



→ who'll A's added
win repse A=50
D=4 Belote A

→ if Lohr = A1
→ HC curv...
→ ...
→ ...

VENUES: ON THE
LIVE CIRCUIT - p29

music week

For Everyone in the Business of Music

25 NOVEMBER 1995 £3.10

Bloodbath Stateside

by Martin Talbot

Two of the world record industry's most senior figures left their posts on Thursday in an extraordinary day of high-level bloodletting.

Michael Fuchs was sacked as chairman of Warner Music Group and HBO and Al Teller quit as MCA Music Entertainment chairman. Teller was immediately replaced by Doug Morris, the former chairman of Warner Music US who Fuchs fired in the summer.

Teller's shock departure follows clashes with senior executives of Seagram, the Canadian distillers who bought 80% of MCA in April.

Teller told the *New York Times* on Friday, "We had different points of view about where the company was going. I leave the company knowing it's in good hands." Teller, 61, first joined MCA in 1988, and was promoted to chairman of the MCA music group a year later.

Doug Morris, 56, takes over less than six months after he set up a new joint-venture label with MCA, Rising Tide Entertainment. Morris, a 17-year Warner Music veteran, was most recently credited with turning round Atlantic Records with acts such as Hootie & The Blowfish and Stone Temple Pilots. He is best known in the UK, however, for his rebellion against

former Warner Music Group chairman Robert Morgado's plans to give Warner Music UK chairman Rob Dickens the plum job of head of Warner Bros Records in the US.

Although the Morris appointment is not expected to have any immediate impact on MCA in the UK, US staff were bracing themselves for a spate of personnel changes. After his appointment, Morris immediately said he was looking to appoint his former colleague at Warner, Mel Lewinter.

Teller, meanwhile, is already being linked with Sony Music Entertainment as well as Warner's newly restructured entertainment division.

Morris's elevation came just hours after Fuchs' departure as part of Time Warner chairman Gerald Levin's restructuring of Warner Bros and Warner Music into a combined entertainment division.

The new division will be run by Robert Daly, 58, and Terry Semel, 52, as co-chairmen and co-chief executives of the new operation. They had previously run the Warner Bros studio.

THIS WEEK

4 Lovde in to spruce up NMD 96

5 Industry set to bust £1bn sales market

8 MW price survey sees new stability



13 Luther: still hungry for the hits

43 Dooley: back on his bike again



Iggy Pop is among the artists who have contributed to a series of Christmas cards which are being launched to benefit the War Child charity this week. The packs of 12 cards, which will raise funds for the Bosnian relief appeal, will be available exclusively through HMV's 94 stores from this Thursday priced £5.99. Besides the Iggy Pop image (above), which was taken from a strip of photo booth pictures, the cards feature designs by artists including David Bowie, Jarvis Cocker of Pulp, Oasis's Noel Gallagher, Radiohead's Thom Yorke and Peter Gabriel.

Lennox joins Polydor A&R team

Polydor A&R director and general manager Lucian Grange has poached One Little Indian A&R manager Rick Lennox in a shake-up which sees him complete his A&R team.

Lennox, who signed Compulsion and Skunk Anansie to One Little Indian, will work closely with Grange and his team comprising Paul Adam, Colin Barlow, Simon Gavin and national scout Luke Cunningham.

R&B promotions man Matt White has also had his responsibilities extended to include A&R functions, while Steve Jervier—who has long been rumoured to be leaving the company—is becoming a consultant to work primarily on Wild Card acts Montage and Ultimate Kaos.

The appointments at the label are effective immediately.

See Polydor profile, p8

Shampoo line up as Big Gig judges

The final line-up of judges has been confirmed for *Music Week's* Big Gig industry battle of the bands contest which takes place at the end of the month.

Food artists Shampoo, Oasis manager Marcus Russell, T In The Park promoter Stuart Clumpas, ITB's Barry Dickens, Led Zeppelin manager Peter Grant and *Melody Maker* journalist Paul Matur will be included on the judging panel for the event which will be staged at London's Shepherd's Bush Empire on Thursday week (November 30).

Tickets are still available from Louise Jefferson on 0171 921 5904.

JAZZMATAZZ

VOLUME II The New Reality

HOSTED BY

GURU



Currently on UK TOUR and featured on this week's 'Later With Jools Holland'

Includes the hits: "Watch What You Say" and "Feel The Music"

Burke takes VOP brand to the movies

Simon Burke's Virgin Our Price team is taking over the management of Virgin's new £10m cinema chain.

Burke, 37, takes over as part-time chairman of Virgin Cinemas—the 140-strong chain Virgin founder Richard Branson bought from MGM in July—while VOP's finance director Simon Wright will manage finance and accounting functions in addition to his existing responsibilities.

Margaret Taylor, who is currently systems director of VOP, will become senior director of the cinema chain,

responsible for all commercial operations. Taylor successfully completed the implementation of Epos systems throughout the 380-store Our Price chain a week ago.

Burke says, "This is an unusual arrangement, but it's something we want to explore as a route to developing our entertainment business in the long term." Burke adds that the move offers a range of potential synergies.

The first new Virgin Cinema, which opened in Dublin last Thursday, features a series of listening posts in the

foyer and the possibility of selling soundtrack CDs in cinema foyers will be among other options to be considered, says Burke.

He adds that any further integration of the three operations is unlikely because of their overall ownership structure; while the cinema chain is owned 100% by Branson's Virgin group, Virgin Our Price is a 25%-75% joint venture in favour of WH Smith.

Burke says his newly expanded role will initially take him away from VOP for around two days a week.

▶▶▶▶▶ MORE MUSIC TV SHOWS PROMISED FOR 1996 - p3 ▶▶▶▶▶



CD - TC - LP

Who could this be?

Her combined world-wide album sales are nearly twenty million.

She is the top female artist of the decade in the UK and Eire.

Alongside Madonna, Tina Turner, Cher and Whitney Houston she is one of the 90's biggest selling female artists in the world.

Her last album sold over four million in the US alone.

This album was the number two alternative radio album in the US, second only to Nirvana's "Nevermind".

Her records are constantly in the US college radio top five.

She has achieved multi-platinum status in over fourteen countries.

Her audience has been waiting for four years for the new album.

Today is the day...







THE MEMORY OF TREES

At last. The new album.

giants timber up for battle of music shows

by Catherine Eade

ITV and the BBC are shaping up for a battle which is set to boost music on TV in the new year.

Both are planning to launch high-profile, late-night shows in 1998, hosted respectively by ex-Word presenter Dani Behr and Radio One DJ Chris Evans.

Behr will front a 28-minute music and style show, Hotel Babylon – which is being produced by Planet 24, the production company behind The Word – for transmission across the ITV network. The series has also been sold for broadcast across much of continental Europe. And Evans is expected to confirm later this week that he will host a youth culture show starting in the new year as part of a new three-year BBC contract.

Evans, who is also expected to con-

firm he will host the Brit Awards in February, is said to be heavily involved in the content of the 10-week programme which will be mainly music-based. The BBC would not confirm details of the show.

Meanwhile, Hotel Babylon will be broadcast from early January. Going out at around midnight in the UK, it will be targeted at the 18 to 35 age group.

Among the artists confirmed for the show are Coolio, Shaggy, Seal, Therapy? and Naughty By Nature. Three bands will perform live every week and the programme is being filmed at an 18th century mansion at secret UK address from December 4. Interviews with artists are also being organised, with Diana Ross the first to be lined up. Jaswinder Bannal, the show's execu-

tive producer, says, "Our musical agenda is very broad – we will feature top international acts as well as new home-grown talent."

ZTT's head of promotions Nick Jackson says there's a need for a music programme with a broader remit. "You've got live music shows like The White Room and Later With Jools, but this is more about showbusiness," he says. "Being pan-European means I'll take Seal into a new dimension, so we're very excited."

A&M senior director of promotions Julian Spear is delighted that his rock act Therapy? will be making one of their first live terrestrial TV appearances on the show. "To book a band on a programme that will be broadcast across the UK and throughout Europe can only be a plus," he says.

Brits to take top billing at MTV Europe awards

David Bowie, Simply Red and Blur have confirmed performance at what is expected to be a British-dominated second MTV Europe awards, which take place in Paris this Thursday. >>

MTV Europe chairman and creative director Brent Hansen says the number of UK artists present is a key aspect of the event. "The awards are really driven by British artists this time because it's been such a strong year for British music," he says.

Details are being confirmed for a duel between David Bowie and an unnamed guest, while artists presenting awards include George Michael, Pulp's Jarvis Cocker, Bjork and Kylie Minogue. Bon Jovi, The Cranberries and East 17 will also perform at the event. Attendance by British executives will be up by about a third compared with last year's inaugural event. At least 600 label staff from the UK and Europe will be among the 4,600-plus audience, says MTV Networks' senior vice president of programming Harriet Brand. "Almost every label, literally from A to Z will be there," says Brand. "From A&M to ZTT, there's a much higher attendance this year."

Hansen says the aim this year, following the success of last November's launch show in Berlin, is to establish the awards as a key event for the music industry. "The imagery created this year, by Paragard art director Eric Coignoux, is very strong," he says. "We want to say, 'this year is the beginning of the future for the MTV Awards.' The artists performing are also very strong."

Bowie on form as Morrissey flounders

More than 120,000 fans will see David Bowie's double-header tour with Morrissey over the next four weeks, but the thousands who attended Tuesday's opening night at the Wembley Arena with varying degrees of caution, writes Paul Gorman.

With a live reputation still recovering from the intellectual piff of the late-Eighties Glass Spider tour, Bowie was never again with word-of-mouth from the North American leg of Outsiders created an almost tangible air of trepidation.

A hollow applause performance from Morrissey – taking the slot which was occupied by Nine Inch Nails in the US and is to be filled by The Cranberries on the Continent – did not raise the crowd's hopes. He rarely elicited cheer after launching

THE OUTSIDERS UK TOUR '95

Promoted SoliD IG and BCL.
Sound: Maryland Sound.
Lighting: Light & Sound Design.
Stage: Tail Towers.
Dates: Wembley Arena, Nov 14-15, 17-18; Birmingham NEC, 20-21; Dublin Point Depot, 24; Exeter Western Arena, 26; Cardiff International Arena, 27; Aberdeen Exhibition Centre, 29; Glasgow SECC, 30; Sheffield Arena, Dec 3; Belfast King's Hall, 5; Newcastle Arena, 7; Manchester Nya's Arena 8.

his set at 7.30pm in front of a cavernous venue which remained less than half-full and the US act's acoustics proved unsuitable for his raucous glass-pibbly.

When Bowie did arrive, his confident presentation suffered no such inconsistencies, as it became clear to the 9,000-strong audience that he has noted the



Sir Andrew Lloyd Webber picked up one of the music industry's top honours at the fourth British Music Industry Awards dinner at London's Hilton hotel on Tuesday (November 16). Receiving the British Music Industry Achievement Award, Lloyd Webber told more than 600 guests that the industry must help to develop young writers and not rely solely on proven names. "Everyone in this room is influential in the UK music industry and is in a unique position to find and promote new and talented composers who are currently not getting the recognition they deserve," he said. Previous winners of the award include BPI director general John Deacon, former BPI chairman Maurice Oberstein and Music Therapy funders Andrew Miller and Willie Robertson. Pictured at the dinner are, left to right, BMA committee chairman Michael Levy, the evening's host David Frost, Lloyd Webber and BPI chairman John Preston.

criticisms (and missiles) levelled at the recent US dates.

Bowie's staging may have been simply transplanted from his US shows, but the 23-song set offered a contrast. Ditching the concept of playing all of his Outsider opus, Bowie opted for a handful of his choicer cuts mixed with astute selections from his back catalogue – including Breaking Glass and Scary Monsters – and sterling covers of Scott Walker's Nite Flights and Brel's My Death.

As he trailed a fiery version of Boys Keep Swimming with the quip, "Let's get a bit silly", Bowie received his best response of the night. Such a reaction suggests he could do worse than de-emphasise the angst-ridden elements in his work, and get a bit silly more often. Not that that's a request for The Laughing Gnome, of course.

NEWSFILE

US visa hitch holds up UK artists

British acts due to tour the US are facing hold-ups following the closure of the American embassy last week because of the US budget crisis. All visa processing was suspended from November 15 and the Traffic Control Group – which has worked on visa clearance for bands such as Oasis, Blur and Elastica – says some tours will be postponed. Among the artists affected is EMI Classics' Vanessa Mae, who plans to start a US tour this week. Manager Mel Bush says he hopes to get visas at point of entry.

Profits soaring at Capital Radio

Capital Radio has posted record results for the year to September 30 with pre-tax profits up 48% to £26.5M. Turnover fell 30% to £67.4M, helped by the acquisition of Southern Radio in May for £32m, which boosted advertising revenues. Capital chairman Ian Irvine says the growth came from buoyant trading with national advertisers and from sponsorship and promotions. He adds that the Capital Radio group is investigating the possibility of international investment.

RCA appoints new press chief

One Little India general manager Christina Kyriacos is leaving the label after five years to take over as RCA's head of press. The appointment of Kyriacos, 1994's MW press officer of the year for her Bjork campaign, will leave previous head of press David Joseph free to concentrate on artist development. Acts on the RCA roster include Take That and Annie Lennox.

NBD sells The White Room to US

NBD Television is set to close a deal in the new year to sell Initial Film & TV's The White Room for broadcast in the US. It has also signed contracts for Poland, Croatia, Thailand, Latin America, Iceland, Indonesia, Portugal and Slovenia. Agreements for a further 11 territories are pending. Two more series of the show have been commissioned by Channel Four, the first of which goes on air on January 20.

Change of direction for Heavyweight

Heavyweight Media is to undergo a radical re-structuring, which will see it move out of press and promotion. The company's owner Simon Goffe says the move will allow it to concentrate on artist management and freelance marketing consultancy. Goffe criticises competition in the promotions' industry as a reason for the shift and says the company will leave its West End base and set up in new London premises.

Avex expands in-house team

Japanese-owned Avex Records has expanded its team with three senior appointments. Terry Maggot joins from Acid Jazz as national radio promotions manager while ex-Kiss FM head of music Lindsay Wesker is the new A&R and special projects manager. Jeff Chgwin has been appointed head of national TV promotion on a permanent basis, following a spell as freelance.

BBC tightens Eurovision rules

The BBC has clarified the rules for next year's The Great British Song Contest following controversy over this year's Song For Europe winner Love City Grove. The new rules stipulate that entrants to the contest, which will decide the British contender for Eurovision, must not receive substantial radio promotion prior to February 1, but certain club and dance promotion is permitted with the BBC's prior consent. Love City Grove's entry received several broadcasts on dance radio stations before this year's contest.

.dotmusic

The latest industry news. On The Net.
From Music Week. Updated Mondays at 18.00 GMT.

<http://www.dotmusic.com>

LOWDE ENLISTED TO LIFT NATIONAL MUSIC DAY - p4

Oasis (What's The Story) Morning Glory? was certified triple platinum last Monday as it closed on Celine Dion's *Colour Of My Love* in the battle to become the biggest-selling album of the year. Dion's Columbia album is approaching 1m sales this year, but the Creation band (pictured) are still selling up to 100,000 units a week and locked set to exceed 900,000 sales over the counter by the beginning of this week. The year's third biggest selling album, Simply Red's *Life* (East West), has sold more than 650,000 copies in five weeks, while the other strong contender for biggest album of the year is expected to be Apple/Polygram's Beatles album, *Anthology Volume One*, which is released tomorrow (Tuesday).



Billion-busting industry on track for record sales

by Catherine Eade

The music industry remains on course for a record year despite a slowing in growth in the third quarter, according to BPI trade delivery figures.

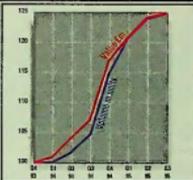
The total value of trade deliveries in the quarter reached £202.2m, up 3.1% compared with the same period last year. The figures bring the value of UK shipments for the 12 months to September to £982.5m, a year-on-year growth of 16.6% and 40% up on figures for three years ago, putting it on course for sales worth more than £1bn this year.

The figures represent a decline of 1.3% compared with the strong second quarter, which included the massive successes of Robson & Jerome's *Unchained Melody* and albums by Take That, Michael Jackson and Wet Wet Wet. The figures do not include the peak sales of albums from Oasis, Simply Red and Robson & Jerome.

The strong singles market accounted for most of the quarter's year-on-year growth, with the Blur/Oasis battle and big-selling releases from Michael Jackson. Take That, Simply Red and the Outere Brothers boosting singles shipments by 6.3% to 17.1m units (value of £26.6m). Album shipments were also up 1.2% year-on-year to 38.7m units (value of £175.6m) despite a 2% drop from the previous quarter.

The figures emphasise the record

TRADE DELIVERY FIGURES: THE BOOM CONTINUES



Graph tracks the progress of moving annual totals of sales by units and value since the end of 1993. Figures for 1993 = 100

SINGLES	units	change	value	change
7-inch	0.5m	-26.5%	£0.5m	-32.0%
12-inch	2.0m	-14.1%	£3.3m	-3.1%
Cassette	4.8m	-9.1%	£4.9m	-15.1%
CD	9.6m	+27.2%	£17.6m	+22.2%
Total	17.1m	+6.3%	£26.6m	+7.9%

ALBUMS	units	change	value	change
LP	0.6m	-44.3%	£2.4m	-34.9%
Cassette	10.0m	-15.0%	£32.5m	-20.0%
CD	28.0m	+11.0%	£140.5m	+10.6%
Total	38.7m	+1.2%	£175.6m	+2.4%

Source: BPI. Figures cover period July to September 1995. Percentage change compared with the same period 1994.

industry's continuing stability, says BPI research manager Chris Green. Slower growth over the period was inevitable but the underlying trend of the industry is still upwards, he says.

"The modest increases reflect the slower conditions many retailers experienced during the period," says Green. "A long, extra hot summer has a great deal of impact at retail level."

The industry remains on course to beat last year's record levels, he adds. "Looking at the annual figure, the total value of shipments is already up almost 17%," he says. "Last year's fourth quarter was very good, but the release schedule this year suggests that we could be

looking to an even better final quarter."

The figures show the CD format accounted for 56.2% of the singles market, which is a substantial improvement on the 46.9% share of the market it had this time last year.

The number of seven-inch singles shipped fell 26% year-on-year, but vinyl suffered most in the albums market with fewer than 700,000 units delivered across the period, a 44.3% drop compared with the same period last year.

Vinyl now makes up just 1.8% of the albums market and 3.7% of the singles market. The third quarter also saw a sharp decline in cassette album sales, down in volume by 15%.

Tring buys share in racking specialist

Budget specialist Tring International, which announced interim profits down 44% to £1.4m for the six months to September 30 on Thursday, has acquired a controlling share in racking operation Nigel Walsley Limited (NWL). The acquisition of 80% of the £3.5m turnover NWL gives Tring access to hundreds of service station sites. Last week Tring also confirmed the departure of Michael Infante, the managing director of Tring International subsidiary Long Island Music, and the resignation of Tring chairman Tony Morris. Morris is replaced by First Leisure director Joe Bollom.

Radio ads hit revenue high

Commercial radio has hit a new high in advertising revenue, according to the Radio Advertising Bureau. Latest confirmed data shows sales of just under £259.6m in the 12 months to the end of September. During the third quarter of 1995 (from July to September), radio attracted record revenue of £69.7m, 40% higher than the same period last year.

Gramophone launches CD-Rom title

Classical magazine *Gramophone* is producing its first CD-Rom title featuring all the reviews from its issues dating back to March 1983. The disc, which includes around 30,000 reviews, allows users to search by composer, title of work, name of artist, reviewer, record company, catalogue number and review date. Subscription is £250 for a year and £450 for two years.

Sony figures show sales on the up

Sony Corporation has reported interim figures up by 11.4% for the period to September 30 this year. Sales and operating revenue reached \$20.5bn (£13bn), with operating profit at \$779m (£484m). The success was partly attributed to sales of Mariah Carey's *Daydream* and Michael Bolton's *Greatest Hits*.

Eros users meet to solve problems

The newly established Eros User Group Committee is holding its first meeting on Wednesday (November 23) to discuss replies to a questionnaire sent to several hundred users. Committee member Nigel Brewer of Trax Music says cataloguing of product names and inadequate use of the messaging facility have already been highlighted as issues.

Bowie at the BBC not out for Christmas

EMI Records has asked *Music Week* to point out that it will not be releasing an album of David Bowie's BBC recordings before Christmas, as was initially announced in the summer.

Battle's Honey And Hue

The Kathleen Battle album *Honey And Hue* is released by Deutsche Grammophon and not Sony as reported in last week's *Music Week*. Sony's Kathleen Battle release is *Too Many Stars*, released on November 4.

▶▶▶▶▶ PRICES ENJOY STABILITY IN CHRISTMAS RUN UP - p8 ▶▶▶▶▶

TURN CHAOS INTO ORDER

For further information call Charlie Carrington at MARS

Multimedia Archive & Retrieval Systems plc
Telephone: (44) 181 940 0099 Fax: (44) 181 332 7574
e-mail: marsmail@mars.co.uk.

IBM

MARS
Secure the Line Services

DIGITIZE NOW!

Developing new talent takes priority as Polydor revives its A&R traditions

For years "great back catalogue" was the nicest thing you could say about Polydor. Any label would be proud of a set of acts like The Jam, Jimi Hendrix and The Who, but when it came to new music the PolyGram label was not over-looked.

These days, though, Polydor has not some contemporary achievements to be proud of, with high-credibility signings like Gene, Cast and Shed Seven under its belt, a burgeoning dance and R&B label and a live contender for the Christmas number one from its Irish sister company's Boyzone.

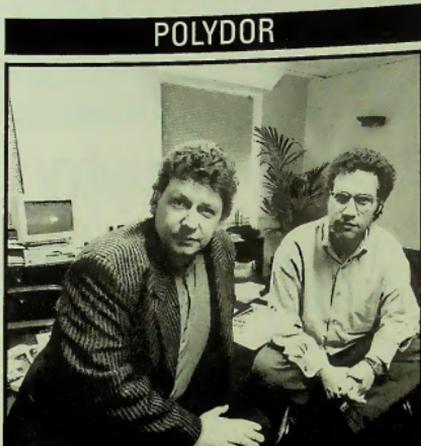
No longer does Polydor have to rely on its vaults to survive – the trouble is, not many people have noticed.

That's largely down to the approach of the man at the helm: Marc Lumbroso, the most low-profile major label managing director in the UK business.

The Frenchman, brandishing a cigar and much more vigorous than he sometimes appears, isn't overly concerned about what people think of him. "I'm not running for presidency," he says.

But certainly his approach is in stark contrast to that of his predecessor. "He is the complete antithesis of Jimmy Devlin. He was an ambassador for the company – Marc is much quieter," says one former staffer.

And a rival major label managing director admits to being puzzled by the new man. "There are two senior



GRAINGE (LEFT) AND LUMBROSO: MOVING AWAY FROM DEPENDENCE ON CATALOGUE

Frenchmen in the UK business and their media profiles are about as far apart as you can get. He's a dark horse – but Polydor have got a lot to shout about."

It's arguable that Polydor has undergone a renaissance over the past 18 months. Lumbroso acknowledges that the sea change began before he arrived from PolyGram France's Remark Records. In fact, you could probably pin it down to the appointment of Lucian Grainge, the A&R director and general manager brought in by Devlin in July 1993.

Grainge came to the label from sister company PolyGram Music Publishing along with Paul Adam and Colin Barlow, his creative team. They quickly shook things up with the Wild Card R&B label they brought with them, and in May 1994 Grainge poached Virgin's Simon Gavin to set up dance label Hi-Life. The combined reputation of Grainge and his team – or "gang" as he would have it – immediately made Polydor a player again, and in the middle of 1994 they made the industry sit up by signing Gene – a hot band being pursued by no fewer than 56 other companies.

Gene's manager Jerry Smith says he was convinced by the new regime. "We were hesitant about going there, but

Lucian, and Paul Adam in particular, were put in there to revitalise the whole label and they are actively doing that, recreating the old Polydor. With signings like Gene and Cast they are harking back to when Polydor was a great label, building it up again."

Smith has no doubt about the importance of Grainge's input. "Bands are always amazed when they first meet him, because he doesn't come across as your usual cool suit music biz person, but his knowledge of music is phenomenal. And he has a way of saying things that cut through the bullshit and getting to the nub of the problem."

Despite the change of personnel above him, Grainge has been allowed to continue the reshaping of the company he began under Devlin. "I've got a five to six-year plan, and I'm getting on with it," he says.

Lumbroso is known for allowing his staff to get on with their work – "I believe in letting people have the freedom of their convictions," he says. He also has a reputation for reviving the fortunes of flailing companies, which is what he did when he ran Polydor France – with, incidentally, the current EMI UK and Ireland president and ceo Jean Francois Ceillon as his marketing director – before setting up Remark Records. Lumbroso will not

reveal his age – "just say 'young,'" he offers – but is far from coy about his achievements on the Continent.

"Polydor France was the weakest and most boring PolyGram company but, when I left, it was the most exciting company in France," he says.

He has clearly been brought in to pull off the same feat with Polydor UK, and the indications are he can do it, if unconventionally. "He's generally quite cautious about the way he goes about things, but he's very canny. He has a very clever business head," observes Jerry Smith.

When it comes to his strategy for Polydor, Lumbroso has thus far been playing his cards pretty close to his chest, but it's obviously A&R which drives him. For a start, he acknowledges the strength of Polydor's back catalogue, but says it is not something he is overly excited about. "When I arrived people kept talking about 'The Polydor heritage'. Now, every time I hear the word 'heritage' it gives me the shivers. I'm not here to inherit, but to create. I'm very happy for the whoever signed The Who, Jimi Hendrix and The Jam, but this is the past. We are here to create new artists."

Lumbroso's enthusiasm for UK music is evident, and he describes the company's inherent creativity as the main reason he took the Polydor UK job.

But he admits the UK market has taken a bit of getting used to. "It is primitive and sophisticated at the same time," he says.

"The means are very primitive in that there are so few radio stations compared with our own country in Europe, and the focus on singles is way too big. When I arrived I thought I was still in France in 1970."

Lumbroso's Polydor has yet to make much impact in market share terms – it finished 16th in the last quarter's albums companies league, and 15th among singles companies – but the line up being put together for 1996 (see breakout) suggests that will soon change.

There's also the matter of a couple of senior staff vacancies, not least the marketing director's slot. Lumbroso has been looking to fill since the departure of Jason Guy in May. He promises an announcement within four weeks.

As for himself, he is keen to dispel the persistent rumours that he will soon head back to France – rumours rooted in the fact his family still live across the Channel. But if just half the new projects he and Grainge are working on for Polydor come off, Lumbroso may find that's a rumour which disappears once and for all.

Selina Webb

THE NEW SINGLE



OUT 27TH NOVEMBER

SEE BIG COUNTRY
LIVE ON NATIONAL TV
AT THE SCOTTISH COCA-COLA
CUP FINAL
SUNDAY 26TH NOVEMBER
AND ON NEW YEARS EVE
LIVE FROM EDINBURGH

EXTENSIVE RADIO ADVERTISING
COMMENCES MON. 27TH NOV.



© 1995 POLYDOR TRADING COMPANY

POLYDOR – THE NEW GUARD

Polydor's roster is growing quickly and in 1996 the label will be continuing to develop acts like Cast, China Black, Gene, The Lighthouse Family, Nu Colours, Shed Seven and Ultimate Kaos as well as new signings *Baissa*, *12 Rounds*, *black girl trio Montage* and *Vent* – this new band formed by former *Wendy* frontman Miles Hunt.

Lumbroso also promises a self-penned album from a post-disco *Cathy Dennis* and a new album from *The Cure* in the first quarter. This also warns us to expect a very different *Bea Gees* album next year produced by a team of contemporary producers. "In the last few years they have been pretty inert, producing themselves. This time I have asked them to challenge themselves," he says.

He reveals that Talk Talk's Mark Hollis is back in the studio. "It is

one of the most creative artists in the country and the whole company is very excited about working with him," he says.

Possibly the most exciting new signing is wunderkind producer to Björk and U2, and has an instrumental album – *Music For Babies* – out there. He is also as working with a new, as yet unnamed, Hi-Life artist.

In the long-term Lumbroso says he would like to see Polydor become a cultural melting pot with artists of all types working together and he describes *Van Morrison* as the type of artist who embodies the ethos of the new Polydor. "He represents the past, but he's looking to the future, but the main thing is that he doesn't rest on his laurels – he is constantly reinventing himself."

Charly Records
Special Promotion

The Big Deal



So What's the Big Deal!

Your customer can purchase any Charly CD priced £5.99 or above during the three month promotion and send off for a CD of their choice FREE of charge. All CD's participating in the promotion will display a prominent sticker on the front outer, which gives full details of the offer.

Customers can choose their free CD from the special edition big deal catalogue available with the December issue of Mojo magazine - out this month or see your Charly rep¹ to obtain copies for your customers.

So stock up on Charly Product now!

Campaign

- 3 month campaign with Jazz FM and various ILR stations.
- 75,000 copies of the special promotion catalogue banded to the December issue of Mojo Magazine.
- A further 200,000 catalogues distributed throughout the three month campaign.
- 3 month National and Music Press advertising including Q, Mojo, Music Week etc.
- In-store displays with independents and multiple stores.

jazz^{fm} 102.2 MOJO

Available from all leading record stores

The world's leading independent re-issue label Charly Records Ltd. 156-166 Edgerton Road London SE15 1NT



Prices enjoy stability for Christmas

As the industry enters a period which is expected to see sales reach new heights, the nation's record retailers could be forgiven for using any tactics to increase their slice of the market.

But with just five full weeks of business between now and Christmas, the trade is reacting in an unexpectedly restrained manner according to *Music Week's* latest pricing survey.

The intense price competition illustrated by *Music Week's* previous pricing surveys appears to have subsided. If anything prices have increased slightly - perhaps prompted by several record label price increases since April's last survey.

The average price of a chart artist album in the last survey, £12.25, increased to £12.94, while catalogue prices also rose from £12.44 to £13.28. Virgin/Oric's senior chart manager Rod McLennan says, "We don't see ourselves being in a price war with anybody. We're obviously keeping our eyes on the competition; but we don't particularly like to be reactive. Every year, around this time, you see some retailers dropping their prices, but we don't want to be drawn on every single one."

Virgin's Christmas campaign, centring on chart CDs by Queen, Blur, Oasis, Simply Red, Janet Jackson and Mariah Carey priced £10.99, leaves it among the cheapest in the High Street for artist albums. Its £12.27 price tag left it again as the cheapest of the major chains, compared with the average of £12.94.

And the £9.99 price point pioneered by Woolworths over the past couple of years, appears to have disappeared.

The cheapest chart price being offered last week was Virgin's £10.49 tag for East West's Simply Red album *Life*, as WH Smith - the only store offering £9.99 chart prices in April - drops the price point. As a result, Smiths is the only company whose prices have increased substantially across chart artist albums - from £12.23 to £12.94.

McLennan believes retailers have realised that such discounts effectively wipe out any profit, which is a salient point in the final quarter of the year, when volume sales are so high.

While Virgin is the cheapest for chart artist albums, it is Woolworths and WH Smith who battle it out for the keenest rate on compilations.

The chains offer prices of £14.94 - the only price below £15 - and £15.14 respectively, well down on the average of £15.87.

WHAT PRICE MUSIC IN THE HIGH STREET?

Price Range Virgin HMV Sainsbury Our Price Tower G. Sainsbury Woolworths Rock-It

TOP 25 ARTIST ALBUMS

MADE IN HEAVEN: Queen	10.99	13.49	11.99	11.99	12.99	12.99	12.49	13.99
MORNING GLORY: Oasis	10.99	12.49	11.99	11.99	12.49	11.99	12.49	12.99
SOMETHING TO... Madonna	13.49	13.49	12.99	13.49	12.99	12.49	12.49	13.99
DIFFERENT CLASS: Pulp	13.49	13.49	12.99	13.49	12.99	12.99	12.49	13.49
LIFE: Simply Red	10.49	13.49	12.49	11.99	12.99	12.99	12.49	13.49
WELCOME TO THE... Meat Loaf	13.49	13.49	12.99	13.49	12.99	12.99	12.99	13.99
BIG SONGS: Elton John	13.49	13.49	12.99	13.49	11.99	12.99	12.99	13.99
BIG RIVER: Jimmy Nail	12.99	12.99	12.99	12.99	12.99	12.99	12.49	13.99
VAULT: Dot Lempard	11.99	12.99	12.99	12.99	11.99	12.99	12.49	13.99
DESIGN/DECADE: Janet Jackson	10.99	10.99	12.49	11.99	14.99	12.99	12.49	13.99
STANLEY ROAD: Paul Weller	12.99	12.99	12.99	12.99	14.99	12.99	12.49	13.99
OST 1: Passengers	12.99	13.49	12.99	12.99	12.99	12.49	13.99	13.99
THE VERY BEST OF: Robert Palmer	13.49	13.49	12.99	12.99	12.99	12.99	12.49	13.99
THE BEST OF VOLUME 2: UB40	10.99	10.99	12.99	12.49	12.99	12.99	12.99	13.99
THE GREAT ESCAPE: Blur	10.99	10.99	12.99	10.99	12.99	12.99	12.99	13.99
POWER OF A WOMAN: Eternal	10.99	10.99	12.99	11.99	12.99	12.99	12.49	13.99
GREATEST HITS: Roxette	13.49	13.49	12.99	13.49	12.99	12.99	12.99	13.99
GANGSTA'S PARADISE: Coolio	12.49	12.49	n/a	12.49	12.49	12.49	12.99	13.99
CHANTS/DANCES: Sacred Spirit	12.99	13.49	11.99	12.99	11.99	14.99	12.49	13.99
DAY/DREAM: Mariah Carey	10.99	10.99	11.99	10.99	12.99	12.99	12.99	13.99
PAN PIPES/TWO: Free Spirit	12.99	13.49	12.99	12.99	12.99	12.99	12.49	13.99
CRANZY XMAS: TLC	12.99	12.99	11.99	12.99	14.99	14.99	11.99	13.99
JOLLIFICATION: Lightning Seeds	12.99	12.99	12.99	12.99	12.99	14.99	12.99	13.99
MARIAH: Mariah Carey	13.99	12.99	14.99	12.99	11.99	n/a	n/a	14.99
JAGGED PILL: Alanis Morissette	12.49	12.99	12.99	12.99	12.99	12.99	14.99	14.99
AVERAGE PRICE	12.37	12.77	12.82	12.65	13.01	13.19	12.80	13.96
AVERAGE OVERALL PRICE FOR A CHART ARTIST CD								12.94

TOP 10 COMPILATIONS (All doubles)

PURE SWING IV	14.99	14.49	14.99	14.99	14.99	14.99	14.49	17.99
THE NO 1 MOVIES ALBUM	14.99	15.99	14.99	14.99	17.99	15.49	14.99	17.99
DANCE TIT 95	14.99	14.99	14.99	14.99	14.99	14.99	14.49	17.99
THE GREATEST PARTY ALBUM...	15.99	15.99	14.99	15.99	17.99	15.99	15.49	17.99
THE BEST OF DANCE MANIA 95	14.99	14.99	14.99	14.99	14.99	14.99	14.99	17.99
THE LOVE ALBUM I	15.99	15.99	14.99	15.99	15.99	15.99	14.99	17.99
THE BEST ROCK BALLADS/EVER!	14.99	15.99	14.99	14.99	17.99	16.49	14.99	17.99
CREAM ANTHEMS	15.99	15.99	16.49	15.99	17.99	16.49	14.99	17.99
HEARTBEAT	14.99	15.49	14.99	14.99	16.99	14.99	14.99	17.99
THE BEST 80s ALBUM/EVER!	15.99	15.99	14.99	15.99	17.99	15.99	14.99	17.99
AVERAGE PRICE	15.39	15.53	15.14	15.49	16.79	15.84	14.94	17.99
AVERAGE OVERALL PRICE FOR A CHART COMPILATION CD								15.87

CATALOGUE

WOODFACE: Crowded House	15.49	15.49	15.49	15.49	14.99	16.49	15.99	14.99
MODERN LIFE IS RUBBISH: Blur	9.99	9.99	12.99	9.99	9.99	9.49	14.99	9.99
MEAT IS MURDER: The Smiths	9.99	7.49	14.49	9.99	9.99	9.99	9.99	12.99
INTO THE GREAT... Tom Petty	14.79	14.99	14.99	14.99	14.99	15.99	14.99	14.49
DARK SIDE/MOON: Pink Floyd	15.49	15.49	15.99	14.99	14.99	15.99	n/a	10.99
APPETITE FOR: Guns N' Roses	9.99	7.49	14.99	9.99	9.99	9.99	14.99	9.99
PUMP: Aerosmith	9.79	9.99	7.39	9.99	9.99	15.99	14.49	9.99
THE BENDS: Radiohead	12.99	15.49	15.49	10.99	11.99	15.99	14.99	14.49
OUT OF TIME: Red Hot Chili Peppers	14.79	14.49	14.99	14.99	14.99	14.99	15.99	13.99
WHAT HITS: Red Hot Chili Peppers	15.49	10.99	14.99	14.99	14.99	15.99	14.99	14.49
AVERAGE PRICE	12.88	12.19	14.24	12.57	12.63	14.54	14.60	12.59
OVERALL AVERAGE PRICE FOR A CATALOGUE CD								13.28

Source: MW survey of CD album prices on November 17, 1995. All figures in pounds

On catalogue, HMV is the cheapest of the major chains, down by £1.30 from the last survey's average of £13.49 predominantly due to a sales campaign offering mid-price titles by artists such as The Smiths and Guns N' Roses at £7.49.

The two previously unsurveyed stores, Sam Goody and Croydon indie Rock-It, returned the most expensive prices.

The US-owned chain Sam Goody, which has become a new force in the UK business this year by expanding to more than 20 stores nationwide, was pricing all its chart albums at £12.45 or more last week to produce an average price of £13.19.

Rock-It, meanwhile, adopts a very different approach to the indie featured in the previous survey, London's Leather Lane, which challenged its local rivals across all product ranges.

Rock-It competes with its local competitors primarily on catalogue product instead. With an average price of £12.65, only Virgin and Our Price are cheaper.

Manager Mike Chapman says price competition has escalated since Virgin opened a Megastore in Croydon last year.

"We've had to scale down our buying totally now," he says. "A year ago we might have ordered 100 of the new Queen album, but now we'll only do 20. The consolation is we have a very local clientele, and those 20 will sell pretty quickly."

One album that is stocking in big quantities is Apple/Parlophone's Beatles album, *Anthology Volume One*. The double CD is expected to be the subject of the most ferocious price competition in the run up to Christmas.

The album, dealer priced £13.48, will retail at £19.99 in WH Smith stores as the chain's music product manager Tim Fraser-Harding, who hopes other dealers will resist undercutting.

"It's going to be such a big album for us all that it would be incredibly foolish. It's an album we can all make money on," he says.

Virgin's McLennan goes further, opting for a price of £21.99.

While the price pointing of the album will remain unclear, at least until tomorrow (Tuesday) morning when the album is released, any retailer which opts to drop substantially below £20 can guarantee falling off a few competitors' Christmas card lists. Stephen Dowling

Alice

...THE ALBUM

Out Now!

The Original Smash-Hit Single

Who the F**k is Alice?

