total spots	Score +/-pts	Acts this week
1	LOVE RENDEZVOUS M People (Deconstruction)	25	17	10
2	RESPECT YOURSELF Robert Palmer (EMI)	19	14	7
3	LUCKY YOU Lightning Seeds (Epic)	25	12	6
4	EYE HATE U symbol (Warner Bros)	49	32	5
5	I CAN'T TELL YOU WHY Brownstone (Epic)	32	19	5
6	FROM THE BENCH AT BELVIDERE Boo Radleys (Creation)	12	8	5
7	STAY WITH ME En Vogue (Mute)	42	18	4
8	WHEN LOVE & HATE COLLIDE Owl Lappard (Mercury)	18	12	4
9	HOUSE OF LOVE Amy Grant With Vince Gill (A&M)	24	17	3
10	POWER OF A WOMAN Eternal (EMI)	19	14	3

© Media Monitor. Chart shows tracks showing greatest number of stations added (not defined as four or more plays)

AIRPLAY

Media Monitor
monitors these stations 24 hours a day, seven days a week. Airplay: 252- BBC Radio 1; BBC Radio 2; BBC Radio 3; BBC Radio 4; BBC Radio 5; BBC Radio 6; BBC Radio 7; BBC Radio 8; BBC Radio 9; BBC Radio 10; BBC Radio 11; BBC Radio 12; BBC Radio 13; BBC Radio 14; BBC Radio 15; BBC Radio 16; BBC Radio 17; BBC Radio 18; BBC Radio 19; BBC Radio 20; BBC Radio 21; BBC Radio 22; BBC Radio 23; BBC Radio 24; BBC Radio 25; BBC Radio 26; BBC Radio 27; BBC Radio 28; BBC Radio 29; BBC Radio 30; BBC Radio 31; BBC Radio 32; BBC Radio 33; BBC Radio 34; BBC Radio 35; BBC Radio 36; BBC Radio 37; BBC Radio 38; BBC Radio 39; BBC Radio 40; BBC Radio 41; BBC Radio 42; BBC Radio 43; BBC Radio 44; BBC Radio 45; BBC Radio 46; BBC Radio 47; BBC Radio 48; BBC Radio 49; BBC Radio 50; BBC Radio 51; BBC Radio 52; BBC Radio 53; BBC Radio 54; BBC Radio 55; BBC Radio 56; BBC Radio 57; BBC Radio 58; BBC Radio 59; BBC Radio 60; BBC Radio 61; BBC Radio 62; BBC Radio 63; BBC Radio 64; BBC Radio 65; BBC Radio 66; BBC Radio 67; BBC Radio 68; BBC Radio 69; BBC Radio 70; BBC Radio 71; BBC Radio 72; 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BBC Radio 4

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SINGLES

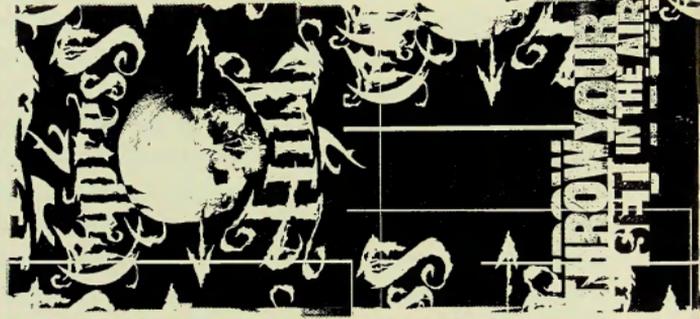
1 FAIRGROUND

	East West	Simply Red	Virgin
1	2	BOOMBASTIC	Shaggy
2	3	YOU ARE NOT ALONE	Michael Jackson
4	4	FANTASY	Mariah Carey
5	5	WHO THE F**K IS ALICE?	Smoke featuring Roy Chubby Brown
3	6	STAYIN' ALIVE	N-Trance featuring Ricardo Da Force
5	7	I'LL BE THERE FOR YOU	The Rembrandts
6	8	RUNAWAY	Janet Jackson
7	9	LA LA LA HEY HEY	The Outthere Brothers
10	10	SOMEWHERE SOMEHOW	Wet Wet Wet
11	11	SHORT SHORT MAN	20 Fingers featuring Gillette
12	12	SOMETHING FOR THE PAIN	Bon Jovi
13	13	ALRIGHT	Gast
14	14	CAN I TOUCH YOU...THERE?	Michael Bolton
9	15	THE SUNSHINE AFTER THE RAIN	Berri
16	16	STARBUST	Menswear
17	17	MARY JANE (ALL NIGHT LONG)	Mary J Blige
18	18	WATERFALLS	TLC
19	19	COUNTRY HOUSE	Blur
20	20	BROKEN STONES	Paul Weller
15	21	STAY WITH ME	Erasure
13	22	TU M'AIMES ENCORE (TO LOVE ME AGAIN)	Celine Dion
23	23	FEEL FO FUM	Candy Girls
			VC Recordings

ALBUMS

1 THE GREAT ESCAPE

	Blurb	Food/Parlophone
2	GREATEST HITS 1985-1995	Michael Bolton
3	STANLEY ROAD	Paul Weller
4	ON Echobelly	Faave/Rhythm King
5	WORLD D-REAM	Magnet
6	CRAZYSEXYCOOL	TLC
7	ONE HOT MINUTE	Red Hot Chili Peppers
8	PARAMOID & SUNBORN	Skunk Anansie
9	HISTORY-PAST, PRESENT AND FUTURE, BOOK 1	Michael Jackson
10	PAN PIPE DREAMS	Inspirations
11	SEAL Seal	ZTT
12	DEFINITELY MAYBE	Oasis
13	ZEITGEIST	Levellers
14	LET'S PUSH IT	The Nightcrawlers featuring John Reid
15	TIMELESS	Goldie
16	DUMMY	Portishead
17	THE SINGLES	Inspiral Carpets
18	THE COLOUR OF MY LOVE	Celine Dion
19	CIRCUS	Lenny Kravitz
20	THE CHARLATANS	The Charlatans
21	NO NEED TO ARGUE	The Cranberries
22	PICTURE THIS	Wet Wet Wet
23	BRING EM ALL IN	Mike Scott
		Precious Organisation
		Chrysalis



new acid jazz deal opens US doors again

Acid Jazz has signed an American licensing deal with Hollywood Records and has also switched its UK distribution to Pinnacle.

The reputedly "huge" American deal with the Disney-owned Hollywood label will end a long period of inactivity for Acid Jazz in the US. It follows earlier abortive licensing and distribution deals that led the label to retool its American activity to exporting product only.

"We've signed a licensing deal with Hollywood and it will now be releasing large chunks of Acid Jazz's catalogue," says Don Rusland, Acid Jazz label manager. "I still don't think the US market has been properly exposed to acid jazz-lyric music. In the past it's always just been owned by a few 'heretics' on the east and west coasts. This deal will finally get the music over to the great populace of America rather than just a few DJs."

Recently, news of Acid Jazz's US deal originally leaked out on the Internet when Michael Donaldson, the owner of an Orlando-based acid jazz indie label, Bad Moon, was tipped off by his dentist's secretary's husband who was working as a driver for some Hollywood executives who had let the information slip. The label owner, then E-mailed Acid Jazz managing director Eddie Piller, who confirmed that indeed the deal was going ahead.

Meanwhile, back in the UK, Acid Jazz has left Vital Distribution and will now be distributed by Pinnacle.

The reasons for the change of distributor are unclear, with the move taking place over the summer. Rusland would only say, "Being distributed by Pinnacle is both a breath of fresh air and gives us a new perspective on the art of selling and distributing records."



Given Japan's position at the cutting edge of technology, it's perhaps surprising that the country hasn't yet produced a big name techno musician. But all this could change with the emergence of Ken Ishii, whose next single, "Extra", is to be released as part of the producer's new deal with R&S. The track is taken from an upcoming album, "Jelly Tomes", to be released in November, showcasing a style that mixes breakbeats with traditional techno timbre and large basslines. However, Ishii's real coup has been in getting the director of the Japanese manga cartoon classic Akira to produce and direct the video for "Extra" (pictured), which makes its TV debut on October 6 on MTV's Party Zone. Meanwhile, "Extra" is released on October 9 with mixes by Luke Slater, Dave Angel and Wagon Christ.

Koch starts dance label

Koch Distribution is to launch its own dance label - Koch Dance Force (KDF). At the same time, it has finalised a distribution deal with Media Records.

KDF will be run by label manager Ron Boucard, who says, "It was originally meant to be a separate promotion department. We did the 'Gorge City' compilation for Coast To Coast and we started to think, why don't

we start a label instead of just doing promotion for other labels?"

KDF's first release will be a single by Seventies disco veteran George McCrae - "Do Something" - which has been re-mixed by Roz Kwiecne and PTP. It will be followed by the compilation "Force One", which features 15 tracks by US DJ Victor Simenell's Bossline and Big Trax. Musically, KDF will have

a broad agenda. "We'll do everything in the dance area and have separate labels to cover garage, house, soul, reggae, rap."

Meanwhile, Koch's distribution deal with Media will allow it to access any of the Italian company's independent product for UK distribution. KDF will be based at Koch International, 24 Concord Road, London W3 0TH. Tel: 0181 992 7177; fax: 0181 896 0817.

inside

- 1 loam unveils a week of black music
- 2 delayed dave delivers to deon
- 3 dj john 'dr jam' stapleton picks his classic cuts

club chart:

1 FANTASY
Mariah Carey

cool cuts:

1 LOVE RENOVIOUS
M People

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No. 2 in a series

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Bulleted titles a

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11 18 SHINE TOO

16 19 CREAM LIVE

17 20 A RETROSPECTIVE OF HOUSE 1975-95 - VOL 1

11 18 SHINE TOO

16 19 CREAM LIVE

17 20 A RETROSPECTIVE OF HOUSE 1975-95 - VOL 1



Club:
Ripe, 61 Westgate,
Mansfield, Nottingham.
Fridays, 8pm-2am.



**Capacity/PA/
special features:**
910/two floors with 6K on
each/floors, projections.

Door policy:
"Smart - make an effort
and I've got no problem.
Trainers are okay because
they're in trend at present."
- **Wayne Dawson.**

Music policy:
Across-the-range house.

DJs:
Danielle Davoli, Farley
'Jackmaster' Funk,
Marshall Jefferson, Boy
George, Al Mackenzie, Ian
Ossia, Danny Rampling,
Jeremy Healy, Dave
Seaman, Tony De Vit.

Spinning:
Yoshi Loves DJ Akemi 'It's
Who's Upront That
Counts', Sunscreen
'When', De'arcy
'Hideaway (Remixes)', BT
'Lovin' U More', Wink
'Higher State Of
Consciousness'.

DJ's view:
"Ripe is excellent. It seems
to be quite a fresh crowd,"
- **Ian Ossia.**

Industry view:
"Ripe always manages to
provide a marvellous night
out. Nottingham's finest
without a doubt." - **Alex
Sanders, Stephen Budd
Management.**

Ticket price: £5.

news black music in the spotlight

Fast developing as an important part of the UK's musical cotidian, the International Association Of African American Music/Black Entertainment Society/Tiboute returns to the UK for its annual week of activity between October 2 and 7.

A schedule of events has now been finalised and, as in the previous two years of IAAM, has been designed to introduce the event's visiting international delegates to the full scope of the UK's black music scene.

The five days will provide private daytime visits for delegates to companies such as Kiss FM, distributor Jet Star and RCA/BMG Records while in the evenings a series of showcases and events will be open to the public.

These include a Kiss FM UK & US Emerging Artists Showcase on October 3 of the

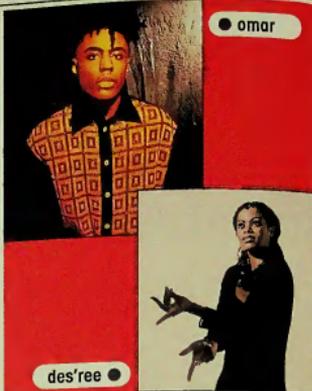
Harlow Grand, which will feature appearances by artists on Perspective Records.

Choice FM will be holding a special IAAM Choice Night on October 4, while on the next night Ann Bennet-Nesby from Sounds Of Blackness will be holding a gospel night of the Jazz Cafe, where she will perform with Nu Colors, among others.

The focus will then switch away from London for Friday with a night organised by Birmingham's Choice FM with details still to be confirmed.

Finally, the key night of the whole event will be Saturday October 7 when the black tie dinner and dance awards ceremony will be held at the Piccadilly Hotel, London.

This night will highlight the achievements of this year's honorees, production duo Jimmy Jam & Terry Lewis, as well as the UK's own Carl



Mockintosh from Loose Ends. This year's honoree patron will be BPI chairman John Preston, who will address the audience alongside Sony Music's DJ Mahoney, IAAM's

honorary chairperson, Des'ree, Omar, Ann Bennet-Nesby and Alexander O'Neal will appear live. Full details of IAAM events and tickets are available on 0171-737 1344.



Firmly lodged in the US Top 10 and well on its way to snatching a million units, the Luniz's '1 Got 5 On It' has been one of the biggest rap records of the year Stateside. A smooth west coast song and rap affair, the track borrows a riff from Club Nouveau's 1986 classic 'Rumors' and indeed features Nouveau's original singer Michael Marshall on vocals. The Luniz themselves, meanwhile, are 19-year-old Yukmouth and 20-year-old Numbaskali, who hail from that hotbed of rap? talent, Oakland. Their album will be out early next year and will feature a wealth of Oakland artists. In the meantime, '1 Got 5 On It' is released in the UK by Virgin this week.

rapping hopefuls go back to ghetto grammar school

Ghetto Grammar is the name of a workshop designed for those aspiring UK rappers who want to brush up on their lyrical technique with a bit of assistance from some of the better voices from the UK rap scene.

The twice weekly workshops start a new term on October 5 and will run every Thursday and Friday from 6pm-8pm at Music Works, 7 Langley Lane, Vauxhall, London SW8.

The workshops are run by the reigning UK DMC mixing champion DJ Kool, MC Ty, MC Lord Reddeman and MC Kasher from the Bloodhounds Crew.

In addition, each week will see a different guest from the British hip hop scene giving a hand and their own insights. Each workshop will also feature a different theme in rapping such as storytelling, humour and bottling, and pupils will be able to apply these skills at a monthly Cream Of The Crop session.

More details are available from Music Works on 0181-881 9952.



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delayed dave delivers to decon

Six months behind schedule, Dave Clarke's debut album for Deconstruction — "Active One" — is finally out next month preceded by the single, "Red 3", which was released last week. The lengthy delay in finishing the album is more than forgivable when you consider Clarke's globe-trotting DJing commitments, which will see him play 24 clubs in November alone, and have been similarly hectic for the past two years.

Indeed, what is amazing is the quality of the finished album considering the pressures under which it was made.

Full of different musical nuances and tempos, the Clarke set is a world away from the

usual four-on-the-floor techno soundings. "Rhapsody in Red", from which the single "Red 3" is an excerpt, has classical leanings which reflect Clarke's varied musical background.

"I used to work in a classical record shop. I hope I will be considered as classical," based it on Gershwin's "Rhapsody in Blue" although it's probably too sad to be a rhapsody," says Clarke.

At the other end of the spectrum, the record also betrays Clarke's immersion in the early Eighties electro scene. "I still body-poop occasionally. I had my Nikes' soles shoved so I could moon walk more smoothly," laughs Clarke. "I



won't make a straight electro record though. I think all that's a bit retro and if you were there I

don't think you see as the romantic thing that a lot of the people who are making these

new electro records do."

The album is a concerted effort on Deconstruction's part to get in on the alternative techno market. However, for his part, Clarke is more than happy with his new label.

"At the moment everything is fine. In fact, I think been the best label I've had so far. The album was six months late and we still had tea and biscuits together," says Clarke.

For the future, Clarke is already raring to go on his next album. "I have nothing left on my shelves musically, which is exciting. But the first thing I'm going to do is have a holiday, which I haven't done for eight years," he says.

winking all over the shop

While Blur and Oasis fight it out for chart placings, the dance world's equivalent is flavour-of-the-year producer Josh Wink fighting it out with himself.

Philadelphia's wonderkid currently has two of his tracks due on different UK labels with the eyes of the industry eager to see which one dance buyers give the "wink" to.

The two singles are Size 9's "I'm Ready", out on VC Recordings on October 16, and Wink's "Higher State Of Consciousness", released by Manifesta/Mercury on October 9. To add to the melee, XL is issuing a limited edition promo of Wink's "Don't Laugh" as a precursor to a Wink album later in the year, which will be released by XL in the UK and Nervous in the States. Is the Wink mania justified? XL's Richard Russell thinks this is just the beginning. "Josh is the man who is bridging the club and the alternative scene. He'll be on the cover of the *NME* within a year," he says.



park mixes hacienda lp

Manchester's Hacienda is to launch a tie-in compilation.

Released in association with A&M, the album — "The Hacienda" — has been programmed and mixed by Graeme Park, who has been a resident DJ on the club's Saturday night for more than seven years.

"You know as your career rises your personal life spirals downwards," says Park about his loyalty to the club. "But, you do feel part of something special working here. It has

history."

Keeping with Hacienda tradition, the sleeve for this triple album and double CD is designed by the long-time Hacienda/Factory designer Peter Saville. Tracks will include Debar's "Holloway", Loose featuring Yolanda Reynolds' "About You", Todd Terry's "Weekend" and New Order's "1963".

The LP's release will tie in with a Factory tour of the UK in November. "The Hacienda" is released on October 23.

Judging by the reaction of the *RIJ* office alone, X-treme Records' "House Ruffies" is something of a hot disc. A selection of club favourites such as Earth People's "Dance" and "Reach Up To Me", Sano Latino's "Suena Latino" and the Pin Up Girls' "Take It Easy" will no doubt have you going misty-eyed with memories of nights past. To win a copy, just answer this question — Earth People was a pseudonym for which New York producer: (a) Pal Joey (b) Todd Terry (c) Frankie Bones? Answers to: House Ruffies Comp., RM, Luckette House, 245 Blackfriars Road, London SE1 8UR by October 3.

Say what?

Ray Haylen — Opaz Records

"If a positive solution is found to any one of the issues raised at the seminars, then it has been a success as far as I am concerned. All too often though, these affairs turn into a lot of people letting off steam, which doesn't actually achieve anything."

