

music week

For Everyone in the Business of Music

22 OCTOBER 1994 £9.95

Rock promoters play down risks

The live industry is attempting to allay public fears over concert safety after last week's Pink Floyd concert accident which left 90 people injured. Promoters and venue owners remain hopeful that the negative press and media coverage which followed the accident will not cause any lasting damage to the concert business.

Around 1,200 Floyd fans were trapped when the 202-ft-high block of seating in section nine of the arena collapsed just a minute into the first concert of Floyd's 14-date Earls Court residency.

Stage and security staff immediately stopped the show, called the emergency services and evacuated the rest of the crowd from the venue.

The concert's promoter Harvey Goldsmith is confident public confi-

dence in live music will not be affected. "This was just an isolated incident," he says.

Barrie Marshall of Marshall Arts adds, "We have to counter the short-term fears of the public by pointing out the great safety record we have at concerts in the UK."

Phil Bowdley, production executive at Barry Clayman Concerts, says, "One is concerned that this will have some effect. People may think, 'Are we safe to go out?' You always assume you are safe but incidents like this are bound to make people worry."

Wembley arena manager Charles Shaw says the incident may raise the question of why there are enough purpose-built big gig venues in the UK. "There are only three purpose-built venues and the rest of the others

are just too multi-purpose," he says.

Meanwhile, Goldsmith has condemned the confusion which surrounded the investigation after the accident. Officials wasted 15 hours trying to establish who was responsible for investigating the incident, he says.

"It is deeply disturbing that things like this can happen especially since new Health & Safety guidelines for pop concerts were drawn up in November 1993," says Goldsmith. "I am going to take issue on this at the highest level with those responsible."

Goldsmith says officials at the venue, including police, fire and council officers, believed the Health & Safety Executive were responsible for handling the investigation. Only many hours later did it emerge that it was the local council's job, he says.

Oldfield's album tests chart rules

WEA's new Mike Oldfield album *The Songs Of Distant Earth* is set to provide the first test of a new ruling by the Chart Supervisory Committee.

The CSC has ruled any CD which includes a CD Rom element should be excluded from the albums chart.

Warner, whose Oldfield album is due on November 14, is understood to be appealing for a rethink. It claims that although the album includes one interactive track, it is outnumbered by the 17 tracks of music.

CIN charts director Catharine Pusey says the issue was raised after the British Videogram Association asked if laser discs and video CDs should be included in the video rundown. All such new formats will remain out of the chart for at least three months, while CIN monitors sales.

WEA will not, however, be the first label to be affected by the ruling. Steve Lewis's Echo label is releasing ambient compilation *Sea of Tranquility* with a CD Rom game as an extra track on October 31. Lewis says, "I'm not worried about chart placings. Our CD Rom is just a bit of fun."

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THIS WEEK

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11 Larry Adler tunes up for Rwanda Aid

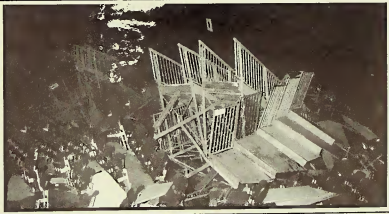
32 Market share survey results



39 Sipe & co descend on Radio One



The Pink Floyd concert, which was cancelled when seating collapsed just a minute into the first song, has been rescheduled for tonight (Monday). A new section of 1,200 seats to replace those damaged were installed last Friday by Arena Seating, the same company that provided the original stand. Wednesday's aborted show was set to launch Pink Floyd's 14-night residency at Earls Court, which will run until October 23.



Wets and Whigfield boost PolyGram

PolyGram claimed more than one-third of the singles market in the third quarter thanks to big sellers Wet Wet Wet and Whigfield.

The company took 34.9% of the singles market in the three months between July and September, almost three times that of its nearest competitor (Warner on 12.8%) and an increase of more than 80% over the same period last year.

PolyGram also leads the album sector with a 24.2% share, almost twice the share of second-placed EMI on 12.6%. The major's strong performance

was boosted by the performance of PolyGram TV. The label recorded a near 800% increase on the same period last year to finish the quarter in third place with 4.4% of the albums market, thanks to compilations including *Dance Zone*, *Groovin'*, *Soul Nights* and *Power & Soul*.

Virgin moved back into the lead as top album label, primarily due to the success of its compilation albums such as its *Greatest Rock Album In The World Ever* series.

London leads the single labels league, having trebled its share year-

on-year to 9.8%, owing to the consolidation of all its labels in the figures and the runaway success of Whigfield's *Saturday Night*.

The second placed label is Wet Wet Wet's tiny Precious Organisation which accounts for 6.5% of the market, solely due to the band's hit *Love Is All Around* which spent 15 weeks at the top of the charts.

EMI is still the UK's leading albums distributor with 23.7% of the market while PolyGram now distributes 34.6% of all singles sold in the UK.

Full market shares, p32 & 33.

▶▶▶▶ BBC2 MOVES HOLLAND'S LATER INTO PRIMETIME SLOT - p3 ▶▶▶▶

take an unforgettable journey with the music of Chris Rea

the best of Chris Rea

The Road to Hell · Josephine · Let's Dance · Fool (*if you think it's over*)
Auberge · Julia · Stainsby Girls · If You Were Me (*duet with Elton John*) · On The Beach
Looking For The Summer · I Can Hear Your Heartbeat · You Can Go Your Own Way
God's Great Banana Skin · Winter Song · Gone Fishing
Tell Me There's A Heaven

All aspects of the album
- tracklisting, packaging and advertising
- treatments - are the results of
extensive market research

Campaign Summary

Album released: 24th October

TV (phase 1)

£350,000 national three week
campaign from release.
Prime time spots in all areas
(Coronation St., The Bill etc.)
Specially shot TV ad makes full use of
the album sleeve design.
Campaign also includes VH1 and
Eurosport.

Posters

National adshell campaign.

Press

Campaign includes ads in monthlies
and national newspapers from release.

In Store

Extensive display campaign
- full range of support materials
including CDs & videos for in store play.

Radio

Competitions and promotions
- including Capital Radio weekend
w/c 7th November.



the best of Chris Rea

CD/Cassette/LP 4509-98040-2/4 4509-98382-1

16 CLASSIC TRACKS - available for the first time on one album

BBC gives Later primetime slot

Music's TV profits has been boosted by the promotion of BBC's *Later With Jools Holland* to a new primetime Saturday evening slot.

The new 8pm timing for *Later* - the show's fourth slot in as many series - is in recognition of the growing importance of the programme, according to producer Mark Cooper.

"Even though our audience went up to 750,000 by the end of the last series, I still feel that *Later* was under-watched," he says. "BBC2 controller Michael Jackson obviously felt the same way and has been very supportive."

The peak slot pitches the show against BBC1's popular drama *Casualty*. A similar slot has also been earmarked for Channel Four's new

initial TV music series *The White Room*, which is due to air early in the new year.

The new series of *Later* runs for seven weeks from November 5 to December 17. The first show features Suede, JJ Cale, Terry Hall, Youssou N'Dour and Sharon Shannon. Future programmes are set to include INXS, Percy Sledge, Oasis, Elastica, Robert Plant & Jimmy Page, Bobby Womack and Willie Nelson.

News of *Later*'s shift coincides with Granada TV's launch of a new eight-part series *With...*, comprising 30-minute shows focusing on the north-west's pop history. Journalist and musician John Robb will present archive clips, backstage interviews and live footage of acts such as Oasis, The Boo

Radleys, Autechre and new names *Through Puppies*, *K-Traxx* and *Kaliph*. The series, which begins with *The Buzzcocks*, tonight (17) at 11.10pm, was produced for Granada by Music Box.

The latest developments cap what has already been a good year for music on TV, with the first TV coverage of the Mercury Music Prize, The Brit Awards scoring their highest audience and the first Three Tenors broadcast on BBC1 attracting a peak audience of 11.2m.

Among the plans for further TV shows are ITV's 90-minute *Lighthouse* charity special featuring Suede and Pulp early next year, BBC's *Woodstock 2* which is due to air at the end of the year and further coverage of *June's Glastonbury Festival* on Channel Four.

Robinson named MW A&R editor

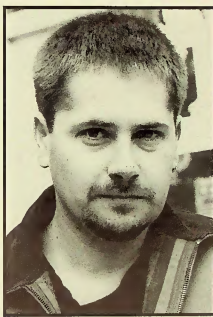
Music Week has appointed an A&R editor to put UK acts and A&R departments at the forefront of MW's coverage of the UK music business.

Nick Robinson (pictured right), 29, takes on the newly-created role as part of a plan to increase MW's focus on talent issues. The move is a recognition of the renaissance taking place in UK A&R, says editor-in-chief Steve Redmond. "After a long drought of two or three years, suddenly there are great new British records coming out every week," he says.

Robinson began work at the magazine last week planning a new A&R section which will be launched next month. "I plan to fly the flag for British music, the people who create it and the people who sign it," he says. "The likes of Oasis, Portishead and Orbital show the bandwagon is beginning to roll."

Robinson has worked at *Music Week* for six years, first writing the indie column and then working as contributing editor to *Record Mirror*.

Other staff changes at *Music Week* include the promotion of Steve Hemsley to special projects editor, replacing Karen Faux who has left to go freelance after 11 years. Hemsley is replaced as reporter by Catherine Eade. Meanwhile Rachel Hughes has joined as advertising sales representative from *Campaign*.



Wozencroft heads new Parlophone talent team

Parlophone has appointed Keith Wozencroft as the first head of its A&R department which was set up in February.

Wozencroft, who has been with the company for four years, was previously senior A&R manager.

Parlophone divisional managing director Tony Wadsworth says the appointment cements the label's separate A&R identity within the EMI group. Before February his department acted as A&R source for Wadsworth's label and Jean Francis Coellian's EMI UK.

Wadsworth says, "This appointment reinforces the fact that EMI Records Group has three separate A&R sources: EMI, Chrysalis - and Parlophone.

He says Wozencroft's promotion is in

recognition of his success in signing such acts as hotly-tipped new band Supergrass and international achievers Radiohead. Wozencroft has been at EMI since 1990. Before then he was a musician, promoter and manager. At EMI, he has worked in A&R under Nick Gatfield and Clive Ball.

"I think Parlophone as a label is pretty much settled as far as restructuring goes, certainly where the A&R department is concerned," says Wozencroft.

Parlophone currently has 15 UK and 15 US artists on its roster. Key projects ongoing or coming months include a new Radiohead album in March and debut releases from Sean Maguire, Supergrass and Shampoo.

Jackson Christmas release postponed

Epic has postponed the release of Michael Jackson's double album *HIStory* until the new year.

The album promised to be among the biggest releases of the Christmas season, and was due for release in December.

Epic's explanation for the delay is Jackson's continued work in the studio. Sony director of corporate PR Jonathan Morris says, "We haven't shelved it, we just can't get Michael out of the studio."

The album, which is being pencilled in for a Spring release, may now include more than the anticipated five or six new songs.

Jackson went into the studio two months ago to begin working on new material and recorded a promo with the Hungarian army in a high profile visit to Budapest in August.

NEWSFILE

MCA wins latest battle with Charly

MCA Records has won the latest round in its battle with Charly Holdings over rights to the Chess catalogue. The central California district court ruled MCA has exclusive right, title and interest in the Chess Masters. Charly says it is appealing against the judgement, which it says is a summary decision and has no impact outside the US.

Tony Bates moves to expanded role

Virgin Music Group's chief finance officer Tony Bates has been appointed executive v/p and chief financial officer for EMI Records Group International. The appointment, made by Ken Berry after the promotion of Shelagh MacLeod to head the legal and business affairs department of EMI Records Group last month, sees Bates take responsibility for finance and IT throughout EMI Records International.

Capital restructures its management

Capital Radio's managing director Richard Eyre has restructured its management team, making a number of promotions within the company. Martina Odsen, previously sales director, has become station director, while Nick Wheeler, who has been with the company since 1995, is the new controller for London programmes. The move leaves group programme controller Richard Park free to focus on the growth of the network, but a spokesman says that it will not substantially alter his role. Peter Harris has been appointed company secretary, and former Southern Radio finance director Roy Naismith has been appointed head of finance and accounting.

Christian promoted at MCA

Damian Christian, who joined MCA as head of promotions in 1992, has been promoted to the newly created position of director of the department. Christian joined RCA as a pluggler in 1987 following a stint as Gary Davies' assistant at Radio One.

Tower opens vinyl department

Tower Records has opened a new floor at its Kingston-upon-Thames branch devoted entirely to vinyl. The department, which currently stocks around 50,000 units of predominantly overstocks and cut-outs from the US, turned over around 1,000 sales last Saturday, says a general manager Andy Lown. The opening coincides with a temporary relocation - until the new year - of the chain's Dublin store to 37 Dawson Street, after its previous store was closed by a fire in the summer.

BPI to support charity staging

The BPI is supporting the charity premiere of the Cameron Macintosh-produced West End musical *Oliver!* which opens at the London Palladium on November 24. Proceeds will be split between the Brit Trust, Nordoff Robbins Music Therapy and the National Youth Theatre. Ticket prices range from £75 to £25. For details contact Fiona Haycock at the BPI on 071 287 4422.

Oakes makes birthday debut with Suede

Suede's new guitarist Richard Oakes played his first UK gig with the band at an album launch and party last Monday - his 18th birthday. About 200 fan club members and industry guests saw a 40-minute set at London's Raw club including tracks from the new LP *Dog Man Star*, released on the same day and expected to debut in the Top 10 this week. The group's next single, *The Wild Ones*, due for release through Nude Records on November 7, is backed with a 16-minute Brian Eno remix of the album cut *Introducing The Band*. A video for *The Wild Ones* is to be directed by MTV award winner Howard Greenhalgh.

Slater album comes in crayon box

General Production Recordings is releasing techno artist Luke Slater's new album in packaging based on a Crayola crayons carton. The CD and cassette for the album, *My Yellow Vice Rug* (out this week), will come in a cardboard package featuring a cardboard hook. The design features a stereogram 3D image which cost £2,000 to reproduce.

▶▶▶▶▶ SINGLES ON COURSE FOR A BUMPER YEAR -p4 ▶▶▶▶▶

COMMENT

More front than most

When dEus frontman Tom Barman absentmindedly zips up his flies in the band's DVD promo for Vix, you can't help thinking: genius. It's a spontaneous moment which fits perfectly with the unselfconscious excitement of the band's music. It may not be going too far to bill Worst Case Scenario as the most exciting debut since The Sugarbees' 'Life's Too Good'.

But the dEus album is a breakthrough for more reasons than one. "Pretentious art wank" it may be, but Island has considered the practicalities of selling it beyond in-the-know indie readers and stopped a load of reviews on the front.

Too bad I disrupted the sleeve artwork. Having never made an impulse purchase of a book in my life without first checking out the reviews on the back (and being highly suspicious if there weren't any), it's never made much sense that the same info wouldn't be available on records. Especially records by new bands.

For retailers, anything – be it listening posts or the endorsement of critics – which turns browsers into buyers is a good thing.

Here's hoping Island's initiative becomes the norm.

School for excellence

At the judging of the Brit School's Student Of The Year contest last week, it was possible to sample a rare atmosphere: the buzz of a secondary school whose pupils want to be there.

Brit School students are an impressively talented and dedicated lot; and they certainly have their heads screwed on, if the number who say they want to be entertainment lawyers is anything to go by.

If you haven't visited the Performing Arts & Technology School in Croydon, it's well worth going. The next open evening is on January 26.

Selina Webb

WEBBO

A question of choice

The function of radio is not to break UK talent either here or in the world market. A commercial station has to attract both listeners and advertisers to survive. If a by-product of a great alternative station is to help break acts, that's good news for everyone, but let no-one be fooled that that is its prime aim.

We are not the US, so if Chris Parry and co. think that it's relevant that Nirvana broke via college radio in the US, then go and help fund some college stations here.

And if Lord Chalfont's main criterion in awarding licences is not the type of music but the quality of business plans then he should be fired now. In fact he should have been fired after he admitted that he didn't know the difference between soft rock and AOR (is there one?). If he doesn't, then he should employ someone who does and who can do the PR for him.

None of the above are good reasons for bemoaning XFM not getting the London FM licence. What does annoy me more than anything about this absurd decision by the Radio Authority is that we already have an excellent adult music/speech station in London. It's called GLR, and while the BBC leave it under-funded and under-promoted it does its job very well. To introduce two almost identical competitors into the same market is clearly insane. GLR's audience will be affected, even if it maintains its quality.

Don't just sit on your rear end and moan in typical music business fashion. If you live in London, write to the Radio Authority and your MP and complain about this stupid decision (the Radio Authority, Holbrook House, 14 Great Queen Street, London, WC2S 5DG Fax: 071 405 7862). We don't need two more commercial adult music stations in London – one would be enough. We don't even need XFM – but it would be great for London's listeners to have more choice.

Jon Webster's column is a personal view

NEWS

The third Brit School student of the year contest proved a tough task for a panel of music industry judges last week. The panel, including Virgin 1215's John Revell and Louise and Kelle from Eternal, picked the winners from a shortlist chosen by their fellow students. Pictured with Entertainment Law Associates' John Giacobbi (co-sponsors with Virgin 1215), were (left to right) Natalie Stewart (winner, years 10/11), Emma-Jane North (runner-up, years 10/11), Wicky Wood (runner-up, years 12/13) and Ann Ogbono (winner, year 12/13).



Singles on course for a bumper year

The success of Wet Wet Wet, Whigfield, All 4-One and Mariah Carey has put 1994 on target to become the best year for singles in a decade.

At least two biggies are expected to exceed 1m sales by the end of the year with three at platinum status, both the best scores for a decade.

Wet Wet Wet has already exceeded 1.6m sales and become the ninth biggest selling single of all time, pushing The Beatles' I Wanna Hold Your Hand into 10th place. It is also only the fourth single to achieve double platinum status since the award was introduced in 1985.

Whigfield is expected to surpass 1m sales within days, according to London Records. London product manager Keith

1994's BIG SELLERS	
Love is All Around	Wet Wet Wet 1.85 m
Saturday Night	Whigfield 850,000
I Swear	All 4-One 625,000
Without You	Mariah Carey 560,000
Things Can Only Get Better	D-Beam 460,000

Bennett says, "It's one of the fastest selling records I've ever seen – half a million in two weeks. When you get a big seller these days you get a really big seller."

The current chart also boasts three platinum singles – by Wet Wet Wet, Whigfield and All 4-One – also the best score for any Top 75 since September 1984, when the chart held four platinum titles. Band Aid's Do They Know It's

Christmas, Frankie Goes To Hollywood's Relax and Two Tribes, and I Just Called to Say I Love You, by Stevie Wonder. All four releases sold more than 1m copies.

There have only been two further million-selling singles before this year – Bryan Adams' Everything I Do (I Do It For You) in 1991 and 1992's Whitney Houston's I Will Always Love You.

The year's top five is being threatened by Take That's current single Sure, which has sold more than 200,000 copies in just two weeks.

CIN figures show singles are up by almost 7% on last year and set to exceed 60m units for the first time since 1969.

Echo's new CD-Rom offers game and music

Echo Records is launching a new special project imprint with a compilation album which can also be played as a CD-Rom.

The ambient Sea Of Tranquility LP, out on CD only on October 31, features a playable demo version of Virgin Interactive Entertainment's new CD-Rom game Creature Shock.

The disc – at standard CD price – is being co-promoted by Echo with VIB, which releases the full version of Creature Shock at the end of November, a month after the CD.

Echo managing director Steve

Lewis says the interactive element of the disc does not affect the music, or vice versa. "It comes in a standard CD jewel case and is primarily a CD. It's just that if you take it out and put it in a CD Rom machine, you can play the game too."

The new label has been established to allow Echo to issue one-off releases, or projects by artists on the label. Lewis says, "Echo is about long term artist development. We wanted the new label so we could put out releases of a special nature, not relating to career development."

BMG releases Hewitt story

BMG spoken word label Talking Volumes is rush releasing a spoken word version of Princess In Love, the story of the alleged affair between the Princess of Wales and Captain James Hewitt.

The label has put the release together since securing UK and Commonwealth rights to the book on the day it was published a fortnight ago. Featuring an unknown actor chosen for his vocal resemblance to Captain Hewitt, it will be released today (Monday). A CD will be out next Monday (October 24).

HMV and Tower Records say they will stock the product, but a spokesman for Virgin/Our Price says, "We have to consider whether this fits in our range."

Shaggy case waits on judge

The High Court battle over songwriting credits for Shaggy's number one Oh Carolina ended without a resolution on Friday.

At the five day hearing drew to a close, Deputy High Court Judge Anthony Gribbin reserved judgment on the question of who composed the song over 30 years ago. He gave no indication how long he would take to reach a decision on the case.

The action, launched by Greensleeves Records, Greensleeves Publishing and Canada-based John Folkles in a writ last June, centres on Folkles' claim to have written the tune in 1955. Prince Buster and Melodie Music Ltd claim Buster wrote it in 1959.

On the first day of the case, Judge Gribbin heard a 1969 recording of the song performed by the Folke Brothers for whom the plaintiff was lead singer.

Folkles, a schoolteacher in Canada, claims he reached oral agreement with Prince Buster over the issue in 1959 but says he has only ever received £60.

The case comes after Shaggy's number one version of the song – released by Greensleeves Records last spring – hit the top of the UK singles chart, achieving gold status and staying on the chart for 19 weeks to become the seventh biggest single of 1993.

▶▶▶▶▶ COWELL SWITCHES TO RCA FROM ARISTA -p5 ▶▶▶▶▶

Cowell moves to RCA from Arista

Arista's pop A&R consultant Simon Cowell is moving to sister company RCA next month.

The man behind 33 Top 40 hits since joining Arista says he was keen to make the move because his pop projects are better suited to RCA, home of Take That, M People and Kylie Minogue.

"The move was my idea. I just thought the set-up at RCA would be more sympathetic to the kinds of records I'm working on. I like the RCA team a lot and besides, it was time for a change," he says.

Cowell says he has enjoyed his two years at Arista, but believes RCA has a

more UK-orientated slant. He believes Arista's European pop dance roster combined with its heavy early 1996 schedule of US-produced material could create too much competition for his records.

The move comes a month after Nigel Grainge's appointment as Arista's head of A&R in September. At the time Grainge said he wanted to bring more adult contemporary and alternative music to Arista, which has recently been dominated by pop and dance.

He says, "It's a shame that we are losing Simon; we have worked well together. But he obviously feels he will be better suited to RCA."

Cowell, whose most recent hit through Arista was the Jocelyn Brown/Kym Mazelle duet No More Tears (Enough Is Enough) which went to number 13 in June, is tipped to score a Christmas number one with his last project for the label - the single by cult Big Breakfast puppets Zig & Zag. The single, which may change from the original choice of The Girls All Love Me, is due out on December 5.

● RCA has followed teen stars Take That with no further up their current hit Sare with a Christmas single, owing to commitments recording their new album.

ILR chart adopts Media Monitor

The Network Chart will become its most accurate yet when Media Monitor begins compiling the rundown next month.

From November 6, the tracking company will deliver a Top 100 airplay chart to chart analysis Entertainment Research Analysis, which will combine it with the official C1N sales chart to form The Network Chart.

Unlike the official Top 40 used by Radio One and Top Of The Pops, which is based only on sales, the Network Chart combines airplay and sales data on a 70-30 ratio from positions 11 to 40.

Media Monitor - owned by Music Week parent Spotlight Publications and European company Media Control - will improve on the previous sampling system by reflecting the size of the audience listening. Director Alan Wistreich says, "A play at daytime on Radio One has upwards of 10 times the audience as a play in the early hours of the morning. We will reflect that."

The chart will also be more up-to-date than ever. Airplay will be tracked up to midnight on Saturday for the following day's chart, rather than the previous Thursday.

Media Monitor's computer systems scan CD, DAT or vinyl to take electronic "fingerprints" which are logged every time the tracks are played on the radio. Wistreich says labels who wish their records to be fingerprinted for the chart should ensure copies of each CD are sent to Media Monitor.



Retailers are applauding Island Records' decision to add press reviews to the sleeve of the debut album by Belgian band Dea, out this week.

Worst Case Scenario features a sticker highlighting five rare reviews in a move which Island's product manager John Paisley says the label is likely to repeat in the future. "We want to do it for new bands that are trying to break, particularly those coming out on the [independently distributed] Island Red label in the new year," he says. HVM marketing director David Terill welcomes the initiative. "Nobody buys a paperback without reading the reviews on the cover and we should be encouraging people in the same way to listen to records," he says.

Ascap presents high honours to Lange, Rice and Big Pig Music

Mutt Lange, Sir Tim Rice and Big Pig Music were the top award winners at the fourteen Ascap dinner on Friday.

In a ceremony at London's Park Lane Hotel, Robert "Mutt" Lange was named PRS Songwriter Of The Year for his songs, (Everything I Do) I Do It For You, I Said I Loved You But I Lied and Please Forgive Me, by the American Society of Composers, Authors and Publishers.

Tim Rice won Ascap's PRS Song Of The Year for A Whole New World, from the Disney movie Aladdin, while Big Pig Music - whose main composer is Elton John - was named Publisher Of The Year.

The awards, which are presented according to a song's accumulated number of plays in the US, were presented by Ascap's new president Marilyn Bergman and Ascap's director of UK and European operations Roger Greenaway.

Multiple awards went to Big Pig's Elton John, who was recognised for three songs (Simple Life, The Last Song and The One), to EMI's Duran Duran with two songs (Come Undone and Ordinary World), and to Hit & Run's Phil Collins, also with two songs (Another Day In Paradise and Hold On To My Heart).

● Other award winners were: Hold On My Heart - Genesis (Hit & Run); Mountain Ways - UR (Blue Mountain); The Ink - Mark Knopfler (Ronde); Walking on Broken Glass - Annie Lennox (BMG); In Gonna Be - The Proclaimers (Warner Chappell); Faithful - Peter Cox and Richard Drumming (EMI); Hospitality - Robert Fisher (BMG); Two Steps Behind - Joseph Elliott (Zomba); and What's Love Got To Do With It - Terry Britten (Myxue Music).

Film awards went to Trevor Jones for In The Name Of The Father, Patrick Doyle for Carlin's Way, and Richard Robbins for The Remains Of The Day. A media award went to Peter Van Hooke and Ray Russell for US TV drama New Blood.

Max Bygraves adds Switch appeal

Record retailing features in an ad agency Collect, Dickenson, Pearce's £3.4m campaign for Switch direct debit cards. Featuring Max Bygraves and the slogan "Do record shops take Switch?...Does Max Bygraves have a criminal record?", the ad aims to encourage shoppers to use their Switch cards in record shops - a popular sector among direct debit card users, according to Nigel Turner, head of marketing at Switch.

THE gains two key personnel

THE, formerly known as Terry Blood Distribution, has added two key personnel to its marketing team. Graham Wallace, previously marketing director at Bowman Distribution Europe, will be marketing services controller, responsible for merchandising and sales support programmes. Joanne Lee joins as marketing planning manager.

Re-Pro to hold A&R forum

Producers' guild Re-Pro is holding an A&R forum next Wednesday (October 25) at Whitefield Studios for A&R executives, managers, producers and engineers. It will be chaired by producer and former CBS A&R executive Nicky Graham. Contact Re-Pro for details on 081 876 3411.

PRS heads east

PRS has opened a new office in Peterborough to serve the east of England. The move follows the launch of new offices in Edinburgh, Sutton Coldfield, Warrington and York. Some 230 music users and makers joined PRS personnel to celebrate the move last Tuesday. The Peterborough Office can be contacted on 0733 312712.

Madcat's move to Bucks

Nigel Rush's Madcat Management has moved to Appletonreave, Cross Lanes, Chalfont St. Peter, Gerrards Cross, Buckinghamshire SL9 0LR. Tel 0494 873753.



STUNNING ORCHESTRAL ARRANGEMENTS OF THE CLASSIC DEBATES ALBUM

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▶▶▶ GOVERNMENT PREPARES TO PUBLISH RENTAL RIGHTS REPORT - p6 ▶▶▶

FRONTLINE

The following information, collected by Music Week on Thursday, is based on contributions from Andy's Records (Cambridge), MMV (Ealing, London), Music Junction (Barnwell, Suffolk), Music Zone (Wigan), Our Price (Chatterbury), Record Revue (Luton), Real Records (Bath), Tower (Piscally, London), Virgin (Edinburgh), X Records (Bristol). If you would like to contribute to Frontline, call Paula McGilley on 071-620 3535.

New releases

The week's leading albums were a mixed bunch from Bon Jovi to the Ministry of Sound Sessions Volume 3. Oasis were way out in front for singles.

Pre-release enquiries

Singles: Aerosmith, The Saw Doctors, Pink Floyd, Seal, Tin Dog, Paul Weller, China Black, Green Day, Holly Johnson, Massive Attack, Moby, Sting, Rozalla, Gene. Albums: Duran Duran, INXS, East 17, Jamiroquai, Pearl Jam, Michael Jackson, Elastica, Green Day, Nirvana, Yello, Shampoo, Led Zeppelin Unplugged.

In-store

Windows: Aerosmith, Duran Duran, Neil Diamond, Guns N' Roses, Gloria Estefan, Snow White And The Seven Dwarfs, Jurassic Park, Shane MacGowan, Jessé & Mary Chain, Eric Clapton, The Cranberries, The Cult, Forrest Gump, Elastica, Take That. In-store: Rolling Stones, The Pretenders, Pantera, Omar, Jocelyn Brown and Kym Mazelle, Jamiroquai, Gloria Estefan, Alison Moyet.

Multiple campaigns

BOOTS: In-store - Gloria Estefan, Forrest Gump OST, Barbara Streisand, Missing You, Michelle Gayle, Now! 94, HMV: October sale continues; album - Jamiroquai; single - Sting; artist - Pink Floyd.

