

musicweek

For Everyone in the Business of Music

4 NOVEMBER 1995 £3.10

Potter takes PRS hotseat

by Martin Talbot

Andrew Potter has been elected as the new chairman of PRS as the body enters one of the most crucial 12 months in its 80-year history.

Potter, director of music and Bible publishing for the Oxford University Press, defeated the current chairman Wayne Bickerton in a unanimous vote at last Monday's PRS general council meeting. He takes over the role on January 1.

The vote came just a fortnight before the body's new CEO John Hutchinson was due to join, and six weeks before the Monopolies and Mergers Commission is due to present its report into PRS's activities to the Government.

Drafts of the report were made available to senior PRS executives and contributors to the investigation last week, pending an announcement of the findings in early December.

The election of Potter comes after criticism of Bickerton who has become arguably the most powerful chairman in PRS's history. Bickerton's unusual decision to stand as chairman for a second term was viewed as some publishers as evidence that he was empire building.

"There is definitely a feeling that Wayne had become too involved," says one leading publisher.

"Many people thought he was running PRS too much as his own personal fiefdom."

PRS deputy chairman Peter Callender, one of Bickerton's most vocal supporters, counters the criticisms. "I would have been very happy for Wayne to have carried on," he says.

"For reasons beyond anyone's control, he was running the society because we did not have a chief executive. Even his critics would say he did a terrific job in that respect. But there is a new chief executive starting next month, so his role would have changed completely to that of just chairman."

Bickerton issued a statement in response to the criticisms on Friday, saying, "It is sad that people have been making such statements but there has probably been something of a negative campaign in the past year or so by

sections of the PRS general council and their particular interest groups in the industry.

"The past three years have been the toughest and most demanding ever for PRS, strong chairmanship was demanded and needed and so was management leadership in a period without a chief executive. Any implication of potential interference in the future is nonsense."

Bickerton has acted as the body's chief executive since December 1992, when Michael Freagard left the body.

Warner Chappell's UK finance director Barry Hitchens was also appointed to the general council at Monday's meeting, replacing Trevor Lyttleton.

● **Potter profile, p8**

THIS WEEK

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Cliff Richard became the first pop star to be awarded a knighthood when he picked up his award from the Queen last Wednesday at a Buckingham Palace ceremony. The award, announced in the Queen's birthday honours list in May, was presented in honour of his work for charity. The knighthood secured a raft of publicity for Richard in the week before EMI releases his new album, *Songs From Heathciff* (out today, October 30). The album will be followed by the single *Had To Be*, a duet with Olivia Newton-John, in late November. See talent, p12

EMI retains publishing edge

EMI Music Publishing retained its position as leading publisher in new market share figures which give it a 20.7% share for the third quarter.

Boosted by 100% shares in singles by Supergrass, Simply Red and Take That, it takes the top spot for the fourth quarter in succession, beating by a five per cent margin, its closest rival Warner Chappell, on 15.6%.

The success is reflected in both the albums and singles breakdowns, with EMI taking 18.8% and 21.7%, compared with Warner's 16.1% and 15.3%.

EMI seems certain to take number one position for the whole year, with albums from Simply Red, Queen, Enya and Meat Loaf falling within the fourth quarter.

● **Full details next week**

Mann files new Goldring action

Manfred Mann is launching a £400,000 lawsuit against accountant John Goldring and Casson Beckman, the firm Goldring resigned from a year ago amid allegations of financial misdealings involving more than £2m.

Mann claims more than £400,000 was diverted without his knowledge into property businesses controlled by Goldring, who is the subject of a Fraud Squad investigation.

Goldring and Casson Beckman declined to comment.

Charities to benefit as MW Big Gig returns

Music Week is joining forces with London's Shepherd's Bush Empire for an industry "battle of the bands" to raise funds for Nordoff Robbins and War Child.

The Big Gig, which was inaugurated with a competition in 1992, gives in-house record company bands the chance to perform live at the Empire on November 30.

Groups made up of a maximum of five members - of which at least four must be full-time music industry staff - will be chosen from entries received by Music Week by November 8, with seven progressing to the final competition.

The outright winners will receive a day's recording facilities at Sarm Studios in London.

The Shepherd's Bush Empire has donated the venue and staff, and GMS Tickets, Scorpion Security, Music Bank, Peacock Marketing And Design and Penosor Press are also providing their services free of charge.

John Northcote, director of the music division of events organisers Break For The Border, says, "The majority of patrons to this event will be heavily involved in the British music industry so I am sure that the event will stimulate a great deal of support."

Event organiser Mark Ryan, Music Week's marketing and events manager, adds, "It's an event we've been pressurised to run again for the past three years, but we felt we had to time things right."

"We hope to establish this as an annual event which is a good fund raiser for the two charities involved, as well as a lot of fun," he adds.

The entry fee is £125 per band and 25. An application form is enclosed within the current issue of MW. Phone 0171 921 5904/5902 for more information.

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▶▶▶▶▶ CHRISTMAS DEMAND TO SMASH SALES RECORDS - p3 ▶▶▶▶▶



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



Def Leppard entered the record books on Monday when the Sheffield band performed three hour-long concerts in three continents on the same date. The five-piece rock band, whose current single *When Love And Hate Collide* equalled their highest chart position to date when it peaked at number two a fortnight ago, performed at the Cave Of Hercules in Tangiers at 06.05am on Monday (October 24). Flying to London to perform at Shepherd's Bush's Bottom Line venue at midday, before flying to Vancouver in Canada for a concert at the Commodore venue at 5pm local time, a total of 29 hours after starting the first gig. The world record achievement coincided with the release of the band's greatest hit album *Local*, which was due to enter the chart in the top five yesterday (Sunday). Pictured are Def Leppard frontman Joe Elliott on-stage in Tangiers, the band performing in London (centre) and arriving in Vancouver (right).

Christmas demand to smash sales records

by Robert Ashton and Martin Talbot

With just 56 shopping days left until Christmas, the UK music industry is expecting to break all sales records in the final quarter.

Some record companies report difficulty in finding manufacturing capacity to meet expected demand, and media owners are enjoying a bonanza as record companies spend heavily on advertising in a fiercely competitive market.

While singles by Blur, Oasis, The Beatles, Queen, Robson & Jerome, Mr Blobby and Boyzone are all competing in the fiercely competitive race to be Christmas number one (see below), albums by Bruce Springsteen, The Beatles, Jimmy Nail, Meatloaf, Passengers, Simply Red and Oasis promise to push Christmas sales to an all-time high.

EMI UK and Ireland president and CEO Jean-Francois Ceccillon, who predicts business could be up by as much as 20% on last year, says the intense

competition can only be good for the business. "It shows the industry is in excellent health when we are all fighting aggressively for the number one position," he says. "It's going to be a great Christmas."

HMV rock and pop buyer Jonathan Neill believes who expects an upturn of 10% on what was a strong Christmas season last year, says retailers will simply not be able to accommodate all releases. "There are about 180 TV-advertised new releases for the fourth quarter and we just won't be able to stock all of them," he says.

There is unprecedented competition for TV advertising time, says DPA's Paul O'Grady, who buys airtime for Sony. "It is very competitive because a lot of record companies are going for the same target market and the same advertising

exposure," says O'Grady, who expects the competition to intensify in the days immediately before Christmas.

Paul Whitehouse, owner of Walsall's Range Records And Tapes, says the strength of product creates problems when it comes to making buying decisions because the nature of retailers' deal means stores have to predict how many units are needed three or four weeks in advance.

PDO Discs sales manager Roger Twynham says he hopes record labels will be able to accurately project demand of their releases, to avoid losing out on sales because there is not the capacity to react to unexpected demand, as happened with last year's Beatles' *Live At The BBC*.

"Invariably there is always one item which takes everybody by surprise," he says.

Damont sales and marketing director Andy Kyle estimates that, across the market, around 1m units weren't manufactured last year because of unforeseen demand.

Blur and Blobby seek Christmas crown

When the Christmas number one is announced on Christmas Eve, there will, inevitably, be just one winner. But this year there will be more also-rans than ever before.

Bookmakers are already reporting a record number of bets because of the number of big name artists releasing singles, and William Hill is currently quoting odds on 38 different contenders.

"This year there seem to be more out there than ever," says Nick Farries, whose *Destiny Music* is aiming to push Mr Blobby to the top of the chart for the second time in three years. "Mr Blobby has got a huge following with the kids and Christmas is for kids, so who knows?"

EMI Records UK & Eire president and CEO Jean Francois Ceccillon has eight singles being released for the Christmas market, including releases by Michael Barrymore, Sir Cliff Richard and Olivia Newton-John and the cast of Coronation Street with *Always*

THE BIG BETS

Beatles: <i>Free As A Bird</i> (Parlophone)	4/1
Robson & Jerome: <i>I Believe</i> (RCA)	5/1
Queen: <i>Heaven For Everyone</i> (Parlophone)	7/1
Various: <i>Children</i> (London)	10/1
Coronation Street Cast (EMI)	10/1
Help E! (Sol Discs)	10/1
Mr Blobby: <i>Christmas in Blobblyland</i> (Destiny Music)	10/1
Passengers: <i>Miss Sarajevo</i> (Island)	12/1
Boyzone: <i>Father & Son</i> (Polydor)	14/1
Simply Red: <i>East West</i>	14/1
Michael Barrymore: <i>Too Much For One Heart</i> (EMI)	14/1
Dasia: <i>Wonderwall</i> (Creative)	14/1
Frank Bruno: <i>Eye Of The Tiger</i> (RCA)	14/1
Also quoted: <i>Blur</i> , <i>Cliff Richard</i> , <i>Michael Jackson</i> , <i>Parovoz</i> and <i>Frank Sinatra</i> , <i>Mariah Carey</i> , <i>Top 10</i> , <i>Stiff</i> , <i>Cliff Richard</i> , <i>Olivia Newton-John</i> , <i>Ruff Harts</i> , <i>MARIA</i> , <i>Acio G</i> , <i>Blaze</i> , <i>Michael</i> , <i>Gina Black</i> , <i>Scottie</i> , <i>Ann</i> , <i>Daanuit</i> and <i>Jo</i> , <i>Brian</i> , <i>Whitney</i> , <i>Naughton</i> , <i>Robbie</i> , <i>Williams</i> , <i>Danica</i> , <i>Wicki</i> , <i>Backstreet</i> , <i>Boyz</i> , <i>Peter</i> and <i>Lacy</i> , <i>Gary</i> , <i>Glenn</i> , <i>Dennis</i> , <i>John</i> , <i>Paul</i> and <i>Judy</i> , <i>Graveland</i> , <i>Let</i> , <i>Loose</i> , <i>Right</i> , <i>So</i> , <i>Time</i> .	

Not all artists quoted have releases scheduled.

Look On The Bright Side Of Life/Something Stupid, a double A-side single, out on EMI TV (December 4).

The intense competition also includes releases from Boyzone (Father And Son, November 13), Mariah Carey & Boyz II Men (One Sweet Day, November 27) and Elvis Presley (The Twelfth Of Never, December 1).

Presley isn't the only posthumous challenger. John Lennon and Freddie Mercury feature on Parlophone's two big releases from hot favourites The Beatles (early December) and Queen (released last Monday, October 23).

RCA is EMI's closest rival, with the hotly-tipped Robson & Jerome single (out today), Frank Bruno's *Eye Of The Tiger* (December 1) and Dorothy's dance version of the *Blind Date* TV theme *What's That Tune?* (November 20).

East 17's Tony Mortimer teams up with GJ Lewis on the Christmas single (November 27), while other contenders for the Christmas crown come from the Britpop leaders Blur (November 13) and Oasis (out today).

NEWSFILE

Mean Fiddler buys Luton venue

The 1,200-seat Caesars Palace in Luton has been bought by the Mean Fiddler Organisation. The owner of London venues ranging from The Forum to the Crossbar is planning to reopen the former cabaret club as The Palace, a comedy and live music venue, at the end of this month.

Island releases 'banned' rap record

Island has stepped in to release Interscope gangsta rap artist Dog Pound's controversial album *Dog Food* today (Monday) after former Interscope parent Time Warner refused to distribute the album because of its lyrical content. Island chief executive officer Chris Blackwell picked up the album for a worldwide licensing deal outside of the US, where Priority will distribute it.

Arista seals supermarket deals

Arista is teaming up with supermarket chains Sainsbury's and Asda as part of the promotion for its soundtrack album for the Whitney Houston film *Waiting To Exhale*, out on November 13. Asda will advertise the first single from the album - Houston's *Exhale* (Shoop Shoop) - on its in-store radio station Asda FM, while Sainsbury's has made the album one of the first to feature in its in-store magazine. National TV advertising on Channel Four, radio advertising on Kiss, Choice, Capital and Atlantic 252 and national flyposting are also planned to promote the album.

Leeds chosen for Sound City 1996

Leeds has been selected as the host city for the fifth Sound City festival in 1996. The Radio One, Musicians' Union and BPI-sponsored event will take place between April 8 and 13.

Island settles Marley copyright case

Island Records has settled its action with Tring International over infringement of copyright on the Bob Marley track *Kinky Reggae*, which was included on its The Bob Marley Collection album. Tring and Long Island are also giving an undertaking not to further infringe Island's copyright by importing, selling or distributing more copies of the same recording and will pay the costs incurred by Island during the two-year action.

Boy George falls out with Virgin

Boy George is attempting to split from Virgin, claiming the label has not supported his latest album. The former Culture Club frontman, who has been with Virgin for 15 years, blames changes in personnel at the label and what he perceives as indifference to his new material. The singer, who is about to embark on a US tour, compares his situation to George Michael's recent contract struggle with Sony. Virgin declined to comment.

Cannibal impersonator in court

John Paul Vagg, the 28-year-old charged with impersonating David Steels of the Fine Young Cannibals, appeared before Hammersley Road magistrates court last Thursday (26). A husband and wife, who were interviewed by police in connection with the case, have subsequently been released without charge.

Goldberg switches to Mercury

Former Warner Brothers chairman and CEO Danny Goldberg is replacing Ed Eckstine as president and chief executive officer of New York-based Mercury Records. He takes up the post on Wednesday (November 1). Eckstine is leaving Mercury to set up his own label, which will be financed and distributed by PolyGram.

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▶▶▶▶▶ FARMAN SPEARHEADS BMG'S GLOBAL DRIVE - p4 ▶▶▶▶▶

COMMENT

A knight to remember

Apparently the new Sir Cliff is chesed off about *MW* describing his new single *Misunderstood Man* as a show song (see Talent, p12).

As the guilty party — although I only ventured that the track has "a theatrical bent" — I stand by my appraisal. That doesn't make it any less surprising that EMI is apparently struggling to get the single played. It's not as though Cliff is out to jump on the Britpop bandwagon — he only wants to get what is a perfectly good single heard by his core audience, on Radio Two for a start. I bet this wariness will turn out to be no more than an aberration in the never-ending success story that is Cliff. And what an unbelievable story it is: Top two will ever be able to boast that they have scored 116:20 top 20 hits across five decades?

Which goes to make it all the more irksome that when Cliff got his knighthood last week it wasn't for his music at all, but his charity work. It's turning into a perennial beef, but it's about time musicians got the same recognition as other entertainers. And while she's at it, the Queen could also dole out a couple of knighthoods for those high achievers working in the music industry itself. At least artists get their recognition every time they walk out on stage.

Vaulting into the record books

You don't need telling: the industry is on a roll and this Christmas is on course to be the busiest — and probably the craziest — on record. But if proof were needed that the recession is behind us, Mercury's spectacular launch for Def Leppard's *Vault* was it.

The band, who have sold more than 40m albums, have got themselves into the Guinness Book Of Records for playing three continents in a day. They deserve a medal for staying awake through the marathon jaunt — let alone getting themselves up on stage to perform. *Selina Webb*

WEBBO

Another embargo bites the dust

I've always thought pluggers have an awful job. They spend their time trying any means known to woman or man to get a radio programmer to play their latest wares... and then complain when they do! I'm referring of course to Capital's breaking of the "embargo" of the new, and highly-anticipated *Queen* single.

Now, in the press world, releases and information are often embargoed. The reason being that newspapers have to go to press before, say, the end of an awards ceremony and it is in everyone's interest that the results are on breakfast tables across the country the next morning. In the world of multi-media, though, there is nothing to stop TV using the contents of embargoed results in a news bulletin. They don't — either because they respect the embargo or the item just isn't newsworthy enough to justify breaking it.

Similarly we have now embargoed new releases to dealers and generally the system is working well. Why? Because there is a draconian sanction if you break the embargo — you don't get future releases early and end up worse off.

This doesn't work with a powerful radio station. You try and withhold the new release by new band Sid Snot from that station. You try and withhold the new Beatles single instead and you make one very powerful enemy with a long memory.

As a pluggery you might think you have a good relationship with someone, but let them get wind of a hot new release (which you think they wouldn't dream of playing until you supplied a CD at the correct time) and watch them steal a march on their competitors. I learned long ago in this business that if you worry that the worst could happen, it probably will — so plan accordingly. If you don't want it played — don't give it to them.

Jon Webster's column is a personal view

NEWS

Boote unveils VOP Christmas campaign

Virgin Our Price is rolling out its biggest Christmas campaign to date on the back of a roadshow informing store managers of its plans.

In the first fully co-ordinated Christmas marketing campaign since the Virgin Our Price merger was consolidated in the spring, the company is positioning both chains as the ideal venues for Christmas shopping.

The campaigns will run under the slogans "Truly Gifted" in Virgin stores and "Stacks Of Christmas Ideas" in Our Price.

Virgin Our Price marketing director Neil Boote took his marketing team on the road last week to present the plans to the compa-

nys staff at stores in Edinburgh, Manchester and London.

Boote, who declines to reveal the amount being spent on the campaign, says, "We're all extremely optimistic about Christmas."

"We've got two very heavyweight campaigns which explore the universal appeal of Virgin and Our Price. The Our Price theme positions the chain as a store where you can't fail to find great gifts this Christmas."

The campaigns will each highlight six big sellers from the music and video sectors, including the recent albums from Blur, Oasis and Simply Red.

Our Price's campaign will centre on co-op television advertising,

while Virgin's profile will be boosted by national and music press ads.

Boote says the campaigns aim to strengthen the Virgin and Our Price brands.

"Having two such powerful brands gives us the edge, and going out on the road to tell retailers about them is a great motivational exercise," he says.

Virgin is repeating last year's customer incentive by offering £1-off vouchers for shoppers who spend £10 or more. Virgin is also linking up with two charities in the pre-Christmas period, with in-store promotional material urging customers to donate their spare change to the Terence Higgins Trust and Shelter.

Farman to spearhead BMG's global ambitions

by Martin Talbot

Nancy Farman has been put in charge of BMG's international operations in the latest restructuring of the company's four labels.

Farman, who joined as director of international for RCA in May, will oversee a new division — international marketing, BMG UK — to consolidate the restructuring launched in July when Jeremy Marsh was promoted to president of the new BMG UK Music Division.

Farman will oversee international marketing operations for RCA, Arista, joint venture label Deconstruction and Global TV throughout the world.

"The restructuring will create synergy in all of our projects around the world and a focus that will greatly

benefit our artists," says Marsh. "That's not to say that each label won't have their own contact point within the division, but obviously there are going to be times when some of them are less busy than others, and this gives us more flexibility."

He describes Farman's elevation as "a considerable step up in responsibility," adding, "Nancy comes to us with tremendous energy, a great deal of experience in international artist relations and a thorough understanding of the global market."

Farman says, "Putting RCA and Arista together centralises the division and concentrates our efforts at breaking artists abroad."

Farman heads a team of eight executives and will oversee 60 territories — 40 affiliates and 20

licensees — including Africa, India and the newly-developed Eastern Europe market.

Julian Wall, formerly head of Arista International, becomes senior manager of the division, while previous RCA international senior manager Kate Farmer is leaving to join MCA.

"Artists such as Tiki Ta'ua, Michelle Gayle, Morrissey, The Nightcrawlers, The Wannadies and Northern Uproar are among the acts with plenty of potential abroad," says Farman.

Before joining the UK company, Farman had been with BMG for eight years, most recently as vice president of marketing and promotion for BMG International in New York.

Farman says she will be looking for development in areas such as China, Argentina and Brazil.

Crow format banned for breaking gift rule

Record companies have been reminded to adhere to singles chart rules governing new gifts, after a format of A&M's Sheryl Crow single was barred from the chart last week.

The Chart Supervisory Committee ruled that the format of Crow's *What I Can Do For You* single, which is released today (Monday, 30), should not count towards the chart, because it includes a 1986 calendar. The decision was taken even though WEA's new Madonna single *You'll See*, released last Monday, includes 12 loose calendar cards.

CIN chart director Catherine Pusey says the committee ruled the Madonna calendar had not broken the rules because it is not bound, unlike the Crow calendar which is spiral-bound. Chart rules permit the inclusion of postcards, posters, badges, and sew-on patches, but not bound sets of posters, postcards or other books or booklets.

Jan Ashbridge, marketing director of A&M, says he is disappointed by the decision. "It is a farce," he says. "The whole issue has to be resolved for the industry as a whole. We should make the rules clearer, then we would have none of this nonsense."

Pusey says the rules have been in place since 1983, but that the issue of gifts would be discussed in full at the next CSM meeting on November 28.

Mike Stock is preparing legal proceedings over the withdrawal from the chart of Love Shack Records' *Take a single Santa Maria* last month, following allegations that a buying team had worked on the record. Stock's solicitor, John Kennedy, had written a warning letter saying he may resort to European law to resolve the situation. Pusey says she has received no notice of proceedings.



Long-term Beatles collaborator Klaus Voormann, the man who created the *Anthology* sleeve, has designed the montage cover for the forthcoming *Anthology 1* album (pictured). The design features scraps of torn posters and memorabilia from 1958 to 1964, the period from which the album's tracks are taken. Similar sleeves will be designed for the next two anthologies, which are due out next year. *Anthology 1* also includes a selection of archive photos and a 48-page booklet with an introduction by former Beatles press officer Derek Taylor. Bassist Voormann played on solo projects by John Lennon and George Harrison after The Beatles split.

Radio a bit music still poles apart, says Bell

by Catherine Eade in Dublin

The divide developing between the radio industry and the music business dominated much of last week's Commercial Radio Convention in Dublin.

At the successful second event, debate centred on the conflicting interests of the radio and record industries.

Speaking at Monday's 'Who's Zoomin' Who panel, London Records managing director Colin Bell labelled commercial radio "regressive and conservative" and challenged stations to play new music.

Echoing one of the main themes of the two-day event, Bell voiced concern about the lack of diversity in UK radio.

"The record industry and radio are not much use to each other because they have totally separate agendas," he said. "Britain is dominated by Top 40 stations, which only play tracks that are hits. With the exception of one or two stations, you're all variations of the same format."

Bell called on radio stations to be more innovative and up-front and to forge closer links with the music industry. "The borders are more firmly apart than I can ever remember. But we are part of the same industry and you should involve us," he added.

Fellow panelist Bobby Hain, Radio Clyde's head of music, pointed out that radio stations are not marketing departments for record companies, but agreed record companies and radio stations have grown apart.

During the same panel, John Dash -

PRESTON: LET'S WORK TOGETHER

BMG Records and BPI chairman John Preston urged radio stations and the music industry to work more closely together in the Commercial Radio Convention's keynote speech on Monday.

"I'd recommend that we talk more," he said, "that we understand each other better, that even, if necessary, we exchange personnel from time to time, so that we can understand the different drives behind our different businesses."

In a speech which covered a number of issues including the effect of new technology such as Digital Audio Broadcasting on the radio market, the importance of focus in a competitive market and the possibility of attracting more listeners to radio, Preston warned delegates of the consequences of centralised playlists.

"Already there are more and more centralised playlists, so that the same pop flavours in terms of music output are regurgitated in a homogenised fashion right across the nation. We understand that you're a business in your own right... but as



the world changes we both face in different ways different composition, different consumer habits and attitudes. And excellence and definition is what will win through with consumers."

Preston ended his speech by highlighting the need of the radio and record industry to work together to establish the value of music in order to be seen as a force to be reckoned with by the government.

programme director of Manchester's Piccadilly - added, "We can learn and we should talk to each other more." The view that communication between the radio and record industries can improve supported that of BMG Records chairman John Preston (see breakout).

Virgin Radio programme director Mark Story reacted to criticisms of commercial radio's lack of diversity, outlining areas in which it can grow.

In the Future Formats presentation, he said, "Top 40 stations will continue to dominate, but there are areas of format growth outside the core 20-45 market."

New formats for younger and older age groups could offer a challenge for programmers, he believes. "Apart from Melody, commercial radio hasn't made a real effort to serve the over 45s." For younger listeners, XFM in London fills a "gaping hole," he added.

programme director Mark Story and Steve Dinwoodie, head of regional promotions at Mercury, were among the panellists discussing topics such as the problems facing AM services, DAB and the radio formats of the future.

RCA head of promotions Dave Shack expressed surprise that not attend. "It's a great opportunity to meet all the programme directors and learn more about what influences them," he says.

Event declared success as numbers build

The two-day Commercial Radio Convention, staged at Dublin's Burlington Hotel, saw attendance up around 40% with around 480 executives attending according to organisers.

Unique Special Projects. Although only around a dozen record company executives attended, the figures represent a dramatic improvement on those for last year's inaugural event.

Paul Chantler, chief executive of Bristol station Galaxy, says the two-day convention is increasing in

importance. "It is a really useful event, because it gives me the chance to talk to other programmers and swap ideas," he says.

Simon Cole, chief executive of Unique Broadcasting, which owns USP, says, "I think it's starting to become a real focus for the radio industry, but I'd still like to see the music industry embracing it more."

Executives including BMG Records chairman John Preston, London Records managing director Colin Bell, Virgin Radio pro-

▶▶▶▶▶ PRS'S NEW CHIEF PROFILED - p8 ▶▶▶▶▶

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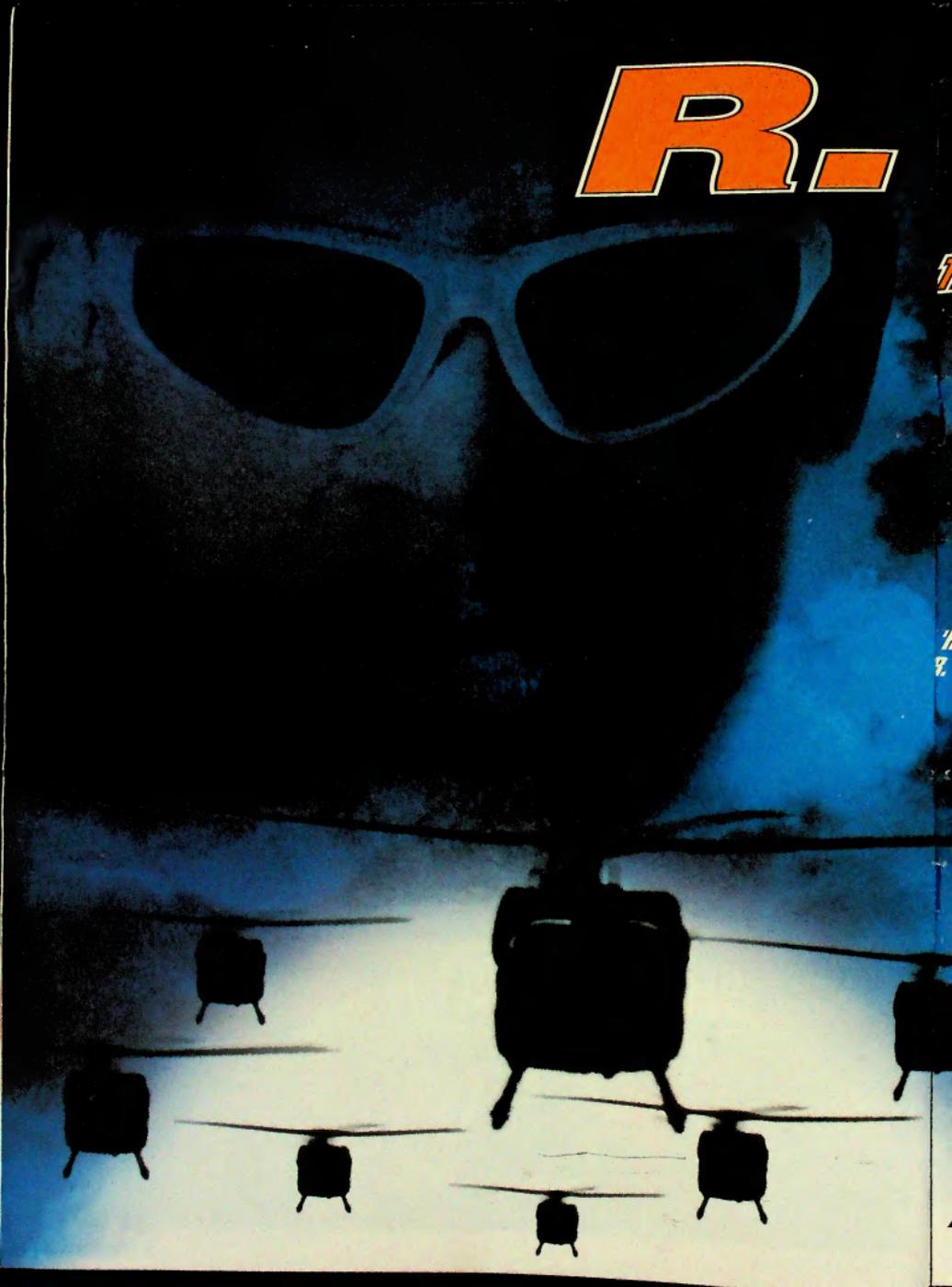
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ARE YOU READY FOR THE RETURN?



New PRS chairman aims to put unity top of agenda

There is a certain irony in the fact that the man who has emerged to lead PRS into the future is the head of the oldest music publisher in the world.

But the election last week to the PRS chairmanship of Andrew Potter, director of music and Bible publishing for the 40-year-old Oxford University Press, should come as a surprise to nobody.

The 46-year-old Potter may come from a traditionalist background, but he is regarded as one of the brightest and most forward-thinking publishers in the business.

MPA chairman and Potter supporter Andy Heath says those who have dismissively referred to Potter as "the Bible salesman" are in for a shock. "Andrew represents the traditional end of the business, but that doesn't mean he runs it in a traditional way," he says. "I'll bet he is miles more up to date on all those new technologies than the rest of us. He was talking about bulletin boards on the Internet five years ago."

And, significantly in a society which has been riven by factionalism, he has won the support of both publishers and writers. "He is a good choice," says Heath. "I have no doubt he is the right man for the job."

Basca general secretary Amanda Harcourt adds, "He is a highly intelligent man and has been very straightforward in all my dealings with him."

Whatever the differences in his approach, his background is certainly a contrast to the pop background of the man he succeeds, Wayne Bickerton. Before joining the OUP in 1979, Potter ran the International Wexford Festival Opera, founded Opera East and worked for Glyndebourne Opera and the London Symphony Orchestra.

ANDREW POTTER



Potter takes over the reins at a crucial point in the history of the 80-year-old PRS. Following five turbulent years which have seen the collapse of its Elim computer system Proms, the departure of a string of senior directors, open warfare between different factions among the membership on such tangled issues as closer links with the MCPS and a Monopolies and Mergers Commission investigation, the society needs a cool head at the helm.

The election of Potter together with the appointment of new CEO John Hutcheson, who starts work next week, means the society will have a completely new leadership team.

"We're both going to be new boys together," says Potter, who takes up his role in the new year.

Understandably, since current

TRADITIONAL VALUES

Andrew Potter (b. April 8, 1948).

1968: Potter wins a choral scholarship to Durham University.