Phil Nugent — ARP
"Obviously it's great that this

what should the international association of african american music event be seeking to achieve?

seminar focuses on black music for a week. Hopefully what it will achieve is UK acts getting more recognition in the States. The mainstream scene in the UK seems to embrace American R&B acts, so why shouldn't it be the other way round?"

Sandra Scott — Avid PR
"A&M should seek to have all UK black artists and their musical art forms truly represented on a global scale."

Danny D — record producer

"I would like to see more action taken on the arguments that I hear discussed at the seminar. The black music spectrum that is actually addressed at IAAAM needs to be widened — it's too insular. The people that matter in the hierarchy of the industry need to be pulled in and addressed properly. There are so many questions that need to be asked and answered so that people understand where black music stands in the UK as

opposed to the US, then goals can be achieved."

Micky D — A&R manager, WEA

"It would be great to see the UK equivalent of R&B acts such as Mark Morrison and Trussie breaking in the US. Some people would argue that Seal and Des're have succeeded in doing this but they have been marketed as pop artists and their achievements cannot be attributed to the black music departments."

11 18 SHINE TOO
16 19 CREAM LINE
17 20 A RETROSPECTIVE OF HOUSE #1-65 - VOL 1

KIM WILDE[®]

BREAK IT AWAY

THE NEW SINGLE - 2 / 10 / 95 - CD / MC / 12"

Mixes by Tempo & Matt Darey

MCA

cd manager: rudi blackett / deputy cd manager: judith rivers / senior cd executive: steve masters / cd executives: ben cherrill, roshi hurjhas, grolia corneliani / admin & promo exec: louise shewers

14 25 HIDEA
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25 38 PART
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Shop focus

Shop:
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Specialist areas:

House, garage, techno, jungle, trip hop. Merchandise: slipmats, record bags (30 designs), all descriptions of label-wear; ticket outlet for all big events in Liverpool and as far afield as London and Scotland.

Owner's view:
"3 Beat offers friendly, knowledgeable service without any arrogance or attitude. Each of the seven guys who works in the shop is here for a specific reason, there's someone into techno, someone into jazz, someone into Mo Wax and so on. There are a few candidates for the Guinness Book Of Records in terms of their knowledge. No-one works here because they're a pretty face." - Phil Beddard.

Distributor's view:
"I would say there are few shops in the UK with the further north you go, the friendlier people are seems to hold true. They buy everything, from the very commercial to the very credible. They give their customers exactly what they want, instead of attitude." - Keith Andrews, Midi UK.

D.J.'s view:
"It's sound. They're proper lads, they've put their own money into it and taken a chance. It's good to support them, they're excellent lads." - John Kelly.

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

COOLcuts

1 NEW

LOVE RENDEZVOUS M People

Very classy tune with the obligatory mixes by K-Klass

Deconstruction

2	(3)	WHADDA U WANT (FROM ME) Frankie Knuckles featuring Adeva	Virgin
3	(4)	HAPPINESS Pizzaman	Loaded
4	NEW	FAIRGROUND Simply Red	East West
5	(11)	Mick Hucknall gets the remix treatment from Rollo & Sister Bliss and Quiver	East West
6	NEW	GET AWAY Shauna Davis	Mushroom
7	(5)	SOMEDAY Love To Infinity	Hi-Life
8	(8)	Another happy anthem to raise your hands to, with mixes by CJ Mackintosh	Deconstruction
9	NEW	RENEGADE MASTER Wildchild	Distinctive
10	NEW	LOOK UP TO THE LIGHT Evulsion	East West
11	(13)	IT'S ON YOU (SCAN ME) Eurogroove	Open
12	NEW	Euro pop ravers get a super sexy remix from Jon of the Pleased Wimmin and Nick Muir	Dorado
13	NEW	SECRET Self Preservation Society	Mango
14	NEW	Pumping house in their now distinctive style	Virgin
15	NEW	STREET CORNER SYMPHONY Street Corner Symphony	Pleasure
16	NEW	FALLEN Ape	Virgin
17	NEW	Very cool and unusual hip hop creation with an upbeat mix from the Hardkiss mob	Hooj Choons
18	NEW	GOREL Babba Maal	Motown
19	NEW	MAW with more tasty dub house mixes	MCA
20	NEW	SAME THING IN REVERSE Boy George	ZTT
	NEW	Back to being a pop star with a lively crossover track	
	NEW	ARC 2/ARC 3 Spacer	
	NEW	Simple and effective deep trance	
	NEW	I CARE Soul II Soul	
	NEW	Plenty of mixes to choose from including Roger S	
	NEW	THE ULTIMATE Antic	
	NEW	Another European club stomper that's now available here	
	NEW	I WANT U Rosie Gaines	
	NEW	Classy garage tune	
	NEW	I BELIEVE Delvin Ralane	
	NEW	Huge in Europe for months and uncannily similar to the recent Happy Clappers hit	
	NEW	RIGHT HERE RIGHT NOW The Flood	
	NEW	Featuring mixes from Cappella, T-Empo and Grinstretch	



a guide to the most essential new club tunes as featured on This's "essential selection", with pole top, broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading dj's and the following stores: city sounds/flying/zoom/black market (london), eastern block/underground (manchester), 23rd precinct (glasgow), 3 beat (liverpool), warp (sheffield), mix (newcastle), joy for life (nottingham).



SAUNDRA WILLIAMS

"Unconditionally"

mixed by: F-Smone, C.J. Scott from the Happy Clappers, G.O. A.D.A.M. & Tony Garcia

a
ctiv

Release date: 25th September 1995.
Distributed via Total/BMG

NINA HAGEN SO BAD

THE QUEEN OF POST PUNK POP
MAKES A MAJESTIC RETURN

mixed by: UTAH SAINTS, EMPORIO WAX, PHIL MANZANERA

a
ctiv

Release date: 2nd October 1995.
Distributed via Total/BMG

4



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9	LA LA	
10	SOME	
11	SHOR	
12	SOMI	
13	ALBIC	
14	CANV	
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16	STAR	
17	MARY	
18	WATE	
19	COUN	
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jock on his box

ex-blue aeroplanes member
dj john 'dr jam' stapleton
picks his top 10 classic cuts



dr jam

'king of the beats'
mantronix (capitol)

"This came out around 1988/89 and was originally on a B-side. It's the first real beats record and is much sampled and copied. Phenomenally exciting, it's very like the Kenny Dope material since. Even house heads like it."

'it's yours' t la rock
and jazzy (party
time/def jam)

"This came out in 1984 and I probably bought it from Grant of Massive Attack. It's a monster. The beats and the rap still rule today."

'mother sky' can (spoon)

"I played this at the Big Chill festival. It's got the funkiest drummer in the world - Jacki Leibzon."

'theme yo yo' the art
ensemble of chicago
(nones)

"It's taken from the film track that came out around 1969/70 and is brilliant. It was incredibly rare and it's just been reissued on a soul jazz compilation. It's completely chaotic and has Fontella Bass singing. It's one of my favourite records of all time."

'r.u. conscious'
courtesyan buchanan
(mca)

"This came out in 1992, licensed from Conscious Records. It didn't sell a light when it came out. It's a really huge funky soul tune, a big end-of-the-night record. I don't know if it will ever be released."

'time bomb' public enemy (def jam)

"It could have been any one of lots of different hip hop tracks from that era but I picked this because it samples the Melars 'Just Kiss My Baby'. It gets it through the book door."

'turn off the light' larry
young's fuel (arista)

"One of the sexiest records ever made. It's fantastic for the amount of space in it - around the vocals, drums and keyboards."

'dollar bill y'all' jimmy spicer
(spring)

"One of the funkiest old school hip hop records. Grant got it for me when he used to work at Revolver - the only shop in Bristol that sold import records."

'the night' frankie walli (mowest?)

"One of the all-time classic northern soul records which come out in the Sixties."

steamin'

tips for the week

- 'pacific north west' aim (grand central)
- 'down down' crustation (cup of tea)
- 'zipless' wendee doan (mod us)
- 'wax the deer' kalpa (payday)
- 'fantasy' (puffy's mix) moriah coxy (colombia)
- 'return of the croaky doggers' croakyn doggers '95 (moa us)
- 'my kinda moves' q-ball & cut czar (vex us)
- 'little hill express' hit (ruthouse)
- 'mission venture' nightmaras on wax (warp)
- 'bow high' methodman & redman (def jam us)

compiled by south shore
M. 0161-540 2220

BORN: London, July 1, 1960. **LIFE BEFORE DJING:** Worked in record shops. Member of The Blue Aeroplanes for five years. **FIRST DJ GIG:** Women's group benefit, Bristol, 1984. "I played a mixture of electro, Sixties soul and things like The Fall." **MOST MEMORABLE GIG:** Best - February 1992 in St Petersburg. "It was completely mad." **Worst:** "The last regular Get Off night in Bristol. It was really hot, packed and all the electricians went off five times during the night." **FAVOURITE CLUBS:** Dig and Cooker, Leeds; Don Of Thieves, New York. **NEXT THREE GIGS:** Cup Of Tea, Bristol (September 30); Get Off, Bristol (October 7); Dope On Plastic, tour, Derby University (13). **DJ TRADEMARK:** "I don't play jungle, house or techno - a negative trademark in some ways." **LIFE OUTSIDE DJING:** Artist under name of Hidden Chipsters with Ian Dark: record for Mo Wax Excursions; compiled Two Dope On Plastic albums; remixing film noir cuts.



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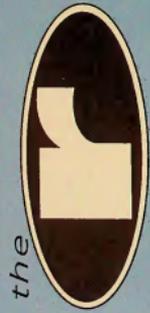
14	25	HIDEA
15	26	HOLD
16	27	ALICE
17	28	CRY II
18	29	ONLY
19	30	SCAT
20	31	WAIT
21	32	CLOSE
22	33	HARD
23	34	SICK
24	35	BORN
25	36	ROLL
26	37	ANYW
27	38	PARTY
28	39	I LUV
29	40	EVEN

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THE OFFICIAL CHARTS - 30 SEP

S



britain's **newest** beats till

mmc

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club ON A POP TIP chart

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

1	25	UNION CITY BLUE Blondie Chrysalis
2	4	SHIMMY SHAKE 740 Boyz Cutting/MCA
3	3	AMERICAN PIE Just Luis Pro-Activ
4	1	STAYIN' ALIVE N-Trance featuring Ricardo Da Force All Around The World
5	2	BREAK THE CHAIN Motiv 8 Eternal
6	17	RUNAWAY/WHEN I THINK OF YOU Janet Jackson A&M
7	3	BOOMBASTIC Shaggy Virgin
8	NEW	I SHOULD HAVE KNOWN BETTER Teez Pulse-8
9	20	CHURCH OF FREEDOM Amos More Protein/Positiva
10	14	FREAKS Lippy Lou More Protein
11	5	I FEEL LOVE Donna Summer Manifesto
12	32	DON'T GO Lizzy Mack Media
13	7	LA LA LA HEY HEY The Outhere Brothers Eternal
14	30	IT'S ON YOU (SCAN ME) Eurogroove Avex
15	NEW	GOT TO GIVE ME LOVE Dana Dawson EMI
16	NEW	CRY INDIA Umboza Limbo/Positiva
17	21	FANTASY Mariah Carey Columbia
18	6	OOH LA LA LA Red Raw featuring 007 Media
19	8	IS THERE ANYBODY OUT THERE? Nicki French Love This
20	33	MY PREROGATIVE Bobby Brown MCA
21	16	OOH-AH-AA (I FEEL IT) E.Y.C. Gasoline Alley/MCA
22	NEW	SAME THING IN REVERSE Boy George Virgin
23	15	NEVER KNEW LOVE Oleta Adams Mercury
24	NEW	LOVE COME DOWN Eve Gallagher Cleveland City
25	13	THIS IS THE WAY E-Type ffreedom
26	NEW	SHORT SHORT MAN 20 Fingers Multiply
27	23	SCATMAN'S WORLD (REMIXES) Scatman John RCA
28	28	(THE MORNING AFTER) FREE AT LAST Strike Fresh
29	NEW	GET AWAY Shauna Davis Magnet
30	NEW	DEEPER Escrima Hooj Choons
31	HE	FEE FI FO FUM Candy Girls VC
32	NEW	SPIRIT OF IBIZA Mystic The Record Label
33	18	BODYAH (HERE WE GO) Sweetbox featuring Tempest Pukka
34	10	MESSAGE IN A BOTTLE Dance Floor Virus Epic
35	12	EVERYBODY Clock Media/MCA
36	RE	GO! Juicy Daco International
37	34	NO MORE I LOVE YOU'S/TRAIN IN VAIN Annie Lennox RCA
38	11	LET'S GET DOWN Mark Morrison WEA
39	NEW	MARY JANE (ALL NIGHT LONG) Mary J Blige Uptown/MCA
40	31	LOVE EVICTION Quartz Lock featuring Lonnie Gordon X:Plode

S **1** **FAI** Simply **2** **BOON** **3** **YOU F** **4** **FANT/** **5** **WHO T** **6** **STAYN** **7** **ILL BI** **8** **RUINA** **9** **LA LA** **10** **SOME** **11** **SHOR** **12** **SOME** **13** **ALRIG** **14** **CAN I** **15** **THE S** **16** **STARI** **17** **MARY** **18** **WATE** **19** **COUN** **20** **BROK** **21** **STAY** **22** **TU W/** **23** **FE F I** **24** **WATE** **14** **25** **HIDEA**

hot vinyl

namecheck: ralph tee @ james hyman @ daisy & havoc @ nicky (black market)
@ brad beatnik @ jim jeffery @ andy beavers

tune of the week

rose gains: 'I want u'
(motonw)

garage There are two promos of this doing the rounds – the one to look for features Hippie Torales' superb Weekend mix. He turns in a simple but incredibly effective bouncy rhythm loop with extra crisp synth and horn licks, while soul stalwart Gains gives a great upfront delivery of the Prince-penned song. Check out her inspired freemom scat hat way through. **★★★★★** ab



house

DOMINICA 'Gotta Let You Go' (Hi-Lite), That infectious 'I gotta let you go, no more sleepless nights' vocal hook (someone please put me out of my frustration and tell me where it's from) is put to devastating effect on this soon-to-be classic house cut licensed from Holland's Outland label. The piano stabs and thumping beats are currently pounding floors up and down the UK and the corking mixes by DJ Theoz & Jaimy, Hyper Go-Go, Electroset and Lolly will only widen its appeal. It's got arthem within all over it. **★★★★★** bb

SWEET MERCY featuring JOE ROBERTS 'Happy Days' (Gross Green), There is a well-deserved buzz around this single, which sees Roberts turn in one of his best vocal performances, wringing emotion out of lyrics that are for more bluesy than their title suggests. This side of the song is emphasised on The Deep's mix, which has a minimal and moody old school sound. Rockstone's mix brings out a more uplifting gospel-tinged feel and also has more immediate dancefloor appeal with its thumping intro giving way to euphoric-inducing pounding piano lines and sweeping strings. Both treatments are equally excellent. **★★★★★** cb

JUMPCUTZ 'Volume 5' (Luxury Service), When the Sensory Productions team are not working on their Disco Elements EPs, then they are busying themselves with their other cut-and-paste project, Jumpcutz. This latest essential instalment features: 'The Affair', which has a sultry female monologue and jazzy keyboards over discoid rhythms; 'Tired Of Your Lies' a bumping NY-style work-out; 'Welcome To The Disco' a healthy helping of space boogie; and 'Deep Introspection', an atmospheric cut. **★★★★★** ab

FATBACK BOOGALOO 'Wide Open Spaces' (Skinny Malinky), An awe-inspiring record. Hearing tracks like 'Wide Open Spaces' gives the listener a rush of renewed confidence in UK dance music – just when it seemed that everything was getting just that little too predictable. The Mother's Pride mix coasts in on a beautiful drifting synth melody and a calm yet tough beat, pretty much the same way that Sub-Zoo's early recordings did it's uplifting without having to depend on a piano break, drum build or wailing vocal. The original is more of a disco-flavoured adventure but no less enjoyable. 'Wide Open Spaces' is quite simply one of the most original dance tracks you're likely to hear this year. **★★★★★** bb

DELICIOUS INC. 'Back To Roots' (UMM), A label that puts out far too much vinyl for its own good so it's easy to miss the extra special ones. But more sure you by to track this one down. A US-style, almost MAW-type house groove with a simple bass and organ stabs topped with a speech and the odd vocal sample. A record that works simply because it's got rhythm. **★★★★★** 1j

YUM YUM 'Free Bass EP' (Sperm), Typically bubbly in all the right places, this is another slice of dancefloor-friendly funky house from the Yum Yum crew. The title track bumps along in a tinnoy kind of way with plenty of snare rolls and neat synth and cut-up vocal hooks. On the flip, 'Hypermania' hammers a little harder with more of those trademark builds while 'headspace' chugs along in an acid-trance vein. Simple but effective. **★★★★★** bb

UNDERGROUND SOUND OF NEW YORK 'What's Up New York?' (Marimbis), Via Goslow and 23rd Precinct comes the shouting sound of New York and Costantino Marmorato Podovano in a four-mix outing co-produced (and shouted) by Johnny Vicious. Name-litening aside, this is pretty solid can't-go-wrong house that has good rubbery bass and plenty of variety on



THE HUMAN

LEAGUE

Don't You Want Me

Remixes by Red Jerry & Snap

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17 18 SHINE TOO
18 19 CREAMLINE
17 20 A RETROSPECTIVE OF HOUSE 91-95 - VOL. 1



kaliphz

- ★★★★★ this'll get those conference-weary ears on alert again
- ★★★★★ this will have the speakers steaming!
- ★★★★★ a sparkling presentation
- ★★★★★ a 11mp session
- ★★★★★ recalls that morning after feeling

14	25	17	19	16	18	33	34	35	21	37	25	24	40			
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the FROM T AL ABBY

ONLY WARRIOR SINGLE OF THE WEEK
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one 12 inch. Each of the mixes has something special to offer, the only criticism would be that the best one (the Batu Dub Club with its dubbin' liss abangin') is too short. **★★★★★ d&h**

M PEOPLE 'Love Rendezvous' (Deconstruction). The hits keep coming - and so do the remixes. Here, K-Klass and Uno Clio make delicate attempts at housing up a typical M People pop soul track. The band's own Master mix kicks things off and will keep the Mecca dancefloors full. Next is Uno Clio's Dub Vocal, an organ-led, skipping NY-style version. Then it's the richly-flavoured, sax 'n' off K-Klass Klub mix and their Pharmacy Dub. Both feature a very familiar rhythm and will make them highly mixable. **★★★★★ bb**

