

# music week

BBC SATURDAY SHOWS  
SUPPLEMENT INSIDE

For Everyone in the Business of Music

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## Lyttleton axed by PRS in overwhelming vote

by Steve Redmond

Maverick PRS director Trevor Lyttleton has been thrown off the society's board.

The writer/publisher's sacking was decided in a vote at the Performing Right Society's annual last Thursday, after accusations that Lyttleton had engaged in a divisive personal campaign to unmask supposed deficiencies in the organisation. PRS estimates Lyttleton's campaign has cost the society £100,000.

The meeting voted 62% in favour of a resolution to remove Lyttleton, which had been tabled by former council member Pete Waterman and which had the overwhelming support of Lyttleton's 23 fellow directors.

Waterman says, "We've finally laid to rest the notion that there are skeletons in the PRS cupboard. We couldn't have a director who was acting without the interests of the society in mind. He went on a personal crusade."

Portishead may have been a popular choice as Mercury Music Prize winners but, for the band's Geoff Barrow, the decision was a surprise. "It's amazing that the judges have chosen our album," he said, on picking up the award for Dummy. "It's nice when you work away in the studio and somebody gives you recognition for what you're doing." The award was also another triumph for Go! Discs after the company's recent success with Paul Weller and its work putting together the Help album. "I'm chuffed," says Fordy Unger-Hamilton, Portishead's A&R man. "It's a little seal of approval." Following the awards, Portishead headed straight back to Bristol. "We do really need to start writing again," said Barrow. A new album is provisionally scheduled for next spring.

The agm vote was a marked contrast to the election which put Lyttleton on the PRS board two years ago when he attracted a record number of votes.

The vote was preceded by a hour-long debate in which Lyttleton depicted himself as a lone voice trying to clean up the society. "Do we want the PRS to be a society in which directors are gagged?" he asked.

But PRS board member Andrew Potter said, "It seems to me that [Lyttleton] wants to find things wrong with the society."

Momentum Music managing director and Music Publishers' Association chairman Andy Heath says, "Given the council's unanimity and my own impression of the executive's stress under this situation, I am relieved it's over."

Basca general secretary Amanda Harcourt sees Lyttleton's removal as sad but necessary. "It was very regrettable that this matter couldn't be solved internally but if Lyttleton's removal allows the board to get on with

the job of modernisation then it's welcome," she says.

The Lyttleton vote overshadowed an agm at which members agreed to reduce the board to nine members and nine publishers by 1997, down from 12 each. Members also decided to restructure the society into five divisions, covering broadcast, international, UK performance, membership and administration.

PRS chairman Wayne Bickerton told the agm that 1994 was another year of record revenue and distribution for the society, and its administration charges, at 15.2% of revenue, were the lowest for 15 years. Bickerton also confirmed the society has found a new chief executive, though he declined to name him.

Meanwhile, the successful candidates in the agm's elections to the PRS council were Deborah Harris, David Hockman and Andrew Potter (publisher members) and Nicky Graham, Eddie Oregon, Chris Gunning, Mitch Murray and Andy Neve (writer members).

## Go! Discs plans EP follow-up to Help

A four-track EP is due to be recorded this week as a follow-up to the number one War Child charity album Help.

Andy Macdonald, managing director of Go! Discs which released the album, has asked three more artists to rush record tracks this week, following the success of the album, which debuted at number one on the compilation albums chart last week.

Those three songs will join a track lifted from the album for the EP, which is scheduled for release on October 9. Details of the artists and tracks were still being finalised as *Music Week* went to press.

Other possible follow-ups being discussed include more EPs, gigs by some of the featured artists and US and German versions of the album.

Meanwhile, Woolworths has raised around £50,000 for the charity by donating £2.35 from the sale of each copy of Help to War Child.

The chain's trading director Kevin McCaig says, "This could be bigger than Band Aid and we are anxious to sell as many copies as we possible can."

● Album helps raise £2m, see p3

## THIS WEEK

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## EMI to release Freddie's final songs

Parlophone has unveiled plans for a new Queen album, including the last eight songs recorded by Freddie Mercury before he died in November 1991.

