



MUSIC WEEK

For Everyone in the Business of Music

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Phew, what a scorcher!

by Catherine Eade

The music industry goes into the busy Christmas period on the back of scorching summer sales which have surpassed all expectations, according to latest CIN data.

Around 17m singles and 24m albums were sold across the counter from July to September. The singles figures represent an increase of 16% on the same quarter last year and are 8% higher even than the Christmas period of 1994.

Albums are also up 7% compared with the same period last year. With the two fastest-selling albums of the

year, Oasis's (What's The Story) Morning Glory and Simply Red's Life, due to contribute to final quarter figures, alongside big name releases from Del Leppard, Meat Loaf, Eternal, UB40, The Beatles and Queen, the trend looks likely to continue.

Parlophone managing director Tony Wadsworth, for whom Blur scored the biggest album and single of the quarter, says, "Two years ago it would have been unheard of for a band like this to sell more than 200,000 records. The sales figures we are experiencing with bands like Blur, Oasis and Supergrass are tremendous."

Max Hole, managing director of East West whose Simply Red and The Rembrandts' singles helped install Warner as the biggest singles distributor for the quarter with a 19.3% share, agrees. "British music is booming. For the first time in ages there are some exciting British groups," he says.

The figures compare favourably with the market in the US, where latest statistics show album sales up only 5% for the year and singles down almost 4%. The contribution of UK acts is particularly strong. Of the quarter's 10 biggest selling albums, seven were by UK acts. BPI figures released on Friday also

show the number of albums awards on the increase, with 106 awards overall including a platinum for Supergrass's I Should Coco and golds for Black Grape, Tricky and Gene's debut albums.

Besides Warner's success - WEA was top record company for singles with 10.1% of the market - the CIN figures show Columbia was the leading singles label of the period for singles with 5.3%. PolyGram remained the top singles corporate group with 17.4%.

Virgin was top albums label with 7.0% of the market and top record company with 9.3%.

● Full details next week

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Live & Kicking's producer Cathy Gilbey was among the women honoured at the inaugural Women Of The Year awards dinner, which was staged at London's Langham Hilton on Wednesday night. Gilbey has worked on BBC's winter Saturday morning shows since their inception with Multi-Coloured Swap Shop 20 years ago, won the lifetime achievement award. "It's the most rewarding job to have in TV," she told the audience. Other award winners at the event were Brits executive producer Lisa Anderson and Mercury Records' Sarah Vaughan. See story, p3

Coxon and Lewis take top jobs

PolyGram/Island managing director Richard Manners has promoted Nigel Coxon and Mark Lewis to the positions of director of A&R for Island Music and PolyGram Music respectively.

The appointments, effective immediately, will give the pair overall responsibility for the two companies' rosters. Coxon, who joined Island Music in July 1994 after five years at Island Records, has worked with acts including Menawear, Ash, Marlon, Salad and

Hole since arriving at the company. In addition to his publishing responsibilities, he will retain his existing A&R involvement with the record label's acts Pulp, The Cranberries and Salad.

Lewis, who joined PolyGram Music last year, previously ran the independent label Lemon Records and managed Kinky Machine, Top and Thomas Ribeiro. He has signed acts including Longpigs, Powder and Manson to the company.

Earl's Court set to host Brit Awards

The Brit Awards is to move to London's Earl's Court exhibition centre for next February's event, after three years at Alexandra Palace.

The venue change, which brings the awards closer to the centre of London and the record industry community in west London, was confirmed last week after months of negotiations.

Full details of the change will be announced at a launch at the BPI headquarters in London this Wednesday, when the date for the event will also be confirmed, along with voting deadlines.

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CELEBRATE

US radio chiefs vote Oasis the right stuff

Oasis won a unanimous seal of approval from America's most prominent radio programmers at Music Week's US Radio Workshop last week.

Eight top programme directors and industry executives gave the thumbs up during an informal listening session, as the event drew to a close at London's Hurlingham Club on Tuesday.

The panel was played tracks by the cream of UK talent, including Blur, Supergrass, Pulp and Black Grape, with the title track of Oasis's album Morning Glory - which entered the US

charts at 62 last week - voted best with 64 out of a maximum 80 points.

Brian Phillips of 99X in Atlanta gave the track nine out of 10. "This isn't even the best track on the album," he said.

"If this doesn't work, then I give up."

The second most popular track was Kelly's Heroes by Radioactive's Black Grape who received 60 points. Jeff McCluskey said it was excellent, adding, "They will break in the US this year." In third place was Ash's Girl From Mars which notched up 54 points. Arista Records senior vice president

Rick Bisceglia commented, "This sounds the most like a hit record."

Other successes included Reef, Supergrass and Sleeper with unsigned R&B singer/songwriter Louise Francis achieving an impressive 44 points.

Although Blur and Pulp failed to impress the panel with each scoring less than 40 points - the tracks The Universal and Common People were simply too English, it was claimed - the state of the British music scene.

● US Radio Workshop, p5

roxette's greatest hits

june afternoon
you don't understand me

the look

dressed for success

listen to your heart

dangerous

it must have been love

joyride

fading like a flower
(every time you leave)

the big L.

spending my time

how do you do!

almost unreal

sleeping in my car

crash! boom! bang!

vulnerable

she doesn't live here anymore

i don't want to get hurt

the band:

Per Gessle & Marie Fredriksson

the album:

14 massive hits
and 4 new tracks

the plan:

over £500k spend on tv

over £150k spend on outdoor
sites and national press

a new single, the look, remixed for
'95, in November

Roxette in the UK for
exclusive live show and
extensive promotion
in November

extensive retail
marketing plan

23rd October 1995

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Right Said Fred (pictured) are to release their third album *Smashing* on their own label, Happy Valley Records, preceded by the single *Living On A Dream* on November 13. The trio have left Gay Holmes' Tug Records and teamed up with new managers Jazz Summers and Tony Perrin. "It's all about control," says Fred Fairbrass, who with brother Richard and fellow band member Rob Manzoni co-produced *Smashing*. The band's co-manager Tony Perrin says, "Setting up a new label always felt like the step we would take. We didn't even talk to any majors." Fred Fairbrass, Perrin and Summers will run the imprint, which will be distributed by 3m/Sony and may eventually seek for other acts.



Ernl brings in Dickson as A&M goes for growth

by Robert Ashton

A&M managing director Osman Ernl is restructuring the label's international and business affairs operations to keep pace with the continuing expansion of the label.

As part of the move, Ian Dickson, Epic and S&W director of international marketing, is joining A&M in the new position of director of international.

Ernl says the growth of the company and its six wholly-owned, subsidiary and affiliated labels - Superior Quality Recordings, Generic, Paradox, Mo Wax and dance label AM/PM - has seen the company's roster grow from nine artists on the main A&M imprint to a total of 28 in one year.

"Although we are not the biggest, nor the coolest, nor the fastest on the charts, we want to be the most adept because we are the most ambitious," he says.

One of the first tasks facing Dickson when he joins the company in mid-December is to prioritise three of the label's newer acts, the Bluetones, Therapy? and Dodgy, throughout the world.

"Dickson is coming into one of the smallest operations in the group because we don't have the huge international artists, like the Metallicas, but we do have some of the most rapidly-growing ones," says Ernl.

"Ian is a great catch because he combines the experience of working in an indie and major and is the perfect schiz-

ophrenic to dovetail into the schizo-

phrenic A&M operation."

Dickson's appointment comes a week after former Virgin director of legal and business affairs John Toone joined as director of legal and commercial affairs.

Toone replaces business affairs director George Babbington, who has moved into private practice. He will continue to work with A&M on certain projects. Toone's new position is broader than that of his predecessor, as well as acting as intermediary between the affiliated labels and A&M. Toone will also interact with the marketing and international departments to initiate special one-off projects, such as an upcoming TV film of a Chris de Burgh performance, which is expected to be screened across Europe.

King plans new shake-up for Song For Europe show

A Song For Europe is to undergo a far-reaching overhaul which it said it renamed *The Great British Song Contest*.

The changes, designed to help the UK win the Eurovision for the first time in 15 years, are being pioneered by Jonathan King, who has been retained as the BBC's Eurovision music consultant for a second year.

There will be a two-stage public vote including an hour-long special to focus on the final eight songs.

Initial entries will be whittled down to eight in the usual way by

Basca, the Music Publishers' Association and the BBC. Instead of becoming automatic finalists, the shortlisted artists will perform on a Top Of The Pops special in March. The public will then vote by telephone to pick the top four.

This quartet will feature on the Great British Song Contest the following Friday. The four entries will begin the hour-long show, followed by at least 30 minutes of performances by big-name artists. A phone vote will then decide the winning song, which will go forward as the UK Eurovision entry.

Wembley transformed for Three Tenors event

Wembley Stadium's capacity will be reduced and its stage moved for next July's Three Tenors concert following criticism from opera fans that the venue is too large, writes Peter Brown.

Luciano Pavarotti, Jose Carreras and Placido Domingo appear at Wembley on July 6 - part of a five-date world tour, promoted by Matthias Hoffman in partnership with Harvey Goldsmith, which also takes in Tokyo, New York, Munich and Melbourne.

Producer Fibre Rudas says: "We've cut Wembley's capacity from 80,000 to 50,000 to ensure that even those at the back enjoy a front-of-stage atmosphere." The stage will be built on the north side to make sure the July sunset does not obscure the view, he adds.

Brits producer named woman of the year

Brits executive producer Lisa Anderson was named the music industry's first woman of the year at last week's ceremony at London's Langham Hilton Hotel.

Anderson, executive producer of the Brits since 1992, was presented with her award by former Brits Committee chairman Hob Dickens in honour of her 20-year career in the music industry. She started in the business as a secretary to Chris Wright, then managing director of Chrysalis Records. In 1988, she became the first female managing director of a major UK record company, RCA.

Also honoured at the event, which raised £10,000 for Nurdoff-Robbins and the Brit Trust, were lifetime achievement award winner Cathy Gibbey, music producer of BBC1's *Live & Kicking*, and special achievement award winner Sarah Vaughan, A&M coordinator at Mercury Records, who was selected in a vote among *Music Week* readers.

The awards show, organised by a committee of women to highlight the contribution of women to the industry, ran into controversy, with some of the

250-strong audience declaring its light-hearted one insulted women's achievements. A number walked out.

Radio One programme editor Kate Marsh, who took an all-female table at the event says, "Everyone's sense of humour is subjective, but I felt the tone of the event was misjudged." Radio One controller Matthew Bannister said, "I felt embarrassed to be a man."

But manager Gail Colson, who sat on the organising committee, says: "It was supposed to be tongue in cheek and I thought it was a brilliant night."

NEWSFILE

Waits in battle with Rondor

Tom Waits's publishing companies are taking Rondor Music to court in a dispute over the ownership and administration of songs he wrote for the Francis Ford Coppola film *One From The Heart*. Third Story Music (Fifth Floor Music) and Carlin Music split the publishing rights for his songs equally with the film production company Zoetrope. Third Story's London solicitor, Simpkins partner Charles Artley, says there was an agreement for the catalogue to be administered worldwide exclusively by the music publishers, but Rondor claimed to the MCPS earlier this year that it was entitled to administer Zoetrope's half share of the copyrights in the UK.

Greengrass moves to pastures new

Creation has poached WEA marketing manager Emma Greengrass to work on its new time act Oasis alongside marketing consultant Tim Abbott. The former *Music Week* pluggler of the year will initially work just on Oasis, but there are plans to split the roster with marketing manager John Andrews in the future. Greengrass, 29, started as regional radio promoter for London Records in 1988, moving to regional radio at WEA in 1989.

National Ballroom reopens

The National Ballroom in Kilburn, north London, has reopened after two years and a massive re-fit. The venue, which has remained in the hands of the original owners, the Carey brothers, now boasts 10 bars and an Avitec sound and lighting system. Its capacity of 1,200 will rise to 2,000 in January after further work.

Charities benefit from karting contest

Warchild and Nurdoff Robbins are to benefit from a *Music Week*-organised Sunday Karting Challenge at Thunder Road, Crobydon on Sunday December 3. The entrance fee for the Music Travel Team Entrance and the Kenwood Car Stereo Team Grand Prix is £250 for a team of six drivers, including refreshments. Anyone wishing to contribute items for a charity auction or wanting further information, should call Alan Rae on 0181 886 7070 or fax 0181 667 0013.

Parlophone makes marketing moves

Parlophone marketing director Mark Colton has restructured the label's marketing division by creating three distinct areas: product management, catalogue development and creative. Terry Felgate is promoted to marketing manager and Wendy Furness has been appointed catalogue development manager.

Bannister faces Squire probe

Radio One Controller Matthew Bannister will be cross-examined by Met/MTF programme controller Giles Squire at a seminar on November 6 at London's Grosvenor Club. Tickets are £9 for Radio Academy members and £15 for non-members. Call for details on 0171-255 2010.

Camden attracts top names

Camden Live, the nine-day music festival being staged in the London borough from October 27, will include key industry figures such as Food Records' chief Andy Ross, Radio One controller Matthew Bannister, Mean Fiddler boss Vince Power, and Carter USM manager Adrian Boss among the speakers on its series of panels.

M&G/Wired strike deal with RCA

M&G Records/Wired Recordings is to sign a deal enabling RCA to manufacture, market and distribute the label's product in the US and Canada.

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▶▶▶▶▶ MIDEM'S 30TH CONFERENCE SET TO BE BIGGEST EVER - p4 ▶▶▶▶▶

America is a nation dominated by radio with around 35% of the population tuning in to the country's 11,740 stations, revealed Gary Wall of radio research company Wall Media at last week's US Radio Workshop. In his keynote speech, Wall gave a detailed overview of US radio, highlighting trends such as the shift in programming to cater for the over-25 age group; just 12% of stations currently focus on listeners under 25. Wall warned that radio playlists could become more conservative as new legislation concentrates media ownership in fewer hands. Audience research dominates the radio scene, added Wall, but these days, he said, too few stations delve further than the surface of such research. "Good radio is made up of 50% science and 50% voodoo," he added. Pyramid Broadcasting vice president of programming operations Steve Rivers later confirmed that testing audience reaction is the main way of deciding on additions to the playlists at the 12 stations in his group.



New Brit bands have to 'play the game' in the US

by Catherine Eade

The new wave of British bands must be prepared to work if they are to succeed in America. US radio programmers claimed at last week's Music Week-organised US Radio Workshop.

On the panel The Money Formats - The Inside Story, three programme directors discussed the chances of UK bands getting on to the playlists of US alternative and Top 40 stations.

They stressed that bands and their managers should be prepared to play the game in the US, playing live shows in cities or states where there is a grassroots of support, backing radio stations with personal appearances and learning to understand the different priorities and strategies in the US.

"The most important factor of all in the US is touring," said the panelists. "If you want more than 1m sales you have to tour," said former EMI and Chrysalis president Daniel Glass, now

president of promotions for Rising Tide Entertainment.

Panelists pointed out that some of the most successful bands in the US, such as REM and U2, paid their dues with promotional tours and radio station visits. There are many American bands prepared to put in the time if British bands are not, they said.

All three programme directors on the panel admitted radio stations are less likely to play bands that do not visit their state. Mike Halloran, programming director of San Diego's 91X station, said, "If you want to be a long-term act, you've got to do it."

Band managers were urged to take an active role in their bands' promotion, and get to know record company managing directors and radio promotions people. "Jesus Jones wouldn't have sold 2m records without Gail Colson," said Glass.

The biggest obstacle facing British bands aiming to break through in the

US is the massive gulf between the music scenes in the two countries, said Halloran.

Many problems encountered by UK bands and their labels trying to get tracks aired in the States are because the US scene is so far behind Britain. "Our audience is 13 years behind the UK public," said Halloran. "We've only just embraced punk, so bands like Blur are years off being accepted."

Halloran said America's widespread reluctance to air current and new UK acts is, in many cases, also down to the over "Englishness" of bands such as Blur, Pulp and Suede. But he said there is plenty of talent coming through that could produce a breakthrough, highlighting the talents of S'M*A*S'H, Oasis and Cast.

Brian Phillips, programming director for Atlanta station 99X added, "The Britpop sound is missing from the spectrum of US music right now - we need it on the radio."

Park credited with Take That success

Capital Radio's group programming director Richard Park was highlighted at the US Radio Workshop as the man who relaunched Take That's US career.

The first man to playlist Take That's Back For Good in the US, Steve Rivers, Pyramid Broadcasting's vice president of programming operations, told the audience that Park introduced him to the single when he visited in June.

Rivers said, "Richard Park brought the single in and we've been playing it ever since."

Rivers was talking during a session fronted by Arista Records senior vice president Rick Bisciglia, who has masterminded the US promotional campaign for Take That, who moved up to number 12 in the US singles chart last week.

Bisciglia said the slow nature of the US market means breaking an act can take a long time.

"We're into the 15th week with Take That and Back For Good is only now becoming familiar to people," he said.

Seminar tackles problems of breaking UK artists in the US

The Music Week-organised US Radio Workshop was hailed a success by delegates who attended the first event of its kind last Tuesday (11).

Managing directors from 14 record labels and publishing companies were among 120 delegates at the all-day conference at the Hurlingham Leisure Club in south London on Tuesday.

Hosted by Gavin commercial director Bob Galliani and jazz co-editor Kent Zimmerman, the conference heard a wide range of speakers from the US radio industry, including Arista Records senior vice president Rick Bisciglia, Gary Wall of radio research company Wall Media and top radio promoter Jeff McCluskey.

The conference provided an in-depth guide to the workings of

American radio and focused on how British bands and labels can launch into the US. A transcript of the day's panels and seminars is being supplied to delegates and will be made available to non-delegates.

A&M general manager Harry Magee says, "It was a professionally organised event with a good array of guests who were entertaining and informative. I thought it was generally pretty successful."

Music Week editor in chief Steve Redmond says, "We were delighted with the turnout at the conference. Plans are already under way to organise similar events in the near future."

Music Week readers can obtain a transcript of the US radio workshop by calling Louise Jefferson on 0171-921 5904.

Third shop suffers in wave of burglaries

Trax in Christchurch last Tuesday became the third record shop in south west England to be burgled, losing around £35,000 worth of CDs. Owner Nigel Brewer warned indie retailers that the thieves break in without setting off alarms. Around 8,000 CDs were stolen.

Sting accountant 'undercharged £1m'

Sting's former accountant claimed in court last week he undercharged the rock star around £1m for work done before 1989. Keith Moore, accused of taking £3m from Sting's accounts, said he had acted for no personal gain in investing millions of the star's money in doomed business ventures. Moore said, "I felt, because of the understanding reached on principles, I was acting within my authority." Moore denies 15 sample charges of theft from the singer's bank accounts and a company account between 1988 and 1992. The hearing is expected to finish this week (Monday 16).

Wootton wins place on CMA board

The owner of Richard Wootton publicity, Richard Wootton, is among three new international vice presidents elected to the Nashville-based Country Music Association's board of directors. He is joined on the board by Greg Rogers from MCA's Pacific Rim operation and BMG Ariola GSA president Thomas Stein. Columbia managing director, Kip Kronen, Asgard joint-managing director Paul Fenn and MCA Ireland's Dave Pennyfather have been re-elected.

Bowie and Floyd in phone card deal

Pink Floyd and David Bowie are to be featured by telecommunications companies on their phone cards. World Telecom is producing a limited edition of cards featuring Bowie's Outside album, while four of Floyd's album covers will be featured on BT phonecards.

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Camden recording studios will be opening their doors during the week and welcoming student engineers and producers to specially developed presentations on a range of studio activities. Each session begins at 9pm and lasts for 60 - 90 minutes. Cost is £5 / £3.00. Advance bookings essential.

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BBG RADIO



Asda becomes a key outlet for music under Gallant

Relocating to Leeds to work for a supermarket chain might not seem the most obvious move to make when you've attained a top management post at one of London's leading music retailers. But for Asda's category controller of entertainment Steve Gallant, the move from Our Price after 13 years seemed like the perfect challenge.

Just 16 months after Gallant was headhunted by Asda, the grocery chain has come from a 2% share to hold almost 5% of the albums and 4% of the singles market and is now supplying data to the CIN charts. It has also become a player in the video rental market and recently entered the CD-Rom market.

Gallant admits he is pleased with the changes that he has introduced at the company in such a short time.

"A lot of people said to me, 'What do you mean you're going to leave London and go and work for a supermarket?'" says Gallant. "But it could see the potential and the results to date have been very satisfactory. The culture here is very informal but very driven. Asda is a results-orientated company."

If his recent achievements at the company are anything to go by, it is an environment in which Gallant shines. One of his first moves after joining Asda last July was to begin working towards getting the chain accepted as a supplier of data for CIN.

"It shows our commitment to being part of the record industry," he says. And unlike some variety stores, Asda under Gallant has hired music professionals with two former Our Price employees, Colin Auchterlonie and Ian John, installed as music buyer and buying manager.

"The way he's approached the job at Asda since joining has been to bring a



STEVE GALLANT

STEVE'S SUPERMARKET SWEEP

Steve Gallant (b. June 24, 1960)

1978-1981: Gallant attends the London School of Economics to study a degree in International Politics.

July 1981: Joins Our Price Records as sales assistant in London's West End. Sept 1981: Three months later he is promoted to assistant manager of the late-night store in Coventry Street.

July 1982: After moving through three more stores, Gallant is promoted to manager of Our Price on Finchley Road. Goes on to manage 10 more branches, in London, Kent and Surrey.

Feb 1988: Brought into Our Price head office as buyer for music and video.

1990: Appointed buying manager for Audio and Systems Development. Rebuilt core buying team for Our Price.

1991: Promoted to senior buying manager where he developed product manager roles in buying team and designed central Epos reporting.

1993: Becomes brand development manager overseeing diverse areas of responsibility including design, product profile, space planning, market research and customer service.

July 1994: Moves to Asda Stores as category controller for entertainment. The supplier base is rapidly revamped by Gallant to improve availability.

Aug 1995: Asda launches new-look music and video departments.

Oct 1995: Asda enters video rental and PC CD-Rom markets. Asda's 201 stores join the CIN chart panel, making it the first supermarket chain to contribute to the chart.

real music focus to the chain," says Virgin deputy managing director Ray Cooper. "He's not just interested in the lucrative side of things like compilations, he's very artist-driven." Sylvia Montello, retail promotions

manager at classical magazine *Gramophone* says he memory of working with Gallant as an assistant buying manager at Our Price between 1990 and 1992 was his skill at mixing two separate talents.

"Most people are either good at running the shop and managing things, or they have a knowledge of music," she says. "Steve combined product management with man management really well."

Cooper adds, "He's very sure of his abilities. He's basically very relaxed and never loses his cool when making decisions."

Gallant's ability to take everything in his stride was demonstrated early on, when the native Yorkshire man and politics graduate was made assistant manager at the Piccadilly branch of Our Price after three months as a sales assistant.

Eventually becoming brand development manager for Our Price in 1993, Gallant says he enjoyed the breadth of the role which saw him getting involved in design, space planning and market research—something he has thrown himself into at Asda.

"With 5m shoppers every week we've got a hell of a captive audience and the idea is encourage them to increase their entertainment spend," he says.

On the basis of Gallant's track record, the general view in the industry is that Our Price's loss is most definitely Asda's gain.

"He's put Asda on the map," says PolyGram sales director Nigel Hayward. "They were in the doldrums five years ago, but the combination of him with chief executive Archie Norman (formerly at Kingfisher) puts them in a very strong position."

Not content with just being on the map, Gallant says his immediate aim is to double the business in the next three years. And when someone with his pedigree says that, you'd be advised to listen. Catherine Eade

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The Virgin Records logo, featuring the word "Virgin" in a stylized, cursive font.

Promoting the UK black music industry

After a 12-month period in which black artists Seal and Debra have led the UK assault on the US charts, this year's black music Global Tour was guaranteed to attract more interest than usual.

This year's third annual event, which undeniably captured the imagination of the black music industry, was further boosted by the visit of star record producers Terry Lewis and Jimmy Jam.

Besides attracting around 60 US executives to the UK and 800-plus would-be artists and executives to the closing Saturday seminar – both double last year's numbers – the event brought TV coverage on both BBC's O'Z and MTV alongside support from the music press and black media including *The Voice* and *The Journal*.

The crucial aim for 1996, as the event enters its fourth year, is to maintain the momentum, says event co-ordinator Jackie Davidson.

"There were some very positive developments at the seminar this year and we have got to build on it," she stresses.

The most specific ambition is to build links with the retail side of the industry and help develop the event as a catalyst for selling records. "There is an apathetic view that black music doesn't sell beyond being specialist music," says Davidson. "We need to break that down and see if we can promote music."

Such an initiative would see the Global Tour follow in the footsteps of the event organised in the US by Best's equivalent US organisation, the International Association of Afro-



JIMMY JAM AND TERRY LEWIS: FORGING LINKS WITH THE UK BLACK MUSIC INDUSTRY

American Music (IAAAM) with which it jointly stages the Global Tour.

The annual British event is effectively a scaled down version of America's own black music celebration, the annual African-American Music Month, which honoured LA Reid, Boyz II Men, Wynton Marsalis and Gerald Levert in June. Now in its 16th year, the US event is designed specifically to promote black music and sell records, a fact which emphasises the difference between the established American organisation and its nascent UK counterpart.

While Best is still in its infancy, the black music industry has been fighting its corner in the US for two decades. Developing out of America's black civil

rights movement of the late Sixties and early Seventies, it was the Black Music Association – IAAAM's direct predecessor – which lobbied successfully for president Jimmy Carter to inaugurate what was then called Black Music Month. The experience of the BMA and IAAAM has created a far more strident approach to the issue of race in the US industry.

Terry Lewis spells out the body's global aims when he says, "We want to get black music recognised internationally. Our music is black gold. It fuels world music."

To the Americans, the crucial importance of the UK event is to promote black music across the board in the UK and build links between

black industry figures in the UK and US.

Dyana Williams, IAAAM's co-founder, says, "We achieved all our objectives this year, most particularly to bridge the gap between the British industry and the American industry."

The reason for Jam and Lewis's visit was, most directly, to learn about the UK black music scene and discover some UK talent. At the seminar, Lewis told the audience that one of his aims while in the UK was to find UK acts to add to the US-dominated roster of acts at Jam and Lewis's Perspective Records.

"UK black music doesn't recognise its own beauty," he says. "It emulates what it sees in the US, but it has something more special – its individuality. At the moment the US is a cesspool of the same music and the UK has the ability to challenge that."

Jam says, "There's a lot of talent over here and we plan to be here a lot more. Sometimes our acts are appreciated more in the UK. The SOS band was broken over here. The UK knows quality music when it hears it."

While the main focus is inevitably on the music, an important subtext to IAAAM and Best's efforts is the representation of black people within the music industry. It is one area where the UK remains way behind its US counterparts, says Dyana Williams.

