



# music week

For Everyone in the Business of Music

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## Sony inks deal with ATV

by Catherine Eade

Sony Music Publishing confirmed one of the biggest deals in publishing history last week by merging with Michael Jackson's ATV Music publishing company in a \$500m deal.

Sony's music publishing division will be renamed Sony/ATV Music Publishing as a result of a deal which has been negotiated over the past 12 months. Jackson is expected to play an active role in the \$500m joint venture, including taking a place on the board.

Sony Music Publishing's UK managing director Blair McDonald says the deal offers great challenges. "The ATV catalogue is one of the greatest contem-

porary music catalogues there in," he says.

It remains unclear what impact the deal will have on Sony Music Publishing's UK activities, but a Sony spokesman in the US says the day-to-day running of the business will continue to be managed by Sony's existing staff.

Besides the 251 Beatles songs in the Northern Songs catalogue, ATV Music owns rights to copyrights including many of Little Richard and Elvis Presley's biggest hits. The deal will not see Sony/ATV take over Jackson's own songs, which remain with Warner Chappell.

Sony says the deal makes it the third

largest publishing company in the world, behind EMI and Warner Chappell, however industry observers indicate this will not necessarily be reflected in market share figures. Apart from the imminent revival of Beethovenian, through the EMI albums and TV series—which will have passed by the time the catalogue is absorbed into Sony/ATV—the catalogue has only a minimal effect on market share, which reflects chart success.

EMI will continue to administer all the Beatles copyrights and claim all market share until the deal it signed with Jackson in 1993 expires in 1998. Revenues from ATV will be earned by Sony/ATV Music Publishing however.

The deal has been cited as further evidence of Jackson's business acumen. "It's a great deal for Jackson," says one international publishing managing director.

"He gets a large sum of money and he still has a 50% share in the Beatles catalogue. Meanwhile Sony has to give away half its catalogue, which includes the songs of Bob Dylan and Neil Diamond, to him. In the short term it's not that great for them."

Sony made its first steps to re-establish itself in publishing in 1989 with the acquisition of Tree International, after selling CBS Songs to Martin Bandler and Charles Koppelman in the mid-Eighties.

### THIS WEEK

4 Marsh's game plan for BMG

5 EMI pulls out stops for Beethovenian

6 The life of a CIN charts director



32 Brooks: chasing sales of 54m

35 Dealers take on the video pirates



Virgin Records' in-house band Malt Loaf (pictured) are among the seven industry outfits set to perform at Music Week's The Big Gig, at London's Shepherd's Bush Empire on November 30. Also competing on the night at the fund-raising "battle of the bands" event will be Chrissy Music's The Usual Suspects, Tower Records' Heathenry, Warner Chappell's The Warner Bites, EMI Music Publishing's Jah Harris, Carlon Home Entertainment's Chance Would Be A Fine Thing, and PRS's The Pseudonyms. Proceeds from the night go to the Nordoff Robbins Music Therapy and War Child charities.

## BMG acquires Conifer Records

BMG has bought leading independent classical label Conifer Records from Zomba in a deal which will boost its share of the classical market by a third.

The new combined company, BMG/Conifer will be headed by Conifer's managing director of 10 years Alison Wenham, and will remain based at the company's offices in West Drayton, Middlesex.

BMG Music Division president Jeremy Marsh says BMG Classics will not be directly affected by the creation of the new division. "For the time being they will run in parallel," he says.

The acquisition of Conifer coincided with a restructuring of Arista's A&R functions, as Jeremy Marsh continued with the reshaping of the company.

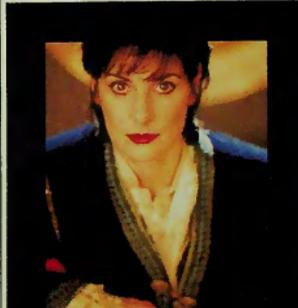
● Marsh's week of changes, p4

## PolyGram Island signs Collins deal

Richard Manners' PolyGram Island Music Publishing has signed Edwyn Collins to a worldwide publishing deal which covers his global hit A Girl Like You and the entire Orange Juice back catalogue.

PolyGram Island managing director Richard Manners, who inked the deal with the Setantian-signed singer songwriter, says Collins is a key signing for the company.

"A Girl Like You was a hit worldwide and it's certainly not the last," he says.



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The new single

Now available "The Hits CD"  
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"Book Of Days" & "Caribbean Blue"

## More Beatles soon, says Apple's Aspinall

The next two volumes of the Beatles anthology series are likely to be released within six months according to Neil Aspinall, the media-shy Apple Corps managing director and long-time Beatles confidante.

In an exclusive interview with MW's sister magazine *Music Business International*, Aspinall says, "It's been a bit of a slog but we're all very happy with the end result. I'm hoping for all three volumes to be issued by next May."

Parlophone will release the first 60-track set of *Anthology on Tuesday November 21*, the day after the second

panying six-part documentary series begins broadcasting in the US.

Aspinall became the Beatles' road manager in 1961 and was appointed Apple Corp managing director in 1967. He has co-ordinated the Beatles' business affairs through the group's acrimonious split in 1970, subsequent litigation against EMI and former manager Allen Klein, as well as the high profile Eighties legal dispute with Apple Computer.

In the early Seventies he compiled footage into a 90-minute film with the working title *The Long And Winding Road*. When the feature was suspended

by the legal battle with Klein, Aspinall oversaw the 1973 release of the 1962-66 Red and 1967-70 Blue compilations. These were eventually reissued as double CDs in 1993 after lengthy negotiations with EMI, which wanted them to appear as single albums.

Aspinall says, "We created a marketing plan to release Red and Blue in 1993, Live At The BBC in 1994 and now *Anthology*. After this the cupboard is bare. There is no remaining new material."

The December issue of *MTV* is published next week.

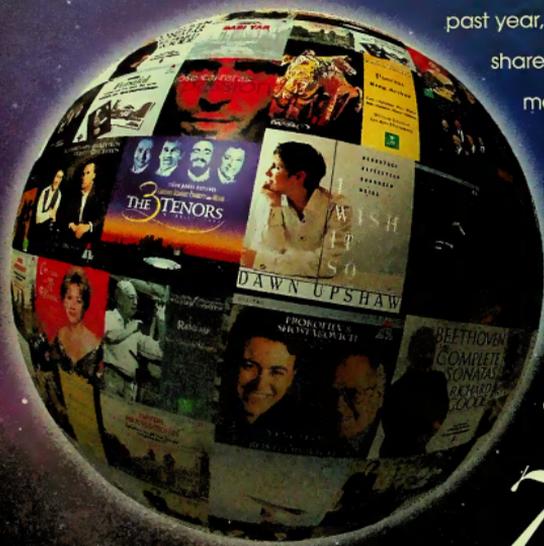
● EMI's hard day's night, p6

# a classic story of SUCCESS...

In less than 6 years since its inception in 1989, **Warner Classics International** has developed into a pre-eminent force in the world of classical music.

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Six years of sustained growth by Warner Classics International, supported by the growing network of Warner Music International affiliates around the world, has culminated in a sequence of **outstanding achievements in 1995 alone.**



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# EC probes royalty drain for British songwriters

by Martin Talbot

The European Commission is examining European collecting societies' controversial use of "cultural deductions" which songwriters estimate is robbing them of millions of pounds in royalties.

The breakthrough follows an appeal by songwriters' body Basca, urging the Commission to examine collection societies' policies which it claims are in breach of European law.

Under the policies, a percentage - up to 10% - is deducted from the royalties collected and used to support local, indigenous music. Basca claims the practice is contrary to a clause in the Treaty Of Rome barring discrimination on the grounds of nationality.

In the summer, Basca approached more than 70 UK MEPs urging action, and half of them pledged their support,

says general secretary Amanda Harcourt. And a source at the EC's copyright unit says it has begun investigations into the matter following a representation by a British MEP. The aim of the probe is to establish if there is a case and on what grounds it would be fought, she says.

A division source at the DTI's Music Division says it will follow the EC's probe closely.

Basca chairman Guy Fletcher says the body launched the appeal after discovering the amount of money being lost to songwriters: continental collection societies' returns between 1979 and 1993 show UK writers across 13 European territories are out of pocket by more than £21m. Such deductions do not include sub-publishers' share.

Harcourt adds: "It's outrageous. I don't see why Mick Hucknall should

pay to support German oompah bands."

News of the EC probe comes a week after EMI Music Publishing announced that it had withdrawn the right to issue mechanical licences on 10 compositions on the Simply Red album *Life* from the continental collection society structure.

The publisher has set up MRSSE (Music Rights Society Europe) in Denmark to collect the mechanicals. The move is in response to the European societies' policy of offering cut rates to record companies to encourage them to strike central licensing deals.

EMI says it has no argument with MCPS and aims to reach an amicable agreement with the UK collection society, which may continue to collect and distribute royalties.

The company is continuing talks with MCPS after a meeting last Monday failed to produce a resolution, however.

## Piercy returns to Logic as managing director

Polydor's Tony Piercy has been appointed managing director of dance label Logic Records, following the departure of Biff Worsley to M&G Records.

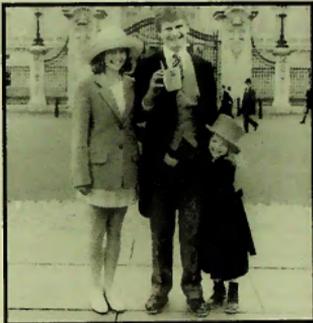
Piercy, currently international A&R manager at Polydor, returns to Logic for a second spell. He was general manager at the company before joining Polydor as international A&R manager working on acts such as The Cardigans, Matt Goss and the Whitehead Brothers.

"It will be good to be back with some of the acts I signed in my first spell at the company," he says.

Piercy will next month, when Worsley moves to M&G as general manager marketing to oversee the M&G and Wired imprints. Former marketing boss John "Knocker" Knowles was a consultant at the label.

Worsley says he is looking forward to overseeing marketing activity as well as acts which include Little Axe, Crazy Gods Of Endless Noise, Raw Stylus and Zoe. New Zoo material will be released in the US by RCA next year through a worldwide deal with BMG. Little Axe's single *Ride On* is also being re-released in January on the back of its use in a Barclays Bank TV ad.

Worsley, 40, was head of marketing at Arista until last spring and former marketing manager for AvU/Virgin.



Music lawyer John Kennedy picked up an OBE from Prince Charles at Buckingham Palace on Thursday. Kennedy, 43, is pictured with wife Caroline and daughter Ellie, five. Kennedy was nominated for the award by Bob Geldof for services as a lawyer for Band Aid.

## New crossover classical chart 'under consideration'

CIN is to examine the possibility of creating an extra chart to give exposure to crossover classical material.

The move follows record company concerns that certain titles, such as EMI's soundtrack to the BBC series *Pride And Prejudice*, have been ruled ineligible for the classical chart.

The Classical Records Adjudication Panel's new committee drawing from record companies, radio and retail to decide on the suitability of records for the classical chart - agreed a week ago to ask CIN to examine the viability of a chart for "borderline" classics.

Besides the *Pride And Prejudice* album, the chart could expose works such as Vanessa Mae's *Mike Batt*-produced material and soundtracks.

CIN charts director Catherine Pusey says: "The matter is under consideration, but it would be difficult to draw a

## Free-gift Crowe single set to drop from chart

The single at the centre of last week's controversy over "free gifts" was set to drop straight out of the Top 75 after just a week on the chart.

A&M's Sheryl Crowe single *What I Can Do For You* - one CD of which includes a free, spiral-bound calendar - was the centre of an 11th-hour climb-down by the Chart Supervisory Committee on Friday last week.

The CSC decided to overturn a decision to bar the calendar edition from the chart, as it breached rules regarding the inclusion of gifts with a single. But the single charted at a lowly 43 last week.

A&M marketing director Ian Ashbridge is disappointed. "Once the single got to number 43, with the wealth of product out there retailers weren't going to give it space," he says.

A breakdown of the figures showed the CD single attracted most sales - around 65% - in the first week of its release, with the other CD making up 28% of sales and cassette with 7%.

Clyde 1 FM's Eurochart bags major prize  
Clyde 1 FM's Eurochart programme has scooped the prestigious International Premios Ondas prize at the 1995 European International Radio Awards. The award, which will be presented at a ceremony in Barcelona on November 13, was made in recognition of the station's series of weekly, recorded broadcasts from different European cities focusing on issues affecting young Europeans. The Clyde 1 FM programme was selected by the Radio Authority to represent Britain from entries from most of the UK's national stations.

## Black Grape issue Intastella writ

Radioactive signings Black Grape have issued a writ against Intastella over songs registered by Intastella with MCPS and PRS which Shaun Ryder's band claim are their works. A writ issued last month related to the songs, *Reverend Black Grape*, *Submarine*, *Kelly's Heroes* and *Straight Out Of Trumpton*. Liz Power of Harbottle and Lewis, Black Grape's solicitor, says, "We're confident of success." Intastella's legal representative at Simpkins Partnership declined to comment.

## History performance to reach 100m

Michael Jackson will give his first performance of material from the *History* album in a simultaneous broadcast on Sky TV and Radio One on December 13. The show, broadcast from the New York Beacon Theatre, is expected to appear on Channel Four a week later. The 90-minute concert is likely to reach an audience of about 100m across Europe.

## Goldeneye sample sparks legal action

Minder Music has begun legal proceedings over a sample included in one of the mixes of the James Bond theme *Goldeneye*, which is expected to enter the Top 20 this week. Minder says the *Urban mix* of the track includes a sample from the Gap Band's *Outstanding* and is threatening to launch a legal action against the single's publishers Blue Mountain Music and PolyGram Music Publishing, and EMI Records which has released the single. EMI Records' legal and business affairs director Ian Hanson is investigating the claim.

## Start Audio and Video settle out of court

In an out-of-court settlement, Start Audio and Video is agreeing to surrender all copies of its title *Rock Legends Vol 1*, which includes recordings by Steve Winwood and Simple Minds without permission of their record company Virgin. IPII legal adviser Funkazi Koroye says Start admitted liability for using the tracks *The Morning Side* and *Belfast Child* without permission, but no damages are sought as none have been sold.

## Bassey in row over All By Myself album

Shirley Bassey has launched legal action against two record companies she claims issued an album without her permission. Acting for Bassey, Lipkin Gorman partner Gerard Cukier says a writ issued at the end of last month against Prestel Limited, trading as *FreeStyle Records* and *Tantrum*, trading as *Merlin*, claims the companies made versions of an early Eighties recording issued by Bassey called *All By Myself*. The Monocobased singer is seeking an injunction to stop the record companies distributing copies of their versions of the album and damages for infringement of copyright.

## Dublin's Tower Records to re-open

Tower Records' Dublin store re-opens on November 16 at 6-8 Wicklow Street after 16 months of renovation work including a 1000-title book department.

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BEATLES EMBARGO GIVES EMI A HARD DAY'S NIGHT - p5 >>>>>>

## Oasis at Earl's Court: Indescribable

I've always thought that writing about music was a ridiculous job, ridiculous because no review, no interview, no feature can ever come close to the experience of listening to music. I can understand the function that writing about music can have. I can understand the part that the *NME* or *Q* or even *Musik Week's* Talent pages have in the process of the selling of music. Some do it better than others, but at best it's never more than an extension of the business of promotion. I'm the first to admit that this might just be because I'm not very good at it. I made the mistake the other week of accepting an invitation to appear on GLR's record review slot. As the first record - Pulp's *Disco 2000* - came to an end, and the full horror of the situation came to me I remembered that I only have one or two things to say about a record, any record - I like it or I don't.

The following hour passed in a haze of embarrassment as each record ended, and I struggled to find ever more elaborate ways to say either I liked it - or I did not. Talking about music - like writing about music - must inevitably come from the head and for me, like most people, music really happens in the guts and the heart and the groin.

Which brings me none too neatly to Oasis at Earl's Court last week. I only liked it I loved it. A sense of belonging and being there and At This Moment This is Really The Best Band In The World. This was young kids, lads, adults bouncing up and down and letting themselves go. Thousands of them.

Even now a week later, the gig just a memory, and despite the thousands of words that have been expended on Oasis over the past year, I feel I ought to try to describe it. But can you really explain it? Can you say what it means? Can you say how it feels?

No chance.

Steve Redmond

## ACROSS THE POND

## Radio jocks push dial-an-album service

Imagine that every time Capital Radio or Metro FM played *Wonderwall* the DJ not only announced the name of the artist, but told listeners they could order Oasis's album - and 1,929 others - by calling a freephone number. Imagine every leading IRL station in the country promoting the service, being operated by Mercury, advertised on TV and in the press and with the full support of all the leading record companies. Seems far fetched? Well, that is precisely the service unveiled last week by telecomms giant MCI in the US. While the fully automated system sounds like a version of voice-mail, it is actually surprisingly user-friendly. Dial it and you are given a choice of musical types, or selecting you can choose to hear 30-second snippets of songs, all introduced by a local radio DJ. MCI is offering most titles for just a dollar less than the average retail price, and though it is being coy about numbers, it is aiming for a 2% share of all US chart sales. Suffice it to say that it would not launch the service if it did not expect healthy returns.

The major labels support the scheme as it promises to expand their sales base while offering decent returns - unlike record clubs. MCI will buy product at standard wholesale prices. Radio stations are also happy as they receive a cut of local sales. Only retailers stand to lose. If the system is a success it could be rolled out into other countries - including the UK. But it would not be the first time such an experiment had taken place there. EUK tried a similar - if far more limited - project a few years ago. That is a tale for rather than a distributor that is pioneering this latest take on direct marketing shows just how quickly relationships in the entertainment business are changing.

MBI

Music Business International  
deputy editor Ajax Scott is currently  
seconded to our New York office

Marsh grand plan evolves  
with Grainne and Hill label

by Robert Ashton

Jeremy Marsh's new BMG Music Division is taking shape, five months after he took over as president.

Marsh announced a restructuring of Arista's A&R functions with the creation of a new label, GHQ, run by Arista A&R heads Nigel Grainge and Chris Hill last week, as he also confirmed the company's acquisition of classic label Conifer Records from the Zomba Group.

Marsh says the moves are not directly linked but are part of the group's ongoing growth plan.

The acquisition of Conifer gives us a much stronger position in the classical market and Nigel and Chris were brought in to do what they're good at, which is running a small, focused label," he says.

Grainge and Hill's move to handle the new label will see them relinquish their responsibilities as heads of

## SHAPING THE FUTURE

July: Marsh named president of new BMG Music Division. He promotes RCA marketing director Hugh Goldsmith to marketing director of RCA.

September: Appoints BMG Australia's George Levendis marketing director of Arista. November: BMG acquires Conifer Records and creates the new label GHQ.

Arista's A&R department. Marsh is to take the reins and says he is continuing his search for a managing director and A&R head for the label.

The move comes two months after Marsh appointed George Levendis, the former general manager of marketing at BMG Australia, as marketing director. The label's managing director Diana Graham left in March this year. Grainge, the former head of Ensign Records, says GHQ will first operate as a division and won't launch as a fully

flagged label until it has the right acts. "If the 1995 version of *The Waterboys* comes in tomorrow that will be the act," he says. "We want to establish the music to spearhead the launch."

The label will run as a separate unit within BMG, marketed by Arista in the UK and globally by BMG. A&R consultant Martyn Watson and assistant Jill Cancelliere will join the pair at GHQ.

In addition to Enzo and Niamh Kavanagh, GHQ's roster will cover six acts, including Coast, Fleau, Paul and Minty, on the RTM distributed Sugar label. Grainge says he aims to build GHQ with the same philosophy with which Ensign was founded.

The main priority at the label will be signing acts which can be turned, he says. "It won't be the Britpop current acts, which can soon be out of date. As with Ensign the A&R'ing is the important part of building things up," he adds.

Sony targets schools  
in new Essential drive

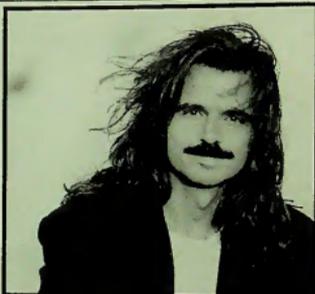
Sony Classical is to target thousands of schools as part of a re-promotion of the label's five-year-old Essential Classics mid-price selection.

The range, which covers 125 titles, is the centre of an educational promotion being launched by Sony's head of classical Steve Finigan. He says he decided to launch the promotion after interviewing music teachers around the country and discovering that many do not teach classical music because they are unsure how to structure a lesson.

As a result, Finigan has put together a series of 240-page teachers' guides (£40 each) including recommendations on which pieces of music can be used when demonstrating musical terms such as timbre, tempo and pitch.

In addition to the basic pack, more than 3,000 schools are being offered, via direct mail, a package including 300 children's textbooks, 100 CDs from the Essential Classics range and a Sony hi-fi. Each package costs £59 and all textbooks and guides will bear the Essential Classics branding and promote the range to both pupils and teachers.

The offers are part of a re-promotion of the Essential Classics range of titles, which have been repackaged and carry a new dealer price of £3.23. Newly designed 255-unit spinners designed to form an immediate classical department - have been taken on by about 35 independent retailers and six Dillons book stores.



RCA is to use the first UK performance by US superstar Yanni to launch his British career. The composer and saxophonist (pictured), best known in the UK for British Airways ad theme Arta, stages two concerts at London's Royal Albert Hall on November 29 and 30. BMG Music Division president Jeremy Marsh says the company is using its database to spread the word about the concerts which will be the basis for his profile. Appearances on prime-time chat shows are also being set up for the Greek-born musician, who has sold more than 10m instrumental albums in the US, and whose 10th album, *Yanni Live At The Acropolis*, was released in the UK in July.

## Elton and Rice win top BMI awards

(EMI Music Publishing). Some 17 songs won 2m performance awards, and three took *3m* - performance awards, *Jagger/Richards'* *I Can't Get No Satisfaction*, *Ronan MacColl's* *First Time Ever I Saw Your Face* and *Brown Eyed Girl* by *Van Morrison*, who also won a Pop Award for *Have I Told You Lately*.

Among the biggest winners were *Steve Winwood* who won a Pop Award for *Here Comes a Man* - with Jim Capaldi - and 2m performance awards for *Back In The High Life Again*, *Roll With It* and *Valerie* (PS Ltd Publishing).

The Cranberries' Dolores O'Riordan won *College Song* of the Year with *Zombie*, published by Island Music, while a further three Cranberries songs won Pop Awards: *Dreams*, *Zombie* and

*Linger* (all Island Music).

Other 2m performance winners were: *Get Back*, *I Feel Fine*, *I Want To Hold Your Hand* and *All My Loving* by Lennon & McCartney (Northern); *Eye In The Sky* by Alan Parsons & Eric Woolfson (Woolfson); *For Your Eyes Only* by *Michael Jackson* (A&M); *The House of the Rising Sun* (EMI Music); *Prince (Keith Prowse)*; *Lady Dower's Song* by Alan Price (Keith Prowse); *Delta Dawn* by Eric Clapton and Marcella Detroit (Throat Music/Warner Stock); *Alison & Waterman* (All Boyz) Rockit; *Shattered Dreams* by Clank Datcher (EMI Music); *A Summer Song* by Gisele Metcalfe and Keith Noble (EMI Music); *Things We Do For Love* by Graham Gouldman and Eric Stewart and *True* by Gary Kemp (Information Publishing).

(EMI Music Publishing).

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Labour leader Tony Blair paid tribute to the team behind the Help album, which has raised £2m to date for the Bosnian aid charity War Child, at last Tuesday's Q Awards. Blair, presenting the award for best compilation or reissue to Help organisers Tony Crean and Andy Macdonald of GeD Discs and PPs Anton Brookes and Terri Hall, said, "It is a remarkable album. It helped at a time when there was a danger of the press turning its back on Bosnia." Other award winners at the event, staged at London's Park Lane Hotel, included Supergrass (best new act); Blur (best album for *The Great Escape*); Oasis (best live act); Tricky (best producer); Van Morrison (best songwriter) and REM (best act in the world). David Bowie and Brian Eno won the Q Inspiration Award and Eric Clapton was presented with the Q Merit Award by Cher. Pictured (left to right) are Crean, Brookes, Hall, Macdonald and Blair



# Beatles embargo gives EMI a hard day's night

by Catherine Eade

EMI is re-opening its former warehouses in Hayes, Middlesex, to cope with demand for the new Beatles album, *The Beatles Anthology Volume One*, in the most complex ship-out operation in the distributor's history.

EMI will be working non-stop until Monday next week to get the album to retailers to sell on November 21, the worldwide release date.

The release logistics are complicated by an embargo on the track, *Free As A Bird*, following a deal between Apple Corps and US TV channel ABC which prevents its release to radio or retail in any form until its worldwide premiere as part of the Beatles *Anthology* documentary series.

Under the embargo, lorries cannot leave EMI's Netherlands factory, where a fleet of armed guards have been guarding stocks, until the documentary has been screened in the US on the evening of November 19.

The ship-out operation has been masterminded by EMI commercial director Richard Cotterill, who says 60 sealed lorries containing copies of the Beatles album will leave the factory in Uden, Netherlands, at midnight on Sunday, bound for destinations throughout Europe. Shipments are expected to arrive in the UK by 7am on Monday and will then be delivered to EMI's warehouses in Hayes. The depot is being reopened and staffed by a team of around 50 workers specifically to cope with the

## BEATLES FOR SALE

### THE COUNTDOWN

**November 19, Midnight:** As ABC's East Coast broadcasts of the first episode of the Beatles *Anthology* series draw to a close, EMI begins shipment of the first volume of the Beatles *Anthology* from Uden, Holland.  
**November 20, 7am:** Lorries arrive in UK.  
**9.30pm:** ITV screens a half-hour special, *The Beatles: All Together Now*. Three hours later, four stores around the country open at midnight to sell first copies of the album.  
**November 21, 9am:** Retailers nationwide begin to receive their first product.  
**November 26, 9.30pm:** The first episode in the Beatles *Anthology* series broadcasts on ITV.

### WHAT THE RETAILERS SAY

Red Macleiman, Virgin *Oru* Senior chart buyer: "First week sales should be the biggest of the year so far."  
Raymond Bird, One Up, Aberdeen: "It's anything like last year's [Live At The BBC] release, which took us totally by surprise, the demand should be huge."  
Paul Johnson, HMV Liverpool: "We're confident this is going to be one of the biggest sellers over Christmas."  
Alan Jones, Probe Records, Liverpool: "We're not stocking it at all. It's HMV, Virgin world, not our sort of thing."  
Tacy Patten, London's Selectadisc: "It will sell, particularly on vinyl, but won't cause major ripps."

Beatles release, working alongside EMI's new Learning Spa depot.

Wholesalers EUK and THER will also receive the album on Monday, while retailers which are planning to open at midnight on Monday have struck a deal with EMI to collect their orders from the Hayes warehouse in advance. Stores planning to open at midnight include Oxford Street's Virgin Megastore, Piccadilly's Tower Records and HMV in Oxford Street and Liverpool.

Cotterill says EMI is using Parline's Premium Service to guarantee delivery of stocks to retailers by midnight on Tuesday, but adds, "Traffic permitting, all shops should have the album by first thing Tuesday morning."

Parlphone managing director Tony

Wadsworth says EMI has pulled out all the stops for the release following the success of last year's Beatles *Live At The BBC* album, which sold 8m units worldwide.

"It's certainly the biggest operation outside EMI's normal business and distribution and expectations are very high," says Wadsworth. "The security aspect of the operation and volume of units being shipped, which is in excess of double platinum, are unprecedented."

Wadsworth says the marketing support for the release is substantial, with extensive national and music press advertising, 96-sheet billboards and in-store campaigns. But he believes the level of coverage on prime-time television is what will drive sales most.

## Belfast raid nets 4,500 bootlegs

Around 4,500 bootleg CDs and cassettes, estimated to be worth £70,000, were seized from five dealers during a Belfast raid on Saturday, November 4. No arrests were made in the raid by the BPI's anti-piracy unit in conjunction with the RUC, but criminal proceedings will be brought against the dealers. Most of the bootlegs came from Italy.

## April date set for RA music conference

The Radio Academy will stage the 12th annual UK Music Conference on April 18 next year at London's Baffa. The event will be kicked off the evening before with an opening reception at London's Hard Rock Cafe when the annual award for outstanding contribution to music radio will be presented. Virgin Radio programming director Mark Story will chair the steering committee for the event for the second successive year.

## Deceptive launches vinyl single series

Deceptive Records is to release a single in each of the five weeks up to Christmas, featuring alternative rock acts Earl Brutus, Spare Snare, Collapsing Lung, Snuff and Scarfo. All but one of the singles, which will be available only as one-sided seven inch vinyl issues, will be covers, including Snuff's version of the Whatever Happened To The Likely Lads theme tune and Scarfo's remake of the Fun Boy Three's Tunnel Of Love.

## Virgin links with Orange for info hotline

Virgin Radio has teamed up with mobile phone operator Orange to establish an entertainment information service, the Virgin Radio Directory. The line will give callers information on concerts, flights, holidays and hotels, record purchases and merchandise and there are plans to offer a station advertisers' directory. The service is available on 0976 100500.

## New roles created at The Agency

The Agency managing director Neil Warnock has created two new positions at the booking agency, with Steve Schenck becoming chief of operations and Steve Martin appointed chief of talent. Warnock says the appointments are driven by the expansion of the company in the past two-and-a-half years, with the number of clients increasing from five in 1993 to 95 now. Schenck will be responsible for all areas of management within the agency, looking at areas such as new technology, and continuing to expand his roster of clients, he says.

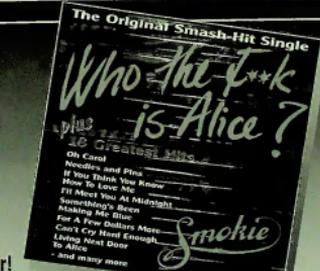
## PRS Council vote

The PRS Council vote, which saw Andrew Potter elected to replace Wayne Bickerton as chairman of the PRS, was a majority decision and not unanimous, as indicated in *Music Week's* report in the issue dated November 4, 1995.

▶▶▶▶▶ ROB & JEFF'S EXCELLENT INTERNET ADVENTURE - p8 ▶▶▶▶▶

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# the bag, scapegoat, pacifier: the role of a CIN charts director

There are some people in the music industry who would like nothing better than to throttle Catharine Pusey. Last week, it was easy to understand why.

If there is such a thing as chart hell, the Top 40 dated November 11 is on the fast route down there. Virtually every frustration the industry has voiced about the CIN chart was embodied in it. It boasted just one climber, and a deluge of no fewer than 19 new entries. And just outside, at 43, languished Sheryl Crow, an unhappy reminder of yet another credibility-eroding chart row.

No one could seriously blame Pusey for the fact that two TV soldiers kept Oasis's Wonderwall off the top spot, but as CIN charts director, Pusey has to carry the can for the November 11 chart and all the other charts which have caused such dissatisfaction this year.

So, the obvious question: what is she going to do about it?