1974: After obtaining a postgraduate management diploma and working for several years for Glyndebourne Opera and the London Symphony Orchestra, Potter takes over as general administrator of the International Wexford Festival Opera.

1978: Potter takes on a marketing role with the Oxford University Press.

1985: Becomes director of music publishing at Oxford University Press.

1987: Potter is elected to the PRS council.

1989: Becomes deputy chairman.

1992: Potter becomes publisher of Bible and liturgy, as well as music, for the OUP.

December 1994: Steps down as deputy chairman, to be replaced by Elis Rich.

October 1996: Potter is elected as chairman of the PRS.

chairman Wayne Bickerton still has two months in office. Potter is reluctant to spell out his programme. But it is clear that in one way or another it is the MMC inquiry – which is due to report within the next month – which is top of his mind. Potter himself has been not directly involved in the MMC inquiry but has been on the executive committee monitoring it on behalf of the council, and so has had the unenviable task of wading through the mountain of paperwork it has created.

"There is already an agenda set out for me and for the council," he says. "This includes the ongoing activity on international relations, the whole thing of the PRS management and possibly a further agenda dictated by the MMC. And whatever the MMC reports, the process of giving evidence has raised an

agenda of its own. There is nothing that has not come up."

"To many, the attraction of Potter is clearly his independent and straightforward spirit. A director of the PRS for eight years, five as deputy chairman, he has played a constant role in the body's operation; since 1989, he has missed only a dozen out of a possible 250-odd meetings.

"He has a light touch," asserts one publisher-director of PRS, in deference to Potter's ability to take an independent stance. As an Oxford-based publisher – indeed, Potter moved the company from London to Oxford – Potter has kept his distance from the politics of the London-based industry.

Nevertheless he can't avoid the fact that uniting the membership has to be a key priority. "The chairman is there to serve the broad church of the membership," he says. "I will work to try to heal as many of the wounds as possible. Where I can persuade people to work together for their mutual benefit, I will do my best to do so."

It could be that Potter's election is a first indication that the broad church is uniting. Last week's election victory certainly indicates strong support from the PRS council.

Potter himself pays tribute to the strength and performance of his predecessor, who remains as chairman until December 31 this year. "Wayne has put a terrific amount of work into the job," he says. "I will do my best to continue his example of tremendous hard work and dedication, for which we are all very grateful."

One thing is for certain, Potter is taking on a big job, arguably the most challenging ever to have faced an incoming chairman.

Martin Talbot and Steve Redmond

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TRANSATLANTIC
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Sit down, sip your coffee and plug into a new era of buying

As with most new technologies, when it comes to in-store multimedia booths, it's more interesting if you start with the dream rather than the reality.

So...here we are at some unspecified time in the future. You go into your local megastore, get a cup of coffee (now only available to over-18s) and take a seat at one of the 50 or so booths. In front of you is a screen and a keyboard, embedded into a dispensing machine.

You take out your Megacard and swipe it through the reader. "Good morning, Paul," says the machine (if, indeed, your name is Paul and it is the morning). "Just press my screen to tell me exactly what you'd like to do." You press the section on buying a new disc.

"Well," says the machine, "I notice from your previous buying habits that you have a taste for classic soul—I might be interested in the new double album re-release of Boyzone's Greatest Hits? We're offering it at 20 percent off the retail price to valuable regular customers such as yourself. Touch the screen if you would like to hear a sample of it."

You touch the screen and the Boyzone video disc starts playing.

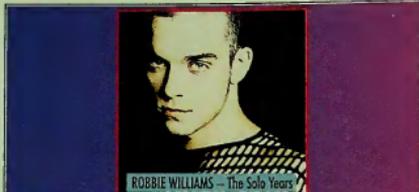
Skipping through the tracks you realise this is another classic album to go alongside Robbie Williams—The Solo Years. Yes, your kids will tease you for being old-fashioned, but hey, they don't make tunes like this anymore. So you press the button that says "Buy".

You swipe your digicash card through the slot and a few seconds later, you have your disc and you leave the shop.

Now, with the exception of the Boyzone and Robbie Williams discs, every piece of technology in this scenario is currently either in the final stages of development or in existence at the moment. And, by this time next year, the spread of the multimedia booth will be all too obvious, because HMV is starting a national roll out of the Zone booths which have been in their own Oxford Circus store and in Tower Records' Piccadilly Circus branch for the past year.

Included in all these machines will be a new area, the HMV i-zone, which will link into the chain's database and allow people to find out all the relevant details about a certain release and where you will find it in the store.

This, of course, is not new. In the US, Tower Records already has its Muse system which allows you to do pretty



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Is this the way we'll buy records in the future—sitting in a booth at the local store, calling up screens of information and making our selection? It seems so...

much the same and is now planning an expanding it to include Views which does the same, only for videos.

It is also developing Muse to allow facilities such as being able to order an out-of-stock CD straight from the booth, without having to consult a member of staff.

Chris Hobson, senior vice president of advertising and marketing at Tower Records US, reports that recent research proved that investment in the Muse system had paid off.

"We were doing focus groups on customer service," he says, "and time and time again the Muse system came up unprompted—there is a clear tendency for people to like these sorts of self-help systems. Generally speaking, they don't actually want help in a music or video store, but when they do, they want it to be good and that is exactly the service that something like Muse provides."

But the really exciting developments

come when various bits of technology start to be welded together, as in our scenario above. Data bases don't just let you search for everything by name, but also recommend by category.

"There should even come a time when you can just whistle the tune and it will tell you what it is," says Raj Chaudhary, managing director of Zone UK.

And, with a smart card that tracks previous buying trends they can also make intelligent guesses at the sort of music a purchaser might be interested in. This is exactly the mechanism that is already in place at the Massachusetts Institute of Technology, where HOMR (Helpful On-Line Music Recognition) asks people to rate various bands and then, based on the preferences of 10s of thousands of other registered users, offers suggestions of bands you might like.

But what about the prospects for dispensing systems? This is also

something Zone is working on with a vending machine company called Frontier. Initially, this will put Zone screens inside Coke vending machines, but the potential says Chaudhary, is there for dispensing CDs.

Given that Zone is also installing its booths in 200 student union bars, it is clear that what started off as in-store technology now has the capability to become the store itself.

And if you're wondering where the money is coming from to dump this sort of hardware all over the country (prices range from £6,500 to £12,000 for a booth you can sit in that also lets you go on to the Internet, the answer is simple advertising. Coca-Cola's listings guide, Metrozone, is a clear example of how that works.

Not everyone is following this information-rich route to customer care, yet. Virgin, for example, has invested instead in booths which are designed specifically to show off the plethora of formats in its four stores with multimedia departments. The company is also making a big point of cross-racking (eg the new Cranberries Rainbow CD-ROM will also be stored in the music department, while video CDs are also in the video department as well as the multimedia department).

For the sort of search facilities offered by the i-zone, customers will still have to go to the service counter where they can let staff tap into the resources of Virgin's Elvis ordering system.

In the US and Canada, Virgin has installed album-specific booths, which might be here for Christmas. The first of these is for David Bowie's new album Outside and offers a limited version of Peter Gabriel's Xplore. The hardware has been provided by Apple Computers.

Music retailers are not alone here. Everyone from High Street banks to car dealers and even cosmetics counters are investing.

Multimedia booths seem to offer the joint benefits of making life easier for the consumer and the retailer, as staff can concentrate on the more detailed and complex enquiries. But investment in the new technology is going to be necessary, because all these developments with a few bolt-on extras can be used for anything other than shopping—and that is where the real competition lies in the future.

Simon Waldman

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<http://www.godis.com> is a new site of the first from a UK label and, although it is not as impressive to look at as some that have followed, it is definitely the best maintained, with constant updates to keep it fresh.

The label's latest achievement is to become the first in the UK to offer real audio. This is the system that lets you play sound over the Net without having to wait to download it first (go to <http://www.realaudio.com> to find out more). It has put up samples from Drustare and the Beautiful South and the good news is that it's actually works.

The next label to get the Good Technology treatment seems likely to be Island Records. The company's site is in the final stages of development and is set to be protected by a password.

A sneak preview reveals a file-locking site containing a virtual record shop (of the pro-megastore and multimedia

booth variety), which allows you to go through the label's entire catalogue, get a history of the label as well as a few more promotional goodies. Full details of the service will be available soon.

Another new site—due to be up and running on Monday—is from Quee (http://quee-fp.com). Put together by Designation Design, it promises audio samples, video clips and artwork, which can be accessed in print form by the user, and a merchandise shopping mall.

For the past year, anyone who knows the net has raved about the Internet Underground Music Archive (IUMA—<http://www.iuma.com>), a fine site full of indie music stuff which makes the most of many of the advances in Net technology.

One simple but outstanding device is that they let you download a list of books and records to get into any part of

the site automatically—a rare example of an innovation that makes life easier rather than harder for the user.

Not award in the first instance awards (the Cubes), if you haven't seen it yet, make sure you look in, preferably in the morning before it gets too busy. There will be a full profile of IUMA on these pages in the coming weeks.

And finally, if you want to see just how good a site you put up by a fan, rather than a label, can be, take a tour of The Cemetery Gates, which can be located on <http://www.pblib.com/~jlrjgw/>.

It is a site dedicated to Morrissey and the Smiths compiled by American student Scott Krajewski. Just about everything ever to do with the band is here. If you want the full collection of Smiths' B-side lyrics and a weekly newsletter on what Mzzy's up to, you got it.

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- 60 x 40 National Poster Campaign
- Daily Mirror: Quarter Page Ad - Week Of Release
- The Sun: Quarter Page Ad - Week Of Release
- Music Week: Box Ad on Chart Page - Week of Release

SIR CLIFF RICHARD

FRUSTRATED AT BEING A MISUNDERSTOOD MAN

His exasperation is understandable. Misunderstood Man could not be a more appropriate single for Cliff Richard at the moment.

Coming from one of the most successful British artists in history, the single did the expected and leapt into the charts at number 19, but when even Radio Two said it didn't want to play it, it sank to the late thirties in only a week.

"Apparently, they said the solo in the middle was too loud but that's a nonsense argument," says Richard. "They play Toto and Eric Clapton! Of course they've got every right to play what they want, I just wish their arguments for not playing something were a bit more believable."

This is Cliff Richard as the frustrated artist, a man with 116 top 20 hits to his name talking in the same tones as a new artist trying to get a debut single on the air.

In the week when even the Queen acknowledged his contribution to British culture by making him rock and roll's first knight, his first single from the forthcoming musical *Heathcliff* is being snubbed by radio and television.

Despite being utterly polite about it, he is clearly upset. "I can't believe I'm the only one in the country who loves this record. I could understand if I'd made a duff record but Radio Two listeners are my audience," he says.

"Somebody told me that every 15 minutes, there is a Cliff or a Shadows record playing on the radio somewhere in the country. Surely that counts for something. What chance have you got if only your fanbase is there to put you in the charts—if the people on the periphery who might like it cannot even hear it, what can you do?"

It almost seems as though the fact that *Misunderstood Man* comes from the soundtrack album for a stage show allows the media to declare open season on Cliff Richard.

He didn't like the fact that *Musical Week* called the single a "show song" and wishes that people would see that the songs in *Heathcliff* are written by John Farrar and Tim Rice as great pop/rock songs first and as songs for the show second.

"I seem to remember in interviews around the time of *Summer Holiday* that people would ask me if I could play a serious role, who would it be and I always said *Heathcliff*, never thinking that one day it would actually happen."

"Then about five or six years ago I thought, if I'm ever going to get this together, it would have to be now. So I phoned Frank Dunlop, who is going to direct the show and he said it was a great idea because no-one would expect me to do it."

"That really encouraged me so we got Tim Rice to write the lyrics and John Farrar to write the music and they

came up with a cracking album."

Farrar's background as a partner to Hank Marvin and Bruce Welch and a producer/songwriter to Olivia Newton John established a strong connection with Richard in the early Seventies.

His successes with songs for Grease and Xanadu confirmed his position as a writer of hit show songs. But Richard insisted that the songs should stand up on their own. This was not to be an Andrew Lloyd Webber-style show.

"The presentation of it will be different, as well. *Heathcliff* will be launched in 10,000-seat arenas around Britain."

"We're doing something that hasn't been done before. We're doing a musical in arenas and I get really excited about the whole thing," he says.

One similarity with many other shows is that Richard knows it will lose money. "We're expecting to sell about 300,000 tickets. It's not going to be safe because we need about 500,000 to break even. I'm going to make a big loss

on this but I spoke to my money men and said I wanted to make this loss," he says.

"Anyway, as I said to them, we have an offer on Broadway and from South Africa and Australia so it's got a future."

For the moment, Richard is more concerned about the album. "Win or lose, the show will be the best thing I've ever done. What really hurts me is when my own frustration gets me out," he says.

Richard's frustration about the reaction to *Misunderstood Man* is amplified by the fact that he is so in love with the record. He indulges about Rice's use of Emily Brontë's words, singing sections of it during the interview and explaining the emotional effect of the words on his singing.

"Some of the songs are very emotional. Emily Brontë communicates so blatantly and in the end all we have to do is present what she wrote. Much of Tim's lyrics come straight from the book," he says.

He says Farrar's music challenges his vocal range. "He always writes really beautifully because he writes on guitar and because he has such a brittle falsetto himself. He is a pop music intellectual."

And Richard enthuses about how his voice blends with Olivia Newton John and Christina Nichols, who sing with him on the album though not in the live show. "There's a lot more to Olivia than meets the eye. I love singing with Olivia," says

Richard of the Australian singer, who receives a special guest credit on the album sleeve.

He is passionate about the songs, picking out *Gypsy Bunde*, *Marked With Death*, *I Do Not Love You*, *Isabelle* and *Dream Tomorrow* as favourites.

He hears singles throughout the album. Listening to him talk it is easy to forget this man was making hits before The Beatles signed a record deal.

With the next single, *Had To Be*, Richard already knows that Radio Two likes it and, as it was his first choice of single anyway, he expects a hit.

He understands his lack of appeal to the younger market and says that he makes a point of not targeting that sector of the population. But he is clearly knocked back by his favourite radio station's rejection of the first single. "I was just playing it in the car and I got goosebumps. Surely I'm not the only person in the country who will love this song."

One evening last week, Richard and his team were due to sit down for a dinner meeting with EMI to see what could be done. Already, he has visited more than 40 radio stations to promote the project and was even considering writing a personal letter to every programme controller in the country to push the record.

The star admits to having made a couple of poor records in the past but, as with *Miss You Nights* which took three months to get playlisted and is now his most requested record, he is determined to prove the worth of *Misunderstood Man*.

If the single has a problem to overcome with the *Heathcliff* project, it is that people dismiss soundtrack albums as being separate from an artist's main body of work and are cynical about his acting potential.

Richard reflects this, partly through his passion for the project, partly on the evidence of the Broadway promoter who wants to stage the show in America—where he is unknown—and partly because the album takes priority. "Why isn't anyone saying 'How brave you are, Cliff'?" he says.

Convincing the cynical UK media will not be a simple matter. "As you get older it is supposed to get easier but nobody is giving me a chance to relay," he says.

But then, Richard doesn't get any older does he?

Neville Farmer

Act: Cliff Richard Project; Album Label: EMI; Producer: John Farrar; Studios: Mooney Ponds, LA/Abbey Road, London; Publishers: 64 Squares Music/Polystyle Music, John Farrar Music; MCA Music Released; out now

NEW

THE GRASSY KNOLL

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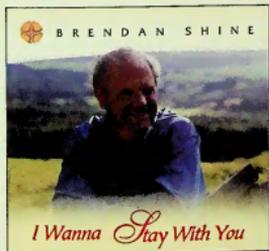
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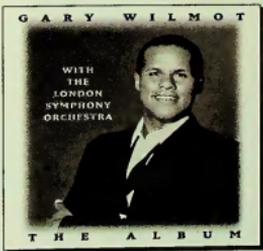


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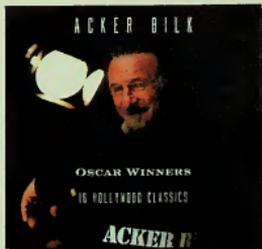


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Having worked with the likes of Suede, Elastica and Pulp through their successful PR company, John Best and Phil Savidge have built a solid foundation for launching their own label.

But, at the same time, they knew their first signing had to be in keeping with their cutting-edge reputation, which has seen them become key players in the current Britpop scene.

And, in choosing Powder, they found a band who fit in neatly with the current vogue.

Elastica and Hole have been cited as obvious reference points for the group, fronted by guitarist/songwriter Mark Thomas and singer Pearl Love.

"Powder just seemed like the right band for our first release," says Best. "Mark is very talented and a bit of a guitar hero, too, and he writes unusual songs. They've come on in leaps and bounds since we first saw them play last year."

"I like their sensibility, too. They want to be very modern and do something different with their influences, rather than just sounding like them."

Thomas admits the band are trying to distance themselves from bands like Elastica, which is why one of their catchiest songs, *Diago Girl*, was tucked away on the B-side of their debut single ("It was too pop"), the indie chart-topping *20th Century Gods*.

He acknowledges similarities to the Jon Spencer Blues Explosion, too, but feels the Powder sound is distancing itself from Spencer and the punky Elastica sound.

"Combining the two sources would create the perfect music for me," he says.

Thomas says Powder signed to Parkway "because it was a new label,

POWDER PARKWAY'S FIRST SIGNINGS

with no reputation and also because we didn't want to sign our lives away.

"It's a flexible deal for three singles, and we already have some major interest, though it might also involve Parkway."

With Parkway operating from the heart of Camden Town - home to the latest press-hyped scene - something of

a stigma is already attached to the band.

And as the group are also based in the north London borough and have toured with Elastica and the new Camden darlings Menswear, Powder will have to work hard to stand out from the scene.

Thomas claims you have to go out and be seen by many people. "I think

the crowds were shocked by what they heard as the music is heavier than what they might have expected from press reports. There are some pretty bizarre guitar riffs going on in places in our songs," he says.

And Love adds, "People think we're all mazy with the Camden bands and there have been a couple of digs in other bands' press features. But I think we'll prove them wrong. We don't come from Camden originally, anyway!"

Powder got a chance to prove themselves with the new single *Deep Fried* out on November 20 and co-headlining dates on the *Maker Shaker* tour, starting on November 5.

Martin Aston



Act: Powder Project single label; Parkway Producer: Ralph Jezzard Studio: Britannia Row, London A&R: John Best Publisher: PolyGram Music Released: Nov 20

NICK ROBINSON ON A&R



PolyGram/Island Music strengthens its A&R team this week with the arrival of former BMG Music man **Dominic Walker** as creative manager for all artists and **Miles**, who leaves Food Records, as A&R manager for PolyGram Music. Congratulations and good luck to both of them. Also, expect confirmation from the company this week of a deal with one of the mainstays of British pop music... **Hooker** have decided to opt for Martin Hall's **Sacred** label as the home for their second single, which is released on December 4. It follows the debut they had out on Regal. No news yet on whether this time it might be a more permanent deal... The very fine **Livingstone** are

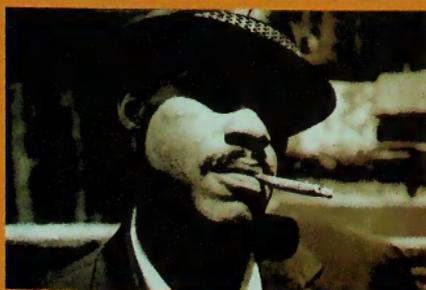
the first act to sign to Zomba's new development label **Mono**, which is being run by **Adrian Hunter**. The only other signing at present is **Jubilee**... **Supermodel** may be attracting attention from the majors but it seems that, at least for now, the band are happy with Fire Records with more material to follow the current excellent single **Penis Size And Cars**... Meanwhile, **She** are beginning to attract interest from the US now, with at least one major on their case and another head of A&R coming to the group's Splash Club gig on November 7... A showcase worth catching this week is the Chinese Björklike **Dadawa** who will be at The Britten Theatre, Royal College Of

Music, London, tonight (30)... **Fluke's** 21-date university tour got under way last week and the group's creative techno generated a fevered response from the crowd at Royal Holloway College in Egham. The set proved that live techno can be much more than just an hour of thudding beats in a club... The **Candykins** also attracted a healthy crowd - with more than a few A&Rs among it - when they played at The Splash Club in London. Their proficient and tight guitar pop fits neatly with the current Britpop vogue although whether it actually takes it a step further is debatable...

NEW

OUT DEMON

OUT
Dunkle, smogging guitars and slicker vocals produce this German/English duo's debut single *D.O.A.* It's a classic groove of a guitar song that should attract a lot of attention on the indie circuit.



GURU

JAZZMATAZ Vol. II The New Reality

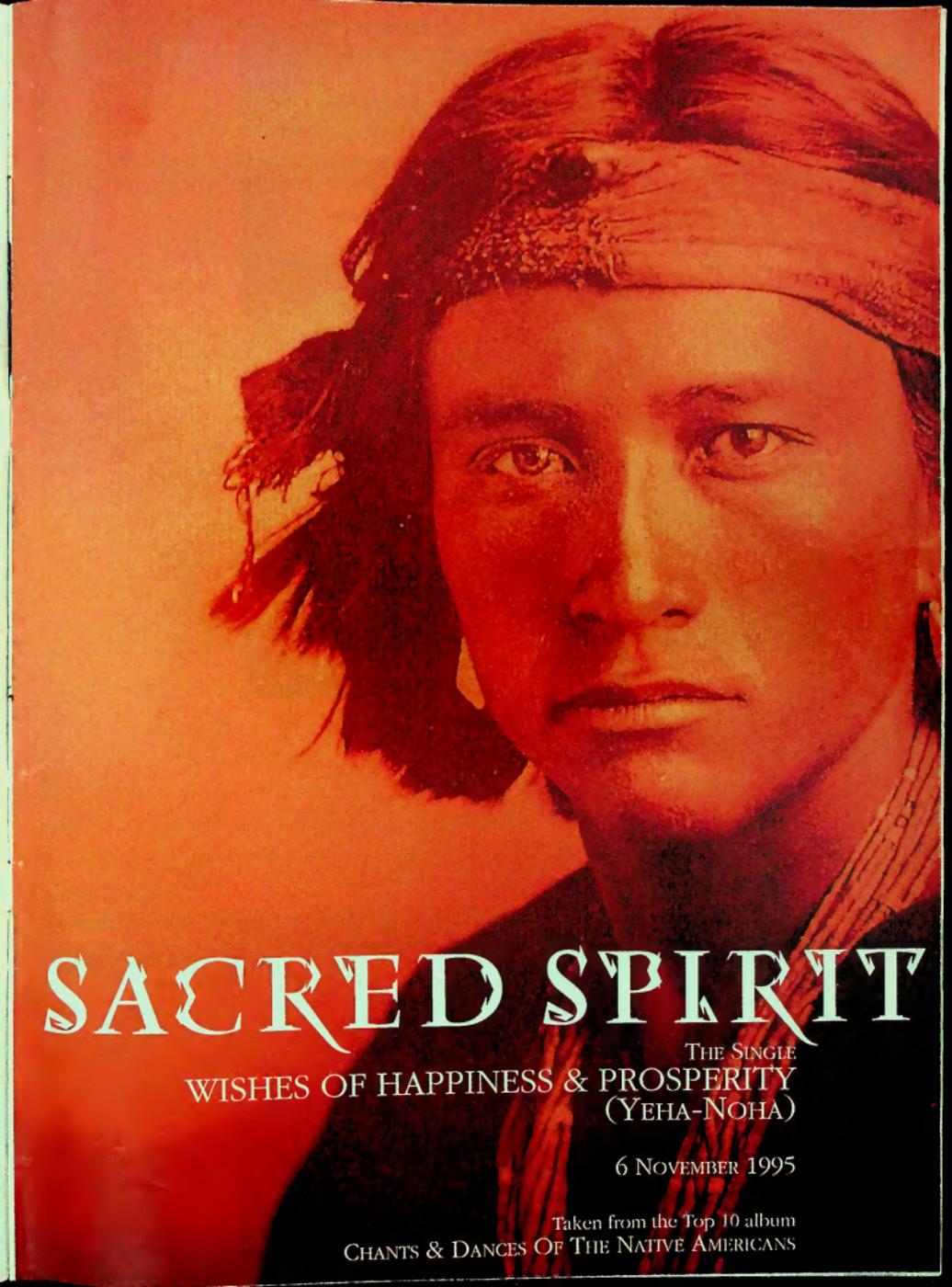
THE NEW SINGLE

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OUT NEXT WEEK



SACRED SPIRIT

THE SINGLE
WISHES OF HAPPINESS & PROSPERITY
(YEHA-NOHA)

6 NOVEMBER 1995

Taken from the Top 10 album
CHANTS & DANCES OF THE NATIVE AMERICANS

As he pointed out on the song *Becoming Closer To God* last year, Jah Wobble is "far more than a long-lost anagram" these days.

The bassist and leader of The Invaders Of The Heart, who was born John Wardle and granted his nickname by teenage pal John Lydon, has become rare among modern music innovators in that he is able to adapt and assimilate a range of alien musical styles - from dub in the late Seventies to Oriental music now - without being swamped by them or falling foul to cultural imperialism.

Proof positive of this can be found on the sterling body of work he has released via Island since the early Nineties and is again in evidence on his new solo album *Heaven & Earth*, where Chinese classical and folk styles jostle with Arabic-inflected material, systems music orchestration and four-on-the-floor funk workouts.

The stellar cast of musicians includes keyboard player Bernie Worrell, drummer Jerome "Bigfoot" Bailey and the septagenarian jazz saxophonist Pharoah Sanders.

As the new album unearths Thai and Chinese music offer Wobble particular inspiration, but he avoids mere replication of these musical styles. "What I hear in this music is the eternal, but it's also very familiar," he explains.

"As an artist, my responsibility is to grasp what other cultures have to offer and provide something new. Copying is just the lazy route. There is this terrible laziness in the West, because we're so committed to consumer kits: we've got the antibiotics and they've got the culture," he says.

"Can said it all when they coined that phrase 'the ethnic forgery series'. I'm not here to be the greaser across the road, I'm here to be me."

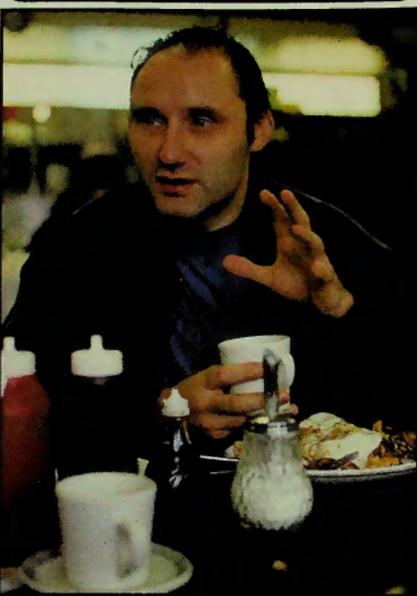
As a member of the Seventies punk elite, Wobble discovered a rhythmic aptitude by chance while "mucking about" with the bass belonging to his friend Sid Vicious.

Drafted into Public Image Ltd by Lydon, Wobble's groundbreaking bass provided a crucial element in the group's early records, where the influence of avant-garde European new music by Can and Stockhausen hung heavy.

After leaving PIL, following a row over the use of backing tapes on a solo album, Wobble collaborated on a few projects, but his hell-raising hardman reputation put paid to any long-term record company association.

In the mid-Eighties, he gave up alcohol and drugs and left the music business to work for London Underground for two years, a move

JAH WOBBLE EX-PUNK TURNED MUSICAL INNOVATOR



which he now sees as having the greatest benefit on his musical career.

"It's true for a lot of people, not just for me, that the next door won't open until you close the last one fully behind you," says Wobble serenely.

In 1987, he was persuaded back to live performance by guitarist Justin Adams and all-rounder Mark Ferda, both of whom work with him to this day.

Also crucial was a developing business association with his manager David Jaymes, who had been a member of Seventies/Eighties bands the Leighton Buzzards and Modern

Romance. "Dave was a mate who also happened to be in the music game - he used to send letters and faxes off for me," says Wobble.

"At that time, I was taking myself around the companies, subjecting myself to the ritual humiliation ceremonies."

However, a one-off album deal with Charlie Gillet's Oval Records led to the 1990 release of *Without Judgement*, and in turn, to a longer deal with Island.

Since the start of the decade, The Invaders Of The Heart have built a formidable reputation. "The albums have steadily sold more and more,"

points out Island's A&R director Nick Angel, who works closely with Wobble. "For example, *Take Me To God* sold 45,000 copies, twice that of *Rising Above Beclm*."

Wobble remains much in demand as a sessioner, including a recent collaboration with Brian Eno on the Spinner album.

"In my early twenties, when I was in PIL, I used to walk around London listening to music by Eno, Tangerine Dream and Stockhausen on a prototype Walkman," Wobble says.

The music on Spinner is reflective and fragmented, with Wobble adopting a structured approach to the experiment, providing atmospheres and textures as well as bass patterns.

In this way, Spinner summons up the mood of late Seventies London. "When I recorded my parts for Spinner I had the feeling I had in those days," he says.

"I was quite a bright young man with a lot of ideas, but I had this bad fucking side. I'd really be angry at people, and especially towards anyone I thought was arty. But there is an artful, skillful side which, year on, I'm developing."

Heaven & Earth started as a series of "relaxing" sessions for Wobble and his production collaborator Ferda. In the aftermath of last year's acclaimed *Take Me To God*, which drew on the talents of a large number of musicians, including 12 vocalists.

"I had no thought of where it was going apart from just letting it flow," he says. "Suddenly, out of all these different tracks there was an album."

Wobble admits to expecting questions about possible singles from the seven-track album, but Angel says it took just one listen to convince him there was a place for the unusual project on the company's release schedule.

"With somebody like Wobble, who lives and breathes music, it became imperative that he should have his own space where he can work as often as he wants," says Angel.

"Once he set up the studio as his own device and he has produced an album which I believe is on a par with Miles Davis. He has the breadth that Miles had and can produce a funky, dark groove, along the lines of say, *Thru Davis's Eighties comeback tour-de-force*."

Angel says Heaven & Earth displays the kind of maturity which will ensure longevity. "It has a pretty healthy fanbase and this will still be selling in a decade or two," says Angel.

There is no guessing where Jah Wobble's extraordinary talents will have taken him by that time.