"The most senior woman in an African-American woman, Sylvia Rhone," she says. "But, you know, in the UK I only see black people as receptionists and security men."

Marlin Talbot

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Magazines hit the Internet as publishers wait to see

IPC and Emap, publishers of some of the most influential music magazines in the UK, have been beaten to the Web by specialists playing to a captivated audience

It seems easy to launch a music magazine on the World Wide Web — unless you happen to be a traditional music magazine publisher.

Yes, while the world and his word processor have been slugging up web sites over the past year dedicated to music, the two companies who have made millions from publishing consumer music titles, IPC and Emap have remained in the background.

True, *Melody Maker* dipped its toe into cyberspace at the Reading Festival in conjunction with Cerberus — but apart from that, the big boys have failed to make their move on-line.

They will do it, however. Both companies are making their plans. Two weeks ago, IPC put *New Scientist* on-line, next will be a corporate site for IPC itself... and then will come the music titles.

At Emap, it, too, has already put some titles on-line (*Car, PC Review*), next is *Empire* and then, by the start of 1996, according to editorial director David Hepworth, Q.

Travelling through the Web reveals that UK magazines (G and *Time* *Mag's* limited efforts aside) are not the only ones slow to make the leap. The only big music consumer title to really make any impact is *Time Warner's Vibe* (<http://www.pathfinder.com/vibe>). This, as with the rest of *Time Warner's* output, is an excellent effort and heaves with content and interactive elements (vote on all the music you can listen to, message boards, send messages to artists and so forth).

But when the big publishers finally make it there, they will find cyberspace more crowded than the newsstands because, even before they have arranged their meetings and put down action points, smaller operations have already put out titles — or websites.

Websites are a natural progression from the fanzine of old. In between came the e-Zine, often a plain text title that would be e-mailed out. But the opportunities given by the World Wide Web have meant home publishing is now a viable and potentially profitable activity for plenty of people.

The revenue comes from two sources. First, advertising on the site and second, from companies who work through sites to build for them. This is what happened with one of the UK's first websites, *State51* (<http://www.state51.co.uk>), from the team that worked on sites for Virgin Music and Pepsi.

Two more of our rings are on this way: *FIX* (<http://www.widemediaco.uk/fix>) has been put out by four journalists who previously worked on the style mag *Twenty Four Seven*. It now has some 25,000 international readers while advertisers pay from £200 to £1,500 per month. And through associate company *lunk* it creates sites for other people, too. Likewise, *Rage*, now in its sixth issue, has attracted advertising from the likes of Guinness, Our Price and Lacoste, as well as developing its own Web building business.

But it is the US where the zine scene is really booming and providing some of the best work on the Net.

One of the favourites this year, and

now in its 10th edition, is *Added To Noise* (<http://www.addict.com/ATN>), edited by *Rolling Stone* contributing editor Michael Goldberg. It contains a mass of music writing, sound and video samples and has attracted sponsorship from *Interview* magazine as well as a dozen or so artists and labels.

Likewise, former MTV VJ, Adam Curry has created *The Vibe* (<http://www.metaverse.com/vibe>) which does an excellent job of providing an on-line music and entertainment magazine.

These may be well established, but now pale in comparison with *The Sonic Cere*, put up by a group of New Yorkers who had been running a Bulletin Board System for music fans (<http://www.sonicnet.com>). If you visit one Web site this week, make it this one, because it contains fantastically clever design, is very neatly constructed and the content is great. Artists such as David Byrne, Elastica and Roy Ayers have visited its on-line chat rooms and it has worked with some 30 labels providing them with sound and pictures.

But these indie operations are not

the only ones able to produce websites. The beauty of the Net is that the definition of what exactly a publish is, and who has the right to publish one, becomes enormously blurred. Take the example of the UK's *Musichase* site from Good Technology (<http://www.elmal.co.uk/musie>). Now, officially, that is just a set of links to record labels' home pages produced by the company, but give it a slightly different front page with direct links to some of the stuff inside and you have an on-line magazine.

If you want to see how this can work, take a look at the very fine *Crash Site* (<http://www.crasite.com/Crash>). This was put up by a company called *Vision* in Los Angeles, which does very similar work to *Good Technology* (including pages for *The Beastie Boys* and *L7*), but has just packaged it better.

Another venture is the blatantly commercial, but still excellent, *Look at it* (a little too slow to download), *Rocketropolis* (<http://www.rocketropolis.com>), a "virtual rock-and-roll city" with the motto that, "In the future, everyone

will be famous for 15 megabytes". It is the brainchild of artist/manager Nick Turner and provides much of the usual zine editorial stuff, as well as a "high street" where labels and artists can show off and try to sell their wares.

So, with all this up there, what are the mainstream publishers going to do? Unsurprisingly they are being coy at the moment. At Emap, Hepworth will say only that it is interested in "the interactive elements of the Net". In other words the ability to bridge the gap between readers and magazine — expect lots of bulletin boards.

At IPC, Johnathan Newby, the man responsible for its new media publishing, is equally vague, saying only that he sees it as a means of "extending the magazine's brands".

The real problem they face though is in creating something worth the cost of the magazines that will not end up losing tens of thousands of pounds. "We're very conscious that it's a commercial organisation," says Newby, "and anything you put on the Web has to be commercially viable".

This, as Hepworth points out, means that the gung-ho spirit behind websites is somewhat missing in the corporate world. The thing that makes zines so good," he says, "is the sheer enthusiasm behind it and I haven't really seen that in the corporate publishers because they must have one eye on balancing the books".

Despite this, there is already a wealth of opportunity on the Net for the big music magazines behind it and I haven't really seen that in the corporate publishers because they must have one eye on balancing the books. Finally, if they can see the copyright with their writers (a big if, in some cases), searchable archives of features, interviews and reviews would make excellent material for the Web — providing, of course, they were presented properly and edited to screen-readable length.

Then, if they really make the most of the Net we should expect some big stars called up for on-line interviews in their specially branded chat zones. Then, if they can see the copyright with their writers (a big if, in some cases), searchable archives of features, interviews and reviews would make excellent material for the Web — providing, of course, they were presented properly and edited to screen-readable length.

Their big advantage is that traditional magazine brands attract an enormous amount of initial attention when they go on-line. These brands that have been built up over years can offer a much-welcome familiar face to someone trying to wade through the disjointed mass of stuff that goes to make up the World Wide Web.

But this is only enough to get people to the first page. The real question is whether they can create something that will make people want to come back and for that they will have to create something that is as much a part of the Net as it is of the IPC or Emap publishing states.

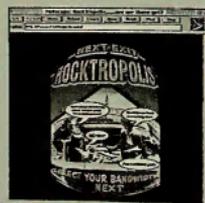
To get it right, these publishing giants could do much worse than borrow a few ideas from the dwarfs who have paved the way for them.

Simon Waldman

MUSIC WEEK 21 OCTOBER 1995

THE ZINE SCENE

Site	Address	Details
Added To Noise	http://www.addict.com/ATN	10-month-old veteran. A bit slow, but strong on content.
Buzz On-Line	http://www.buzzmag.com	Los Angeles pop culture mag. By LA Web site creator, Vision, a show case for its work
Crash Site	http://www.crasite.com/Crash	disputed as a magazine.
FIX	http://www.widemediaco.uk/fix	UK Music and stylezine with a simple structure. Successful at attracting advertising.
G-Spot Magazine	http://www.hardnet.co.uk/gspot	UK style mag on-line, pretty basic.
Mix Mag	http://www.techno.de/mixmag/index.html	UK dance mag, put up on German techno on-line server.
Rage	http://www.southern.com/rage/	Current record reviews, but not much in the way of interactivity.
Rocketropolis	http://www.rocketropolis.com	UK style mag put up by computer journa. Getting better all the time. Did some excellent coverage of Glastonbury.
Seconds Magazine	http://www.iuna.com/Seconds	Beautiful musical rock'n'roll city/shopping mall.
State 51	http://www.state51.co.uk	Standard zine stuff — big-name interviews but not too exciting.
The Sonic Cere	http://www.sonicnet.com	From the creators of Virgin Music's site. Full of interesting stuff. Plenty of sound samples.
The Vibe	http://www.metaverse.com	Excellent design, brand new. A model of how it should be done. Put up by former MTV VJ Adam Curry. A little heavy to load at times, but very, very interactive.
Vibe	http://www.pathfinder.com/vibe	Time Warner's slick black music mag. Very interactive.



BEHIND THE COUNTER

HARRY BLACKWELL, Castle Records, Darwin

"Simply Red were way ahead of other new albums, while Oasis held up better than expected. Judging by the customers we've had for the latter, it seems the band has crossed over to a mainstream market. One thing that bothers me is that new records get such heavy radio play so far in advance of release. I feel people either tape the tracks they like or get sick of hearing them. I believe this relates to our slightly disappointing sales of Simply Red's Fairground single. We did well with it, but not as well as we expected on the basis of the number of pre-release enquiries. As a satellite town to Blackburn, we have our work cut out discouraging people to shop there at the multiples. Having said that, we have a very loyal customer base that spans all age groups. We do very well with mainstream pop product and TV-advertised compilations are our bread and butter. We're currently got window displays for Mariah Carey and Simply Red, and the next big one will be for Queen's album Made In Heaven. That will be our big one for Christmas."

ON THE ROAD

PETE WYLES, 3mv rep, London area

"These past two weeks have been a bit of a blur. Last week was phenomenal with the amount of sell-through we had with the Oasis album and it still seems to be selling through really well this week. The Simply Red album is also doing great business but I think it was odd they were both released separately because it would have been another battle, but it's one I feel we would have won. The other main album I suppose is Menswear. There's a big buzz on that and that's been selling really well and the Green Day album's been going well this week, too. A few weeks ago, nobody would have expected the Garbage album to have charted at number 12. I think it bodes well for next year because they're definitely going to be one of the big acts. There's a couple of big compilation albums we've had that are still selling through: the Fantasia album, which has got the limited edition rubber sleeve which is extremely perty but everyone seems to like, and the new Ministry of Sound album."

IN THE SHOPS THIS WEEK

NEW RELEASES

Simply Red's Live eclipsed other albums although Menswear and Green Day were also strong performers. Best-selling singles included Ash, Northern Uproar, Scooter, Lightning Seeds, Soul 11 Soul, Marion and Eurogroove

PRE-RELEASE ENQUIRIES

Singles: Queen, Kenny Thomas, Elvis Presley, Meatloaf
Albums: Queen, The Beatles, Evis Presley

ADDITIONAL FORMATS

Limited edition Sleeper seven-inch, Def Leopard limited CD single

IN-STORE

Windows: Lou Reed, Janet Jackson, Simply Red, Mariah Carey, Heartbeat, Annie Lennox
In-store: Dana Dawson, Tears For Fears, Finn, Cast, The Pretenders, Suggs, Robert Palmer, Simply Red, Michael Bolton, Luther Vandross

MULTIPLE CAMPAIGNS

Andy's
Records

Windows - Lou Reed, Heartbeat, Janet Jackson, Annie Lennox, four CDs for £20 across selected range; In-store and press ads - Lou Reed, Adiemus, Dana Dawson, Sacred Spirit, Tears For Fears, Finn; TV ads - Lou Reed (Anglia)

Boots

In-store - three for the price of two on mid-price classic artist albums, buy two selected BBC videos and save £3, Best Of All Woman, KD Lang, Simply Red, Now 1995, Driving Rock, Janet Jackson, Mariah Carey, Pavarotti, The Mask, Forrest Gump, The Lion King, Warner musicals on video, Pochahontas, Pride And Prejudice, Coronation Street 35th anniversary book and spoken word promotion

HMV

Album - Cast; Single - Meatloaf; Essential Selection - The Pretenders, Evis Presley, Luther Vandross, Dana King, Coolio, Cher, Elton John; Windows - sale; In-store - Cast, The Pretenders, Suggs, Robert Palmer, Tears For Fears; Press ads - Lords Of Brooklyn, Longlegs, Del Amir, Steely Dan, Jimmy Nail

MENZIES

Singles - Meatloaf, Coolio, Snap, Dana Dawson; Windows - Simply Red, Star Wars; In-store - Simply Red, Robert Palmer, The Pretenders, Luther Vandross, Suggs, Braveheart, Finn, Best Dance Ever 1995

NEW RELEASES

"NOW"

our price

TOWER
RECORDS-VIDEOS

WHSMITH

WOOLWORTHS

In-store - Planet, Shelter, Piano Moods, Apes Pigs And Spacemen, DC Lee, Mother Earth, Shamen, Blessed Eith, Hippiks

Album - Luther Vandross: Single - Meatloaf; In-store - Simply Red, Michael Bolton, Mariah Carey, Janet Jackson, Oasis, Blue Wet Wet, Jimmy Nail, mid-season sale with 10% off selected CDs, videos and cassettes, Star Wars, Forrest Gump, The Mask, Lion King

Singles - Cher, Coolio, Meatloaf, Jimmy Nail; Albums - Adiemus, Roberto Alagna, Apes Pigs And Spacemen, Cluesless, D'Angelo, Dubstar; Windows - Cast, Luther Vandross, The Pretenders, Robert Palmer, Cher, Meatloaf, mid-price promotion, Simply Red, Forrest Gump, Janet Jackson, Menswear, Green Day; In-store - Janet Jackson, Menswear, Green Day; In-store - The Main Event with CDs at £5.99, Robert Palmer, Luther Vandross, Finn, The Pretenders, Suggs, Cast, Best Dance Album In The World Ever 95, The Greatest Dance Album Of All Time, Forrest Gump, Star Wars

Single - Robert Ferrier; Windows - PolyGram sale, Shara Nelson, Janet Jackson, Mariah Carey, Simply Red, Inspiral Carpets, Menswear, Gramophone Awards, Joe Satriani; In-store - PolyGram sale; Press ads - Cast, Sacred Spirit, Tears For Fears, This Ain't Top Hop II, London Wainwright, Ozzy Osbourne, Elite Collection

Megaplay singles - Dana Dawson, Heavy Stereo; Essential album - Robert Palmer, Windows - A Simple Reason, Low Flying CDs with two CDs for £20, Def Leopard, Smashing Pumpkins; In-store - Peter Frampton, Capercaille, East 17, Erasure, Shamen; Press ads - Coolio, D'Angelo, Roberto Alagna, Nade, Graham Gold, Bluenote, Apes Pigs And Spaceman, Shelter, Erasure.

Album - Pochahontas; In-store - Simply Red, up to £5 off selected CDs and videos, Pochahontas, The Pretenders, Robert Palmer, Glenn Miller

Singles - Cher, Meatloaf; Album - Ultimate Soul Collection 2; In-store - Ultimate Collection, Dance Zone, three CDs for the price of two across selected range, The Lion King chocolates with the video plus one other Disney purchase, Fox And The Hound, video clearance sale

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Ashton-Under-Lyne), Castle Records (Darwen), EarTrends (Tadlington), HMV (Basingstoke), Lizard Records (Newcastle), Our Prices (Wolverhampton), Regis Records (Hull), Tower (Piscobilly), Tower Sounds (Cirencester) and Virgin (Portsmouth) If you would like to contribute, call Karen Faux on 0181 543 4830.

EXPOSURE

TELEVISION

21.10.95
Live And Kicking featuring Eternal and Meatloaf, BBC 1: 9.15 - 12.20pm
Scratchy & Co with Soul II Soul and TLC, ITV: 9.35 - 11.30pm
Hit Mix featuring TLC, Sky One: 1 - 2pm
Wed Wet Wet Afternoon, MTV: 2 - 4.30pm
An Evening With Bon Jovi, MTV: 10 - 11.30pm
22.10.95
MTV Unplugged: Bjork, MTV: 6.30 - 7.30pm
23.10.95
The O Zone with Erasure, East 17 and Palp, BBC 2: 6.45 - 7pm
TLC Past, Present & Future, MTV: 8.30 - 9pm

25.10.95
The Album Show featuring Oleta Adams, Leany Kravitz and a spotlight on Australian artists, ITV: 1.40 - 2.40pm
26.10.95
Rocky World featuring U2, Peter Gabriel and producer Daniel Lanois, Channel Four: 2.30 - 3.30am
Big City features Menswear, ITV: 11.10 - 11.40pm
27.10.95
Backtrack 193 featuring Stevie Wonder, Chuck Berry, Rolling Stones, Cliff Richard and The Ronettes, VH-1: 10 - 10.30pm

21.10.95
Johnnie Walker features Hole in concert, Radio One: 2 - 5pm
John Peel live from Glasgow's Ten-Day Weekend event, Radio One: 5 - 7pm
Essential Mix featuring DJ David Camacho from New Jersey, Radio One: midnight - 2am
22.10.95
Radio One Rock Show with The Wildhearts, Radio One: 8 - 10pm
Andy Kershaw presents a session from Aljibe, Radio One: 10pm - midnight
23.10.95
Apache Indian with the latest in reggae, rap,

blangre and ragga, Radio One: 9 - 10pm
Mark Radcliffe features The Wandettes in session, Radio One: 10pm - midnight
25.10.95
The Evening Session featuring an interview with Cypress Hill and the 60th Dolls live, Radio One: 7 - 9pm
26.10.95
Soundbite, hosted by Danny Kelly features Bruce Springsteen and Vix Reeves, Radio One: 9 - 10pm
27.10.95
John Peel features The Roots from Solar Race and Zion Train, Radio One: 10pm - 1am

RADIO

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
CAST All Change	Polydor	October 16		Ads will run on XFM for one week and in the music and style press. Window displays will run in 250 independents. Our Price and HMV.
DON-E Changing Seasons	Island	October 16		Radio ads will run on Kiss, Choice, Jazz FM and Galaxy. There will be music press advertising and a street poster campaign in London.
DOWNLOAD Furcra	Off Beat	October 16		The album will be advertised in <i>The Wire</i> , and in <i>NME</i> and <i>Melody Maker</i> as part of Pinnacle's Network campaign.
FOSTER & ALLEN 100 Golden Greats	Telstar	October 16		The campaign, set to run for eight weeks, includes national Channel Four and regional ITV ads, plus ads on Melody and Country Radio. Advertising will run in <i>NME</i> , <i>Melody Maker</i> and <i>Kerrang!</i> and the band will be ending a European tour at London's Astoria on October 29.
FRONT LINE ASSEMBLY Hard Wired	Off Beat	October 23		Ads will run in <i>Moj</i> with Virgin, <i>The Guardian</i> with Andy's, <i>Q</i> with HMV, <i>Melody Maker</i> and <i>Vox</i> . There will also be a street poster campaign.
JOE CRUSHECKY America Babylon	FLR	October 23		A Virgin discount voucher will run in <i>Kerrang!</i> and there will be promotion and in-store displays with independent retailers.
LIFE OF AGONY Ugly	Roadrunner Records	October 23		The campaign runs through to Christmas including national television and press advertising and in-store and window displays.
ROBERT PALMER The Very Best Of	EMI	October 16		The release will be advertised in the national press and on poster sites and promoted in-store by major and independent retailers.
POGUES Poppe Mahone	WEA	October 16		The album will be TV-advertised for one week on Channel Four, which is running a documentary, as well as poster and in-store campaigns.
PRETENDERS Isle Of View	WEA	October 16		The campaign, running to Christmas, includes national TV, radio and press and poster advertising, plus in-store and window displays.
ROXETTE Roxette's Greatest Hits	EMI	October 23		From today, there will be an extensive re-promotion with national TV advertising on Channel Four with HMV, followed by special regional ITV ads. The campaign also includes cinema flyer promotion.
SACRED SPIRIT Chants And Dances Of The Native Americans	Virgin	October 16		Ads will run in <i>Downton</i> , <i>Echoes</i> , <i>Alarm</i> , <i>Blues & Soul</i> and <i>HipHop Connection</i> and there will be a London-based street poster campaign.
SILENT ECLIPSE Psychological Enslavement	Island	October 16		A poster campaign on bus sides and shelters will run in London. There will also be ads on ITV and Sky, plus national press advertising.
SUGGS The Lone Ranger	WEA	October 16		A two week advertising campaign on Classic FM will be backed with press ads in <i>Gramophone</i> , <i>BBC Music</i> , <i>Classic CD</i> and <i>The Guardian</i> . Ads will run on Classic FM and Melody for two weeks from release and there will be extensive press advertising.
BRYN TERFER Impressions	Decca	October 16		Radio ads will run on Kiss, Dream and Galaxy and there will be press ads in <i>Echoes</i> , <i>Muzik</i> , <i>Blues & Soul</i> , <i>MixMag</i> and <i>Hip Hop Connection</i> .
DAWN UPSHAW Portrait	Warner Classics	October 23		The campaign includes national Channel Four and regional ITV ads, plus radio advertising on Kiss, Choice and Galaxy.
VARIOUS Best of Electro Vol. 1	StreetSounds	October 23		There will be a three-week TV ad campaign covering satellite channels and selected Channel Four and ITV regions, plus radio ads on Virgin, Atlantic and IR stations and a London underground poster campaign.
VARIOUS The Very Best Of Blues Brother Soul Sister	Dino	October 23		A three-week radio ad campaign will be backed up with press ads in <i>Echoes</i> and <i>Touch</i> and competitions in the national and regional press. There will be advertising in <i>Muzik</i> and <i>M8</i> plus Pinnacle Network advertising in <i>NME</i> and <i>Melody Maker</i> .
VARIOUS Conscious Raga	GreenSleeves Records	October 16		Radio advertising will run on IR dance stations and there will be press ads in various magazines.
VARIOUS Dream Injection	Sub Terranean	October 16		There will be advertising on XFM and Piccadilly Key 103, plus press ads in <i>NME</i> , <i>Select</i> , <i>Big Issue</i> , <i>City Life</i> and selected student titles.
VARIOUS Havin' It Ibiza Volume 2	Beechwood Music	October 16		The campaign includes national Channel Four and satellite advertising plus radio advertising on a wide range of IR stations.
VARIOUS Medchester	Global TV	October 16		The album will be advertised on satellite channels and selected Channel Four and ITV regions. Radio ads run on Melody, Premier and Viva.
VARIOUS Night Fever	Dino	October 16		The release will be nationally TV advertised on Channel Four, ITV and Sky and there will be radio advertising on Capital and Atlantic 252.
VARIOUS Piano Moods	Telstar	Out now		Ads will run on national Channel Four, satellite stations and regional ITV, plus radio advertising and in-store displays.
VARIOUS Smash Hits 3	EMI	October 16		Radio ads run on Kiss for two weeks. There will also be specialist press ads. Our Price and Virgin are charting and discounting the album.
VARIOUS That's Rock 'N' Roll	Moonshine	October 23		TV advertising covers satellite, national Channel Four and regional ITV. Radio ads will run on Capital and Virgin.
VARIOUS This Ain't Trip Hop? Part 2	Virgin	October 23		
VARIOUS Wake Up And Listen	Virgin	October 23		

Compiled by Sue Sillitoe: 0181-767 2255

CAMPAIGNS OF THE WEEK

COMPILATION

VARIOUS - THE HOUSE OF HANDBAG
AUTUMN/WINTER COLLECTION

Record label: Ultrasound Records
Media agency: Pure Media
Media executive: David Collins
Marketing directors/creative concept: Rupert Lord & Tom Parkinson
The three-week campaign behind the latest House of Handbag compilation, which is released on Monday, includes TV advertising on Channel Four nationally plus ITV in the Granada, Border, LWT, Central and Meridian areas, Sky One and MTV. Radio ads will run on Kiss 100, Kiss 102, Capital, Galaxy, Choice, Clyde and Forth, while press advertising will run in *Clothes Show Magazine*, *The Face*, *Loaded*, *Muzik*, *iD*, *Sky*, *MixMag*, *More*, *Smash Hits*, *Generator*, *Jockey Slut*, *Musik Week*, *Boyz*, *Gay Times* and *Herb Garden*. HMV, Virgin, Tower and 150 independent retailers will be promoting the album in-store and there will also be a street poster campaign in key cities.

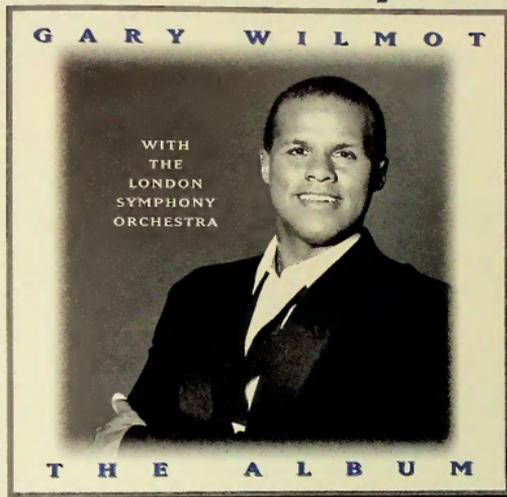
DEF LEPPARD - VAULT - DEF LEPPARD
GREATEST HITS 1980-1995

Record label: Mercury/Bludgeon Riffola
Media agencies: Target & The Media Business
Media executives: Rob Wilkerson, Lucy Barclay and Tina Digby
Marketing manager: Greg Castell
Creative concept: Green Ink
With a single in the Top 10 and a two-year gap since Def Leppard's last album, the marketing campaign for this compilation, out next Monday, aims for a mass audience, with national TV ads on Channel Four plus an ITV regional roll-out through to Christmas. There will also be radio ads on Virgin and Capital, national and music press advertising, 48-sheet billboards in the Midlands and bus advertising in Birmingham and Yorkshire and the Midlands and window displays will run with EUK, Our Price, Virgin, Tower, HMV, WH Smith, Martins, MVC, Menzies and selected independents.



ARTIST

12 million people will be watching Gary Wilmot on television. Get ready for the rush.



For a six week period, 12 million people will watch Gary Wilmot singing on television.

Gary Wilmot 'The Album' features Gary with the London Symphony Orchestra performing a dazzling selection of show songs arranged and produced by Mike Batt.

- National TV campaign from week commencing 6/11/95
- 6 week television series, 'Showstoppers' from 29/10/95
- Intensive schedule of TV and press interviews.

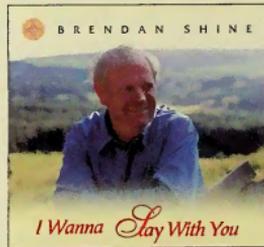
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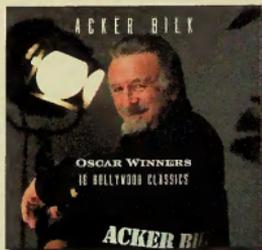
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Simply Red sales eclipse Oasis

SALES

While Mariah Carey tops the singles and albums charts in the US, Simply Red turn in a similar performance here. Their single Fairground is its fourth week at number one, while their album Life debuts at the summit, comfortably eclipsing Oasis's (What's The Story) Morning Glory.