Depressingly, the answer is there's not much she can do. Despite having a strong view on some of the many solutions which have been put forward, Pusey maintains that her brief specifically precludes her from taking any action on making the chart better meet the industry's demands.

That, she says, is the role of the Chart Supervisory Committee, a body on which she sits, but in which she deliberately takes a non-partisan position. "Technically, I'm a member of the CSC, but I've never put myself in the position where I have had the casting vote," she says.

The reason for this is the nature of the current chart set-up, which was consciously designed to breed consensus. With Pusey effectively as non-voting chairman, the BBC with one member and the BPI and Bard with three apiece—Mark Webber, incidentally, has no vote—the idea is that no decision is made which does not have a broad base of agreement.

The CSC has made some big decisions about the chart, such as limiting the number of formats eligible for inclusion, but as yet nothing more dramatic has been forthcoming. The theory may be that the Bard and BPI members of the CSC represent a consensus view of the memberships of those organisations, but the business has become so competitive that it is arguable whether consensus is really possible on something as sensitive as the chart.

Unfortunately for Pusey, while she may not use her casting vote, she is the public face of the CSC and so gets the brickets for its decisions.

"Because the CSC only gets the complex issues, it's never straightforward," says Pusey. "All she can do is act as a 'facilitator,' she says. "We can give the industry any chart it wants, but we can't make up its mind for it," she says. "By criticising CIN the industry is shooting the messenger rather than changing the message."

Not surprisingly, the CSC's—and by definition, Bard and the BPI's—ability to reach a decision sometimes irks Pusey. She hints that the CSC's decision to back down over last week's Sheryl Crow calendar row is an example of her attempts to maintain a level playing field being over-ridden by the industry. She is clearly frustrated about the incident, but will not be drawn further.

## CATHARINE PUSEY



Pusey acknowledges something big will have to change if the industry is to get the sort of chart it wants, but she does not share the sense of doom purveyed by some commentators. "I do have a sense of hurtling into darkness, but that's what it's like every week," she says.

That probably sounds an excessively melodramatic summary of life at CIN, but for Pusey the volatile music industry and a piece of market research she thinks of as "a vibrant animal", offers some very different challenges to the book publishing business she comes from. "I always regarded book publishing and the music business as parallel industries, and they are in many ways. But the difference in culture of the two industries was, well, unexpected," she admits.

Being an outsider has made Pusey an easy target, and it's a handicap she acknowledges. "It's hard for me because I haven't got the industry in my bones yet," she says, and some would argue that she never will, as she has little feel for pop. She knows about classical music—she's married to a semi-professional musician—but when it comes to the lifeblood of the chart she arrived at CIN with little more than a recollection of watching Top Of The Pops as a teenager.

Two years on, the 38-year-old is no born-again pop enthusiast, but she hasn't found the business as alien as some of her friends fear. "I have been surprised about how much product I have found interesting and accessible. And the first year I went to The Brits it blew me away," she says.

There is little doubt Pusey is well-suited for the job she was hired to do—effectively running a market research

operation—and she has achieved a lot.

As she points out, CIN is producing a chart which, as a piece of market research, is damn near perfect. It's the most accurate chart in the world; you've heard the PR. Not only that, it doesn't seem to be doing single sales too much harm, with sales currently up on last year by more than 15%.

"I'm confident we are providing the best service possible with the data we have," she says. "Statistically the chart is pretty much the same as it's ever been, the only difference is that the picture has become sharper, we are picking up more sales with better technology."

The real problem, however, is not with CIN's market research data; it's the value of that data as a marketing tool.

Sony chairman Paul Burger is not alone in believing it is falling in the role: to help build the albums acts of its future. Like the rest of the industry, he has been forced to acknowledge that a Top 40 single is no longer cause for celebration; fewer and fewer places in the rundown have any long-term impact, either here or abroad. "A real hit used to be a record which reached the Top 20, now a real hit is a top three—how long before you have to get to number one to have a real hit?" he asks.

Pusey understands the point intellectually, but you get the impression that she's a little bemused by the industry's insistence on criticising her for not protecting them from themselves.

"We have people giving genuine thought to how the chart could be changed, but they are mostly artificial means, ways of lessening the impact of record company marketing," she says.

"They would only provide a temporary brake on proceedings."

She thinks the industry should stop looking to the American chart as too "model" random—an error in comparison to be meaningful, she says. Nor does she believe tampering with the way the chart is actually compiled, such as collating data on a rolling two-week basis, will bear much fruit.

Ultimately, she believes it is up to the record companies themselves to stop throwing everything at a high week-one chart position, although she knows that's easier said than done. "Someone's got to bite the bullet and then everyone else will follow," she says. Specifically she would like to see record companies reconsider their pricing policy on singles. "Preferential pricing in week one of release doesn't make any sense. What's the point of working really hard to get the single into the chart then, the minute it goes in, doubling the price so no-one buys it?" she asks.

Controversially, she also suggests that the chart being produced so soon after the last sale is legged may not be such a good idea. "It means that the chart very quickly seems old. When the chart used to be first broadcast on a Tuesday lunchtime it seemed current right up to the Sunday night BBC countdown."

She is aware, though, that the second you change the chart week, the likelihood is that the industry will change its release dates to follow it.

"I don't have any magic answers, I'm aware that whatever we do, record companies, because they are full of creative people, will find a way round it," she says.

And it is with that in mind that she should live her role. "I'm not defeatist about the chart, but I do accept that part of my role is forever trying to shoot balls into moving goalposts," she says.

It is Pusey's patience with an industry she is still relatively new to which has earned her most respect. She gathered considerable skills in IT in her former life with Waterloo Information Services—publishers of Music Master—but also in diplomacy.

There's probably nothing on earth which could prepare you for getting an earful from the likes of EMI's J-F Occellion—and she's certainly had some of those—but it takes more than a bit of shouting to get Pusey ruffled. "I used to have to deal with a lot of litigious lawyers, so I'm used to dealing with irate figures of authority," she says.

Says Goody managing director Ken Onstad: "She carries the view of many of those close to the industry that Pusey does a good job in trying circumstances." She has an awful lot of people tugging and directions and she tackles the job with enthusiasm and equanimity. "I don't envy her for everyone. I certainly don't envy her," he says. "She gets an awful lot of abuse, but when things go right no-one ever talks about Catharine Pusey."

Don't look to Catharine Pusey to sort out the problems of the chart. It's the decisions of the industry that she's not involved in. She's certainly a debatable if a self-confessed "outsider" but if Bard and the BPI can only make their minds up what kind of chart they want, she says she'll do her best to deliver it.

Stina Webb

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Hans Zimmer

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### GOLDEN GLOBE AWARDS

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Steve Winwood  
Will Jennings  
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\*Winners/Publishers listed in ascending order by BMI. For more information on BMI's PRS Award Winners, visit us on the Internet at <http://bmi.com/>



## RealAudio Guide



The cool RealAudio site of the week is Word. Word features articles, stories, discussions and more. The site offers us some hi-tech technology with interesting content, and a unique use of RealAudio as background music while you read.

Word offers something for most tastes, from wacky and surreal to high and deep (note that some of the items in the desire section deal with mature subject matter).

Home | Staff Picks | Site Listings

# Rob & Jeff's excellent adventure puts the ins in the spotlight

Starting life as Web anarchists with a mission to "kill the record companies", IUMA has developed into a demo archive with the potential to unearth a wealth of unsigned bands

Two years ago, in their first media interview, the founders of the Internet Underground Music Archive, a couple of Californian computing students, said they wanted "kill the record companies".

The continued existence of record companies hints that these two anarchic techies, Rob Lord and Jeff Patterson, have not been particularly successful. However, they have managed a few other major achievements along the way.

IUMA (pronounced eye-cuma, and found at <http://www.iuma.com>) launched back in 1993 and is the largest music site on the World Wide Web. Its backbone is effectively a demo archive for more than 700 bands from around the world, allowing those without record deals to reach an audience.

Bands send in a tape or record, which IUMA uploads for free, and are then given a page on the site featuring some biographical information and a sound sample.

The site has now also been expanded to work as a promotional tool for indie labels, including 4AD. Together with a feast of other goodies, using all the latest technology available to Net users, such as the burgeoning Real Audio sound control application, the service attracts 100,000 registered visitors and every day five to 10 Gigabytes of sound (representing more than 10,000 individual audio clips) are

downloaded. Last month, IUMA was voted best web site in the first Liptonics Internet Awards.

All this is even more impressive (or depressing) when you find out that Rob Lord and Jeff Patterson are aged only 25 and 22 respectively. As Patterson used to play guitar in a band called Ugly Mugs (inspired by Frank Zappa, the Badblue Surfers and Iron Maiden), this is clearly what Bill and Ted might have done if they'd learnt how to use a computer.

But the site so far, even in its most recently updated form, is just the beginning. IUMA is making enough money from sponsorship (including the likes of American Express and AT&T) to have allowed it to move to new offices, but Lord and Patterson believe their future lies in a phrase Lord repeats continuously: "Commercial Electronic Music Distribution" – using the Net and the systems they have already developed (as well as some in the pipeline) to sell music on-line rather than just give it away.

But their days of pronouncing the death of the music industry as we know it are over. Lord explains that the US music market is worth \$7bn. "It seems reasonable to estimate that within three or four years, some smidgen of 1% of that might be on-line – well, we're well positioned to get that," he says. New technology is needed to make this work, however – specifically a

system which guarantees labels and artists a payment whenever their music is downloaded. Lord says IUMA is working on such a system, as are IBM and a number of other hi-tech start-ups.

There is a European version of IUMA which came about when John Loder of Southern Studios called Lord and Patterson in July 1994 after reading about them in *The Sunday Times*. Pretty soon, their site was up on his server (<http://www.southern.com/usa>), although this is now woefully out of date, as they never asked him to carry their updated site, launched earlier this year.

Still, Southern's site (<http://www.southern.com>) carries on the IUMA ethos, listing bands on the Net for free (or at least next to nothing), as well as providing a fine touring data base, and a sophisticated mail order service. Another spin-off from the European IUMA is Obsolete, a Web site design company run by Don Bains, the graphic designer who worked with Loder to help create IUMA here and sites for the likes of Matt Black and Mixmaster Morris. A trip work (<http://www.Obsolete.com/obsolete/music>) will show Bains' latest work. All this adds up to a considerable groundswell of underground music activity on the Net. Although Lord describes the last two years work as "experimental", it has already proved the enormous on-line

audience for music other than that offered by the record companies.

The obvious result of this has been IUMA's decision to set up its own label, Off-Line Records, featuring bands from the site. This is initially going to be a low-key affair. A compilation album featuring various industrial/hard rock bands from IUMA is due next month, with individual artists being pushed from next year. Watch out for Junk Sick Band, according to label director, Donny "Fat Boy" Johnson. Johnson says the label is as much about artist management as producing records. So, as well as making the disc available through the site, copies are also going to be sent out to record labels in the hope that they might create a star in the system they initially set out to beat.

Admittedly the one thing the Net can't do is make a bad band sound good, and there are some terrible bands on IUMA. But, if the sort of distribution set up and infrastructure that IUMA is working on actually happens, it will create a profitable outlet for bands who might never have been able to generate the necessary return from the traditional distribution system. It's a sort of half way house between oblivion and traditional stardom.

The result is that IUMA's real achievement might well be to give birth to a new industry, rather than simply kill off an old one. **Simon Waldman**

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What was once the Helpful On-Line Music Recommendation service (HOMR) has been re-named and improved. It is now called **Firefly** and is being run by a outfit called Agents Inc. The new address is (<http://www.agents-inc.com>). It still allows you to mark a selection of bands and then suggests other bands you might like, based on the tastes of the other 22,000 people who have put their preferences on the data base, and it still lets you get in touch with the person whose music tastes are closest to yours. But now it has added improved "chat" facilities, and lets anyone who has joined have their own page on the system, detailing their music likes and

disks. At the moment, they are making no charge for the facility although it is no longer run out of the Massachusetts Institute of Technology. Expect some sponsorship to help fund this innovative use of Net technology. The Island site, due to launch very soon from Good Technology on (<http://www.island.co.uk>) will feature a U2 promotion where browsers will be asked to list their favourite U2 tracks, this will then be used by Island as research, and will come in handy if U2 ever decide to put out a greatest hits album.

**american**

One of the best ways to find new and interesting sites is to take a look at the pages of the **Point Corporation** (<http://www.pointcorp.com>). They rate sites on a mixture of content, presentation and experience. At the moment, their favourite music site comes from **American Recordings** (<http://www.americanrecordings.com>) which manages to be both usable and entertaining. You can tell you're a rever when you have five different friends who have just pierced somewhere, according to US rave culture website **Hyperreal** (<http://www.hyperreal.com>). It's one of a number of sites on the Net, but definitely the best dedicated to techno culture.



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# Recognising Cliff's charity work CD smallprint misery

I fully agree with the managing editor's sentiments concerning acknowledgement via honours for musicians (Comment, *MW* November 4), although we are really talking of pop rather than classical as the latter tend to be automatically catered for, at least in the higher reaches. In the specific case of Sir Cliff, though, it is worth noting that he had in fact already received an OBE in 1980 for services to music.

It is unusual for a person to receive a higher subsequent honour for an identical outstanding service/achievement to that which they have already been honoured. I am sure the honours committee would have taken Cliff's continued achievements in music into consideration for the "k" but his wonderful charitable work would have played heavily in honouring him a second time.

Let's hope there are more to come! **John Deacon, director general, BPI, Savile Row, London W1.**

In the words of James Brown, please please let graphic designers have a heart and make the songwriter and publisher credits easier to find and read on CD packaging.

In the vinyl record era, the relevant information was normally conveniently and clearly printed on record labels, but for some reason that practice has been abandoned by CD designers.

For radio presenters who are not limited to their station's playlists, the current practice of hiding

## CHRIS EVANS: LEAVE OFF BOYZONE

Chris Evans may be good entertainment value and has boosted Radio One's Breakfast Show audience, but that's as far as it goes.

For a station that has an excellent range of new and current music, Evans' contribution is very poor. Apart from the playlisted tracks (most of which he slates or talks over), Evans' input into supporting the music business by promoting it to the public is virtually non-existent.

Apart from ranting and raving on about groups such as Ash and Black Grape (who, I agree, are very good, all he is capable of is ridiculing groups such as Boyzone, on what seems a daily basis. Okay, they are not the best band in the world, but they don't deserve that kind of treatment from one individual, presenting music to millions of listeners. It was disgusting that at one stage in the voting for best new band recently, he repeatedly kept on issuing the Supergrass telephone number and blatantly refused to issue the Deuce number and jkkaad, "If you want the number you'll have to check Celexa."

These are just two examples that spring to mind from a large number of remarks made by Evans which are doing the industry no good at all. Whether it be Black



Grape or Boyzone, they both have an audience who wish to listen to and hopefully go on and buy their records. Evans' negative input is not needed on our airwaves. **Matthew Williment, Wight Drive, Great Yarmouth, Norfolk.**

**Charlie Gillet, Greater London Radio, Marylebone High Street, London W1A 4LG.**

As a side issue to the debate on radio station Top 40 playlists and record company expectations to break new artists, it will be interesting to see if the growth of the chart panel to include supermarkers will have an effect on the ability of MOR artists to make the hit parade.

In the past, artists' new releases could be played on Radio Two and BBC local radio and so forth, but as the listeners to those radio stations are unlikely to visit record shops, where the hip straits force reps visit, they were never likely to chart. The myth was self-perpetuating because the strike force reps had them as a low, untrendy priority anyway.

Now, though, if the record company can make sure that they are in stock where Mrs Woman buys her baked beans, the whole scenario may change and easy listening articles may get an extra boost.

**Theo Loyal, Trax, Bitchington-On-Sea, Kent.**

I note that *MW* November 4 there is a reference to "December 1992, when Michael Freegard left the body".

To the best of my knowledge Michael is alive and well. I just thought you'd used a funny turn of phrase and I thought I'd point out the humour of it.

**Mike Batt, London W2.**

pertinent information in obscure corners of CD inserts has made a nightmare out of the logging procedure required by PRS. For a while I tried to do it myself during my two-hour show on GLR, but it was so distracting that I gave up and spent another two hours the next day searching for all the details.

Now I have enrolled a listener to

log the details during the programme; it often takes him the entire length of a track to dig everything out of the hard-to-read, illogically laid out, CD inserts. Fortunately, Philip's young eyes can handle the tiny print-size which is sometimes so small that I would have needed a magnifying glass to read the details, even if I had been able to find them.

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# melissa etheridge



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your little secret • I really like you • nowhere to go • an unusual kiss • i want to come over • all the way to heaven • i could have been you • shriner's park • change this war is over

**press advertising** • colour ads in q, mojo, trade press, top, time out, diva, the guardian  
**radio advertising** • virgin and brmb, • **sampler cassette** • two tracks mailed to all q and  
mojo magazine subscribers with the december issue • **tv** • performance on later press • features  
in guardian, diva, q, • **packaging** • cd with 7 individual insert cards, 6 of which fit behind  
keyhole cut front • **instore** • listening posts everywhere, counterboxes, deluxe triple 12"x12" with  
keyhole overlays, instore album and personality posters



## SINGLES

**MENSWEAR:** Sleeping In (London LAUCD7). A pure and well-timed Beatles soundalike track from the rapidly maturing Menswear, and a single that could mark the start of a more mainstream appeal. □□□□

**CLIFF RICHARD:** Had To Be (EMI CD0EM10). Sir Cliff should have better luck with this heart-warming duet with Olivia Newton-John. Radio Two will not be alone in succumbing to its charm. □□

**CURTIS STIGERS:** Keep Me From The Cold (Arista 7421 31925.2). A typical Stigers ballad, all quality instrumentation and earnest vocals, and good enough to rekindle his UK career. □□□□

**SONIC YOUTH:** Up Everybody (Capitol Records 3K3060212). Trailblazing an album of Philly favourites, this cover of the Harold Melvin & The Blue Notes classic shows the former Eurovision representative at her most useful to date. One that will surprise her detractors. □□□□

**OLETA ADAMS:** Rhythm Of Life (Fontana EDC010). An uplifting housed-up version of the R&B classic sees her straining vocal carry this slickly produced dance-floor filler. □□□□

**DOUBLE DEE:** featuring DANNY FOUND LOVE (SONY 3 DANU CD1). Kicking off Sony's new dance label, this frantic reworking of the 1990 house hit is already a *RM* Club Chart number one which will propel crossover sales. □□□

**MORGANS:** Half Girl Half Jesus (Diversity WACCV05CD). Produced by Gang Of Four's Andy Gill, this second single from Morgans over rather too much to late Eighties Through The Mists.

**GARY GLITTER:** By Public Demand EP (Carlin 30360). The leader returns in time for Christmas with updated versions of his hits, a tour and excellent TV coverage. Hello Hello Tm Back Again (Again) is just great. A hit. □□□

**BRACKET:** Trailer Park (Hi-Rise FLATSCD23). Three minutes of heads-down, no-nonsense punk rock, US style. The point of reference is Green Day, though this isn't quite a Basket Case. □□□

**KATY SLURB:** Another Day (Narcotic DEAD16). The ex-sister is given a typically luxurious and funky production by D Influence which has the potential to pull in a wide cross section of listeners. □□□

**MARIAN CAREY and BOYZ II MEN:** One Sweet Day (Columbia XPCD52). You can probably imagine what this sounds like. MC and the Boyz take it in turns to sing a saccharine melody that will ensure radio play and a last dance slot at the office Christmas party. Huge. □□□

**SKEE-L:** Wish (Polydor SKEE CD 1). A low-down, funky, rolling vibe from the LA-based rapper. Old-school funk fused with jazzy tinges do justice to a tune which deserves to cause waves and not just in the hip-hop fraternity. □□□□



SONIA: BACK IN SOULFUL VOICE

**BENZ:** Boom Rock Soul (RCA BenzCD1). A British version of urban soul, the three newcomers' support slot for Take That could help sales of their snappy debut single. □□□

**PINK:** Angel's Head (Parlophone CDR421). Stripped-down acoustic track that's not destined for chart success but aptly illustrates their recent album. □□

**SPANE SNARE:** Wired For Sound (Deceptive BlueD21). A delightfully grooved and unlikely reworking of Sir Cliff's Eighties hit from the Dundee band currently receiving attention from America. □□□

**MARC ALMOND:** Child Star (Mercury MERC450). This four-track EP sees Almond returning to his balladeering past, trailing the new album *Fantastic Star*, which is due in the new year. □□□

**FLUKE:** Tosh (Circle VRCO 123). This driving techno track is the second to be taken from the acclaimed *Oto* album, but is unlikely to live up to its Top 30 predecessor *Bullet* in the competitive Christmas market. □□□

**ALVIN STARBUCK:** THE BRAND, My Gee Ca Choo (Carlon Records 30364002). The sort of record which would never see the light of day at any other time of the year, this cheap-and-cheesy duet will undoubtedly receive some publicity. □

**MORRISSEY:** The Boy Racer (RCA Victor 742133242). Taken from the MC's underrated *Southpaw* Grammy album, this also includes four unreleased live tracks across two CDs and will coincide with his Bowie double-header dates. Expect a big first week. □□□

**MARY J BLIGE:** (You Make Me Feel) *A Natural Women* (Uptown WMCS20 2108). Blige's Aretha obsession manifests itself with a full-on version of the classic which is indistinguishable from the queen of soul's own original version. No doubt another Top 20 hit. □□□□

**COCO AND THE BEAN:** Western Ways (Mantra MNT3CD). The Edinburgh trio's single oozes potential with *Splendour Moments*, a laid-back, dub-inspired instrumental surpassed only by the



MENSWEAR: TIMELY BEATLES SOUNDALIKE

vocal version, which adds sensuous, haunting vocals. □□□□

**VAN MORRISON:** No Religion (Polydor 577 4892). With *Days Like This* already primed as a best of 1995 contender, why not release the album's standout track? *Q* enabled Morrison at his impermeable best. □□□

**JODECI:** Love You 4 Life (MCA MCST02105). Slinky-smooth R&B, R Kelly style could see the swingers return to the upper echelons of the charts following a UK tour with labelmate Mary J Blige. □□□

**PULP:** Disco 2000 (Island CDG23). A bouncing disco beat, based on the riff from Laura Branigan's *Gloria*, sees a pumped-up Pulp and Jarvis doing his usual talking bit, but it may disappoint fans of their recent epics. □□□

## SINGLE OF THE WEEK

**MICHAEL JACKSON:** Earth Song (Epic EP0662895 2). This will be huge. Already a favourite from *HIStory*, it builds from a tweeting bird-strummed harp intro into a no-excess-barred epic, but is beautiful all the same. □□□□

## ALBUMS

**M PEOPLE:** Bizarre Fruit II (Deconstruction 7421328172). All the dancer tracks from *Bizarre Fruit*, remixed and with new tracks including *Hydeco Park* and some returns from the likes of David Morales and K-Klass on the accompanying live album. □□□

**PACE BEND:** Pace Bend (Crunch Melody Records CMR0212). Gentle meanderings, with some lovely vocals from Austin such as *Angel's Headstep* on *The Slave* (That Petrol Emotion) Mack-produced outing. □□

**RAMPAGE:** Priority One (Almo Sounds ALMO COM9). Rhythm terrorists Rampage mix the frivolous with the dub wise on their junglistic debut, applying familiar themes with their clattering beat while maintaining a raw streetwise feel. □□

**VARIOUS:** *There's A Movement Underneath* (Produce Records APMVCD3). Some fine cuts can be found here ranging from acid to

almost ambient listening, although it's most the most exciting collection of underground dance tracks around. □□

**MICHAEL LEE FIRKINS:** Chapter Eleven (Shrapnel/Roadrunner RR 8852). Not a pickin', jazz ticks alert elegant blues on a lyrical instrumented album that certainly deserves wider recognition. □□□□

**ABRA MOORE:** Sing (Bohemia Beat Records BBEA 4). Exceptional debut by a singer/songwriter from Austin via Hawaii that blends Atlanta's punch with a touch of Rickie Lee's sophistication. □□□□

**TIM PETTY:** *THE HEARTBREAKERS:* Playback - The Box Set (MCA MCAD061375). Petty's qualification as one of rock's elite was never in doubt. Sure, there were business problems on the way, but over these six discs, the reasons why he rubs shoulders with the best stand clear. □□□□

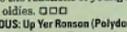
**LINDA LEWIS:** *Second Nature* (Turpin TPNCD). An excellent return from the Seventies songstress encompassing everything from jazz and folk to latin rhythms with Lewis's voice still □□□□

**LOOPY SOUNDS:** *Downside* (Sling n/Slide SDCD04). The first solo artist album for the label is a slow-building dub experience with downbeat rhythms and acoustic instruments. □□□□

**SOLD:** *Solo* (Perspective 9490 12). Jam & Lewis's latest protégés turn the musical clock back to the close harmony days of male groups like the Drifters. Including versions of the classics *Cupid* and *Wonderful World*, it will be interesting to see the reactions of young listeners to such oldies. □□□

**VARIOUS:** *Up Yer Nonsense* (Polydor 530762). The Leeds Music Factory club crew release this double album of house classics on the back of a UK tour, so expect demand from a bunch of exhausted clubbers. □□□

**VARIOUS:** *Trance Central* (Kickin Records KickP30). A double helping of tunes on this high-quality compilation which brings together the likes of Biosphere, Art Of Trance and other distinguished trance favourites. □□□□



This week's reviewers: Michael Arnold, Jake Barnes, Peter Brown, Catherine Eade, The Farinides, Ruth Getz, Duncan Holland, Ian Nicolson, Kit Morrison, Tom Rollett, Martin Talbot and Selma Webb.

**ALBUM OF THE WEEK**

**KATHLEEN BATTLE:** *Honey And Rue* (Deutsche Grammophon DG437787). The new solo album features mainly American music including this especially commended work by Andre Previn set to a text by Tom Morrison, alongside Gerhart's *Porgy* and *Summertime*, making it a perfect disk for whiling away winter evenings. □□□□

This week's reviewers: Michael Arnold, Jake Barnes, Peter Brown, Catherine Eade, The Farinides, Ruth Getz, Duncan Holland, Ian Nicolson, Kit Morrison, Tom Rollett, Martin Talbot and Selma Webb.

## ALAN JONES TALKING MUSIC

With Like A Rolling Stone (somewhat surprisingly) providing their biggest hit in 11 years, the **Rolling Stones** are ideally placed to exploit their rising stock with *Stripped*. As its name suggests, this is a pared-down version of the Stones' style recorded in a controlled 'live' environment in a selection of small clubs in Tokyo, Lisbon, Amsterdam and Paris. Where previous studio equivalents exist, they are invariably better, but there's a quiet charm to these recordings. Likely to make a significant splash...The Britpop explosion has spawned few compilations to date, but one is already establishing itself as the leader in this field - **PolyGram's** *Shine*. The first two volumes were excellent and *Shine 3* is the strongest to date.

It doesn't concentrate solely on the Britpop pack, drawing in kindred spirits like **Garbage**, but it is top heavy with native talent, like **Pulp**, **Oasis**, **Ash**, **Blur**, **Supergroups**, **Menswear**, **Cast** and **Echobelly**. A formidable line-up, and undoubtedly the best-selling *Shine* to date...With the **Beatles'** anthologies eagerly awaited, there's a rash of covers of their songs. No fewer than 15 of them are tackled on GRP's (*I Got No Kick Against*) *Modern Jazz*. As you might expect from GRP (and from the title) this celebration of the Fab's puts a jazzy spin on their material. It's OK, but the absence of improvisation and the fact it is dominated by instruments make it less of a treat than it might have been. **George Benson's** take on *The Long*

And *Winding Road* (one of only three tracks with vocals) is stylish and warm, and the fact that the other tracks are by top-notch performers such as **Ramsey Lewis**, **Spyro Gyra**, **Chick Corea**, **Tom Scott** and **David Benoit** means that there's always nothing here less than extremely competent...The upside the highlight of her *Post* album, **Björk's** *Aladdin* was recorded by movie star Betty Hunter in the soft and gentle passages with noisy outbursts on which Björk squawks and is reinforced by much a novelty, but one that works and well.

# EMI DISTRIBUTION UNIQUE NEW SERVICE

As from **Saturday 18th November**, EMI Distribution will be introducing two new ordering features to deliver you an even higher level of service in the key pre Christmas period.

The features are detailed below and will operate until **Friday 22nd December**.

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A weekend ordering facility whereby orders placed on a Saturday or absolute latest by 12 noon on a Sunday will be delivered to your shops on **MONDAY**.

2.

A separate ordering facility for best selling items to maintain a fast delivery service on the key titles. The titles will contain all chart hits and will be delivered in separate parcels from your other stock items.

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## OPENING HOURS FOR CHRISTMAS SEASON & NEW YEAR

### TELEPHONE ARRANGEMENTS

Saturday 2nd December	12.00 Noon - 6.00pm
Sunday 3rd December	10.00am - 4.00pm
Monday 4th December - Friday 8th (inc.)	8.30am - 6.00pm
Saturday 9th December	12.00 Noon - 6.00pm
Sunday 10th December	10.00am - 4.00pm
Monday 11th December - Friday 15th (inc.)	8.30am - 6.00pm
Saturday 16th December	12.00 Noon - 6.00pm
Sunday 17th December	10.00am - 4.00pm
Monday 18th December - Thursday 21st (inc.)	8.30am - 6.00pm
Friday 22nd December	8.30am - 3.00pm

### DISTRIBUTION CENTRE WILL BE CLOSED:

Friday 22nd December	5.00pm onwards
Saturday 23rd December	
Sunday 24th December	
Monday 25th December	
Tuesday 26th December	
Monday 1st January 1996	

### NORMAL SERVICE AVAILABLE:

Wednesday 27th December
Thursday 28th December
Friday 29th December

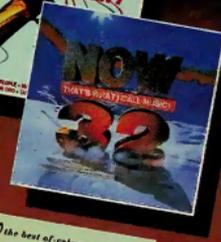
**NORMAL SERVICE WILL RESUME ON TUESDAY 2nd JANUARY 1996**

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## AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
TRACY CHAPMAN New Beginning	WEA	November 20	TV	The release will be advertised in Q and the national press and there will be a nationwide outdoor poster campaign.
CHAS & DAVE Rock 'N' Roll Party	Telstar	November 20	TV, Radio, Press	Regional ITV and national Channel Four ads will be backed by radio advertising on Melody and Talk Radio for at least four weeks.
BARBARA DICKSON Dark End Of The Street	Transatlantic	November 13	TV, Radio	Ads will run in Q, Mojo, the Daily Mail, Mail On Sunday and Independent and there will be radio ads on Heart, Talk, Clyde, Forth and Melody.
ENYA The Memory Of Trees	WEA	November 20	TV, Radio, Press	A cross-media campaign will run until Christmas. The release is album of the week in WH Smith and Manziels.
BRYAN FERRY More Than This	Virgin	out now	TV, Radio, Press	National TV ads will be backed by radio ads on Virgin, Atlantic and selected IR stations. In-store the release features in window displays.
QUINCY JONES O's Ake Joint	WEA	November 20	TV, Radio	The album will be regionally radio advertised and press advertised in the national and music press.
LL COOL J Mr Smith	Island	November 20	TV, Radio	The release will be advertised in the music press and there will be a nationwide poster campaign which will include stickering.
BARRINGTON PHELOUNG Essential Inspector Morse Collection	Virgin	November 20	TV, Radio, Press	National TV advertising will be backed by radio advertising on Classic FM. Press ads will run in the Radio Times and there will be displays with WH Smith, Manziels and EUK.
JOHN PRIMER The Real Deal	Code Blue	November 20	TV, Radio	The release will be advertised in the specialist blues press.
ROXY MUSIC The Thrill Of It All	Virgin	November 20	TV, Radio	This four-CD box set will be advertised in Mojo and Q and tagged on all advertising for Bryan Ferry's More Than This release.
SILK Silk	WEA	November 20	TV, Radio	This release will be advertised in the specialist music press including Blues & Soul and Echoes.