The 11-track work, *Made In Heaven*, is scheduled for release on November 6 with the first single, *Heaven For Everyone*, due out on October 25. ... Queen manager Jim Beach says Mercury laid down his vocals in 1991 while staying at his home in Montreux. "The songs were recorded in the last year of Freddie's life - his voice stayed

right to the end. Really it was a legacy from him, I think," he says.

The majority of the album was only delivered 10 days ago. "Obviously it's quite an emotional album, that's partly why it's taken so long," says Beach.

Queen have joined forces with the British Film Institute to commission 10 young directors to create short films to accompany songs from the album. Beach says the band have received some "extraordinary treatments".

The idea of using traditional promos was rejected at an early stage, says

Beach. "We were offered every technology expert in the world who said they could recreate Freddie, but we thought that would be naïf," he says. The completed films may get a theatrical release, while a substantial Channel 4 documentary is scheduled for December.

Excerpts from the album were played to the 400 delegates at EMI's autumn sales conference in Dublin last weekend. The two-day event featured live performances by 18 acts.

● See sales conference news, p6

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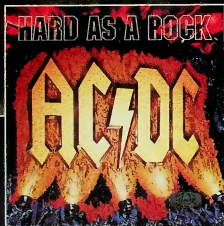
▶▶▶▶▶ PORTISHEAD TAKE PRIZE BUT SALES FAIL TO SPARK - p3 ▶▶▶▶▶

# AC/DC

# AC/DC

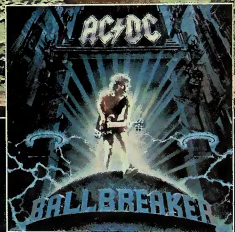
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## Help sales boost Bosnian appeal by £2m

The War Child charity album *Help* has now helped raise nearly £2m for the Bosnian appeal after becoming the first Saturday-released album to reach number one.

More than 70,000 copies of the compilation were sold on the day of release (September 9), outstripping sales of any other album and enabling it to reach number one just six days after the artists entered the recording studio.

Although the initial sales burst tailed off significantly over the following four days, the album looked

destined to remain at number one in the compilations chart for a second week, selling nearly four times as many copies as its nearest rival, the new entry *The Best...Album in the World...Ever!* on Virgin.

However, Blur's *The Great Escape*, released on Monday, looked certain to become the biggest-selling album of the week.

Despite his disappointment that *Help* was not included in the artist albums chart, Gol Dics managing director Andy Macdonald says the impetus has now got to be main-

tained to keep *Help* in the news.

"So far the money raised from video sales, international TV rights, early shipments abroad and what we have sold to the trade has been fantastic. It really is such a strong record. It is the one essential album of the year and gives anaphorics of the best of British acts at their peak," he says.

A second pressing of *Help* will include a track listing. The details were not confirmed in time to be included on the initial production run of CD and cassette sleeves.

## Portishead take prize but sales fail to spark

by Jake Barnes

This year's Mercury Music Prize looked set to have little impact on the sales of the nominees' albums despite being hailed as one of the best awards yet.

Of the 10 short-listed albums, only Dumbo by prize winners Portishead and Tricky's *Maxinquaye* showed significant sales increases during the week after last Tuesday's event.

Gol Dics head Andy Macdonald was sanguine about the effect of winning on the sales of his act, Portishead. "I can't see the award significantly affecting sales," he says. "We'll just take the prize for what it is. It won't change anything about Portishead or Gol Dics."

Pat Geary, owner of Glasgow retailer Music Mania, thought there was little chance of any great increases after the awards.

"It is hard to judge if being shortlisted has boosted the sales because they were albums we had sold a lot of anyway," he says.

But sales of this year's Mercury Prize

single are understood to be around 30,000, an improvement on previous years.

The choice of Portishead as winner of this year's prize proved popular. Jon Webster, the event's founder, says, "Portishead won because they had a ground-breaking album that will stand the test of time."