Morning Glory sold 122,000 copies last week, to add to the 346,000 it sold the week before. Life launched its career with a sale of 293,000. Aside from Morning Glory and Life, the only album to sell a quarter of a million copies in a week this year is Take That's Nobody Else, which means the three highest one-week album sales achieved in the UK this year have all been by Mancunian groups.

Life is Simply Red's fifth album, and the band have shown enviable consistency, reaching number two with the first couple - Picture Book and Men And Women - and number one with the last three, namely A New Flame, Stars and Life.

On the singles chart, the fast action continues with a third of last week's titles lining their places to the latest influx. Few records get to show any growth at all these days and fewer still sustained growth, so the continuing advance of Smokie & Roy Chubby Brown's Living Next Door To Alice is remarkable. In its 22nd week of chart action, and its ninth since entering the Top 40, it climbs yet again this week, reaching number three. It thus equals the previous highest position attained by a Smokie hit, specifically their 1975 debut hit You Think You Know How To Love Me. With 350,000 copies sold, it has matched each of the group's 12 previous hits.

One of only two other climbers this week is a record that leaptfrogs over Smokie to reach number two - Def Leppard's When Love & Hate Collide. Their 18th hit takes them to dizzy heights they've reached just once before, with 1992's Let's Get Rocked, and sets up their forthcoming hits retrospective Vault to become one of the Christmas season's biggest sellers.

In April, Wildchild reached number 34 with *Legend of the Dark Black Part 2*. This week, Wildchild debuts at number 11 with *Renegade Master* - it's the same song with a new title. In a similar scenario, *Dear's* *C'Mon C'Mon (You No In Love With You)*, number 82 this week, fell just short of the charts earlier this year when the act was called Velvet Jungle. Nowadays you can't rely on either the artists or title staying the same even if the record does.

Alan Jones

SINGLES UPDATE



ALBUMS UPDATE



AIRPLAY

With Simply Red's Fairground at number one for the seventh week in a row, and the Rembrandts' I'll Be There For You at number two for six weeks in succession, East West continues its unprecedented domination of the chart. Both records continue to command almost unanimous support, though the gap between them and the chasing pack is finally closing. While Simply Red seem certain to stay top next week, the Rembrandts are most susceptible to challenges.

One of the biggest is likely to come from Queen's Heaven For Everyone. It showed its meanest business last week when it amassed 70 plays between Sam on Friday (when Capital Radio broke the embargo on it) it was played 538 times, and consequently debuts at number 16 this week. Among its most enthusiastic supporters is Capital, which it was spun 45 times and Virgin, which aired it 25 times. The fact that it merely topped a Fresh Air survey vocal from a track by the Cross excited much comment on radio, and a few plays for the Cross original too.

In keeping with its more modern image, Radio One is very cool on Queen, spinning Heaven For Everyone just five times last week. It continues to champion Sleeper, whose What Do I Do Now? it played 30 times, more than any other record. It also went up on two records that have yet to be released: Coolio's Gangsta's Paradise and Everything But The Girl's Missing, which were played 23 times each, to rank fourth equal on the station's playlist.

Having a major hit doesn't ensure airplay, and Nick Cave and Kylie Minogue's dark duet Where The Wild Roses Grow managed only 86 plays last week. Since it debuted at number 11 on the sales chart, the majority of the plays it got would have been at chart shows, where playing it was unavoidable. The plays it did get left it on a low 86 on the airplay chart.

The arrival of Heart 106.2 seems to have resulted in Virgin shying away from the more pop/black AOR sounds it was flirting with. Its current Top 20 is dominated by traditional rock/pop hybrids, with less emphasis on the Britpop acts favoured by Radio One, and little or no attention being given to R&B style acts aimed by Heart - Mariah Carey, Shara Nelson and the like. The folk style of Seal's Kiss From A Rose and Dionne Farris's I Know mark the limit of Virgin's aspirations in this direction, while a strange but abiding affection for Roquette marks the outer limits of its poppier output.

Alan Jones

SALES AWARDS

- **Platinum:** Wet Wet Wet - Picture This (x2); Various - Now That's What I Call Music! 1995; Lenny Kravitz - Mama Said
- **Gold:** Various - The Best Dance Album In The World...95; Prince - The Gold Experience; Mike Duffield - Songs Of Distant Earth; Maxi Priest - The Best Of Me; Michael Jackson - You Are Not Alone (single)
- **Silver:** Green Day - Insomniac; Various - Kiss In Ibiza

PLAYLIST ADDS

Radio 1 FM: w/e 11.11.95: A List: M8 - Baby's On Your Back; Wombleville; Lites - D'Scream - The Power; Queen - Heaven For Everyone; The Rolling Stones; Like A Rolling Stone; TLC - Diggin' On You; C List: Backstreet Boys - We've Got It Going On; Deborah Cox - Sentimental; Goldie - Inner City Life; Honey Crick - Sitting At Home; Nick Cave & Kylie Minogue - Where The Wild Roses Grow; Saint Etienne - He's On The Prowl; Capital FM: w/e 13.10.95: A List: Celine Dion - You Make Me Feel Like A Natural Woman; Queen - Heaven For Everyone; Q List: Jimmy Hair - Big River; Paul - Secret For E's And White; C List: Madonna - You're So Beautiful; M8 - Baby's On Your Back; Wombleville; River Series & Alex Clarke - If You Leave Me Now; Virgin 1215: w/e 13.10.95: C List: Queen - Heaven For Everyone; Nick Cave & Kylie Minogue - Where The Wild Roses Grow; Elton John - Greatest Squares; Electric Tunes; The Box: w/e 12.10.95: Backstreet Boys - We've Got It Going On; The Bluetones - Bluetones; Bobby Brown - My Prerogative; CMC Music Factory - I'll Always Be; D'Angelo - Brown Sugar; Def Leppard - When Love & Hate Collide; Diana King - Just Nobody; Eternal - Power Of A Woman; Groove Theory - Tell Me; The Levellers - Fantasy; The Lightning Seeds - Lucky You; Francis & The Lights - Stay - Wadd In My Hands; TLC - Diggin' On You; Vanessa Dacu - Near The Black Forest; Wild Colour - Dreams.

THIS WEEK'S HITS

Singles

- NUMBER ONE: Fairground Simply Red - East West
- HIGHEST NEW ENTRY: Power Of A Woman Eternal - 1st Avenue/EMI
- HIGHEST CLIMBER: When Love & Hate Collide Def Leppard - Bludgeon Riffola
- NUMBER ONE R&B SINGLE: Power Of A Woman Eternal - 1st Avenue/EMI
- NUMBER ONE DANCE SINGLE: Higher State Of Consciousness Josh Wink - Manifesto

Albums

- NUMBER ONE: Life Simply Red - East West
- HIGHEST NEW ENTRY: Life Simply Red - East West
- HIGHEST CLIMBER: Jollification Lightning Seeds - Epic
- NUMBER ONE COMPILATION: Heartbeat - Forever Yours Various - Columbia

Airplay

- NUMBER ONE SINGLE: Fairground Simply Red - East West
- BIGGEST GROWER: Heaven For Everyone Queen - EMI
- MOST ADDED: Heaven For Everyone Queen - EMI

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- US film studios

CHART FOCUS

THE UK'S OFFICIAL CHART SOURCE

AIRPLAY PROFILE



#	Title	Artist/Label	Weeks on chart	Peak
1	WHAT DO I DO NOW?	George Strait	27	30
2	FAIRGROUND	Travis Wyle/Atlantic	24	28
3	LOVE RENDEZVOUS	Pepper Adams/Atlantic	24	24
4	MISSING	George Strait/Atlantic	18	23
4	GANGSTA'S PARADISE	Ice Cube/Warner Bros.	23	23
6	POWER OF A WOMAN	Donna Summer/Atlantic	17	23
6	MY PARAGLIDER	Donna Summer/Atlantic	17	23
8	WHEN LOVE & HATE COLLIDE	Donna Summer/Atlantic	14	22
8	DREAMS	Mariah Carey/Atlantic	19	22
8	BULETIONS	Whitman/Atlantic	19	22
11	U KRAZY KATS Pt. 2	Red Hot Chili Peppers	25	21
11	ALRIGHT	George Strait	10	20
11	WEEKEND	Tommy Page/Atlantic	10	20
13	FANTASY	Mariah Carey/Atlantic	24	20
13	I CARE	South Shore/Atlantic	11	20
13	I CARE	South Shore/Atlantic	16	20
13	SORTED FOR ES & WHIZZ	Rugby League	18	20
13	ONLY HAPPY WHEN IT RAINS	George Strait/Atlantic	18	20
14	SOMETHING FOR THE PAIN	Donna Summer/Atlantic	23	19
15	FANTASY	Leifur Einarsson	14	19
15	BOMBASTIC	Shaggy/Atlantic	22	19
16	LUCKY YOU	Leifur Einarsson	16	18
16	EVERYBODY SAY EVERYBODY DO	Leifur Einarsson	4	17
17	I'D LIKE FOR YOU (AND THAT'S THE TRUTH)	Michael Douglas	17	17
17	OCEAN DRIVE	Leifur Einarsson/Atlantic	15	17
17	TRANSAMAZONIA	Shaggy/Atlantic	10	16
18	THUNDER	Eric Burdon	6	15
18	CAMDEN TOWN	Suggs/DMG	14	15
18	I'LL BE THERE FOR YOU	The Rembrandts/Atlantic	15	15
19	ANGEL WINGS	George Strait	13	15
19	WONDERWALL	George Strait	4	14
20	BROKEN STONES	Paul Weller/Atlantic	24	14



#	Title	Artist/Label	Weeks on chart	Peak
1	WATERFALLS	James Brown/Atlantic	64	71
2	I'LL BE THERE FOR YOU	The Rembrandts/Atlantic	73	71
3	FAIRGROUND	Travis Wyle/Atlantic	72	70
4	THAT LOOK IN YOUR EYE	Donna Summer/Atlantic	41	69
5	ROLL WITH IT	Donna Summer/Atlantic	46	61
6	THAT LOOK IN YOUR EYE	Donna Summer/Atlantic	37	61
6	FANTASY	Mariah Carey/Atlantic	29	61
8	ALRIGHT	George Strait/Atlantic	41	59
8	HEAVEN HELP MY HEART	The Arsenio Columbia	41	59
8	COUNTRY HOUSE	George Strait	38	59
10	A GIRL LIKE YOU	Eden Geffen/Atlantic	36	59
10	ROLL TO ME	Donna Summer/Atlantic	38	59
10	SOMEWHERE SOMEHOW	Whitman/Atlantic	36	58
11	ANOTHER NIGHT	George Strait/Atlantic	41	58
11	PARTY UP THE WORLD	Donna Summer/Atlantic	31	58
11	74-75	The Corndogs/Atlantic	46	57
11	REASSURANCE	Michael Douglas	50	53
12	WAITING FOR VAIN	James Brown/Atlantic	37	53
12	HAPPY JUST TO BE YOURS	Michael Douglas/Atlantic	30	52
12	YOU ARE NOT ALONE	Michael Douglas/Atlantic	22	50
12	BUN ARROUND	Blues Traveler/Atlantic	22	50
12	LOVE RENDEZVOUS	Pepper Adams/Atlantic	0	26
12	WONDERWALL	George Strait	0	27
12	MY PREROGATIVE	Boyz n the Moor/Atlantic	0	21
12	CAMDEN TOWN	Suggs/DMG	0	21
12	POWER OF A WOMAN	Donna Summer/Atlantic	0	19
12	CREAMER	George Strait	0	19
12	SHOOT ME WITH YOUR LOVE	George Strait	17	18
12	IF YOU ONLY LET ME IN	Donna Summer/Atlantic	13	15



#	Title	Artist/Label	Weeks on chart	Peak
1	SOMETHING FOR THE PAIN	Donna Summer/Atlantic	24	32
1	ROLL WITH IT	Donna Summer/Atlantic	29	32
2	I'LL BE THERE FOR YOU	The Rembrandts/Atlantic	29	32
4	FAIRGROUND	Travis Wyle/Atlantic	29	31
4	I'D LIKE FOR YOU (AND THAT'S THE TRUTH)	Michael Douglas	17	31
6	HEAVEN FOR EVERYONE	Donna Summer/Atlantic	5	25
6	DOWNTOWN	Leifur Einarsson/Atlantic	23	25
6	SEARCH FOR THE HERO	George Strait/Atlantic	23	25
7	WHEN LOVE & HATE COLLIDE	Donna Summer/Atlantic	19	25
8	COUNTRY HOUSE	George Strait	30	25
11	ALRIGHT	George Strait	23	24
11	74-75	The Corndogs/Atlantic	23	24
11	A GIRL LIKE YOU	Eden Geffen/Atlantic	15	24
11	ROLL TO ME	Donna Summer/Atlantic	20	24
11	LOVE LEVERS DO	Leifur Einarsson/Atlantic	22	24
11	LUCKY YOU	Leifur Einarsson/Atlantic	21	24
11	I HATE YOU	James Brown/Atlantic	24	23
11	WAITING IN VAIN	James Brown/Atlantic	24	23
11	SORTED FOR ES & WHIZZ	Rugby League	24	23
11	OCEAN DRIVE	Leifur Einarsson/Atlantic	20	22
11	THE WORLD	George Strait	23	22
11	I KISSED A GIRL	Leifur Einarsson/Atlantic	22	22
11	RADUL AND THE KINGS OF SPAIN	Travis Wyle/Atlantic	22	22
11	SAME THING IN REVERSE	George Strait/Atlantic	17	21
11	BROKEN STONES	Paul Weller/Atlantic	21	21
11	CAMDEN TOWN	Suggs/DMG	21	21
11	IN THE GROOVE AGAIN	Donna Summer/Atlantic	24	20
11	HOPE ST.	Leifur Einarsson	15	20
11	4 HOUR SIDE	James Brown/Atlantic	23	20
11	CIVIL LOVE	George Strait	8	19



#	Title	Artist/Label	Weeks on chart	Peak
1	FANTASY	Mariah Carey/Atlantic	51	49
2	FAIRGROUND	Travis Wyle/Atlantic	51	46
3	HEAVEN FOR EVERYONE	Donna Summer/Atlantic	9	45
4	I'LL BE THERE FOR YOU	The Rembrandts/Atlantic	59	42
5	A GIRL LIKE YOU	Eden Geffen/Atlantic	35	41
6	WATERFALLS	James Brown/Atlantic	33	40
7	RUNAWAY	James Brown/Atlantic	32	39
8	CAN I TOUCH YOU... THERE	Michael Douglas/Atlantic	36	35
9	WHEN LOVE & HATE COLLIDE	Donna Summer/Atlantic	26	34
10	POWER OF A WOMAN	Donna Summer/Atlantic	24	33
11	WALKING IN MEMPHIS	George Strait	32	29
11	HOUSES OF LOVE	James Brown/Atlantic	26	29
11	CAMDEN TOWN	Suggs/DMG	28	29
11	LOVE RENDEZVOUS	Pepper Adams/Atlantic	31	29
11	SOMETHING FOR THE PAIN	Donna Summer/Atlantic	29	29
11	YOU ARE NOT ALONE	Michael Douglas/Atlantic	43	27
11	LUCKY YOU	Leifur Einarsson/Atlantic	14	26
11	LIGHT OF MY LIFE	Leifur Einarsson/Atlantic	24	26
11	KISS FROM A ROSE	The DT's	29	24
11	SOMEWHERE SOMEHOW	Whitman/Atlantic	29	23
11	BACK FOR GOOD	Paul Weller/Atlantic	26	23
11	STAYING ALIVE	Ronnie Spector/Atlantic	8	16
11	74-75	The Corndogs/Atlantic	11	14
11	MIS-SHAPES	Paul Weller/Atlantic	11	13
11	HOLD ME, THRILL ME, KISS ME, KILL ME	Donna Summer/Atlantic	24	12
11	BLESSED	Donna Summer/Atlantic	11	11
11	TU M'AIMES ENCORE (I DO LOVE ME AGAIN)	Donna Summer/Atlantic	13	11
11	I'D LIKE FOR YOU (AND THAT'S THE TRUTH)	Michael Douglas/Atlantic	7	10
11	WAITING IN VAIN	James Brown/Atlantic	18	10
11	BOOMBASTIC	Shaggy/Atlantic	6	9

At 21 on the chart. *Media Monitor. Station program charts week lists by total number of plays per station from 00:01 on Sunday 8 October 1995 until 24:00 on Saturday 14 October 1995.

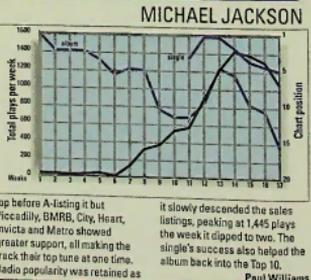
AIRPLAY FOCUS

MFM
MFM programme director Terry Underhill is relying on his vast radio experience to turn around the ratings of the Westminster-based station. Since arriving from Signal seven months ago, he has switched programme targeting from a teenage to an older audience and updated the number of oldies being played. "It's changed beyond all recognition," he says. "MFM was basically appealing to the 16-17-year-olds. It was playing very current hit and anything with a dancey flavour. I've turned round completely. I've increased by 55% the number of Eighties songs and reduced the Nineties." And he says the station is no longer competing on with Atlantic for listeners, "Atlantic 252 is doing a great job for 15-year-old school girls. I don't want that market." Still only 33, Underhill has been putting together playlists for 12 years and chooses MFM's track himself. "There are stations that invest lots of money in audience research, but I believe the best way to judge what works is on your own experience," he says. Rajar shows MFM has an 8% market share, 122,000 listeners and an 18% weekly reach in its 890,000 transmission area.

MFM TOP 10

Track	Peak
1 You Are Not Alone	37
2 Michael Jackson (Epic)	37
3 Fairground	37
4 Simply Red (East West)	34
5 I Hate You (Warner Bros)	33
6 Prince Little Sign (Columbia)	33
7 Runaway (Atlantic)	32
8 James Brown (Atlantic)	32
9 Somewhere Somehow (Precision)	31
10 Fantasy (Atlantic)	31
11 Sun Ain't a Hotch 'n Ice (WEA)	31
12 Mary Jane (Night Line)	31
13 Mary J Blige (MCA)	30

News of Michael Jackson's demise after the relative "failure" of *Scream* was proved to be greatly exaggerated with the success of second history single *You Are Not Alone*. As media attention focused on the Blarney, Ossie, he, the Jackson ballad quietly but effectively picked up widespread radio airplay, mirrored in support by record buyers. The week after another sales chart number three, the track showed an 84% audience increase, breaking through the 1,000-play mark as it stayed at number one a second week. Radio One waited until the song was at the



MICHAEL JACKSON
It slowly descended the sales lists, peaking at 1,445 plays the week it topped to two. The single's success also helped the album back to the Top 10.

TOP 50 AIRPLAY HITS

21 OCTOBER 1995



This Week	Last 2 weeks	Title/Artist/Label	Radio 1 FM										Total no. of plays	Total (est. hrs)	Wkly. airplay (est. hrs)		
			Atlantic 252	Blk/Bkng	Capital	City	Cycle	Heart FM	Innova	Metro	Piccadilly	Virgin Radio					
1	1	FAIRGROUND Simply Deep (East West)	A	28	68	54	48	48	45	31	30	35	40	31	1654	79.06	7.3
2	2	I'LL BE THERE FOR YOU The Rembrandts (East West)	B	15	70	38	42	29	38	1	10	30	29	32	1271	60.36	-4.5
3	3	FANTASY Mariah Carey (Columbia)	A	20	41	52	49	31	44	13	31	8	0	0	1485	58.04	-3.9
4	16	LOVE RENDEZVOUS M People (Deconstruction)	A	24	27	38	29	48	25	35	30	41	0	0	834	46.27	-11.9
5	4	SOMETHING FOR THE PAIN Bon Jovi (Mercury)	A	19	41	25	28	25	28	0	13	8	1	32	767	46.28	-11.8
6	5	SOMEWHERE SOMEHOW Wet Wet Wet (Process Organisations)	A	14	31	31	23	11	39	28	34	31	27	0	1175	43.65	-16.1
7	6	RUNAWAY Jason Jackson (ASAP)	B	10	78	30	39	9	3	30	21	2	0	0	958	41.92	-13.4
8	13	POWER OF A WOMAN Eternal (EMI/1st Avenue)	A	23	21	31	33	31	13	13	26	19	0	0	687	41.59	66.7
9	33	WHEN LOVE & HATE COLLIDE Del Leppard (Mercury)	A	22	0	29	34	30	30	1	11	1	25	719	41.48	73.0	
10	7	YOU ARE NOT ALONE Michael Jackson (A&J)	B	8	31	33	27	10	21	8	31	35	1	1041	37.15	-19.8	
11	53	LIGHT OF MY LIFE Louise (EMI/1st Avenue)	B	13	0	26	26	28	25	23	19	27	20	0	889	35.32	46.9
12	37	LUCKY YOU Lightning Seeds (Epic)	B	18	0	8	26	25	11	24	13	34	23	546	32.87	37.6	
13	13	A GIRL LIKE YOU Edwyn Collins (Starline)	A	4	39	16	41	23	37	0	7	3	1	24	515	32.82	14.9
14	26	CAMDEN TOWN Suggs (WEA)	B	15	21	13	29	39	8	0	7	10	17	20	462	32.38	63.8
15	9	WATERFALLS TIC (Atlantic/Island)	B	2	71	10	40	12	34	0	6	4	12	0	607	30.61	-0.1
16	73	HEAVEN FOR EVERYONE Queen (EMI)	A	5	0	49	45	15	25	40	25	8	17	25	538	28.94	273.1
17	36	WALKING IN MEMPHIS Cher (WEA)	A	4	0	23	29	1	30	27	32	14	1	17	641	26.96	77.0
18	24	I'D BE LIE FOR YOU (AND THAT'S THE TRUTH) Meat Loaf (Virgin)	A	17	0	8	10	13	11	17	10	3	16	31	382	23.63	16.9
19	151	WONDERWALL Oasis (Creation)	A	14	26	4	8	1	4	0	0	1	26	2	143	22.77	633.2
20	28	ROLL TO ME Del Ambr (A&J)	A	4	38	9	8	6	20	6	5	6	1	24	405	22.66	20.2
21	34	OCEAN DRIVE Lighthouse Family (Polydot)	B	17	0	1	2	30	5	6	1	1	29	22	405	22.55	39.5
22	8	CAN I TOUCH YOU... THERE Michael Bolton (Columbia)	A	1	2	29	35	1	31	1	32	15	1	1	679	22.35	-32.2
23	55	MY PREROGATIVE Bobby Brown (MCA)	A	23	22	0	4	16	7	0	0	5	0	0	181	21.71	85.1
24	14	ALRIGHT Cass (Polydot)	A	21	0	1	1	9	3	0	1	1	4	24	154	20.43	-17.3
25	125	U KRAZY KATS PJ And Duncan (Telstar)	A	21	0	6	5	17	5	0	1	23	3	0	234	20.18	100.0
26	19	COUNTRY HOUSE Earl (Parade)	A	4	39	2	2	2	21	0	1	6	2	25	425	19.96	-19.6
27	30	WHAT DO I DO NOW? Smaple (Isobel)	A	30	0	0	0	0	0	0	0	0	0	0	56	19.77	7.5
28	43	MISSING Everything But The Girl (Epic/Silence Y Record)	A	23	0	0	0	24	10	0	0	0	5	0	162	19.04	37.4
29	32	HOUSE OF LOVE Amy Grant With Vince Gill (ASAP)	C	8	0	11	29	1	17	21	34	10	1	0	485	18.83	16.1
30	21	74-75 The Corbells (TVT)	A	0	37	2	14	41	31	0	9	2	1	24	500	18.80	-10.2
31	12	WAITING IN VAIN Annie Lennox (MCA)	A	0	33	20	10	1	17	28	33	1	8	23	514	18.17	-43.1
32	38	DREAMS Wild Culture (Parade)	A	22	0	4	17	2	0	0	0	0	0	0	154	17.97	24.5
33	26	BOOMBASTIC Shaggy (Virgin)	A	18	0	13	9	5	6	0	1	2	1	0	227	17.41	-27.8
34	28	ROLL WITH IT Oasis (Creation)	A	0	49	1	2	1	12	0	1	2	1	32	186	17.16	-10.6
35	16	GANGSTA'S PARADISE Coolio Featuring L.V. (Tornare Boy)	A	23	0	0	0	1	0	0	0	2	0	0	122	16.97	58.0
36	32	SORTED FOR E'S & WHIZZ Pulp (Island)	A	20	0	1	3	0	0	0	0	0	0	23	98	16.64	-2.7
37	74	I CARE Seal II Seal (Virgin)	A	20	0	0	0	0	0	0	0	0	0	24	142	16.34	111.6
38	27	KISS FROM A ROSE Seal (ZTT)	A	0	10	27	24	21	9	5	32	4	1	2	535	15.87	-24.0
39	23	BROKEN STONES Paul Weller (Gut Discs)	A	14	0	0	4	0	6	0	0	0	7	21	143	15.32	-33.6
40	86	WEEKEND Todd Terry Project (Gut)	A	20	0	0	0	0	8	2	0	0	0	0	85	15.28	149.3
41	43	HIDEAWAY DeLacy (Deconstruction)	B	10	0	7	9	33	1	0	1	1	0	0	229	14.47	14.0
42	95	BLUETIC Bluegenes (Superior Duffell)	B	22	0	0	0	0	0	0	0	0	0	0	41	13.66	24.0
43	21	RAULON AND THE KINGS OF SPAIN Tena For Fears (Epic)	B	9	9	1	1	1	4	0	1	2	1	21	193	13.57	-47.8
44	45	DREAM A LITTLE DREAM Heavenly Bodies (Gut Discs)	A	0	0	2	1	43	2	28	0	12	26	0	357	13.53	0.1
45	106	EVERYBODY SAY EVERYBODY DO Jet Louise (Mercury)	B	17	0	2	3	0	7	0	0	0	1	0	138	13.52	189.5
46	42	THAT LOOK IN YOUR EYE Al Campbell (Kall)	A	0	41	5	5	8	4	7	3	1	0	0	288	12.96	-7.2
47	46	PARTY UP THE WORLD Dream (Magnum)	A	0	38	1	1	7	10	0	1	9	36	0	274	12.96	-1.9
48	40	MIS-SHAPES Pulp (Island)	A	5	0	14	13	25	9	0	1	3	23	0	306	12.92	-10.2
49	44	HAND IN MY POCKET Alois Moneise (RajDisc)	B	14	0	0	0	0	5	0	0	1	24	1	131	12.87	-7.4
50	38	SUNSHINE AFTER THE RAIN Steve D Bove/Freeform	B	11	0	7	8	7	3	0	1	6	6	0	381	12.81	-13.3

© Media Monitor. Compiled from data gathered from 00:00 on Sunday 8 October 1995 until 24:00 on Saturday 14 October 1995. Stations called by audience figures based on latest full hour Report data.

TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in number of plays
1	HEAVEN FOR EVERYONE Queen (EMI)	538	468
2	WHEN LOVE & HATE COLLIDE Del Leppard (Mercury)	719	298
3	LIGHT OF MY LIFE Louise (EMI/1st Avenue)	889	279
4	POWER OF A WOMAN Eternal (EMI/1st Avenue)	687	262
5	WALKING IN MEMPHIS Cher (WEA)	641	238
6	CAMDEN TOWN Suggs (WEA)	452	215
7	LOVE RENDEZVOUS M People (Deconstruction)	834	160
8	U KRAZY KATS PJ And Duncan (Telstar)	234	152
9	YOU DU McAlmont & Butler (Kall)	202	147
10	LUCKY YOU Lightning Seeds (Epic)	546	140

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

TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total plays	Stations	Wkly. airplay (est. hrs)
1	HEAVEN FOR EVERYONE Queen (EMI)	49	40	23
2	POWER OF A WOMAN Eternal (EMI/1st Avenue)	49	39	8
3	WALKING IN MEMPHIS Cher (WEA)	50	38	6
4	WHEN LOVE & HATE COLLIDE Del Leppard (Mercury)	47	36	5
5	CAMDEN TOWN Suggs (WEA)	47	31	4
6	MY PREROGATIVE Bobby Brown (MCA)	24	16	4
7	BLESSED Elton John (Rocket)	27	22	3
8	LUCKY LOVE Ace Of Base (London)	22	15	3
9	WONDERWALL Oasis (Creation)	24	11	3
10	HUNGRY HEART Bruce Springsteen (Columbia)	19	3	3

© Media Monitor. Chart shows tracks gaining greatest number of stations adds (and defined as four or more plays).

AIRPLAY

Media Monitor monitors those stations 24 hours a day, seven days a week, using a variety of monitoring techniques. 1. BBC Radio 1. BBC Radio 2. BBC Radio 3. BBC Radio 4. BBC Radio 5. BBC Radio 6. BBC Radio 7. BBC Radio 8. BBC Radio 9. BBC Radio 10. BBC Radio 11. BBC Radio 12. BBC Radio 13. BBC Radio 14. BBC Radio 15. BBC Radio 16. BBC Radio 17. BBC Radio 18. BBC Radio 19. BBC Radio 20. BBC Radio 21. BBC Radio 22. BBC Radio 23. BBC Radio 24. BBC Radio 25. BBC Radio 26. BBC Radio 27. BBC Radio 28. BBC Radio 29. BBC Radio 30. BBC Radio 31. BBC Radio 32. BBC Radio 33. BBC Radio 34. BBC Radio 35. BBC Radio 36. BBC Radio 37. BBC Radio 38. BBC Radio 39. BBC Radio 40. BBC Radio 41. BBC Radio 42. BBC Radio 43. BBC Radio 44. BBC Radio 45. BBC Radio 46. BBC Radio 47. BBC Radio 48. BBC Radio 49. BBC Radio 50. BBC Radio 51. BBC Radio 52. BBC Radio 53. BBC Radio 54. BBC Radio 55. BBC Radio 56. BBC Radio 57. BBC Radio 58. BBC Radio 59. BBC Radio 60. BBC Radio 61. BBC Radio 62. BBC Radio 63. BBC Radio 64. BBC Radio 65. BBC Radio 66. BBC Radio 67. BBC Radio 68. BBC Radio 69. BBC Radio 70. BBC Radio 71. BBC Radio 72. BBC Radio 73. BBC Radio 74. BBC Radio 75. BBC Radio 76. BBC Radio 77. BBC Radio 78. BBC Radio 79. BBC Radio 80. BBC Radio 81. BBC Radio 82. BBC Radio 83. BBC Radio 84. BBC Radio 85. BBC Radio 86. BBC Radio 87. BBC Radio 88. BBC Radio 89. BBC Radio 90. BBC Radio 91. BBC Radio 92. BBC Radio 93. BBC Radio 94. BBC Radio 95. BBC Radio 96. BBC Radio 97. BBC Radio 98. BBC Radio 99. BBC Radio 100. BBC Radio 101. BBC Radio 102. BBC Radio 103. BBC Radio 104. BBC Radio 105. BBC Radio 106. BBC Radio 107. BBC Radio 108. BBC Radio 109. BBC Radio 110. BBC Radio 111. BBC Radio 112. BBC Radio 113. BBC Radio 114. BBC Radio 115. BBC Radio 116. BBC Radio 117. BBC Radio 118. BBC Radio 119. BBC Radio 120. BBC Radio 121. BBC Radio 122. BBC Radio 123. BBC Radio 124. BBC Radio 125. BBC Radio 126. BBC Radio 127. BBC Radio 128. BBC Radio 129. BBC Radio 130. BBC Radio 131. BBC Radio 132. BBC Radio 133. BBC Radio 134. BBC Radio 135. BBC Radio 136. BBC Radio 137. BBC Radio 138. BBC Radio 139. BBC Radio 140. BBC Radio 141. BBC Radio 142. BBC Radio 143. BBC Radio 144. BBC Radio 145. BBC Radio 146. BBC Radio 147. BBC Radio 148. BBC Radio 149. BBC Radio 150. BBC Radio 151. BBC Radio 152. BBC Radio 153. BBC Radio 154. BBC Radio 155. BBC Radio 156. BBC Radio 157. BBC Radio 158. BBC Radio 159. BBC Radio 160. BBC Radio 161. BBC Radio 162. BBC Radio 163. BBC Radio 164. BBC Radio 165. BBC Radio 166. BBC Radio 167. BBC Radio 168. BBC Radio 169. BBC Radio 170. BBC Radio 171. BBC Radio 172. BBC Radio 173. BBC Radio 174. BBC Radio 175. BBC Radio 176. BBC Radio 177. BBC Radio 178. BBC Radio 179. BBC Radio 180. BBC Radio 181. BBC Radio 182. BBC Radio 183. BBC Radio 184. BBC Radio 185. BBC Radio 186. BBC Radio 187. BBC Radio 188. BBC Radio 189. BBC Radio 190. BBC Radio 191. BBC Radio 192. BBC Radio 193. BBC Radio 194. BBC Radio 195. BBC Radio 196. BBC Radio 197. BBC Radio 198. BBC Radio 199. BBC Radio 200. BBC Radio 201. BBC Radio 202. BBC Radio 203. BBC Radio 204. BBC Radio 205. BBC Radio 206. BBC Radio 207. BBC Radio 208. BBC Radio 209. BBC Radio 210. BBC Radio 211. BBC Radio 212. BBC Radio 213. BBC Radio 214. BBC Radio 215. BBC Radio 216. BBC Radio 217. BBC Radio 218. BBC Radio 219. BBC Radio 220. BBC Radio 221. BBC Radio 222. BBC Radio 223. BBC Radio 224. BBC Radio 225. BBC Radio 226. BBC Radio 227. BBC Radio 228. BBC Radio 229. BBC Radio 230. BBC Radio 231. BBC Radio 232. BBC Radio 233. BBC Radio 234. BBC Radio 235. BBC Radio 236. BBC Radio 237. BBC Radio 238. BBC Radio 239. BBC Radio 240. BBC Radio 241. BBC Radio 242. BBC Radio 243. BBC Radio 244. BBC Radio 245. BBC Radio 246. BBC Radio 247. BBC Radio 248. BBC Radio 249. BBC Radio 250. BBC Radio 251. BBC Radio 252. BBC Radio 253. BBC Radio 254. BBC Radio 255. BBC Radio 256. BBC Radio 257. BBC Radio 258. BBC Radio 259. BBC Radio 260. BBC Radio 261. BBC Radio 262. BBC Radio 263. BBC Radio 264. BBC Radio 265. BBC Radio 266. BBC Radio 267. BBC Radio 268. BBC Radio 269. BBC Radio 270. BBC Radio 271. BBC Radio 272. BBC Radio 273. BBC Radio 274. BBC Radio 275. BBC Radio 276. BBC Radio 277. BBC Radio 278. BBC Radio 279. BBC Radio 280. BBC Radio 281. BBC Radio 282. BBC Radio 283. BBC Radio 284. BBC Radio 285. BBC Radio 286. BBC Radio 287. BBC Radio 288. BBC Radio 289. BBC Radio 290. BBC Radio 291. BBC Radio 292. BBC Radio 293. BBC Radio 294. BBC Radio 295. BBC Radio 296. BBC Radio 297. BBC Radio 298. BBC Radio 299. BBC Radio 300. BBC Radio 301. BBC Radio 302. BBC Radio 303. BBC Radio 304. BBC Radio 305. BBC Radio 306. BBC Radio 307. BBC Radio 308. BBC Radio 309. BBC Radio 310. BBC Radio 311. BBC Radio 312. BBC Radio 313. BBC Radio 314. BBC Radio 315. BBC Radio 316. BBC Radio 317. BBC Radio 318. BBC Radio 319. BBC Radio 320. BBC Radio 321. BBC Radio 322. BBC Radio 323. BBC Radio 324. BBC Radio 325. BBC Radio 326. BBC Radio 327. BBC Radio 328.

THE OFFICIAL CHARTS -21 OCT

music week

AS USED BY



SINGLES

		East West
1	1 FAIRGROUND Simply Red	Virgin
7	2 WHEN LOVE & HATE COLLIDE Def Leppard	Bludgeon
4	3 WHO THE F**K IS ALICE? Smokie featuring Roy Chubby Brown	NOW
3	4 BOOMBASTIC Steaggy	Virgin
5	5 POWER OF A WOMAN Eternal	1st Avenue/EMI
2	6 MIS-SHAPES/SORTED FOR ES & WIZZ Pulp	Island
5	7 YOU ARE NOT ALONE Michael Jackson	Epic
8	8 HIGHER STATE OF CONSCIOUSNESS Josh Wink	Manifesto
6	9 FANTASY Mariah Carey	Columbia
8	10 LIGHT OF MY LIFE Louise	1st Avenue/EMI
11	11 RENEGADE MASTER Wildchild	Hi-Life/Polydor
10	12 I'LL BE THERE FOR YOU The Rembrandts	East West
9	13 STAVIN' ALIVE V-France featuring Ricardo Da Force	All Around The World
14	14 ANGEL INTERCEPTOR Ash	Infectious
15	15 CAMDEN TOWN Slugs	WEA
16	16 DO WHAT'S GOOD FOR ME? Unlimited	PWL
17	17 I CARE Soul II Soul	Virgin
18	18 SOMEWHERE SOMEHOW Wet Wet Wet	Precious Organisation
19	19 MISUNDERSTOOD MAN Cliff Richard	EMI
20	20 LUCKY YOU Lightning Seeds	Epic
11	21 WHERE THE WILD ROSES GROW Nick Cave + Kylie Minogue	Mute
13	22 SOMETHING FOR THE PAIN Bon Jovi	Mercury
23	23 THE MOVE YOUR ASS EP Scooter	Club Tools
15	24 U RACZY KATZ P.J. And Duncan	X-Schylbein/Relax

ALBUMS

		East West
1	1 LIFE Simply Red	Creation
2	2 (WHAT'S THE STORY) MORNING GLORY? Oasis	A&M
3	3 DESIGN OF A DECADE Janet Jackson	Columbia
4	4 DAYDREAM Mariah Carey	Gold/Discs
6	5 STANLEY ROAD Paul Weller	Columbia
4	6 GREATEST HITS 1985-1995 Michael Bolton	Food/Parlophone
5	7 THE GREAT ESCAPE Blur	Reprise
8	8 INSOXMIAC Green Day	Precious Organisation
9	9 PICTURE THIS Wet Wet Wet	Warner Bros
7	10 ALL YOU CAN EAT kd lang	Laurel
11	11 NUISANCE Menswear	Laurel
27	12 CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South	Pure Music
13	13 PAIN PIPE DREAMS Inspirations	LaFace/Arista
15	14 CRAZY SEXY COOL TLC	Epic
10	15 D'EUX Celine Dion	Creation
17	16 DEFINITELY MAYBE Oasis	Epic
16	17 HISTORY-PAST, PRESENT AND FUTURE, BOOK 1 Michael Jackson	EMI
8	18 THE X FACTOR Iron Maiden	Maverick/Sire
34	19 JAGGED LITTLE PILL Alanis Morissette	Mercury
18	20 THESE DAYS Bon Jovi	Island
25	21 NO NEED TO ARGUE The Cranberries	Go Beat
20	22 DUMMYY Pottishhead	Warner Bros
11	23 THE GOLD EXPERIENCE TAFKAP	EMI

KING

the new



diana king

Ain't Nobody

Includes



Club:
Trade of Tummills,
36b Clerkenwell Road,
London EC1 Sundays,
3.00am - 12.00pm

trade

Capacity/PA/
special features:
700/8K/full surrounding
backdrops, UV lights,
bubbles, water balloons.

Door policy:
"It's predominantly a gay club
and a members club,
but we do like a mix", -
Barf, Trade

Music policy:
American hard house,
techno and new energy.

DJs:
Residents Tall Paul
Newman, Tony De Vit,
Malcolm Duffy.

Spinning:
Todd Terry Presents Sound
Design 'Back From The
Dead EP (So Everybody Get
Off)'; Aquo Bogle 'Fusion
Journey'; Millennium,
'Movin Me'; Kleinholz
'Eine Kleine Nachtk Musik';
Keith Liffman Presents The
Hit Junkie. 'Kick it In'

DJs view:
"There's a very electric
atmosphere, the music's
light, then goes harder and
then it goes completely
mad." - Tall Paul Newman
Industry view:
"The best club in the world.
It's maintained itself by
having resident DJs who
sustain their own crowd.

There's no place like it for
music, atmosphere and
energy." - Muff Fitzgerald,
Virgin Records

Ticket prices:
£6 flyer/£10 guests

new

terry takes on everything but the girl



Dance music is littered with strange
collaborations and fusions but few are as
surprising as the combination of Todd Terry
and Everything But The Girl.

However, Todd Terry's mixes of the
Everything But The Girl track 'Missing',
which is released today, looks set to be a
big hit.

According to EBTG's Ben Watt, their
decision to commission remixes by the
New York dance legend isn't as strange as
it sounds. He says, "We've been working
with samplers and sequencers since 1987
but people don't think of us like that because
the top end of our music is always
very acoustic and very melodic.

"I've always had a soft spot for the
sadder house music, old things like 'Break
For Love' and 'You're Gonna Miss Me'. I
thought it was really sad when those type
of records died out.

"Even when we were doing 'Missing', we

realised it was definitely a remarkable track
because it was four on the floor."

"Missing" has already brought
considerable international success for Watt
and partner Tracey Thorn, including a six
week spell at the top of the Italian charts.

"A friend of mine was watching the
Italian heat of Miss World on cable recently
and they were playing it as all these girls
lined up. It has also been building in the US
week after week into the damn-top 10, which is
the first time we've done that," says Watt.

He adds that this might not be the last
dance-oriented EBTG release.

"The really been getting into the
dramatic-house stuff like the Melted Heads. A
lot of it is very Latin and, with the half beat,
Tracey can almost sing bossa nova over it,"
says Watt.

"We've also been working with
Springheel Jack who are an ambient jungle
group."

logic links with swedish label

Logic Records UK is to embark on a joint venture with Sweden's leading
dance label Clubvision to issue the label's product in the UK.

Clubvision, run by Swedish dance impresario Jan Ekholm, is best known
for the act Clubland who have had US hits with tracks like 'Let's Get Busy',
'Set Me Free' and 'Hold On'.

The deal will include the new material from Clubland, as well as the
label's other main act House Of Virginiam. Logic UK's managing director Bill
Worsley says, "When we heard the material from Clubland and House Of
Virginiam, especially with the miss Clubvision already had, we felt
immediately they'd work well in the UK. We told Jan, "If you're going to carry
on doing stuff like this, we're going to want it." So we came to an
agreement."

The first Logic/Clubvision release will be Clubland featuring Zenzoo
Hamilton's 'Peace Of Lov', which is due out on November 6, with an album
and the new House Of Virginiam material to follow early next year. "It's all
good commercial dance stuff that will definitely cross over. House Of
Virginiam's Apollo is a star, a good looking bloke you can see appealing to
a lot of young kids," says Worsley.

Worsley adds that Logic will be changing its musical focus in the coming
year. "We're looking to get slightly away from the Euro sound to a slightly
more underground house sound," he says.

tribune

Since setting up shop in the UK, Tribal Records has
developed a good name with releases from the Salt
City Orchestra, Club 69, Deep Dish and Danny Tenaglia
to name just a few. All these artists are featured on a
new collection of Tribal releases entitled 'This is the
Sound Of Tribal UK Volume 2'. To win a copy of this CD,
which is mixed by US supreme Tony Humphries,
answer the following. Which Tribal artists recorded the
Immortal 'Get Your Hands Off My Man'? a. Little Louie
Vega, b. Josh Wink, c. Junior Vasquez. Answers to
Tribal competition, RM, Ludgate House, 245 Blackfriars
Road, London SE1 9UR by October 24.



Autechre have lined up a UK tour to coincide with the
duo's release of their double 12-inch package 'Anvil
'Vapors' and third album 'Tri Repetitor'. The tour, which
will concentrate on smaller venues, starts at Granada
Studioes, Manchester (October 26), followed by
Market Tavern, Kidderminster (27), Sam Hayes,
Nottingham (28), the Hollamshire, Sheffield
(November 1), the Riverside, Newcastle (2), Petlan,
(Aberdeen) (3), Arena, Glasgow (4), Art College,
Edinburgh (5), The Room, Hull (7), Wheatsheaf,
Stoke (8), Juice Joint at Club For Noth, Cardiff (9),
Sprawl of the Root Race, Cambridge (12), Lion's
Den, Ipswich (13), Joiner's Arms, Southampton (15),
The Square, Harlow (17), Falcon, London (18) and
Versivo at the Roadhouse, Manchester (19).

What are we gonna do?

BLONDIE
UNION CITY BLUE

Released 16.10.95. 2 x cd, blue vinyl 12"
Mixes by Diddy, The Burger Queens, OPM, Vinny Vero & Jammin' Hot
cd2 Includes live version of 'I Feel Love'

Chrysalis

Rearrange my mind in turquoise.

rematches: editor-in-chief: steve redmond @ managing editor: selina webb @ obs editor: nick robinson @ contributing editor: tony forside @ design/art-director: helen robertson @ marketing manager: mark ryan

1	1	FAI	1	WHEN	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30

camden comes alive

Camden council has joined together with Radio One to stage 'Camden Live', a week of live music throughout the north London borough, including several dance-orientated events.

A live edition of Pete Tong's Essential Selection show will be broadcast from the Underworld, Camden High Street from 7-10pm featuring DJ Tati Paul, N Trance, DJ Dave Seaman, Sunsource, DJ Seb Fontaine and the Grid.

On the same night, John Peel will also be broadcasting live from the Underworld, from 10pm to 1am. He will also feature live dance music, from Zion Train and Dave Clarke.

Friday also features a concert at the Conway Hall, starring Renegade Soundwave, supported by Transglobal Underground and Aslan Dub Foundation.

Running alongside these dates will be a couple of nights at Diegwells on Camden Lock. 'New Music Blue Music' will feature contemporary black British acts from a variety of musical genres.

On Tuesday, October 31, R&B and soul will be put under the spotlight, with a bill headed by girl group Trace, performing live, supported by PAs from Martine Girault, Chosen and Stacey Philips with Boogie Bunch on the decks.

On Wednesday, November 1, a hip hop jam will be headlined by Darkman with support from MC NI, Original Foundation, Scientists Of Sound, NSO Force and Jummal.

Both nights will be preceded by a discussion panel, with tickets costing £6.50 in advance, £7.50 on the door.

For more information, ring the Camden Live hotline on 0891 310 420.



Radio One's Dave Pearce gets to grips with LL Cool J

radio one digs into def jam's history

The mighty US rap label Def Jam will be the subject of an hour-long, 'Radio One documentary 'Doing The Business' to be broadcast on October 22.

The programme is presented by Radio One DJ Dave Pearce, who flew to New York to interview the label's two founders Russell Simmons and Rick Rubin and a host of Def Jam artists.

"Ten years of Def Jam is hard to comprehend without thinking of what went before," Pearce says. "Def Jam

changed the way records were supposed to sound. LL Cool J, the Beastie Boys, Sick Rick and Public Enemy were all groundbreaking artists and, in our programme, we try to give some flavour of just how Def Jam changed the scene and brought hip hop culture to the global community."

Pearce is well placed to tell the Def Jam story, having featured many of the label's stars on his mid-Eighties Radio London hip hop show 'Fresh Start To The Week' and having been the MC for the first Def

Jam tour. "For me, Def Jam has meant some of the best times of my life," he says. "Late nights at the Wog Club and Delirium, the Def Jam tour, Russell Simmons trying to pull anything that moved, bear fights with the Beastie Boys and trying to convince BBC television to film Public Enemy's first UK appearance at Hammersmith Odeon."

As well as looking at the label's history, the show also features interviews with current Def Jam stars including Method Man and Morillel Jordan.

danny's double delivery



Radio One DJ Danny Rampling has completed a new mix double album 'Danny Rampling's LowGroove Dance Mix' for Metrolite records. One CD features a US garage-style mix, while Rampling describes the second as "psychedelic British house stuff."

"I think the UK house stuff has really come on a lot. There's a really polished sound and it needs full support. It's all got a good NR3 and has come on a lot since progressive house which I was never really a fan of," says Rampling. His Saturday night Radio One show now commands an audience of more than two million people.

He says it's demanding being on Radio One and it's introduced me to a wider audience, so it's much more challenging. Rampling is also planning to start a new club. "It's a definite desire of mine to take on another regular night of clubbing. I miss that regular family base you know with a crowd, who you have your 'out' and where you're going," he says.

the dazzling new single - out now available on 12" cassette & cd includes dancing divas and 1-tempo mixes of 3 is family



Mekon have made a record with Mad Frankie Fraser. Who would you choose to make a fantasy record with?

- **Dave Lombard, A&R, Positive** - "Pamelo Anderson. I actually went up to her at the MTV Awards, where she was getting more attention than Tati Paul, and told her she should make a record but she said she couldn't sing. I said 'don't worry about that because we'd do a picture book, a video and I would sell buckteeth' anyway. Mind you, she'd probably want to make a rock track."

- **Scott MacLachlan, Multiply** - "The Pope, because he must have the biggest fanbase in the world. The record of 'The Record' was probably sold about eight million worldwide by now. Musically, it would be the usual Italian house genre in the air type of thing you'd expect from us."
- **Pete Harris, managing director, Kissin' Records** - "Undoubtedly Jim Hendrix, purely because he was just such a genius. I call him the black Mozart. I'd do a mid-

- tempo thing with heavy hip hop beat and heavy riffs and Groovy Knight singing. I only have brass horns, him, Bob Morley and Felix Kulk."
- **Heidi Lavron, label manager, Narcotic Records** - "On a purely gritty level, I'd love to have the gusli triangle player spot in Dog Star, who are Keenu Reeves' band. Of course, I'd have to be positioned next to Keenu on stage. I'd also love to make a record with Lee Scratch Perry, as well. I remember seeing

- Joos Holland interviewing him once on the Tube and the hood heaster on the top of his roof. He said to Jules it was because 'I am a toaster'."
- **Damian Mead, Silos Promotions** - "I'd like to make an a capella album of classic techno tracks with someone like Boyz II Men. It would introduce both music and musicians to very fruitful new markets. I've already started working out the piano part from 'Strings Of Life' when I'm in the bath."

AMEN FEATURING LUVAIN: PASSION

CD/12"/CASSETTE 23.10.95 FEATURING MIXES BY WAND



dc manager: rudi blazek @ deputy dc manager: julia thiers @ senior dc executive: steve mcneer @ dc executives: bert cherrill, rosel hughes, orbio cernichol @ admin & promo exec: isabelle stevens

WRAP ME UP
MIXES BY DANONING DIVAZ, VISAUDI & LUIS

15	24	UKRA
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17	26	THE S
18	27	SHOF
19	28	TRAN
20	29	MY F
21	30	WAT
22	31	BREZ
23	32	LOVE
24	33	FLAV
25	34	CAN
26	35	RUM
27	36	COUN
28	37	LETS
29	38	HIDE
30	39	LA LA
31	40	WHA

Rollerated titles >

Shop
focus

Shop:
Rough Trade
130 Talbot Road, London
W11 1TL. Tel:
0171 229 8541



Specialist areas:
Jungle, Mo' Wax, hip hop, hard house, techno, garage. Also sells own merchandise, T-shirts, slipmats and record bags.

Owner's view:
"We've been here for 20 years. The Covent Garden shop has been going for seven years. In terms of dance music, we've always done electro stuff; it all goes back to Kraftwerk and Can. Then, in the mid-Eighties, it was Front 242. To be honest, we don't get too many dance people through here. Our main customers are students but what they buy is a bit more interesting at the moment. The amount of jungle we sell is ridiculous."

- Peter Donne Distributor's view:
"Rough Trade has several shops and all of them are an absolute must for the serious vinyl junkie. Walking in there is like walking into an emporium of vinyl. The shops also have a very helpful staff who love a challenge. It's one of my faves. A complete Aladdin's cave."

- Wayne Thisleton, Ameto Distribution DJ's view:
"Absolutely brilliant. I don't shop anywhere else, partly because I like them in there. One of the things I really like about it is the fact that it's an indie shop and dance music is essentially indie music." - Charlie Hall.