One thing is for sure. He's not just the greaser across the road. **Paul Gorman**

Act: Jah Wobble Project album Label: Island Producers: Jah Wobble/Bill Laswell Studio: Greenhouse London/Queen Point, New York A&R: Nick Angel Publisher: Warner Chappell/Big Music Released: Nov 13

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
BABERAINBOW	Basingstoke five-piece guitar pop band	INTERNAT'L MUSIC NETWORK	Advantage Promotions	worldwide publishing	Andy Ellis
THE BUCKETHEADS	Kenny Dops' Gonzalez's dance project	CHRYSALIS PUBLISHING	Steve	exclusive worldwide publishing	Cheryl Robson
THE DHARMS	South coast pop six-piece	RHYTHM KING	Nova Chantel	album	Martin Heath/Adela Nozdar
EMPIRION	Industrial techno trio from Essex	XL	self-managed	album	Richard Russell
JENNY FAWN	Pop dance artist from Norfolk	PLANET 7 RECORDS	c/o Planet 7	single plus albums	Richard Atkins
FASCO	Producers team John & Debbie Scamp	EFFECTIVE	c/o Effective	album	Simon Hanson
LAVIA	Iranian jungle/pop artist	RCA	Colin Davey and Carl Flavour	album	Nick Raymond
LIFE ORGANISATION	Dance act	EFFECTIVE RECORDS	c/o Effective	album	Simon Hanson
MONTINI EXPERIENCE	Techno act	PHOENIX RISING	n/a	licensed track from Jam Records	John Vagstad
ALEXANDER & NEAL	R&B/dance artist	ONE WORLD ENTERTAINMENT	Salmor Associates	worldwide recording deal	Andy Bellman
RUDE BOY MONDY	Jungle artist from High Wycombe	SUBURBAN BASE PUBLISHING	none	exclusive publishing	Dan Donnelly
THE SKIN TEAL B WILLIAMS	Dance act	EFFECTIVE RECORDS	c/o Effective	album	Paul Phillips
SCOPE	Electic dance act from London	ANJOU'S MUSIC	Julian Nugent	exclusive publishing	Linda Cole
SHENNA	Female soul vocalist	VC RECORDINGS/WIRGIN	self-managed	singles & option	Andy Thompson
TALVIN SINCH	Writer/producer/arranger/percussionist	CHRYSALIS PUBLISHING	Keith Bourton, Heavenly Mgt	exclusive worldwide publishing	Cheryl Robson
GET DOLLS	Welsh indie trio	INDOLENT	Huw and Natasha	long-term album deal	Bar Wardis
LADISLAW MATION	Sweet West Coast-style four-piece	RHYTHM KING	none	album	Martin Heath/Adela Nozdar
TASTE EXPERIENCE	Four-piece dance band	PEER MUSIC	John Caccolini	worldwide publishing	John Lyons
DEAN VINCENT	Cool FM DJ aka DJ Pugwash	SUBURBAN BASE PUBLISHING	none	exclusive worldwide publishing	Dan Donnelly

Compiled by Sarah Davis 0181-948 2330

NEW

RAMSHACKLE
Lutwick
inductive and
musical.
Ramshackle's
debut album
Diplomacy on
Big Life, is a
smooth mix of
melodic beats
and strong
vocals that might
just drive this
mix into the
breakthrough
mainstream.

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Talkie of The Year	Alan Bennett Diaries 1980-1990
Best Marketing Campaign	Knowing Me Knowing You 3, BBC Canned Laughter
Best Contemporary Comedy	Knowing Me, Knowing You 3
Best Biography	Alan Bennett Diaries 1980-1990
Best Children's 5 Plus	The Chronicles of Narnia- Prince Caspian
Best Sleeve	Blackadder Goes Forth



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tekno band in the world.

FACT!

ultra-sonic Worldwide sales total just over 750,000

FACT!

ultra-sonic were voted **BEST NEW BAND** in the 1992 Scottish Dance Music Awards and "Obsession" was voted **BEST NEW SINGLE**. In 1993 they were voted **BEST SCOTTISH BAND** in the Radio Forth's "Steppin' Out" Dance Awards; **BEST UK BAND** in the REZEFLECTION poll and **BEST UK BAND & BEST SCOTTISH BAND** in the Clubscene Magazine's Scottish Dance Music Awards and the single "Annihilating Rhythms" was voted **BEST SINGLE OF 1993**. This year the band were also voted **BEST PA**, by the National magazine **DISCO CLUB INTERNATIONAL**. In recent polls in Scotland and Northern Ireland the band were acclaimed both the **BEST BRITISH DANCE BAND** and the **BEST DANCE BAND IN THE WORLD!**

FACT!

ultra-sonic were the **FIRST &** are the only Scottish band to regularly appear in Europe. So far the U.S. crew have performed at 44 German gigs, 20 in Austria, 3 in Switzerland, 3 in France, 2 in Belgium, 2 in New York (Lamight & The Palladium) & 1 in Japan.

FACT!

ultra-sonic's first album, "Retro Junkies" originally released September 1994, sold over 40,000 copies. The album has just recently entered the Official Republic of Ireland album charts at No. 4!

FACT!

ultra-sonic were the **FIRST** Scottish band to appear at the legendary **MAYDAY** event in Germany to over 20,000 people.

FACT!

ultra-sonic are the **ONLY** Scottish band to headline 2 consecutive "ul house" nights at Glasgow's Barrowlands.



PROUDLY PRESENTS

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Soaring Coolio holds off Green

CHART FOCUS

SALES

After posting an impressive 55% hike in sales last week, **Coolio's** *Gangsta's Paradise* effortlessly performs **Queen's Heaven For Everyone** to take a second week at the top of the singles chart. Though it is expected to be topped next week by **Robson & Jerome's** double-header *I Believe 'Up On The Roof*, *Gangsta's Paradise* is much more than a number one by default. It sold over 166,000 copies last week, more than twice the long-term average for a number one on the BPI statistical review quotes (79,000 as a typical figure).

While **Robson & Jerome** will undoubtedly be next week's star newcomers – and their previous smash *Unchained Melody/White Cliffs Of Dover* re-enters the chart at number 63 – one of this week's top new entries is their fellow Soldier Soldier star **Denise Welch**, who debuts at number 23 with *You Don't Have To Say You Love Me/CRY Me A River*. Like **Robson & Jerome**, this girl's taking no chances, pairing a song that was in a hit four times before with one that's charted twice. You *Don't Have To Say You Love Me* is the more experienced campaigner of the two, having reached number one for **Dusty Springfield**, number nine for **Eris Presley**, number five for **Guy & Dolls** and number 37 for **Mash**. Only four songs in chart history have charted in more versions.

Twelve new entries flood into the album chart this week, making it one of the busiest weeks of the year. Star performers here are **Def Leppard**, **Smashing Pumpkins** and **Roxette**, who debut at three, four and five respectively, but the top two hold firm for a third week. **Oasis** continue in runner-up position with *(What's The Story) Morning Glory*, which records a mere 4% drop in sales in the week, nearly overtaking the record which knocked it off the top, **Simply Red's** *Life*, which slides more precipitously, losing 31% over the week. *Life* has now sold 507,000 copies in three weeks, while *Morning Glory* has surged to 830,000 copies in four weeks. Both look likely to top the million mark before Christmas.

The record which should have challenged them this week is **Erasure's** self-titled *Mute* album. The duo's last five albums have all reached number one, and this one looked set fair, despite the fact that its introductory single *Stay With Me* wasn't one of their bigger hits. In fact, **Erasure** debuts at a lowly number 14 this week. **Millward Brown** encountered problems with the record's banner, but upweighted to compensate for that. **Alan Jones**

SINGLES UPDATE

+19%
VERSUS LAST WEEK

+24.6%
YEAR TO DATE
VERSUS LAST YEAR

ALBUMS UPDATE

+15%
VERSUS LAST WEEK

+14.8%
YEAR TO DATE
VERSUS LAST YEAR

AIRPLAY

The ultra-conservatism of radio programmers results in **Simply Red's** *Fairground* being the number one airplay record for the ninth week in a row.

The universal popularity of this record highlights how much things have changed since commercial radio's launch in the Seventies, when stations used to delight in playing something different from their competitors.

When it made its debut in 1976, for instance, **Wolverhampton's** *Beacon Road* chose to launch with **Sunrise** by **Eric Carmen**, even though it wasn't a hit, had no prospect of becoming a hit, and was played by no-one else. The same campaigning support of obscure tracks like *Morning Girl* by **Neon**, *Philharmonic* and *We Can't Hide It Any More* by **Larry Santoro** – small American hits which didn't happen here – gave it a distinct flavour of its own, very different from neighbouring **BRMB**, with which it battled for the **Black Country** audience.

Nowadays, apart from slight tweaking, the majority of playlists have the same tedious look to them.

Commercial pressures are undoubtedly greater, but one of the hidden causes of the disappearance of more individualist programming is the fact that every year fewer hits can be played in any given amount of airtime. And the cause of that, in turn, is the fact that the average playing time of hits is rising inexorably.

Thirty years ago, the average single was only two and a half minutes long, and some of the finest writers managed to convey their message in even more succinct packages. A continuous hour of music back then would comprise 24 songs, today it would feature a mere 15. In reality the situation is worse, with some stations barely reaching 10 songs an hour. With big hits played at least as frequently as they ever were, there is little time available for untried and unproven records.

If record companies want more songs to be played by radio, they must endeavour to reduce the playing time of singles. Aside from anything else, listeners will be less likely to desert a station if they know that the songs they don't like will soon be over. While it is too long for some, **Meat Loaf's** *I'd Lie For You* is a good example of judicious pruning. The six-minute 58 second album version is available commercially at five minutes 27 seconds, but radio's exclusive edit shaves a further 44 seconds off that. While four minutes and 43 seconds is still longer than the average song, it certainly helps programmers. **Alan Jones**

SALES AWARDS

■ **Platinum:** **Annie Lennox: Medusa** (K2) **Various: The Best Rock Ballads Album In The World... Ever!**

■ **Gold:** **Shaggy: Boomshaka** (single) **Pulp: Different Class; Roxette: Don't Bore Us - Get To The Chorus!** **Roxette's Greatest Hits; Levellers: Zeigstog; Van's In Ibiza.**

■ **Silver:** **Sacred Spirit: Chants & Dances Of The Native American Indians; Smashing Pumpkins: Gish; Guru: Jazzmatazz Vol II - The New Reality; Bryan/Roxy Music: More Than This - Best Of.**

PLAYLIST ADDS

Radio 1 FM: w/c 25.10.95: A List: *Blur - The Universal*; *B List:* *Boyzone - Father And Son; M-People - Itchycoo Park*; *C List:* *Boyzone - Father And Son; Frankie Knuckles - Whadda U Want; Ultra High - Stay With Me; The Waxwings - Might Be Strong; Whitney Houston - Exhale... Capital FM: w/c 22.10.95: A List:* *Eryq - Appear In Whitney Houston - Exhale; M-People - Itchycoo Park; Passengers - Miss Sarajane*; *B List:* *TLC - Digga! Oh You; Tina Turner - Show Me Heaven; The Beautiful South - Pretend To Be Throaty*; *C List:* *Boyzone - Father And Son; Coolio Featuring LV - Gangsta's Paradise; Everything But The Girl - Missing; The Nightcrawlers - Let's Push It; Nomad - I'll Wait For You; Decadence.* **Virgin 1215: w/c 22.10.95: C List:** *Alanis Morissette - Hand In My Pocket; Passengers - Miss Sarajane.* **MTV Europe: w/c 31.10.95: Oasis - Wonderwall; Therapy? - Diane; Bon Jovi - I'm On Top; Def Leppard - When Love & Hate Collide; Alanis Morissette - Hand In My Pocket; Bjork - It's Oh So Deep.**

THIS WEEK'S HITS

Singles

NUMBER ONE: **Gangsta's Paradise Coolio - Tommy Boy**

HIGHEST NEW ENTRY: **Heaven For Everyone Queen - Parlophone**

HIGHEST CLIMBER: **Missing Everything But The Girl - Blanco Y Negro/Eternal**

NUMBER ONE R&B SINGLE: **Gangsta's Paradise Coolio - Tommy Boy**

NUMBER ONE DANCE SINGLE: **Missing Everything But The Girl - Blanco Y Negro/Eternal**

Albums

NUMBER ONE: **Life Simply Red - East West**

HIGHEST NEW ENTRY: **Vault Def Leppard - Bludgeon Riffola**

HIGHEST CLIMBER: **Jollification Lightning Seeds - Epic**

NUMBER ONE COMPILATION: **Heartbeat - Forever Yours - Columbia**

Airplay

NUMBER ONE SINGLE: **Fairground Simply Red - East West**

BIGGEST GROWER: **I'd Lie For You Meat Loaf - Virgin**

MOST ADDED: **Exhale Whitney Houston - Arista**

THE OFFICIAL CHARTS

MUSIC EDITOR

IAAAM/BEST EXTENDS

THANKS TO HARDZONE AND DAVID SLOANE & CO. FOR MAKING THE 3RD ANNUAL BLACK MUSIC WEEK CELEBRATIONS SUCH A HUGE SUCCESS.

SALUTATIONS TO JOHN PRESTON AND DEJ MAHONEY OUR HONOURARY PATRON AND CHAIRPERSON OF IAAAM/BEST '95.

CONGRATULATIONS TO THIS YEARS HONOUREES JIMMY JAM & TERRY LEWIS, DES'REE AND CARL MCINTOSH.

ADMIRATION TO ANN BENNETT-NESBY, TRUCE, SOLO, PAULINE HENRY, DON-O, LORNE AND OMAR FOR THEIR BRILLIANT PERFORMANCES AND LISA I'ANSON & MERRITT CRAWFORD FOR BEING THE PERFECT MISTRESS AND MASTER OF CEREMONY.

AND LAST BUT NOT LEAST, GRATITUDE TO THE IAAAM FAMILY: DYANA WILLIAMS, SHEILA ELDRIDGE AND GREG COLLINS

AIRPLAY PROFILE



Rank	Title/Artist Label	LP	W	TW
1	YOU ARE LONESOME	1	18	27
2	THE DOOR (Album) Atlantic	1	18	27
3	GANGSTA'S PARADISE (Radio Featuring L.V. Danny Boy)	24	26	26
4	KING OF THE KREB (Elektra) Polygram	18	25	24
5	ANGEL INTERCEPT (A&M Int'l) Atlantic	26	25	24
6	WONDERWALL (Globe) Atlantic	23	25	24
7	THUNDER (Capitol) Atlantic	13	24	24
8	MISSING (Capitol) Atlantic	22	23	22
9	HAND IN MY POCKET (Mercury) Mercury	24	22	22
10	HE'S ON THE PHONE (Sire) Sire	24	22	22
11	LUCKY YOU (Lightning Seeds) Epic	29	21	21
12	POWER OF A WOMAN (Dun) (EMI/ST Atlantic)	26	21	21
13	I CARE (Sire) Sire	24	21	21
14	BOMBASTIC (Capitol) Atlantic	19	20	20
15	BABY IT'S YOUR LOVE (A&M Int'l Atlantic)	18	20	20
16	DIGGIN' ON YOU (Atlantic) Atlantic	2	19	19
17	YOU'LL SEE (Mercury) Mercury	5	19	19
18	FARGROUND (Capitol) Atlantic	23	19	19
19	SORTED FOR E'S & WHIZZ (A&M Int'l Atlantic)	13	18	18
20	WHEN LOVE & HATE COLLIDE (Capitol) Mercury	20	18	18
21	FD LIE FOR YOU (AND THAT'S THE TRUTH) (Mercury) Mercury	17	18	18
22	EVERYBODY SAY EVERYBODY DO (Capitol) Mercury	18	18	18
23	BROWN SUGAR (Capitol) Atlantic	12	17	17
24	PRETENDERS TO THE THRONE (Real Gone! South-Gal Direct)	5	16	16
25	B 2 GETHER, the Digital Unit	6	16	16
26	TOWN CLOWS (Sire) Sire	12	15	15
27	CAMDEN TOWN (Sire) Sire	13	15	15
28	GOLDENEYE (The Source) EMI	7	14	14
29	BRAND NEW DAY (I'M NO PUPPET) (Mercury) Mercury	10	13	13
30	LOVE RENDEZVOUS M People (Columbia) Columbia	18	13	13
31	U KAZZ KATZ (J Asa) Sunbeam (Globe)	21	12	12

Rank	Title/Artist Label	LP	W	TW
1	COUNTRY HOUSE (Capitol) Atlantic	65	23	23
2	SOMETHING FOR THE PAIN (Box Set) Mercury	84	22	22
3	RUNAWAY (Jive/Jackson A&M)	72	22	22
4	FAIRGROUND (Sire) Sire	73	21	21
5	POWER OF A WOMAN (Dun) (EMI/ST Atlantic)	5	20	20
6	I'LL BE THERE FOR YOU (Remastered, Best Worst)	27	20	20
7	LOVE RENDEZVOUS M People (Columbia) Columbia	41	20	20
8	WONDERWALL (Globe) Atlantic	39	20	20
9	SOMEWHERE SOMEHOW (Wee Wee) West (Precision Organization)	39	20	20
10	ROLL WITH IT (Capitol) Atlantic	33	20	20
11	WHEN LOVE & HATE COLLIDE (Capitol) Mercury	40	20	20
12	FANTASY (Mercury) Mercury	40	20	20
13	THAT LOOK IN YOUR EYE (A&M Int'l Atlantic)	22	19	19
14	LUCKY YOU (Lightning Seeds) Epic	34	19	19
15	HAPPY JUST TO BE WITH YOU (Mercury) Mercury	38	19	19
16	WHEN LOVE & HATE COLLIDE (Capitol) Mercury	38	19	19
17	TU M'AIMES ENCORE (TO LOVE ME AGAIN) (Extra) Blue (Epic)	29	19	19
18	MY PREROGATIVE (Mercury) Mercury	47	19	19
19	WATERFALLS (Capitol) Atlantic	29	19	19
20	CAMDEN TOWN (Sire) Sire	29	19	19
21	I CARE (Sire) Sire	23	19	19
22	STAY I MISSED YOU (Jive/Jackson A&M)	5	18	18
23	FD LIE FOR YOU (AND THAT'S THE TRUTH) (Mercury) Mercury	6	18	18
24	POWER OF LOVE (LOVE POWER) (Mercury) Mercury	6	18	18
25	74.74 (The Source) EMI	39	18	18
26	ALRIGHT (Capitol) Atlantic	39	18	18
27	ROLL TO ME (Capitol) Atlantic	40	18	18
28	YOU ARE NOT ALONE (Capitol) Atlantic	13	18	18
29	A GIRL LIKE YOU (Epic) Epic	24	14	14



Rank	Title/Artist Label	LP	W	TW
1	FAIRGROUND (Sire) Sire	31	34	34
2	HEAVEN FOR EVERYONE (Quinn) EMI	44	32	32
3	SOMETHING FOR THE PAIN (Box Set) Mercury	32	31	31
4	I'LL BE THERE FOR YOU (Remastered, Best Worst)	31	30	30
5	FD LIE FOR YOU (AND THAT'S THE TRUTH) (Mercury) Mercury	4	30	30
6	ROLL TO ME (Capitol) Atlantic	22	25	25
7	WHEN LOVE & HATE COLLIDE (Capitol) Mercury	24	24	24
8	ALRIGHT (Capitol) Atlantic	25	24	24
9	OCEAN DRIVE (Capitol) Atlantic	8	24	24
10	CAMDEN TOWN (Sire) Sire	26	24	24
11	LIKE A ROLLING STONE (Mercury) Mercury	2	24	24
12	SORTED FOR E'S & WHIZZ (A&M Int'l Atlantic)	24	24	24
13	WAITING IN VAIN (Sire) Sire	24	24	24
14	LUCKY YOU (Lightning Seeds) Epic	18	23	23
15	LIKE LOVERS DO (Jive/Jackson A&M)	23	23	23
16	PRETENDERS TO THE THRONE (Real Gone! South-Gal Direct)	1	23	23
17	WONDERWALL (Globe) Atlantic	2	23	23
18	ELECTRIC TRAINS (Mercury) Mercury	8	23	23
19	I KESSED A GIRL IN MEMPHIS (Capitol) Atlantic	20	22	22
20	WALKING IN MEMPHIS (Capitol) Atlantic	24	22	22
21	A GIRL LIKE YOU (Epic) Epic	22	22	22
22	THE WORLD (Sire) Sire	21	22	22
23	SAME THING IN REVERSE (Capitol) Atlantic	21	22	22
24	BROKEN STONES (Capitol) Atlantic	20	21	21
25	GOLDENEYE (The Source) EMI	2	19	19
26	THE UNIVERSAL (Capitol) Atlantic	2	19	19
27	RAJOU AND THE KING OF SPAIN (Mercury) Mercury	8	19	19
28	IN THE GROOVE AGAIN (Capitol) Atlantic	24	17	17
29	WHERE THE WILD ROSES GROW (Mercury) Mercury	15	17	17
30	BY YOUR SIDE (Jive/Jackson A&M)	15	16	16



Rank	Title/Artist Label	LP	W	TW
1	HEAVEN FOR EVERYONE (Quinn) EMI	48	51	51
2	FAIRGROUND (Sire) Sire	50	50	50
3	I'LL BE THERE FOR YOU (Remastered, Best Worst)	42	45	45
4	GOLDENEYE (The Source) EMI	38	44	44
5	FD LIE FOR YOU (AND THAT'S THE TRUTH) (Mercury) Mercury	37	38	38
6	NO CAN I TOUCH YOU... THERE (Mercury) Mercury	33	36	36
7	WALKING IN MEMPHIS (Capitol) Atlantic	35	36	36
8	WHEN LOVE & HATE COLLIDE (Capitol) Mercury	38	33	33
9	POWER OF A WOMAN (Dun) (EMI/ST Atlantic)	14	31	31
10	LIKE A ROLLING STONE (Mercury) Mercury	34	30	30
11	RUNAWAY (Jive/Jackson A&M)	29	29	29
12	LUCKY YOU (Lightning Seeds) Epic	22	29	29
13	YOU ARE NOT ALONE (Capitol) Atlantic	28	29	29
14	WATERFALLS (Capitol) Atlantic	29	26	26
15	FANTASY (Mercury) Mercury	37	25	25
16	A NATURAL WOMAN (Capitol) Atlantic	4	24	24
17	A GIRL LIKE YOU (Epic) Epic	39	23	23
18	SOMEWHERE SOMEHOW (Wee Wee) West (Precision Organization)	18	17	17
19	ROLL WITH IT (Capitol) Atlantic	10	18	18
20	WONDERWALL (Globe) Atlantic	18	15	15
21	LIGHT OF MY LIFE (Sire) Sire	14	14	14
22	SEARCH FOR THE HEART (Mercury) Mercury	11	14	14
23	SOMETHING FOR THE PAIN (Box Set) Mercury	11	13	13
24	CAMDEN TOWN (Sire) Sire	30	13	13
25	GANGSTA'S PARADISE (Radio Featuring L.V. Danny Boy)	3	12	12
26	TRINER (Capitol) Atlantic	5	11	11
27	HOUSE OF LOVE (Capitol) Atlantic	1	11	11
28	ANYWHERE IS (Mercury) Mercury	0	10	10
29	BOMBASTIC (Capitol) Atlantic	0	10	10
30	SHY GUY (Capitol) Atlantic	3	9	9

All data this page © Media Monitor. Station profile charts rank titles by total number of plays per station from 03.00 on Sunday 22 October 1995 until 03.00 on Saturday 28 October 1995.

AIRPLAY FOCUS

FORTH FM

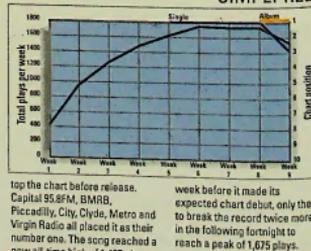
Working for Forth FM is the radio ultimate in Scotland, reckons head of music Judy Crawford. "So, that probably helps explain why few of its most senior staff have been with the Edinburgh station since its launch in 1975. Twenty years on and Forth and its AM output can legally claim more listeners than all the BBC national stations and Radio Scotland combined. Latest Rejar figures show the FM service has 395,000 listeners, a 28% increase and a 17.6% market share in the 15.8m transmission area. It isn't afraid to take risks to woo its 15-35-year-old target audience with a

music policy Crawford describes as "contemporary, uptempoising and bold". She says, "Musically it's always had a slightly cutting edge. I think it's the fact Edinburgh is the capital and the audience sees itself as being a little more cultured and cosmopolitan than other cities." He oversees the playlists with two deputies and it seems to support new artists. "It doesn't take any skill to make up a playlist of Take That, Oasis and Blur. Where the skill comes in being able to listen to someone you've never heard of or something very unusual," he says. **Paul Williams**

FORTH FM TOP 10		
Track	Artist	Plays
1	Simply Red (EastWest)	42
2	Faded	38
3	Country House (Capitol)	38
4	Runaway (Jive/Jackson A&M)	26
5	Missing (Mercury)	26
6	Missing (Mercury)	26
7	Missing (Mercury)	26
8	Missing (Mercury)	26
9	Missing (Mercury)	26
10	Missing (Mercury)	26

Record books had to be re-written and re-written again for Simply Red's amazingly successful Fairground. Furnished with the first brand new material from Mick Hucknall in four years, programme planners eagerly took hold of the track and never let it go. A month before entering at number one on the sales chart, it hit 419 plays to become the highest new entry on the airplay listings, with Capital airing it a staggering 61 times in a week. Six days later, it showed a 55% increase and increases to become the nation's most-played song and the first to

SIMPLY RED



top the chart before release. Capital 55.6FM, BMRB, Piccadilly, City, Clyde, Metro and Jive Radio all placed it their number one. The song reached a new all-time high of 1,467 plays a

week before it made its expected chart debut, only then to break the record twice more in the following fortnight to reach a peak of 1,675 plays. **Paul Williams**

TOP 50 AIRPLAY HITS

4 NOVEMBER 1995

MEDIA MONITOR

This Week	Last Week	Title/Artist/Label	Radio 1 FM										Total no. of plays	Week's audience total (m)	% +/-		
			LA/CA	NY	ATLANTA	BR/MS	CAPITAL	CITY	CLUBS	HEART FM	INDEPENDENT	MIDWEST				PLACEMENT	Virgin Radio
1	1	FAIRGROUND Single Red (East West)	B	19	71	48	50	41	41	35	28	41	34	1570	69.97	-9.8	
2	3	POWER OF A WOMAN Eternal (EMI/Atlantic)	A	21	64	32	33	43	24	30	32	35	35	0	1317	63.65	14.1
3	12	LUCKY YOU Lightning Seeds (Epic)	A	21	38	10	29	29	29	21	26	27	23	967	50.86	8.5	
4	9	WHEN LOVE & HATE COLLIDE Jeff Lorber (Mercury)	A	18	38	29	35	44	30	37	1	8	1	24	1045	50.95	3.6
5	13	I'D LIE FOR YOU (AND THAT'S THE TRUTH) Meat Loaf (Virgin)	B	18	23	33	38	32	29	17	32	23	14	30	850	47.06	53.0
6	7	HEAVEN FOR EVERYONE Oasis (EMI)	B	11	0	47	51	5	27	31	30	10	42	32	1211	43.06	-1.0
7	3	I'LL BE THERE FOR YOU Rembrandts (East West)	2	45	31	45	45	7	30	0	18	2	30	1010	42.24	-28.4	
8	6	FANTASY Mariah Carey (Columbia)	B	10	38	32	25	8	47	29	28	9	29	0	990	36.82	-25.6
9	14	WALKING IN MEMPHIS Cher (WCA)	B	6	0	78	36	20	31	21	31	23	17	22	925	32.34	6.5
10	16	WONDERWALL Oasis (Creation)	B	25	41	11	15	0	6	0	1	7	21	23	334	30.95	14.7
11	24	GOLDENEYE Tina Turner (EMI)	B	14	0	41	44	0	31	4	31	2	25	19	428	36.68	48.9
12	9	SOMEWHERE SOMEHOW Wet Wet Wet (Previous Organisation)	B	14	0	24	17	1	31	29	32	25	30	0	1047	30.38	-23.0
13	11	CAMDEN TOWN Slugs (WVA)	B	14	31	1	13	42	24	0	7	2	16	24	475	30.12	-20.8
14	12	RUNAWAY Janet Jackson (A&M)	0	72	29	30	2	22	0	28	20	5	0	638	30.07	-11.8	
15	9	SOMETHING FOR THE PAIN Ben Jelf (Mercury)	1	72	2	13	25	27	0	6	3	1	31	439	28.94	-27.8	
16	20	MISSING Everything But The Girl (Eternal/Blanco Y Negro)	A	23	0	2	7	27	31	0	4	28	0	500	28.91	28.3	
17	8	LOVE RENDEZVOUS M People (Deconstruction)	1	31	41	2	1	27	16	31	9	6	44	613	28.35	-37.9	
18	15	I CARE Soul II Soul (Virgin)	B	21	31	1	1	24	12	0	1	1	24	0	305	28.28	-4.1
19	25	GANGSTA'S PARADISE Coolio Featuring L.V. (Tommy Boy)	A	26	0	9	12	13	6	0	1	7	5	0	320	26.70	22.1
20	67	YOU'LL SEE Madonna (Maverick)	A	19	0	20	16	18	11	0	5	25	28	0	404	25.61	217.7
21	11	LIGHT OF MY LIFE Lasse (EMI/Atlantic)	B	8	0	16	15	28	18	18	17	30	5	0	839	24.01	-4.4
22	49	HAND IN MY POCKET Alvinna Morrison (Real Gone)	A	22	0	1	15	7	0	1	3	30	7	261	23.47	26.3	
23	10	YOU ARE NOT ALONE Michael Jackson (A&M)	3	18	28	28	3	18	4	28	7	2	1	561	22.65	0.9	
24	137	LIKE A ROLLING STONE Rolling Stones (Virgin)	C	9	0	4	31	14	34	0	0	0	16	24	208	22.55	101.8
25	86	KING OF THE KERB Echoboy (Puma)	A	25	0	0	0	1	0	0	0	0	0	1	63	22.18	111.1
26	51	THUNDER East 17 (London)	A	24	0	14	11	0	13	0	0	3	4	0	171	22.16	57.3
27	28	SORTED FOR E'S & WHIZZ Help (Geffen)	B	18	0	6	4	1	0	0	0	0	0	24	78	20.61	4.6
28	33	BOOMBASTIC Shaggy (Virgin)	A	20	0	9	10	3	5	0	1	1	1	0	178	19.34	-4.4
29	26	COUNTRY HOUSE Blur (Parlo)	1	73	3	3	0	20	0	1	5	1	0	307	18.78	-21.6	
30	17	A GIRL LIKE YOU Edwin Collins (Salsara)	1	14	8	23	10	0	18	0	7	5	10	22	426	18.30	-38.6
31	22	WATERFALLS TLC (Arista/Laface)	2	36	11	26	8	25	0	10	3	0	10	458	17.58	-24.9	
32	19	ANGEL INTERCEPTOR Ash (Infectious)	A	25	0	0	0	1	0	0	0	0	0	0	30	17.58	3.9
33	46	YOU DO Meakont & Butler (Parlo)	A	27	0	0	0	0	1	0	0	0	0	208	17.23	24.8	
34	56	DIGGIN' ON YOU TLC (Arista/Laface)	A	19	0	6	4	0	4	0	0	1	4	0	164	16.60	1717.6
35	34	EVERYBODY SAY EVERYBODY DO Lee Latzke (Mercury)	A	18	0	2	5	0	11	0	0	11	4	0	329	16.25	0.9
36	21	CAN I TOUCH YOU...THERE Michael Bolton (Columbia)	0	2	10	36	1	27	1	30	1	1	1	451	15.54	-15.6	
37	6	PRETENDERS TO THE THRONE Beautiful South (Cap/Cas)	B	16	0	9	2	0	6	20	0	0	4	23	157	15.36	195.8
38	103	AIN'T NOBODY Diana King (Sony)	B	9	0	9	8	17	3	0	1	10	7	0	301	15.22	250.9
39	47	BABY IT'S YOU Aaliyah (Jive/Atlantic)	A	20	0	8	3	0	1	0	11	0	0	175	15.18	35.4	
40	43	DREAM A LITTLE DREAM Beautiful South (Cap/Cas)	1	0	3	6	41	0	7	0	2	39	0	285	15.09	27.0	
41	56	SUNSHINE AFTER THE RAIN Bred D (Beat/Interscope)	3	42	3	5	5	4	0	1	4	2	0	217	14.05	39.0	
42	30	BIG RIVER Jimmy Nail (East West)	B	10	0	7	9	0	12	0	12	4	1	0	259	13.30	73.6
43	50	POWER OF LOVE (LOVE POWER) Luther Vandross (Epic/US Records)	B	9	22	11	4	21	0	0	0	1	2	0	187	13.02	233.3
44	61	HE'S ON THE PHONE Saint-Louis (Pleasure)	A	22	0	0	0	0	1	0	0	0	0	0	40	12.89	43.6
45	14	LUCKY LOVE Ace Of Base (Salsara)	B	12	0	5	1	18	9	0	5	0	0	0	378	12.32	-40.3
46	20	ROLL TO ME Jet (A&M)	1	18	1	4	6	18	2	6	2	1	25	301	12.31	26.9	
47	23	U KRAZY KATS AJ And Dusan (Telstar)	13	0	1	1	0	3	0	1	20	1	0	203	11.81	-61.4	
48	67	SAME THING IN REVERSE Boy George (Virgin)	7	0	0	0	0	0	0	0	0	0	22	276	11.69	38.0	
49	12	BROWN SUGAR D'Angelo (Columbia)	A	17	0	0	0	0	1	0	0	0	0	0	67	11.68	57.6
50	37	ROLL WITH IT Oasis (Creation)	1	40	2	1	0	14	0	1	1	1	5	137	11.66	-30.9	

© Media Monitor. Compiled from data gathered from 30.00 on Sunday 22 October 1995 until 24.00 on Saturday 28 October 1995. Stations ranked by audience figures based on latest half-hour RAJAR data.

TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in number of plays
1	I'D LIE FOR YOU (AND THAT'S THE TRUTH) Meat Loaf (Virgin)	650	319
2	YOU'LL SEE Madonna (Maverick)	404	258
3	MISSING Everything But The Girl (Eternal/Blanco Y Negro)	500	246
4	LUCKY YOU Lightning Seeds (Epic)	967	235
5	GOLDENEYE Tina Turner (EMI)	428	214
6	POWER OF A WOMAN Eternal (EMI/Atlantic)	1317	204
7	GANGSTA'S PARADISE Coolio Featuring L.V. (Tommy Boy)	320	168
8	SAME THING IN REVERSE Boy George (Virgin)	276	155
9	DIGGIN' ON YOU TLC (Arista/Laface)	164	148
10	AIN'T NOBODY Diana King (Sony)	301	137

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

TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total plays	Stations +4 plays	Week's adds
1	EXHALE (SHOOP SHOOP) Whitey Houston (Arista)	20	10	10
2	YOU'LL SEE Madonna (Maverick)	32	27	8
3	ANYWHERE IS EASY (WEA)	15	10	8
4	DIGGIN' ON YOU TLC (Arista/Laface)	28	15	7
5	MISSING Everything But The Girl (Eternal/Blanco Y Negro)	47	30	5
6	SENTIMENTAL FOOL Lloyd Cole (Mercury)	12	7	5
7	GOLDENEYE Tina Turner (EMI)	50	23	4
8	AIN'T NOBODY Diana King (Sony)	46	29	4
9	LIKE A ROLLING STONE Rolling Stones (Virgin)	18	14	4
10	I'D LIE FOR YOU (AND THAT'S THE TRUTH) Meat Loaf (Virgin)	50	44	3

© Media Monitor. Chart shows tracks basing greatest number of stations added (added on four or more plays)

AIRPLAY

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

4 NOVEMBER 1995

THE OFFICIAL CHARTS - 4 NOV

1 **music week**
Y AS USED BY TV



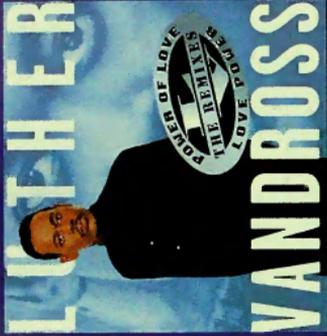
ALBUMS

1 GANGSTA'S PARADISE

1	GANGSTA'S PARADISE Coolio featuring LV	Tommy Boy	East West
2	HEAVEN FOR EVERYONE Queen	Parlophone	Virgin
3	ID LIE FOR YOU (AND THAT'S THE TRUTH) Mead Loaf	Virgin	London
4	THUNDER East 17	London	East West
5	FAIRGROUND Simply Red	East West	Blanco Y Negro
6	MISSING Everything But The Girl	Blanco Y Negro	Blugoon Rifle
7	WHEN LOVE & HATE COLLIDE Def Leppard	Blugoon Rifle	Brown
8	WHO THE F**K IS ALICE? Smoke featuring Roy Chubby Brown	Brown	1st Avenue/EMI
9	POWER OF A WOMAN Eternal	1st Avenue/EMI	Virgin
10	BOOMBASTIC Shaggy	Virgin	Maverick/Sire
11	YOU'LL SEE Madonna	Maverick/Sire	WEA
12	WALKING IN MEMPHIS Cher	WEA	Epic
13	YOU ARE NOT ALONE Michael Jackson	Epic	Columbia
14	FANTASY Mariah Carey	Columbia	DEP International
15	UNTIL MY DYING DAY UB40	DEP International	Manifiso/Mercury
16	HIGHER STATE OF CONSCIOUSNESS Josh Wink	Josh Wink	Hut
17	YOU DO McAlmont & Butler	Hut	Laface/Arista
18	DIGGIN' ON YOU TLC	Laface/Arista	Epic
19	LUCKY YOU Lightning Seeds	Epic	Work/Columbia
20	AIN'T NOBODY Diana King	Work/Columbia	Island
21	MIS-SHAPES/SORTED FOR ES & WITZ Pulp	Island	1st Avenue/Columbia
22	BABY IT'S YOU MINB	1st Avenue/Columbia	Virgin
23	YOU DON'T HAVE TO SAY YOU LOVE ME WEA Denise Welch	WEA	Virgin
24	PETE DINKER Dinkers	Virgin	WEA

1 LIFE

1	LIFE Simply Red	East West
2	WHAT'S THE STORY MORNING GLORY? Oasis	Creation
3	VAULT - GREATEST HITS 1980-1995 Def Leppard	Blugoon Rifle
4	MELON COLLIE AND THE INFINITE SADNESS Smashing Pumpkins	Virgin
5	DON'T BORE US, GET TO THE CHORUS! GREATEST HITS Roxette	EMI
6	DESIGN OF A DECADE 1988-1996 Janet Jackson	A&M
7	THE VERY BEST OF Robert Palmer	EMI
8	STANLEY ROAD Paul Weller	Go Discs
9	CHANTS & DANCES OF THE NATIVE AMERICAN Savage Spirit	Virgin
10	DAYDREAM Maniah Carey	Columbia
11	THE GREAT ESCAPE Blur	Food/Parlophone
12	JAGGED LITTLE PILL Alanis Morissette	Maverick/Sire
13	GREATEST HITS 1985-1995 Michael Bolton	Columbia
14	ERASURE Erasure	Mute
15	MORE THAN THIS - THE BEST OF Bryan Ferry/Roxy Music	Virgin
16	PICTURE THIS Wet Wet Wet	Precious Organisation
17	GREATEST HITS 1981-1995 Luther Vandross	Epic
18	PAN PIPES MOODS TWO Free The Spirit	PolyGram TV
19	ONE MORE DREAM - THE VERY BEST OF Gerry Rafferty	PolyGram TV
20	CRAZYSEXYCOOL TLC	Laface/Arista
21	ALL CHANGE Cast	Polydor
22	OZZMOSIS Ozzy Osbourne	Epic
23	THE ISLE OF VIEW Pretenders	WEA



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tommy boy in rap first

Tommy Boy celebrated its number one single with West Coast rapper Coolio's 'Gangsta's Paradise' last week with a capably-busting party of London's Blue Note.

Tommy Boy UK's managing director Martin Davis is delighted to have the first rap record ever to enter the chart at number one.

"I think it's a demonstration of what happens if radio gets behind a track early. I knew we'd have a Top 10 record but I was surprised when it went straight in at number one," says Davis.

Radio One's support of the record was crucial in breaking the track, he believes. "Traditionally we'd start a record like this at street level, build it in the clubs, break it at specialist radio and then go to mainstream radio. We

thought this was a great record from the off, so we took it straight to radio," says Davis.

Tommy Boy also benefited from having the artist appearing in every possible section of the media, from the Evening Standard to Zig & Zag on the Big Breakfast. "I think the public relate to the artists as well as the music.

Coolio's also definitely a real personality," says Davis.

Although established in the US as a major rap indie for 12 years, Tommy Boy has only recently established a UK office. "It's great because the label's only been going a year and this is only the third single we've released. It vindicates us starting the label in the UK and shows those who work here just what we can achieve," says Davis.



sabres go their separate ways

The Sabres Of Paradise, the act comprising DJ/producer Andrew Weatherall and producers Jazz Cooner and Gary Burns of the Alcot, have decided to split.

In their short history, the group had gained almost all following for their two albums - 'Sabresonic', which reached number 29 in the chart, and 'Haunted Donahati' - as well as having a plethora of critically-acclaimed remixes to their name.

Cooner & Burns will concentrate on their work with the Alcot, while Weatherall will collaborate with Dave Navro of Technova. Weatherall and Navro recently contributed a track to the Help charity album under the name Planet 4 Orchestra and have a forthcoming release as Bloodsugar with the EP-'3' (by Percy X Versus Bloodsugar), due out on Some Records on November 6.

Heavenly Management, the Sabres Of Paradise's management company, released a statement saying: "The Sabres aren't making any records together at the moment and it's unlikely they will be in the foreseeable future. Because Jazz and Gary were so busy with the Alcot stuff, some time last year it was decided that Andy would start working with other people and that's how it came about. The split is entirely amicable and they still jointly own the Sabresonic studio."

Whether Bloodsugar is a one-off project or a more enduring entity is as yet unclear. "We don't know. Saying it's Andrew's new group may be a bit premature," says a Heavenly spokesperson.

more listeners tune into kiss

Five years after its launch, Kiss 100 has recorded its highest weekly audience, according to Rajar figures for the third quarter of 1995 published last week. Kiss has seen a rise of 18% in this quarter compared to the same period in 1994. About 1.02m adults tuned into Kiss 100 every week, with an additional 148,000 children listening.

The station's latest figures are such that Kiss now has the third largest audience of any commercial radio station in the London area, ahead of the likes of Classic FM, Virgin and Melody but still behind Capital FM and Gold.

Kiss MD Gordon McNamee says, "In just five years Kiss has proven that a niche youth lifestyle station can deliver big numbers."

inside

- 2 s.o.u.r. starts three new dance labels
- 5 Jangle Jack dj rap picks her top 10 cuts
- 6 Yeh'n's advance party take on the mainstream

club chart FOUND

LOVE
feat. Donny

cool cuts: EVERYBODY BE

SOMEBODY
Ruffneck feat. Yvahn

BERRI

SHINE LIKE A STAR

Remixes by
DANCIN' DIVAZ
TWO COWBOYS
KNIFE UNT FORK

Distributed by Polygram, Mo's Music Machine, Amato
Web Site <http://www.connect.org.uk/beat/berri>

16	24	KING
17	26	RENE
19	27	LIGHT
22	28	I'LL BE
25	29	EVERY
28	30	STAYIN'
31	31	DOON'
34	32	IST O
37	33	CAMI
40	34	WHEN
43	35	THE N
46	36	GIRLS
49	37	HAND
52	38	BROW
55	39	BULLE
58	40	THINK

BONNI

ore
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the follow up to the smash 'i luv u baby'

- 18 THE HAGENDA - PLAY BY 0706
- 19 MOTOHAWK - THE HITS COLLECTION - VOLUME 2
- 20 THAT'S ROCK 'N' ROLL

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Club:
Honky Punky at X-Isle, 191 Victoria Street, London SW1. Fridays 10.30pm-6am.



Capacity/PA special features:
860/25K/club has been restored to create a "gentleman's club" feel.

Door policy:
"If someone's gonna be the trouble then we'll let them in." - Mark Ricketts.

Music policy:
US and British house and garage.

DJs:
Fat Tony, John Kelly, Smokin' Jo, Judge Jules, Roy The Roach, Harvey, Paul Trouble Anderson.

Spinning:
Gerridou 'Our Love'; MNS Project 'Justly'; Alexandra Hope 'For The Love Of You'; The Detroit Spinners 'Mighty Love'; Kenny Thomas 'You And Me'.

DJs view:
"The crowd really appreciated what I was doing." - Paul Trouble Anderson.

Industry view:
"The club is very much on a garage and house vibe. Things are going well down there." - Cassius, Long Lost Brother.

Ticket price:
£10 before 3am, £5 after.

new's

S.O.U.R. in labels hat-trick

Jungle label S.O.U.R. is set to expand its ever-growing empire with the announcement of three new label imprints and a new distribution deal with Virgin.

The launch of the three new imprints - Emotif, Batch II & Scarper and a Triny - will also see the company expanding its musical horizons with the labels covering experimental drum & bass, trip hop and soul respectively.

Emotif will be launched with a party on November 6 at London's Revolution. S.O.U.R. MD Dove Stone (pictured right with Vival MD Mike Chadwick) says, "The label will be about getting a broader representation of what's happening in general in the scene rather than just in a few trendy clubs."



Artists lined up for releases on Emotif are Manchester's B.L.I.M, DJ Kane's Nemesis and Dependence. Meanwhile, the excellently named Batch II & Scarper will encompass the growing crossover between the jungle

and trip hop scene. "With Batch II & Scarper we'll be looking to develop live acts that can cross that technology divide and actually get out there. "I really believe that in order for the whole trip hop scene to step

up a level, it'll need a focus, something visible," says Stone. Acts so far lined up for releases on Batch II & Scarper include Hempolish, Slowcat, Mixx and Notive Boss.

The first signing for soul label Triny will be veteran singer Kym Mazelle who will have a single - "Big Baby" - out on the label early in 1996.

Meanwhile, S.O.U.R. will also continue with its own artists, the most big releases being Siobhan Troy's 'Let Me Be', Troy's last release, 'Greater Love', has been one of the few 'jungle' tracks to make an impression on the national charts.

Stone says, "We've put together an EP and we're taking it through a more organic route via the clubs, rather than going to Radio One."

megadog ditches crusty image in new uk tour

Apparently the Megadog organisation has become disenchanted with its "dog on a string" crusty image. The result is that it plans to embark on a massive autumn tour with some of the more fragrant members of Britain's leftfield techno community to produce a feast of UK talent - DJs and acts.

Megadog's key collaborators will be the Sabrettes label, hence the tour's name. The Seb're Tooth Dog Tour. "It all started when Megadog put on Innershere at three events and really got behind them. We got on really well with them and it developed from there," says Nina of Sabrettes.

Aside from Megadog and Sabrettes, Emissions Audio Output will also be involved in the tour. The headliner for the tour will be CJ Bolland. Nina says, "CJ Bolland has never really pigged before and there will be lots of things on the tour that people won't have seen before."

Andrew Weatherall will DJ at every date and will be joined on various nights by Carl Cox, Charlie Hall, Michael God, David Holmes, Mr C and Colin Dale.

The dates for the tour are: Brighton Corn Exchange (8); Reading University (9); Marcus Garvey Centre, Nottingham (10); Leeds University (11); The Arches, Glasgow (12); Northumbria University (15); Leicester University (16); Milton Keynes Sanctuary (17); Exeter University (21); Cardiff University (22); Triny Centre, Bristol (23); Cambridge Junction (24); Que Club, Birmingham (25); and London Guilford (November 28).



There might be no such thing as a free lunch but ambient label Chill Out Records will be demonstrating the more generous side of its dance movement when it puts on three free nights of entertainment over the next three Saturday nights in association with the London Arts Board.

Called Transgressions, the nights will start this Saturday (November 4) at a venue in Farringdon, London, and will seek to mix music, performance and film.

The event's organiser, Pete from the Chill Out label, says, "Basically it's an initiative of the London Arts Board. They wanted to get something of the ground

that reflected club culture but also brought in elements from the arts."

The nights will mix everything from junglist Alex Reece to cellist Frances Marie Uitti.

"I don't want it to be confined though, so we'll have the art things in one room and another for the DJs," says Pete.

Entrance is by ticket only and these will only be available on the days of the events from Trough Trade in Covent Garden (Tel: 0171-240 0105).

The line-ups are: November 4 - Japanese sonic terrorist Olomo Yoshida, Pizom, Ichino capsule group Wish Mountain, plus DJs Vadim and Aison Dub Foundation, November 11 - DJ Spooky, L2q, installations by Scanner, Pierre Bastien, the Exploding Cinema, plus DJs Earthtrike, Rompac and Jon Tye; November 18 - cellist Frances Marie Uitti, Alex Reece, Jony Eostrey, the Meltrons and DJs Fila Brazzina and Solid Doctor.

arty party

sunscream exodus

mixes by rollo & sunscream

6-11-95 cd-lp-mc

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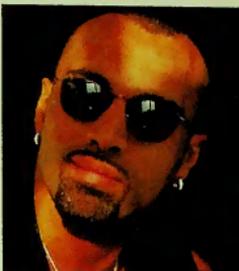
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21	MIS-	21	MIS-
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why uk clubbers are special to morales

"In 1988 I travelled for the first time. I went to Japan and then in 1989 I came to the UK. That's when I realised I meant something in the music world," says US remixer and DJ extraordinaire Morales.

Morales' unique relationship with the UK and its club scene has continued ever since. It is entirely fitting then that he should be chosen alongside Paul Beardsdale to mix Cream's forthcoming 'Dream Anthems' CD. Morales remains a fan of UK audiences and clubs like Cream and the Ministry. "We all come over here to DJ because people in the UK will come out specially to hear you, and they let you know that they love what you're doing. It's enlightening and it's fresh and you need that," he says.

"When I want to go out in New York there's nowhere to go, so I stay at home. It's very sad for me. We've been going to clubs in New York since the late Seventies," he adds.



happening on the dance scene."

However, away from the superstars, Morales still does tracks for smaller labels. He has just given a track, 'Nite Grooves' 'Philadelpho' to the small label Kings ST. "Philadelpho" is an instrument that was originally part of a remix. Musically it's influenced by all of the Philly music that I was read on, records with real musicians on them," he says.

Given the central heights that Morales moves in, he has a laid-back approach to his career. "There's no strategy. I never thought any of it would develop. I just started collecting records, at the age of 13 and back then there was no such thing as a DJ. I remember seeing two decks and a mixer and I blowing me away. I was a club kid, I just did what I did to have a blast. I didn't even want money," says Morales. 'Dream Anthems' is out today (October 30).

Production-wise Morales is currently working with the UK's Joe Roberts, Moriah Carey and Luther Vandross. "It was very nice to meet Luther. I said 'Well, what do you want from me?' and he said, 'No, what do you want from me,'" laughs Morales. "So he had a great conversation and basically, he says he'd like a number one dance record and he wanted me to give him whatever's currently

kiss 102 looks for a real beaut

Kiss 102 in Manchester is launching a talent contest in the North-west in association with Fosters logo. The competition, called Fosters Icebreaker, will target bedroom mixers and producers and will be split into different musical genres related to the station's various specialist shows. Entrants will have to produce a demo of a track which will then be judged by the station's relevant specialist presenters, such as 808 State, First Priority, Da Intelligent, Tim Lennox, John Barry and Matt Thompson. "The first round will be a Judge and the jury type thing, where each week for three weeks four demos will get played and one will be chosen to go through to a final," says project manager Ben Davis. Each winner will receive two days in Planet 4 studios to produce their track properly which will then be pressed and distributed to record shops. Eventually all the different winners will be put together for a grand finale in the spring. The first part of the competition is jungle and the closing date is November 8. Demos should be sent to Fosters Icebreakers & Kiss 102, PO Box 102, Manchester, M60, 10J.



there's a new doctor in the house

If you ever wondered what happened to that epitome of M25 orbital rave culture Guru Josh, who hit number one in 1989 with 'Infinity', then you'll probably be quite scared to find out the Guru is still very active in the music industry. Having sold 3m records worldwide, Josh gave up the musical side of things to concentrate on the world of computer graphics. The result was a new rille ago, 'Devious Graphics', and a series of video releases that mix state of the art graphics with a techno, ambient and house soundtrack. The latest video 'DJ Devious Presents Love It Silly Space' narrates the story of the animated characters' travels to a party in silly space (all this is, as you can imagine, aimed at young dance fans). Meanwhile, Guru Josh is also relaunching his musical career with, you've guessed it, 'Infinity 95'.

With UK techno maestro Dave Clarke now verging on the techno equivalent of superstardom, firm constraints have meant he's sadly had to wind down his Magnetic North label. Running between 1992 and 1994, the label had releases from Christian Vogel, DJ Hell and Difficult Child among others. Now all 15 releases on Magnetic North are collected on one album, 'Demagnetized'. To get a copy just answer this to: which label is Clarke now signed - (a) Virgin (b) Deconstruction (c) London (d) Answers to Dave Clarke Competition, 6W, Lodgegate House, 245 Blackfriars Road, London SE1 9UR by November 7.

Say what?

Stephen Worthy - deputy editor, Hip Hop Connection
"This could well be the first of two or three records that make it big but this doesn't necessarily mean there is going to be a rap explosion. Daytime radio is playing more rap but it is the more commercial type. 'Gangsta's Paradise' is not really a true representation of Coolio's material but his success could

is coolio's 'gangsta's paradise' just a one-off or does it signal the re-emergence of rap in the charts?

make him a good front man for hip hop, taking away the negative image that it's had in the past. Hopefully this will be the start of something and with hard work the popularity of rap in the mainstream will be achieved in the UK."

Matt White - A&R Polydor
"There is always a market for rap and 'Gangsta's Paradise' has a lot going for it. It has a more 'pop' edge to it than some of Coolio's other work

because it uses a well-known sample."

Alan Jones, charts analyst
"It's not really a re-emergence as it hasn't really gone away. Although if it's pretty watered down, it's certainly the hottest rap that's been in the charts for a while. It's more of a continuation of the 'melodic groove' first laid down by the likes of Stevie Wonder. There may be two or three hits to follow in a similar vein."

Dave Pearce - DJ, Radio One
"There is some brilliant hip hop coming out of America at the moment. Recent collaborations such as Method Man and Mary J. Blige, Cypress Hill etc, and hip hop movie soundtracks, have helped to bring rap more into the mainstream. In America, hip hop and R&B are now such huge sectors of the music industry that some of it has to rub off here."

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20 39 BULLE
40 40 THINK

Unlabeled tracks

BONNIE

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focus

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Basement, 72 Walcot
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house, garage, techno,
funk, imports and white
labels. Merchandise
includes tapes and record
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Devious, which stocks
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wear.

Owner's view:
"We're the only
specialised dance shop
doing underground
records in Bath. It's mainly
DJs that buy from the shop
when they're here or
around the Bath area.

People also come up from
Bristol and Swindon quite
a lot especially to get their
records here. We've been
on these premises for 18
months and it's wicked.
We've just refitted the shop
and we've got it looking a
lot nicer," - Michael
Healy.

**Distributor's
view:**
"Over the past year or two
since they've been in Bath,
they've really turned over
the dance scene in the
West Country; they've
kicked it into shape.
There's no doubt that
they've cleaned up," -
Stuart, Amato
Distribution.

DJ's view:
"Superb. It's so good to
shop in there and they're
really good to you once
you're in there. It's such a
personal service. It's
weird going into other
shops afterwards. They
cater for all sorts of
music, it's not just house.
They'll play you anything
that they consider to be
good music." - Gerald
Cantwell, Dig The New
Breed.

club & shop focus
compiled by johnny davis.
tel: 0171-263 2893.

COOL
cuts

- | | | | |
|-----------|------|--|----------------|
| 1 | (1) | EVERYBODY BE SOMEBODY
Ruffneck featuring Yavahn | Positiva |
| 2 | (3) | GOOD LOVE Incognito | Talkin Loud |
| 3 | (2) | RUNAWAY E'voke | frfr |
| 4 | (5) | WALKIN' Frankie Knuckles featuring Adava | VC |
| 5 | NEW | I DREAM Till | Perfecto |
| 6 | (3) | GIVE ME LOVE Alcatraz | YoshiToshi |
| 7 | (7) | BELIEVE IN ME Quiver | Perfecto |
| 8 | (10) | LOVE LOVE LOVE Secret Life | Cowboy/Pulse-8 |
| 9 | NEW | THE POWER D-Room featuring TJ Davis
D-Room back on the underground flip | FXU/Magnet |
| 10 | (6) | TELL ME Groove Theory | Epic |
| 11 | (14) | TO THE BEAT OF THE DRUM (LA LUNA) The Ethics | VC |
| 12 | NEW | FUN 2 NITE Jodscl
On the club tip with Joey Musophia mixes | MCA |
| 13 | (15) | SHINE LIKE A STAR Knife Unt Fork | frfr |
| 14 | NEW | IT'S WHAT'S UPFRONT THAT COUNTS Yash presents LovedeJay Akemi
Back with new mixes to give this a new lease of life | Limbo |
| 15 | NEW | WHEN YOU'RE IN LOVE X-Avia
With Sure Is Pura on the mix | FXU |
| 16 | (18) | FOUND LOVE Double Dee featuring Dany | Sony s3 |
| 17 | NEW | STUCK ON THE SHELF The Aloof
Another inventive workout with mad mixes | East West |
| 18 | NEW | EVERYBODY MC Kinky
The UK's best known toaster returns | white label |
| 19 | NEW | WHAT A FEELING Triplepack
Strong UK trance | Urban Hero |
| 20 | NEW | LATINO BAMBINO Dum Dum
Tough progressive house | Whoop |



a guide to the most essential new club tunes as featured on 10m's "essential selection", with pebbles broadcast every Friday between 7pm and 10pm. Compiled by dj feedback and data collected from leading djs and the following stores: city sounds/tying/zoom/black market (London), eastern bloc/underground (Manchester), 23rd precinct (Glasgow), 3 beat (Liverpool), warp (Sheffield), trax (Newcastle), joy for life (Nottingham).



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"Runaway"

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Biff 'n' Memphis
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jock on her box

jungle jock dj rap keeps herself busy recording. here are her top 10 tunes



steamin' tips for the week

- shy (club pile)
- smoke (club pile)
- i double (club pile)
- ralph (club pile)
- dilbert (club pile)
- remember the roller gachet (club pile)
- everything (club pile)
- chestnuts up (club pile)
- rough (club pile)
- give it to his (club pile)
- remember' roni size (club pile)

compiled by sean larkin
the 0181-948 2320

dj rap

'long dark tunnel' andy c (ram)

"This was the biggest tune of that year. The crowd love it, it's a real floor-filler."

'pulp fiction' alex roose (metalheadz)

"The sexiest tune ever. The beats are slow. He slowed this down and made it sexy."

'spiritual aura' engineers without fear (dj recordings)

"This came out about two years ago and was a turning point in music. It was one of the first rolling tunes and it injected melody back into the scene."

'joe joe (r type)

"Best bassline ever."

'the dub plate' the most high (white label)

"Old skool classic."

'p-funk' pascal (front line)

"This came out about four months ago. It's very a melodic tune - beautiful."

'helicopter' deep blue (moving shadow)

"I just love it - it was huge about two years ago. It was a turning point from dark tunes to melody."

'terrorist' ray keith (moving shadow)

"He's the best remixer on the scene. He just hears it up and this tune is a classic."

'vip here come the drums' doc scott (metalheadz)

"It's just raw jungle. It's dark and I love it. I probably got it from Gedlin about three or four years ago."

'music box' roni size (full circle)

"The rhythm is just so funky. It's brilliant."

CV!

BORN: A long time ago in Singapore. **LIFE BEFORE DJING:** Travelling, singing in a club, modelling, articed clerk, training to be a solicitor - "I didn't last long at any of them." **FIRST DJ GIG:** Around 1990 at the Amburst Arms, Hackney, for Fantasy FM. **MOST MEMORABLE GIG:** *Beef* - "My first big rave. Rein Dance on New Year's Eve, 1990. And every other gig I play." **Worst** - "When someone was stabbed at a rave where I was playing and they died during my set. I didn't realise it had happened and kept on playing. The police came round questioning everybody and they said 'Oh, you're the DJ everyone hates' which wasn't very nice." **FAVOURITE CLUBS:** Paradise Club, Elevation, Desire, Innovation, World Dance. **NEXT THREE GIGS:** Club Jungle, ECT Club, London (November 2); Under 18s at Moldstone and Kingston (3); Rhythm Station, Aldershot (4). **DJ TRADEMARK:** "The music is hard-hitting, drum 'n' bass impact tunes." **LIFE OUTSIDE DJING:** "Seven new releases coming up on Proper Talent and my new label Low Key Recordings. I've also finished a trip book album and I'm looking for a deal with it, plus I love a band which does indie music. I'm in Holland when I'm not doing the music - I'm sure you can guess why."

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BONNIE

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techno's a new wave

It's been like going back to the late Eighties again recently - a time when records crossed over from club to chart with consistent regularity, shocking the mainstream audience and elevating the club scene into the nation's consciousness.

In the past six years, dance music has become big bucks but it's not just the overly commercial house and Euro-pop tracks that have made it into the charts - a new breed of intelligently-constructed techno is starting to gain a foothold.

When Josh Wink's monumental new-wave acid anthem 'Higher State Of Consciousness' entered the UK Top 40 of number eight recently, it confirmed there is chart life for dance music that isn't just the sugar-sweet hands-in-the-air variety.

Acts like Perfecto's BT (Brian Transeau) have already landed success in the dance charts but are now primed to echo that success in the

techno acts have already tasted success in the dance charts, now they are beginning to echo that success in the mainstream charts, says Stephen Worthy

spooky

mainstream Top 40.

Spencer Baldwin, the man who along with DJ Paul Oakenfold takes charge of Perfecto's output, sees the increasing popularity of BT and his peers as the ongoing growth of dance music in the UK.

"It's a case of technology moving forwards over the past five years or so," he suggests. "As dance music is becoming a more permanent fixture, I think more musical people are moving towards it."

Over at A&M, they have even set up a dance label for the sole purpose of releasing the music of Spooky, a two-

bt

piece (formerly on the Guerilla label) who produce slipped-down four-to-the-floor "intelligent" techno.

Andy Prevezer, head of press of A&M, was instrumental in founding Guerilla Recordings, Spooky's growing imprint. He agrees that the rapidly developing music scene can only improve.

"The market for it is so much in the past two years as much as it did even five years ago. It is maturing every month into something else. Spooky are selling out of indie shops as much as they are out of dance shops. All the definitions have changed and the whole culture has expanded."

Prevezer says that Spooky's ascent on the chart will happen at their own pace. "Bands like The Chemical Brothers and Laibach developed over a long period of time, and there's no point trying to blow it out of the water straight away," he says.

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Orange party

Josh Wink

Like Baldwin, Preziter has seen a blurring of lines. While Spooky have had as much success in selling their two EPs in indie shops as in pure dance stores, BT's mimicking of traditional songwriting structure is picking up new fans.

Ask Judge Jules, club DJ, Kiss FM jock and the man responsible for A&R at Josh Wink's label

Manifesto why he thinks his artist chalked up such a big hit, and he echoes the theme. "The reason is a combination of elements which has meant it appealed to a much wider spectrum of the dance scene than your average house record would," he says.

"The good pizzas are into it because it's got a breakbeat, garage DJs are into it because it came out on Strichy Rhythim originally, techno DJs are into it for obvious reasons, and if you look at the biggest dance hits over the past five years, they tend to be those records that appeal to a much broader spectrum of dance DJs than just your cross-in-the-air types."

In contrast to his two peers, he doesn't look far beyond this as a reason for the current air of optimism. "I don't see it as a sea change in terms of what constitutes a commercial hit," Jules says. "It's more to do with appealing to a lot of people and being a relatively original record."

In fact, "Higher State Of Consciousness" gained radio play on the back of Jules' own more radio-friendly mix. It was one that didn't gain favour with the artist, but Jules sees it as a way of introducing artists like Wink to the mainstream without selling out.

Perfecto's plan has been to add elements to BT's canon with each chapter, in effect encouraging a new audience to "sign up" with each new outing.