Simon Frith, chairman of the judging panel, says: "It wasn't a unanimous decision but there was no anti-Portishead feeling among the judges." Frith is understood to have come a close second and, as with last year, the judges reached their decision at the eleventh hour.

"The decision went to the last minute again," says Frith. "It wasn't quite as frenzied as last year but that's only because TV was running a couple of minutes late."

Frith was at pains to point out the quality of the shortlisted albums and welcomed the crossover between dance and rock embodied by Portishead.

This year's shortlist was special,

because the boundaries have broken down in music," he says. "That's why Britain is making music that's much more interesting than anywhere else. We're seeing a new generation of acts."

On accepting the award, Portishead's Geoff Barrow surprised many by questioning whether music should be judged at all and urged people to buy the charity album *Help* instead of his own.

"I thought Geoff Barrow's comments were the result of his shock at winning," explains David Wilkinson, the event's director. "He withdrew his remarks when he and Beth had a chat with journalists half an hour later. He was just trying to say that he thought every act was as good as each other."

As well as BBC's 45-minute live coverage of the ceremony, BBC will broadcast an extended version on Saturday, September 23.

Radio One also transmitted a two-hour awards special from *The Sway* and press coverage has been extensive with full- and half-page features in most broadsheet newspapers.

## Camden links with R1 for live music festival

The London Borough of Camden and Radio One are to stage a nine-day music festival from October 27.

Camden Live will feature live gigs, a media expo, an Internet site and free seminars and workshops. Radio One will broadcast four Evening Session programmes live from the Underworld club, while shows from John Peel and Pete Tong will also be transmitted live from venues in the borough.

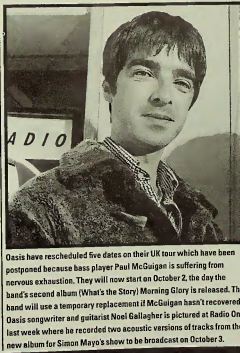
Venues such as the Splash Club and Dingwalls will put on a special programme of gigs covering a wide range of music.

Camden Live coincides with schools' half-term and National Youth Week and the event will target young people in particular with a Schools' Band Showcase and the media expo - run in association with Syndicate Publications - which will offer advice to young people on how to get into the industry.

The event's organisers chose Camden because of the area's reputation for good live music and its strong connection with the burgeoning Britpop scene.

"Camden is a focus for young people," says Camden Live's co-ordinator Dan Shaw. "We have some of the best venues showcasing the best bands and we should make use of that."

Clyde FM has been confirmed as the main sponsor for the 10-Day Weekend, the follow-up to last year's Sound City events organised by Glasgow City Council. The 10-day music event incorporates gigs, films, club nights, seminars and exhibitions with Clyde FM providing financial assistance and substantial coverage. Groups confirmed to appear include D.Ream, The Boo Radleys, Menswear and Sleeper.



Oasis have rescheduled five dates on their UK tour which have been postponed because bass player Paul McGuigan is suffering from nervous exhaustion. They will now start on October 2, the day the band's second album (What's the Story) Morning Glory is released. The band will use a temporary replacement if McGuigan isn't recovered. Oasis songwriter and guitarist Noel Gallagher is pictured at Radio One last week where he recorded two acoustic versions of tracks from the new album for Simon Mayo's show to be broadcast on October 3.

## NEWSFILE

### Mander quits EMI Records

EMI Records A&R manager Nick Mander has left the company. A brief statement from CEO and president Jean-Francois Ceillon says, "When people have private aspirations we must give them the freedom to achieve them." Mander, who had been with the company for nine years and began his career as a sales rep, says he has not confirmed his plans for the future. As A&R manager, his signings included EMI and Terrorvision.

### 'Hall of fame' names chosen

The first four names have been chosen for a new British Roll Of Honour and will be announced at the inaugural ceremony this Wednesday (20) at London's Hilton Hotel. The honours, set up by the International Managers Forum, recognise achievements in recording, A&R, management and touring. IMF general secretary James Fisher says he plans to celebrate the Roll Of Honour with a permanent home similar to America's Hall of Fame. Let Loose are among the acts being lined up to perform live at the ceremony.