Compiled by Sue Silliton: 0181-7672255

TV RADIO PRESS POSTERS

## CAMPAIGNS OF THE WEEK

## ARTIST



## ENYA - THE MEMORY OF TREES

Record label: WEA  
Media agency: BMP DDB Needham  
Media executive: Justin Tracey  
Director of marketing: Tony McGuinness  
Creative concept: In-house

Enya's new studio album is being promoted across all media by WEA with a highly visual campaign that will run through to Christmas. There will be teaser radio advertising on Classic FM and posters nationwide. National ads on ITV and Channel Four will be supported by press ads in the nationals.

## COMPILATION

## THAT'S LOVE

Record label: EMI TV  
Media agency: TMD Carat  
Director: Barry McCann  
Creative concept: EMI TV

That's Love will be released by EMI TV next Monday and backed by a regional ITV campaign and national TV ads on Channel Four. There will be radio ads on Heart and Capital FM. The 40-track double album will be promoted in-store with POS displays. Press ads will run in *Hello* and the national press.



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# Music is the keynote



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Palais des Festivals, Cannes, France

*Robson  
&  
Jerome*

would like to thank their producers

**MIKE STOCK & MATT AITKEN**

and all the studio team for the tremendous success of

**'I BELIEVE'/'UP ON THE ROOF'**

our second consecutive No.1

*(all right we know it's your 15th No.1  
but there's no need to brag about it!!)*

## BEHIND THE COUNTER

## MARTIN SILVERS, Highway 61, Birmingham

"It wasn't a particularly good week for us and was decidedly quieter than the previous two. Our local competitor slashed the price of the new Queen album to £9.99 and, as a result, we have sold none at all so far. But it's good to see we've already got some Christmas shoppers in the store and we're now noticing the onset of the list syndrome, where we get lots of specific enquiries. Overall I'd say there is probably slightly less product being released for Christmas, compared with last year, although there is still a lot to contend with. Inevitably there are too many releases coming out on the same day and I see this as being counter-productive because most consumers can't afford to buy more than one record at a time. It's a perennial problem at this time of year, but I still wish there was some attempt made to spread releases out more. Distribution services already seem to be bowing under pre-Christmas pressure. Out of a batch of orders placed with major distributors on the Monday, only two had been delivered by Wednesday.

## FRONTLINE

## ON THE ROAD

## TOM ROBINSON, RTM rep for Scotland

"We've had some back-catalogue action with the Charlatans because we've got some gigs up here this week, and we've got the Coolio album as well, which has been doing all right. I think people were worried if the album could sell well off the back of the single. We're doing pre-sales on Coco & The Bean who are actually in the Edinburgh area for that. We're pre-selling a new Erasure single as well, Fingers & Thumbs. People are cagey about it because the album just hasn't performed as well as it should have. We're hoping maybe this will turn it around. As far as shop sales go this week, Pulp's flying out everywhere, you're still getting good sales on things like Oasis and you've still got your stadium rockers like Queen. For us we've got the Hard Times compilation out next week and we're selling in a new Hardfloor single as well which will surprise a few people because it's not your usual Hardfloor wibbly-wobbly madness. It's a bit more of a funky techno number."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Demand for Queen's album was up to expectations while Elton John, Passengers, Happy Mondays and Madonna were also strong performers. Singles that streamed ahead included Robson & Jerome, Whitney Houston, The Beautiful South, Madonna and Cloak.

## PRE-RELEASE ENQUIRIES

Singles: M People, Beatles; Albums: Robson & Jerome, Enya

## ADDITIONAL FORMATS

Queen coloured vinyl single, Skid Row seven-inch picture disc, Madonna CD single with calendar pack

## IN-STORE

Windows - Robson & Jerome, Michael Bolton, Rolling Stones, Mariah Carey, Madonna, Now 32, R Kelly, Waiting To Exhale, Bruce Springsteen, This Year's Love, In-store: East 17, St Etienne, Enya, Cliff Richard, Alice In Chains, John Hiatt, Robson & Jerome, Bon Jovi

## MULTIPLE CAMPAIGNS



Windows - Michael Bolton, Best Of Blues Brother Soul Sister, This Year's Love, Hank Marvin, Roy Music; In-store - Cliff Richard, John Hiatt, Alice In Chains, TV ads - Michael Bolton (Yorkshire), Best Of Blues Brother Soul Sister (Anglia), This Year's Love (Anglia); Press ads - Steve Marland, Squeeze, Bonnie Raitt, David Bowie



Windows - three for two on mid-price classic artist albums; In-store - three for two on mid-price classic artist albums, UB40, Heathcliff, Neil Sedaka, Jimmy Nail, Best Of All Woman, Pure Emotion, Coronation Street, Piano Moods, Robson & Jerome, Robert Palmer, Cecilia Bartoli, Etano



Single - M People; Album - East 17; Essential Selection - Bjork, Blur, White, The Elixirs, R Kelly, Rolling Stones, Waiting To Exhale; Windows - R Kelly, Waiting To Exhale, Rolling Stones, Bruce Springsteen; In-store - Renaissance 2, R Kelly



Singles - Boyzone, Bon Jovi, Blur, M People; Windows - Rolling Stones, Now 32, Mariah Carey, Madonna, In-store - Queen, Rolling Stones, Mariah Carey, Run-DMC, David Bowie, East 17, MCI CDs at £9.99 and cassettes at £2.99



Singles - Abigail, Beaumont Newhall, Bjork, Kathy Brown, Erotic, Nones, Rampage; Albums - Bad Religion, New Jersey Kings, No Means No, Maddy Prior, Ramshackle, Technoheads



Singles - Bon Jovi, Boyzone, Blur, Oasis, M People; Albums - Now 32, Robson & Jerome, East 17, Bruce Springsteen, Rolling Stones, Waiting To Exhale, Videos - Robson & Jerome, Wet Wet Wet, Rolling Stones, Disney titles; In-store and windows - Power Rangers, Star Wars Trilogy, Lion King, Forrest Gump, Jungle Book



Singles - Blur, Boyzone, Ozzy Osbourne, Whale; Albums - Bad Religion, Melissa Etheridge, Hard Times; Windows - Christmas campaign, East 17, Eternal, Rolling Stones, Blur, Boyzone, Robson & Jerome, Now 32, Bruce Springsteen, Jimmy Eat World, Big Six, Whale, Ozzy Osbourne, Eton John, Jimmy Nail; In-store - The Main Event with CDs at £9.99, Robson & Jerome, Now 32, East 17, Eternal, Rolling Stones, Bruce Springsteen, Best Of The 60s, Greatest Hits '95, Love Album 2, Pan Pipes - Wet Wet Wet Ireland, Bon Jovi, Queen, Def Leppard, Janet Jackson, Wet Wet Wet TV ads - Robson & Jerome (LWT, Lamer, NNW), Eternal (national Channel Four)



Single - The Monkees; Windows - Elton John, Def Leppard, Madonna, Queen, Rolling Stones, TDK, Enya, Eternal; In-store - Sony Shop Early sale, Gramophone Award Winner; Press ads - David Bowie, Don Henley, Essential Classics, Bruce Springsteen



Megaplay singles - Maxine and Dubwise, Gorley's Essential Album - Hard Times; Windows and In-store - Truly Gifted Christmas campaign; Press ads - Christmas campaign, Whale, Bjork, Shamen, Pop Tartz, Force 1, Hard Times, Queen, Melissa Etheridge



Album - Robson & Jerome; Windows - Robson & Jerome, East 17, Jimmy Nail; In-store - Queen, Entertainment Offer with two CDs for £15, Christmas catalogue promotion



In-store - 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 (Lincoln), Derricks (Swansea), Disks (Sutton-In-Ashfield), Gatefield Sounds (Whitstable), Highway 61 (Birmingham), HMV (Thurrock), Music Zone (Leigh), Our Price (Dumfries), Tower (Pocockville), Virgin (Kingston).

If you would like to contribute call Karen Faux on 0181 543 4830.

## TELEVISION

## 18.11.95

Live And Kicking features Boyzone, BBC 1:

9.15 - 12.12pm

Scratchy & Co features Smash Hits tour, ITV:

9.25 - 11.30am

The Tube featuring Alison Moyet, Billy

Bragg, Fine Young Cannibals and Madonna,

VIH: 8.30 - 9pm

Later With Joels Holland featuring Blur, BBC

2:11.50 - 12.55pm

## 20.11.95

Madonna Special, VH-1: 8.55 - 8.30pm

Michael Jackson Megamix, MTV: 8 - 8.15am

Lenky Kravitz: The Hits, MTV: 8 - 9pm

11 Concert features Annie Lennox in New

York, Radio One: 4.30 - 5pm

John Peel with sessions from the Nibbles and

new Manchester band Smaller, Radio One: 5 - 7pm

The Essential Mix featuring Laurent Garner's

techno mix, Radio One: midnight - 2am

## 19.11.95

Doing The Business: Back Together, with

Terry Hall, Supps, The Buzzcocks and Jeff

Strummer from The Clash on how to survive

the break up of a band, Radio One: 7 - 8pm

The Radio One Rock Show with sessions

from Fear Factory and Soul Asylum, Radio

One: 8 - 10pm

## 20.11.95

The Evening Session features Sleeper, Radio

One: 7 - 9pm

Without Walls: My Generation featuring The

Yardbirds, Channel Four: 9-10pm

## 24.11.95

The Evening Session live from the MTV

European Music Awards in Paris, Radio One:

7 - 8pm

John Peel with a session from Van Basten,

Radio One: 10 - 11pm

## EXPOSURE

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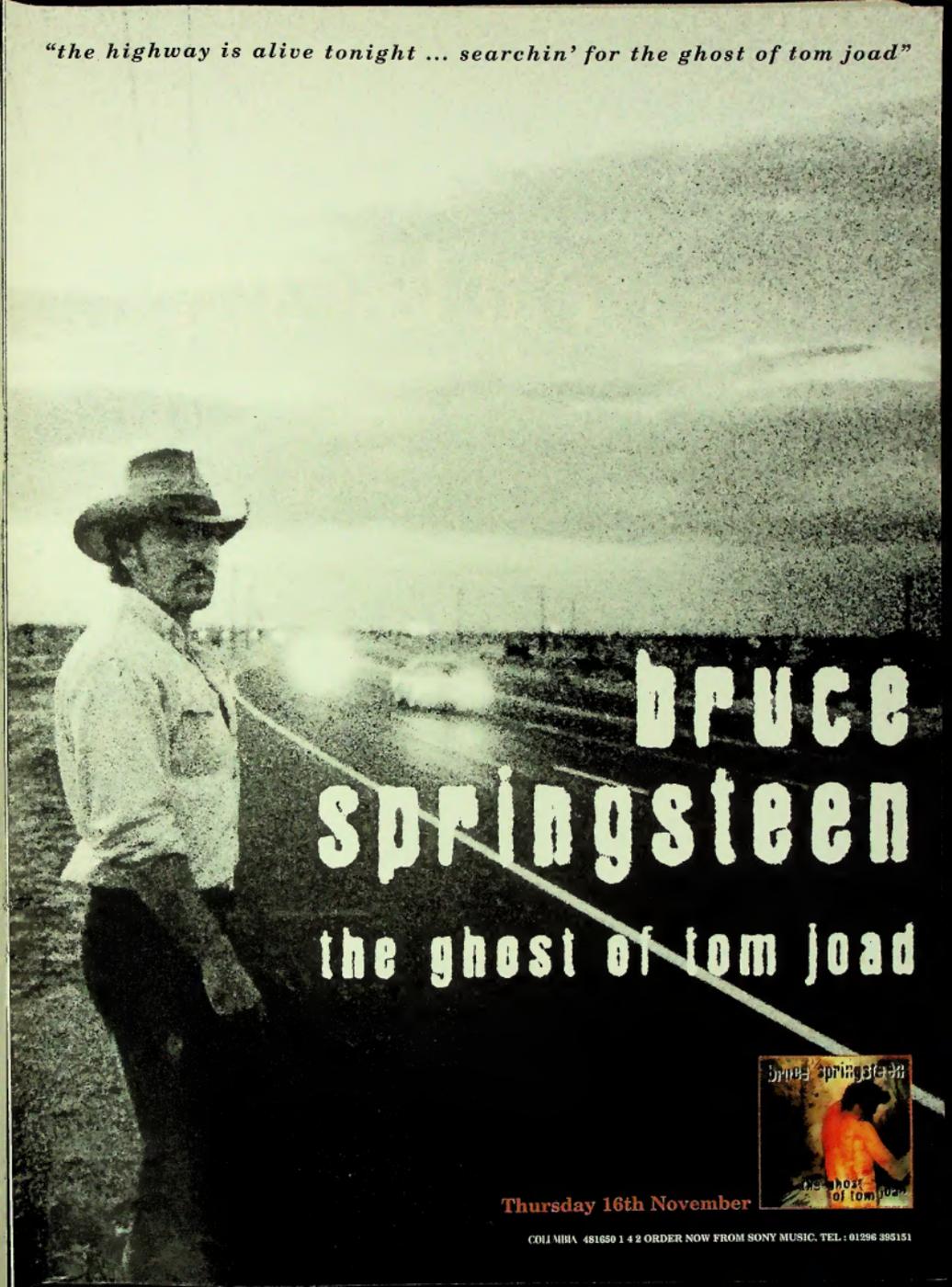
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7 - 8pm

John Peel with a session from Van Basten,

Radio One: 10 - 11pm

*"the highway is alive tonight ... searchin' for the ghost of tom joad"*



**bruce  
springsteen**  
the ghost of tom joad



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\*The Campaign ROUND 2!

TELEVISION - Week Commencing:  
 20/11 National C4 4/12 National ITV  
 27/11 National C4 11/12 Regional ITV

BILLBOARDS

95 Sheet Billboards  
 100 Sites Run Nationwide 1st - 30th December  
 Adsell Posters  
 500 sites in December

# The Great Escape...

The Album Of The Year



PRESS

Sunday Times	Vox
Observer	More
Independent on Sunday	NME
Mojo	Melody Maker

SINGLE

"The Universal" is released on November 13th

LIVE

UK Album Year NOVEMBER  
 1st BELFAST KINGS HALL  
 2nd DUBLIN THE POINT  
 7th BIRMINGHAM SEC  
 20th BIRMINGHAM SEC  
 27th SHEFFIELD ARENA  
 28th GLASGOW SEC  
 30th MANCHESTER GHEX  
 DECEMBER

ALL DATES SOLD OUT

1st MANCHESTER GHEX  
 2nd LONDON WEMBLEY ARENA  
 3rd LONDON WEMBLEY ARENA  
 5th CARDIFF INTERNATIONAL  
 6th BOURNEMOUTH BR  
 8th NEWCASTLE ARENA  
 9th BIRMINGHAM SEC  
 13th GLASGOW SEC  
 15th LONDON WEMBLEY ARENA

The Great Escape consolidates Blur's position as the benchmark against which all current British bands must be measured. INDEPENDENT ON SUNDAY

The Great Escape is the work of a band approaching the height of their musical powers. This is Blur's real triumph, truly their finest hour. NME

\* Q Awards 1995 - Best Album



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# Robson & Jerome retains sales lead

CHART FOCUS

## SALES

I can't match last week's storming debut when it sold 268,000 copies but **Robson & Jerome's** *I Believe/Up On The Roof* managed to shift a further 224,000 units last week to bring the singing soldiers' 1993 singles sales tally to 2,302,000. They are the first act to sell two million singles in a year since **Madonna** in 1985. *I Believe/Up On The Roof* is also the 10th number one hit produced by Stook and Aitken, putting them in joint third place in the all-time producers' hall of fame, alongside Norrie Paramor. *I Believe* is the 10th single to debut at number one this year and the 47th in exactly (happy birthday!) 43 years of charts. It's also the 11th on RCA, a tally unmatched by any other label.

Surprisingly, after debuting last week at number two, **Oasis** Wonderwall single slips to number three, allowing the former number one, **Coolio's** *Gangsta's Paradise*, to rebound to number two. The fact that **Robson & Jerome** didn't reach number one after debuting at number two is less surprising - 11 singles have entered the **TOP 10** at number two this year, and not one of them has subsequently reached number one.

28 more new entries to the singles chart bring the year-to-date tally to over 17,000 and making it the liveliest year yet. The highest new entry comes from the **Happy Clappers**, whose *I Believe* debuts as number seven. It was first released in January without charting, and again in June, when it reached number 21.

**Queen's** *Made In Heaven* debuts at number one on the album chart, after selling over 140,000 copies last week. A poignant reminder of the talented Freddie Mercury, who died four years ago next week, and comprising of previously unreleased material, this is the group's ninth number one album, a tally bettered only by two acts who have a chance of increasing their own tally in coming weeks - **The Beatles** and **The Rolling Stones**.

Finally, eight years after entering the TV merchandising game in earnest, Sony has managed to land three number ones in a year in the compilation chart for the first time. After early year success for **The Best Of Heartbeat** and **Top Of The Pops 1**, its return to the Heartbeat theme via **Heartbeat - Forever Yours**, worked like a charm. The album debuted at number one, and stayed there for six weeks longer than any compilation outside of the *Now!* series since the **Bodyguard** soundtrack. **Alan Jones**

## SINGLES UPDATE



## ALBUMS UPDATE



## SALES AWARDS

- Platinum:** **Robson & Jerome:** *I Believe/Up On The Roof* (single); **Janet Jackson:** *Design Of A Decade 1986/1996*; **Pulp:** *Different Class*.
- Gold:** **Celine Dion:** *I'm Alive*; **Madonna:** *Something To Remember*; **Alanis Morissette:** *Jagged Little Pill*; **Elton John:** *Love Songs*; **Jimmy Nail:** *Big River*; **Bill Whelan:** *Music From Riverdance: The Show*; **Passengers:** *Original Soundtracks 1*; **Various:** *The Greatest Hits Of '95*; **Various:** *The Best Of Dance Mania '95*; **Various:** *The Love Album II*.
- Silver:** **Bryan Adams:** *Have You Ever Really Loved A Woman* (single); **Char:** *It's A Man's World*; **Chris de Burgh:** *Beautiful Dreams*; **Nine Inch Nails:** *Pretty Hate Machine*; **Smashing Pumpkins:** *Meliora*; **Collie & Infinite Sadness;** **Underworld:** *Dubnbasawidnynheadman*; **Various:** *Instrumental Moods*.

## PLAYLIST ADDS

**Radio 1 FM:** *07.15.95:* **Alice:** *Delta Grande*; **Rhythm Of Life:** *Black Group*; **Katy's Heroes:** *Celine Dion - Mixed*; **Michael Jackson:** *Earth Song*; **Passengers:** *Music Sessions*; **Prince:** *Gold*; **Shaw & Webb:** *C Live: Anne Lennox - Something So Right*; **Barré:** *Shine Like A Star*; **The Cardigans:** *Carrie*; **Exile & The Exiles:** *Exile*; **Frankie D:** *Don't Turn Your Back*; **Carriage:** *Quake*; **Merisay:** *Boy Racer*; **PJ & Duncan:** *Perfect*.

**Capital FM:** *06.10.19.95:* **Alice:** *Delta Grande*; **Michael Wincup:** *Show All On My Mind*; **Billie:** *All Campbell - Something So Right*; **Mariah Carey & Boyz II Men:** *One Sweet Day*; **Annexa Lennox:** *Something So Right*; **Roxette:** *The Look*; **Various:** *C Live: Promises - Happiness*; **Various:** *06.10.19.95:* **Various:** *06.10.19.95: C Live: Prince & Gold: C Live: Everything But The Girl - Missing*; **The Wannadies:** *Like It So*.

**MTV Europe:** *07.11.95:* **The Turner:** *Goldwyns*; **Culture Beat:** *Inside Out*.

## THIS WEEK'S HITS

### Singles

NUMBER ONE: **I Believe/Up On The Roof**

**Robson Green & Jerome Flynn - RCA**

HIGHEST NEW ENTRY: **I Believe Happy Clappers - Shindig**

HIGHEST CLIMBER: **You'll See Madonna - Maverick/Sire**

NUMBER ONE R&B SINGLE: **Gangsta's Paradise**

**Coolio featuring LV - Tommy Boy**

NUMBER ONE DANCE SINGLE: **I Believe**

**Happy Clappers - Shindig**

### Albums

NUMBER ONE: **Made In Heaven Queen - Parlophone**

HIGHEST NEW ENTRY: **Made In Heaven Queen - Parlophone**

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

NUMBER ONE COMPILATION: **Pure Swing IV - Dino**

### Airplay

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

BIGGEST GROWER: **Itchycoo Park M People - Deconstruction**

MOST ADDED: **Itchycoo Park M People - Deconstruction**

## AIRPLAY

Although there's a smaller gap between it and the number two record than at any time in its 11 week reign at number one, suggestions that **Simply Red's** *Fairground* would begin to lose its grip on the nation's playlists have proven premature; this week it actually increases its play marginally from 1324 to 1337. The record which has come closer to dethroning it than any other is, surprisingly, **De Leppard's** *When Love & Hate Collide*, which mysteriously more than makes up a 19% dip in support the week before to power its way to runners-up position. It's not the only record close to *Fairground* - the top six airplay tracks' audiences are within a 6% band.

**Mike Stok** and **Matt Aitken** joined **Jonathan King** on **Talk Radio UK** last Thursday for a CIN-bashing session, premiering **The Lance Ellington/Frank Bruno** single *Eye of the Tiger*, and expressing their frustration at the lack of plays given by **Radio One** to the new **Robson & Jerome** single, *I Believe*, which of course, they produced.

On the latter subject, **Media Monitor** figures confirm **Radio One's** reluctance to spin the fictional soldier's disc. *I Believe* was played just three times last week, all on chart countdowns. The record's notional other A-side, *Up On The Roof*, was avoided altogether by **Radio One**. For a number one record, *I Believe* is also getting precious little support from other stations, although it is picking up steam. It moves from number 60 to number 20 on the airplay chart this week. *Up On The Roof* doesn't make the **Top 200**, although it was played 77 times last week. The airplay chart is a tracks chart, but if it were a records chart, *I Believe/Up On The Roof* would earn 15th place.

The airwaves were alive with **Beatles** oldest last week, with talk stations, news stations and religious broadcasters all joining the gold and current music stations in playing the former **Fab Four's** catalogue. Unfortunately **Media Monitor** doesn't monitor oldies, and can't provide a list of most-played **Beatles** tracks, so what follows is from personal observation.

The fact that they recorded so many well-known and well-loved songs means that no one has gained the upper hand in the current nostalgia-fest. Interestingly enough, though I heard a couple of dozen **Beatles** tracks over the airwaves last week, I only heard three as much as twice - *Yesterday* (which) plus two whose use was in ironic and disapproving editorials on the **Beatles'** ubiquity - *Let It Be* and *Here, There And Everywhere*. **Alan Jones**

## EVERYONE AT LOVE THIS RECORDS AND THE STUDIO WOULD LIKE TO CONGRATULATE MIKE STOCK & MATT AITKEN ON THEIR 15TH UK No:1

1985 - 1995

"You Spin Me Round (Like A Record)" **Dead Or Alive** • "Respectable" **Mel & Kim** • "Let It Be" **Ferry Aid**

"Never Gonna Give You Up" **Rick Astley** • "I Should Be So Lucky" **Kylie Minogue** • "Especially For You" **Kylie Minogue & Jason Donovan**

"Too Many Broken Hearts" **Jason Donovan** • "Hand On Your Heart" **Kylie Minogue**

"Ferry Cross The Mersey" **The Christians, Holly Johnson, Paul McCartney, Gerry Marsden, Stok Aitken Waterman (Mersey Aid)**

"Scalped With A Kiss" **Jason Donovan** • "You'll Never Stop Me Loving You" **Sonia** • "Do They Know It's Christmas" **Band Aid II**

"Tears On My Pillow" **Kylie Minogue** • "Unchained Melody"/"White Cliffs Of Dover" **Robson Green & Jerome Flynn**

"I Believe"/"Up On The Roof" **Robson Green & Jerome Flynn**



THE UK'S OFFICIAL CHART SOURCE





# AIRPLAY PROFILE



No. of plays

Rank	Title	Artist/Label	LW	TW
1	1	WONDERWALL (New Creation)	21	29
2	1	MISSING (Dunwich, But The Girl/Don't Bore Me Y'ing)	27	27
4	18	HES ON THE PHONE (New Creation)	20	27
4	7	THE UNIVERSAL (New Creation)	24	26
5	1	GANGSTA'S PARADISE (Columbia Features/LK, Flamingo Recs)	22	25
6	28	B 2 GETHER (The Zepher III)	15	24
6	7	LUCKY YOU (Lightning Seeds/Epic)	24	24
6	7	THINNER (East West)	21	24
8	14	WHEN LOVE & HATE COLLIDE (Epic/Legacy/Mercury)	17	23
8	4	KING OF THE KIBB (Epic/Atlantic)	23	23
8	11	DIGGING ON YOU (New Creation)	17	23
11	2	POWER OF LOVE LOVE POWER (Lulu/Verve/Black/Reprise)	11	22
12	1	HAND IN MY POCKET (Asian/Mercury)	25	22
14	10	YOU'LL SEE (Mercury/MCA)	19	21
15	25	PASS THE BUZZ (Capitol/Epic)	8	20
15	10	DISCO 2000 (Polygram)	12	20
17	1	POWER OF A WOMAN (Epic/Atlantic)	17	19
17	14	THE POWER (OF ALL THE LOVE IN THE WORLD) (New Creation)	17	19
17	4	YOU DO (J&B/Atlantic)	23	19
17	25	ITCHYGO PARK (New Creation)	4	19
17	25	SENTIMENTAL (Columbia/Globe)	12	19
22	25	LUCKY LOVE (A&M/Atlantic)	11	17
22	10	EVERYBODY SAY EVERYBODY DO (Capitol/Mercury)	20	17
24	20	FAIRGROUND (Sire/Atlantic)	14	16
24	20	HAPPINESS (Columbia)	12	16
24	25	PRETENDERS TO THE THRONE (Real Gone/Atlantic)	12	16
24	25	WHADDA U WANT FROM ME (Arista/Atlantic/Real Gone)	8	15
27	10	TD LIE FOR YOU (AND THAT'S THE TRUTH) (Mercury/Atlantic)	10	15
27	10	IT'S ON (New Creation)	4	14
27	10	LIE TO ME (New Creation)	6	14



No. of plays

Rank	Title	Artist/Label	LW	TW
1	1	TD LIE FOR YOU (AND THAT'S THE TRUTH) (Mercury/Atlantic)	28	33
1	1	FAIRGROUND (Sire/Atlantic)	26	33
1	1	SOMETHING FOR THE PAIN (New Creation)	25	29
3	1	I'LL BE THERE FOR YOU (The Rembrandts/East West)	25	29
3	3	HEAVEN FOR EVERYONE (New Creation)	26	29
3	6	LUCKY YOU (Lightning Seeds/Epic)	22	29
3	7	WONDERWALL (New Creation)	22	29
7	18	LIKE A ROLLING STONE (Rolling Stones/Epic)	21	25
7	18	LIKE LOVERS DO (Lulu/Verve)	21	25
10	18	WALKING IN MEMPHIS (Capitol/MCA)	19	24
10	18	WHEN LOVE & HATE COLLIDE (Epic/Legacy/Mercury)	17	24
11	18	ALRIGHT (Capitol)	19	24
11	22	CAMDEN TOWN (Sire/MCA)	10	24
14	22	GOLDENYE (The Temer/Parlophone)	18	23
14	22	ELECTRIC TRAINS (Sire/MCA)	18	23
14	11	ROLL TO ME (Sire/MCA)	19	23
14	25	THE UNIVERSAL (New Creation)	15	23
14	18	PRETENDERS TO THE THRONE (Real Gone/Atlantic)	15	23
14	14	WAITING IN VAIN (Atlantic/MCA)	20	23
20	10	NO RELIGION (New Creation)	6	22
20	6	OCEAN DRIVE (Lightning Seeds/Epic)	22	22
20	10	SORTED FOR E'S & WHIZZ (Polygram)	21	22
23	19	MISS SARAJEVO (Polygram/Atlantic)	19	21
24	26	BROKEN STONES (Polygram/Atlantic)	15	20
24	6	KING OF THE KIBB (Epic/Atlantic)	22	20
26	24	HAND IN MY POCKET (Asian/Mercury)	17	19
27	25	CIRCUS (Sire/Epic)	6	17
27	25	STRANGERS WHEN WE MEET (New Creation/MCA)	4	17
28	25	SAME THINKING IN THESE EYE (New Creation)	17	13
28	15	THE WORLD (New Creation)	19	13

## AIRPLAY FOCUS

### ZCR FM

Head of music Dave Luck admits ZCR "gets off fairly tight" as regards competition, but the station isn't resting on its laurels. After tightening up its music policy, the Bournemouth station is attaching greater emphasis to new tracks to combat any threat to its market-leading position. Luck, who has worked at the GWR station for nine years, says, "We used to play more oldies but we've got a bit of edge on the station because there are a lot of new, interesting bands." Once the kind of station that featured vets' and doctors' spots, ZCR now operates in a strictly soft

ADR format including five back-to-back tracks out of the mixers every hour to attract the 25 to 34 target audience. There are no specialist shows and the only deviation from the tight format is a weekly themed Saturday on subjects such as Eighties music or supergroups. "It's fairly safe," says Luck. "We don't play out-and-out dance music and we wouldn't play rap songs." Following impressive audience rises in recent years, ZCR now has 178,000 listeners, a 24% reach and an 11.6% market share (in its 753,000 transmission area (Rajar figures).