"Initially, it's a specific club audience, and because he's an American it's attracted a lot of people," Baldwin says. "We're trying to take it further towards a more mainstream audience with the album."

BT's status has increased with his high-profile remixes which initially acted as a shop window, although Perfecto is now limiting his work in this sector. "We're very careful to

keep them to a minimum now because the last thing we want is a David Morales situation where all his work ends up in great big remixes," warns Baldwin. "He's very, very musical and the live show will showcase that. We hope to take it to the Orbital kind of audience and beyond."

With Wink's myriad projects (he is behind another current big dance tune, Size 9's 'I'm Ready' on VO Recordings), Spooky's broadening horizons and BT's steady rise, the mainstream charts could become a new breeding ground for high-quality techno and dance music.

Baldwin is in no doubt that these artists are just the advance party. "It feels very progressive to me," he enthuses. "I feel it's been coming over the past year or so. I've had cynics quoting the old 'disco' gag that it's all dying. I don't think so."

"Disco was formula and there's so much more movement in the dance scene now."

"With all these artists, they are going to grow and build sound bases. They aren't going to go away."



the follow up to the smash 'I love a baby'

core

CLUBZONE Passion Of The Night + Hands Up '95 mix

featuring Ricardo Lyte & Beverli Skeete



Kicking off Nov 6th

CLUBLAND Peace Of Luv

featuring Zemya Hamilton

mixes by Pierre J, George Morel, Dancing Divas & Aderbett/Ekman

CLUB PICTURED Foresters F.C. (Kent U10 league) before their 8-0 cup victory

10-11 FOUR TON TON!

18 THE HACIENDA - PLAY BY 0156

19 MOTOWN - THE HITS COLLECTION - VOLUME 2

20 THAT'S ROCK 'N' ROLL

THE NEW SINGLE

CD and tape feature exclusive live tracks.

CD includes "Tina Cellar Love" with BRUCE HORNSBY

O.J.T. N.O.W.

From the forthcoming live album 'ROAD TESTED' A collection of classic and new songs.

Billboard Infos

BONNIE

THE OFFICIAL CHARTS - 4 NOV

11W

the



britain's nearest beats till

6
11
95



mc

chart

1 GA
Columbia

2 HEAVY

3 TO DIE

4 THUN

5 FAIRG

6 MISS

7 WHEN

8 WHO

9 POWH

10 BOON

11 YOU

12 WALL

13 YOU

14 FANT

15 UNTI

16 HIGH

17 YOU

18 DIGG

19 LUCK

20 AINT

21 MIS-S

22 BABY

23 YOU

24 BTO

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

W W W

1 FOUND LOVE (PAUL GOTEL MIXES)

Double Dee featuring Dany

2 I BELIEVE (NOTLOVELAND/RED JERRY MIXES) Happy Caspers Shindig/PWL International

3 EVERYBODY BE SOMEBODY (IMASTERS AT WORK/JULES & STONS/HANI MIXES) Ruffneck featuring Yevahm

4 I NEED SOMEBODY (NOTLOVELAND/PAUL GOTEL/ONE FAMILY MIXES) Loveband featuring Rachel McFarlane

5 IT'S WHAT'S UPFRONT THAT COUNTS (S&G/MINISTRY MIXES) Yash presents Love4day/Akem

6 HAPPINESS (PIZZAMAN/PLAY BOYS MIXES) Pizzaman

7 STAY WITH ME (H-LUX/CLEVELAND CITY/COW AN GATE MIXES) Ultra High

8 TURN ME OUT (CHRIS & JAMES/COD/DELOMIE/PHIL KELSEY MIXES) Kelly Brown

9 KEEP YOUR HEAD UP (COW AN GATE/COMMISSION MIXES) The Commission

10 THAT'S THE WAY LOVE IS (VOLCANO/PLAY BOYS/ADRIAN SHERWOOD MIXES) Volcano with Sam Darwinlight

11 BELIEVE IN ME (ORIGINAL/SPS/PHAR OUT MIXES) Quaver

12 EXODUS (ROLLO MIXES) Sunscreen

13 RELAX (LORIMER/TODD TERRY/TIN TIN OUT/JAZZ-N-GROOVE/TONY B MIXES) Crystal Waters

14 B2 BETHER (DANCING DIVAZ/WT + PIPPI/MOUNT RUSHMORE MIXES) The Original

15 INSOMNIA (ROLLO, SISTER BLISS & GOETZ MIXES) Faithless

16 BELIEVE (ANDRE SCHMID/MISJAH MIXES) Calvin Rotane

17 SO IN LOVE (Eli Mac)

18 GOOD LOVE (CJ MACINTOSH MIXES) Incognito

19 DEVOTION (JONATHAN COLLINS/RAMP/ERIC KUPPER MIXES) Bong

20 SAY A PRAYER (DAVID MORALES & SATOSHI TOMIIE/PETE LORIMER & RICHARD "HUMPY" MISSION MIXES) Taylor Dayne

21 FEEL GOOD (CJ SCOTTY/REGGAEZ/HAPPY CLAPPERS MIXES) B-Cole

W W W

2 DEEP INSIDE (REMIXES) Hardice

3 PEACE OF MIND (DANCING DIVAZ/GEORGE MOREL/ADEBRIATT & EKIMANN/PIERRE J MIXES) Clubland featuring Zemya Hamilton

4 LISTEN... IT'S A MUTHA VOLUME 1 2 High

5 RESONANCE/CHINA ZONES (PATRICK PRINS MIXES) Castle Trancolatt II

6 IT'L ALWAYS BE AROUND (ROBERT "ROBI" ROB "CLIVILES MIXES) C+C Music Factory

7 LOOK UP TO THE LIGHT (EVOLUTION MIXES) Evolution

8 SO BEAUTIFUL (DEVELOPMENT CORPORATION MIXES) Urban Cookie Collective

9 GOLDENEYE (DAVID MORALES MIXES) Tina Turner

10 DO THE RIGHT THING (DO YOU WANNA BE (GREGG MIXES) Jenema Tracy

11 POWER OF A WOMAN (FATHERS OF SOUND/BOTTOM DOLLAR/ROBT & MAC MIXES) Eternal

12 BIG TIME (DANCING DIVAZ MIX) Vrhigfield

13 FM RUSHING '96 (BUMP/DAVE VALENTINE & GIUSSEPPE MONENA MIXES) Bump

14 YOU READY NOW (MIXES) X-Obus

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

16 LIVING ON A DREAM Right Said Fred

17 SOUL RISING (PAUL GOTEL/JOHAN S/BANANA REPUBLIC MIXES) Rhythm Inc. featuring Nevada

18 WEST 4 (MIXES) Art Of Silence

19 PASSION OF THE NIGHT/ANDROS UP

20 Club Zone featuring Ricardo Lyré & Beverly Skeato

21 GEE WIZZ... THE BEST IN THE HOUSE Various

22 POWER OF LOVE (LOVE POWER) (UNO CLO/FRANKIE KNUCKLES MIXES) Luther Vandross

23 ALABAMA BLUES St Germain

24 THINKING ABOUT YOU Chris Hancock

25 NICE 'N' RIDE (THE HOUSE (CLOCK MIXES) Clock

26 NICE 'N' RIDE 'N' WINTER SAMPLER Various

27 SAVE ME (Beat Foundation)

28 FOX FORCE/FIVE (PLAY BOYS MIXES) Chris & James

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- 36 GIRLS
- 37 HAND
- 38 BROW
- 39 BULLE
- 40 THINK

Billboard titles

BONNIE



THE NEW SINGLE
 CD and tape feature exclusive live tracks.
 CD includes "China Called Love" with BRUCE HORNSBY
QUIT NOW
 From the forthcoming live album 'ROAD TESTED'
 A collection of classic and new songs.

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- "HUMPTY" (VISION MIXES) Taylor Dayne
 FEEL GOOD (J SCOTTY BROWN/HAPPY CLAPPERS MIXES) B-Code
 WHAT A FEELING/FREEDOM/JOHNN HENKIN/TripAttack
 SHINE LIKE A STAR (DANCING DIVAZZ/20 COWBOYS MIXES) Berni
 YOU MAY ENJOIG (UNO CLO/BLU PETER MIXES)
 Uno Clo featuring Marlene McCaichen
 I'MAGINE (MOTIV BONY DE VIT/MISTER SPRINGX & THE NOISE/EDDY FINGERS/
 SERATONIAN KID MIXES) Mary Keen
 TEMPO FESTA (PARTY TIME) (MIXES) Ivy Baby/Boozy Wozy
 MISSING (TODD TERRY/ALEX NATALE & VISMAD/CHRIS & JAMES MIXES)
 Everything But The Girl
 WALKIN' (GRANT NELSON MIXES) WHADDU U WANT (FROM ME) (FRANKIE KNUCKLES)/ VC
 K-KISS/DAVID MORELES MIXES) Frankie Knuckles featuring Adora
 THE POWER OF ALL LOVE IN THE WORLD) (DANCING DIVAZZ/WAND MIXES)
 D-Beam featuring TJ Davis
 TO THE BEAT OF THE DRUM (LA LUANA) (GOODHELLAS REMIX) The Ethics
 TONY D! Bart
 RUNAWAY (MIXES) E'voke
 THIS IS THE SOUND OF TRIBAL UK I BELIEVE The Absolute US featuring Suzanne Palmer/ Hfr
 WEAR THE HAT Deep Dish/Love Songs) (ASHLEY BEEDLE REMIX)
 Deep Dish presents Chocolate City
 Tribal UK

The mix which is available as a special four-track version in unadorned form as soon as it is compiled on the hidden feature publication, call us on 0753 307 330

- 58
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 - 75
- SAVE ME (Beat Foundation)
 FORTWIXE (TWE) (PLAY BOYS MIXES) Chris & James
 GIVE ME LOVE (Alexandru)
 GOOD TIMES (ANGEL/PHAD MIXES) Mikea Twangling
 SENTIMENTAL (UNO CLO/DE-SMOOD/ORIGINAL MIXES) Deborah Cox
 HOUSE FOREVER (INGRAM/MUMDEN MIXES) Billabong
 THE RIDE CRAZY (KEEP THE PLACE HOPPIN') (Disco Svergalas
 BOUNCE (Kembou)
 DON'T TAKE YOUR LOVE AWAY (VISMAD/DJ-OSBORNE MIXES)
 Nadine Renee
 THE HIGH LIFE Time Out
 QUARANTINITY B.T.
 IF EYE LOVE U 2 NIGHT (BAGHEADS/ENDEMIC VOID MIXES) Myrie
 NAGASAKI Ken Doh
 CAN YOU FEEL IT (BROOKLYN'S POOR & NEEDY/ORIGINAL MIXES)
 The Solid Collective
 WRAP ME UP (DANCING DIVAZZ/S ORIGINAL MIXES) Alex Perry
 MACARENA (BEAT FOUNDATION MIXES) Los Del Mar
 PASSION (PAUL MASTERTSON/JEFF TAYLOR MIXES)
 Amen featuring Luvah
 GIRLS & BOYS (DANCING DIVAZZ/HED BOYS & DR. MONTOS MIXES)
 Hed Boys

Undiscovered/MCA
 Zeit 4 Life
 Perfecto
 NPG
 Basa Generation
 Fantastic
 Systematic
 Pulse-8
 Deconstruction
 Deconstruction

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ROSIE GAINES

i want u

out now on 12", cd and cassette

cd and 12" feature
 "the hip-hop torments weekend mix"
 "the mkrn anthem mix"
 and the "vereth maana version"

- 17
- 18 THE HICKORY - PLAY BY 01/95
- 19 MOTOWN - THE HITS COLLECTION - VOLUME 2
- 20 THAT'S ROCK 'N ROLL

out 30th oct

the follow up to the smash 'I lov u baby'

4 11 95 ON A POP TIP chart

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

1 WALKING IN MEMPHIS

Cher WEA

2 WRAP ME UP Alex Party Systematic

3 IN THE HOUSE Clock Media

4 I IMAGINE Mary Kiani 1st Avenue/Mercury

5 **NEW** SO BEAUTIFUL Urban Cookie Collective Pulse-8

6 MISSING Everything But The Girl Eternal/blanco y negro

7 **NEW** SHINE LIKE A STAR Berri Fusion/3 Beat Music

8 DO WHAT'S GOOD FOR ME 2 Unlimited PWL International

9 DON'T YOU WANT ME The Human League Virgin

10 SOMEDAY Love To Infinity Mushroom

11 FAIRGROUND Simply Red East West

12 DON'T GO Lizzy Mack Media

13 RUNAWAY E'voka ffr

14 RELAX Crystal Waters Manifesto

15 I BELIEVE Happy Clappers Shindig/PWL International

16 MERCY Cerrone Encore

17 FOREVER YOUNG Interactive ffr

18 **NEW** LIVING ON A DREAM Right Said Fred Happy Valley

19 SAY A PRAYER Taylor Dayne Arista

20 **NEW** IF YOU LEAVE ME NOW River Series featuring Alex Charles Dance Pool

21 IT'S ON YOU (SCAN ME) Eurogroove Avex

22 LOOK UP TO THE LIGHT Evolution Deconstruction

23 ARE YOU MAN ENOUGH Uno Clío featuring Martine McCutcheon Avex

24 (I WANNA GIVE YOU) DEVOTION Nomad Rumour

25 AUTOMATIC LOVER (CALL FOR LOVE) Real McCoy Logic

26 **NEW** I NEED SOMEBODY Loveland featuring Rachel McFarlane Eastern Bloc

27 HE'S ON THE PHONE Saint Etienne Heavenly

28 THE MONKEES Rampage Almo

29 UNION CITY BLUE Blondie Chrysalis

30 DON'T YOU KNOW Pandora MCA

31 POWER OF A WOMAN Eternal 1st Avenue/EMI

32 **NEW** I THINK ABOUT YOU/SHAME Evelyn 'Champagne' King Expansion

33 **NEW** I GIVE YOU GIVE Five Star T.R.I.

34 **NEW** RENEGADE MASTER Wildchild Hi-Life

35 **NEW** BIG TIME Whigfield Systematic

36 LOVE RENDEZVOUS M People Deconstruction

37 **NEW** STAY WITH ME Ultra High MCA

38 SON OF A PREACHER MAN Real Emotion Living Beat

39 THE POWER (OF ALL THE LOVE IN THE WORLD) D:Ream featuring TJ Davis FXU/Magnet

40 **NEW** SHAKABOOM The Hunter featuring Ruby Turner Telstar



1	GA	1	GA
2	HEAVY	2	HEAVY
3	TO LIE	3	TO LIE
4	THUN	4	THUN
5	FAIRG	5	FAIRG
6	MISS	6	MISS
7	WHEN	7	WHEN
8	WHO T	8	WHO T
9	POWE	9	POWE
10	BOOK	10	BOOK
11	YOUL	11	YOUL
12	WALK	12	WALK
13	YOU P	13	YOU P
14	FANT	14	FANT
15	UNTIL	15	UNTIL
16	HIGHE	16	HIGHE
17	YOU F	17	YOU F
18	DIGG	18	DIGG
19	LUCK	19	LUCK
20	AIN'T	20	AIN'T
21	MIS-S	21	MIS-S
22	BABY	22	BABY
23	YOU DO	23	YOU DO
24	BITES	24	BITES

namecheck: daisy & havoc ⊕ james hyman ⊕ ralph tee ⊕ brod beatnik ⊕ andy beavers

tunes of the week

morcheeba: 'trigger hippie' (china/coco & the bean 'western ways' (mantra)

alternative Following in the footsteps of Portishead, Fricky and the like, come the new breed of slow beat experimentalists. Morcheeba combine sitar, slide guitar and a laidback girl vocal to make a chunky, impressive slice of mellow hip hop hipness. **NEW** Edinburg's Coco & The Bean (right) have more of a Portishead feel, thanks to their jazzier dubbed up beats, but are certainly no copyists; as the opener 'Stolen Moments' is a unique slow jazz soul groove with a stunning organ line. The B-side Form 8 mix is a radio-friendly lush vocal version and there's even a housey mix to close the six-tracker. **NEW** **bb**



will cause fireworks on the floor **NEW**
 a real cracker **NEW**
 turning into a bit of a sparkler **NEW**
 hardly a fizzle **NEW**
 a damp squib **NEW**

techno

NEBULA NINE 'Everybody's Welcome' (Rampant). This is a hefty slice of acid trance from Denver's Jim Acid and Julian Brocley. There's a new ending influx of rhythms, sounds and builds on this epic track, while being fairly hard, maintains a funky feel throughout the bumps and squalls. The B2 track The Free Spirit mix is another trance corker that swells over a wash of beautiful female vocals. **NEW** **bb**

ALTERED STATE 'Scars' (Noretek). Big thumping dub beats and vocal scratches introduce this one before a little drum and bass kick in. Better though is the funky techno hip hop of the Funked Up mix that spins and swirls nicely (while a neat touch of piano eases in) like the Chemical Brothers on overcloud. **NEW** **bb**



uno clio

JOSH ABRAHAM'S 'Scenes From The Satyricon/Slab Remixes (Ultimatum). The young Aussie producer makes his debut on Carl Cox's label. First up is 'Furkaoid', a devilishly funky hard trance track that builds from a simple beat into a juicy, bouncing groove. Next is the sweeping, tumbling acid house tones of 'House-Sitting', then the techno-trance hip hop of 'Step Into

Paradise'. A second 12-inch has two hard and heavy, funk-ed-up beat mixes of 'Furkaoid'; by Slab with a great guitar riff. **NEW** **bb**

SUNSCREEN 'Exodus' (S2). Sunscreen's techno pop crusade surges on with this fine mid-tempo, very melodic track featuring those inimitable breathy and captivating vocals. Aside the band's own, fairly commercial mixes are two more pumping, trancey affairs from Rolo. The best by far is the hip hop-beat-meets-rave-synth sound of the Tuff Dub that should have them screaming on the floor. **NEW** **bb**

10TH CHAPTER

'Wired' (Jeckpot). Just as Spooky survived the collapse of the Guerrilla label, so have 10th Chapter who finally make a welcome return. Having only recorded two singles for that label, this new one has been long overdue. It's a cracker too with a piano-infused, retro original mix coursing through the A-side. On the flip, things are lightened up with the trancey

Stank remix which still manages to retain the very upbeat, uplifting feel of the original. A monster tune. **NEW** **bb**

MONOSPHERE 'Sunburst' (Manodisk). This debut four-tracker comes from Manchester and features varied styles. 'Sunburst' is colourful but fairly formulaic trance techno that perhaps tries to involve too many sounds. 'Oceanite' slows things down to dub pace. 'Elysium' begins in an ambient vein before building into a trance groove while 'Eyeson Fields' is pretty much that same trance section repeated. Nothing spectacular then but a promising start. **NEW** **bb**

house

EAST ANGIA 'Unmonogable' (Sharp). Originally on Italy's Subway Records, the Sharp gentlemen have picked up another hot one and, fresh from their Candy Girls remaining success, have got to work on it sharpish themselves. What you get are two big, hard Armand von Helden/DJ Pierre style versions (a Sharp dub and a Hard Work mix), both packed with sirens and plenty of other storming noises. It all sounds

crisp and clear and nicely containing. **NEW** **d&h**

THURSDAY CLUB 'A Place Called Acid' (TCR). Having very fond memories of one 'Rock Da House', we're always pleased to see a new Thursday Club record, and this time more than ever as it's particularly good. Funky breakbeats and one of the grooviest bits of acid we've heard in a while really make you want to bend your body to Renne Pigmen's latest offering. On the B-side, 'A Place...' gets a bit more frenzied and staccato while 'Wishway' is a little hippy little breakbeat dream that has vague hints of great Western Film music here and there. **NEW **d&h****

LOS DEL MAR 'Mocorene' (Pulse-8). As all things large and swifty continue in vogue, there's no doubt that the Beat Foundation mixes of this track should do very well indeed. With everything but the kitchen sink thrown in in the never ending quest for atmosphere (or bang on, what's that gentle gurgling sound?), both the Full Frontal and the softer, piano-led Infinity Dub mixes are fine examples of the 'records long and varied enough to equal an ordinary man's whole life' genre. The chanting, used presumably from the original, is subtle and almost too

ORE

out 30th oct
 the follow up to the smash of 'lav u baby'

- 17 **POP-PHON** (JUST)
- 18 **THE FACERIDA - PLAY BY 0195**
- 19 **MOTOWN - THE HITS COLLECTION - VOLUME 2** (Mercury)
- 20 **THAT'S ROCK 'N' ROLL** (BB)

Nadine Renee

don't take your love away

Mixes: Visnadi.Razor's Edge
 Released 13 November 12'. CD. MC

MCA

THE NEW SINGLE
 CD ent. tape feature exclusive live tracks.
 CD includes 'Thing Called Love' with BRUCE HORNBSBY
OUT NOW
 From the forthcoming live album 'ROAD TESTED'
 A collection of classic and new songs.

19	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
BB	BB	BB	BB	BB	BB	BB	BB	BB	BB	BB	BB	BB	BB	BB	BB	BB	BB
KING	RENE	LIGHT	TILL B	EVER	STAYIN	DOON	IST O	CAM	WHE	THE A	GIRLS	HANI	BROV	BULL	THINK		



BONINI

Bullered notes

taylor dayne - say a prayer

THE CLUB ANTHEM

6:11:95

CD1 - Contains Mousse! & Vission Lottner mixes
 CD2 - Includes the hits "Can't Get Enough Of Your Love" & "I'll Wait" mixed by Cavities & Cole & Shava "Sik" Hurley.



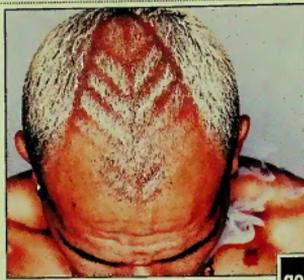
lastefully used. They'll call it "sublime", we call it "right if you like that sort of thing".

dkh

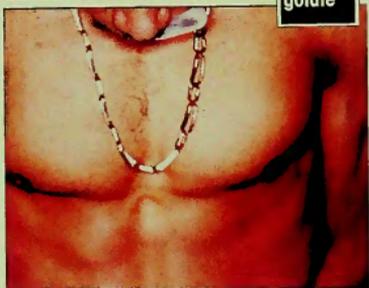
UNO CLIO featuring MARTINE MCOUTONEON "Are You Man Enough?" (Axxex). Another classic is dusted off and given the remix treatment. This gem comes with a straightforward Hardboogie mix that adds a dubby build as an intro to the infamous piano and vocal blaster. On the flip, Blu Peler goes for the hardboogie sound - lots of out-of-voice and house synths over a much harder and faster beat. Both mixes deliver the goods in style. **bb**

TWEAKER "Tweeked" (Jamm). What starts off as a fairly standard, slightly acidic house groove soon builds to a throbbing, noisy climax over the four mixes. Best of all is the NY-style, funky Muzman mix that boasts some proud vocals followed by Frankie O's deeper Does Your Mama Know mix. Plenty to choose from, anyway. **bb**

PK FACTORY "Fasinator" (Naughty But Nice). Paul Kelly and Steve Johnson, the men behind Jump's classic "Funkatorium", are back with a track packed with clever sounds and uplifting builds. A massive bassline holds it all together as soundbites, drum rolls and synth stabs fly around



goldie



it. The B-side mix is slightly more restrained but just as funky, in an early Nineties house way. **bb**

TOWA TEI "Liv Connection" (Elektra). No less than nine mixes accompany this two-12-inch release from the Deee-Lite man. They vary from the stammering, scuffily hip beats of Towa's own refreshing mixes to Height 611's hard house version, Masters At Work's Brand New Heavy-style groove, George Porgie's piano-led house stormer and The Angel's jazzy jam. There's also a drum and bass heavy mix of "Technov" by Smith & Mighty and a Building Groove mix of the same track, by man of the moment Josh Wink, which is typically acidic and pounding. **bb**

THE ABSOLUTE US "I Believe" (Tribal). This is one of three limited, single-sided 12 inch samplers being released ahead of the second Tribal UK compilation. The other two singles, both by Deep Dish, are well worth seeking out, but this one should not be missed at any cost. Produced by Mark Piccolini and featuring the powerful

larynx of Suzanne Palmer, it is an epic gospel-tinged disco monster with an unbelievable ambient breakdown giving way to a stomping acidic outro. Just one mix, but it will leave you more than satisfied. **ab**

TIME OUT "The High Life" EP (Zest 4 Life). The title track of this EP from Richard Purser is a bumping jazz-link reconstruction that would not sound out of place on the MAW label. It's in two parts with the second delivering some heavy vibes. Both use a Peeth Boys' vocal that is a bit obvious but still sounds great. The harder hitting sample-est, "Give Me Love", is also worth a listen. **ab**

TONY DI BART "Turn Your Love Around" (Cleveland City). George Benson's Eighties classic is given a great reworking by Di Bart. The Nicolson mix is reminiscent of recent Nightcrawlers tracks but with a smoother garage feel. The Love To Infinity mix is a little more hands-in-the-air style while the Aphrodisiac Dub is a tougher, deeper instrumental that grooves nicely. Expect heavy dancefloor action. **bb**

YONCA "Y'm Hot For You" (white label). Turkey's Macciona, apparently, is called Yonca and here she is singing an average house pop song in

FAITHLESS

"INSOMNIA"

OUT 27 NOV

Produced by Rollo & Sister Bliss



12

1	GA	Coastline
2	HEAVY	
3	TO LIE	
4	THUN	
5	FAIR	
6	MISS	
7	WRET	
8	WHO	
9	POW	
10	BOOK	
11	YOU	
12	WAL	
13	YOU	
14	FANT	
15	UNTI	
16	HIGHE	
17	YOU	
18	DIGG	
19	LUCK	
20	AINT	
21	MIS	
22	BABY	
23	YOU	
24	BIG	



a very husky cabaret style, backed by some lively horns and drums. Next on the A-side, however, is the excellent dub which allows the producers - Dennis Bane and Pieter Hoovers - to stretch the track beautifully from pop throwaway to lazy, long and lascivious deep house. 'Dance!', the B-side, continues in the same vein and is a highly desirable jazzy number with minimum vocals and maximum glockenspiel. **d&h**

JAIMY 'On The Funk' (Soul Funk). If you want funky house without the added cheese then

the A-side of this 12 inch, 'On The Funk', should do nicely. It may be Dutch but can easily be sold to most US house worshippers or fit in with much of the current crop of US jazz-house. The B-side, 'This One', is more unusual and weaves itself through various different stages while one hypnotic groove just keeps on pumping. 'Dutch francofunk' is the surprisingly accurate if unexciting description. **d&h**

sunscream

towa tel

alternative

MERV 'Masters At Play' (Dancepop/Mainline). The opener on Seattle-based Merv's three-track EP, 'Jacked', is a simple deep house chugger that features a sexy 'Jack me 'till I start to spazz!' vocal loop while track two, 'Homononymous', is a similar but harder trance throber that ends in an acidic frenzy. Side two features the mesmerising, deep and dubby 'Melted Vein' that gives the best Detroit producers a run for their money. **bb**

PERCY X versus BLOODSUGAR '3' (Soma). F2 man Tony Scott teams up with Andrew Weatherall and David Harrow (alias Bloodsugar) to create this stomping slice of techno hip hop. The original keeps things very simple, sticking with just the heavy beats and a little synth. The

Magnetic mix is a softer, more melodic and almost ambient version while the two Ermission mixes draw on Harrow's work with On-U Sound, with their heavy dub flavour, and Weatherall's ethereal touches. **bb**

NODE 'Terminus' (Deviant). Taking its theme from the producer's supergroup's recent all-day performance on the main concourse of Paddington train station in London (it even features a few platform announcements), this two-track EP is a fascinating experiment. Weaving between ambient and itanyo techno, Node create a rich collage of sounds with the longer Part Two version taking the listener on a mindblowing journey over its 16 minutes. **bb**

THE BALLISTIC BROTHERS 'Peckings' (Junior Boy's

Own). 'Peckings' is basically a ska rock done Ballistic style - in other words, in an original way but with a few tweaks here and there production-wise. 'Come On' is sort of lounge music with a funky beat, on the Simon Tompior mix courtesy of Wax Doctor. Luke Slater's interpretation of the latter is a building but still fairly minimal techno version that should delight techno purists. **bb**

Jungle

JONNY L 'This Time' (XL Recordings). Jonny continues his drum and bass explorations with this vocal heavy, fairly light but tough track which features a gorgeous Elizabeth Troy-style vocal. Roni Size expertly handles two of the mixes. DJ Headstrong provides the more bed-laden



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No.1 BUZZCHARTS
No.1 RPM

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A collection of classic and new songs.

MCA

13 17 PULP FICION (OST)

18 THE RACEDIDA - PLAY BY OTIS

19 MOTOWN - THE HITS COLLECTION - VOLUME 2

20 THAT'S ROCK 'N' ROLL

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Love and

featuring the voice of Rachel McFarlane
i need somebody remixes by paul gotel & notloveland
 out now

Cool Dub while No.9 The Wicked gives the track a mellow, ambient feel.

Pop

MASTER WEL 'Henry Penny 1 Tie' (4th & Broadway). Here's a tune that combines some Seventies jazz funk with Nineties hip hop beats and is embellished with rap and soul flavours over a cool, slow burning tempo mixed by those Dodge boys. Old school jazzer Weldon Irvine is responsible for the clever little keyboard riff that persists throughout and hooks you from the start. Irvine sampling



bits from his own rare grooves 'Getting Down' and 'Walk The Walk'. In fact, Master Wel is Weldon Irvine himself.



masquerading on today's urban street beat scene with guests including the soulful Cata Cook and gritty sax man

Roger Byam on a very tasty release that at the very least will be a future classic.

Soul

GWEN McCRAE 'Girlfriend's Boyfriend' (Jet Star). After appearing here earlier this year, 'Girlfriend's Boyfriend' has become one of this year's true soul classics. Pure two-step soul pressure, the track has now been extensively remixed to give it a shot at the mainstream charts, although it's the original that remains the winner for an artist who after delivering 'All This Love That I'm Giving', '90% Of Me Is You' and 'Keep The Fire Burning' knows just how to fill the spot with the UK soul crowd.

albums

VARIOUS *Capitol Rare 2* (Blue Note). This second compilation of lesser-known soul, jazz and funk gems from the Capitol vaults has been assembled with love by Mr Bong's Kevin Beale. Highlights of the high-quality double-vinyl pressing include Minnie Riperton's sublime 'Inside My Love', the breezy latin jazz of 'Darnel De L' Esprit' by Gary Bartz, Carmen McCrae's dramatic interpretation of 'You Can't Hide Love', the uptempo soul of Margo Thunder's 'Expressway To Your Heart', Ronnie Foster's magnificently mellow Hammond tune,

'Mystic Brew', and 100% Pure Poison's much sought after 'Windy City', a brilliantly funky and lyrically-bizarre take on inner city life. As if that was not generous enough, there is a bonus seven inch featuring Shirley Bassey's huge version of 'Light My Fire', and the sound of Doris pre-empting Portishead by 24 years with 'You Never Come Closer'.

EMERGENCY BROADCAST NETWORK *Telecommunication Breakdown* (TVT). Having made their mark by remixing U2's 'Numa' in sound and picture, these TV-techno

terrorists return with an audiovisual, Mac-LP whose music punches into all speeds and styles with help from luminaries Bill Lowwell, Jack Dangers, Brian Eric & Melle Mel. Through satirical sound-bites (relatively DJ free) and plenty of scratch 'n' interference, EBN demonstrate wit, razor-sharp rhythm and extreme electronic eclecticism.