JOHN MENZIES: EMI mid price campaign; CD bestsellers promotion; albums - East 17, The Ultimate Rock N' Roll Collection; singles - China Black, Sting, Bryan Ferry, Max. OUR PRICE: Snow White And The Seven Dwarfs

promotion - buy a copy and one other Disney video for £5 gift voucher; albums - Digable Planets, The Lightning Seeds; singles - Green Day, Massive Attack, Echobelly, Eternal; TV ads for East 17 (Channel Four).

TOWER RECORDS: PolyGram video campaign - £2 off opera and ballet videos; CIC video catalogue promotion; Columbia & Epic soundtrack campaign continues; PolyGram imports sale continues; jazz label of the month - JMT; single - Massive Attack; soundtracks campaign, PolyGram imports sale.

VIRGIN: Mid price campaign - three CDs for £20 or £7.99 each; singles campaign continues; VMR essential album - Mary Chapin Carpenter, featured artist - Digable Planets.

WH SMITH: Chap Laugh promotion continues; EMI Classics Collection promotion continues; Pink Floyd promotion continues; PolyGram price promotion continues; album - Gloria Estefan; Virgin Radio featured artist - Virgin Records albums of the Eighties; WOOLWORTHS: £3 off children's videos; price cuts on blank audio and video cassettes.

NEWS

BPI swoops hits festive fake trade



The BPI anti-piracy unit has struck a blow against the pre-Christmas trade in illicit tapes with a raid on a factory in Milton Keynes, Buckinghamshire.

BPI anti-piracy unit staff, local trading standards officers and Thames Valley police seized 4,000 pre-recorded cassettes, 58,000 counterfeit inlay cards and thousands of blank tapes in the raid earlier this month.

Two high-speed duplicating machines and 436 master tapes were also confiscated.

The masters included chart albums such as The Cranberries' No Need To Argue and compilations such as Madonna's Immaculate Collection. Almost every album in the current chart as well as older classics had been copied by the pirates.

The anti-piracy unit also seized 450 cassette inlay sheets during a simultaneous raid on a printer's shop in Luton. Three men are expected to face criminal charges for copyright infringement.

Tim Dabin, head of the anti-piracy unit, says: "It was a sizeable operation. We're pleased with this result because the counterfeiting team were supplying tapes across the country from Oxfordshire to East Anglia.

It was the first of a number of raids planned for the pre-Christmas period, he says. "We believe there are six to eight teams operating in England, two in Scotland and one or two in Ireland," says Dabin. "We are hoping for some big results before Christmas."

The actions follow successful prosecutions of two street traders for selling pirate recordings in Leicester's Gallowtree Gate last year. Jail sen-

tences of four months and three months were given to the two traders.

So far, 1994 has proven a busy year for the APU. It has shifted its emphasis away from tapes towards CDs, which Dabin says are becoming an increasingly serious problem as technology opens the doors for pirates. "CDs are the sound carriers people want. When illegal copies sound the same as the originals it's not surprising people will buy them," he says.

The unit has increased its focus on bootleggers this year through a series of raids on record fairs, culminating in an action at the NEC, Birmingham in July when an unprecedented 17,000 CDs with a street value of around £250,000 were seized.

But Dabin says the overall level of piracy has dropped since its high in 1992/93 when 28 bars were made.

Philips revives flagging DCC

DCC is being repositioned and re-promoted in a bid to kick-start the format after two years of low sales.

The new slogan Move On Up To DCC marks the repositioning of the format as an evolution of the analogue cassette. The banner will be added to all new in-store material being distributed this month, and new press ads which start appearing in the new year.

Philips is also launching the DCC 300 Club to focus its promotional efforts around 300 hi-fi outlets - down from the 1,000 official stores at launch - backed up by around 60 record stores near the selected stockists. When the format was launched, Philips sold it into more than 120 record dealers.

DCC co-ordinator Clive Swan says a generous returns policy will ensure stores withdrawing from the format will not lose out.

Philips expects the new generation of players - focusing on cheaper, portable and in-car players - to boost sales of pre-recorded software. Traditionally, pre-recorded cassettes are most popular with users of portable systems, says Swan. Hardware buyers will receive vouchers for pre-recorded DCCs and five DCC 90-minute blanks.



A&M is launching its biggest single promotion of the year to back Sheryl Crow's new release All I Wanna Do (It Have Some Fun). The single (out on October 24) will be backed by a poster campaign, national press ads and two weeks of ads on Capital Radio in London, kicking off with a teaser campaign in the week of the release. A&M is launching the campaign in a bid to match the single's success in the US, where it reached number two last week. A&M is also planning to launch a re-promotion of Crow's album Tuesday Night Music Club early next month, if the single proves successful.

▶▶▶▶▶ MASSIVE AD CAMPAIGN FOR MADONNA -p14▶▶▶▶▶

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John Cloud, International Manager,
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- *Marketing* - The development of commercial branding to sell music worldwide.

THURSDAY - 18th May

- *Media* - Radio & TV in Asia: promotional tools or exploiters of music product?
- *Charts* - Asia Chart Network and the role of charts in marketing music product in Asia.
- *FutureTech/Multi-Media* - Information highways - Is the music industry being left behind?
- *Indigenous Asian Music* - Marketing and the growth of Eastern product across the world.

FRIDAY - 19th May

- *Contracts or Trust* - Preparing for the commercial future of music; old values or new?
- *Music Publishing* - New royalty collection agencies - a cause for growing concern?
- *Touring* - Maximising artists' exposure between East and West.
- *Country music* - Does Asia have a growing appetite?

SATURDAY - 20th May

- *Business Culture, Traditions & Taboos* - Eastern and Western business practices.
- *Recording & Technology* - Does new technology or high expense make for better recording?
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AN UNEASY ALLIANCE

Five months after the International Managers' Forum, songwriters body Basca, producers' guild Re-Pro, the Musicians' Union and Equity took their first steps towards an alliance, signs of discord are appearing.

A Musicians' Union statement – issued with Equity and the Incorporated Society of Musicians – announcing plans to establish a fully operational royalty collection body, has not been greeted with enthusiasm by the IMF.

With backing from Basca and Re-Pro, the IMF has distanced itself from the MU action, claiming differences of opinion over the constitution of the body. The IMF insists a third of the body's board should comprise outside experts; the MU argues the policy-making structure should be dominated by artists.

The IMF and Basca are wary of creating a council led by well-meaning performers who are inexperienced in managing a royalty collection agency. They fear it would be outmanoeuvred by PPL or foreign societies with which they will be attempting to secure reciprocal deals.

Basca general secretary Amanda Harcourt says, "There are a number of lessons that need to be learnt from the practices of collecting societies over the past few years, and we are anxious to fit in checks and balances at the bottom floor."

But the MU's Horace Trubridge argues, "I resent this suggestion that performers are incapable of looking after their best interests. I think they are the only people who can represent themselves."

Whatever the differences, the IMF's Pete Jenner says it is vital for all the performers' organisations to renew their alliance. "There is no question that the strongest position for the performers is to be united," he says.

But he has no doubt about which performers will lose out if the split remains. "There is the possibility that the record companies are more concerned to come to some deal with featured artists than they are the non-featured artists. For the non-featured artists, it's very bad to have fallen out with us," he says.

ANALYSIS

Performers fight for rental rights share

Within the next few weeks, the government is due to publish its first views on a subject which will dominate the record industry over the next decade.

More than two years after the European Commission originally issued its directive on rental rights, the Department of Trade and Industry is expected to give its first public response.

What might appear, on paper, a dry subject of interest only to the industry's lawyers and accountants will have a fundamental impact on the future cash flow of the record industry.

When the rental directive was first issued towards the end of 1992, it gave performers for the first time a right to royalties from TV and radio performances of their work – currently worth more than £30m a year in the UK.

That is not to say performers have not received such royalties before. But in the past, all royalties have been paid directly to the record company-owned PPL and the 12.5% which has gone to the Musicians' Union and 20% to contracted artists has been paid on a strictly *ex-gratia* basis.

As satellite and cable services expand and direct-to-home music deliv-

ery loans large on the horizon, it is an issue artists cannot afford to ignore, says Pete Jenner of the International Managers' Forum. "Public performance is the fastest growing form of income in the music industry. And it is going to continue expanding."

"It probably makes up only around 5% or 10% of an artist's income now. But within 10 or 20 years, half of any act's income could be from performance."

The key issue is how the money is split. Performers say there should be a 50-50 division of the spoils – the only way the EC directive's word "equitable" can be translated, the IMF says – but PPL sources point out that equitable means 'fair' rather than 'equal' and a fair share need not be equal at all.

The second big issue is how the money is controlled. Even if the DTI recommends there should be an equal split, the performers' bodies are unlikely to support record company-owned PPL as the royalty collection agency, since they fear that if record companies control the cash, they may insist it be used to recoup outstanding advances.

"Recoupment is not on offer," says Basca general secretary Amanda Harcourt.

Inevitably the debate has become the focus for some established grievances. And the performer's right to royalties from broadcasts in Europe is one source of IMF, Basca and MU bitterness towards the labels which own PPL.

Labels rarely inform artists of their right to the foreign cash, says Jenner. "It's not like when you sign with a publisher, who generally tells you about PRS right from the start," he says. "I didn't know PPL existed for my first 10 years in the music business." Even the *ex-gratia* payments of UK money are not broken down, the performers claim. The ill feeling has put ownership of their own collecting society top of the performers' societies' agenda, either working in tandem with or in place of PPL.

For all their harsh words, Basca's Harcourt insists the performers are keen to reach an amicable settlement with the record labels. "There is no room for truculence. We need solutions to what is a significant problem."

PPL chief executive Charles Andrews is maintaining a determined silence in anticipation of the DTI's paper. As the performers' fighting talk turns into internal bickering, it may prove the best policy.

▶▶ WHO FARED BEST IN THE THIRD QUARTER MARKET SHARE SURVEY? -p32 ▶▶

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MUSIC WEEK 22 OCTOBER 1994

Industry rallies for Rwandan release

With just a week remaining before Music Relief's Rwandan charity single hits the shelves, a spirit of co-operation is sweeping the industry.

From the moment organisers Nigel Rush and EMI's Christian UIH Hansen began putting together the recording of Marvin Gaye's classic *What's Going On* back in August, artists and musicians were lining up to give their services free.

And, away from the limelight, the backroom staff of the music industry have also been pulling out all the stops.

Rush has been amazed by what has proven the biggest music industry joint effort since Bob Geldof initiated Band Aid in November 1984. "Everybody's burnt the midnight oil over this," he says. "Not just the artists, the industry, too. Everyone has given everything they could for this."

Alongside the 10 days of recording time contributed by four separate London studios, and the free expertise offered by producers, engineers and remixers, Zomba - which releases the single next Monday through its Jive imprint - has turned over all its staff to the project.

The label's managing director Steve

WHO'S ON WHAT'S GOING ON

Larry Adler, Apache Indian, Kim Appleby, Aswad, Angie Brown, Paul Carrack, Peter Cunnah, Toni Di Bart, Jools Holland, Gas Isidore, Mick Jones, Kass, Mii Kershaw, Mark King, Tom Laves, CJ Lewis, Omar, Pasadenas, Marc Perrins, Roachford, Rozalla, Jimmy Ruffin, Edwin Starr, Yaz and Paul Young.

Jenkins says. "The whole of the label has been taken over by this single. Everybody here has been working on it."

With every penny vital for the Rwandan refugees, keeping costs to a minimum has been top priority.

"We got people to donate the mastering of the recording, promotional cassettes, then we started on the manufacturers," says Jenkins. "We got the materials at cost price - CDs, vinyl, cassettes and labels - and all the artwork was donated." His estimates only around £300 has been spent above the cost price of materials.

The retail response has been equally enthusiastic. Tower Records is giving the release a single of the week promotion, while Virgin and Our Price have

placed hefty centralised orders to give it a high profile in-store and Woolworths promises to place it in its Top 30 in-store chart.

Among the most vital pieces of support came from EMI Music Publishing, which persuaded Jobete to waive its royalties on the classic Motown song. When he was approached by Rush, EMI Music Publishing managing director Peter Reichardt contacted Frank Baryal at Jobete in Los Angeles to appeal for help. The response was positive.

In practice, all MCPS royalties will still be collected and paid out to EMI which will then pay them directly into Music Relief's appeal fund.

It will receive extra paperwork from the publisher, but not enough to worry Reichardt.

"It's not something we normally do," he says. "But in this case everyone was delighted to drop royalties."

The Music Relief team is now hoping the generosity will extend beyond the UK. With BMG Germany - which has international rights - beginning to license the single around the world, there are plenty more favours to be asked yet.

The final piece in the Music Relief jigsaw was added last weekend, when CJ Lewis and Larry Adler (both pictured) were among more than 20 artists who took part in the video shoot at Whitfield Studios. The promo, produced by former Bros bassist Craig Logan and Oil Factory's head of production Adam Dunlop, was directed by Barry Maguire. The toughest task was gathering all the artists together, says Logan, but all those involved volunteered their services. "Adam got electricians, camera operators, focus pullers, runners, riggers, people at all levels to work free," he says. "And all the equipment was donated." Even before it was completed, TV broadcasts were being secured for the single which is now lined up for Top Of The Pops, The Chart Show, Live & Kicking, MTV and The Late Show.

▶▶▶ THE TOP NEW RELEASES REVIEWED, FROM ASH TO TOM JONES -p18 ▶▶▶

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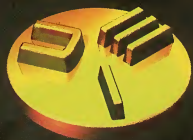
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STRAIGHT TO THE TOP!
MEDIA RECORDS ITALY - MEDIA RECORDS UK

Take That increase sales lead ● Bon Jovi score third number one album

CHART FOCUS

This year may have seen more singles debut in the Top 10 than any previous, but records like **Take That's Crazy For You** and **Younis N'Dour and Neneh Cherry's** **Second** have seen a return to the days of the slow grower.

The latest example of the trend is **Snap's Welcome To Tomorrow**, the first single featuring the act's new vocalist, **Summer**. It becomes Snap's ninth Top 10 hit out of 10 releases as it climbs to number nine after six weeks of upward movement.

The rather more instantaneous **Sure** from **Take That**, which debuted at number one last week, increases what was a wafer-thin majority to something more substantial. But it is by no means assured of a third week at the summit. Its sales increased slightly last week because a fourth format — a second CD — was belatedly unleashed. Next week it could easily be overtaken by **Pato Banton's Baby Come Back** which in reaching number two has become the most successful cover yet of an **Eddy Grant** song: **Baby Come Back** has a strong pedigree, having reached number one for Grant and his group **The Equals** in 1968.

The hottest new UK rock act of the year, **Oasis**, register their biggest hit to date with their fourth foray into the Top 40 this year, **Cigarettes and Alcohol**, which debuts at seven. Each of their hits to date has charted higher than its predecessors: **Supersonic** rose to number 31 in



INXS are the first Australian act to mass 20 hits in the UK without relocating here (as **Dee Gees** did). **The Strangest Party** — in this week at number 31 — reunites them with producer **Chris Thomas** with whom they have previously had their biggest hits in their eight years of UK chart action. It is one of two new songs on their forthcoming greatest hits set which is out on October 31.

March, **Shakermaker** got to number 11 in June; and **Live Forever** reached number 10 in August. **Oasis's** predecessors as press darlings, **Shaheed**, see their second album, **Dog Man Star**, debut at three. While this might seem disappointing compared with the number one entry of their self-titled first album in March last year, it's a

considerably tougher market out there. **Suede** nip in just behind **REM's** **Monter**, which wins the top spot in favour of **Bon Jovi's Cross Road**. **The Best Of**, their third consecutive number one album, after 1988's **New Jersey** and 1992's **Keep The Faith**. As befits an album which collects together their most popular material and follows their biggest hit single yet, it tracked up impressive sales of nearly 120,000 copies last week.

While rock of various sorts occupies all the top positions on the album chart, the last few weeks have offered further evidence that dance acts can and do sell albums in increasing numbers. The **Prodigy**, **Eternal** and **Mercury Music** Prize winners **M People** are long term chart fixtures. Massive **Attack** joined the throng three weeks ago, and now **Michelle Gayle** and **Real 2 Real** join the club with their debut album.

As **Cliff Richard's Hit List** slips slightly from three to five, the **Shadows** — who back him on many of the songs on that set — return to the chart in their own right with **The Band of Frank Marvin** and **The Shadows**. **Cliff** has now had 49 hit albums, while the **Shads** have had 26, the second-highest tally for an instrumental act, trailing only **James Last**. This total is split equally between releases for **EMI** and **PolyGram**. They joined the latter in 1980, debuting with the aptly-titled **Change of Address**, and have had more hits with **Virgin** than with any other act.

Alan Jones

SALES AWARDS

- Platinum: **Bob Marley: Legend** (64)
- Gold: **Kylie Minogue: Kylie Minogue**
- Silver: **Take That: Sure** (single), **Pato Banton: Baby Come Back** (single), **Various: Real 2 Real**; **Real: Move It**, **CJ Lewis: Dallas**; **Garth: Jaramaz** Vol 1

AIRPLAY AWARDS

- Radio 1 FM: w/c 17.10.94: **B List: Rozalla - You Never Love The Same Way Twice**; **New Order - The Faith 94**; **Beautiful South - One Last Love Song**; **Sean Maguire - Take This Train**; **N List: Moist - Push**
- Capital FM: w/c 12.10.94: **A List: The Primitives - 977 B**; **List: Urban Cookie Collective - Bring It On Home**; **C List: Antozamish - Crazy**; **Juliet Roberts - I Want You**; **R.E.M. - Bang & Blame**; **Rozalla - You Never Love The Same Way Twice**

- Virgin 1215: w/c 15.10.94: C List: Sting - When We Dance**; **INXS - The Strangest Party**; **D List: Blameless - Town Cowies**
- MTV Europe: w/c 15.10.94: Bon Jovi - Always; Ace Of Base - Living Danger; Crash Test Dummies - God Shuffled His Feet; Crash Test Dummies - Afterhours & Confessions.**
- The Box: w/c 14.10.94: Capella - Move It**; **U2: Manic Street Preachers - She Is Suffering**; **Byrds - Turn Turn Turn; Ultimate Kase - Some Girls; Yellow - How Low; Jaz - All Of Nothing; Goodie - I Remember; F.K.W. - Laura Palmer Theme; Let Loose - Seventeen; Louchie Lou & Michie One - Champagne & Wine; Maxx - You Can Get It; Richard Travis - Heart Of Mine.**

SALES UPDATE

SINGLES



Year to date versus last year



Year to date versus last year



Year to date versus last year



Year to date versus last year

MUSIC VIDEO



Year to date versus last year



Year to date versus last year

NEXT WEEK'S HITS

Singles: **China Black: Stars** (Wid Cart); **Green Day: Welcome To Paradise** (WAL); **Missive: Atlas**; **Six (Wid Burch/Virg)**; **Phil Kipley: High Hopes/Keeper Talkin** (EMI); **Sparks: When Will It Go To My Way/Love/Anita**; **Sting: When We Dance** (W&A); **Sugar: Believe Your Worth/Saving Seasons**; **Supercar: Caught By The Fire** (Parlophone); **Michelle Swaney: This Time** (Cap/East West); **Tennessee: As I've Always** (The Master/Tone/Vega/EMI); **Albums:** **East 17: Storm** (London); **Class Enigma: Next Year**; **Drill Me, Kiss Me First: Jansaque!** (The Reson Of The Space/Clayton/Sony S2L); **Shane McGowan & The Pops: Snake** (ZTT/W&A); **Shampoo: We Are Shampoo** (Parlophone); **Last week's score: 11 of 14**

NEWCOMERS

10 R KELLY: She's Got That Vice Live! **US/21** hit. **First hit:** **She's Got That Vice** (Public Annoucement) (57, 1992). **Last hit:** **Summer Bunnies** (23, 1994). **Notes:** A re-release of the track that launched R. Kelly when it was accompanied by **Public Annoucement**. The single features **Tek** remixes alongside **Paul Janvier** and **Ricky Narow** mixes. The Chicago singer/producer/keyboard player has two singles in the **Singles** Top 10. **Album:** Born into the 30s.

15 LET LOOSE: Seventeen (Mercury) **UK/6** hit. **First hit:** **Crazy For You** (44, 1988). **Last hit:** **Crazy For You** (re-issued) (2, 1994). **Line-up:** **Richie Workman** (d), **Robbie Jeffery** (d), **Lee Murray** (d). **Notes:** Co-written by **John Burt Foster** and **Kid Creolin**, this track fell just short of the Top 40. **UK/27** singles in March. It has been reissued for this release and is backed with an exclusive promotional campaign. The remix-includes come with badges. The CD boasts a stereo-EP. **Album:** Let Loose (November 7).

17 ELASTICA: Connection (Deceptive) **UK/23** hit. **First hit:** **Line Up** (20, 1994). **Line-up:** **Justin Freshman** (d) (pictured left), **Dave Matthews** (d), **Arnie Holland** (d), **Justin Welch** (d). **Notes:** **Elastica** have spent most of the year in the studio working on their debut album. This hit is their third singles in total. The former includes a limited-edition seven-inch and highly collectible cassette which includes a floppy disk. The band have just begun their UK tour which concludes at **Antonia's** on an October 28. **Album:** Dun in January.

20 ULTIMATE KAOZ: Some Girls (Wid Cart) **UK/2** hit. **First hit:** **Line Up** (20, 1994). **Line-up:** **John Burt Foster** (d), **John Burt Foster** (d), **John Burt Foster** (d), **John Burt Foster** (d), **John Burt Foster** (d). **Notes:** **Ultimate KAOZ** features 11-year-old **Hayden** and **Kaos** met **John Burt Foster** 12-year-old **John Ryan**, **Kaos** met **John Burt Foster** 12-year-old **John Ryan**. The band were signed after a performance at the UK singing event at **Antonia** last year and recently went down to **Antonia** on **Take That's UK Top 40** show at school and turned up at the **Wembley** shows in school uniform. **Album:** **Dun** in February.



23 N-TRANCE: Turn Up The Power (All Firstclass) **UK/1** hit. **First hit:** **Set Your Feet** (38, 1994) **Line Up:** **Rachel MacFarlane** (v), **T-Ki** (v), **Karl** (d). **Notes:** Featuring **Rachel MacFarlane** from **Liquidizer**, this track is available in seven different mixes including treatments by **Motiv** & **Dream Frequency** and **Scott D**. **Turn Wilson**. The band will be supporting the release with nationwide club FAs. **Album:** **Electronic Pleasure** (January).

26 PANTERA: Planet Caravan (East West) **US/3** hit. **First hit:** **Rock On** (25, 1992). **Line-up:** **Phil Anselmo** (d), **Rex** (d), **Diamond Dallas** (d), **Vinnie Paul** (d). **Notes:** The power metal Texans turn down the volume for an uncharacteristic showcase, a cover of **Black Sabbath's Planet Caravan**. The sleeve parodies the classic Sabbath Vol 4 LP cover and is supported by a stunning video with

computer graphics depicting the birth of a planet. The CD versions feature the band's cover of **Proton Man's 'The Bridge'** which prominently appeared on the soundtrack to **The Crow**. **Album:** Far Beyond Intense (already out).

34 IZ IN A ROOM: El Teaga (The Drink) **US/5** hit. **First hit:** **Somebody In The House** **Year** (86, 1988). **Biggest hit:** **Wiggle It (3, 1991)**. **Last hit:** **Do What You Want (5, 1991)**. **Line-up:** **Don** (d), **Ben** (v). **Notes:** This **New York** duo had their first big break in 1991 with their No 3 hit **Wiggle It**. This track caused a stir when it appeared on **Impact** in February, prompting **Positive** to pick up the licence and it made waves this summer in resort clubs across the Mediterranean. **Album:** **Next year**.

58 FOREIGNER: White Lie (Arista) **US/13** hit. **First hit:** **Feels Like The First Time** (38, 1978). **Last hit:** **See You When We Meet (7, 1987)**. **Line-up:** **Les Gram** (d), **Mike James** (d), **Bruce Targent** (d), **Jeff Jacob** (d), **Mark Schlam** (d). **Notes:** **Foreigner** gained their biggest chart success and only UK No 7 in 1984 with **White Lie**. The band split in 1991 with **Gram** going on to a solo career before re-uniting with long-term songwriting partner **Mike** and guitarist **Jack**. **James** for this project. **Album:** **Next year**.

68 SLAMM: That's Where My Mind Goes (Wid Cart) **UK/2** hit. **First hit:** **Biggest hit:** **Energy** (57, 1993). **Last hit:** **Virginia Plain** (63, 1993). **Line-up:** **John** (d), **Jason** (d), **Julian** (d), **Dave** (d). **Notes:** **Slamm**, who had their own line of chart success last year when **Energy** and **Virginia Plain** were minor hits, reach a new peak with this track, re-written and co-produced by **Pete Waterman** and controlled by **KW** and **Album:** **Next year**.

Compiled by **Michael Anderson**
See chart for full artist/producer/publisher details

● Contary to the impression given by this cover, **Collaps**, who is featured with **Sister Bliss** on **Consciousness**, **Consciousness** this year when **Energy** and **Virginia Plain** were minor hits, reach a new peak with this track, re-written and co-produced by **Pete Waterman** and controlled by **KW** and **Album:** **Next year**.

century

THE NEW SINGLE FROM TURBO B (THE POWER BEHIND SNAP)

EMI

A·D·F·O·C·U·S

EX-PO-S-URE
AIRING THIS WEEK

Best Of Dance 94, released next week through Telstar, will be nationally TV advertised on ITV and Channel Four for a minimum of five weeks from its release.

There will also be radio advertising on Kiss, Capital and Atlantic 252 plus satellite advertising on BSKYB.

Dodgy's Homegrown, released next week through A&M, will be advertised in the *NME* (with Virgin), *Vox* (with HMV), *Melody Maker* and *Time Out*. There will be street posters nationwide and the album, on our Price recommended release, will also feature on Virgin listening posts. **The Greatest Number Ones Of The Eighties**, a 40-track compilation released next Monday through Pure Music, will be TV advertised in the *LWT*, *Carlton*, *Meridian*, *Anglia*, *HTV*, *West Country*, *Central*, *Grampian*, *Granada*, *Yorkshire*, *Tyne Tees*, *STV*, *Border* and *Ulster* ITV regions for four weeks. There will also be a national campaign on Channel Four and BSKYB and radio advertising on Capital FM, Atlantic 252 and Virgin 1215.

Jamiroquai's Return Of The Space Cowboy, released today through Sony Soho Square, will be advertised in *The Face*, *Sky*, *Select*, *Q*, *Mirror*, *Vox*, *NME* and *Melody Maker*. There will be a national poster campaign and in-store displays with Woolworths, Virgin, our Price and HMV TV advertising will run nationally on Channel Four.

Jazz Juice Volume 1, a compilation of original tracks from the Eighties, will be released next Monday through Street Sounds and advertised on Jazz and Kiss FM for two weeks. A teaser radio campaign will run for one week on both stations from today.

Los Negresses Verdes An Aperitif, a five-track EP released next Monday through Virgin, will be advertised in *Record Mirror*, *NME* and *Time Out*. There will be posters and window stickers available to retailers.

The Very Best Of Andrew Lloyd Webber, released next

CAMPAIGN OF THE WEEK



Though the campaign for Madonna's new album *Bedtime Stories* — out next Monday — follows a tested route, Warner Brothers is stressing the visual element. TV, in-store and window advertising will all carry images of Madonna similar, if not identical, to the sleeve. Product manager Roma Marynyuk says, "All of the visuals come from the same Patrick Demarchelier photo shoot. This is an 'in your face' campaign."

Record label: Warner Bros

Media executive: BNP

Product manager: Justin Stracey

Product manager: Roma Marynyuk

TV: National advertising campaign starts on October 31 for two weeks. Further TV is planned for November, including a co-op campaign with Woolworths.

Press: No advertising, but plenty of interviews, including 10-pagers in *The Face*. **In-store:** Window and in-store displays from release with all multiple and independent retailers. Special point of sale material including a cardboard cut-out.

Target audience: Mass market.

Monday through Polydor, will be TV advertised in the *Meridian*, *HTV*, *West Country Central* and *London* ITV regions and nationally on GMTV. There will be in-store displays with our Price, HMV, WH Smith, Menzies, Virgin and independent retailers.

Barry Manilow's Singles With **The Big Bands**, released on Monday through Arista, will be advertised in *Hello* with HMV, *Daily Mail* with WH Smith and the national press with Virgin. There will be in-store displays with Boots and Arista has sent a

mailout to the 12,000-strong fanbase. The release is being promoted alongside Manilow's **Greatest Hits** album from last Christmas and all promotion will tie to his current UK tour.

Sarah McLachlan's Fumbling Towards Ecstasy, released next week through Arista, will be advertised in *The Guardian* with Andy's *Mojo*, *The List*, *Time Out* and the regional press. A mailout of 4,000 promotional cassettes and 1,000 EPKs will be sent to the McLachlan database in conjunction with WH Smith which

is offering a £1 off voucher. There will be in-store displays with the independents and the album will feature on Andy's listening posts where it will also be displayed.

Murder Was The Case, a various artists rap compilation featuring **Snoop Doggy Dogg** and compiled by **Dr. Dre**, will be released next Monday through Death Row

Records/East West. Ads will run in the *NME*, *Melody Maker*, *Echoes*, *Blues & Soul* and *Ski*. There will be in-store displays with selected independents and multiples.

Michael Nyman Live, released next week through Virgin, will be advertised in *Radio Times*, *Time Out* and *Q* with HMV and radio advertised on Classic FM for one week with WH Smith.

The Best Of Chris Rea, released next week through East West, will be nationally TV advertised for two weeks on all channels and press advertised in the national press, *Time Out*, *Q* and *Moj*.

There will be British Rail, national Adahal and London Underground posters plus in-store and window displays with Woolworths, our Price, Tower WH Smith, Virgin and selected independent retailers.

Red Hot & Cool, a charity compilation album released next week through MCA, will be advertised in *The Wire*, *Straight No Chaser*, *The Face*, *The Independent*, *Vox* and *Blues & Soul*. The release is album of the week on Virgin's in-store radio.