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

COOL cuts



- 2
- 3
- 4
- 5
- 6 NEW
- 7 NEW
- 8
- 9 NEW
- 10
- 11 NEW
- 12
- 13 NEW
- 14 NEW
- 15 NEW
- 16 NEW
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- 20 NEW

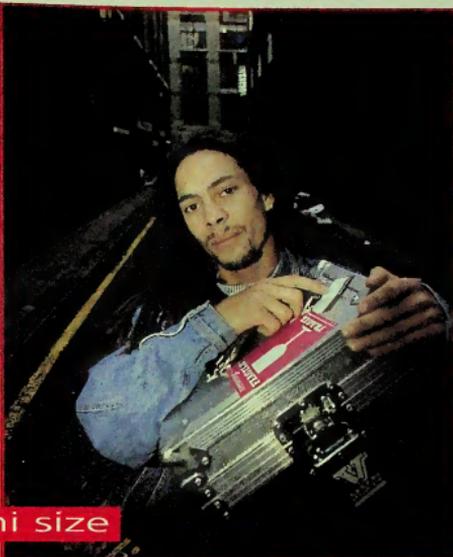
RUNAWAY
Evoke

- (1) I IMAGINE Mary Kiari Manifesto
- (5) MISSING Everything But The Girl Eternal
- (4) DON'T WANNA THINK Kristine W Champion
- (6) INSOMNIA Faithless Cheeky
- NEW TELL ME Club Theory Sony
- Strong in both its R&B and house mixes
- NEW WALKIN' Frankie Knuckles Virgin
- With Adeva on vocals again for another cool garage tune
- (12) FOX FORCE FIVE Chris & Jamie Stress
- NEW BELIEVE IN ME Quiver Perfecto
- Pumping UK trance
- (8) REACHIN' UP Oscar G Tribal
- NEW BRAND NEW YOU'RE RETRO Tricky
- Alex Reese provides some original mixes
- Dope On Plastic
- (4) BLAIR NECESSITIES Vinyl Blair Hard Hands
- NEW EXODUS Suncream Sony
- With mixes from Rollo
- NEW WIRED Tenth Chapter Jackpot
- The ex-Guerrilla outfit back with some stamping progressive house
- NEW THAT'S THE WAY LOVE IS Volcano EXP
- Cover of the Ten City classic
- NEW EXTRA Ken Ishii R&S
- With new mixes from Luke Slater, Dave Angel and Wogan Christ
- (9) PASS THE VIBES Definition Of Sound Fontana
- NEW UNMANAGEABLE East Anglia Sharp
- Tough transatlantic production from the Sharp crew
- NEW I'M RUSHING Bump Deconstruction
- Another club classic back for more in new mixes
- NEW NEBULA 9 EP Nebula 9 Rampant
- Tough techno from Derway, Colorado

TOP FIVE a guide to the most essential new club-bases as featured on this "essential soundtrack", with past hits reissued every Friday between 7pm and 11pm. Compiled by DJ David Lee and data collected from leading UK and following dance club weekly magazines/track market (Dance, Rave, Rhythmic, Sound, Soul, Techno, Trance, Urban, Vibe, XTRM, Z100, Z101, Z102, Z103, Z104, Z105, Z106, Z107, Z108, Z109, Z110, Z111, Z112, Z113, Z114, Z115, Z116, Z117, Z118, Z119, Z120, Z121, Z122, Z123, Z124, Z125, Z126, Z127, Z128, Z129, Z130, Z131, Z132, Z133, Z134, Z135, Z136, Z137, Z138, Z139, Z140, Z141, Z142, Z143, Z144, Z145, Z146, Z147, Z148, Z149, Z150, Z151, Z152, Z153, Z154, Z155, Z156, Z157, Z158, Z159, Z160, Z161, Z162, Z163, Z164, Z165, Z166, Z167, Z168, Z169, Z170, Z171, Z172, Z173, Z174, Z175, Z176, Z177, Z178, Z179, Z180, Z181, Z182, Z183, Z184, Z185, Z186, Z187, Z188, Z189, Z190, Z191, Z192, Z193, Z194, Z195, Z196, Z197, Z198, Z199, Z200, Z201, Z202, Z203, Z204, Z205, Z206, Z207, Z208, Z209, Z210, Z211, Z212, Z213, Z214, Z215, Z216, Z217, Z218, Z219, Z220, Z221, Z222, Z223, Z224, Z225, Z226, Z227, Z228, Z229, Z230, Z231, Z232, Z233, Z234, 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jock on his box

crowd-pleasing jungle dj
roni size from Bristol runs
through his top 10 tracks



roni size

the dazzling new single - out now

available on 12", cassette & cd
cd includes dancing divas and
tempo mixes of 3, 16, family

**'music' HJ bukem
(good looking)**

"This is where I got all my inspiration from. It was brand new and fresh. I remember going to Universe and hearing Bukem playing it."

'spiritual aura' dj rap (jbl)

"This is a classic track. The vibe and the boss, the way she built up the strings to create the vibe. The strings are deep and touching and dropped into the b-line."

'lovely day' bill withers (cbs)

"This reminds me of Priestahyn Soul Weekenders for those who know."

**'internal affairs' ep
internal affairs
(reinforced)**

"This was Goldie and 4 Hero. Fall played it at Universe and I thought: 'This is the music I'm into, who I want to do.' It was being played at a rave and the crowd went into it because the music went from flat beats into something so melodic, so it threw them off a little. But it was just what I wanted to hear, what I'd been waiting for."

**'computer games (theme from the invaders)
yellow magic orchestra (abam)**

"I heard this when I was about 15 or 16. It was on the Radio Luxembourg Saturday night dance show. It came out in the Eighties, it's on yellow vinyl and is totally electronic, starting with Space Invaders and going into something different. People like Afrika Bambaata used it to cut and scratch with. I used to do that - I've done everything, highpop, soul, reggae, house, drum 'n' bass, jungle. After jungle it will be something else. I get bored and I'm always going on to the next thing."

'sovereign' dillinger (deadly vinyl)

"At the time this came out, in that musical era, he pushed it one step further with different melodies, bass and drums. It was different from everyone else. It gets on instant crowd reaction and the same reaction from people not in the crowd - it works in both places. It came out a white egg and I got it from Dillinger on a plate."

**'greatest thing'
skana (skana)**

"I heard it on my birthday when Bukem played it at The Thekla in Bristol two years ago. It built up some strings and dropped some bass and created a vibe. You can play it at 33rpm - I've heard people do it - and it still sounds good."

'somebody else's guy' gwen guthrie (4th & broadway)

"Notting Hill Carnival when the cage was open for those who know."

**'prophecy'
fabian**

"I can't remember the label, it's a roots reggae track classic. If I could draw it, I would."

'unfinished sympathy' massive attack (wild bunch)

"I love that. I understand the vibe they created on their early tracks: 'Any Love', 'Unfinished Sympathy'. Tremendous vibe."

steamin'

tips for the week

- 'future funk' billy nasty (full cycle)
- 'guess' dj krust (b records)
- 'big time' dj krust (v)
- 'dance nasty' dj die (full cycle)
- 'turn dance' scorpia (full cycle)
- 'truly one' ondy c (ram)
- 'fire fox' bonanza (philly bunn)
- 'vns' dna (full cycle)
- 'quiz show' dj krust (full cycle)
- 'the groove' alex reese remix kenniarkin (R&S)

compiled by Leah Dolan
M: 011 940 2423

BORN: Bristol. "I'll be 26 this October." **LIFE BEFORE DJING:** Producer. **FIRST DJ GIG:** The Bristol Trinity in '93/'94. "This was when I understood what being a DJ meant, when you get a response. I played by my own crowd and got the best reception ever." **MOST MEMORABLE GIG:** *Best* - Universe, this year. The crowd, the place - every step of the way the crowd was with me and my MC, Dynamite. He is dynamite." *Worst* - "Dreamscape about three weeks ago. I was 45 minutes late, played three songs and left. It was sickening." **FAVOURITE CLUBS:** The Depot, Bristol. I fest at home there." **NEXT THREE GIGS:** Sanctuary, Milton Keynes; was sickening. Trinity, Bristol (October 21); Germany (November 4); Dreamscape, Bath (December 31). **DJ TRADEMARK:** My hair. **LIFE OUTSIDE DJING:** "Artist, album due on Tahiti' Loud this year. Producer/remixer - artists worked with include Krust, Die, Biggie Star. Run Fall Cycle Records with partner Chris Walton. On Sundays, I watch Family Of Five on TV; sleeping."

18 **MINISTRY OF SOUND SESSIONS - VOLUMES** *Black & Blue*
19 **PURE SWING III** *One*
20 **CLUB ZONE 2** *Joy*

WRAP ME UP
MAKES BY DANCING DIVAS, VESPACCI & LARS

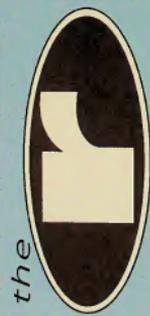
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26	35	RUNP
27	36	COUN
28	37	LETS
29	38	HIDE/
30	39	LA LA
31	40	WHA

Bullethead titles &



THE OFFICIAL CHARTS -21 OCT

WV



britain's **newest** beats till 10

23
10
95

club chart

1 FA Simple

2 WHEE

3 WHO I

4 BOON

5 POWI

6 MIS-3

7 YOU I

8 HIGH

9 FANT

10 LIGHT

11 RENE

12 ITLB

13 STAVI

14 ANG

15 CAMI

16 DO W

17 I CAR

18 SOMI

19 MISU

20 LUCK

21 WHER

22 SOMI

23 THE A

24 U KRU

25 UTS

1 **NEW** POWER OF A WOMAN (FATHERS OF SOUND/
BOTTOM DOLLAR/BOOT & MAC MIXES)
Eternal
1st Avenue/EMI

2 I TL ALWAYS BE AROUND (ROBERT "ROB-ROB" CLIVILES MIXES) C+C Music Factory/MCA

3 SAY A PRAYER (DAVID MORRALES & SATOSHI TOMIIE/PETE LORIMER & RICHARD "HUMPY" VISSION MIXES) Taylor Dayne

4 TURN ME OUT (CHRIS & JAMES/COCO/DORIME/PHIL KELSEY MIXES) Kathy Brown/Street

5 I NEED SOMEBODY ('95 REMIXES - PAUL GOTTEL)
LoveLand featuring Rachel McFarlane

6 EASTERN BLOC
Acacia

7 CHEEKY
Shindig/PWL International

8 MUSHROOM
Systematic

9 SUNNY 52
IMAGINE (MOTIV & TONY DE VIT/MISTER SPRING/X & THE NOISE/EDDY FINGERS/
SERATONIN KID MIXES) Many Kiani

10 SYSTEMATIC
One Little Indian

11 WRAP ME UP (DANCING DIVAZZ/WS ORIGINAL MIXES) Alex Party

12 TRANSAMAZONIA (ALEX PARTY/E.J. SPOOK MIXES) Shaman

13 GOOD TIMES (ANGEL/PAO MIXES) Mike Twangling

14 I'M RUSHING '95 (BUMPS/DAVE VALENTINE & GIUSSEPPE MONEMA MIXES)
Bump

15 IT'S ON YOU (SCAN ME)/ELUX DA HOUSECAT/NYPER GO-GO/JOHN OF THE PLEASED
WINNIN MIXES) Eurogroove

16 WHAT A FEELING/FREEDOM/JAIN HANDS (REMX) Triplapack

17 PASS THE VIBES (TODD TERRY/ROGER S MIXES) Definition Of Sound

18 AUTOMATIC LOVER (GAL I FOR LOVE)/MIXES) Real McCoy

19 DON'T TAKE YOUR LOVE AWAY (VMS/DAD/USBORNE MIXES)
Logic

WV

35 BELIEVE IN ME (ORIGINAL/S/SPHAR OUT MIXES) Quiver

36 SAVE ME Beat Foundation

37 FANTASY (DAVID MORRALES/SEAN "PUFFY" COMBS MIXES) Mariah Carey

38 GEE WIZZ - THE BEST IN THE HOUSE Various

39 PASSION OF THE NIGHT/HANDS UP Club Zone featuring Ricardo Lya & Beverly Street/Logic

40 MERCY (DAVID MORRALES MIXES) Derrone

41 (I WANNA GIVE YOU) DEVOTION Nomad

42 GOTTA HAVE YOUR LOVE (RATCLIFF/EARL MIXES) Helicopter

43 FAIRGROUND (ROLLO & SISTER BLISS/QUIVER MIXES) Simply Red

44 BREAKIN' AWAY (ORIGINAL/T-EMPO/MATT DAREY MIXES) Kim Wilde

45 THE ULTIMATE Andie

46 LET THE WHOLE WORLD KNOW Rhythm Foundation

47 PEACE OF LOVE (DANCING DIVAZZ/GEORGE MOREL/ADEBRATT & EKMAN/PIERRE J MIXES)
Clubland featuring Zemya Hamilton

48 RUNAWAY (MIXES) E-vok

49 GET AWAY (STONEBRIDGE & NICK NICE/VOLCANO/MONDAY BAR MIXES)
Sharna Davis

50 FOX FORCE FIVE (PLAY BOYS MIXES) Chris & James

51 IN THE HOUSE (CLOCK MIXES) Clock

52 SOUL RISING (PAUL GOTTEL/JOHAN SIBANAMA/SIBANAMA REPUBLIC MIXES)
Rhythm Inc. featuring Nevada

53 LOVE RENDEZVOUS (M PEOPLE/UNO CLOU/K-KLASS MIXES) M People

54 NOT ENOUGH (LUNNON VASQUEZ MIXES) Malanta Williams

55 RENEGADE MASTER (TALL PAUL/YOUNG & DANGEROUS MIXES) Wildchild

56 I'M IN LOVE WITH YOU Vince & Husky

57 BEEN THINKING ABOUT YOU (BOTTOM DOLLAR/OPAZ MIXES) Marine Girault

58 PASSION (PAUL MASTERS/JEFF TAYLOR MIXES) Amen featuring Lovain

59 HOUSE FOREVER (NAGEMA/MIHLEN MIXES) Blabbing

60 CAN YOU FEEL IT (BROOKLYN'S POOR & NEEBY/ORIGINAL MIXES)
The Sound Collective

61 FUNKER TOUNG Interactive

Perfecto

Skippy Malinky

Columbia

Wizz LP

Elcore

Rumour

Disc Bleu

East West

MCA

Hooj Choons

Fantastic

Clubvision/Logic

ftr

Magnet

Stress

Media

ZTT

Deconstruction

Columbia

Hi-Life

Shunk

BCA

Deconstruction

No Recordings

Fantastic

ftr

- 15 **24** **UNGI**
- 16 **25** **IT'S 0**
- 17 **26** **THE S**
- 18 **27** **SHOF**
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- 22 **31** **BREA**
- 23 **32** **LOVE**
- 24 **33** **FLAVI**
- 25 **34** **CANI**
- 26 **35** **RUNJ**
- 27 **36** **COUN**
- 28 **37** **LETS**
- 29 **38** **HIDE/**
- 30 **39** **LA LA**
- 31 **40** **WHAT**

↑ Bulleted titles

- 0 **20** **NEW** **DO IT TAKE YOUR LOVE AWAY (VINTAGE/DJ-OSBORNE MIXES)** Real McCoy
- 1 **21** **NEW** **U KNOW (BELU ROOM/BONE 'N' BROTHERS MIXES)** Nadine Renee
- 2 **22** **NEW** **A HOMEBODY A HIGGL (And A Funky Dred)** Relax (LORIMER/TODD TERRY/TIN TIN OUT/JAZZ-A-GROOVE/TONY B MIXES)
- 3 **23** **NEW** **CRYSTAL WATERS**
- 4 **24** **NEW** **YOU READY NOW (MIXES) X-Dodus**
- 5 **25** **NEW** **GIRLS & BOYS (DANCING DIVAZZ/RED BOYS & DR. MONTOS MIXES)**
- 6 **26** **NEW** **HED BOYS**
- 7 **27** **NEW** **HIGHER STATE OF CONSCIOUSNESS (DJ WINK/JUALES & SKINS MIXES)** Wink
- 8 **28** **NEW** **ALABAMA BLUES (JUSPER VENTOLA MIXES) St. Germain**
- 9 **29** **NEW** **WALKIN' (GRANT NELSON MIXES) WHADDU U WANT (FROM ME) (FRANKIE KNUCKLES/ K-KLASS/DAVID MORALES MIXES) Frankie Knuckles featuring Adele**
- 0 **30** **NEW** **QUARK/DIVINITY BT**
- 1 **31** **NEW** **RUN TO ME (TIMMAN/HANSON & NELSON BOREZ/ORIGINAL MIXES) Sam Mollison**
- 2 **32** **NEW** **I CARE (FUNKI DREK PRODUCTIONS/TONY MASEKATI MIXES) Soul II Soul**
- 3 **33** **NEW** **DON'T GO LIZZY MACK**
- 4 **34** **NEW** **T'M READY (JUSH WINK MIXES) Sipe 9**
- 5 **35** **NEW** **SECRET (SELF PRESERVATION SOCIETY/VALENTINE MIXES)** The Self Preservation Society

16 mix each shirt is available as a special limited edition in extended form at \$20 each on the Friday before publication, call 1-800-333-3333

- 6 **64** **NEW** **KONCRETE YOUNG** Interactive
- 7 **65** **NEW** **HAPPINESS (PIZZAMAN EXPRESS) BOYS MIXES Pizzaman**
- 8 **66** **NEW** **KAMA SUTRA (BLAKKATYSLO MOSH/IMPULSIONAL MIXES)** Kama Sutra
- 9 **67** **NEW** **BELIEVE IN ME (PETER LORIMER & RICHARD HUMPTY VISSION/MERIC KUPPER/JUALES)**
- 0 **68** **NEW** **BROOKES-E-SMOOVE (RON ASLAN MIXES) Raw Stylus**
- 1 **69** **NEW** **SENTIMENTAL UNDO CLUO (S.M.MO/VE/ORIGINAL MIXES) Deborah Cox**
- 2 **70** **NEW** **B 2 GETHER (DANCING DIVAZZ/ART + PIPPI/MOUNT RUSHMORE MIXES) The Original One**
- 3 **71** **NEW** **LIFT ME UP (IMK MIXES) Nightcrawlers**
- 4 **72** **NEW** **THAT'S THE WAY LOVE IS VOLCANO (PLAY BOYS/ARJIAN SHERWOOD MIXES)**
- 5 **73** **NEW** **Volcano with Sam Carwright**
- 6 **74** **NEW** **SHIMMY SHAKE (ORIGINAL/MIC MAX/AQUARIUS/RED JERRY MIXES) 740 Boy/Gating/MCA**
- 7 **75** **NEW** **LOOK UP TO THE LIGHT (EVOLUTION MIXES) Evolution**
- 8 **76** **NEW** **BOB'S YER UNCLE (SUGAR RANCH/DREAMSCAPE LANDSCAPE/M'S GROOVE MIXES)**
- 9 **77** **NEW** **MAGIC (MIXES) Blu Peter**
- 0 **78** **NEW** **GOT TO GIVE ME LOVE (T-EMPO/ROOMS/HANNA/JASON & THE ARGONAUTS/DANCING DIVAZZ/DARC MIXES) Darna Dawson**
- 1 **79** **NEW** **MISSING (MISS YOU LIKE THE DESERTS MISS THE RAIN) No Mercy**

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12" OUT THIS WEEK
INCLUDES MIXES BY
FATHERS OF SOUND,
BOTTOM DOLLAR,
BOOT & MAC AND D.A.R.C.

**ALSO AVAILABLE
CASSETTE AND CD**

WORLD

DARBK NEW DAY

FEATURING R & B MIXES BY LINSLEE AND K & T. JUNGLE MIXES BY DA MATRIX AND NEW BLOOD. OUT NOW ON CD, MC, 12"

- 18 **MINISTRY OF SOUND SESSIONS - VOLUME 5** Ministry of Sound
- 19 **PURE SWING III** Big
- 20 **CLUB ZONE 2** Big

the dazzling new single - out now
available on 12", cassette & cd
cd includes dancing divas and
t-empo mixes of 3 is family

WRAP ME UP
MIXES BY DANCING DIVAZZ, VISIONAID & I.W.S

21
10
95

ON A POP TIP

chart

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

1	NEW	WALKING IN MEMPHIS	Cher	WEA	21	23	GET IT ON	The Faroos	MCA
2		YOU WANT ME	The Human League	Virgin	22	NEW	YOU READY NOW	X-Odus	Distinctive
3		DON'T GO	Lizzy Mack	Media	23	22	STAYIN' ALIVE	N-Trance featuring Ricardo Da Force	All Around The World
4	NEW	WRAP ME UP	Alex Party	Systematic	24	33	MERCY	Cerrone	Encore
5		IT'S ON YOU (SCAN ME)	Eurogroove	Avex	25	NEW	PAM PAM	Dub Train	Planet 3
6	NEW	IN THE HOUSE	Clock	Media	26	26	AMERICAN PIE	Just Luis	Pro-Activ
7		FOREVER YOUNG	Interactive	frr	27	NEW	WILD 'N' FREE	Rednex	Internal Affairs
8		DO WHAT'S GOOD FOR ME	2 Unlimited	PWL International	28	10	LOVE IS ALL AROUND	Wet Wet Wet	Krunchie
9		SOMEDAY	Love To Infinity	Mushroom	29	29	HEAVEN	Neuronic	Interpop
10		BREAKIN' AWAY	Kim Wilde	MCA	30	NEW	TURN ME OUT	Kathy Brown	Stress
11	NEW	MISSING	Everything But The Girl/Eternal/blanco y negro		31	NEW	POWER OF A WOMAN	Eternal	1st Avenue/EMI
12		UNION CITY BLUE	Blondie	Chrysalis	32	16	HIGHER STATE OF CONSCIOUSNESS	Wink	Manifesto
13	NEW	AUTOMATIC LOVER (CALL FOR LOVE)	Real McCoy	Logic	33	37	FANTASY	Mariah Carey	Columbia
14		(I WANNA GIVE YOU) DEVOTION	Nomad	Rumour	34	14	I SHOULD HAVE KNOWN BETTER	Teez	Pulse-8
15	NEW	I IMAGINE	Mary Kiani	1st Avenue/Mercury	35	NEW	PASS THE VIBES	Definition Of Sound	Fontana
16		U CRAZY KATZ	PJ + Duncan	Telstar	36	NEW	SAY A PRAYER	Taylor Dayne	Arista
17		CONSTANT CRAVING	Abigail	Klone	37	38	BABY IT'S YOU	MN8	1st Avenue/Columbia
18		SON OF A PREACHER MAN	Real Emotion	Living Beat	38	25	SHORT SHORT MAN	20 Fingers	Multiply
19		FAIRGROUND	Simply Red	East West	39	NEW	I'LL ALWAYS BE AROUND	C+C Music Factory	MCA
20	NEW	LOVE RENDEZVOUS	M People	Deconstruction	40	27	NEVER KNEW LOVE	Troi	Juce



1	FAI	Simply
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3	WHO T	
4	BOON	
5	POW	
6	MIS-S	
7	YOU J	
8	HIGH	
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10	LIGHT	
11	RENE	
12	ITL B	
13	STAYIN	
14	ANGE	
15	CAMI	
16	DO W	
17	I CAR	
18	SOME	
19	MISU	
20	LUCK	
21	WHER	
22	SOMI	
23	THE A	
24	UKRU	
25	ITRS	

hot vinyl

namecheck ralph tee @ brod beatnik @ tim jeffery @ daisy & havoc

tune of the week

the ethics: 'la luna' (vc recordings)

house Andy Thompson's new Virgin dance label reissues an old gem with a storming mix from Goodfellas. Thankfully, it sticks fairly rigidly to the budding original and simply adds some nice acidic touches, sirens and a warm synth groove that basically give the classic track an updated feel while retaining the euphoric, rhythmic atmosphere of the original.

alternative

UNITED 'With The Sun' (Discordant), Chilled-out Portsmouth/Coco & The Beach-style trip hop vibes are what you get on this mix-happy single. The female vocals by Duggan are suitably laid-back and breezy, while former Superstar man Heegard's beats chug along with waves of guitar crashing over the top. Very effective. **/// bb**

V-LOVE 'The Wilderness EP' (Tongue & Groove), Beautiful classical-style vocal warbling in the background, a slinky boss groove, shuffling beats and subtle dialogue samples make up the brilliant lead track on this excellent EP. Izzi's Jerzy Stancliffe adds vocals to the more mellow jazz-based

'Hollow Inside' while 'Gut Feeling' is a free-form dub workout featuring Simon Richmond on the decks. **/// bb**

house

WILD MEN 'Bush Dance' (Strictly Rhythm), This largely instrumental number isn't a particularly wild stomping thing or a camp disco stealer full of 'bush' innuendoes. Instead, it's a very smooth piece of laid-back house. On the original, you'll feel so calmed by it that you'll want to lie back as you dance and be caught in the arms of the soft jazzy, and even orchestral, ambience of it all. Very relaxing. Then there's a 'Wild Girl Mix' that builds and hypes things up a lot more into



a good brass in bass work-out and, finally, the 'Blue Venn Mix' calms you down again with a steedier drum track. Overall good for the head and the legs. **/// d&h**

NILLS & WOUTER 'Archetypes' (Healing Effect), The Dutch are probably pushing house music forward more than anyone else at the moment with tracks like this. Funky breakbeats and rhythmic keyboardists bounce you along in a musical trance that could go on for even longer than the 10 or so minutes it lasts without any

danger of becoming dull. Creative, melodic and very groovy.

CAMACHO/COKE 'Seduce Me - '95 Remixes' (Platinum), Platinum comes up with another good dancefloor hydrofixer that uses your one-line-vocal with five mixes of very attractive, lose-yourself material. As well as two serious house mixes on the A-side (one Camacho's, one Coke), there's a more obvious 'NSP Vocal Mix', a very useful dub and a delightful 'Guitar Appeal' that may just make you think you're on holiday again. Very wistful all round. **/// d&h**

PIZZAMAN 'Happines' (Loaded), Norman Cook and the Playboys finally release one of the most uptempo and infectious tracks on their debut album. The Club mix and Playboys dub use less of the singalong vocal and stick to harder grooves while the original and Euro versions go for the real hands-in-the-air effect. A definite party anthem. **/// bb**

DANGEROUS MINDS 'Live In Unity' (Liquid Groove), Written and produced by Deep Zone Productions (Americans Mike

Delgado and Melissa Hallbronn), this vocal house track makes up for what it lacks in adventurous lyrics by being a totally infectious and soulful piece of house with plenty of kick. The main vocal 'Deep Zone Mix' doesn't miss a skip as it forces even the most stubborn head to nod away merrily. It's followed by 'Dub In Unity', the best of the four mixes, which discos itself through piano breaks, synth breaks, all kinds of breaks, before flipping over to two mellower house mixes, the 'Down & Dirty' and 'Latin Dub'. **/// d&h**

VARIOUS 'The Acacia EP' (Open), The Ministry of Sound's Open operation has chosen four tracks from the

high flyer
one to crow about
a dancefloor treat
hard to swallow
dead duck

the dazzling new single - out now

available on 12", cassette & cd includes dancing divas and t-empo mixes of 3's, family

SOUND PROOF RECORDINGS

century falls
 secret codes & slow dive
 e.motion
 the naughty north & the sexy south
 young american primitive
 angel hands

junior vasquez presents vernessa mitchell
 reap (what you sow)
 dudearella
 top of the world
 the state of marshall jefferson
 featuring zeki lynn - 4 track ep
 the sound of simonelli vol 1 2hr compilation

12" only releases - distributed exclusively by amato 0181 964 3302 & mo's music machine 0181 520 7254

for further information **SOUND PROOF RECORDINGS** 0171 957 8655

18 18 MINISTRY OF SOUND SESSIONS - VOLUME 5
 19 19 PURE SWING III
 20 20 CLUB ZONE 2

WRAP ME UP
 MIXES BY DANCING DIVAS, VERNESA & LYNN

15	24	UNRA
16	25	IT'S O
17	26	THE S
18	27	SHOF
19	28	TRAN
20	29	MY F
21	30	WATI
22	31	BREA
23	32	LOVE
24	33	FLAVI
25	34	CAN
26	35	RUNP
27	36	COWI
28	37	LETS
29	38	HIDE
30	39	LA LA
31	40	WHAT

Bulleted titles &

19



eve gallagher

Atlanta label Aacacia to release on this EP. First cut is label boss K Hard's 'Street Knowledge' that is a short but not entirely sweet harmonizer where she mimes NWA and a groovy little bassline together very simply but successfully. Then the Womus Kids get 'Higher' in an okay hard trance mode, followed by Thurston Rob's super atmospheric 'I Will', which should get the BT buyers opening their sweaty wallets. Lastly K Hard stomps back in with 'I Can't Take You Leaving Me' and kick, kick, kicks you into submission. **★★★** **dsH**

SIN WITH SEBASTIAN 'Shut Up and Sleep With Me' (White Label). If you've already come across this before and been disappointed, forget everything you've heard and feast your ears around this excellent George Morel mix - one of his best! - on this one-sided promo. It bears no resemblance to the original or any of the other mixes and is an exciting, pounding New York groove with mythic piano that builds and drops superbly, adding momentum with every turn. **★★★**

BERRI 'Shine Like A Star' (Mr). Already a monster club

tune, this one has all the hallmarks of another big crossover hit, too. The first mix to be released on promo is the vocal heavy Knite Unit Fock mix which throws a full-on house groove, typical of the former New Atlantic crew which produced it. The top jobs are already hammering this one, so expect another fit success over the coming weeks. **★★★** **bb**

EVE GALLAGHER 'Love Come Down' (Cleveland City).