DEEP FREEZE PRODUCTIONS 'Unlited' (Sure Shot). DFP forsake the usual soul/hip hop genre for something far more earthy, funky and underground on the A-side's killer 'Let Your

Love 'N' Dub'. It's the bassline and dreamy vocals that hook you right from the start. The flip contains two more slow beat instrumentals. A cool, tasty package. **★★★★★ bb**

PIN 'Big Yellow Taxi' (Jamm). Another version of the Joni Mitchell classic, but this time things are a little bit more creative. Mudmen provide a straight thudding house version minus vocals and Shimmer & Woolston add a nice slow acidic version and a cheery house mix. But it's actually the dreamy hip hop pop of the original that's the most listenable thanks to Nyström's breezy vocals and the cool, lazy beats. Summer's not over yet. **★★★★★ bb**

GREEN CLOUD 'Dungeon Dancing' (Global Beat). Presumably this is the same north-east bond who put out some superb house on Phat As Phunk, and now trading their wares via Bradford's Global Beat. It certainly sounds like them on this four-track EP as the basics of house are used unassumingly and smoothly in the previous Green Cloud style. More tracks than tunes, each one starts steadily and, using only minimal vocals, bounce along while building very gradually indeed. Subtle quality. **★★★★★ d&h**

TECHNO THE SHAMEN 'Transomaterial' (One Little Indian). The UK's original techno pop act groove hard

again on these two remix packages. The first has Mr C's own Watershed/Now! idol stomping francoy versions that funk and flutter in the right instrumental, but there's the less impressive Euro-ish dub from Vlsnadi and a trance dub mix from Zion Train. The second single has the real corkers though; two delicious dubby and fairly restrained mixes from Deep Dish. **★★★★★ bb**

HEAD HONCHO 'Horns Of Jericho' (Good Boy). A learyway techno stomper that thrills its listeners with sounds right in your face and keeps them there, adding more as the track progresses. If long Goa-style intros are your thing, then check out 'Waters Of Jericho' on the flip with a veritable waterfall of cascading analogue noises that build into a thunderous bass-driven groove. Well worth checking out. **★★★★★ tj**

HIP HOP KALIPHZ 'Wess The Deal' (Payday/tr). The Kaliphz new single is pretty much a pop song with a vogue love/sax theme and a very attractive chorus. It should have no trouble denting the UK and US charts. Existing Kaliphz fans may find the lyrics disappointing but the music is still sounding good and both the Wino and Funk Regulators mixes have fun instruments versions. Something for everyone. **★★★★★ d&h**

SOUL BRIAN MCKNIGHT 'On My Own' (Down Low US Mercury). His new album 'I Remember You' has been accused of being far too MOR for the hordes of Brian's debut, but there's no arguing with the enormity of this track. Classy, sophisticated and superior to other music of its kind around, Brian turns in a winning song with a heap of irreflexive little riffs to keep you hooked throughout. In an assortment of mixes, it's somewhat ironic under the circumstances that it's still the album version that stands out the most. **★★★★★ r**

NATIVE SOL 'What's My Name' (Taktis Loud). Here's a moody little jam currently restricted to a limited edition

longside the boomin' B08 bass, chopped beats and ruff any sounds. Original. **★★★★★ h**

T-BONE 'On My Own' (Rinsin) Number two offering from DJ Sirech's new label, Rinsin Records. A Kickin' tune with a nice rare groove melody that's followed by a stobbing bassline and rapid breaks cut up to the max. Incorporating the ruff key (choir) patterns. Massive. **★★★★★ n**

ALTERNATIVE LESS STRESS 'Future Of The Funk' (Future Funk). Known more for their dance remixes of the early Nineties (Bangers) and their own version of 'Don't Dream It's Over', Less Stress have changed their tune to blurted hip beat. This single is



blue vinyl 10-inch one-sided promo. The group are apparently Sire's 'Not' under a new name, though the music couldn't be more different. The mood is pure Seventies Roy Ayers (minus the vibes) with its moody keyboards and urban gal, all brought up to date with some crisp drum sounds and a little spoken word. It's all topped off with some spine-tingling sultry female vocals which weave around a slow rhythmic track on a dreamy melodic string. Sounds too classy to be hit, but essential to die-caring soul fans. **★★★★★ r**

JUNGLE M.A.L. 'Pick Bass Tune' (M.A.L.). Wicked francoy drum 'n' bass roller on a different lip. There's a nice little guitar riff

features six mixes of a very chilled but pervasively funky little tune. It's a new label too so give it some support. **★★★★★ bb**

DELANEY'S RHYTHM SECTION 'Rebel' (Rhythm 'N' Business). This is a superbly version of the Public Enemy classic 'Rebel Without A Cause'. Only the lyrics are familiar as Nick Mancosesh and Martin Madrother whip up a stichily chilled funk groove complete with sax and tinkling piano. It's deliciously laidback and groovy and the female vocals are reminiscent of those on Tricky's own Public Enemy cover 'Black Steel'. There's a slightly tougher mix on the B-side along with the dubby 'No Jokin'... We're Smokin'. **★★★★★ bb**

albums

- VARIOUS 'Modern Electronics' (Subversive). Subversive wastes no time in delivering a high standard compilation of techno culled from the leading European labels (Force Inc, Dix, Tresor, F Comm, etc). DJ Snack's 'Turbotone' with its percussive jogging r'n' abbing and one of the mix is the stand-out track among an album of galloping, relentless beats. **★★★★★ jh**
- VARIOUS 'Junglism' (S.O.U.R.). A well-established

- compilation showing S.O.U.R.'s diverse roster and bravado in forging ahead with all flavours of drum 'n' bass. Stand out tracks are: 'Hot Stepper' - a hitfull full-on jungle remix of Ini Kamoza's hit, 'Simple Things' - a marie juxtaposition of reggae rhythms, basslines and ultra hard beats; 'Ghetto Youth' - with a nod towards Michael Jackson's 'Human Nature' and 'Grease'; 'Lower', which proves soul vocals can create decent jungle-based songs. **★★★★★ jh**

- KENNY KENVARIOUS 'Deadly Beets' (Remour). Compiled by Karmuts and mixed by Kenny Ken, this drum 'n' bass compilation journeys into the past, present and future. Kenny's harsh DJ-ing style shines through not just with the selection but with often harsh track transitions and crude crossfading (yes, needles do jump when you mix). Stand-out cuts include 'Hot Flame', 'Valley Of The Shadows' and VIP mixes on 'Jack Ruby' and 'Dark & Deadly'. **★★★★★ jh**

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1	FA	2	BOA	3	STAY	4	FANT	5	WHOT	6	STAY	7	FLB	8	RUNA	9	LALA	10	SOME	11	SHOR	12	SOME	13	ALRIC	14	CAN	15	THE S	16	STAR	17	MARY	18	WATE	19	BROU	20	COUN	21	BROK	22	STAY	23	TU M	24	FEET	25	HIDEA
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MOTIV-8 "Break The Chain" (Eternal WE407), excellent catchy Bae Gees-ishly charged soulful disco groove walked along with a nostalgic gallop with a nostalgic "oh, oh, oh, I, I, I" hook, lifted in full on "Don't Need Your Love (Break The Chain)" Your Love (Break The Chain) four separate promos since January, variously featuring powerful blippy 138-09pm Club Mix and 138-09pm Upragmatic Mix and 138-09pm Dub, cool then surging blippy 128-09pm 24 Hour Garage Mix, lively bantering booty 128-09pm Domino Mix, thudding funkamental Vocal Mix and 135-99pm wacko-aucking percussive Gullah Dub, frantic cheesy 0-142-8-09pm Rapid Motivation Mix, lurching chunky 126-29pm StoneIsle & Nise Club Vocal, throbbing lullaby 0-133-09pm The Well Hung Parliament Adventure and rumbly juddery Goolman's Dub Mission, or otherwise unavailability original bright 132-99pm 12" Extended End 7" Radio Mixes (plus StoneIsle and Funkamental) on initial rare acetate. **OLETA ADAMS "Never Know Love"** (Faster/Mercury OLEK 3), gorgeous catchily sweet and moanful soulful gentle sure-fire smash (on two promos as "Never Know" and LP as "Never Know"), commercially 12-

inched with Tanaglia & Tomlin's jazzy piano planked lounge cool jiggly 119-79pm DJ's Mercury Mix, DJ's Radio Edit and linkily chugging 0-119-79pm You Gave Me Dub, Cleveland City's gospel organ bubbled romping 126-09pm Reverend Jefferson Mix, Spice Of Life's Bohannon-ishly topped stark monotonous 126-09pm Hu Soul Mix plus an untrodden super chunky rolling 0-102-09pm The Press Remix. **SIMPLY RED "Fellgrove"** (EastWest SAM1596), Hutchins's off-the-else-elsest punchy hipnotic at the eleventh hour, frustratingly without its radio friendly Single Mixes (including the Sergio Mendes "Fantasy" percussion from The Goodbye's *Give Us Love*), just the lush linkily pulsating and cool singingly Polarisation Adventure and rumbly juddery Goolman's Dub Mission, or otherwise unavailability original bright 132-99pm 12" Extended End 7" Radio Mixes (plus StoneIsle and Funkamental) on initial rare acetate. **OLETA ADAMS "Never Know Love"** (Faster/Mercury OLEK 3), gorgeous catchily sweet and moanful soulful gentle sure-fire smash (on two promos as "Never Know" and LP as "Never Know"), commercially 12-

(Not Was) "Oul come the Fraids" (remix in Mike Koclin's fibro drums and rock guitar dimmed) blipply galloping 136-1-09pm Icing Boogie Club and Rodie Mixes, Marshall Stax's quavery yawning Judicious 0-134-1-09pm Emergency On Frontal Dicks and Lipstick Dicks **ESCRIMA "Deeper"** (Hoo) Chosen/Tread-Down TAMB 236), rawling grit squawking and cheesy synth grooved funkiness noisy galloping 134-09pm Mall Dory Remix, Minack primed with surprisingly soulful garage piano planked chunky caetering 128-29pm Nup Vocal Remix, stoner percussive driven sultry bounding 127-09pm Nush Kon Dub, blipply building 132-99pm Clocks Boom Bang Remix. **ANDROGENY featuring MICHAEL M "Could Be This..."** (0-141-1-09pm DISM16, 3MVS16), on US *SHIRAZ* Rhythm as "I Could Be This, I Could Be That" way back in May '94, a sexual fantasy fulfilling "Who do you want me to be?" jiggly thrashing groove in 128-09pm Joy, Muscovich's Deep Cover Mix, 0-125-2-09pm George Kizler's Tral Mix, 129-89pm Aquarius Intense and 129-99pm Aquarius Freedom Mixes. **FAITH UY "Used To Love Me"** (Pure Of Meat/Misc Boy Entertainment/World Daddy

Records/Artista 74521 29981-1), The Notorious B.I.G.'s wife Faith Evans sultry whines and croons through sparse drum and bass in mulling rapped hooked 90-09pm Put Daddy on a silky En Vogue-ishly coded 0-87-69pm All Mixes, initially poorer similar even more lazily rolling 89-29pm Album Version, Club 1 and Club 2 Mixes, hal on import since June. **RAW STYLUS "Believe In Me"** (Wild Record Jingles WJRD 122), 3MVS16), wailing Donno Gardier fronted classy UK soul band given different treatments spread over three separate promos, with E-Smoove's superb US hip-hop-soul style (so currently Faith-like) straky 88-09pm Essence, Sinoove Soul and Five Mixes, housed-up hollow drum throbbed blippy pulsing 126-59pm E-Smoove Dub and E-Smoove Dub Percussion, Eric Kupper's incognito-style jazz-funkily jitting 123-99pm 12" Groove, more smoothly bounding 12-09pm Club and Duo Sweet Dub, Jules Brooks's "Good Times"ably jelling 110-09pm Antonio Forgasm Mix, Ron Aston's jittery pulsating 0-11-09pm Uncle's Room Mix, plus (inevitably getting most attention from the more blithered jocks) Pete Larkin & Richard Humphrey Vastano's thudding organ labored sultry

129-1-09pm Vision Lormer Mix. **SOUL BROTHERS "Keep It Movin'"** (fresh FRUG101, 3MVS16), Uno Clot spin-ishly stultify yelping kitter in organ jizzed jolly jopping 122-89pm Letrina and Sine dioned urgent rolling 134-89pm Full Fry Up Mixes. The above nine reviews may not look like many but represent 18 separate bits of plastic and 69 individual mixes that had to be RPM'd - bring back the seven-inch. Other content of recent Club Chart entries and breakers possibly due out doof now (in fact a great many supposed "hits" whose release dates I checked have been put back several weeks if not pulled completely from the schedule) are **WILD COLOUR, DOMINICA, EVOLUTION, THE GROOVE CORPORATION, TRACI RODS, EMI, VOOOGA, JON THE DENIST, XSCAPE, VYBE, PARADISO** featuring LEARMOND JNR, SWEET MERCY feat JOE ROBERTS, DJ CAMACHON S.P. COKE, CARL CRAIG presents PAPER PEOPLE, TYRO, CHRIS SHEEHAN, DJ'S AT WORK, COOL BREEZE, SUPER CAT, LUVSPONGE, MIKE STEVENS & HELISA MORGAN, plus two VARIOUS ARTISTS albums produced with sampler singles, "Cocktime Remixes" and (on Parlophone vinyl double LP) "Phase Three"



18 SHINE TOO
19 CREAM LUTE
20 A RETROSPECTIVE OF HOUSE 91-95 - VOL 1

x-treme records Present

HOUSE RARITIES

Tall Paul

OUT SEPT 25TH

Featuring Tracks & Mixes by Todd Terry, Leftfield, Laurent 3, Earth People & Dec Patten

x-press records Present

Trancefloor

0 Hours of non-stop trance

OUT SEPT 25TH

Featuring Tracks & Mixes by C. Boulton, Leftfloor, Jazzy Spot, Secret Knowledge & Laurent Garnier

x-press records Present

Chillhead

The Album

OUT OCT 2ND

Featuring Tracks & Mixes by Saint Germain, D. Note, 51 Days, Finitribe, Zki & Dobre & Seb

Forthcoming Releases: *W-Bias - Wick Florucci, Touche - Zki & Dobre, Maxi - Danny Tanaglia, Power-DJ Duke, Nitebeat - Oscar G of Turku, Club X - Fathers of Sound*

Still Available: *Definitive - Jon Aquaviva, Club X-Press - Jon Pleased Winnie, B Ball - Paul Trouble Anderson, Nitebeat - Oscar G of Turku, Cutting - Danny Florucci, Nervous - Phil Asher,*

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club chart

commentary

by alan jones

For the second week in a row, Mariah Carey's 'Fantasy' has a miraculous lead at the top of the Club Chart, having re-established its lead over Wink's 'Higher State Of Consciousness' at the death. Among the chasing pack, the most impressive advance is made by Eurogroove's 'It's On You (Scan Me)', which catapults from 32 to four, not least because its cunning collection of mixes includes house, harder and highly energetic variants, satisfying a wide variety of tastes. It's Eurogroove's biggest club hit to date: of their two previous singles, 'Move Your Body' was a number seven club hit, and 'Dive To Paradise' peaked at 10. Both went on to reach the Top 40 of the CN chart. While the highest new entry is the European hit 'The Ultimate' by the previously unknown Aantic on Hoj Choons, big names return to the chart in some numbers this week. Newly charting efforts come from Soul II Soul, M People,

The Shames and Simply Red, the latter being a very belated mailing of the massively-selling CN chart topper, featuring the commercially released Rollo & Sister Bliss mixes and highly collectible promo-only revisions by Quiver. There's a poignant entry at number 75 in the shape of C&C Music Factory's 'I'll Always Be Around'. This ironically-filled disc, around only in limited quantities at present, features mixes from Robert Cliviles alone, his first since his long-time production and recording partner David Cole's untimely death. In our On A Pop Top chart, Blondie's returning 'Union City Blue' gained a behind last week, debuting at 29. This week, it moves decisively to the top, thus doing what 'Head Of Glass' failed to do. 'Heart' got stuck at number two, behind A.D.A.M. featuring Amy's 'Zombie' in June, the latter being one of several number one Pop Top hits from the Eternal imprint. Ironically, Blondie, who've sold more singles in Britain than any other Chrysalis act, move to the top of the chart as their label loses its stand-alone status. On our main Club Chart, 'Heart Of Glass' is more modestly placed at number 88.

beats &

The Drum Club's Cherlie Hall (pictured) was subject to everyone's worse nightmare earlier in the year when his house burned down while he was away DJing in Ibiza. All his possessions including his record collection were destroyed and his dog Bela also died in the incident. The Ministry of Sound has organised a special benefit party, 'Hall In The House', to be held on October 20 in the Ministry's new VIP room.



Cherlie Hall will be joined by his drum club colleague Lol Hammond, as well as Andrew Weatherall, Paul Daley from Lettfield and Billy Nasty. The night will start at 11 pm and run until 5am with tickets priced at £8 or £12 on the door. Advance tickets are available from Fat Cat and Zoom Record shops... The BBC plans to repeat its drug/culture play, 'Loved Up', which was broadcast last weekend. The programme will be shown once more in two parts on BBC2 at 1 pm on October 6 and at the same time the following week, October 13. Meanwhile, the 'Loved Up' soundtrack will be released on October 16 and includes tracks by Lettfield, Spooky, The Grid, The Prodigy and Sabres Of Paradise. Next Saturday, Club UK will feature Pete Heiler, Terry Farley, Roy The Roach and Tull Paul, among others... The dates have just been announced for Dave Clarke's tour on which he'll be joined by Justin Robertson, Jon Carter and Richard Fearless and Death In Vegas playing live. The dates are: Askyer Dad, Nottingham (October 19), Warwick University (26), Portsmouth University (November 1), Sleaford, Manchester (2), Lakota, Bristol (3), Teeside University, Middlesbrough (7), New College, Durham (8), Newcastle University (9), Bath University (13) and finally Ntalon, Liverpool (16). **Boil James** from Euro Solutions will be handling the promotion only for Encore Records, EMI's new Euro pop dance offshoot, and not, as RM had been originally informed, co-running the operation... AND THE BEAT GOES ON!



Wakey wakey...