The Very Best Of Country Music, a 40-track compilation released next week through the Hit Label, will be nationally TV advertised for one week on Channel Four followed by a two week regional TV advertising campaign in the ITV, Ulster, Central, STV, HTV, Anglia and Tyne Tees regions. There will be a two week campaign on Country Music Television and competitions on ILR and BBC radio. Ads in *Country Music International* and *Daily Mirror* will run alongside in-store and window displays with HMV, WH Smith and Woolworths. Compiled by Sue Slinger: 0171 228 8547



PICK OF THE WEEK

Lost In Music, Sunday October 23, **Radio One**: 7-8pm. The relationship between drugs and music is explored by John Peel in the **Radio One Undergrad** weekend. It features **The Prodigy** (pictured), **Oasis** and **The Orb** plus **The Beatles**, **Rolling Stones** and **Tangerine Dream**.

MONDAY OCTOBER 17

- The Big Breakfast** featuring **Brian Ferry**. Channel Four: 7-9am
- MTV Unplugged** with **Robert Plant & Jimmy Page** features the duo in performance. MTV: 9-10pm

TUESDAY OCTOBER 18

- GMTV** featuring **Bryan Ferry**. ITV: 6-9am
- The Big Breakfast** featuring **Michael Hutchence**. Channel Four: 7-9am
- Fan TC** features **Aswad**. BBC1: 4.35-5pm
- The Beat** featuring **Primal Scream**, **Radiohead** and **Pulp**. ITV: 1-2am

WEDNESDAY OCTOBER 19

- Black Tracks** features **PM Dawn**, **The Ragga Twins**. BBC2: 7.25-7.30pm
- The Album Show** with **Jon Bon Jovi**. ITV: 2.10-3am

THURSDAY OCTOBER 20

- The Big Breakfast** features **Cyndi Lauper**. Channel Four: 7-9am
- Raw Soup** with **Guru** and **Atari Teenage Riot**. Carlton: 11.40pm-12.40am

FRIDAY OCTOBER 21

- GMTV** featuring **Status Quo**. ITV: 6-9am
- The O Zone** with **INXS** and **The Brand New Heavies**. BBC2: 7.15-7.30pm
- Sounds Of The Seventies** featuring **The Eagles**, **Hill And Gates**, **Little Feat** and **Dirty Straits**. BBC2: 7.30-8pm

SATURDAY OCTOBER 22

- TOT2** featuring **The Police**, **Climax Blues Band**, **The Pretenders** and **Cyndi Lauper**. BBC1: 5.15-6pm
- Steve Wright's People Show** features **Sandi Shaw**. BBC1: 5.30-6.10pm
- The Danny Baker Show** with **Sinead O'Connor**. BBC1: 11.55pm-12.35am

SUNDAY OCTOBER 23

- Night Music** featuring **Dr John**, **Mavis Staples** and **Jeff Healey**. VH-1: 10-10.30pm

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
DAVE ANGEL	jazz techno artist/DJ from London	CHRYSAリス	Claire Houlahan	worldwide exclusive publishing deal	Steve Sasse: "I was smitten by Dave's techno symphonies."
CLOUDS	powerful melodic pop four-piece band from Sydney dance trio from Newcastle	ONE LITTLE INDIAN	Bob Johnson	two albums	Rick Lemox: "They're very, very special"
K-SUB		3 BEAT	none	three singles	Jon Barlow: "This band has the ability to write those classic vocal hooks."
LEFTFIELD	Innovative house duo from London	COLUMBIA	Lisa Horan, Hard Hands	album	Mick Clark: "There's only one Leftfield!"
MUTHA'S DAY OUT	rock/rap five-piece from Arkansas	HIT & RUN	Warren Tuttle, Dixie Management	worldwide exclusive publishing	Joe Gmarok/Dave Massasy: "Awesome live, full of youthful, vibrant energy — great songs." Dave Massasy
PHLESH	one guy from Guildford and his computer	ONE LITTLE INDIAN	Fraser Kennedy	album	Gordon Charlton — "He's working on an album, single in February."
KEVIN SAUNDERSON	Detroit Godfather of techno	CHRYSAリス	none	exclusive worldwide publishing	Jeremy Lascelles: "Good to rekindle the relationship we struck at 10 Records"
SKAN	solo dance artist from Glasgow	BIG BANG RECORDS	none	three singles and one album	Bobo: "I signed him after hearing one track in his bedroom"
THE HIDDEN FEELS	rock four-piece band from New York	HIT & RUN	none	worldwide exclusive publishing	Joe Gmarok/Dave Massasy: "We think we have a stadium act here."
ZAN AND WANDALIS	US swing/rap duo	PULSE 9	Vincent A	two singles	Steve Long: "Liked the production on the first single, we think it's a big hit record."

STREETSOUNDS IS BACK



JAZZ JUICE 1

MILES DAVIS	Mias
EDDIE JEFFERSON	Jeanline
QUARTETTE TRES BIEN	Boss Tres Bien
ART BLAKEY	Cubano Chant
SERGIO MENDES	Froda
SERGIO MENDES	Mas Que Nada
JON HENDRICKS	I'll Bet You Thought I'd Never Find You
DIANNE SCHUUR	It Dont Mean A Thing If It Ain't Got That Swing
PAT LONGO	I Believe In Love
MARCOS VALLE	Crickets Sing For Anamaria
THE DIRTY DOZEN BRASS BAND	Do It Fluid
CARMEN MCCREAV/DAVE BRUBECK	Take Five
OSCAR BROWN JR.	Dat Dere
WOODY HERIMAN & THE HERD	Sidewinder
YOUNG HOLT TRIO	Wack Wack
THE LAST POETS	It's A Trip



L.P. CD, MC, BEECHWOOD MUSIC



MILES DAVIS - EDDIE JEFFERSON
QUARTETTE TRES BIEN
ART BLAKEY - SERGIO MENDES
JON HENDRICKS - DIANNE SCHUUR
PAT LONGO - MARCOS VALLE
THE DIRTY DOZEN BRASS BAND
CARMEN MCCREAV/DAVE BRUBECK
OSCAR BROWN JR.
WOODY HERIMAN & THE HERD
YOUNG HOLT TRIO - LAST POETS

NEVER BEFORE AVAILABLE ON CD, AND ILLEGALLY BOOTLEGGED AROUND THE WORLD. JAZZ JUICE IS GOOD, VERY GOOD. WHEN SOMETHING IS THIS GOOD IT TRANSCENDS TIME, IT BECOMES TIMELESS, IT BECOMES.....IMMORTAL.

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A VERITABLE DIONYSIAN FEAST OF JAZZ GREATS.

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STREETSOUNDS ANOTHER BEECHWOOD MUSIC LABEL

T.O.P 7.5 A.L.B.O.M.S

THE OFFICIAL
music week
CHARTS
22 OCTOBER 1994

This Week	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cass/ Vinyl	This Week	Last Week	Title Artist (Producer)	Label/CD (Distributor) Cass/ Vinyl
1	NEW	CROSS ROAD - THE BEST OF Sam & Dave (Barbians/Rock/Columbia)	Jambico 52798 (F) 52798A/52798B	26	21	THE BEST OF UB40 VOL 1 ★ UB40 (Various)	Virgin DURT1 (E) UBTYC LUB TUV 1
2	5	MONSTER ★ REM (L'Amour)	Warner Bros 53036/53037 (M) 53036A/53036B/53037 (M)	27	11	SIMPLY THE BEST ★ Tina Turner (Various)	Capitol CDESTV 1 (E) TCSTV 1ESTV 1
3	NEW	DOG MAN STAR Suede (Ballard)	Nones 47811 (2) 811M/P 47811A/47811B 3 L P	28	15	DIVINE INTERVENTION Slayer (E)	American 74323/82772 (BMG) 74323/82774/74323/82771
4	2	NO NEED TO ARGUE ○ The Cranberries (Street)	Island CD 8029 (F) ICT 8029R/8029S	29	13	IF THE BEATLES HAD READ HENDER THE SINGLES (Various) The Beatles (Various/Capitol/Warner/Apple/20th Century Fox)	Capitol CDESTV 1 (E) TCSTV 1ESTV 1
5	3	THE HIT LIST ○ Cliff Richard (Various)	EMI CDMDL 84 (E) TCMDV 84 (E)	30	NEW	MICHELLE GAYLE Michelle Gayle (Wideman/Richard/Pennell)	1st Avenue/IRCA 74327/21422 (BMG) 74327/21424
6	4	TWO BE BEADY... AND THEN SOME ○ Cyndi Lauper (Lauper/Chester/Warner)	Epic 472832 (E) 47283A/47283B	31	24	EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE? ★ The Cranberries (Street)	Island CD 8029 (F) ICT 8029R/8029S
7	3	THE TENSORS IN CONCERT 1994 ★ Carreco/Domingo/Parrado with Melita Herrera	Epic 478952 (M) 47895A/47895B/47895C	32	49	ONE WOMAN - THE ULTIMATE COLLECTION ★ Diana Ross (Various)	EMI CDONE 1 (E) CDONE 1 (E)
8	NEW	MOVE IT! ○ Real 2 Real featuring The Mad Stuntman (Various)	Positive (Columbia) 1100 (E) CTVNA 10071A (E)	33	NEW	EBACK TO BACK David Essex (Wayne)	PolyGram TV 527392 (E) 52739A (E)
9	6	SONGS ○ Luther Vandross (Afanasiel/Vandross)	Epic 476562 (E) 47656A/47656B	34	25	DIVINE MADNESS ★ Madness (Langer/Winstanley)	Virgin MADDDV 1 (E) TV 2002V 2002
10	11	MUSIC BOX ★ Mariah Carey (Carey/Afanasiel)	Columbia 474202 (E) 474204/474207 (E)	35	24	D-REAM ON VOL 1 ○ D-REAM (DREAM/Fredesaxe)	FUJI/MCA 495993372 (M) 495993374/495993371
11	25	BLARKLIFE ★ Park (Street/Hague)	Food/Parlophone FOCD00 1 (E) FOCD00 1FOCD00 1P	36	2	INTERPRETATIONS ○ The Carpenters (Carpenter/Carpenter)	ARM 5402512 (F) The Carpenters (Daughtry/Carpenter/Carpenter)
12	9	DEFINITELY MAYBE ○ Crease (Coyne)	Creation CRECD 169 (2M/V) CRE 169CHLP 169	37	26	BROTHER SISTER ○ The Brand New Heavies (The Brand New Heavies)	Acad Jazz/IZ 82940 (F) The Brand New Heavies (The Brand New Heavies)
13	NEW	PROMISED LAND Queeneyryche (Queeneyryche/Bartan)	EMI CDMLT 1081 (E) TCMLT 1081/MLT 1081	38	41	ALWAYS & FOREVER ★ Elton John (Various)	EMI CDMS105 (E) MS105 (E)
14	NEW	SPECIAL FOR YOU Daniel O'Connell (Ryan)	Riz RTZBCD 703 (F) RTZBCD 703A	39	NEW	ALIVE IN HELL Metal (Various)	Pure Music PMCD 702 (BMG) 702 (M) 702P/ALP 702
15	6	FROM THE CRADLE ○ Eric Clapton (Clapton/Treatman)	Duck 53084/53085 (M) 53084A/53085A/53085B/53085C	40	4	KYLIE MINOGUE ○ Kylie Minogue (Butlers in Heaven/Various)	Deconstruction/IRCA 74327/21422 (BMG) 74327/21424/74327/21423
16	12	THE ESSENTIAL COLLECTION ○ Eisley (Presley/Various)	MCA 74321281 (BMG) 74321281A/74321281B	41	34	UNPLUGGED ★ Eric Clapton (Various)	Duck 53084/53085 (M) 53084A/53085A/53085B/53085C
17	18	THE COMMITMENTS (OST) ★ The Commitments (Buckley/Walker/Father)	MCA 10286 (BMG) MCA 10286A/10286B	42	37	GREATEST HITS ★ Janet (Various)	Parlophone CD 785062 (E) 785062A/14EMT 78
18	20	THE DIVISION BELL ★ Eink Yell (Eink/Yell)	EMI CDDM 1055 (E) TCMD 1055A/1055B	43	20	LEGEND ★ Bob Marley And The Wailers (Marley/Wailers/Blackwell/Sony)	Parlophone CD 785062 (E) 785062A/14EMT 78
19	NEW	THE BEST OF Hunt Marley & The Shadows (Hunt Marley/John Brown/Shadow)	PolyGram TV 528012 (F) TCMD 1055A/1055B	44	30	THE ULTIMATE COLLECTION Bryan Ferry/Foxy Music (Various)	Epic EGVTV 2 (E) EGMTV 2 (E)
20	27	THE VERY BEST OF...WITH LOVE Brenda Lee (Various)	Telstar TV 2728 (BMG) Brenda Lee (Various)	45	33	BACK TO FRONT ★ Loud (Loud/Lee/Carmichael)	PolyGram 5300182 (F) 5300184/5300181
21	NEW	CULT The Cult (Rock)	Beggars Banquet BBDCD 164 (2M/V) BBDCM 164/BBCDLP 164	46	14	WOODOO LOUNGE ○ The Rolling Stones (Walt/The Glimmer Twins/Twenty 20)	Virgin CDV 2750 (E) The Rolling Stones (Walt/The Glimmer Twins/Twenty 20)
22	13	END OF PART ONE (THEIR GREATEST HITS) ★ Wet Wet Wet (Wet Wet Wet/Various)	3Phase CD 918972 (F) 518474/518471	47	48	GOLD - GREATEST HITS ★ Abba (Anderson/Utavass/Anderson)	Virgin SMVTV 1 (E) 517004/517007
23	20	CRAZY ○ Julio Iglesias (Harmonid)	Columbia 4747382 (E) 474734/4747381	48	42	THE DEFINITIVE SIMON AND GARFUNKEL Simon And Garfunkel (Various)	Columbia 5000210 (M) 5000210 (E)
24	10	MUSIC FOR THE JILTED GENERATION ○ The Prodigy (Hawkes/McCallan)	XL XLCD 1149M/CD 1149LP 114 (M)	49	31	GLITTERING PRIZE 81/92 ★ Simple Minds (Various)	Virgin SMVTV 1 (E) SMVIC 15M/T 1
25	10	PROTECTION ○ Massive Attack (Hopper/Massive Attack)	Virgin WBRC2 2 (E) WBRCM 2/WBRLP 2	50	33	RYTHM OF LOVE Asha Baker (Puma/Martin/Cornel/Smau/DeCicco/Baker)	Elektra 755916/55591655A (M) Asha Baker (Puma/Martin/Cornel/Smau/DeCicco/Baker)

MUSIC WEEK 22 OCTOBER 1994

TOP COMPILATIONS

This Week	Last Week	Title Artist	Label/CD (Distributor) Cass/ Vinyl	This Week	Last Week	Title Artist	Label/CD (Distributor) Cass/ Vinyl
1	NEW	NOW THAT'S WHAT I CALL MUSIC! 1994 Various (EMI/Virgin/PolyGram CD/OWN 1994/1000/1994/1000/1994)	Mercury 525032/525034 (F) 52503A/52503B	10	4	SENSES ○ Various	PolyGram TV 516072 (F) 51607A (E)
2	2	DANCE ZONE - LEVEL 3 ○ Various	PolyGram TV 520732/520734 (F) 52073A/52073B	11	4	SOUL NIGHTS ○ Various	PolyGram TV 525052 (F) 52505A/52505B
3	3	THE BEST ROCK ALBUM IN THE WORLD! EVER ○ Various	Virgin VTCDD 39VTCDD 39A (E) 39VTCDD 39B (E)	12	5	100% HITS ○ Various	Telstar TV 2728 (BMG) STC 2728/STW 2728
4	NEW	THE LION KING (OST) Various	Mercury 525032/525034 (F) 52503A/52503B	13	NEW	DR HILARYS CLASSIC RELAXATION Various Artists	Virgin 44501 (F) 44501A (E)
5	NEW	FORREST GUMP (OST) Various	Epic 475412 (E) 47541A/47541B	14	3	CLUB TOGETHER Various	Resonance/EMI 5092/CEMC 3092 (E) CEMC 3092 (E)
6	5	100% ACID JAZZ Various	Telstar TV 2232/STC 2232/STW 2232 (BMG) 2232A/2232B	15	4	RENAISSANCE Various	Sib 9810X CD (S) RENAISSANCE MIX
7	4	NOW THAT'S WHAT I CALL MUSIC! 1993 Various (EMI/Virgin/PolyGram CD/OWN 1993/1000/1993/1000)	Mercury 525032/525034 (F) 52503A/52503B	16	7	SATIN & STEEL - WOMEN IN ROCK ○ Various	PolyGram TV 516912/516914 (F) 51691A/51691B
8	NEW	MINISTRY OF SOUND - VOLUME 3 Various	Mercury 525032/525034 (F) 52503A/52503B	17	5	WHEN A MAN LOVES A WOMAN Various	Dino DINOCD 88 (F) DINO DINOCD 88/DINMC 88 (F)
9	NEW	THE LADY SINGS THE BLUES Various	Pure Music PMCD 7001/PMCD 7001P/PMCD 7001S	18	4	DANCE MASSIVE Various	Dino DINOCD 88 (F) DINMC 94/DINTV 94
				19	2	THE ULTIMATE HITS ALBUM Various	Telstar/BMG CDRTS 94/MTS 94/PLTS 94 (E) 94 (E)
				20	8	JUNGLE HITS - VOLUME 1 Various	Jetstar STRCD 1/STRVL 1/STRP 1 (LJS)

CLASSICAL

MAXIM VENGEROV: Violin Concertos. Prokofiev, Shostakovich. London Symphony Orchestra/Rostropovich (Teldec/Warner 4509 98143-2). Teldec was planning a big push for 20-year old Maxim VengeroV, and his victory in the *Gramophone* Young Artist of the Year competition is just icing on the cake. The duobox contains a free disc of previous VengeroV performances. **3 1/2**

CARRERAS, DOMINGO, PAVAROTTI/MERITA: The Three Tenors In Concert (Decca 444 000). Squeezing the last drop out of the best-selling classical album ever, Decca offers a deluxe version—gold disc plus 52-page souvenir book of the 1990 concert—at a special dealer price of \$38.45 until December 31. Warner is unlikely to issue its 3 Tenors deluxe album until December at the earliest. **3 1/2**

GRECHANINOV: Seven Days Of Passion. Russian State Symphonic Capella/Polysky (Chandos CHAN 9305). Among six titles launching Chandos' New Direction crossover label, this one is tipped to ride well on the chant craze, but the Dufay Collective's medieval dance disc (*CHAN 9320*) and jazz group The Turtle Island String Quartet's album (*CHAN 9331*) are worth catching. **3 1/2**

MONTEVERDI: Vespers. Monteverdi Choir/Gardiner (Decca 443 482). John Eliot Gardiner's landmark recording returns for Christmas in a release of 12 more titles in the Double Decca twofer series. Other good seasonal titles include Barloto's *L'Enfance du Christ* (443 461) and Handel's *Israel In Egypt* (443 470). **3 1/2**

PICK OF THE WEEK

VARIOUS: Christmas In Vienna II. Dionne Warwick, Placido Domingo, Vjekoslav Sutej (Sony CD MG SK/SST 6400). Sony resurrects the formula for last Christmas's 40,000-plus seller of mixing classical and pop artists, Viennese ambience and traditional music. It is promoted through a regional and satellite TV campaign. Classic FM and national press ads, all from late November to catch the gift shoppers. **3 1/2**

Phil Sommerich

3 1/2 Guaranteed banker
Should do well
3 1/2 Worth a punt
3 1/2 Only for the brave
3 1/2 SOR only



Dublin's Ash: threatening to join Therapy?

ALTERNATIVE

REM: Bang & Blame (Warner Brothers WO257). If What's The Frequency, Kenneth? wasn't the huge smash retailers were

expecting, then this second single from Monster is a more memorably commercial outburst. Medium paced with a sharply resonant chorus, Bang & Blame sounds like Top 10 material. **3 1/2**

SHED SEVEN: Ocean Pie (Polydor YORCD4 8539532). Shed Seven won extensive media coverage on top of chart successes, making this a memorable first year. This new EP, led by the catchy album cut Ocean Pie, should notch their third hit. **3 1/2**

DEAD CAN DANCE: Toward The Within (4AD BAD 4015). 4AD's biggest international sellers finally release a live album, and a superb, all-encompassing set of ethnomusicological taste sensations it is. There is a live video too so expect good media coverage. **3 1/2**

ECHOBELLY: Close, But (FAUVE 004). From their Top 10 debut, *Close*, But has been remixed by Stephen Street. Not their best single, it has the expected sassy attributes, but a new track and two live favourites on the CD and 12-inch (vinyl) with a free sticker, poster and badge) make an attractive package. **3 1/2**

GENE: Steep Well Tonight (Costanumer COST 3). Their second single went Top 60, which this should at least equal, repeating the gentle verse-soaring chorus pattern. The release kicksstarts a 20-date UK tour and no doubt Gene's debut front cover. **3 1/2**

THE AUTEURS: The Auteurs Vs U-Ziq (Hut HUT 20). You wouldn't expect THE

Auteurs to get a techno-style remix, and they haven't. U-Ziq, aka Mike Paradinas, has shredded Luke Haines' songs with all manner of beeps until they are unrecognisable. Auteurs and ambient dance fans will be equally curious and delighted. **3 1/2**

LISA GERMANO: Geek The Girl (CAD 4017). Germano's second album since joining 4AD from Capitol is a superb achievement; a sultry, lush and

innovative work that pushes her into the Jane Siberry/Kristen Hersh league. *Geek The Girl* sounds like it could turn into another legendary 4AD release. **3 1/2**

ASH: Ash (Infectious INFECT 14). With Therapy? lodged in rock's upper strata, it's upstairs like Dublin's Ash who threaten to join them soon. The trio show exactly the same promise—pop sensibility, biting vocals and razor-sharp guitars. This fine debut mini-album is one to watch. **3 1/2**

PICK OF THE WEEK

NIRVANA: Unplugged (Geffen GED 24727). Nirvana's Unplugged show from 1993 revealed the band's giant melodic strength could easily stand alone, so this release is no cash-in on Kurt Cobain's tragic death. The covers make an essential addition to Nirvana's oeuvre, not that they're needed to make this a giant seller. **3 1/2**

Martin Aston

JAZZ & BLUES

BIG BILL BROONZY: I Feel So Good—The Essential Recordings of... (Indigo Records IGOC02006). Splendid 22-track reissue of

the great blues guitarist-singer's classic recordings. Skilled remastering has resulted in the finest Broonzy CD thus far. It is supported by a strong push from Trojan, including in-store displays and ads in *Blue Print* and *Folk Roots*. **3 1/2**

MEL TORME: A Tribute To Bing Crosby—Paramount's Greatest Singer (Concord Jazz CCD 4614). A tribute to the father of the standard pop vocalists, this presents Torme's own unique talent in a principally all-ballad setting, and one of his finest albums in this vein. Classic Crosby revisited includes *Moonlight Becomes You*, *Fennies From Heaven*, and *With Every Breath I Take*. **3 1/2**

CLAIRE MARTIN: Old Boyfriends (Linn Records AKD 028). Martin's third album for Linn is her best yet. Her smoky tones and innate jazz feel combine on repertoire from fresh standards and new songs to Tom Waits' title tune. Linn is supporting the album with ads in *Jazz On CD*, *Jazz Journal* and *Jazz In*. **3 1/2**

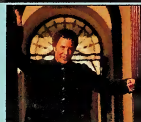
CLIFFORD JORDAN, JOHN GILMORE: Blowing In From Chicago (Blue

MAINSTREAM - SINGLES

PANTERA: Planet Caravan (East West A 536CD1). If the idea of Pantera covering Black Sabbath prepares you for an aural assault, relax, this is a gentle, moody little duobox, with acoustic strumming, subdued vocals and much charm. Pantera have had a brace of recent Top 30 hits, and this will complete the hat trick for sure. **3 1/2**

DONNA SUMMER: Melody Of Love (Mercury MERC0 418). Simple piano chords and muted horns usher in Donna's first for a while, but it's just the calm before the storm, as the song explodes in contemporary house style, with pumping bass and her extraordinary voice as durable as ever. From the forthcoming *Endless Summer* compilation, this should have no problems making a mark on the chart. For old time's sake, it's also included in an intoxicating HE-NRG mix on which Donna is little in evidence. **3 1/2**

TOM JONES: If I Only Knew (ZTT ZANG 550CD). A surprising post-punk in which Tom gets to deliver a full-throated roars, and raps and sings with vintage style. A mighty uptempo confection, with influences ancient and modern, and very hard to classify, with honking horns, rock guitar and even some



Jones: uptempo confection world influences at intervals. A real rollercoaster ride of a single, with irresistible energy. 3 1/2

CELINE DIONE: Think Twice (550 Epic 6096422). A ponderous power ballad, rock earnest and over-sung, a much better bonus track is the French language version of *Diri Luper's* hit *The World Is Stone*. **3 1/2**

FISHMANKYMAN: Sunshine Down (Capstone COPCD 0011). The former *Wipers* band make a painless transition to an indie label with a smart jangly pop tune, immaculately performed but lacking the spark required for an obviously talented group to make the transition to the big time. **3 1/2**

LOUCHE LOU & MICHE ONE: Champagne & Wine (China WOKCD 2045). Lacking the power and immediacy of *Shout* perhaps, but

this gently seductive reggae swayer is well sung and has a pleasing quality. **3 1/2**

ALISON MOYET: Ode To Boy (Columbia 6607952). An aggressively strummed acoustic guitar gives way to Moyet's strident vocals on an intense work which allows her to show the searing side of her voice more than of late. Rock-based, but accessible to mainstream pop fans, while a dance remix by Junior Vasquez is rather less successful. **3 1/2**

R.KELLY: She's Got That Vibe (JIVECD 354). Trowling back three years, Jive follow up Kelly's recent Top 40 hits with this energetic jacking singer that peaked at number 57 first time around. Impressively sung by Kelly, it should do a great deal better this time around. **3 1/2**

PICK OF THE WEEK

ETERNAL: Oh Baby I... (EMI CDEM 353). Fifth single from *Eternal* debut is a sophisticated and pretty ballad that proves they have the vocal ability to hold their own against Jade and SW7. A nicely restrained production that should have no trouble in maintaining their hot streak, while luring new fans to the *Always & Forever* album. **3 1/2**

Alan Jones

Note CDP 7243 82897729). A powerful addition to Blue Note's Connoisseur CD series. Combining the tenor-saxes of Jordan and Gilmore, with an impressive rhythm team (Art Blakey, Horace Silver, Curly Russell). A classic hard-bop date sounding just as good on first CD release as when taped 37 years ago. **XXX**

PICK OF THE WEEK

TOMMY DORSEY, FRANK SINATRA: The Song Is You (RCA Bluebird 07863 66353-2). This magnificently presented boxed set is the definitive collection of Sinatra's all important period with the superior Dorsey band (1940-1942), and a perfect companion to the Complete Columbia Recordings (1940-1942), issued by Sony. Dealt at £33, the set, with 100-page full-colour book and discography, rates as in *Jazz* journal, *The Guardian* and *The Sunday Times*. A 12-track CD sampler (I'll Be Seeing You, 07863 66427) is available with a dealer price of £5.25. **XXX**

Stan Britt

DANCE

3RD NATION: I Believe (BTB/Champion BTB12.504). This appealing

commercial club track originates from Finland and has been remixed in Sweden, the UK and the US. Stonebridge goes for an energetic Sylvester-style disco treatment, Our Tribe deliver a typically effective pulsating house mix and Johnny Vicious supplies another off-the-wall reconstruction. **XXX**

HOUSE OF PAIN: It Ain't A Crime (Ruffness/XL XL175). Remixed from the Same As It Ever Was LP, It Ain't A Crime sets a gruff rap against downbeat backing from the Red Hot Chili Peppers' Under A Bridge. It lacks the instant appeal of the hyper-active early hits, but should be a strong seller. Coupled with Legend, a new rant on the perils of fame, plus remixes of the LP track Word Is Bond. **XXX**

MASSIVE ATTACK: Sly (Wild Bunch/Circa WBR15). The first single to be plucked from the critically-acclaimed Protection LP is this moody downbeat song featuring vocals from Nicolette. Tim Wimeron provides a slightly more commercial remix, while Underlog supplies a tougher slant and the Mad Professor turns in some excellent reggae-style dubs. **XXX**



Glaswegian Gypsy: dance debut avoids contrivance

MOBY: Feeling So Real (MUTE173). The high speed Original Mix of Feeling So Real verges on hardcore and may be the least commercial Moby single for a long while. Slower versions broaden its appeal, but it is unlikely to match the last few releases. **XXX**

VARIOUS: Jazz Juice Vol 1 (Street Sounds SOUNDS LP2). Beechwood wastes no time in resurrecting the Street Sounds dancefloor jazz series. Ahead of their time and widely bootlegged since, Jazz Juice Vol 1 holds most of the tracks on the first two originals. **XXX**

GYPSY: Soundtracks (Limbo LMB37). Excellent debut LP from highly regarded Glaswegian producer features a broad sweep of well-crafted club sounds, including the single I Trace You and Funk De Fino. Embraces a wide range of influences without sounding contrived. **XXX**

THAT'S A NOISE: Living My Life (Cleveland City CLE13021). The latest release from Cleveland City is a beefed-up interpretation of the Mindreaders track from Detroit that first appeared on the Tomato label. It should succeed in broadening an underground favourite's appeal. **XXX**

PICK OF THE WEEK

VARIOUS: Classic House Masterscuts Vol 2 (Beechwood CUTSCD21). Compiled by Paul Trouble Anderson this is more underground and diverse than Vol 1, and covers a wider span of years (back to 1985 for FM Silk's Music Is The Key) and includes more New York recordings. It may not sell quite as rapidly as its predecessors, but it certainly won't be hanging around the racks. **XXX**

Andy Beavers

MAINSTREAM - ALBUMS

VARIOUS: The Ultimate 80s Ballads (PolyGram TV 525132). The Ultimate 80s album sold 185,000 copies, proving this is a decade for which there is already a good nostalgia market. The second volume seems likely to surpass the first, as it concentrates firmly on the more gente side of the decade, bringing together 40 hit ballads, from hit acts, rather than one-off non-entities. So we get Trus from Spandau Ballet, Avolon from Roxxy Music, The Power Of Love from FGH and Sweet Surrender from Wet Wet Wet. A specially priced double, with full TV and radio support: it's another winner. **XXX**

ORIGINAL SOUNDTRACK: Forrest Gump (Epic Soundtrax 4769412). Drawn primarily from the Sixties, but with a fair amount of Fifties and Seventies material, this 32-track all-American selection would probably succeed as a stand-alone. Linked with the new Tom Hanks movie set to repeat its huge US impact here, it is bound for even more success. British ears will feast on familiar fare from Simon & Garfunkel, the Supremes, and the Beach Boys et al, and enjoy the the Youngbloods Let's Get Together. Randy Newman's Mr President, and others that didn't cross the pond too successfully at the time. **XXX**



Rea: not just hits, but best of...