Second time around for Miss Gallagher's powerful garage beller which first saw the light of day in 1990. Here, T-Empo add a bit of zip to the dubbed up beats and zest to the piano melody on their Dark Secrets Mix. On the flip, Cow An Gale give the track a dark acid feel on their Red Club Katag and Deep Sewer mixes. **★★★** **bb**

SOUL 'Hooked On You' (Elektra). Back with a new single from a forthcoming album, Silk focus on strong harmonies throughout a clean-cut melodic mid-paced urban soul chummer with more mature, less explicit lyrics. An 'Inroads' style stent synth hook gives this new track its individual

trademark and, as a bonus cut, the group's signature tune 'Freak Me' has been included, remixed by D-Influents with new walking-paced dance beats. **★★★** **tt**

Rap

GURU 'Feel The Music (Remix)' (Cooltempo). Soul/jazz rapper Guru loves a track from 'Jazzmatazz II', originally using a loop from Marlene Grouvis' 'Revival' and beats it up for the dancefloor with new booming bass lines, induced scratching effects and a smacking snare drum of the Mary Jane Girls 'All Night Long' variety. The release comes complete with a DJ Meebz remix of 'Watch What You Say'. **★★★** **tt**

NINE 'Whatcha Want (Remixes)' (Profile). The rapper sampled by Madonna on 'Human Nature' revitalises a big overseas tune from last year with new mixes. The original slow-grinding, riotous ragga hip top version with its strings, horn blasts and Malcolm McLaren-esque abstract effects still features, but Brotherhood also deliver a smoothed-out version and Polishhood, in their only remix for another cut this year, take the cut into extremely dark and weird territory. A more trancey, club mix by Darkjogbe complements the package. **★★★** **tt**



guru

techno

THE STONE ROSES 'Begging You' (Geffen). It's about time the indie kids had another decent stab at the dance remix market and here The Development Corporation and Carl Cox deliver the goods. The Corporation boys serve up two tasteful danceable techno interpretations of the guitar-heavy rocker, while Cox accentuates the hard rhythm with a few acidic touches on his building Ultramix mix. Also on the way are mixes from Young American Primitive and the band's own Robbie Jay Maddix. **★★★** **bb**

SWAG 'Drum Hydraulics EP' (Junior Boys Own). This is a determinedly funky four-tracker from masses Brown, Duckdenfield and Benson, recorded at Richard Brown's Yorkshire-based TTB Studios. The tracks - titled 'Versions 5, 6, 7 and 8' - revolve around the same theme of hard, funky beats that are extremely danceable and mixable. **★★★** **bb**

LS DIEZEL 'Secret Mexican Trance 1 & 2' (Delancy Moss Of Black). A cracking track that builds a dark yet richly diverse groove. Diezel originally appeared on the Digidub label and have a track on the Language compilation 'Miscellaneous'. But for now, this EP provides three chunky and gritty trance-based tunes that should attract a lot of attention. **★★★** **bb**

HOT LIZARD 'The Theme' (Pacific). This excellent mellow techno cut first popped up on promo a couple of months ago but now reappears as a double pack with extra mixes. There's a jerky Love From San Francisco version and a smooth Mark Broom Mix as well as a typically deep Carl Craig outing with twizzly analogue sounds and swishing hi-hats but it's still the Original mix that shines through as the best. Intelligent drum programming and the most subtle of synth



berri

sounds keep the groove rolling but building while a melodic wave washes over the whole track. Spooky and infectious. **★★★** **tt**

AFFINITY 'Come With Me' (White Label). A doublepack that you can certainly get lost in. The original is a chilled-out, almost ambient song with female vocals floating over piano and string melodies, but the rest of the tracks on this package are firmly uptempo and are supposed to be versions on a theme though they might as well have different titles as they vary so much. Take your pick from the new Diana Burns mixes, which combine cutting percussion with unfolding synth lines, the fuller, warmer Affinity flashback mix or the NuJu techno versions. **★★★** **tt**

EMPIRION 'Jesus Christ' (Wanted/AL). Recently signed by AL, this duo releases their fourth single, another blinder that you will find in that dark alley where Heartfloor and Nine Inch Nails meet. Hammering beats and squaring acid noises fill the 10-inch double pack promo which also includes a remix of the classic 'Querk' and bonus cut 'New Religion'. **★★★** **bb**

REAL COOY

ARMAND VAN HELDEN & LARRY BERTOLDO mixes

12": CD : MC **23 / 10 / 95**

As played by Pete Tong & Danny Rampling on Radio 1

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
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MORALES MIXES

3 TRACK ALBUM SAMPLE MIX

UNRELEASED MIXES OF SHY GUY

COLL. MIXA

15	24	UK	IT'S ON YOU (SCAN ME) Eurogroove	Avex UK
21	26	THE SUNSHINE AFTER THE RAIN Berr	3 Beat/Firestorm	UK
18	27	SHORT SHORT MAN 20 Fingers featuring Gillette	Multiply	UK
28	TRANSAMAZONIA	The Shramen	One Little Indian	UK
29	MY FRIENDS	Red Hot Chili Peppers	Warner Bros	UK
30	WATERFALLS	TLC	Laface	UK
31	BREAK THE CHAIN	Motiv 8	Eternal/WEA	UK
33	LOVE RENDEZVOUS	M People	Deconstruction	UK
33	FLAVOUR OF THE OLD SCHOOL	Beverley Knight	Dome	UK
21	CAN I TOUCH YOU...THERE?	Michael Bolton	Columbia	UK
22	RUNAWAY	Janet Jackson	A&M	UK
30	COUNTRY HOUSE	Blur	Food/Parlophone	UK
37	LET'S ALL GO TOGETHER	Mantron	London	UK
38	HIDEAWAY	De'facy	Slip N'Slide/Deconstruction	UK
24	LA LA LA HEY HEY	The Outhere Brothers	Slip/Eternal/WEA	UK
26	WHAT DO I DO NOW?	Sleeper	Indolent	UK

▶ Bullethead titles are those with the biggest sales gains over last week

ALEX PARTY



WRAP ME UP

MIXES BY DANCING DAWZ, VISAQI & IAMS

TOP TWENTY COMPILATIONS

1 HEARTBEAT - FOREVER YOURS

Columbia

2	NOW THAT'S WHAT I CALL MUSIC!	1995	BMG/A&M/Pyro/Arca
3	KISS IN 1974 '95		Capitol
4	THE BEST ROCK BALLADS ALBUM IN THE WORLD	EVER	Capitol
5	THE BEST DANCE ALBUM IN THE WORLD	'95	Capitol
6	HOUSE COLLECTION - VOLUME 3		Capitol
7	THE BEST...ALBUM IN THE WORLD	EVER	Capitol
8	THE BEST OF ALL WOMAN	Capitol	Capitol
9	THE GREATEST DANCE ALBUM OF ALL TIME		Capitol
10	DANCE TIP 3		Star Station
11	PULP FICTION (OST)		UFA
12	HELP - WAR CHILD		Atlantic
13	DANCE MANIA 4		Atlantic
14	NOW THAT'S WHAT I CALL MUSIC!	21	Billy Boy Music
15	THE LION KING (OST)		Mercury
16	DRIVING ROCK		BMG
17	ACOUSTIC ROCK		Capitol
18	MINISTRY OF SOUND SESSIONS - VOLUME 5		Mercury
19	PURE SWING III		BMG
20	CLUB ZONE 2		Capitol

14	25	BALLBREAKER	AC/DC	East West
12	26	GARBAGE	Garbage	Mushroom
23	27	SEAL	Seal	ZTT
22	28	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Bros
42	29	BRAVEHEART (OST)	LSO/Horner	Decca
33	30	ADAGIO	Bpo/karajan	Deutsche Grammophon
30	31	MEDUSA	Annie Lennox	RCA
28	32	ON	Echobelly	Faive/Rhythm King
33	33	DISGRACEFUL	Dunbar	Food/Parlophone
36	34	IT'S GREAT WHEN YOU'RE STRAIGHT...YEAH	Black Grape	Radioactive
31	35	SAID AND DONE	Boyzone	Polydor
19	36	OUTSIDE	David Bowie	RCA
40	37	I SHOULD COCO	Supergrass	Parlophone
35	38	PARKLIFE	Blur	Food/Parlophone
44	39	BIZARRE FRUIT	M People	Deconstruction/RCA
26	40	ZETGEIST	Levellers	China

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



Dana Dawson

got to give me love

the dazzling new single - out now

available on 12", cassette & cd
cd includes dancing divas and
tempo mixes of 3 is family



US SINGLES

#	Title	Artist	Label	#	Title	Artist	Label
1	FANTASY	Mariah Carey	ECW/Arad	25	1ST OF THE MONTH	Bone Thugs-N-Harmony	Atlantic
2	GANGSTA'S PARADISE	Ice Cube	IMPACT	26	SUGAR HILL	MC5	BMG
3	RUNAWAY	Jamiroquai	WASA	27	BOY! TALK FEELS LIKE I'M JUST ONE OF DEM...	Blackstreet	Mercury
4	KISS FROM A ROSE	Seal	TVT	28	BREAKFAST AT TIFFANY'S	Deep Blue Seven	Mercury
5	YOU ARE NOT ALONE	Michael Jackson	EPIC	29	LET ME BE THE ONE	Sheryl Crow	BMG
6	ONLY WANNA BE WITH YOU	En Vogue	Mercury	30	TU TU DO YOU ME RIGHT	Arrested	BMG
7	WATERGALLS	TLC	Capitol	31	PRETTY GIRL	Janet	Capitol
8	AS I RAP MY REASON	Jay-Z & Rawie	Katapult	32	44 SENTIMENTAL	Deborah Cox	Atlantic
9	BROKEN HEARTED	En Vogue	Mercury	33	COMEDOWN	Blackstreet	Mercury
10	TELL ME	En Vogue	Mercury	34	LOVE TO LEAVE YOU (AND THAT'S THE TRUTH)	Michael	BMG
11	CARNIVAL	Natalia Merchant	Capitol	35	HOW HIGH	Notorious B.I.G.	Mercury
12	BACK FOR GOOD	Take That	Capitol	36	SOMEONE TO LOVE	Janet Jackson	EPIC
13	WE ROLL TO ME	Be-Be	WASA	37	LIKE IT, LOVE IT, LIVE IT	Ice Cube	IMPACT
14	I CAN LOVE YOU LIKE THAT	Ala. Jaxx	BMG	38	I WISH	Sheryl Crow	Capitol
15	RUN AROUND	Blue Swallow	IMPACT	39	EVERY LITTLE THING I DO	Paul Robi	Mercury
16	I GOT SON IT	Leona	Mercury	40	ONE MORE CHANCE	Notorious B.I.G.	Mercury
17	I'LL BE THERE FOR YOURS	Michelle Williams	Capitol	41	ICE CREAM	Cher	Mercury
18	WHO CAN I RUN TO?	Arrested	BMG	42	WATER RUNS DRY	Blackstreet	Mercury
19	NAME GO	Seal	Mercury	43	THROW YOUR SET IN THE AIR	Capone	IMPACT
20	DO YOU SLEEP?	En Vogue	Mercury	44	FEEL THE PUNK	Notorious B.I.G.	Mercury
21	BOOMBASTIC	Notorious B.I.G.	Mercury	45	LET HER CRY	Notorious B.I.G.	Mercury
22	COLORS FROM THE WIND	Veronica Williams	Capitol	46	SHY	Arrested	BMG
23	BE MINE	Michael	Mercury	47	ANYTHING	Arrested	BMG
24	DECEMBER	Collective Soul	Mercury	48	MACARENA	Los Del Rio	IMPACT
25	EYE HATE U	Notorious B.I.G.	Mercury	49	HEAVEN	Sade	Mercury

Chart compiled by **Billboard** 21 October 1995. **A** denotes an addition to those products dominating the present airplay and sales gain. **U** denotes UK origin.

US ALBUMS

#	Title	Artist	Label	#	Title	Artist	Label
1	DAYDREAM	Mariah Carey	Capitol	26	FATHER AND SON	Lenny & Lenny	East West
2	JAGGED LITTLE PILL	John Mellencamp	Mercury	27	THROWING COPPER	Line	Defunct
3	DANGEROUS MINDS	Ice Cube	IMPACT	28	SEAL	Seal	TVT
4	CRACKED REAR VIEW	Robbie & The Brave	Mercury	29	DREAMING OF YOU	Travis	East West
5	STARTING OVER	Janet McBride	Capitol	30	GREATEST HITS	Sheryl Crow	Mercury
6	ALL I WANT	Ice Cube	IMPACT	31	TALS	Lee South & More Stars	Mercury
7	GREATEST HITS 1985-1995	Michael Bolton	Capitol	32	DEAD PRESIDENTS (OST)	Various	Capitol
8	CRAZYSKY COOLIE	Garland	Capitol	33	FAITH	Frank Ocean	BMG
9	BALLBREAKER	AC/DC	East West	34	JOHN MICHAEL MONTGOMERY	John Michael Montgomery	Mercury
10	THE WOMAN IN ME	Angela Bofe	Mercury	35	STRONG UNDER	Blackhawk	Capitol
11	LUCY	Cher	Mercury	36	THE HITS	En Vogue	Mercury
12	E 1999	En Vogue	Mercury	37	HUNDRED YEAR HALL	Various	Capitol
13	HOT HOT HOT	Notorious B.I.G.	Mercury	38	HISTORY: PART, PRESENT AND FUTURE	Michael Jackson	EPIC
14	FROGSTOP	Sheryl Crow	Capitol	39	HOLD IT DOWN	DMX	Mercury
15	TIGERLILY	Natalia Merchant	Capitol	40	FOO FIGHTERS	Foo Fighters	Mercury
16	FOUR	Blues Traveler	IMPACT	41	CONSPIRACY	Jay-Z	Mercury
17	THE GOLD EXPERIENCE	L.A.P.R.	IMPACT	42	ASTRO CREW	2Pac & Friends	Mercury
18	SIXTEEN STONE	Black	Capitol	43	PULP FICTION (OST)	Various	IMPACT
19	THE SHOW (OST)	Various	Capitol	44	FRIENDS (OST)	Various	Capitol
20	GAMES REDNECKS PLAY	Jeff Foxworthy	Mercury	45	JOCK JAMS VOL.1	Various	Mercury
21	MORTAL KOMBAT (OST)	Various	Capitol	46	POCAHONTAS (OST)	Various	Mercury
22	ON THE TABLE AND DREAM	Notorious B.I.G.	Mercury	47	BYE BYE	En Vogue	Mercury
23	OFF THE HOOK	Scorpions	Capitol	48	A, S, & E	En Vogue	Mercury
24	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	Various	Capitol	49	A BOY NAMED GQ	Quavo	Mercury
25	NOW THAT I'VE FOUND YOU	Alanis Morissette	Mercury	50	THE SHOW, THE AFTER-PARTY, THE HOTEL	Various	Capitol

UK WORLD HITS

UK WORLD HITS:

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

FRANCE	GERMANY	NETHERLANDS	AUSTRIA
1 (1) STAYIN' ALIVE N-Trance (Dance Pool)	1 (1) I WANNA BE A HIPPI Technobud (Radiohead)	1 (1) FAIRGROUND Simply Red (East West)	1 (1) I WANNA BE A HIPPI Technobud (Sony)
2 (16) SURRENDER YOUR LOVE Highways (Arctic)	2 (1) A GIRL LIKE YOU Edwin Collins (Santitas)	2 (16) STAYIN' ALIVE N-Trance (ICAR)	2 (4) KISS FROM A ROSE Seal (WEA)
3 (17) KISS FROM A ROSE Seal (ZTT)	3 (16) KISS FROM A ROSE Seal (ZTT)	3 (16) KISS FROM A ROSE Seal (WEA)	3 (16) FAIRGROUND Simply Red (WEA)
4 (18) IF ONLY YOU LET ME IN MNR (Columbia)	4 (17) BABY COME BACK Works Apart (EMI)	4 (17) YOU DO SOMETHING... Paul Weller (Mercury)	4 (18) A GIRL LIKE YOU Edwin Collins (EMI)
5 (19) A WINTER SHADE OF PALE ANITA Linnex (BMG)	5 (18) STAYIN' ALIVE N-Trance (InterCard)	5 (18) MISSING Everything But The Girl (WEA)	5 (17) STAYIN' ALIVE N-Trance (EMI)

NETWORK CHART

#	Title	Artist	Label	#	Title	Artist	Label
1	FAIRGROUND	Simply Red	East West	21	HEAVEN FOR EVERYONE	Sevens	BMG
2	WHEN LOVE & HATE COLLIDE	De La Soul	Mercury	22	COUNTRY HOUSE	Blur	Mercury
3	WHO THE F**K IS JAY-Z?	Notorious B.I.G. & Dr. Dre	Mercury	23	STAYIN' ALIVE N-Trance	N-Trance	Mercury
4	BOOMBASTIC	Notorious B.I.G.	Mercury	24	RENEGADE MASTER	Wicked	Mercury
5	POWER OF A WOMAN	En Vogue	Mercury	25	WALKING IN MEMPHIS	Cher	Mercury
6	MIS-DRESSUPPED FOR ERS & WHIPP	Janet	Mercury	26	ROLL WITH IT	Oasis	Mercury
7	YOU ARE NOT ALONE	Michael Jackson	Mercury	27	WAITING IN VAIN	Alanis Morissette	Mercury
8	HIGHER STATE OF CONSCIOUSNESS	Jay-Z & Friends	Mercury	28	ROLL TO ME	De La Soul	Mercury
9	FANTASY	Mariah Carey	Mercury	29	74-75	The Corbells	TVT
10	LIGHT OF MY LIFE	Leona	Mercury	30	I CARE	Paul Robi	Mercury
11	I'LL BE THERE FOR YOU	Michelle Williams	Mercury	31	OCCUR UPON THE STAIRS	Lightbulb Family	Mercury
12	SOMEWHERE SOMEHOW	Notorious B.I.G.	Mercury	32	U BRABY XATS	4J & The 4J's	Mercury
13	RUNAWAY	Jamiroquai	WASA	33	KISS FROM A ROSE	Seal	TVT
14	SOMETHING FOR THE PAIN	Ben Jone	Mercury	34	HOUSE OF LOVE	Amg & The Vics	Mercury
15	REMEMBER YOUR PEOPLE	En Vogue	Mercury	35	ANGEL INTERCEPT	Arrested	Mercury
16	WATERGALLS	TLC	Mercury	36	SUNSHINE AFTER THE RAIN	En Vogue	Mercury
17	GARDEN TOWN	En Vogue	Mercury	37	MISUNDERSTOOD MAN	En Vogue	Mercury
18	LUCKY YOU	En Vogue	Mercury	38	PARTY UP THE WORLD	En Vogue	Mercury
19	CAN I TOUCH YOU	En Vogue	Mercury	39	DO WHAT'S GOOD FOR ME	En Vogue	Mercury
20	A GIRL LIKE YOU	En Vogue	Mercury	40	WHERE THE WILDS ROSE	En Vogue	Mercury

VIRGIN RADIO CHART

#	Title	Artist	Label	#	Title	Artist	Label
1	LIFE	Simply Red	East West	25	MEDUSA	Annie Lennox	IMPACT
2	(WHAT'S THE STORY) MORNING GLORY	De La Soul	Mercury	22	SEAL	Seal	TVT
3	DESIGN OF A DECADE 1986/1996	Janet Jackson	Mercury	23	ONE HOT MINUTE	Notorious B.I.G.	Mercury
4	STANLEY ROAD	Paul Weller	Mercury	24	GN	Subway	Mercury
5	GREATEST HITS 1985-1995	Michael Bolton	Columbia	25	ZEITZEIT	Carters	Mercury
6	THE GREAT ESCAPE	Arrested	Mercury	26	OUTSIDE	En Vogue	Mercury
7	PICTURE THIS	Notorious B.I.G.	Mercury	27	PARKLIFE	Various	Mercury
8	ALL YOU CAN EAT	En Vogue	Mercury	28	I SHOULD COOD	En Vogue	Mercury
9	INSOMNIAC	En Vogue	Mercury	29	IT'S GREAT WHEN YOU'RE STRONG... YOU	Notorious B.I.G.	Mercury
10	DEFINITELY SAYE BOY	En Vogue	Mercury	30	THE ESSENTIAL COLLECTION	Michael Jackson	Mercury
11	HISTORY: PART, PRESENT AND FUTURE	Michael Jackson	Mercury	31	GO SATHIAN	Joe Satriani	Mercury
12	NUSSANCE	Arrested	Mercury	32	MIS 'N' HERS	Paula Abdul	Mercury
13	THE GOLD EXPERIENCE	L.A.P.R.	Mercury	33	BIZARRE FRUIT	In The Company of Men	Mercury
14	BALLBREAKER	AC/DC	Mercury	34	POUSH IT	The Right Brothers	Mercury
15	GARBAGE	Garbage	Mercury	35	RUBBISH	Shaggy	Mercury
16	THESE DAYS	Ben Jone	Mercury	36	STAN BONEY, THE SMILES	Stan Boney & The Smiles	Mercury
17	DUMMY	Partridge	Mercury	37	SINGLES	En Vogue	Mercury
18	NO NEED TO ARGUE	The Commodores	Mercury	38	THE CHARLATANS	The Charlatans	Mercury
19	SOB IN THE CHAIRS: THE BIZ	Notorious B.I.G.	Mercury	39	CROSS ROAD	The Best of Ben Jone	Mercury
20	JAGGED LITTLE PILL	John Mellencamp	Mercury	40	WORLD	En Vogue	Mercury

VIDEO

This	Last	Title	Artist	Label (distributor)	Label Cat No	16	8	STAR TREK VOYAGER - VOL 16
1	1	THE ARCADE FIRE	Label Cat No	16	8	STAR TREK VOYAGER - VOL 16		
2	1	FORN KING	Walt Disney 029712	17	17	TRICE NASEM		
3	2	LIONHEART GUMP	CIC Video VHS2800	18	10	PRINCE UMBEL - NATURAL BORN THRILLER		
4	2	THE MASK	ENV151168	18	14	JURASSIC PARK		
5	4	STAR TREK VOYAGER - VOL 17	CIC Video VHS807	20	13	THE CRAW		
6	3	BILL WHELAN: Riverdance-The Show	VO VCS94	21	22	PHILADELPHIA		
7	4	TORVILLE & DEAN - FACE THE MUSIC THE TOUR	WVLS08170	21	25	THE CLUES		
8	5	PULP FICTION	Touchstone DVC42	22	23	BASIS: Live By The Sea		
9	7	MEN BEHAVING BADLY-SERIES 4 FT 2	Video Collection TUC16	24	24	THE PIANO		
10	7	SPEED	Fox Video R5939	25	25	MUCH ADO ABOUT NOTHING		
11	6	STREETLIGHTER II	Mung Mung M400	26	26	SLEEPLESS IN SEATTLE		
12	9	ACE Ventura PET DETECTIVE	Warner Home Video VHS12029	27	23	JANET JACKSON Design Of A Decade 86-96		
13	5	MEN BEHAVING BADLY-SERIES 4 FT 1	Video Collection TUC25	28	24	TRUE ROMANCE		
14	12	PINOCCHIO	Walt Disney 021362	29	29	ABSOLUTELY FABULOUS - DOORHANDLE		
15	18	THE ARISTOCATS	Walt Disney 021362	30	18	MRS. DOUBTFIRE		
16	11	HONDO	Video Collection VCS161	30	CIN			

This	Last	Title	Artist	Label (distributor)	Label Cat No	16	8	STAR TREK VOYAGER - VOL 16
1	1	BILL WHELAN: Riverdance-The Show	CIC Video VHS1006	17	17	TRICE NASEM		
2	2	JANIS Live By The Sea	CIC Video VHS1007	20	20	PRINCE UMBEL - NATURAL BORN THRILLER		
3	3	JANET JACKSON Design Of A Decade 86-96	PolyGram Video 638332	3	3	JURASSIC PARK		
4	4	THE BEATLES: Live At Madison E. Me	CIC Video VHS1157	4	4	THE CRAW		
5	5	JELLYBONE Live At The Bay Area	ENV151167	5	5	PHILADELPHIA		
6	6	VARIOUS ARTISTS: Reflections Of Ireland	Columbia TriStar DVC2800	6	6	THE CLUES		
7	7	BON JOVI: Cross Road-Best Of	Warner Home Video SV12223	7	7	BASIS: Live By The Sea		
8	8	PINK FLOYD: Pink On Tour	PMI MV14747	8	8	THE PIANO		
9	9	VARIOUS Old Man Out	ENV151168	9	9	MUCH ADO ABOUT NOTHING		
10	10	THE PRODIGY: Electronic Punk	ENV151169	10	10	SLEEPLESS IN SEATTLE		
11	11	VARIOUS ARTISTS: Electric Punks	WVLS 634023	12	12	JANET JACKSON Design Of A Decade 86-96		
12	12	TAKE THAT: Everything Changes	Warner Home Video SV12592	13	12	TRUE ROMANCE		
13	13	BON JOVI: Jive When You Walk	BBC 88035660	13	13	ABSOLUTELY FABULOUS - DOORHANDLE		
14	14	REM: Parallel	Fox Video 6338	15	11	MRS. DOUBTFIRE		