Oh Carol
Newbie and then
How You Think Your
How to Use Me
I'll Meet You At Midnight
Something's Been
Missing
A Few Dollars More
Can't You Read Enough
By Alice
- and many more

A product of
CMC Records
Marketed and
distributed by the
Total Record Company

To order
Compact disc - WAG CD 247
Cassette - WAG MC 247

MTV EUROPE MUSIC AWARDS 1995

MTV
EUROPE MUSIC AWARDS
23rd November
Le Zénith
Paris

Sony Music Europe

Coming through loud and clear

Encoosed inside her specially built Aigle Studio in the swish Dublin suburb of Dalkey, Enya pauses to explain why she chose this particular location, with its spectacular view of the loamy Wicklow Mountains.

According to Enya, fresh from a photo session in a green and black velvet ensemble, the decision to set the studio within these four acres was made because they offer absolute silence.

"Listen. It's so quiet here," says the woman who is now Ireland's biggest musical export outside U2, having sold close to 20m units worldwide since her Eighties breakthrough with *The Celts* soundtrack and the *Watermark* album, which went quadruple platinum in the UK and spawned the global megahit *Orinoco Flow*.

"I really need silence," she stresses. "When you're working day in, day out on an album you just hear the music in your head all the time and there isn't room for much else."

Such sentiments reflect the approach of this unique and contradictory artist, who never performs live, even though she hails from a long line of traditional music performers; never collaborates with anyone outside a tight-knit circle comprising herself and husband-and-wife team Nicky and Roma Ryan; and who only writes and records the tracks which appear on her releases. Not for Enya an anthology-style boxed-set of previously unissued material.

Her new album, *The Memory Of Trees*, took two years to complete as she, producer/arranger Nicky Ryan and lyricist Roma refined and burnished the 11 songs, adding seemingly endless layers of sound and multitrack vocals.

"Two years was necessary because I perform everything," says Enya. "There is only so much a person can do. The melodies can take you to different places and you need time to see if

ENYA
CONJURING UP MORE STUDIO MAGIC



backtracking. They admit they can't spot singles as it encouraged them to work on the lyrics and complete it," says Dickinson.

Anywhere is also provides a prime example of the media's difficulty with popular yet uncatagorizable artists. The single was added to the Radio 1 playlist only in the week of release, an indication of Enya's lack of credibility with British programmers according to Dickinson. "The media doesn't really 'get' Enya, but the public does. She has the same problem as The Beatles, in that she appeals to everyone from five to 95."

To back this Dickinson cites the 8m units sold of 1985's *Watermark* and the 8.5m units for 1991 successor *Shepherd Moons*, which vied for the top of the alternative chart with Nirvana's *Nevermind* at hip US radio stations such as LA's KROQ. "Enya's tracks are regularly top five on US college radio. They understand that her music is broadly alternative, even though she has across-the-board appeal," he says.

Such international popularity has been bolstered by Enya's work in TV and film. Having risen through public attention by providing the musical accompaniment to the BBC series, *The Celts*, she has since worked on soundtracks for features such as *Scorsese's The Age Of Innocence* and the Tom Cruise-starring *Far And Away*. "My music can provide a landscape and set a mood," she says. "Because I started out writing for film I still think in terms of themes. I enjoy soundtrack work and hope to get back into it."

But the coming months will see her focus on promoting *The Memory Of Trees*, which ploughs a similarly indefinable path to her previous releases, with tracks sung in Latin, Spanish, Gaelic and English, and music ranging from reflective piano pieces to multi-tracked new-age classicism, via Orizontally shaded instrumentals and crystalline vocals which recall her work as a traditional Irish musician.

"When I start on a project I have nothing prepared, apart from a few melodic ideas," says Enya. "We don't have to sing in Spanish or plans - I find it to be any in Latin or Russian then I do it." Meanwhile, Enya is at last showing a willingness to perform live, awayed perhaps by her popularity - *Shepherd Moons* went platinum in 18 countries including Taiwan (eight times), Spain (quadruple) and Japan (double), while *Watermark* has sold 4m units in the US alone and went platinum in 14 countries, including Australia (six times) and Norway (twice).

Nicky Ryan, who cut his teeth as a sound engineer for acts ranging from Thin Lizzy to Tom Paxton, says they want to avoid recreating recordings with backing tapes or synthesizers. He also reveals that Indochina's *Powerhouse* Magic - the special effects powerhouse run by Star Wars director (and Enya fan) George Lucas - has pitched ideas about how to present Enya live. "She is keen, but pretty cautious. We thought about it after *Shepherd Moons* and we're still talking about it," she says.

It's possible that live performances would enhance Enya's credibility and dispense with her music's image as a studio-bound collection of new ageisms. Dickinson agrees. "We present as we like the music we playing during the day, but listen to Enya at home."

Her proven longevity and continuing popularity - exemplified by the number 12 chart placing of *Anywhere Is* - could see the TV star and his colleagues listening to Enya when they're in the car as well.

Paul Gormean

One to WATCH

GRANT HART

The former member of avarial Eighties outfit Husker Du found contemporary (Hoop Mob) strips away the guitar noise from his repertoire to reveal a cerebral core in the live acoustic sets. *Excuse Me, Excuse Me* (Mercury) releases on October 6.

WHIP UP YOUR SALES WITH LASHINGS OF X-RATED HITS!

ADULTS ONLY!

THE FILTHIEST PARTY ALBUM IN THE WORLD

X-Rated Hits By Kevin Bloody Wilson Ivor Biggan - Sex Club Chubby Chow Dead Kennedy & many more



This mid-price compilation features a dozen delectable delights including:

- WHO THE F**K IS ALICE**
Smokie featuring Chubby Brown
- TOO DRUNK TO F**K**
Dead Kennedys
- THE W*NKERS SONG**
Mor Bighn
- HEY SANTA CLAUS**
Kevin Bloody Wilson
- F**K OFF**
Wayne County
- BIG BIG MAN**
Sex Club

CD: PLATCD 4910 - MC: PLACD 4910

ORDER FROM - Beachwood/BMG 01932-572 677
Prism Leisure 0181-804 8100 T.H.E. 01782-568 511

THE MEMORY OF TREES: HIGHLIGHTS

Anywhere Is

"It started off as a staccato march," says Enya. "Then I wrote the melody and it went off in a different direction. Rob Dickinson spotted it as a single - so it was another track on the album and, when we developed it, it happened fast." **Tea House Moon**

"After a year of taking *Shepherd Moons* around the world I took a year off and travelled a lot. I was fascinated by Japan which is very striking because the culture is so different. It definitely influenced *Tea House Moon*."

Hope Has A Place

The vocals were recorded in northern Ireland's Silent Valley in the Mourne Mountains, where lyricist Roma Ryan wrote the words. "It's really beautiful - there is a lake there as still and clear as glass, surrounded by the mountains," says Nicky Ryan. "We decided to visit Silent Valley and record Enya's vocal there. Back at Aigle Studio the music was built around that vocal."

On My Way Home

This song was also written at Silent Valley and closes the album on a joyous note. "For some reason the album always develops the same way," says Enya. "There is a slow, emotional tone to the first tracks, and gradually the songs gather speed with more tempo melodies and a lighter note. Towards the end it's like a celebration that we're completing a journey."



you're going in the right direction." And, as Nicky Ryan ruefully admits, "We need a long leash to develop because pieces aren't completed chronologically. Instead we keep going back to tracks maybe six months later and reworking them. It would go on forever if somebody didn't say, 'OK enough'."

The man who calls a halt is Rob Dickinson, the Warner Music UK chairman who signed Eithne Brennan when she left her family's group Clannad - who had been managed by the Ryans - in the mid-Eighties.

"Enya and her team record and we stay in touch until there is something for me to listen to," says Dickinson, who is credited as executive producer on Enya albums. "I then provide an outside

view. She is a genius in the studio, comparable to somebody like Brian Wilson, but she and Nicky can be their own worst enemies at striving for personal best all the time. I guess that's the price of perfectionism."

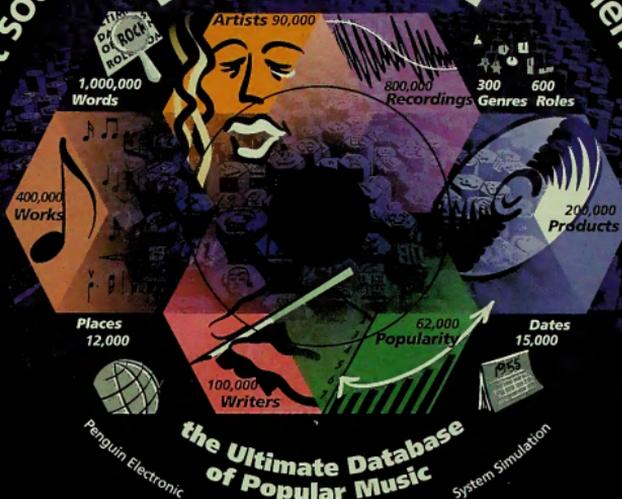
Dickins says he signed Enya for the love of the music. "I wanted to provide a bridge between her creative genius and the music business," he says. "I first heard she'd spotted the potential which had not been noticed in the raw material for the track which eventually became the new album's catchy but mysterious first single *Anywhere Is*."

August and it was virtually complete, apart from this song, which was absolutely to die for, but was only a

Project album Label: VEA Records Producer: Nicky Ryan Studio: Aigle Studio, Dublin A&R: Rob Dickinson Publisher: EMI Songs Released: this week

The most sought after disc in the Entertainment Industry

ROCKnROM



Michael Wadleigh

What's on ROCKnROM?

500,000,000 Facts
 1,000,000 Unique Words
 800,000 Recordings
 400,000 Works
 200,000 Products
 100,000 Writers
 90,000 Artists
 62,000 Popularity Charts
 30,000 Publishers
 15,000 Dates
 12,000 Places
 10,000 Producers
 9,000 Arrangers
 7,000 Biographies/Reviews
 6,000 Labels/Companies
 5,000 Studios/Venues
 4,000 Engineers/Mixers
 600 Roles
 300 Genres
 300 Photographs

There is simply nothing like it.

ROCKnROM is a new CD-ROM for MPC that has compressed a mindbending amount of data onto 1 disc; detailed information on every single, album and track of the last 40 years of popular music.

Only ROCKnROM shows the relationships and never-ending cycle of the world of music where a **Writer** composes a **Work**, which an **Artist** makes into a **Recording**, which are grouped together as a **Product**, which either climbs the **Popularity Charts** or does not - causing a **Writer** to pen another song - and on and on it goes.

Like Sex, Drugs and Rock n Roll itself, you're going to love it, it's absolutely addictive. From Concept & Popularity Analysis, Fact & Trivia Generating to Automatic List Making & Cataloguing, ROCKnROM contains the all-time best intellectual property, including **Billboard**, **Chart Information Network**, and the **Mechanical Copyright Protection Society**.

A one year subscription includes the initial disc plus three quarterly update discs, all at the staggering low price of £999 + VAT. Just try to do it for less. There is simply nothing like it. One fact, idea or analysis may return the price many times over.

Have ROCKnROM rushed to you by ordering on our Telephone hotline 01664 481 896 and receive a 14 day trial with full money back guarantee if you're not completely satisfied. Or why not call for your FREE demo disc.

The Mac version for ROCKnROM is coming soon so call now to have a priority copy reserved.

Michael Wadleigh



Penguin Electronic

<http://www.rocknrom.com>



TO ORDER CALL THE ROCKnROM HOTLINE NOW ON 01664 481 896

As great lost albums go it's hardly in the same league as The Beach Boys' Smile, but Shack's *Waterpistol* is, nonetheless, a great album. And, until now, it has certainly been lost.

Let's trace the tale back to 1991, when songwriter Michael Head and his guitarist brother John and their band entered Dick Leahy's Star Street Studio in London to record Shack's second album for Ghetto. Things didn't go too well, as producer Chris Allison recalls: "Mick could never finish anything. I've never worked with anyone like him, and I hope I never do again. But he's a songwriting genius and one of the most gifted artists I've ever worked with."

Allison recalls that Head would disappear for days on end during the recording, so he took drastic steps: "I locked him in the studio and told him I wouldn't let him out until he'd done five vocals. He was furious and wasn't used to working without a few drinks, but the results were amazing."

And he says all this with genuine warmth; Head might have been a trial to work with, but he was capable of greatness. But fate was not on his side and, shortly after recording and mixing were completed in 1991, Star Street Studio burned down, taking the masters of Head's opus with it. Shortly after, Leahy wound up his Ghetto label and that was the end of Shack. Little has been heard of Head since then, and no new material has been released, echoing the vanishing of another Scally genius, The La's' Lee Mavers.

Allison, meanwhile, had taken off to "do my Jack Kerouac" in the US and, knowing nothing of the fire, lost his producer's copy DAT of *Waterpistol* in a hire car. Incredibly, when he returned and learnt of the fire, he tracked down the tape through US hire giant, Alamo. But still everything lay dormant, until German indie Marina rang Leahy's office and said it wanted to release the album. So, 1995 sees the launch of one of 1991's best records, a tour-de-force of timeless pop songs that sound as fresh as anything new you'll hear this year.

But, as Leahy recalls, there was little interest in Head or Shack four years ago. "The press were always supportive, but no-one in the industry cared. We knew we had a great album, but it's taken interest from Germany to actually have the record released."

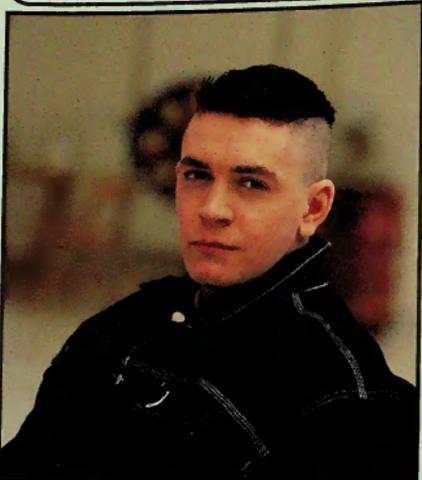
Marina specialises in releasing British music that UK companies have passed over, and has a roster featuring ex-Orange Juice guitarist, Malcolm Ross, and The Bathersons.

Co-owner Frank Lahmann says: "My partner and I were huge Pale

Fountains fans and heard there was an

SHACK

LAUNCHING A LOST CLASSIC



unreleased record, so we were determined to track it down. We contacted Dick Leahy's office and they were very happy to let us release it."

Virgin's head of A&R Paul Kinder was Shack's A&R man at Ghetto, and the last known industry figure to meet the elusive Head. He rates *Waterpistol* highly, but believes that three or four other important songs from the period should have been on the record.

But, that quibble aside, all parties involved are delighted the project has at last seen the light of day. Fans of expertly played, emotional music have much cause for cheer, too. One such is High Llamas frontman Sean O'Hagan, who made up Arthur Lee's backing band with the Head brothers a few years ago.

He says, "Mick and John were ordinary Liverpool lads who liked a laugh, but they came out with

extraordinary music. There's no way Shack could have made a bad album."

Leahy doesn't have particularly high hopes for a huge-selling record, but he's hoping some good will come of it. "My biggest hope is that it will get some good reviews, or end up on some indie chart, and a UK label will decide to do for it. If it is successful, it'll probably be down to word-of-mouth," he says.

After surviving loss, fire and indifference surely nothing else can go wrong. *Waterpistol* may never top the charts, and Shack may never play again, but at least this lost classic is now available. And, when last heard of, Mick Head was working on a project with Oasis producer, Mark Coles. Maybe all it needs is for the Gallagherers to get behind this atmospheric album and something great could yet happen with it.

Leo Finlay

TRACK BY TRACK

shack



SHACK Waterpistol

- SGT Major (4.47)**
Atmospheric opener sets the pace, with splendid guitar work from John Head perfectly offsetting his brother's soulful voice. Not too dissimilar from The Smiths later work.
- Neighbours (3.57)**
Gentle jangler with beautiful harmonies on chorus. Perfect for late-night radio.
- Stranger (5.19)**
Jazzy feel keeps atmosphere going, with the younger Head's excellent string work nudging the smooth vocals for top billing.
- Dragslip (5.23)**
Strong Beatles influence sounds perfectly natural in these Scousers' hands.
- Mood Of The Morning (3.45)**
Album highlight boasts the splendid opening line: "My baby loves Happy Mondays, my baby drinks left-overs in the morning." Dick Leahy says: "Only Mick could write a lyric like that and get away with it. When he first played me this, I really thought we had a massive hit on our hands"
- Walzer's Song (3.12)**
Very soulful number is gently persuasive and easily wears its way into your head.
- Time Machine (4.43)**
Folky feel fits very slow, atmospheric number into something special. Harmonies and some amazing guitar work once again impress.
- Mr Appointment (5.20)**
Very poppy effort strikingly similar to contemporary Scouse misfits, The La's.
- Undecided (3.49)**
Dreamily harmonic number is another album highlight. Leahy says, "This is one of the great lost singles of pop music."
- Hazy (4.02)**
Simon and Garfunkel as an influence which, strangely enough, is no bad thing on another strong slow.
- Hey Mama (4.44)**
The La's might have reaped the plaudits at the time, but this proves Shack had every bit as much pop sensibility.
- London Town (3.58)**
Cynical Liverpoolian's angle on our capital city closes things on a very strong note.

Act Shack Project/Album Label: Marina through SBQ. Producer: Chris Allison. Studio: Star Street Studio. Publisher: Dick Leahy Music. Released: out now

IN THE STUDIO

ARTIST	PROJECT	COMPANY	A&R	STUDIO	PRODUCER
A.S.A.P.	mixes	MASSIVE	Tom Watkins	SWANYARD (London)	Pete Davies
TIM BOUTH	tracks	MERCURY	Dave Bates	WESTSIDE (London)	Andy
CATH COFFEY	mixes	ISLAND	Darius Beese	WESTSIDE (London)	Howie B
DEFINITION OF SOUND	mixes	ISLAND	Dave Bates	METROPOLIS (London)	Jim Oliver
GAVIN FRIDAY	mixes	ISLAND	Nick Angel	WESTSIDE (London)	Tim Simenon
4 MANDU	tracks	FINAL VINYL	David Ingoldby	SARM EAST (London)	David James
INFARED/YVETTE FAUCHE	single	RELENTLESS	Red Hurr	RED BUS (London)	Rod Hart
JESUS JONES	tracks	EMI	Jill Betts	OLYMPIC (London)	Mike Edwards
MANTARAY	album	DEAD DEAD GOOD	Andy Wood	THE WINDINGS (Wrexham)	Ed Buller
MARY KIANI	tracks	MERCURY	Andrew Gordon	OLYMPIC (London)	One World
LUCINDA	album	EDEL	Eddie Cleary	SAWMILLS (Cornwall)	Simon Harrison
TONY MILLS	single	PYLON	Mike Flanders	PYLON (Worce)	Marc Waterman
THE ONE	album	DEMON	Alex Robinson	CHSWICK REACH (London)	Simon Harrison
THE SHIP BOYS	album	PSPB	Jill Wall	SARM HOOK END (Berkts)	Marc Waterman
PLANET CLAIRE	mixes	EMI	Andy Ross	METROPOLIS (London)	artist
RANGE DELUXE	album	DEAD DEAD GOOD	Andy Wood	FALCONER (London)	Julian Mendelsohn
RUN THE RISK	mixes	PYLON	Mike Flanders	PYLON (Worce)	artist
SPICE	tracks	VIRGIN	Ashley Newton	FON (Sheffeld)	Simon Harrison
					Eliot Kennedy

Confirmed bookings week ending 28 October 1995. Source: ERI

WATCH
PEACE BY PIECE
Further evidence of the UK 80s revival comes from this four-piece managed by Brian Auger and Trinity. Demos produced by Derek Blandie include a couple of hard-core proto-punk hits.

When the Luther Vandross promotional show rolls into town, it's much as you'd expect: a suite in the Decatur street with bags from the Versace boutique, attendant manager and record company PR, the full superstar works.

However, Vandross's interview technique is refreshingly far removed from the guarded PR bubble you come to expect from stars of his stature. For instance, when asked why he's recorded an album of Christmas songs, he admits he wasn't initially taken with the idea. "I chose to do a Christmas record because frankly my contract stipulated that I had to do one."

"Originally when they kept on bringing up Christmas albums, my response was, 'Oh, please! I don't care about Rudolph or his red nose. Bear Rudolph! That's what I said,' says Vandross, howling with laughter, and not for the first time demonstrating a wicked sense of humour.

Over in the UK to promote the Epic Christmas album and the second volume of his biggest hits *Luther Vandross 1981-1995 Greatest Hits*, Vandross has embarked on a flurry of activity that will keep him busy for most of the next 12 months, culminating in the release of a full new album late in 1996, his first since 1993's *Power Of Love*.

In the meantime, having overcome his initial aversion to Christmas songs, Vandross confesses to being more than happy with *This Is Christmas*. "It's like my favourite work now. And vocally it's some of my best work," he says.

The LP has also allowed Vandross the opportunity to impart a soft political message he feels is appropriate to the times. "I kind of used Christmas as a reason to write a message of let's all indulge each others' differences. Even if we don't agree on a lot, let's at least be civil and tolerant of each others' differences. We can agree to disagree like they say. So basically it started with some of those messages, this is Christmas, let the world sing, let us all begin to heal," he says.

His second greatest hits set, meanwhile, gives a glimpse of the next Vandross album through the inclusion of a bonus new track *The Thrill I'm In*, produced by that R&B dream team Jimmy Jam & Terry Lewis, nesting alongside such Vandross classics as *Give Me The Reason*, *Never Too Much* and *Power Of Love*.

Vandross reveals that alongside Jam & Lewis and his stalwart producers

LUTHER

STILL HUNGRY FOR THE HITS



Marcus Miller and Nat Adderly, he'll also be employing the services of dance maestro Frankie Knuckles and David Morales for the new album. "I want some dance. I heard my music played on the dancefloor and it turned me on," he says. "Power Of Love is having a second life at the moment so a big part of the next album will be dance music."

Not that Luther himself has ever been much of a club goer. "Oh Lord no," he booms. "I was at home, I was a couch

potato. I wasn't going to no discos, no way! That meant dancing, that meant moving. No thanks, I'd rather lay there."

The use of a group of producers has also allowed Vandross to rationalise his work process and thereby improve his quality of life. "To be honest, I just wasn't ready to be in the studio for 16 hours a day. I've had enough of going in at noon and coming out at dawn. It's too draining and I just wasn't willing to do

it. I'm not willing to take the five months that takes. I'd rather have all these producers doing a couple of tracks at the same time and have it take a month and a half!" he says.

While full of praise for the new school of producers, Vandross is less sure about today's artists. "I think the current music scene is spotty. When I grew up I think it was better, there was more variety. The Top 10 was like *The Temptations*, *The Beatles*, *Aretha Franklin*, *Barbra Streisand*, *The Rolling Stones*, *the Four Tops* and *Dionne Warwick*. Now I don't get those separate silhouettes. A lot of the people who run record companies are very interested in emulating the current successes, they're not interested in something that's new and fabulous, being pioneers or forging new ground. I think that's bad. I don't know when it will show up as bad, but it will. You can't have a dog chasing its tail and expect it to go anywhere," he says.

Indeed, the most enduring influence over the course of Vandross's career has been the late Sixties/early Seventies female vocalists he idolised as a teenager, singers like *Cissy Houston*, *Aretha Franklin* and *Dionne Warwick*, names which he still utters with awe.

It is no coincidence either that many of Vandross's most famous cover versions were originally sung by women. "A lot of the time I find male singers ploughing their way through songs with this obsession about being macho and all that. Being strong, being gruff, being in charge and on top, etc," he says. "Whereas some of the female singers in the structure of their songs could be questioning in the first verse, more sure of themselves in the second, bitchy as hell in the third. I just liked that ride better," he says, before launching into a near perfect imitation of Aretha.

Finally, Vandross is adamant that he still has goals to achieve in a career that has already taken stellar heights. "Not least among these is keeping his weight down to its current slimline status, something that he confesses is a major concern to him. And then there's the matter of a number one in the US. "I want to get a number one record in the States," he adds. "I've yet to have one. I feel like a work in progress. I'm always at it, there's no finish line with this. People ask, 'What else do you want to accomplish?' and I just say 'More'."

Not a bad sentiment for a well-compensated couch potato. **Tony Fardes**

JAKE BARNES ON A&R

With revivalism dominating the rock scene, maybe the UK can accommodate **Ruth, Ruth** - Americans who have broken the States' post-grunge torpor with a Jam-like sound that has all the nervous energy of the Undertones. Signed to American Recordings, the all-male trio from New York don't deliver anything particularly new but handle power hooks, raw emotion and the other hallmarks of alternative pop in a mature and confident way. Ruth, Ruth could be a sign of the way things are going in the US... Even newer are **Auratone**. The melodic, melancholic folksy R&B of this London-based four piece with a three quartets Scottish majority is also worth a listen. Like recent Paul Weller with a modern Cast-style vocal is one way to read their tuneful introspection. Production comes from Phil Vinnal, who recently oversaw albums by Gene and the Auteurs. Unsigned, without management, and yet to play a UK gig,

Auratone look to be virgin territory. They're due to make their UK debut at London's Dublin Castle in early December... Phil Vinnal is also involved in a new label worth keeping an eye on set up by the directors of Volume with Deviant label manager Gary Levermore. The Vinyl-distributed **Gumbo** will focus on one-off mini-albums by guitar bands with the first release, by London-based **Balloon**, due early January... Be prepared for a big media buzz about **Charlie's Angels** over the coming month. As the name implies, five of their six members are female and their kitsch aesthetic, cute looks and sugary vocals have got them on to the first rung of the pop ladder. Signed to Org Records with their debut single (*I Wanna Be Your Baby* just released), the pundits' comparisons already place them in the lineage of other British female pop-lite acts such as **Bananarama** and the **Bangles**. For the moment the jury remains out on their musical merits but

it would be folly to ignore them... Contrary to last week's report, **Slater** will not be playing the Garage in London on November 23. The gig has been put back seven days to November 30 with **Man Ray** now headlining and **Lime** bottom of the bill. Meanwhile **Slater** remain unsigned, are in the middle of organising a publishing deal, and will have a single out on their own label in February. Interested parties should get in touch with **Ego Management**... As hinted at last week, highly rated US West Coast rappers **The Pharcyde** have signed to **Go Beat** in a deal encompassing Europe... Finally, following last week's recommendation of the **Emissions** compilation as a source of new ideas in techno, take a look at **2 Kool's** new compilation, **Experience In Kool 1**, which features a host of underground trip hop acts with potential for development such as **James Bong** and **DJ Food**.

TALENT

One to WATCH

DIVE
Zangling Liverpool power pop from a band formed by singer/songwriter Steve O'Leary last year. O'Leary has played with Pete Dinklage, but his own songs owe more to Blur and Cast. Worth hearing.

SINGLES

TEENAGE FANCLUB: Teenage Fanclub Have Lost It (Creation CRESC0216). Filling in before next year's new album, TFC have radically reworked four of their best-loved tracks for this EP, with the charming version of Starspang by far the most successful. □□□□

ALL SAINTS 13.7.5: If You Wanna Party (I Found Love) (JTT ZANG102). Sounding uncannily like a rapping Burt Simpson, duo Shaznay and Melanin B release their swinging second chart, a feelgood outing that deserves some art action. □□□□

MEUSA: Dark Till Dawn (IndoChina 100331). Another interesting slice of jungle that confounds expectations, Meusa brings a trip heavy feel to drum and bass with some jazz remixes. Cool. □□□□

MARY KIANE: Give It All To You (Mercury MERC0829432). Kiane has moved on from pumping house into American-style R&B with this soulful single which drips emotion and may well propel her into the Top 10 this time. □□□□

DONE LYING DOWN: So You Drive (Immateral DL002CD). Another brilliant single from DLD, a taster for their stunning second album. Their edgy, NYC-inflected style places this slice of angular pop-punk well ahead of the pack. □□□□

MINTY: Plastic Bag (Sugar SUGABCD). Pop group or art concept? It's hard to say on this outing, a truly bizarre electro-pop confection that brings to mind Landscape and Thomas Dolby Fun, in a twisted way. □□□□

IN AURA: This Month's Epic (EMI C0EM333). This debut single, clocking in at over eight minutes and sounding somewhat between No Man and Pink Floyd, is unlikely to make any impact in the charts. An OK album track. □□

THE OUTHERE BROTHERS: If You Wanna Party (WEA WE390CD). Just in time for the office party season, Hula and Maki release a track that sounds peculiarly similar to Don't Stop (Wiggle Wiggle), the single that started it all off. Way way! (huge, again). □□□□

NICOLETTE: No Government/You Are Heaven (Sent Talkin' Loud 10179). The squeaky-voiced diva, who graded Massive Attack's Protection album, debuts for Talkin' Loud with a masterfully atmospheric double A-side, though her voice remains an acquired taste. □□□□

JEANIE TRACY: Crying In My Sleep (Pulse B CD058E). A fantastic voice, lauded by such luminaries as Aretha and Chaka, is showcased well enough here, but it's hard to imagine this smoochy ballad sticking its head above the crowd. □□□□

USA SHMORON: Feels So Good (Addiction) (Reaktor CDREK001). This sexy Justy Justy My Love-style offering has been spun from the soundtrack of the Fabergé



ALL SAINTS: CHART ACTION BECKONS

perfume ad in which the husky-voiced model appears. Will struggle to be noticed, despite its TV connection. □□□□

ALEX REECE: Feel The Sunshine (Blunted Vinyl BLNCP16). There have been some varying takes on jungle recently and Reece's understated, melodic drum and bass excursions with a jazz tinge will find him a wider audience in the near future. □□□□

COLLAPSED LUNG: Connection (Deceptive Bluff118). Elastic's Wire-inspired hymn sounds even better with the rigid robotic sound of this bunch. The second in Deceptive's series of pre-Christmas releases. □□□□

LORNA LUT/JUDY GARLAND: Have Yourself A Merry Little Christmas (Cariton 303600172). Whatever you think of the concept of offspring recording with their dead parents, the two voices paired here don't fully gel. □□

TWIN HAZE: Blue Suede Shoes (Sic SIC002). This rather generic, hollow-sounding retro-pop track initially threatens to dull into something routine, or at least interesting, but never quite raises the enthusiasm. □□

MASTEROBY: Anybody (Polydor 57743-2). German house-poppers Masterboy hope to repeat their European successes in the UK with this slice of infectious dancefloor fodder, though the Europop bubble does seem to have burst. □□□□

SHELTER AND THE BIG BREAKFAST CREW: Santa Claus Is Coming To Town (Aven UK AVX02CD). From the Mr Blobby school of festive fare, this is as brassy as you'd expect, with Lily Savage's nose-to-dildo tones making themselves heard above the rest of the rabble. It's horrible, but it's all for charity. □□

THE HOKA: Take The Money And Run (East West W296CD). Loose-limbed throwback blues rock from Mike Vernon-jointed west country boys. The B sides show off the essential hot guitarist, but the A side is not for Christmas. □□

DIRTY OF THE YEAR: Halo (Ballinads BAD7006CD). A seriously blues-styled riff is the only thing that lifts this single out of the indie mire, but the song falls far



MINTY: POP GROUP OR ART CONCEPT? FUN, NONETHELESS

short of the band's obviously grand intentions. □□

SIMPLY RED: Reassembling The First Time (East West EW150CD12). The second single from Life is bound to follow in the footsteps of its successor, with the same up-beat melody and a refrain to stir hear-beatners nationwide. □□□□

SINGLE OF THE WEEK

THE BEATLES: Free As A Bird (Apple/Parlophone CD08422). We haven't heard it, you haven't heard it, but it's under armed guard in Holland and it'll be hitting our screens and airwaves next weekend. Prepare for Beatlemania 25 years on. □□□□

ALBUMS

LUTHER VANDROSS: This Is Christmas (Epic EK5795). It's tempting to draw comparisons with Mariah Carey's Christmas album, and not without reason, since every track has a seasonal feel. Still, it will probably sell by the bucketload. □□□□

VARIOUS: Oblivion (Out Of Romford 00R023). More quality underground techno/trance cuts from the Out Of Romford lot, with lots of slow builders and gently melodic electronic sounds making up this 10-track collection. □□□□

VARIOUS: Indie Top 20 - Volume 22 (Beechwood Music TT022CD). Single releases from all those indie bands you've expect, plus some more besides - notably Garbage, with the now-deleted Subhuman, and debuts from Perfume and Mansun. □□□□

VARIOUS: 110 Below Vol 3 (New Electronic Records Below3CD). Various mystically entrancing interludes vie for attention on this well-crafted selection of electronics, with contributions from FSOL, Brian Eno, Jah Wobble and more. A top series. □□□□

VARIOUS: No Soul Classics Vol.1 The Best Of Rap Records (Wot HOTTCD2). Alan Russell's label brings together a real collection of garage tunes which

manage to attain a quality underground vibe. The simplicity of many of the tracks is reminiscent of early pioneering house tunes of the late Eighties. Worth checking. □□□□

THE OFFSPRING: The Offspring (Nirx 86660-2). An overdue reissue of this rare 1989 debut outing from the US punk unit-shifters. It's much rougher, faster and less grandiose than their recent songs and all the better for it. □□□□

TANGIERE DREAM: Book Of Dreams (Essential EPD033). There's a delightful irony in the fact that the Germans' ambient washes were deemed vastly unfashionable in the Seventies, only to be fully endorsed 20 years later. Disc one features those soporific sounds, while disc two finds them in perky mid-Eighties mood. □□□□

VARIOUS: Totally Wired 14 (Acid Jazz JAZ10134CD). As always this reliable compilation series comes up with some delicious slabs of rare soul and funk. Keep an eye open for some new acts including Journey Planner and Mister Eye along with the old favourites. □□□□

ORCHESTRA DES CHAMPS ELYSEES/PHILIPPE HERREWEGHE: Beethoven's Missa Solemnis (Harmonia Mundi HMC901557). A recording of staggering power and profound spirituality from Harmonia Mundi's best selling artist, and an important addition to Herreweghe's extensive discography. □□□□

WITCH HAZEL: Landlocked (Flyndy FLV014CD). Unashamed of their obvious Florida west coast influences, this five-piece from Kent, Ohio, intelligently mix acoustic psychedelics with a memorable sounding organ. A pleasure. □□□□

ALBUM OF THE WEEK

WITCH HAZEL: Landlocked (Flyndy FLV014CD). Unashamed of their obvious Florida west coast influences, this five-piece from Kent, Ohio, intelligently mix acoustic psychedelics with a memorable sounding organ. A pleasure. □□□□

This week's reviewers: Michael Arnold, Peter Brown, Catherine Fades, Les Fisher, Ruth Getz, Duncan Holland, Ian Nicolson, Kit Robinson and Selina Webb.

ALAN JONES TALKING MUSIC

Dionne Warwick is one of the finest popular singers of all time and it has long been a matter of some annoyance, at least to this writer, that while there are numerous compilations available on CD based around the same core material, her early Sixties work has been all but ignored. It's a delight, therefore, to welcome three new CDs from Sequel, featuring her first six albums in their entirety. Dating from 1962 to 1966, they are of uniformly high quality, with many lesser-known Bacharach and David compositions jammed between the hits...The best-dressed album of the week has to be *The Lava/Atlantic Tapestry* Revisited tribute to **Carole King's** classic album. A very strong line-up has been

assembled to recreate the album - **Richard Marx, Rod Stewart, Amy Grant, All-4-One** and **The Bee Gees** among them. The result never comes near matching the effortless elegance and perfection of the original, but Celine Dion's emotive take on *Natural Woman* and a superbly soulful 'You've Got A Friend' from **Beebe & Cece Winans** featuring **Aretha Franklin** are exceptional...Motown's 25th anniversary tribute to **Michael Jackson** and **The Jackson Five** comes in the form of *Soulsation*, a superb 82-song collection spread over four CDs, with a 68-page annotated essay providing the necessary background detail. The songs are magnificent, with *I Want You Back, Got To Be There* and the rest of the hits accompanied by

numerous unreleased tracks, many of them proving that the unreleased archives of Motown contain songs and performances of the highest standard...Finally, **Frank Sinatra's** 80th birthday is the excuse for a plethora of new releases, among them *All The Best?* a 40-song collection of his best work for Capitol, and arguably his finest work for Capitol, to the Fifties, it lovingly revisits *Come Fly With Me, Chicago, The Lady Is A Tramp* and the like, and also includes an electronically created duet of *The Christmas Song* with **Nat King Cole**. The companion album *Live In Concert* is less impressive, but still carries a certain charm.



FRONTLINE

BEHIND THE COUNTER

MALCOLM HARRISON, Andy's, Loughborough

"We've been very busy since we opened last Thursday with Madonna, Now! 32, Robson & Jerome and Jimmy Nail albums flying out. We're located in the centre of Loughborough which represents a new area of the country for Andy's to target. Apart from a couple of nearby specialist indie stores there are no major music competitors so we're hoping to build a very strong customer base. While the store does not have any brand new features it has taken some of the best innovations from other recently-opened stores and includes things like new-style T-shirt browsers and spoken word displays. It's going to take a while for people to recognise our name, but it's encouraging that so far we've had lots of people in buying something every day. We hope to impress with the breadth of our range and this message is reinforced every week by the mix of releases Andy's advertises."

ON THE ROAD
DAVE ATKINSON, Vital rep, London's West End

"This week it's been horrible because of the Christmas decorations and Christmas campaigns and everything going on so you can't now list the West End. As far as the indie sector of shops goes, it's all quite quiet, but the Oasis album is still absolutely whizzing out of the shops."

The indie shops have now diversified and are doing quite a lot of techno, ambient, trip hop and jungle. We've got a great single from Dr Robert we're putting in at the moment. Paul Weller's on it, so because of his status in the market, I think it's going to give it a bit of a boost. We've picked up this new label Emotive. It's a drum and bass, jungle type label and they've got a couple of good releases. There's a new Napalm Death single on Earache and an album of B-sides and stuff from Gene coming up. There's a new Sleeper single and new single from the Bluetones who are the next big thing."

IN THE SHOPS THIS WEEK

NEW RELEASES

When it came to albums St Etienne's limited edition format was in hot demand, followed by Robson & Jerome, Rolling Stones, Now! 32, East 17 & Kelly. Singles business was brisk with Björk, Blur, Bon Jovi, Whale and Boyzone leading the pack.

PRE-RELEASE ENQUIRIES

Singles: Passengers, Whigfield, Black Grape, Berr
Albums: Faithless, LL Cool J, The Beatles

ADDITIONAL FORMATS

Queen complete catalogue box set with picture discs, St Etienne limited edition album in Digipak with bonus remixes

IN-STORE

Windows: The Beatles, Robson & Jerome, Céline Dion, Elton John, Bruce Springsteen, Chris de Burgh, Ace Of Base, That's Love, Garbage
In-store: David Bowie, Wet Wet Wet, Enya, TOTP 2, Céline Dion, Best 60's Album In The World... Ever!