BJORN AGAIN: Flashback/Live (M&G MAGCO 1050). Flashback, Abba-esque reworkings of his hits Erasure, Baccara and others, is now joined by a bonus album of live material, and here they've chosen to include only material by their heroes Abba, apart from a one-minute foray into Nirvana's Smells Like Teen Spirit. It's as a second-hand Abba experience that they score and, since they sell out gigs, there will be those who wish to relive the concerts on record. **XXX**

MIKE PETERS: Breathe (Crai CRAI 4702). The former lead singer of the Alarm remains a popular character, with upwards of 5,000 fully paid-up fan club members. Breathe is a broad-based rock album, with some fine moments, particularly on quieter tracks like What The World Can't Give Me and Lewis & Bibles, where the moody atmosphere suits

his Welsh wail. Unlikely to be big, but a quiet and steady seller. **XXX**

DAVID PALMER/ROYAL ACADEMY SYMPHONY ORCHESTRA: Sergeant Pepper Suite (Premier CDDPR 125). A lushly-orchestrated vocal-free version of the Beatles' classic Sgt Pepper plays it straight, with little embellishment. The result is perfectly sanitary MOR, with light classical undertones. An older generation who can't quite bring themselves to buy a Beatles album, and fab four completists will be the audience for this, along with Melody FM fans. **XXX**

PICK OF THE WEEK

CHRIS REA: The Best Of... (East West 459990402). Extremely popular for 16 years, and with 27 hits under his ample belt, it's his album from Rea is long-overdue. The 17 tracks here are the obvious contenders, like his biggest hits The Road To Hell and Let's Dance, but it also excludes some big hits, and includes smaller ones. The number 67 Josephine is here, while the number 16 hit Nothing To Fear is not. The key is in the title: not being tagged "Greatest Hits" allows a wider view. Either way, fans will rock, and Christmas shoppers solve that difficult gift problem. **XXX**

Alan Jones

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councils jolted by jamiroquai 'joint'

Four London Boroughs have sent letters to Sony Music complaining about fly posters for Jamiroquai's latest single 'Space Cowboy'.

Council officials in Barnet, Hoxney, Westminster and HammerSmith have all objected to the posters which show a Jamiroquai-shaped cigarette paper full of tobacco and a green substance.

It has been alleged that the similarity between this and a marijuana joint is advocating soft drug use.

Sony confirmed that it had

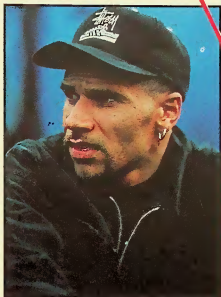


received the letters but was unwilling to comment about the future over its marketing

campaign which has been described by Conservatives MP Teddy Taylor as "deplorable".

On a brighter note, Jamiroquai fans will be pleased to know that Masters At Work's highly sought-after mixes of the group's 'Emergency On Planet Earth' will be featured on the b-side of the singer's next single 'Half The Man'.

The mixes have only previously been available on a very limited edition 'official bootleg' which has recently been changing hands for as much as £50.



It usually takes one big record to establish a new form of music in the public's consciousness and Metalheads' November 7 release 'Inner City Life' is, without doubt, huge.

One of the hardcore scene's most ambitious tracks to date, in its full form, 'Inner City Life' is 22 minutes long, breaking down into three parts taking in elements of reggae and jazz and with lyrics that deal with all the nitty gritty of urban life. The track is the work of Goldie, a graffiti artist turned musician best known for his releases on Reinforced Records including 'Terminator' and the 'Enforcers' EPs.

"A lot of the original underground rave tracks had a very euphoric feel about them, I wanted to give my track a euphoria so wide you had to be drawn into it," says Goldie. Goldie has signed an album deal with London/ffrr and is now getting tracks together for his first LP, collaborating with the likes of Simple Minds drummer Mel Goyner.

Goldie says being with a major company will not affect his music. "My music hasn't sold out, it's completely bona fide. It hasn't cut any corners to get where it is. I can't do anything more with it now than to make sure more people get to hear it," he says.

palmer launches 'raw' record label

XL boss Tim Palmer is launching a new LP label Concept 1 in Dance (C.I.D.) to join the existing two XL affiliate labels City Beat and Ore Recordings.

C.I.D. will be personally overseen by Palmer reflecting his own musical interests. It will be a special label and is not seeking XL-sized success. "We won't be looking for big singles with media image, videos or chart positions. We only want raw and natural dance energy," he says.

The first LP on C.I.D. is called 'Digital Alchemy' and seeks to spotlight the musical culture of the Indian resort Goa. The LP features the input of various artists and DJs including Ayahazoo, Voodoo People and Man With No Name. Sleeve notes for the LP are by Paul Oakenfold, a long standing advocate of the Goa vibe.

"Rather than labelling them as compilations, I'd rather describe the LPs as collaboration projects. All the product will either be new or previously unreleased," says Palmer.

inside

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- 5 Laurent Garnier picks his classic tracks
- 11 rm xtra: Euro Dance Music Convention

club chart:

1 THE MORE I GET...
KWS/Teddy Pendergast

cool cuts:

1 DON'T BRING ME DOWN
Spirits




the brand new
heavies

"spend some time"

the brand new single with mixes by brothers in rhythm, sam mollison, richie malone and marden hill

see them on tour throughout the uk in november



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Clock And Dogger "Tales From The Woodshed"; Jimi Tenor "Sahkemies"; Musimguaze "Zealot"; Psychic TV "Descending"; Scanner "Scanner 1"
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Industry view:
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£2

new⁴ lucas leaps into american chart

UK-signed rapper Lucas is on the verge of an American pop hit with the single 'Lucas With The Lid Off', which last week leapt to number 43 in the Billboard Hot 100.
The track, out in the UK on WEA, was picked up by America's Big Bad label and looks set to give the company its second big pop hit of the year, following Dawn Penn's 'No, No, No You Don't Love Me'.
A key factor in the state-side success of 'Lucas With The Lid Off' is the promotional video for the song which was directed by Michel Gondry, who also shot Bpik's acclaimed human 'Behaviour' video. The video was filmed in one continuous shot following the rapper around a speedily-made set and was estimated to have cost nearly £100,000. The promo is currently one of the most heavily played videos on America's MTV and Box cable networks.
The track was originally signed by WEA UK's A&R manager Jonathan Dickens. "I heard the song as a white label and just thought it was one of

the best things I'd ever heard. So I always knew it was a strong track, I'm just glad there's a territory as big as America that still agrees with me," he says.
The US success contrasts with a mixed reception to Lucas in the UK, where the track only managed to reach number 37. Dickens remains optimistic, however. "All major acts take time to develop, just look at the Stereo MCs and M People. In time, I think we'll get everybody from the testmarkets to the people who buy the Top 40."
The American-born rapper's



success is all the more ironic given that fact that he failed to make the US chart when signed to the very successful American label Lightgun, home to the likes of Mary J Blige and Jodeci.

album sales are soaring

One benefit of the favourable attention now being heaped on the jungle and hardcore scene is a huge growth of the albums market in the sector.
A plethora of jungle hit compilations are taking full advantage of the music's media spotlight. Leading this group is Jet Star's 'Jungle Hits' which made number five in the UK compilation chart and number one in the dance albums chart. A second volume is now being planned.
The specialist end of jungle is also enjoying huge growth. Southern Record Distribution managing director John Knight estimates basic compilations will sell 100,000 units in the UK with more popular titles selling up to 25,000 in the UK and 40,000 worldwide.
One of Southern's most successful titles has been Suburban Base's 'Drum & Bass' series, now ready to release its third volume. Dan Donnelly, Suburban Base's owner says, "We started doing it because we were being ignored. We were sending promos to dance compilation companies and they were just rejecting them because they thought the music was unshareable. It's gone full circle now and they are now coming to all the labels looking for tracks."
While some have voiced concern over the number of hit compilations coming out, Reinforced Records owner Dejo claims, "People don't have a lot of money and it's a good introduction to the music. Also, it's not like the mix tapes where one got paid and it gets the music abroad - the LPs sell well on export."
The net growth also looks set to be in artist albums. Reinforced are following their very successful 4 Hero LP with an album by remixer/producer Nozix, whilst albums are also due from M Beat and Sky PK. "Demand is big but I can confidently predict that sales are going to get even bigger," says Southern's Knight.



While the magazine *Dazed & Confused* gains plaudits in the world of publishing, the *Dazed & Confused* sponsored-club 'Been There Seen It Done If', is gaining similar respect in clubs.
Taking place every Saturday night at Ormonds in the heart of London's Mayfair, the club attracts a crowd who look like they could have walked off one of the magazine's fashion shoots.
The music is similarly cutting edge with pumping house downstairs and guests like Coldcut, Dust Brothers and James Lovelle playing more abstract hip hopy beats upstairs. Guests this Saturday (22) are Mo Wax's Fraser Cooke, Ross from Derride playing upstairs, and Jonathan Moore, James Metz and Laurence Nelson, downstairs. The following week (29) guests will include Mo Wax's James Lovelle and London Xpress's Rocky & Diesel.
'Been There Seen It Done If' happens at Ormonds, 91 Jermyn Street, Piccadilly, London SW1.

MOBY FEELING SO REAL

12" FEELING SO REAL WESTERN REMIX
FEELING SO REAL ORIGINAL MIX
FEELING SO REAL HAV W/ETH REMIX
FEELING SO REAL OLBK/COOL MIX
FEELING SO REAL UNASHAMED EPSTEIN PIANO MIX

CD1
FEELING SO REAL ORIGINAL MIX
FEELING SO REAL UNASHAMED EPSTEIN PIANO MIX
FEELING SO REAL OLD SCHOOL MIX
NEW DAWN FADES

CD2
FEELING SO REAL WESTERN REMIX
FEELING SO REAL HAV W/ETH REMIX
FEELING SO REAL MOJIB DUB MIX
EVERYWHERE YOU TOUCH ME REMIX PARTS
INCLUDES REMIX COMPETITION

Cassette
FEELING SO REAL 7"
NEW DAWN FADES

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church feels the big chill

The Big Chill has established itself as London's leading chill-out session since it was set up in February.

No small part in the success of the monthly Sunday club has been its venue, the Union Church in north London's Islington. "It's a proper active church, last time when we were setting up, there were still people in there for the morning service," says The Big Chill's organiser, Pete Lawrence. Sunday October 27 sees the biggest chill yet with a 'Heaven And Earth' party, for the first time making use of the whole church. Among the 20 or so individuals and groups taking part in this mammoth party will

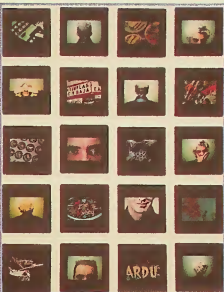
be Mykeltier Morris, Coldcut, Monkey Pilot and SP Visuals. Lawrence points out that The Big Chill covers the whole spectrum of Chill Out music.

"Musically we have a pretty open policy going from the ambient end of techno to classical and even Scottish harp music," he says. Using the whole church will also allow the club's visual side to be expanded. The visual side is very important, we're going to have projections on all the building's surfaces and mattresses for people to crash out on," says Lawrence.

The Big Chill happens at the Union Chapel, Compton Avenue, London N1. More into 071 281 0106.

Bleep & Booster are set to add another chapter to Sheffield's long history in electronic music with the release of their 'World Of Bleep & Booster' album. Britain's steel city can rival the likes of Detroit and Frankfurt for the title of the world's premier techno city, with a history stretching from the first wave of electronic groups such as Human League and Clock DVA in the early Eighties to today's Warp records empire. Bleep & Booster manage to bridge both eras, with the group's two members, Steve Singleton and David Lewin both having cut their teeth on the Eighties music scene; Singleton was a member of ABC.

Singleton says the duo's album takes the form of a musical soundscape. "It is music for pop charts and clubs that don't exist, it's our own fantasy world." The LP shows a strong musical sensibility often missing in electronic offerings. "I think a lot of people are getting totally obsessed with texture and sound. We're concerned with making things musical and having strong melodies. We don't want people to listen to our records once and say 'ah! that's a nice sound'," says Singleton.



scots bounce back



Following RM's recent piece on the shabby treatment of Scottish dance music, Rumour Records is keen to point out that it is definitely not ignoring punters north of the border. Tom Wilson's 'Bouncin' Beats' is a compilation, out on October 24, put together by

Tom Wilson, one of Scotland's leading DJs taking in a variety of tracks which have been big in the Scottish club scene both new and old.

The album reflects the ongoing popularity of piano tracks in Scotland with the DJ, who's been described as a

Scottish equivalent to Pete Tong, including Italian classics such as Jimmy's 'One More Time' and The FBI Project's 'Rich In Paradise'. Also included are other Scottish acts including Ultrasonic and Love 4 Sale who've accompanied Wilson at live gigs.

new club in sheffield

A new techno club opens in Sheffield on November 11. 'Underground With H 2 O' at Sheffield's Music Factory will have a 22K sound rig and the organisers promise that their emphasis will be on musical excellence, with two rooms - one playing house and techno, and another acting as a chill out zone.

For the first night, jocks include Laurent Garner, Darren Emerson, DJ Mounso and, that man of the moment, Beaumont Hornant. Guests will include Andrew Weatherall on November 18 and Justin Robertson on November 25.

say what?

jamiroqai - major talent or major hype?

Giles Peterson - Talkin' Loud
"My quotes about him in the past have been kind of out of context. I respect him. I've always played his records. He's got a band together, they've got a sound and they're bold. Also he's just made an album almost within a year of his last one. I'd just say he's got to be given room to grow. But he'll be around for a long time because he's very talented."

Cliffing - Pervart
Clothing "I can't really put my finger on why I don't like him. He's obviously got a good voice and is good of what he does. I just think he's a bit too derivative musically, I'd rather listen to the original records. Also, I really don't like his style, those pomchos are really naff and the old school trainers - it's just identikit trendy. But he's definitely talented."

Ekow Eshun - associate editor, The Face
"He's a success story in his own way. He's managed to

repackage that retro Seventies funk in a contemporary manner, which is an achievement in itself. Listening to him makes me want to go back to the originals and reminds me of the strength of other artists which is no bad thing. So good luck to him."

Alec - Soul Jazz Records, Soho
"I think he's talented but he got overhyped when the first album came out and there's been a backlash against that. But, he's obviously matured a bit and grown up now. He's a

talented singer and songwriter but he's not really a superstar."

Dave - Fat Cat Records (techno shop)
"Believe it or not I think he's wicked. I shouldn't really say that 'til I lose my credibility but I was passing the shop and my girlfriend had this tape of the first album and I loved it. I wouldn't sell his records in the shop and I hate that trendy west London image but he's just really talented. Though you have to admit, he does sound like Steve Wonder."

ad manager: rudi blackett @ deputy ad manager: julian rivers @ senior ad executive: steve masters @ ad executives: ben cherrill, rachael lughes @ marketing manager: mark ryan

COOL cuts

Shop
focus

- | | | | |
|-----------|------|--|----------------|
| 1 | (1) | DON'T BRING ME DOWN
MCA | MCA |
| 2 | NEW | MELODY OF LOVE Phonomag
Check the dubs though there's not much of Donna | Phonomag |
| 3 | (2) | THE HARDER THEY ARE THE BIGGER THEY FALL Sounds Of Backness | ARM |
| 4 | NEW | TRUE FAITH New Order
With new Perfecto mixes | London |
| 5 | NEW | FLAVA IN YA EAR Craig Mack
Biggest rap import for months gets its UK release | Arista |
| 6 | (6) | LOVE LIFE LIVE LOVE Reela | Stress |
| 7 | (8) | YOUR LOVING ARMS Billie Ray Martin | East West |
| 8 | NEW | YOU CAN'T TOUCH ME Karen Pollock
Classic garage tune with new mixes from Fire Island | Slip 'N' Slide |
| 9 | (9) | THE MORE I GET THE MORE I WANT KWS | X-Clusive |
| 10 | NEW | DANGEROUS Mercedes
With mixes from Junior Vasquez | Vinyl Solution |
| 11 | NEW | I GET LIFTED Barbara Tucker
Lowland and DigIt & EFX on the mix | Positiva |
| 12 | (11) | THE SNAKE Opal | Red |
| 13 | NEW | YOU ARE MY FRIEND Gordon Nelson
Uplifting garage with remixes from Marshall Jefferson & Spilos Of Life | Hot |
| 14 | NEW | ABC AND D Blue Bamba
Cheesy Euro number with a big buzz and now available here | Escapade |
| 15 | (16) | HAPPY SMILING FACES Congress | Blunted Vinyl |
| 16 | NEW | COTTON CLUB EP Cotton Club
Innovative house track full of breaks and beats | White Label |
| 17 | NEW | POINT ZERO Likwan
Tough francoy house workout | Seka |
| 18 | NEW | SLACKER Fia Brazilia
Funky transfer from Hull | Porky's |
| 19 | NEW | IT'S ALRIGHT Hyper Go Go
Startling Vold's classic gets the handbag treatment | Positiva |
| 20 | NEW | KEEP ON PUSHING Big Noise
Swinging garage tune | Sweet |



a guide to the most essential new club tunes as featured on *Tim's* "essential selection", with genre tags, broadcast every Friday between 7pm and 10pm. Compiled by @ Feedback and data collected from leading DJs and the following areas: city sound/village/zoom/black market (london), eastern bloc/underground (manchester), 23rd precinct (glasgow), 3 beat (liverpool), wars (sheffield), trax (cardiff), joy for life (nottingham).



The All Stars House Clinic
Kariya Let Me Love You For Tonight
Four new mixes by The Commission plus Original Version
Format: CD Cat No RipeX0214 Released on Monday 24th October 1994.
Format: 12" Cat No 12Ripe214 Distributed by The Total Record Company.
Watch out for more Sleazy Big Classics re-mixed & released by Ripe.

kariya

rip
PO
RECORDS

Shop:
Melody House
Melody House
House, 63
Bond Street, South Shore,
Blackpool. Tel: 0253
45755 (1500 sq ft)

Specialist areas:
Mainly 12-inch. Italian, UK, Euro, US house, progressive and trance are run by Debby D; hardcore, jungle, techno, gabba are run by Sean aka DJ Soss. Melodic labels Clubscene, Italian Style, Stress, Union, Discomagic, Helec. Merchandise: logo sweat and T-shirts, jackets, record bags, slippers, worldwide mail order service. Ticket agents; organise Zone nights and parties.

Manager's view:
"The shop opened in 1969 and we attract a lot of people from out of town. We've got very busy this year and we're buying. We've always specialised in Italian piano music and we recently brought Sean in to expand our hardcore, breakbeat and jungle sections. Having a specialist in the shop is a help. There's a lot more interest in jungle now but they mainly like piano happy stuff - the stuff they hate in London but it's popular here!" - **Phil Ellis**
Distributor's view:
"Debby is the undisputed Queen of Italian house, it's the top shop in the world for that. I've been in there on Saturdays and people have come from Birmingham, Carlisle, Manchester, Hull, Halifax - it's the place to go in the North for uplifting piano house." - **Gary Kay, Mo's Music**
DJ's view:
"They cater for everything - I don't go anywhere else. I just bought a big boxful today! I get looked after, get a good discount and have first refusal on promos. I've not a bad word to say about the shop." - **Chris Baker, Zone**

club & shop focus
compiled by sarah davies.
tel: 081-948 2320.

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jockey on his box

Influential Frenchman Laurent Garnier picks his favourites of all time

laurent garnier



'black out' i'll louis (ffrr)

"This came out after French Kiss and I think it's much deeper - it's my third copy. It's so moody with strong vocals. You can play it to a hard techno crowd and a house crowd and it always goes down well. It reminds me of the Boy Club in Paris where I became well known as a DJ - it was so full of atmosphere and it's the most-missed club in Paris."

'belcast' orbital (london)

"Sasha played it for me when I first came out. We were in this club in Coventry and I rarely do drugs and I did an E and I collapsed. Oh, I can remember of that night is that track. I'll remember it all my life - that track's very emotional."

'love sensation' loicatta holloway (salsoon)

"She's a disco screaming diva. This is an uplifting, powerful, unbeatable record. Too many people have used the sample and it's getting boring. You can't compete with the original - it's an all-time classic."

'country city country' waz

"I've got a 14-minute bootleg mix. My friend Danny made me a tape in 1988 and that track was on it - it was the only track I didn't know. I went to the Sound Factory and Frankie Knuckles dropped it - it was so heavy I had to leave the club! I've got five copies of it."

'i feel love' donna summer (gto)

"I heard it for the first time in 1976 - the year it came out. I was only 10 and I heard it in a club in Italy when we were dropping off my brother. That was it. I took me a long time to get the Patrick Cowley remix which is the very first acid track for me. It's unbelievable - it will never die. I played it last time I was at Siam in Glasgow. I'm on my eighth copy!"

'the jungle' jungle wonz (trax)

"This is a Marshall Jefferson production from around 1986/87. Deep as you can go I got it in Spinning Records in Manchester. This was the time when garage wasn't so boring. It was deep sounds. This is a very moody track with deep vocals talking about the streets. The town is a jungle and you have to be careful when you go out at night."

'promised land' joe smooth (dj international)

"I played this recently at the Leisure Lounge. It's a classic - beautiful lyrics, a positive song. Joe Smooth gave it to me when we met once at the Hacienda. It'll always be in my box."

'love can't turn around' farley jackmaster funk (house records)

"Mike Pickering played it at the Hacienda in early '87 - the beginning of house music in England. It was the first house mix I heard. It introduced me to house music and it changed my life."

'you make me feel mighty real' sylvester (fantasy)

"Amazingly powerful Hi-NRG. He's got a wicked voice - the vocals are beautiful, more than anything else he's done. I heard first in Italy around the time of Donna Summer's '11 Feet Low'."

'beyond the dance' rhythm is rhythm (transmat)

"Derrick May always produces absolutely amazing music and this is my favourite out of all my favourites he's done - he's been the most innovative artist house music has ever had. Jon Da Silva was playing it at the Hacienda and I thought 'what the fuck is this?' There is no kick drum for the first four minutes and at the time that was a crazy thing to do."

tips for the week

- 'welcome to da club' mid-x-press (nile shut)
- 'alice-n-faaf' pj project
- 'move' mike osborn (djax)
- 'pass it around' dj funk no! (dancemanz)
- 'keep rockin' love from san francisco (nilebeat)
- 'the gap' microglobe (mis)
- 'our gang 2' white label (synwave)
- 'd'bx' (peacraft)
- 'global warning' k-hand (waz)
- 'the groove is going' lody b (1 communications)

Compiled by sean thorne
Tel: 061-3461230

BORN: February 1, 1966, Boulogne sur Seine, near Paris. **LIFE BEFORE DJING:** catering, restaurant manager (Paris/Manchester); two years in French Embassy in London as a footman - served the Queen, Princess Diana, Margaret Thatcher etc. **FIRST DJ GIG:** October 1987, the Hacienda. "A friend doing the lights passed my tape on. They wanted to book me but couldn't find me because I was in hospital. I did it at the Zu Bar with Mike Pickering for six months." **MOST MEMORABLE GIG:** Best - "The Hacienda and Live The Dream at Quadrant Park, Liverpool in 1988. The most rush ever from DJing." Worst - "New York, where the promoter called me Europe's number one DJ - I hate that, I'm a techno DJ, what about other styles? He disappeared, I had no money, no fixed home, nowhere to sleep." **FAVOURITE CLUB:** 3 Woz, Berlin. "I walked in and thought: this is the place I want to play and to be. Bright colours, simple lights and the club is rocking. Geroge, Heaven in London. **DJ TRADEMARK:** A T-shirt - and as I'm French, a stripe one from now on! I don't play handbag. **OTHER INTERESTS:** Label (F-Communications) in Paris; own album due next week; cinema; video freak; buys Fifties/Sixties films; diving

CW:

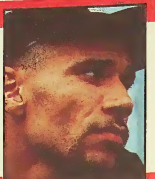
hot vinyl

namecheck: ralph tee @ brad beatnik @ tim jeffery @ andy beavers @ tony fardises

tune of the week

goldie presents metalheads: 'inner city life' (ffrr)

Jungle Perhaps the most talked about record of this month, 'Inner City Life' is actually only a small part of an impressively large picture. The 12-inch strings-and-beats version is only part of a 22-minute epic to be found on Goldie's album, due next year. But for now, just enjoy a record that endeavours to take jungle down a similar path to that of Spring Heel Jack's 'The Sea Leech' and Jah Wobble's mix of Apollo 440's 'Liquid Cool'. The use of the strings and strong female vocals are the defining characteristics on a tune that deserves a standing ovation. **bb**



garage

MARSHALL JEFFERSON featuring **JD BRAITHWAITE 'I Found You' (Centrose)** You can't keep an old master down and the likes of Todd Terry and Mr. Jefferson are proving that when it comes to quality house, you never lose your touch. A delicious rumbling bass and melody coast along

- ④ ④ ④ ④ eye quality
- ④ ④ ④ eye-deal dancefloor filler
- ④ ④ eye opener
- ④ ④ keep an eye on it
- ④ eye balls

as Braithwaite swears over the top. Andrew 'Doc' Livingston's organ-fueled club mix pumps things up while his Renaissance Vocal and Jefferson's own extended mix stick to more traditional garage sounds. Daps will be doted to the man, once again. **bb**

RONNIE CANADA 'Tell The World' (Tomahawk) Jules and Skins are responsible for this pretty convincing pastiche of Michael Walford-style garage-with-a-message. The lead NY Mix sets the gospel-influenced vocals against an up-tempo fleshed-out production, while the Chunked Up Dub returns the full song over a tougher

rhythm. The vocals are shown off to the best effect on the lush seven-inch Soul Mix, which brings the bpm count down from 125 to 116. **bb**

france

AFFECTION 'Morning' (Limbo) Another diversion for the Limbo crew, retaining the elements of trance the label is removed for but moving in a slightly more commercial direction. The Copenhagen-based trio have concocted a galloping and throbbing epic with Underworld-style vocals on top. Two mixes to the good, this beautifully crafted single should prove to be a nice little earner on the dancefloor. **bb**

hi-nrg

ABIGAIL 'Don't You Wanna Know?' (A&M) Until now, young Abigail has been known for her Hi-NRG covers of top chart tunes such as REM's 'Losing My Religion' and Nirvana's 'Smells Like Teen Spirit'. Here the singer comes good with one of her own tunes and benefits from a corking Disc Cuss mix in a pulsing, trancey vein. The rest of the mixes cater for the Euro/Hi-NRG crowds and should see her notching up another big hit across Europe. **bb**

dub

THE UNLIMITED DREAM COMPANY 'Up In Dub Heaven' (Jumpin' & Pumpin') This double pack has the feel of a Transglobal Underground mix but with less of a world music sound. Dub, strings and sweeping synth melodies are all mixed up together as sweet female vocals cruise over the top. Plenty of mixes - from deep dub, to ambient and techno - make this a fascinating package. **bb**

house

BOOMERANG 'Damn Tuff EP' (Sperm) Fresh out on luscious collector-friendly clear vinyl, this is another typically upfront

and quirky release from the Sperm label. The lead track 'So Damn Tuff' comes in two mixes - house and trance - with all manner of noises and beats raising the excitement level. Side two offers two excellent bonus trance tunes. **bb**

MR FINGERS 'I Need You' (Black Market) Larry Heard always made the best deep house records out of Chicago, and here he returns with the smoothest of soul tunes superbly encapsulated in floating vibes, dark bass lines, ossitive drums and a production of crystal clarity. Out of the six mixes, Frankie Fontana is on hand for two r&b work outs, urban two step beats underlining the ethereal feel of the arrangement which



abigail

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apollon

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9	14	STEAM		
15	15	SEVENTE		
16	16	MOVE IT		
17	17	CONNECT		
15	18	If I GIVE		
13	19	BEST OF		
20	20	SOME GIR		
23	21	TURN THE		
14	22	ENDLESS		
20	23	TURN UP		
20	24	UNWANT		



freak power

has a feel-good sound but may not be convincing enough for the urban R&B scene. For once the house mixes are better. **f**

SPACE 2000 'Release Me' (Wire) A catchy song sung very much in Ten City style with a groovy bassline in its Original mix which is probably the best version on this package. The Family mix is a detour affair with a clattering percussion that works well but the attempts to hook it up on the B-side are less effective. A shame in a way because the track has a great deal of potential. **f**

SOUTH STREET PLAYERS 'What? Keeps Changing Your Mind' (Ministry Of Sound) When this song first appeared on Shilly Rhythm last year, its rather lacklustre production did not really do justice to the

wonderful Ten City-like vocal. Then came some more fool-friendly remixes by the Dutch Fresh Fruit label, which added great pumping rhythms but sadly sacrificed a large chunk of the song. Now the Ministry of Sound has rectified matters with a belated UK release featuring an excellent Sure Is Pure remix. It takes a torturous journey to reach the vocals, with plenty of twists, turns and breakdowns along the way. But when it gets there and sets the soaring voices against a drum and bass backdrop, it is a genuinely uplifting moment. **cb**