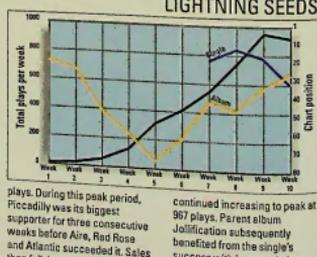
Paul Williams

### ZCR'S TOP 10

Rank	Title	Artist/Label	Plays
1	When Love And Hate Collide (Epic/Legacy/Mercury)	32	
2	Heaven For Everyone (New Creation)	31	
3	Fairground (Sire/Atlantic)	31	
4	Somewhere Somehow (New Creation)	30	
5	Power Of A Woman (Epic/Atlantic)	28	
6	LUCKY YOU (Lightning Seeds/Epic)	28	
7	TD LIE FOR YOU (AND THAT'S THE TRUTH) (Mercury/Atlantic)	27	
8	Power Of A Woman (Epic/Atlantic)	25	
9	Walking In Memphis (Capitol/MCA)	19	

Most played tracks on ZCR with 400,000 in the Mersey area.

LUCKY YOU became one of the Lightning Seeds' highest-placed singles, but sales still couldn't match radio's affection for Ian Brodie's whimsical pop. Out originally in August 1994 when it reached 43, its re-release gave the Seeds a fourth Airplay Top 10 hit this year. Stations had been playing the track all year, but this support dramatically increased as the single was re-promoted. A fortnight ahead of debuting at 20 on the sales chart, it experienced a 17% radio increase in one week. Having struck, strong airplay helped the song to peak at number 15. Radio One made the tune its joint number one on 26



plays. During this peak period, Piccadilly was its biggest supporter for three consecutive weeks before Air, Real Rose and Atlantic succeeded it. Sales then fell, but radio play continued increasing to peak at 967 plays. Parent label Jollification subsequently benefited from the single's success with improved chart positions. Paul Williams

# TOP 50 AIRPLAY HITS

18 NOVEMBER 1995

## MEDIA MONITOR

This Week	Last 2 weeks	Title/Artist/Label	Radio 1 FM No. of plays	Radio 2 No. of plays	NRJ No. of plays	Capital No. of plays	City No. of plays	Ordnance No. of plays	Heart FM No. of plays	Invicta No. of plays	Metro No. of plays	Smoothly No. of plays	Virgin Radio No. of plays	Total No. of plays	Weekly audience (in thousands)																																		
																1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34
1	1	<b>FAIRGROUND</b> Simply Red (East West)	B	16	54	26	24	31	31	32	19	7	13	337	133	53,95	25.1																																
2	4	<b>WHEN LOVE &amp; HATE COLLIDE</b> Del Loryard (Mercury)	A	23	33	25	25	26	34	35	12	9	24	1068	53,62	71.9																																	
3	3	<b>LUCKY YOU</b> Lightning Seeds (Epic)	A	24	40	7	34	38	29	0	13	13	25	28	916	52,87	4.4																																
4	5	<b>I'D LIKE FOR YOU (AND THAT'S THE TRUTH)</b> Meat Loaf (Virgin)	B	15	30	45	44	25	39	34	31	26	1	33	1790	42,0	81.3																																
5	2	<b>POWER OF A WOMAN</b> Enuff Z'Nuff (Atlantic)	A	19	43	7	31	13	29	32	35	33	34	0	1256	52,26	8.6																																
6	9	<b>HEAVEN FOR EVERYONE</b> Queen (Parlophone)	B	10	38	49	42	38	38	30	34	1	5	29	1309	51,95	1.7																																
7	13	<b>WONDERWALL</b> Oasis (Decca)	A	28	39	17	23	17	31	0	1	18	34	25	1585	44,34	40.9																																
8	16	<b>MISSING</b> Everything But The Girl (Eterna/Bianco Y Negro)	A	27	0	11	21	39	39	0	1	7	43	9	986	42,94	40.8																																
9	11	<b>YOU'LL SEE</b> Madonna (Maverick)	A	21	0	24	31	32	25	15	31	44	9	951	40,14	33.4																																	
10	11	<b>GOLDENEYE</b> Tina Turner (Parlophone)	B	11	0	46	49	0	33	1	30	25	23	780	37,70	51.9																																	
11	7	<b>I'LL BE THERE FOR YOU</b> The Rembrandts (East West)	C	3	72	29	34	9	34	0	8	2	2	623	37,66	13.7																																	
12	8	<b>WALKING IN MEMPHIS</b> Cher (WEA)	B	8	5	24	31	1	29	20	26	18	1	24	838	33,28	4.8																																
13	24	<b>LIKE A ROLLING STONE</b> Rolling Stones (Virgin)	C	13	0	25	30	41	44	0	1	3	16	25	509	32,67	49.9																																
14	43	<b>POWER OF LOVE (LOVE POWER)</b> Luther Vandross (Epic/V Records)	A	22	30	2	5	25	3	0	1	2	20	0	366	28,53	70.1																																
15	16	<b>THUNDER</b> Fast (Epic)	A	24	0	8	29	33	0	1	17	6	0	512	27,48	13.1																																	
16	30	<b>EXHALE (SHOOP SHOOP)</b> Whitney Houston (Arista)	C	11	29	26	27	3	11	25	29	9	9	565	27,43	84.4																																	
17	19	<b>GANGSTA'S PARADISE</b> Coolio Featuring L.V. (Tommy Boy)	A	25	0	12	13	7	21	0	1	3	6	0	367	27,41	2.2																																
18	10	<b>ITCHYCOO PARK</b> M People (Deconstruction)	A	19	0	28	30	0	16	17	27	1	0	455	27,32	62.5																																	
19	8	<b>FANTASY</b> Mariah Carey (Columbia)	A	4	38	31	29	6	30	16	25	30	4	27	0	703	26,76	-2.9																															
20	12	<b>I BELIEVE</b> Robson Green & Jerome Flynn (RCA)	C	3	0	33	39	42	23	0	25	4	1	422	26,45	233.6																																	
21	14	<b>DIGGIN' ON YOU</b> TLC (Arista/Capitol)	A	23	0	2	27	8	0	1	2	22	0	410	23,15	8.8																																	
22	12	<b>SOMEWHERE SOMEHOW</b> Wet Wet Wet (Phonogram Organisation)	0	35	22	12	0	24	28	29	26	24	1	736	23,04	-3.8																																	
23	38	<b>THE UNIVERSAL</b> Blur (World/Parlophone)	A	26	0	6	3	24	11	0	0	0	7	23	193	22,70	57.0																																
24	37	<b>PRETENDERS TO THE THRONE</b> Beautiful South (Eol Discs)	B	16	0	7	9	17	11	32	0	7	16	23	425	22,53	73.8																																
25	44	<b>HE'S ON THE PHONE</b> Saint Etienne (Heavenly)	A	27	0	8	7	14	0	1	8	2	0	315	22,24	92.9																																	
26	12	<b>HAND IN MY POCKET</b> Alicia Keys (Arista)	A	22	0	0	4	6	0	0	1	17	19	189	19,84	-12.0																																	
27	46	<b>B 2 GETHER</b> The Original Dubs	A	24	0	0	28	5	0	0	3	0	0	128	19,57	88.0																																	
28	37	<b>MISS SARAJEVO</b> Passengers (Island)	B	8	0	9	31	0	6	0	0	0	1	21	96	19,16	38.7																																
29	23	<b>KING OF THE KERB</b> Echoboy (Island)	A	23	0	0	1	0	0	0	0	0	20	90	18,82	6.0																																	
30	31	<b>WATERFALLS</b> TLC (Arista/Capitol)	0	71	8	5	7	5	0	12	2	11	0	340	17,95	19.6																																	
31	18	<b>ANYWHERE IS ENYA (WEA)</b>	B	9	0	30	26	0	13	0	12	1	0	269	17,84	143.3																																	
32	51	<b>LUCKY LOVE</b> Jen (Decca London)	B	17	0	8	4	2	17	0	1	2	1	0	473	17,80	82.0																																
33	29	<b>COUNTRY HOUSE</b> Blur (World/Parlophone)	1	71	3	3	0	5	0	2	1	2	1	252	16,99	-3.7																																	
34	17	<b>LOVE RENDEZVOUS</b> M People (Deconstruction)	0	70	2	2	6	7	11	1	1	28	0	266	16,96	0.4																																	
35	22	<b>YOU ARE NOT ALONE</b> Michael Jackson (Epic)	1	14	16	22	20	5	32	7	1	0	1	452	16,90	13.1																																	
36	38	<b>THE POWER (OF ALL THE LOVE IN THE WORLD)</b> Sade (Epic)	A	19	0	0	0	0	4	0	0	3	18	0	109	16,17	19.6																																
37	22	<b>EVERYBODY SAY EVERYBODY</b> Let Loose (Mercury)	A	17	0	0	0	0	11	0	0	12	4	0	314	16,05	19.2																																
38	32	<b>PASS THE VIBES</b> Definition Of Sound (Fontana)	A	20	0	0	0	19	0	0	0	0	1	67	15,92	73.3																																	
39	31	<b>SOMETHING FOR THE PAIN</b> Ben Jovi (Mercury)	0	41	1	1	4	10	0	1	1	1	29	309	15,92	-4.2																																	
40	21	<b>RUNAWAY</b> Janet Jackson (A&M)	0	39	3	22	1	6	1	18	8	2	1	335	15,81	28.6																																	
41	114	<b>DISCO 2000</b> Paul Oakenfold	A	20	0	0	0	0	0	0	0	0	1	45	15,17	307.7																																	
42	13	<b>CAMDEN TOWN</b> Sugab (WEA)	0	38	1	1	4	4	0	1	4	16	24	254	15,09	33.4																																	
43	56	<b>UNTIL MY DYING DAY</b> UB40 (Dep International)	C	7	0	14	10	0	22	21	2	1	0	463	13,73	-58.8																																	
44	37	<b>SENTIMENTAL</b> Deborah Cox (Arista/Viva)	A	19	0	0	3	18	0	0	0	0	0	115	13,40	56.2																																	
45	26	<b>AIN'T NOBODY</b> Diana King (Sony)	B	10	0	1	1	6	1	0	1	7	20	0	288	12,98	-30.8																																
46	43	<b>FATHER AND SON</b> Boyzone (Polygram)	B	12	0	5	6	1	0	10	0	12	4	0	160	12,97	74.2																																
47	13	<b>HAPPINESS</b> Pizzicato (Columbia)	B	16	0	0	3	0	0	0	0	0	1	95	12,75	43.0																																	
48	23	<b>YOU DO</b> McNamee & Butler (Mer)	A	19	0	0	0	2	0	0	0	0	0	96	12,74	43.9																																	
49	42	<b>ROLL TO ME</b> Del Amitri (A&M)	C	3	12	0	5	3	18	3	5	4	0	238	12,70	-9.7																																	
50	133	<b>WHADDA U WANT (FROM ME)</b> Frankie Knuckles feat. Adonis (Virgin)	B	15	0	0	0	0	0	0	0	1	0	42	10,58	249.5																																	

# AIRPLAY

**Media Monitor**  
monitors these stations 24 hours a day, seven days a week. Airplay is based on the following stations:  
252: 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 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# THE OFFICIAL CHARTS -18 NOV

music week

AS USED BY



# SINGLES

- |    |          |  |                        |
|----|----------|--|------------------------|
| 1  | <b>1</b> | <b>I BELIEVE/UP ON THE ROOF</b>                                | RCA                    |
| 2  |          | <b>GANGSTA'S PARADISE</b> Coolio featuring LV                  | Tommy Boy              |
| 3  |          | <b>WONDERWALL</b> Oasis  | Creation               |
| 4  | ↓        | <b>MISSING Everything But The Girl</b>                         | Blanco Y Negro/Eternal |
| 5  | ↑        | <b>YOU'LL SEE</b> Madonna                                      | Maverick/Sire          |
| 6  |          | <b>THUNDER</b> East 17   | London                 |
| 7  | ↑        | <b>I BELIEVE</b> Happy Clappers                                | Shindig!/PWL           |
| 8  |          | <b>HEAVEN FOR EVERYONE</b> Queen                               | Parlophone             |
| 9  | ↓        | <b>I'D LIE FOR YOU (AND THAT'S THE TRUTH)</b> Meat Loaf        | Virgin                 |
| 10 | ↑        | <b>GOLDENEYE</b> Tina Turner                                   | Parlophone             |
| 11 | ↑        | <b>EXHALE (SHOOP SHOOP)</b> Whitney Houston                    | Arista                 |
| 12 | ↑        | <b>ANYWHERE IS ENYA</b>  | WEA                    |
| 13 |          | <b>FAIRGROUND</b> Simply Red                                   | East West              |
| 14 |          | <b>WHEN LOVE &amp; HATE COLLIDE</b> Def Leppard                | Bludgeon Riffola       |
| 15 |          | <b>HES ON THE PHONE</b> Saint Etienne                          | Heavenly/Creation      |
| 16 | ↑        | <b>YOU TO ME ARE EVERYTHING</b> Sean Maguire                   | Parlophone             |
| 17 | ↑        | <b>WRAP ME UP</b> Alex Party                                   | Systematic             |
| 18 | ↑        | <b>PRETTENDERS TO THE THRONE</b> The Beautiful South           | Go/Discs               |
| 19 | ↑        | <b>HAPPINESS</b> Pizzaman                                      | Cowboy                 |
| 20 | ↑        | <b>LUCKY LOVE</b> Ace Of Base                                  | London                 |
| 21 |          | <b>LIKE A ROLLING STONE</b> The Rolling Stones                 | Virgin                 |
| 22 |          | <b>WHO THE F**K IS ALICE?</b> Smoke featuring Roy Duibby Brown | NOW                    |
| 23 |          | <b>IN THE HOUSE</b> Clock                                      | Media/MCA              |
| 24 |          | <b>EVERYBODY BE SOMEBODY</b> Fullback featuring Nigella        | Pronoun                |
| 25 |          |  |                        |

# ALBUMS

## 1 MADE IN HEAVEN

- |    |    |  |                   |
|----|----|--|-------------------|
| 2  | 2  | <b>(WHAT'S THE STORY) MORNING GLORY?</b> Oasis                         | Creation          |
| 3  | 3  | <b>SOMETHING TO REMEMBER</b> Madonna                                   | Maverick/Sire     |
| 4  | 1  | <b>DIFFERENT CLASS</b> Pulp  | Island            |
| 5  | 4  | <b>LIFE</b> Simply Red   | East West         |
| 6  | 5  | <b>WELCOME TO THE NEIGHBOURHOOD</b> Meat Loaf                          | Virgin            |
| 7  | 6  | <b>LOVE SONGS</b> Elton John   | Rocket            |
| 8  | 8  | <b>BIG RIVER</b> Jimmy Nail  | East West         |
| 9  | 9  | <b>VAULT - GREATEST HITS 1980-1995</b> Def Leppard                     | Bludgeon Riffola  |
| 10 | 10 | <b>DESIGN OF A DECADE 1986/1996</b> Janet Jackson                      | A&M               |
| 11 | 11 | <b>STANLEY ROAD</b> Paul Weller  | Go/Discs          |
| 12 | 12 | <b>ORIGINAL SOUNDTRACKS 1</b> Passengers                               | Island            |
| 13 | 13 | <b>THE VERY BEST OF Robert Palmer</b>                                  | EMI               |
| 14 | 14 | <b>THE BEST OF UB40 VOL 2</b> UB40                                     | DGP International |
| 15 | 15 | <b>THE GREAT ESCAPE</b> Blur   | Food/Parlophone   |
| 16 | 6  | <b>POWER OF A WOMAN</b> Eternal  | 1st Avenue/EMI    |
| 17 | 8  | <b>DON'T BORE US, GET TO THE CHORUS!</b> - GREATEST HITS               | Rovette EMI       |
| 18 | 18 | <b>GANGSTA'S PARADISE</b> Coolio                                       | Tommy Boy         |
| 19 | 17 | <b>CHANTS &amp; DANCES OF THE NATIVE AMERICAN INDIAN</b> Sacred Spirit | Virgin            |
| 20 | 20 | <b>DAYDREAM</b> Mariah Carey   | Columbia          |
| 21 | 21 | <b>PAN PIPES MOODS TWO</b> Free The Spirit                             | PolyGram TV       |
| 22 | 24 | <b>CRAZYSHYCOOL</b> TLC  | LaFace/Arista     |
| 23 | 23 | <b>JOLLIFICATION</b> Lightning Seeds                                   | Epic              |

**OSBOURNE**

New single

**PERRY MASON**

**PERRY MASON**

Out now on limited numbered 7" picture disc  
 CD - Limited edition CD Digipack

18 NOVEMBER 1996

# 18 11 95

## multiply multiplies

Still celebrating the Top 20 success of its 20 Fingers reissue of 'Short Dick Man', the Foster-linked Multiply Records is to launch a new underground imprint, Multiply Write. The new imprint will run alongside the main Multiply label and will be distributed by Vital.

"It'll give us more scope to sign tracks that we want to do without having the pressure to make them happen as Top 20 tracks," says Multiply label manager Scott MacLachlan. The label's first release will be 4th Measure Men's 'The Need/The Keep Measurement', an MK vehicle, which is out on

November 27. It will be followed by a track from Sasha's engineer Richard Dekkard, as one half of Kimball & Dekkard, with 'Hard Life'.

Musically, Multiply White's brief will be as wide as possible. "There'll be a bit of everything. There's also a

jungle track that's been around for about a year that we're looking of putting out. But everything will be genuinely underground, we're not looking to sell more than 5,000 copies of anything," says MacLachlan.

Meanwhile, Multiply has signed Lil Mo Ying Yang's

'Reachin', a new track from Strictly Rhythm. "Just to show we've not gone totally cheese-bastid," laughs MacLachlan.

"In general on both labels in the future we'll be working with lesser known producers, who we believe are up-and-coming talents."



Michelle Goyle, Deborah Cox, Mica Paris and footballers Ian Wright and Mark Bright were just a few of the celebrities who joined numerous music business luminaries to see US superstar R Kelly present Lindora Christie with a \$20,000 cheque for sickle cell anaemia charity SCAR at a special lunch at London's Atlantic Bar last week. The money will go towards tuition for children who miss school because of the disease. Kelly's fear of flying saw the star drive for 16 hours from Chicago to New York to get his flight to the UK. Later his car in Bilthoven was given a parking ticket as it waited outside the Atlantic Bar while security was being arranged for his entrance. Extra drama was provided by the late arrival of Christie to receive the cheque. "I'm usually the first to the ribbon but today I'm just past the post," joked the Olympic champion. R Kelly also took the opportunity to provide details of a short UK tour in the New Year, the dates for which are: Nynex Arena, Manchester (February 22); NEC, Birmingham (23); Wembley Arena, London (26 and 27). Tickets are available now.

## history lesson

One of the strongest jungle/drum & bass albums over Christmas will no doubt be Suburban Base and Moving Shadow's joint venture 'History Of Hardcore' double LP.

Taking tracks from both labels, the album is an audio history of the drum & bass scene, with seminal offerings from artists such as Omni Trio, Sanz Of A Loop De Loop Era and DJ Hype among others. The LP follows two earlier albums from the labels entitled 'The Joint' and is the result of a history of co-operation. Suburban Base's Dan Donnelly says, "Moving Shadow's Rob Playford and I have always had a very good working relationship. We both started our labels at the same time and both being quite ignorant about the music business we would always share information. We're not into label divvying."

Musically, the album takes a journey from the tail end of rave, through hardcore to the jungle scene and its subsequent variations. "There are a lot of sought after tunes on the LP and musically you can hear a lot of ideas coming through that people are still drawing on now," says Moving Shadow's A&R manager and Two Blind Mice member Simon Calbrook.

● Moving Shadow has moved to: 1/2 Floor, 17 St Ann's Court, London, W1V 3AW. Tel: 0171-734 6770.

### inside

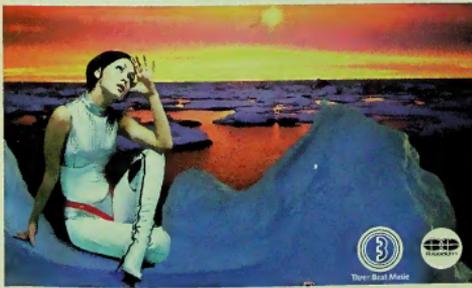
- 3 kupper files in to kick launch album
- 5 matt jam lamont picks his top 10 classics
- 10 check out hot vinyls for a Blind-Jing tune

### club chart: FOUND LOVE

- 1 Double Des feat Dony
- cool cuts: ARE YOU OUT THERE Crescendo

OUT 27TH NOVEMBER

18 I CAN'T SAY I'M IN LOVE  
19 BEST SWING '95  
20 THE BEST OF ALL WOMAN



## 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/3be1/berri>

- 17 25 POWE
- 26 DIANE
- 27 BOOM
- 28 UNTIL
- 29 DIGGI
- 30 YOU A
- 31 TELL N
- 32 WALK
- 33 THE IT
- 34 FEEL T
- 35 HIGHER
- 36 WHADI
- 37 WISHES
- 38 FANTY
- 39 POWE
- 40 EXODI

Bulleted titles at

MC CD 2nd OD  
formats include new mixes of saturday night, close to you & last christmas (dance version)

# THE OFFICIAL CHARTS -18 NOV

NEW MUSIC WEEK

# SI

- |    |         |        |
|----|---------|--------|
| 1  | IBE     | Robson |
| 2  | GANGS   |        |
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| 4  | MISSIN  |        |
| 5  | YOU'LL  |        |
| 6  | THUND   |        |
| 7  | I BELIE |        |
| 8  | HEAVE   |        |
| 9  | I'D LIE |        |
| 10 | GOLDE   |        |
| 11 | EXHAL   |        |
| 12 | ANYW    |        |
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| 15 | HE'S O  |        |
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| 17 | WRAP    |        |
| 18 | PRETEL  |        |
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| 20 | LUCKY   |        |
| 21 | LIKE A  |        |
| 22 | WHO T   |        |
| 23 | IN THE  |        |
| 24 | FORN    |        |
| 25 | POWE    |        |

# nightcrawlers

featuring John Reid

## Let's Push It

### nightcrawlers



CD1, Released 20:11:95  
74321328142  
1 7" Radio Edit  
2 Evolution Club mix  
3 MK Club mix  
4 Boot & Mac Vocoder mix  
5 Evolution Dub mix  
6 MK Dub mix

### nightcrawlers



CD2, Released 27:11:95  
74321328152  
1 Radio Edit  
2 Push The Feeling On  
Argonaut's Smokin' Hot Mix  
3 Surrender Your Love  
Argonaut's Mix  
4 Push The Feeling On  
MK Dub Revisited edit

12" & Cassette also available

### nightcrawlers



OUT NOW!  
74321309702  
The debut album includes the hits  
'Push the feeling on', 'Surrender your  
love' and 'Don't let the feeling go'.  
Plus the new single 'Let's Push It'.



ARISTA

# Kupper flies in for lp launch



Even if you don't know his name, Eric Kupper's CV is such that any talk-showing dance fan will know his work.

Starting out as a keyboard player in various New York punk bands, in the mid-Eighties Kupper eventually found himself hired to play keyboards for remix sessions. Within months he'd become the favoured instrumentalist for the cream of the remixing world.

Since then Kupper has featured prominently on some of the best work from the likes of David Morales, Frankie Knuckles (with whom he co-produced and wrote 'The Whistle Song') and Arthur Baker.

"People realised I had a vibe for that sort of music. I pretty much knew what to do in the studio without having to have someone standing over me. I was into that music already," says Kupper, currently in the UK for a week-long stay.

However, Kupper has also used his experience to build a solid career of his own, producing the likes of RuPaul, the latest PM Down album and co-producing Degrees Of Motion with Richie Jones.

"I learned how to mix records by seeing these guys in the studio and DJ'ing. Usually I'd go in and lay down the keyboards and then leave. Then I'd go and hear them DJ

and just be amazed to see what they'd done with what I gave them. I got a natural feel for the flow of a 12-inch record," says Kupper.

Kupper has recently been thrust more into the limelight with his K Scope releases for the New York Indie Tribal.

They started life as two EPs and have proved so popular they have now been expanded into an album, 'From The Deep'. "I like to take things in my stride, doing these tribal projects almost came about by accident. The first two EPs were pure instinct - I'd just get them together in about five hours flat.

"They did really well -

almost better than some of the big name work I've done - so we decided to put them together and some other tracks and make an album.

"It's been really fun and I'll keep doing the records on long as people wanting to hear them," says Kupper.

One of Kupper's most pressing recent projects has also been writing with Degrees In Motion. He says, "That's going to be a great album. It was a real painstaking task to follow up records that had been as big as 'Do You Want It Right Now' and 'Set Me Free'. That was always going to be hard but I always went to it."

**Club:**  
Thank F\*\*k It's Friday, The Afterdark, South Queen Street, Morley, Lancashire, Fridays, 9pm-2am.



**Capacity/PA/Special features:**  
1,000/BK/Visual projections.

**Door policy:**  
"Smart," - Shaun McInerney.

**Music policy:**  
English house and garage.

**DJs:**  
Kelvin Andrews, Boy George, Miles Holloway, Tony De Wit, Jan DeSilva, Kevin Wharton.

**Spinning:**  
'Shings (Ain't) What They Used To Be' EP; Pimp Daddy Nash 'Our Man In Stockholm'; Shake 'Happy To Be Here'; Explorer 'Perpetual Motion'; Eric Kupper 'K-Scope Part Two'.

**DJ's view:**  
'My fave Friday. The crowd are really receptive,' - Kelvin Andrews.

**Industry view:**

"The Afterdark club is one of Leeds' best kept secrets, they do a blinding techno night and since it started the house night, it easily competes with any of the North's best clubs," - Alex Sanders, Stephen Budd Management.

**Ticket price:**  
£5/£4 members, NUS and UB40.

OUT 27TH NOVEMBER

## wire plugs magazine with label launch plan



"It's not a magazine for lay readers. Most of our readers are absolutely obsessive," says the editor of *The Wire* magazine, Tony Herrington. Originally a jazz magazine more than a decade ago, over the past two years - and especially under Herrington's leadership - *The Wire* has repositioned itself as a forum for all sorts of weird leftfield music, particularly that which emanates from the dance scene.

The magazine's latest innovation is to launch a record label, *Wire Editions*. "One of the reasons for starting the label was to help promote the magazine.

"We also wanted to be pro-active rather than just covering this type of

music," says Herrington. The label's first release, 'Screen Cerebrates', is being by journalist David Toot (pictured).

"A lot of the records we cover are very much post-dance electronic type music, post-ambient chill-out stuff, the more ambient end of Intelligent Jangle," says Herrington. "That whole area of music is a forum where people are coming together and making very strong collaborations. David's record

reflects that. It's not just an ambient album, there are influences from Detroit techno and labels such as Nu Groove; he's a big fan of electronic soul music."

The new issue of *The Wire*, due out this week, includes articles on the electro network club, Colin Newman, and Duruti Coltrane.

"It's slowly building up, we now sell 20,000 copies. In fact, our October issue was the best selling issue we've ever done, but it's a slow process

because we're an independent magazine," says Herrington.



Studio K7X-Mix, the computer graphics/dance music compilation firm, has come up with a novel way of celebrating the first anniversary. Pictured are a few examples from a set of "top bump" cards X-Mix has produced listing the various statistics of numerous DJs so you and your friends can play trumps by quizzing Laurent Garnier's average BPM or the size of Josh Wink's record collection. The cards will be given away with the CD version of the company's latest compilation, 'X-Mix-5: Wildstyle', which has been mixed by Munich's DJ Hell and stretches from the Chicago house of Steve Pointedeker's 'Work That Motherfucker' to classics from Detroit via Kevin Saunders and New York's Bobby Kondas. As well as the CD, 'X-Mix-5' will also be available on the company's well-known video format and triple vinyl. The release date is November 27.

18 ICAH'S COUNTRY  
19 BEST SWING '95  
20 THE BEST OF ALL WOMAN

The Top 5 Billboard Dance Smash...

# Guinac

"So In Love" www.88123-1

Featuring mixes by  
Johnny Flacco,  
D'Stillip,  
& Mark Lewis

12" Available 13.11.95



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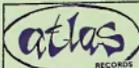
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- 34 FEEL T
- 35 HIGHER
- 36 WHADI
- 37 WISHES
- 38 FANTZ
- 39 POWE
- 40 EXODI

Bulleterd titles at

MC-CD 2nd CD  
formats include new mixes of Saturday night, close to you & last Christmas (dance version)

Shop **focus**

**Shop:**  
Atlas Records, 11 Archer Street, Scho, London W1. Tel 01 71-494 0792. (20ft x 30ft).



**Specialist areas:**  
Downtempo, ambient, jazz, dub, hip hop, drum and bass and abstract records from around the world. Merchandise: record bags and T-shirts. New and old records are also bought and sold.

**Owner's view:**  
"We're into our third month as a shop and it's going well. It's building slowly. We compete with all the other shops in London but we do our own thing so it's not too much of a problem. I guess we get most competition from Top, which is just around the corner. Musically, we come in between soul-jazz - we do the stuff they wouldn't touch - and Fat Cat for the techno side of things. We've definitely managed to generate a niche for ourselves." - Peter Herbert.

**Distributor's view:**  
"As far as new shops go, it's one of the best. There is definitely a lack of that sort of shop anywhere. I reckon they'll do really well. They've created a gap for themselves and they're definitely going in the right direction." - Fred Common, Ideal Distribution.

**DJ's view:**  
"I think it's excellent. The general tone and atmosphere of the shop is brilliant. They're always cheerful and you often get a cup of tea off them, despite the fact that they've been up all night coming in the night before. It's the perfect hybrid shop." - Patrick Forge.

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

**COOL cuts**



**(2) ARE YOU OUT THERE**  
Crescendo

- 2
- 3
- 4
- 5

(1) **ITCHYDOO PARK** M People  
(6) **FEEL LIKE SINGING** Tak Tak  
(4) **TOSH** Fluke

**NEW** **THE BEST THINGS IN LIFE ARE FREE** Luther Vandross & Janel Jackson  
Roger S surpasses even Morales' original mixes

- 6
- 7
- 8

**NEW** **HIDE-A-WAY** Nu Soul featuring Kelli Rich  
Different song, different sound but large as you like

(3) **NO GOVERNMENT** Nicolette  
**NEW** **FINGERS & THUMBS (COLD SUMMER'S DAY)** Erasure  
Mixes from François Kevorkian and Tin Tin Out

- 9
- 10
- 11

**NEW** **LOVE HANGOVER** Pauline Henry  
Diana Ross's classic with Todd Terry and Joey Negro on the mix

(8) **LUCKY LOVE** Ace Of Base  
**NEW** **RHYTHM OF LIFE** Olato Adams  
Olato's easy listening hit is revved up for the dancefloor

- 12
- 13
- 14

(17) **DON'T BRING ME DOWN** Spirits  
**NEW** **REACH** Judy Cheeks  
Dancing Divox, Quiver, Tommy Musto, Pizzaman - is that enough remixes for ya?