MULTIPLE CAMPAIGNS



Windows - Ace Of Base, Chris de Burgh, Best Of Blues Brother Soul Sister, That's Love, In-store - David Bowie, Stevie Ray Vaughan, Bonnie Raitt, Squeeze, Steve Marriott, TV ads - Chris de Burgh (Yorkshire and Granada), Ace Of Base, That's Love, Best Of Blues Brother Soul Sister (Anglia)



Windows - three for two on classic mid-price artist albums; In-store - three for two on classic mid-price artist albums, Now! 32, Absolutely Disney, Robson & Jerome, Piano Moods, Roxette, Best Of All Woman, Eternal, Robert Palmer, UB40, Cliff Richard, Coronation Street, Power Rangers Movie promotion with ET voucher redeemable against other Fox Video titles



In-store - Ace Of Base, Passengers, Garbage, Puccini Experience; TV ads - Shina 3, Blur (national Channel Four); Press ads - Black Grape, Boyzone, Faithless, Passengers



Singles - Céline Dion, Michael Bolton, PJ & Duncan, Wet Wet Wet, Passengers; Windows - Beatles, Céline Dion, Robson & Jerome, Elton John, Bruce Springsteen; In-store - The Beatles, Céline Dion, Robson & Jerome, On A Dance Tip 95, Now! 32, Garth Brooks, N-Trance, Ace Of Base, Christmas music campaign



Singles - Erolia, Flicker Noise, Heave, Real People, Sandy Dirt, Shelter; Albums - Caravan, Roy Carrier



Singles - Wet Wet Wet, Passengers, Céline Dion, Blur, Oasis; Albums - The Beatles, Enya, TOTP 2, Best 60's Album In The World... Ever!, Melodias Of Love, Goldeneye, Robson & Jerome, Bruce Springsteen, Now! 32, Queen, Hearbeat, Madonna; Windows and In-store - Massive Mega Sale



Singles - Tina Turner, Foo Fighters, Passengers, PJ & Duncan; Albums - Autotech, Bad Religion, Capercaille; Windows - Enya, PJ & Duncan, Foo Fighters, The Beatles, Passengers, Tina Turner, East 17, Eternal, Rolling Stones, Robson & Jerome, Now! 32, Bruce Springsteen, The Nightmares Before Christmas, Andre, Miracle On 34th Street, Jenny Eclair; In-store - The Main Event with CDs at £9.99, Queen, Beatles, Bruce Springsteen, Enya, Roxette, Best of The 60's, TOTP 2, Best Party Album, Robson & Jerome, Bon Jovi, Def Leppard, Boyzone, Janet Jackson, Jimmy Nail, Wet Wet Wet



Single - Garbage; Windows - Elton John, Ozzy Osbourne, Puccini, The Beatles, Rolling Stones, Mariah Carey, Eternal, Faithless; In-store - Kathleen Battle, Galleria, Classicon



Megaplay singles - Maxine and Dubwise, Ballistic Brothers; Essential Album - Charlatans; Windows and In-store - Truly Gifted Christmas campaign; TV ads - Christmas campaign (Juster, Grampian, Scottish Channel Four); Press ads - Christmas campaign, Powder, Eternal, Shamen, Pop Tartz, Force 1, Hardtimes, Candy Dulfer, Charlatans



Album - The Beatles; Windows - Beatles, TOTP 2, Chris de Burgh; In-store - The Beatles Anthology promotion offering ES voucher redeemable against the Red or Blue Album, Christmas catalogue promotion; TV ads - Best 60's Album In The World... Ever!, TOTP 2 (national ITV, Channel Four and satellite)



Singles - Boyzone, PJ & Duncan; Album - East 17; In-store - Christmas Music promotion with CDs at £7.99 and cassettes at £4.99, Robson & Jerome, The Beatles; In-store - three CDs for the price of two across selected range

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Loughborough), Depth Charge (York), HMV (Hull), One Up (Aberdeen), Our Price (Bishops Cleeve), Rock Box (Camberley, Salfron (St Austell), Spin A Disc (Northampton), Tower (Piscadilly), Virgin (Manchester). If you would like to contribute call Karen Faux on 0181 543 4830.

EXPOSURE

TELEVISION

25.11.95
Live Aid Kick-off featuring Whigfield, BBC 1: 9.15 - 12.20p
MTV Unplugged with The Cranberries, MTV: 6.30 - 7.30pm
Later With Jools Holland featuring Steve Earle, Cast and Emmylou Harris, BBC 2: 11.50 - 12.55pm
26.11.95
Best Specials featuring Teenage Fanclub and Thurman, Channel Four: 2.15 - 3.10am
27.11.95
The Soul Of MTV: Marvin Gaye Special, MTV: 11 - noon

The O-Zo features an Erasure special, BBC 2: 6.45 - 7pm
29.11.95
The Album Show spotlights Elton John and Roxi Music, ITV: 1.50 - 2.45am
30.11.95
VH-1: 2-3: Live Vendross, VH-1: 8 - 8.15pm
1.12.95
Ten Of The Best featuring Simply Red, VH-1: 2-3pm
Backtrack 1967 featuring The Jimi Hendrix Experience, Pink Floyd, Sam And Dave, Procol Harum and the Rolling Stones, VH-1: 10 - 10.30pm

25.11.95
In Concert features David Bowie at Wembley Arena, Radio One: 4.30 - 5pm
John Peel with sessions from Jolt and The Yummy Fur, Radio One: 5-7pm
The Radio One Rap Show, Tim Westwood presents special guest Melvyn Van Peebles, Radio One: 8 - midnight
The Essential Mix Tour: Live In Glasgow with DJ's Pete Tong, Sasha, Paul Oakenfold and Paul Bleasdale, Radio One: midnight - 4am
26.11.95
The Radio One Rock Show with Jehn Cavaghan, featuring New York band Dog Eat

Dog in session, Radio One: 8 - 10pm
Andy Kerber with a set from Zimbabwe band the Bhandu Boys, Radio One: 10 - midnight
27.11.95
The Evening Session with the best awards of the year from the AME Brit Awards, Radio One: 7-9pm
Apache Indian and The Handsworth Massive feature special guest Gregory Isaacs, Radio One: 9-10pm
30.11.95
Simon Mayo features Bette Midler as God of the week, Radio One: 9-noon

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
THE BEATLES Anthology 1 BLTZKREIG	Apple/Parlophone	November 21	 	The release will be heavily press advertised backed by nationwide posters. Retail displays will run with multiples and independents. Ads will run in <i>Kerrang!</i> , <i>Metal Hammer</i> and <i>Terraviva</i> until January.
Unholy Trinity BOUNTY KILLER	Neat Metal	November 20	 	Ads will run on regional and specialist dance radio and in the music and national press.
No Argument TRACY CHAPMAN	Greenstones	November 20	 	The release will be advertised in Q and the national press and there will be a nationwide outdoor poster campaign.
New Beginning CHAS & DAVE	WEA	November 20	 	Regional ITV and national Channel Four ads will be backed by radio advertising on Melody and Talk Radio for at least four weeks.
Rock 'N' Roll Party DUMB ASK	Telstar	November 20	 	Ads will run in <i>Kerrang!</i> , <i>Metal Hammer</i> and <i>Terraviva</i> until January.
Cheer Accident ENYA	Neat Metal	November 20	 	A cross-media campaign will run until Christmas. The release is album of the week in WH Smith and Menzies.
The Memory Of Trees QUINCY JONES	WEA	November 20	 	The album will be regionally radio advertised and ads will run in the national and music press.
Q's Juice Joint LL COOL J	WEA	November 20	 	The release will be advertised in the music press and there will be a nationwide street poster campaign which will include stickering.
Mr. Smith MCALMONT & BUTLER	Island	November 20	 	Ads will run in the <i>NME</i> , <i>Melody Maker</i> , <i>Time Out</i> , <i>Raw</i> , <i>Smash Hits</i> , <i>Select</i> and <i>The Guardian</i> . There will be posters and retail displays.
Sounds Of McAlmont & Butler BARRINGTON PHELDUNG	Virgin	November 27	 	National ITV advertising will be backed by radio ads on Classic FM. Press ads will run in the <i>Radio Times</i> and there will be displays with WH Smith, Menzies and EUK.
Essential Inspector Morse Collection	Virgin	November 20	 	The release will be advertised in the specialist blues press.
JOHN PRIMER The Real Deal	Code Blue	November 20	 	
ROXY MUSIC The Thrill Of It All	Virgin	November 20	 	This four-CD box set will be press advertised in <i>Mojave</i> and Q and tagged on all advertising for Bryan Ferry's <i>More Than This</i> release.
SAVAGE Holy Wars	Neat Metal	November 20	 	There will be advertising in the specialist music press including <i>Kerrang!</i> , <i>Metal Hammer</i> and <i>Terraviva</i> .
SILK SILK	WEA	November 20	 	This release will be advertised in the specialist music press including <i>Blues & Soul</i> and <i>Echoes</i> .
VENDM Crenos	Neat Metal	November 20	 	The release will be advertised in <i>Kerrang!</i> , <i>Metal Hammer</i> and <i>Terraviva</i> and there will be a mail-out to the fanbase.
VARIOUS Ambient Amazon	Turnt Dance	November 27	 	The campaign includes music press advertising and radio ads on Kiss, Dream and Galaxy.
VARIOUS The Best 80s Album In The World...Ever!	Virgin	November 20	 	This compilation of Sixties pop will be nationally TV advertised during the Beatles Anthology and radio advertised on selected IR stations.
VARIOUS 100% Christmas	Telstar	out now	 	Retailers are supporting it with co-op press and poster campaigns.
VARIOUS Funky James III	Hubbub	November 20	 	This release will be re-promoted on Channel Four, ITV and satellite TV through to Christmas with ads on Atlantic 252, SIRS and Capital FM.
VARIOUS Greatest Soul Album Of All Time	Dino	November 27	 	Radio ads on Jazz, Choice, Dream, BRMB, Galaxy, Piccadilly, Forth and Cool will be supported by ads in the specialist dance music press.
VARIOUS History Of Hardcore	Suburban Base/Moving Shadow	out now	 	A mass-market campaign covering all media will run for at least three weeks to support this release, which is album of the week with Menzies.
VARIOUS Jazz Funk Vol 6 Definitive	Beechwood Music	November 27	 	Regional radio advertising, ads in the music press and Tube posters will promote this release. There will be fliers in clubs and retail outlets.
VARIOUS Jep-Jazz Mastercuts	Volume	November 27	 	The release will be radio advertised on Kiss and Jazz FM and press advertised in <i>Echoes</i> , <i>Blues & Soul</i> , <i>Touch</i> and <i>The Wire</i> .
VARIOUS Metalurgy	Neat Metal	November 27	 	There will be competitions on cable channel Live TV.
VARIOUS The No. 1 Christmas Album	PolyGram TV	November 27	 	Advertising in <i>Select</i> , <i>Dancing</i> , <i>Kerrang!</i> and the weekly music press will be backed by nationwide rock club nights and posters.
VARIOUS Ragga Ragga Ragga 6	Greensleeves	November 20	 	This compilation will be advertised in <i>Metal Hammer</i> , <i>Kerrang!</i> and <i>Terraviva</i> .
VARIOUS Techno Europa	Polydor	November 27	 	Advertising on ITV, Channel Four and satellite TV will be backed by ads on Atlantic 252 and Capital and in the national press.
VARIOUS That's Love	EMI TV	November 20	 	Ads will run on Choice and pirate stations with press back-up in the music and national titles.
VARIOUS Top Of The Pops 2	Sony Concerto TV	November 20	 	The release will be advertised in the specialist dance press and there will be a fanbase mail-out plus POS material for in-store displays.
VARIOUS Up Your Ronson	Columbia	November 27	 	The release will be advertised in selected ITV regions and nationally on Channel Four. Radio ads will run on Heart and Capital FM.
	Polydor	November 27	 	A cross-media campaign including national TV, press and radio ads will be backed by co-op retail support from WH Smith, Menzies and HMV. Ads will run in the dance and style press and there will be radio ads on 10 stations. Posters, fliers and a mail-out complete the campaign.

Compiled by Sue Sillicoe: 0181-727255

CAMPAIGNS OF THE WEEK

ARTIST



THE BEATLES - ANTHOLOGY 1
 Record label: Apple/Parlophone
 Media agency: CIA
 Media executive: Gareth Currie
 Product manager: Wendy Furness
 Creative concept: The Team
 Apple/Parlophone is launching a media blitz that includes extensive press advertising to promote The Beatles Anthology 1, which is released

tomorrow (November 21). With the screening of LWT's Beatles Anthology documentary few people can be unaware of the album's existence, but Parlophone is taking no chances and is pushing the release through displays in all multiples and independents. Posters will be supported by ads in the music, lifestyle and national press.

COMPILATION

THE GREATEST SOUL ALBUM OF ALL TIME
 Record label: Dino
 Media executive: Justin Lucas
 Managing director: Mario Warner
 Creative concept: Mario Warner

Dino is launching a three-week cross-media campaign to support its latest compilation, out next Monday. The 40-track album includes artists as diverse as Percy Sledge and R Kelly - something for everyone says Dino MD Mario Warner. A one-week co-op campaign runs on ITV (with Woolworths) with solus TV ads on Channel Four, ITV and Sky. Radio ads will be supported by nationwide posters and ads in the national and music press.



Soldiers make the record books

CHART FOCUS THE UK'S OFFICIAL CHART SOURCE

SALES

Robson and Jerome's self-titled album enters the chart at number one after selling 270,000 copies in a week. That's the highest first week sale ever achieved by debut album, and the third highest sale of the year, behind the 346,000 tally of Oasis's (What's The Story) Morning Glory? and the 283,000 debut of Simply Red's Life. The Soldier Soldier stars stay at the top of the singles chart too, but with a vastly reduced majority, as I Believe/Up On The Roof sold approximately 118,000 copies last week, a massive 47% decrease on the week before. After selling exactly 600,000 copies in three weeks, it is in serious danger of being replaced at the top by the record it dethroned - Coolio's Gangsta's Paradise, which is also in decline, but more gently. The Coolio single sold 94,000 copies last week, to bring its total to 600,000 in four weeks.

Having kept Oasis's Wonderwall off the top of the singles chart a fortnight ago, Robson & Jerome are now blocking them at the top of the albums chart. After debuting at number one seven weeks ago, Morning Glory has spent six consecutive weeks at number two. It sold 99,000 copies last week, and has sold some 887,000 copies in all. Last week it sold just the sales of Oasis's previous album Definitely Maybe, while both were simultaneously certified triple platinum, indicating deliveries to the trade (as opposed to over-the-counter sales) of more than 900,000 apiece.

While their single Wonderwall slips a notch to number four this week, the interest in all things Oasis can be gauged from the fact that all of their previously released singles are still in the lower quarter of the top 100. They are additionally charting as One's at number 52 with Wubbling Rivalry, an opportunistic release featuring interviews with the Gallagher brothers. Though a Beatles interview disc breached the album chart some 19 years ago, Wubbling Rivalry is the first interview disc ever to make the singles chart.

Boyzone registers their fourth straight Top 10 hit with their update of Cat Stevens' 1971 song Father & Son, though anyone listening to the lyrics of their version will be rather confused, as it is all sung in the same key as by the same person, while Cat's original was sung in two keys, like a duet, with the higher register representing the son's dialogue, and the lower the father's. Boyzone are one of 11 acts from the rest of Europe in this week's Top 40 - an all-time record.

Alan Jones

SINGLES UPDATE



SALES AWARDS

Platinum: Oasis: (What's The Story) Morning Glory? (3); Oasis: Definitely Maybe (3); Various: Now That's What I Call Music! 32 (3); Robson & Jerome: Robson & Jerome.
Gold: Enya: Memory Of Trees; Free: The Spirit; Pan Pipes: Moods Two; The Human League: Greatest Hits; The Rolling Stones: Stripped; Bryan Ferry/Roxy Music: More Than This - The Best Of Various; That's Rock 'N' Roll; Various: That's Country; Various: Dedicated To Pleasure; Various: The Best Party... Ever!; Various: Pan Pipes 2; Various: Dance Zone '95.
Various: The No. 1 All Time Rock Album: Various: House Collection Volume 3.
Silver: Hank Marvin: Hank Plays Cliff; Gary Barlow: One More Dream - The Very Best Of; Echoberry: On; Shirley Bassey: Shirley Bassey Sings The Movies; Various: Cream Anthems.

PLAYLIST ADDS

Radio 1 FM: w/b 15.11.95: C List: Jerry - Wanna Be With U; David Bowie - Changes When We Meet; Capital FM: w/b 18.11.95: A List: Eternal - I Am Shaved; Michael Bolton - A Love So Beautiful; Michael Jackson - Earth Song; Blue: Love Me Like A Rock; B List: East - Prayers For The Dying; Phoenix - Cold; C List: Piano Black & Sting - Spirit In The Material World; ETC - In The Beginning; Happy Chappies - I Believe; Simply Red - Remembering The First Time.
Waga Radio: w/b 12.11.95: C List: Pulp - Disco 2000; Simply Red - Remembering The First Time; D List: Seal - Don't Cry; MTV Europe: w/b 21.11.95: D List: 1 - Got On It; Everything But The Girl - Missing; Tuff - Dugg; On Your Michael Jackson; Earth Song; Manah Carey & Boyz II Men - Water Runs Dry; Garbage - Queer; Cypress Hill - Three Yrs. Set In The Sky.

THIS WEEK'S HITS

Singles

NUMBER ONE: I Believe/Up On The Roof Robson Green & Jerome Flynn - RCA
HIGHEST NEW ENTRY: The Universal Blur - Food
HIGHEST CLIMBER: Anywhere Is Enya - WEA
NUMBER ONE R&B SINGLE: Gangsta's Paradise Coolio - Tommy Boy
NUMBER ONE DANCE SINGLE: To The Beat Of The Drum (La Luna) Ethics - VC Recordings

Albums

NUMBER ONE/HIGHEST NEW ENTRY: Robson & Jerome - RCA
HIGHEST CLIMBER: Greatest Hits 1981-1995 Luther Vandross - Epic
NUMBER ONE COMPILATION: Now That's What I Call Music! 32 - EMI/Virgin/PolyGram

Airplay

NUMBER ONE SINGLE: Wonderwall Oasis - Creation
BIGGEST GROWER: Itchycoo Park M People - Deconstruction
MOST ADDED: She's All On My Mind Wet Wet Wet - Precious Organisation

THE CONTACT BOOK FOR THE US MUSIC INDUSTRY ...

THE GAVIN PHONE BOOK

Contents:

- Phone & fax index listing by name
- Major US record companies & staff listings
- Independent US record companies
- US Promotion companies
- And more...
- US Music retailers
- Artist managers
- Music publishers
- US Radio stations

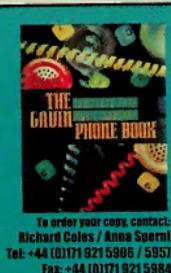
Current '95 edition
special price:

£37 (UK)

£47 (Europe/Rest of World)

Includes postage & packing

To order your copy, contact:
Richard Coles / Anna Spornell
Tel: +44 (0)171 921 5906 / 5957
Fax: +44 (0)171 921 5984



TOP 75 SINGLES

25 NOVEMBER 1995

Label/CDS/Cass (Distributor) 7712
TITLES A-Z

Pos	Last	Title	Artist (Producer/Publisher)	Label/CDS/Cass (Distributor)
1	3	I BELIEVE UP ON THE ROOF ★	Robbie G and Johnnie D (Buck/Rick/Al) TRC-Rescue A&M (Parade) 742132683/42132684 (BMG)	RCA 742132683/42132684 (BMG)
2	5	GANGSTA'S PARADISE	Tommy Boy MCSTO 7104/MCSTO 7104 (BMG/Track Back) There's A Ghetto Back/Wasted (J&R)	Tommy Boy MCSTO 7104/MCSTO 7104 (BMG/Track Back)
3	4	MISSING	Bianco V Nagro/Eternal/NAC RECORDING INC (MCA)	MCA 742132683/42132684 (BMG)
4	3	WONDERFUL	Creation CRESC2 215CRECS 215 (GMMV)	Creation CRESC2 215CRECS 215 (GMMV)
5	NEW	THE UNIVERSAL	Red/Polyphonic CDFOODS 60/CF000 69 (E)	Red/Polyphonic CDFOODS 60/CF000 69 (E)
6	4	YOU'LL SEE	Maverick/VW 02342XW 0234C (MCA)	Maverick/VW 02342XW 0234C (MCA)
7	12	ANYWHERE IS	WEA WEA 02304WEA 0234C (F)	WEA WEA 02304WEA 0234C (F)
8	NEW	FATHER AND SON	Polystar 573762575344 (F)	Polystar 573762575344 (F)
9	NEW	IT'S ON SO QUIET	One Little Indie 128 17P/CD128 17P (E)	One Little Indie 128 17P/CD128 17P (E)
10	NEW	LIE TO ME	Mercury JVDW 1810GMDW 19 (F)	Mercury JVDW 1810GMDW 19 (F)
11	NEW	ITCHY-GOOD PARK	Deconstruction 7431330732/421330734 (BMG)	Deconstruction 7431330732/421330734 (BMG)
12	4	THUNDER	London LOCDD 373/LONSD 373 (F)	London LOCDD 373/LONSD 373 (F)
13	NEW	TO THE BEAT OF THE DRUM (LA LUNA)	PG Recording/VINO 5V03C 34 (E)	PG Recording/VINO 5V03C 34 (E)
14	2	I BELIEVE	Shindig/PWL SHIN 90C/SHIN 90 (MCA)	Shindig/PWL SHIN 90C/SHIN 90 (MCA)
15	NEW	HAPPY CAMPERS	Ally Boys (Scott/Epstein/Reple/Kane) (E)	Ally Boys (Scott/Epstein/Reple/Kane) (E)
16	11	EXHALE (SHOOP SHOOP)	Arista 7432133247/743213754 (BMG)	Arista 7432133247/743213754 (BMG)
17	13	IT'D LIE FOR YOU (AND THAT'S THE TRUTH)	Virgin VSCD 103/VSCD 103 (E)	Virgin VSCD 103/VSCD 103 (E)
18	4	HEAVEN FOR EVERYONE	Parlophone CDQUEEN 27/CDQUEEN 27 (E)	Parlophone CDQUEEN 27/CDQUEEN 27 (E)
19	2	GOLDENEYE	Parlophone CD7 0017/017 001 (E)	Parlophone CD7 0017/017 001 (E)
20	3	FAIRGROUND ★	East West EW 0010C/EW 010C (E)	East West EW 0010C/EW 010C (E)
21	2	PRETENDERS TO THE THRONE	Goldcrest 605DCD 134/605DCD 134 (F)	Goldcrest 605DCD 134/605DCD 134 (F)
22	3	HE'S ON THE PHONE	Heavenly/Creation HWNS CDH/NWNS CD4 (DMMV)	Heavenly/Creation HWNS CDH/NWNS CD4 (DMMV)
23	NEW	PERRY MASON	EMI CD62395C (SM)	EMI CD62395C (SM)
24	14	WHEN LOVE & HATE COLLIDES	Virgin VSCD 103/VSCD 103 (E)	Virgin VSCD 103/VSCD 103 (E)
25	17	WHEN LOVE & HATE COLLIDES	Virgin VSCD 103/VSCD 103 (E)	Virgin VSCD 103/VSCD 103 (E)
26	NEW	ANGEL (LADADI O HEYO)	EMI CD62395C (SM)	EMI CD62395C (SM)
27	13	YOU TO ME ARE EVERYTHING	Parlophone CD7 0017/017 001 (E)	Parlophone CD7 0017/017 001 (E)
28	NEW	THE LOOK '95	EMI CD62395C (SM)	EMI CD62395C (SM)
29	17	BOOMBASTIC ●	Virgin VSCD 103/VSCD 103 (E)	Virgin VSCD 103/VSCD 103 (E)
30	NEW	RUNAWAY	freemove TABC 290/TABC 290 (E)	freemove TABC 290/TABC 290 (E)
31	13	YOU ARE NOT ALONE ●	EMI CD62395C (SM)	EMI CD62395C (SM)
32	3	LUCKY LOVE	London ACCD 4ACDCC 4 (F)	London ACCD 4ACDCC 4 (F)
33	NEW	DOUBLE LOVE (REMIX)	SMI CD5 DANUDD 10DANUDD 1 (SMI)	SMI CD5 DANUDD 10DANUDD 1 (SMI)
34	NEW	TEMPO FIESTA (PARTY TIME)	Systematic SYSCD 23/SYSCD 23 (F)	Systematic SYSCD 23/SYSCD 23 (F)
35	13	HAPPINESS	Cowboy CDCAA 29/CDCAA 29 (E)	Cowboy CDCAA 29/CDCAA 29 (E)
36	NEW	MI GONE	EMI CD62395C (SM)	EMI CD62395C (SM)
37	NEW	RELAX	Manifesto FESCD 4FESCD 4 (F)	Manifesto FESCD 4FESCD 4 (F)

Pos	Last	Title	Artist (Producer/Publisher)	Label/CDS/Cass (Distributor)
38	17	WRAP ME UP	Alice Party (Vinson/Rodriguez) MCA (Nonesuch/Compton)	Systematic SYSCD 23/SYSCD 23 (F)
39	21	LIKE A ROLLING STONE	Virgin VSCD 103/VSCD 103 (E)	Virgin VSCD 103/VSCD 103 (E)
40	24	EVE BODY BE SOMEBODY	Positive CDTV 46/CTV 46 (F)	Positive CDTV 46/CTV 46 (F)
41	25	POWER OF A WOMAN	1st Avenue/EMI CDEM 389/TCDEM 386 (E)	1st Avenue/EMI CDEM 389/TCDEM 386 (E)
42	NEW	I (WANNA GIVE YOU)	Rumour RUMACD 3/RUMACD 3 (BMG)	Rumour RUMACD 3/RUMACD 3 (BMG)
43	32	TURNING IN MEMPHIS	WEA WEA 021CD WEA 021C (F)	WEA WEA 021CD WEA 021C (F)
44	NEW	TURN ME OUT	Stress CDSTR 40/4-12STR 40 (F)	Stress CDSTR 40/4-12STR 40 (F)
45	28	UNTIL MY DYING DAY	DEP International DEP 45/DEP 45 (E)	DEP International DEP 45/DEP 45 (E)
46	29	DIGGIN' ON YOU	LaFace/Arista 743213752/421375244 (BMG)	LaFace/Arista 743213752/421375244 (BMG)
47	25	HIGHER STATE OF CONSCIOUSNESS	Manifesto Mercury FESCD 3FESCD 3 (F)	Manifesto Mercury FESCD 3FESCD 3 (F)
48	28	IN THE HOUSE	Media/MCA MCSTO 4005/MCSC 4005 (BMG)	Media/MCA MCSTO 4005/MCSC 4005 (BMG)
49	18	FANTASY	Columbia 6624952/6624954 (F)	Columbia 6624952/6624954 (F)
50	31	TELL ME	Epice 6623882/6623884 (SM)	Epice 6623882/6623884 (SM)
51	NEW	THE MONKEYS	Adams Sounds COALMOS 017/MCALMOS 017 (F)	Adams Sounds COALMOS 017/MCALMOS 017 (F)
52	NEW	WIBBLING RIVALRY (INTERVIEWS WITH NOEL AND LIAM GALLAGHER)	Capitol 4545/4546 (E)	Capitol 4545/4546 (E)
53	2	WISHES OF HAPPINESS & PROSPERITY (YEHA-NHAY)	Virgin VSCD 103/VSCD 103 (E)	Virgin VSCD 103/VSCD 103 (E)
54	26	DIAN!	ADM 5812912/5612924 (F)	ADM 5812912/5612924 (F)
55	33	THE TWELFTH OF NEVER	RCA 7432132017/421320174 (BMG)	RCA 7432132017/421320174 (BMG)
56	3	POWER OF LOVE/LOVE POWER	Epice 6623882/6623884 (SM)	Epice 6623882/6623884 (SM)
57	2	EXODUS	Sony 82 80542/8280544 (E)	Sony 82 80542/8280544 (E)
58	2	WHADDA U WANT (FROM ME)	Virgin VSCD 98/VSCD 98 (E)	Virgin VSCD 98/VSCD 98 (E)
59	24	FEEL THE MUSIC	Cooltemp ODDCOOL 5 (F)	Cooltemp ODDCOOL 5 (F)
60	43	YOU REMIND ME OF SOMETHING	Live JIVECD 388/JIVECD 388 (BMG)	Live JIVECD 388/JIVECD 388 (BMG)
61	4	LUCKY YOU	Epice 6623882/6623884 (SM)	Epice 6623882/6623884 (SM)
62	4	SENTIMENTAL	Arista 743212496/743212496A (F)	Arista 743212496/743212496A (F)
63	3	CLASSICAL GAS	EMI CDEM 404/TCDEM 404 (E)	EMI CDEM 404/TCDEM 404 (E)
64	6	MIS-SHAPES/VERTED FOR E & WIZZ	Virgin VSCD 103/VSCD 103 (E)	Virgin VSCD 103/VSCD 103 (E)
65	3	HUNGRY HEART	Columbia 6623882/6623884 (SM)	Columbia 6623882/6623884 (SM)
66	32	AINT NOBODY	World/Columbia 6623882/6623884 (SM)	World/Columbia 6623882/6623884 (SM)
67	3	I'M READY	VC RECORDS VCRD 21 (E)	VC RECORDS VCRD 21 (E)
68	53	BIG RIVER	East West EW 098C/EW 098C (W)	East West EW 098C/EW 098C (W)
69	4	YOU DO	HUT HUT 57/57RUT 57 (E)	HUT HUT 57/57RUT 57 (E)
70	2	BREKIN'S DOWN	Atlantic A 7135D14 (W)	Atlantic A 7135D14 (W)
71	51	MIGHT BE STARS	Indolent DE 03C/DVE 03C/MC (F)	Indolent DE 03C/DVE 03C/MC (F)
72	11	STAYIN' ALIVE ●	All Around The World CDLOBE 131/CDLOBE 131 (TRC/BMG)	All Around The World CDLOBE 131/CDLOBE 131 (TRC/BMG)
73	45	BEGGING YOU	Geffen GFSTO 2206/GFSC 2206 (BMG)	Geffen GFSTO 2206/GFSC 2206 (BMG)
74	4	ELECTRIC TRAINS	A&M 8812802/5812814 (F)	A&M 8812802/5812814 (F)
75	6	LIGHT OF MY LIFE	1st Avenue/EMI CDEM 397/TCDEM 387 (E)	1st Avenue/EMI CDEM 397/TCDEM 387 (E)

As used by Top Of The Pops and Radio One

the flood

RIGHT HERE, RIGHT NOW

With mixes by T-Empo, Cappella and Grinstretcher, CD / 12" / Cass

Also available: the LIVE VIDEO, 'Somewhere In Time... Remastered On CD'

DISTRIBUTED BY: WARNER MUSIC UK. A WARNER MUSIC GROUP COMPANY. ORDER FROM YOUR WARNER MUSIC UK SALESPERSON OR CALL TELESales ON 0161 998 9999

AIRPLAY PROFILE



Title Artist Label		Weeks on chart	No of plays	W*	TW*
1	WONDERWALL Dave (Capitol)	28	30		
2	MISSING Everything But The Girl (Epic/Atlantic Music)	27	27		
2	HE'S ON THE PHONE Spin (Epic/Atlantic)	27	27		
2	THE UNIVERSAL ARCADE Fire (A&M)	26	27		
5	PRETENDERS TO THE THRONE Beautiful South (Capitol)	16	26		
5	HAPPINESS Primal Scream (Capitol)	16	26		
7	IT'S ON SO BUILT LIKE A BEAST The Roots (A&M)	14	25		
8	DISCO 2000 Jay-Z (RCA)	20	24		
8	LUCKY YOU Lightning Seeds (Capitol)	24	23		
10	POWER OF LOVE (POWER) Luther Vandross (Capitol)	22	22		
10	YOU'LL SEE Mariah Carey (A&M)	21	22		
12	6 THUNDER East River Pipe (Capitol)	24	21		
12	ITCHYDOD PARK Manic Street Preachers (Capitol)	19	21		
14	WHEN LOVE & HATE COLLIDE Del (Capitol)	23	20		
14	I BELIEVE New Edition (Capitol)	6	20		
14	DIGGIN' ON YOU The Roots (Capitol)	23	20		
16	LUCKY LOVE Ace Of Base (Capitol)	19	20		
16	RYTHM OF LIFE Olly Murs (Mercury)	5	20		
18	MIGHT BE STARS (Wonderwall) The Roots (Capitol)	14	20		
20	WHAT DO I WANT (FROM ME) Frankie Blackman (Capitol)	15	19		
21	I BELIEVE Heavy Caper (Capitol)	10	18		
21	EXHALE (SHOOP SHOOP) Whirlyman (Capitol)	11	18		
23	ANYWHERE Else (Capitol)	9	17		
23	SLEEPING IN MINNESOTA Lauryn Hill (Capitol)	2	17		
25	FAIRGROUND Simply Deep (Capitol)	16	16		
26	CARNIVAL The Roots (Capitol)	4	15		
26	PASS THE WILES (Wonderwall) The Roots (Capitol)	20	15		
26	GOLDENEYE The Roots (Capitol)	11	15		
26	B 2 GETHER In The Company Of (Capitol)	24	15		
26	KING OF THE KERB Eshwara Ryan (Capitol)	23	15		
26	AIN'T NOBODY Chris King (Capitol)	10	15		



Title Artist Label		Weeks on chart	No of plays	W*	TW*
1	I'LL BE THERE FOR YOU The Notorious B.I.G. (A&M)	29	33		
2	LUCKY YOU Lightning Seeds (Capitol)	28	30		
3	WONDERWALL Dave (Capitol)	25	30		
3	HEAVEN FOR EVERYONE Queen (Parlophone)	29	30		
5	WALKING IN MEMPHIS Cap (Mercury)	28	28		
5	LIKE A ROLLING STONE The Rolling Stones (Mercury)	25	28		
7	BROKEN STONES The Roots (Capitol)	20	28		
7	ELECTRIC TRAINS SUMMER (A&M)	23	25		
7	THE UNIVERSAL ARCADE Fire (A&M)	23	25		
10	TD LIE FOR YOU (WHAT'S THE TRUTH) Mariah Carey (A&M)	23	24		
10	GOLDENEYE The Roots (Capitol)	23	24		
12	CAMDEN TOWN Suede (Capitol)	24	23		
12	GOLD RACE (Wonderwall) The Roots (Capitol)	9	23		
12	WHEN LOVE & HATE COLLIDE Del (Capitol)	24	23		
12	ROLL TO ME The Roots (Capitol)	23	23		
12	PRETENDERS TO THE THRONE Beautiful South (Capitol)	22	23		
12	NO RELIGION New Wives On The Loose (Capitol)	22	23		
18	ALRIGHT Coo (Capitol)	24	22		
18	LIKE LOVERS (Del) Love (Capitol)	25	22		
20	OCEAN DRIVE Capleton (Capitol)	22	21		
20	MISSING Everything But The Girl (Epic/Atlantic Music)	9	21		
20	WAITING IN VAIN Aventura (Capitol)	23	21		
21	STRANGERS WHEN WE MEET Dave Matthews (Capitol)	17	20		
21	MISS SARAJEVO Primal Scream (Capitol)	19	20		
25	HAND IN MY POCKET Manic Street Preachers (Capitol)	17	19		
25	CIRCUS Lenny Kravitz (Capitol)	17	19		
27	FAIRGROUND Simply Deep (Capitol)	33	17		
27	KING OF THE KERB Eshwara Ryan (Capitol)	20	17		
28	SOMETHING FOR THE PAIN Ben Jelen (Mercury)	29	16		
28	MIGHT BE STARS (Wonderwall) The Roots (Capitol)	8	16		

All data from page 6 Media Monitor. Station profile charts rank titles by total number of plays per station from 06.00 on Sunday 12 November 1995 until 24.00 on Saturday 18 November 1995.