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1	FA	1	10	SOME	9	15	THE S
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3	YOU /	3	12	SOMI	11	17	MAR
4	FANT	4	13	ALRIC	12	18	WATE
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13	ALRIC	13	22	MAR	21	27	FEE F
14	CANI	14	23	WATE	22	28	WATE
15	THE S	15	24	COUN	23	29	BROK
16	STAR	16	25	BROK	24	30	STAY
17	MAR	17	26	STAY	25	31	TU M
18	WATE	18	27	TU M	26	32	FEE F
19	COUN	19	28	FEE F	27	33	WATE
20	BROK	20	29	WATE	28	34	BROK
21	STAY	21	30	STAY	29	35	TU M
22	TU M	22	31	FEE F	30	36	FEE F
23	FEE F	23	32	WATE	31	37	WATE
24	WATE	24	33	BROK	32	38	BROK
25	BROK	25	34	STAY	33	39	TU M
26	STAY	26	35	TU M	34	40	FEE F
27	TU M	27	36	FEE F	35	41	WATE
28	FEE F	28	37	WATE	36	42	BROK
29	WATE	29	38	BROK	37	43	TU M
30	BROK	30	39	STAY	38	44	FEE F
31	STAY	31	40	TU M	39	45	WATE
32	TU M	32	41	FEE F	40	46	BROK
33	FEE F	33	42	WATE	41	47	TU M
34	WATE	34	43	BROK	42	48	FEE F
35	BROK	35	44	STAY	43	49	WATE
36	STAY	36	45	TU M	44	50	BROK
37	TU M	37	46	FEE F	45	51	TU M
38	FEE F	38	47	WATE	46	52	FEE F
39	WATE	39	48	BROK	47	53	WATE
40	BROK	40	49	STAY	48	54	BROK
41	STAY	41	50	TU M	49	55	TU M
42	TU M	42	51	FEE F	50	56	FEE F
43	FEE F	43	52	WATE	51	57	WATE
44	WATE	44	53	BROK	52	58	BROK
45	BROK	45	54	STAY	53	59	TU M
46	STAY	46	55	TU M	54	60	FEE F
47	TU M	47	56	FEE F	55	61	WATE
48	FEE F	48	57	WATE	56	62	BROK
49	WATE	49	58	BROK	57	63	TU M
50	BROK	50	59	STAY	58	64	FEE F
51	STAY	51	60	TU M	59	65	WATE
52	TU M	52	61	FEE F	60	66	BROK
53	FEE F	53	62	WATE	61	67	TU M
54	WATE	54	63	BROK	62	68	FEE F
55	BROK	55	64	STAY	63	69	WATE
56	STAY	56	65	TU M	64	70	BROK
57	TU M	57	66	FEE F	65	71	TU M
58	FEE F	58	67	WATE	66	72	FEE F
59	WATE	59	68	BROK	67	73	WATE
60	BROK	60	69	STAY	68	74	BROK
61	STAY	61	70	TU M	69	75	TU M
62	TU M	62	71	FEE F	70	76	FEE F
63	FEE F	63	72	WATE	71	77	WATE
64	WATE	64	73	BROK	72	78	BROK
65	BROK	65	74	STAY	73	79	TU M
66	STAY	66	75	TU M	74	80	FEE F
67	TU M	67	76	FEE F	75	81	WATE
68	FEE F	68	77	WATE	76	82	BROK
69	WATE	69	78	BROK	77	83	TU M
70	BROK	70	79	STAY	78	84	FEE F
71	STAY	71	80	TU M	79	85	WATE
72	TU M	72	81	FEE F	80	86	BROK
73	FEE F	73	82	WATE	81	87	TU M
74	WATE	74	83	BROK	82	88	FEE F
75	BROK	75	84	STAY	83	89	WATE
76	STAY	76	85	TU M	84	90	BROK
77	TU M	77	86	FEE F	85	91	TU M
78	FEE F	78	87	WATE	86	92	FEE F
79	WATE	79	88	BROK	87	93	WATE
80	BROK	80	89	STAY	88	94	BROK
81	STAY	81	90	TU M	89	95	TU M
82	TU M	82	91	FEE F	90	96	FEE F
83	FEE F	83	92	WATE	91	97	WATE
84	WATE	84	93	BROK	92	98	BROK
85	BROK	85	94	STAY	93	99	TU M
86	STAY	86	95	TU M	94	100	FEE F
87	TU M	87	96	FEE F	95		WATE
88	FEE F	88	97	WATE	96		BROK
89	WATE	89	98	BROK	97		TU M
90	BROK	90	99	STAY	98		FEE F
91	STAY	91	100	TU M	99		WATE
92	TU M	92		FEE F	100		BROK
93	FEE F	93		WATE			TU M
94	WATE	94		BROK			FEE F
95	BROK	95		STAY			WATE
96	STAY	96		TU M			BROK
97	TU M	97		FEE F			TU M
98	FEE F	98		WATE			FEE F
99	WATE	99		BROK			WATE
100	BROK	100		STAY			BROK

- 14 **25** HIDEAWAY De'arcy Slip N Slide/Deconstruction
- 15 **26** HOLD THAT SUCKER DOWN The OT Quartet Cheeky
- 17 **27** ALICE (WHO THE X IS ALICE?) Gompie Habana
- 19 **28** CRY INDIA Umbroza Positive
- 21 **29** ONLY HAPPY WHEN IT RAINS Garbage Mushroom
- 16 **30** SCATMAN'S WORLD Scatman John RCA
- 18 **31** WAITING IN VAIN Annie Lennox RCA
- 19 **32** CLOSE TO YOU Whigfield Systematic
- 18 **33** HARD AS A ROCK AC/DC Atlantic
- 18 **34** SICK & TIRED The Cardigans Stockholm
- 18 **35** BORN ON THE 13TH OF NOVEMBER Carter The Unstoppable Sex Machine Onefifteen
- 21 **36** ROLL WITH IT Oasis Creation
- 18 **37** ANYWHERE Dubstar Food/Parlophone
- 25 **38** PARTY UP THE WORLD D-Ream FXU/Magnet
- 24 **39** I LUV U BABY (REMIX) The Original One/XL Recordings
- 18 **40** EVEN THOUGH YOU BROKE MY HEART Gemini EMI

! Bullseye titles are those with the biggest sales gains over last week

20th Anniversary
FO 2 WEEKS ONLY
**ENTER THE TEMPLE...
 HALL OF FAME!**

**TOP TWENTY
 COMPILATIONS**

- 1 **HEARTBEAT - FOREVER YOURS** Columbia
- 2 **THE BEST ROCK BALLADS ALBUM IN THE WORLD...EVER** Virgin
- 3 **DANCE TIP 3** Soul Train
- 4 **THE BEST...ALBUM IN THE WORLD...EVER** Virgin
- 5 **HOUSE COLLECTION - VOLUME 3** Various
- 6 **HELP - WAK CHILD** Virgin
- 7 **ACOUSTIC ROCK** Virgin
- 8 **NOW THAT'S WHAT I CALL MUSIC! 31** EMI/Warner/BMG
- 9 **THE BEST DANCE ALBUM OF THE YEAR!** Virgin
- 10 **DANCE MANIA 4** Virgin
- 11 **PURE SWING III** Epic
- 12 **DANCE ZONE - LEVEL SIX** Epic
- 13 **DRIVING ROCK** Epic/Intrepid
- 14 **PULP FICTION (OST)** J&R
- 15 **MINISTRY OF SOUND SESSIONS - VOLUME 6** Virgin/BMG
- 16 **TECHNO NIGHTS AMBIENT DAWN** B&B
- 17 **THE LON KING (OST)** Mercury
- 18 **SHINE TOO** Virgin/UK
- 19 **CREAM LIVE** Demon/ator
- 20 **A RETROSPECTIVE OF HOUSE 91-96 - VOL. 1** Sony/Denon

- 14 **25** HIDEAWAY De'arcy Slip N Slide/Deconstruction
- 15 **26** HOLD THAT SUCKER DOWN The OT Quartet Cheeky
- 17 **27** ALICE (WHO THE X IS ALICE?) Gompie Habana
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 AVAILABLE FROM 3WAY SOUND 0171 378 8888

US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	FANTASY <i>Maxwell Collins</i>	Columbia	24	DECEMBER <i>Collective Soul</i>	Arista
2	GANGSTA'S PARADISE <i>Ice Cube</i>	W&A	25	CAN I TOUCH YOU...THERE? <i>Michael Bolton</i>	Columbia
3	YOU ARE NOT ALONE <i>Michael Jackson</i>	A&M	26	I WISH <i>Shirley-Lo</i>	Columbia
4	KISS FROM A ROSE <i>Seal</i>	U2	27	LIKE IT, LOVE IT <i>Tim McGraw</i>	Capitol
5	RUNAWAY <i>Jane's Addiction</i>	A&M	28	WATER RUNS DRY <i>Sam Men</i>	Warner
6	WATERFALLS <i>TLC</i>	A&M	29	EVERY LITTLE THING I DO <i>Sheena Easton</i>	Elektra
7	I CAN LOVE YOU LIKE THAT <i>4 In A Day</i>	Mercury	30	PLAYER'S ANTHEM <i>Janet Jack</i>	Elektra
8	ONLY WANNA BE WITH YOU <i>Maxwell Collins</i>	Arista	31	TIL YOU DO ME RIGHT <i>Alycia</i>	Capitol
9	BOOMASTIC <i>Sheryl Crow</i>	Mercury	32	ONE MORE CHANCE <i>The Notorious B.I.G.</i>	A&M
10	AS I LAY ME DOWN <i>Enya</i>	Columbia	33	SOMEONE TO WATCH <i>Isiah Kahan</i>	Elektra
11	I GOT'S ON IT <i>Janet</i>	Mercury	34	DO YOU SLEEP? <i>Los Lobos & Nina Sincere</i>	Capitol
12	RUN-AROUND <i>Blue Train</i>	A&M	35	BROWN SUGAR <i>Enigma</i>	A&M
13	EYE HATE U <i>Byron Lee</i>	BMG	36	YOU USED TO LOVE ME <i>Enya</i>	Mercury
14	HE'S MINE <i>Michael Glat</i>	Columbia	37	LET ME BE THE ONE <i>Shawn Stockman & Boyz II Men</i>	Mercury
15	COLORS FROM THE WORLD <i>Wesley Willis</i>	Mercury	38	SHY GUY <i>Enigma</i>	Mercury
16	IT ROLLS TO ME <i>Enigma</i>	A&M	39	LET HER CRY <i>Enigma & The Blowfish</i>	A&M
17	CARNIVAL <i>Norah Mehta</i>	Mercury	40	SOMETHIN' & HONEY <i>Maxwell Collins</i>	Arista
18	I'LL BE THERE FOR YOU <i>The Rembrandts</i>	East West	41	FRECK 'N YOU JAZZ	Elektra
19	BROKENHEART <i>Brandy</i>	A&M	42	MACARENA <i>Los Del Rio</i>	W&A
20	LIST OF THE MONTH <i>Sheryl Crow</i>	Mercury	43	PRETTY GIRL <i>Janet</i>	Mercury
21	BACK FOR GOOD <i>Tina Turner</i>	Arista	44	I KNOW <i>Deena Dunbar</i>	Mercury
22	DON'T TAKE IT PERSONAL <i>Last Of My Breed</i>	Arista	45	COME AND GET YOUR LOVE <i>The Real McCoy</i>	Mercury
23	TELL ME <i>Enigma</i>	A&M	46	HEAVEN <i>Seal</i>	Mercury
24	HOW HIGH <i>Robyn</i>	Mercury	47	TOTAL ECLIPSE OF THE HEART <i>Michael Bolton</i>	Columbia
25	SUGAR HILL <i>Ice Cube</i>	W&A			

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	CRACKED REAR VIEW <i>Beavis & Butt-Head</i>	Warner	23	THE HITS <i>Garth Brooks</i>	Arista
2	DANGEROUS MINDS <i>(OST)</i>	W&A	24	ASTRO CREP-2000 SONGS OF LOVE <i>Willie Nelson</i>	Capitol
3	JAGGED LITTLE PILL <i>Alanis Morissette</i>	Mercury	25	OFF THE HOOK <i>Carole King</i>	Capitol
4	ONE HOT MINUTE <i>Red Hot Chili Peppers</i>	Warner	26	JOHN MICHAEL MONTGOMERY <i>John Michael Montgomery</i>	Mercury
5	CRAZZY COUNTRY <i>TLC</i>	Arista	27	THE SHOW, THE AFTER-PARTY, THE HOTEL <i>Janet Jackson</i>	Mercury
6	1999 ETERNAL <i>Boyz II Men</i>	Mercury	28	FAITH <i>Faith Evans</i>	Mercury
7	THE WOMAN IN ME <i>Sheryl Crow</i>	Mercury	29	IT'S NOT EASY <i>Men</i>	Mercury
8	THE SHOW <i>(OST)</i>	Capitol	30	FOO FIGHTERS <i>Foo Fighters</i>	Mercury
9	FROGSTOMP <i>Blackstreet</i>	Capitol	31	JOCK JAMS VOL. 1 <i>Various</i>	Mercury
10	CIRCUS <i>Lenny Kravitz</i>	Mercury	32	CHRISTMAS IN THE AIRS <i>Mariah Carey</i>	Arista
11	GAMES REDNECKS PLAY <i>Jeff Foxworthy</i>	Mercury	33	BAROMETER SOUP <i>Jenny Holter</i>	Mercury
12	MORTAL KOMBAT <i>(OST)</i>	East West	34	I REMEMBER YOU <i>Brandy</i>	Mercury
13	FOUR <i>Blue Train</i>	A&M	35	I'LL LEAVE YOU HOME <i>Michael W. Smith</i>	Mercury
14	THROWING COPPER <i>Enya</i>	Mercury	36	BOOMASTIC <i>Sheryl Crow</i>	Mercury
15	DREAMING OF YOU <i>Sade</i>	EMI	37	AND THE MUSIC SPEAKS <i>4 In A Day</i>	Mercury
16	TIGERLILY <i>Michelle Branch</i>	Elektra	38	IT MATTERS TO ME <i>Paul Robi</i>	Mercury
17	SEAL <i>Seal</i>	Capitol	39	ONLY BUILT 4 CUBAN LINKS <i>Cher</i>	Mercury
18	UNDER THE TABLE AND DREAM <i>Dee Dee Bridgewater</i>	Capitol	40	MEDUSA <i>Anne Lennox</i>	Arista
19	HISTORY, PAST, PRESENT AND FUTURE <i>Jackie Jackson</i>	Capitol	41	COLLECTIVE SOUL <i>Collective Soul</i>	Arista
20	SIXTEEN STONE <i>Enigma</i>	Mercury	42	OPERATION STACKOLA <i>Laurie</i>	Mercury
21	GREATEST HITS <i>Travis</i>	Mercury	43	BROWN SUGAR <i>Enigma</i>	Mercury
22	STRONG ENOUGH <i>Blackstreet</i>	Capitol	44	I THINK ABOUT YOU <i>Carole King</i>	Capitol
23	CONSPIRACY <i>Janet</i>	Mercury	45	WEEZER <i>Weezer</i>	Capitol
24	POCHANTARS <i>Janet</i>	Mercury	46	THE PRESIDENTS OF THE US <i>The Presidents</i>	Columbia
25	BATMAN FOREVER <i>(OST)</i>	Arista	47	MISS THANG <i>Maxwell Collins</i>	Arista

Charts courtesy Billboard 30 September 1996. A+ Awards are awarded to those products demonstrating the greatest display and sales gain. UK acc. UK acc. UK acc.

UK WORLD HITS

UK WORLD HITS:

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

AUSTRALIA	NETHERLANDS	GERMANY	SWEDEN
1 (1) KISS FROM A ROSE Seal (W&A)	3 (4) KISS FROM A ROSE Seal (W&A)	1 (1) I WANNA BE RIPPY Techoband (Roadrunner)	1 (1) A GIRL LIKE YOU Edwyn Collins (EWA)
2 (2) STAYIN' ALIVE N-Trance (Festival)	2 (2) SALVA MEA Fastback (Gothic)	2 (2) A GIRL LIKE YOU Edwyn Collins (Setanta)	2 (12) KISS FROM A ROSE Seal (W&A)
3 (3) NEVER FORGET Take That (BMG)	3 (3) ME MISSING Everything But The Girl (W&A)	3 (3) NEVER FORGET Take That (ZTT)	3 (12) COMMON PEOPLE Pulp (Island)
4 (4) I WANNA BE RIPPY Techoband (Stock)	4 (2) YOU DO SOMETHING TO ME Paul Weller (Mercury)	4 (4) KISS FROM A ROSE Seal (ZTT)	4 (12) STAY WITH ME Erasure (Mercury)
5 (5) U SURE DO Strike (Festival)	5 (5) FM YOUR MAN Lisa Morkens (Mercury)	5 (20) THE P*** IS ALICE Skeena (Elektra)	5 (12) COUNTRY HOUSE Pulp (Parlophone)

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	FAIRGROUND <i>Simply Red</i>	EastWest	11	A GIRL LIKE YOU <i>Edwyn Collins</i>	Columbia
2	BOOMASTIC <i>Sheryl Crow</i>	Mercury	12	ROLL WITH IT <i>Enya</i>	Columbia
3	YOU ARE NOT ALONE <i>Michael Jackson</i>	A&M	13	ROLL TO ME <i>Enigma</i>	A&M
4	FANTASY <i>Maxwell Collins</i>	Columbia	14	I'M ONLY SLEEPING <i>Suggs</i>	Mercury
5	WHO THE P*** IS ALICE <i>Skeena Feat. Paul Weller</i>	Elektra	15	SUNSHINE AFTER THE RAIN <i>Sam</i>	12 Best/President
6	STAYIN' ALIVE N-Trance <i>(Go Around The World)</i>	Mercury	16	SHY GUY <i>Enigma</i>	Mercury
7	I'LL BE THERE FOR YOU <i>The Rembrandts</i>	EastWest	17	PARTY UP THE WORLD <i>Enigma</i>	Mercury
8	RUNAWAY <i>Jane's Addiction</i>	A&M	18	THAT LOOK IN YOUR EYE <i>Michael Bolton</i>	Capitol
9	LA LA LA HEY HEY <i>Butterfly</i>	Mercury	19	HIDEAWAY <i>Enigma</i>	Columbia
10	SOMEWHERE SOMEHOW <i>Wesley Willis</i>	Mercury	20	SHORT SHORT MAN <i>Progres Feat. Gloria</i>	Mercury
11	CAN I TOUCH YOU...THERE <i>Michael Bolton</i>	Columbia	21	ALRIGHT <i>Enigma</i>	Mercury
12	WATERFALLS <i>TLC</i>	Arista	22	BROKEN STONES <i>Paul Weller</i>	Capitol
13	COUNTRY HOUSE <i>Pulp</i>	Mercury	23	I FEEL LOVE (REMIX) <i>Deena Dunbar</i>	Mercury
14	TU NAMMES ENCORE (TO LOVE ME AGAIN) <i>Enigma</i>	Mercury	24	SEARCH FOR THE HERO <i>In People</i>	Columbia
15	74-75 <i>The Animals</i>	Mercury	25	MARY JANE (ALL NIGHT LONG) <i>Mary J. Blige</i>	Capitol
16	SOMETHING FOR THE PAIN <i>Enigma</i>	Mercury	26	ALRIGHT <i>Enigma</i>	Mercury
17	HAPPY JUST TO BE WITH YOU <i>Michelle Gayle</i>	A&M	27	COLORS OF THE WORLD <i>Wesley Willis</i>	Mercury
18	EYE HATE YOU <i>Seal</i>	Mercury	28	STAY WITH ME <i>Erasure</i>	Mercury
19	KISS FROM A ROSE <i>Seal</i>	ZTT	29	NEAVEN HELP MY HEART <i>Lisa Morkens</i>	Columbia
20	WAITING IN VAIN <i>Enigma</i>	A&M	30	STAYIN' ALIVE <i>Enigma</i>	Arista