**NEW** **INSIDE OUT** Culture Beat  
Loads of German mixes plus UK versions from Nofloveland

- 15
- 16
- 17

**NEW** **KEEP HOPE ALIVE** The Crystal Method  
Top West Coast outfit with a breakout techno monster

**NEW** **FREEDOM** Black Magic  
Lil' Louis back on top form with this eagerly awaited release

**NEW** **I WANNA BE A HIPPI** Technohead  
Huga hit off over Europe now out here with new mixes

- 18
- 19
- 20

**NEW** **THE SWIMMER** Aquanauts  
Pounding Euro house with a techno edge

**NEW** **THE NEED** 4th Measure Man  
MK's latest, although the remixes are the ones to go for on this package

**NEW** **DO YOU LIKE THAT** Untouchagals  
Another breakout techno hybrid from the house of Wobble

Deconstruction

AM-PM

Circa

AM-PM

ffrr

Talkin Loud

Mute

Sony S2

London

Fontana

MCA

Positiva

Epic

City Of Angels

Strictly Rhythm

Mokum

Zoom

Multiply

House Of Naughty



a guide to the most essential new club tunes as featured on Tim's "essential selection", with pane long, broadcast every Friday between 7pm and 10pm. Compiled by DJ Feedback and done collected from leading DJs and the following stores: city sounds/flying/zoom/black market (London), eastern block/underground (Manchester), 23rd precinct (Nottingham), 3 beat (Liverpool), warp (Sheffield), trax (Nottingham), joy for life (Nottingham).



**rm**

**EUROPEAN LABEL UPDATE FOR MIDEM 1996**

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**1** **IBI** Robson

2 **GANG**

3 **WONE**

4 **MISSI**

5 **YOU!**

6 **THUN**

7 **BELI**

8 **HEAV**

9 **TD**

10 **GOLDI**

11 **EXHA**

12 **ANYW**

13 **FAIRG**

14 **WHEN**

15 **HES**

16 **YOU T**

17 **WRAP**

18 **PRETE**

19 **HAPPI**

20 **LUCKY**

21 **LIKE A**

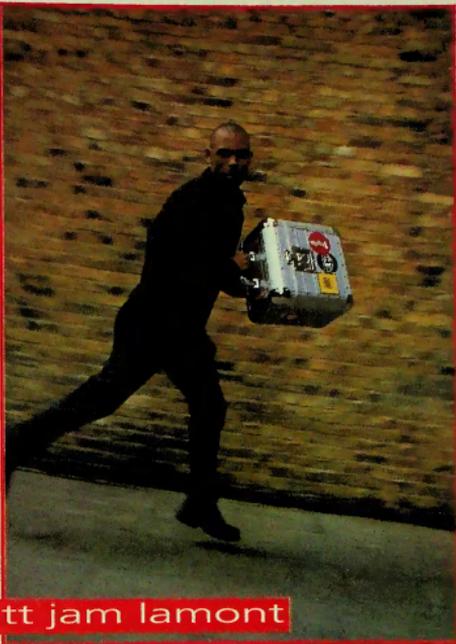
22 **WHO**

23 **IN THE**

24 **EVERY**

25 **W**

# jock on his box



## matt jam lamont

ex-brickie matt jam lamont is building a garage following in japan. here are his top 10

### 'so deep' (j mackintosh dub) rease project (network)

"The first time I went to the Ministry of Sound – around 1992 – I walked into the main room and that record was about to be mixed in. The Ministry sound system brought out the best in it and the reaction of the crowd was brilliant."

### 'love sensation' loicetta holloway (salsoul)

"I stole this record from my brother. He was playing it to death and it grew on me. When he hears this he'll kill me."

### 'body fusion' starview

"I can't remember what label it's on. An ex-girlfriend bought me this record and that's all I'm going to say."

### 'sausalito' grover washington jnr (molown)

"Again, this was introduced to me by my brother. It was really one of the first jazz tracks I took to and I still play it today. You can understand it, it wasn't too heavy. It's a nice track and it's always stayed on my mind."

### 'as i am' (the todd edwards mix) sound of one (coasttempo)

"Who's so good about this is Todd Edwards himself. The man cannot make a mistake. The first record he brought out had DJs after it. It was a limited edition, never really released, and it came out in '92/'93. He's the best up-and-coming producer in America. The next MK."

### 'heaven' (original mix) kcc (asul)

"When it came out in 1991/'92, it opened a lot of British producers' minds to have – to be a bit more daring, to go for that US sound. There wasn't much development in the underground and it was a brave move, it paid off."

### 'carry on' martha wash (masters at work mix) (rca)

"One of the best things Masters At Work have ever done – Martha as well. It's still in my box and always will be. The mixture of the talents of MAW and Martha's vocals appeals to every crowd."

### 'love and happiness' masters at work featuring india (white label)

"MAW always seem to be pushing the music one stage further than anyone else. It's a good crossover track, good for any crowd. Their music is so experimental, it's never the same."

### 'run around' martha wash (rca)

"I brought this on a white label of Uptown Records in New York at the beginning of '93. I played it to death. It was an anthem. It's still in my box today and still goes down well."

### steamin'

#### tips for the week

- 'littered times' (asul) (wax) (rca)
- 'love my life' (odd effects 01)
- 'until i starbe' (asul) (m) (mantra)
- 'missa revenge' gusto (bumble bees)
- 'overlasting pictures' (booker remixes) (salsoul) (salsoul)
- 'i carry' soul i carry (virgin)
- 'the centre' (asul) (jazz) (mantra) (asul) (asul)
- 'stiff together' (booker) (asul) (asul)
- 'alabama blues' (booker) (asul) (asul) (asul)
- 'i want you' (rose) (molown)

compiled by gavin dowling  
for DJ LIFE 23.02

**BORN:** Luton, April 10, 1984. **LIFE BEFORE DJING:** Bricklayer, draughtsman, contract manager. **FIRST DJ GIG:** "I went down to the Paradise in Islington on a Sunday in the summer of '92 with a box of records and was given half an hour to play. I ended up playing for three hours and I haven't looked back since." **MOST MEMORABLE GIG:** *Best* – The Underground, Nogyo, Japan, New Year's Eve 1994. *Worst* – a small club, about 400 people, but they've really taken to garage. It was an experience. *Worst* – Brussels, March 1994. "I can't remember the name of the club. I missed the plane because of one of the other DJs and had to wait ages for another one. The gig was only half full and it was a big venue, and we only got paid half the money we were promised." **FAVOURITE CLUBS:** The Loft, London; the Ministry of Sound; lovers of the Hacienda, Manchester. **NEXT THREE GIGS:** Vocal Vault, Edinburgh (Nov 17); Legends, London; and Epping Forest Country Club (18); Basingstoke (24). **DJ TRADEMARK:** Vocal garage and house with an underground feel. It all depends on the venue. **LIFE OUTSIDE DJING:** "Artist with my production partner Carl Brown as TuiJam Productions; remixer; football."

# CWI

17	25	EVERY
18	26	DIANE
19	27	BOOM
20	28	UNTIL
21	29	DIGGII
22	30	YOU A
23	31	TELL N
24	32	WALK
25	33	THE T
26	34	FEEL T
27	35	HIGHER
28	36	WHARD
29	37	WISHES
30	38	FANTZ
31	39	POWIE
32	40	EXODI

Bullseye titles at  
re

OUT 27TH NOVEMBER



17 18 THAT'S GUYBURY  
19 BEST SWING '95  
20 THE BEST OF ALL WOMAN

formats include new mixes of Saturday night, abuse to you & last christmas (dance version)

MC.CD.2nd CD



# THE OFFICIAL CHARTS -18 NOV

NW **Radio 1**

# SL

# IR

20  
11  
95

Britain's **hottest** beats till

# chart

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

3 **GANG:**

2 **WOND**

6 **4 MISSI**

8 **5 YOU'L**

5 **6 THUNI**

7 **1 BELIE**

4 **8 HEAVE**

7 **9 TD LIE**

10 **10 GOLDF**

11 **EXHAL**

12 **ANYW**

9 **13 FAIRG**

10 **14 WHEN**

11 **15 HE'S O**

16 **YOUT**

17 **WRAP**

18 **PRETE**

19 **HAPPI**

20 **LUCKY**

12 **21 LIKE A**

14 **22 WHO I**

18 **23 IN THE**

17 **25 POWE**

1 **FOUND LOVE (PAUL GOTE/STRIKE MIXES)**  
Double Dee featuring Dany

2 **TECHNO CAT (TOMY DE WITPERPLEXER MIXES)**  
Techno Cat featuring Tom Wilson

3 **SOMETHING ABOUT U (MR ROYDEVEN/PATRICK PRINS/STRIKE MIXES)** Mr Roy

4 **IT'S WHAT'S UPFRONT THAT COUNTS (SKAM/MINISTRY MIXES)**  
Yeah presents Lovendeligh Akemi

5 **A POSITIVE VIBRATION (KAMA SUTRA/BEAMISSI MIXES)**  
Black Box

6 **RHYTHM OF LIFE (REVEREND JEFFERSON/JULES & SKINS MIXES)**  
Ultra Adams

7 **CHANGE (FATHERS OF SOUND/JIMMY GOMEZ/DANNY TENAGLIA MIXES)** Dapine

8 **FLOW (ELEVATOR MAN/ASHLEY BEEDLE/PETER COYOTE MIXES)** Shape Navigator

9 **ARE YOU OUT THERE (Crescendo)** *frr*

10 **SO SPECIAL (MIXES) U.K. Moyn'** *Transworld*

11 **EVERYBODY BE SOMEBODY (IMASTERS AT WORK/JULES & SKINS/HANI MIXES)**  
Ruffback featuring 'Avahin

12 **RUN 2 NITE (JADEY MISAPPIA MIXES)** Jodice

13 **GOOD TIMES (JUNIOR VASQUEZ/TEDDY RILEY MIXES)** Cheryl Lynn

14 **I DREAM TIT**

15 **ITCHYGOO PARK (M PEOPLE/RED BOYS/DAVID MORALES MIXES)** PADLOCK JUNIOR

16 **STAY WITH ME (H-LUDY/CLEVELAND CITY/COW AN GATE MIXES)** Ultra High

17 **DEVOTION (JONATHAN COLLING/RAMPERIC KUPPER MIXES)** Bong

18 **I BELIEVE (MOT/VELAND/RED JERRY MIXES)** Happy Dappers

19 **SHINE LIKE A STAR (DANCING DIVAZ/TWO GONBOYS MIXES)** Shindig/PWL International

38 **71 GIVE ME LOVE** Alcazraz

39 **24 TO THE BEAT OF THE DRUM (LA LUNA)** (GOODFELLAS REMIX) The Ethics

40 **10 HIDE-A-WAY (HELICOPTER/JENISA MARIE EXPERIENCE MIXES)**  
Nu Soul featuring Keali Rich

41 **53 TURN YOUR LOVE AROUND (NICOLSON/LOVE TO INFINITY/APPROUISIAC MIXES)**  
Tomy D Bart

42 **17 RELAX (LORIMER/TOOD TERRY/TIN TIN OUT/JAZZ-A-GROOVE/TONY B MIXES)**  
Cleveland City Blues

43 **30 GOLDENEYE (DAVID MORALES/DAVE JAM HALL & KEVIN DEANE MIXES)**  
Cryсталl Waters

44 **51 THE DYNAMIC KUTZ VOLUME 4** Johan S. presents

45 **100 VIVA HOUSE (HIGH SOCIETY/PETE BONES MIXES)** Me & Jack

46 **100 BURNING (HIGH SOCIETY/GOWA MIXES)** Aurall Pleasure

47 **31 TURN ME OUT (CHRIS & JAMES/ODOO/DELOIRME/PHIL KELSEY MIXES)**  
Kathy Brown

48 **50 SO IN LOVE** Eli Mac

49 **100 FINGERS & THUMBS (COLD SUMMERS DAY) (TIN TIN OUT MIXES)** Ensure

50 **100 MISLED (E-SMOOVE MIXES)** Celine Dion

51 **38 RESONANCE/CHINA ZONES (PATRICK PRINS MIXES)** Gasla Trancellon II

52 **43 WHAT A FEELING (FREEDOM/JOHN HANDS (REMIX))** Triplepack

53 **47 PASS THE VIBES (TODD TERRY/ROGER'S MIXES)** Definition Of Sound

54 **27 BELIEVE IN ME (ORIGINAL/SP/PHAR OUT MIXES)** Quaver

55 **100 THE LOOK '95 (CHAPS/THE RAPINO BROTHERS MIXES)** Roxetta

56 **55 NICE 'N' RIPE (WINTER SAMPLER)** Various

57 **25 BZ GETHER (DANCING DIVAZ/WT + PIPPI/MOUNT RUSHMORE MIXES)**  
The Original

58 **67 EVERYDAY (S.D.A. MIXES)** E.Y.C.

59 **55 WEST 4 (MIXES)** A-01 Silence

60 **100 FEEL LIKE SINGING (LOVE TO INFINITY/PATRICK PRINS/JAZZ-A-GROOVE/PLAY BOYS MIXES)** Talk Tix

61 **53 SAY A PRAYER (GARY VITO/MADFALLS & SATOSHI/TOMMIE/PETE LONNBERG & RICARDANO)**  
KAYE A PRAYER (GARY VITO/MADFALLS & SATOSHI/TOMMIE/PETE LONNBERG & RICARDANO)

62 **75 KEEP ON RISING (not In Process)**

- 13 2A EVERY
- 17 25 POWIE
- 18 26 DIANE
- 18 27 BOOM
- 16 28 UNTIL
- 19 29 DIGGII
- 25 30 YOU A
- 1 31 TELL
- 22 32 WALK
- 21 33 THE T
- 1 34 FEEL T
- 27 35 HIGHER
- 1 36 WHADI
- 1 37 WISHES
- 33 38 FAMT
- 31 39 POWIE
- 1 40 EXODI

↑ Bullseye titles at

re

formats include new mixes of Saturday night, close to you & last Christmas (dance version)

MC.CD.2nd CD

- 18 THAT'S COUNTRY
- 19 BEST SWING '95
- 20 THE BEST OF ALL WOMAN

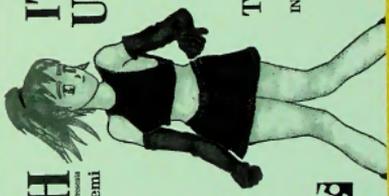
RM  
Tiger  
Cathy Fischer

OUT 27TH NOVEMBER



UK IMPORTERS

# ITS WHATS UPFRONT THAT COUNTS



**YOSH**  
Presented by  
Loveteedjay Akemi



**THE REMIXES**  
3 NEW MIXES  
INCLUDING UMBOZA REMIX  
12 CD MC  
OUT NOV 20

18 (in each chart is available as a special boxed mix in selected form as soon as it is compiled on the Mercury before publication, call Mercury hotline on 077-338 732)

- 20 20 YOU WASTED YOUR MONEY (AND YOUR TIME)
- 14 LUCKY LOVE (ARMAND VAN HELDEN/GEORGE ARMANDI MIXES) Ace Of Base
- 21 HISTORY '95 (LIPSTER MIXES) Mai Tai
- 22 GOOD LOVE (CJ MAGNUSON MIXES) Incognito
- 23 DO IT YOUR WAY (DANCE) (DOD DE DARI) Discoda
- 24 KEEP YOUR HEAD UP (COW AN GATE) COMMISSION MIXES
- 25 The Commission
- 26 SECRET (PAUL GOTTEL/GRIN/STRETCH/SELF PRESERVATION SOCIETY/VALENTINE MIXES) Dave Stewart
- 27 HAPPINESS (PIZZAMAN) PLAY BOYS (ADRIAN SHERWOOD MIXES) Pizzaman
- 28 ONCE BITTEN TWICE SHY Balance
- 29 THAT'S THE WAY LOVE IS (VOLCANO) PLAY BOYS (ADRIAN SHERWOOD MIXES) Volcano with Sam Carnwright
- 30 DON'T THROW IT ALL AWAY China Black
- 31 DEEP INSIDE (REMIXES) Hardrive
- 32 FEEL GOOD (CJ SCOTTY/VERLANZ/HAPPY CLAPPERS MIXES) B-Cube
- 33 I BELIEVE (ANDRE SCHMID/MISJAH MIXES) Kevin Rutane
- 34 INSOMNIA (ROLLO, SISTER BLISS & GOETZ MIXES) Faithless
- 35 SO BEAUTIFUL (DEVELOPMENT CORPORATION MIXES) Urban Cookie Collective
- 36 MACARENA (BEAT FOUNDATION/GREGORIO MIXES) Los Del Mar
- 37 EXODUS (ROLLO MIXES) Sunscreen

- 63 SAYS PLEASE (DAMIEN) (MAGNET MIXES) SCHLITZER TURNER/PTFE/FLORIAN/BOY/REICHERT
- 71 KEEP ON RISING Last In Process
- 62 RUNAWAY (MIXES) Evolve
- 63 THE JOY YOU BRING SW12
- 64 THIS IS THE SOUND OF TRIBAL UK: I BELIEVE The Absolute US Featuring Suzanne Palmer/WEAR THE HAT Deep Dish/LOVE SONGS (ASHLEY BEEDLE REMIX)
- 65 Deep Dish presents Chocolate City
- 66 BOOM SHAKE THE ROOM (HULAHUR, LEE MIXES) Jazzy Jeff & The Fresh Prince
- 67 I IMAGINE (MOTIV & TONY DE VITI/MISTER SPRING& & THE NOISE/EDDY FINGERS) 1st Avenue/Mercury
- 68 SERATONIN (KID MIXES) Mary Kane
- 69 THE LOVER THAT YOU ARE Pulse
- 70 THE POWER (OF ALL THE LOVE IN THE WORLD) (DANCING DIVA/VAZ/VAID MIXES) D'Bram featuring T.J Davis
- 71 DO THE RIGHT THING (DO YOU WANNA BE (GREGG MIXES) Jeanie Tracy
- 72 I NEED SOMEBODY (NOT) LOVELAND/PAUL GOTTEL/OWE FAMILY MIXES) Loveland featuring Rachel McFarlane
- 73 EP 909 Disco Babies
- 74 ARE YOU MAN ENOUGH (UNO CLO/BLU PETER MIXES) Uno Clo featuring Marlene McCleichen
- 75 UNO CLO featuring Marlene McCleichen
- 76 STIMULI (UNAN WITH NO NAME MIX) The Infinity Project
- 77 SAVE ME Best Found/abon

♣ **Hyperactive** ♣ **Primevalite** label

> THE MASSIVE IBIZA ANTHEM <

# TECHNOCAT

> FEATURING TOM WILSON <

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+

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# ON A POP TIP

# club chart

18  
11  
95

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



## WHAT'S THAT TUNE?

**(DOO DOO DOO DOO  
DOO DOO DOO DOO  
DOO DOO...)**

Dorothy

RCA

- |    |     |  |                           |  |        |
|----|-----|--|---------------------------|--|--------|
| 2  | 1   | SHINE LIKE A STAR  |                           |  |        |
|    |     | Beri   | Fusion/3 Beat Music       |  |        |
| 3  | 2   | SO BEAUTIFUL   |                           |  |        |
|    |     | Urban Cookie Collective  | Pulse-8                   |  |        |
| 4  | 20  | HISTORY '95 (JUPITER REMIXES)  |                           |  |        |
|    |     | Mai Tai  | Avex                      |  |        |
| 5  | NEW | FINGERS & THUMBS (COLD SUMMER'S DAY)                                 |                           |  |        |
|    |     | Erasure  | Mute                      |  |        |
| 6  | 8   | BIG TIME/LAST CHRISTMAS  |                           |  |        |
|    |     | Whigfield  | Systematic                |  |        |
| 7  | NEW | SEARCHING FOR THE GOLDEN EYE   |                           |  |        |
|    |     | Motiv 8 featuring Kym Mazelle  | Eternal                   |  |        |
| 8  | 3   | WALKING IN MEMPHIS   |                           |  |        |
|    |     | Cher   | WEA                       |  |        |
| 9  | 17  | COLOURS OF THE WIND  |                           |  |        |
|    |     | Hara Juka  | Almighty                  |  |        |
| 10 | 29  | THAT'S THE WAY LOVE IS   |                           |  |        |
|    |     | Volcano with Sam Cartwright  | EXP                       |  |        |
| 11 | NEW | A POSITIVE VIBRATION   |                           |  |        |
|    |     | Black Box  | Groove Groove Melody      |  |        |
| 12 | 30  | BOOM! SHAKE THE ROOM   |                           |  |        |
|    |     | Jazzy Jeff & The Fresh Prince  | Jive                      |  |        |
| 13 | 38  | GOLDENEYE  |                           |  |        |
|    |     | Tina Turner  | Parlophone                |  |        |
| 14 | 13  | LUCKY LOVE   |                           |  |        |
|    |     | Ace Of Base  | London                    |  |        |
| 15 | 11  | RUNAWAY  |                           |  |        |
|    |     | E'voke   | ffrr                      |  |        |
| 16 | 6   | WRAP ME UP   |                           |  |        |
|    |     | Alex Party   | Systematic                |  |        |
| 17 | 10  | 7 SECONDS  |                           |  |        |
|    |     | Paradise Fall  | Steppin' Out              |  |        |
| 18 | 4   | I IMAGINE  |                           |  |        |
|    |     | Mary Kiani   | 1st Avenue/Mercury        |  |        |
| 19 | NEW | THE LOOK '95   |                           |  |        |
|    |     | Roxette  | EMI                       |  |        |
| 20 | 12  | I GIVE YOU GIVE  |                           |  | T.R.I. |
|    |     | Five Star  |                           |  |        |
| 21 | 18  | TURN YOUR LOVE AROUND (NICOLSON/ LOVE TO INFINITY/APHRODISIAC MIXES) |                           |  |        |
|    |     | Tony Di Bart   | Cleveland City Blues      |  |        |
| 22 | 5   | LIVING ON A DREAM  |                           |  |        |
|    |     | Right Said Fred  | Happy Valley              |  |        |
| 23 | 21  | MISSING  |                           |  |        |
|    |     | Everything But The Girl  | Eternal/blanco y negro    |  |        |
| 24 | 27  | STAY WITH ME   |                           |  |        |
|    |     | Ultra High   | MCA                       |  |        |
| 25 | 23  | ITCHYCOO PARK/PADLOCK  |                           |  |        |
|    |     | M People   | Deconstruction            |  |        |
| 26 | 18  | RELAX  |                           |  |        |
|    |     | Crystal Waters   | Manifesto                 |  |        |
| 27 | 25  | HE'S ON THE PHONE  |                           |  |        |
|    |     | Saint Etienne  | Heavenly                  |  |        |
| 28 | NEW | DON'T THROW IT ALL AWAY  |                           |  |        |
|    |     | China Black  | Wild Card                 |  |        |
| 29 | NEW | FOUND LOVE   |                           |  |        |
|    |     | Double Dee featuring Dany  | S3                        |  |        |
| 30 | NEW | GOOD TIMES   |                           |  |        |
|    |     | Cheryl Lynn  | Avex                      |  |        |
| 31 | NEW | J.U.M.P.   |                           |  |        |
|    |     | Love City Groove   | Planet 3                  |  |        |
| 32 | NEW | ANYBODY  |                           |  |        |
|    |     | Masterboy  | Polydor                   |  |        |
| 33 | 34  | TO THE BEAT OF THE DRUM (LA LUNA)                                    |                           |  |        |
|    |     | The Ethics   | VC                        |  |        |
| 34 | NEW | INSIDE OUT   |                           |  |        |
|    |     | Culture Beat   | Epic                      |  |        |
| 35 | 7   | IN THE HOUSE   |                           |  |        |
|    |     | Clock  | Media                     |  |        |
| 36 | 8   | THE POWER (OF ALL THE LOVE IN THE WORLD)                             |                           |  |        |
|    |     | D:Ream featuring TJ Davis  | FXU/Magnet                |  |        |
| 37 | NEW | NEVER IN A MILLION YEARS/ROCKIN' AROUND THE CHRISTMAS TREE           |                           |  |        |
|    |     | Nicki French   | Love This                 |  |        |
| 38 | 38  | MALE STRIPPER '95  |                           |  |        |
|    |     | Yvette   | Proto                     |  |        |
| 39 | NEW | WHO'S CRYING NOW?  |                           |  |        |
|    |     | Joyce Sims   | Living Beat               |  |        |
| 40 | 31  | I BELIEVE  |                           |  |        |
|    |     | Happy Clappers   | Shindig/PWL International |  |        |



- |    |    |        |        |
|----|----|--------|--------|
| 1  | 1  | IB     | Robson |
| 2  | 2  | GANG   |        |
| 3  | 3  | WONT   |        |
| 4  | 4  | MISSI  |        |
| 5  | 5  | YOUT   |        |
| 6  | 6  | THUNI  |        |
| 7  | 7  | IBELI  |        |
| 8  | 8  | HEAVI  |        |
| 9  | 9  | TD LIE |        |
| 10 | 10 | GOLDI  |        |
| 11 | 11 | EXHA   |        |
| 12 | 12 | ANYV   |        |
| 13 | 13 | FAIRG  |        |
| 14 | 14 | WHEN   |        |
| 15 | 15 | HE'S   |        |
| 16 | 16 | YOUT   |        |
| 17 | 17 | WRAP   |        |
| 18 | 18 | PRETE  |        |
| 19 | 19 | HAPPI  |        |
| 20 | 20 | LUCKY  |        |
| 21 | 21 | LIKE A |        |
| 22 | 22 | WHO I  |        |
| 23 | 23 | IN THE |        |
| 24 | 24 | EVERY  |        |
| 25 | 25 | POWER  |        |



100 WEEKS OF MUSIC WEEK

**DISCO SVENGALIS** the ride/crazy **UK MOVIN'** so special (luvdup remix) **DAVIDSON OSPINA** presents n.y.c. live & direct ep  
**OUT NOW!** **OUT 27/11/95**

another product from the transworld consortium **VIA PINNACLE**

**hot vinyl**

namecheck: daisy & havoc @ ralph tee @ tim jeffery @ james hyman

**tune of the week**

**dorothy: what's that tune?**  
 (doo doo, doo doo, doo-doo-doo-doo-doo...) (rca)

One of the first **house** contenders for Christmas number one is this happy Doop-ish bastardization of the Blind Dale theme tune (with mixes by Friends of Dorothy & the Steeze Sisters plus bonus track 'Disco Dolls'). Luckily, Cilla Black was unavailable for rap but be warned, this is a tune that is going to be hammered well into the New Year. ●●●● jh



vocal and a great song so that's two big plus points for this single. As for the mixes, they're well above average but maybe just a bit too keen to make a big tune, and therefore a bit too thrashing in the organ department for some, on both the Phil Oxon and Jules & Skins versions. The A-side, however, which is Oxon's Reverend Jefferson's Deeper Rhythm Mix' has plenty of other more endearing characteristics including some lessy whirling build-ups. All in all, it's a hit not a miss. ●●●● dkh

**house**

**FRANCOIS KEVORKIAN 'The FK EP' (Open)**. First heard and raved about on Kevorkian's own US label Wave, this EP by the veteran DJ, remixer and producer is well worth making a silly fuss about. Listening to these four beautiful, mesmerizing and unusually calming tracks you may remember that there was once a time when house music didn't always have to be frantic, predictable or happy to

have a good effect on the listener. These largely instrumental and wildly varied tracks take you up, down and all around and could best be described as disco trance for the house generation. Catchy, huh? ●●●● dkh

**HARDY featuring BARBARA TUCKER 'Deep Inside (MAW Remixes)' (Sound Of Ministry)**. If you flick through this in a pile of 50 records in a noisy shop you may well come to the conclusion that it's no

different and a waste of your hard-earned but you'd be missing a very desirable little item. Unless you really are sick of the original, this set of three remixes and one original is worth it for the simple but very effective new harder head-banging sections created by the addition of some extra drums and stuff. But a bonus track for added interest might have been nice. ●●●● dkh

**OLETA ADAMS 'Rhythm Of Life' (Fontana)**. It's a great

**SIN WITH SEBASTIAN 'Golden Boy (Mixes)' (Hansa)**. As is the wont with Euro-pop newcomers, many play safe and follow up a hit single with a desired carbon copy of the original. In this instance, the formula still works. Once again there is the comp/monotone chorus amid hi-NRG, trap-piano riffs and George Michael is once again called in for remix duties. ●●●● jh

**FREELANCE WORKERS 'Give Me More' (Urban Stars)**. Good,

solid underground house track of the Italian variety with mixes by Bottom Dollar and Boklat. It throws together a pounding bassline, deep clavé riffs and other synthy bits into a bubbling cauldron that comes to the boil, simmers and then spills over several times. Excellent except that its only recognizable tag is the title's female vocal sample and could mean only DJs will pick up on this. In an age of mediocrity in club music this stands above the others and deserves attention. ●●●● jf

**CHASER 'Sides Of Iron' (Same)**. **ATTENTION JAZZ LOVERS**—that needs to be in capital letters since you would probably assume that, being on Somo, this is a technical progressive track. In fact, it is an excellent jazzy house excursion with a hypnotic organ and bass riff, topped with flute and strings that draws you into its rhythm and does it all up. Pumping enough for house DJs, musical enough for jazz lovers, this combines old school attitude with current flavours and is about as interesting a record as you'll find on the shelves these days. ●●●● jf

**BLACK MAGIC 'Freedom' (Strictly Rhythmic)**. One of house

Release Date: 13/11/95. Formats: 12"/CD/MC

**Double Dee feat Dany Found Love**

#1 Club single with mixes by Paul Gotele:Strike

100

1	11	20	29	38	47	56	65	74	83	92	101	110	119	128	137	146	155	164	173	182	191	200		
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
ROBSON	GANE	WON	MISS	YOUT	THUN	BEL	HEAV	TD LIL	GOLD	EXHA	ANYA	FAIR	WHER	HES	YOUT	WRAL	PRET	HAPP	LUCK	LIKE A	WHO	IN THE	EVER	POWER

# incognito

# good love

TKDJ 100 12" double gold vinyl cj mackintosh mix & dubs



OUT 27TH NOVEMBER

INCIGNITO  
LONDON



barbara tucker

music's most colourful characters, Lil' Louis poiss his head up every now and then with something special and while this may not hit the charts, it's certainly his best piece for a while. Smooth rhythms and a groovy, funky bassline topped with muted trumpet and female vocals, this is a classy garage tune that has been played by key DJs at oastole all summer. It's the vibe of the track that is its strong point, building and dropping productively with the gospel-ish vocals to good effect, although the song itself is just short of enough pop appeal to

really cross over in a big way.