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	WHERE THE ROSES GROW	Nick Cave/Kylie Minogue	Mute COM186 US (ATM/D)
2	2	FANTASY	Lovers	China WOKCD 2067 (P)
3	3	BLUETONIC	Blustones	Superior Quality BLUE 9022 (V)
4	1	WHAT DO I DO NOW?	Sleeper	Indolent SLEEP 9022 (V)
5	3	STARSTUD	Monovar	Louise LAUCD 6 (P)
6	2	FROM THE BENCH AT BELVIDERE	Ben Roddys	Creation CRESCD 214 (GM/V)
7	5	HOLL WITH IT	Oasis	Creation CRESCD 214 (GM/V)
8	4	STAY WITH ME	Erasure	Mute LCOMUTE 174 (ATM/D)
9	6	LICK IT	20 Figures/Roula	ZYX ZYX 75908 (S+M)
10	14	WHATEVER	Oasis	Creation CRESCD 195 (GM/V)
11	5	STEREO EP	Spooky	Genesis GENRO 002 (V)
12	10	COLOURS OF THE WIND	Nessa	Walt Disney WD 7677CD (TC)
13	9	U GIRLS	Venus	Blatant Vinyl BLNCD 13 (V)
14	15	IS THERE ANYBODY OUT THERE?	Nick French	Lova This LUVTHISC 6 (P)
15	16	LET IT SLIDE	Charlene Smith	China WOKCD 2067 (P)
16	18	CLUBBED TO DEATH	Clubbed To Death	Mo Wax MW 00123 (V)
17	17	ANVIL WAPPE	Ashtray	Warp WARP 94CD (ATM/D)
18	11	SOME MIGHT SAY	Oasis	Creation CRESCD 204 (GM/V)
19	7	TIME BOMB	Rancid	Out Of Step WOODS 4025 (P)
20	12	SUPERSONIC	Oasis	Creation CRESCD 176 (V)

MUSIC VIDEO

This	Last	Title	Artist	Label (distributor)
1	1	(WHAT'S THE STORY) MORNING...	Class	Creation CRECD 189 (GM/V)
2	4	DEFINITE! MAYBE	Oasis	Creation CRECD 189 (GM/V)
3	1	ONE	Echobilly	Faave FAUV CD 3 (M)
4	2	ZUTZGETE	Levelers	China WOLCD 1064 (P)
5	5	THE CHARLATANS	The Charlatans	Beggars Banquet BBQCD 174 (ATM/D)
6	3	PARANOID & SUNBURNT	Stunk Anus	One Little TLP 55CD (P)
7	8	THE SINGLES	Inspiral Carpets	Mute COWM00DL 3 (ATM/D)
8	6	SPINNER	Brian Eno & Jaha Wobble	All Saints AS02 CD3 (V)
9	7	SMASH	Ottopring	Epitaph E 864322 (P)
10	16	SMART	Sleeper	Indolent SLEEPCD 307 (V)
11	9	POST	Bjork	One Little TLP 514CD (P)
12	13	ELASTICA	Elastica	Deception BLUFF 044CD (V)
13	18	THE COMPLETE	Sonic Roses	Silvertones ORCD 325 (M)
14	8	SMOKER'S DELIGHT	Highmares On Wax	Warp WARPCD 036 (ATM/D)
15	15	NOTHING BUT THE TRUCE	Truce	Big Life BLRCD 29 (P)
16	14	AND OUT COME THE WOLVES	Rancid	Epitaph 864442 (P)
17	15	PIZZA MANIA	Pizzaman	Cowboy RODED 5CD (P)
18	15	PICCOLANTAS	Original Soundtrack	Walt Disney WDR 75482 (TC)
19	20	MOTHERS	Julian Cope	Echo ECHO 5 (P)
20	11	AMRITA	Louie Guru	North & South GURU 23CD (P)

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	THE X FACTOR	Iron Maiden	EMI COEMD 1097 (E)
2	1	BALLBREAKER	AC/DC	East West 755961786Z (W)
3	2	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 93603233 (W)
4	4	THESE DAYS	Ben Jovi	Mercury 522932 (P)
5	3	BEYOND THEIR FINEST HOUR	Thunder	EMI COEMD 1096 (E)
6	5	FOO FIGHTERS	Foo Fighters	Roswell 02867 2256 (E)
7	6	CROSS ROAD - THE BEST OF	Ben Jovi	Jambco 522932 (P)
8	9	DOOKIE	Green Day	Reprise 936245232 (W)
9	8	SMASH	Ottopring	Epitaph E 864322 (P)
10	7	THE ULTIMATE EXPERIENCE	Jim Hendrix	PolyGram TV 517232 (F)

This	Last	Title	Artist	Label (distributor)
11	12	SO FAR SO GOOD	Bryan Adams	A&M 546152 (F)
12	17	NEVERMIND	Nirvana	DGC DCDC 2445 (BMG)
13	10	LIVE AT THE BBC	Fleetwood Mac	Essential EDCD 29 (BMG)
14	18	UNLUCKIED IN NEW YORK	Nirvana	Geffen GDC 2472 (BMG)
15	11	FROGSTOMP	Silverchair	Murmur 8803402 (SM)
16	16	AND OUT COME THE WOLVES	Rancid	Epitaph 864442 (P)
17	15	ASTRO CREEP 2000	White Zombie	Geffen GDC 24896 (BMG)
18	13	NOLA	Down	East West 755961830Z (W)
19	19	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759260812 (W)
20	20	METALLICA	Metallica	Verligo 510022 (F)

CLASSICAL

This	Last	Title	Artist	Label (distributor)
1	1	ADAGIO	BRQ/Karajan	Deutsche Grammophon 463282Z (F)
2	1	THE BEST CLASSICAL ALBUM...EVER!	Various	EMI COEMTDV 95 (E)
3	3	SONGS OF SANCTUARY	America	Venture CDVE 925 (E)
4	2	CLASSICS ON A SUMMER'S DAY	Various	Pure Music PMMC 7014 (BMG)
5	4	THE PIANO	Michael Nyman	Venture CDV2919 (E)
6	5	THE CHOR	Anthony Way	Decca 448165Z (F)
7	7	THE 3 TENORS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Teldec 650999200 (W)
8	18	THE LIXY AND THE LAMB	Anonymous 4	Haramoni Mundi 88079125 (BM)
9	6	CLASSIC FM BREAKFAST BAROQUE	Various Artists	Classic FM CFMCD4 (CR)
10	14	THE CLASSIC EXPERIENCE	Various	EMI EMTVD 45 (E)

This	Last	Title	Artist	Label (distributor)
11	11	LAST NIGHT OF THE PROMS - 100TH	BBC SO/BBC SO/Owais	Teldec 46299788Z (W)
12	15	IN CONCERT	Carreras, Pavarotti, Domingo	Decca 40343Z (F)
13	10	CRADLE SONG	Julian Lloyd Webber	Philips 442429Z (E)
14	10	TRANQUILITY	Various Artists	EMI CDC35324Z (E)
15	17	CANTO GREGORIANO	Monks Chorus Siles	EMI Classics CMS 56212 (F)
16	12	TOP GEAR CLASSICS: TURBO CLASSICS	Various	Deutsche Grammophon 479431Z (E)
17	9	VISION OF PEACE	The Monks of Ampleforth	Classic FM CFMCD 178 (CR/M)
18	11	THE ALBUM	Lesley Garrett	Telstar TCD 2709 (BMG)
19	8	OFFICIUM	Jan Garbarek/Hillard Ensemble	ECM 463838Z (P)
20	18	SHOSTAKOVICH: THE JAZZ ALBUM	CD/Chailly	Decca 43702Z (F)

MID PRICE

This	Last	Title	Artist	Label (distributor)
1	1	THE CHARLATANS	The Charlatans	Beggars Banquet BBQCD 174 (ATM/DISC)
2	7	HITS OUT OF HELL	Meat Loaf	Epitaph 650472 (SM)
3	2	NORTHERN SOUL	Meat Loaf	Deconstruction 4221177Z (BMG)
4	16	HEAVEN AND HELL	Bonnie Tyler/Meat Loaf	Columbia 473666Z (SM)
5	5	GREATEST HITS	Bob Dylan	Columbia 4699072 (SM)
6	3	GREATEST HITS	The Bangles	Columbia 4667949Z (E)
7	2	LESUIRE	Blur	Fox CD 79756Z (E)
8	1	OFF THE WALL	Michael Jackson	Epitaph 650481 (SM)
9	1	PAST PRESENT	Clonard	RCA 742128912Z (BMG)
10	1	INTRODUCING THE HARDLINE ...	Terence Trent D'Arby	Columbia 4509112 (SM)

This	Last	Title	Artist	Label (distributor)
11	10	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Columbia 463488Z (SM)
12	10	TIMELESS (THE CLASSICS)	Michael Bolton	Columbia 472022Z (SM)
13	10	A-Z OF CLASSICAL MUSIC	Various Artists	NAXOS 85659Z (S)
14	10	ON THE ROAD AGAIN	Various	TempleTMPCD 018 (BMG)
15	10	GREATEST HITS	Fleetwood Mac	Columbia 473521Z (SM)
16	10	AN INNOCENT MAN	Billy Joel	Columbia 466591 (SM)
17	12	UNISON	Celine Dion	Columbia 467023Z (SM)
18	12	TRACY CHAPMAN	Tracy Chapman	Elektra EKT44CD (W)
19	12	AFFECTION	Lisa Stansfield	Arista 260319 (BMG)
20	12	GREATEST HITS	Leonard Cohen	Columbia CBS 3264 (SM)

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PROVING TO BE MORE THAN JUST BRITPOP HYPE

Think of Britpop and immediately name like Blur, Oasis, Elastica, Pulp and Supergrass spring to mind. But if any one band could be said to epitomise the movement, it must be Laurel's Menswear, a band who so embody the spirit of the genre that many doubt they'll be around this time next year.

When all the hype surrounding the band started late last year, they'd barely played a gig and had recorded nothing, but that didn't stop the A&R fraternity clamouring for their signatures.

The inks, too, were quick off the mark with the fledgling band being featured in a similar fashion to Suede a few years before.

When the dust settled, the band signed a deal with London offshoot Laurel and signed a publishing deal with Island Music.

Now the band's debut album, *Nuisance*, is ready and will disappoint all those who dismissed the act as charlatans riding on Blur's coat tails. It's a surprisingly mature album which contains enough surprises and pure pop moments to keep you listening.

Island Music general manager Kate Thompson who, along with colleague Nigel Coxon signed Menswear's publishing, believes the album will change a few minds.

"Obviously we're biased, but even we were really impressed with *Nuisance*. There's a lot of depth there, which proves they're going to be around for a while - they're definitely not a one-album band," she says.

"But there are a lot of people out there who are desperate for the band to fail," she adds.

Lead singer and main songwriter Johnny Dean is aware of the ill-feeling brought about by the band's ascent-out-of-nowhere dash to stardom. But he's as dismissive of his detractors as they are of him.

"It's the age-old, build them up to knock them down scenario," he says. "We get played off for being hyped, but it's the people who hyped us who are now having a go. In Britain there's a lot of bitterness and suspicion of success, but I just think these people are old and sad."

Which is the exact opposite of Menswear, who typify the ebullient state of British guitar bands. Blur have led the way, opening doors for an even younger generation of tunesmiths. And it's Blur who most people associate with the sound, with their sound as well as their fondness for nights out in the Good Mixer pub in London's Camden Town.

But Dean is clear about the value of the Blur connection. "Blur are just our mates, that's all there is to it," he says. "I suppose we're in a similar situation to when they started, but I really believe Nuisance is a much better album than [Blur's debut] *Leisure*."

A lot of the praise for the album's success must go to Neil King's crystal-clear production. Nuisance is King's first production credit, although he engineered Green Day's *Dookie* and has also worked with Elvis Costello.

Dean says it was a deliberate move by the band to go for a relatively inexperienced producer.

"We wanted someone who hadn't been a producer, someone who could grow with our sound rather than bring his sound to us," he says. "He's also full of good ideas and it was a bonus that he's a classically trained musician."

Nuisance was expected to enter high in the charts yesterday (Sunday), making the band true contenders as opposed to being just another Camden-based outfit. But Thompson believes they've had the star factor from the off.

"When I first saw them play at London's Kings College last year, I



TRACK BY TRACK

MENSWEAR: Nuisance
Label: Laurel
Publisher: Island Music
Writers: Menswear
Producer: Neil King

Tracks:

125 3rd Street

Very strong guitar pop song which just about gets over its chorus's similarity to Pavement's *Cut Your Hair*. Johnny Dean says, "It's all about the first time we went to America, so it had to sound American. We're all big fans of Pavement, who are of course American, so we were just a bit cheeky."

I'll Manage Somehow

The band's first single lends the Jan influence tick, particularly in Dean's vocals. Dean: "It's a song about landing on your feet, which we have. It might sound a bit like *The Jam*, but *The Beatles* are in there, too."

Sleeping In

Can't decide if it wants to be *The Monkees* or *The Byrds*, but settles somewhere between the two for a perfect Stones atmosphere. Dean: "That's our *West Coast* song."

Little Miss Pipopet Eyes

Musically, the band sound like Blur's little brothers. But it's one of the strongest tracks

could see something there," she says. "They weren't great musicians by any means, but there are not many bands who are from the beginning. I knew straight away they were stars."

All the surrounding hype didn't put her off, either. "When there's that much fuss about a new band, you just have to get down and see them live," she says. "The playing has improved over the past 12 months, but even Dean concedes that no one could read any great meaning into his lyrics."

"Most of the songs don't really mean anything," he says. "I'm not into writing deeply meaningful words - I'll probably start when I grow a big beard and begin wearing sandals."

Despite such uncharacteristic humility, Thompson believes the band

on the album with a vehement anti-drugs line. Dean: "I've used my John Lydon voice for this one, as it's such an angry vicious song."

Daydreamer

The second single is the best song Wire never wrote. Guitarist Chris Gentry is stepping out with Elastica's Donna and Menswear seem to have picked up some of that band's magpie instincts. A very fine song, nonetheless, with instant 'now' appeal. Dean: "We are one of my favourite bands, so I have to take all the blame for the sound."

Hollywood Girl

Happy little guitar jaunt brings side one to a close. Dean says, "The guitar is based on Tom Jones' *It's Not Unusual* and the song is about Audrey Hepburn."

Being Brave

A mature effort which draws a straight line from Blur to *The Beach Boys*. This ballad is the album's highlight and marks the band down as equally adaptable songwriters. Dean: "Simon wrote most of the lyrics and I mucked around with them. He's always changing his mind and he's a bit of a lunatic, so I guess this is a sort of bloodletting."

Around You Again

Menswear are a city where Supercars are cute, but this song proves they can be as

have it in them to be huge worldwide. "The whole group wants to break internationally and early reactions have been very positive."

"Our Japanese office rarely gets too excited about new bands, but they contacted us as soon as they heard the band and saw what they looked like. The US office is similarly impressed and Menswear went down particularly well at the CMJ seminar."

But, she adds, "People should remember that the band are all very young so we don't want to put too much pressure on them."

Meanwhile, Dean is taking all the attention in his stride, enjoying every exhausting moment and believing it's all going to last.

"We're really pleased with the album,

catchy as their Oxford contemporaries. Near-Ramones guitar blasts raise the track from a poor start to something that grows with each listen. Dean: "This one's for all the divorcees out there."

The One

Once again, Blur stand out as an influence, but The One is strong enough to override allegations of copyism. Strings add a big feel to the sound. Dean: "The strings were added quite late in the day, so it now sounds completely different from when it was written. This gets the best reaction in America."

Stardust

Just to prove they're catholic in their tastes, this comes across as an Oasis update of early-Seventies' Stones. The lyrics describe a rock superstar's descent into drunken oblivion, but this is really nothing more than a filler. Dean: "It's just a basic R&B song."

Peace Of Me

Dean's controlled vocals impress on this slowie, which again hints at maturity. It's a sad song indeed and belies their status as frivolous good-time boys. Dean: "I wrote this for my girlfriend. I've ever have a row, I can put this on to calm things down. And she can play it off she's missing me when I'm on tour. It's quite sweet really."

which successfully documents everything that's happened to us as a band in the past year and how we get on with each other," he says.

"I'm confident that this time next year, I'll be living in a bigger flat and that Menswear will be bigger than ever."

And he could be right. Nuisance is a surprisingly strong album, which proves the band are far more than mere ace faces cashing in on the Britpop boom. Undoubtedly they will still find their critics in the inks, but the success of the Daydreamer single proves they can appeal to the *Smash Hits* crowd, too.

They'll be making a nuisance of themselves for some time to come.

Leo Finlay

Tim and Neil Finn have been alternately charming and then perplexing the record industry for 20 years.

From their early days together as Split Enz, their ability to write songs with passion, complexity and pop sensibility has seen them scale the heights of platinum success in the UK and US charts, only for them to seemingly disappear, and then return even stronger. Now, just as Neil's band Crowded House have begun filling the big arenas, they have released an unexpected album of raw duets.

UK label Parlophone wasn't actually expecting an album yet. But while going through their split with Capitol in the US at the end of last year, the Finns decided to write a few songs together, as they had often done in the past.

With producer Tehad Blake, one month of recording and one week of mixing saw the freshest, rawest album that the duo has ever made—called simply, *Finn*.

"We went into this record without telling anybody," says Neil. "It didn't really fall into the category of what (Parlophone) would have liked next, but once they heard it they liked it, and don't have any expectations of it being a massive record."

Finn was recorded in York Street Studios in Auckland, in their native New Zealand, with the minimum of technology. Apart from a little percussion by Blake and a baseline on Kiss The Road Of Rarotonga by Dave Dobbyn, everything was played by Tim and Neil and the recording and writing method was very organic.

"There's definitely an attitude and a type of song that comes out when Tim and I write together," says Neil.

"Lyrically, there's a bit of humour that comes into it. The writing was really enjoyable. We'd bring the songs into the studio half finished and the sound we wanted would come out as we worked through them."

"We set up a whole load of instruments in the room and let rip," adds Tim. "Tehad gives you great license to push things and go for the performance. It was like kids being in a toyshop."

Neil says the recording of the album was remarkably quick. "Tehad is

FINN BROTHERS RETURNING TO BASICS



inclined to leave things pretty bare-boned and because there wasn't a band we were pretty free with the arrangements. If we didn't want drums, we didn't have to have them."

Says Tim, "A lot of the recordings were only 12- or 15-track. So there is plenty of space in them."

Also, they didn't use many conventional instruments and five of the tracks feature Neil on tea chest bass—a hybrid Pacific version of the hillbilly one, with unique levers to alter the string tension.

Also featured strongly is Neil's prized prototype Chamberlain keyboard—a kind of early sampler featuring a series of tape loops to give more than 600 sounds.

Blake's recording methods were similarly Heath Robinson, with pipes leading from drums with mics rigged to give binaural stereo effects.

The last Crowded House album, *Woodface*, started out as a Finn Brothers record, but transformed through the presence of the other band members. Finn, the brothers say, is

definitely not a Crowded House album. "We really wanted to say that this wasn't *Woodface Part Two*," says Tim. "It wasn't a perverse thing with us starting out to make a statement. It just developed that way and having done it we wanted to signal it by making *Splitter Never* (which was recorded in one take) the first single."

It does, nevertheless, carry the all hallmarks of Neil and Tim Finn's work, crisscross with melody and riddled with obscure lyrical references that will keep the media guessing and the fans analysing.

"To me lyrics are always gists rather than too obvious," says Neil. "If you've got to follow the narrative, you have to sacrifice melody for meaning. I much prefer music which is stroking you in different ways so the lyrics need to be less linear."

The energy which shows within Finn is a sign of the way it was recorded. The mixing, which was carried out in little over a week after a break, was rapid but as the vibe on the last day of recording was so good, five of the final choices were taken from rough mixes of the album which Blake had completed in one day.

With a short European tour for the duo in November and the possibility of a band tour in the new year, the Finns see this project as more than a musical interlude, but Neil is already part of the way into the next Crowded House album and Tim intends doing another solo project soon.

Their various activities indicate a lack of focus. "So much of this business is based on tunnel vision and only doing one thing," says Tim. "It's inspiring to move around and do collaborations."

He has just completed a tour with his collaborative trio All and intends to work with that band again.

With a US deal at present, the Finns are concentrating on Europe and the Pacific, though Neil says that there is plenty of interest from American record companies.

The first single is *Splitter Never*, which should shock a few Crowded House fans with its rawness. The album follows on November 16, the day after they play the Islington Union Chapel, in London.

Neville Farmer

ONES TO WATCH

BACKSTREET BOYS

Making a head-on challenge to Britain's boy bands, these five American youngsters performed a showcase at London's Flamingo Hollywood last week, winning instant acclaim for their well-honed harmonies. They are now in the middle of a promotional tour to support the debut single *We Got It Coz We Live Records!*

SLOY

Yet another Steve Albini production, the debut album *Plug* by French indie act Sloy is a work of great power, aggression and style. Relying heavily on Big Black-style rhythms and scratchy guitar, the songs recall the likes of Wire and The Fall but with a harder edge. *Plug* is out on Roadrunner on November 6.

VAN BASTEN

The barriers between techno and slower dance genres—such as hip hop and dub—are being eroded very fast. Van Basten have developed an imaginative and captivating blend of all three on their debut album *Perfomative*, out on Bruce Records this month.

PILLOBOX

Signed to PolyGram/Island Music, but without a record deal, this US trio deserve attention. Imagine an indie version of The Pretenders and you'll know what their debut single, *Invasion* sounds like. It's out on their own Ego Records label.

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
CURRENT AFFAIRS	London jungle duo	MOVING SHADOW	none	singles and album option	Rob Playford
EMOTION	London-based	SOUND PROOF	none	RECORDINGS	Anton Partridge
CHRIS FORD/JULIUS	London-based guitar rock/pop band	BMG MUSIC	Munel Pieckard	worldwide publishing	Adam Singfield
TONY H	Italian dance artist	ETERNAL	Large Management	single	Steve Allen
DAVID HOLMES	Belfast techno DJ	ISLAND MUSIC	Robert Linney, Heavenly	worldwide publishing	Nigel Coxon
KYRA	Euro dance pop act	VC RECORDINGS/VIRGIN	John Brand	two singles and album	Andy Thompson
SUNDA LAM	Hong Kong jazz/blues singer	SOUND & MEDIA LTD	n/a	licensing single and album	Michael Neidus
MUKKA MUSIC	Ash manager Tav's publishing company	ISLAND MUSIC	n/a	sub-publishing	Nigel Coxon
NUT-NUT	Solo jungle artist from London	MOVING SHADOW	none	publishing	Rob Playford
RICHARD OAKES	Member of Suede	POLYGRAM MUSIC	Charlie Charton	worldwide publishing	Richard Manners
ROCK N ROLL MUSIC	Cast's Rob and Dave's publishing company	POLYGRAM MUSIC	n/a	sub-publishing	Mark Lewis
TECHNICALITCH	Birmingham jungle artist from Birmingham	MOVING SHADOW	none	option and publishing	Rob Playford
THE ETHICS	Dutch exoté euro house act	VC RECORDINGS/VIRGIN	self-managed	licensed single	Andy Thompson
THE LUSH BROTHERS	London dance	MCA	Mac McDermott	singles and	Steve Woolfe
THE MAD LADS	London pop	MINISTRY OF SOUND	none	singles and option	Harvey Eagle
ULTRAHIGH	Pop dance production duo and session singer	MCA	self-managed	album option	Anton Partridge
JUNIOR VASQUEZ PRES.	Famed US DJ	SOUND PROOF	Brany Sekulich	singles	Anton Partridge
VANESSA MITCHELL		RECORDINGS			
XAMPLE	Italian dance pop act	ETERNAL	Large Management	single	Steve Allen

Compiled by Sarah Davis 0181 948 2322

The transition from independent to major label isn't always a smooth one. The Cocteau Twins discovered as much when the trio – vocalist Elizabeth Fraser, guitarist Robin Guthrie and bassist Simon Raymonde – left A&R Or Las Vegas, and settled at Dave Bates' Fontana imprint at Phonogram, where they released the *Four Calendar Cafe* album in 1993.

Having just released two new EPs – the ambient-based *Otherside* and the acoustic-based *Twinklights* – and with a new album, *Milk And Kisses*, ready for release in January next year, the band can not only bask in artistic contentment, but reflect on how the relationship with Fontana has improved for both parties.

The reason was that the relationship had become too much like a family. "Everyone was super-sensitive, which wasn't healthy," she says.

Part of the attraction of Fontana was that the band could take a more distanced approach – "like, here's the record, let's put it out," as Raymonde puts it. But the reality of situation didn't quite match up to expectations.

"Neither party really knew what to make of each other at first, which was as much our fault as we're not very articulate about what we want," he says.

For a band that has always been cult favourites on the indie circuit, the transition to major label success has been a slow one. With each album, the Cocteau Twins' lush, layered sounds have matured gracefully to the point that their rich, delicate guitar and vocal-led songs now appeal to a wider audience. But at the same time, hit singles have not come easy.

After touring with the *Four Calendar Cafe* album, the group were keen to get back into the studio and get a new record out. *Milk And Kisses* was recorded in Brittany and the band's own September Sound Studios in Twickenham.

It took them little over two months to complete – an unusually short time for such perfectionists.

As Dave Bates sees it, album sales are directly linked to singles success, and he admits he signed The Cocteau

COCTEAU TWINS SETTLING IN WITH FONTANA



Twins, not just because he adored their music, but because he wanted to break the band beyond their established circle of fans.

"With a little extra effort from a label and the band, we could move them on to another level," he says. "But I understand there was a discomfort between wanting to achieve more and the things needed to do that."

Both parties now agree that the

channels of communication are more open. For instance, Raymonde says Fontana has accepted the band's desire to release two comparatively uncommercial EPs.

"We're trying to say, 'that's how the business works for you over there, but not for us, so here's two EPs, which probably won't qualify for charts because they're too long, but this is our little bit and we'll play your game for a

couple of weeks when you put this out.'"

According to Fraser, the acoustic EP was recorded during the making of *Milk And Kisses* while the ambient EP (recorded with Mark Clifford of ambient experimentalists Soefee) was started after the album was finished. "For some reason, it made sense to us to make the first new move with the EPs rather than the album itself," she says.

Raymonde adds, "We just felt comfortable enough to experiment in different ways, and EPs are a perfect length for that." In return, he says, the band will promote a single off the album, of which there are at least three up for consideration.

Milk And Kisses follows the same song-based, poppy trajectory that Fraser, Raymonde and Guthrie started with 1988's *Blue Bell Knoll*, though Raymonde says this time they wrote and played more as a band.