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	GREAT ESCAPE <i>Red</i>	Virgin	11	IT'S GREAT WHEN YOU'RE STRAIGHT...YEAH <i>Enigma</i>	Mercury
2	GREATEST HITS 1985-1995 <i>Michael Bolton</i>	Columbia	12	THE ULTIMATE EXPERIENCE <i>Janet Jackson</i>	Mercury
3	STANLEY ROAD <i>Paul Weller</i>	Capitol	13	LET'S PUSH IT <i>The Presidents</i>	Mercury
4	ONE HOT MINUTE <i>Red Hot Chili Peppers</i>	Warner	14	THE SINGLES <i>Seal</i>	Mercury
5	HISTORY-PAST, PRESENT AND FUTURE <i>Jackie Jackson</i>	Capitol	15	COME UP IN THE COATS - THE BEST OF <i>The Beatles</i>	Capitol
6	CIRCUS <i>Lenny Kravitz</i>	Mercury	16	SINGLES ALBUM <i>Maxwell Collins</i>	Arista
7	BUMMY <i>Percheron</i>	Capitol	17	EVERETT IS GOING TO BE WE CAN'T BE <i>Enigma</i>	Mercury
8	ON <i>Enigma</i>	Mercury	18	FOO FIGHTERS <i>Foo Fighters</i>	Mercury
9	DEFINITELY MAYBE <i>Enigma</i>	Mercury	19	BIZARRE FRUIT <i>In People</i>	Columbia
10	ZETIGEST <i>London</i>	Capitol	20	BRING 'EM ALL IN <i>Maxwell Collins</i>	Arista
11	THE CHARLATANS <i>The Charlatans</i>	Mercury	21	HITS OUT OF HELL <i>Maxwell Collins</i>	Arista
12	SEAL <i>Seal</i>	ZTT	22	NORTHERN SOUL <i>In People</i>	Columbia
13	WORLD <i>Blue Train</i>	A&M	23	IT'S TIME... <i>Capitol</i>	Mercury
14	PARANOID & SUNBURN <i>Dark Avenue</i>	Capitol	24	LEGEND <i>Sheryl Crow</i>	Mercury
15	LP <i>The Rembrandts</i>	Mercury	25	MAXIMOUVE <i>Enigma</i>	Mercury
16	I SHOULD GO <i>Enigma</i>	Mercury	26	CROSS ROAD - THE BEST OF <i>Enigma</i>	Mercury
17	PARKEUR <i>Enigma</i>	Mercury	27	THE BEST OF VAN MORRISON <i>Van Morrison</i>	Mercury
18	NO NEED TO ARGUE <i>The Charlatans</i>	Mercury	28	MEDUSA <i>Anne Lennox</i>	Arista
19	PICTURE THIS <i>Maxwell Collins</i>	Mercury	29	TUESDAY NIGHT MUSIC CLUB <i>Sheryl Crow</i>	Mercury
20	THESE DAYS <i>Enigma</i>	Mercury	30	MODERN LIFE IS RUBBISH <i>Enigma</i>	Mercury

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	BOOMBASTIC	Shaggy	Virgin	VST 1536 (E)
2	2	FANTASY	Mariah Carey	Columbia	CD 9629452 (SM)
3	3	RUNAWAY	Janel Jackson	A&M	5812091 (F)
4	4	MARY JANE (ALL NIGHT LONG)	Mary J Blige	Uptown	MCST 2088 (BMG)
5	4	WATERFALLS	TLC	LaFace	7432129913 (BMG)
6	5	PULL UP TO THE BUMPER	Peira	Epic	9623946 (SM)
7	5	EYE HATE U	(Symbol)	Warner Bros	W 03157 (W)
8	6	SUGAR FREE	Pauline Henry	Sony	52 0623064 (SM)
9	7	HAPPY JUST TO BE WITH YOU	Michelle Gayle	1st Avenue/RCA	7432130281 (BMG)
10	6	I CAN'T TELL YOU WHY	Brownstone	M&J/Epic	CD 8623715 (SM)
11	6	PLAYAZ CLUB	Rappin' 4-Tay	Coastango	12CD001310 (E)
12	8	ROUGH WITH THE SMOOTH	Shane Nelson	Coaltango	12CD001311 (E)
13	9	SHY GUY	Diana King	Columbia	6623686 (SM)
14	10	LET'S GET DOWN	Mark Morrison	WEA	WEA 3011 (W)
15	12	ANGEL	Goldie	ffrr	FFR 206 (F)
16	13	SOMETHIN' 4 DA HONEYZ	Montell Jordan	Def Jam/Island	12DEF 10 (F)
17	11	HE'S MINE	Mokenstef	Def Jam/Island	12DEF 13 (F)
18	14	HUMAN NATURE	Madonna	Maverick/Sire	W 03037 (W)
19	6	RHYTHM OF LIFE	Don E	4th & B'way	12BRW028 (F)
20	6	THE SEED	Kemet Crew	Parosia	7432131511 (SRD)
21	15	THE THING I LIKE	Aaliyah	Jive	JIVET 382 (BMG)
22	16	ONE MORE CHANCE/STAY WITH ME	The Notorious B.I.G.	Puff Daddy/Arista	74321300781 (BMG)
23	20	FLORISSANT	Mehed Man featuring Mary J Blige	Def Jam/Island	12DEF 11 (F)
24	17	SUMMERTIME HEALING	Eusebe	Mama's Yard	12MAMA 4 (E)
25	24	DON'T TAKE IT PERSONAL (JUST ONE OF THEM DAYS)	Monica	Arista	CD 7432130452 (BMG)
26	18	WATCH WHAT YOU SAY	Guns featuring Shaqa Khan	Coastango	12CD001308 (E)
27	19	3 IS FAMILY	Dani Dawson	EMI	12EM 378 (E)
28	21	THE FINEST	Truce	Big Life	BLIF 118 (F)
29	22	WE GOT THE LOVE	Tri	FXJ/Epic	9622648 (SM)
30	23	DOWN FOR THE ONE	Beverley Knight	Dome	12DOME 102 (2M/W)
31	30	GIRLFRIEND'S BOYFRIEND	Gwen McCrae	Homegrown	HGT4 (J&S)
32	25	RESPECT	Alliance Ethnik	Delabel	DLB75 (E)
33	6	THE MASH UP	Outsider	Formation	FORM 12062 (SRD)
34	27	SCREAM	Michael Jackson & Janet Jackson	Epic	CD 830221 (SM)
35	40	STILLNESS IN TIME	Jamiroquai	Sony	52 6620256 (SM)
36	26	THE HELL EP	Tricky vs The Gravediggaz	4th & B'way	12BRW 128 (F)
37	6	THIS STYLE	Shy FX	Sound Of Underground	SOUR 825 (SRD)
38	34	I HURT YOUR NAME	Incognito	Talkin Loud	TLXK 56 (F)
39	9	SPACE COWBOY	Jamiroquai	Epic	4277827 (SM)
40	29	FREEK 'N YOU	Jodeci	Uptown	MCST 2072 (BMG)

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	FEE FI FO FUM	Candy Girls	VC	Recordings VCR11 (E)
2	2	RED THREE	Dave Clarke Presents...	Deconstruction	7432130091 (BMG)
3	3	MARY JANE (ALL NIGHT LONG)	Mary J Blige	Uptown	MCST 2088 (BMG)
4	1	CRY INDIA	Umboza	Positive	12TV1X 43 (E)
5	6	FLOOR-ESSENCE	Man With No Name	Perfecto	PERF 1087 (W)
6	6	HOLD THAT SUCKER DOWN	The OT Quartet	Chevy/CHK12	089 (DM/4BMG)
7	6	EVERLASTING GOBSTOPPER (GET UP)	Balouga Boya	Stress	12STR055 (F)
8	4	BOOMBASTIC	Shaggy	Virgin	VST 1536 (E)
9	3	STAY TOGETHER	Barbara Tucker	Positive	12TV1X 28 (E)
10	6	THE AUDIO SENSATIONS EP	Gron Nelson & Richard Purser	New 'n' Ripe	NRR032 (AOC)
11	6	CLUBBED TO DEATH	Clubbed To Death	Mo Wax/M&M	EWZ (V)
12	2	RUNAWAY	Janel Jackson	A&M	5812091 (F)
13	14	HIDEAWAY	DeLacy/Sip N'Side/Deconstruction	7432130471 (BMG)	
14	9	STAYIN' ALIVE	It's About Time/Richie Delaney	It's About Time	12208113 (DM/4BMG)
15	6	PEARLS (HALLELUJAH)	Shady	WEA	WEA 2568T (W)
16	7	JOANNA	Mrs Wood	React	12REACT 06 (V)
17	5	U GIRLS (LOOK SO SEXY)	Ush	Blurred	Blurred/Island 12DEF 13 (V)
18	6	STRINGS OF LIFE	10th Planet	Network	WWKT 86 (NET/SM)
19	10	THE FLOW	Model 500	R&S	RS 95070X (W)
20	6	PULL UP TO THE BUMPER	Peira	Epic	9623946 (SM)
21	6	THE SEED	Kemet Crew	Parosia	7432131015 (SRD)
22	6	THE MASH UP	Outsider	Formation	FORM 12062 (SRD)
23	6	SUGAR FREE	Pauline Henry	Sony	52 0623064 (SM)
24	6	TOYTOWN	DJ Hony & MC Sharky	Essential	Plutone PLUK001 (TC/BMG)
25	6	I WANT TO LIVE	Grace	Perfecto	PERF 1087 (W)
26	6	SO PURE	Baby D	Systematic	SYSD021 (F)
27	11	LOVING YOU MORE	BT featuring Vincent Covello	Perfecto	PERF 1102T (W)
28	12	LA LA LA HEY HEY	The Outrage Brothers	Sip/German	WEA 2794T (W)
29	6	AGGROTRAX EP	Outon Club	Fantastic	UDIST 18 (NET/SM)
30	6	ANYWHERE	Dubstar	Food/Fatphone	12FOOD 87 (E)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	HOUSE COLLECTION - VOLUME 3	Various	Fantasia	FNC 3LPHC 3MC (V)
2	2	MINISTRY OF SOUND SESSIONS - VOLUME 5	Various	Ministry Of Sound	MINLP 5MINMC 5 (W)
3	3	POSITIVE EDUCATION	Slam	Sama	Recordings SCMA 201 (IR/MO/SO)
4	5	DRUM & BASS SELECTION 5	Various	Break Down	BDRLP 005/BDRMT 029 (SRD)
5	6	FANTASY	Mariah Carey	Columbia	44C 30464 - Dimpop (F)
6	6	TIMELESS	Goldie	ffrr	8285141206144 (E)
7	2	TRADE	Feverchach	4PUBT 1001 (E)	
8	6	PURE SWING III	Various	Dino	CIN TV 106/DINMC 109 (P)
9	6	AMRITA	Loop Guru	Abstract	GLURU 2000/PYU 300MC (F)
10	7	FAITH	Faith	Bad Boy	BB 273001/BB 273004 (BMG)

SPECIALIST CHARTS

30 SEPTEMBER 1995

JUST LUIS

American Pie

THE GENUINE EURO SMASH HIT

CAT NOS: 12"-12 PTVI - CDS-CDPTVI - CASS-CPVTI

PRO-
a
ctiv

Release date: 2nd October 1995

Distributed via Total/BMG

VIDEO

This Last	Artist Title	Label/Cat No	15	16	17	18	19	20
1	THE LION KING	Walt Disney DZ2772						
2	PULP FICTION	Touchstone D43842						
3	SPEED	Fox Video 8038W						
4	BILL WHELAN: Riverdance-The Show	VCI VQ361						
5	STAR TREK VOYAGER - VOL 1.5	CIC Video V91025						
6	TRUE LIES	CIC Video V81817						
7	ACE VENTURA PEAK DETECTIVE	Warner Home Video S13329						
8	FINOCORRO	Walt Disney DZ2292						
9	HONDO	Video Collection VQ361						
10	THE ARISTOCATS	Walt Disney DZ1265						
11	FREELY WILD	Warner Home Video S11265						
12	PRICE MASCHEM - NATURAL BORN THRILLER	PolyGram Video DZ6323						
13	JURASSIC PARK	CIC Video V81818						
14	THE CROW	EVV EGV152						
15	OASIS: Live By The Sea	PMI MMV-B473						

This Last	Title	Label/Cat No
1	BILL WHELAN: Riverdance-The Show	VCI VQ361
2	OASIS: Live By The Sea	PMI MMV-B473
3	THE MIMIC: Live At Manchester G-Mex	BMG Video DZ12613
4	MICHAEL JACKSON: Live At Manchester G-Mex	BMG Video DZ12613
5	THE PRODIGY: Electronic Purks	SBM Ego 1012
6	PINK FLOYD: Pulse - 20.10.50	PMI MMV-B473
7	THE PRODIGY: Electronic Purks	XL Recording X0017
8	THE PRODIGY: Electronic Purks	Warner Music Video V75533-0263
9	THE PRODIGY: Electronic Purks	PolyGram Video 523763
10	BON JOVI: Live Through Sound	Warner Home Video S124152
11	BLUES: The Blues	Warner Home Video S12416
12	BLUES: The Blues	PolyGram Video 523763
13	BLUES: The Blues	Warner Home Video S12416
14	BLUES: The Blues	Warner Home Video S12416
15	BLUES: The Blues	Warner Home Video S12416
16	BLUES: The Blues	Warner Home Video S12416
17	BLUES: The Blues	Warner Home Video S12416
18	BLUES: The Blues	Warner Home Video S12416
19	BLUES: The Blues	Warner Home Video S12416
20	BLUES: The Blues	Warner Home Video S12416

INDEPENDENT SINGLES

This Last	Title	Artist	Label (distributor)
1	STAY WITH ME	Erasure	Mute LCDMUTE 174 (RTM/DG)
2	U GIRLS	Nush	Blunted Vinyl BLNCD 13 (V)
3	ROLL WITH IT	Oasis	Creation CRESCO 212 (3MV/V)
4	COLOURS OF THE WIND	Vanessa Williams	Walt Disney WD 7873CD (TC)
5	THE NIGHT	Mrs Wood	Planet 3 GZY 295CD (V)
6	JOANNA	Jane Birrell	React CDREACT 966 (V)
7	JOE	Inspired Carpets	Mute DUNG 21CD (3MV/V)
8	BITS + PIECES	Artemesia	Honj Choons HOJ313CD (RTM/P)
9	GREAT THINGS	Echobelly	Faave FAUV 5CD (3MV/V)
10	GRANITE STATUE	Salsad	Island RED CIBOX 108 (V)
11	THE WEEKEND'S HERE	Shut Up & Dance	Pulse-8 CDLOSPE 96 (SRB)
12	HANDLE WITH CARE EP	Dave Angel	Blunted Vinyl BLNCD 011 (V)
13	THE FLOW	Model 500	R & S RS 95070CD (V)
14	INFULX	Mu Wax MW 014 (V)	Butterfly BF124 21 (P)
15	MAYBE AN ANGEL	Heather Nova	Creation CRESCO 204 (3MV/V)
16	SOME MIGHT SAY	Oasis	Creation CRESCO 209 (3MV/V)
17	A GIRL LIKE YOU	Edwyn Collins	Setanta 20P 803CD (V)
18	PARAFFIN	Ruby	Beggars Banquet BBQ 60CD (RTM/D)
19	JUST WHEN YOU'RE THINKING...	The Charlatans	Creation CRESCO 185 (3MV/V)
20	WHATEVER	Oasis	

INDEPENDENT ALBUMS

This Last	Title	Artist	Label (distributor)
1	THE CHARLATANS	The Charlatans	Beggars Banquet BBQCD 174 (RTM/D)
2	ZETTES	Levellers	China WOLDC 1864 (V)
3	DEFINITELY MAYBE	Oasis	Creation CRESCO 185 (3MV/V)
4	SMASH	Offspring	Epitaph E 96322 (P)
5	POST	Bjork	One Little Indian TPLP 51CDX (P)
6	REFRID ECOTOPASM (SWITCHED)	Stareelab	Duohiphone UHF DUNCD 009 (RTM/D)
7	20 MOTHERS	Julian Cope	Eschmo ECHD 5 (P)
8	ELASTICA	Elastica	Deceptive BLUFF 014CD (V)
9	MARK'S KEYBOARD REPAIR	Money Mark	Mo Wax MW 034CD (V)
10	THIRTEEN	Calbal	Internal UEDCD 23 (P)
11	THIRTEEN	Frank Zappa	Rykodisc RCD 40600 (V)
12	STRICTLY COMMERCIAL - BEST OF AND OUT COME THE WOLVES	Rancid	Epitaph 86442 (P)
13	BOURGEOIS BOGE	Attya Blues	Mo Wax MW 038 (V)
14	THE COMPLETE	Edwyn Collins	Setanta SETCD 014 (V)
15	THE COMPLETE	Stone Roses	Silvertone ODECD 035 (P)
16	YANG	Fish	Dick Brothers DICK 212CD (V)
17	LEVELLING THE LAND	The Levellers	China WOLDC 1102CD (V)
18	YIN	Fish	Dick Brothers DICK 0192 (P)
19	TRAILER	Ash	Infectious INFCD 114CD (RTM/D)
20	SMOOTH	Smooth	Jive TRUCD 5 (RTM/D)