**progressive**

THAT KID CHRIS presents AUNT ESTER 'Oh Daddy Shil' (Junior Boy's Own). Aunt Ester sounds like a frightening character, if indeed she actually exists. Jerky libal rhythms and scary horn blasts are smothered with camp vocal snippets to create a ferocious wild postiche that conjures up some kind of ritualistic voodoo atmosphere. Quite scary but brilliant, this is the kind of record that with the

audience/dancefloor behind it will blow minds and create mayhem, but will go over the heads of an ordinary crowd. Great stuff if you're prepared to let yourself go. ●●●● tj

**MOLOKO 'Fun For Me' (Echo).** With its Dr Dre/DJ-Lunkey/Bobby P-Lunkey backbeat, lush female vocals and soporific lyrics, this stand-out single also manages to blend in a whole heap of strange sounds. Do not let this get lost amid all the established Truck/Portishead/Mo Wax, trip hop fatalities. ●●●● jh

**techno**

**ILLUMINATION 'Hope To God' (Internal).** This Norwegian doublepack, now licensed to Internal, has some very attractive features. The A side is probably not one of these but never mind because the long and very drawn out beginning of the B-side mix by MD Driven, the D-side Biosphere mix and the D-side Consoop most definitely are. It's most immediately reminiscent of Underworld ('Mmm you-know-what' in particular) but that can hardly be a bad thing, especially in terms of knock-your-hair-out atmosphere creation. Very enticing even if the word "God" may get on your wick a bit. ●●●● osh

**SOUL**  
CAROL McNEISH 'Closer Than Close' (Diesel). New school

UK urban r&b of its finest, Carol comes from the same stable as those slap'n'tickle boys Krez. It is therefore little surprise that the Krez sound (core of Michael Daley) is all over this big boss-driven slick head-nodding ballad that is delivered here in five soulful mixes. A good melody, strong vocals and classy harmonies further aid this tune which has been bubbling on the soul circuit on promo for some time but gets its first official release in a couple of weeks. ●●●● rt

**SHA SHA 'Never Get This' (Platform).** Follow up to the wonderful 'Lower Come Back', Sha Sha takes the tempo up a gear or two for a chirpy r&b dance tune that's distinctly British. While the production may be sparse compared to what the Americans deliver on their often over-baked swing tunes, it on the very least allows

the full character of the song and vocals to showcase one of the UK's finer talents. ●●●● rt

**THINK TWICE 'Got To Keep Moving' (Internal Boss).** With most of the UK soul movement shifting in an urban two-step and swing direction, spirited upbeat tunes like this are rare. The song follows up 'Wotting For You' (featured here with a previously unreleased Roger Sanchez mix) which is a fully joyous soul tune laden with strings and a funky jazz instrumentation of an Incognito/Brand New Heavies nature. There's also a mix by Down To The Bone who delivered one of this year's most outstanding street jazz tunes, 'Staten Island Groovy'. ●●●● rt

James Robinson is currently recovering from an operation and will be bringing you a) dietary advice as soon as possible



think twice

18 THAT'S COUNTRY  
19 BEST SWING '95  
20 THE BEST OF ALL WOMAN

**MASTERS AT WORK**  
**MASTERWORKS**  
THE ESSENTIAL KENLOU HOUSE MIXES  
THEIR FINEST REMIXES AND PRODUCTIONS ON ONE ALBUM  
INDIA SAINT ETIENNE BARBARA TUCKER NENEH CHERRY VOICES TREY LORENZ  
PEOPLE UNDERGROUND SOLE FUSION KENLOU MONDO GROSSO SHANICE

MC CD 2nd CD  
formats include new mixes of Saturday night, close to you & last christmas (dance version)

- 17 25 POWER
- 18 26 DIANE
- 19 27 BOOM!
- 20 28 UNTIL
- 21 29 DIGGIN'
- 22 30 YOU AI
- 23 31 TELL M
- 24 32 WALKU
- 25 33 THE TV
- 26 34 FEEL TI
- 27 35 HIGHER
- 28 36 WHADD
- 29 37 WISHES
- 30 38 FANTA
- 31 39 POWER
- 32 40 EXODU

Bullethead titles an

re





- 17 **25** POWER OF A WOMAN Eternal 1st Avenue/EMI
- 18 **26** DIANE Theory? A&M
- 19 **27** BOOMBASTIC Shaggy Virgin
- 20 **28** UNTIL MY DYING DAY UB40 DEP International
- 21 **29** DIGGIN' ON YOU TLC LaFace/Arista
- 22 **30** YOU ARE NOT ALONE Michael Jackson Epic
- 23 **31** TELL ME Groove Theory Epic
- 24 **32** WALKING IN MEMPHIS Cher WEA
- 25 **33** THE TWELFTH OF NEVER Elvis Presley RCA
- 26 **34** FEEL THE MUSIC Guru Cooltempo
- 27 **35** HIGHER STATE OF CONSCIOUSNESS Josh Wink Manifesto/Mercury
- 28 **36** WHADDU U WANT (FROM ME) Frankie Knuckles featuring Adara Virgin
- 29 **37** WISHES OF HAPPINESS & PROSPERITY (VERA-NOHA) Sacred Spirit Virgin
- 30 **38** FANTASY Mariah Carey Columbia
- 31 **39** POWER OF LOVE/LOVE POWER Luther Vandross Epic
- 32 **40** EXODUS Sunscreen Sony S2

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

released 13<sup>th</sup> november  
**whigfield**  
big time



dance mix by dancing divaz  
MC CD 2nd CD  
& last christmas (dance version)

formats include new mixes of saturday night, close to you & last christmas (dance version)



CDs also includes No. 10s Best  
I Don't Want to Change This World - Epic  
Exclusive bonus disc at £6.99  
062297345  
FERRY MASON is taken from the album OZZ OSBOURNE - Our new  
062297345

**OSZ OSBOURNE UK Tour November '95**  
Fri 10th - Saturday Day Hall  
Wed 13th - Wednesday Apple - Fri 17th - Liverpool Cruise  
Sat 18th - Glasgow - Sun 19th - Glasgow  
Mon 20th - Glasgow - Wednesday - Sun 24th - Manchester City Hall

# TOP TWENTY COMPILATIONS

## 1 PURE SWING IV

- |    |  |                   |
|----|--|-------------------|
| 1  | PURE SWING IV                                    | Uno               |
| 2  | THE NO.1 MOVIES ALBUM                            | PolyGram TV       |
| 3  | DANCE TIP '95                                    | Casal Television  |
| 4  | THE GREATEST PARTY ALBUM UNDER THE SUN!          | Epic              |
| 5  | THE BEST OF DANCE MANIA '95                      | Cap Music         |
| 6  | THE LOVE ALBUM II                                | Virgin            |
| 7  | THE BEST ROCK BALLADS ALBUM IN THE WORLD - EVER! | Concertation      |
| 8  | CREAM ANTHEMS                                    | Cap Music         |
| 9  | HEARTBEAT - FOREVER YOURS                        | Cap Music         |
| 10 | THE BEST OF ALL WOMAN IN THE WORLD - EVER!       | Virgin            |
| 11 | DANCE ZONE '95                                   | PolyGram TV       |
| 12 | THE GREATEST HITS OF '95                         | Island            |
| 13 | SHINE 3  | PolyGram TV       |
| 14 | INSTRUMENTAL MOODS                               | Virgin            |
| 15 | NOW THAT'S WHAT I CALL MUSIC! 1995               | Epic/Decca/Island |
| 16 | THE NO.1 ALL TIME ROCK ALBUM                     | PolyGram TV       |
| 17 | THAT'S COUNTRY                                   | EMI               |
| 18 | BEST SWING '95                                   | Island            |
| 19 | THE BEST OF ALL WOMAN                            | Cap Music         |

- 13 **25** JAGGED LITTLE PILL Alanis Morissette Maverick/Sire
- 14 **26** GREATEST HITS 1985-1995 Michael Bolton Columbia
- 15 **27** MORE THAN THIS - THE BEST OF Bryan Ferry/Roxy Music Virgin
- 16 **28** IT'S A MAN'S WORLD Cher WEA
- 17 **29** SONGS FROM HEATHCLIFF Cliff Richard EMI
- 18 **30** SINGS THE MOVIES Shirley Bassey PolyGram TV
- 19 **31** GREATEST HITS The Human League Virgin
- 20 **32** III (TEMPLES OF BOOM) Cypress Hill Columbia
- 21 **33** BEAUTIFUL DREAMS Chris De Burgh A&M
- 22 **34** GREATEST HITS 1981-1995 Luther Vandross Epic
- 23 **35** CLASSICALLY SEDAKA Neil Sedaka Vision
- 24 **36** HISTORY-PAST, PRESENT AND FUTURE BOOK 1 Michael Jackson Epic
- 25 **37** ALICE IN CHAINS Alice In Chains Columbia
- 26 **38** HITS UNLIMITED 2 Unlimited PWL International
- 27 **39** PICTURE THIS Wet Wet Wet Precious Organisation
- 28 **40** MELON COLLE AND THE INFINITE SADNESS Smashing Pumpkins Virgin

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

THE NEW SINGLE



OUT 27TH NOVEMBER



# US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	FANTASY Mariah Carey (RCA)	28	DECEMBER Collective Soul (Atlantic)		
2	GANGSTA'S PARADISE Coolio (J&R)	27	SENTIMENTAL Debralexa Soul (Mercury)		
3	RUNAWAY Janet Jackson (A&M)	26	BULLET WITH BUTTERFLY'S WINGS Smokey Robinson & The Miracles (J&R)		
4	YOU REMIND ME OF SOMETHING Herbie Loveless (Mercury)	25	WATERFALLS TLC (J&R)		
5	TELL ME Gwyneth Herbert (GPT)	24	HEY LOVER! Lisa Ford (Def Jam)		
6	MISS FROM A ROSE Seal (GPT)	23	IT WILL BE THERE FOR YOURS HOUSE... The Saturdays (Epic)		
7	BACK FOR GOOD The Notors (Mercury)	22	I GOT IT ON! Jay-Z (Roc-A-Fella)		
8	WHO CAN I RUN TO? Aceyalone (Glo Jazz)	21	ANYTHING BUT ILLU... (J&R)		
9	AS I LAY ME DOWN! Sade & The Browsers (Columbia)	20	MISSING Everything But The Girl (Mercury)		
10	NAME Lisa Lisa & The Funky Bunch (MCA) (Mercury)	19	LET ME BE THE ONE Brandy London Of Souls (Epic)		
11	ONLY WANNABE WITH YOU Koolhaas & The Browsers (Mercury)	18	BOOMASTIC! ON THE SUMMERTIME Deep Blue Something (Mercury)		
12	DIGGIN' ON YOU TLC (J&R)	17	COMEDOWN Bush (Mercury)		
13	FD LE FOR YOU! AND THAT'S THE TRUTH! Blue Leaf (J&R)	16	LOVE U 4 LIFE Jesse James (Epic)		
14	CARNIVAL The Roots (Mercury)	15	CELL THERAPY Seattle Mob (Epic)		
15	BOLL TO ME! Equinox (J&R)	14	SET U FREE Fanny Saez (Columbia)		
16	BEFORE YOU WALK OUT OF MY MIND (Blue Leaf)	13	A GIRL LIKE YOU Edwyn Collins (Epic)		
17	BREAKFAST AT TRYAN'S Jessi Blue Soering (Mercury)	12	TIL YOU DO ME RIGHT Alan 7 (Mercury)		
18	BROKENHEARTED Brandy (Mercury)	11	HE'S MINE Misha Moshay (Mercury)		
19	YOU ARE NOT ALONE Michael Jackson (A&M)	10	COME WITH ME Paul (Globe/Interscope)		
20	I CAN LOVE YOU LIKE THAT AT 4 o'Clock (Mercury)	9	AIN'T NUTRIN' BUT A SHE THING Sarah & Paula (London)		
21	RUN AROUND Van Halen (A&M)	8	COLORS FROM THE WIND Vanessa Williams (Polygram)		
22	BEAUTIFUL LIFE Alan 7 (Mercury)	7	DANGER Dickey Betts (Mercury)		
23	DREAMING OF YOU Sheryl Crow (J&R)	6	ICE CREAM Cher (Polygram)		
24	DO YOU SLEEP? Janis Ian & Nine Stones (Mercury)	5	SOMEONE TO LOVE Janis Ian & Nine Stones (Mercury)		
25	PRETTY GIRL Lisa Lisa (Def Jam)	4	HEAVEN SOU (Parade)		

Chart courtesy of Billboard 18 November 1995. \* Arrives are awarded to those products demonstrating the greatest display and sales gain. UK acts: UK, UK signed acts.

# US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	DOG FOOD The Dogz Band (East Road)	25	SIXTEEN STONE Bush (Mercury)		
2	DAYDREAM Martin Carter (Columbia)	24	THE PRESIDENTS OF THE US The Presidents Of The US (Mercury)		
3	CYPRESS HILL Cypress Hill (World Circuit)	23	PULP FICTION (OST) Various (Mercury)		
4	JAGGED LITTLE PILL Alice Manzanera (Mercury)	22	BALLBREAKER ADDIS (EastWest)		
5	MELON COLLE & THE INFANTE... Scars on Purpose (Virgin)	21	GONE DIMITRI Toubanis (Epic)		
6	GREATEST HITS COLLECTION Alan Jackson (Mercury)	20	FROSTGUMP Silverchair (Mercury)		
7	CRACKED REAR VIEW Phish & The Doubts (Mercury)	19	OFF THE HOOK Beck (Capitol)		
8	ON TOP OF THE WORLD Prince & N'G (Mercury)	18	FAITH Faith Evans (Capitol)		
9	DAUGHTERS OF A CADECE 1984-1995 Janet Jackson (A&M)	17	IT'S A MYSTERY Bob Seger (Mercury)		
10	DEZMOSSIS Dory Doolittle (Mercury)	16	GAMES REDNECKS PLAY Jay & The Newbeats (Mercury)		
11	GREATEST HITS 1985-1995 Michael Bolton (Mercury)	15	UNDER THE TABLE AND DREAM... Alan Matthews Band (Mercury)		
12	CRAZYSEXYCOOL Ice Cube (J&R)	14	FATHER AND SON Lonestar & Lovell (Mercury)		
13	INSOMNIAC Green Day (Mercury)	13	GREATEST HITS Train (Mercury)		
14	VAULT - GREATEST HITS Neil Leonard (Mercury)	12	GREATEST HITS Bruce Ray Vaughan (Mercury)		
15	THE WOMAN IN ME Deena Carter (Mercury)	11	TAILS Like Trane & New Artists (Mercury)		
16	ALL WANT Tim McGraw (Mercury)	10	SEAL Seal (GPT)		
17	TIGERLIL Nicole Minkoff (Mercury)	9	A BOY NAMED GUY Cap'n Jack (Mercury)		
18	ETERNAL Bane Phyllis Diller (Mercury)	8	HITS Carol Bruns (Mercury)		
19	STARTING OVER Rula Delfino (Mercury)	7	ALL WE GET IS US Dye (Mercury)		
20	CHRISTMAS IN THE AIR The Jacksons (Mercury)	6	RIOT Cannon (Mercury)		
21	ONE HOT MINUTE Red Hot Chili Peppers (Mercury)	5	MORTAL KOMBAT (OST) Various (Mercury)		
22	DEAD PRESIDENTS (OST) Various (Mercury)	4	FRIENDS (OST) Various (Mercury)		
23	FOUR Steve Trivette (Mercury)	3	THE SHOW, THE AFTER PARTY, THE HOTEL... Alan (Mercury)		
24	DREAMING OF YOU Leona Lewis (Mercury)	2	8 Days 8 Miles (Mercury)		

# UK WORLD HITS

## GERMANY

1	STAYIN' ALIVE N-Trance (Blow Up)
2	FAIRGROUND Simply Red (East West)
3	THAMBA BELA HPPT Techoband (Redstone)
4	KISS FROM A ROSE Seal (ZTT)
5	A GIRL LIKE YOU Edwyn Collins (Satania)

## FRANCE

1	STAYIN' ALIVE N-Trance (Dance Pool)
2	KISS FROM A ROSE Seal (ZTT)
3	THUNDER East 17 (Barclay)
4	A WRITER SHADE... Procol Harum (RCA)
5	SURRENDER... Nightcrawlers (Arista)

## SWEDEN

1	STAYIN' ALIVE N-Trance (CNR)
2	LIKE A ROLLING... Rolling Stones (Virgin)
3	WONDERWALL Oasis (Creation)
4	KISS FROM A ROSE Seal (NMA)
5	A GIRL LIKE YOU Edwyn Collins (Satania)

## NETHERLANDS

1	HEAVEN FOR EVERYONE Queen (WEA)
2	FAIRGROUND Simply Red (WEA)
3	MAKING LOVE... Bonnie Tyler (WEA)
4	STAYIN' ALIVE N-Trance (CNR)
5	POWER OF A WOMAN Etanah (EMI)

**UK WORLD HITS:**  
The MW guide to the top British performers in key markets (chart position in brackets)

# NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	I BELIEVE Robert Deere & Jennifer Phipps (Real)	21	PRETENDERS TO THE THRONE Beccah South (East West)		
2	GANGSTA'S PARADISE Coolio featuring L.V. Phony B (Mercury)	22	SOMEWHERE SOMEHOW The Notors (Mercury)		
3	WONDERWALL Oasis (Creation)	23	YOU ARE NOT ALONE Michael Jackson (A&M)		
4	MISSING Something 'n' The City (Dance) (Shoem) Y-Night	24	HES ON THE PHONE Sam Evans (Mercury)		
5	YOU'LL SEE Madonna (Mercury)	25	POWER OF YOUR DREAM Gaby (Mercury)		
6	THRUNDER East 17 (Mercury)	26	TUNEL W/ LOVE (POWER) Lulu (Mercury)		
7	I BELIEVE Neppy Creators (Mercury)	27	LUCKY LOVE Ace of Base (Mercury)		
8	HEAVEN FOR EVERYONE Queen (Mercury)	28	WATERFALLS TLC (Mercury)		
9	FD LE FOR YOU! AND THAT'S THE TRUTH! Blue Leaf (Mercury)	29	CAMDEN TOWN Sugge (Mercury)		
10	GOLDENEYE The Notors (Mercury)	30	LOVE RENDEZVOUS... People (Mercury)		
11	FAIRGROUND Simply Red (Mercury)	31	COUNTRY HOUSE Seal (Mercury)		
12	WHEN LOVE & HATE COLLIDE Get Luv'd (Mercury)	32	DIGGIN' ON YOU TLC (Mercury)		
13	POWER OF A WOMAN Etanah (Mercury)	33	SOMETHING FOR THE PAIN Ben Jelen (Mercury)		
14	LUCKY YOU Lightning Seeds (Epic)	34	RUNAWAY Janet Jackson (A&M)		
15	EXHALE (SHOOP SHOOP) Willyer Houston (Mercury)	35	ITCHYCOO PARK... People (Mercury)		
16	IT WILL BE THERE FOR YOURS... The Saturdays (Mercury)	36	MIS SHAPES/SORTED FOR E'S & WIZZ Paul (Mercury)		
17	WALKING IN MEMPHIS Cool (Mercury)	37	YOU TO ME ARE EVERYTHING... People (Mercury)		
18	LIKE A ROLLING STONE Rolling Stones (Mercury)	38	HAPPINESS Pussycat (Mercury)		
19	FANTASY Mariah Carey (Mercury)	39	WRAP ME UP Jay-Z (Mercury)		
20	ANYWHERE IS Fineo (Mercury)	40	BOOMASTIC! Deep Blue Something (Mercury)		

# VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	HEAVEN IN HEAVEN Various (Mercury)	21	GREATEST HITS 1985-1995 Michael Bolton (Mercury)		
2	WHAT'S THE STORY MORNING GLORY? East (Mercury)	22	GREATEST HITS The Human League (Mercury)		
3	DIFFERENT CLASS Pulp (Mercury)	23	JOLLIFICATION Addis (Mercury)		
4	LIFE Sings Red (Mercury)	24	MARA Rung (Mercury)		
5	WELCOME TO THE NEIGHBOURHOOD The Notors (Mercury)	25	PICTURE THIS Wet Wet Wet (Mercury)		
6	SOMETHING TO REMEMBER Madonna (Mercury)	26	HISTORY... PAST, PRESENT AND FUTURE... Soul 2 Soul (Mercury)		
7	VAULT - GREATEST HITS 1985-1995 Janet Jackson (Mercury)	27	CARRY ON UP THE CHARTS... THE BEST OF The Notors (Mercury)		
8	DESIGN OF A CADECE 1984-1995 Janet Jackson (Mercury)	28	DEFINITELY MAYBE Oasis (Mercury)		
9	STANLEY ROAD Paul Weller (Mercury)	29	SHE MERE DREAM... THE VERY BEST OF Gary Moore (Mercury)		
10	THE BEST OF UB40 VOL 2 UB40 (Mercury)	30	ALICE IN CHAINS Alice in Chains (Mercury)		
11	SONT... TO GET TO THE CHERRY... GREATEST HITS... (Mercury)	31	LOADS... THE BEST OF Neppy Creators (Mercury)		
12	THE VERY BEST OF Robert Plant (Mercury)	32	ON Schedule (Mercury)		
13	THE GREAT ESCAPE... (Mercury)	33	IT'S GREAT WHEN YOU'RE STRAIGHT... YEAR Backstreet (Mercury)		
14	ORIGINAL SOUNDTRACKS 1 Passengers (Mercury)	34	NO NEED TO ARGUE The Carbonates (Mercury)		
15	JAGGED LITTLE PILL Alice Manzanera (Mercury)	35	DUMMY Portland (Mercury)		
16	NO MORE THIS... THE BEST OF... (Mercury)	36	THE LONE RANGER Sugge (Mercury)		
17	CHARTS... THE BEST OF... (Mercury)				
18	BIG RIVER... (Mercury)				
19	LOVE SINGS... (Mercury)				
20	HILLER... AND THE NIGHTS... (Mercury)				

# R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	<b>GANGSTA'S PARADISE</b>	Coolio featuring LV	Tonny Boy CD/MC/ST 2104 (BMG)
2	NEW	<b>GOLDENEYE</b>	Tina Turner	Parlophone 125100101 (E)
3	NEW	<b>EXHALE (SHOOP SHOOP)</b>	Whitney Houston	Arista CD 7432132942 (BMG)
4	NEW	<b>TELL ME</b>	Groove Theory	Epic 662808 (SM)
5	NEW	<b>FEEL THE MUSIC</b>	Guru	Cooltempo 12C00L313 (E)
6	2	<b>DIGGIN' ON YOU</b>	TLC	LaFace/Arista CD 7432132942 (BMG)
7	5	<b>POWER OF A WOMAN</b>	Eternal	1st Avenue/EMI 12EMR396 (E)
8	4	<b>SENTIMENTAL</b>	Deborah Cox	Arista 7432132891 (BMG)
9	8	<b>BOOMBASTIC</b>	Shaggy	Virgin VST 1536 (E)
10	3	<b>YOU REMIND ME OF SOMETHING</b>	R Kelly	Jive JIVET 388 (BMG)
11	10	<b>FANTASY</b>	Mariah Carey	Columbia CD 6524952 (SM)
12	6	<b>INNER CITY LIFE</b>	Goldie	fltr FR 267 (F)
13	9	<b>AIN'T NOBODY</b>	Diana King	Columbia CD 6625492 (SM)
14	7	<b>I'LL ALWAYS BE AROUND</b>	C+C Music Factory	MCA MCST 4001 (BMG)
15	NEW	<b>IF I FEEL LOVE U 2 NIGHT</b>	Mayte	NPC CD/0661625MGP (P)
16	13	<b>BROWN SUGAR</b>	D'Angelo	Cooltempo 12C00L307 (E)
17	13	<b>HOOKED ON YOU</b>	Silk	Elektra EKR 2127 (W)
18	11	<b>1ST OF THE MONTH</b>	Bone Thugs-N-Harmony	Epic 6625176 (SM)
19	12	<b>BABY IT'S YOU</b>	MNR	1st Avenue/Columbia CD 6624522 (SM)
20	15	<b>I CARE</b>	Soul II Soul	Virgin VST 1960 (E)
21	16	<b>GOT TO GIVE ME LOVE</b>	Diana Dawson	EMI 12514382 (E)
22	14	<b>I WANT U</b>	Rose Gailnes	Motown 0094051 (F)
23	19	<b>OCEAN DRIVE</b>	Lighthouse Family	Wild Card 573701 (F)
24	17	<b>IF MASSER SAYS...</b>	Eusebe	Mama's Yard 12MAMA 5 (E)
25	NEW	<b>ROUND &amp; ROUND</b>	Twiz	RAI/Island 12RAAL (F)
26	21	<b>WATERFALLS</b>	TLC	LaFace 7432129811 (BMG)
27	15	<b>RUNAWAY</b>	Janet Jackson	A&M SB12911 (F)
28	28	<b>GIRLFRIEND'S BOYFRIEND (REMIXES)</b>	Gwen McCrae	Home Grown NGT 6 (J/S)
29	22	<b>FLAVOUR OF THE OLD SCHOOL</b>	Beverly Knight	Dome 12DDME 125 (SMW/SM)
30	24	<b>YOU USED TO LOVE ME</b>	Faith Evans	Puff Daddy/Arista 7432129811 (BMG)
31	36	<b>SPACE COWBOY</b>	Jamiroquai	Epic 4277827 (E)
32	27	<b>MARY JANE (ALL NIGHT LONG)</b>	Mary J Blige	Uptown MCST 2086 (BMG)
33	23	<b>MY PREROGATIVE</b>	Bobby Brown	MCA MCST 2094 (BMG)
34	25	<b>BEN THINNING ABOUT YOU</b>	Marlene Girault	PCA 74321316141 (BMG)
35	30	<b>FEELS SO GOOD</b>	Xscape	Columbia 6625026 (SM)
36	29	<b>NEVER KNEW LOVE</b>	Olivia Adams	Fonkano CLEX 9 (F)
37	21	<b>I GIVE YOU GIVE</b>	Five Star	TR1 CD/DTRF3 1 (TRC/BMG)
38	31	<b>ATMOSPHERIC FUNK</b>	Was Doctor	Talkin Loud TLK007 (V)
39	NEW	<b>STILLNESS IN TIME</b>	Jamiroquai	Sony SR 6620266 (SM)
40	24	<b>ECHO ON MY MIND PART II</b>	Earthling	Cooltempo 12C00L312 (E)

# DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	<b>I BELIEVE</b>	Happy Clappers	Shindig SHIN 97 (W)
2	NEW	<b>BELIEVE IN ME</b>	Quaver	Perfecto PERF 1117 (W)
3	NEW	<b>HAPPINESS</b>	Pizzaman	Cowboy 12.D.OAD 29 (P)
4	NEW	<b>WHADDA U WANT (FROM ME)</b>	Frankie Knuckles featuring Adeva	Virgin VLXTX 98 (E)
5	2	<b>EVERYBODY BE SOMEBODY</b>	Ruffneck featuring Yavahh	Positive 12TV 46 (E)
6	1	<b>MOODS</b>	Desert	Stress 12STR 99 (P)
7	1	<b>I'M READY</b>	She B	VC Recordings VCR 7 (E)
8	NEW	<b>WRAP ME UP</b>	Alex Party	Systematic 57SX 22 (F)
9	5	<b>MISSING</b>	Everything But The Girl	Bianco Y Negro NEG 847 (W)
10	NEW	<b>EXODUS</b>	Suncream	Sony S2 6625346 (SM)
11	NEW	<b>TELL ME</b>	Groove Theory	Epic 662808 (SM)
12	6	<b>I'LL ALWAYS BE AROUND</b>	C+C Music Factory	MCA MCST 4001 (BMG)
13	3	<b>I NEED SOMEBODY</b>	Lowland/featuring Rachel McFarlane	Extran B/c BL/CZ 207 (W)
14	NEW	<b>IN THE HOUSE</b>	Dick	Media/MCA MCST 4005 (BMG)
15	NEW	<b>THAT'S THE WAY LOVE IS</b>	Volcano with Sam Cartwright	Exp CPX 102 (P/W/DISC)
16	NEW	<b>ARE YOU MAN ENOUGH</b>	Ufo featuring Moris McCathern	Auro UK AUSA 1439A (SM)
17	NEW	<b>HOOKED ON YOU</b>	Silk	Elektra EKR 2127 (W)
18	4	<b>I'M RUSHIN' '95</b>	Bump	Deconstruction 74321320691 (BMG)
19	NEW	<b>YOU READY NOW</b>	X-odds	Distinctive DISNT 7 (SMW/SM)
20	NEW	<b>FEEL THE MUSIC</b>	Guru	Cooltempo 12C00L313 (E)
21	13	<b>HIGHER STATE OF CONSCIOUSNESS</b>	Josh Wink	Manifesto FESX 3 (E)
22	12	<b>SENTIMENTAL</b>	Deborah Cox	Arista 7432132891 (BMG)
23	8	<b>B 2 GETHER</b>	The Original	OneX/Recordings AG 12 (W)
24	22	<b>FOX FORCE FIVE</b>	Chris & James	Stress 12STR 61 (P)
25	NEW	<b>SATURDAY NIGHT EP</b>	Montego Bay	Dance 2 02R 04 (NET/SM)
26	21	<b>RENEGADE MASTER</b>	Wildchild	Hi-Life/Polyorb 571311 (F)
27	NEW	<b>YOU MAKE ME WHOLE</b>	Azi Dyer	Azuli AZUL 41 (ADD)
28	NEW	<b>DD ME (REMIXES)</b>	Aquarius	Spirit VOND 8 (ADD)
29	NEW	<b>SOMEDAY</b>	Love To Infinity	Mushroom T 143 (TRC/BMG)
30	17	<b>INNER CITY LIFE</b>	Goldie	fltr FR 267 (F)

# DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	<b>CREAM ANTHEMS</b>	Various	Deconstruction 74321320554 (BMG)
2	NEW	<b>PURE SWING IV</b>	Various	Dome DINTV 1162/DMC 116 (P)
3	2	<b>III (TEMPLES OF BOOM)</b>	Cypress Hill	Columbia 42832314781/234 (SM)
4	NEW	<b>GANGSTA'S PARADISE</b>	Coolio	Tonny Boy TRV 1141/17C 1341 (BMG)
5	NEW	<b>POPTARTZ</b>	Various	Rhett -REACT/MC 027 (W)
6	NEW	<b>BROWN SUGAR</b>	D'Angelo	Cooltempo CLP 465/TC 46 (E)
7	NEW	<b>INTRO-NEW LIFE</b>	Itro	Atlantic -794283828 (W)
8	NEW	<b>TRI REPETAE</b>	Auzdrine	Warp WARP LP 3014/PMPC 26 (R/W/DISC)
9	NEW	<b>DOGGS FOOD</b>	The Dogz Pound	Death Row -2541774 (E)
10	NEW	<b>DOUBLE OR NOTHING</b>	Eric Sennott	Def Jam/land 523261/5232684 (F)