Bates firmly believes that the album returns to the standard of *Heaven Or Las Vegas*, which he felt was the Cocteau's all-time best.

As for playing live, the band maintain that they don't want to tour again in the manner of their last seven-month outing which featured added musicians.

"We've no desire to do the big-standard rock theatres or toilet-type of clubs again, or spend that amount of time away from home," says Raymonde. "We're thinking of doing a show with different stages in the evening, and incorporating all the new records, with just the three of us and a drummer again."

The band have also fulfilled a long-standing wish to make a short film that they hope will achieve more than just a standard promo clip.

The eight-minute film focuses on a couple of the acoustic songs, fusing typography and imagery.

"We think it's brilliant," says Raymonde. "I'm currently trying to get it converted to 35mm and get it put on in the cinema, though people don't seem to see it as anything other than a promo."

Given the band and Fontana's success in overcoming obstacles, the Cocteau might well be up there on the cinema screen in 1996 as well as on the radio and the record player. **Martin Aston**

TALENT

NICK ROBINSON ON A&R

It's a long very quiet at the moment as far as signings are concerned, although maybe that's a good thing considering the increasing number of deals that have been done over the last few months. Consolidation seems to be the key – along with the fact that managers are holding out even longer for the best deal. Certainly that's the case as far as **Fluffy** are concerned... Talking of **Fluffy**, there were a few raised eyebrows at the *Music Week* US Radio Conference last Tuesday in London when snippets from San Francisco radio stations were played and the band's name was mentioned in a very favourable light. It immediately caused the various A&Rs and MDs who have put in offers for the band, to nervously smile at each other...EMI Music is flying US dance whizzkid **Josh Wink** into the UK this week to sign a long-term publishing deal – with senior A&R Guy Moot – following the outstanding success of his latest single *Higher State Of Consciousness*, on Manifesto, which crashed into the chart on Sunday. Look out for a follow up hit in the shape of his Size 9 track *I'm Ready* on Virgin's new VC label... A handful of other acts seem to be generating interest at the

moment. They include **Boasti**, the Ash-styled punky **Last Great Dreamers** and **Pillbox** (see *Ones To Watch*)... Best news of the week is that Kiburn's National Ballroom venue in London reopens this Thursday (19) with Fire Records' **Telstar Ponies** and **Supermodels GT** the special guests... At a press conference last week, East 17's **Tony Mortimer** gave the tabloids a fascinating insight into the art of songwriting when he described the process of writing the band's new album and the fact that he's only written three songs this time, now that the other members are penning tracks. "It felt like premature ejaculation," he explained. "I got to the third song and suddenly that was it. I ended up writing just the melancholy songs this time but that doesn't mean I'm a sad bastard..." EMI Music's songwriters week at Hantsham in Devon was another resounding success. Highlights were the number of potential hit riffs – or "expensive chords", as The Christians' **Henry Priestman** described them – that were exchanged between the writers. **Desmond Child** (Bon Jovi, Aerosmith), **Caroline Lavelle** and **Jimmy Harry** even dressed up **Blues Brothers**-style for the performance of their song

and the self-dubbed **Sister Elastic** and the **Schmoze Brothers** went down a storm. For cellist **Caroline Lavelle**, her performance was a revelation. "For the first time ever, I sang the words baby and thang," she confessed in embarrassment... **Oasis** played a stormer at Roseland in New York last week and our man in the Big Apple reckons they made a bigger impression than Blur a few weeks ago... Back in Blyth, **The Chemical Brothers** came to the end of a seemingly never-ending set of gigs with a rocking – but far too brief – set of techno hip hop at London's Astoria last Thursday with The Prodigy's dancer **Keith** guesting on stage... Get your diaries out: Next year's **South By Southwest A&R** conference, in Austin, Texas, takes place on March 8-17. It's the 10th anniversary of the event so if you want to be there, contact the European office on 00 49 69 986 673... Gigs of the week are likely to be among those at the 10 Day Weekend event in Glasgow this week. New Creation signings **The Diggers** are one of the highlights when they play King Tut's tonight (16). **AC Acoustics** play the same stage on Tuesday.



SINGLES

SQUEEZE Electric Trains (AS 8 5812692).

From one of the most consistent songwriters we've got, this superb slice of top quality pop bodes well for the south London lads' forthcoming album, *Ridiculous*. □□□□

Alice In Chains: Grind (Columbia 6626272). The grinding rock of this first single from the album due in November provides a backdrop to some seething good vocal harmonies. A return to the charts is to be expected. □□□□

D.REAM: The Power Of All The Love In The World (Magnet MAG1036). Just when it seemed Peter Dinklage was faltering, he powers back to form with this classy track which sounds okay on the seven-inch cut, superb in the mixes. □□□□

BLAMELESS: Town Clovers (China WOKCD246). Out earlier this year, this infectious guitar-based tune gets a deserved reissue and will hopefully give the UK's early REM-styled rockers a step up the ladder. □□□□

BRUCE SPRINGSTEEN: Hungry Heart (Columbia 6621152). With versions of Streets Of Philadelphia and Thunder Road backing this album out, Springsteen will almost certainly find a good chart placing thanks to his loyal fans. □□□□

EVELYN "CHAMPAGNE" KING: I Think About You (Expansion EXP 58). Classic disco, this catchy little chugger comes in several increasingly funky mixes. Not a certain hit, but don't rule it out. □□□□

SIZE 7: I'm Ready (VC Recordings VCRD2). A possible crossover for this slow building Ibiza trance favourite, from flavour of the month Josh Wu. □□□□

AMINO LIL: Ido (China 102181). Prepare for a rattling good ride through atmospheric technosonic, moody, swelling chords, squelchy acid sounds, claps and drums with this fine new techno track from Paul Curtis. □□□□

THE ORIGINAL B 2: Gether (Dra AG1200). Not as catchy as its predecessor, but still unerringly felgued I Luv U Baby which reached number two, the follow up nevertheless has the same bouncy feel that will drive crossover sales. □□□□

THE STONE ROSES: Begging You (Geffen 695D 2266). One of the better tracks from the Second Coming album, this pulsating groove probably isn't catchy enough for massive chart success, but the accompanying remixes, from Carl Cox among others, should delight the faithful. □□□□

PROLAPSE: TCR (Love Train Pub 066). This seven-inch only release finds Leicester's finest at their poppiest, with Linda Stealyard's sweet girly vocals perfectly counteracting Mick Dennis' Glaswegian snarl. □□□□

THE SPECIALS: Hypercrite (Virgin/Kuff C). Minus Hall and Dammers, the Specials make a creditable return via a deal with Ali Campbell's new label. Their biting rendition of the Wallers track trails a



SIZE 7: TRANCE CROSSOVER POTENTIAL

new album of covers. □□□□

TERRY HALL: Rainbows EP (Anxious/East West AX1033001). Hall displays his versatility across four songs, including the impressive title track, an upbeat pop written and sung with Damon Albarn. □□□□

ROBSON GREN & JEROME FLYNN: Believe (RCA 74321 32682). This unremarkable cover of Frank LaRue's 1963 18-week chart-topper should see the camouflage crooners reacquaint the chart high ground in a swift assault. □□□□

SINGLE OF THE WEEK

LUTHER VANDROSS: Power Of Love (Epic EPC 6625904). Not typical Luther, but sumptuous all the same. This upstart groover, taken from the soulmeister's new greatest hits album, has all the ingredients of a chart hit. □□□□

ALBUMS

THE SHAMER: Axis Mutatis (One Little Independent 12PLP52). The singalong techno pop is in full effect once more. This one needs a few listens before the hooks sink in, but the blend of ambience, beats and melodies finally wins over. □□□□

TERRY HALL: Home (Anxious/East West 06301232). Timely reissue of last year's assured solo debut, wherein Hall is assisted by Ian Brodie et al in a melodic reflection on thirtysomethinghood. □□□□

THE MOTHER HIPPS: Part-Time Goes Full (American 74231 28377). The American label broke The Black Crowes and there's no reason why The Mother Hips shouldn't go the same way with their more bluesy, bar room songs. □□□□

VARIOUS: Grass Anshens (Deconstruction 74231 32615). David Morales and Cream DJ Paul Beasdale mix the classic dance tracks on this excellent double set, which celebrates the Liverpool club's third birthday. □□□□

MEAT LOAF: Welcome To The Neighbourhood (Virgin DVD 2785). While branding broke Bat Out Of Hell II, this will depend more on content—and it's huge, from singer to song and from sound to, undoubtedly, sales. □□□□



TERRY HALL: SINGLE PLUS ALBUM REISSUE

CLIFF RICHARD: Songs From Heathcliff (EMI 1091). First signs of life from the Sir Tim Rice-penned Wuthering Heights musical—now due for late 1996—are these pure pop songs cunningly arranged into a story sequence. Next single, *Had To Be*, is set for late November. □□□□

UB40: The Best Of UB40 Vol 1 (Virgin DUBV2). A mere five Top 20 hits grace this new 14-track collection, bringing the UB40 hit account up to date. Although lacking the classic air of its predecessor, the inclusion of a new cover of Stevie Wonder's *Supernatural* should add to its appeal. □□□□

DARKMAN: Worldwide (Wildcard 5294162). A strong, and in places dark, album of hip hop from west London rap artist Darkman with an American flavour to its broody funk atmosphere. □□□□

CYPRESS HILL: Temple Of Boom (Columbia 4742102). No change of direction from the Cypress Hill mood, with drugs references aplenty in this mellow offering, which reveals the recent single *Throw Your Set In The Air* to be one of the weaker tracks. □□□□

BEVERLY KNIGHT: The B Funk (Dome CD6). The UK diva shows that the recent excellent *Flavour Of The Old School* single was no flash in the pan with an album of varied and classy R&B. □□□□

THE LIGHTHOUSE FAMILY: Ocean Drive (Wildcard 5237872). Like a sort of mellow version of The Christians, this album sees the duo link up with former Simply Red member Tim Kellet and producer Mike Peden of The Chimes. A possible grower. □□□□

SMITH & MIGHTY: Bass Is Mighty (More Rockers 262). Now back on their own label, S&M turn in some of their most powerful work in ages with this dreamy mix of atmospheric dub, banging jungle and trippy tracks. □□□□

VARIOUS: Return To The Source (Pyramid RTS CD1). Close your eyes and slip back to pagan times with this new age techno trance double album with spirituality stamped all over it. A sure-fire favourite for those with the Gogs. □□□□

BRITTEN: The Folk Songs (Collins Classics 7032 3). This major new release in

Collins' Britten Edition features Britten's complete folk song arrangement, including 10 unpublished ones, sung by the cream of British artists, including Felicity Lott, Philip Langridge, Thomas Allen and Graham Johnson. □□□□

THE HUMAN LEAGUE: Greatest Hits (Virgin CDV2782). As best of its, you can't get much better than this mostly Eighties selection of classic tracks including the seminal *Being Booleed and Wonderful Louise*. Their recent Top 10 *Tell Me When* is here, too, and fits quite nicely thank you. □□□□

KEVIN SALEM: Some City (Roadrunner RR879). Just an album from this talented songwriter and musician who has called on pals Butch Vig and Syd Straw for this fiery offering that sits in the American indie rock niche. □□□□

BIF NAKED: (Concrete CB21). A highly personal debut from this angry young Canadian songwriter, who takes the listener into her world, alternately crooning and marinating like an even younger Alanis Morissette. □□□□

VARIOUS: The Best Christmas...Ever! (Virgin VCD23). Oh yes, they're all here, from Slade and Gary Glitter, through the Jackson 5 to Perry Como. Even the Flying Pickets make it onto this 42-track album. Granny will love it. □□□□

VARIOUS: Yule Carol (Virgin VTD00 36). A bumper two-CD package of Christmas classics including contributions from Dean Martin, Brenda Lee, Alma Cogan, Ella Fitzgerald, Adam Faith and Eddie Cochran. □□□□

ETERNAL: Power Of A Woman (EMI 836354 3). Smooth, soulful form from the Ingoldby & Smallman troupe now reduced to a three-piece. Many tracks sound familiar, but it seems to lack the classic pop tunes of old. □□□□

BOYZ II MEN: The Remix Collection (Motown 5205882). Typically cool harmonising from Motown's hottest proponents right now, the remixes would do little else but to be the band's biggest fans. But there are plenty of those, so expect demand. □□□□

2 UNLIMITED: Hits Unlimited (PWL HF470D). A storming 16-track collection of pop/rock classics, cataloguing the incredible impact Duke and Anita and Ray have had since 1991, the inclusion of European versions, with added rap, will be a bonus for fans. □□□□

ALBUM OF THE WEEK

THE AMPS: Pacer (4AD CAD 5016). Former Pacer/Breeder Kim Deal returns with a more pop-based guitar band, and an album of invigorating, raw, melodic yet gritty, lo-fi tunes. □□□□

This week's reviewers: Michael Arnold, Peter Brown, Sarah Davis, Catherine Ede, Tony Farsides, Paul Gorman, Duncan Holland, Ian Nicholson, Nick Robinson, Tom Roloff, Martin Talbot and Paul Vaughan.



ALAN JONES TALKING MUSIC

Chris De Burgh's personal life has generated more headlines than his music this year, but his upcoming A&M album, *Beautiful Dreams*, should redress the balance. It's a lushly orchestrated survey of his career so far, with exquisite new arrangements of some of his best-loved songs, including *Missing You* and *Lady In Red*. He also tackles some of his favourite songs by other writers, including Roy Orbison's *In Dreams* and Lennon/McCartney's *Girl*. Nick Ingham and Richard Hewson's fine scores ensure that the 43-piece orchestra accompanying De Burgh add a sumptuous and rich dimension to the sound without ever overshadowing him. De Burgh's fans will lap it

up and, with a \$500,000 TV campaign, they'll have no excuse for not being aware of it...Coming on like a Sky for the latter half of the Nineties, *Vibrations* combine authentic adaptations of classical standards and their own complementary material on Sombars. Using rock rhythms and Mediterranean influences, they demonstrate a genuine flair, combined with outstanding musicianship. While faceless one-man-and-his-synth acts are getting some mileage from TV advertising for their musically-limited updates of MOR staples, an act like *Vibrations* would probably generate a great deal more sales if this was to be taken under the wing of a major, though the

small label responsible for this album (ARC) is to be congratulated on its initiative...After coming close to having a hit with her novel update of the Foundations' *It's Baby Now That I've Found You*, bluegrass queen Alison Krauss returns with *Nothing At All*, a sweet, succinct and lyrically adept song on the pan of late country star Keith Whitley. Sounding rather like Nanci Griffith, she imbues the song with an intimate and vulnerable quality that is incredibly endearing. A radio hit for sure, and it would be nice to think there would be room for this in the chart, too.

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Is US radio no more than hits radio? Tilly in a chart tizzy

All credit to *Music Week* for putting together the American Radio Workshop. A good idea which should be repeated.

All the more disappointing, then, that what we heard was less than encouraging.

It's been taken as gospel for the past decade that American alternative and college radio provides airplay opportunities for new bands that are unavailable here.

Now, encouraging though the spread of American alternative radio may be, that is no longer the case, with the exception of a handful of more adventurous stations. Alternative radio is hit radio, as your panels demonstrated and frankly, with all the major music corporations aiming their fire at this area and hitting them with 70 releases a week out of which they can add three or five, that's no surprise.

What was a stepping stone for developing bands is now an end in itself. There is no longer any stepping stone, college radio being now so distanced from alternative that there is no bridge between the two formats.

Your Gridle panel plainly indicated that a number of excellent current records will not find a home in the alternative format, including Pulp's *Common People*, one of the great singles. If alternative won't break that single, then what will? American radio needs a new breed of stations being as adventurous now as KROQ and WLIR were 10 years ago.

The most disappointing element of a very successful event was the lack of talk about new music from developing artists, as opposed to hits.

Frankly with Radio One as it's become and XFM on the way, I think

new music is better off on Britain's airwaves.
Martin Mills,
Burgess Banquet,
Alma Road,
London SW18.

Tilly Rutherford has certainly got himself into a tizzy over the charts.

It might help if he actually understood the facts of what CIN is doing.

CIN's single most important aim is to provide the most accurate picture of sales of pre-recorded music and video that it's possible to get. Naturally enough, therefore, we collect data from as many stores as we can, as long as the stores meet the qualifying level for the chart by selling 100 or more units of audio or video per week.

Asda qualifies and so is eligible to contribute to the chart. There are a number of other supermarket chains which are also eligible but they have not yet decided to join the panel.

We have worked hard with Asda and Millward Brown to ensure that Asda's data could be included in the chart in time for the busiest quarter of 1995 and onwards. Whether you like it or not, supermarket sales are an important and growing part of the business. Not to reflect this sector when we have the opportunity to do so, would be to provide a less than accurate chart for the industry and the public.

Will it slow the chart down? It is far too early to say. First indications are that inclusion of Asda and Dixons data is having very little effect on positions within the chart.

As for Asda's stocking policy - while it does of course stock only a selection of available product, so does every other retailer who contributes to the chart.

It is not up to CIN to dictate the product that is stocked by different retailers. Nor are we, as has been suggested, able to compensate records which are not stocked by one or more of the retail chains. The idea doesn't make sense. Even this year, singles have reached number one without being stocked by Woolworths. This shows that the stocking policy of the multiples is not necessarily a contributory factor to chart position.

There have been lots of suggestions made about slowing down the chart recently. Inclusion of more stores has not been one of them.

But instead of coming up with ever more highly creative braking mechanisms, why doesn't Tilly turn his attention to the reason for the speed of the chart.

It is not CIN which is responsible for that speed. The chart is a simple and straightforward record of the effects of the industry's marketing practices.

If the chart is thought to be too fast, it's the market that needs to change not the instrument that measures it. When people are overweight, they are often tempted to blame the scales, but ultimately there's no substitute for a strict regimen of diet and exercise.

Don't shoot the messenger, Tilly. Catherine Pusey, CIN, London SE1.

I note with interest that the list of Top 50 full-price albums supplied by Virgin for its current stock campaign includes such all time best sellers as Emotion by Papa Wemba, Raw & Refined by Isaac Hayes (which is actually a mid-price item) and Fight For Your Mind by Ben Harper.

However, it omits *Bat Out Of Hell II* by Meat Loaf. Should I therefore, assume that the Loaf's new album will sell less than Papa Wemba and order accordingly? Maybe he forgot to press the blue button again!

Paul Cox, Vibes Records & Tapes, Lancs.

I wanted to express my sadness at the passing away of Allan McDougall who many of us loved and felt close to.

Alan had the gift of making even strangers feel like friends, he was a great guy and a good friend. I first met Allan in Los Angeles where we worked for BMI and we met frequently in New York at the New Music Seminar and most recently at Manchester for In The City. Needless to say he was the picture of health there, and so it came as a great surprise to hear of his death.

The business was richer for men like Allan, who took up the causes of a lot of musicians and writers and I think I write on behalf of many who felt their lives had been enriched by knowing Allan. Our sympathy goes out to the loved ones he left behind. It's a great loss to us all.

Paul Birch, Resoliver Music, Wolverhampton.

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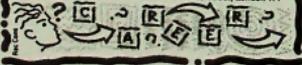
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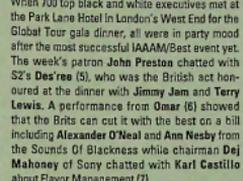
As the cream of US radio came to Music Week's US Radio Workshop on Tuesday, there were plenty prepared to speak up for British music. Programming boss Mike Halloran of San Diego radio station 9IX (1) even hung this flag on the wall behind him. The scorching weather – in October! – made for delightful conditions to sip coffee, munch biscuits and generally put the world to rights between sessions in the gardens of Putney's upmarket Hurlingham club, as (2) PolyGram Island Publishing's Mark Lewis, Nigel Coxon and Richard Manners, and Jena Cox of management firm Camp Fabulous demonstrate. Some of the most fiery talk was heard inside with managers such as Teenage Fanclub's Ches Banks (3) debating British bands' US potential. Back outside, mobile phones were much in evidence – until staff ordered everyone inside, lest the signals interfere with the lawnmowers. BMG Music Division chief Jeremy Marsh (4) sneaks in a quick call while the Killjoys aren't looking. There may have been a serious issue at the centre of the debate, but that didn't stop the Americans injecting some humour, even if Halloran did get a little carried away at photo-time (5), attempting to remove the head of Gavin's Max Talkoff. Also pictured are (1 to 6) SX9 programming director Brian Philips, Stay Tuned Communications' Vince Faraci, MW editor Steve Redmond (seated), Gavin coo David Dalton, Pyramid Broadcasting programming operations vp, Steve Rivers, Gary Wall of Wall Media (front l to r) Kent Zimmerman and Bob Galliani of Gavin, Rising Tide Entertainment promotions head Daniel Glass, Arista senior vp Rick Bisceglia, and promotions wiz Jeff McCluskey. After a presentation on new bands in the US, Rick Bisceglia met students Moiz Yas and Sunny Saujani (6) who were sponsored by that generous lot, the Britannia Music Club, agreeing to wear Britannia T-shirts in return. Another manager who got hot under the collar was Jamiroquai's Kevin Simpson (7), whose problems in getting support to take his funksters to San Diego dominated part of the afternoon's debate. After a light lunch Island's director of A&R Nick Angel (2) and Deconstruction head Keith Blackhurst ponder that difficult dilemma, pudding or coffee? (8) while Gavin's Max Talkoff (3) gears up to host the Griddle session which brought the curtain down on the day. Here's to the next one.

Remember where you heard it... The riotous Women Of The Year Awards proved conclusively that women can drink as much as any man and generated more humour than many an industry event. When the small but perfectly formed Mercury director of legal and business affairs David Perez took the stage to present an award to his Mercury colleague Sarah Vaughan, it was to a deafening chorus of "Stand up, David!"...Rob Dickens' speech seemed more about Warner Music than its apparent subject Lisa Anderson, but his jibe at his fellow major record company chairmen – "Where is everybody? This is not the way to support something like this" – drew cheers. The last word inevitably goes to Woman of the Year, Anderson – "We will have achieved absolute equality [only] when we can make an absolute cock-up of absolutely everything," she said...Postscript to the award: organiser Karen Millard reports

over 60 calls and faxes of congratulation and even some table bookings for next year. Well done, everyone...At Music Week's groundbreaking US Radio Workshop, one of the hosts, Bob Galliani from MW US sister mag Gavin confessed that the hip jargon of his own country loses something in translation in the UK. "The other day someone came up to me and called me a stupid fat dope and I said thanks," he said...Gavin jazz specialist Kent Zimmerman, who formed something of a lively double act alongside Galliani, created his own jargon when he talked about the "Michael Bolton-isation" of jazz in the US, referring to the current vogue for softer, slushier tunes in the genre...Also quick on the quip was fellow Gavinite Max Talkoff who, during a tongue in cheek rant about the UK revolutionising US rock and roll, suggested that "The Beatles drove Elvis to drugs"...Meanwhile over at Virgin

there were some grimaces when it emerged that one of the US panellists' hottest tips for US success were their former signings S*M*A*S*H...When Mark Story became programme director at Virgin Radio in summer he promised a few changes, but who could have foreseen that the station which proudly proclaimed as part of its advertising campaign "We've done something to improve Kylie's songs...banned them" would be spinning the deadly duet Where The Wild Roses Grow, which sees the antipodean princess linking up with Nick Cave...Sony's Gary Farrow would like to stress that the company has no plans to follow a Daily Mirror scribe's suggestion that, in honour of a certain Mr Simpson, the company should rerelease the O-Jay's classic Backstabbers. Ouch...Widespread rumours of Pinnacle being sold are simply not true, says owner Steve Mason, who adds that the

CONFERENCE AND BEYOND



The Woman of the Year event may have left the industry as polarised as the Blur/Oasis debate, but Brit Awards supremo **Lisa Anderson** had a great time. Pictured with daughter Hannah (1), she brought son Hereward, mum Liz and bubble David Campbell to see her named Woman of the Year. Some were surprised to see *Loaded* editor **James Brown** (2) (pictured right with Mean Fiddler boss **Vince Power**)—maybe the lads' map is planning a spread. Erm, maybe not. Sony corporate affairs chief **Gary Farrow** raised hackles by introducing a so-called 'mystery bag' raffle—"Thanks to me for donating their receptionist," he piped to catcalls. Comedian **Chrissie Rock** (3) quickly retaliated, suggesting that Farrow "uses his personality as contraception." For her part, Mercury Records' A&R ace **Sarah Vaughan** (4) declared, "Some might think mine is an achievement award for working with [Mercury A&R chief] **Dave Bates** for eight years."

A 15-strong posse of EMI Music Publishing's finest scribes gathered (8) at the Hurlingham Hotel in Devon for a week of hard work—no partying, of course. Pictured composing are (from left) **Kiestley Gardner**, **Billie Myers**, **Janie Petrie** and **Myles Benedict**. Further north, **Def Leppard** crammed in two plaque unveilings, handing over a signed guitar for the National Centre for Popular Music to **Yvonne O'Donovan** and the **Big Ball** from Music Heritage (9), a major must and a low-key gig in one day! In London (10), **Dudley Moore** helped launch Warner Classics' soundtrack to kids' cartoon Oscar's Orchestra. Pictured are creator **Jan Young**, husband, **Did**, Warner Classics' **Bill Holland** and **Ray Stoll** of Warner Music Video.



speculation has resulted in telephone offers from one **Japanese company**, a major and an indie. So no chance of a **Crystal Palace FC** chairmanship yet then **Steve**?... Another widely-travelling murmur, of **Virgin Our Price's Simon Burke's** impending departure to take over at **Virgin Cinemas** is rapidly dismissed by **Virgin insiders**. The man will definitely be staying put as managing director...Some quick thinking at **Emap's Mappin House** recently averted a possible egg-on-face scenario at **Mojo** magazine, according to one insider. The plan

was to feature the three surviving **Beatles** with three different covers for the November edition. The idea was apparently spiked when they realised they would probably be stuck with **hundreds of unwanted Ringos**. The end result is three separate group shots...**The Lordz Of Brooklyn** may look tough (despite their penchant for silly hats and braces) but they ain't that hot when it comes to bowling. When the American-signed bunch turned up at a north London bowling alley last Wednesday to celebrate the launch of their album they proved sadly deficient in the bowling

department. They could learn a lot from American licensor **RCA**, which won out overall...At Tuesday's **Mojo pop quiz** the massed anoraks were topped by **HMV** with an **incredibly sad 97** out of a possible 110. The **Lost In Music Week** team—**Paul Gorman**, **Tony Farisides**, **Lee Fisher** and **Jimmy Brown**—achieved the impressive honour with **Demon** of naming all The Beatles singles in order...At least one red face on the **Creation** table, where **el presidente Alan McGee** failed to recognise the fade out to an **Oasis** tune, but his team still managed an impressive second place.....



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