ROCK

This Last	Title	Artist	Label (distributor)
1	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers WB9345732 (W)
2	THESE DAYS	Ben Jovi	Mercury 525286 (E)
3	FOO FIGHTERS	Foo Fighters	Rainwell CD527 256 (E)
4	THE ULTIMATE EXPERIENCE	Jim Herdrick	PolyGram Video V91232 (F)
5	LIVE AT THE BBC	Riverside Mac	Essential EDCD 287 (BMG)
6	FROSTSTAMP	Silverchair	Epitaph E 86422 (P)
7	SMASH	Offspring	Jemco 525282 (F)
8	CROSS ROAD - THE BEST OF	Ben Jovi	Reprise 936425292 (W)
9	DOOKIE	Green Day	Geffen GED 24006 (BMG)
10	ASTRO CREEP 2000	White Zombie	
11	SO FAR SO GOOD	Bryan Adams	A&M 95442 (F)
12	AND OUT COME THE WOLVES	Rancid	Epitaph 86117 (P)
13	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 24272 (BMG)
14	SLIPPY WHEN WET	Ben Jovi	Vertigo VERHCD 20 (P)
15	METALLICA	Metallica	Vertigo 510222 (P)
16	NEVERMIND	Nirvana	DGC DDCD 24425 (BMG)
17	NEW JERSEY	Ben Jovi	Vertigo 5320642 (F)
18	BEHIND CLOSED DOORS	Thunder	EMI COEMD 1076 (E)
19	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759256812 (W)
20	BIG ONES	Arcosmith	Geffen GED 24546 (BMG)

COUNTRY

This Last	Title	Artist	Label (distributor)
1	INGENUE	KD Lang	Sire 75952802 (W)
2	STONES IN THE ROAD	Mary Chapin Carpenter	Columbia 479732 (E)
3	LITTLE ACTS OF THEOSEAN	Carlene Carter	Giant 742218982 (BMG)
4	THE LAST WALTZ	Daniel O'Donnell	Ritz RTZCD 0058 (P)
5	SOMETHING SPECIAL	Dolly Parton	Columbia 480742 (SM)
6	IN PIECES	Garth Brooks	Liberty CDEEST 2212 (E)
7	IT MATTERS TO ME	Faith Hill	Warner Brothers 936245722 (W)
8	ONE	George Jones/Tammy Wynette	MCA MCD 11155 (BMG)
9	ESPECIALLY FOR YOU	Daniel O'Donnell	Ritz RTZCD 0073 (P)
10	TRAIN A COMIN'	Steve Earle	Transatlantic TRACD 111 (BMG)
11	COME ON COME ON	Mary Chapin Carpenter	Columbia 471892 (SM)
12	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RTZCD 0072 (P)
13	FLYER	Nigel Griffith	MCA MCD 11155 (BMG)
14	WHAT A CRYING SHAME	Mavericks	MCA MCD 11155 (BMG)
15	FOLLOW YOUR DREAM	Daniel O'Donnell	Ritz RTZCD 0071 (P)
16	ON THE WAY TO A DREAM	Dominic Kirwan	Ritz RTZCD 0074 (P)
17	NO SHADOWLAND	Garth Brooks	Capitol CDEEST 2136 (E)
18	SHADOWLAND	KD Lang	Warner Bros 936245722 (W)
19	JUST LOVIN' YOU	Mary Duff	Ritz RTZCD 0075 (P)
20	AND UP THE WIND	Garth Brooks	Capitol CDESTU 2182 (E)

SPOKEN WORD

This Last	Title	Artist	Label (distributor)
1	THE NAVY LARK 7	Original Radio Cast	BBC 288C 1677 (P)
2	JOHNINNERS AT THE BEED	Brian Johnston	BBC 288C 1691 (P)
3	BLACKADDER GOES FORTH	Various	BBC 288C 1692 (P)
4	THE CLOWN JEWELS	Various	BBC 288C 1752 (P)
5	THOMAS THE TANK ENGINE - REALLY USEFUL	Red Robbins	Speaking Books WORDB1086 (EUK)
6	I'M SORRY I HAVEN'T A CUE 2	Brian Johnston	BBC 288C 1694 (P)
7	AN EVENING WITH JOHNNERS	Brian Johnston	Listen For Pleasure LPF 7742 (E)
8	THE LION KING - STORY & SONG	Original Cast Recording	Disney PCD 315 (CHE)
9	BLACKADDER II	Original TV Cast	BBC 288C 1707 (P)
10	CHARLIE & THE...JAMES & THE...	Roald Dahl	Speaking Books WORD 1008 (EUK)
11	YES, PRIME MINISTER	Original Cast Recording	BBC Radio Collection 288C1670 (P)
12	ROUND THE HORNE 7	Original Radio Cast	BBC 288C 1695 (P)
13	FIREMAN SAM - JAMES AND THE WELL	Nigel Pegram	WORD1082 (EUK)
14	DATS ARSEY - SORRY WRONG NUMBER	Original Cast Recording	BBC 288C 1687 (P)
15	JUDGE DREDD	Robert Firth	Prelude PABM228C (BMG)
16	THE LION THE WITCH & THE WARDROBE	St Michael's School	Speaking Books WORDB1010 (EUK)
17	DIARIES 1988-1990	Alex Bennett	BBC 288C 1628 (P)
18	THE MICK TAKEN ENGINE - GORDEN AND THE...	Red Robbins	Speaking Books WORDB1047 (EUK)
19	FIVE ON A SECRET TRAIL	Jan Francis	Speaking Books WORDB1093 (EUK)
20	ONE FOOT IN THE GRAVE	Richard Wilson/Annette Crosbie	BBC 288C 1683 (P)



REM: ONE OF THE WARNER-DISTRIBUTED ACTS WHO HAVE ENJOYED SUCCESS IN THE ALBUMS CHART THIS YEAR

CONTINUED FROM P26

There is a minimum order of £50, with a £3 surcharge for anything less.

Sales and ordering details: Electronic ordering is available on request through EDI. Order desk phone lines are open during business hours, with answerphones outside business hours. A fax service is available at all times.

Profile: While not the biggest of the major distributors, Warner continues to

dominate the *Music Week* awards. Earlier this year, it was voted top distributor for a record ninth year in a row and distribution director Gwen Pearce says a 10th award features firmly in the company's plans for the coming year.

Pearce attributes the success to Warner's steady-as-she-goes approach to service. "Some of the big changes that our competitors have made haven't been that successful," she says. "We have been consistent and concentrated on keeping our good service and reputation with the trade."

Customers have noted

Warner's attention to packaging — a range of boxes designed for varying numbers of CDs — which has reduced the amount of damaged stock.

6 Pinnacle

Head office address: Electron House, Cray Avenue, St Mary Cray, Orpington, Kent BR5 3JR. Tel (01689) 870 622. Fax

(01689) 878269.

Position:

Second quarter 1995 market share — 8.3%

Number of depots: Two

Biggest depot: 70,000 sq ft in Swanley

Formats distributed: CD, cassette, vinyl, computer software, video

Labels distributed: Distributes around 250 labels, including Acid Jazz, Beechwood, Dead Dead Good, Derson, Echo, One Little Indian, Vision, Stress and Laurel Records.

Delivery details: Pinnacle was the first company to bring in Saturday delivery of new releases. Its first early shipment was on February 17. It has guaranteed next day delivery and a minimum order of £50.

Sales and ordering details: Electronic ordering through Eros, which has been in use for a year. A 24-hour answerphone is available outside normal office hours. A telephone orders team operates during the day.

Profile: Pinnacle celebrated its 10th anniversary this year — in one decade it has gone from receivership to be the top independent distributor in the country. Its 10th anniversary has been marked by further growth. The company moved its operations to a new depot in Orpington at Easter and it has made moves into the computer software market with exclusive deals with Electronic Arts and Microprose, two leading games software manufacturers.

Early new release deliveries, says Powell, has been one of the

company's coups in 1995. "That is something we have pioneered. The whole industry couldn't make up its mind. Our managers made up their minds and decided we'd do it, and quite quickly the rest of the industry has decided to follow suit," he says.

7 Vital

Head office address: Unit 6, Barton Hill Trading Estate, Herapath St, Bristol BS5 9RD. Tel (0117) 988 3300. Fax (0117) 988 0600.

Position: Second quarter 1995 market share — 3.0%

Number of depots: Two

Biggest depot: 19,000 sq ft

Formats distributed: CD, cassette, vinyl, video

Labels distributed: 150 labels including Mo Wax, Play It Again Sam UK, Detective, Tribal UK, Ultimate, Island Red, R&S, Indolent, Earache, Cooking Vinyl, RykoDisc, Too Pure, Wijiya, React, Ninja Tune, Slip & Side, Seizants, Matador.

Delivery details: The company uses Securitor to offer early and next day deliveries. A high percentage are shipped out the next day. Minimum order of £50.

Sales and ordering details: Order desk is open during office hours; answerphones cover non-office hours. Vital is looking into introducing electronic ordering. ▶

THE MAJOR ALTERNATIVE

With a deep commitment to a personalised service to its customers, labels and consumers... but then that's what you would expect from a highly successful distributor.

- FAST & EFFICIENT DELIVERY
- NATIONAL SALES FORCE
- TELE-SALES SERVICE
- MARKETING EXPERTISE
- SALES PROMOTION
- NATIONAL ACCOUNTS
- INDEPENDENT DEALER NETWORK
- COMPREHENSIVE NEW RELEASE SUPPORT

For Distribution opportunities contact
Rashmi Patani, General Manager: Tel. 0181-992 7177, Fax. 0181-896 0819

For trade enquiries, catalogues and prices contact
Alison Maskell, Customer Service Supervisor: Tel. 0181-993 5949, Fax. 0181-993 8090

For manufacturing prices contact
Richard Elin: Tel. 0181-992 7177, Fax. 0181-896 0817

KOCH International. 24 Concord Road, London W3 0TH



Profile:

Vital celebrated its most successful year in 1995, with a strong run of independent albums bringing the distributor to a healthy position among the independents.

Albums from artists such as Elastica, Oasis, Gene, The Boo Radleys, and Edwyn Collins have helped the company immensely, says Thompson. "Business has increased dramatically - we're up around 200%-300% on last year," he says.

Vital has expanded its sales team and plans to fine-tune its operation to "plug the gaps" after a year of rapid growth. It now has 13 reps on the road and has also set up a marketing department to help with product promotion.

The company is also creating a network of Vital Stores - 150 selected indie shops across the country - which will get limited edition formats of new releases.

8 Disc Distribution

Head office address:
36-38 Caxton Way, Watford,
Hertfordshire, WD1 8UF.
Tel (01923) 255 558. Fax (01923)
817 968.

Position:
Second quarter 1995 market
share - 1.5%
Number of depots:
One (70,000 sq ft)

Formats distributed:
CD, cassette, vinyl, video,
computer games software, CD-
Rom, CD-i



VANESSA WILLIAMS: ONE OF THE ARTISTS TECHNICOLOR IS DISTRIBUTING

Labels distributed:
VCI, Manchester United, Screen
Entertainment, Missing In
Action, Silver Vision, MCI, Mute,
4AD, Beggars Banquet, Infection,
Nude, Warp, Junior Boys Own,
plus another 85. Also, Pioneer
with the laserdisc format.

Delivery details:

Guaranteed next day delivery.
Use of electronic ordering
through Evox (since Christmas)
and EDI (for the past three
years). No minimum order policy
at the moment.

Sales and ordering details:
Telesales orders during normal
office hours from Sunday to

Friday. An answering machine is
available at other times, but not
for orders. Special arrangements
exist during the autumn. No
minimum ordering policy.

Profile:

Disc, owned by VCI, was formed
earlier this year and its key
development was to sign a
physical distribution deal with
RTM. This has brought a strong
catalogue of indie acts to Disc,
through labels such as Mute,
Nude, 4AD and Beggars Banquet.

"We're intending to go further
with RTM into the indie market,"
says director Terry Hanks. He
expects the company to recruit
more staff this year to handle
RTM's requirements.

The company also wants to
build on its video distribution,
having scored one of the year's
surprise hits with VCI's
Riverdance video, which helped
VCI become the top video
company in June.

Meanwhile, the company is
looking to increase its computer
software business over the
coming months.

9 Technicolor Distribution Services

Head office address:
Unit 1, Perivale Industrial Park,
Greenford, Middlesex UB6 7RU.
Tel (0181) 810 5530. Fax (0181)
997 0391.

Position:
Second quarter 1995 market
share - 1.0%
Number of depots:
Two, in Greenford and Coventry.

Biggest depot:
100,000 sq ft in Coventry

Formats distributed:

CD, cassette, vinyl and video

with some computer software

Labels distributed:

Buena Vista and Best Dust on
audio, with video labels including
Buena Vista, BBC, 20th Century
Fox, Guild, PolyGram, Carlton
Home Entertainment and
Central TV.

Delivery details: Next day
delivery available for orders
placed before 2pm. Early delivery
of new releases. No minimum
order policy yet.

Sales and ordering details:
Office open 8.30am-5.30pm
Monday to Friday, extended to
6pm and 9am-1pm Saturday
during the pre-Christmas rush.
Fax service available 24 hours.

Profile:
Technicolor's strength has always
been its dominance in the video
market, a situation that has
remained over the past year.

Marketing director Matthew
Cannon says the company has a
market share of 35%, which
translates to around 35m video
units a year. The company has
strong links with Carlton Home
Entertainment (formerly
Pickwick), being a wholly-owned
subsidiary of Carlton
Communications plc.

Over the past year efforts have
been made to break further into
the audio market; CHR's soul
artist Vanessa Williams is being
plugged as one of "many" new
artists the company will be
responsible for this autumn.

Technicolor plans expansion,
including extra staff, over the
next two years, but details have
yet to be finalised.

Distributors of these fine labels and more...

Southern Record Distributors tel: 0181 802 3000 fax: 0181 802 2222

SRD... at the centre of a labels success

10

Tring
International

Head office address:
Triangle Business Park,
Wanderer Road, Aylesbury,
Bucks HP22 5BL. Tel: 01296 614
555 Fax: 01296 614 250.

Position:
Second quarter 1995 market
share - 0.75%

Number of depots:
Two (Watford and Aylesbury)

Biggest depot:
40,000 sq ft at Aylesbury.

Formats distributed:
CD, cassette, video, CD-Rom

Labels distributed:

Tring International, Tring Video,
Tring Germany, Tring Italy,
Double Play, Classic Artists,
Symphonia Digital Classics,
World Music, Tranquil Meeds,
Strictly Ballroom, Audio Archive,
Four Packs, Twin Packs, Twins,
Talking Books, Sound FX, Classic
Trax and Tring For Children.

Delivery details:

Delivery within 48 hours
(normally within 24 hours).

Minimum order £50.

Sales and ordering details:
A telesales team operates during
normal working hours while the
company can be contacted using
EDI 24 hours a day.

Profile:

Tring has worked hard in recent
months to improve its image and
its perception within the music
industry. As well as growing its
UK distribution business in
traditional as well as non-
traditional outlets its export trade
has flourished. International

sales accounted for 50% of its
turnover last year, helped by the
creation of offices in Italy and
Germany and a joint venture with
Russian weekly magazine
Ogonyok to promote product for
the Russian market. One of
Tring's main projects during 1996
is to develop its multimedia
business which was launched in
September with a CD-Rom range
including a basic encyclopaedia
and atlas, games and family-
orientated titles.

11

Select Music
& Video
Distribution

Head office address:
34 Holmesthorpe Ave,
Holmesthorpe Industrial Estate,
Redhill, Surrey RH1 2NN.
Tel (01737) 760 920

Fax (01737) 766 316.

Position:
Second quarter 1995 market
share - 0.70%

Number of depots:
One (9,000 sq ft)

Formats distributed:
CDs, cassettes, vinyl, videos,
MiniDiscs and accessories such
as CD cases.

Labels distributed:

Hyperion, CRD, Eideluph, Naxos,
Naxos Audio Books, Marco Polo,
White Cloud, ABC,
Christophorus, Hansaler,
Continuum, Clarinet Classics,
Celestial Harmonies, Kuck Kuck,
Fortuna, Black Sun, Orlande,
Hearts of Spain, Real Music,
Silver Wave, AD Music.

Delivery details:
Select uses Securitor/Omega for

next day delivery for orders
phoned through before 3pm. No
early deliveries because product
is back catalogue rather than
chart stock. Minimum order of
£50. There is a surcharge of £5
for anything less.

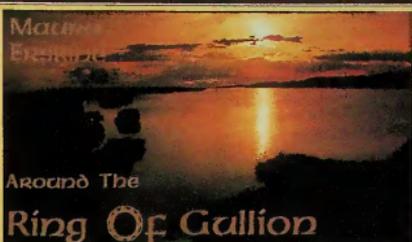
Sales and ordering details:
There is an answerphone
available 24 hours, and the office
opening hours of 9am-5.30pm
(including Saturday) are
extended during peak periods. No
electronic ordering, though

STREETS AHEAD PINS HOPES ON FEMALE TALENT

Belfast-based
independent distributor
Streets Ahead has
signed two Irish artists
on exclusive deals to its
own label and plans to
export their talents to the
mainland.

Operatic artist Maura
Erkskine has enjoyed
touring success in
London and the US in
the past few years and
has recorded a CD
called Ring Of Gullion,
which captures the
Celtic mood and
atmosphere of her home county
Armagh.

The title, which has received
local radio support, will be
supported by extensive
merchandising and PoS material
is being supplied to the 200
specialist and non-traditional
outlets the company serves in
Northern Ireland.



AROUND THE
Ring Of Gullion

Streets Ahead has also signed
Elaine Woods, a singer of
modern Irish music who has
toured Northern Ireland
extensively. Her video will be
TV advertised in the Ulster
region when it is released this
autumn.

Streets Ahead director Paul
Wyness says, "Both women

have huge potential, both locally
and nationally. We are looking
to put them through UK
distributors on the mainland to
reach a wider retail base."
Streets Ahead was formed in
1983 and distributes chart and
budget product in the region for
most of the major record
companies.

executive director Fergus Lawlor
says, "We are looking into that at
the moment."

Profile:
Further expansion into the niche
markets of country, Celtic,
classical and ambient music
remains high on Select's agenda.

"The size of the company has
increased considerably," says
managing director Graham
Hayson.

Recent label acquisitions have
included Hyperion and New

Zealand's White Cloud ambient
label, which join bigger signings
such as the classical giant Naxos.