DJ HELL/VARIOUS 'X-Mix-5' (Studio X). Munich's DJ Hell is the next European to embark on the mix CD series with a difference - there's an accompanying video longform. Unlike previous 'X-Mixes', Hell

prefers cuts to long mixes and concentrates on Chicago classics rather than choosing uptown tunes. Loads of Nu-Groove, KMS and Warehouse tracks as well as Hall's R&B classic 'My Definition' sets a precedent. A limited edition includes a 27-DJ trump card set with criteria ranging from BPM, number of bootlegs and own releases.

VARIOUS 'Cooltempo Remixed' (Cooltempo). Another fine UK dance label hits the 10 year mark and celebrates with a selection of past hits given a Nineties remix. It gains points for using a fresh batch of remixes.

Strike on Djmin, Grant Nelson on Julie Roberts and UBQ on Tyrrel Corporation, but loses marks for not giving us some of the label's late Eighties anthems (i.e. Eric B's 'I Know You Got Soul' and Nitro Deluxe's 'Let's Get Bular').

VARIOUS '101+303+808=Now Form A Band' (Sabres Of Paradise). A host of new names in the experimental techno field crop up on this latest SOP compilation. They range from minimal techno to the harder, pounding style of Point Alpha and THO. Definitely for the purists and worth checking out.

definition of sound. pass the vibes

dfntn. ø. snd

includes mixes & dubs by **todd terry. roger s.**

'excellent' *av* 'a knockout' *update* 'smacks you in the face' *RM*

november 13

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club chart
commentary

by alan jones

Sony's new S² imprint gets a Club Chart topper on its first outing, the refurbished 1990 cut 'Found Love' by Double Dee rising from number seven to the top of the stack this week, wresting the initiative from Rufftek's 'Everybody Be Somebody', which slots at three after finishing to take over at the top, according to our very own Club Chart "mid-weeks". Meanwhile, the Taldia Lead label, established for five years, reaches its 100th release with Incognito's 'Good Love'. To celebrate the occasion, it will be available commercially in a limited gold vinyl edition. Promotional, it boasts a doublepack of mixes by CJ Macintosh, and is the Club Chart's highest new entry of 18. The second highest new entry comes from Bong, an unassuming name for a duo from Iceland, who debut at 19 with their single 'Devotion', an unusual amalgam of house, jazz and classical influences. Iceland has a population of only a quarter of a million (that's substantially lower than Coventry), so it's not surprising that it's not a hotbed of dance music. Even so, Björk and her former group the Sugarcubes have had club hits, as have Mazoforte, who were big in jazz-funk circles way back in 1983... We've barely entered November, and already club promotion companies are gearing up for 1996. The honour for making the first 1996 release to DJs falls to independent promotions company Rush Release, who advanced the privileged few copies of 'Male Stripper' by Yvette a couple of weeks ago. The single appears to be scheduled for the reactivated Proto label, on which Hazel Dean and Divine (and thus Slack, Atkins and Waterman) achieved their earliest successes... Finally, the multiplicity of mixes and remixes on Club Chart hits makes it difficult to arrive at a definitive list of who's hot and who's not in the field of remixing, but giving the rest a run for their money at the moment are those mixing twins the Dancing Divas, whose hardwork can be heard on seven current Club Chart hits.

beats &

Top 10 recording artist Josh Wink has been busy this week. Pictured (third from left) is Josh after signing a worldwide publishing deal with EMI Music Publishing. It's also rumored that a deal with Sony in the States is imminent... Commiserations to radio DJ Mark Spivey who lost his weekly Saturday night dance show on Trent FM, depriving the north Midlands of its one legal dance show. Spivey is the latest DJ to feel the bite of the encroaching commercialisation of local radio, which is seeing iLR everywhere replace specialist shows with mainstream playlist fodder... Garage City will be playing host to Paul Anderson, Ricky Morrison and Johnny Reckless this Thursday (November 2), who will all be joining residents Bobbi & Steve, Chrissy T and Rude Boy Rupert at London's Bar Rumba... The third Black & White Ball will be taking place at the Royal Albert Hall on November 18. DJs for the night will be Danny Tenaglia, Graeme Park, Danny Rampling, Graham Gold, Nic Loveur and Michaela Moe, with PAs from Jocelyn Brown, Barbara Tucker, Allison Limerick and Dance By Ambition. Part of the night's proceeds will go to the Roy Castle Causse For Hope Foundation cancer charity. More info and tickets are available from Belugo Leisures on 0171-435 4525... Soho shop Uptown Records in Berwick Street celebrates its first birthday on Thursday (November 2). British r&b star Beverly Knight will be signing copies of her album at the shop at 1pm, while that evening the shop will be holding a party at the Villa Staleno, Holborn, featuring Paul 'Trouble' Anderson... On the same night, Kushi! present The Awakening at the Emporium and promises 'a night of uplifting and happy house for sexy babes and glamorous boys'. DJs will be Vernon Lee, Vicki Edwards, Gary Williams and guests... Banco De Gale have started their own web site which will include everything you could possibly want to know about, well, Banco de Gale. The site address is http://www.obsolite.com/banco/. Banco de Gale will also be playing alongside William Orbit's Strange Cargo and Ultramarine at the Astoria, Charing Cross Road on Thursday November 9... AND THE BEAT GOES ON!



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26 Essential Tunes To Move Ya!

- The Bucketheads The Bomb! Livin' Joy Dreamer The Original I Love You Baby Strike U Sure Do Perfectly Ordinary People You Gotta Get Up
Mr Roy Saved The Rockford Files You Sexy Dancer Felix Den't You Want Me Liquid Sweet Harmony Gems For Jern Lighting Me Higher
Abigail Constant Craving Tony De Vit Burning Up J X You Belong To Me



- Shades Of Love Keep In Touch (Body To Body) Todd Terry Project Weekend
De'Lacy Hildaway Loveland / Need Somebody Job T Vannelli Project Sweetest Day CJ May Judy Cheeks Respect
H2O Santiago (Take Me Higher) Love To Infinity Keep Love Together Nomad (I Wanna Give You) Devotion Jinny Keep Warm
Lovestation Love Come Rescue Me Eve Gallagher Love Come Down Sphinx What Hope Have I

2 CD Mix Set available as a Special Edition Circular Embossed Tin in rhodamine red (CUTZBX 95)
Also available in Double CD Brilliant Case (CUTZCO 95) and Double Cassette (CUTZMC 95)
Released 6th November. Order from your 3MV Representative or call tele sales on 0171 378 8866
Distributed by 3MV / Sony Club Buzz, a Rumour Records Company

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24	KING OF THE KERB Echobilly	Faue/Rhythm King
25	RENEGADE MASTER Willchild	Hi-Life/Polydor
26	LIGHT OF MY LIFE Louise	1st Avenue/EMI
27	I'LL BE THERE FOR YOU The Rembrandts	East West
28	EVERYBODY SAY EVERYBODY DO Let Loose	Mercury
29	STANNY ALIVE N-Trance featuring Ricardo Da Force	At Around The World
30	DON'T YOU WANT ME (REMIX) The Human League	Virgin
31	1ST OF THE MONTH Bona Thugs-N-Harmony	Epic
32	CAMDEN TOWN Suggs	WEA
33	WHEN YOU WALK IN THE ROOM Status Quo	PolyGram TV
34	THE MOVE YOUR ASS EP Scooter	Club Tools
35	GIRLS & BOYS (REMIX) The Head Boys	Deconstruction
36	HAND IN MY POCKET Alanis Morissette	Mercury/Sire
37	BROWN SUGAR D'Angelo	Cooltempo
38	BULLET WITH BUTTERFLY WINGS Smashing Pumpkins	Virgin
39	THINGS THAT ARE Runging	Chrysalis

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

BONNIE RAITT BRYAN ADAMS ROCK STEADY



THE NEW SINGLE

CD and live feature exclusive live tracks. CD includes "Thing Called Love" with BRUCE HORNSBY

OUT NOW

From the forthcoming live album 'ROAD TESTED' A collection of classic and new songs.



OUT NOW!! THE GREATEST HITS OF LUTHER VANDROSS

TOP TWENTY COMPILATIONS

1 HEARTBEAT - FOREVER YOURS Columbia

2	THE NO.1 MOVIES ALBUM	PolyGram TV
3	NOW THAT'S WHAT I CALL MUSIC! 1995	1st Virgin/BMG
4	THE BEST DANCE ALBUM IN THE WORLD...365	Virgin
5	THE BEST ROCK BALLADS ALBUM IN THE WORLD...EVER	Virgin
6	THE BEST OF ALL WOMAN	Capitol/Epic/Sire
7	NIGHTFEVER	Saba/Epic/Sire
8	KISS IN BRIZA '95	PolyGram TV
9	THE GREATEST DANCE ALBUM OF ALL TIME	Decca
10	BEST SWING '95	Mercury
11	THAT'S COUNTRY	EMI
12	THE ULTIMATE SOUL COLLECTION - VOLUME 2	Virgin Music
13	THE BEST...ALBUM IN THE WORLD...EVER	Virgin
14	HOUSE COLLECTION - VOLUME 3	Parade
15	CLUB BRIZA	Quality First Music
16	THE HOUSE OF HANDBAG - AUTUMN/WINTER	Universal
17	PULP FICTION (OST)	MCA
18	THE HACIENDA - PLAY BY 0195	AMG
19	MOTOWN - THE HITS COLLECTION - VOLUME 2	Mercury
20	THAT'S ROCK 'N' ROLL	BMG

23	DEFINITELY MAYBE Oasis	Creation
24	INSOMNIAC Green Day	Reprise
25	THE LONE RANGER Suggs	WEA
26	AXIS MUTATIS The Shamen	One Little Indian
27	CARRY ON UP THE CHARTS - THE BEST OF THE BEAUTIFUL SOUTH	Golfing
28	D'EUX Céline Dion	Epic
29	HISTORY...PAST, PRESENT AND FUTURE, BOOK 1 Michael Jackson	Epic
30	PAN PIPE DREAMS Inspirations	Pure Music
31	THESE DAYS Bon Jovi	Mercury
32	THE COLOUR OF MY LOVE Céline Dion	Epic
33	NO NEED TO ARGUE The Cranberries	Island
34	SAID AND DONE Boyzone	Polydor
35	100 GOLDEN GREATS Foster And Allen	Telstar
36	JOLLIFICATION Lightning Seeds	Epic
37	FINN Finn	Parlophone
38	CLASSICALLY SEDAKA Neil Sedaka	Vision
39	ALL YOU CAN EAT kd lang	Warner Bros
40	Producers in co-operation with the BPI and BARD, based on a sample of more than 1,000 record outlets	

the original b 2 gether



out 30th oct
the follow up to the smash 'I lov u baby'

US SINGLES

#	Title	Artist	Label
1	FANTASY	Mariah Carey	Columbia
2	GANGSTA'S PARADISE	Ice Cube	INCA
3	RUNAWAY	Janel Jackson	(MCA)
4	KISS FROM A ROSE	Seal	(J&R)
5	TELL ME WHEN	Devin Down	(RCA)
6	AS I LAY ME DOWN	Stevie Nicks	(Globe)
7	ONLY WANNA BE WITH YOU	Heaven & The Goodies	(Mercury)
8	YOU ARE NOT ALONE	Michael Jackson	(A&M)
9	BE BACK FOR GOOD	Take That	(Warner)
10	ROLL TO ME	DeVante	(MCA)
11	WHO CAN I RUN TO?	Kazoo	(Capitol)
12	NAME	Don Go	(MCA)
13	BROKENHEART	Beasty	(Mercury)
14	CARNIVAL	Heaven	(Mercury)
15	I CAN LOVE YOU LIKE THAT	Ala-Din	(Mercury)
16	RUN AROUND	Black Traveler	(J&R)
17	WATERFALLS	Ice Cube	(J&R)
18	DO YOU SLEEP?	Lisa Loeb & Nine Stories	(Geffen)
19	IT'S FOR YOU (AND THAT'S THE TRUTH)	Michael	(Mercury)
20	100% OF HIS LOVE	Nick	(J&R)
21	BREAKFAST AT TIFFANY'S	Deep Blue Something	(J&R)
22	BE THERE FOR YOURS HOUSE	The Notorious	(J&R)
23	DECEMBER	Collective Soul	(Mercury)
24	BEFORE YOU WALK OUT OF MY	Monica	(Mercury)
25	PRETTY GIRL	Janet	(A&M)

Charts courtesy of Billboard 4 November 1995. A: Arrows are awarded to those products demonstrating the greatest sales and sales goals. UK: UK acts. US: UK-signed acts.

US ALBUMS

#	Title	Artist	Label
1	DAYDREAM	Mariah Carey	Columbia
2	JAGGED LITTLE PILL	Alanis Morissette	(Mercury)
3	DESIGN OF A DECADE 1986-1995	Janet Jackson	(A&M)
4	CRACKED REAR VIEW	Heaven & The Goodies	(Mercury)
5	DANGEROUS MINDS	(J&R)	
6	INSMINCAM	Green Day	(Reprise)
7	GREATEST HITS 1985-1995	Michael Bolton	(Columbia)
8	CRAZY SEXY COOL	LL Cool J	(J&R)
9	ALL I WANT	Tom McEvoy	(Mercury)
10	THE WOMAN IN ME	Shania Twain	(Mercury)
11	STARTING OVER	Shawn McGowan	(MCA)
12	E 1999	ETERNAL Blue	Thugs N Harmony
13	ONE HOT MINUTE	Red Hot Chili Peppers	(Warner Bros)
14	DEAD PRESIDENTS	(J&R)	
15	BALLBREAKER	AC/DC	(Mercury)
16	TIGERLILY	Kendra Sparks	(Mercury)
17	FOUR	Busta Rhymes	(Atlantic)
18	DREAMING OF YOU	Selena	(J&R)
19	SIXTEEN STONE	Bush	(Capitol)
20	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	Phish	(World Circuit/Nonesuch)
21	FROGSTOMP	Timbaland	(J&R)
22	GAMES REDNECK	Play	(Warner Bros)
23	UNDER THE TABLE AND DREAM	Don McLean	(MCA)
24	OFF THE HOOK	Kascape	(Capitol)
25	FATHER AND SON	Lenny & Leonard	(East West)

UK WORLD HITS

UK WORLD HITS:

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

SWEDEN		FRANCE		NETHERLANDS		AUSTRIA					
1	STAYIN' ALIVE	N-Trance (CNR)	1	STAYIN' ALIVE	N-Trance (Dance Pool)	1	FAIRGROUND	Singly Red (WEA)	1	I WANNA BE A HIPPIE	Technoband (Sony)
2	KISS FROM A ROSE	Seal (J&R)	2	REBORN	You Love Her (Highland)	2	STAYIN' ALIVE	N-Trance (CNR)	2	FAIRGROUND	Singly Red (WEA)
3	A GIRL LIKE YOU	Edwige Collins (Sartoria)	3	KISS FROM A ROSE	Seal (J&R)	3	100% SOMETHING	It's For You (Mercury)	3	KISS FROM A ROSE	Seal (WEA)
4	WHO THE F*CK IS ALICE	Snikman (EMC)	4	WHYTER SHADE	Of Allie Ann Lewis (RCA)	4	KISS FROM A ROSE	Seal (WEA)	4	A GIRL LIKE YOU	Edwige Collins (EMI)
5	MIS-SHAPES	Pulp (Island)	5	FAIRGROUND	Singly Red (East West)	5	MAKING LOVE	Boyz n the Y (WEA)	5	STAYIN' ALIVE	N-Trance (EMI)

NETWORK CHART

#	Title	Artist	Label
1	GANGSTA'S PARADISE	Ice Cube	(Mercury)
2	HEAVEN FOR EVERYONE	Queen	(EMI)
3	TO BE FOR YOU (AND THAT'S THE TRUTH)	Michael	(Mercury)
4	TRUNDER	East 17	(Epic)
5	FAIRGROUND	Singly Red	(East West)
6	MISSING	Everything But The Girl	(Mercury)
7	WHEN LOVE & HATE COLLIDE	De La Soul	(Mercury)
8	WHO THE F*CK IS ALICE?	Snikman	(Mercury)
9	POWER OF A WOMAN	Enuff Z'Nuff	(MCA)
10	BOMBASTIC	Stiggy	(J&R)
11	LUCKY YOU	Legends	(RCA)
12	I'LL BE THERE FOR YOU	Mr. Branda	(East West)
13	WALKING IN MEMPHIS	Cher	(MCA)
14	FANTASY	Janet Carey	(Columbia)
15	SOMEWHERE	Schwarz	(Mercury)
16	SOMETHING FOR THE PAIN	Bob	(Mercury)
17	RUNAWAY	Janel Jackson	(MCA)
18	YOU ARE NOT ALONE	Michael Jackson	(A&M)
19	YOU'LL SEE	Heaven	(Mercury)
20	CAMDEN TOWN	Stiggy	(MCA)

LITTLE RADIO CHART

#	Title	Artist	Label
1	LIFE	Singly Red	(East West)
2	WHAT'S THE STORY	MORNING CLOUTY	Quintessence
3	VARLET - GREATEST HITS 1985-1995	David	(Mercury)
4	THE VERY BEST OF	Robert Palmer	(EMI)
5	DESIGN OF A DECADE 1986-1995	Janet Jackson	(A&M)
6	STANLEY ROAD	Paul Weller	(Geffen)
7	MELAN COLLEGE AND THE NIGHTMARE	Shirley	(Mercury)
8	CHANGING LANES OF THE WIDE AMERICAN	Simon	(Mercury)
9	GREATEST HITS 1985-1995	Michael Bolton	(Columbia)
10	THE GREAT ESCAPE	Heaven	(Mercury)
11	PICTURE THIS	Max	(Mercury)
12	JAGGED LITTLE PILL	Alanis Morissette	(Mercury)
13	ONE MORE DREAM - THE VERY BEST OF	Janet	(MCA)
14	ALL CHANGE	Janet	(Mercury)
15	DON'T TALK TO ME LIKE THAT	Greatest Hits	(Mercury)
16	ERASURE	Erasure	(Mercury)
17	INSINCAM	Green Day	(Reprise)
18	THE LONGER RANGING	Stiggy	(MCA)
19	THE ISLE OF VIEW	Pastorale	(MCA)
20	DEFINITELY MAYBE	Crease	(Mercury)
21	CARRY ON	The Best of The Goodies	(Mercury)
22	HISTORY, PAST, PRESENT AND FUTURE	Bob	(Mercury)
23	MORE THAN THIS	The Best of Boyz n the Y	(Mercury)
24	THESE DAYS	Don Jaz	(Mercury)
25	OZZMOSIS	Chris Doherty	(Epic)
26	FINN FIN	Fin	(Mercury)
27	NO NEED TO ARGUE	The Goodies	(Mercury)
28	ALL YOU CAN EAT	Long	(Mercury)
29	IS GREAT WHEN YOU'RE STRAIGHT	Year	(Mercury)
30	DUMMY	Portishead	(Mercury)
31	ONE HOT MINUTE	Red Hot Chili Peppers	(Mercury)
32	ON	Schubert	(Mercury)
33	SEAL	Seal	(J&R)
34	PARKLIFE	Red	(Mercury)
35	NUSANCE	Manor	(Mercury)
36	JULIPLICATION	Lightning Seeds	(Epic)
37	SINGLES	Asian	(Mercury)
38	MEDUSA	Anna	(MCA)
39	BIZARRE FRUIT	Mr. People	(Mercury)
40	GARBAGE	Garbage	(Mercury)

© EMI. The Network Chart is compiled by BSA or Independent Radio using airplay data from Media Monitor and CIN sales data.

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R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	GANGSTA'S PARADISE	Ice Cube featuring LV	Tommy Boy	CO.MCSTD 12014 (BMG)
2	2	POWER OF A WOMAN	Enzo	1st Avenue/EMI	12EM 256 (E)
3	4	BOOMBASTIC	Shaggy	Virgin	VST 1536 (E)
4	NEW	DIGGIN' ON YOU	TLC	LaFace/Arista	CD 74321313042 (BMG)
5	3	AIN'T NOBODY	Diana King	Columbia	CO 8625482 (SM)
6	NEW	BABY IT'S YOU	MNS	1st Avenue/Columbia	CD 9924822 (SM)
7	6	FANTASY	Mariah Carey	Columbia	CO 8624952 (SM)
8	NEW	1ST OF THE MONTH	Bone Thugs-N-Harmony	Epic	9625176 (SM)
9	5	BROWN SUGAR	D'Angelo	Cooltempo	12COOL 307 (E)
10	8	I CARE	Soul II Soul	Virgin	VST 1560 (E)
11	7	GOT TO GIVE ME LOVE	Dana Dawson	EMI	12EM 292 (E)
12	9	WATERFALLS	TLC	LaFace	74321298811 (BMG)
13	11	OCEAN DRIVE	Lighthouse Family	Wid	CD 5792707 (F)
14	NEW	I GIVE YOU GIVE	Five Star	TRI CD C3TRIF5 3 (176)(BMG)	
15	10	FLAVOUR OF THE OLD SCHOOL	Beverley Knight	Dome	12DOME 105 (DMA/SM)
16	13	RUNAWAY	Janet Jacks	A&M	9012691 (F)
17	12	BEEN THINKING ABOUT YOU	Martina Gravin	PIA	74321318141 (BMG)
18	14	MY PREROGATIVE	Bobby Brown	MCA/MCST	2094 (BMG)
19	15	MARY JANE (ALL NIGHT LONG)	Mary J Blige	Uptown/MCST	2088 (BMG)
20	17	YOU USED TO LOVE ME	Faith Evans	Puff Daddy/Arista	74321299811 (BMG)
21	19	NEVER KNEW LOVE	Oleta Adams	Fontana	OLEDX 9 (F)
22	20	FEELS SO GOOD	Xscape	Columbia	6625205 (SM)
23	18	HERE	Luscious Jackson	Capitol	CD-CDCL 758 (E)
24	NEW	ATMOSPHERIC FUNK	Wax Doctor	Talkin	LOUD LXXXV (F)
25	16	PERPETUAL MOTION EP	DJ Crystal	Payday	PAYTX 1 (F)
26	24	GET DOWN ON IT	Kruiz	Diesel	DES0067 (J&S)
27	NEW	LUV CONNECTION	Towa Tel	Elektra	EKR21072 (W)
28	22	BRAND NEW DAY	Darkman	Wild Card	5711881 (F)
29	25	ECHO ON MY MIND PART II	Earthling	Cooltempo	12COOL 312 (E)
30	21	SATURDAY NITE FEVER	Lords Of Brooklyn	American Recordings	74021388641 (BMG)
31	NEW	SPACE COWBOY	Jamiroquai	Epic	427782 (F)
32	31	SUGAR FREE	Pauline Henry	Sony	SR 6624366 (SM)
33	23	PULL UP TO THE BUMPER	Paola	Epic	6623346 (SM)
34	35	ANGEL	Goldie	thr	FX 266 (F)
35	27	I CAN'T TELL YOU WHY	Brownstone	M&J/Epic	CD-863379 (SM)
36	NEW	I'LL BE THERE FOR YOU/IF YOU'RE ALL I NEED TO GET BY	Method Man featuring Mary J Blige	Def Jam/Island	12EF 1 (F)
37	28	FREE	Louchie Lou & Michie One	Chisa	WOIKT 2068 (F)
38	29	WAS THE DEAL?	Kalight	Payday	KAX 4 (F)
39	38	SOMETHIN' DA HONEYZ	Monie Jordan	Def Jam/Island	12DEF 10 (F)
40	37	HAPPY JUST TO BE WITH YOU	Michelle Gayle	1st Avenue/PIA	74321325911 (BMG)

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	MISSING	Everything But The Girl	Bianco Y Negro	NET B47 (W)
2	2	HIGHER STATE OF CONSCIOUSNESS	Joshi Wink	Manifesto	REX3 3 (F)
3	NEW	GIRLS & BOYS	Hud Boys	Deconstruction	7421220231 (BMG)
4	NEW	FOX FORCE FIVE	Chris & James	Stress	12STR 61 (P)
5	NEW	LOOK UP TO THE LIGHT	Evolution	Deconstruction	742121864 (BMG)
6	3	RENEGADE MASTER	Witchkid	Hi-Life/Polydor	571311 (F)
7	NEW	ATMOSPHERIC FUNK	Wax Doctor	Talkin	LOUD LXXXV (F)
8	NEW	GET AWAY	Shauna Davis	Magneta	MAG 10267 (W)
9	10	BROWN SUGAR	D'Angelo	Cooltempo	12COOL 307 (E)
10	NEW	ALABAMA BLUES	St Germain	F Communications	F330 (V)
11	NEW	1ST OF THE MONTH	Bone Thugs-N-Harmony	Epic	6625176 (SM)
12	13	CLOSER	Liquid	XL Recordings	XLT66 (W)
13	7	I CARE	Soul II Soul	Virgin	VST 1560 (E)
14	5	POWER OF A WOMAN	Eternal	1st Avenue/EMI	12EM 256 (E)
15	NEW	EXTRA	Ken Ishi	R&S	RS 95084 (V)
16	8	THE ULTIMATE	Arise	Hotj Chroms	NOJ3 28 (DM/SM)
17	NEW	DON'T GO	Lytic Mack	Power Station	MCST 4000A (BMG)
18	NEW	BLADERUNNER	Remake	Loaded	LOAD27 (M)
19	12	DREAMS	Wild Culture	Perfecto	PERF 1057 (W)
20	4	LOVE COME DOWN	Eve Gallagher	Cleveland City CLS	13028 (SM/SM)
21	NEW	GROOVE IT Y'ALL/HIGHER	95 North	Sig's Sale	SLIP53 (V)
22	8	GOT TO GIVE ME LOVE	Dana Dawson	EMI	12EM 292 (E)
23	NEW	LUV U MORE	DJ Paul Elstak	Bluemusic	12STP76 (F)
24	NEW	LIVIN' PROOF	Group Home	Payday	ES17200771 (Import)
25	9	WEEKEND	Todd Terry Project	One/XL Recordings	AG 13 (W)
26	NEW	SPEAKING IN TONGUES	Speaking In Tongues	Blurred Vinyl/Island	12BLVIN1 (W)
27	NEW	SHIMMY SHAKE	740 Boyz	Cutting	MCST 4000Z (BMG)
28	17	CLUBBED TO DEATH	Clubbed To Death	Mo Wax	MW 030R (V)
29	NEW	METROPOLIS PRESENT DAY - THREE REMIXES	Felix De Houssat	Radikal Fear	FEAR15 (V)
30	NEW	KLUBB VENGEANCE EP	Grant Nelson	Swing City	CTY 001 (A/C)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	TALES OF THE UNEXPECTED	Dave Angel	Blurred Vinyl/Island	BVIMP1 002 (V)
2	NEW	PERFECTION - A PERFECTO COMPILATION	Various	Perfecto	0630125481/0630122484 (W)
3	NEW	BEST SWING '95	Various	Telstar	-STAC 2188 (BMG)
4	NEW	CLUB IBIZA	Various	Quality Price	OP/PMAC 1 (BMG)
5	NEW	MINISTRY OF SOUND SESSIONS - VOLUME 5	Various	Ministry Of Sound	MMSP5 (W/M/S)
6	1	HOUSE COLLECTION - VOLUME 3	Various	Fantasy	FHC 3LPHFC 3 (M/C)
7	NEW	THE HOUSE OF HARD BAG - AUTUMN WINTER	Various	UltraSound	USLP 6/USMC 4 (GRP/VP)
8	3	IMA	BT	Perfecto	0630122851/0630123454 (W)
9	NEW	AXIS MUTATIS	The Shamen	One Little India	TRP 52/TPP 52CL (P)
10	NEW	TRADE	Various	Feverpitch	-FVTRC 1001 (E)

SPECIALIST CHARTS

4 NOVEMBER 1995

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music week

US RADIO WORKSHOP: BREAKING RECORDS IN AMERICA

Following the success of the recent Music Week US Radio Workshop, complete transcripts of the day are now available at £65 plus VAT. Featuring contributions from some of the most influential programmers in US radio, the transcript contains vital information about unlocking the world's biggest and most complex radio market.