AIRPLAY FOCUS

BEACON TOP 10		Plays
1	LUCKY YOU Lightning Seeds (Capitol)	32
2	FAIRGROUND Simply Deep (Capitol)	31
3	FAIRGROUND Simply Deep (Capitol)	31
4	POWER OF A WOMAN (Wonderwall) The Roots (Capitol)	27
5	MIXING EVERYTHING BUT THE GIRL (Epic/Atlantic)	27
5	HEAVEN FOR EVERYONE Queen (Parlophone)	26
7	PRETENDERS TO THE THRONE Beautiful South (Capitol)	25
7	WALKING IN MEMPHIS Cap (Mercury)	25
7	SOMETHING FOR THE PAIN Ben Jelen (Mercury)	25
10	TD LIE FOR YOU (WHAT'S THE TRUTH) Mariah Carey (A&M)	23

Most plays tracks on Beacon with 11/12/95 & 18/11/95

BEACON RADIO

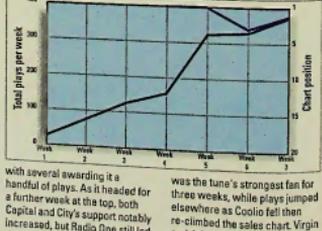
In a fiercely competitive market Beacon Radio is using humour, entertainment and presenters' personalities to carve out its niche. With the Wolverhampton-based station's contemporary hits diet differing little from the rivals, programme director Pete Wagstaff reckons the packaging around the songs is what makes Beacon different. "It is a high-profile personality station," he says "it's big on entertainment. We're not here to educate, just to inform and entertain people." Responsible solely for music, Wagstaff employs a mix of "gut reaction" current hit tunes and what he thinks sounds good to

to please the 25 to 44 target audience. He admits Beacon doesn't offer anything greatly different to its rivals, but does give high profile to album tracks by acts like Queen, Simply Red and Mariah Carey. Despite the FM station taking a dip in the last Rajas to 368,000 listeners, a 26% reach and a 14.2% market share in its 3.41m transmission area, Wagstaff says: "I don't think there is a problem, just the fact there are so many stations. On TV the other night there were ads for ourselves, Heart and BRMB in three consecutive breaks so it's very, very competitive." **Paul Williams**

COOLIO FOCUS

Coolio's ground-breaking entry at number one caught many by surprise - not least Coolio himself, who whose usual resistance to rap was, initially at least, not being forgotten for Gangsta's Paradise. Radio One, where a trading a familiar tone path by giving the track 23 spins in the two weeks before its chart debut. This was highly supportive, indeed, considering the former US number one could only muster 70 spins in total during that period. When it became Britain's first ever gangster rap chart topper, other stations began to relax their mostly no rap rules

COOLIO FOCUS TRAILING LV



TOP 50 AIRPLAY HITS

25 NOVEMBER 1995



This Week	Last Week	# of Weeks	Title/Artist/Label	Radio 1 FM													Total no. of stations	Total audience in millions	Weekly audience in millions
				W. of Chicago	Midwest 25	BRB	Capital	City	Osyo	Heart FM	Intrca	Metro	Precisably	Virgin Radio					
1	7	8	WONDERWALL Oasis (Capitol)	A	30	33	17	22	25	33	0	1	11	43	30	633	48.62	9.6	
2	10	10	MISSING Everything But The Girl (Eternal/Sonno/Nogai)	A	27	0	23	31	45	32	0	1	7	43	21	1048	48.52	13.0	
3	11	11	YOU'LL SEE Madonna (Maverick)	A	22	15	41	47	28	27	30	27	36	43	1	1080	47.90	19.3	
4	2	6	WHEN LOVE & HATE COLLIDE Def Leopard (Mercury)	A	20	41	31	30	16	25	21	12	11	1	23	978	46.20	16.1	
5	3	3	LUCKY YOU Lightning Seeds (Epic)	A	23	36	1	27	32	31	0	12	7	38	31	786	45.68	15.7	
6	24	39	PRETENDERS TO THE THRONE Beautiful South (Gel Discs)	A	26	23	11	14	24	23	34	1	9	15	23	663	44.71	98.5	
7	10	14	GOLDENEYE Tina Turner (Parlophone)	B	15	0	45	50	1	29	2	32	26	3	24	1006	44.50	18.0	
8	4	5	I'D LIE FOR YOU (AND THAT'S THE TRUTH) Meat Loaf (Virgin)	B	11	39	33	19	25	24	22	33	27	1	24	1149	42.40	23.6	
9	2	2	HEAVEN FOR EVERYONE Queen (Parlophone)	B	3	73	41	36	44	26	27	32	5	22	30	1028	41.91	24.0	
10	5	4	POWER OF A WOMAN Eternal (EMI/Sol/Avenue)	B	14	40	13	27	2	25	33	24	29	15	0	1150	41.61	25.6	
11	113	113	ITCHYCOO PARK M-People (Deconstruction)	A	21	27	30	37	1	27	31	30	13	28	0	911	40.22	47.2	
12	1	1	EXHALE (SHOOP SHOOP) Whiskey Houston (Arista)	B	16	5	28	20	13	28	30	31	27	1	17	1116	38.52	42.7	
13	16	34	FAIRGOLD (SHOOP SHOOP) Whiskey Houston (Arista)	A	18	30	25	26	17	19	25	38	19	0	812	36.26	32.2		
14	31	65	ANYWHERE IS Enya (WEA)	A	17	0	28	30	1	15	8	10	4	1	0	449	31.42	76.1	
15	12	8	WALKING IN MEMPHIS Cher (WEA)	B	1	35	25	26	2	27	33	32	17	1	26	943	30.71	8.4	
16	7	7	I'LL BE THERE FOR YOU Reenrunds (The East West)	B	1	70	20	25	5	31	1	8	1	1	33	522	29.52	27.6	
17	15	15	THUNDER East 17 (Island)	A	21	0	1	1	26	29	0	1	26	5	0	507	28.29	2.9	
18	60	1	I BELIEVE Robson & Jerome (RCA)	B	2	0	30	33	33	26	0	33	4	1	0	476	26.87	1.6	
19	25	25	THE UNIVERSAL Star (Parlophone)	A	27	0	8	9	31	8	0	1	18	25	0	263	26.78	17.9	
20	15	18	LIKE A ROLLING STONE Rolling Stones (Virgin)	C	9	0	11	27	41	33	0	1	1	13	26	514	24.62	32.7	
21	13	13	GANGSTA'S PARADISE Coolio Featuring L.V. (Tommy Boy)	B	13	12	12	16	36	16	0	1	4	17	0	621	24.06	13.8	
22	12	12	FANTASY Mariah Carey (Columbia)	B	3	42	27	28	8	15	5	23	4	27	0	426	23.84	12.2	
23	43	43	HE'S ON THE PHONE Shire Dime (Newbury)	A	27	0	6	6	1	20	0	1	14	1	0	361	23.35	5.0	
24	28	28	POWER OF LOVE (LOVE POWER) Luther Vandross (Epic/Int'l Records)	A	22	10	1	1	32	1	0	1	1	20	0	444	22.62	26.1	
25	32	51	LUCKY LOVE Ace Of Base (Island)	A	20	0	5	3	2	34	0	1	6	1	0	497	21.40	20.2	
26	15	15	DIGGIN' ON YOU TLC (Arista/LaFace)	A	20	1	1	1	26	7	0	1	3	24	0	333	21.34	8.5	
27	53	53	HAPPINESS Pizzaman (Columbia)	A	26	0	1	3	1	5	0	1	1	1	0	182	20.88	63.8	
28	51	21	MISLED Celine Dion (Epic)	B	12	0	10	17	27	22	22	7	18	28	0	486	20.46	16.6	
29	42	42	GOLD Prince (Symbol) (Warner Bros/NPG)	B	13	0	6	7	19	18	0	3	0	21	23	223	18.31	24.3	
30	30	30	SOMETHING FOR THE PAIN Bon Jovi (Mercury)	B	2	66	1	1	7	7	0	0	1	1	16	307	17.57	10.4	
31	43	43	FATHER AND SON Boyzone (Polygram)	B	12	0	10	15	0	7	0	0	17	0	0	245	17.37	33.9	
32	19	204	I BELIEVE Happy Chappies (Shindig!/PWL)	B	18	0	6	6	6	2	0	1	2	1	0	188	16.94	67.1	
33	41	114	DISCO 2000 Pato Banton (Island)	A	24	0	0	0	1	0	0	0	0	3	11	63	16.64	9.7	
34	37	37	MISS SARAJEVO Passengers (Island)	B	10	0	13	34	0	10	0	0	0	20	165	16.44	15.8		
35	68	148	IT'S OH SO QUIET Spark (Dove Live/Indies)	B	25	0	1	0	1	1	0	0	1	0	0	56	16.42	65.7	
36	32	32	WATERFALLS TLC (Arista/LaFace)	B	1	68	8	3	7	6	5	1	10	0	310	15.94	12.6		
37	45	447	CARNIVAL The Carpenters (Trumpet)	C	15	0	0	0	0	0	0	0	0	0	0	26	15.48	30.0	
38	46	26	AIN'T NOBODY Doesa King (Sony)	B	15	2	0	0	0	1	0	0	0	5	35	13	15.19	17.1	
39	127	0	I WISH Shazam (WMA/Cad)	B	20	0	0	0	0	0	0	0	0	0	0	67	14.63	259.9	
40	16	16	SOMEWHERE SOMEHOW Wet Wet Wet (Precision Organisation)	B	1	37	12	6	1	12	5	19	14	1	0	517	14.07	53.7	
41	32	32	PASS THE VIBES Definition Of Sound (Fontana)	B	15	0	0	0	0	27	0	0	0	0	5	71	13.82	15.2	
42	43	43	UNTIL MY DYING DAY UB40 (Cap International)	C	10	0	10	5	1	20	25	8	1	0	42	133	13.68	0.4	
43	55	57	LIE TO ME Bon Jovi (Mercury)	B	10	0	10	14	0	9	12	0	12	16	0	296	13.64	32.6	
44	27	17	HAND IN MY POCKET Anita Maricotte (Reprise)	B	13	0	0	0	1	6	0	0	1	0	19	234	13.61	45.8	
45	78	94	MIGHT BE STARS Wenndee Indolent (Arista)	B	20	0	0	0	0	0	0	0	0	0	16	43	13.42	08.0	
46	30	132	WHADDA U WANT (FROM ME) Frankie Knuckles Feat. Adina (Virgin)	A	19	1	0	0	0	2	0	0	1	0	0	70	13.05	23.4	
47	24	24	KING OF THE KERB Echobelly (Fแนว)	B	15	0	0	0	1	0	0	0	0	0	17	55	12.89	46.0	
48	185	3	RHYTHM OF LIFE One Direction (Fontana)	A	20	0	1	0	0	0	0	0	0	0	0	43	12.27	34.7	
49	42	28	CAMDEN TOWN Suzie (WEA)	B	0	41	1	1	5	6	0	1	1	1	23	176	12.24	23.3	
50	81	638	EARTH SONG Michael Jackson (Epic)	B	9	0	14	10	0	6	17	9	1	20	0	254	12.10	35.0	

TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in number of plays
1	ITCHYCOO PARK M-People (Deconstruction)	911	456
2	MISLED Celine Dion (Epic)	486	248
3	EXHALE (SHOOP SHOOP) Whiskey Houston (Arista)	812	247
4	PRETENDERS TO THE THRONE Beautiful South (Gel Discs)	663	238
5	GOLDENEYE Tina Turner (Parlophone)	1006	226
6	ANYWHERE IS Enya (WEA)	449	180
7	EARTH SONG Michael Jackson (Epic)	254	170
8	YOU TO ME ARE EVERYTHING Sean Maguire (Parlophone)	213	156
9	SHE'S ALL ON MY MIND Wet Wet Wet (Precision Organisation)	182	154
10	GOLD Prince (Symbol) (Warner Bros/NPG)	223	148

TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total stations	Stations +4/5/6	Add the most
1	SHE'S ALL ON MY MIND Wet Wet Wet (Precision Organisation)	27	18	10
2	ITCHYCOO PARK M-People (Deconstruction)	50	45	6
3	GOLD Prince (Symbol) (Warner Bros/NPG)	23	16	5
4	LIE TO ME Bon Jovi (Mercury)	34	27	6
5	MISS SARAJEVO Passengers (Island)	19	14	5
6	PRETENDERS TO THE THRONE Beautiful South (Gel Discs)	52	37	4
7	I BELIEVE Happy Chappies (Shindig!/PWL)	43	14	4
8	SOMETHING SO RIGHT Anita Lennax (RCA)	23	12	4
9	DON'T CRY SLEE (TNT)	11	5	4
10	FINGERS & THUMBS (COLD SUMMER) Erasure (Mute)	13	8	4

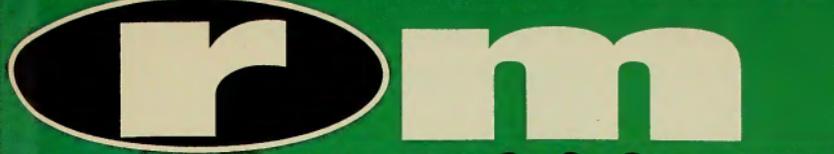
© Media Monitor. Chart shows media listings greatest increase in the number of plays

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

AIRPLAY

Media Monitor monitors these stations 24 hours a day, seven days a week. Airplay 25: BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

25 NOVEMBER 1995



25 11 95

wogan's jungle tune leads charity race

Terry Wogan has embraced the urban jungle culture with the release of his version of the classic 'Floral Dance' called 'Danza Floral' by Terry In The Jungle.

The proceeds from the record will go to the BBC's Children In Need charity and the track will find itself competing against another Children In Need record by Sid Owen and Patsy Palmer - EastEnders' Rocky and Bianca - to be released next week.

The Wogan jungle track is a collaboration between the DJ and his producer Paul Walters. Children In Need's entertainment manager Suzanne Coffin and Koch International.

"We're really keen to develop

Terry's rave career," jokes Coffin. "No, not really. We just wanted to raise awareness about Children In Need and do something a bit hipper for a change."

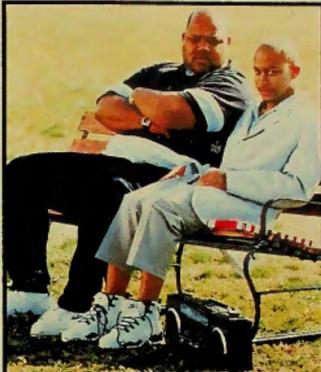
Koch International got on board when promotions manager Pat Tynan heard Wogan discussing the possibility of doing such a record on the radio.

"It was an exercise in logistics. We had to turn the whole thing around in five days. We've shipped 20,000 copies, all the multiples except Woolworths have taken it. Radio and TV have really got behind the track. It really just depends on the public now," says Tynan. The track includes a rap by

Wogan with lyrics such as "Junglists, ravers, rappers beware, main man Terry's coming live on air".

Wogan is wistful about the results. "People will find it hard to put their hands in their pockets and cover their ears at the same time," he says.

So shocked was jungle label S.O.U.R. by the Wogan track that it decided to give punters an alternative. The result is 'Belief Believe It (Children In Need)' a reggae/450 track by Owen and Palmer. "We thought if Terry and his atrocity are going to be out there, we've got to have something to get it off the air and Owen and Palmer turned up," says S.O.U.R. managing director Dave Stone.



After having one of the biggest rap singles of the year in the US, Wildcard/Polydor are hoping to repeat the achievement in the UK with the release of Skee-Lo's '1 Wish'. Only 19 years old, Skee-Lo has seen his debut release become one of MTV's most played videos of the year while the track lodged itself in the US Top 10. The track is based on a poem the rapper had written at high school about a cheer-leader he was lusty after, while the video which did so much to help break '1 Wish' in the States mimicked a bit of Forrest Gump - a film the young rapper claims to have watched nearly 100 times.

Skee-Lo's '1 Wish' will be released on November 27.

new logic md set to shake off euro stigma

Logic's new managing director Tony Piercy has vowed to begin steering the company away from the Euro sound with which it has made its name.

Although the label's UK office will continue to support its main European acts such as Real McCoy, Piercy wants to build the label's UK talent roster.

"We're really keen to sign UK acts and move away from that Euro stigma. I want to break UK acts in the UK and then in Europe, turn the tide around from the way things have been. But I'll still be capitalising on our current catalogue. Sparks will be a real

priority in the new year," he says.

Piercy will return to Logic where he was label manager when the UK office was set up in 1991 after 18 months as International A&R manager at Polydor. "It's great to be back working with a small enthusiastic team. We now have a great deal which means we can put records through Arista/BMG and also through SONY," says Piercy.

Before working at Logic and Polydor, Piercy began his career in New York with Empire Artists Management looking after the likes of Gong Starr, whose first UK tour Piercy road managed.

inside dub chart

- 1 rank puts jungle on the school curriculum
- 2 american dj ange's luck is turning
- 3 sasha picks his top 10 classic cuts

cool cuts:

- 1 THE BEST THINGS IN LIFE ARE FREE
- 2 Luther Vandross & Janet Jackson

HIDE-A-WAY
Nu Soul feat.
Kelli Rich

THE BEST THINGS IN LIFE ARE FREE
Luther Vandross & Janet Jackson

17 18 THIS IS COUNTRY
18 19 INSTRUMENTAL MOODS
20 20 VERY BEST OF BLUES BROTHER SOUL SISTER

FLOPPY SOUNDS DOWNTIME

CD lands 27 NOV 95

François Kevorkian remixes of 'Ultrason': 20 NOV

22	25	WHO T
26	ANGEL	
16	27	YOU T
28	THE L	
27	29	BOOM
30	30	RUINA
30	31	YOU A
32	32	LUCKY
33	33	FOUNT
34	34	TEMPO
19	35	HAPPI
36	36	I'M GO
37	37	RELAX
17	38	WRAP
21	39	LIKE A
24	40	EVERY

Balleted titles at

RELEASED: MONDAY 27th NOVEMBER
MIXES BY ALEX PARRY & PAUL RAITHEL
12" - NORTI GIG NORTI INC. INVERT
DISTRIBUTED BY J&R/SOUND - TEL: 0973 378 888

7" INCLUDES A NEW LIVE VERSION OF THE 02 CLASSIC 'ONE' AND A BRAND NEW COLOUR POSTER. CD INCLUDES THE PREVIOUSLY UNRELEASED 'YIP YIP YIP', 'BUTTERS' & 'ONE' (LIVE). ALSO AVAILABLE ON CASSETTE
All the tracks are produced by Terry Wogan. The 'one' and 'yips' tracks were produced by the late Alan Parker. The 'one' track was produced by the late Alan Parker. The 'yips' track was produced by the late Alan Parker.



Club: Essence, at Escopa, Northampton Lane, Swansea, Wales. Every Saturday 9pm-2.30am.
Capacity/PA/special features: 1,000/11.5k main room; 6K back room; 4K downstairs/live dance acts and PAs.

Door policy: "Sexual and sophisticated. It's the front line of hipness, so no crusties," - Danny Slade.

Music policy: US and UK garage and house.

DJs: Cleveland City, Sasha, Carl Cox, Eric Powell, Danny Slade, Dimitri, Andy Cleaton.

Spinning: 10m Chapter 'Wired'; The Shaker 'Strong To Survive'; Centurions 'This House Is Jumpin!'; AWEX 'Back On Plastic'; Tilt 'Dream'.
DJ's view: "There have been clubs in Wales but this one is just massive. It's perfect," - Andy Cleaton (Ministry of Sound).

Industry view: "It's given Wales nationwide recognition by attracting people like Sasha and Carl Cox," - Catherine Cleoherty, Venus/Apollo.
Ticket price: £6, £5 NUS.

news renk puts jungle on the curriculum

Renk Records has had a relatively quiet year compared to 1994 and it scored the first two Top 20 jungle hits with M Beatz' "Incredible" and "Sweet Love".

However, this will all change with the release of the new single 'Let It Flow' by Maxine & Dubwise signalling a flurry of Renk activity. "Since last year we've been avoiding the hype that's surrounding jungle. We've been quietly working building tracks and getting albums together. What we were doing last year is old hat now. All the majors are saying there have got to be album artists but that's what we've been doing for a year," says Renk MD Junior Hart.

Dubwise will join M Beatz as a key in-house producer for Renk. "He's been around on the underground for about three years. He'll stay in the background, while

Maxine is the beauty we're pushing," says Hart.

M Beatz, meanwhile, has been working on his debut album which will be ready for release in the new year. It will include a cover version of Denice Williams' 'Free' - featuring a young singer called Ailicentia - as well as a collaboration with Jamiroquai. "We're all happy with JK's track and it'll be coming out as a single. The way M Beatz structured it is right up Jamiroquai's street. I

think it'll be a pleasant surprise for people".

Renk has also organised a tour of London schools which has so far taken jungle music to eight schools. "There's lots of confusion in the jungle market at present and we want to educate the children by dispelling the negative, violent images traditionally associated with Jungle. We've started in London but in the new year we'll branch out into the suburbs," says Hart.

The live side will also be pushed with a full Renk jungle showcase at the Camden Palace on December 10.

"It'll be a totally new concept. We've got a mini-orchestra, backing singers, a brass section, all mixed in with the breakbeats. I really want to bring the concert side of things out and leave the rave side of things to the rave boys," laughs Hart.



It seems that barely have people arrived back from their summer trips to the dance haven of Ibiza, when a rash of Ibiza reanimator parties start cropping up. Add to this the plethora of Ibiza-based competitions now around and it's a case of Ibiza oil-year-round. However, one competition - "Spiritually Ibiza" - gives a good indication of what all the fuss has been about with a host of eclectic classics from 1988 up to the present. To win a copy just answer this: which one of the following is not an Ibiza club - (a) Ku, (b) Pacha, (c) Club UK. Answers to Spiritually Ibiza Comp, 10K, Lupolet House, 245 Stockfords Road, London SE1 6UR by November 28.

new york labels start uk office

- King Street Sounds and Nile Grooves Records, two of New York's most highly regarded labels, are setting up an office in London.
- The UK offshoot will be run from the offices of Eclectic Management, a company which grew out of Esoteric Records. The operation will be overseen by Nicola Caimarros, who says, "When Esoteric closed, I joined Perfect Sound, which is the publishing wing of ZTT, and we signed 35 North who were working on projects for the labels and built up a relationship with Nabeo Records who manages the King Street label. They were

- looking for someone to start working their product over here and I'd just started a management company."
- The main function of the UK office will be to tie up licensing deals. "Usually the first opportunity interested labels get to hear records is when tracks get promoted by labels. We'll make sure they can hear tracks very early on," says Caimarros.
- The labels will also be setting up a publishing company. "Obviously we're primarily doing it to collect revenue for King Street and look after the label's interests in Europe, but we're also looking eventually to be an A&R source for both the record label and the publishing company," says Caimarros.
- King Street/Nile Grooves can be contacted via Eclectic Management on 0171-221 8376.

boxing clever

So far cable TV has offered its British viewers the chance to buy products, take part in discussions and replay sports action via their interactive remote controls. But last week soul clubbers enter into the world of interactive television with the launch of Into The Box, a new service provided by the music video cable channel The Box.

Into The Box will allow the channel's 87,000 subscribers the chance to access information about clubs and dance music through their TVs. The service will cover jungle, hip hop, soul, swing, techno, house and garage, providing information such as club listings, charts from specialist shops, record reviews, DJ profiles and competitions.

As anyone who has ever seen The Box will know, dance music plays a large part in the station's output. "Interactivity allows the viewer to participate in and customise the programme they are watching. In Videotron's London franchise areas we have found dance culture to be most prevalent," says Andrew Curry, head of interactive at The Box's parent company Videotron.



SPECIAL CLUB 12"

TINA TURNER
GOLDENEYE
007™

OUT 20th NOVEMBER

INCLUDES
EXCLUSIVE MORALES MIXES

- CLUB MIX
- 007 DUB
- CLUB EDIT



2

an namecheck editor-in-chief: stuart redmond; managing editor: sarina webb; uk editor: nick robbins; contributing editor: itchy fritzdas; designer/sub-editor: florea robertson; marketing manager: mark tye



1	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
ROBSON	GANG	MISSI	WOND	THE UI	YOU'LL		FATHE	IT'S OF	LIE TO	ITCHY	THUMT	THE	IBELLE	HOBBO	EXHAL	FD LIE	HEAVE	GOLDE	FAIRGT	PRETEN	HE'S O	PERRY			
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

us dj angel's luck is turning

"It's very difficult in New York. It's not what you know, it's who you know. It's luck and I don't consider myself to be very lucky, otherwise I would have been DJ'ing at a really hot club in New York years ago," says 30-year-old US DJ and producer Angel Morales.

However, maybe the tide is beginning to turn and no doubt Morales' luck will be vastly enhanced by the release of his 'New York In The Mix', a mix album of New York house classics to be released on Subversive Records.

Morales is best known to UK ears for his anthem 'Welcome To The Factory' and the cult of his label 'Hot 'n' Spicy', not to mention recent remixes, including a reworking of the Pet Shop Boys 'Ponitron'. Although it became the theme tune for Junior Vasquez's late

famed New York club the Sound Factory, 'Welcome To The Factory' had inauspicious beginnings.

"It was just a song I was working on and it wasn't happening, the elements weren't working. Then I just went into the studio one day and it all came together in about five hours," laughs Morales. "I took Junior an acetate and it just had 'Something For The Factory' written on it. Nobody breaks a record like Junior, he's probably the most busy DJ there is."

Brooklyn-born Morales' contact with the dance scene started as a teenager listening to disco in the late Seventies, hearing the weekend mix shows on the radio and doing some bulletin edits of tracks in his bedroom. Morales was also a devotee of Lory Lavan and the legendary Paradise Garage. "The main



room in the Garage was a sound room, a huge studio. The attitude was, this is where we'll pour all the money into, we'll have the best sound system in history and the best lighting. It was the perfect club," he says.

Contrary to general opinion, Morales thinks New York clubland is currently picking itself up, pointing to Vasquez's residency of the Tunnel Club and Twilo, Steve Dosh's new club in the old Sound Factory location. Musically, Morales will be providing a soundtrack for all this activity with a new single on 'Hot 'n' Spicy', 'Time To Get Down', 'Burning Up', a new release on Shilly Rhythm, and a remix of Black Magic's 'Freedom' also on Shilly Rhythm.

'New York In The Mix' is released on November 27.

the reel story of house

Reel 2 Reel's Eric Morillo has been added as a headliner to the Kicker Remarkable Story tour and an itinerary has been finalised.

As earlier reported, the tour will seek to give a history of house music with a variety of veteran and contemporary American and British DJs visiting venues with 1,000-plus capacities.

The tour starts this week and along the way will feature the likes of Farley Jackmaster Funk, Marshall Jefferson, Donny Drummond, Judge Jules, K-Klass, John Kelly and Dominic Miller on the decks.

The complete list of dates is: Warehouses, Plymouth (November 22); Lakota, Bristol (23); Empire, Middlesbrough (24); Fabur, Stirling (25); Equinox, London (30); Leadmill, Sheffield (1 December 1); Academy, Bournemouth (2); Astoria, Cardiff (4); Chandlers, Northampton (6); Sue Club, Birmingham (7); Hacienda, Manchester (8); and Club G51, Liverpool (9).



the man behind dorothy

While it might only be getting 20/1 odds for the Christmas number one, it's 2/1 that Dorothy's 'What's That Tune?' is the most cheesy dance record of the year.

For those who haven't heard the track, 'What's That Tune?' is based on bits of the Blind Date TV theme tune and causes a mini riot whenever and wherever it's played.

The track is the work of 23-year-old producer Paul Masterson who moved to London from Northern Ireland last year. "I'd been meaning to do the record for ages even before I moved to London; I always thought the music was so comp," he says.

The record also has the backing of the TV

programme. "They've been playing it in the trailers," says Masterson, who will this week be meeting the tune's 73-year-old composer, Laurie Holloway.

Masterson's previous biggest claim to fame is as half of the Candy Girls with DJ Rachel Auburn - the duo's first single 'Fed 'n' Fun' hit the Top 40 a month ago.

Masterson admits Dorothy will be a hard act to follow. "I'll have to work out whether to do a record with a celebrity or to sample another TV show. I don't think people will really be wanting a Dorothy album," he says. Dorothy's 'What's That Tune?' is released by RCA on November 27.

Say what!

what would be your christmas record from hell?

Johany Walker - A&R, Champion Records
"Anything by Robson & Jerome. No damn point that, I'll probably never get to work in the music industry again."

Charles Cash - Mosha Management
"My choice would be The Wuruzels, Joe 'Shuduppa Your Face' Dole, and Meneweev coming together to

do a jungle version of 'Mull O' Kintyre' with a tip hop version on the B-side."

Roy - Gurff Records
"I had my way I would be 'White Christmas' sung by Biz Markie. If the Blind Date theme ('What's That Tune?' by Dorothy) can make it then why not feature: Ricky and Bianca (Sid Owen and Patsy Palmer) with 'Bella Beller' (Children In Need)? I'd have put money on it reaching number one if I'd

Colton was on lead vocals. But then so would the Queen's speech reach the top one if it was done as a rap."

Damen Mould - Silce Promotions
"I would be Bruce Forsyth, Bobby Davro and Michael Barrymore doing a version of Russ Abbot's 'Party Atmosphere' produced by Timmy Mallet. The saddest Christmas dance track I've ever heard was a record that was released last year

called 'Jungle Bells'." **Pete - IRP**
"Asking around the office there was the overwhelming reply of 'Robson & Jerome. If that's so, then we'll all pack this in and become bakers or something. With regards to Ricky & Bianca - thank God it's not Fat and Roy."

Simon Plaskett - Power Promotions
"Jungle Bells' by Shut Up And Dance featuring Roll Harris."

RESIDENT

ARE YOU OUT THERE

ONE OF THE BIGGEST AND MOST ORIGINAL CLUB RECORDS OF THE YEAR.

ed manager: rudi blocken @ deputy manager: jroth rivers @ star of ed associate: steve mellers @ ed associates: ben cherrill, rochel hughes, archie cornhill @ edms @ promo exec: laurie stevens

11	24	WEEK
H	26	ANGEL
16	27	YOU T
23	28	THE LI
27	29	BOOM
30	30	RUINA
31	31	YOU A
20	32	LUCKY
33	33	FOUNI
34	34	TEMPO
19	35	HAPPI
36	36	I'M G
37	37	RELAX
17	38	WRAP
21	39	LINE A
24	40	EVERY

Buildup titles at

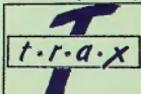
7" INCLUDES A NEW VERSION OF THE US CLASSIC 'ONE AND A CHANT COLOUR PASTER. CD INCLUDES THE PREVIOUSLY UNRELEASED 'WINDMILL', 'BOTTONS' & 'QUE' TUNES, ALSO AVAILABLE ON CASSETTE. ALL ARTISTS' RIGHTS & PROFITS RESERVED TO US. After the evaluation of cassette, from the sale of this single will be donated to the World Child, except for the profits of the record, where they proceeds will be donated to Child.

17 18 THAT'S COUNTRY
14 19 INSTRUMENTAL MOODS
20 VERY BEST OF RICKY ANDERSON SOUL SISTER

RELEASED MONDAY 27th NOVEMBER
HITS BY ALEX PARTY & PARTY FANTASY
12" PARTY GO: HARRY MC: HUBBI
DISTRIBUTED BY SONY/SONY - TEL: 071 370 8008

ShoP focus

Shop:
Trax, 55 Greek Street,
London W1. Tel: 0171-
734 07865. (30th x 20th).



Specialist areas:
Belgium, Dutch, German
and Italian trance.
European pop and hard
handbag. Merchandise:
Trax record bags, T-shirts
and slipmats. Mail-order
service available.

Owner's view:
"We were the first shop to
stock European music.
We started about eight
years ago and I still go to
Europe every two weeks to
pick up records. We get all
the A&R people in here
looking for the next
Corona. There are still
quite a few DJs who want
to play Euro-pop, such as
Tall Paul and Paul
Oakenfold, and we supply
all the gay clubs. Trax
especially. We're always
well ahead with the big
records. We get people
from the Virgin shop
looking at our walkcharts
of top 10s. You have to
watch the competition." -
Richard Scanes.

**Distributor's
view:**
"Trax is one of the most
popular shops in the West
End. It sells a real cross-
section of music and a lot
of rarities and records that
you just can't get in the
UK. Also, it's a really
strong shop on the gay
scene." - Chris Hanson.

DJ's view:
"Trax gets a lot of records
from Europe that would
otherwise never appear
over here. That shop has
been responsible for loads
of hits, tunes that were
really underground
originally, which then get
picked up on by the
mainstream. It's a terrific
shop." - "Tall" Paul
Newman.

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

COOL cuts

THE BEST THINGS IN LIFE ARE FREE AM:PM
Luther Vandross & Janet Jackson

1	(5)	ARE YOU OUT THERE	Crescendo	frrr
2	(1)	FEEL THE SUNSHINE	Alex Rocco	Blumfeld
3	NEW	Best yet from one of the jungle/jazz scene's innovators		
4	(4)	TOSH	Fluke	Girca
5	NEW	CHANGE	Daphne	Stress
		If only this epic Brothers In Rhythm mix was available first time round		
6	(9)	LOVE HANGOVER	Pauline Henry	Sony S2
7	(13)	REACH	Judy Cheeks	Positiva
8	(8)	FINGERS & THUMBS (GOLD SUMMER'S DAY)	Ensemble	Mute
9	(6)	HIDE-A-WAY	Nu Soul featuring Kelli Rich	frrr
10	NEW	ANOTHER DAY	Kathy Sledge	Narcotic
		Follow up to "Another Star" with mixes from Roger S. D. *Influenced and Hani		
11	(15)	KEEP HOPE ALIVE	The Crystal Method	City Of Angels
12	NEW	CLUB TRAXX	Ed Laurent/Garnier	F Communications
13	NEW	IS THIS THE RHYTHM	Rhythm & Vibe	Alphabet City
		Excellent deep NY garage		
14	(11)	RHYTHM OF LIFE	Oleta Adams	Fontana
15	NEW	HEAVEN	Shinehouse	Sound Of Ministry
		Big garage tune with mixes from Mark Pritchett		
16	NEW	BRUTAL DELUXE	Brutal Deluxe	Whoopi
		Strong pumping traner		
17	NEW	EARTH SONG	Miafabe Jackson	MJJ/Epic
		With club mixes from Hani		
18	NEW	DONNA IN DUB	Donna Gale	Ore
		Dubby versions of the "And I'm Telling You" hit		
19	NEW	FEEL MY BODY	Frank 'O' Mairathi	Italian UMM
		Powerful, deep Euro house		
20	NEW	NOT SO MANIC NOW	Dubstar	Food
		Well, quite manic actually, with Way Out West's acid techno work-out		



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





EUROPEAN LABEL UPDATE FOR MIDEM 1996

CALL BEN FOR FURTHER INFO ON RATES + DEADLINES
0171 921 5996

Subscription enquiries for RHMUSIC Week. Tel: 0171-421 5906/5957 @ Record Mirror - ISSN 1361-2166

1	1	ROBBERS
2	2	GANG
3	3	MISSI
4	4	WOMI
5	5	THE U
6	6	YOU'L
7	7	ANYV
8	8	FATHI
9	9	IT'S O
10	10	LIETC
11	11	ITCHY
12	12	THUN
13	13	TO TH
14	14	IBELI
15	15	HOBRO
16	16	EXHA
17	17	TD LIE
18	18	HEAVI
19	19	GOLDI
20	20	FAIRG
21	21	PRETEI
22	22	HE'S C
23	23	PERRY

jack on his box

the hacienda is a hot favourite for dj sasha. here are his 10 classic cuts

'saxone latino' saxone latino (boom)

"I will use this today if I'm doing a long set. I play it early on, it's not a banging record. It came out in '89 and it sounds a little bit slow now. It's a remake of Manuel Gotschling's '12 '84', which was an hour-long ambient record with the riff played over and over. This record takes the riff and uses it."

'mooswings' skintiques (artist)

"This is about four years old, a real classic - probably one of the first 'progressive' records. It's got a guitar solo in it by Jeff Beck. It's outrageous. Incredible."

'3.1 hamate (superstition)

"This has really classic German sounds, very classic. All the sounds are very crisp. It's techno but quite mellow and has beautiful melodies. It's about a year old but I still play it all the time."

'boosh' dot-ting (geezone)

"This is about two years old and still sounds fresh. I've just started playing it out again. A lot of records which are sound-based can date, like when new keyboards come out everybody uses those sounds and they can date a record. But the sounds on this record are really fresh."

'right beside you' (extended brain mix) sophie b hawkins (columbia)

"This got overlooked when it came out because it was Sophie B Hawkins. But the stripped-down version is excellent. It came out last year sometime."

'triad (discrete)

"This came out last year, another record that was overlooked. It's an instrumental but at the time it totally stood out from everything else I was playing. I've been trying to track down who did the record because I want to license it for a mix CD but I can't remember the title. I've lost my copy and I want to get another. If anyone's got one, let me know."

'embracing the future' (original mix) let (as music now)

"This came out last year and the sound was groundbreaking. It's timeless. It's difficult to get emotion across in an instrumental compared to a song but BT moves it."

'if you don't love me' (the future sound of london mix) prefab sprout (kitchenware)

"This is a couple of years old. Soon after this they did 'Popa Nu Guinea' and this is similar."

'one kiss' pasha (flying italy)

"One of the first fathers of the sound mix - really incredible. Their sound was so original, almost American but using a lot of atmospheric sounds which makes it totally Italian. They use lots of spoozy noises. Another record for early in the night if I'm doing a long set."

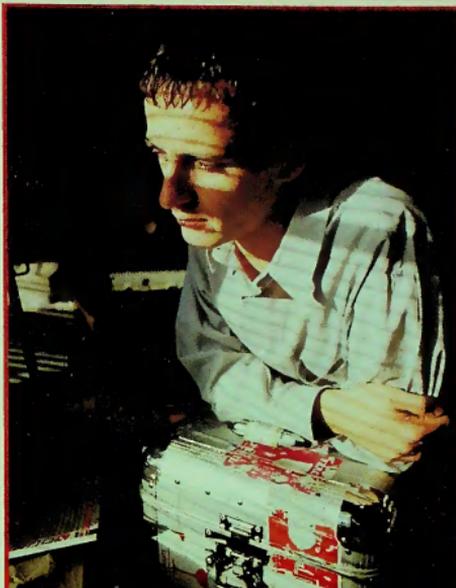
'disappear' (mix by david morales) laws (warcry)

"I like this for the David Morales sounds, and the fact it never came out is one of the reasons I'd stayed for so long in my record box. If records are limited DJs treasure them."

steamlin tips for the week

- when the rain falls' blues orozon (pulsar)
- 'koshi' fuke (vigna)
- 'mombasa' lovechild (goatula)
- untitled w.o.w. (deconstruction)
- 'orange' oskenfold & osborne (perfecto)
- 'rays of the falling sun' (diskard & dave mix) moose (perfecto)
- 'remembering the first time' (old division the great divide dub) simply red (east west)
- 'children' rufus (polybus)
- 'give me love' alcahaz (yoshi last)
- 'so good' fade (white label)

compiled by saxon davis
tel: 011-848 2820



sasha

7" INCLUDES A NEW LIVE VERSION OF THE 02 CLASSIC 'ONE' AND A QUARTY COLOUR POSTER. CD INCLUDES THE PREVIOUSLY UNRELEASED 'VIVA DUBBO!', 'BROTHERS & 'ONE' (LIVE). ALSO AVAILABLE ON CASSETTE. As arranged by the Bristol Charity, except the Hospital of Bristol, when the proceeds will be donated to the Bristol Charity.

18 THIS IS COUNTRY
19 INSTRUMENTAL MOODS
20 VERY BEST OF BULES BROTHER SOUL SISTER

CM

BOBBI: Bangor, Wales, September 4, 1989. LIFE BEFORE DJING: "Doing loads of silly jobs like telesales. Student. I lived in Wales with Piers who owns Fun in Birmingham. He was president of the Student Union and appointed me secretary. I had to deal with the funds so we lived pretty comfortably for a while. We were always coming up with scams to make money." **FIRST DJ GIG:** "Manchester, 1988, at a local pub. One evening, the DJ announced he wanted DJs for a Monday night at this club and I thought, 'I can do that', I'd never seen a deck before and only had about 30 records. It was a rather glitzy place and there were only about 30 people there." **MOST MEMORABLE GIG:** Best - "The first time I played at The Hacienda of the end of '89. I warmed up for John DeSève, who lived in the flat next door. He had lots of gigs on and turned work down and gave it to me. I felt I'd made it." **Worst -** "I love worst experiences all the time. An unresponsive crowd is soul destroying. It's why I stopped playing in London for a while, but the crowds are getting better now. John Digweed and I do a mid-week in Heaven and the crowd's good." **FAVOURITE GIGS:** Archie, Glasgow (25); Ministry of Sin, Aberdeen (26). **DJ TRADEMARK:** "I always try to do something a little bit different musically, not relying on the obvious." **LIFE OUTSIDE DJING:** "Artist - I'm working on a new album for Deconstruction; eating and sleeping."