RIVIERA SPLASH 'I Love Paris' (Stress) This certainly has a terrific underlying energetic feel about it in all the mixes on this doublepack. With a cooing female 'I Love Paris' line and a male rap, it's a distinctive record with plenty of different

arrangements to choose from according to how irritating you find the line. Excellent stuff. **f**

JINX 'Open Sesame' (Fresh Records) Currently doing the rounds as a white label, this pumping house track is due out commercially next month. Its main distinguishing feature is the use of that shimmering synth effect from the Talking Heads' 'Once In A Lifetime', although the main fun starts when the very strong Hi-NRG bassline kicks in, entering JX Tall Paul territory and by the time the vocal samples and pounding piano lines start to pile up there'll be a riot going on. **cb**

RED EYE 'Kat It' (Champion) In recent years, the US and Sweden have been the main sources for Champion's never-ending flow of floor fillers. But this latest addition to the list was created in north west London. The driving Full On Piano mix sets the choice 'All I Want To Do' and 'Your Love' samples from DJK's classic 'What Would I Do' against a backdrop of rattling piano lines and sibilant string stabs. What it lacks in innovation, it makes up for with sheer effectiveness. **cb**

VELVET JUNGLE 'Cold Cold Heart' (Savy S2) Velvet Jungle are certainly getting the heavy push from their major label when it comes to dance promos. This one's another

double pack and once again it's Ashley Beale - this time as the East Village Lot Society - who is called in to rescue the track. This he accomplishes on the rather slick Chicago mix and to a lesser degree on his slower and funkier Delta House Of Funk mixes. **cb**

funk

FREAK POWER 'In Dub - The Fried Funk Food EP' (Island) Currently doing the rounds as a six-track white label, this is a remarkable excursion by jazzy funksters Freak Power into the world of loadbuck dub. At times, they sound like the Steely Dan of cool funk, at others they give the trip hop scene a few spilled out beads to slouch to. Very mellow and

well-produced, this makes for the finest chilled out vibes. **cb**

soul

ETERNAL 'Sweet Funky Thing' (EMI) Based on Miami's 'Juicy Fruit', Eternal take the familiar early Eighties lick to the commercial arena where it will no doubt be an absolute smash. Vocally, the group sound better than ever and, with everything they've going for them, there will be nothing to hold this crispy two stepper back. The song was originally the idea of Ewan Champion's King and her partner Tommy Faragher who penned new words and also recorded the tune for her next album through Expansion Records. **rt**



eternal

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compiled by alan jones from a sample of over 500 dj returns (fax: 071-928 2881) ©

1 **SUN**
 4 **02** Baby Ca
 2 **03** Saturday
 3 **04** Always
 5 **05** Hot New!
 7 **06** SWEETIE
 8 **07** Cigarette
 8 **08** STAY II
 12 **09** WELCOME
 11 **10** Sic's Gt
 6 **11** The Bern
 10 **12** Secret
 11 **13** CIRCLE 0
 9 **14** STEAM
 15 **15** SEVENTH
 16 **16** MOVE IT
 16 **17** CONNECT
 15 **18** If I Give
 13 **19** Best Of
 19 **20** Some Gt
 23 **21** Turn On
 14 **22** ENDLESS
 23 **23** Turn Up
 20 **24** I WANT U

1 **1** **THE MORE I GET, THE MORE I WANT**
 (LOVELAND X DRAEME PARK/SPLICE OF LIFE/CHRIS KING/INDUSTRY/ORIGINAL 1977 MIXES)
 KWS featuring Teddy Pendergrass
 X-Clubhouse doublepack
 2 **2** **KIT IT (FULL ON PIANO MIX/DEEP DRUM MIX/ORIGINAL MIX/VIDEO EDIT)** Real Eye
 3 **3** **GO! LOVE (OUTRAN MIX/SHADES DUB/VIDEO/SICAL FREEDOM/DEEMERY HEAVY DUB)** Public Demand
 4 **4** **THIS TIME I'M SWEETENING** East West doublepack
 5 **5** **KEVIN SAUNDERS/PRESIDENTS KIDS: PARTY OF THE YEAR (STEREOGEN REMIX)**
 DANIEL ROUSE OF LOVE THE VOICES (REGGAE MIXES) ESSEX/FEEL THE FIRE (NAOMI)
 6 **6** **CANT GET A MAN CAN GET A JOB (LIFE'S A BITON) (SISTER BLISS, ROLLO & GOETZ MIXES)** Sister Bliss with Oshun
 7 **7** **NO WORRIES/KEEP THE FIRES BURNING** Pandora
 8 **8** **RELEASE ME (MIXES)** Industry
 9 **9** **SPEND SOME TIME (BROTHERS IN RHYTHM/MALONE & MOLLISON/HARDEN HILL MIXES)** The Brand New Heavies
 10 **10** **NOTHING BETTER (MIXES)** Colourblind
 11 **11** **(THE CREAM DUBBING MIXES)/HOPE (NEVER GIVE UP)/BOTTOM DOLLAR CLUB (REMIX)/**
 (KEEP ON) SHUNNY (MIXES) (ORIGINAL) (LOVELAND'S EAST SIDE DUB)
 12 **12** **REACTON MIX/ALIX'S MIX/VIDEO (VICIOUS MISTRIUMENTAL) Jax Nation**
 13 **13** **BE A VITMUS (HARPER & MITCHELL MIXES)** Bopbeat featuring N.C. URBAN MGA
 14 **14** **PRINCES OF THE NIGHT (LURED, BERRY MIXES)** Beat featuring N.C. URBAN MGA
 15 **15** **KEEP THE JAM GOING (LOVE AT 101 MIX/VIDEO REGULAR ROPE (D.S. MIXES)** Beat featuring N.C. URBAN MGA
 16 **16** **YOU'LL NEVER LOVE THE SAME WAY TWICE (LOVE TO INFINITY/SOUL SHOCK & GARDIN/K-KLASS/DEVELOPMENT CORPORATION MIXES)** Baseline
 17 **17** **DO YOU BELIEVE IN THE WONDER (BAND OF GYPSIES/JUNIOR BOY'S OWN/PIRE)** Epic doublepack
 18 **18** **ISLAND/STERRERGED (LFX MIXES)** In a 3
 19 **19** **DO IT AGAIN (DISSAL & ETHER/SERIOUS ROPE MIXES)** Paradise
 20 **20** **MAKING WAVES (ASSOCIATION/BROOK & TRAVIS MIXES)** Surfbeat
 21 **21** **BACK IT UP (STONE & JOHNNY WAX MIX/VIDEO MIX/JOHAN S MIX)/JOHAN S**
 (DUB)/JUNO 77 CLUB (MIX/UNTIL 28 MIX) Fabio S.
 22 **22** **THE VOIE LE SOLEIL (WAY OUT WEST/SUMMER OF LOVE REMIX)/(ORIGINAL) (GEMS FOR EM**
 MIX) Subliminal Gate
 23 **23** **FEELING SO REAL (INDIVIDUALY KULTIVATED MIXES)** Mosby
 24 **24** **FEELING SO REAL (INDIVIDUALY KULTIVATED MIXES)** Mosby

1 **1** **HOT DOG (DOG ORANGEY FOR CROWS)/(DUBS) Key-Aura**
 DO WHAT U LIKE (DUB MIX/VIDEO MIX) Good Fello's
 2 **2** **(WHO?) KEEPS CHANGING YOUR MIND (SURE IS PURE MIXES)** South Street Players/Sound Of Ministry
 3 **3** **ONLY YOU (CHRIS & JAMES/DOD SKOOLBALARIC MIX/PLAY BOYS DUB/GRIN/STRETCHER**
 CLUB MIX)/(ORIGINAL BUB KNOCK MIX) Talloman
 4 **4** **TONIGHT (THE GRAND REMIX/THE 6 FOOT 6 CRUNCH REMIX)** 108 Grand with Roy Galovoy OM
 5 **5** **THE POWER OF LOVE (PTP VOCAL MIX/CLASSIC PTP PIANO GROOVE)/(CLASSIC PTP**
 INTRO MIX/AT THE SCORPIO MIX) Fits Of Gloom featuring Luzy Mack Scorpiscopic/MCA
 6 **6** **MISHALE BEN CHAPMAN'S CLASSIC HOUSE MIX/((LUV DUB MIXES)/ERIC KUPPER/RICHIE**
 JONES CLUB DUB) Andreu Donalds
 7 **7** **VOLUME 2 Cover-Ups**
 8 **8** **HOUSE FEVER (MIXES) The Burger Queens**
 9 **9** **LOSING MY MIND (SMACK CLUB MIX/GOING CRAZY DUB)/ORIGINAL CLUB MIX/((SANI-**
 TARIUM TRIBAL MIX) D.B. Cook
 10 **10** **HIDE ON (MID-FI SURPRISE)** Little Axe
 11 **11** **TORN THE BEAT AROUND (DAVID MORALES & PHILIP DAMIEN REMIXES)** Gloria Estefan
 12 **12** **THAT'S WHERE MY MIND GOES (FRV/LUV/DUB MIXES)** Stamm
 13 **13** **DIRTY DUST (WAGGAS KNOW MIXES)** Abigail
 14 **14** **BEHIND YOUR WALLS (MIXES)/WINGING WAY/ALUM TESSING/INSTRUMENTAL REMIX** (DJ)one
 15 **15** **WE CAN MAKE IT (Who Dem Guys)**
 16 **16** **THE ANTHEM Black Shille**
 17 **17** **YOU AND ME (HARD/VIDEO MIX) Rhyme Time Prod.**
 18 **18** **BAND BAW BAW (WEST BAW/MIXBY/JACK FROST MIXES)** Westban
 19 **19** **EL TRAGO (THE DRINK) (BOTTOM DOLLAR MIXES) 2 In A Room**
 20 **20** **SEXUAL FEM FEM 'Z (JESYX MOTHERFOUK MIX/VIDEO) PARKSIDE CLUB(DUB)** Cutting/Pesiva
 21 **21** **THE HARDER THEY ARE, THE BIGGER THEY FALL (E. SMOOVE MIXES)** Sounds DJ
 22 **22** **Blackness**
 23 **23** **HARLEMQUIN - BEAUTY & THE BEAST (ORIGINAL VERSION/UNDERWORLD REMIX) Sun Vah**
 24 **24** **LIQUID COOL (FEELING FOR THE FIRST/JAH WOBLES/SPACE/POLO 40 MIXES)** Apollo 40
 25 **25** **N'SSI Y'SSI (DMITRI/OOMT MIXES)** Khaled
 26 **26** **ALL OR NOTHING (MIXES) Twa**
 27 **27** **LAURA PALMER'S THEME (TWO WIND PEAKS) (MIXES) FRW**
 28 **28** **WALLER MIXES (Jerman)**
 29 **29** **LET THE WORLD MIXES) Roaming Camada**
 30 **30** **TRACE EUROPE EXPRESS 5. AMMOMHOU 80 STATE/KINLOU BANCO DE GALVIA**
 31 **31** **JUDGE/MAN JOEY BELTRAMI/AVE TRADER (REMIXES)**
 32 **32** **TRIP/TROU ON A RY**

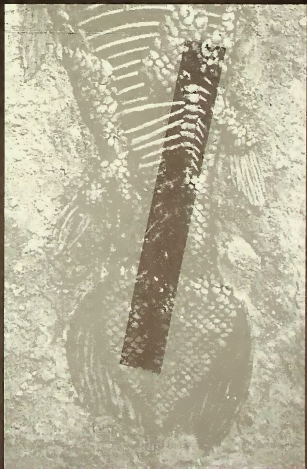
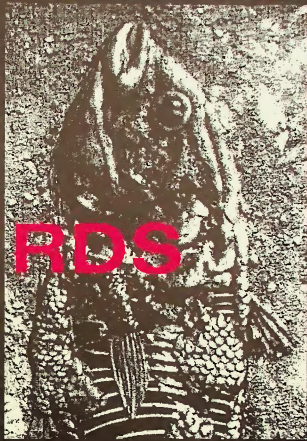
1 **1** **Consolidated**
 2 **2** **Effective**
 3 **3** **Ministry**
 4 **4** **Play Boys**
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chat

Volume 10
 Issue 10
 October 1994

TIME RECORDS

10th
anniversary
special



international
synergy action
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discovery dreams



avex group

Avex Group offer congratulations to
Time Records on their 10th Anniversary.
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prime direction, INTL LTD.
Internet publishing acquisition in U.K.



Time Records creator Giacomo Maiolini tried his hand at producing and was so successful that he created Time Records which has evolved into Italy's top dance label

TIME FOR ACTION

Time has taken Italy by storm since it was set up 10 years ago. Tony Farsides reports

With almost perfect timing the 10th anniversary of Time Records coincides with the Italian dance label's most successful period to date, and the launch of its UK office.

A label formed with the most modest ambitions and in very humble surroundings finds itself, 10 years later, enjoying the status of Italy's most successful dance label for the second year running.

Time releases continually dominate the Italian Top 10, whether in the form of the label's home-grown artists, such as U.S.U.R.A., Dirty Mind, Jimmy and Sylvia Coleman or via licensed dance hits from The Fog, JD and Hocus Pocus.

It also dominates the Italian dance albums market with a pioneering dance compilation series called DeeJay Parade. The latest in the series sold 200,000 copies and reached number three in the chart.

Not content with conquering its home market, the Time empire has



Time's recording facilities: nine producers work full time in the four fully-equipped studios

grown steadily across the world, building on its established success in the UK, USA and Japan to reach territories as far afield as Brazil, Argentina, Mexico and South Africa.

The Time story began in Brescia, northern Italy, during 1983 when the label's creator Giacomo Maiolini decided to try his hand at producing a dance record. His influence was the new wave of synthesiser-based dance music being played at the time in Italy's clubs, music from American producers such as Patrick Cowley and Bobby O, and pop dance records from British groups including Human League and Kagagooogo.

Maiolini says, "I loved going to clubs and discos, and I loved the dance music I heard there. The record we made was really only for our amusement and we had no idea where it would eventually lead."

Maiolini's collaborators on this project were two future big players in the Italian music scene, producer Farina, who currently produces



such successful names as DJ Miko and Amos, and Gianfranco Bortolotti, now the boss of rival label Media Records.

The result of the trio's combined efforts was Deborah Haslam's *Let Me Trouble*, a record with a frantic beat and synthesiser backing, capturing a sound that in the UK would become known as Hi NRG and in Italy as Euro Beat.

Encouraged by the success of this initial effort, Maiolini decided to launch a label and release the tracks he was regularly producing from his studio, and in 1984 *Time Records* was born.

The label continued with the Euro Beat format Maiolini used for Deborah Haslam and it released tracks by artists including Dan Harrow, P Lion, Ryan Parrish and Albert One.

The relatively small sales of these early *Time* releases reflected the size of the Italian dance market at the time which was a marginal club-based scene with little exposure in the musical mainstream.

The charts were dominated by Italian pop artists and foreign music – a world away from the label's current level of success.

Maiolini and *Time* eventually achieved their first big break in 1985 with the label's 15th release *Alpha's Fly To Me*, which was not only a hit in Italy but, very importantly for the label's future, also a huge success in Japan on *Alpha Records*.

This Japanese hit opened up a crucial market for *Time* and, having



U.S.U.R.A. (above) have been *Time*'s most successful artist to date, with their 1992 track, *Open Your Mind*, a top 10 hit in many countries around the globe. This five-piece group have enjoyed top 10 hits in Italy with *Sweat*, *Tear It Up*, and *Driving Me Crazy*. As remixers, the group have also been successful. Their mixes of *Jinny's Feel The Rhythm* and *Vasco Rossi's Gli Spari Spre* both made the Italian top 10. U.S.U.R.A. will release a new LP and single in January.

TIME'S TOP 10

- U.S.U.R.A. 'Sweat' (Time 018)
- MOLELLA 'I Feel Confusion' (Time 021)
- MOLELLA 'Change' (Time 037)
- CAROL BAILEY 'Feel It' (Time 039)
- TALEESA 'I Found Lov' (Time 042)
- JINNY 'Keep Warm' (JSP 1055)

found a successful formula, the label concentrated for the next few years on servicing Japan's almost insatiable appetite for *Time*'s brand of Euro beat, with Maiolini producing 60 Euro beat tracks that year alone.

"Japan is still very important for us. We were the first label for Euro Beat/Hi NRG in Japan and are still the biggest there. In Italy we remain the only label that produces both Euro Beat and house music," says Maiolini.

Over the next five years, *Time* concentrated on becoming a leading studio and production based label, relying for success on music produced in its own studios, a policy it still operates today.

In *Time*'s current operation, the label has four fully-equipped studios in Brescia with nine producers working full-time producing tracks for *Time* and its many subsidiary labels including *Italian Style* and *Downtown*.

The label's producers work regular hours and are paid a salary, an employment arrangement common in Europe but almost unheard of in Britain.

A key to *Time*'s success has been the

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12 TRACKS

- U.S.U.R.A 'Open Your Mind' (ISP 1128)
- DEADLY SINS 'We Are Going Down' (ISP 1163)
- ALADINO 'Make It Right Now' (ISP 1166)
- ALADINO 'Brothers In Space' (ISP 1205)
- SYLVIA COLEMAN 'All Around The World' (ISP 1258)
- MARVELOUS MELODICUS 'Sing Oh' (ISP 1265)

close working relationship between Maiolini and his producers, allowing them to create music that will specifically fit the label's needs.

However, Maiolini is at pains to point out that this is a collaborative process and he never dictates to the producers. "They're first of all friends and I'm not the boss. We decide everything together and co-operate, they're not slaves. That's why our producers stay with us," he says.

The growth of Time into the type of operation it is today came with the label's move into house music, a shift that didn't happen until 1989.

Maiolini says, "The Eurobeat we were producing was very different to the house music around in 1986 and 1987, and it was very difficult to create the sound of those records. Also, when house began, there weren't tracks in the charts and it did not have mass appeal."

A big factor in helping Maiolini change his mind was a shift in policy by Italy's radio networks during 1989 and 1990, a move that would have important repercussions not only for Time but for the whole Italian dance scene.



Molella (above) is a 23-year-old DJ on Italy's most important radio station Radio DeeJay. His first single I Feel Confusion reached number one in Italy and the European sales chart. His follow up, Change, was co-produced by Walter Cremonini and Alessandro Gitardi of U.S.U.R.A. and made the Italian top 10. As well as being an artist in his own right, Molella has also been an Italian remixer for the likes of Technetronic, 2 In A Room, The 40ers and Naughty By Nature.

Unlike in the UK, where the dance scene is club-based with club DJs breaking tracks, in Italy radio rules. Getting a track on an important station like Radio DeeJay can make or break a record, especially when endorsed by a DJ like Albertino.

Companies plan their promotion accordingly, as Time's promotion manager Rita Di Luca explains, "I don't send many records out. I only send promotional records to the most important radio stations and it's crucial that they have them exclusively. We don't send any promotional copies to club DJs; they're a very important part of our market so it's pointless sending them. It's more important to send copies to the important shops where all the DJs go."

Before 1990, the Italian radio networks were resistant to Italian dance music, choosing to play foreign music or Italian pop tracks instead. Everything changed four years ago, however, with the arrival of Albertino at the leading station Radio DeeJay. He began to heavily promote Italy's new generation of house-based dance music on his highly influential afternoon show and now his position as Italy's most important DJ is unassailable.

With this exposure, Italy's dance labels began to influence the Italian pop charts, and the success allowed Time Records to shift its attention towards developing its Euro Beat wing into a specialist operation directed at Japan.

To Giacomo and his terrific TIME TEAM:

Happy 10th anniversary !!!

We had a great TIME so far, now here's to an even greater TIME with Usura, Deadly Sins, Silvia Coleman, Taleosa, Molella, Carol Bailey, Marvellous Melodicus, Loree Williams, Nevada, etc. !!!!! !!!!!

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► This newly-found acceptance at home coincided with a big interest in Italian dance music abroad. Labels from around the world were scouring Italy for hits and Italian import records became a staple for DJs around the globe. Like most Italian labels, Time Records benefited from this phenomenon with two massive international hits, in the shape of U.S.U.R.A.'s *Open Your Mind* and Jinny's *Keep Warm*, both released in 1992.

U.S.U.R.A.'s track had not been a hit when it was first released in Italy but it was picked up by Britain's Deconstruction, hitting number four in the UK chart and eventually selling 600,000 copies worldwide. Jinny's *Keep Warm*, meanwhile, enjoyed similar international success and made the *Billboard* Top 100 in the US. Having a hit in the UK was of particular importance to Time, says the label's international manager Monica Paganini. "The UK is still the most important market, even though people are looking at the German market because of the success their artists are having. It's still the case that if a track isn't a hit in the UK people will not take it as seriously," she says.

A significant part of Time's future plans is to develop its UK office. "It'll be our eyes and ears in the UK," says Monica Paganini. "To start with, it'll just oversee the distribution and promotion of Time in the UK but eventually we want to use it as a base for A&R as well."

This office is currently being looked after by Italian employees but it will eventually employ English staff.

Following its early successes Time has managed to extend its international operation across the globe with catalogue deals in territories including Singapore, Canada, Israel and South Africa. Japan remains one of Time's most important markets with the label's product currently going through Avex. Paganini says the relationship with Avex is a model of Time's relationship with foreign companies. "It's not just a good business arrangement, we also have a sincere and good working relationship. We listen to people and try to see them not just as customers but as partners," she says.

However, Maiolini does not let overseas considerations affect his production, and he doesn't try to create music to satisfy specific markets. "We don't think about whether a track is going to be good for territory like Italy or Europe. The track must be good and perfect in its own right. Each market is very different and it's always very difficult to establish what's going to sell where," he says.

Overseas territories are not only a source of sales for Time. In 1991 the label began licensing foreign tracks for the Italian market and it has met with great success. JD's *Plastic Dreams*, The Fog's *Been A Long Time* and Hokus Pocus' *Hokus Pocus* have all been top five hits for Time after being licensed from abroad.

Maiolini says, "I wasn't interested in licensing before 1991 because I wanted to concentrate on Italy and



Taleesa (above) is perhaps best known as the lead singer in Co.Ro who had an international dance hit with *Because The Night* in 1992. She also sang with Aladino who have had Italian hits with *Make It Right Now* and *Brothers In Space* which got to number five in the chart. Her first solo release on Time *Love Fun*, has been produced by the German Click production team. Taleesa is the type of artist that Time wants to develop away from the singles market and into an albums act.

our own product. Now, these licensed records are very important for us, not only because of sales but also for prestige and image."

Another big boost to Time's reputation came from its venture in 1992 into the album field with its series of Radio Deejay dance compilation LPs. The albums have been co-ordinated with Radio Deejay with the help of DJ Albertino and the station's artistic director Claudio Coccheto.

By collaborating with Albertino, Time has become virtually unbeatable in the dance compilation market with the last volume of the Deejay Parade series - the fourth - reaching number three in the Italian album chart and selling 200,000 copies.

The next important move for Time will be to start establishing its artists such as U.S.U.R.A., Carol Bailey and Molella as LP acts, away from just the singles market.

Part of the impetus for this plan has been the international success of Dutch and German artists like Culture Beat and 2 Unlimited in the international market which, far from being a threat, Maiolini considers a source of inspiration.

He says, "It's very stimulating because it could be one of my acts that achieve that sort of success in the future. Now, we want to put the emphasis on the quality of the artists rather than the quantity of releases we put out."

The success of German acts has also

THE MOTOWN MODEL

Time's studio-based style of production harks back to the days of Motown, with the label producing its own distinctive style of music in its own studios and using salaried producers and musicians.

The comparisons with Motown work well. Like Motown's home town Detroit, Brescia, home of Time, is a city where the work ethic is strong and there is an established industrial base - the Beretta gun factory, one of the world's oldest weapons plants is nearby.

"Brescia is known in Italy as a place where people prefer to work rather than have fun, it's not a city that likes to show off," says Monica Paganini, Time's international manager.

This studio-based style of working is relatively unknown in the UK where most dance labels buy in finished products, often by-passing considerations such as studio costs. Paganini accepts that keeping four recording studios working full-time is expensive but she adds, "I think it's fair. Also, it's good for the musicians and producers. All the people working in the Time studios work exclusively for us. They're reassured about what they're doing, they can work the hours they like and it seems much easier on them."

At Motown in the Sixties, Berry Gordy got the last word, and similarly at Time, everything must get the approval of boss, Giacomo Maiolini. Paganini says, "Maiolini knows the Italian market and the trends of other territories. His supervision is very important and anybody who's left Time has struggled to do so well afterwards."

had a direct influence on the current sound of Italian music. Walter Cremonin, one of Time's most successful producers and a member of U.S.U.R.A., believes that the achievements by German artists is one of many factors which will eventually lead to an international music genre.

He says, "In the past, Italian dance music was famous for its use of piano. Now, because everybody wants that clean German style of production, you don't hear piano on Italian tracks any more."

From its humble beginnings in a small Italian town to worldwide success, Time is confident of another thriving 10 years. Time will never stand still.



Giacomo Maiolini and his staff at Time's Brescia headquarters.

music week

Editor-in-chief: Steve Redmond.
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47 **37** **7 Second**

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24 **38** **ANOTHER NIGHT** ARMAND'S NIGHTMARE MIX (NEW SCHOOL MIX) CLUB MIXX (INFERNO MIX) (V.S. Star) The Real McCoy

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26 **40** **GRASSIE LIFE** (feat. Erolina) SPOTON DOLLARSPANK WINTER MEMORIES (FREE MEN MIX) GRASSIE LIFE (feat. Erolina)

27 **41** **WANIMA MAKE YOU GO** LHM (TODD TERRY REMIX) (WEST END REMIX) (FREE MEN MIX) Final Vinyl/Anisa

28 **42** **T.S.P. (THEME FROM SOUL TRAIN '94)** BUTTERGLER Johnny Vicous Vs. M.F.S.B. Network

29 **43** **SO DAWN TUFF FULL ON** MIXX (BABYLON MIXX) (INNER SPACE) (NINE DOORS) Ecomerang

30 **44** **ALL AROUND THE WORLD** (MIXES) One Family Public Demand

31 **45** **ON THE DANCEFLOOR** (DANCEFLOOR LUV THANG MIX) (HIGHER LUV DUB) (FREE ISLAND MIX) (PROACH MOTEL DUB) DJ Disciple

32 **46** **RELEASE ME** ORIGINAL MIXX (FAMILY REMIX) (VQUB CLUB MIX) (PROGRESS DUB) Space 2000 Wired Mother

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34 **48** **YOUR LOVING ARMS** (DISS-GUSS MIXES) Billie Ray Martin Margaret

35 **49** **HANDS UP '12'** EURO MIX (IT' IN CLUB MIX) (ALEX PARTY '12' V12) FUNKED OUT (DUB) Clubzone Logic

36 **50** **LA LUNA HANSSON & NELSON** REMIX (ORIGINAL) (DUB) (BASS FUNK) La Luna Effective

37 **51** **COLD COLD HEART** (KEEP HOLDING ON) (MIXES) Vanya Jungle

38 **52** **NEVORIN FRIEND** (DAVID MORALE) (BROTHERS IN RHYTHM) (BROKEN FRIENDS FOR LIFE REMIX) ScaZZIT

39 **53** **LEARN TO COPE** ERIC KUEPPER (OLLIE JGROUND) (LEVEL MIXES) ISC Nation Mushroom

40 **54** **ZOOM (XEN MANTRA MIXES)** Scott Bradley Hidden Agenda

41 **55** **PEACE LOVE & HARMONY** (LOVE TO INFINITY) (ASSOCIATION MIXES) Republic Cowbooy

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JAMIROQUAI 'The Return of The Space Cowboy' (Sony/Soho Square) Overall a strong but flawed album, Jay Kay's many fans will be well pleased and the LP will no doubt do a Brand New Heavies and sell steadily. A more coherent piece of work than its predecessor but lacking those immediate poppy hits. The slow introspective 'Hot The Man' is easily as good as anything Jamiroquai have done while 'Kids' is easily as bad. Musically, the group have improved massively as evidenced on a host of rilly arrangements, notably the very funky string 'stabbed 'Scam'. Other highlights include the life track and the touching 'Morning Glory'. However, the problems from the last album persist, most pressingly a real vocal talent that's slunk itself firmly in one groove with pressing that is fast becoming a cliché of itself. Jamiroquai are in bad need of a strong producer, then we'll finally get an album that matches their talent rather than suggests what could have been.

PETE ROCK & CL SMITH 'The Main Ingredient' (Elektra) Not the mindblower many will be expecting but then following up the duo's excellent debut was always going to be difficult. The main problem is that both

the music and rap style haven't moved on sufficiently and, where they once led, the duo are now beginning to sound somewhat commonplace. Production wise Pete Rock has refined his style, standouts being the single 'Main Ingredient' and 'Worldwide'. But the more obvious tracks like the Donald Byrd-sampling 'All The Power' or 'Physical' are nowhere near as good as past hits like 'Creator'. By no

means a bad record but one which does the list of rap groups who seem to struggle second time out.

VARIOUS ARTISTS 'Flesh Soundtrack' (US R&A) A movie soundtrack that offers an almost irresistible package of old and new rap songs. The first three tracks on this US CD are a set of new Wu Tang Clan spin offs. Firstly, The Genius (once signed to Cold Chillin') kicks off with 'Goloba Back' a rock steady Wu Tang production. However, the real killer is 'Heaven & Hell', a Wu Tang style r'n'b/rap track



performed by Raekwon and the Ghost Face Killer. With a slightly slicker production than usual, this in itself will maintain the Wu Tang Clan's extra large reputation but when you add a little bit into their ranks of 'Can It Be All So Simple' the job is complete. Check in another 10 early rap songs by the likes of Whoodini, Masterdon Commille and Spoonie Gee and it's value for money all the way.