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VIDEO

This	Last	Artist	Title	Label	Cat No.	16	18
1	1	BILL WHELAN	Riviera: The Show	VCI	VCL5094	15	16
2	2	BOYZ-2nd And 3rd		VLS	VL50303	15	15
3	3	CELINE DION	The Colour of My Love Concert	SMV	SMV100242	19	19
4	3	CLIFF RICHARD	The Hit List - Live	PMM	PMM4514673	20	20
5	4	OASIS	Live By The Sea	PMM	PMM451475	21	17
6	7	FOSTER AND ALLEN	Live In Concert	Telstar	Video 17E11151	22	23
7	5	TAKE THAT	Homecoming - Live At Manchester G-Max	BMG	Video 7422128151	23	18
8	8	VARIOUS ARTISTS	Reflections Of A Decade	Prian	PLV4336	24	24
9	6	JANET JACKSON	Design Of A Decade 86-96	VWL	VK63462	25	25
10	9	MICHAEL JACKSON	Video Greatest Hits - History	SMV	SMV100232	26	21
11	11	VARIOUS ARTISTS	Karaoke-18 All Time Party Favorites	And	ANDJ0304	27	27
12	13	JOE LONGTHORNE	Live At The Royal Albert Hall	PMM	PMM4514633	28	28
13	12	RON JOVI	Live At The Best Of	PolyGram	Video 627763	29	24
14	14	GLORIA ESTEFAN	Everlasting Gloria	SMV	SMV100232	30	30
15	14	PINK FLOYD	Paris - 20.10.94	PMM	PMM4514333	31	31

MUSIC VIDEO

This	Last	Artist	Title	Label	Cat No.	1	1
1	1	THE FOX	AND THE HOUND	PMM	MC2138	1	1
2	2	THE UGN RING		XX	Recordings XX2017	2	2
3	3	STAR WARS		BMG	Video 7422124273	3	3
4	5	RETURN OF THE JEDI		PMM	MM4515043	4	5
5	7	EMPIRE STRIKES BACK		SMV	SMV20016	5	7
6	2	FOREST GUMP		Warner	Music Video 758382623	6	2
7	6	BILL WHELAN	Riviera: The Show	Geffen	Home Video 6297541	7	6
8	4	THE MASK		4 Front	SC293	8	4
9	11	STAR TREK VOYAGER - VOL. 18		BBC	BBC50450	9	11
10	10	PROUD AND PREJUDICE		Music	Clas MC2118	10	10
11	12	FOUR WEDDINGS AND A FUNERAL		Telstar	WAVY 46205112	11	12
12	8	TURKUL & DEAN - FACE THE MUSIC TOUR		Music	Clas MC2102	12	8
13	9	PULP FICTION		PMM	MM4514233	13	9
14	13	SPEED		PolyGram	Video 623520	14	13
15	15	UNSEEN BEAN		PolyGram	Video 623520	15	15

INDEPENDENT CLASSICS

This	Last	Title	Artist	Label	(distributor)
1	3	THE MOVE	YOUR ASS EP	Scotter	Club Tools 0061765CLU (P)
2	2	WHERE THE ROSES GROW	Nick Cave/Kylie Minogue	Mute	CDMUTE 1185 (RTM/D)
3	1	ANGEL INTERCEPTOR	Ash	Infectious	INFECT 27CD (RTM/D)
4	10	SMILER	Heavy Stereo	Creation	CRESCD 213 (DMV/V)
5	6	WHAT DO I DO NOW?	Sleeper	Indolent	SLEEP 093CD (V)
6	4	TRANSAMAZONIA	Shaman	One Little Indie	1187 TPLD (P)
7	5	ROLLERCOASTER/ROUGH BOYS	Northern Upriser	Heavenly	HYM 047CD (V)
8	7	BLUETONIC	Bluetones	Superior	QUALITY BLUE 002CD (V)
9	8	FANTASY	Loveliers	China	WOKCD 2067 (P)
10	10	ROLL WITH IT	Oasis	Creation	CRESCD 212 (DMV/V)
11	14	COLOURS OF THE WIND	Vanessa Williams	Walt Disney	WD 767CD (TC)
12	16	CIGARETTES & ALCOHOL	Oasis	Creation	CRESCD 190 (DMV/V)
13	9	TIPP CITY	Ampz	4AD	BAD 901CD (RTM/D)
14	18	LIVE FOREVER	Oasis	Creation	CRESCD 185 (DMV/V)
15	15	LICK IT	20 Fingers/Roula	ZYX	ZYX 27508 (Self)
16	17	STARDUST	Manowar	Laurel	LAUCD 6 (P)
17	20	SOOME MIGHT SAY	Oasis	Creation	CRESCD 204 (DMV/V)
18	18	SHAKERMAKER	Oasis	Creation	CRESCD 182 (DMV/V)
19	19	WHATEVER	Oasis	Creation	CRESCD 196 (DMV/V)
20	19	SUPERSONIC	Oasis	Creation	CRESCD 176 (V)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	(distributor)
1	1	(WHAT'S THE STORY) MORNING...	Oasis	Creation	CRECD 189 (DMV/V)
2	3	DEFINITELY MAYBE	Oasis	Creation	CRECD 169 (DMV/V)
3	2	THE BLOOMSBURY THEATRE 12.3.95	Tindersticks	This Way Up	528572 (SRD)
4	2	NUISANCE	Muse	Laurel	LAUCD 62162 (F)
5	4	ON	Two Feet	FAIN 6CD (DMV/V)	
6	8	THE CHARLATANS	The Charlatans	Beggars	BANQUET 080CD 174 (RTM/D)
7	5	ZETTES	Loveliers	China	WOKCD 1064 (P)
8	8	SMASH	Ofsp.	Epitaph	E 86432 (P)
9	11	TRANSPUSION	Ages, Pigs And Spacemen	Music For Nations	COMFNX 192 (P)
10	10	YOU HAVE BEEN WATCHING	North Earth	Focus	FOCUSCD 11 (P)
11	10	POST	Borja	One Little Indie	TPLP 51 GDX (P)
12	9	SMART	Sleeper	Indolent	SLEEPED 07 (P)
13	10	MANTRA	Shelter	Redrunner	RR 9382 (P)
14	7	PARANOID & SUNBURST	Skunk Anansie	One Little Indie	TPLP 95CD (P)
15	13	ELASTIC	Elastica	Deceptive	BLUFF 014CD (P)
16	15	POCAHONTAS	Original Soundtrack	Walt Disney	WD9 75462 (P)
17	11	SPINNER	Brian Eno & Jah Wobble	All Saints	ASC 023 (P)
18	12	THE SINGLES	Inspiral Carpets	Mute	COMMOOTEL 3 (RTM/D)
19	14	THE COMPLETE	Stone Roses	Silverstone	CRECD 535 (P)
20	20	DRACONIAN TIMES	Paradise Lost	Music For Nations	COMFNX 184 (P)

ROCK

This	Last	Title	Artist	Label	(distributor)
1	1	INSOMNAC	Green Day	Reprise	03624962 (W)
2	4	ONE HOT MINUTE	Red Hot Chili Peppers	Warner	BROTHERS 036245332 (W)
3	3	THESE DAYS	Ron Jovi	Mercury	5262482 (F)
4	2	THE X-FACTOR	Iron Maiden	EMI	CDERM 1087 (E)
5	5	BALLBREAKER	ADCC	East West	759617882 (W)
6	6	CROSS ROAD - THE BEST OF	Ron Jovi	Jambica	5236362 (F)
7	9	SMASH	Offspring	Epitaph	E 864322 (P)
8	10	TRANSPUSION	Ages, Pigs And Spacemen	MFN	COMFNX 192 (P)
9	8	FOO FIGHTERS	Foo Fighters	Roswell	COEST 2266 (E)
10	7	DOOKIE	Green Day	Reprise	036245332 (W)

This	Last	Title	Artist	Label	(distributor)
11	11	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen	CEFD 24148 (BMG)
12	10	MANTRA	Shelter	Redrunner	RR 9382 (P)
13	13	NEVERMIND	Nirvana	DGC	DGCD 2445 (BMG)
14	12	UNPLUGGED IN NEW YORK	Nirvana	Geffen	CEFD 2427 (BMG)
15	16	DRACONIAN TIMES	Paradise Lost	MFN	COMFNX 194 (P)
16	14	THE ULTIMATE EXPERIENCE	Jimi Hendrix	PolyGram	TV 917232 (P)
17	17	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner	BROS 75962612 (W)
18	10	BEST OF - THEIR FINEST HOUR	Thunder	EMI	CDERM 1088 (E)
19	18	BLEACH	Nirvana	Geffen	CEFD 2443 (BMG)
20	16	FROGSTOMP	Silverchair	Mummer	403042 (SM)

CLASSICAL

This	Last	Title	Artist	Label	(distributor)
1	1	ADAGIO	BPO/Karajan	Deutsche	Gramophone 462282 (F)
2	3	SONGS OF SANCTUARY	Adriana	Venture	CDVE 925 (E)
3	1	BEST CLASSICAL ALBUM...EVER!	Various Artists	EMI	Classics DCE MYVO 5013
4	1	POPULAR TENOR ARIAS	Alagnal/Poll/Armstrong	EMI	Classics cde3595442 (W)
5	1	THE PIANO	Michael Nyman	Venture	CDVE2918 (E)
6	5	THE CHOIR	Anthony Way	Decca	446152 (F)
7	7	THE 3 TENORS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Teldec	60962902 (W)
8	2	CLASSICS ON A SUMMER'S DAY	Various	Pure Music	PMMC 7014 (BMG)
9	15	IN CONCERT	Carreras, Pavarotti, Domingo	Decca	4403432 (F)
10	10	CRADLE SONG	Julen Lloyd Webber	Philips	442182 (F)

This	Last	Title	Artist	Label	(distributor)
11	11	THE PUCCHINI EXPERIENCE	Roh or/Downes	Royal Opera House	7560550132 (I)
12	17	CANTO GREGORIANO	Monks Chorus Silos	EMI	Classics CMS 56512 (E)
13	10	CLASSIC EXPERIENCE	Various Artists	EMI	Classics cde730352 (E)
14	14	GREGORIAN CONCERTS	Dudley Moore	EMI	cdem34372 (E)
15	16	THE LYNO AND THE LAMBS	Anonymous 4	Hammond Music	HM067025 (HM)
16	10	TRANQUILITY	Various Artists	EMI	CDSC52532 (E)
17	12	TOP GEAR CLASSICS: TURBO CLASSICS	Various	Deutsche	Gramophone 447612 (F)
18	10	LAST NIGHT OF THE PROMS - 100TH	BBC SC/BBC SO/Davis	Teldec	60967862 (W)
19	10	WISLEY GARRETT - THE ALBUM	Lesley Garrett	Telstar	TC2 2709 (BMG)
20	9	VISION OF PEACE	The Monks of Ampleforth	Classics FM	CFMCD 1783 (CRCP)

MID PRICE

This	Last	Title	Artist	Label	(distributor)
1	1	CHARLATANS	Charlatans	Beggars	BANQUET 080CD 174 (RTM/D)
2	3	HITS OUT OF HELL	Meat Loaf	Epic	659472 (SM)
3	5	ON THE ROAD AGAIN	Various Artists	TEMPLE	TMPCD 018 (BMG)
4	6	LEISURE	Blay	COR	CDP 730562 (E)
5	10	TRACY CHAPMAN	Tracy Chapman	Elektra	EK1440 (W)
6	10	A-Z OF CLASSICAL MUSIC	Various Artists	NAXOS	8505578 (W)
7	4	NORTHERN SOUL	M People	Deconstruction	42111772 (BMG)
8	10	THE BLOOMSBURY THEATRE 12.3.95	The Tindersticks	This Way Up	528572 (SRD)
9	13	PAST PRESENT	Cleaved	RCA	7422128812 (BMG)
10	8	GREATEST HITS	Bob Dylan	Columbia	6096702 (SM)

This	Last	Title	Artist	Label	(distributor)
11	10	SLEEPY WHEN WET	Ron Jovi	Venture	CDVE 92642 (F)
12	12	NEW JERSEY	Ron Jovi	Venture	836342 (SM)
13	12	MIDNIGHT LOVE	Various Artists	The Hit Label	ULTCD002 (F)
14	18	VERY BEST OF PAN PIPES	Various Artists	The Hit Label	ULTCD001 (F)
15	10	THE DOCK OF THE BAY	Dino Redding	Atlantic	954837082 (E)
16	10	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen	CEFD 24148 (BMG)
17	16	ULTIMATE 80'S - VOLUME 1	Various Artists	The Hit Label	ULTCD011 (F)
18	10	OFF THE WALL	Michael Jackson	Epic	400861 (SM)
19	15	GREATEST HITS	Fleetwood Mac	Columbia	475312 (SM)
20	10	THE GOLD ALBUM	Various Artists	The Hit Label	ULTCD 013 (F)

BEHIND THE COUNTER

JOHN WARD, HMV, Telford

"Def Leppard's Vault sold particularly well in the limited format this week and I've tried re-ordering it, although I'm not sure whether there are any more available. Another big one for us was the Smashing Pumpkins' album Mellon Collie And The Infinite Sadness, which was bought in quantity by their fans on the day of release. Simply Red is holding up well with the TV advertising campaign still rolling and Ozzy Osbourne's Ozmosis has had plenty of takers after being offered by Sony at a lower dealer price point, which we have passed on to the consumer, offering it at a retail price of £9.99. We've also had a good performance from singles, with East 17 flying out on Monday, although Queen did not sell quite as well as expected. One small bug bear following EMI's switch from Securicor to Paraceline is that we are now having problems with returns. There seems to be some confusion on the part of the drivers when it comes to returning product, and some parcels have not been collected as instructed. It's not in our interest to miss EMI's returns deadlines and we are hoping to get this sorted out."

ON THE ROAD

SANDRA MILNE, EMI rep, East Midlands

"This week is quite busy because we've got Dana Dawson, D'Angelo, the Queen single, which is going well, and I'm also selling in the Queen album. After Robson & Jerome were on the BBC1 lottery programme on

Saturday, there have been loads of enquiries this week. Before Christmas, we've got another Queen single and new singles from The Beatles, Foxy Fighters, Diana Ross, Michael Barrymore and Eternal coming out. I think Eternal will be a hot contender for the number one spot. For the Beatles album, there's obviously interest from the staunch Beatles fans, but EMI is keeping it under lock and key so none of us have actually heard it yet. I've just moved down from the Liverpool area where I was for five and a half years. In Liverpool and Blackpool there was a really big dance scene; down here it varies from town to town: Nottingham has a good indie scene and Derby's quite a rocky place. I just fancied a change so I got this area. I miss Liverpool because a lot of the dealers have become good friends, but I really like this area. It's rocking."

IN THE SHOPS THIS WEEK

NEW RELEASES

Fans were queuing up outside some stores to buy Queen's new single at the beginning of the week and its sales steamed ahead of other contenders such as UB40, MNB, MCA-Albion & Butler and Electrification. Album best-sellers were by Def Leppard, Smashing Pumpkins, Roxette and Luther Vandross.

PRE-RELEASE ENQUIRIES

Singles: Roughneck, Elvis Presley, Beautiful South; Albums: Queen, Beatles, Lagwagon

ADDITIONAL FORMATS

Def Leppard limited-edition album with live CD

IN-STORE

Windows: Pulp, Meat Loaf, Eternal, UB40, Loud Reed, Lion King, Star Wars Trilogy, Fox And The Hound; In-store 2 Unlimited, Cliff Richard, UB40, Erasure, Cypress Hill, Dance Zone 95

MULTIPLE CAMPAIGNS



Windows - UB40, No 1 Rock Album, Heartbeat, Loud Reed, Night Fever; In-store - Peter Frampton, Tom Cochrane, Capercaille; TV ads - UB40 (national), No 1 Rock Album (Anglia); Press ads - Charly Records, John Hiatt, Cliff Richard



In-store - three for the price of two on mid-price classic artist albums, three for two on Ting's Royal Philharmonic Orchestra range, three for two on MFP range, buy two BBC videos and save £3, UB40, Cliff Richard, Neil Sedaka, Jimmy Nail, Best Of All Woman, Pure Emotion, Piano Noels, Coronation Street, That's Country, That's Rock 'N' Roll, Classic Climax, Now 95, videos for £6.99



Single - Robson & Jerome; Album - Pulp; Essential selection - Meat Loaf, Eternal, UB40, Oasis, Alice In Chains, St Etienne; C&C Music Factory; Windows - sale, Pulp, Meat Loaf, Eternal, UB40; In-store - 2 Unlimited, Cliff Richard, Human League, Dance Zone 95; Press ads - Cypress Hill, Tricky, 2 Unlimited, Boyz II Men, Robson & Jerome



Windows - Pulp, Wolf, Frankenstein; In-store - Pulp, UB40, Meat Loaf, Erasure, Human League, Best Of Dance 95, Best Dance Party Under The Sun, Eternal, Cypress Hill, Target Price Promotion, MCI CDs at £3.99 and cassettes at £2.99, three videos for £10 on selected range, Wolf, Frankenstein, The Specialist



In-store - Bud Aziz, Chumbawamba, Electronic Eye, Frontline Assembly, Daniel O'Donnell, Gary Newman, Ozric Tentacles (albums), Linda Lewis, Sisters Underground (singles)

Singles - Jerome & Robson, Oasis, Ace Of Base, R Kelly; Albums - Pulp, Meat Loaf, Eternal, Dance Zone 95; Windows - Lion King, Star Wars Trilogy, Forrest Gump; In-store - four Disney CDs for £19.99, Jungle Book, Fox And The Hound, The Specialist

Singles - Beautiful South, Blur, Boyzone, Adams - Adiemus, Amps, Apes Plus And Spacemen; Windows - The Main Event with CDs at £9.99, 2 Unlimited, Pulp, Eternal, Meat Loaf, Oasis, Robson & Jerome, Ace Of Base, R Kelly, Simply Red, Smashing Pumpkins, Roxette, Def Leppard; In-store - Pulp, Meat Loaf, Eternal, UB40, Cliff Richard, Michael Jackson, Robert Palmer, 2 Unlimited, Cypress Hill, No 1 Movies Album, Best Of The Eighties, Dance Zone 95, No 1 All-Time Rock Album, Best Of All Woman; TV ads - Robert Palmer; Press ads - Bruce Springsteen, Celine Dion and Gloria Estefan videos

Single - Alice In Chains; Windows and in-store - Elton John, Def Leppard, Maxsi Sim Tower, Pulp, Erasure, Toto, Cypress Hill, Meat Loaf, Smashing Pumpkins, Gramophone Award winners; Press ads - Human League, Erasure, Meat Loaf, selected Columbia videos, various EMI artists, Eternal, Simply Red

Magalyp single - C&C Music Factory; Essential album - Pulp; Windows - singles promotion with Top 40 singles at £2.49 and new releases at £1.99, Queen, Cher; In-store - Cypress Hill, Cream, Ministry Of Sound, Oasis, Robson & Jerome; TV ads - Robert Palmer; Press ads - St Etienne, Alice In Chains, Sound Of Tribal UK, Shamen, Meloko

Single - Oasis; Album - Meat Loaf; Windows - Meat Loaf, Pulp, Queen; In-store - Cream, Glenn Miller, Entertainment Offer with two CDs or videos for £5

In-store - Ultimate Collection, Dance Zone 95, three CDs for the price of two across selected range, free 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 (Preston), FOPP (Glasgow), HMV (Telford), H&R Coles (Croydon), Our Price (Anderloch), Richards (Maldstone), Spillers (Cardiff), Solo Music (Exeter), Tower (Piscadilly) and Virgin (Plymouth). If you would like to contribute, call Karen Faxon on 0181 543 4630.

EXPOSURE

TELEVISION

4.11.95
Live And Kicking featuring Robson & Jerome, Sean Maguire and Michelle Gayle, BBC 1: 9.15-12.12pm
Scratchy & Co with East 17 and Let Loose, ITV: 9.25-11.30pm
Later With Jools Holland featuring Black Grape, Seagas, D'Angelo, Gregory Isaacs and Melissa Etheridge, BBC1: 10.50-11.50pm
5.11.95
You Of The Best: Joan Armatrading, VH-1: 2-3pm
6.11.95
The O-Zone featuring Supersagas and Ruth, BBC2: 6.45-7pm

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7.11.95
Without Walls: My Generation, featuring the Small Faces, Channel Four: 9.30-10pm
Top Of The Best: Squeeze, VH-1: 9-10pm
8.11.95
VH-1 2: The Clash, VH-1: 6-8.15pm
The Album Show featuring Artec Camera, ITV: 1.40-2.40am
10.11.95
Backtrack 1964 with Dusty Springfield, Lulu, The Animals, Cilla Black, Rolling Stones and The Hollies, VH-1: 8-8.30pm
Passengers featuring Femme To Femme, Channel Four: 11.10pm-midnight

4.11.95
In Concert: Camden Live, Radio One: 4.30-6pm
John Peel presents Matesha Atlas and Golden Starlet in session, Radio One: 5-7pm
The Essential Tour: Pete Tong, Sasha, Paul Oakenfold and Boy George from the Gue Club, Birmingham, Radio One: midnight-4am
5.11.95
Radio One Rock Show with Def Leppard and Warrior Soul, Radio One: 8-10pm
Andy Kershaw presents Balle Toujours and Louisiana, Radio One: 10pm-midnight
6.11.95
Apache Indian, along with the Handsworth

Massive, spins the latest in rap, reggae, ska, blues and jazz, Radio One: 8-11pm
7.11.95
Simon Mayo with Jimmy Nail live in the studio, Radio One: 8am-noon
The Evening Session features Therapy?, Radio One: 7-9pm
9.11.95
Simon Mayo features Mick Jagger as God Of The Week, Radio One: 8am-noon
10.11.95
John Peel presents sessions from The Heads and Dusted Waters on the Radio, Radio One: 10pm-1am

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
AZTEC CAMERA Freeston	WEA	November 6	 	The release will be advertised in <i>Time Out</i> , <i>Q</i> , <i>NME</i> , <i>Guardian</i> and <i>The Sun</i> . There will be posters and POS material available to all retailers.
BOYZ II MEN The Re-Mix Collection	Polydor	November 6	 	The album will be advertised in <i>Blues & Soul</i> , <i>HMV</i> , <i>Echoes</i> and <i>RM</i> . POS material is available to all retailers.
CHER It's A Man's World	WEA	November 6	 	The album will be nationally TV advertised on ITV and Channel Four and there will be a national 98-sheet poster campaign.
HUMAN LEAGUE The Human League Greatest Hits	Virgin	October 30	 	National ads will run on Channel Four with regional ITV back-up. There will be music press advertising and displays with selected multiples.
LIGHTHOUSE FAMILY Ocean Drive	Polydor	November 6	 	Ads will run in <i>Blues & Soul</i> , <i>Echoes</i> , <i>The Independent</i> with <i>HMV</i> and <i>The Guardian</i> with <i>Virgin</i> . Tour dates in November will be leafleted.
MADONNA Something To Remember	Maverick/Warner Brothers	November 6	 	Ads will run nationally on Channel Four and ITV and there will be in-store displays with multiples, posters and ads in the music press.
MARVELLOUS CAIN I Gun Talk	Suburban Base	November 6	 	There will be ads in <i>Muzik</i> , <i>Eternity</i> , <i>Echoes</i> , <i>DJ</i> , <i>I-D</i> , <i>Scene</i> , <i>RM</i> and <i>AMF</i> . National posters will include 200 Tube sites.
BIG RIVER Jimmy Nail	EastWest	November 6	 	The marketing campaign includes national TV and press ads backed by in-store and window displays with the multiples.
PULP Different Class	Island	October 30	 	The campaign includes music and style press ads plus Tube and street posters. TV advertising begins in December and runs up to Christmas.
RUNRIG Mars	Chrysalis	November 6	 	TV ads will run in Scotland and there will be music, national and Scottish press ads.
VARIOUS J-Groove - The Soul Of Japan	More Music	now	 	An extensive in-store campaign plus radio and press ads backs this low-price album.

Compiled by Sue Sillitoe: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



JIMMY NAIL - BIG RIVER

Record label: East West
Media agency: BMP DDB Needham
Media executive: Anna Gustavson
Product manager: Dave Auty
Creative concept: Jimmy Nail

With sales of Jimmy Nail's last album now exceeding 1m, East West is going for a highly visible marketing campaign for *Big River*, out next Monday. The campaign will include national ITV ads in the run-up to Christmas backed by

COMPILATION



VARIOUS - WIPEOUT

Record label: Columbia

Media agency: DPA

Media executive: David Swannell, Julia Philips

Product manager: Adam Turner

Creative concept: Adam Turner

Columbia is targeting the *Loved Up* market and computer games fans as well as mass-market audiences with its campaign for *Wipe Out*, a 12-track compilation featuring acts such as *Orbital*, *Chemical Brothers* and *Leftfield*. Ads on ITV, Channel Four and satellite will be backed by press advertising.

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VINCENT MARTIN
Sony Music Publishers Ltd.

but it's alright

PIERRE TUBBS
Warner Chappell Music Ltd.

don't let the sun go down on me

ELTON JOHN
Big Pig Music Ltd.

dreams

TIMOTHY LAWS
Zomba Music Publishers Ltd.

everyday

PHIL COLLINS
Hit & Run Music (Publishing) Ltd.

hold on my heart

TONY BANKS
PHIL COLLINS
MIKE RUTHERFORD
Hit & Run Music (Publishing) Ltd.

hopelessly

ROBERT FISHER
BMG Music Publishing Ltd.

I'll stand by you

CHRISTINE KERR
Clive Banks Limited
EMI Music Publishing Ltd.

my city was gone

CHRISTINE KERR
Clive Banks Limited
EMI Music Publishing Ltd.

songwriter of the year

ELTON JOHN

publisher of the year

EMI MUSIC PUBLISHING LTD.

song of the year

Everyday
PHIL COLLINS
Hit & Run Music (Publishing) Ltd.

film awards

Four Weddings and a Funeral
RICHARD RODNEY BENNETT
Mary Shelley's Frankenstein
PATRICK DOYLE

media award

Designer Cool
ANDREW CLARK
IMMANUEL ELIAS
EMI Music Publishing Ltd.

college award

Jesus & Mary Chain
Stoned & Dethroned
JAMES REID
WILLIAM REID
BMG Music Publishing Ltd.

pled piper award

PRESENTED TO
Cliff Richard
FOR HIS CONTRIBUTION
TO THE SONGWRITER

the one

ELTON JOHN
Big Pig Music Ltd.

philadelphia freedom

ELTON JOHN
Big Pig Music Ltd.

she drives me crazy

ROLAND GIFT
DAVID STEELE
EMI/Virgin Music Publishing Ltd.

smoke on the water

IAN GILLIAN
JON LORD
IAN PAICE
EMI Music Publishing Ltd.

start me up

MICK JAGGER
KEITH RICHARDS
EMI Music Publishing Ltd.

tumbling dice

MICK JAGGER
KEITH RICHARDS
EMI Music Publishing Ltd.

what's love got to do with it

TERRY BRITTEN
Myaxe Music Ltd.

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SINGLES

WHALE: Heho Humpin Sloth Babe (That CD4). A re-release for this quirky, sleazy debut from the Swedish rockers which may find more takers this time round. It's ace, and the extra mixes are a bonus. □□□□

FOO FIGHTERS: For All The Cows (Parlophone CD12). The grunge guitar and vocal intro is obliterated by a surging guitar riff and the pattern repeats on this infectious, very Nirvana-like track from the former Nirvana man. □□□

WHIGFIELD: Boyz n the D (East West). Systemic SYZEL. Hedging her bets, Whiggy releases a drippy cut from her debut album, alongside a curvy version of the Wham! festive fave. □□□

GORXY'S SYZETIC MINDS: We Fingers Were Xylophones/Meat Beats Yellow (A&M ANISTCD94). More spacey weirdness from the Welsh language outfit. This is not a hit record, but it will attract plenty of interest from fans. □□□

BLUR: The Universal (Food CD 229). Unlike on the face of it, to unleash the fanbase power which sent Country House to number one, this floaty ballad will still be huge thanks to the two new tracks on CD1 and four live tracks on CD2. And don't forget the tie-in tour, which will give us extra boot. □□□

WE KNOW WHERE YOU LIVE: Don't Be Too Heated (HMO CDHMO012). This debut from three former Wordstaroff members and the former Eat singer is a rocky yet melodic affair and shows much promise that it will develop into a strong act. □□□

BERRI: Shine Like A Star (Hr TABCD 239). A fine follow-up to Sunshine After The Rain, full of thumping beats and great hooks. □□□

PAUL CARRACK: Eyes Of Blue (CDERS 12). Carrack's inimitable vocal turn an average MOR track into an affecting ballad which could fly at Christmas given enough radio support. □□□

MICE: Marc Prazak (Permanent CD). **PEMBO:** In-yer-face alternative fun from the ex-All About Eve singer Julianne Regan, whose distorted vocals are laid over a grinding alternative number. □□□

LACTONES SUPERB: What She Wants (Secret SACRED 001). More than just another Britpop name, this Brum-based trio-piece have touches of Diesel Park West's melodic flair to their indie guitar sound. A great debut. □□□

ITTY BITTY BOOZY WOODY: Tempo Fiesta (Systemic SYZEL). They've got a silly name and it's on Systemic, so it will probably be huge. The "party time" refrain and relentless sampled beats will appeal to record buyers. □□□

PILLBOX: Invasion (What Really Turns Me



On (Ego EG01). An infectious hook and Chrissie Hynde-like vocals mark out this US trio as ones to watch. Indie chartroom could well beckon. □□□

THE ALOOF: Stack On The Shelf (East West EW01). Armed with the vocal talents of Ricky Barrow, The Aloof return in fine form, successfully combining a convincing song with awesome hard riffs. □□□

EVY: In the Beginning (MCA WMCMSD 2107). The production and vocal performance by the teen market trio score highly. Also, the song – a maudlin ballad – doesn't. □□

LIVINGSTONE: Good Intentions/Gangsta (MCA MCA017). The energy emanating from this newly-signed threesome on Zomba's new label is captured well by producer Miti (Foo Fighters), Elastic, Skunk Anissim: on this debut. □□□

PATRICK PRINIS: La Las Is The Best Of The Drum (V2 Recordings VCR05). Don't be surprised if this club anthem, finally winning a release three years after its original recording, dances out of the racks. □□□

CRYSTAL WATERS: Relax (Manifesto FES04). An uplifting and catchy track with those recognisable vocals that feels as though it might be equally at home on radio as in the clubs. □□□

SINGLE OF THE WEEK

BOYZONE: Father And Son (Polydor BOYZ4). The song that got the audience choking back tears during the recent tour is Boyzone's Christmas single. It's an emotional rendition of the Cat Stevens song – and will be massive. □□□□

ALBUMS

SQUEEZE: Ridiculous (A&M 564440). The second album since Squeeze returned to A&M sees the band back at their best with a selection of finely-crafted songs. If the single, Electric Train, does the business, they could rack up healthy album sales. □□□

EAST 17: Up All Night (London 8289992). An album of fairly anonymous songs, few of which match the quality of the tracks



MELISSA ETHERIDGE (LEFT): ADMIRABLE THE ALOOF (ABOVE): TRACK IN FINE FORM; BLUR (RIGHT): FLOATY BALLAD

on their previous two albums. Some of the sweet soul tunes sound good, but there's none of the twang aggression that has set East 17 apart from their peers. □□□

NEW JERSEY KINGS: Stratosphere Breakdowns (Acid Jazz JAZZD12). The New Jersey Kings' second album features funky grooves and Hammond organ, raising inevitable comparisons with JTQ. Excellent, if a little one-paced. □□□

N-TRANCE: Electronic Pleasure (All Around The World GlobeCD2). A mixed collection of dance styles, ranging from electro-pop to soul soul. It includes their two hits and half a dozen other tracks which could spin off as successful singles. □□□

SILENT PHASE: The Theory Of Silent Phase (RAS/Transatlantic TMT1). Squeeze Pullen is a veteran US house DJ whose early influences are clear on this album which fuses Chicago house and Detroit jazz techno in unexciting fashion. □□

BONNIE RAITT: Road Test (Capitol CD2 2274). An extended live package which reprises Raitt's career as blues singer, heart-breaking pop interpreter and raucous rocker. She's joined by Bryan Adams, Jackson Browne, Kim Wilson and more. Essential for fans. □□□

MELISSA ETHERIDGE: Your Little Secret (Island CDH942124). The female Bruce Springsteen is enjoying plenty of success Stateside, and her fifth album is an admirable showcase for her songwriting talents. □□□

MASTERS AT WORK: Masterworks (Harmless HLP001). The masters of the deep garage and house remixes have their best efforts collected on one album. Every track – from St Etienne to Neneh Cherry and Barbara Tucker – is a dancefloor classic. □□□

VARIOUS: Duhnoology (Middle Earth MIDDLE 4). A history of the recent phenomena of the dub-tchec crossover is catalogued on this excellent 150-minute compilation that includes Dreadzone, System 7, Eat Static and Underworld. □□□

KRIS KRISTOFFERSON: A Moment Of Forever (Transatlantic TRACD 220). The veteran



film and audio country star updates his rough-hewn but sensitive vocals and songwriting with the help of hot crossover producer Don Was. □□□

BOB SEGER: It's A Mystery (Parlophone CDST 2271). This first studio album in four years is a scuffed-up but punchy self-produced collection. Members of Lulu's Post and the East Street Band sit in, but the focus is on Seger's unique vocals and crunching riffs. □□□

EMERSON LAKE & PALMER: The Best Of... (Essential ESSCD26). The most pompous of prog-rockers display their wares from the 20-minute recordings of Tarkus to Greg Lake's hardly perennial I Believe In Father Christmas. □□

WILLIE NELSON: Just One Love (Transatlantic TRACD 221). Recording his first country album for six years, this is splendid stuff from Nelson – one of the most familiar voices in C&W. □□□

ROSIE GANES: Closer Than Close (Motown 314530462). Some smooth sounds from the soul diva who penned and produced this album but, overall, it lacks real bite. □□□

VARIOUS: Athletic Series One (Acid Jazz JAZZD131). An impressive collection showcasing the playlist of the Athletic club night at Birmingham's Gustard Factory. Cream of the crop is the Chemical Brothers' pulsating remix of Fave Of Peace. □□□

BACH: Favourite Arias And Choruses (Naxos 895257). An excellent selection of extracts from the Christmas Oratorio Mass in B minor and St Matthew's John Passions. □□□

ALBUM OF THE WEEK

RAMSHACKLE: Deptology (Big Life BLRCD30). Crossing a number of musical boundaries, from trip hop to dub and ambient to funk, the debut album by this three-piece is receiving plenty of media interest. A grower. □□□□

This week's reviewers: Peter Brown, Sarah Davis, Catherine Eade, Tony Farsides, Paul Gorman, Ian Nicolson, Neil Robinson, Tom Rollett, Martin Talbot and Paul Vaughan.