Hayson says the company has
been building up its sales team.
Next year, he says, Select will
upgrade computers and possibly
install an electronic ordering
system for retailers.

Hayson says Select wants to
retain its identity as a specialist
music distributor. Further
growth may also require a move
to new premises. >

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DISTRIBUTION

12 Entertainment UK (EUK)

Head office address:
Flynn, 24, Hayes, Middlesex UB8
1DN. Tel (0181) 645 7511 Fax
(0181) 754 6500.

Position:
Second quarter 1995 market
share - 0.57%

Number of depots:
One (72,000 sq ft)

Formats distributed:
CD, cassette, video, "other
related entertainment products"

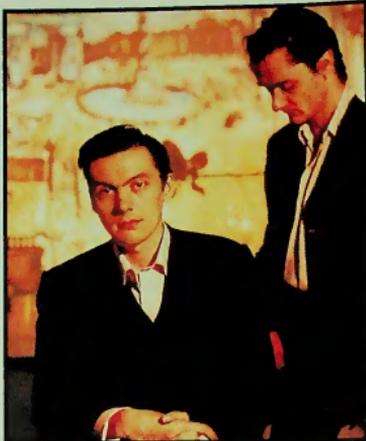
Labels distributed:
As distributor to several major
charts, including Woolworths,
EUK has thousands of music
titles from dozens of labels.

Delivery details: Not disclosed.
Sales and ordering details:
Not disclosed

Profile:
EUK suffered a serious blow in
March when a blaze gutted the
company's warehouse in Hayes.

The Thursday morning fire
threatened to disrupt the
distribution of forthcoming new
releases, but in the end little
effect was felt by retailers after
the company used a contingency
plan and brought in replacement
stock.

Seeing itself as a secondary
rather than a primary
distributor, EUK has been
reluctant to furnish details on the
recent fortunes of the company,
but the Kingfisher-group owned
company increased sales by 15%
in the year ending January 1995
and achieved record profits in
1994 of £5.2m.



TINDERSTICKS: THE SOUTHERN-DISTRIBUTED ACT HAVE ENJOYED CHART SUCCESS

13 Southern Record Distribution

Head office address:
70 Lawrence Road, London N15
4EG. Tel (0181) 802 3000.
Fax (0181) 802 2222

Position:
Second quarter 1995 market
share - 0.61%

Number of depots:
Two, London N15 and N22

Biggest depot:
10,000 sq ft (N15)

Formats distributed:
CD, cassette, vinyl, video

Labels distributed:
Masterco, Breakdown, Moving
Shadow, Suburban Base,
Reinforced, Reanimate, Kickin'
Strictly Rhythim, This Way Up,
Formation, On U Sound, Touch &
Go, Dischord, Philly Blunt,
Damaged Goods, Reak, Acid Jazz

Roots, Magick Eye, Ankst
Delivery details:
Saturday delivery of new
releases. Orders placed by 6pm
are guaranteed next day delivery.
Southern has no minimum order
policy.

Sales and ordering details:
Telephone sales open from
9.30am to 6pm.

Profile:
SRD will be moving in January to
a new warehouse which is more
than three times the size (35,000
sq ft) of its current site.

Managing director John
Knight says the company has
tried to retain its market share
in the indie and dance markets,
and 1995 has seen Top 20
entries in the singles and
albums charts with artists such
as M-Beat, Tindersticks, Fugazi,
and Shut Up & Dance, as well as
compilations such as
Dreamscape and Drum & Bass.

Knight says the company is
keen to break further into the
mainstream market, but adds it
wants to continue plugging indie
labels.

Biggest depot:
Not applicable (uses BMG's
warehouse)

Formats distributed:
CD, cassette, vinyl, video

Labels distributed:
Permanent, Cottage Industry,
21st Century, Low Price, All
Around The World, Volume,
Multiply, Activ, Mushroom,
Flying Nun, Pukka, Sound
Dimensions, More Protein, Out On
Vinyl, Chase Records, Bubbli'n',
Word, Almighty, GG Records, Hip
Hop, Bacon, Deviant, Love This,
Fly, Trojan, Clay & Receiver,
Prestige, Bespoke Audio.

Delivery details:
In line with BMG, including
BMG's minimum order policy and
criteria for next-day delivery.

Sales and ordering details:
Electronic ordering via BMG with
Eros technology. Pre-sale team
solicits orders. Other orders
obtained from BMG through
catalogue.

Profile:
Total's strategy is significantly
different to other distributors.

Marketing manager Tony
Patoto says that, as part of the
BMG stable, Total does not
actually distribute any stock, and
is almost totally a sales operation.

It has gone from being a two-
man operation to having a staff of
25 in just six years, and Total
intends to pursue further growth.

The past year has seen
expansion in non-traditional
accounts such as spoken word,
with leading labels such as the
successful comedy imprint
Laughing Stock now part of the
Total network.

Patoto says the company pre-
sells, leaving the physical distribu-
tion of the stock to BMG.

14 Total/BMG

Head office address:
Unit 7, 84 Pepps Court, 84 The
Chase, Clapham Common,
London SW4 0NF. Tel (0171) 978
2300. Fax (0171) 498 6420.

Position:
Second quarter 1995 market
share - 0.89%

Number of depots:
Sub-distributor through BMG

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Heavy Stereo • Mother Earth • Snuff
Dub War • St Etienne • Offspring
Junior Vasquez • Joyrider • Supergrass
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DISTRIBUTION

It is also trying to break away from the traditional brief of distribution to tackle other areas such as label management, A&R and promotions.

Still very much in the dance field, Patots says the next year will also see a more conscious push towards indie markets as part of a wider brief.

15 Conifer Records

Head office address: Clarendon House, Horton Rd, West Drayton, Middlesex UB7 8JL. Tel (01895) 447 707 Fax (01895) 441 808 and (01895) 420 713.

Position: Second quarter 1995 market share - 0.58%

Number of depots: Two, both at West Drayton

Biggest depot: 10,000 sq ft

Formats distributed: CD, cassette, vinyl and video in smaller volumes

Labels distributed: 36, including Conifer Classics, Royal Opera House Records, Collins Classica, Silva Screen, Random House, Simon Jazz, Penguin, Hodder Headline, Telere, Tars.

Delivery details: No early deliveries. Electronic ordering through EDI through WH Smith, EUK and Our Price. The minimum order is normally £25.

Sales and ordering details: EDI available. Monday to Friday



CONIFER RECORDS, BASED IN WEST DRAYTON, MIDDLESEX; SEEKING SUCCESS WITH A LESLEY GARRETT ALBUM AND NEW SPOKEN WORD TITLES

office hours, no answerphone available, although a fax is available 24 hours a day. Conifer is looking to introduce Eros later this year.

Profile: Conifer is a producer as well as a distributor. For much of its life the Zomba-owned company has concentrated on jazz, nostalgia, spoken word and classical material.

Marketing manager Richard Dinanage says the company has been aiming recently for more crossover success. Its most recent success was the Glenn Miller double album Glenn Miller - The Lost Recordings, released on

Conifer's in-house label Happy Days. So far the album has sold 80,000 copies in the UK and reached number 22 in the charts.

Conifer hopes to emulate that success with a new high-profile release, soprano Lesley Garrett's The Puccini Experience from Royal Opera House Records.

Sales and operations director Brian Hopkins says the company's range of spoken word product looks set to become a significant part of the label's business, and has linked with Penguin and Hodder Headline to help its assault on the market.

Wispack Dynamite, Deja Vu, Charly Records, Creol, Maggie, Grapevine, Cooking Vinyl, Glass Gramophone, Javelin, TrueTrax and Rondo.

Delivery details: Orders must be received by 6pm for delivery the next day (Saturday for Monday). Minimum order is £50.

Sales and ordering details: Larger customers are able to use EDI. Telesales desk staffed between 9am and 6pm Monday to Friday, and Saturday 2pm to 6pm. There are 40 telesales personnel and 40 sales reps on the road.

Profiles: Formerly Terry Blood Distribution, THE has undergone rapid change over the past year.

It now handles more than 40,000 music titles, as well as more than 110,000 book titles.

THE has pushed its next day delivery deadline to 6pm for all its product, an improvement that few other distributors have managed.

In November, THE launched TrueTrax, a budget price CD and cassette label that now comprises nearly 100 titles. It will soon launch a follow-up label, Rondo, which will specialise in double CD.

The multimedia market is set to become one of the company's priorities, with THE buying a 37% share in European publisher Funsoft and the acquisition of Nintendo's marketing and distribution in the UK.

17 Imports

Position: Second quarter 1995 market share - 0.45%

Profile: Imported albums are an often overlooked but surprisingly significant part of the album market, and often include new formats of existing big sellers.

According to CIN figures, 111,617 imported albums were sold in the second quarter, a respectable figure, but one which is split between hundreds of releases and many labels.

CIN says the inn and outs of imports are difficult to follow as many distributors of imported stock do not follow a set pattern, targeting different stores in different areas according to the genre of the release.

Recently, Greyhound Records has performed well with some high-profile imports from the US, including Pulp Fiction (on vinyl), Dick Dale's Very Best Of (on CD) and Green Day's first two albums Klunk and 1039 (CD).

Some larger retailers, such as Tower Records' Piccadilly Circus store, have a considerable number of imports from Japan and Australia, including albums by English acts which have extra tracks.

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16 Total Home Entertainment (THE)

Head office address: Rosevale Business Park, Newcastle Under Lyme, Staffordshire, ST5 7QT. Tel (01783) 566 566 Fax (01782) 565400.

Position: Second quarter 1995 market share - 0.48%

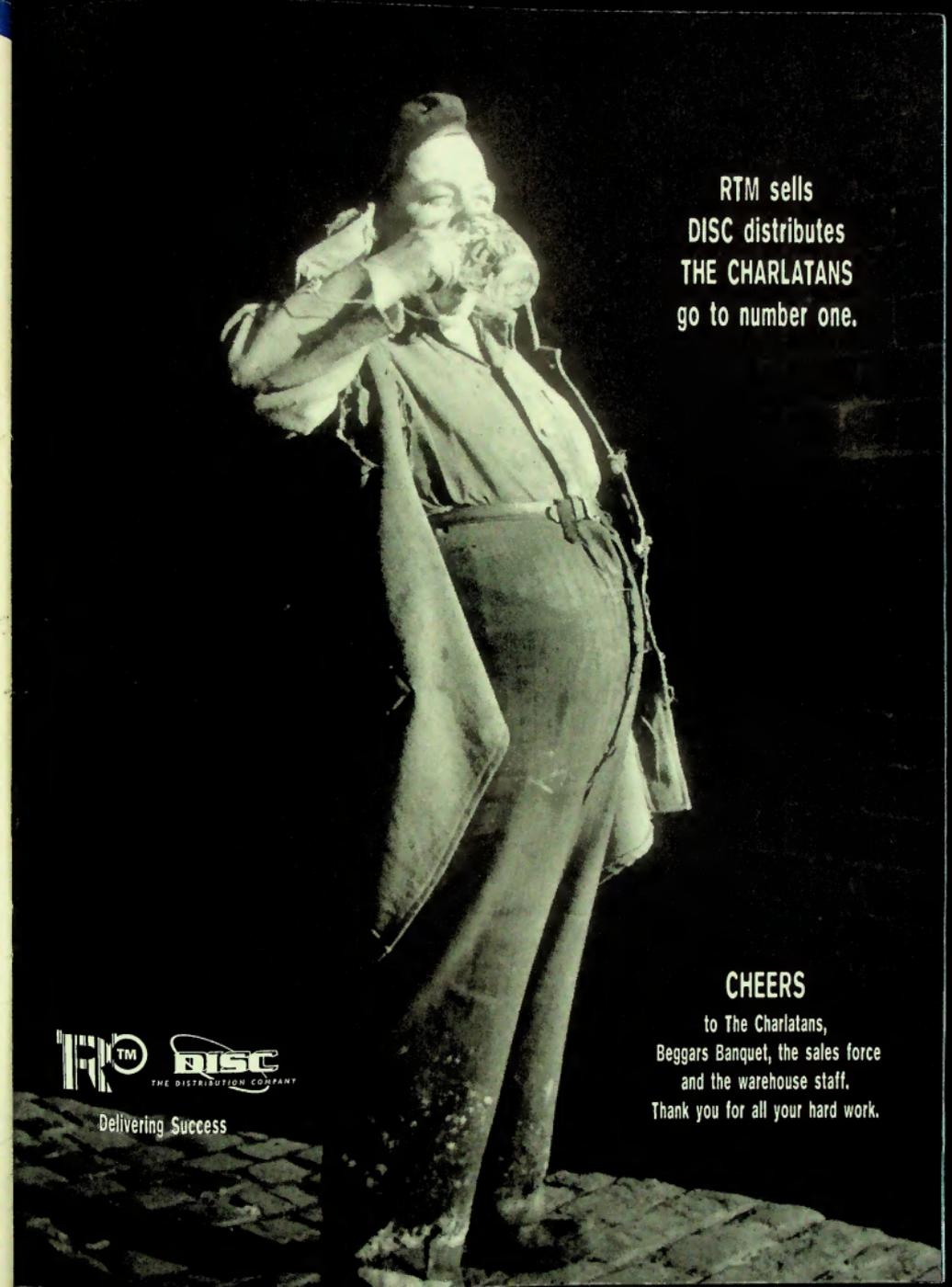
Number of depots: One (150,000 sq ft)

Formats distributed: CD, cassette, video, video CD, laserdisc.

Labels distributed: As a secondary distributor to a string of stores, THE distributes a significant number of labels. It also has exclusive rights to



TOTAL HOME ENTERTAINMENT; HAS GONE THROUGH HUGE CHANGES IN THE PAST YEAR



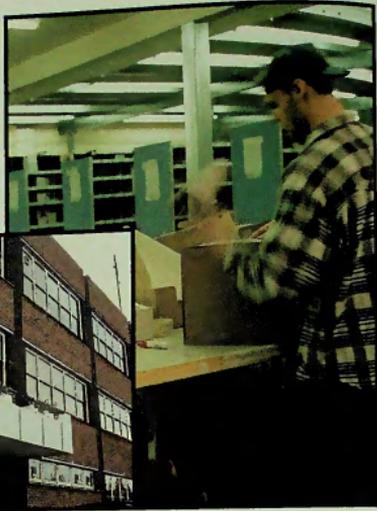
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Delivering Success



KOCH INTERNATIONAL, BASED IN WEST LONDON: UNDERGOING EXPANSION AND SEEKING TO ADD JAZZ AND POP SUCCESSES TO ITS IMPRESSIVE TRACK RECORD IN THE CLASSICAL MUSIC MARKET

18 Koch International UK

Head office address:
24 Concord Road, London W3
U.K. Tel (0181) 952 7177
Fax (0181) 896 0817.

Position:
Second quarter 1995 market share - 0.31%

Number of depots:
One (20,000 sq ft)

Formats distributed:
CD, vinyl, cassette, video, CD-4, CD-Rom, CD-Rom Drives.

Labels distributed:
ASV, Collegium, Hightone, CPO, Shanachie, Ichiban, Stars, Supraphon, Red House.

Delivery details:
The company operates a 24-hour delivery policy using Securicor for next day orders. There is a £30 minimum order.

Sales and ordering details:
Koch is expanding all the time and currently has six sales reps, a national accounts manager, five telesales reps, and three customer services personnel. The ordering department is open from 9am-3.30pm, while the company can be reached by fax out of office

hours. The company has worked hard to improve its service to customers, installing a fully computerised system into its warehouse, at a cost of more than £250,000. The company also has plans to use Eros.

Profile:
Koch has recently announced a number of significant changes to its operation.

Koch UK is now headed by Herbert Bosin who takes over from Klemens Kundratik who has moved to take charge of Koch Media. Rashmi Patani, who has been national sales and marketing manager for five years, is promoted to general manager and Koch UK has formed two new departments: KDF (Koch Dance Force) and No Bull Records, handling all aspects of dance and heavy metal music.

Meanwhile, Koch has developed its internal promotions team, which is headed by Karen Pitchford and Pat Nyan, who share responsibility with the labels for marketing their product. Although its core market remains within the classical spectrum, Koch plans to step up its jazz and pop catalogues, which already include crossover acts such as surf guitar maestro Dick Dale.

19 DA Tape & Record Distribution

Head office address:
56 Castlebank, Stafford,
Staffordshire ST16 1DW. Tel
(01785) 58746 Fax (01785) 56367.

Position:
Second quarter 1995 market share - 0.28%

Number of depots:
One (2,500 sq ft, in Dublin, Ire)

Labels distributed:
Apollo, Auburn, Avid, BGS, Brown and Watson, Skiff, Direct Approach, Dolphin, Emerald, Harmie, Homespun, Klub, K-Tel, Lismor, Lunor, Movie-Play, Musketeer, Outlet, Ozone, Play, Plaza, Red, Ridge, Savanna, Sovereign, Start, Tara, Tring, Vam, Westmoor.

Delivery details:
Next day delivery.
Sales and ordering details:
Opening hours 9am to 6pm. Answerphone and fax service 24 hours a day.

Profile:
Trading for the past 10 years, DA ships in all product from its Dublin warehouse, though it is a British company.

The small size of DA - it has just seven staff - has not prevented it from making it into the Top 20. Exclusive supply to certain multiples has been a significant factor in that, says managing director Paul Halliwell.

20 Prism Leisure Company

Head office address:
Unit 1, Baird Rd, Enfield,
Middlesex EN1 1SJ. Tel (0181)
805 8001 Fax (0181) 805 8001.

Position:
Second quarter 1995 market share - 0.22%

Number of depots:
Two

Biggest depot:
13,000 sq ft (in Enfield)

Formats distributed:
CD, cassette, video, computer games, CD-Rom.
Labels distributed:
Platinum, Dolphin, Outlet, Castles, MCI (non-exclusive).

Delivery details:
Uses third-party distributor Securicor for urgent deliveries and has a minimum order of 100 units.

Not a new release distributor, with catalogue stock only, so there is no need for Saturday morning deliveries, says music division director Steve Brink. The company guarantees next day delivery.

Sales and ordering details:
Electronic ordering, including Epos, has been in use for the past three years. Telephone and fax service available during office hours, 9am to 5.30pm Monday to Friday.

Profile:
The biggest development for Prism is its plan to become a fully-listed stock market company before the close of the year, Brink says.

Prisma has been building its music repertoire gradually since the company moved its head office to Enfield nine years ago. The plan is to release up to 20 or 30 new albums every year up to the year 2000, and the company has its eye on a number of more esoteric labels to add to its "niche music" market.