NOTORIOUS B.I.G. 'Ready To Die' (Bad Boy Entertainment) Unwillingly hardcore LP from a rapper who debuted on Mary J Blige's 'Who's the 411' (remix) if you can take the swearing and overall heavy tone. Big demonstrates a rhythmic style that gives real bounce to Easy Mo Bee's understated production. Highlights are the Method Man duet 'The Whorl', the completely over the top 'Me & My Bitch' (coologged earlier as 'Dreams Of An R'n'B Bitch') and the Guru-produced 'Unbelievable'. For those who want to hear what's been in New York, an essential purchase.

dj directory

NEW ATLANTIC/COCA COLA **Blant** 'Sunkiss After The Rain' (Pac-Sun Records) **Best Music 1166** 0027/Free Sam **T&X 222**, smooth-tone full of grooves, infectious, common with 'spangly' (argued 0-133.79pm) **Hot Music** **1166** 'Feel Good' shiny putter 0-134pm 2 Cowboys, keyboard jabbid 134pm 131 full band and swelling 134pm **SLAMM** 131.9-0pm **USA Digital** **Mixes**, much in demand on **Mercury** ever since **Offense** mixes were well labeled with 'super fast' **Chris Mike** **ROBET** 'Fighting So Real' 0-135.13pm **131.80pm**, r'n'd binglingly jazzy, yet spangly/sloppy starting 'the whoddy' for **spare** tracks, **with some** 'gill' **cozz'** 'I'm feeling so real, take me away' **epiration** and **some** **grooves** '135.13-14pm' **gundation**, in **set** **blacking** 0-162.7-0pm **Westlorn** **Remix**, jungle tempo **162.7-163pm** **Control**, reggae based **strung** **led** **158.8-160pm** **Ray** **Kah** **Jung**, **backpack** **pounding** **142pm** **Dissonant** **Exotic**, **Piano** and **gore** **planned** **sedately** **guitar** **bounding** **135.13pm** **On** **Stuck** **Mixes**, **herguck** **promoted** **classy** **142pm** **134pm** **Mokey** **Duo** **Mix** and **163pm** **epi-r'n'd** **TALIMM** **Only** **Year** **(Cubay** **Records** **ROCO** **0612** **130pm**) **Ashley** **Webb** & **Colin** **North's** **Basics** **Come Together** 'I Am The WuTang' **ishy** **praised** **poor** **pop** **conclusion** **from** **1803** **gill** **with** **Trick** **On** **Turn** **The** **Next** **Light** **Walk** **On** **Glided** **Spirit** **shy** **jiggled** **truncated** **sample** **143.7-144pm** **Original** **Root** **Knock** **Mix**, **paired** **now** **by** **jungle** **and** **hardcore** **144pm** **118.8-119pm** **Chris** & **Jones** **Disjunct** **Believe**, **cozzery** **119.8-119pm** **Play** **Girls** **Fully** **Loaded** **0-127.00pm** **Shirley** **Hendrix** **0-127.00pm** **Interview** **Chris** **Wiles** **MICHAEL** **WALTERS** 'Love To The World' (Atlantic/LostWest **AB252**), **gritty** **no** **case** **goes** **hot** **on** **import** **In** **It's** **WuTang** **promoted** **with** **Isley** **O'Jays** **the** **beating** **healy** **0-123.80pm** **Classic** **Club** **Mix**, **origin** **123.80pm** **0-124.00pm** **and** **the** **Ghost** **Mix** **and** **troubled** **slately** **125-00pm** **in** **the** **Club** **Dub**, **fat** **and** **laid** **125.79pm** **Five** **Island** **Remix** **and** **spiner** **123.80pm** **Junior** **Born** **Beef**, **plus** **a** **swirling** **Steve** **Womack** **0-96.80pm** **Redhead** **Kingpin** **Mix** **36AL** **'Newborn** **Blitz** **(CIT** **ZANO** **287**), **light** **gilly** **moans** **coolly** **131pm** **121.80pm** **McKee** **Club** **Mix** **Dub**, **gilly** **swirling** **123.0-0pm** **Brothers** **In** **Rhythm** **Club** **Mix** **plus** **Hercules** & **Dagob's** **horred** **and** **graged** **jerky** **131pm** **Friend** **For** **Life** **on** **commercial** **12-11h**, **turne** **121.80pm** **David** **Madden** **activ** **ating** **the** **above** **gill** **on** **his** **second** **live** **performance**, **the** **second** **with** **a** **new** **Thymis** **0-11.43pm** **Tray** **Arbent** **Mix** **10** **PAADISIO** 'On A High' (Transmission/MADclub **Dub** **Records** **MCST** 2012), **Must** **Knigh**

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the ins & outs of imports & exports

the flow of dance music around Europe is reaching new heights. sarah davis reports on the companies creating hits across the continent

Fast and flexible is the name of the game when it comes to importing and exporting dance in the Nineties.

With the incredibly quick turnover in the dance scene, it's vital for importers and exporters to make a move on hot tunes so they become hits and the labels license their product via someone else. It's also increasingly important for them to develop their business in new styles of music across the whole of Europe. From importing French rap into the UK to exporting jungle to Greece, every possibility is now being explored.

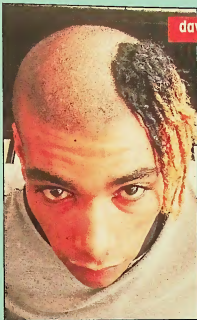
Imports are no longer the sole domain of obscure anorak D.J.s. London-based Amato Discos has scored significant success this year thanks to a UK number one with Whigfield on the Systematic label and a number three for the WEA-licensed Corona. Both were originally imported from Italy. Amato managing director Mario Howell says the Netherlands and Italy are Amato's key territories. "We know the style of music and we know how to meet demand and how to create demand so we can tell which tracks will go well," he says.

Many importers and exporters have become specialists in their fields, moving fast to jump on trends before anyone else even realises it is a trend.

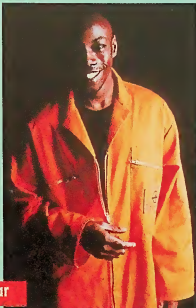
Brighton-based In A Silent Way has made a name for itself among the jazzy rap cognoscenti for its bold development of French, Italian and Turkish-speaking rap artists, one of the most successful being Parisian MC Solaar. And it has imported trendsetting albums like the Jimmy Jay compilation of hip hop tracks produced by hot French rap producer Jimmy Jay. It has also been at the head of the experimental ambient pack with albums from German labels such as Refine and artists such as Air Liquid.

Manu, head of A&R, puts the company's success down to its decision to take an A&R role in the records it decides to work. "We create trends, we don't follow them," says Manu. "When we first brought in MC Solaar we got him known by working with London-based specialist dance shop Mr Gong and key people including Gilles Peterson, Wilberforce, Patrick Forge, DJ Dabba and magazines like Touch, Straight No Chaser and Blues And Soul."

Conversely, one way in which exporters reach UK trends in Europe is by exporting all the UK dance magazines including *RM*, *MixMag* and *DJ*.



dave angel



mc solaar

Club and DJ charts are vital for creating a buzz about tracks, influencing D.J.s and generating demand. Some exporters also contribute to dance charts in European magazines. For instance, Caroline is one of a number of exporters which compiles a chart of current top sellers for Italian dance magazine *Dissolaid*.

Today's importers have to be creative to remain competitive. Empire is chuffed with the success of new energy Dutch label Moving Melodies which the company believes began a trend for imported labels in the UK.

Sales manager Gary Dadman says, "We started that label off. We took the old book catalogue and created a buzz and now everyone's jumped on the bandwagon."

Along with Moving Melodies, Italian labels Karma Sutra, LMM, Muzak and Moving Underground have also become consistently popular imports to the UK.

Exporting new/old tracks is also proving big business. Italian label D-Vision mainly

- licenses US and UK tracks and then commissions
- high standard remixes for its own territories.

- Its tracks are re-exported and often become a must-have for D.J.s all over Europe because of their unique appeal.
- Lasgo's dance buyer Martin Gsch reports similar success on export for UK releases of US tracks that are often overlooked first time around.
- He says "The Fire Island UK remix of Vivian Large on Slip N Slide has done really well. So has Nightcrawlers on fire and I estimate that between all the exporters, it has probably done around 5,000. People keep coming back for more of these tracks and some have been bigger than the original. This trend has lasted all summer and it will continue to the end of the year."

- Contact (UK) has scored hits with funk, garage and acid jazz product

- particularly in a growing French market. The labels prompting this success include Mo' Wax - now on its 28th release, Dorado, Boogie Back and new fliptop label Pussy Foot.

- New Electronica is also into the re-exporting game. Its compilation albums, which feature electronic music artists from all over Europe, are shifting a considerable number of units across the continent. Label manager Tim Millington says, "They do well in Holland, Germany and France. For every sale we have in the UK, we have about three on the continent. The albums do have a more European feel though. For example, our latest album, Agenda 22, features lots of Dutch artists we've licensed from labels like Evoluta."
- The success of homegrown UK product has been ruled recently although exports from experimental house and techno/raze labels such as A13, Slunk, Rising High,



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10
WE A
DISCO

Since Wave, Satens Of Paradise and Warp, are marching into the profile, Lesgo says fledgling brands like A13 is flying high and label founder Chris Mossy says his export of Lesgo has been pivotal in that success. Lesgo are really good, always coming in with pretty high orders and they give you cash on delivery, which is very good if you're a small company like we are - it gives you the cash to get on with your other product," he says.

"Our product gets a lot of interest, particularly from the Netherlands and Germany. We've had more enquiries than we can handle from anywhere else, particularly for our latest album, Experimento, a compilation of tracks by Black Dog, Trecca, Dave Angel, Edge of Motion, Stasis, Kinesthesia and Plasma. We have sold 3,500 on pre-sale alone." Skunk, a former Big Life export and now independent, is currently hot in

Italy. Label owner Simon Skunk says he uses most of the key exporters, and his brand of dubby techno/trance has picked up fine reviews and excellent feedback from Italian DJs.

"Up-and-coming DJ Francesco Fata has branched Skunk as his top label," he says. Skunk has also notched up considerable sales in Germany, most recently with Third Alternative's last track of which MMS took 1,200.

Germany remains the strongest European territory due to sheer population size and Windsong reports strong exports for product ranging from the Peace Frog and New Electraica labels to other funk and acid jazz labels.

However, less developed markets are also creeping into the spotlight. Caroline's business with Switzerland is growing dramatically. Its dance manager Russell Trebcock says this is because the Swiss are keen to keep up with what is happening in the UK. "We keep getting asked for good UK product. Recently it's been 'Feel What You Want' by Kristine W on Champion and Brand New Heavies who are massive here. Italy is still our biggest market though," he says.

Spain is also becoming a strong market, although with a taste for more commercial hi-NRG tracks.

Francisco Diaz, Windsong's dance department manager, says, "The Spanish are in a world of their own. They're not so fashion conscious as Italy but acts that do well are Jam & Spoon and D-Ream and hi-NRG labels such as Kicne and Passion."

But trends that are huge in the UK do not necessarily translate to mainland Europe.

Except for Greece, the Netherlands and the UK interest in France, the jungle craze sweeping the UK is not being reflected on the continent. Greece has always been a



hardcore stronghold so jungle is a natural development and has taken off in a big way.

Caroline Reinforced, Kiki' and Sub Base are strong sellers; Lesgo reports the same for Moving Shadow and Formotion.

Marlin Clerch says he is constantly being hassled for details of forthcoming jungle releases and he predicts the genre will begin to take hold in other countries if it continues to chart in the UK. "M-Beat sold huge amounts and UK Apache is starting to pick up - it takes a few weeks after they chart," he says.

The ultimate prize for importers and exporters is securing that elusive exclusive label deal.

Amato has just grabbed an exclusive worldwide distribution deal with Sound Of Ministry, a label which was spawned from London's Ministry Of Sound club and which is now growing well with exports of the Maslax & Work production of 'Voices In My Mind' by Voices. The deal before release, Amato reported export pre-sales of 5,600 units. But a deal like this is rare, few labels use any one importer or exporter exclusively; they prefer to cover all bases by using a number of companies.

With the current short life of most dance tracks - often as little as three weeks - getting your product into as many places as possible by using as many import/exporters as possible makes sound business sense.

And that should result in a healthy and profitable future for all those European companies concerned.

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The European Dance Music Convention has grown from its humble beginnings as the Dutch DJ and music convention of the Milky Way club in 1988 to an event which seeks to reach out across international boundaries. Billed as pan-European event since 1991, last year's convention attracted around 350 delegates with at least 200 of them from outside the Netherlands.

And the organisers of the seventh EDMC, which is being held this year in Amsterdam from October 22-24, are hoping it can become a vital forum for dance business across the continent.

In keeping with the organisers' aims, the main thrust of this year's event is communication so the formal atmosphere of the RAI Convention Centre in Amsterdam has been abandoned in favour of the Jolly Hotel Carlton which, if the name is anything to go by, should provide a

communication is the key – at panel events and parties – at this year's european dance music convention, writes caroline moss

more dance-industry friendly venue in the centre of the city.

Med Medaille, director of Champion Records, is cheered by this development. "The RAI was right outside the city and hardly anybody was there," he says. "Convention centre apart, the event provides an excuse for members of the dance industry to gather for a wild weekend and Amsterdam, with its clubs, bars and nightclub legal policies, is the ideal venue. "Everybody likes going to Amsterdam and to be given the opportunity to hang out together," says Medaille. "It's also useful to meet people from Europe and America as well as our Dutch licensees."

Although no-one is trying to play down the importance of social events at a dance music convention, at the end of the day it's all about forging new contacts and getting down to business. This is precisely what the organisers have made their priority in planning the daily events and structuring the conference.

"We're making it easier to network and to learn new things," says daytime programme co-ordinator Mario Jimenez. "We want to take dance music further this year so everybody can connect on a European scale. It's going to be much easier for people to meet each other."

To this end, the formal panels of previous years are being replaced by open discussions which encourage all participants to contribute. A panel of artists, DJs and producers will also be on hand at the discussions to give their perspectives on topics such as European publishers, promotion, promoters and labels. In addition there will be insights into the workings of the dance industry by the likes of Joan Paoli de Coster, producer of 2 Unlimited and owner of Byle Records.

Solidarity will be given to the various European communities in attendance with meetings which focus on specific territories including Scandinavia, Benelux, UK, GMS, Italy, France and Spain. At

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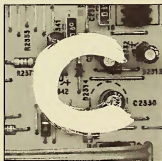
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other meetings, there will be information on labels, distributors and other sectors of the industry as well as music showcases.

Technology is also playing a corner part in this year's convention.

For on-the-spot demos of the latest tunes or videos, a room equipped with audio and video facilities for various formats will be available to all participants. Belgian techno-lifestyle magazine Wave has set up another room

with Internet and CD-I systems. And on a more basic level, to make absolutely sure that participants will find it easy to meet up, a message and information centre is at their disposal.

"This convention will probably be especially beneficial to people from the European dance industry outside the UK," says Lech Riches, head of press and international at XL Recordings, who plans to attend again this year. "I always meet with my licensees but the majority of the serious hanging out is the people I know from London." The UK dance industry certainly benefits from the close-knit network it has become but it's not the same story for the smaller and further-flung territories. However, events like the European Dance Music

Convention should go a long way towards

consolidating a Europe-wide dance industry network.

"I think if dance means anything to people then they'll certainly be there," says Jimenez. "It's for the progress of dance, which may be fragmented but covers a huge geographical area. If more people get together and make contact then dance music stands to go a lot further."

omar



the sn guide to what's on at the euro dance music convention

night-time

all over amsterdam night - friday, october 21

- Akashon Saba
- Arena Underground Danceworld
- Escape R&B night
- Mazzo Clubnight
- Milkweg Groove Club Goes Bassline (rap and live grooves with Nuclearity)
- Near Beach Sessia Lerou (gazzdance)
- Paradise Numb/Dive VIP party
- Richter Clubnight (DJ Candy J)
- Roxy Clubnight (DJ Candy J)
- The Temple Opening night with Joceyln Brown

saturday, october 22

- Amnesia 22.00: Clubnight (DJs Petrov & Hamman)
- Arena 23.00: 60s & 70s party (DJ Mad Ed)
- Cash 22.00: Clubnight (DJ Dennis)
- Dansen bij Jansen 23.00: Clubnight (DJ Jesse)
- Escape 21.00: Sound of Amsterdam by Rhythm Records & Outland Fresh Fruit (the Goodman)
- Fan Factory Clubnight (DJs Jeff Mills, Space Navigator)

daytime

saturday, october 22

- 12.00-16.00: registration (mezzanine)
- 13.00-17.00: Clubnight Dance Theatre (Akashon)
- 16.00-18.00: cocktail party (mezzanine)

sunday, october 23

- 12.00: Interviews with industry leaders (Tulp room)
- 14.00-15.30: Focus on Benlux (Puccini)
- 15.30-16.30: European Publishers (Pogginin)
- 15.30-17.00: Focus on the UK (Puccini)
- 20.00-22.00: DJ, artist and producer panel (Arena)

monday, october 24

- 12.00-13.30: Promoters, marketing and promotion discussion (Pogginin)
- 13.45-15.15: Dance media discussion (Pogginin)
- 14.00-15.15: Focus on FAS (Puccini)
- 15.30-17.00: Focus on Italy, France and Spain (Puccini)

- Mercanti Plaza 23.00: Amsterdam FM Fun Raising Party
- Mercanti Plaza 23.00: Looney Tunes Afterparty
- Mazzo Unify Party
- Milkweg 22.00: Bad Manners
- Arena 21.00: Dance Arena Nightclub Night
- Near Beach 22.00: All The Kings Men
- Paradise 21.00: Welcome To The Future featuring Eddy de Clerq, Zodiac Soundsystem and Human Beings
- Richter 00.00: DJ Ron
- Roxy 23.00: DJs Ardy B, Marqee & Stefan

- Seymour Likely Too 00.00: Wet & Wild, DJ Paul
- SoulKitchen 23.00: DJ Dr Triang
- Tiljui 23.00: DJ Rob
- Westergastfabriek 23.00: P-Funk party

sunday, october 23

- Arena 19.00: DJ Meeting: Underground Clash, DJs Mr G, Laurent Garner
- Dansen bij Jansen 23.00: Clubnight (DJ Robber! Stear)
- Escape 22.00: Hour Power (Hoei Vandy O'Mall)
- Fan Factory Afterhour (DJs E-onie, Paulo Romelt)

- Mercanti 20.00: Holland Hardware United, DJ's Denis, Dankover, Body Lotion, G-rossen
- Few Mazzo 23.00: The Gathering (DJ Lucas)
- Milkweg 21.00: Red, Hot and Cool, DJ Graham B, Omar, The Hippos Connection
- Near Beach 22.00: Jazzdance Showcase: Zova Nembla & Jam
- Paradise 22.00: Live on Stage: The Orb, DJ Alex Paterson, DJ Lewis
- Richter 00.00: Clubnight (DJ Crazy Sean)
- Roxy 23.00: Funclub, DJ Dr Fresh Lip!
- Seymour Likely Too 00.00: New Amsterdam (DJ Joost van Bellen & acts)
- SoulKitchen 23.00: DJ Dr Triang
- Tiljui 23.00: DJ Jazzy J


monday, october 24

- Mercanti 20.00: The Ultimate Dance Event 94: Culture Beat, DJ Bobo, Atlantic Coast, OS Millen, 60 the Prince of Jazz (David & Came Grant), Sonic Surfers
- Mazzo 23.00: Manic Monday (DJs Dana & Jercan)
- Richter Clubnight (DJ Graham B)
- Roxy Afterparty

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Mothers' favourite Tom Jones is making a bid for dancefloor domination with the release of his new single "If I Only Knew". The new track is produced by **Trevor Horn**, who worked on Tom's classic version of Prince's "Kiss", and has been remixed by Inner City and T-Empo. **Sabrettes and Euro Beat 2000** are holding a party on October 19 at the **Raw** club, Bedford Avenue, London WC1. DJs will be **Andrew Weatherall**, **Dave Clarke** and **Tony Saplano**. This week also sees the release of Saplano's new single "Maniac", that jogs along at a snappy 154 bpm... American label **Moonshine**, which currently distributes DMC product in the States, is to add to its British catalogue with "The Sound Of Cleveland City" compilation, which the label has just signed. Moonshine is also releasing a new compilation in the UK called "Hardraizer", an album bringing together some big club tunes of the last year. The LP has been mixed by Trade DJ **Tall Paul Newman** and features tracks by the likes of Tin Tin Out, Black Diamond and Sourmash... Japanese label **Time** is issuing its new compilation "Emil 33394", using **Sound Space**, the new sound-processing system developed by **Roland**. The system makes tracks by the likes of Sine, Gas and Miasma sound as if they're in 3D... **Soma Records**, one of Scotland's first and best house labels, is celebrating its third anniversary with the release of a



compilation LP, fittingly enough called "The Soma Compilation". The LP is packed full of goodies including **One Dove's** "Folien", which was previously only available on white label, and **Richie Hawtin's** new mix of **Siam's** "Positive Education". The first 1,000 vinyl copies of the LP will be shrinkwrapped with **Rejuvenation's** ultra rare "Work In Progress" EP... The **Netherlands' Sonic Surfers** are to have their latest single "Tell Me" mixed by **The Association**, recently responsible for mixes on **Juliet Roberts** and **Gwen Dickie**. The group, who've scored four big dance hits in the Netherlands, will also be making their first UK appearances at **Zens** in Dartford and **Dukes** in Chelmsford on October 31, and at **Hollywoods** in Romford and the Leicester Square **Equinox** on November 1... **The Camel Jam** is a new live/club night happening at London's Bedford Avenue **Raw** club every Saturday. Among the hot live acts so far lined up are **Jhelisa Anderson** (October 22), **Misty Oldland** (November 3), **McKoy** (17) and **Vibe Tribe** (21)... Frankfurt electronic maestro **Oliver Lieb** releases a new LP from his Spiselsob project on October 31. Entitled "A Day On Our Planet", this new Harthouse LP will be supported by a tour featuring **Spiselsob** and **Horrorific**, pencilled in for November... **AND THE BEAT GOES ON!**

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I'LL MAKE LOVE TO YOU
18 25

18 25	TU MAKE LOVE TO YOU	Boyz II Men	Meridian
19 26	PLANK! CAMMY	Patricia	East West
32 27	VIVA LA MEGABABES	Suzanne	Foxy/Patience
25 28	SHE IS SUFFERING	Melanie Smart/Patrice	Eric
17 29	ZOMBIE	The Downstair	Island
22 30	PUSH THE FEELING ON	Nasrullahs	IRV
31 31	THE STRANGEST PARTY (THESE ARE THE TIMES)	ROS	Mercury
19 32	SPACE CONVOY	Jamiroqum	Some 52
36 33	LOON BUT DON'T TOUCH EP	Sax	Parade/Int
34 34	EI TEKGO (THE DRINK)	2 In A Row	Parade
21 35	LOVE IS ALL AROUND	Wet Wet Wet	Parade/Disambig
31 36	OWESTIMAW, OWESTIMAW (LET'S A BOND)	Sam & Lisa Williams	S&B
35 37	7 SECONDS	Yousang W/Don't Dream House/Creem/Don't Dream	Parade
38 38	SHERRI DON'T FAIL ME NOW!	Stevie Cup	Parade
26 39	THAT'S THE WAY YOU DO IT	Parade Kings	Parade
24 40	INCREASIBLE (REMIX)	M-Ear remixes/Queen Lev	Bliss

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● MICHELLE SWEENEY - THIS TIME	(EAST WEST)
● PINK FLOYD - KEEP TALKING	(EMI)
● MASSIVE - SLY	(VIRGIN)
● TERRY HALL - SENSE	(EAST WEST)
● STING - WHEN WE DANCE	(A&M)
● SPIN DOCTORS - MARY JANE	(EPIC)
● MAXX - YOU CAN GET IT	(PULSE B)
● BRYAN FERRY - YOUR PAINTED SMILE	(VIRGIN)
● MICHAEL WATFORD - LOVE TO THE WORLD	(ATLANTIC)

10 HOT HITS TIPPED TO CHART NEXT WEEK

10 25	PROTECTION	Melrose Place	Meridian
21 26	THE BEST OF UB40 Vol. 1	UB40	Meridian
19 27	SIMPLY THE BEST	Tina Turner	Capitol
15 28	DIVINE INTERVENTION	Sade	American
17 29	IF THE BONES HAD ROSE HANNA, THE SPIRITS	In The Flesh/Bar	Parade
30 30	MICHELLE GAYLE	Mos Def/Dave	1st Avenue/RCR
23 31	EVERYONE ELSE IS DOWN IT, SO WHY CAN'T WE?	The Outcasts	Island
24 32	ONE WOMAN - THE ULTIMATE COLLECTION	Diana Ross	EMI
33 33	BACK TO BACK	Dave Navro	Parade/CIN TV
25 34	DIVINE MADNESS	Moriss	Meridian
22 35	DREAM ON Vol. 1	D-Ram	FOX/Mercury
29 36	INTERPRETATIONS	The Capenters	A&M
26 37	BROTHER SISTER	The Brian Auger Trinity	Atco/Jazztime
28 38	ALWAYS & FOREVER	Enigma	EMI
39 39	ALIVE IN HELL	Mot Low	Pure Music
18 40	KYLE MINOGUE	Kyle Minogue	Decca/Atlantic/PCA

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ROCK

This Last

1	1	DIVINE INTERVENTION	Slayer	American 7432126372 (BMG)
2	1	CRANK	Almighty	Chrysalis CDCHRZ 6086 (E)
3	2	SUPERUNKNOWN	Soundgarden	A&M 5402152 (F)
4	4	NEVERMIND	Nirvana	DGC DGC0 24425 (BMG)
5	3	BORN DEAD	Blue Coat	Virgin RSYND 2 (E)
6	3	THE HOLY BIBLE	Manic Street Preachers	Epic 471422 (SM)
7	16	KEEP THE FAITH	Bon Jovi	Jambco 5141972 (F)
8	5	SWAGGER	Gun	A&M 5402544 (F)
9	12	SO FAR SO GOOD	Bryan Adams	A&M 5401572 (F)
10	14	GET A GRIP	Aerosmith	Geffen GED 24444 (BMG)

11	10	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 759276812 (W)
12	7	IN UTERO	Nirvana	Geffen GED 24536 (BMG)
13	8	HOW TO MAKE FRIENDS...	Total Vegas	VEGASCD 2 (E)
14	15	TEN	Epic 4588842 (SM)	
15	9	GATHERING OF FREAKS	MFN COMFN 165 (P)	
16	19	THE ULTIMATE EXPERIENCE	PolyGram TV 5172325 (F)	
17	19	SLIPPERY WHEN WET	Vertigo VERHCD 38 (F)	
18	11	GREATEST HITS	EMI CDEM 1005 (E)	
19	17	BAT OUT OF HELL II - BACK ...	Virgin CDV 2716 (E)	
20	20	BURN MY EYES	Roadrunner RR 90169 (P)	

Madrigal Ensemble of Moscow	Melody 742118119 (K)
Various Artists	Elektra EK7442 (W)
Zimmer/Upshaw/Lord, Sinf	EMI Nations 75573822 (W)
Various	Teldec 4509970852 (W)
Original Soundtrack	EMI CDEM700 (W)
Various Artists	MCA MCD 10969 (BMG)
Nigel Kennedy/ECCO	Decca 4439852 (F)
Anonymous 4	EMI CDNHGEZ (E)
Various Artists	Harmonia Mundi HMU 907109 (RM)
	Classica FM CFMCD 2 (SM)

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CLASSICAL CHART

This Last

1	1	THE 3 TENDERS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Teldec 450992002 (W)
2	NEW	DR HILARY JONES' CLASSIC RELAXATION	Various Artists	Deutsche Grammophon 446112 (F)
3	2	OFFICHIUM	Jan Garbarek/Hilfand Ensemble	ECM 446393 (P)
4	3	THE PIANO	Michael Hillman	Venture CDVEX919 (E)
5	4	CANTO GREGORIANO	Monks Chorus Sibus	EMI Classics CMS 56212 (E)
6	5	IN CONCERT	Carreras, Pavarotti, Domingo	Decca 430332 (F)
7	6	TRANQUILITY	Various Artists	EMI CDC555432 (E)
8	10	THE CLASSIC EXPERIENCE	Various	EMI EMTV0 45 (E)
9	7	AMANDA ROOCROFT	Roocroft/PDI/Welser-Moest	EMI Classics CDC 555602 (E)
10	8	ESSENTIAL MUSIC OF ENGLAND	Various Artists	Decca 4439362 (F)

11 NEW THE ORTHODOX TRADITION

12	9	CLASSIC ADS	Various Artists	EMI CDZ 56811 (E)
13	19	GORECKI SYMPHONY 3	Zimmer/Upshaw/Lord, Sinf	EMI Nations 75573822 (W)
14	11	CLASSIC SLEEPIES	Various	Teldec 4509970852 (W)
15	13	CLASSIC EXPERIENCE II	Various	EMI CDEM700 (W)
16	15	SCHINDLER'S LIST	Original Soundtrack	MCA MCD 10969 (BMG)
17	12	YOUR HUNDRED BEST TONES: TOP 20	Various Artists	Decca 4439852 (F)
18	14	VIVALDI FOUR SEASONS	Nigel Kennedy/ECCO	EMI CDNHGEZ (E)
19	NEW	LEWIS' ILLUSION	Anonymous 4	Harmonia Mundi HMU 907109 (RM)
20	18	CLASSIC FM - NOCTURNE	Various Artists	Classica FM CFMCD 2 (SM)

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CLASSIC FM

MID PRICE

This Last

1	1	DISCO 2	Pet Shop Boys	Parlophone CDPCSD 159 (E)
2	2	SLIPPERY WHEN WET	Bon Jovi	Vertigo 630242 (F)
3	NEW	LEISURE	Blur	Foed CDP 7975662 (F)
4	5	NEW JERSEY	Bon Jovi	Vertigo 630452 (F)
5	NEW	PRETTY WOMAN	Original Soundtrack	EMI CDP 7934522 (F)
6	NEW	LIVE AT THE ROYAL ALBERT HALL	Lace Longphone	Premier CDOPR 126 (E)
7	NEW	CHEEK YOUR HEAD	Beastie Boys	Capitol CDEST 2171 (E)
8	4	HITS OUT OF HELL	Meat Loaf	Epic 4504472 (SM)
9	7	HEAVEN AND HELL	Bonnie Tyler/Meat Loaf	Columbia 4738682 (SM)
10	NEW	KNOWING ME KNOWING YOU 2	Alan Partridge	BBG BBCCD 883 (P)