22	25	WHO T
26	ANGEL	
16	27	YOU T
28	THE L	
27	29	BOOM
30	RUNA	
30	31	YOU A
32	LUCKY	
33	FOUNT	
34	TEMPO	
19	35	HAPPY
36	I'M GO	
37	RELAX	
17	38	WRAP
21	39	LIKE A
24	40	EVERY

Bullseye titles at

RELEASED: MONDAY 27th NOVEMBER
MIXES BY ALEX PAULY & PAULY HATHALL
12" - 07071 CDS - 07071 MGS - 07071
DISTRIBUTED BY J&M/SONY - Tel: 001 370 370 888

- 22 **25** WHO T
- 26 **26** ANGEL
- 16 **27** YOU T
- 28 **28** THE LC
- 27 **29** BOOM
- 30 **30** RUNA
- 31 **31** YOU A
- 20 **32** LUCKY
- 33 **33** FOUNI
- 34 **34** TEMPO
- 19 **35** HAPPY
- 36 **36** I'M GC
- 37 **37** RELAX
- 17 **38** WRAP
- 21 **39** LIKE A
- 24 **40** EVERY

⬆ Collected titles are

- 20 **20** DEEP INSIDE (REMIXES) *Harbinger*
- 31 **21** GIVE ME LOVE *Aleazar*
- 38 **22** TO THE BEAT OF THE DRUM (LA LUNA) (GOODFELLAS REMIX) *The Ethics*
- 39 **23** PASS THE VIBES (TODD TERRY/ROGER S MIXES) *Definition Of Sound*
- 10 **24** ITCHYCOO PARK (M PEPP/EHED BOYS/DAVID MORALES MIXES)/PADLOCK (JUNIOR VASSUEZ MIXES) *La People*
- 26 **25** SECRET (PAUL GOTEI/GRINIS/TRETT/OTHERSELF PRESERVATION SOCIETY/VALENTINE MIXES) *Dave Stewart*
- 41 **26** FINGERS & THUMBS (COLD SUMMERS' DAY) (TIN TIN OUT MIXES) *Frasure*
- 19 **27** SHINE LIKE A STAR (DANCING DIVAZ/TWO COYBOYS MIXES) *Berri*
- 38 **28** MACARENA (BEAT FOUNDATION/GREGORIO MIXES) *Les Del Mar*
- 20 **29** DO YOU WANNA PARTY (MIXES) *Wend And Storm HD*
- 11 **30** EVERYBODY BE SOMEBODY (MASTERS AT WORK/JUMLES & SKINNS/HANI MIXES) *Ruffneck featuring Yvahn*
- 25 **31** KEEP YOUR HEAD UP (COW AN GATE/COMMISSION MIXES) *The Commission*
- 32 **32** THE BEST THINGS IN LIFE ARE FREE (ROGER SANCHEZ/KLASS/MK MIXES)/RUNAWAY (JORGE 'O MARY' CORABANTE MIX) *Luther Vandross & Janet Jackson*
- 33 **33** DEVOTION (JONATHAN COLLING/RAMP/ERIC MIXES) *Boyz*

Ⓜ An album chart is available as a special fund service on selected items as shown. Ask it compiled on the Friday following publication, call Tracey Mahoney at 877-331-7323

- 54 **54** PEACE (HARVEY MIXES) *D.J. Food*
- 59 **55** I BELIEVE (CHINA ZONES) (PATRICK PRINCS MIXES) *Castro Tranceblett I*
- 19 **60** RESONANCE (NOLAN/ANDRE JERRY MIXES) *Happy Choppers*
- 64 **61** ANOTHER DAY *Kathy Sledge*
- 46 **62** BURNING (HIGH SOCIETY/GOWIA MIXES) *Aural Pleasure*
- 63 **63** HEAVEN (MIXES) *Mark Fischbach (Shimhouse)*
- 64 **64** EVERYDAY (S.D.A. MIXES) *E.Y.C.*
- 65 **65** WANNA BE STARTIN' SOMETHIN' (TOMMY D/BROTHERS IN RHYTHM MIXES) *Michael Jackson*
- 66 **66** SUGAR PIE GUY(WARM) LEATHERETTE *Club 69*
- 67 **67** THE LOOK '95 (CHAPS/THE RAPINO BROTHERS MIXES) *Rovetta*
- 68 **68** STIMULU (MAN WITH NO NAME MIX) *The Infirmary Project*
- 69 **69** WEST 4 (MIXES) *Art Of Science*
- 70 **70** DON'T THROW IT ALL AWAY *China Black*
- 71 **71** THE RIDE CRAZY (KEEP THE PLACE HOPPIN') *Disco Sverglals*
- 72 **72** RIP IT UP (MIXES) *The X-Men*
- 73 **73** HEAVEN KNOWS *Angel Moraes*
- 74 **74** THE LOVER THAT IS OUR PULSE *US Jollybean*
- 75 **75** I BELIEVE (ANDRE SCHMID/MISS/AH MIXES) *Colvin Rozane*

Ⓜ An album chart is available as a special fund service on selected items as shown. Ask it compiled on the Friday following publication, call Tracey Mahoney at 877-331-7323

YOSH

Lovedeelay Akemi



THE REMIXES

3 NEW MIXES INCLUDING UMBROZA REMIX

12 CD MC

OUT NOV 20

LAGO'S RELEASE



TECHNOCAT

> THE MASSIVE IBIZA ANTHEM <

> FEATURING TOM WILSON <

ORIGINAL PERPLEXER MIXES

+

NEW UK ONLY TONY DE VIT & CIRCUIT MIXES

RELEASED: 20 • 11 • 95

ON Public RECORDS

AVAILABLE ON PUKAA 12" • CD • CASSETTE DISTRIBUTION, THE TOTAL RECORD COMPANY

RELEASED: MONDAY 27th NOVEMBER
HITS BY ALEX PARTY & PARTY PARTIAL
12" - WARTY CDS - HYROD MC - HYRGT
 distributed at amazon - tel: 011 378 8888

17 **18** THAT'S COUNTRY

18 **19** INSTRUMENTAL MOODS

19 **20** VERY BEST OF BLUES BROTHER SOUL SISTER

7" INCLUDES A NEW VERSION OF THE '82 CLASSIC, ONE AND A QUARTER HOUR PUSHER. CD INCLUDES THE PREVIOUS UNRELEASED '78 AND '80 VERSIONS. BOTH DISCS & ONE CD ARE AVAILABLE ON CASSETTE. All reissues are re-mastered from the original master tapes. All reissues are re-mastered from the original master tapes.

ON A POP TIP

club chart

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...)

- | | | | | | | | | | |
|----|-----|-------------------------------------------------|-------------------------------|----------------------|----|-----|-------------------------------------------------------------------|-----------------------------|---------------------------|
| 1 | 1 | DOO DOO DOO DOO DOO DOO DOO DOO... | Dorothy | RCA | 20 | 17 | 7 SECONDS | Paradise Fall | Steppin' Out |
| 2 | 5 | FINGERS & THUMBS (COLD SUMMER'S DAY) | Erasure | Mute | 21 | 24 | STAY WITH ME | Ultra High | MCA |
| 3 | 2 | SHINE LIKE A STAR | Berri | Fusion/3 Beat Music | 22 | 32 | ANYBODY | Masterboy | Polydor |
| 4 | 4 | HISTORY '95 (JUPITER REMIXES) | Mai Tai | Avex | 23 | 14 | LUCKY LOVE | Ace Of Base | London |
| 5 | 19 | THE LOOK '95 | Roxette | EMI | 24 | 37 | NEVER IN A MILLION YEARS/ROCKIN' AROUND THE CHRISTMAS TREE | Nicki French | Love This |
| 6 | 11 | A POSITIVE VIBRATION | Black Box | Groove Groove Melody | 25 | NEW | TAKE ME AWAY | Mix Factory | All Around The World |
| 7 | 7 | SEARCHING FOR THE GOLDEN EYE | Motiv 8 featuring Kym Mazelle | Eternal | 26 | 29 | FOUND LOVE | Double Dee featuring Dany | S3 |
| 8 | 3 | SO BEAUTIFUL | Urban Cookie Collective | Pulse-8 | 27 | 27 | HE'S ON THE PHONE | Saint Etienne | Heavenly |
| 9 | NEW | INSIDE OUT | Culture Beat | Epib | 28 | 40 | I BELIEVE | Happy Clappers | Shindig/PWL International |
| 10 | 31 | J.U.M.P. | Love City Groove | Planet 3 | 29 | 43 | EVERYBODY SAY EVERYBODY DO | Let Loose | Mercury |
| 11 | 25 | ITCHYCOO PARK/PADLOCK | M People | Deconstruction | 30 | NEW | EVERYBODY BE SOMEBODY | Ruffneck featuring Yavahn | Positiva |
| 12 | 21 | TURN YOUR LOVE AROUND | Tony Di Bart | Cleveland City Blues | 31 | NEW | PURE | Scanners | Eternal |
| 13 | 8 | BIG TIME/LAST CHRISTMAS | Whigfield | Systematic | 32 | 15 | RUNAWAY | E'voke | ffrr |
| 14 | NEW | SOMETHING ABOUT U | Mr Roy | Fresh | 33 | NEW | RHYTHM OF LIFE | Oleta Adams | Fontana |
| 15 | 33 | TO THE BEAT OF THE DRUM (LA LUNA) | The Ethics | VC | 34 | 23 | MISSING | Everything But The Girl | Eternal/blanco y negro |
| 16 | 5 | COLOURS OF THE WIND | Hara Juka | Almighty | 35 | 35 | IN THE HOUSE | Clock | Media |
| 17 | NEW | A GIRL LIKE YOU | Princess Paragon | Tempo Toons | 36 | 26 | RELAX | Crystal Waters | Manifesto |
| 18 | 16 | WRAP ME UP | Alex Party | Systematic | 37 | NEW | TELL IT TO MY HEART | Q-Club | Manifesto |
| 19 | 18 | I IMAGINE | Mary Kiani | 1st Avenue/Mercury | 38 | NEW | HANG ON SNOOPY | XL Singleton | Dance Pool |
| | | | | | 39 | NEW | LET'S PUSH IT/PUSH THE FEELING ON/ SURRENDER YOUR LOVE | Nightcrawlers | Final Vinyl |
| | | | | | 40 | 10 | THAT'S THE WAY LOVE IS | Volcano with Sam Cartwright | EXP |



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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16									

namecheck: daisy & havoc @ ralph tee @ nicky (black market) @ tim jeffery @ andy beavers

tune of the week

techhead: 'i wanna be a hippy' (mokum)

pop/gabba If you get the European satellite music programmes you'll be familiar with this fabulously irreverent track because its brilliantly funny video, featuring ravers chasing a hippy, has been on heavy rotation for ages. At breakneck speed, this is pop gabba with its tongue firmly in cheek and it's been a massive hit everywhere in Europe except here. Created by the late Leo Newman and Michael Wells (aka GITD and other pseudonyms) it's now got a fresh set of remixes that take the joke still further by bizarrely blending in Desmond Dekker's 'The Israelites' on one version whilst the others take out the novelty elements to provide those with no sense of humour with some serious bargain techno. Deserves to be number one in the charts, no question. ●●●● 1]



house

PAULINE HENRY Love Hangover (Sony S) You'd think it would be a brave move to take on Diana Ross's 'Love Hangover', it being a perfect track that could not be bettered. But in the end it seems quite a safe idea since so much of the original has been grafted on that you would be forgiven for thinking this is Ms Ross herself with a '95 remix. The bassline is identical, the arrangement virtually so, the vocals a perfect imitation – the more you hear, the more like an open goal it seems, especially since the new dance generation are not likely to have heard even the remixes from a couple of years ago let alone the original couple of decades back. Todd Terry's mixes give it more of a New York angle but by his standards

they're quite safe. Probably a massive hit. ●●●● 1]

VARIOUS 'Dubs For Life' (Distante) Featuring eight previously unreleased remixes from both sides of the Atlantic, this doublepack is something of a godsend to fans of house and garage dubs. The Dope Edit of Unti 46's recent 'Good Inside' kicks things off in great style with its cool keys, infectious humming loop and neatly dissected vocals. Other highlights include: the seriously pumping Clean Mix of 'Bamboc' by House Of Correction with its 'flowers and bees and birds and bees' vocal; Tony Children Of A Deeper Society's Hammond-prodded 'Move On'; and DJ Disciple's bumping mix of Wanda Rayer's 'Dance Your Love'. ●●●● 2b

NAKED MUSIC NYC 'I'll Take You To Love' (Ton-A-Records)

By Jay Dames, this is one of those little garage tunes that seems all soft and gentle and cuddly but has really got quite a bit more bite than you get into it. If the first track doesn't convince you, the dub that follows it may well do – it's one of the best-structured dubs around and uses loads of drums, bass and vocals to great hypnotising effect. On the B-side, 'Keep Pushin'' goes up a level to the hard-driven vocal house department while 'Tall Me' skips about in the Salsoul disco top floor of lovely love. ●●●● d&h

SOLE FACTOR 'Northern Soul EP' (Groove Recording Products). These cheeky Northern chappies have unashamedly got more than a little Rufftek hidden about their persons on 'S.O.U.L.' but they've done enough with it to make the track worth your

attention. A different but equally captivating vocal, plenty of hard-firm background atmosphere and the odd disco touch make for a very satisfying underground house sound. There's a harder 'Revival Rock Dub' with the accent on 'rock', 'Hard To Explain' which is a lovely mucky little bubbly house number, a hilarious disco extravaganza 'Downtown Boogie' and some hip hoppers' boots on 'Sol Wins Rock' that are simply irresistible. Much going on in one package and as usual one for those who prefer the American way. ●●●● d&h

ANNETTE TAYLOR 'Put The Fire Out' (Azul). Getting a new Azul release is always a cause for celebration. When it features Murk remixes then it's Dom Pezzagon time. The A1 mix is a deep and

booming bassline, the odd vocal sample and other noises. It appears unremarkable at first but drops into a weird breakdown largely borrowed from 'Disco On Large Mountain' before chugging off again. It'll take your attention completely by surprise if nothing else. ●●●● 1]

NATURAL BORN GROOVERS 'Feturer Born' (Assured). This has been a real DJ's record for over six months – simple breaks and basslines put together in superb fashion that makes it a perfect mixing tool and a powerful track in its own right. The European pressings sold like hot cakes every time they came in so it's no surprise that someone has picked it up here. No remixes – it couldn't be improved – but it includes the some less effective but still useful B-side tracks as the original release. Essential. ●●●● 1]

MONTEGO BAY Saturday Night EP (Dance 2). Bright, uplifting disco house with all the trimmings – funky wub wub guitar, familiar samples, soaring strings and brassy stabs all woven together to produce a smooth-flowing DJ-friendly EP. Both sides, though different tracks, are similar in style but differentiated by a

DISKO DIVERSIONZ VOL 1 (Global Grooves). There are no artists or titles listed on this white label but it's an interesting simple groove with a

COCO & the BEAN

Western Ways

CD 12" SINGLE
27/11/95



FOUR BEERS

7" INCLUDES NEW LIVE VERSION OF THE A2 CLASSIC 'ONE AND A DART' CD CLIP MIXTURE CD INCLUDES THE PREVIOUSLY UNRELEASED 'MIA MARCH' 30 TRACKS & ONE CD-R. ALSO AVAILABLE ON CASSETTE. ALL TRACKS PRODUCED BY THE ARTIST. TRACKS 1-4 PRODUCED BY THE ARTIST. TRACKS 5-6 PRODUCED BY THE ARTIST. TRACKS 7-8 PRODUCED BY THE ARTIST. TRACKS 9-10 PRODUCED BY THE ARTIST. TRACKS 11-12 PRODUCED BY THE ARTIST. TRACKS 13-14 PRODUCED BY THE ARTIST. TRACKS 15-16 PRODUCED BY THE ARTIST. TRACKS 17-18 PRODUCED BY THE ARTIST. TRACKS 19-20 PRODUCED BY THE ARTIST. TRACKS 21-22 PRODUCED BY THE ARTIST. TRACKS 23-24 PRODUCED BY THE ARTIST. TRACKS 25-26 PRODUCED BY THE ARTIST. TRACKS 27-28 PRODUCED BY THE ARTIST. TRACKS 29-30 PRODUCED BY THE ARTIST. TRACKS 31-32 PRODUCED BY THE ARTIST. TRACKS 33-34 PRODUCED BY THE ARTIST. TRACKS 35-36 PRODUCED BY THE ARTIST. TRACKS 37-38 PRODUCED BY THE ARTIST. TRACKS 39-40 PRODUCED BY THE ARTIST. TRACKS 41-42 PRODUCED BY THE ARTIST. TRACKS 43-44 PRODUCED BY THE ARTIST. TRACKS 45-46 PRODUCED BY THE ARTIST. TRACKS 47-48 PRODUCED BY THE ARTIST. TRACKS 49-50 PRODUCED BY THE ARTIST. TRACKS 51-52 PRODUCED BY THE ARTIST. TRACKS 53-54 PRODUCED BY THE ARTIST. TRACKS 55-56 PRODUCED BY THE ARTIST. TRACKS 57-58 PRODUCED BY THE ARTIST. TRACKS 59-60 PRODUCED BY THE ARTIST. TRACKS 61-62 PRODUCED BY THE ARTIST. TRACKS 63-64 PRODUCED BY THE ARTIST. TRACKS 65-66 PRODUCED BY THE ARTIST. TRACKS 67-68 PRODUCED BY THE ARTIST. TRACKS 69-70 PRODUCED BY THE ARTIST. TRACKS 71-72 PRODUCED BY THE ARTIST. TRACKS 73-74 PRODUCED BY THE ARTIST. TRACKS 75-76 PRODUCED BY THE ARTIST. TRACKS 77-78 PRODUCED BY THE ARTIST. TRACKS 79-80 PRODUCED BY THE ARTIST. TRACKS 81-82 PRODUCED BY THE ARTIST. TRACKS 83-84 PRODUCED BY THE ARTIST. TRACKS 85-86 PRODUCED BY THE ARTIST. TRACKS 87-88 PRODUCED BY THE ARTIST. TRACKS 89-90 PRODUCED BY THE ARTIST. TRACKS 91-92 PRODUCED BY THE ARTIST. TRACKS 93-94 PRODUCED BY THE ARTIST. TRACKS 95-96 PRODUCED BY THE ARTIST. TRACKS 97-98 PRODUCED BY THE ARTIST. TRACKS 99-100 PRODUCED BY THE ARTIST. TRACKS 101-102 PRODUCED BY THE ARTIST. TRACKS 103-104 PRODUCED BY THE ARTIST. TRACKS 105-106 PRODUCED BY THE ARTIST. TRACKS 107-108 PRODUCED BY THE ARTIST. TRACKS 109-110 PRODUCED BY THE ARTIST. TRACKS 111-112 PRODUCED BY THE ARTIST. TRACKS 113-114 PRODUCED BY THE ARTIST. TRACKS 115-116 PRODUCED BY THE ARTIST. TRACKS 117-118 PRODUCED BY THE ARTIST. TRACKS 119-120 PRODUCED BY THE ARTIST. TRACKS 121-122 PRODUCED BY THE ARTIST. TRACKS 123-124 PRODUCED BY THE ARTIST. TRACKS 125-126 PRODUCED BY THE ARTIST. TRACKS 127-128 PRODUCED BY THE ARTIST. TRACKS 129-130 PRODUCED BY THE ARTIST. TRACKS 131-132 PRODUCED BY THE ARTIST. TRACKS 133-134 PRODUCED BY THE ARTIST. TRACKS 135-136 PRODUCED BY THE ARTIST. TRACKS 137-138 PRODUCED BY THE ARTIST. TRACKS 139-140 PRODUCED BY THE ARTIST. TRACKS 141-142 PRODUCED BY THE ARTIST. TRACKS 143-144 PRODUCED BY THE ARTIST. TRACKS 145-146 PRODUCED BY THE ARTIST. TRACKS 147-148 PRODUCED BY THE ARTIST. TRACKS 149-150 PRODUCED BY THE ARTIST. TRACKS 151-152 PRODUCED BY THE ARTIST. TRACKS 153-154 PRODUCED BY THE ARTIST. TRACKS 155-156 PRODUCED BY THE ARTIST. TRACKS 157-158 PRODUCED BY THE ARTIST. TRACKS 159-160 PRODUCED BY THE ARTIST. TRACKS 161-162 PRODUCED BY THE ARTIST. TRACKS 163-164 PRODUCED BY THE ARTIST. TRACKS 165-166 PRODUCED BY THE ARTIST. TRACKS 167-168 PRODUCED BY THE ARTIST. TRACKS 169-170 PRODUCED BY THE ARTIST. TRACKS 171-172 PRODUCED BY THE ARTIST. TRACKS 173-174 PRODUCED BY THE ARTIST. TRACKS 175-176 PRODUCED BY THE ARTIST. TRACKS 177-178 PRODUCED BY THE ARTIST. TRACKS 179-180 PRODUCED BY THE ARTIST. TRACKS 181-182 PRODUCED BY THE ARTIST. TRACKS 183-184 PRODUCED BY THE ARTIST. TRACKS 185-186 PRODUCED BY THE ARTIST. TRACKS 187-188 PRODUCED BY THE ARTIST. TRACKS 189-190 PRODUCED BY THE ARTIST. TRACKS 191-192 PRODUCED BY THE ARTIST. TRACKS 193-194 PRODUCED BY THE ARTIST. TRACKS 195-196 PRODUCED BY THE ARTIST. TRACKS 197-198 PRODUCED BY THE ARTIST. TRACKS 199-200 PRODUCED BY THE ARTIST. TRACKS 201-202 PRODUCED BY THE ARTIST. TRACKS 203-204 PRODUCED BY THE ARTIST. TRACKS 205-206 PRODUCED BY THE ARTIST. TRACKS 207-208 PRODUCED BY THE ARTIST. TRACKS 209-210 PRODUCED BY THE ARTIST. TRACKS 211-212 PRODUCED BY THE ARTIST. TRACKS 213-214 PRODUCED BY THE ARTIST. TRACKS 215-216 PRODUCED BY THE ARTIST. TRACKS 217-218 PRODUCED BY THE ARTIST. TRACKS 219-220 PRODUCED BY THE ARTIST. TRACKS 221-222 PRODUCED BY THE ARTIST. TRACKS 223-224 PRODUCED BY THE ARTIST. TRACKS 225-226 PRODUCED BY THE ARTIST. TRACKS 227-228 PRODUCED BY THE ARTIST. TRACKS 229-230 PRODUCED BY THE ARTIST. TRACKS 231-232 PRODUCED BY THE ARTIST. TRACKS 233-234 PRODUCED BY THE ARTIST. TRACKS 235-236 PRODUCED BY THE ARTIST. TRACKS 237-238 PRODUCED BY THE ARTIST. TRACKS 239-240 PRODUCED BY THE ARTIST. TRACKS 241-242 PRODUCED BY THE ARTIST. TRACKS 243-244 PRODUCED BY THE ARTIST. TRACKS 245-246 PRODUCED BY THE ARTIST. TRACKS 247-248 PRODUCED BY THE ARTIST. TRACKS 249-250 PRODUCED BY THE ARTIST. TRACKS 251-252 PRODUCED BY THE ARTIST. TRACKS 253-254 PRODUCED BY THE ARTIST. TRACKS 255-256 PRODUCED BY THE ARTIST. TRACKS 257-258 PRODUCED BY THE ARTIST. TRACKS 259-260 PRODUCED BY THE ARTIST. TRACKS 261-262 PRODUCED BY THE ARTIST. TRACKS 263-264 PRODUCED BY THE ARTIST. TRACKS 265-266 PRODUCED BY THE ARTIST. TRACKS 267-268 PRODUCED BY THE ARTIST. TRACKS 269-270 PRODUCED BY THE ARTIST. TRACKS 271-272 PRODUCED BY THE ARTIST. TRACKS 273-274 PRODUCED BY THE ARTIST. TRACKS 275-276 PRODUCED BY THE ARTIST. TRACKS 277-278 PRODUCED BY THE ARTIST. TRACKS 279-280 PRODUCED BY THE ARTIST. TRACKS 281-282 PRODUCED BY THE ARTIST. TRACKS 283-284 PRODUCED BY THE ARTIST. TRACKS 285-286 PRODUCED BY THE ARTIST. TRACKS 287-288 PRODUCED BY THE ARTIST. TRACKS 289-290 PRODUCED BY THE ARTIST. TRACKS 291-292 PRODUCED BY THE ARTIST. TRACKS 293-294 PRODUCED BY THE ARTIST. TRACKS 295-296 PRODUCED BY THE ARTIST. TRACKS 297-298 PRODUCED BY THE ARTIST. TRACKS 299-300 PRODUCED BY THE ARTIST. TRACKS 301-302 PRODUCED BY THE ARTIST. TRACKS 303-304 PRODUCED BY THE ARTIST. TRACKS 305-306 PRODUCED BY THE ARTIST. TRACKS 307-308 PRODUCED BY THE ARTIST. TRACKS 309-310 PRODUCED BY THE ARTIST. TRACKS 311-312 PRODUCED BY THE ARTIST. TRACKS 313-314 PRODUCED BY THE ARTIST. TRACKS 315-316 PRODUCED BY THE ARTIST. TRACKS 317-318 PRODUCED BY THE ARTIST. TRACKS 319-320 PRODUCED BY THE ARTIST. TRACKS 321-322 PRODUCED BY THE ARTIST. TRACKS 323-324 PRODUCED BY THE ARTIST. TRACKS 325-326 PRODUCED BY THE ARTIST. TRACKS 327-328 PRODUCED BY THE ARTIST. TRACKS 329-330 PRODUCED BY THE ARTIST. TRACKS 331-332 PRODUCED BY THE ARTIST. TRACKS 333-334 PRODUCED BY THE ARTIST. TRACKS 335-336 PRODUCED BY THE ARTIST. TRACKS 337-338 PRODUCED BY THE ARTIST. TRACKS 339-340 PRODUCED BY THE ARTIST. TRACKS 341-342 PRODUCED BY THE ARTIST. TRACKS 343-344 PRODUCED BY THE ARTIST. TRACKS 345-346 PRODUCED BY THE ARTIST. TRACKS 347-348 PRODUCED BY THE ARTIST. TRACKS 349-350 PRODUCED BY THE ARTIST. TRACKS 351-352 PRODUCED BY THE ARTIST. TRACKS 353-354 PRODUCED BY THE ARTIST. TRACKS 355-356 PRODUCED BY THE ARTIST. TRACKS 357-358 PRODUCED BY THE ARTIST. TRACKS 359-360 PRODUCED BY THE ARTIST. TRACKS 361-362 PRODUCED BY THE ARTIST. TRACKS 363-364 PRODUCED BY THE ARTIST. TRACKS 365-366 PRODUCED BY THE ARTIST. TRACKS 367-368 PRODUCED BY THE ARTIST. TRACKS 369-370 PRODUCED BY THE ARTIST. TRACKS 371-372 PRODUCED BY THE ARTIST. TRACKS 373-374 PRODUCED BY THE ARTIST. TRACKS 375-376 PRODUCED BY THE ARTIST. TRACKS 377-378 PRODUCED BY THE ARTIST. TRACKS 379-380 PRODUCED BY THE ARTIST. TRACKS 381-382 PRODUCED BY THE ARTIST. TRACKS 383-384 PRODUCED BY THE ARTIST. TRACKS 385-386 PRODUCED BY THE ARTIST. TRACKS 387-388 PRODUCED BY THE ARTIST. TRACKS 389-390 PRODUCED BY THE ARTIST. TRACKS 391-392 PRODUCED BY THE ARTIST. TRACKS 393-394 PRODUCED BY THE ARTIST. TRACKS 395-396 PRODUCED BY THE ARTIST. TRACKS 397-398 PRODUCED BY THE ARTIST. TRACKS 399-400 PRODUCED BY THE ARTIST. TRACKS 401-402 PRODUCED BY THE ARTIST. TRACKS 403-404 PRODUCED BY THE ARTIST. TRACKS 405-406 PRODUCED BY THE ARTIST. TRACKS 407-408 PRODUCED BY THE ARTIST. TRACKS 409-410 PRODUCED BY THE ARTIST. TRACKS 411-412 PRODUCED BY THE ARTIST. TRACKS 413-414 PRODUCED BY THE ARTIST. TRACKS 415-416 PRODUCED BY THE ARTIST. TRACKS 417-418 PRODUCED BY THE ARTIST. TRACKS 419-420 PRODUCED BY THE ARTIST. TRACKS 421-422 PRODUCED BY THE ARTIST. TRACKS 423-424 PRODUCED BY THE ARTIST. TRACKS 425-426 PRODUCED BY THE ARTIST. TRACKS 427-428 PRODUCED BY THE ARTIST. TRACKS 429-430 PRODUCED BY THE ARTIST. TRACKS 431-432 PRODUCED BY THE ARTIST. TRACKS 433-434 PRODUCED BY THE ARTIST. TRACKS 435-436 PRODUCED BY THE ARTIST. TRACKS 437-438 PRODUCED BY THE ARTIST. TRACKS 439-440 PRODUCED BY THE ARTIST. TRACKS 441-442 PRODUCED BY THE ARTIST. TRACKS 443-444 PRODUCED BY THE ARTIST. TRACKS 445-446 PRODUCED BY THE ARTIST. TRACKS 447-448 PRODUCED BY THE ARTIST. TRACKS 449-450 PRODUCED BY THE ARTIST. TRACKS 451-452 PRODUCED BY THE ARTIST. TRACKS 453-454 PRODUCED BY THE ARTIST. TRACKS 455-456 PRODUCED BY THE ARTIST. TRACKS 457-458 PRODUCED BY THE ARTIST. TRACKS 459-460 PRODUCED BY THE ARTIST. TRACKS 461-462 PRODUCED BY THE ARTIST. TRACKS 463-464 PRODUCED BY THE ARTIST. TRACKS 465-466 PRODUCED BY THE ARTIST. TRACKS 467-468 PRODUCED BY THE ARTIST. TRACKS 469-470 PRODUCED BY THE ARTIST. TRACKS 471-472 PRODUCED BY THE ARTIST. TRACKS 473-474 PRODUCED BY THE ARTIST. TRACKS 475-476 PRODUCED BY THE ARTIST. TRACKS 477-478 PRODUCED BY THE ARTIST. TRACKS 479-480 PRODUCED BY THE ARTIST. TRACKS 481-482 PRODUCED BY THE ARTIST. TRACKS 483-484 PRODUCED BY THE ARTIST. TRACKS 485-486 PRODUCED BY THE ARTIST. TRACKS 487-488 PRODUCED BY THE ARTIST. TRACKS 489-490 PRODUCED BY THE ARTIST. TRACKS 491-492 PRODUCED BY THE ARTIST. TRACKS 493-494 PRODUCED BY THE ARTIST. TRACKS 495-496 PRODUCED BY THE ARTIST. TRACKS 497-498 PRODUCED BY THE ARTIST. TRACKS 499-500 PRODUCED BY THE ARTIST. TRACKS 501-502 PRODUCED BY THE ARTIST. TRACKS 503-504 PRODUCED BY THE ARTIST. TRACKS 505-506 PRODUCED BY THE ARTIST. TRACKS 507-508 PRODUCED BY THE ARTIST. TRACKS 509-510 PRODUCED BY THE ARTIST. TRACKS 511-512 PRODUCED BY THE ARTIST. TRACKS 513-514 PRODUCED BY THE ARTIST. TRACKS 515-516 PRODUCED BY THE ARTIST. TRACKS 517-518 PRODUCED BY THE ARTIST. TRACKS 519-520 PRODUCED BY THE ARTIST. TRACKS 521-522 PRODUCED BY THE ARTIST. TRACKS 523-524 PRODUCED BY THE ARTIST. TRACKS 525-526 PRODUCED BY THE ARTIST. TRACKS 527-528 PRODUCED BY THE ARTIST. TRACKS 529-530 PRODUCED BY THE ARTIST. TRACKS 531-532 PRODUCED BY THE ARTIST. TRACKS 533-534 PRODUCED BY THE ARTIST. TRACKS 535-536 PRODUCED BY THE ARTIST. TRACKS 537-538 PRODUCED BY THE ARTIST. TRACKS 539-540 PRODUCED BY THE ARTIST. TRACKS 541-542 PRODUCED BY THE ARTIST. TRACKS 543-544 PRODUCED BY THE ARTIST. TRACKS 545-546 PRODUCED BY THE ARTIST. TRACKS 547-548 PRODUCED BY THE ARTIST. TRACKS 549-550 PRODUCED BY THE ARTIST. TRACKS 551-552 PRODUCED BY THE ARTIST. TRACKS 553-554 PRODUCED BY THE ARTIST. TRACKS 555-556 PRODUCED BY THE ARTIST. TRACKS 557-558 PRODUCED BY THE ARTIST. TRACKS 559-560 PRODUCED BY THE ARTIST. TRACKS 561-562 PRODUCED BY THE ARTIST. TRACKS 563-564 PRODUCED BY THE ARTIST. TRACKS 565-566 PRODUCED BY THE ARTIST. TRACKS 567-568 PRODUCED BY THE ARTIST. TRACKS 569-570 PRODUCED BY THE ARTIST. TRACKS 571-572 PRODUCED BY THE ARTIST. TRACKS 573-574 PRODUCED BY THE ARTIST. TRACKS 575-576 PRODUCED BY THE ARTIST. TRACKS 577-578 PRODUCED BY THE ARTIST. TRACKS 579-580 PRODUCED BY THE ARTIST. TRACKS 581-582 PRODUCED BY THE ARTIST. TRACKS 583-584 PRODUCED BY THE ARTIST. TRACKS 585-586 PRODUCED BY THE ARTIST. TRACKS 587-588 PRODUCED BY THE ARTIST. TRACKS 589-590 PRODUCED BY THE ARTIST. TRACKS 591-592 PRODUCED BY THE ARTIST. TRACKS 593-594 PRODUCED BY THE ARTIST. TRACKS 595-596 PRODUCED BY THE ARTIST. TRACKS 597-598 PRODUCED BY THE ARTIST. TRACKS 599-600 PRODUCED BY THE ARTIST. TRACKS 601-602 PRODUCED BY THE ARTIST. TRACKS 603-604 PRODUCED BY THE ARTIST. TRACKS 605-606 PRODUCED BY THE ARTIST. TRACKS 607-608 PRODUCED BY THE ARTIST. TRACKS 609-610 PRODUCED BY THE ARTIST. TRACKS 611-612 PRODUCED BY THE ARTIST. TRACKS 613-614 PRODUCED BY THE ARTIST. TRACKS 615-616 PRODUCED BY THE ARTIST. TRACKS 617-618 PRODUCED BY THE ARTIST. TRACKS 619-620 PRODUCED BY THE ARTIST. TRACKS 621-622 PRODUCED BY THE ARTIST. TRACKS 623-624 PRODUCED BY THE ARTIST. TRACKS 625-626 PRODUCED BY THE ARTIST. TRACKS 627-628 PRODUCED BY THE ARTIST. TRACKS 629-630 PRODUCED BY THE ARTIST. TRACKS 631-632 PRODUCED BY THE ARTIST. TRACKS 633-634 PRODUCED BY THE ARTIST. TRACKS 635-636 PRODUCED BY THE ARTIST. TRACKS 637-638 PRODUCED BY THE ARTIST. TRACKS 639-640 PRODUCED BY THE ARTIST. TRACKS 641-642 PRODUCED BY THE ARTIST. TRACKS 643-644 PRODUCED BY THE ARTIST. TRACKS 645-646 PRODUCED BY THE ARTIST. TRACKS 647-648 PRODUCED BY THE ARTIST. TRACKS 649-650 PRODUCED BY THE ARTIST. TRACKS 651-652 PRODUCED BY THE ARTIST. TRACKS 653-654 PRODUCED BY THE ARTIST. TRACKS 655-656 PRODUCED BY THE ARTIST. TRACKS 657-658 PRODUCED BY THE ARTIST. TRACKS 659-660 PRODUCED BY THE ARTIST. TRACKS 661-662 PRODUCED BY THE ARTIST. TRACKS 663-664 PRODUCED BY THE ARTIST. TRACKS 665-666 PRODUCED BY THE ARTIST. TRACKS 667-668 PRODUCED BY THE ARTIST. TRACKS 669-670 PRODUCED BY THE ARTIST. TRACKS 671-672 PRODUCED BY THE ARTIST. TRACKS 673-674 PRODUCED BY THE ARTIST. TRACKS 675-676 PRODUCED BY THE ARTIST. TRACKS 677-678 PRODUCED BY THE ARTIST. TRACKS 679-680 PRODUCED BY THE ARTIST. TRACKS 681-682 PRODUCED BY THE ARTIST. TRACKS 683-684 PRODUCED BY THE ARTIST. TRACKS 685-686 PRODUCED BY THE ARTIST. TRACKS 687-688 PRODUCED BY THE ARTIST. TRACKS 689-690 PRODUCED BY THE ARTIST. TRACKS 691-692 PRODUCED BY THE ARTIST. TRACKS 693-694 PRODUCED BY THE ARTIST. TRACKS 695-696 PRODUCED BY THE ARTIST. TRACKS 697-698 PRODUCED BY THE ARTIST. TRACKS 699-700 PRODUCED BY THE ARTIST. TRACKS 701-702 PRODUCED BY THE ARTIST. TRACKS 703-704 PRODUCED BY THE ARTIST. TRACKS 705-706 PRODUCED BY THE ARTIST. TRACKS 707-708 PRODUCED BY THE ARTIST. TRACKS 709-710 PRODUCED BY THE ARTIST. TRACKS 711-712 PRODUCED BY THE ARTIST. TRACKS 713-714 PRODUCED BY THE ARTIST. TRACKS 715-716 PRODUCED BY THE ARTIST. TRACKS 717-718 PRODUCED BY THE ARTIST. TRACKS 719-720 PRODUCED BY THE ARTIST. TRACKS 721-722 PRODUCED BY THE ARTIST. TRACKS 723-724 PRODUCED BY THE ARTIST. TRACKS 725-726 PRODUCED BY THE ARTIST. TRACKS 727-728 PRODUCED BY THE ARTIST. TRACKS 729-730 PRODUCED BY THE ARTIST. TRACKS 731-732 PRODUCED BY THE ARTIST. TRACKS 733-734 PRODUCED BY THE ARTIST. TRACKS 735-736 PRODUCED BY THE ARTIST. TRACKS 737-738 PRODUCED BY THE ARTIST. TRACKS 739-740 PRODUCED BY THE ARTIST. TRACKS 741-742 PRODUCED BY THE ARTIST. TRACKS 743-744 PRODUCED BY THE ARTIST. TRACKS 745-746 PRODUCED BY THE ARTIST. TRACKS 747-748 PRODUCED BY THE ARTIST. TRACKS 749-750 PRODUCED BY THE ARTIST. TRACKS 751-752 PRODUCED BY THE ARTIST. TRACKS 753-754 PRODUCED BY THE ARTIST. TRACKS 755-756 PRODUCED BY THE ARTIST. TRACKS 757-758 PRODUCED BY THE ARTIST. TRACKS 759-760 PRODUCED BY THE ARTIST. TRACKS 761-762 PRODUCED BY THE ARTIST. TRACKS 763-764 PRODUCED BY THE ARTIST. TRACKS 765-766 PRODUCED BY THE ARTIST. TRACKS 767-768 PRODUCED BY THE ARTIST. TRACKS 769-770 PRODUCED BY THE ARTIST. TRACKS 771-772 PRODUCED BY THE ARTIST. TRACKS 773-774 PRODUCED BY THE ARTIST. TRACKS 775-776 PRODUCED BY THE ARTIST. TRACKS 777-778 PRODUCED BY THE ARTIST. TRACKS 779-780 PRODUCED BY THE ARTIST. TRACKS 781-782 PRODUCED BY THE ARTIST. TRACKS 783-784 PRODUCED BY THE ARTIST. TRACKS 785-786 PRODUCED BY THE ARTIST. TRACKS 787-788 PRODUCED BY THE ARTIST. TRACKS 789-790 PRODUCED BY THE ARTIST. TRACKS 791-792 PRODUCED BY THE ARTIST. TRACKS 793-794 PRODUCED BY THE ARTIST. TRACKS 795-796 PRODUCED BY THE ARTIST. TRACKS 797-798 PRODUCED BY THE ARTIST. TRACKS 799-800 PRODUCED BY THE ARTIST. TRACKS 801-802 PRODUCED BY THE ARTIST. TRACKS 803-804 PRODUCED BY THE ARTIST. TRACKS 805-806 PRODUCED BY THE ARTIST. TRACKS 807-808 PRODUCED BY THE ARTIST. TRACKS 809-810 PRODUCED BY THE ARTIST. TRACKS 811-812 PRODUCED BY THE ARTIST. TRACKS 813-814 PRODUCED BY THE ARTIST. TRACKS 815-816 PRODUCED BY THE ARTIST. TRACKS 817-818 PRODUCED BY THE ARTIST. TRACKS 819-820 PRODUCED BY THE ARTIST. TRACKS 821-822 PRODUCED BY THE ARTIST. TRACKS 823-824 PRODUCED BY THE ARTIST. TRACKS 825-826 PRODUCED BY THE ARTIST. TRACKS 827-828 PRODUCED BY THE ARTIST. TRACKS 829-830 PRODUCED BY THE ARTIST. TRACKS 831-832 PRODUCED BY THE ARTIST. TRACKS 833-834 PRODUCED BY THE ARTIST. TRACKS 835-836 PRODUCED BY THE ARTIST. TRACKS 837-838 PRODUCED BY THE ARTIST. TRACKS 839-840 PRODUCED BY THE ARTIST. TRACKS 841-842 PRODUCED BY THE ARTIST. TRACKS 843-844 PRODUCED BY THE ARTIST. TRACKS 845-846 PRODUCED BY THE ARTIST. TRACKS 847-848 PRODUCED BY THE ARTIST. TRACKS 849-850 PRODUCED BY THE ARTIST. TRACKS 851-852 PRODUCED BY THE ARTIST. TRACKS 853-854 PRODUCED BY THE ARTIST. TRACKS 855-856 PRODUCED BY THE ARTIST. TRACKS 857-858 PRODUCED BY THE ARTIST. TRACKS 859-860 PRODUCED BY THE ARTIST. TRACKS 861-862 PRODUCED BY THE ARTIST. TRACKS 863-864 PRODUCED BY THE ARTIST. TRACKS 865-866 PRODUCED BY THE ARTIST. TRACKS 867-868 PRODUCED BY THE ARTIST. TRACKS 869-870 PRODUCED BY THE ARTIST. TRACKS 871-872 PRODUCED BY THE ARTIST. TRACKS 873-874 PRODUCED BY THE ARTIST. TRACKS 875-876 PRODUCED BY THE ARTIST. TRACKS 877-878 PRODUCED BY THE ARTIST. TRACKS 879-880 PRODUCED BY THE ARTIST. TRACKS 881-882 PRODUCED BY THE ARTIST. TRACKS 883-884 PRODUCED BY THE ARTIST. TRACKS 885-886 PRODUCED BY THE ARTIST. TRACKS 887-888 PRODUCED BY THE ARTIST. TRACKS 889-890 PRODUCED BY THE ARTIST. TRACKS 891-892 PRODUCED BY THE ARTIST. TRACKS 893-894 PRODUCED BY THE ARTIST. TRACKS 895-896 PRODUCED BY THE ARTIST. TRACKS 897-898 PRODUCED BY THE ARTIST. TRACKS 899-900 PRODUCED BY THE ARTIST. TRACKS 901-902 PRODUCED BY THE ARTIST. TRACKS 903-904 PRODUCED BY THE ARTIST. TRACKS 905-906 PRODUCED BY THE ARTIST. TRACKS 907-908 PRODUCED BY THE ARTIST. TRACKS 909-910 PRODUCED BY THE ARTIST. TRACKS 911-912 PRODUCED BY THE ARTIST. TRACKS 913-914 PRODUCED BY THE ARTIST. TRACKS 915-916 PRODUCED BY THE ARTIST. TRACKS 917-918 PRODUCED BY THE ARTIST. TRACKS 919-920 PRODUCED BY THE ARTIST. TRACKS 921-922 PRODUCED BY THE ARTIST. TRACKS 923-924 PRODUCED BY THE ARTIST. TRACKS 925-926 PRODUCED BY THE ARTIST. TRACKS 927-928 PRODUCED BY THE ARTIST. TRACKS 929-930 PRODUCED BY THE ARTIST. TRACKS 931-932 PRODUCED BY THE ARTIST. TRACKS 933-934 PRODUCED BY THE ARTIST. TRACKS 935-936 PRODUCED BY THE ARTIST. TRACKS 937-938 PRODUCED BY THE ARTIST. TRACKS 939-940 PRODUCED BY THE ARTIST. TRACKS 941-942 PRODUCED BY THE ARTIST. TRACKS 943-944 PRODUCED BY THE ARTIST. TRACKS 945-946 PRODUCED BY THE ARTIST. TRACKS 947-948 PRODUCED BY THE ARTIST. TRACKS 949-950 PRODUCED BY THE ARTIST. TRACKS 951-952 PRODUCED BY THE ARTIST. TRACKS 953-954 PRODUCED BY THE ARTIST. TRACKS 955-956 PRODUCED BY THE ARTIST. TRACKS 957-958 PRODUCED BY THE ARTIST. TRACKS 959-960 PRODUCED BY THE ARTIST. TRACKS 961-962 PRODUCED BY THE ARTIST. TRACKS 963-964 PRODUCED BY THE ARTIST. TRACKS 965-966 PRODUCED BY THE ARTIST. TRACKS 967-968 PRODUCED BY THE ARTIST. TRACKS 969-970 PRODUCED BY THE ARTIST. TRACKS 971-972 PRODUCED BY THE ARTIST. TRACKS 973-974 PRODUCED BY THE ARTIST. TRACKS 975-976 PRODUCED BY THE ARTIST. TRACKS 977-978 PRODUCED BY THE ARTIST. TRACKS 979-980 PRODUCED BY THE ARTIST. TRACKS 981-982 PRODUCED BY THE ARTIST. TRACKS 983-984 PRODUCED BY THE ARTIST. TRACKS 985-986 PRODUCED BY THE ARTIST. TRACKS 987-988 PRODUCED BY THE ARTIST. TRACKS 989-990 PRODUCED BY THE ARTIST. TRACKS 991-992 PRODUCED BY THE ARTIST. TRACKS 993-994 PRODUCED BY THE ARTIST. TRACKS 995-996 PRODUCED BY THE ARTIST. TRACKS 997-998 PRODUCED BY THE ARTIST. TRACKS 999-1000 PRODUCED BY THE ARTIST. TRACKS 1001-1002 PRODUCED BY THE ARTIST. TRACKS 1003-1004 PRODUCED BY THE ARTIST. TRACKS 1005-1006 PRODUCED BY THE ARTIST. TRACKS 1007-1008 PRODUCED BY THE ARTIST. TRACKS 1009-1010 PRODUCED BY THE ARTIST. TRACKS 1011-1012 PRODUCED BY THE ARTIST. TRACKS 1013-1014 PRODUCED BY THE ARTIST. TRACKS 1015-1016 PRODUCED BY THE ARTIST. TRACKS 1017-1018 PRODUCED BY THE ARTIST. TRACKS 1019-1020 PRODUCED BY THE ARTIST. TRACKS 1021-1022 PRODUCED BY THE ARTIST. TRACKS 1023-1024 PRODUCED BY THE ARTIST. TRACKS 1025-1026 PRODUCED BY THE ARTIST. TRACKS 1027-1028 PRODUCED BY THE ARTIST. TRACKS 1029-1030 PRODUCED BY THE ARTIST. TRACKS 1031-1032 PRODUCED BY THE ARTIST. TRACKS 1033-1034 PRODUCED BY THE ARTIST. TRACKS 1035-1036 PRODUCED BY THE ARTIST. TRACKS 1037-1038 PRODUCED BY THE ARTIST. TRACKS 1039-1040 PRODUCED BY THE ARTIST. TRACKS 1041-1042 PRODUCED BY THE ARTIST. TRACKS 1043-1044 PRODUCED BY THE ARTIST. TRACKS 1045-1046 PRODUCED BY THE ARTIST. TRACKS 1047-1048 PRODUCED BY THE ARTIST. TRACKS 1049-1050 PRODUCED BY THE ARTIST. TRACKS 1051-1052 PRODUCED BY THE ARTIST. TRACKS 1053-1054 PRODUCED BY THE ARTIST. TRACKS 1055-1056 PRODUCED BY THE ARTIST. TRACKS 1057-1058 PRODUCED BY THE ARTIST. TRACKS 1059-1060 PRODUCED BY THE ARTIST. TRACKS 1061-1062 PRODUCED BY THE ARTIST. TRACKS 1063-1064 PRODUCED BY THE ARTIST. TRACKS 1065-1066 PRODUCED BY THE ARTIST. TRACKS 1067-1068 PRODUCED BY THE ARTIST. TRACKS 1069-1070 PRODUCED BY THE ARTIST. TRACKS 1071-1072 PRODUCED BY THE ARTIST. TRACKS 1073-1074 PRODUCED BY THE ARTIST. TRACKS 1075-1076 PRODUCED BY THE ARTIST. TRACKS 1077-1078 PRODUCED BY THE ARTIST. TRACKS 1079-1080 PRODUCED BY THE ARTIST. TRACKS 1081-1082 PRODUCED BY THE ARTIST. TRACKS 1083-1084 PRODUCED BY THE ARTIST. TRACKS 1085-1086 PRODUCED BY THE ARTIST. TRACKS 1087-1088 PRODUCED BY THE ARTIST. TRACKS 1089-1090 PRODUCED BY THE ARTIST. TRACKS 1091-1092 PRODUCED BY THE ARTIST. TRACKS 1093-1094 PRODUCED BY THE ARTIST. TRACKS 1095-1096 PRODUCED BY THE ARTIST. TRACKS 1097-1098 PRODUCED BY THE ARTIST. TRACKS 1099-1100 PRODUCED BY THE ARTIST. TRACKS 1101-1102 PRODUCED BY THE ARTIST. TRACKS 1103-1104 PRODUCED BY THE ARTIST. TRACKS 1105-1106 PRODUCED BY THE ARTIST. TRACKS 1107-1108 PRODUCED BY THE ARTIST. TRACKS 1109-1110 PRODUCED BY THE ARTIST. TRACK