SPECIALIST CHARTS

18 NOVEMBER 1995

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## NEW SINGLE

**"EVERY VISION OF YOU"**  
CD MGGRC9 Limited Edition 7" MGR7 9

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# MUSIC VIDEO

# VIDEO

This	Last	Artist	Title	Label	Cat No
1	1	BILL WHELAN	Riverdance: The Show	VCL	VCL 594
2	NEW	QUEEN	Made In Heaven	Par/Vgram	VID 1323
3	2	BON JOVI	Live In London	VCL	VCL 0373
4	3	BIZONCE	Said I'd Be Good	SMV	SMV 0481/473
5	5	QUEEN	Live Through The Storm	SMV	SMV 0204/2
6	5	CELINE DION	The Colour Of My Love Concert	Tristar	Video TVE071
7	7	FOSTER AND ALLEN	Live In Concert	Tristar	Video TVE070
8	NEW	PA AND DONICAN	Top Katz - The Video	BMG	Video 7432/04153
9	NEW	TAKE THAT	HomeTown - Live At Manchester G-Mex	FMI	MV 03/04/973
10	4	CLIFF RICHARD	The Hit List - Live	FMI	MV 03/04/973
11	6	PULP	Sorted For Films & Vids	Werner	Video VMC022
12	NEW	THE STONE ROSES	The Complete	Werner	Music Video VMC020/021
13	NEW	JIMMY NAYLOR	Live In Sweden On Tour	Werner	Music Video VMC020/021
14	12	MICHAEL JACKSON	Video Greatest Hits - History	SMV	SMV 02/02/2
15	11	VARIOUS ARTISTS	Reflections Of Ireland	Prism	PLV 03/08

This	Last	Artist	Title	Label	Cat No
16	NEW	ROXETTE	Don't Stop Us... - Greatest Video Hits	Virgin	1/07/01/4303
17	10	UBI LYPE	Live In The New South Africa	Virgin	1/07/01/4303
18	13	JANET JACKSON	Design Of A Decade 86-96	Avic	AVI 0270/4
19	14	VARIOUS ARTISTS	Karneval: 16 All Time Party Favorites	Par/Vgram	VID 1323
20	16	JANE GARFINKLE	Live At The Royal Albert Hall	Par/Vgram	VID 1323
21	20	NEIL SEDAKA	Classically Sedaka	Par/Vgram	VID 1323
22	18	PINK FLOYD	Pulse - 20 Years	Par/Vgram	VID 1323
23	19	THE HUMAN LEAGUE	Greatest Hits	Warner	Music Video 03/02/03713
24	15	ROBERT PALMER	The Very Best Of - The Videos	Par/Vgram	VID 1323
25	17	QUEEN	Live In The Superfest	Par/Vgram	VID 1323
26	22	QUEEN	Live In Rio	Par/Vgram	VID 1323
27	24	TAKE THAT	Everything Changes	BMG	Video 7432/04153
28	20	BON JOVI	Cross Road - Live In	Par/Vgram	VID 1323
29	21	GLORIA ESTERLIN	Swearing In Gloria	SMV	SMV 02/02/2
30	NEW	CHRIS Y. DAVE	Boys, Braces & Blue Sweats Shoes	Missing In Action	MOI 50132

This	Last	Artist	Title	Label	Cat No
1	1	THE FOX AND THE HOUND	Label Cat No	Walt Disney	022942
2	NEW	POWER RANGERS - THE MOVIE	Walt Disney	022972	
3	2	THE LION KING	Walt Disney	022972	
4	4	BILL WHELAN	Riverdance: The Show	VCL	VCL 594/3
5	NEW	BOTTOM LIVE - THE BIG NUMBER 2 TOUR	VCL	020156	
6	5	THE MASK	Warner Home Video	030172	
7	3	STAR WARS	BBC	030172	
8	8	PRIDE AND PREJUDICE	Warner Home Video	030172	
9	6	RETURN OF THE JEDI	Warner Home Video	030172	
10	NEW	EMPIRE STRIKES BACK	CIC Video	V-9430	
11	7	STAR TREK VOYAGER - VOL.19	Polystyle	Video 03/0172	
12	NEW	STARTRAK	Warner Home Video	030172	
13	NEW	INTERVIEW WITH THE VAMPIRE	Polystyle	Video 03/0172	
14	NEW	TOUCHED BY AN ANGEL	Polystyle	Video 03/0172	
15	NEW	FORREST GUMP	CIC Video	V92920	

# INDEPENDENT SINGLES

This	Last	Title	Artist	Label	Cat No
1	NEW	WINDSOR WALL	Onyx	Creation	CRECSD 215 (SMV)
2	NEW	HE'S ON THE PHONE	Saint Dominic	Heavenly	HVN 2420 (SMV)
3	1	KING OF THE KEB	Ecobably	Foxx	FAJX JCDX (SMV)
4	2	THE MOVE YOUR ASS EP	Seccor	Club	Club 066/95/CLU (P)
5	4	ANGEL INTERCEPTOR	Ash	Intelecto	INFECT 270 (RTM/D)
6	NEW	INJECTION	Dugstone	Heavenly	HVN 2420 (SMV)
7	3	WHERE THE ROSES GROW	Nick Cave/Kylie Minogue	New	CDUMT 185 (RTM/D)
8	8	WHATEVER	Gaus	Creation	CRECSD 195 (SMV)
9	NEW	WHEN YOU SAY NOTHING AT ALL	Arlon Krauss	Rounder	RODGS 3 (DHR)
10	5	TOWN CLOWNS	Blamless	China	WOKMG 2546 (P)
11	10	ROLL WITH IT	Gaus	Creation	CRECSD 215 (SMV)
12	16	CIGARETTES & ALCOHOL	Dans	Creation	CRECSD 195 (SMV)
13	6	FOY FORCE FIVE	Dans & James	Stax	SDS 025/1 (P)
14	15	UPERSONIC	Dans	Creation	CRECSD 176 (V)
15	20	LIKE FEVER	Dans	Creation	CRECSD 185 (SMV)
16	18	SHAKESHAKE	Dans	Creation	CRECSD 182 (SMV)
17	NEW	SO WHAT?	Dans	Creation	CRECSD 204 (SMV)
18	NEW	HEAVY GOSPEL MORNING	Black Science Orchestra	Junior Boy's Own	JBO 40 (RTM/D)
19	9	ROLLERCASTER/ROUGH BOYS	Northern Upland	Heavenly	HVN 2420 (V)
20	7	SMILER	Heavy Stereo	Creation	CRECSD 215 (SMV)

# INDEPENDENT ALBUMS

This	Last	Title	Artist	Label	Cat No
1	1	WHAT'S THE STORY? MORNING GLORY?	Ozis	Creation	CRECSD 185 (SMV)
2	4	DEFINITELY MAYBE	Ozis	Creation	CRECSD 185 (SMV)
3	5	ON	Ecobably	Foxx	FAJX JCDX (SMV)
4	2	ERASURE	Erasure	Mute	CDSTUM 145 (RTM/D)
5	NEW	PACER	Ampz	Survival	SRVCD 819 (P)
6	6	TO THE MOON	Capacitance	Mo Wax	MWX 32CD (V)
7	NEW	MEISO	DJ Koolha	Creation	CRECSD 185 (SMV)
8	3	AXIS MUTATIS	Quis Testudo	Dovetail	DVEDC 8 (P)
9	NEW	BREAK THE OTHER	The Charlatans	Beggars Banquet	BBQCD 174 (RTM/D)
10	13	POST	Bjork	One Little Indian	TLPL 51CD (P)
11	7	NUSSANCE	Moscow	Laurel	LR282/02 (P)
12	8	SMASH	Offspring	Epitaph	E 86432 (P)
13	NEW	AULIEN 4	Hawkins	Emergency Broadcast	ESBSCD 118 (V)
14	10	DO YOU LIKE MY TIGHT SWEATER?	Murko	Echo	ECHO CD 7 (P)
15	11	ZETZEST	Levelers	China	WOLCD 1964 (P)
16	9	SWINGIN' WITH RAYMOND	Chumbawamba	One Little Indian	TLPL 66CD (P)
17	NEW	HUMAN	Gary Numan/Michael Smith	Nones	NUMACD 1013 (P)
18	NEW	THE COMPLETE	Stax	Stax	Stax 002 CD (P)
19	4	TALKS OF THE UNEXPECTED	Dave Angel	Bilten	VIDCD 832 (V)

# ROCK

This	Last	Title	Artist	Label	Cat No
1	NEW	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin	UO 2799 (E)
2	1	VAULT - GREATEST HITS 1980-95	De LaParr	Bludgeon	RUL 5285/52 (F)
3	2	OZZMOSIS	Ozzy Osbourne	Epitaph	402122 (SM)
4	3	INSOMNIAC	Green Day	Reprise	8362406/2 (W)
5	5	THESE DAYS	Bon Jovi	Mercury	5282482 (F)
6	4	ONE HOT MINUTE	Red Hot Chili Peppers	Warner	Beggars Boys 8362457/32 (W)
7	6	GARBAGE	Garbage	Mushroom	D 31450 (RTM)
8	7	CROSS ROAD - THE BEST OF	Bon Jovi	Jambco	5282362 (F)
9	8	SMASH	Offspring	Epitaph	E 406322 (P)
10	12	FOO FIGHTERS	Foo Fighters	Roswell	COEST 2286 (E)

This	Last	Title	Artist	Label	Cat No
11	11	BALLBREAKER	AC/DC	East West	7559671802 (W)
12	9	THE X-FACTOR	Iron Maiden	EMI	CDMD 1087 (E)
13	14	NEVERMIND	Nirvana	DGC	DGCD 24425 (BMG)
14	10	DOOKIE	Green Day	Reprise	8362452/22 (W)
15	15	UNPLUGGED IN NEW YORK	Nirvana	Geffen	GED 24727 (BMG)
16	17	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen	GED 24146 (BMG)
17	NEW	GREATEST HITS I & II	Queen	EMI	CDPSCD 1851 (E)
18	10	STOMP 442	Anthrax	Elektra	755961962 (W)
19	19	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros	7599260812 (W)
20	14	HITS OUT OF HELL	Meat Loaf	Epitaph	4504472 (SM)

# CLASSICAL

This	Last	Title	Artist	Label	Cat No
1	1	ADAGIO	BPO/Karajan	Deutsche Grammophon	4655582 (F)
2	2	BEST CLASSICAL ALBUM... EVER!	Various Artists	Various	Various
3	3	OPUS OF SANCTUARY	Adiemus	Venture	CDVE 825 (E)
4	4	POPULAR TENOR ARIAS	Alagna/LPO/Armstrong	EMI	Classics edc555841 (E)
5	5	THE PIANO	Michael Nyman	Venture	CDVEX919 (E)
6	NEW	THE PUCCINI EXPERIENCE	ROH (Or)/Downes	Royal Opera House	75605905132 (F)
7	6	THE CROON	Anthony Way	Decca	4481652 (F)
8	7	THE 3 TENORS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Teldec	650982602 (W)
9	12	IN CONCERT	Carreras, Pavarotti, Domingo	Decca	4304332 (F)
10	NEW	GRIEG/PIANO CONCERTO	Dudley Moore	EMI	edc4m32727 (E)

This	Last	Title	Artist	Label	Cat No
11	NEW	A PORTRAIT	Cecilia Bartoli	Decca	4483102 (F)
12	15	CANTO GREGORIANO	Monks Chorus Sios	EMI	Classics CMS 551272 (F)
13	10	CLASSIC EXPERIENCE	Various Artists	EMI	Classics edc5790352 (F)
14	NEW	PAVARETTI PLUS	Luciano Pavarotti	Decca	4483102 (F)
15	4	CLASSICS ON A SUMMER'S DAY	Various Artists	Pure Music	PMMC 704 (BMG)
16	14	TRANQUILITY	Various Artists	EMI	CDMS552432 (E)
17	NEW	HMV ELEMENTS - BOX SET	Various Artists	HMV	(F)
18	16	THE ALBUM	Lesley Garrett	Telstar	TCD 2789 (BMG)
19	17	VISION OF PEACE	The Monks of Ampleforth Abbey	Classic FM	CFMCD 1783 (CRCP)
20	NEW	109 POPULAR CLASSICS	Various Artists	Casle	Communications MBSC0591 (BMG)

# MID PRICE

This	Last	Title	Artist	Label	Cat No
1	16	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen	GED 24146 (BMG)
2	3	ON THE ROAD AGAIN	Various	TEMPLE	TMPCD 816 (BMG)
3	4	LEISURE	Blur	Foxt	CDP 793662 (E)
4	8	THE BLOOMSBURY THEATRE 12.3.95	The Tinkerticks	This Way Up	VG 1529172 (SMD)
5	11	SLEEPY WHEN WET	Bon Jovi	Vertigo	8362482 (F)
6	12	NEW JERSEY	Bon Jovi	Vertigo	8362482 (F)
7	5	TRACY CHAPMAN	Tracy Chapman	Elektra	EKTX446 (W)
8	2	HITS OUT OF HELL	Meat Loaf	Epitaph	E 4064472 (SM)
9	1	CHARLATANS	Charlatans	Beggars Banquet	BBQCD 174 (RTM/D)

This	Last	Title	Artist	Label	Cat No
10	NEW	POCAHONTAS SING-ALONG	Original Soundtrack	Disney	DSMCD 481 (CHE)
11	13	MIDNIGHT LOVE	Various Artists	The Hit Label	ULTCD052 (F)
12	15	THE DOOR OF THE BAY	IX Redding	Atlantic	95431 7092/East/West
13	14	PAST PRESENT	Clannad	Real Gone	7432129812 (BMG)
14	17	ULTIMATE 6 VS... VOLUME 1	Various Artists	The Hit Label	ULTCD001 (F)
15	14	VERY BEST OF PAN PIPER	Various Artists	The Hit Label	ULTCD001 (F)
16	NEW	POCAHONTAS STORIES & SONG	Original Soundtrack	Disney	DPD 316 (CHE)
17	NEW	DO YOU LIKE MY TIGHT SWEATER?	Melissa	Echo	ECHCD 7 (P)
18	9	NORTHERN SOUL	M People	Deconstruction	432117772 (BMG)
19	7	THE GOLD ALBUM	Various Artists	The Hit Label	ULTCD 013 (F)



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PENSORD PRESS

There's never been a better time to be involved with British R&B. The music may not be visibly roaring, but backstage a strong, financially aware scene is gathering force, ready to break next year.

The evidence? There's a seemingly endless list of quality UK R&B acts out there, a fantasy roster that includes Mica Paris (recently signed to Columbia), Martine Girault, Kreuz, Truce, Damage, Michelle Gayle, Ultimate Kaes and Ray Hayden. And this is to ignore a budding jazz-influenced R&B sector that includes D Influence, Maya, Incoignita, Jamiroquai and the Brand New Heavies. The sea change is clear—R&B is going pop.

For further insight into the UK R&B scene, there's no better person to ask than Ray Hayden. As Opiz Productions he's been responsible for some of the best UK soul of recent times and recently released his debut album *Back From The Raggedy Edge* (Opaz). He also produces Martine Girault for RCA.

More important, though, as co-founder of the year-old British R&B Association, of which he serves as a director, he has seen the highs and lows of an industry that often appears on the verge of a breakthrough but never quite goes over the edge.

Says Hayden, "R&B seems to come around every four years, whereas in white pop it's constant success. Now it appears an exciting time when we may be able to break that cycle."

One of the problems R&B has had to face is its lack of continuity. Its history can be traced in a series of steps. At the end of the Seventies there was a scene with groups such as Light Of The World and the commercially popular Hot Chocolate. This died away to be replaced, after a three-year lull, by a new wave of electro-influenced groups such as Loose Ends.

UK R&B was buoyant once again, before being snowed under in the late Eighties by an avalanche of house music and hip hop. The class of '85 was followed, more recently, by the 1990 vintage, which included acts such as Soul II Soul, Drisabone, Innocence and the Young Disciples.

Each blossoming seems to have ended in a depressing wail, with no one able to agree on the reasons for the downturn. Artists cite lack of record company investment, while record companies point to the fickleness of the record buying market.

Whatever the reasons, and they are manifold, the number of R&B acts in circulation today, and the chart placings and prominence they're achieving, points only one way—upward.

An undoubted reason for this upturn in British R&B is the strength of the American scene, where, over the past 10 years R&B has come to dominate popular music and the charts. As Ray Hayden points out, when groups such as TLC, Whitney Houston, and Bobby Brown spend weeks at number one in America it's hard for UK media and retailers to ignore them.

"Any number one over there," he explains, "will get expensive videos, a large promotional budget and a big push from their US record company to break them here."

As a result, the UK national charts have held TLC, Mostell Jordan and Bobby Brown in their higher reaches. Such acts have helped to break down barriers and popularise R&B in the UK, making it the standard-bearer of black music.

But, good for R&B though it may be, the US explosion has brought its problems.

Hayden voices concern at the willingness of UK R&B acts to take up the American R&B pop, rock, funk, stock and barrel, from vocal style, to production, through to clothes and phraseology. According to Hayden, imitation will not lead to longevity.

"British black pop music won't sell in the States as it's a watered-down imitation of what the Americans are doing," he says. "Why will they want that? Only someone like Kreuz will do well there because their sound is very black."

It is worth noting that the UK R&B groups that have sold well in the US, such as Des're, The Young Disciples, Omar and Soul II Soul, have had a certain Britishness about their music. Comparisons with America, though unavoidable, are about as fit as a black population of about 40m—a strong potential fanbase. Hence the viability and success of uncompromised black R&B in all its forms which extends even further with rap and the hard-core soul with acts such as Biggy Smalls And Bones and Thugs And Harmony. The UK's black population is nowhere near such a size and isn't as capable of supporting tailor-made music.

UK R&B acts have been forced to either compromise or forge a credible but financially marginal career. However, recent developments in the

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ON THE UP — AND THIS

SIZING UP THE

THE HEAVYWEIGHTS  
ALBUMS UNDER THEIR BELTS

**Soul II Soul**  
Still the benchmark success and on their fifth Virgin album. Continue to please in both the charts and the clubs.

**Des're**  
She may not be the biggest name in the UK but Sony S2's Des're is huge in America and that popularity is bound to work its way back over here.

**Michelle Gayle**  
Formerly signed to Gayle is going from strength to strength. Her Radio One tour this year solidified her ten fanbase while her new RCA album, due next year, will attract more mature listeners.

**Mica Paris**  
After her split from Island and new deal with Capetempo, Paris looked like she was back on form. Things have changed dramatically at Capetempo, but the singer's track record suggests she'll bounce back again.

**Shaun Lee**  
One of the most distinctive voices in the world of R&B, her vocal classicism will buy her staying power. Also with Capetempo, she is a long-term English asset now on her second solo album.

**Etterral**  
The loss of Louise could have been a hiccup for the EMI UK act but the new single *Power Of A Woman* is hitting that sweet spot and the album—down, funk-up threesome look set to stay.

**Omar**  
Like Des're, Omar's appreciated better overseas, particularly in the US where his crafted reinventions of soul present and past are received with awe. Now signed to RCA, his skill has seen him through three albums.

THE MIDDLEWEIGHTS  
SQUARING UP FOR SUCCESS

**Truce**  
Widely tested by these in the know, and receiving a lot of support from the R&B community, the Big Love signings are trying to fuse commerciality and credibility. A cover of the SOS Band's *Just Be Good To Me* for their debut single showed they could do it.

**Martine Girault**  
It's a pity that record company politics prevented Girault building on the success of the wonderful single *Revel*, but a new album out through RCA and a healthy overseas campaign should see her as a slow-burning success.



BENZ: KEEN TO HOLD ON TO UK IDENTITY



BEVERLY KNIGHT, OF THE NEW R&amp;B BREED

## NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
ARTLAWLS	London production duo	U.S. MUSIC	Self-managed	Worldwide publishing	Max Keryon
WALLY B	Four-piece London dance act	ZYX RECORDS	U.S. Music	Single plus options	Reinhard Piel/Mark Lusty
BABY BIRD	Five-piece Sheffield-based band	ECHO	Dave Taylor, For Studios	Albums	Dave Wiberley
BABYFOXX	Dub trio from London	MALAWI	Riverman Business	Worldwide exclusive recording	Simon Bentley
BASS	Commercial dance duo from Manchester	MEDIA	Jed Hanson Management	Single and production	Peter Pritchard
CRED	Manchester glam pop act	CHRYSALIS MUSIC/D'Z TOONZ	Tuff Management	Worldwide publishing	Brian Freshwater
JEFFREY DARNELL	Soul artist from Nottingham	WARNER CHAPPELL	Fruit Management	Worldwide publishing	Stewart Feeney
DU CRISTL	Jungle DJ	EMI MUSIC	Harry Barte Management	Album	John Lloyd
FEDERATION	Bristol soul/jazz/funk/hip hop band	INDOCHINA	Self-managed	Singles	Chris Checkley
FINE AND THEFT	Tip hop trio from London	NARCOXIN INC	None	Sub publishing	Ola
FRANK STREET	R&B label	WARNER CHAPPELL	None	Exclusive songwriting	Sas Metcalfe
FREENATION	Crossover dance act	TEST PRESSING	Stephen Budge	Singles and album	Steve Hulme
GLANN GREGORY	Songwriter	NOTTING HILL MUSIC	None	Singles and album	Peta Chichart
NICKY HOLLOWAY	House/garage DJ and club legend	TEST PRESSING RECORDS	None	Worldwide exclusive songwriter	Steve Hulme
JOLT	Rock trio from London	WARNER CHAPPELL	None	Two EPs and album option	Sas Metcalfe
JUGGERNAUT	Rock meets hip hop guitar trio	GRAVITY ARTISTS	None	Singles and album	Maryn Watson
NITRACKS	Top DJs Brandon Block and Alex P	TEST PRESSING RECORDS	Chris Poole	Worldwide publishing	Steve Hulme
MICA PARIS	Soul artist	WARNER CHAPPELL	Ronald Donack	Worldwide songwriting	Stewart Feeney
ROCHE	Four-piece Irish guitar band	PEER MUSIC	None	Singles and album	John Lloyd
SAN GIORGIO	London-based updating house duo	TEST PRESSING RECORDS	None	Three singles and album	Steve Hulme
SPEEDY GONZALEZ	Pop dance collective from Essex	MANIFESTO/MERCURY	Peter Malski, Portland	Singles and album	Judge Jules
SUPERSTAR BOSS	Harding House DJ	TEST PRESSING	None	Singles and album	Saj Rashid
THE LOST BOYS	House party DJ duo	TEST PRESSING	Pete Byrne	Album and option	Mark Ashton
THE QUEST	Five-piece Liverpool rock band	NOW & THEN RECORDS	c/o Keven Glickman	Worldwide exclusive publishing	Guy Moot
JOSH WINK	Pioneer techno artist/producer	EMI MUSIC			

Compiled by Sarah Davis: 0181 948 2320

## One to watch

**SHAUN LEE**  
One of the pillars of Tabkin Records, Lee returned early on to the more discerning ears of the British public and a big feature for the year's best (and best) talent. Lee is a year's rock legend/signer/composer from America especially to find that genuine, country-sounding music for British-style vinyl. Signed on EP in early 1996.

# R&B

TIME IT CAN STAY THERE

## CONTENDERS

**Knox**  
The professionals' choice. Now on their own label, this all-male threesome, who have perhaps best captured the zest of modern US R&B, are receiving massive support from the specialist UK media.

**MNS**  
Along with Ultimate Knox, MNS were one of the first UK groups to bring the sound of US swingbeat to the top of the UK national charts. The latest single from the First Avenue/Columbia signings just missed the Top 20.

**Mark Morrison**  
Still in development, but with mighty backing from WEA, Morrison is the swingbeat boy with the Bobby Brown looks and the Larry Blackmon voice. His first single Crazy was a smash and his debut album, to be released in the spring, should do well.

**Ultimate Knox**  
Not as visible lately as MNS, who they at one time shared the top of in direct competition with. A mixture of cute appeal, via young lead singer Hayden, and catchy songs should ensure the Polydor youngsters' longevity.

**Ray Hayden**  
Hayden is best known in the UK as a producer, and specifically as the man behind Marlene Girault's Revival, but he is a huge star

in Japan and is developing as a performer in his own right.

**Beverly Knight**  
Domo boss Peter Robinson snapped up Knight after she was spotted performing at a pirate radio station party in Wolverhampton. She has already had a Top 40 hit with Flavour Of The Old School.

## THE FLYWEIGHTS DUCKING AND DIVING AND HITTING HARD

**Damage**  
Very young, but very polished, this group of five male teenagers on Big Life could woo the Smash Hit crowd.

**Deaneasha**  
More mature than Damage and the product of an EMI/Voice newspaper competition to find new talent.

**Esusee**  
A brother, a sister and a cousin, Esusee are a family affair who fit between sugary hip hop and harmonious soul. Quite capable of having hits.

**Benz**  
This trio from Hackney are now out on their own after writing and producing for RCA labelmate Michelle Gayle, and with a single already in the racks.

UK's music infrastructure have allowed R&B to be marketed more precisely, and with greater expertise. Hence its recent surge in popularity.

Radio stations such as Kiss FM in London and Manchester and Choice FM in south London and Birmingham have contributed in no small part to R&B's ascendancy, along with the arrival of satellite and cable television and channels such as Black Entertainment Television (BET) and the Box, both of which feature R&B videos prominently.

These media outlets have been fuelled largely by the independent sector, which in turn has been facilitated by the cheaper and wider availability of recording equipment and specialist distribution.

Another side effect of the availability of cheap recording equipment is that R&B groups can both perform and produce. Soul II Soul were a good early example, but more contemporary instances include the sound system Rampage (newly signed to Almo Records), 2B3 who have produced for Beverly Knight, Truce and rapper MC D, and Benz.

An RCA act, Benz has been writing for Michelle Gayle, include the one-time UK rapper Overlord X and have just released their excellent debut single, BoomRock/Soul. No longer known as Overlord X, the group's Tim Shade agrees with Ray Hayden when he warns against the perils of erasing UK identity in search of sales.

"UK R&B is very US-orientated," he says, "which is good because it shows we have caught up with the Americans, but now we have to add a little something ourselves. There's no point in selling to the Americans what they're already got."

But bolstered by a newly interested media and the confident precedent of American R&B – plus a plethora of club styles such as drum and bass and trip hop to draw influence from – the new breed of British R&B star has more reason for hope than any of his or her predecessors.

A good example of this new breed is 22-year-old Beverly Knight whose recent single Flavour Of The Old School reached number 33 in the national charts and whose album The B-Funk was released in October. Born and raised in the West Midlands, Knight began singing in church but rose to prominence through a local pirate radio station. Knight echoes the

desire of many by saying the music she loves should be given the widest commercial exposure.

"It would be nice for the public at large to see UK R&B on Top Of The Pops rather than the American R&B that usually gets on."

"Of late there's been a lot of brilliant staff coming from this country and we just need to get a couple of doors open so we can get our faces about. When straight-up R&B tunes cross over it raises the whole profile of the act. It's important not to dilute our music right the way down. There's a place for pop, but I'd like to see a situation like there is in the States where there are a lot of straight R&B tunes in the Top 10."

Peter Robinson, boss of Domo Records, signed Beverly Knight to his label. Having worked as head of A&R at RCA, Chrissalis and Cooltempo and as a director of CBS, he is no greenhorn when it comes to spotting a hit.

He identifies Beverly Knight as a chart contender who is benefiting from the creation of new specialist radio.

Robinson always saw Knight as a chart act who might appeal to a specialist crowd rather than the other way around. "When I started Domo my intention was to sign artists who were going to have mainstream radio success, but who might get assistance from the club scene," he says. "Our two strong areas with her are London and the Midlands and we always have very good support for her from Choice FM in Birmingham and Beacon in her home town."

Black pop music seems to confuse many involved within black music. Artists don't really like hearing their sound watered down and marketed in a manner they believe doesn't reflect what they're about. However, they can see the popularising benefits of groups such as MNS and Ultimate Knox appearing on the BBC's children's programme *Alive And Kicking* and a little pop that comes across like a compromise R&B.

Fresh, Fly and Flat talent competition have added to the sense of resurgence. Within the new breed of R&B acts there's a perceptible sense that, possibly for the first time, straight R&B will be accepted by the mainstream.

**Jake Barnes**



MICHELLE GAYLE: BROADENING FANBASE



MARTINE GIRAULT: TARGETING THE STATES

## JAKE BARNES ON A&R

No messing about, here are some new acts worth a mention. Manchester's **Creed**, with their indie pop, expansive production, big-budget video and arthouse styling deserve a look. Interested parties should contact Jeff Hanlon Management... Equally worthwhile are Birmingham's **Dissident Prophet**. Still a bit undeveloped but with all the requisite features in place, DP mix up bits of psychedelia with post-grunge grit on the MGL Granite label. Management comes from RDA... **Baby Bird** have finally signed – to Echo with a deal similar in structure to the one Echo drew up for Julian Cope i.e. with the freedom to record on and run their own label... Those wanting to see the American **TV Cops** before they sign a deal should get down to the Highbury Garage on November 23. Offers, apparently, are aplenty and the band will make a decision on who they'll go with soon with after the gig. Also on the bill are the quirky

**Pullover** (who headline) and **Slater**... Marilyn Rosen from Mega Bullet promotions rang to squash the rumours that she was going to work for London Records. "Not true" she says... For those mining that Bristolian trip hop seam check out **Purple Penguin** on west country indie Cup Of Tea, but don't expect anything safe... A good idea for those who want to keep an eye on the UK electro dub/techno scene is to give the Fresh Emissions compilation on Andrew Weatherall's Emissions label a spin. It contains plenty of new acts including **Conemelt** and **Being**. Now that Weatherall has decommissioned his ground-breaking group the **Sabres Of Paradise** to concentrate on his label, Emissions should be worth monitoring... Another label to keep an eye on is the jungle label **SOUR** whose **Elisabeth Troy** could soon hit the charts with *Let Me Be*. **SOUR** have also just launched a new

subsidary, **Emotif**... Finally, it's good to hear Western Ways, the new single by Edinburgh's **Coco And The Bean** on Mantra, an act that has followed closely in these pages from the start and now seem to be on their way... With rap back in the charts courtesy of **Coolio**, it's interesting to note Cooltempo's pick up of **Doe Or Die**, the debut album by New York rapper **AZ**. Will the slimmed down Cooltempo be able to turn Az's sweet single *Sugar Hill* into another *Gunz's Paradise*? Both are taken from film soundtracks. Also watch out for another high-profile US rap album on one of our better known independents and the end of the chase for the **Deep Dish Boys'** house anthem *Alcatraz*, which looks to have ended up at a major with a strong house pedigree and whose initials are A and M.

TALENT

WATCH

**PAPA FRITAS**  
The Bostonians' second UK single, *Wahine*, features Micky Fresh, in a pose across like a previous *Disciple* LP. This debut *Plaxton Fly* featured lead singer in a pose across like a previous *Disciple* LP. This debut *Plaxton Fly* featured lead singer in a pose across like a previous *Disciple* LP. This debut *Plaxton Fly* featured lead singer in a pose across like a previous *Disciple* LP.

On June 30 this year Garth Brooks buried the master tapes of the biggest-selling compilation of the Nineties.

Just eight months after its release, the rest of Hits went underneath his star on the Hollywood Walk Of Fame right outside the Capitol Records building in L.A. It felt a little like the end of an era.

The last Brooks studio album, *In Pieces*, appeared back in 1993. In the frenetic, oversupplied US country market, that's a genuinely risky interval to leave between releases. Capitol filled the hole in 1995 with the 5m-selling *Hits*, and McDonald's pitched in with its own discounted-with-a-burger The Collection release.

But for a man who has sold more than 64m units in the US since 1989 (up there with The Beatles and Billy Joel), Brooks is showing a surprising level of nervousness—and a much less surprising level of commitment—about the campaign to put his new album *Fresh Horses* to number one.