11 17 THE BLUES BROTHERS (OST)

12	6	TRACY CHAPMAN	Tracy Chapman	Atlantic K 50712 (W)
13	8	GREENSLEEVES SAMPLER 10	Various Greensleeves	Elektra EK7442 (W)
14	3	BAD BROTHER - RON JORDAN MEETS DJ KRUSH	Ron Jordan/Ronnie Jordan/DJ Krush	Island IMCD 8024 (F)
15	11	THE DISNEY COLLECTION VOLUME 1	Various Artists	Pickwick/Disneyland DSTCD453 (PK)
16	10	MTV UNPLUGGED EP	Mariah Carey	Columbia 4718692 (SM)
17	9	PUMP	Aerosmith	Geffen GED 24254 (BMG)
18	15	DOCK OF THE BAY - DEFINITIVE COLLECTION	Otis Redding	Atlantic 9548317082 (W)
19	20	CLASSIC ADS	Various Artists	EMI CDZ 56811 (E)
20	18	CROWDED HOUSE	Crowded House	Capitol CDEST 2016 (E)

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INDEPENDENT SINGLES

This Last Wks

1	NEW	1	MOVE IT UPBING BEAT	Cappella	Internal Dance IDC 7 (RTM/P)
2	1	6	INCREDIBLE	M-Beat/General Levy	Rank CDRENK 45 (SRD)
3	2	3	OOH AAH (G-SPOT)	Wayne Marshall	Soulfloww SOULCDS 321 (JS)
4	NEW	1	I REMEMBER	Coolio	Tommy Boy TEXCD 635 (RTM/P)
5	5	3	ORIGINAL NUTTASH	UK Agents with ShyFX	Sweet Of Underpass SWO 0902 (SRD)
6	8	3	HUG MY SOUL	Saint Euzenne	Heavenly HVN 4202 (P)
7	NEW	1	ENIS ZWEI POLIZEI	Mo-Do	ZYX ZYX 73638 (Self)
8	4	2	COMING DOWN	Cult	Beggars Banquet BBG4000 (RTM/P)
9	NEW	1	ANTI EP	Anteache	Warp WAP 5402 (RTM/P)
10	7	4	WE ARE THE PIGS	Suede	Nude 10CD (RTM/P)
11	3	2	I DON'T KNOW WHERE IT COMES...	Ride	Creation CRESCD 189R (P)
12	8	4	ARE WE HEREP?	Orbital	Internal LUCD 15 (RTM/P)
13	11	3	THE POWER OF LOVE	Q-Tex	Stealin' STGAT 8020 (RTM/P)
14	9	4	FORTUNES OF WAR	Fish	Dick Bros. DDICK 080204 (V)
15	19	2	LIVE FOREVER	Oasis	Creation CRESCD 185 (SM/VV)
16	13	2	WILMOT	Sabres Of Paradise	Warp WAP 5402 (RTM/P)
17	15	7	LOKEE HEBE	Transglobal Underground	Nation NR 4300 (RTM/P)
18	16	2	R U SLEEPING	Indo	Azul AZNY 029 (V)
19	12	3	FM A BITCH	Olga	U.M.M. UMMA 144 (RTM/P)
20	RE	1	ON YA WAY '94	Helicopter	Helicopter TIC 00700 (SRD)

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INDEPENDENT ALBUMS

This Last Wks

1	2	6	DEFINITELY MAYBE	Oasis	Creation CRECD 169 (SM/VV)
2	1	2	BEST MIXES FROM THE ALBUM...	Burk	One Little Indian 152TP ZCD (P)
3	NEW	1	AMERICAN THINGS	Virco	Misty Fresh FLATCD 9 (P)
4	3	3	DOS DEOS MIS AMIGOS	Pap Wih Eat Isell	Infectious INFECT 1000X (RTM/P)
5	5	2	OUT OF HERE	Corndory	Elektra JAZZ JAZZCD 107 (W)
6	8	7	EVERYONE'S GOT ONE	Echobelly	Faave FAUV 3CD (SMV)
7	9	9	SNIVILLATION	Orbital	Internal Dance TRUCD 5 (RTM/P)
8	6	2	FILE UNDER EASY LISTENING	Sugar	Creation CRECD 172 (P)
9	7	3	TENDR JUNKIES	Ultra-Sonic	Chibucos DCSR 002 (P)
10	NEW	1	COWBOYS & ALIENS	Kitchens Of Distinction	One Little Indian TPLP 35CD (P)
11	10	2	OFFICHIUM	Jan Garbarek/Hilland...	ECM 445392 (P)
12	NEW	1	SIRENES	System 7	Butterfly BS1D 20 (P)
13	12	65	DEBUT	Blork	One Little Indian TPLP 31CD (P)
14	NEW	1	SUEDE	Suede	Nude NUDE 102 (RTM/P)
15	NEW	1	JOHN AUSTIN RUTLEDGE	Done Lyng Dune	Abstract Sounds ABT 090CD (P)
16	4	2	(COME ON, JOIN) THE HIGH...	These Animal Men	Hi-Rise Recordings FLATCD 8 (P)
17	3	3	GATHERING OF FREAKS	Freak Of Nature	Musica For Nations COMFN 169 (P)
18	RE	1	THE VERY BEST OF	Electric Light Orchestra	Dino DINCSD 90 (P)
19	RE	1	THE VERY BEST OF	Randy Crawford	Dino DINCSD 90 (P)
20	17	2	LEVELLING THE LAND	The Levellers	China WOLCLD 1022 (P)

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- National newspapers and Women's press coverage.
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THE OFFICIAL
music week
 CHARTS
 22 OCTOBER 1994

THIS AIRPLAY CHART IS THE MOST UP-TO-DATE AVAILABLE

It combines Radio One and IR played in a weighting system derived from the latest audited listening figures. IR stations contributing data include:

102.6 FM Signal One; 2CR FM; 96.4 FM BRMB; Air FM; Atlantic 252; BBC Radio 1; Beacon; Borders; Broadland; Capital FM; Central FM; Chiltern Network; City; Clyde One FM; Cool FM; County Sound Network; Downtown; Essex; Forth RFM; Fox FM; GWR FM; Hallam FM; Hereford; Invicta FM; Lincs FM; MFM 103.4 & 97.1; Manx; Mercury; Metro FM; Moray Firth; NorthSound; Orchard FM; Piccadilly 94; 103 FM; Pirate FM; Power FM; Q103; Red Dragon; SGR FM; Swansea Sound; TFM; Tay; The Pulse; Trent; Viking FM; Virgin 1215; Wvvern.

THIS REPRESENTS
 83.76% OF POP RADIO
 LISTENING IN THE UK

This Week	Last Week	Title Artist (Label)	Last weeks IFM Playlist	Station with most plays	This Week	Last Week	Title Artist (Label)	Last weeks IFM Playlist	Station with most plays
1	1	SECRET Madonna (Mercury)	P	Chiltern Network	21	11	YOU GOT ME ROCKING The Rolling Stones (Virgin)	A	Forth RFM
2	11	BABY COME BACK Pats Benatar (Virgin)	P	Chiltern Network	22	11	THIS IS YOUR NIGHT Heavy D & The Boys (Upstart)	A	Chiltern Network
3	1	ALWAYS Ben Jelen (Jive)	P	Essex	23	11	SEVENTEEN Le Leese (Mercury)	A	Red Dragon
4	1	RHYTHM OF THE NIGHT Corona (WEA)	P	Chiltern Network	24	11	SPACE COWBOY Junior (Sony ST)	A	Chiltern Network
5	1	STAY (I MISSED YOU) Lisa Loeb & Nine Stories (RCA)	A	MFM 103.4 & 97.1	25	11	SHE'S GOT THAT VIBE B Kelly & P Diddy & Public Announcement (Jive)	B	Power FM
6	1	SATURDAY NIGHT Wesley (Systematic)	P	Chiltern Network	26	NEW	IF I GIVE YOU MY NUMBER 7.2 & Duncan (355)	A	BBC Radio 1
7	1	ENDLESS LOVE Luther Vandross & Mariah Carey (Epic)	A	Chiltern Network	27	11	CIGARETTES & ALCOHOL Oasis (Creation)	A	BBC Radio 1
8	1	SWEETNESS Michelle Gayle (RCA)	A	Chiltern Network	28	NEW	GOD TALKi Amos (East West)	A	BBC Radio 1
9	1	RIGHT BESIDE YOU Sophie & Hawkins (Columbia)	A	Chiltern Network	29	NEW	VIVA LA MEGABEST Shampoo (Popton)	A	Central FM
10	1	7 SECONDS Yvonne Ruff (Beat Network/Cherry)	A	Chiltern Network	30	11	THE STRANGEST PARTY INXS (Mercury)	B	Aire FM
11	1	SURE (Like That) (RCA)	P	Chiltern Network	31	NEW	SPEND SOME TIME Brand New Heavies (Acid Jazz)	B	Red Dragon
12	1	I'LL MAKE LOVE II YOU Boyz II Men (Motown)	A	Chiltern Network	32	11	RAIN KING Crossing Crosses (Deffnet)	B	Cool FM
13	1	CIRCLE OF LIFE Ethos John (Rocket)	A	96.4 FM BRMB	33	NEW	STARS Chris Black (Wild Card)	B	Red Dragon
14	1	WELCOME TO TOMORROW Snap (Last Summer) (Arista)	A	Forth RFM	34	11	SEARCHING China Black (Wild Card)	B	Clyde One FM
15	1	WELCOME TO TOMORROW C2 Lewis (Black Market)	P	Chiltern Network	35	NEW	BELIEVE WHAT YOU'RE SAYING Sugar (Creation)	N	BBC Radio 1
16	1	HEY NOW (GIRLS JUST WANT TO HAVE FUN) Cyndi Lauper (Epic)	A	Chiltern Network	36	NEW	OH BABY Lu (Eternal) (EMI)	B	Borders
17	1	STEAM East 17 (Gambler)	P	Power FM	37	NEW	WHEN WE DANCE Sade (ASAP)	B	Capital FM
18	1	TURN THE BEAT AROUND Gloria Estefan (Epic)	A	MFM 103.4 & 97.1	38	NEW	WHEN WE DANCE Sade (JRT)	A	Chiltern Network
19	1	WHAT'S THE FREQUENCY, KENNETH? HIM (Hush) Brothers	A	Chiltern Network	39	11	CRAZY FOR YOU Lu Lou (Mercury)	A	Atlantic 252
20	1	CONFIDE IN ME Kyle Minogue (Decca/Universal)	A	Chiltern Network	40	NEW	CAN YOU FEEL IT? Red 2 (Real Gone) (The Mad Stinson) (Polygram)	B	Chiltern Network

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BREAKERS

This Week	Title Artist (Label)	Last Week	Title Artist (Label)
1	CONNECTION Estrella (Deceptive)	11	ANOTHER NIGHT (MC Ser) & The Real McCoy (Epic)
2	ALL I WANNA DO Sheryl Crow (ASAP)	12	MELODY OF LOVE Diana Summer (Mercury)
3	SOME GIRLS (Shirley Bassey) (Wild Card)	13	THINK TWICE Celina Dion (Epic)
4	WHAT'S GOING ON Music Relief '94 (Live)	14	BACK IT UP Ron S (Chameleon)
5	CRAZY Anselmi (Deffnet)	15	COLD COLD HEART Vivien Jungo (Sirey SD)
6	ABOUT A GIRL Naviana (Deffnet)	16	BANG AND BLAME REM (Warner Bros)
7	A GIRL LIKE YOU Edwyn Collins (Sirey)	17	SLY Massive Attack (Wild Beasts)
8	LOVE NOT LOVE Act Of Faith (Fourth & Broadway)	18	KEEP TALKING Pink Floyd (EMI)
9	NONE OF YOUR BUSINESS Salt 'N' Pepa (Hit)	19	STRANGE CURRENCIES REM (Warner Bros)
10	GOSP LWS (Transworld)	20	WHITE LIE Foreigner (Arista)

Records are outside the Airplay Chart but not in last week's CHART 200 singles chart

NETWORK CHART

VIRGIN 1215 CHART

This Week	Title Artist (Label)	Last Week	Title Artist (Label)
1	SURE (Like That) (RCA)	21	SEARCHING Chiralab (Wild Card)
2	BABY COME BACK Pats Benatar (Virgin)	22	SEVENTEEN Le Leese (Mercury)
3	SATURDAY NIGHT (Systematic)	23	CRAZY FOR YOU Leanne (Mercury)
4	ALWAYS Ben Jelen (Jive)	24	THE STRANGEST PARTY INXS (Mercury)
5	HEY NOW (GIRLS JUST WANT TO HAVE FUN) Cyndi Lauper (Epic)	25	BLAME IT ON ME Eriqen (Virgin)
6	SWEETNESS Michelle Gayle (RCA)	26	LOVE IS ALL AROUND (The Wet Wet Wet) (Popton)
7	CIGARETTES & ALCOHOL Oasis (Creation)	27	CONFIDE IN ME Kyle Minogue (Decca/Universal)
8	STAY (I MISSED YOU) Lisa Loeb & Nine Stories (RCA)	28	NEWBORN FRIEND Sade (JRT)
9	WELCOME TO TOMORROW Snap (Last Summer) (Arista)	29	WHAT'S THE FREQUENCY, KENNETH? HIM (Hush) Brothers
10	WELCOME TO TOMORROW C2 Lewis (Black Market)	30	IF I GIVE YOU MY NUMBER 7.2 & Duncan (355)
11	RHYTHM OF THE NIGHT Corona (WEA)	31	SOME GIRLS (Shirley Bassey) (Wild Card)
12	SECRET Madonna (Mercury)	32	MOVE IT UP Capella (Mercury/Black Market)
13	ENDLESS LOVE Luther Vandross & Mariah Carey (Epic)	33	SPACE COWBOY Junior (Sirey ST)
14	CIRCLE OF LIFE Ethos John (Rocket)	34	JESSIE (John Radford) (Epic)
15	RIGHT BESIDE YOU Sophie & Hawkins (Columbia)	35	YOU GOT ME ROCKING The Rolling Stones (Virgin)
16	7 SECONDS Yvonne Ruff (Beat Network/Cherry)	36	THINK TWICE Celina Dion (Epic)
17	I'LL MAKE LOVE II YOU Boyz II Men (Motown)	37	I WANT THE WORLD (Joe Trifiro) (Epic)
18	STEAM East 17 (Gambler)	38	HEART OF STONE Dave Stewart (Epic)
19	BEST OF MY LOVE C2 Lewis (Black Market)	39	MIDNIGHT AT THE ODISH Brand New Heavies (Acid Jazz)
20	TURN THE BEAT AROUND Gloria Estefan (Epic)	40	CONNECTION Estrella (Deceptive)

This Week	Title Artist (Label)	Last Week	Title Artist (Label)
1	CROSS ROAD - THE BEST OF Ron Jelen (Lambert)	21	LEGEND Bob Dylan (Mercury)
2	MONSTER REM (Warner Bros)	22	THE ULTIMATE COLLECTION Bryan Ferry (Mercury)
3	NO ONE CAN ARGUE No Newborders (Jive)	23	GREATEST HITS Sade (Popton)
4	DODD MAN STAR Jordan (Epic)	24	AUTOMATIC FOR THE PEOPLE REM Warner Bros
5	THINK DEADLY YAKS... AND THEN SOME Qu (Laser) (Epic)	25	THE DEFINITIVE SIMON AND GARfunkel (Mercury/Black Market)
6	DEFINITELY MAYBE Oasis (Creation)	26	WOODOO LOUNGE The Rolling Stones (Virgin)
7	PARKLIFE Blur (Popton/Polygram)	27	THE IMMACULATE COLLECTION Madonna (Sirey)
8	FROM THE CRADLE Eric Drexler (Epic)	28	GLITTERING PRIZE (RCA) Simple Minds (Mercury)
9	THE COMMITMENTS (OST) The Commitments (MCA)	29	FLYER Nene (Geffen)
10	IF I HAD MY OWN (THE GREATEST HITS) (Mercury/Black Market)	30	SEAL Seal (JRT)
11	PROMISED LAND Suzanne Vega (EMI)	31	MONEY FOR NOTHING Dire Straits (Mercury)
12	SIMPLY THE BEST The Tenors (Capitol)	32	HAVE A LITTLE FAITH Joe Cocker (Capitol)
13	IF THE HATEFUL HAS REVENUE... THE DUKLES (Mercury/Black Market)	33	CRANK The Almighty (Deffnet)
14	THE DIVISION BELL Pink Floyd (EMI)	34	AMERICAN THINGS Vanessa Sale (Sirey/Black Market)
15	THE BEST OF BOB VOL. 1 (Epic)	35	THE BEST OF BELINDA VOUL 1 (Mercury/Black Market)
16	REVENGE IS A DIRT ROAD... SO WHY NOT? The Pogues (Virgin)	36	WOODFACE Crowded House (Capitol)
17	DIVINE MADNESS Madness (Mercury)	37	GREATEST HITS (Remastered) Max (Warner Bros)
18	CULT The Cult (RCA/Beggars Banquet)	38	THE BEST OF VAN MORRISON Van Morrison (Polygram)
19	THE GLORY OF GERSHWIN Lenny Kaye (Virgin)	39	STARS Simply Red (Epic)
20	UNPLUGGED Eric Clapton (Epic)	40	SUPERUNKNOWN Goodenough (ASAP)

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US SINGLES

#	Title/Artist	Label
1	I WILL MAKE LOVE TO YOU Boyz II Men (Motown)	
2	ALL I WANNA DO Sheryl Crow (J&R)	
3	ENDLESS LOVE Luther Vandross & Mariah Carey (A&M)	
4	SECRET Madonna (Mercury)	
5	WHEN CAN I SEE YOU Babyface (A&M)	
6	AT YOUR BEST (YOU ARE LOVE) Aaliyah (Blackground)	
7	ANOTHER NIGHT Real McCoy (A&M)	
8	NEVER LIE Ice Cube (J&R)	
9	STROKE YOU UP Changing Faces (Special Forces)	
10	WILD NIGHT John Waikins (Mercury)	
11	I WANNA BE DOWN Brandy (A&M)	
12	100% PURE LOVE Crystal Waters (Mercury)	
13	ALWAYS Real Cool (Mercury)	
14	STAY I MISSED YOU Lisa Loeb & Nine Stories (WCA)	
15	TOOTIE BOLL (UK) (RCA)	
16	DECEMBER 1963 (OH WHAT A NIGHT) Four Seasons (A&M)	
17	HERE COMES THE HOTSTEPPER Ice Cube (J&R)	
18	I'M THE ONLY ONE Melissa Etheridge (J&R)	
19	FLAMIN' YA EAR Greg Kihn (Mercury)	
20	CIRCLE OF LIFE Eric John (Mercury)	
21	TURN THE BEAT AROUND Gloria Estefan (Crescent Moon)	
22	DON'T TUNN AROUND Ace Of Base (Arista)	
23	BRUSHIT RUGHSI (OH) Bone Thugs N Harmony (Atlantic)	
24	FAIR BEHIND Credence (Mercury)	
25	THIS DJ Women 5 (Mercury)	

Charts courtesy Billboard 27 August 1994. A Arrows are awarded to those products demonstrating the greatest play and sales gain. UK UK acts UK signed acts.

#	Title/Artist	Label
26	LUCKY ONE Easy Groove (J&R)	
27	WHAT'S THE FREQUENCY, KENNETH? (UK) (Mercury)	
28	SHINE Collective Soul (Atlantic)	
29	I'LL STAND BY YOU The Perfectionists (G&R)	
30	JUICY/UNBELIEVABLE The Notorious B.I.G. (A&M)	
31	BOP GUN (ONE NATION) Ice Cube (Priority)	
32	FANTASTIC VOYAGE CeCe Pennington (Mercury)	
33	IF YOU GO Jay Seals (Mercury)	
34	DO YOU MEAN THE LOVE TONIGHT Eric Burdon (Mercury)	
35	IT CANYER (UK) (UK) (Mercury)	
36	COME TO MY WINDOW Melissa Etheridge (J&R)	
37	BODY & SOUL Ace Of Base (Mercury)	
38	LUCAS WITH THE LID OFF Lucas (Mercury)	
39	NONE OF YOUR BUSINESS Don Peppers (Mercury)	
40	DO YOU MEAN THE WORLD TO ME Tenacious 3 (Capitol)	
41	LET IT GO (UK) (UK) (Mercury)	
42	CLOSER (UK) (UK) (Mercury)	
43	DO I WILL KNOW (UK) (UK) (Mercury)	
44	DO YOU WANNA GET FUNKY (UK) (UK) (Mercury)	
45	PRAYER FOR THE DYING (UK) (UK) (Mercury)	
46	HOW MANY WAYS Tenacious 3 (Capitol)	
47	TO GIVE ANYTHING (UK) (UK) (Mercury)	
48	PLAYAZ CLUB Rappin' 4 Tey (Mercury)	
49	NEW AGE GIRL Debraj Day (Mercury)	
50	CRAZY (UK) (UK) (Mercury)	

Charts courtesy Billboard 27 August 1994. A Arrows are awarded to those products demonstrating the greatest play and sales gain. UK UK acts UK signed acts.

US ALBUMS

#	Title/Artist	Label
1	MONSTER (UK) (UK) (Mercury)	
2	BYE BYE (UK) (UK) (Mercury)	
3	FROM THE CRADLE Eric Clapton (Globe)	
4	WIPES (UK) (UK) (Mercury)	
5	SMASH (UK) (UK) (Mercury)	
6	RHYTHM OF LOVE Ace Of Base (Mercury)	
7	THE LION KING (UK) (UK) (Mercury)	
8	DOOKIE (UK) (UK) (Mercury)	
9	SONGS (UK) (UK) (Mercury)	
10	STONES IN THE ROAD (UK) (UK) (Mercury)	
11	TUESDAY NIGHT MUSIC CLUB (UK) (UK) (Mercury)	
12	NO NEED TO ARGUE (UK) (UK) (Mercury)	
13	THE CONCERT (UK) (UK) (Mercury)	
14	GREEN ON AN (UK) (UK) (Mercury)	
15	WARTH ON SUNDOWN (UK) (UK) (Mercury)	
16	PURPLE STONE (UK) (UK) (Mercury)	
17	JASON'S LYRICS (UK) (UK) (Mercury)	
18	CANDLEBOX (UK) (UK) (Mercury)	
19	FORREST GUMP (UK) (UK) (Mercury)	
20	YES I AM (UK) (UK) (Mercury)	
21	AUGUST & EVERYTHING (UK) (UK) (Mercury)	
22	THE SIGN Ace Of Base (Mercury)	
23	NOT A MOMENT TOO SOON (UK) (UK) (Mercury)	
24	REGULATE. G. PUNK ERA (UK) (UK) (Mercury)	
25	DIVINE INTERVENTION (UK) (UK) (Mercury)	

#	Title/Artist	Label
26	SUPPERKNOWNS (UK) (UK) (Mercury)	
27	READY TO DIE (UK) (UK) (Mercury)	
28	THE TENORS IN CONCERT (UK) (UK) (Mercury)	
29	DANG IZ (UK) (UK) (Mercury)	
30	WOODOO LOUNGE (UK) (UK) (Mercury)	
31	THE ICON IS LOVE (UK) (UK) (Mercury)	
32	AWAKE (UK) (UK) (Mercury)	
33	WHO I AM (UK) (UK) (Mercury)	
34	THE DOWNWARD SPIRAL (UK) (UK) (Mercury)	
35	GROOVE ON (UK) (UK) (Mercury)	
36	LOVE EVERBODY (UK) (UK) (Mercury)	
37	NATURAL BORN KILLERS (UK) (UK) (Mercury)	
38	PROJECT FUNK DA WORLD (UK) (UK) (Mercury)	
39	THE JERRY BOYS 2 (UK) (UK) (Mercury)	
40	I SEE IT NOW (UK) (UK) (Mercury)	
41	AGE AIN'T NOTHING BUT A NUMBER (UK) (UK) (Mercury)	
42	THE FACTORS (UK) (UK) (Mercury)	
43	ALL 4 ONE (UK) (UK) (Mercury)	
44	WHEN LOVE FINDS YOU (UK) (UK) (Mercury)	
45	HOUSE OF LOVE (UK) (UK) (Mercury)	
46	BOOMTOWN (UK) (UK) (Mercury)	
47	KICKIN' IT UP (UK) (UK) (Mercury)	
48	CHANGING FACES (UK) (UK) (Mercury)	
49	LIVE AT THE ACROPOLIS (UK) (UK) (Mercury)	
50	NATIVITY IN BLACK (UK) (UK) (Mercury)	

Charts courtesy Billboard 27 August 1994. A Arrows are awarded to those products demonstrating the greatest play and sales gain. UK UK acts UK signed acts.

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

AUSTRALIA	
1	SWAMP THING The Grid (BMG)
2	LOVE IS ALL AROUND (UK) (UK) (Mercury)
3	CAN YOU FEEL... (UK) (UK) (Mercury)
4	ROCKIN' FOR MYSELF (UK) (UK) (Mercury)
5	AIN'T NOBODY (UK) (UK) (Mercury)

FRANCE	
1	LOVE IS... (UK) (UK) (Mercury)
2	HIGH HOPES (UK) (UK) (Mercury)
3	INSIDE (UK) (UK) (Mercury)
4	THE REAL THING (UK) (UK) (Mercury)
5	A FAIR AFFAIR (UK) (UK) (Mercury)

GERMANY	
1	LOVE IS... (UK) (UK) (Mercury)
2	SWAMP THING (UK) (UK) (Mercury)
3	STREAM East 17 (Mercury)
4	NO GOOD START (UK) (UK) (Mercury)
5	INSIDE (UK) (UK) (Mercury)

IRELAND	
1	SURE Take That (Mercury)
2	STREAM East 17 (Mercury)
3	LOVE IS... (UK) (UK) (Mercury)
4	VOODOO PEOPLE (UK) (UK) (Mercury)
5	BABY COME BACK (UK) (UK) (Mercury)

Monday, 30 January – Friday, 3 February 1995

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V.I.D.E.O

THE OFFICIAL
music week
CHARTS
22 OCTOBER 1994

This Week	Last Week	Title	Artist	Label (12) (Distributor)	Category/Running time	Label Cat No
1		ALADDIN	Children's/1hr 26min	WALT DISNEY	D2116632	
2	1	GONE WITH THE WIND	Feature/2hr 46min	MGM/UA	VO62084	
3	NEW	CLIFFHANGER	Action/1hr 46min	Gulf	GLD51542	
4	4	BILLY CONNOLLY LIVE 1994	Live/1hr 33min	YVL	6328123	
5	NEW	BOBBYVISION	Children's	BBC	BBCV2697	
6	8	STAR WARS	Sci-Fi/1hr 56min	Fox Video	11300	
7	6	EMPIRE STRIKES BACK	Sci-Fi/1hr 58min	Fox Video	14252	
8	7	RETURN OF THE JEDI	Sci-Fi/2hr 5min	Fox Video	14782	
9	NEW	GROUNDHOG DAY	Feature/1hr 37min	Columbia TriStar	CVR34594	
10	NEW	MUCH ADO ABOUT NOTHING	Feature/1hr 20min	EV	EV511348	
11	NEW	BON JVI:Cross Road-Best Of	PolyGram Video	6327863		
12	NEW	MANCHESTER JTD VIDEO MAGAZINE VOL 2 NO 2	Manchester JTD	MJVM2002		
13	10	THE BODYGUARD	Warner Home Video	VH12991		
14	3	HARD TARGET	Action/1hr 35min	CIC Video	VHA1614	

This Week	Last Week	Title	Artist	Label (12) (Distributor)	Category/Running time	Label Cat No
15	13	UNDER SIEGE	Action/1hr 38min	Warner Home Video	S012643	
16	11	CARRERAS/DOMINGO/PAVAROTTI In Concert '94	Teldec Video	450962013		
17	9	IN THE LINE OF FIRE	Columbia TriStar	CVR2968		
18	RE	BEETHOVEN	Comedy/1hr 30min	CIC Video	VHR1846	
19	22	ROBIN HOOD: PRINCE OF THIEVES	Warner Home Video	S012220		
20	14	DEMOLITION MAN	Action/1hr 50min	Warner Home Video	S012385	
21	3	STAR TREK NEXT GENERATION 89	CIC Video	VHR2921		
22	RE	LAST OF THE MOHICANS	Warner Home Video	S013070		
23	20	INDECENT PROPOSAL	CIC Video	VHR4790		
24	24	BAMBI	Children's/1hr 56min	Walt Disney	D209412	
25	12	CLIFF RICHARD: The Hit List	PMI	MV4913483		
26	26	MIGHTY MORPH N POWER RANGERS 3	PolyGram Video	0891123		
27	NEW	DANNY BAKER'S OWN GOALS AND GAFFS 2	Sport/1hr 5min	6255263		
28	NEW	MAN WITHOUT A FACE	Feature/1hr	EV51137		
29	21	TAKE THAT: Everything Changes	BMG Video	7432120423		
30	27	DIRTY DANCING	Feature/1hr 48min	First Independent	VA33065	

MUSIC VIDEO

This Week	Last Week	Title	Artist	Label (12) (Distributor)	Category/Running time	Label Cat No
1	NEW	BON JVI:Cross Road-Best Of	Completion/1hr 26min	PolyGram Video	6327863	
2	1	CARRERAS/DOMINGO/PAVAROTTI In Concert '94	Teldec/Warner	450962013		
3	2	CLIFF RICHARD: The Hit List	Live/1hr 25min	PMI	MV4913483	
4	3	TAKE THAT: Everything Changes	Completion/1hr 50min	BMG Video	7432120423	
5	NEW	KATE BUSH: The Line, The Cross And The Curve	Musical/45min	Warner	MV4911651	
6	5	JOE LONGTHORNE: Live In Concert	Live/1hr 15min	PMI	MV4912543	
7	4	TAKE THAT: The Party - Live At Wembley	Live/1hr 22min	BMG Video	7432116493	
8	7	PETER GABRIEL: Secret World Live	Live/1hr 43min	PMI	MV4912812	
9	13	QUEEN: Live In Budapest	Live/1hr 30min	PMI	MC2138	
10	8	TAKE THAT: Take That & Party	Live/1hr 12min	BMG Video	7432112063	
11	11	PRESELY ELVIS: This Is Elvis	Documentary/1hr 20min	Warner Home Video	S011173	
12	14	BRYAN ADAMS: So Far So Good	Compilation/1hr 20min	VVL	89583	
13	4	WONDER STUFF: Greatest Hits-Farewell Phoenix	Live/1hr 43min	PolyGram Video	6333083	
14	9	WET WET WET: Greatest Hits	Compilation/1hr 40min	PolyGram Video	887343	
15	10	TINA TURNER: What's Love Live	Live/1hr 47min	PMI	MV4912803	

D.A.N.C.E.S. N.G.L.E.S.