albums

EVERYTHING BUT THE GIRL 'Amplified Hear' (blanco y negro). The huge success of the 'Missing' remixes must mean a new enlarged audience for EBTS. If only briefly, and therefore for this album (which includes the Todd Terry mix as well as the original). No one should be disappointed either with this typically wistful collection of songs, some of which ('Rollercoster', 'Working To You' and 'Get Me') are particularly engaging. It's not an album that will change your life but it's a friendly, softy, sofly kind of item that can be a welcome alternative to more trendy sounds. ●●●● d&h

DANNY TENAGLIA Maxi-Mam Tenaglia' (X-Treme). Danny Tenaglia's album for Tribal is, in our opinion, one of the few really good CD house mixes in

existence but the combination of Tenaglia and New York's Maxi Records on this new product means 'Mix This Pussy' can have a well-earned rest. It's gentler than 'Pussy' but there's sweet vocal house, unusual instruments, unusual vocals and tracks from Roger Sanchez (as Soundshoff) Chaz N. Dray, Mood II Swing (as Unbranded) and plenty more. Less hype and hits but much more quality than your average DJ mix. ●●●●● d&h

HIGHLY RECOMMENDED (Formation). Oh my God. DJ SS and the Formation crew have gone clear with this triplepack DJ-friendly LP. Every track is a gem including the hits look by DJ SS, the VIP mix of the already classic 'Lighter' by Menfil Power and SS, the DJ Kusal remix of Jack Frost's 'Pornography' and 'Jon 2' by

danny tenaglia



Grooverider to name just a few. The album of the year. ●●●●● n

VARIOUS 'Back To Mono' (Wall Of Sound) A label that has been pulling out interesting, original and worthy records on the fringe of the top hop movement but its releases always seem to avoid the clichés that have characterised many others as this album testifies. A collection of tracks that range from hip hop to grunge to dubby bass excursions from acts like Mekon, Agent Provocateur, The Wiseguys and Pressure Drop. Presentations like this that

feature a variety of acts with different styles under a very broad umbrella are so much better than single artist releases with too many remixes. And formats like this are better

value and far more likely to appeal to the average punter. Plenty to get your head around. ●●●●● tj

TIP DOUBLE ALBUM (Tip). Tip is one of the labels of the centre of the Goa scene and has consistently churned out loads of high quality trance. The tracks all charge along in true trance fashion with synths squirting out noises from all angles punctuated by the odd sample. As all the tracks are pretty similar, you'd either be into them completely or find them too repetitive. The only track that does stray from the pack is 'Nobles From The Darkness' which starts out as a powerful dub groove and gradually evolves into trance with some great percussion noises. This music really has to be heard of a party full of this genre's enthusiasts to really appreciate it. ●●●●● tj

vocal sample. Pleasant and well produced but some of the samples have been used too many times before to make this stand out. ●●●● tj

comparison the dubs are a bit disappointing, especially the two Johnny Vicious efforts, which lack his usual inventiveness. ●●●● ob

funk

PUSHMIPULLYU 'Outside Myself' (Woolly Mammoth). The London funk outfit deliver

their best single yet. The lead Dognik, taken from the 'Two Hands' album, is a mid-tempo heavy funk production with strong vocals, classic horns,

modern cut touches and an Auger-esque Hammond outro. There are two worthwhile remixes: the spacy Hustlers of Culture treatment and the hip hop flavoured Midos Mix. Funki Porcini's reworking is less successful. ●●●● ob

DJ EFX & BIG ED MOORE 'Tunes From The Hood' (Air Dog). Danno who Big Ed Moore is, but we're all familiar with DJ EFX and this EP is good quality US-style house. It's all pretty much sample-bossed with organ riffs but it's sufficiently different to give it the edge over its rivals with plenty of ideas and variety across the four tracks. 'Good Love' is pleasantly musical but perhaps the best track is the very simple but charged 'EPK's Revenge' - a short stomping sax and synth work-out. ●●●●● tj



garage

DANGEROUS MINDS 'Live In Unity' (Liquid Groove). There's so much attention given to the De'Loays and Rutlocks that tracks like these - kind of En-Sleigh Division One rather than Premier League - often get overlooked. Less obvious and less catchy than crossover records but this is more than compensated for with top-notch production and just pure soul. Great lead and backing vocals.

AL MACK presents CHANELLE 'I'll Keep Coming Back' (King Street). The title says it all, you just can't keep a good diva down. This time the 'One Man' woman has learned up with NY's best-selling Al Mack to deliver an uptick and infectious vocal over a crisp and jaunty production. It should have widespread appeal from the garage underground to the most commercial of floors. By

benz

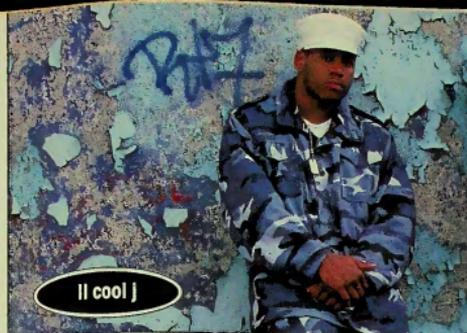
The flood

RIGHT HERE, RIGHT NOW

With mixes by T-Empo, Cappella and Grinstretcher.

CD / 12" / Cass

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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
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
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19						



ll cool j

lough beats, rhythmic organ, even some George Benson-style guitar – it's all there in four mixes ranging from happy uplifting to deep and powerful. Sure to be huge on the garage scene though it looks that memorable hookline to propel it any further. ●●●● 1j

rap

BENZ 'Boom Rock Soul' (RCA). Hackney trio Benz cover hip hop, soul and jungle on a line that is primarily of a rap nature. Funkmaster Flex and Moeb Deep out of New York give the track an authentic US flavour with chopped background actively adding anthem qualities with repetitive blasts of the chorus line. Potential Bad Boy takes the tune into frantic drum 'n' bass territory, while Benz's own mix allows you to cool off with a little help from a Loose Ends sample ('Changing On A String'). ●●● 1r

LL COOL J 'Hey Lover' (US Def Jam). LL's 'hey' with a smooth-as-ice rap cut to chill out to. Featuring soulful backgrounds from the in-demand Boyz II Men, one of the longest-serving guys in the hip hop business delivers his themes over an instrumental loop idea you may remember from Michael Jackson's 'The Lady in My Life'. The track is taken from a new album, 'Mr Smiley', which hits the import

stores next week, while this already well-received cut could even cross over although, as suggested earlier, it falls far short of the splendour in the original 'Come Into My Life'. ●●● 1r

Soul

JOYCE SIMS 'Who's Crying Now' (Music Of Life). While not as inspired as her initial work with the Mantronix boys, Joyce's new funky soul tune is not lacking in appeal. The beats are of a bright, chirpy swing nature, while the pumping horns and Maseo Parker post-funk-sounding sax work adds to its charm. Both

radio and dancefloor friendly, it could even cross over although, as suggested earlier, it falls far short of the splendour in the original 'Come Into My Life'. ●●● 1r

MARIAH CAREY 'One Sweet Day' (Columbia). It's that time of year, I guess, and the Christmas smoochers are lining up thick and fast. Here Mariah takes her duet with Boyz II Men from the most recent album and has it boosted up slightly by Chucky Thompson. The Sony boys have thus far resisted a home mix so allowing the track to stretch out in assorted



tina turner

bolled flavours, though the tune lacks the 'to die for' factor present in previous Mariah slow jams. The promo 12 inch, meanwhile, features an exclusive previously unreleased David Morales D&B Drums mix. ●●● 1r

Pop

TINA TURNER 'Goldeneye' (Capitol). While the movie has the best opening sequence of all the Bond chases, anything has to be better than the original version of this title song, which has to go down as

the worst ever. Despite being a fan of Tina Turner and producer Nellee Hooper under normal circumstances, for me it's David Morales who saves the day for the dancefloor. Meanwhile, for us soul boys Untouchables main man Dove Hill has been brought in to give it a kick up the backside with a little help from the Gap Band's 'Outstanding' – which this track definitely isn't. ●● 1r

Jungle

MOOSE 'Lock It Down' (dub plate). This ruff stuff made by London's godfather MC, Moose, is due out on RCA very soon. It begins with a wicked rare groove piece which is followed by a vocal from another godfather MC, Fave O, then it blows you away with that explosive percussion and bassline. Not to be held back. ●●●● 1a

FIRE FOX 'Bonanza Kid' (Philly Blunt). Tuff drum and bass all the way – 'yee ha ha' as they say in Westons. The bassline riffs rolls with those infectious beats (the bassline is a typical spaghetti western thing), it's gornio by huge. ●●●● 1a

James Hamilton is currently recovering from an operation and will be bringing you dj directory again as soon as possible. ●●●● 1a



chonelle

Release Date - 19/11/95. Formats - 12"/CD/MC

Double Dee feat Dany Found Love

*1 Club single with mixes by Paul Gotele & Strike



1

CLASSIC AND NEW MUSIC. A MUST FOR EVERY MUSICIAN. INCLUDES: 17 INCLUDES A NEW TUNE RECORD OF THE HIP CLASSIC 'ONE AND A HALF COIN POLSTER' SO INCLUDES THE PREVIOUSLY UNRELEASED 'YOU WANTED A QUE QUE' ALSO AVAILABLE ON CASSETTE. All artists royalties & proceeds available to the UK. For the production of each record, from this issue of this magazine will be donated to the World Child, except in the Republic of Ireland, where the proceeds will be donated to Credit.

- 17 18 THAT'S COUNTRY
- 14 19 INSTRUMENTAL MOODS
- 20 20 VERY BEST OF SLICES BROTHER SOUL SISTER

RELEASED: MONDAY 27th NOVEMBER
 MIXES BY ALEX PARRY & PAUL HART
 12" - BIRTH (C), HAWK (C), FRANK
 INSTRUMENTAL BY 300/3000 - TEL: 0171 306 3065

- 22 25 WHO TH
- 26 ANGEL
- 16 27 YOU TT
- 28 THE LO
- 27 29 BOOM!
- 30 RUNAV
- 30 31 YOU AI
- 32 LUCKY
- 33 FOUND
- 34 TEMPO
- 19 35 HAPPIL
- 36 I'M GO
- 37 RELAX
- 17 38 WRAP
- 21 39 LIKE A
- 24 40 EVERYE

↑ Bullseyed these an

- 25 WHO THE F**K IS ALICE? Smoke featuring Roy Chubby Brown NOW
 26 ANGEL (LADADI O-HEYO) Jam & Spoon featuring Plawka Epic
 16 27 YOU TO ME ARE EVERYTHING Sean Maguire Periophone
 28 THE LOOK '95 Roxette EMI
 29 BOOMBASTIC Shaggy Virgin
 30 RUNAWAY Evoke freemom
 31 YOU ARE NOT ALONE Michael Jackson Epic
 32 LUCKY LOVE Ace Of Base London
 33 FOUND LOVE (REMIX) Double Dee featuring Dany Sony S3
 34 TEMPO FIESTA (PARTY TIME) Ivy Bitzy Boozy Wozy Systematic
 19 35 HAPPINESS Pizzaman Cowboy
 36 I'M GONE Diana Ross EMI
 37 RELAX Crystal Waters Manifesto
 17 38 WRAP ME UP Alex Party Systematic
 21 39 LIKE A ROLLING STONE The Rolling Stones Virgin
 24 40 EVERYBODY BE SOMEBODY Rufneck featuring Yavahb Positive

↑ Bullated titles are those with the biggest sales gains over last week



RELEASED: MONDAY 27th NOVEMBER
 ARTIST: THE ROOTS
 12 - "HARDY" CHR. BRADY
 DIS: MCA
 DISTRIBUTED BY: SONY MUSIC - TEL: 0171 206 8888

CD1 - CD2 - CASSETTE

WRITTEN BY
 ROY ORBISON & JEFF LYNNE

Taken from GREATEST HITS 1985-1995

LIVE - MARCH 1996

69th Wembley Arena - 11th Newcastle Arena
 13th Birmingham N.E.C. - 20th Glasgow S.E. & C.C

COLUMBIA 662709 2 5 4

TOP TWENTY
 COMPILATIONS

1 NOW THAT'S WHAT I CALL MUSIC! 32

EMI/Virgin/PolyGram

2 PURE SWING IV Depe

3 THE LOVE ALBUM II Tige

4 DANCE TIP '95 Great Britain

5 THE BEST PARTY EVER Tige

6 THE NOT MOVIES ALBUM PolyGram TV

7 THE BEST ROCK BALLADS ALBUM IN THE WORLD... EVER Tige

8 THIS YEAR'S LOVE IS FOREVER Sony Music/TV

9 HEARTBEAT - FOREVER YOURS Electra

10 THE GREATEST PARTY ALBUM UNDER THE SUN! De la

11 THE BEST OF DANCE MANIA '95 Fun House

12 THE GREATEST HITS OF '95 Juice

13 SHINE 3 Polygon TV

14 DANCE ZONE '95 Polygon TV

15 THE BEST OF'S ALBUM IN THE WORLD... EVER Tige

16 THE ANNUAL Miramax/Sound

17 GREAT ANTHEMS Jam/Jazz

18 THAT'S COUNTRY De la

19 INSTRUMENTAL MOODS Virgin

20 VERY BEST OF BLUES BROTHER SOUL SISTER De la

- 23 25 JOLLIFICATION Lightning Seeds Epic
 26 PAN PIPES MOODS TWO Free The Spirit PolyGram TV
 19 27 CHAMTS & DANCES OF THE NATIVE AMERICAN INDIAN Sacred Spirit Virgin
 17 28 DON'T BORE US, GET TO THE CHORUS! - GREATEST HITS Rosette EMI
 29 TAKE FAT AND PARTY Roy Chubby Brown PolyStar
 22 30 CRAZYSEXYG00L TLC LaFace/Arista
 25 31 JAGGED LITTLE PILL-Alanis Morissette Maverick/Sire
 26 32 GREATEST HITS 1985-1995 Michael Bolton Columbia
 30 33 SINGS THE MOVIES Shirley Bassey PolyGram TV
 18 34 GANGSTA'S PARADISE Coolio Tommy Boy
 33 35 BEAUTIFUL DREAMS Chris De Burgh A&M
 48 36 THE COLOUR OF MY LOVE Celine Dion Epic
 35 37 CLASSICALLY SEDAKA Neil Sedaka Vision
 43 38 CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South GoDiscs
 28 39 IT'S A MAN'S WORLD Cher WEA
 42 40 100 GOLDEN GREATS Foster And Allen Telstar

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

PASSENGERS:
 MISSSARAJEVO



PASSENGERS ARE: BRIAN ENO, U2 & LUCIANO PAVAROTTI
 IT INCLUDES A NEW LIVE VERSION OF THE U2 CLASSIC 'ONE' AND A GIANI COLUCCI POSTER. GO INCLUDES
 THE PREVIOUSLY UNRELEASED 'YVA DAWGROTT', 'MOTIONS' & 'ONE' (LIVE). ALSO AVAILABLE ON CASSETTE.
 All artists royalties & proceeds received in the UK, after the deduction of costs incurred, from the sale of this single will be
 donated to the 'Miss Sarajevo' charity, except in the Republic of Ireland, where the proceeds will be donated to 'Circles'.

© 1996

US SINGLES

#	Title Artist	Label	#	Title Artist	Label
1	NEW EXHALE (SHOOP SHOOP) Whitney Houston	(A&M)	20	BULLET WITH BUTTERFLY WINGS Smashing Pumpkins	Virgin
2	FANTASY Mariah Carey	(Epic)	21	WATERFALLS TLC	Interscope
3	GANGSTA'S PARADISE Coolio	(J&R)	22	YOU ARE NOT ALONE Michael Jackson	(A&M)
4	YOU REMIND ME OF SOMETHING Kelly Rowland	(A&M)	23	DECEMBER Collective Soul	(Mercury)
5	HEY LOVER La Toya Jay	(J&R)	24	Pretty Girl Janis Ian	(Mercury)
6	RUNAWAY Janet Jackson	(A&M)	25	SENTIMENTAL Deborah Cox	(J&R)
7	TELL ME Ozuna Thelma Houston	(J&R)	26	ANYTHING BUT MA\$K	(Mercury)
8	BACK FOR GOOD Tyra Truitt	(Mercury)	27	MISSING Everything But The Girl	(Mercury)
9	NAME Eric Clapton	(Mercury)	28	LOVE U 4 LIFE Jada	(J&R)
10	DIGGIN' ON YOU TLC	(A&M)	29	SET U FREE Phish	(World Circuit)
11	KISS FROM A ROSE Seal	(J&R)	30	I'LL BE THERE FOR YOURS HOUSE... The Roots	(J&R)
12	WHO CAN I RUN TO Maxine	(J&R)	31	LET ME BE ONE Eriq La Salle	(J&R)
13	TO LIVE FOR YOU (AND THAT'S THE TRUTH) Huey Lewis	(J&R)	32	COMEDOWN Bush	(Mercury)
14	AS I LAY ME DOWN Sophie B. Hawkins	(J&R)	33	CELL THERAPY Goo Goo Dolls	(J&R)
15	ONLY WANNA BE WITH YOU Anita & The Bluebelles	(Mercury)	34	A GIRL LIKE YOU Envy Gales	(J&R)
16	BEFORE YOU WALK OUT OF MY MIND The Roots	(J&R)	35	I GOT SO LUCKY The Roots	(J&R)
17	BREAKFAST AT TIFFANY'S Jay-Z	(Roc-A-Fella)	36	BOOMBASTIC! (THE SUMMERTIME) Draper Long	(J&R)
18	ROLL TO ME Oz Osbourne	(Mercury)	37	COME WITH ME She	(Mercury)
19	CARNIVAL Nasir Mazhar	(Mercury)	38	IF YOU DO ME RIGHT Jody Watley	(Mercury)
20	BEAUTIFUL LIFE Ace of Base	(Mercury)	39	HEY LOVER Aventura	(J&R)
21	RUN AROUND Blues Traveler	(A&M)	40	DANCER Ashford & Simpson	(Mercury)
22	DREAMING OF YOU Sheryl Crow	(Mercury)	41	TIME The Roots	(Mercury)
23	BROKENHEARTED Brandy	(Mercury)	42	BLESSED Dina Jin	(Mercury)
24	I CAN LOVE YOU LIKE THAT All-4-One	(Mercury)	43	HOOK Blues Traveler	(A&M)
25	DO YOU SLEEP? Lisa Loeb & Nine Stories	(Mercury)	44	COLORS FROM THE WIND Vanessa Williams	(Mercury)

Charts courtesy of Billboard 25 November 1995. * Artists are awarded to those products dominating the greatest airplay and sales gain. © J&R: J&R signed acts.

US ALBUMS

#	Title Artist	Label	#	Title Artist	Label
1	NEW ALICE IN CHAINS Alive in America	(Columbia)	26	ONE HOT MINUTE Blue Man Group	(Mercury)
2	DAYDREAM Mariah Carey	(Columbia)	27	IF I RAN THE ETERNITY Sara Truitt	(Mercury)
3	JAGGED LITTLE PILL Alanis Morissette	(Mercury)	28	FOUR Blues Traveler	(A&M)
4	DOG FOOD The Dogz Food	(Death Row)	29	ON TOP OF THE WORLD Erykah & M.O.	(Geffen)
5	MELON COLLE & THE INFINITE Smashing Pumpkins	(Geffen)	30	THE PRESIDENTS OF THE US The Presidents of the US	(Geffen)
6	SOMETHING TO REMEMBER Madonna	(Mercury)	31	DEAD PRESIDENTS (OST) Various	(Mercury)
7	THE GREATEST HITS COLLECTION Alan Jackson	(Mercury)	32	SIXTEN Stone Island	(Mercury)
8	CRACKED REAR VIEW Rancid & The Blackhearts	(Mercury)	33	OO'S JOOK JOINT Goo Goo Dolls	(Mercury)
9	LIQUID SWORDS Queensrÿche	(J&R)	34	DREAMING OF YOU Sheryl Crow	(Mercury)
10	CYPRESS HILL Cypress Hill	(J&R)	35	DOUBLE ON NOTHING Rick Warren	(Mercury)
11	GANGSTA'S PARADISE Coolio	(Mercury)	36	FROGSTOP Silverchord	(Mercury)
12	CRANZYSKYTIC TLC	(Mercury)	37	PULP FICTION (OST) Various	(Mercury)
13	DANGEROUS MINDS (OST) Various	(Mercury)	38	BALLBREAKER AC/DC	(Mercury)
14	DESIGN OF A DECADE 1986/1995 Janet Jackson	(A&M)	39	GAMES REDNECKS PLAY Jon Fawcett	(Mercury)
15	CHRISTMAS IN THE AIR Sheena Easton	(Mercury)	40	GONE Dwight Yoakam	(Mercury)
16	OOZMOSIS Ozzy Osbourne	(Mercury)	41	OFF THE HOOK Koolhaas	(Mercury)
17	INSOMNIA Green Day	(Mercury)	42	UNDER THE TABLE AND A ROSE Seal	(Mercury)
18	ALL I WANT Tim McGraw	(Mercury)	43	IT'S A MYSTERY Bob Seger	(Mercury)
19	GREATEST HITS 1965-1995 Michael Jackson	(Mercury)	44	ROAD TESTED Bruce Fairbairn	(Mercury)
20	THE WOMAN IN ME Shania Twain	(Mercury)	45	SOUL FOOD Goo Goo Dolls	(Mercury)
21	GAME RELATED The Dick	(Mercury)	46	SEAL Seal	(Mercury)
22	VAULT - GREATEST HITS Rod Stewart	(Mercury)	47	TAILS Lisa Loeb & Nine Stories	(Mercury)
23	THE REMIX COLLECTION Roger Daltrey	(Mercury)	48	A BOY NAMED JOE Clay Aiken	(Mercury)
24	STARTING OVER Robi Finkelstein	(Mercury)	49	THE HITS Sarah Connor	(Mercury)
25	VIGORILY Natalie Merchant	(Mercury)	50	REFUSAL Juice Crew	(Mercury)

UK WORLD HITS

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

SWEDEN		AUSTRALIA		NETHERLANDS		FRANCE	
1	LIKE A ROLLING... Rolling Stones (Virgin)	1	STAYV ALIVE N-Trace (Festival)	1	HEAVEN FOR EVERYONE Queen (EMI)	1	STAYV ALIVE N-Trace (Dance Pool)
2	STAYV ALIVE N-Trace (J&R)	2	KISS FROM A ROSE Seal (WEA)	2	FAIRGROUND Simply Red (WEA)	2	KISS FROM A ROSE Seal (ZTT)
3	FAIRGROUND Simply Red (WEA)	3	HEAVEN FOR EVERYONE Queen (EMI)	3	LIKE A ROLLING... Rolling Stones (Virgin)	3	HEAVEN FOR EVERYONE Queen (EMI)
4	WONDERWALL Oasis (Capitol)	4	FAIRGROUND Simply Red (WEA)	4	MAKING LOVE... Bonnie Tyler (WEA)	4	SUBURBIA... Nightcrawlers (Mercury)
5	KISS FROM A ROSE Seal (WEA)	5	WHEN LOVE AND HATE... Bellzanger (Mercury)	5	KATYAKADEMIS Ademias (Virgin)	5	A WRITER SHADE... Procal Maroon (RCA)

Source: GfK/IFPI

Source: ARIA

Source: Stichting Mega Top 50

Source: IFPI

NETWORK CHART

#	Title Artist	Label	#	Title Artist	Label
1	I BELIEVE Robson & Jerome	(J&R)	21	LUCKY YOU Lightning Seeds	(Epic)
2	GANGSTA'S PARADISE Coolio Featuring LL Cool J	(Mercury)	22	FIL BE THERE FOR YOU The Romantics	(East West)
3	MISSING Everything But The Girl	(Mercury)	23	THUNDER East 17	(Mercury)
4	WONDERWALL Oasis	(Capitol)	24	FANTASY Mariah Carey	(Columbia)
5	THE UNIVERSAL STAR The Roots	(Mercury)	25	LIKE A ROLLING STONE Rolling Stones	(Mercury)
6	YOU'LL SEE Melissa	(Mercury)	26	I BELIEVE Major Ripper	(Mercury)
7	ANYWHERE IS Oz Osbourne	(Mercury)	27	SOMETHING FOR THE PAIN Ben Jelen	(Mercury)
8	FATHER AND SON Brynnae	(Mercury)	28	TO THE BEAT OF THE DRUM LL Cool J	(Mercury)
9	IT'S ON SO QUIET Bush	(Mercury)	29	WATERFALLS TLC	(Mercury)
10	LIE TO ME Joe	(Mercury)	30	YOU ARE NOT ALONE Michael Jackson	(A&M)
11	HEAVEN FOR EVERYONE Queen	(Mercury)	31	HE'S ON THE PHONE East 17	(Mercury)
12	TO LIVE FOR YOU (AND THAT'S THE TRUTH) Huey Lewis	(Mercury)	32	SOMEWHERE SOMEHOW Jay McInerney	(Mercury)
13	ITCHYCOO PARK M People	(Mercury)	33	MISLED Culture Club	(Mercury)
14	GOLDENEYE Tina Turner	(Mercury)	34	LUCKY LOVE Ace Of Base	(Mercury)
15	WHEN LOVE & HATE COLLIDE Phish	(Mercury)	35	NOBO HUMPHIN' Sade	(Mercury)
16	FAIRGROUND Simply Red	(Mercury)	36	YOU TO ME ARE EVERYTHING Sheena Easton	(Mercury)
17	EXHALE (SHOOP SHOOP) Whitney Houston	(Mercury)	37	DIGGIN' ON YOU TLC	(Mercury)
18	WALKING IN MEMPHIS The Roots	(Mercury)	38	CAMDEN TOWN Suede	(Mercury)
19	POWER OF A WOMAN Sheryl Crow	(Mercury)	39	ON MY DYING DAY J&R	(Mercury)
20	PRETENDERS TO THE THRONE Sade	(Mercury)	40	POWER OF LOVE (LOW POWER) Luther Vandross	(Mercury)

© EMI. The Network Chart is compiled by EMI for Independent Radio using airplay data from Media Monitor and CSM sales data.