He is clearly mindful of the fact that the ever-clearer pop influences on his songwriting and vocals demonstrated on *Fresh Horses* may challenge Nashville's image of country music.

By his own prodigious standards, the past two studio albums have struggled. 1992's *The Chase* sold 6m in the US, and *In Pieces* just 5m, about half the figures recorded by 1990's *No Fences* and 1991's *Ropin' The Wind*.

And yet at the height of his market profile, a symbol of what's often called the "country music bubble," Brooks came off an intoxicatingly successful 1994 world tour and headed for his Oklahoma farm and family. "I wanted to watch little August learn to walk," he says with the simplicity that his fans treasure, "and I was starting to see the tiredness in the eyes—mainly from my fellow artists—that comes from chasing it too hard."

"I had to flush my mind out so I could start writing again—and I have, more than since before I was signed."

While Brooks was laying-off, one of his then co-managers, Pam Lewis, filed suit against the other, Bob Doyle, and songwriter Cuy Thomas launched a \$5m copyright action alleging that the Brooks/Jenny Yates hit *Standing Outside The Fire* was nicked from the Thomas/Kenny Loggins song *Coviction Of The Heart*.

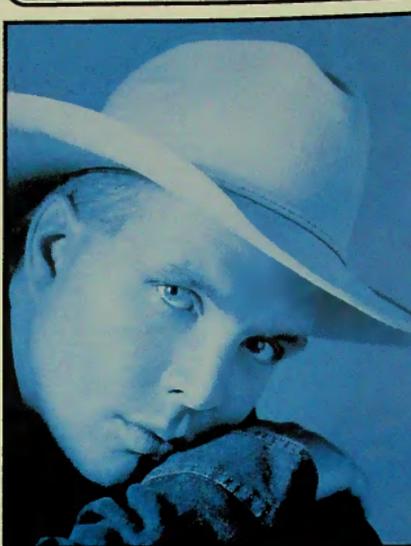
So Brooks, with his brother and road manager Kelly, took the reins of his career even more firmly than before. And while his label—"the house that Garth built," or Capitol division Liberty Records—played executive roulette under president Jimmy Bowen, their top contract was up for renegotiation.

Brooks, whose management contract with Doyle/Lewis expired in May 1993, is too much of the country gentleman to dish the dirt, but his new album is licensed to Capitol Nashville from his label Pearl Records. And he has also established GB Management, which oversees every facet of a Brooks project from retail promotion to staging design, ticket prices, marketing and publicity.

And as Capitol vice president international Cindy Wilson—one of few survivors from the old regime—says, "Garth and Kelly are in our building all the time again working on this album."

*Fresh Horses* is set for worldwide release on November 21. In the US, Capitol is committed to more than \$4m on marketing. Over here, Parlophone managing director Tony Wardworth isn't talking dollars, but Coronation Sound and The Bill Watters say catch UK versions of the spoof US TV. "The spend is comparable to what we're doing for Queen and The Beatles," says Wardworth. "It's a lot,

## GARTH BROOKS CHASING 54M ALBUM SALES



### TRACK BY TRACK

GARTH BROOKS: *Fresh Horses*

#### The Old Stuff

A shameless pice opener in the tradition of The Thunder Rolls and *Standing Outside The Fire*, this tribute to the first year of Garth's Nashville career is as close to outlaw-ling as Brooks gets. Will kick off the 1995 live show in spectacular fashion.

*Cowboys And Angels*  
A particularly hard-core country vocal from Garth matches the fiddle and steel lick to a tee.

#### Fever

Hot country pickin' supports a foot-to-the-floor version of Aerosmith's live favourite, sandwiched around another Kennedy/Roberts' boot scooter. Passionate and rowdy, it's another salute to Brooks' favourite rodeo cowboys.

#### That Old Wind

In which Alan Reynolds and Garth go back to the 20-year-old vocal mic they used on the first album and deliver a classic string-laden *Country* about a musician and his lover reuniting and separating across 20 years. Big sound and natural strings should pay off across formats, and Brooks' vocal's richer than ever.

#### Rollin'

R&B-flavoured piano-fired honky tonk frames another of Brooks' classic sax sex songs. "I know it was gonna get nekkid, I'd have to roll up my sleeves..." Trisha Yearwood's back-ups add fire to the bar room blitz.

#### The Change

The emotional heart of the album, this lush and dramatic Tony Arata ballad lets Brooks turn up the club-style vocals to stadium effect, and reaffirm his own beliefs. Possible single release mid-1995.

#### The Beaches Of Cheyenne

In which beach bum bliss meets leonine cowboy cool. Crossover lyrical content matched to New Country likes for maximum impact.

#### It's Midnight Cinderella

Brooks' well-established sense of humour emerges most clearly on this novelty-style rewrite of the Cinderella legend, featuring Peter Pumpkin Ester as the Prince.

#### She's Every Woman

First single in the US, pop mode number one again to reestablish positive reactions from vital US country radio. The pop vocal leanings are well disguised by a typical Nashville salute to the missus.

Sublimated strag blues and impassioned rock-folk vocals carry what sounds like a soundtrack synchronised with Bob Gibson's *Braveheart*. A very leftfield closer for the album, but bound to break hearts.



but we need to stress that he's a musician—and Garth needs to play live to get his message across."

But the Brooks live steamroller is going to patrol the US for most of 1996, and there will be no public Brooks concerts in Europe until 1997. What the UK will see is a flying visit with his road band Stillwater this week to perform on Later and Des O'Connor.

"He's a quality, adult superstar," says Wardworth. "We've gone gold on the last two, we'll ship gold in week one on *Fresh Horses* and I can see platinum by March."

"This one took too long for perfect technical marketing," says EMI UK and Ireland president and ceo Jean-Francois Ceccillon, "and we're going to have to work extra hard in 1996. We'll need to reprimote—because all the superstars are under pressure now, but my God, what a performer to wait for."

Which is where *Fresh Horses* kicks off, as track one, *The Old Stuff*, opens the Brooks comeback with the roar of the crowd. When the Tulsa-born son of an oil company draughtsman and a retired country singer takes the stage, his simple pop/country blend is transformed by the star's attitude and crowd control until the atmosphere is often closer to an episode of *Gladiators* than a Johnny Cash concert.

So Nashville's most celebrated risk-taker is at it again, gambling superstar status in the knowledge that very few of his 64m sales have been to country traditionalists. And his up-coming duet with Billy Joel is a reminder of why it took nearly two years and 4,000 songs to find and identify his new sound.

"I'd listen to country radio—which has been incredibly supportive to me—and I think I need to write something that doesn't fit," says Brooks. "And what came out is a part of me that some people haven't seen before."

On *Fresh Horses*, that part is the years spent listening to Dan Fogelberg, Kenny Loggins, Kiss, James Taylor and the Old Possum, George Jones. The hardcore heart of the new album's second track *Cowboys And Angels* or the pithy couplets that punctuate the first single, *She's Every Woman*—a US country number one—are pure country. But three songs—*The Change*, *Fever* and *Ireland*—are a typically subversive challenge to Nashville orthodoxy.

*Fresh Horses* is packed with emotion. Explosive and athletic, but also often woundingly reflective, the album is never less than wide-screen and technicolour. And the backing of the same tight group of Nashville studio aristocracy that has played on all Brooks' albums provides his ressed, rich vocal work with the perfect setting. "I like big entrances," he says, "and big outs. *Fresh Horses* means like having new feet under you. If it ain't fun, it ain't me, but it's a God-given gift, and I have to make it available."

The new regime at Capitol Nashville under president Scott Hendrick, and the personnel changes in the UK at EMI have given Brooks the chance to build new relationships. Ceccillon was bowled over by his charm. "It was a major enlightenment—we spoke about life for an hour," and by the commitment of a music fan who has generated some 9% of EMI's 1992 \$2bn worldwide revenue. "I just want to put some emotion in the plan, to help him communicate his character," says Ceccillon. "And to make sure we set up something really special for 1996."

Which one will be the documentary of the 1994 world tour? It's the unboxed *Dreamchasers*. Currently called *Ropin' The World*, EMI will be hoping it adds a few more million believers to the Garth fanbase.

Ian Nicolson

One to WATCH

#### CHUCK

The reigning alternative rock star from the Beatles' progenitors is an exciting new rock power pop. Complex songs are available, but the five-song live have their own way with a tune, plus a blistering guitar solo. *Paul Sawyer*. Watch for one tour with Midge City 4.

Act: Garth Brooks Project album Label: Parlophone Producer: Alan Reynolds Studios: Jacks Tracks, Nashville and Georgetown Masters, Nashville Publisher: Ronda Music Release date: November 21

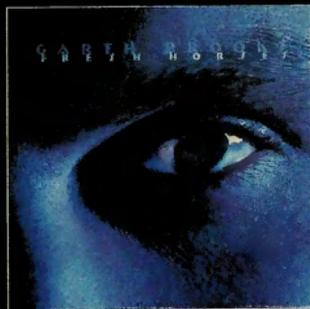
# GARTH BROOKS

THE NUMBER ONE SELLING ARTIST OF THE DECADE  
THE NEW ALBUM • FRESH HORSES  
RELEASED NOVEMBER 20TH

CDGB1 • TCGBI

## THE CAMPAIGN

- TV:** Launch and support advertising on ITV through November and December.
- BILLBOARDS:** 96 sheet poster sites in London, Birmingham, Sheffield and Glasgow.
- ADSHEL POSTERS:** 500 sites nationwide through December.
- PRESS:** Mojo, Q, The Times, The Guardian, Country Music International, The Sun, The Daily Mirror.
- PROMOTION:** UK promotion on release to include Radio 2, Capital, Virgin, GLR, ILR and a live performance on Later With Jools.



# Warner Music Vision Presents

## The Pretenders



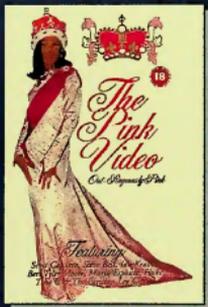
*The Isle Of View*

## Natalie Cole



*Holly & Ivy*

## The Pink Video



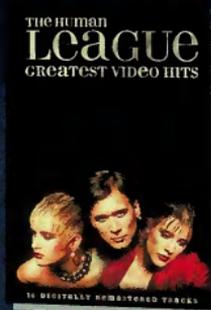
*(Coming Out Soon)*

## Jimmy Nail



*Somewhere In Time...  
...Somewhere On Tour*

## Human League



*Greatest Video Hits*

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## VIDEO

**F**or the UK's video companies and retailers, nearly 50% of their annual sales occur in the final quarter, so The Federation Against Copyright Theft's decision to hold its Video Pirates Day on November 25 makes perfect sense. Stores lose millions of pounds every year to the trade in illegal videos which are sold at markets, boot fairs and by organised gangs visiting pubs and clubs. The pirates are becoming

increasingly sophisticated in how they copy and distribute their product and are putting most of their effort into copying top-selling titles which they know will tempt bargain-hunting consumers. More than one million pirate copies of Disney's *The Lion King*, for example, have been sold throughout the country this year. Fact is confident retailers will support its campaign and display anti-piracy literature alongside PoS support for the top Christmas releases. If the campaign is successful, then what already promises to be a bumper festive season should be even better.

# DEALERS FIRE PIRATES ROADSIDE WARNING

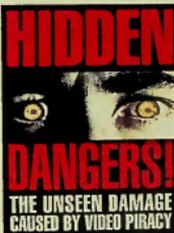
RETAILERS ARE JOINING A NEW INITIATIVE AIMED AT STAMPING OUT VIDEO PIRACY AT ITS MOST VISIBLE POINT — THE CUSTOMER. WITH ILLICIT TAPES CURRENTLY ACCOUNTING FOR LOSSES OF £250M, IT'S NOT BEFORE TIME, SAYS KAREN FAUX

**R**etailers are being urged to take an active part in next week's Video Pirates Day designed to make the purchase of bootleg titles socially unacceptable.

The 24-hour initiative on November 25, organised by the Federation Against Copyright Theft (Fact), will attempt to show how funds generated by piracy are increasingly linked to criminal activities such as drug peddling, forged currency, theft and illegal pornography.

Fact's research shows that an estimated 8m people are likely to buy an illegally copied feature film, while more than 6m people will purchase any type of video "anywhere if it is cheaper". The industry lost £250m in 1994, a figure significantly higher than the cost represented by music piracy, which totalled £38m, according to the BPI. Fact's director general Ray Dixon says, "The battle can only be won with the help of retailers who have a vital role to play in conveying the seriousness of piracy to their customers."

Fact employs 14 full-time investigators and is funded by the large film and video companies including The Walt Disney Company, Columbia TriStar and CIC Video. With a steady stream of prosecutions in 1994 and about 156,000 videos seized, Dixon is confident that tougher penalties are on the way. He hopes an amendment to the Proceeds of Crime Bill to include offences relating to infringement of copyright, trading in illicit recording and unauthorised use of trademarks, tabled in Parliament in March, will mean pirates will be subject to confiscation of their property and other possessions. One chain confirming its involvement in Video Pirates Day is 700-store Blockbuster, and vice president



Nigel Travis hopes others will follow. "We view piracy extremely seriously and estimate it costs our stores £15m a year. We'll be out in force getting the message across with hand-outs, T-shirts, hats, balloons and coverage in our in-house magazine," he says. Marek Antoniak, Fact member and managing director of Columbia TriStar, believes both sides of the industry must work



CAN YOU SPOT THE DIFFERENCE? PIRATE AND ORIGINAL VIDEO SLEEVES FOR DISNEY FILM CLASSICS

together to combat the problem. "The ad represents a call to action for both suppliers and retailers. We hope that retailers will hand out leaflets and play Fact's special cinema commercial in-store," he says.

The ad was screened throughout September in 2,000 UK cinemas and was designed to reach younger film enthusiasts who are among the most likely people to buy pirated films.

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Lavinia Carey, director general of the British Video Association, says, "There's another side to the message that tells filmgoers their favourite form of entertainment is being damaged by piracy. Video helps to pay off the initial

investment of making a film and if it doesn't get ploughed back into the business fewer films ultimately get made. People think that film companies make a lot of money, while in fact there are more failures than successes."

Carey says a broad cross-section of retailer support is needed. However, there has been some retailer resistance from those who feel the campaign

alerts people to the idea that piracy is an option. One music multiple video manager says, "I only know what I've read in the trade press about the campaign and we've had no direct contact with Fact. While I recognise that it is a serious problem, I still think that the quality of pirated video is often so bad that people end up buying the full-price version anyway. I also see it as something that impacts on the retail business more than sell-through."

Adrian Rendou, owner of Adrians in Essex, says, "We're prepared to be supportive of the day. When we have discovered local illegal traders, we've always informed Trading Standards. Officers, although the last time we did so the police told the pirates who had reported them and we were threatened as a result."

Manufacturers also have an increasing responsibility to minimise the risk of piracy, says Fact. At Forward Sound And Vision, sales and marketing director Mike Carey says, "From receiving the master to delivering the finished cassette we ensure we can account for every item. We have a lockable area that houses inlays and we don't leave boxes of product lying around. If something does go missing, our in-house video system allows us to trace it to the individual who last dealt with it."

With a brief to produce the highest quality product, Carey finds it difficult to believe the public think they are getting a bargain with a tape that could potentially damage their VCR. Add to that the sobering thought that pirated videos are uncopyrighted and the most likely means by which children can obtain sexually explicit and violent videos, and it suddenly appears a very ugly business indeed.

## BOXING CLEVER FOR THE CHRISTMAS MARKET

This autumn video retailers are particularly enthusiastic about video boxed sets.

Currently top of the list is Star Wars Trilogy, on Twentieth Century Fox, for which sales have lived up to strong pre-order interest. Containing Star Wars: The Empire Strikes Back and Return Of The Jedi, collectability is enhanced by the promise that the titles will never be released on the video format again. Demand is also healthy for CIC Video's Star Trek Data Box Set and Star Trek Crossovers Box Set. The first features a chrome

mask of the android Data from The Next Generation series, while the other resembles a transporter unit and makes an "energising" sound every time a video is removed or replaced.

HMV video manager Pete Kalhorn says, "The Star Wars boxed set has sold very well, sometimes shifting between 4,000-5,000 units in a week. If a boxed set represents a quality item, and a bit of care and thought has gone into it, we will accommodate it whatever the size."

Kalhorn expects to do well with the Reservoir Dogs

Collector Editions, from PolyGram Video which he feels will suit HMV's customer profile. Both feature widescreen versions of the film and accessories include a chrome fighter, dog-tags, shades and pin badges.

Manga's Cyberpunk boxed set also promises to be bankable during the next few weeks. Other boxed sets from the label are AD Police (parts 1-3), Cyber City OEDD 808 (1-3) and Geno Cyber (1-3) and awareness is riding high on the back of coverage in *Manga Mania* magazine along with the style and film press.

## GENERAL

**StarGate** (PolyGram Video, out now). A second blast of TV advertising from December 11 should help this sci-fi blockbuster achieve high sales. PoS is particularly strong.

**Power Rangers Movie** (Twentieth Century Fox Home Entertainment, out now). This is the straight to sell-through release of the summer's box office hit that will feature prominently in Fox's December advertising campaign.

**Ravenous Dogs Collectors Edition** (PolyGram Video, out now). Advertising in *Loaded*, *Empire* and *Premiere* stresses collectability, as the film debates on video in this limited-edition format, complete with accessories such as a chrome lighter. Pre-orders have been strong.

**Captives** (Entertainment In Video, out now). A thriller starring Tim Roth that will be promoted by wide-ranging PoS, a fly-poster campaign and TV coverage.

**Way's Worlds 1&2** (CIC Video, out now). This represents good value at a retail price of £15.99, as has been mentioned by many retailers as a solid sales performer. Strong packaging and PoS will help drive sales.

**Paddler 2 - The Movie** (Manga Video, out now). This comes as a franchise for the label with strong awareness boosted by coverage in the computer games, film and style press along with advertising in *Manga* and *X-Files* magazine.

**The Sound Of Music** (Twentieth Century Fox Home Video, out now). A massive advertising and promotional campaign hinging on the film's 30th anniversary pushed it to make it a Christmas favourite.

**Star Wars Trilogy** (Twentieth Century Fox Home Video, out now). Retailers have given this the thumbs-up as one of the best boxed sets available. Digitally mastered and containing brand new interview footage with George Lucas.

**The Five Doctors/The King's Demons Box Set** (BBC Video, out now). Any Doctor Who release is good news for retailers. This boxed set features a new version of *The Five Doctors*, broadcast in 1985, and *The King's Demons*, one of Peter Davison's finest adventures.

**Arthur C Clarke's Colours Of Infinity: Exploring The Fractal Universe** (Prism Leisure Video, November 20). The title will be promoting this release which pairs between nature and computer images supported by a soundtrack by Pink Floyd's Dave Gilmore.

**Transgression** (Screen Edge, November 20). New video label Screen Edge has recently been picking up column inches in the likes of *i-D*, *Empire* and *The Guardian* for its ability to unearth low-budget US films that would never make the UK cinema circuit.

**City Cops** (Hong Kong Classics, November 20). A Hong Kong feature with plenty of martial arts action that will appeal to the substantial niche for this kind of product.

**Junior** (CIC Video, December 4). With the simultaneous release of a *Twins*/Kardashian CoP boxed set, Arnold Schwarzenegger promises to feature prominently in CIC's latest blast of advertising.

# SMALL-SCREEN BLOCKBUSTERS

CHRISTMAS IS COMING AND ALREADY THE COMPETITION FOR SPACE IN RETAILERS' VIDEO DISPLAYS IS HOTTING UP. REVIEWS BY KAREN FAUX



## COMEDY

**Roy Chubby Brown** - *The Helmet Rides Again* (PolyGram Video, out now). One of four releases from the blue comedian which will be supported by national TV and radio advertising, press ads, plus TV appearances.

**Russ Abbot's Fishing Madness** (PolyGram Video, out now). Comedian Abbot provides plenty of unorthodox fishing tips on this video aimed at his substantial fan-base.

**Mike Reid - Live At The London Palladium** (Video Video, out now). Blue, rude and crude, this is the adult comedian at his best. His previous videos have been huge hits and this should be no exception.

**Jim Davidson's Cinderella - Live** (Vision Video, out now). Hilarious live adult version of pantomime Cinderella written by the comedian and starring Charlie Drake, with Jess Conant as Prince Charming.

**Only Fools and Horses - To Hull & Back** (BBC Video, out now). This 1985 Christmas special has been re-mastered for video. Rodney, Del and Uncle Albert secure a money-making scam involving diamonds from Amsterdam, but things go wrong and they end up in Hull.

**Knowing Me Knowing You 1&2** (BBC Video, out now). This series, transferred from radio, has been a huge TV and spoken word hit, and the BBC is confident these titles starring Steve Coogan as Alan Partridge will now go down a storm on video.

**The Very Best Of Barrymore** (VCI, November 20). A £350,000 marketing campaign should help this to go deep into the 300,000 unit sales of his *Live* video.

**Garfield Christmas Special** (MIA,

November 20). The fat feline makes a come-back on this 50-minute tape, with a retail price of £7.99. Bright packaging will help fire recognition.

**Keith 'Keefe' - The Funniest Man Not On TV** (MIA, November 20). Comedian O'Keefe has appeared on Sky's *Stand And Deliver* but has yet to gain a slot on terrestrial TV. Coverage in the tabloids.

## CHILDREN'S

**Barney Live!** (PolyGram Video, out now). This is the sixth video featuring the 6R-4x5 purple and green dinosaur Barney. Includes 29 songs and rhymes for kids to sing along to, plus a fun story.

**Zig & Zag Million Quiz Vols** (PolyGram Video, out now). From Big Breakfast to big-time video release, this 80 minutes of mayhem should be a Christmas smash thanks to plugging on the early morning show.

**Power Rangers: Karate Club** (PolyGram Video, out now). One of three Power Rangers releases that are tipped by retailers to be solid sellers. This includes highlights from the TV series which is currently running on GMTV and Sky.

**The Snowman & Father Christmas Box Set** (PolyGram Video, November 20). Includes two videos, two audio cassettes and two A5 books. PolyGram has now sold more than 80,000 copies of *Raymond Briggs' The Snowman*.

**Hot Rod Dogs & Cool Car Cats** (Tempo Video, December 4). Animation from the creator of *SuperTed*, which will fly on the coat-tails of ITV's screening of the series during November.

**Ronald Dahl's Little Red Riding Hood** (EMI, December 11). Sales of this kids' favourite, released in

association with the BBC, will be boosted by a showing on BBC1 during the Christmas period.

**Cinderella** (Tempo Video, January 8). High-quality animation and an expected retail price of £8.99 offer good value to children who have Christmas money to burn.

## SPECIAL INTEREST

**Faldo - Tips and Drills** (PolyGram Video, out now). Nearly 400,000 Faldo videos have been sold in the UK and this latest title will be backed by an extensive press ad campaign.

**FA Cup Goals 94-95** (PolyGram Video, out now). An hour of football highlights featuring about 100 goals, with reviews matched for *Arms, O2, Sincit and Match*. Another *Night In TV Heaven* (TG, out now). Pre-awareness via fan-clubs will be strong for this compilation featuring previously unreleased episodes from *The Saint* and *Department S*.

**Extensive press advertising. Space Precinct** (PolyGram Video, November 20). Big audience figures for BBC 2's recent transmission of this Gerry Anderson series bode well for Christmas sales. Toy merchandising, press and TV advertising will support the release.

**Out-Rageously Pink** (Warner Music Vision, out now). This is a superb and hilarious look at the world of gay entertainment through the curtains of the *Playhouse Theatre* which staged arguably the most outrageous show of the year in September.

**Generation Street** (Warner Vision International/Graffiti Television, December 8). The street abandoned for a luxury trip around the QE2 in this special stand-alone feature, which promises to be a best-seller on

the back of the show's 35th anniversary.

**Kimberley Davies - Your Body's Calling** (Cartoon Home Entertainment, December 26). An upbeat fitness tape from the Neighbours star who will be in the UK to promote it personally.

## MUSIC

**Roxette - Don't Bore Us - Get To The Chorus** (EMI, out now). This video greatest hits album follows the audio hits compilation and should be a Christmas timer.

**The Very Best of Robert Palmer - The Videos** (EMI, out now). Following the album release, which entered the chart at number four in October, this collection of 16 tracks should prove a solid seller.

**The Complete Stone Roses** (WineWorld, out now). Companion to the CD of the same name, includes more than two hours of thumping Stone Roses gems.

**The Very Best of Rick Wakeman - Chronicles** (WineWorld, out now). For fans of this keyboard maestro of the concept album-conscious Seventies, this is a real treat. Recorded live in concert in Melbourne during his 1974/5 tour.

**Celtic Feet** (WineWorld, out now). The success of *Riverdance* has heightened awareness for Celtic music and this video does not disappoint as it combines some of the best music the genre has to offer and shows the viewer how to dance.

**Robson And Jerome - So Far So Good** (BMG Video, out now). This sure-fire Christmas hit captures the phenomenal rise in popularity of these stars of *TV's Soldier*.

**Soldier**. Huge PR support, *Cinderella* (Tempo Video, January 8). High-quality animation and an expected retail price of £8.99 offer good value to children who have Christmas money to burn.

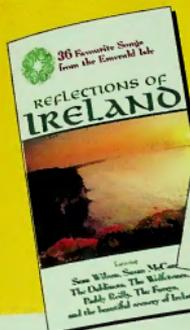
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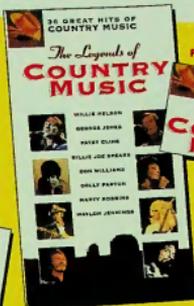
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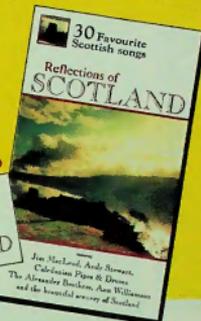
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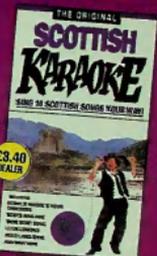
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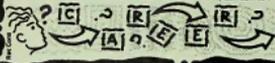
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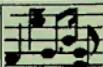
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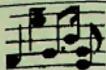
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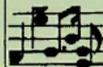
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increasingly complex financial issues facing the industry from licensing to copyright to valuation of catalogues. Contact David Murrell or Bob Taylor, on 0171 311 1000.

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# DOOLEY'S DIARY

Remember where you heard it: Dooley reckons it's almost worth joining **Virgin Our Price** just so you can leave. The standard gift for departing staff members has recently been upgraded to a **gorgeous pouting babe-o-gram**, with Virgin marketing manager **Dave Alder** becoming the first recipient last week. Poor old Dave didn't know what he was in for, though – he thought he had been summoned for a last-minute meeting with his boss **Simon Burke** before going off on his year's sabbatical. But who should he find in Simon's seat than his fave pin-up **Anna Friel** – ex of Brookside – ready to place a little farewell peck on his **burning cheek**. When it came to saying goodbye to Our Price product manager **Neil James** just a



They certainly get the top jobs at the venerable of **O Awards**. And a rare old mix at that. Now you won't find **Eric Clapton**, **David Bowie** and **Tricky** lining up for snaps too often, but as all three had picked up paperweights at the Park Lane Hotel bash in London, they all felt in fun mood. So what odds on Tricker's mixes of the next Clapton and Dave B spouses then? **Meatwhistle**, **Harvey Goldsmith** and the **Stones'** **Ronnie Wood** chatted on the sofa. Clearly the **Stones** wasn't bearing any grudges about the slip-in-the-face of the afternoon; his selection to present the best live act award for which he and his old muckers were also nominated. "Who's won," he grunted, "Obviously not us, then."



**Polydor** reunion the other day and everybody said, 'Oh, we thought you'd died,'" the very much alive and kicking band manager told Dooley last week. And just in case anyone would like to check, he can be reached on 01803 855383... Most bizarre press release of the year award must go to **Virgin's Hi Rise Recordings**, whose forthcoming single from **Baader Meinhof** is accompanied by detailed instructions on "how to make tear gas in your basement", complete with an O-level chemistry-style diagram. "We gave the band licence to be expressive," explains **Hut MD Dave Boyd**, who says the recipe is taken from that bible of the music industry, the **Anarchists' Cookbook**... On the subject of invaluable information, it seems it's not just the record industry which reads **Music Week**. **Bob Heath Visors Ltd** – that's visors – have asked Dooley to help track down the pop singer who was prosecuted

recently for wearing sunglasses while driving at night. Apparently the information will help them continue their work on darker tinted visors for motorcycles. Should be easy enough to find, since not many pop stars wear sunglasses at night. If you do know the culprit, contact **Bob Heath** on 01922 614747... Listen out for what will probably be a particularly bleary **Chris Evans** next Friday. In addition to his usual chore at breakfast time, the ginger one is standing in the night before for **Jo Whaley** and co-hosting the **Evening Session** with **Steve Lamacq**... Following last week's call for record companies to support the **Elton John Aids Foundation** by purchasing Christmas baubles for the **Hard Rock Cafe's** tree, **Mercury** was the first to splash out 200 notes. Call **Simon Prytherch** on 0181 741 9933 to get your bid in... The **Commission for Racial Equality** is putting together a musical version of its **All Different All Equal** footie campaign to coincide with next year's **Brits**. Call former **Chrysalis** bigwig **Ann Munday** with interesting or fun ideas on 0181 459 9565.....



The **Orbison** family must have a thing for shades. And although not sporting a pair of Roy's trademark Raybans, his widow **Barbara** adorned a fetching number when she signed an exclusive sub-publishing deal between **Roy Orbison Music**, **Barbara Orbison Music** and **Rondor**. The deal gives **Rondor's MD Stuart Hornall**, left, the rights to represent the legendary crooner's songs throughout the Benelux countries, France, Italy, Greece, UK and Eire.

few days later his mates got **EastEnders'** **Martine McCutcheon** (who plays saucytop **Tiffany**) in to do the honours... What's this we hear about **senior Virgin executives** wooing hot US act **Nine Inch Nails**?... Former **Beatles** and **Apple** publicist **Tony Bramwell** would like to point out that he is not in fact dead. "With all the **Beatles** stuff around at the moment people keep calling my wife to ask her questions instead of me. I turned up at the



What a wizard wheezes to Rip It Up? You must be joshing me, sir. This contract is like gold dust to these smelly **PolyGram/Island** staffers caught **Fling And Laughing** backstage at **Edwyn Collins'** recent **Shepherds Bush** gig after persuading the former **Orange Juice** voice to put his paw to a new worldwide publishing deal. And What Presence the **Scot** must have, for **MD Richard Manners** to pledge that he wants to get **Ed E's** songs into the movies. From left, creative manager **Dominic Walker**, Ed, general manager and commercial director **Kate Thompson**, A&R director **Island Music Nigel Coxon**, Ed's manager **Grace Maxwell** and the aforementioned **Manners**.

**music week**  
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