THE OFFICIAL
music week
CHARTS
22 OCTOBER 1994

This Week	Last Week	Title	Artist	Label (12) (Distributor)	Category/Running time	Label Cat No
1	NEW	LA LUNA	Heaven Melodies	Effective	EPFS 617 (P)	
2	NEW	EL TRAGO (THE DRINK)	2 In A Room	Positive	12TV18 (E)	
3	NEW	YOU AND ME	Rhyme Time Productions	Cleveland City 1300	(3MV/SM)	
4	2	PUSH THE FEELING ON	Nightcrawlers	HR	FX 244 (F)	
5	1	CANTGETAMAN, CANTGETAJOB (LIFE'S A BUNCH)	Sister Sins with Goats	Go Beat	GOOX 124 (F)	
6	NEW	TURN UP THE POWER	N-Trace	All Around The World	GLOBEX 125 (TRC/CM)	
7	NEW	SHE'S GOT THAT VIBE	R Kelly	Jive	JVET 394 (BMG)	
8	NEW	TSP (THEME FROM SOUL TRAIN '94)	Johnny Vicious Vs MF5B	Network	NWKT 82 (3MV/SM)	
9	3	I WANT YOU	Juvel Roberts	Coolempo	12COOLX 29 (E)	
10	4	THAT'S THE WAY YOU DO IT	Purple Kings	Positive	12TV1 21 (E)	
11	NEW	HARLEQUIN - THE BEAUTY AND THE BEAST	Sven Vaith	Eye 12	YZ 857 (W)	
12	NEW	THE ROLLERS CONNECTION PART 1	DJ SS	Formation	FORM 12048 (SRD)	
13	NEW	CODE TO THE STREET EP	Gang Starr	Coolempo	12COOLX 29 (E)	
14	NEW	CHROME PEG	Comes	Junior Boy's Own	JBO 23 (RTM/P)	
15	18	CODE RED ('94 REMIX)	Conquering Lion	Mango	12MNG 82 (F)	
16	5	LE VOIE LE SOLEIL	Solalmond Cuts	XL	XL1 53 (W)	
17	NEW	WE GOT IT GOIN' ON	Federal Hill	L'antique	LATX 14 (F)	

This Week	Last Week	Title	Artist	Label (12) (Distributor)	Category/Running time	Label Cat No
18	NEW	I BELIEVE	Various	HR	FX 241 (F)	
19	11	(AT YOUR BEST) YOU ARE LOVE	Aaliyah	Backgrounds/Jive	JVET 359 (BMG)	
20	NEW	HOW SWEET THE SOUND	Forntight	Cowboy	ROED 94512 (3MV/SM)	
21	8	THIS IS YOUR NIGHT	Heavy D & The Boyz	MCA	MCST 2010 (BMG)	
22	6	TOTAL ECLIPSE OF THE HEART	Nicki French	Bags Of Fun	BAGS1 1 (TRC/BMG)	

DANCE ALBUMS

This Week	Last Week	Title	Artist	Label (12) (Distributor)	Category/Running time	Label Cat No
1	NEW	MINISTRY OF SOUND - THE SESSIONS VOLUME 3	Various Ministry Of Sound	MINS/PL	033/MIN/STAC 033 (F)	
2	4	RENAISSANCE	Various	Sub	-RENMIX 1MC (SM)	
3	2	PROTECTION	Mission Adact	Virgin	WBRLP 2/VBRMG 2 (E)	
4	3	JUNGLE HITS - VOLUME 1	Various	Jester	STRALP 1/STR1CL (J)	
5	18	CLUB TOGETHER	Various	Reso/EMI	EMC 3692/CTMCC 3692 (E)	
6	9	AGE AIN'T NOTHING BUT A NUMBER	Aaliyah	Jive	HP 148/HPIC 149 (BMG)	
7	5	NIGGAMORTIS	Gravidad	Gez	Street GEEA 14/GEEMC 14 (F)	
8	15	100% ACID JAZZ	Various	Telstar	STAR 2783/STAC 2733 (BMG)	
9	NEW	MOVE IT!	Various	Real/Realizing The Mad Scientist	Posiva ITA 002/CTIVA 002 (E)	
10	18	DUMMY	Paripared	Go Beat	82552121/825524 (F)	

This Week	Last Week	Title	Artist	Label (12) (Distributor)	Category/Running time	Label Cat No
23	NEW	THE SWEAT	Briza Banga Banga Collective	Wiz	WIZ2 015 (W)	
24	10	MOVE IT UP/BIG BEAT	Cappella	Internal	Dance IDX 7 (RTM/P)	
25	9	BRIGHTEST STAR	Drabstone	4th & Broadway	12BRV 23 (F)	
26	16	SPACE COWBOY	Jamiroquai	Sony	S2 6606516 (SM)	
27	NEW	NOTHING IN THE WORLD	Mozaic	Positive	12TV18 19 (E)	
28	NEW	THAT'S WHERE MY MIND GOES	Slum	PWL	International P.W.L.310 (W)	
29	NEW	ALL OR NOTHING	Mercury	JDX3 (F)		
30	22	CALM DOWN (BASS KEEPS PUMPIN')	Chris & James	Stress	12STR 38 (P)	
31	15	DREAMER	Livin' Joy	Undiscovered/MCA	SMCS 1390 (BMG)	
32	26	BABY COME BACK	Pato Banton	Virgin	VST 152 (E)	
33	4	I'M A BITCH	Olga	UMM	UMM 14 (RTM/P)	
34	8	WELCOME TO TOMORROW	Snap featuring Summer	Artista	74321223851 (BMG)	
35	12	GET OFF YOUR HIGH HORSE	Reds Goes Comping	Keyke/Champion	CHEK 12 003 (BMG)	
36	RE	SWEETNESS	Michelle Gayle	1st Avenue/RCA	74321220191 (BMG)	
37	RE	U GIRLS	Nush	Blunted Vinyl/Island	12BLVX 006 (V)	
38	NEW	DEEPER LIFE/JACOBS LADDER	Chama	Book 2 Basics	B2B12 014 (SRD)	
39	4	GROOVE OF LOVE	EVE	Gasoline Alley	MCSX 207 (BMG)	
40	27	CAN YOU FEEL IT?	Real 2 Real featuring The Mad Scientist	Positive	12TV1 22 (E)	

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LETTERS

I read with some interest last week's front page article on the increased dealer prices of the Beatles Red and Blue compilations. I understand from Mr Cottrell's remarks that this increase was forced on EMI by Apple. If that was the case perhaps Mr Cottrell could explain the connection between Apple and Pink Floyd Music, since their album, *The Wall*, has also had its CD dealer price increased to £16.72!

It appears to me that these price increases were made to combat EMI's shrinking profit margins – themselves a direct result of heavy discounting to large multiple retailers.

T.J. Ellis
What Records,
Hackley, Leicestershire



A&R no-show strikes a chord

Webbo's column (MW, October 8) was on a subject that most managers and bands can relate to.

I manage the band Ouch! who have had major TV and radio during the past few months and are tipped by many industry insiders as a "Duran Duran for the Nineties".

After a lengthy dispute with their former record company, it was decided to showcase the band to the major labels with a view to a new worldwide deal.

With the band already topping the charts in Japan through Sony, there was considerable interest and over 50 A&R people promised to attend the gig at the Fulham Swan on September 22.

While many record producers attended (and were very impressed) only two A&R men turned up! The gig was staged for A&Rs and cost a fair amount to arrange. Surely, out of courtesy, we could expect a call the next morning apologising for their non-attendance – no bloody chance!

A&R EXECs: IMPOSSIBLE TO PLEASE?

I agree 100% with Jon Webster's column "A&R men's no-show shame". It's about time someone with a high profile like Webbo spoke out and put the record straight. The attitude of some A&R people in UK record companies is all too often disappointing, to say the least. Exactly the same thing happened last year to a band I was representing. Fifteen A&R people were sent a mailshot tape, six agreed to come to

the showcase, and on the day no one turned up. The band had travelled to London from the Midlands especially to put this showcase on, because A&R people in London had complained about the distance they would have to travel to see the band.

What do you have to do to please an A&R exec these days?
Gerard Franklin, A&R consultant,
Rhythms Of Life, Lyewood Park,
West Midlands

To add to Webbo's long-overdue comments, these individuals, once gaining an A&R position, somehow seem to change from normal people into unapproachable gods who consider themselves far too important even to return your phone calls! There are exceptions, but they are in a very small minority.

Perhaps all the A&R people reading this could take the time to con-

sider a very significant point: without new bands, you would not have a job. While many may not be worth signing, they all deserve a little respect for the work, effort and money they put into their projects.
Ross Homeworth
Managing director
Freeway Music Group
Wellington Street
Luton, Beds

Radio stations can't live by music alone

I can understand XFM's "rage" at not being awarded a London FM licence. Disappointment often results in a feeling of being persecuted by authority.

I further sympathise with London for having been landed with an FM sister to the boring national Virgin 1215, but in the cold light of day perhaps the disappointed lovers and champions of XFM should remember that much as we would love it to be so, radio is not just about the music played.

In the past, several franchise winners with great music ideas have fallen apart at the seams.

I'm no fan of Virgin 1215, I'm not sure that Heart FM and

now Crystal FM in London add much to the future of radio, but I suspect Virgin and Chrysalis companies had a well thought-out business plan, realising that radio is a business just as much as the music industry.

Many may still think the Radio Authority's decisions a "gaffe", but please don't imagine that XFM would have breathed life into the record industry's A&R departments – that's a totally different subject with problems perhaps best spotlighted in Jon Webster's column last week.

Austin Powell
Madeley
Telford

In defence of Jonathan

In your comment column about Jonathan King (MW, October 8) you called him "a bit of a prat".

Well, Jonathan may have his failings (don't we all?) but he contributes a hell of a lot to the industry and has done so for many years.

I don't know him particularly well, and I don't necessarily agree with him on everything, but he fires people up, gets them discussing the business and above all he is a fan of music.

If that means being "a bit of a prat" where does that leave the rest of us?
Michael Stock,
UK director of membership,
The American Society of
Composers, Authors and
Publishers,
Haymarket,
London SW1

24th October 1994
CD . Cassette

▶▶▶ DOOLEY, OUT AND ABOUT IN THE INDUSTRY THIS WEEK - p39 ▶▶▶

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SINGLES

PolyGram's dominance of the singles market in the third quarter may have been frustrating for its competitors, but the company's achievements spot good news for the industry as a whole.

TOP ARTISTS

- 1 WET WET WET
- 2 WHIGHFIELD
- 3 ALL-4-ONE
- 4 LET LOOSE
- 5 YOUSOUU N'DOUR
- (featuring Neneh Cherry)
- 6 CHINA BLACK
- 7 BC 52s
- 8 RED DRAGON
- with Brian & Tony Gold
- 9 WARREN G & NATE DOGG
- 10 CORONA

It was a bumper three months for singles, with sales up around 10% over the third quarter last year and reaching their highest level for any three months since the final quarter of 1992. PolyGram labels contributed over a third of those sales, holding the number one spot for

the entire quarter with just two records – Wet Wet Wet's mammoth success *Love Is All Around*, on the band's Precious Organisation through Phonogram, and Whighfield's *Saturday Night*, on Systematic through London.

Both are platinum sellers – *Love Is All Around* has topped the million mark, and the fast-selling Whighfield, already at 800,000 and set to become the biggest-selling debut since Jennifer Rush's *The Power Of Love*, looks likely to do the same.

But it wasn't only the Hammersmith-based major which scored high-profile successes during the quarter. One record everyone was talking about was the fifth biggest-seller, Columbia's Yousouu N'Dour/Neneh Cherry duet *7 Seconds* which proved conclusively that a slow chart build-up is still possible. And Warner, through its Interscope and Atlantic labels, made a similar impact with long-stayers *I Swear By All-4-One* and *Regulate* by Warren G and Nate Dogg.

In fact, endurance turned out to be the name of the game during the third quarter. The 10 biggest singles, which accounted for nearly 30% of all sales, had between them notched up an average 13 weeks on the

TOP 10 SINGLES

- 1 LOVE IS ALL AROUND
Wet Wet Wet (Precious Organ.)
- 2 SATURDAY NIGHT
Whighfield (Systematic)
- 3 I SWEAR
All-4-One (Atlantic)
- 4 CRAZY FOR YOU
Let Loose (Mercury)
- 5 7 SECONDS
Yousouu N'Dour featuring Neneh Cherry (Columbia)
- 6 SEARCHING
China Black (Wild Card)
- 7 (M)ET THE FLINTSTONES
BC-52s (MCA)
- 8 COMPLIMENTS ON YOUR KISS
Red Dragon with Brian and Tony Gold (Wang)
- 9 REGULATE
Warren G & Nate Dogg (Interscope/Atlantic)
- 10 THE RHYTHM OF THE NIGHT
Corona (WEA)

chart by the end of the quarter, with half of them remaining on the chart for the entire 13-week period. Half of the quarter's Top 10 sellers were debuts, by artists who illustrate the increasingly international nature of the UK singles market. The five newcomers – Whighfield, Corona, Red Dragon, Warren G and China Black – are from Denmark, Italy, Jamaica, America and the UK respectively.

Even the British act adds to the international flavour. As their name suggests, China Black's vocalist Erral Reid is of West Indian parentage, while writer Simon Fong hails from Hong Kong.

It was also a breakthrough quarter for cassette singles which took more than a third of the market for the first time. The cassette has established itself as the dominant format for pop singles, with Let Loose's *Crazy For You* and Ace Of Base's *Don't Turn Around* the quarter's biggest cassette sellers, with 58% of sales for both on the format.

The share for CD singles and 12-inch vinyl were both down marginally over the previous quarter, with seven-inch falling a dramatic 37% from 8.2% in the last quarter to 5.2%.
Selina Webb

PolyGram takes

With five of the Top 10 singles and a 35% share of sales, almost three times that of its nearest competitor, PolyGram truly dominated the singles market in the third quarter. The approximately 5.1m singles it sold was more than the total sales of its three nearest competitors – Warner, Sony and BMG – combined.

But as chairman Roger Ames told staff at the company's recent conference

in Brighton, the real battle is to increase its albums share to the same level. In albums the company's lead is far less commanding – just a couple of percentage points higher than the combined might of EMI and Virgin.

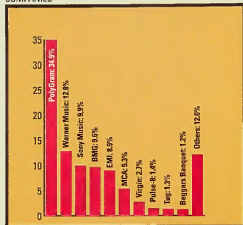
The closeness of that competition is even more apparent in the distribution rankings where EMI is – thanks to its acquisition of Virgin – once more in pole position.

Perhaps worryingly for PolyGram, its labels are not necessarily converting singles success into albums sales, or to be more precise, it is having singles success with acts like Whighfield which are not necessarily likely to sell albums.

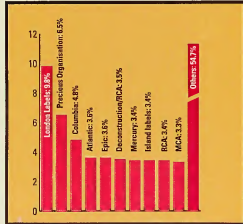
Thus while it has four of the Top 10 singles labels, it has only one label in the albums Top 10 (excluding the Now! joint venture). Interestingly, the only two labels to appear both in the singles

SINGLES: QUARTERLY SNAPSHOT

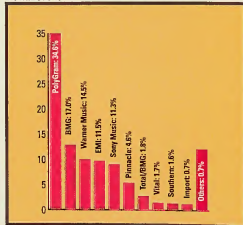
COMPANIES



LABELS

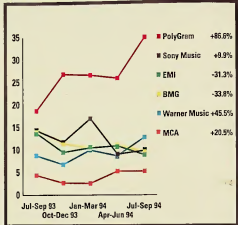


DISTRIBUTORS

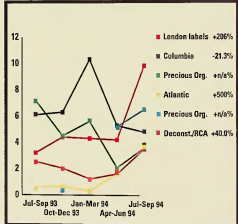


SINGLES: 12 MONTH TREND

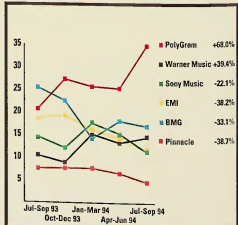
COMPANIES



LABELS



DISTRIBUTORS



Source: © CIN compiled by ERA from Millward Brown figures. Survey based on a weekly sample of singles sales and full-price and mid-price

the lion's share

and albums Top 10s are Epic and Columbia, which may suggest that to some extent the Sony labels are more focused on the task of converting hit singles into albums sales.

This kind of analysis of the market-share figures has become increasingly difficult, however, as anomalies have gradually crept in. Some may consider it odd for instance that London Records is stated as number one label by virtue of

the collective 9.8% share achieved by its Systematic, fir, London and other associated imprints, when sister company Phonogram can claim a massive 12% share if its Precious Organisation, Mercury, Jumbo, Rocket and Talkin' Loud labels are taken into account.

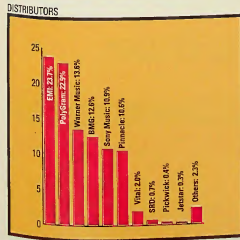
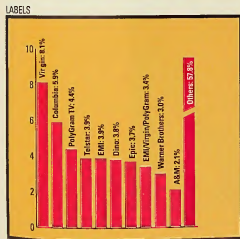
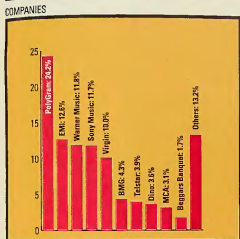
Likewise it could be argued that Virgin - which lumps together all its labels for label market-share purposes - might better be combined with EMI in

the company listings to reflect its ownership.

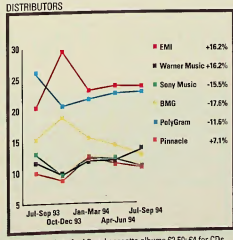
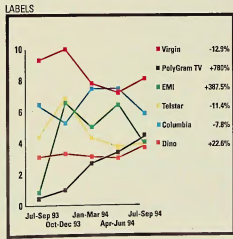
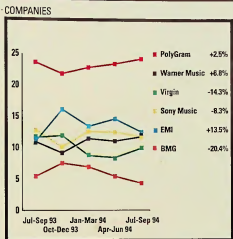
Such issues are tangled and any revision of the rules is bound to create winners and losers, but CIN has already started on the process of consultation to revise the rules in time for the first quarter figures of 1995.

For the moment, however, there is one figure that no-one can dispute: PolyGram is the UK market leader. ■

ALBUMS: QUARTERLY SNAPSHOT



ALBUMS: 12 MONTH TREND



ALBUMS

The power of a hit single was proved in no uncertain terms by Wet Wet Wet in the third quarter when their greatest hits album, *End Of Part One*, enjoyed a mighty resurgence in fortunes.

After beginning the quarter in the lower reaches of the Top 10 after 27 weeks on the chart, the album was propelled 31 places by the success of *Love Is All Around*, finally hitting the number one spot and flying out of the shops at a rate twice as fast as its nearest rivals.

TOP 10 PRODUCERS*

- 1 Wet Wet Wet/Various
 - 2 Howlett/McLellan
 - 3 Liu/REM
 - 4 Raeburn
 - 5 Oasis/Coyte
 - 6 Street/Hague
 - 7 Wat/The Glimmer Twins
 - 8 Lauper/Chertoff/Various
 - 9 Maris
 - 10 Joker/Buddah/TOEC/Pop/Linden
- * artist album

TOP ARTISTS

- 1 WET WET WET
- 2 THE PRODIGY
- 3 REM
- 4 CARRERAS/DOMINGO/PAVAROTTI/MENTA
- 5 BLUR
- 6 OASIS
- 7 ROLLING STONE
- 8 CYNDI LAUPER
- 9 PINK FLOYD
- 10 LARRY ADLER/VARIOUS

End Of Part One

became the quarter's biggest artist album - nine months after it was originally released. After seven consecutive Top 15 singles, it was no surprise that The Prodigy

should debut at number one with their second album *MUSIC FOR THE JILLED GENERATION*. More unexpected was that it should have gone on to be the quarter's second biggest seller, picking up a Mercury Award nomination along the way. An uncompromising offering, the album has struck another blow for dance music and has totalled over 100,000 sales.

REM'S Monster

album meanwhile sold enough copies in just one week at the end of the quarter to put the release just behind The Prodigy in third place. Its success, alongside that of Prince and Neil Young - who debuted at one and two respectively at the end of August - pushed Warner into the top three of the albums companies and distributors for the first time in 18 months.

The quarter's biggest overall seller was a compilation, the latest EMI/Virgin/PolyGram offering *Now That's What I Call Music! 28* which is on course to

be the year's biggest selling compilation.

But it was a batch of compilations further down the league, including *Dance Zone Level Two* and *Power And Soul* which made PolyGram TV the biggest dedicated TV label for the first time. It increased its

share nearly eight times year-on-year to overtake the market's dominant players: Telstar, down marginally year-on-year, and Dino, which increased its share 22.6% to 3.8%.

Sales of new formats DCC and MiniDisc remain tiny, although both show some growth. DCC sales have risen 31% in the last quarter, while MiniDisc sales, currently three times the level of DCC, are up 118%.

Selina Webb

TOP 10 COMPILATIONS

- 1 NOW THAT'S WHAT I CALL MUSIC! 28 (EMI/Virgin/PolyGram)
- 2 THE BEST ROCK ALBUM IN THE WORLD EVER! (Virgin)
- 3 IT'S THE ULTIMATE DANCE ALBUM (Telstar)
- 4 THE BEST ROCK ALBUM IN THE WORLD EVER! 3 (Virgin)
- 5 DANCE ZONE - LEVEL TWO (PolyGram TV)
- 6 POWER AND SOUL (PolyGram TV)
- 7 FOUR WEDDINGS & A FUNERAL (OST) (Virgin)
- 8 100% SUMMER (Telstar)
- 9 ENERGY RUSH DANCE HITS 94 (Dino)
- 10 NOW DANCE - SUMMER 94 (EMI/Virgin)

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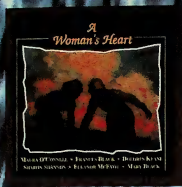
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DOOLEY'S DIARY

Remember where you heard it...Proof your average punter considers CD prices reasonable after all was provided at the **Criminal Justice Bill** riot – oops, march – last weekend. Brick throwers took time out from their **rampage down Oxford Street** to relieve various shops of jeans and shoes, and lob **missiles** into fast food outlets, but not one **record shop** was touched. A spokesman for **Virgin Marble Arch** said, "We had some people in the shop on Sunday but they were very well behaved"...The new **Richard Branson** biography by **The Independent's Tim Jackson** reveals that before the purchase of Branson's record company by **Thorn-EMI**, Virgin considered buying the electronics giant. Jackson writes of a secret dossier filed on October 22, 1987 dubbed **Project Rose** in which a **£2.6bn** hostile bid was mentioned... Apparently former **Virgin Music Publishing** managing director **Steve Lewis** failed to get a share in the price when Branson sold to Thorn, despite his division being responsible for **20%** of the whole music group's profits that year...Equally **unhappy** at the time was Virgin records A&R boss **Jeremy Lascelles** who allegedly told Branson "...we feel that on that you've just sold us down the river"... In the mid-Seventies, Branson just failed to



If you thought REM's Mike Mills was the quiet one of the band then be prepared for something of a personality change from the mild-mannered bass player. First he grew his hair long, now he's dragging himself over women, namely, Radio One's chief producer Christine Barakat. Follow REM member Michael Stipe and Evening Session presenters Jo Wiley and Steve Lamacq were witnesses to the scene when the band guested during REM Day at The Big One recently.

sign **The Rolling Stones** for \$3.5m; he paid \$20m in 1993. **Jon Webster** as a spy? It seems so. When he was running Virgin Records UK, Webbo was once frogmarched from a **Tower Records** US store after taking **photos** of the shop. At the time, Virgin was planning its new Megastores... While Branson originally authorised Jackson's book, he declined to **co-operate** in its final draft...The music industry still has some way to go to persuade the world of its value says **Ascap's** new president **Marilyn Bergman**, in town for Friday's **Ascap** awards dinner. One **US bar owner** in dispute over **Ascap** fees apparently told her, "I only play music to **drawn** out the sound of the kitchen"... Good to see **London's** marketing director **John Reid** looking healthy in a **£189 "blue alpaca"** cardigan in a press ad for **Simpson's Piccadilly**... Meanwhile, who can **Viz** mean when it refers to **EMI** boss "Tony Wordsworth" in a spoof story about the selling off of **Cliff Richard**. Wrong label lads, wrong label... After **Blur** brought the house down at **London's Alexandra Palace** a week ago, some wag decided to interrupt the after-show bash by calling the **fire brigade**. The chaps in red were good humoured, though, volunteering to give some guests a lift

down the hill. Anyone who remembers being **stranded** at February's snow-bound **Brit Awards** at the Pally will appreciate the **gesture**... More **alarm capers** at **Phonogram** on Tuesday, as staff hit the streets only to discover the **fire bell** had been set off by a **humble kettle** overheating in its service of the label's staff...Ecstatic personnel at **Virgin Radio** were out celebrating almost immediately after hearing they had won a **London radio licence** last week. Yet rumour has it they were likely victims – or was it just a coincidence the **Radio Authority** set **12.15** as the **embargo time** to announce the result?... Meanwhile **XFM**, down but definitely not out, has **pledged** to continue its fight for a licence and starts its renewed effort with a presentation at next Tuesday's **BPI Council meeting**... **Damont Audio** request faxes only this week, as there will be sore heads aplenty when sales manager **Andy Kyle** celebrates **21 years** in the industry...Commissions to **Clive Selwood**, the former owner of **Dandelion** and **Strange Fruit**, who has had his entire stock of **rare recordings** stolen from his barn in **West Sussex**... Finally, **Dooley** is sad to hear of the death of **Marie Culmore**, secretary to **Clintons** solicitor **John Cohen** for 18 years.....



"Who's this guy with a beard," said fuzzy-faced movie producer **David Puttman**, when he found himself next to **Warner Music** chairman **Rob Dickins** at the **Gramophone** classical music awards last week. Puttman is an old pal of the **Warner** posse, who released the soundtrack to his **Meeting Venus** movie a couple of years back. The event, at **London's** Dorchester hotel, saw **Deutsche Grammophon** scoop the lion's share of the awards, but **Warner** did walk off with a happy haul of songs for the **Borodin Quartet** and their Siberianologist **Maxim Vengerov**.



All's well with **Island's** international successes **The Cranberries**. Not content with a number two entry for their new album, the Irish four-piece received platinum discs for their breakthrough album **Everybody Else Is Doing It So Why Can't We?** after a secret performance at **Ronnie Scott's**. Pictured in the back row (left to right) are **Mike Griffin** of **Asgard** Island marketing director **David Steele**, **Polygram/Island** Music managing director **Richard Manners**, **Feargal Lawler** of **The Cranberries**, **Nigel Coxon** of **Island/PolyGram** Music, **Cranberries** manager **Geoff Travis**, **Island** general manager **Nick Rowe** in the middle row (left to right) are **Island PR** **Vicky Bruce**, and head of promotions **Andi Taylor**, **Mike Hogan** and **Dolores O'Riordan** of **The Cranberries**, **Island Records** product manager **Jamie Spencer** and **Mr Marc Marot**. Kneeling at the front is **Noel Hogan** of the **CR**.

music week

Incorporating Record Mirror

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Editor-in-chief: **Siara Prosser**. Managing editor: **Selma Webb**. News Editor: **Martin Talbot**. A&R editor: **Wick Robinson**. **Samuel Colburn**: **Edie**. Contributing editor: **Paul Garsena**. Group Production Editor: **Doreen Hilland**. Senior sub-editor/designer: **Flora Robinson**. Sub-editor: **Paul Vingham**. Editorial Assistant: **Ruth Gaze**. Ad manager: **Ruth Blackett**. Deputy ad manager: **Judith Brown**. Senior art director: **Steve Masters**. **Matthew Tyrrell**. Ad executives: **Ruth Blackett**, **Barclay Hughes**. Advertising secretary: **Leanne Swaine**. **Eye** Special Publications – Special projects marketing director: **David Steele**. **Polygram/Island** Music: Group ad production manager: **Caroline editor: Steve Bentley**. **Harbert**. Production controller: **Joan Fenwick**. Executive Production: **Andrew Brown**. Based at the Post Office at a newspaper. Member of Periodicals Publications Association. Printed by **Rowland Press**. UK subscriptions, including **free Music Week Directory** every January: £15 from **Comptech Postings**, 135-136 Lower Avenue, **Millers Slurry**, **CS4 2DP**. Tel: 081-646 8144. Fax: 081-646 4073. **EU** £15. Europe £15.50. The Americas, Middle East, Africa and India: Subscriptions: £25.50. Australia and the Far East: £28.95.

SUBSCRIPTION HOTLINE: 011-640 8142 NEWSTRADE HOTLINE: 0171-700 4600

ISSN 0265-1548

ABC

Average weekly circulation: July to December 1993: 12,075.

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