VIRGIN RADIO CHART

#	Title Artist	Label	#	Title Artist	Label
1	MADE IN HEAVEN Queen	(Mercury)	21	YOU YOUNG TO DIE - THE SINGLES Saint Devote	(Mercury)
2	WHAT'S THE STORY MORNING GLORY? Oasis	(Mercury)	22	IT'S A MAN'S WORLD Cher	(Mercury)
3	SOMETHING TO REMEMBER Madonna	(Mercury)	23	JAGGED LITTLE PILL Alanis Morissette	(Mercury)
4	DIFFERENT CLASS App	(Mercury)	24	ORIGINAL SOUNDTRACKS 1 Passengers	(Mercury)
5	LIFE Simply Red	(Mercury)	25	MORE THAN THIS - THE BEST OF Bryan Ferry/Motown	(Mercury)
6	LOVE Simply Red	(Mercury)	26	GREATEST HITS The Human League	(Mercury)
7	WELCOME TO THE NIGHTMORPHOUD Miss La Puma	(Mercury)	27	PICTURE THIS Weir West	(Mercury)
8	BIG RIVER Jimmy Earl	(Mercury)	28	CARRY ON UP THE WALLS - THE BEST OF The Beatles	(Mercury)
9	VAULT - GREATEST HITS 1960-1995 Janet Jackson	(Mercury)	29	MARA Ruffalo	(Mercury)
10	DESIGN OF A DECADE 1986/1995 Janet Jackson	(Mercury)	30	DEFINITELY MAYBE Oasis	(Mercury)
11	STANLEY PAUL Rod Water	(Mercury)	31	MELON COLLE AND THE INFINITE Smashing Pumpkins	(Mercury)
12	THE GREAT ESCAPE Blue	(Mercury)	32	ONE MORE DREAM - THE VERY BEST OF Gary Naylor/Palms	(Mercury)
13	STRIPPED The Rolling Stones	(Mercury)	33	LOADS - THE BEST OF Haze Moders	(Mercury)
14	THE VERY BEST OF Robert Palmer	(Mercury)	34	ALICE IN CHAINS Alice In Chains	(Mercury)
15	THE BEST OF UB40 Vol 2 U2	(Mercury)	35	RIDICULOUS Sade	(Mercury)
16	CHARM'S DANCOS OF THE NATIVE AMERICAN NATION The Roots	(Mercury)	36	IT'S GREAT WHEN YOU'RE STRAIGHT... Huey Lewis	(Mercury)
17	JULIATION Lightning Seeds	(Mercury)	37	GREATEST HITS Bruce Springsteen	(Mercury)
18	DO I GIVE YOU A LET TO THE CHAIRS - GREATEST HITS Sade	(Mercury)	38	THESE DAYS Ben Jelen	(Mercury)
19	HISORY FACI PRESIDENT AND FUTURE BOSS 1	(Mercury)	39	NO NEED TO ARGUE The Cranberries	(Mercury)
20	GREATEST HITS 1965-1995 Michael Jackson	(Mercury)	40	ON Enchanted	(Mercury)

© J&R. Compiled by EMI

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	GANGSTA'S PARADISE	Cozlin featuring LV/Tommy Boy	CD/MC/STO 2104 (BMG)	
2	3	EXHALE (SHOO SHOO)	Whitney Houston	Arista CD 7432132942 (BMG)	
3	4	GOLDENEYE	Tina Turner	Parlophone 12R 0071001 (E)	
4	2	TELL ME	Groove Theory	Epic 6623888 (S&M)	
5	9	BOOMBASTIC	Shaggy	Virgin VST 1538 (E)	
6	8	DIGGIN' ON YOU	TLC	LaFace/Arista CD 7432131242 (BMG)	
7	11	FANTASY	Mariah Carey	Columbia CD 6624952 (S&M)	
8	7	POWER OF A WOMAN	Eternal	1st Avenue/EMI 12EM4396 (E)	
9	5	FEEL THE MUSIC	Guru	Cooltempo 12CCDD1313 (E)	
10	8	SENTIMENTAL	Deborah Cox	Arista 7432132416 (BMG)	
11	10	YOU REMIND ME OF SOMETHING	R Kelly	Jive JIVET 388 (BMG)	
12	14	IT'L ALWAYS BE AROUND	Co-Music Factory	MCA/MCST 40001 (BMG)	
13	12	INNER CITY LIFE	Goldie	fir FX 267 (F)	
14	13	AIN'T NOBODY	Diana King	Columbia CD 6625492 (S&M)	
15	16	BROWN SUGAR	D'Angelo	Cooltempo 12CCDD1307 (E)	
16	15	IF YE LOVE U 2 NIGHT	Mayte	NPJ CD 00516235NPJ (P)	
17	18	1ST OF THE MONTH	Bone Thugs-N-Harmony	Epic 6625116 (S&M)	
18	17	HOOKED ON YOU	Silk	Elektra EKR 2127 (W)	
19	19	BABY IT'S YOU	MWB	1st Avenue/Columbia CD 6624532 (S&M)	
20	20	I CARE	Soul II Soul	Virgin VST 1500 (E)	
21	21	GOT TO GIVE ME LOVE	Diana Dawson	EMI 12EM 302 (E)	
22	20	OCEAN DRIVE	Lighthouse Family	Wild Card 5791071 (F)	
23	22	I WANT U	Rosie Gaines	Motown 8604851 (F)	
24	31	SPACE COWBOY	Jamiroquai	Epic 4277627 (U)	
25	27	RUNAWAY	Jamet Jackson	A&M 8812801 (F)	
26	28	GIRLFRIEND'S BOYFRIEND (REMIXES)	Owen McCrae	Home Grown HGT 6 (US)	
27	30	YOU USED TO LOVE ME	Faith Evans	Puff Daddy/Arista 74321298811 (BMG)	
28	33	MY PREROGATIVE	Bobby Brown	MCA/MCST 2094 (BMG)	
29	29	FLAVOUR OF THE OLD SCHOOL	Beverly Knight	Dorco 12DOME 106 (S&M/USM)	
30	24	IF MASSER SAYS...	Eussie	Mama's Yard 12MAMA 5 (E)	
31	32	MARY JANE (ALL NIGHT LONG)	Mary J Blige	Uptown MCST 2088 (BMG)	
32	26	WATERFALLS	TLC	LaFace 7432128811 (BMG)	
33	25	ROUND & ROUND	Twizt	RAI/Island 12RAL4 (F)	
34	34	BEEN THINKING ABOUT YOU	Marlene Girault	RCA 74321318141 (BMG)	
35	36	NEVER KNOW LOVE	Oleta Adams	Fontana OLEX 8 (F)	
36	37	I GIVE YOU GIVE	Five Star	THI CD:CDTRFS 3 (TRD/BMG)	
37	40	ECHO ON MY MIND PART II	Earlthing	Cooltempo 12CCDD1312 (E)	
38	35	FEELS SO GOOD	Xscape	Columbia 9625028 (S&M)	
39	38	ANGEL	Goldie	fir FX 268 (F)	
40	38	ATMOSPHERIC FUNK	Wax Doctor	Tarklin Loud TL00253 (V)	

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	TO THE BEAT OF THE DRUM (LA LUNA)	Ethics	VC Recordings	VORT 5 (E)
2	2	TURN ME OUT	Praxis featuring Kathy Brown	Stress 12STRX 40 (F)	
3	3	RUNAWAY	E'voke	freemove T&BX 238 (F)	
4	4	FOUND LOVE	Double Dee featuring Dany	Sony SJ DANU 1 (S&M)	
5	1	I BELIEVE	Happy Clappers	Shindig SHIN 87 (W)	
6	2	TEMPO FIESTA (PARTY TIME)	Jay Bizzy Booy Woony	SYSA 22 (U)	
7	2	IT'CHY COD PARK	M People	Deconstruction 74321326731 (BMG)	
8	5	EVERYBODY BE SOMEBODY	Ruffneck featuring Yavohn	Postiva 12TV 46 (E)	
9	2	RELAX	Crystal Waters	Manifesto PEX3 4 (F)	
10	3	HAPPINESS	Pizzan	Cowboy 12LADU 29 (F)	
11	7	I'M READY	Size9	VC Recordings VORT 2 (E)	
12	2	BELIEVE IN ME	Quiver	Perfecto PERF 111 (W)	
13	2	THE MONKEES	Rampage	Atro Sounds 12ALMDS07 (F)	
14	2	(I WANNA GIVE YOU) DEVOTION	Remour	RAMOUR 318AT 87 (P)	
15	9	MISSING	Everything But The Girl	Bianco Y Negro NEG 847 (W)	
16	21	HIGHER STATE OF CONSCIOUSNESS	Josh Wink	Manifesto PEX3 3 (F)	
17	20	FEEL THE MUSIC	Guru	Cooltempo 12CCDD1313 (E)	
18	4	WHADDA U WANT (FROM ME)	Frankie Knuckles featuring Adeva	Virgin VJST 98 (E)	
19	2	DAY BY DAY	Dajae	Cajual CAJ 23A (Import)	
20	11	TELL ME	Groove Theory	Epic 6623888 (S&M)	
21	8	WRAP ME UP	Alex Party	Systematic SYSA 22 (E)	
22	17	HOOKED ON YOU	Silk	Elektra EKR 2127 (W)	
23	12	IT'L ALWAYS BE AROUND	Co-Music Factory	MCA/MCST 40001 (BMG)	
24	30	INNER CITY LIFE	Goldie	fir FX 267 (F)	
25	6	MOODS	Desert	Stress 12STR 59 (F)	
26	2	ANGEL (LADADI O-HEYO)	Jam & Spoon featuring Plazka	Epic 6623888 (S&M)	
27	22	SENTIMENTAL	Deborah Cox	Arista 7432132416 (BMG)	
28	2	THE PREDATOR/WITHIN REASON	Sherron	Ramen RAMMOR (S)	
29	24	FOX FORCE FIVE	Chris & James	Stress 12STR 81 (P)	
30	2	DO WHAT YOU LIKE	Ira Lovi	Strictly Rhythm SRB026 (Import)	

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	R KELLY	R Kelly	Jive HIP 166/HIP 166 (BMG)	
2	2	PURE SWING IV	Various	Cine DINTV 115/DINTMC 116 (P)	
3	3	THE ANNUAL	Various	Ministry Of Sound -JANNMC 95 (W)	
4	4	WAITING TO EXHALE (OST)	Various	Arista 07822187961/0782218984 (BMG)	
5	1	CREAM ANTHEMS	Various	Deconstruction 74321326154 (BMG)	
6	7	INTRO-NEW LIFE	Intro	African 7567829524 (W)	
7	2	MASTERS AT WORK - MASTERWORK	Various	Randomness HURTLIP/NE/ALR/MT/CE (U) (RM) (D) (S)	
8	3	III (TEMPLES OF WORK)	Cypress Hill	Columbia 4781277/40818724 (S&M)	
9	2	LABCABIN CALIFORNIA	Pharcyde	Capitol 7243830512121 - (Import)	
10	4	GANGSTA'S PARADISE	Coolie	Tommy Boy TV 1141/TC 1441 (BMG)	

SPECIALIST CHARTS

25 NOVEMBER 1995

NEW SINGLE "OXYGEN"

CD MGGRC10 Cassette MGGRCM10
RELEASED ON 27th Nov. 1995
ON MGL GRANITE RECORDS.
DISTRIBUTED BY
BMG RECORDS (UK) Ltd.

CAMPAIGN:

Press Advertising Campaign,
National & Regional Radio Campaign
College & University Campaign
TV: Midlands Children in Need Appearance.



VIDEO

This	Last	Artist Title	Label (distributor)	16	17	STARBUCK
1	1	THE FOX AND THE HOUND	Walt Disney 022012	17	17	UNDEAN BEAN
2	2	POWER RANGERS - THE MOVIE	Fox Video 10015	18	13	INTERVIEW WITH THE VAMPIRE
3	3	THE LION KING	Walt Disney 022072	19	22	AN AUDIENCE WITH KEN DODD
4	4	SO FAR SO GOOD Reuben & Jermine	BMG Video 7422131643	20	19	TYRILL & DEAN - FACE THE MUSIC TOUR
5	4	RIVERDANCE - THE SHOW BIL Whelan	V0494	21	10	RYLITY CONNOLLY - TWO BITES OF BILLY
6	5	THE NIGHTMARE BEFORE CHRISTMAS	Touchstone 024282	22	20	HAVE I GOT UNDOUBTCASTABLE NEWS FOR YOU
7	6	THE MAXX	BNV 8V15186	23	16	GUEN MEADE IN HEAVEN
8	5	BOTTOM LINE - THE BIG NUMBER 2 TOUR	VVL 636963	24	18	SPED
9	14	ROY CRUBBY BROWN - CLITRIS ALLYSTONS	PolyGram Video 532893	25	18	RED DWARF - SMEG GUTS
10	7	STAR WARS	Fox Video 11330	26	23	PULP FICTION
11	8	PRIDE AND PREJUDICE	BBC 0807002	27	20	SING ALONG SUMMERS - COLOURS OF THE WIND
12	9	RETURN OF THE JEDI	Fox Video 14302	28	29	FINCCOVID
13	16	EMPIRE STRIKES BACK	Fox Video 14302	29	24	THE ARBUSTOATS
14	10	ANDRE	Columbia TriStar CV19229	30	24	BON JOVI/Live in London
15	13	FOREST GUMP	CIC Video VHR2920	31	30	© CIN

This	Last	Artist Title	Label (distributor)
1	1	PolyGram Video 0265702	1
2	1	Thames Video Collection 708210	2
3	2	Warner Home Video S011013	3
4	3	PolyGram Video 532893	4
5	4	VVL 636740	5
6	5	VVL 636251	6
7	7	Video Collection 708210	7
8	8	Fox Video 82309	8
9	5	BBC 1805930	9
10	6	Touchstone 024342	10
11	12	Walt Disney 024842	12
12	13	Walt Disney 022392	13
13	14	The World of Disney 042190	14
14	15	PolyGram Video 532893	15
		© CIN	

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	1	WONDERWALL	Oasis	Creation CRESCD 215 (DMV)
2	2	HE'S ON THE PHONE	Suede	Heavenly HNV SACD (DMV)
3	3	HAPPINESS	Pizzaman	Cowboy COLAD 29 (P)
4	4	MIGHT BE STARS	Warmdies	Indolent DIS 06300 (P)
5	3	KING OF THE ARMB	Echobilly	Futura FAXV 7023 (DMV)
6	5	IF EYE LOVE U 2 NIGHT	Mayra	NPG 006185 NPG (P)
7	6	THAT'S THE WAY LOVE IS	Yelcano/Sam Cartwright	EXP EXP/CD 00 (J&M) (P)
8	4	THE MOVIE YOUR ASS EP	Seccor	Club Tevis 006167CU (P)
9	8	WHATEVER	Oasis	Creation CRESCD 195 (DMV)
10	10	DISC DAY BUNNIE	Fear Factory	Randomer RR 2203 (P)
11	12	CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 190 (DMV)
12	11	HILL WITH IT	Oasis	Creation CRESCD 202 (DMV)
13	14	SUPERSONIC	Oasis	Creation CRESCD 194 (DMV)
14	17	SOME MIGHT SAY	Oasis	Creation CRESCD 204 (DMV)
15	15	LIVE FOREVER	Oasis	Creation CRESCD 185 (DMV)
16	16	SHAKEN/MAKER	Oasis	Creation CRESCD 182 (DMV)
17	5	ANGEL INTERCEPTOR	Ash	Infectious INFCT 272 (J&M) (DMV)
18	18	MOODS	Dorszt	Stress 125TR 58 (P)
19	7	WHERE THE ROSES GROW	Nick Covak/Kylie Masegosa	Mate COMICS 185 (J&M) (P)
20	9	INJECTION	Dugantra	Honey HONCD 8 (J&M) (P)
		© CIN		

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	(WHAT'S THE STORY) MORNING GLORY?	Oasis	Creation CRESCD 189 (DMV)
2	2	GANGSTA'S PARADISE	Cozilo	Tummy Boy TBOD 1141 (141) (DMV)
3	2	DEFINITELY MAYBE	Oasis	Creation CRESCD 160 (DMV)
4	3	ON	Echobilly	Futura FAXV 600 (DMV)
5	11	POST	Björk	One Little Indian TPLP 51 (DMV)
6	6	TRI REPETAE	Audiotree	Warp WARCD 38 (J&M) (P)
7	8	TO THE MOON	Capricorn	Survival SURCD 018 (P)
8	4	EXASIS	Essence	Mate CDSTUM 14 (J&M) (DMV)
9	10	THE CHARLATANS	The Charlatans	Beggars Beggart CD154 174 (DMV) (P)
10	5	PALCN	Asps	4AD CAD 50102 (J&M) (DMV)
11	8	AXIS MUTANTS	The Shaman	One Little Indian TPLP 52 (DMV)
12	13	SMASH	Offspring	Epitaph E 86432 (P)
13	7	MEISO	Kid Crush	Mo Wax MW 0380 (P)
14	12	NUISANCE	Menswear	Laurel 8286 (J&P)
15	9	BECOME THE OTHER	Oasis Touches	Dovetail D0064 (P)
16	16	ZETTIGIST	Levelers	China WOLCD 104 (P)
17	19	THE COMPLETE	Stone Roses	Silverstone 081CD 325 (P)
18	20	DEBUT	Björk	One Little Indian TPLP 53 (DMV)
19	18	SMART	Sleazy	Indolent SLEPCD 90 (P)
20	17	OFFSPRING	Offspring	Epitaph 86462 (P)
		© CIN		

ROCK

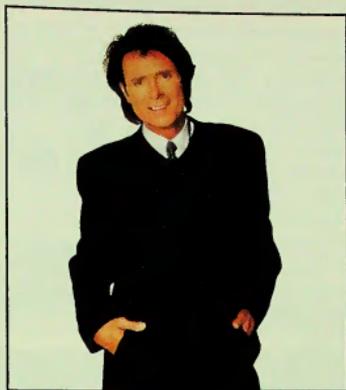
This	Last	Title	Artist	Label (distributor)
1	1	MADE IN HEAVEN	Queen	Parlophone CDFCS2 167 (P)
2	1	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin VIC 7299 (P)
3	2	VAULT - GREATEST HITS 1980-95	Def Leppard	Bludgeon BRL 528572 (P)
4	4	ALICE IN CHAINS	Alice In Chains	Columbia 4811142 (SM)
5	3	OZZMOSIS	Ozzy Osbourne	Epic 4810222 (SM)
6	4	INSOMNIA	Green Day	Reprise 9382460482 (W)
7	5	THESE DAYS	Bon Jovi	Mercury 5202482 (P)
8	7	GARBAGE	Garbage	Mushroom D 31450 (PTM)
9	6	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 938263322 (W)
10	10	SINGLE BOX SET	Nirvana	Geffen GED 24901 (BMG)
		© CIN		

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	INGENUE	KD Lang	Sire 759928402 (W)
2	4	STARTING OVER	Reba McEntire	MCA MCD 11284 (BMG)
3	2	WORKING BALL	Emmylou Harris	Greasey MCD 102 (P)
4	3	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 11294 (BMG)
5	5	STONES IN THE ROAD	Don Williams	Columbia 4776792 (SM)
6	5	BORROWED TALES	Mary Chapin Carpenter	Curbline 48360012 (TC)
7	6	GONE	Dwight Yoakam	Reprise 936246512 (W)
8	7	THE LAST WALTZ	Daniel O'Donnell	Ritz RITZCD 4058 (P)
9	8	WILD ANGELS	Martina McBride	RLA 9786365092 (BMG)
10	11	IN PIECES	Garth Brooks	LICITY 48252212 (E)
		© CIN		

SPOKEN WORD

This	Last	Title	Artist	Label (distributor)
1	1	POCAHONTAS STORY & SONG	Original Soundtrack	Disney DVD 318 (CHE)
2	1	POCAHONTAS - READ ALONG	Original Cast Recording	Disney DVD 318 (CHE)
3	3	LIVE - WHAT HAPPENED W.A.L.	Jethro	Speaking Volumes 528814 (P)
4	18	GOON SHOW CLASSICS: SHUT UP, ECCLES!	The Goons	BBC ZBBC 1125 (P)
5	10	JINGLE SXKICKS	Roy Chubby Brown	Speaking Volumes 5265704 (P)
6	4	THE LION KING READ-ALONG	Original Soundtrack	Disney DIS 051 (CHE)
7	6	JOHNNERS AT THE BEER	Brian Johnson	BBC ZBBC 1661 (P)
8	5	HANCOCK'S HALF HOUR 7	Original Radio Cast	BBC ZBBC 1123 (P)
9	12	RED DWARF - THE LAST HUMAN	Craig Charles	Speaking Volumes 5287764 (P)
10	10	DIARIES 1980-1990	Alan Bennett	BBC ZBBC 1624 (P)
		© CIN		



many congratulations to
SIR CLIFF RICHARD
on receiving his knighthood

EMI UK is very proud to be associated with an artist of such stature
whose musical direction goes from strength to strength...



The current studio album 'Songs From Heathcliff', sees the release of the new single
'Had To Be' on 27th November, a duet with Olivia Newton John.



part one
includes 3 exclusive prints
& special interview



part two
includes bonus track
'Don't Move Away'

PR support: Royal Variety Show - half hour finale on 25th November
Showstoppers on 3rd December

Specific marketing support for the project:

TV advertising: 25/11 London, Central, NNW & North - in Royal Variety Show
w/c 27/11 - Central, NNW, North, GMTV, UK Gold & UK Living
w/c 4/12 - National co-op
w/c 11/12 - GMTV & additional areas tbc
w/c 18/12 - GMTV & additional areas tbc

Outdoor poster sites: Month of December, 48 sheet deployment in London, Birmingham, Manchester, Liverpool, Leeds, Sheffield, Newcastle & Glasgow

Press advertising: Theatre programmes, throughout the month of December - include: 'Fame', 'Miss Saigon', 'Phantom Of The Opera', 'Mack & Mabel', 'Crazy For You', 'Oliver', 'Blood Brothers', 'Buddy', 'Only The Lonely', 'Sunset Boulevard', 'Five Guys Named Mo', 'Cats', 'Les Miserables', 'Tommy'. National press including The Mail, The Sun & The Times



**Because music
business is
your business,
show yourself
at MIDEM...**

**"Without MIDEM,
the world of music
companies would not be
the same"**

Felix Bugel Mangione, President/International
Manager, Blanco Y Negro Music SA, Spain

**"MIDEM is an institution
which will find no
substitute..."**

Ralph Siegel - President/Owner, Siegel Music
Companies/Jupiter-Records, Germany

"Please continue..."

Cees P. Vervoord - President & CEO,
Buma/Sterma (Copyright Societies),
Netherlands

**"MIDEM is a
highlight
of our business
year"**

Wendy Newton, President,
Green Unnet Records/
Xenophile Records, USA

**"The Music
Industry could
not function
properly without
MIDEM"**

Chris Leaning, Label Manager,
Baktabak Records, UK

**"The International
Meeting - The Best!"**

Al Sherman, President,
Alshire International Inc., USA

**"You learn & meet more
people in a week than
you do in a year"**

Chris Checkley, Label Manager, Indochina, UK

**"If we only do one music
convention it would be
MIDEM. The best overall"**

Eric Goodis, President/Label Manager, Cargo
Records America Ltd, USA

**"MIDEM is like French
wine, it gets better
each year"**

Martin Bandier, Chairman and CEO,
EMI Music Publishing, USA

Music is the keynote



anniversaire
anniversary

**Let's celebrate
30 years of music together**

Sunday 21st January - Thursday 25th January, 1996
Palais des Festivals, Cannes, France



midem

Reed Midem Organisation Ltd, Metropolis House, 22 Percy Street, London W1P 9FF.
Tel : 0171 528 0086 Fax : 0171 895 0949

Call now for further information on 0171 528 0086 and speak to Emma Dallas or Peter Rhodes
about exhibiting, attending and advertising in the *Midem Guide*, *Pre-News*
and *Daily News* magazines.



REED MIDEM ORGANISATION
A member of the Reed Exhibition Companies

LIVE INDUSTRY DRIVES AHEAD

While the north-versus-south battle between Oasis and Blur dominated the music media during the summer, the live industry was watching another regional tug-o-war involving Manchester and London – the contest to see which city would win the right to build the UK's new national stadium. The music business appears divided about where the stadium

should be. Manchester has won many hearts by hosting In The City, while Wembley is still, well, Wembley, and the capital remains a huge draw for overseas artists. Most bands and managers can only dream of playing stadium gigs and rely on the growing network of smaller indoor arenas to further their careers. The local venues have invested heavily in upgrading facilities in what is an increasingly competitive market, as the Break For The Border group's purchase of The Shepherd's Bush Empire and, more recently, Brixton Academy has indicated. Much of the investment has involved improving lighting and sound facilities which improve the live experience and bring fans flocking back time and again.



New Wembley will be a rebuilt sports and rock venue with state-of-the-art recording equipment on site if it beats Manchester's bid to build the new national stadium

Wembley's £100m goal

by Steve Hensley

Wembley will hold an in-depth consultation with the music industry if it wins a £100m lottery grant to build a new national stadium.

The venue was hot favourite to get the cash last month, with its plan for a state-of-the-art arena for music and sports events, but The Sports Council announced it would delay its final decision until spring because it wanted to look again at the bids made by both London and Manchester.

However, Wembley spokesman Martin Corrie remains confident, "People forget the strength of the Wembley brand. Rock bands

across the world aspire to play there in the same way footballers do," he says.

Corrie adds, "Because we will totally rebuild the stadium we can take on board everyone's views. We want to create a venue that promoters and fans will want to use time and again."

Wembley's bid involves knocking down the 72-year-old stadium leaving just the famous twin towers standing. Record companies, promoters and the public will then be invited to contribute ideas for a new design.

Wembley's backers have also pledged £1.6bn to improve the venue's infrastructure by creating

better transport links and a multi-million pound "wired village" fitted with the latest live technology.

Music promoter Barry Dickins of International Talent Booking is pinning his hopes on the London bid. "A national stadium should be in the capital, it is as simple as that. Wembley already has the infrastructure and the expertise of holding national and international events," he says.

The stadium has hosted gigs by Rod Stewart and Bon Jovi this year, but has struggled to attract enough big-name artists to ease its well publicised financial problems. Interim results for Wembley plc show turnover from continuing

operations rose 5.6% to £54.4m in the first six months of 1995, but after exceptional costs of £7.8m relating to a major refinancing of the group where £62.5m was raised by the placing of new shares, it made a pre-tax loss of £5.5m.

Meanwhile, Manchester's backer, Manchester City Council, will use the next few months to push its bid. It has already earmarked a site that is ready for construction, while it has allocated £47m to develop transport links. If Manchester loses its bid, the city will still receive financial support from The Sports Council and host the 2002 Commonwealth Games.

NEC sets up team to promote local events

The NEC group of venues has created a task force to encourage more local people to attend music events at the NEC, NEC Arena, Symphony Hall and International Convention Centre.

The Promotions Team, part of the NEC Group Events Division, will assist promoters by part-funding regional television,

radio and newspaper advertising. The group already spends more than £450,000 each year on local activity including direct mailing a *What's On* guide to 75,000 homes.

NEC Group operations and promotions manager Roger Edwards says, "The NEC has made a conscious commitment to pro-

vide local promotional support. We will assist in publicising a music event at little or no cost to the promoter."

The NEC venues have hosted nearly 80 music-related shows this year and the group is keen to return to pre-recession levels when more than 100 were held each year.

Weller to ride into Braintree

Paul Weller has chosen an equestrian centre in Essex as the venue for his forthcoming tour.

The God Discs artist will appear at the Braintree Townlands Arena on Friday (November 24), which is a riding school but can be transformed into an indoor arena for up to 4,000 people. The Weller gig will be the first rock event to be held there.

The venue is situated in 76 acres of countryside and usually holds national and international horse shows including the Wonderful World of Horses event which attracted 9,000 people over two days earlier this year.

For the Weller gig special flooring and stage facilities will be installed. Marketing manager Michael Smillie says, "This is the culmination of a lot of hard work. I have been in constant contact with the record companies telling them what we have to offer and hopefully Weller will be the first of many artists to play here."

Poole gets new live rock venue

The south coast has a new live venue now that the Poole Arts Centre has opened its doors to touring bands.

The centre has hosted theatre and classical concerts for more than 20 years but the announced plans in January to create a 220-capacity rock venue. The first gig was by Revolver-signed Sons of Germaine on September 22.

The venue is a joint venture with Funny Bone Promotions and is sponsored by the *Bournemouth Advertiser*. Promoter Mick Callaghan says, "The region lacked a decent live venue. We hope to stage two bands a month and are looking for gigs for January."

Bands due to perform before Christmas are Olympea, Funkhabble, Store Detectives and Danzil.

2 Great



NYNEX arena Manchester



The NYNEX arena Manchester is the largest multi-purpose indoor entertainment and sports facility in Europe.

Conveniently located within the city centre, the arena is well serviced by the country's most extensive motorway system, Europe's fastest growing international airport and rapid rail links, thus affording easy access for the 11 million people residing within a 50 ml (80km) radius.

Whether your requirements are a safe, comfortable and user-friendly environment for 4,000 or up to 19,500 people, the arena's state-of-the-art design and construction allied to an experienced and professional staff ensures we have the capability and flexibility to meet your demands on time, every time.

For further information contact:

David Davies
General Manager

NYNEX arena Manchester
Victoria Station
Hunts Bank
Manchester M3 1AR England
Telephone +44 161 950 5000
Facsimile +44 161 950 6000

...2 Great

One Great Man

OGDEN

ENTERTAINMENT SERVICES

Cities...



Newcastle is an exciting and vibrant city offering an enviable quality of life but missing, until now, a quality large indoor venue.

On Saturday, 18th November Newcastle Arena will open its doors, bringing with it the finest variety of entertainment for everyone.

Seating up to 40,000 people and boasting of over 3,000 square metres of clear floor space, the arena's unique design allows for a multitude of concert, conference, exhibition and sporting configurations.

With 6 million people living within an hours drive-time Newcastle Arena has all the right attributes to ensure success after success, after success...

For further information contact:

Colin Revel
General Manager

Newcastle Arena
Shot Factory Lane
off Railway Street
Newcastle-upon-Tyne NE1 3PG England
Telephone: +44 191 260 5000
Facsimile: +44 191 260 2200

at Venues

gement Company

Ogden Entertainment Services is the world's leading facility service provider, providing management expertise to over 125 major venues including the Arrowhead Pond of Anaheim (USA), the Morumbi Stadium (Brazil) and the Ottawa Palladium (Canada).

Building upon its enviable reputation for providing **Service Excellence The World Over**, Ogden Entertainment Services, is committed to an extensive programme of developing new business opportunities.

Both Manchester and Newcastle are recent additions to the ever-increasing portfolio of European facilities benefiting from our combination of experience, knowledge and entrepreneurial spirit.

For further information contact:

John Lord
European Facilities Director

Ogden Entertainment Services (UK) Limited
50 Thames Street
Windsor
Berkshire
SL4 1PU England

Telephone +44 1753 620404
Facsimile +44 1753 620505

FOR GROUPS
WORKING THEIR WAY
AROUND BRITAIN'S
LIVE CIRCUIT THE
QUALITY OF VENUE
THEY PLAY VARIES
FROM THE GOOD TO
THE BAD AND THE
DOWNRIGHT UGLY.
FIVE ARTISTS TELL
VAL POTTER EXACTLY
HOW IT IS...

BACKSTAGE

In the past few years, a number of large venues have opened to provide superb facilities to enhance the performance of artists at the peak of their careers.

But for every superstar whisked by limousine to and from the backstage area of a state-of-the-art, five-figure capacity stadium, there are hundreds of bands working their way around the smaller venues on Britain's live circuit. And, despite a generally upswing in standards, artists still have a few common complaints...

MARK CHADWICK

THE LEVELLERS

The band's latest album, *Zeitgeist*, released by China, went straight into the charts at number two in August and they subsequently toured the UK from September 18 until October 6. They play a Christmas show at the Sheffield Arena on December 18.

"A venue must have a history. It's not ideal when we have to play places like sports centres, but in a lot of towns there is no choice. They're dreadful because they are not designed for a gig, you're

changing in the showers, there's no drinking allowed in the halls, while many sports halls are a bit like *The Beatles Empire* TV show; a bit odd and the staff do not really know what to do. But when you get to the city and town halls, they're quite fun. When a place has a history as a venue you can almost feel it in the walls, and it can deal with any situation you throw at it.

We can get our production into most UK venues, but it's mostly for atmosphere that we like places like the *Barrowlands* and the *Brixton Academy*. We've been to these venues before and will go back again because people know they will have a good time. Band and dressing room facilities are important and there's a really good backstage area in Brixton.

We used to have a problem with the *Barrowlands* security but as we've appeared more and more, it's like, "Oh, hello Mark - how are you?" It is the same at Brixton. We usually have a word with security anyway and tell them there's not going to be any trouble, because there never is. Their main objective is to taking care of the audience, not battering them and chucking them outside. Since we started explaining to *Barrowlands* what the situation was, they've been fine.

With merchandising, there has been the concessions policy, which I think is just middlemen musing in where there's no need and cutting a percentage from the only profit bands really make on the road.

SONYA AURORA-MADAN

ECHOBELLY

The band's second album, *On*, was released in September and they played 13 shows around the country between October 6 and 22.

"From the artist's point of view a lot depends on the audience as well as the venue.

But most important, after the audience, are the facilities to give the band a decipherable noise on stage. What you hear on stage and what you hear through the PA can be very different. Most people who go to concerts are not aware that you can have a completely awful sound on stage and it can affect the performance. Some venues, however popular, are not geared towards a good sound, just because of the way the hall is set up and the shape and size of the room.

On our tour we played the Ipswich *Corn Exchange* which, soundwise, wasn't spectacular - none of them were, apart from the *Shepherd's Bush Empire* - but it is a beautiful old room, the ceiling was enormously high and decorated and gave you a feeling of playing in a good concert hall.

We played the *Roadmenders* in Northampton, which is a typical, rectangular room that you'd find anywhere in Europe, but the facilities were pretty good and, as far as gig venues go, it was a pretty decent place to play.

Although the atmosphere there is a little bit strange, the room at the *Wolverhampton Wulfrun Hall* was beautiful, with a really old-fashioned wooden stage and velvet curtains. The sound was good there, too.

The *Shepherd's Bush Empire*, I think, is one of the best London venues because everyone in the audience can see the band. I can imagine lots of old music hall and BBC-type people hanging around the corridors backstage; it has the variety performance-type vibe upstairs, which is very different from being on stage and playing to an indie crowd. You can feel a sense of history when you're there.

We did 13 shows on our tour and they were sold out, apart from Newcastle, which was as good as, so we probably won't be playing these venues again. But I like the intimacy of the smaller ones. They're big enough to move on stage and they're small enough for the crowd to see you and have a bit of interaction. We played a stadium show with REM and that was the weirdest thing, because you're miles away from anybody and you're just a little dot to the audience - and you know you are. That's obviously a very strange scenario after playing a small place."

TOBY JEPSON

TOBY AND THE WHOLE TRUTH

The act is fronted by Toby Jepson, who has considerable touring experience gained from his last band, *Little Angels*. He recently played his first headline tour with his new group, supporting the release of their debut album, *Ignorance Is Bliss*.

"It's been a while since I've done the clubs with *Little Angels* and it was quite a shock. I actually think the quality of clubs has gone up in this country.

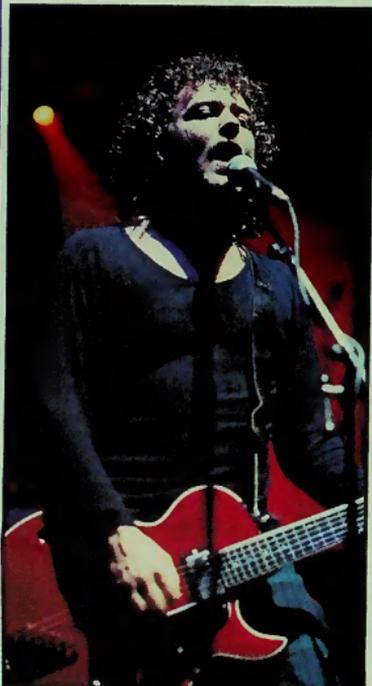
The last time I played any length of club dates was five or six years ago when they were inferior compared with the places we



CARTER USM'S FRUITBAT (LEFT) SAYS

playing with *Little Angels* first went to Europe. There are obvious venues like Nottingham *Rock City* which are standard places to play and are always well run, because they've done it for years; the PAs are great and you are guaranteed that certain audience because it's so popular.

Backstage facilities depend where you go. We've had everything, from toilets - literally - through to proper dressing

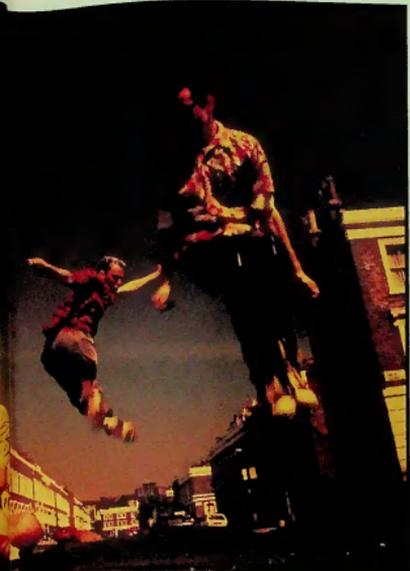


THE LEVELLERS' MARK CHADWICK: "YOU CAN ALMOST FEEL HISTORY IN THE WALLS"



SONYA AURORA-MADAN, ECHOBELLY: "SOME PEOPLE ARE NOT AWARE THAT YOU CAN
MUSIC WEEK 25 NOVEMBER 1995

WHISPERS...



THE BEST VENUE OF THEIR RECENT UK TOUR WAS THE ROADMENDERS IN NORTHAMPTON

rooms. At the Esplanade in Southend, the dressing room was about four miles away from the stage, but we were well looked after and everything was organised correctly. But to whinge about the dressing rooms is a bit of a crappy thing to do because you're there to play a gig, after all.

My road manager organises the security, but although there's the old-fashioned thing of local club

security being animals, I've never seen it.

Generally, the clubs have got it together because they're not only regularly dealing with gigs, they're also doing rock discos and rave nights in the same place almost seven days a week. Whenever we've asked for anything security-wise, they've been there and that's even in the smallest clubs.

I would say that most of these clubs are not geared up to having a big area for selling merchandise; we just found a space in the corner where our stall and off we went, but none of them told us to get out of the way and most were pretty helpful. In fact, on a couple of the shows, we had the box office people selling the shirts for us, because it was the best place to put them.

I would say that in-house promotion leaves something to be desired. Being involved with Little Angels, I know the levels it can go to and I'm not expecting the clubs to reach that point, but it could be improved without spending an awful lot of money - just fly-posting and proper circulars. No one's going to come to the club if they don't know what's going on.

The best places we played on the tour was Portsmouth Wedgewood Rooms. The venue was fantastic in everything from the security to the promotion. It's

one of the best club dates you could play in the country. They look after you well and the PA was exceptional."

FRUITBAT CARTER USM

Their most recent release is a greatest hits album on Chrysalis, *Straw Donkey: The Singles*. Their recent lengthy tour from September 30 until October 23 included a number of university gigs and they play a London show at the Shepherd's Bush Empire on November 24.

"Out of the university dates, the Sugarhouse at Lancaster University stands out, because it is more like a proper venue. Some of the colleges you play are like refectories with all the kids cleared out.

Most of the time universities do not compare favourably because a gig is usually in a room used for other things and not designed specifically for music, so the sound can be awful.

We bring along a couple of our own guys to be security in the pit when people are coming over from crowd-surfing because that's really the only area where we have had problems. Universities sometimes get the rugby team to go in the pit and they might be very good at catching balls, but they're not very good at catching people. It is quite a skilled thing to be able to do constantly for an hour and a half.

The dressing room facilities are not always great. Sometimes it is a case of having to walk through the crowd to go to the loo which is scary to say the least.

The good thing about universities is that they don't charge a percentage on merchandising sales. The big venues have this ridiculous money-making scheme where you have to pay 25% of your earnings on that night to them, just for a space to sell your stuff. A lot of the time, the t-shirt sales are what brings the tour into any sort of profit and to cut that money out is really cruel because the venue makes enough money anyway selling beer.

On this tour, we had Metropolis promoting some of the gigs, sometimes it was combined and sometimes we left it to the students' union. We did find that the gigs worked by Metropolis were better promoted and, as a result, we sold more tickets.

The problem is almost every year you get a new entrant person at university and it takes them half the year to find out what to do. If you put a concert on, you have to tell people, which some of them failed to do. But saying that, the tour was very well received and well booked.

I think the most outstanding [commercial] venue was the Roadmenders in Northampton. It's just been done up and the facilities are really, really good. They've got a bit of a problem with their new PA system, but they're ironing that out. There

were so many people in there, that everything overreacted. The dressing rooms were great, they had showers and everything, and it has a good atmosphere. It was more like a European venue; they actually want the bands to come to play and have a good time. It's a pleasant surprise to find a UK venue at that level so well sorted."

DANNY BOWES THUNDER

The band recently played a week of shows in September which, for the first time, included civic halls, to support the release of their greatest hits album, *Their Finest Hour (An A Bill Thunder are planning more UK shows in December)*.

"None of the venues particularly stood out from our tour, although I have to say it was a bit unusual for us to be playing civic centres. We kind of went from clubs into theatres and bypassed the civic hall and the reason we played in them this time was simply because we wanted to play places we'd never played before - the one exception being Cambridge Corn Exchange, which we'd been to once.

I have to say, it was thoroughly

enjoyable, because it's big enough to put on a decent-sized show, but that's to do with their intermediate stage, where you don't necessarily have seats.

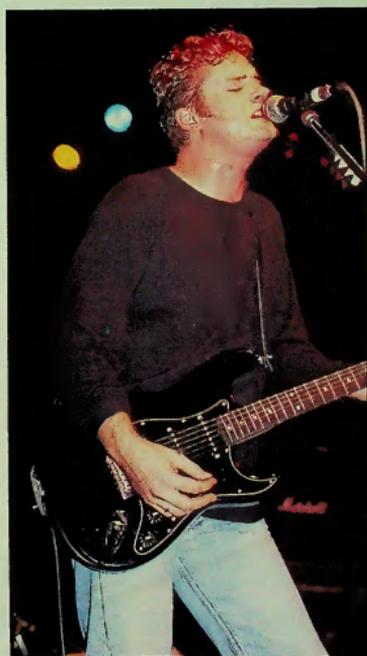
As we all know, seats are the biggest atmosphere spoiler in the world. If you want to get an audience lively and jumping up and down, the last thing you want is seats put in - so much so that a lot of theatres are actually taking them out.

I would say if people are looking for a pointer as to what kind of a venue to play, the civic centres are very, very good, because they're generally much better run than theatres.

The facilities are much better, the showers work, they've got great kitchens, so the caterers are very, very happy, and there isn't that damp smell of rotting wallpaper which you get in a lot of other venues. The people seem more on the case; they seem to be run much more as a business.

We also didn't have any production problems. Obviously, in a lot of civic centres they wouldn't have the facility for flying enormous amounts of equipment, but, unless you're into huge arenas, where the kind of production you would take in needs to be up in the air to throw it as far as the back of the hall, you don't need it because civic centres are not that big.

The idea of civic halls is definitely much more appealing to the band than it was before because they are not staid like they once were."



TOBY JEPSON, TOBY AND THE WHOLE TRUTH: "CLUBS HAVE GOT IT TOGETHER"

THE PLACES PEOPLE LOVE TO GO because they feel close to the artists



- 1994 *Live Magazine* Best New Venue of the year
- 1995 *Music Week* Venue of the year

2000 CAPACITY – STALLS CAPACITY 1200 – SEATING CAPACITY 1231
LONDON'S FINEST IN-HOUSE P.A. AND LIGHTING RIG

PRIMAL SCREAM • LENNY KRAVITZ • BLUR • PAUL WELLER • ROXETTE
HOLE • PULP • JOHNNY CASH • ELVIS COSTELLO • SHERYL CROW • LEMONHEADS
MIDNIGHT OIL • RADIOHEAD • CRANBERRIES • P. J. HARVEY • ALANIS MORRISETTE

Shepherds Bush Empire, Shepherds Bush Green, London W12. Tel: 0181 740 1515

'The Greatest Rock Venue in the world'

says London's *Evening Standard*

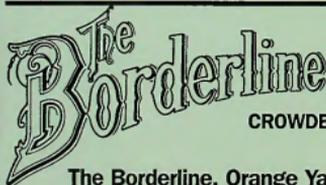
4272 MAIN CAPACITY – (3312 STANDING),
FULL SEATED CAPACITY 2154, 1230 (DOWNSTAIRS).