ALAN JONES TALKING MUSIC

Unwilling to wait long enough for Jim Steinman to come up with Bat Out Of Hell III, Meat Loaf has gone ahead and made a fair facsimile of a Steinman album with Welcome To The Neighbourhood. With Ron Nevison at the helm and the ubiquitous Diane Warren willing and able to provide three accurate parodies of Steinman's songs, including the single I'd Lie For You, this won't disappoint Meat's admirers. He also riffs Steinman's back catalogue, pulling Original Sin and Left In The Dark off long-forgotten Steinman solo excursions. Also here is Meat's version of one of Tom Waits' great compositions, Martha. The same song turns up on two other new releases this week. The first is Step Right Up, a very good tribute to Waits featuring mainly alternative artists like the Palo Saints, Alex

Chilton and Violent Femmes. The version of Martha is the only oldie on the album, recorded, touchingly, by Tim Buckley in 1973, the year before he died. The third version of Martha is on Hue & Cry's Piano & Voice, an album which features just that, with Greg Kane on keyboards and brother Pat providing vocals. Most of the material is their own, although they also do a version of Till You Come Back To Me and Sand In The Clouds, as well as Martha. It's all a bit one-paced and one dimensional, and is unlikely to appeal to fans of their more expansive work or attract new admirers, though it is pleasant enough...The whole "unplugged" thing was a good idea to start with, but it's getting out of hand. Even with a TV showing, the Pretenders' shot at the concept, Isle Of View, charted shockingly low last week

Having said that, Kiki Dee's Almost Naked (on the sleeve she actually appears stark naked, unless these eyes deceive) is a delight. Accompanied by the acoustic guitar of Carmelo Lugger (and, sometimes, her own harmonium playing), Kiki proves that her strong and distinctive voice can triumph over the format, providing sufficient light and shade to make for an enjoyable performance...EMI and The Sun have teamed up for The Greatest Party Album Under The Sun!, an album of party pleasers with few pretensions. Among the 44 tracks are Lulu's Shout, Black Box's Ride On Time, Jeff Beck's Hi Ho Silver Lining and YMCAs by The Village People. Every hackneyed party record that ever was is here, and it'll sell by the bucketload.



10 YEARS



A decade ago, Nicki Kefalas created Out Promotion. Last week, it helped Coolio to reach number one in the UK singles chart

An out and out winner

Glowing testimonials are to be cherished in any business but when unreserved praise is heaped on a company working in the highly-competitive and stressful business of plugging, it must be something special.

Out Promotion is undoubtedly special. An independent TV and radio promotion outfit headed by owner Nicki Kefalas, helped by assistants Janet Jones and Coreie Poulton, it celebrates its 10th birthday in style at London's Velvet Underground club on October 31.

The unanimous verdict on Kefalas from numerous business associates is that she is inspired, knowledgeable, reliable and efficient. Top Of The Pops producer Ric Blackli says, "I first met Nicki about 10 years ago when I was working at Capital Radio and she struck me then as she does now - as first and foremost a music fan."

At the ITV Chart Show, producer Keith Moomilan fully endorses her reliability. "Her particular strengths are honesty and total dependability. For example, if she promises you an exclusive on an act, you know it won't crop on MTV or another station. And she always supplies the videos on time."

The sustained credibility of Out Promotion's relatively small but powerful client roster has become one of the company's most important commodities over the past 10 years.

The sporting credentials include Out Promotion's association with Factory Records, Kefalas's sustained relationship with New Order and Electronic, the company's vital role in the rise of Happy Mondays, its work with Primal Scream throughout their ground-breaking Sereanomatic phase and, most importantly, the calibre of its current roster including Moby, Hopper, Nick Cave, Pusherman and short-topper Coolio.

MTV president Brent Hansen says, "The acts she handles are all acts that I'm into myself and, for us, they have an important cool factor. Nicki is very good at making them accessible."

Nicki Kefalas: the Detroit-born force behind the success of Out Promotion



This accessibility also translates effectively to radio. Radio One producer Iva Etienne says, "Nicki has been very helpful in bringing new artists like Coolio to our attention. She's good at spotting new talent that is different and slightly left-field but will work well on radio."

At Tommy Boy UK, managing director Martin Davies says: "It's tough bringing a new artist to the attention of Radio One given how many new releases there are every week, but to do it for a rap act like Coolio is especially difficult. While Gangsta's Paradise was a very strong track, Nicki's persistence played a crucial part in convincing Radio One that it could work with a daytime audience."

Kefalas's association with Tommy Boy goes back to the early Nineties when Tom Silverman, head of Tommy Boy in the US, asked her for general advice on the setting up of the UK label. "We were already used to working with her when we set up the label, so it was a natural progression to use her as a plugger," says Davies. "Nicki has integrity and a great track record. She has turned down a lot of acts and that has been the right way to do it."

Kefalas arrived in the UK in 1984 from her native Detroit after finishing a degree in English literature and media studies at university in Michigan. While studying, she worked at five radio stations, doing on-air work, research and production. She was also the local specialist on the UK music scene and her love of English literature and music proved too strong for her to remain in the US for very long after graduation.

Shortly after arriving in the UK, Kefalas met

Scott Plating and worked for him for six months when he was managing and plugging for The Smiths. She moved on to Rough Trade Records, where she received "a crash course in the music business", working in virtually every department including A&R, licensing, promotion, accounts and wholesale and export.

"Working of Rough Trade enabled me to gain a broad knowledge very quickly and gave me the confidence to make the decision to set up on my own," she says.

The bold step of going it alone as an independent plugger was made in 1985 after she gained Factory Records and Les Disques du Crépuscule as clients. Tony Wilson, former Factory Records owner and now owner of Factory Too, remembers, "Factory had traditionally lacked promotion but, of this time, we were looking for people to take on. When we appointed Dave Harper as our press officer he suggested that Nicki would be great as his plugging counterpart. We have been working together ever since."

Kefalas says, "Our first office was in Clarendon Road in central London. We shared a building with other new companies like Creation Records, Heavenly, and the managers of Primal Scream and A Guy Called Gerald. It was an inspiring environment as we all started up around the same time and learned a lot from one another."

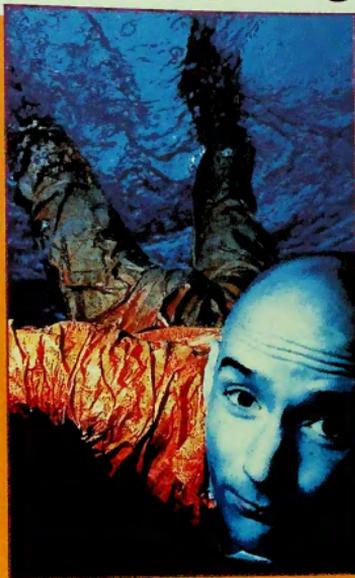
"Nicki was integral to the success of New Order and the rise of the Happy Mondays," says Wilson, who believes it is her skill in simultaneously working closely with band, management and label that enables her campaigns to fire on all cylinders.

Out success stories: Nick Cave And The Bad Seeds (left), Electronic (above) and Moby (right)

chart and scored a Top 10 hit with Nick Cave And Kylie Minogue. Karen Faux reports on Out's ongoing success story



in the plugging arena



"Nick is very unusual in that she is totally honest," he says. "She doesn't expect everything an artist does to be a work of genius - which it rarely is - and she will say if she doesn't like something. Some artists have had to have this explained to them."

Katfalo describes the Factory period as "complete anarchy," a time when the combination of artist, label and managers was inspiring and exciting. It was a period in which she consolidated the credibility that was to hold the company in good stead from then on. She demonstrated a strong commitment to the music and forged enduring relationships with the bands themselves - becoming, as Wilson puts it, part of the Factory family. Significantly this enabled her to hold on to bands such as *Electric Blue* and *New Order* following their respective signings to Parlophone and London after Factory's collapse.

"Nick's knowledge was certainly an asset for us in working *New Order's* Republic album in 1993, and her close relationship with the band was particularly valuable," says London Records' marketing director Louisa Cooke. "We were also extremely pleased to discover that she had kept copies of all the band's videos because Factory hadn't."

Rebecca Boulton, who along with Rob Grafton manages *New Order* and *The Other Two*, remembers that the Republic campaign was particularly demanding. It was the first album released on London which meant that *New Order* had to deal with a very different record company culture. Katfalo scored by understanding the band (and helping them to maintain their continuity. "We recognised that there was enormous scope for

Republic, and Nick succeeded in getting everything there was to get for it," says Boulton. "This included a *New Order* day on *Radio One*, as well as a *New Order* week on the *Evening Session* - and this had only previously been done for really massive bands like *U2*."

"She also got a *Top Of The Pops* exclusive which was done in Los Angeles, from the set of *Baywatch*. It was an idea we came up with over dinner with the band and Nick, and she co-produced it with the BBC. It is still often quoted as one of the most memorable moments on *Top Of The Pops*."

Resourcefulness and an ability to adapt to different promotional situations have seen Out Promotion succeed across a wide range of projects. "For example, in the case of *Joy Division's* *Permanent* album, there was no band, and Peter Hook and Bernard Sumner did not want to do any promotion around it," says Boulton. "So, aside from securing a *Radio One* playlist for the re-issued single *Love Will Tear Us Apart* and getting the video shown on the *Chart Show* and *MTV*, Nick came up with the idea of a *Late Show* special about *Joy Division*. This was to be combined with a feature that the *Late Show* were contemplating doing about a book that Ian Curtis's widow had just published. It turned out to be a perfect vehicle for them."

Producer Mark Cooper says, "The fact that Bernard and Peter did the story with us highlights the strength of relationship Nick's has with them. They trust her not to put them in a situation that they feel uncomfortable with."

Cooper describes Katfalo as extremely determined but never pushy. "She's determined in

a practical way and is capable of making things happen by being efficient and pragmatic." He says that while she is softly spoken, with the opposite of a hard-sell approach, to have her in full pursuit of a show is a frightening experience. "During the last series, we booked *Moby* after a relentless campaign from her. It was shot and presented quite differently and we were really pleased with the result."

Aside from *Factory*, Katfalo worked with a range of creative and diverse artists and labels in the Eighties, and the company developed a particularly strong relationship with *Mute Records*. This is still thriving with current projects such as *Nick Cave* and *The Bad Seeds* and *Moby*.

Mute managing director Daniel Miller says, "We've been working successfully together for a long time. Nick shares our vision of long-term artist development and the nature of our artists suits her approach. She has a very good relationship with the artists and this, combined with her experience of the media, helps in what is often not the most comfortable environment for the artists."

Nick Cave and *The Bad Seeds'* forthcoming album *10 Murder Ballads* is the sort of project requiring a slow build, at which Out Promotion excels.

"Promotion around the hit *Cave* and *Kylie Minogue* single *Where The Wild Roses Grow* was rather complicated because of *Minogue's* availability and various other factors," Miller explains. "But Nick was superb at coordinating things on a practical level. Among the highlights of the campaign were an exclusive on *Top Of The Pops*, repeated the following *Saturday* on *TOTP*, while slots for the video were secured on *The Big Breakfast* and *The O-Zone*, with a high rotation and special live performance from the band on *MTV Europe*, as well as inclusion on the playlists of *Radio One*, *Virgin*, *XFM* and *QLR*."

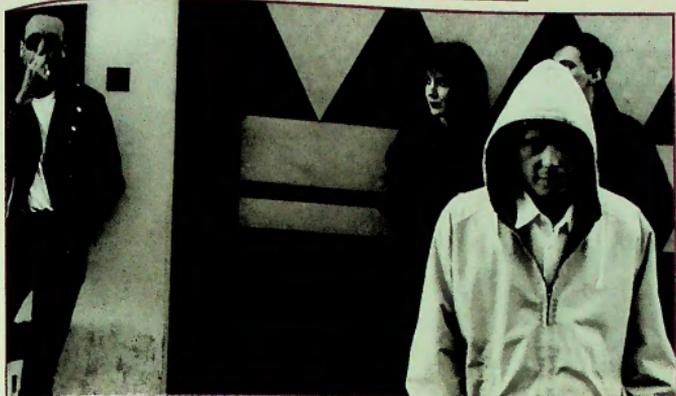
Miller also rates Katfalo's ability to be resourceful in overcoming obstacles in the way of a band's progress. "For example, during the ▶

Assisting in the rise of Out Promotion: Janet Jones (left) and Carole Poulton



TEEN YEARS OF OUT PROMOTION





New Order: Kefauz's close relationship with the band has helped them sustain success

► Inspirational Carpets' time of Mule, they fell in and out of favour with the press but in spite of this Nicki succeeded in sustaining good Radio One, MTV and TV support," he says.

As well as the ability to execute first-class campaigns for established artists, Kefauz's good relationship with programmers has been vital in the positioning of younger acts on a commercial level.

At Ignition Records, managing director Marcus Russell, who is also the manager of Electronic, says Kefauz has the ability to deliver. "We've worked together since 1989 on Electronic and she has achieved superb results at both radio and TV," he says. "She's got a very respectful

relationship with programmers that is extremely beneficial. For example, she got Electronic their first interview on *The Word* in 1990 with the TV crew flying out to Los Angeles to interview them. That was a real coup."

A finely tuned sense of what producers and presenters are interested in enables Out Promotion to sustain a strong dialogue with radio stations.

Liz Roberts, producer of Mark Radcliffe's show on Radio One, says, "When Out rings me about Mark's show, they always provide exactly the information I need, including the background and angles that would make an artist work well within the format. Because we're based in Manchester,

we're slightly removed from the media circus and most of our relationships are developed on the phone. Whereas this can sometimes be a problem with record companies, it works really well with Nicki and her team and we know we're always connecting directly with the act."

According to Chris Wharmouth, producer of the Simon Mayo programme on Radio One, the strength of a plugging company such as Out is its ability "to make me aware of what is good without wasting my time".

Confidence in Out's ability to get results of Radio One is held in high esteem by OneXL. Managing director Richard Russell says, "With the Todd Terry Project, Out got the first single on to ►

OUT'S CURRENT ROSTER

Barry Adamson

Coolio

Electronic

Einstürzende Neubauten

Inspirational Carpets

Heather Nova

Joy Division catalogues

New Order

Nick Cave And The Bad Seeds

Malcolm McLaren

Moby

The Other Two

Sub Sub

Todd Terry Project



TEN YEARS OF OUT PROMOTION

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JANET & CAROL FOR
ALL YOUR HELP ON
MALCOLM MCLAREN'S
"PARIS"

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FROM HAMISH,
ANTHONY & JOHN

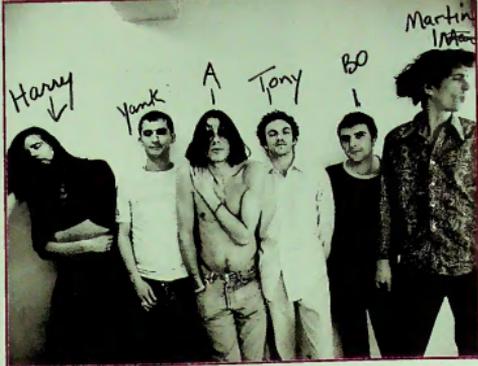
WATCH THIS SPACE!



"Out Promotion is a friendly and efficient company and I'd like to congratulate Nicki and her team on reaching 10 and best wishes for the future," — Ric Blaxill, Top Of The Pops

OUT'S FUTURE TIPS

Badmanwagon
David Devant & His Spirit Wife
Gabrielles Wish
Hopper
Kill! Laura
L.V.
Mr Scruff
Parallax
Pusherman
Red Seal
Strangebrew
Thirty Ought Six
Toenut
True Noise



► The Radio One playlist a couple of weeks in advance of release and it entered the chart of number 28, getting it off to a great start."

Virgin Radio's programming director Mark Story adds, "Nicki still has the same plugging style that characterised her when she started out 10 years ago (although she vics quite Gothic there), which I'd describe as an almost anti-plugging approach. It is perhaps to her ultimate credit that despite the station's No Kylie campaign last year, we recently playlisted Nicki Cove and Kylie's single."

Marcus Russell corroborates Daniel Miller's view that long-term artist development is essentially what Out Promotion is all about. With regard to current bright hope Pusherman, he says, "It's early days yet but by positioning them

with an Evening Session, Nicki has helped us to start with the right kind of profile."

Out still has a strong working relationship with Tony Wilson — handling Factory Two and the annual music industry event in The City — and he is pleased with the results achieved for up and coming band Hopper. He says, "It's early days yet but we got some great coverage on the first single. The band now has champions like Jo Whalley and Steve Lamacz at Radio One which will take them far."

Kelias maintains that the company will continue to adhere to its policy of keeping a relatively small client roster with acts it is personally committed to and which it knows it can work well over a long period of time. "It's been very satisfying for me working closely with

many of my favourite acts over the years," she says. "That's not going to change. Of course, we also enjoy the quick thrill of a successful one-off dance record. As a company we've proven ourselves in both areas time and again."

Clearly one of the most important things about Kefauk and the rest of the team is that people genuinely enjoy dealing with them. Keith Macmillan says, "We always enjoy seeing her in the office. In a way I'd describe her as almost shy which is quite appealing for a pluggar."

Rebecca Boulton testifies to the strength of the team at Out. "Nicki is quiet and Corale is more of an extrovert which makes them a perfect complement," she says. "Their knowledge of music is also complementary, and Janet does a very efficient job of looking after them."

Coolio (left): Out has clinched Radio One playlisting for his last two singles, including the number one success Gangsta's Paradise; Pusherman (above): now gaining support on Radio One's Evening Session

TEN YEARS OF OUT PROMOTION

CONGRATULATIONS

TO

OUT PROMOTIONS
ON 10 YEARS...

AND WITH THE
SUCCESS OF

Coolio

featuring L.V

'GANGSTA'S PARADISE'



HAPPY 10TH BIRTHDAY

TO MY MANAGEMENT
TEAM AT OUT FROM

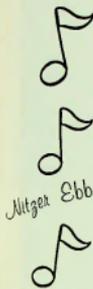
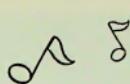
GARETH JONES





Nick Cave & The Bad Seeds

Moby



Nitzen Ebb

Thirty Ought Six



Toenut



Inspiral Carpets



Barry Adamson



Carol



Nicki



Janet

Like a rainbow crossing the sands of time
Or an angel singing a Unicorn's song
Our friends at Out have reigned sublime
At rock's top table's where they belong

A phoenix from the flames appears

Janet

Carol

And Nicki

To sooth away Mute's little fears

With A-lists

Playlists

& T.V.

Ten years have passed

Time sheds a tear

Of humble gratitude

Beneft of fear

With hand on heart Mute Records shout

'Happy Birthday to all at Out'

Simon Bonney



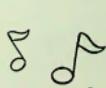
Mick Harvey



Parallax



Foxtan 5



Einstuzende Neubauten



Balanescu Quartet



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New Order + London Records =
Out Promotion

Nicki..
Hallelujah/True Faith

IN THE CITY Factory too® The Boot Room

Plea for alternative UK radio

Accountancy safeguards

LETTERS

Catherine Fusey's letter (MW, October 21) pins the blame for the state of the charts on the market.

With only three singles in the Top 40 going up last week, the implication for marketers is clear: concentrate your promotion and advertising before and after release, and cut your losses quickly unless your record proves to be one of the ever fewer with "legs".

However, this approach shoots the British music industry in the foot, twice: once at home, where music struggles to reach the "massive passive" audience that don't watch or listen to the music media every week; and abroad, where our industry looks insubstantial and fad-driven, even when we're enjoying perhaps the most creative spell in years.

It's time for the charts to acknowledge a simple fact: that a large part of the music market hardly ever buys singles, but does buy albums and listens to the radio.

People know that when a major artist releases a new single, it's either already on an album or it will be soon. Not surprisingly, they don't run out and buy the single in their droves, they wait for the album. We need a chart that combines singles tastes with airplay and album sales to perform the original function of the chart; telling us the most popular songs in the country each week - not formats and not artists with the most manipulable fanbase.

Martin Scott,
Ellesmere Road,
London E3.

I can't help but agree with Martin Mills when he says "the most disappointing element of a very successful event (the American

Radio Workshop) was a lack of talk about new music from developing artists." (MW, Letters, October 21). This would seem to be a malaise not only of the workshop, but the industry in general.

Radio, and especially alternative radio, has its role to play in changing this scenario.

Mills also came to the conclusion that American alternative radio was his radio.

However, is alternative radio in the UK currently any better?

It would seem to me that rather than becoming his radio, alternative stations have just become so closely focused on their genre that they are unwilling to open their ears to other alternative possibilities.

US alternative radio has as its base sound the more grungy Pearl Jam, Live and Silverchairs, while here in the UK it is the more quirky Pulp, Blur and Doo Radeleys. Each side of the Atlantic is myopically ignoring the existence of the other. Is there a good reason why Bush have not broken through here yet? It is not because they are American, but American-sounding and hence attract a total lack of airplay.

In short, I don't think that UK alternative radio is any better than its American counterparts. Both follow using the well-trodden path in front of them. Granted, new and different music is a challenge - it is not so easy to spot immediately. But since when was being a leader ever easy?

There is a radio station broadcasting in London from

October 30 to November 26 on 107.8MHz (FM) called Nomad 107.8. Its format is "contemporary alternative" and will address this programming phobia. Care for new alternative music anyone?

Ande Macpherson,
head of music,
Nomad 107.8,
Battersea Wharf,
London SW8.

As head of music for the East Anglian Radio Group, I enjoy reading your airplay focus column each week.

However, it seems that it is the big city stations that get all the credit for breaking hits and playing them first. One instance is Radio City who were credited with first plays of The Rambrants' I'll Be There For You in October 14's issue.

However, we played it from July 22 which is an incredible nine weeks from it first charting. Also the single was A-listed instantly and has so far notched up 130 plays.

Dave Brown,
head of music and presentation,
East Anglian Radio Group,
Colgate,
Norwich.

I would like to thank you for your balanced editorial in last week's *Music Week* (October 28) and agree that there should not be an over-reaction to the unfortunate activities of a small number of dishonest accountants such as Keith Moore.

I, too, share your concern over the apparent leniency of our institute in dealing with such cases.

The onus is on managers and artists to satisfy themselves that the accountants they use are both honest and competent and, despite the other pressures on them, to take an interest in their financial affairs.

As a firm, BDO Stoy Hayward has a policy of providing its clients with regular financial summaries and meetings to discuss these. Furthermore, no one individual has control over any clients' funds. I am sure we are not unique in this, but it is worth emphasising some areas artists or managers should consider when choosing a firm of accountants:

- Do they have experience in the industry?
- Do they have proper systems of internal control?
- What is their attitude to providing investment advice - do they involve other professionals?
- Can they provide the range of services required, for example taxation and international advice?

BDO Stoy Hayward, along with other firms, has a long track record of dealing with the industry and it is up to all of us to ensure that the artists and managers who provide our fees are properly cared for and that dishonest and incompetent advisors are identified and dealt with to protect our reputation. Richard Harvey, chairman, entertainment focus group, BDO Stoy Hayward, Broomfield Road, Chelmsford, Essex.

Please send all letters for publication to: The Editor, Music Week, Ludgate House, 245 Blackfriars Road, London SE1 1UL. Or fax on 0171-401 0025. We reserve the right to edit letters in regard to length or on the advice of our lawyers.

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DOOLEY'S DIARY

Remember where you heard it: Expect news of three high-profile industry and artist transfers over the next week or so: **Dina Carroll** looks set to follow in MD **Howard Beran's** footsteps by moving from A&M to **Mercury**. Details have yet to be ironed out but all parties claim the proposed move is perfectly amicable... Meanwhile, it looks like **Epic** managing director **Rob Stringer** is planning changes in his A&R department. A new head of A&R is understood to be on his way, having recently departed another major... Another high-profile A&R could also be on his way over to **Sony Towers**, although he's likely to retain some ties with his present company in west London... A get well soon goes out to **Stringer**, who is recovering from a **knee operation**... Those who have backed **Robson & Jerome** to be the **Christmas number one** shouldn't fret if **I Believe** falls from the top spot soon after entering at one next week, as bookies reckon there's another one on the way before **Christmas**... **Rob Dickins'** office may be rammed with packing cases over the next few days, but he's not going



Logic Records is proving to be a real inspiration for the Kent Under-10s League Forrester's FC. Since being kitted out in this splendid sponsored kit—in the colours of Eintracht Frankfurt, the local team where Logic's HQ is based—the youngsters' team has soundly beaten the opposition with 30 goals for and none against in the last four games. Starting the old music industry/football link early, Logic MD **Biff Worsey** has another reason to be proud of the team's track record—that's **Biff Junier** pictured in the back row far left.

anywhere. He's shifted offices during building work... Respect due to that lot down at **Epic** who, at a time when 90% of singles peak in their first week, have pushed the **Lightning Seeds** to second week climb on four successive singles... A fond farewell and good luck to **XFM** which ceased its temporary transmission over the weekend. What we heard we liked verily, particularly **Radio One** head of production **Trevor Dann's** stint in the **DJ chair** on Wednesday night. Although **Dooley** understands he had to take a little advice from **R1's** indie guru **Steve Lamacq** on what cool records to play... The **Commercial Radio Convention** in Dublin last week saw plenty of wit on show. During his speech, **Virgin Radio** programme director **Mark Story** offered an amusing analogy with burgers, among them the **Atlantic 252 Burger**, "which repeats on you every two hours and five minutes precisely"... Watch this space for further details of a deal struck by **Virgin Radio** chief executive **David Campbell** with **Dublin rock radio station 104**... On the **Who's Zoomin' Who** panel, **Clyde I** head of music **Bobby Hain** tried to explain the relationship between radio and the record industry. "The

only difference between record reps and postmen is the postman doesn't hang around until you've played all the records he's delivered," he joked... Fostering friendly relations with radio execs was top of the list for **RCA** head of promotions **Dave Shack**, whose business card boasted that little bit extra, the legend "Can I buy you a Guinness?" printed specially for the convention... Back in London, **Boy George's** decision to file for divorce from **Virgin**, resulted in the label sending him a bunch of flowers. The bouquet might have



Forget men in platforms and women sporting blue eyeshadow—the next lot of **Abba** songs you'll be hearing will be from **Carlton Records'** newest signing **Harold Drenn**, who will be releasing an album of **Abba** love songs in May preceded by a single of one of the Swedish foursome's songs next spring. To celebrate **Dann's** signing, she and her three hunky dancers, aka **Carlton Records A&R** director **John Howard**, producer **John Springle** and **Dann's** manager **Paul Tams** (1 to 5) lined up Eurovision style.

had a delicate fragrance, but **George** thought the gesture stank and said so. "I deserve better," fumes the boy... **Mike Stock**, still embroiled in a chart beef with **CIN**, found himself in hot water again last week after **The Sun** pressed him on the idea of **Julia Carling** doing a Christmas version of **Stand By Your Man**. "I do a lot of celebrity stuff and because of that I got a phonecall from **The Sun** and went along with it—it's just media hype," says **Stock**. Hype or not, **Will's** other half wasn't impressed and **Stock** claims he has been on the receiving end of a stiff solicitor's letter.....



When it comes to paperweights, those people at the **Queen's Award For Export Achievement** certainly know how to keep the music industry in supply. Just a couple of months after **EMI Music Publishing** picked up its award, **Lightning Export**—the first music exporter for 11 years to win the honour—picked up its well-deserved gong complete with royal crest from the **Queen's Lord Lieutenant** **Field Marshall** **The Lord Bramhall** (right) last week. **Graham Lambdon**, MD of the company which has seen its turnover increase fourfold in the last three years to £27m and its staff double to more than 120, says the award is a Government seal of approval that's respected worldwide. Well done all round, lads and lasses.

music week

Incorporating Record Mirror

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Miller Freeman
A Unit of the Information Group

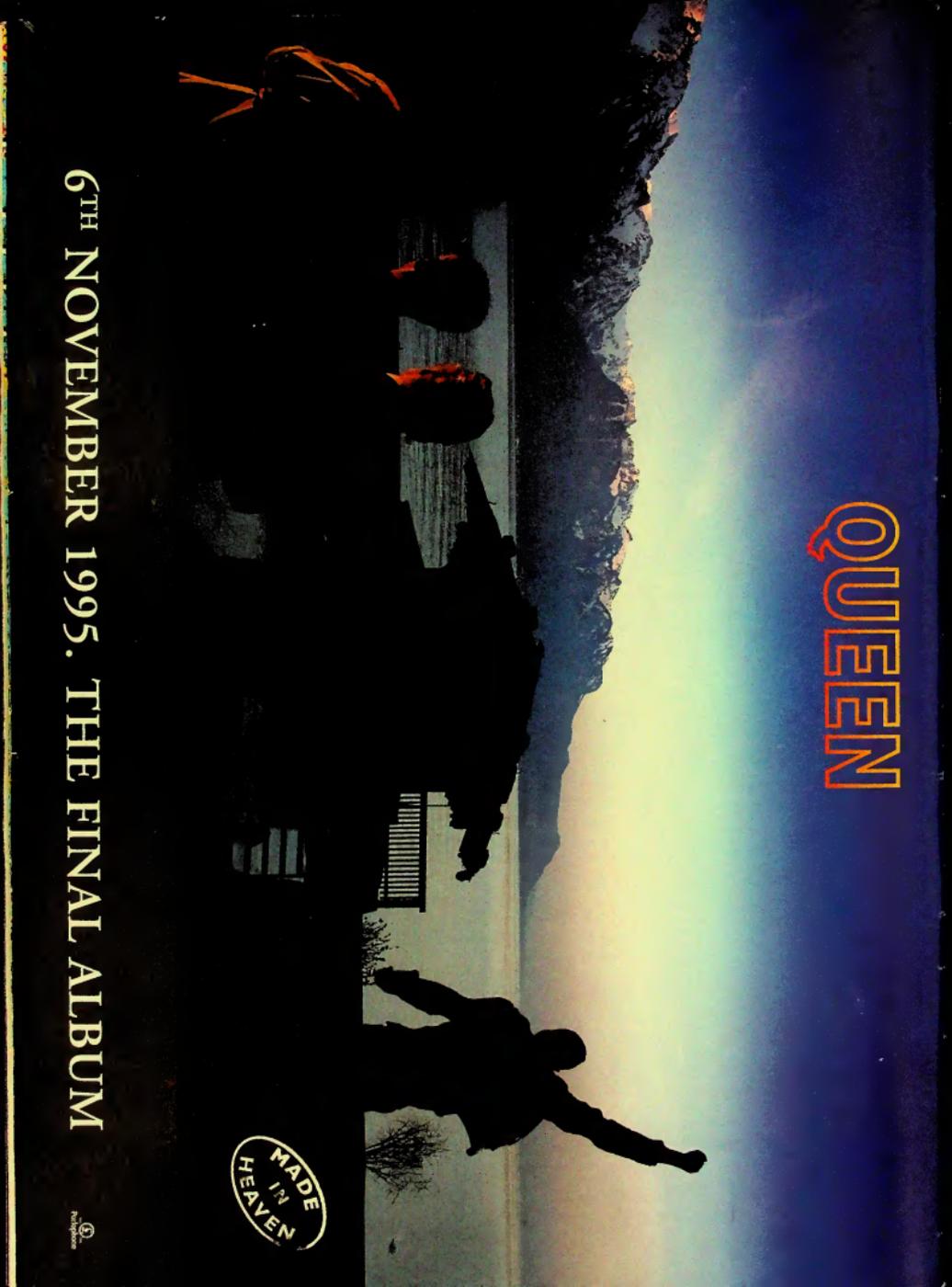
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SUBSCRIPTION HOTLINE: 0181-640 8142 NEWSTAND HOTLINE: 0171-638 4666

ISSN 0265-1648
ABC
CLASSIFIED
BUSINESS PRESS

Average weekly circulation: 1 July 1991 to 30 June 1991: 12,208

QUEEN

The background of the entire page is a photograph of the four members of the band Queen. They are silhouetted against a bright sunset or sunrise over a body of water, with snow-capped mountains in the distance. The sky is a mix of orange, yellow, and blue. The band members are positioned across the width of the image, with some standing and some sitting or leaning.

6TH NOVEMBER 1995. THE FINAL ALBUM