There are no significant changes planned in the Prism delivery system, Brink says. "With no chart-oriented material we see little need in becoming involved in new initiatives such as early deliveries."

COMPLETE LINKS WITH PINNACLE

The Complete Record Company formed a physical distribution deal with Pinnacle in June following the closure of its own distribution set-up based at Tetelst Leisure.

Jeremy Elliott, managing director of the specialist classical and jazz distributor, says the move to Pinnacle has given the company access to Eros/EDI ordering systems and enabled it to widen the customer base for its labels. "Although it is purely distribution, the deal is ideal for

us and has allowed us to expand our own sales and marketing staff at the same time," he says.

Complete has enjoyed classical chart success recently with Breakfast Baroque and Vision Of Peace by the Monks Of Ampleforth Abbey, on the Classic FM label. The company distributes more than 40 labels including Carlton Classics (which incorporates BBC Radio Classics), Testament, Cala, Belart, Vanguard and ACE.

LASGO ENJOYS WORLDWIDE SUCCESS

Lasgo Exports has had a bumper 1995 thanks to a boom in vinyl product and a flood of orders for its music books and merchandise range.

The company saw its turnover hit the £30m mark this year, of which vinyl releases accounted for 25% (£7.5m). Sales manager Paul Burrows says, "Vinyl continues to make a substantial contribution, especially with dance releases to Japan, the US, Italy and Spain." Meanwhile, the company's

music book and merchandise business continues to grow. Official and unofficial artist biographies and tour memorabilia is proving a huge seller in Japan, while the European market for English language music books is growing. Lasgo's biggest seller this year has been Take That In Private (Virgin Books) which has sold more than 20,000 units.



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SUMCD 4016



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SUMCD 4030



SUMCD 4031



SUMCD 4032



SUMCD 4033

SUMMIT

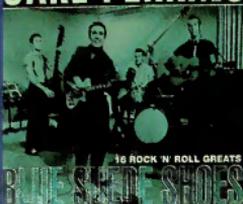


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Sarah Vaughan

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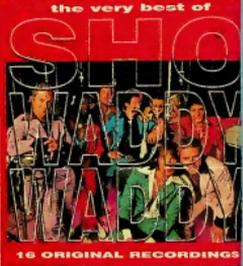
Glenn Miller
THE SWINGING GLAZER
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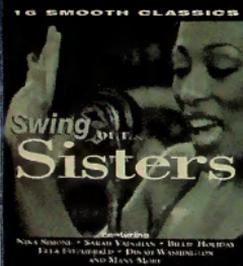
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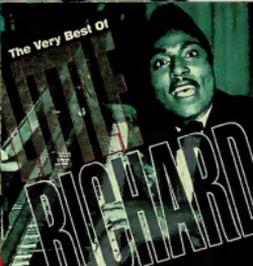
16 SMOOTH CLASSICS
Swing Sisters

Includes:
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PAPA CHACHACHA • DINAH WASHINGTON
AND MISS MIMI

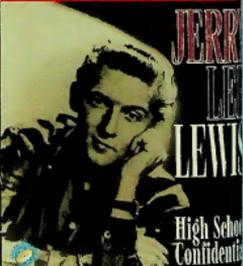


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Small Faces

16 ORIGINAL RECORDINGS



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15 CLASSIC HITS



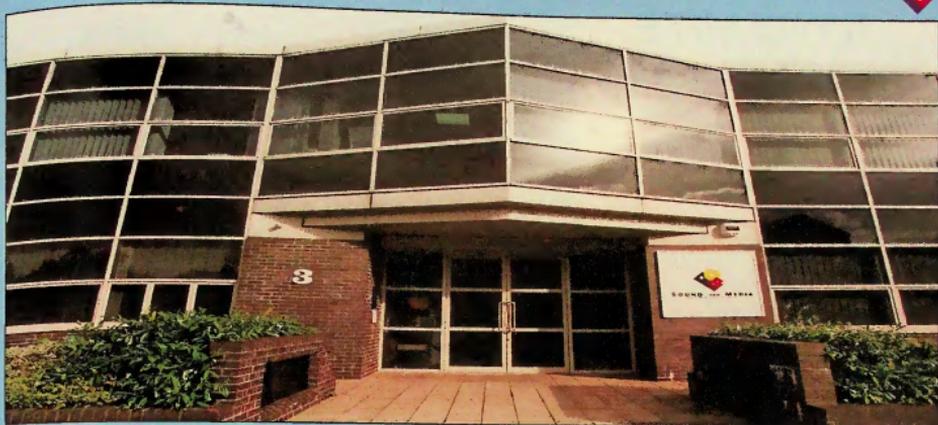
Billie Holiday
Feel the BLUES



THE BEST OF
The Troggs



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SOUND AND MEDIA BUILDS ON ITS NEW CREDIBILITY

Sound And Media's Peter Collins started from humble beginnings 15 years ago when his first warehouse was the back of a van. But it's a completely different story now, says Valerie Potter

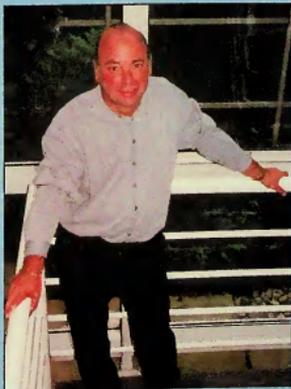
Looking around Sound And Media's busy 40,000 sq ft facility in Redhill, it's hard to imagine that the company's original warehouse was the back of a van.

However, when managing director Peter Collins founded the business in 1980 as Mainline Record Company that was indeed the case.

Collins recalls, "We bought an old Ford Transit at an auction, filled it with stock and started calling on independent record dealers and factory sites around the country."

Collins has been in the music business virtually all his life. His father ran a music shop in Addiscombe near Croydon just after the War and, when he retired in 1970, Collins junior took over and rapidly expanded the chain to four. However, he began to notice that the retail market was becoming increasingly concentrated in the hands of the large retailers, so he decided the way forward was to supply the major stores, rather than trying to compete with them.

From those humble beginnings, Mainline



● MD Peter Collins

moved into the wholesale record business bringing in vinyl cut-outs from the States, and parallel imports from Europe.

"We needed a proper base," remembers Collins. "And the easy option was to utilise my garage at home. The trouble was we filled it during our first week so we had to

move into the house. They were in the hall, in the kitchen, up the stairs, even in the kids' bedrooms. And what with our van zooming up the road all day, the neighbours started to complain."

Collins recalls those early years as being difficult, hard work but a lot of fun. "I remember going down to Stage One in Haslemere to buy cut-outs from Terry Shand (now chairman of Castle Communications). I told Terry I'd been offered this enormous warehouse in Croydon, all of 900 sq ft, but the rent was £50 a week. I asked him if I should go for it. He responded with a few well-chosen expletives. Thankfully, I took his advice and today we employ more than 50 people."

This gave the company the impetus and room to expand. So much so that in 1984 it moved again to a bigger warehouse.

Collins needed an exclusive range of product to distribute in the UK, and the opportunity presented itself in 1986 when he sold a majority share in the company to the Swiss-based Phonomatic Group.

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With a high-profile launch in 1987, focusing on Phonomatic's budget price CD series, Mainline became the first UK company to shatter the all-important £5 retail price barrier.

This was followed by a corporate restructuring of the group which led to Mainline changing its name to Sound Solutions Limited.

After the Phonomatic Group stand was closed down at Midem in January 1993, Sound Solutions Ltd decided to leave the group. Various discussions then took place to find a new business partner, and from a chance meeting at the beginning of 1994 between Collins and Jonathan Gilbride, managing director of Caroline International, the seeds were sown.

An approach was made by Trevor Abbott, managing director of the Virgin Group - Caroline's parent company - to enter into a joint



venture with the existing management.

Collins remembers, "We were looking for a partner that had the credibility and resources to realise the company's true potential. We certainly found it with Virgin."

To give the company a fresh start, and to avoid confusion over the Sound Solutions name, which is still

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being used in other territories, they again changed the trading name to Sound And Media Limited.

This was followed in April 1995 by a move to a new custom-built 40,000 sq ft corporate headquarters at Redhill in Surrey.

With the security gained through the joint venture, Collins is looking to take the company forward by expanding all

areas of the operation.

This will include multimedia distribution, development of its own labels, plus consolidating its reputation as the UK's premier clearing house for major company audio and video overstocks and deletions.

Phil Worsfold, sales director and shareholder adds, "Peter and I have enjoyed a great working relationship for more than 16 years and seeing the company grow to the size it is today obviously gives me enormous personal satisfaction.

"When you start to analyse how we've got there, it's simply down to hard work, the will to succeed and being able to provide our customers with a fast and reliable service," he says. ●



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Sound And Media's distribution team is constantly looking for new outlets, both traditional and non-traditional, while working hard to keep existing customers happy

DISTRIBUTION TO THE TRADITIONAL MARKET

The distribution side of Sound And Media's business is developing all the time. It now offers more than 1,500 product lines to traditional music retailers. At the same time Phil Worsfold is actively seeking new label deals and other multimedia related products.

Worsfold says, "We've got one of the best sales teams in the business. Our telesales people are contacting more than 1,000 accounts every week while the field sales team are out there maintaining important personal contact."

Worsfold adds, "We've always enjoyed excellent trading relationships with the major retailers, and following the move to Redhill we've got the facilities and operating systems to provide an extremely efficient service."

Collins acknowledges the company's



● Phil Worsfold

new deal with Virgin has raised its profile and credibility within the music industry. "We need to build on that. We give all our labels the attention they deserve and we try that bit harder. If labels are looking for a change or perhaps a new lease of life, they should contact us to find out what we can offer."

DISTRIBUTION TO THE NON-TRADITIONAL MARKET

Seven years ago, Collins identified a shift

in consumer spending on home entertainment from the traditional to non-traditional outlets. Consequently, the company has built up a highly successful merchandising operation by supplying supermarkets, convenience stores, garage forecourts and duty free stores among others.

Collins says, "We've had tremendous success racking super budget CDs especially our own Summit label, which is performing well in all markets."

Worsfold adds, "Overstocks and deletions play an equally important part in this sector as it gives us the opportunity to spice up our racks with major company product. Perhaps this is what gives us the edge. Everybody benefits, the record companies dispose of their unwanted stocks discreetly, the non-traditional retailer generates more business and the consumer gets terrific value for money. ●

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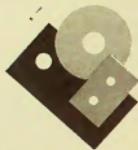
INNOVATION KEEPS

As Sound And Media's own labels celebrate their first ye



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Following the deal with Virgin, substantial funds were allocated to set up Sound And Media's own label division. This ensured continuity of supply and brought quality standards completely under the company's control.

Collins recalls, "I appointed former Old Gold label manager Michael Neidus as head of product development because of his reputation in the industry."

The first three labels – Calibre (mid-price), More Music (low-price) and Summit (super-budget) – were launched during 1995.

Knowing that budget products had come in for some adverse publicity, Collins' brief to Neidus was simple. Every album released, whatever the price point, must have the same attention to detail as full-price product.

Neidus says, "We listen to



● Michael Neidus

everything we may want to license, and if it doesn't come up to our standard, it simply doesn't happen.

"When the projects are scheduled we discuss how each individual album should look. We're constantly striving to be both creative and innovative."

Consequently, Sound And Media's releases contain added extras not normally associated with budget product, such as full-colour picture discs, four- to 12-page booklets or poster pull-outs with sleeve notes and

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S LABELS' ADRENALIN FLOWING

the head of product development reveals that each release must pass a stringent quality test

bonus tracks.

"We design and conceptualise everything in-house and, although it takes a bit longer, we're always proud to be associated with the product," says Neidus.

"We spend considerable sums on studio production, 'cleaning up' masters if necessary, and being creative wherever possible.

"if we think it is justified we use the CEDAR noise reduction system, to ensure that the quality of the original master is enhanced.

"I still get a buzz out of seeing the colour proof of a sleeve, but the ultimate satisfaction is looking at the product in-store, prominently displayed at the front of the racks.

"Taking into account the hard work and effort we put into each release, it



company this autumn is the scheduled release, under Sound And Media's own name and logo, of a series of expensively packaged interview CDs aimed at the collectors

market and pitched at £6.99.

"The first set of releases include The Beatles, Pink Floyd, Jimi Hendrix and Bon Jovi, and each of these limited editions contains a four-colour Picture CD, 120-page CD size book, colour photos and discography," says Neidus.

Phil Worsfold comments that the beauty of the series is that it fits perfectly into CD racking and, because it carries a VAT rate of just 8%, the retailer can earn an excellent margin.

gives me a great deal of personal satisfaction knowing it stands up well and at times exceeds the design and presentation of full price product."

The rationale behind the Summit label was to target impulse shoppers.

"Suddenly all retailers began to see the sales potential of this well-packaged, value for money series and began selling it at a higher price," Collins says.

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● Rob Worsfold: has been with the company since 1984 when he joined brother and sales director Phil straight from college. He oversees warehouse operations, systems operations and stock control.

"The initial response to the Sound And Media series has been overwhelming with most of the major chains ordering right across the range. Consequently we've had to increase our original pressing order to meet demand. I can see this series being a big hit for Christmas," he says.

Michael Neidus is also responsible for sourcing new product, which is becoming increasingly difficult, and for negotiating and concluding the licensing agreements.

"Devising new concepts, or a new angle on tried and tested ideas is what keeps the adrenalin flowing. If I see the potential in a particular concept, we'll discuss it and I'll work out a detailed campaign," he says.

One of Sound And Media's October releases,

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J-GROOVE, a Japanese dance/pop compilation, highlights the company's vision for looking further afield than Europe or the US for ideas.

Neidus points out, "This project has been on the back-burner for some time, gradually gaining momentum. I waited for the right tracks to become available and when Sandy Lam's Pieces Of Mind – a massive club hit in Hong Kong and Japan – fell into my lap, I knew the time was right.

"The addition of that track opens up the album to a much wider audience and consequently we'll focus on it for airplay.

"We've already had two successful campaigns this year. Firstly, The Crusaders' Greatest Crusade mid-price double CD and cassette release on Calibre. We did a radio campaign on Jazz FM in the London and north-west regions, and tied it in with the station's daily Office Sweep giveaway. The album rooted itself for several weeks in the number one slot on Jazz FM's Music Store chart."

However, it was Victory, a low-price release on More Music, that gave Sound And Media its first experience of a large ship-out.



● Gary Mazzotti: joined Sound And Media as financial controller in 1994, responsible for developing and introducing financial control systems to support the company's projected growth into the next century

"With the glut of VE Day product around, we knew we had to do something different," Neidus remembers. "So last November, we decided to release a street party-type album, with deluxe packaging. We had terrific retail support, pre-selling almost 15,000 units with sales increasing dramatically as the event grew closer."

For Midem '96, Sound And Media will have more than 100 albums available on its own labels. Neidus says, "The first year has been a real learning curve for the company. However, we've already had huge successes, which we can build on." ●

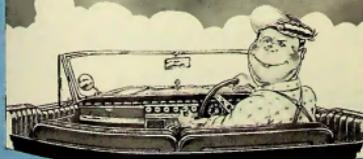
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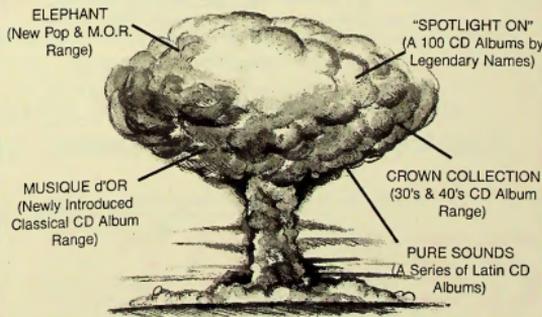
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THE OVERSTOCKS PROFESSIONALS

Sound And Media is always looking at new ways to present its overstocks and deletions

Overstocks and deletions have always been an integral part of the business, and Peter Collins considers Sound And Media to be the UK's top clearing house for this type of product.

"It's a difficult business, but one that we've always handled well," says Collins. "I'd like to think we legitimised the business in the UK, by taking it into the mainstream. We were without doubt the first company to offer a discreet and professional service to the majors, and we've maintained most of those relationships right up to the present day."

Phil Worsfold says that by the end of the Eighties the company was running eight mobile warehouses nationwide. "Instead of using clapped out delivery vans like everyone else, we went for new Mercedes vans, which were racked, carpeted and stocked with the best product around."

However, it soon became clear to Collins that the business was changing. More and more retailers were opting for central buying and van sales became redundant.

Worsfold says, "We virtually took the vans off the road overnight. The salesmen were



delighted because they finished up with new cars. And to solve the problem of how to present product, we brought in one of the first Canon colour copiers in the country. Instead of carrying a whole van-load of stock, each item is copied and slotted into a professional presenter. Now we offer customers a terrific range of titles that change virtually on a daily basis."

With access to such vast quantities of product, Sound And Media offers multiples the opportunity to mount large and profitable sales promotions throughout the year. "We offer the complete package," says Worsfold. "We source the product, store it, shrinkwrap it, price sticker it and ship it direct to the stores. We have tremendous expertise and the systems to back it up."

In the early years, vinyl was a significant part of the company's business. But when sales began to decline in the late Eighties, it turned its attentions to sell-through video. Sound And Media is now the biggest supplier of video overstocks in the UK, carrying up to a half a million units.

Sound And Media's hi-tech showroom is an impressive sight. "It's like going into a modern record store," says Collins. "The atmosphere is very relaxed and dealers are encouraged to spend as long as they want without being pressurised. But if they need help we have experienced sales people on hand to answer any questions."

Collins concludes, "Product sold off by the majors has always been a contentious issue, which is why we went for the professional approach. We're convinced that this type of product stimulates consumer interest."

Sound And Media has achieved much since 1980, but Collins is not one to rest on his laurels. He and his staff are full of new ideas for the future, ideas which will benefit labels and retailers alike. Here's to the next 15 years. ●

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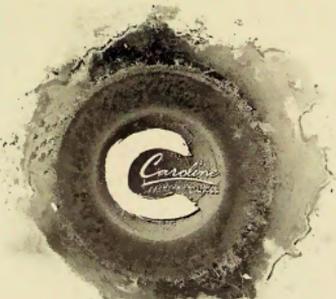
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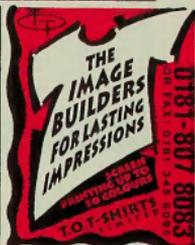
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