ROLLING STONES • BOB DYLAN • PEARL JAM • LENNY KRAVITZ • JAMIROQUAI • U2 PULP

• PAUL WELLER • JAMES BROWN • DAVID BOWIE • UB40 • SIMPLY RED • INXS

DIANA ROSS • OZZY OSBOURNE • STONE ROSES • FOO FIGHTERS • BLACK GRAPE

Brixton Academy, 211 Stockwell Road, London SW9 9SL. Tel: 0171 274 1525



London's most intimate Showcase Venue

275 CAPACITY, EXCELLENT IN-HOUSE P.A. AND LIGHTING RIG

REM • LENNY KRAVITZ (UK DEBUT) • SHERYL CROW (UK DEBUT) • OASIS

CROWDED HOUSE • BLUR • PULP • SUEDE • SUGARCUBES • ALBERT COLLINS

DEBORAH HARRY • SPINDOCTORS • PEARL JAM (UK DEBUT)

The Borderline, Orange Yard, Off Manette Street, London W1V 5LB. Tel: 0171 734 2095

★ New Birmingham Empire ★

1500 CAPACITY, OPENING IN THE SPRING OF 1996

For All Venue Bookings call Martin Creaney on +44 81 740 1515

FOR FURTHER DETAILS CALL

Brixton Academy
Belinda Reggio
0171 274 1525

The Borderline
Jane Cotter
0181 743 2929

Shepherds Bush Empire
Caroline Jones
0181 740 1515

THE PLACES BANDS LOVE TO PLAY because they feel close to the people

SOUND SENSE OF HOUSE RIGS

TOURING BANDS WITH THE LOGISTICAL AND FINANCIAL WORRIES OF PROVIDING SOUND AND LIGHTING SYSTEMS ARE HAVING THEIR BURDEN LIFTED AS MORE CLUB AND THEATRE VENUES INSTALL TOP-CLASS KIT. SUE SILLITOE

The development of digital CD sound quality and spectacular lighting effects in film has led music fans to demand more from live shows.

Poor sound and lighting can spoil their enjoyment of a gig and that reflects badly on the band. No wonder, then, that many smaller venues are attracting bookings by investing in "house" sound and lighting systems which are good enough to ensure that fans get a live performance to remember.

According to Paul Buxton, general manager of the Shepherd's Bush Empire, it is the club/theatre-type venues – catering for audiences of up to 2,000 – that are investing in their own sound and lighting equipment. Touring bands capable of attracting bigger crowds and filling arena or stadium-size venues tend to have their own sound and lighting rigs which they rent from one of the many specialist live sound and lighting hire companies.

Buxton says, "Smaller bands and those performing one-off shows prefer venues like the Empire which have their own installations because it means they don't have to worry about hiring and installing their own equipment. Obviously, the better the systems on offer, the more likely you are to attract bookings. Although there are other factors, such as location and atmosphere, that come into the equation."

As part of its recent re-fit, the Shepherd's Bush Empire has spent a significant amount on installing sound and lighting equipment. Buxton says, "Every year our budget includes improvements to sound and lighting. This year we have invested heavily in the lighting rig, which we own, so next year we may take a closer look at the PA system. At present that is on long-term lease from one of the specialist hire companies which



AS PART OF A RECENT REFIT THE SHEPHERD'S BUSH EMPIRE HAS INVESTED HEAVILY IN A NEW LIGHTING RIG THIS YEAR – IT MAY LOOK AT UPGRADING THE PA IN 1996

means we can update it as technology changes. It's a great system and works exceptionally well. Right from the start we felt that if we were going to offer this facility we had to do it properly and install the best equipment so bands would know they were getting quality."

Most venues which have invested in their own sound and lighting systems expect bands to use them and therefore include usage in the overall hiring fee. Stefan Cush, promoter at London's Mean Fiddler, says, "We always try to encourage bands to use our equipment because it is permanently installed and it would be quite a lot of hassle to replace it with something else. However, if you

want bands to use your equipment you have to make sure it stays up to date because this business is so competitive."

Like the Empire, the Mean Fiddler owns its lighting rig which is being updated. Cush adds, "We are primarily a live music venue, not a state-of-the-art dance club, which would have different requirements. But we must be aware of what is happening in the club market because we run club nights and people expect a lot from us."

With so many smaller venues going for their own permanent sound and lighting installations, specialist hire companies are tailoring their businesses to suit the changing demands of the market. John Denby, head of

Sound & Light Productions – a company specialising in organising everything a touring band needs, including sound and lighting equipment – says, "Smaller venues are increasingly installing their own equipment which does make it harder for hire companies to compete. But for the bands, having access to a venue's equipment makes the whole business of touring easier because everything they need is already there – and it is cheaper than hiring direct."

Denby adds that this trend is particularly beneficial for showcase gigs and for overseas bands who may be doing only one or two shows in the UK and who don't want the hassle of hiring an entire sound and lighting system

for such a small tour. However, there is still a need for hire companies that can supply equipment to the larger bands touring stadium-type venues, or bands wishing to play in an unusual venue.

This view is shared by Jan Stiles, head of live sound hire company Canscorem which has recently supplied equipment to artists such as Jethro Tull, Paul Weller, D-Ream and Artex Camera.

He says, "Big bands with big budgets hire direct from us because they prefer to have their own systems on tour. They usually want a particular sound and it will be up to the tour manager or sound engineer to specify exactly what monitors, >

ACADEMY SET TO GO FROM STRENGTH TO STRENGTH



Visitors to London's Brixton Academy will soon be skipping to the loo in style after plans were announced to revamp the venue's basic facilities.

With the future of the popular south London venue now secure, the new owner, Break For The Border (BFTB), plans an overhaul of the internal decorations, toilets and the facade of the building.

John Northcote, managing director of BFTB's music division, says the company has also applied for a late-night licence to run club events, while future plans also include seated shows using the recently

installed temporary seats. Northcote adds, "It is our intention to keep Brixton Academy very much as it is – the best rock 'n' roll venue in London. We will spend two or three months improving basic facilities but will remain open while this work is being done."

Brixton Academy, which has a capacity of 4,272, was acquired by BFTB for £2.4m from manager and founder Simon Parkes, who established the venue in 1983. The acquisition has safeguarded 16 jobs, including that of Parkes who is being retained as manager.

Northcote says, "We put in a bid

for Brixton Academy because it fitted in well with our venue portfolio, which includes the Borderline with a capacity of 275 and the Shepherd's Bush Empire which holds 2,200.

The Academy has always been a favourite venue of mine and we don't intend to do anything that will spoil its unique atmosphere."

The BFTB group, which specialises in venues bars, restaurants and theme bars, is involved in the development of a 1,500-capacity live venue and nightclub near New Street station in Birmingham which will open next April.



10 good reasons

1. Europe's newest and most state-of-the-art venue.
2. Geographically 28 miles from Manchester, 20 miles from Leeds and 29 miles from Sheffield.
3. 11 Million people live within 75 minutes drive.
4. Major motorway links to all parts of Britain.
5. 38,500+ capacity with fantastic sight lines.
6. Parking for 6,000+ cars
7. 600 capacity luxury banqueting suite and 26 executive boxes
8. Most competitive building costs.
9. Easy load in and out.
10. Artiste and promoter friendly (JUST ASK REM AND THE BEAUTIFUL SOUTH)



why YOU should play

The
Alfred McAlpine
Stadium
HUDDERSFIELD
England

For more information contact Brian Lane or Claire Fletcher on: Tel +44 (0) 1484 450000 or Fax +44 (0) 1484 450144

LONDON'S VENOM CLUB STRIKES THE RIGHT CHORD FROM DAY ONE

The sonic demands of today's dance music has inspired a different approach to the sound installation at London club venue, Venom.

The 50-capacity club prides itself on having the most up-to-date sound system and, to ensure it really was capable of reproducing studio quality sound, club owners Ken Todd and Mark Vanderpump called in studio veteran Mick McKenna, who has worked with The Rolling Stones and Iron Maiden, and acoustics expert Andy Munro to set the system up.

Vanderpump says, "As Venom is

new and not just a re-hash of an existing club we were fortunate in being able to start from scratch with everything, including the sound system.

"Today's dance music demands a lot of bass so it was important to get the right speaker configuration and install amplifiers powerful enough to give us the headroom we needed without having to be driven too hard."

The £100,000 sound system comprises Amcron 5000 amps which at the top end power an Electrovoice Delta Max system and, at the bass end, 12 Electrovoice 18-inch bass

cabinets. Vanderpump adds that on a pure square-foot basis it is one of the most powerful club sound systems in the world. The DJ booth also has its own independent speaker system enabling the DJ to control the sound level he is working at without affecting the level on the dance floor.

To reduce feedback problems from the high level of bass generated by the system, the turntables are mounted on solid concrete pillars. Venom's management has also invested in computer-controlled robotic lighting which can be

synchronised with the sound system.

With both sound and lighting Vanderpump says that although members of the public do not always realise how technologically advanced the systems are, they soon recognise the quality on offer.

"The music sounds fantastic and no matter how loud it gets the public can still hear it clearly," he says. "Good-quality sound and lighting is just as important as atmosphere when it comes to attracting customers. If they enjoy the overall experience, they come back."

end of the amplifier, and which one you go with is really a matter of personal taste.

"Most live sound-hire companies use one manufacturer's speakers which, in our case, are Martin Audio's. If a client wants to rent equipment from us but prefers another type of speaker we will sub-hire it for them, but that doesn't happen very often."

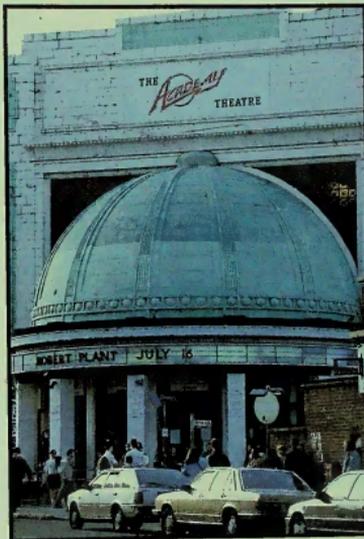
While there has been significant advances in sound and lighting technology over the past 15 years, most professional equipment on the market is now targeted at a wide range of end-users no matter what genre they fall into.

Peter Clarke, head of lighting specialist Super Mick, says, "We have a range of clients covering everyone from Motorhead to Pavlovotti. A few years ago only very successful bands could afford to hire advanced technology such as moving lights, but these days most companies offer this equipment as standard.

"In the end, all bands are using the same technology and it's just a matter of how they apply it. The skill of the operator contributes a lot to the overall success of the show."

Clarke adds that an increasing number of venues are investing in their own lighting equipment to attract bookings. He says, "A busy venue that puts on five or six shows a week can afford to invest in its own lighting rig. They will usually supply an engineer to operate it, which makes it a lot easier for even small bands to have quite spectacular effects."

"Just as important as the choice of gear for a tour is getting



BRIXTON ACADEMY VOWS TO REMAIN "THE BEST ROCK 'N' ROLL VENUE IN LONDON"

the right amount of power behind it, the equipment so bands can achieve stunning results, even in venues not normally designed for rock concerts.

One company specialising in this area is Bristol-based

"Templine which supplies generators at indoor and outdoor venues. Managing director Mike Goode says, "The lights, amps and PA system require a hefty amount of power which certain venues simply cannot supply. In

these cases we supply equipment such as our Extra Quiet (EQ) 100 amp three-phase 240-watt generator which runs silently and therefore does not disrupt the performance."

Templine is currently supplying power for the Pinkettes Oasis UK tour which takes in Gloucester Leisure centre and Leicester's Granby Halls - neither of which would normally be able to cope with Oasis' power requirements. Goode adds, "Following Oasis, we are booked to generate power for Simply Red's tour rehearsals at the end of November which will take place in a recognised venue."

The trend for smaller venues to offer sound and lighting equipment as part of an overall fee is certainly welcomed by band managers who feel it benefits their artists.

David Stoppa, head of Friars Management, says, "Touring is expensive and often venues are booked on a word-of-mouth basis which means you always have time to check out the facilities in advance."

"Anything that makes touring easier and more cost effective for bands is welcomed," he adds.

But, as Stoppa points out, if venues do take this route it is vital they install the best system they can afford and maintain it properly. There is nothing worse than having to rely on substitute sound equipment or finding out at the eleventh hour that the previous user blew up the speakers and no-one has bothered to get them fixed.

Venues have realised that in this highly competitive market, high quality is essential.

NYNEX ARENA - THE PRIDE OF MANCHESTER

When, in 1989, Manchester's Victoria station was identified as the ideal development site for a new indoor arena, few imagined it would be home to a venue that is the envy of Europe.

The Nynex Arena was completed on July 4 and is another part of Manchester City Council's £200m development scheme designed to make the city an international centre for sport, arts and music. The station is still there, but has been adapted to allow passengers access to the arena, while the railway lines now run underneath it.

The complex was built with £35.5m of government money awarded to help Manchester's bid for the 2000 Olympics.

Although that particular bid failed, the arena will stage indoor events at the Golden Jubilee Commonwealth Games in 2002 - officially awarded to the city by the Games' Committee at the beginning of the month. Further funds were provided by Bovis North and Vector Investments to enable the £70m project to go ahead. Developer Ogden Entertainment's managing director Neil Penrose says, "This

is the finest indoor venue this side of the Atlantic with state-of-the-art technology, flexible seating configurations and fully equipped facilities."

It has a capacity of 13,500, a 1,500-space car park and 32 hospitality suites. It can also cater for 217 disabled visitors. The venue opened to the public on July 15 when it hosted part of Torville & Dean's Face The Music farewell tour, while Take That, Celine Dion, M People, Oasis, Wet Wet Wet and Gary Gitter will all have appeared there by the end of the year.

► desks and effects they need. "But for smaller bands, or those doing one-off shows, it makes sense to use the system installed at the venue, provided, of course, that the system is of a good enough quality." Sillies adds, "We address this market by hiring sound equipment on a long-term basis to smaller-capacity venues that want their own permanent installation. These systems are installed with a great deal of care and are often so good that even if a band does have its own gear, it will end up leaving it on the van because the permanent installation is more than adequate."

While club/house-type venues are investing in sound and lighting equipment, those at each end of the size scale are less likely to provide permanent installations - either because they can't afford to, or in the case of large venues, prefer not to.

Martin Connolly, director of Capital Sound Hire, which has recently supplied equipment to Simple Minds, Squeeze, the Everly Brothers and Take That, says, "A large venue that caters for a wide range of shows would often wish to supply a fixed installation because each show will have its own set of sound and lighting requirements. It would be prohibitively expensive for the venue to try to cater for everyone, so venues of this size prefer to let the band hire their own equipment."

This view is reinforced by Rob Flower, show department manager at the Royal Albert Hall, who says, "Our in-house kit is very basic because for everyone who uses the Royal Albert Hall. Also, with technology changing so fast, if we did invest in our own equipment it would quickly become obsolete and bands wouldn't want to use it anyway."

Flower adds that in the increasingly competitive live sound business it is better for a venue like the Royal Albert Hall to spend money on the infrastructure of the building such as improving the acoustics right and getting access for the road crew.

Another problem facing venues who want to install their own sound and lighting equipment is which products to choose. Martin Connolly says: "With sound, the only real variable is the speaker on the



Rates: **Advertisements:** £25 per single column centimetre (minimum) 4cm x 2 col
Business to Business: £14.00 per single column centimetre
Situations Vacant: £10.50 per single column centimetre
Four Numbers: £10.00 extra
 Published weekly each Monday, dated following Saturday
COPY DATE: Advertisements may be placed until Thursday
 12 Noon for publication Monday (space permitting).
 All rates subject to standard VAT



WE ACCEPT MOST MAJOR CREDIT CARDS

Cancellation Deadline: Wednesday 10 am, before publication Monday.
 To place an advertisement please contact
Lisa Whitfield
Music Week - Classified Department,
Miller Freeman House, Sovereign Way, Tonbridge, Kent TN9 1RW
 Tel: 01732 377460
 Fax: 01732 368210/361534/Telex: 951332
 All Box Number Replies to Address above

APPOINTMENTS

product manager - catalogue

Kensington c£22-£23,000 + benefits

This is an excellent opportunity to join the newest Warner Music UK Division - Warner ESP - to play your part in the growth and success of a dynamic team.

Warner Music's catalogue is one of the most extensive in the business - and now we're looking for a talented, enthusiastic individual to play a leading role in exploiting its potential to the full. Reporting to the Director of Catalogue Marketing, you'll be expected to initiate and implement innovative marketing ideas and will be involved in origination, obtaining clearance for new releases, producing sales aids to support promotional campaigns, preparing information for reports and dealing with media relations.

Of graduate calibre, you'll have an enthusiasm for, and encyclopedic knowledge of music with a background of 2-3 years in either a marketing or retail management role. Together with an analytical and well-organised approach, you'll be a 'doer' who negotiates effectively.

In return for your expertise and flexibility, we offer an attractive salary and benefits - which includes PHI after 12 months - and a very creative work environment.

Send your CV to Tracy Hough, General Manager Personnel and Facilities, Warner Music UK Ltd., PO Box 53, Alperton Lane, Wembley, Middlesex HA0 1FJ, or via email at TRACY_HOUGH@WMG.COM.



WARNER MUSIC UNITED KINGDOM



Catalogue Manager

You will take responsibility managing the catalogue, controlling its budget and forecasting achievement levels.

You will be responsible for formulating and implementing collective plans for marketing activity and promote and develop EMIR's mid-priced category.

You will be responsible for identifying market sectors and target these through organised strategies.

You will be responsible for increasing distribution of the EMI catalogue through all trade channels.

This is a challenging and exciting role that requires a dynamic self starter, who can demonstrate a creative and flexible approach, coupled with a strong understanding of marketing concepts.

We would expect a minimum of 5 years Music industry/Retail experience, and an extensive knowledge of music.

An understanding of how our competitors work would also be a distinct advantage.

We are offering a competitive Salary and generous benefits according to experience so if you feel you can meet this exciting challenge then please call our retained agency



Simon Prior
0181 579 9899

DIRECTOR OF MARKETING

SMG, a world leader in the management of arenas, stadia, convention centres and theatres, currently has the position for Director of Marketing available at London Arena.

As the Director of Marketing your responsibilities will include creating, directing and implementing promotional and advertising strategies for the facility and its events. You will also be acting as facility spokesperson and liaise with the general public, maintaining a positive public relations image.

To qualify for this position, you must possess a minimum of 3+ years in Marketing/PR/Sales in the entertainment field, or related industry, along with 1-2 years previous supervisory experience. A degree in marketing, journalism, PR or related fields preferred. Exceptional communication skills both verbal and written, along with excellent presentation and interpersonal skills are necessary for this position. Some travel required.

We offer an attractive benefit and salary package. Interested candidates should send a CV along with salary requirements to:

General Manager
 London Arena
 Limeharbour
 London E14 9TH



We have started a new label. We have a major label backing us, properly. We have new offices in EC2. Between us as artist and manager we have one million record sales across Europe, the USA and the Pacific Rim. Now what do we want? Two people.

A&R

You saw the Jennifers and thought they should change their name. You know what's down Glendale Blvd. You know you're hardcore, Inside Out? You?

Office manager

So PC, you're MAC. You can account for yourself. You know the difference between 212 and 213 area codes. You can book studios. Have had a bit of prevous. You?

Send for the form:
 for all the right reasons.
 @fatrr.demon.co.uk
 or c/o p.o. box 2063, Reading RG1 5YH.
 Immediate positions

A non sexist, non racist, non disco dancing employer.

DANCE PROGRAMME

Co-ordinator wanted for exciting new music project for under 25s. Applicants must have minimum 2 years experience in dance music industry, preferably plugging and/or radio production. Suit organised, enthusiastic person with excellent communication skills who is seeking more responsibility. c.23-28 years. £neg.

FAX CVs to 0181 742 0180
CALL EMMA 0181 742 0280



WINDSONG INTERNATIONAL

A vacancy has arisen in our Sales/Buying Department. You will need to be a self motivated person, able to work under pressure, excellent negotiation skills and a good musical knowledge are essential.

Salary negotiable.

Please call **VEK McGUIRE** on
01689 899043
 with your details



MASTERS
REQUIRE

ASSISTANT STUDIO CO-ORDINATOR

TYPING ESS./POST PRODUCTION
 KNOWLEDGE AN ADVANTAGE
CALL: LAURA/GAIL 0171 371 0978

APPOINTMENTS

WANTED NATIONAL SALES REPRESENTATIVE

Major international distribution company is looking for a self motivated and creative person with sales experience and established contacts in traditional and non-traditional music outlets. The candidate must have a clean driving licence.

Please fax full CV with details of current employment, salary and a covering letter to:

0181-504 8480 A.S.A.P.

Maintenance Engineer Required

Major London Recording Studio requires an additional Maintenance Engineer. Applicants should have at least one year's Recording Studio/Industry related experience. Ability to relate to engineers and clients essential.

Reply to MWK Box No 303

ANNOUNCEMENT

START AUDIO & VIDEO LIMITED'S COPYRIGHT INFRINGEMENT: VIRGIN RECORDS LIMITED: STEVE WINWOOD AND SIMPLE MINDS

"We, Start Audio & Video Limited wish to apologise unreservedly to Virgin Records Limited for the unintended breach by us of Virgin's copyright in respect of the sound recordings "The Morning Side" by Steve Winwood and "Belfast Child" by Simple Minds which Start Audio & Video Limited offered for sale during Midem 1994 (the recording industry Trade Fair) on an album titled "Rock Legends Volume 1" (catalogue number [MU3001 CD/MC]).

Start Audio & Video Limited has agreed to reimburse Virgin Records Limited for all its legal costs to date. We have also undertaken not to re-market any album containing any of these recordings anywhere in the world and to deliver up to Virgin Records all copies of these recordings in Start Audio & Video Limited's possession and control.

Any retailer or distributor who is offering copies of "The Morning Side" by Steve Winwood and "Belfast Child" by Simple Minds for sale on the Album "Rock Legends Volume 1" (catalogue number [MU3001 CD/MC]) or offering for sale the album "Rock Legends Volume 2" (catalogue number [MU3002 CD/MU]) must withdraw the same immediately or be prepared to face copyright infringement proceedings itself."

COURSES

Successful **Artist**
MANAGEMENT

3-Day Training Programme
Call 0171 583 0236 The Global Entertainment Group

Artist Relations Management Agreements
Selling/Negotiation Artist PR & Promotion
Choosing the Deal Management Principles

CLASSIFIED
CONTINUED
OVERLEAF

BUSINESS TO BUSINESS

NICKY HOLLOWAY / BRANDON BLOK / ALEX P / FARLEY JACKMASTER / FUNK

**THEY'VE HAD IT!
SO CAN YOU!**

18 TRACK DIGITAL, 24 HOUR 7 DAYS PER WEEK #FREE PARKING
SESSIONS START AT 10.00 P.M. HOUR, HIGH QUALITY, FAST SERVICE.

FOR MORE INFO & EQUIPMENT LIST CALL STEVE
LONDON (International) 0181 542 9900 OR FAX 0181 543 9906



MIDEM 96

Flights from Heathrow £169 plus tax

Studio in Cannes available from £435 for the week and apartments from £750, great locations near the Croisette

Cannes beach residence hotel £73 single £44 per person in twin inc breakfast and courtesy shuttle to/from Le Palais

CALL "LE HOTLINE" ON 0171 627 2112
OR FAX US ON 0171 627 2221 FOR OUR
MIDEM FACT SHEET

THE MUSIC STOREFITTING SPECIALISTS

WALL DISPLAYS
CHART DISPLAYS
BROWSERS - COUNTERS
STORAGE UNITS

STANDARD RANGE OR
CUSTOM MADE
IN HOUSE DESIGN AND
MANUFACTURE WITH
FREE STORE DESIGN



INTERNATIONAL
DISPLAYS
TEL. 01480 414204
FAX. 01480 414205

OWNERS/MANAGERS OF RECORD SHOPS IMPROVE YOUR CD SALES HOW??

We produce individual Stacking CD Storage Racks that are cheap enough to be given away with each CD sold to your customers. We also provide fluorescent window awnings slating - "FREE STACKING CD STORAGE WITH EVERY CD ALBUM PURCHASED"

The loss-leader costs are recovered by customers returning to your shop rather than a competitor for this incentive together with your own sales of CDs and our Racks.

For further details contact:

MJC ENTERPRISES, PO BOX 198, BR1 3QT
0181 464 3347
IDEAL PRE-CHRISTMAS PROMOTION

CASH PAID CASH PAID CASH PAID

DJs, Reviewers, Radio Stations...collections of CD albums, CD singles, promo, vinyl LPs, singles, cassettes, videos wanted. Collections of rare and interesting vinyl also bought. We also require memorabilia such as press kits, autographs, programmes, gold/presentation discs, any fra from Abba to Zappa.

Contact BEV or BRIAN at THE SOUND MACHINE

UNIT 12 & 24 HARRIS ARCADE,
STATION ROAD, READING, BERKS. RG1 1DN
TEL/FAX 01734 575075
Open 9.30-5.45

TOKYO HANDS

WANTED: DJ MIX CD RIGHTS FOR JAPAN
AND SOUTH EAST ASIA.

If you own the rights in brilliant albums mixed by the likes of Laurent Garnier, Dimitri, Paul Oakenfold, Jeremy Healy, Sasha, Boy George, Jon Picard, Todd Terry, Frankie Knuckles, Tony Hung, etc. David Muroto, Masters At Work, etc. then we're interested in acquiring the rights for Japan and Asia. For further details please send details, fax or call to:

David LeVere, Tokyo Hands
2-2-16 Nishi Shinjuku, Tokyo, Japan.
tel/fax: 81 3 3880 3279

WANTED

CD'S, TAPES,
RECORDS &
PROMOS.

INSTANT CASH!

(Up to £10,000)

Tel: JOHN
0161 4771335

DO YOU WANT TO BE A STAR?

Male vocalist under 25
wanted by new band with
fantastic songs and a
worldwide recording deal.

Mariott, Liam, Daltry, Kurt,
Lennax, Rod.
Send tape & photo to:
98 Mayague Road,
London NW6 2ED.

T.O.T.
THE IMAGE
BUILDERS
FOR LASTING
IMPRESSIONS

SCREEN
PRINTING US TO
10 COLOURS

T.O.T. SHIRTS
LIMITED

0181-807 8083
OR FAX: 0181-346 8095

BUSINESS TO BUSINESS

Counter systems

A new, innovative and totally flexible modular range. To fit any space or design; a system you can count on.

CALL: 01296 615151

FAX: 01296 612865

LIFT
Systems with future.

You give 100%, make sure others don't take 99%.

WAKEFIELDS
SOLICITORS

Contact Peter Felton on 0171 436 2151.

OVERSTOCKS

List available for CDs, LPs, MCs. Ideal for your safe section.

Call or fax for catalogue

TEL: 0181 746 0322 (10am to 6pm)

FAX: 0181 740 5137

DEMO'S WANTED

Dance label requires House & Garage music to be released.

Send to:

DANIEL SELMON

Floor 3

114 Lady Margaret Road, Tufnell Park, London N19 5EX

WALSH
+
JENKINS
+ CARRIER BAGS
TEL 0181 859 5721

BLACKWING THE RECORDING STUDIO

Customers include:
MANIC STREET PREACHERS, THE MONTY CRUISE, JANE JONES, TINA TURNER, UNDERGROUND, STEVEN SEAN O'NEILL & THE HIGH LAMERS, PUFFINBERGER, COLLAPSED LUNG, CLASH, MENAPAIN, FISHERMAN, HOPPER, HOOKER, HEAVY DANCE, THURMO, SPIKE, THEORY FAN CLUB, DINGO BONES, JACK, CHICKA MARI, MEGANE 2, TRY MURDER (We won't break your session overnight!)
Dolby SR in all rooms
0171-261 0118

BEST VALUE IN LONDON

Service 24 hours, 7 days a week
Acoustically-treated 'listening' rooms
2418 track analogues & ADAT studio
Cassette & C-Lab 2200 S-1100
Three live recording areas
Numerous microphones
Full backup to video
One-off CD's
Cassette duplication
Digital editing & mastering
High quality, fast service, fair rates
G.W.B.S. Audio/Video Studios
2 Silver Road, Wood Lane, W12
0181-746 2000

FOR SALE

34 Securette
Cassette Racks,
Music Masters
1977-1993 (good
condition). Offers.

Tel: 01257 264521
(Chorley)

OLD ESTABLISHED WARWICKSHIRE BUSINESS CLOSING DOWN

Offers invited for
Our stock of CD's and cassettes
plus a large amount of vinyl
albums and 7" singles

Also cassette wall racks
Tel: 01788 543337

SMALL PROGRAMMING SUITE WANTED

Must be within a
couple of miles of the
city (London)

Tel: 0181 659 4312

THE DAVID GROUP

7" Mailers,
12" Mailers, CD
Mailers, Carrier
Bags, all types of
Jewel Boxes
Call **ROBBIE** on:
0181 951 4264

RECORDING STUDIO FOR SALE BATTERSEA, LONDON SW8

Part fitted and suitable for recording/
mixing of film music, sound tracks,
commercials, music for broadcasts, etc.

PRICE £200,000

Agents

0171 729 3859

ATTENTION EXPORTERS & WHOLESALERS

Large quantity of 7" ex-Juke Box Vinyls, including 1000's of Christmas titles, sorted, sleeved & centred list available. Quantity of ex-Juke Box CDs also available. Realistic prices and large quantities discount.
CALL OR FAX 01723 862492

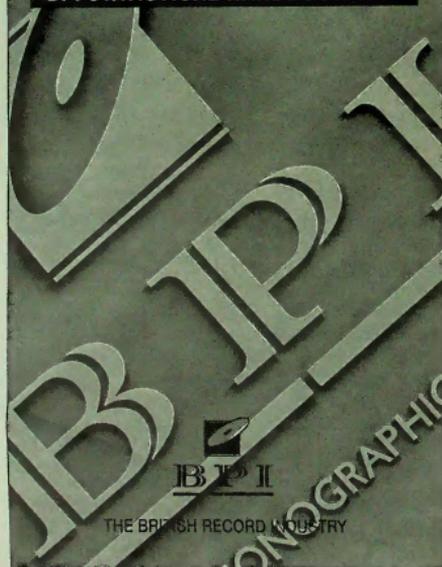
MUSIC MEDIA MARKETING
Compact Discs
Records
Cassettes
Typesetting, Artwork
At The BEST Prices!
071 916 4450 104 Harmond St., Camden Town, London, NW1 1

REPRODUCTION CONDITIONS
All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or by any information storage and retrieval system, without the prior written permission of the publisher.

MUSIC MARKETING

Keeping up with the big boys in the music industry is made easy with precision Marketing campaigns. Call TIME communications on 0171 338 9393

BPI STATISTICAL HANDBOOK 1993



THE UK RECORD INDUSTRY IN FIGURES

BPI Statistical Handbook 1995

The 1995 edition of the BPI Statistical Handbook is now available for purchase and it contains more information than ever before:

- Sales by format
- Sales by genre
- Sales by chart position
- Market shares, by record company, label and distributor
- Demographics of music buyers
- Music retailing
- Audio hardware
- The World Market
- Overseas Earning
- And Much more . . .

To order your copy please send a cheque for £22 (UK) or £24 (Overseas) made payable to Music Week to: BPI Handbook, Music Week, Ludgate House, 245 Blackfriars Road, SE1 9UR (Price including P+P, please allow 14 days for delivery)

DOOLEY'S DIARY

Remember where you heard it: What was it with lunchboxes last week? Not only were most people who put a tenner in the charity tombola wandering round clutching one at the BMI awards dinner on Tuesday, but the next day, what should arrive in the MW office but an invitation for a **Minder Music** party in a lunchbox resplendent with stamps.

Incidentally, if you're waiting to find out if you were the lucky winner of the two flights to exotic Polynesian island Noumea, you'll have to wait until next week as the BPI hasn't yet finished sifting through all the entries...The PRS will be holding its

breath when the document detailing the results of the MMC's enquiry is passed to the Secretary of State next Wednesday but it'll have to wait until the report is published early next year to get any feedback...Word is you could do worse than call Sony's European president **Paul Russell** for all the royal goss on **Diana**. Why? Russell's driver is the brother of the journalist **Martin Bashir**, who did that interview. And Bashir has more



It's amazing what lengths some people will go to get their issue of **Music Week** first thing on a Monday morning. Zomba's head of music publishing **Steven Howard** made it all the way across Israel (that's 300 miles by the way) on a push-bike to raise money for the Ravenswood home for people with learning disabilities. Naturally, the most important stop was at the local Menzies - they get everywhere you know - to pick up a copy of his fake breakfast read. Howard's epic ride earned the charity £7,000, so congratulations to the lad himself and a big get well soon to his neather regions.

than just one link with Sony's prez - apparently he's constantly being mistaken for long time Sony artist and crooner **Johnny Mathis**... Creation founder **Alan McGee** certainly has his ear to the ground in the search for any underground talent. The first item in Creation's return to publishing is **Backward Glances**, a story of the life of McGee's 71-year-old uncle, who was a miner for 44 years... RCA A&R manager **Simon Cowell** had his fingers crossed over the weekend that the **Robson & Jerome** video would surge past **Riverdance** into the top spot. He has already made a **Hat Trick Award** to commemorate three simultaneous number ones to the soldiers... **Beatles** fans are advised to tune into the **Chiltern Radio Network** which is guaranteeing to play **Free As A Bird** every hour for the rest of the week on its gold services, once the embargo is lifted in the small hours of this morning (Monday). **Willie Morgan**, programme controller for Chiltern's gold stations, says, "We've done it so our audience don't have to wait until next Sunday to hear it"...Speaking of old rock stars, **Dooley** was delighted to witness last Wednesday's **Human**

League gig at the Albert Hall, where the old new romantics strutted their electronic stuff to a baying crowd of thirty-somethings, forty-somethings and, er, fifty-somethings. **Dooley** can honestly say he's never seen the like of it...Be warned. The **Hard Rock Cafe** might have more than a few **Bon Jovi** fans gathering outside tomorrow (Tuesday) when guitarist **Richie Sambora** and keyboard player **David Bryan** hang the first £200 sponsored bauble on the Cafe's Christmas tree for the **Elton John Aids Foundation**. Sponsors who've dug deep so far include **Mercury**, **Sony**, **Island** - which holds the record with three - **Harvey Goldsmith** and **Sting** and his wife



Who says only kids get life-sized cuddly animals helping them to blow out the candles on their birthday cake? **Sir Tim Rice** wasn't at all red-faced to receive his cake from these **Len** **King** characters just after picking up his **Robert Marel** award at last week's BMI ceremony, which just happened to coincide with his 51st birthday. The lucky knight's **Time Can You Feel The Love Tonight?** won **Song Of The Year** at the glittering bash. BMI vice-president **European** writer/publisher relations **Phil Graham** (left) and BMI president and **ceo** **Frances Prestowe** were on hand to help him blow out his candles.

Trudie Styler, who bought one each...**New Castle** signing **Steve Earle** has learned some new tricks in Nashville. Refused a passport by US bureaucracy on the eve of his UK promo tour, Tennessee congressman **Bob Clement** pulled some strings. Result? Instant passport...Congrats to **MCPS's Godfrey Rust**, whose 1985 book of poetry, **Breaking The Chains**, has gone into its second reprint. And it's apparently pretty good, according to fan **Basca's Amanda Harcourt**.....



When it came to persuading **JJ Belle** to become the first signing to his new **Blue Iris Records** label, **John Adrian** didn't balk at flinging in a little karate chop. But then Adrian knows how to deal with problem artists - this is the ex-BMI head of press who is immortalised in the famous picture from the signing of the Sex Pistols outside **Buck** House almost two decades ago. The first release on his new imprint, set up with **Brit Tetzner**, is **Here We Go** by **Gangsters In The Mood** (aka **JJ Belle**), which is out this week. Lending a hand at the label launch are consultant **Terry O'Neil**, **Tetzner**, **Adrian** and **Belle** (all centre) and two of Adrian's music biz pals, **VH-1** presenter **Tommy Vance** and group programming director of **Golden Rose Communications** **Jeanie Bergin**.

Editor-in-chief **Steve Bodrogi**, Managing editor **Selma Webb**, News Editor **Martin Tubbs**, Reporter **Colin Ross**, Editor **Alan Haines**, Contributing editor **Paul Garner**, Special projects editor **Sue Henley**, Group Production Editor **Doreen Holland**, Senior sub-editor **Debbie Pines**, Sub-editor **Paul Vaughan**, Editorial Assistant **Ruth Goss**, Ad manager **Ruth Hildred**, Deputy ad manager **Judith Rivers**, Senior ad services **Sue Masters**, Member **Tyrell**, Ad services **Ken Cherrill**, Judith Hughes, Artwork **Camille**, Subscriptions & copy sales enquiries: **Richard Gales**, Ann Gwynn, Administration & production executive **Lucas Stevens**, **For Miller Freeman**, **Estates/Insurance**, **Law**, **Marketing** and operations manager **Mark Ryan**, Group ad promotion manager **Janie Fawke**, Production controller **Ann Crockett**, Publishing director **Andrew Dean**, Managing Director **Douglas Stewart**, © Miller Freeman plc. 1995. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or by any information storage or retrieval system, without the express prior written consent of the publisher. The contents of **Music Week** are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper. Member of **British Publishers' Association**, UK subscriptions, including from **Miller Freeman Music Directories** every January. £130 from BPS, 120 Ltd. **Lanvender Avenue**, **Milbourn**, **Sherwood**, **Nottingham**, **NG16 9JL**. Telephone **0115 9331210**. The American **Music Week**, **Adrian** and **John** Subscriptions and the **UK** £2065.00. **Merch** on requested subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer. Originations and printing by **Printed Press**, **Printed**, **Blackwood**, **Green** **NS 21X**.

music week

Incorporating Record Mirror

Miller Freeman Entertainment Ltd,
 Eighth Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.
 Tel: 0171-620 3636. Fax: 0171-401 8035

Miller Freeman
 A Local News & Media publication

ISSN 0265-1548

ABC
 BUSINESS PRESS

Average weekly circulation: 1 July 1993 to 30 June 1994: 12,008



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

PUT THE PIECES TOGETHER
AND YOU'LL GET THE PICTURE



Wet Wet Wet

LOVE IS ALL AROUND: No.1

JULIA SAYS: No.3

DON'T WANT TO FORGIVE ME NOW: No.7

SOMEWHERE SOMEHOW: No.7

RELEASED TODAY: "She's All On My Mind"

- * Live performance "Children In Need" this Friday
- * 800,000 Units sold so far in the UK
- * Huge 3 week Christmas TV Campaign from 27th November to include: Channel 4 National, SKY National, Carlton, STV, Grampian, Tyne Tees, Central, S4C
- * Capital Radio Campaign from 27th November
- * Mass Market Tabloid Press Campaign
- * BBC1 Christmas broadcast of full Wembley live show

By the end of 1995 Wet Wet Wet will have played over 90 arena shows worldwide to in excess of 750,000 people. This includes two sold out UK tours.

PICTURE THIS
NOW DO YOU GET THE PICTURE?