### Woolworths in spoken word venture

Woolworths is combining with the Hit Label to make its first serious move into the estimated £22m spoken word market. In a move which marks the largest single launch of talking books by the retailer, Woolworths will be selling around 100 children's titles and about 200 adult titles at £5.99 in most of its 779 stores.

### Satellite service goes on air

AEI Music Choice, the pan-European satellite music joint venture between AEI Rediffusion and the Warner Music/Sony/EMI-backed Music Choice, was launched last week with four music channels aimed at retail outlets. Pubs, DIY stores, hotels, High Street shops and other retailers or businesses hooked up to the Eutelsat satellite will be able to broadcast the four digital channels - Lifestyle, Startracks, Debut and Deutsche Music.

### Preston named convention patron

BPI chairman John Preston will act as honorary patron and Sony's director of business affairs Deej Mahoney will be honorary chairperson at the third annual Black Music Convention from October 2 to 7. A gala dinner at the Park Lane Hotel on the final night of the event, organised by the IAAM and Best, will include performances from Omar, Des'ree, Karyn White and Alexander O'Neal.

### Cardiff clinches venues crown

Cardiff University's three venues helped it beat Exeter and Sheffield to win the best student venue for music award in this year's *Push Guide To Which University*. Cardiff USM were voted best live band as a result of their hard work on the student circuit, with Radiohead and Orbital taking second and third places. Other acts making the Top 10 included The Grid, Pato Banton and Echobelly.

### Now! adds six more stores

The Now! retail chain, founded by Brad Aspin, is stepping up its expansion with six new outlets planned by the end of the year, taking the total to 32. In the past six weeks, Now! has opened four stores in Harlow, Eastbourne, Havant and Cheltenham, as well as departments within Debenhams in Hull and Luton and another in Beatties in Wolverhampton.

### Jenkins joins Thorn EMI board

Thorn EMI has named Prudential Corporation director Hugh Jenkins as a non-executive director, bringing the total number on the board to six, alongside four executive directors. Jenkins is also group investment director at Allied Dunbar and chairman of the Department of Environment's Property Advisory Group.

▶▶▶ PLUGGERS VOICE CONCERNS OVER CHILTERN RADIO CHANGES -p4 ▶▶▶

## COMMENT

### The Lyttleton debacle

It's not often that someone comes up to you at the end of an agm and apologises. But that happened to me more than once last Thursday lunchtime. They could have saved their breath. The looks on the faces of PRS members said it all.

They were embarrassed and angry after unwittingly finding themselves right in the middle of the worst kind of English farce.

I left that meeting appalled that an arrogant time-waster - however sincere - like Trevor Lyttleton could hold a £18m turnover company to ransom. I left appalled that the PRS, a vital element in the UK music industry, could waste even a minute, never mind an hour, on this tedious drive when it faces not just a Monopolies and Mergers Commission inquiry, but a whole series of issues which could affect the wealth and well-being of UK publishers and songwriters for decades to come.

Sadly, I thought, PRS's obsession with democracy has allowed a group of unsuccessful songwriters with insignificant earnings to dominate the society to the detriment of the interests of the people who pay the bills, the few successful songwriters and the major publishers. But finally the result of the vote was announced. Somehow common sense had won through. A recognition that PRS is not a debating society. Lyttleton is out. The Council is to be reduced. PRS still has a chance. No apologies required.

### Oasis deliver again

After a couple of hours of the PRS agm it is easy to forget what the business is about. So I listened to the new Oasis album again. I'll avoid the temptation to get into the Blur v Oasis debate. But with a record. To anyone labouring under the misapprehension that the second album could never match *Definitely Maybe*, think again. Buy it. Hear it. Love it. *Steve Redmond*

## TILLY

### Back tracking

Are we now at the point of not putting release dates on records in this country, unless they are well established acts? All the major buyers obviously want a perfect world: Radio One A1 list; Capital; all the IR stations; and as many TV appearances as it's possible to obtain, before they'll even consider racking it. This means more and more record companies put back release dates in the hope of generating a buzz second time around.

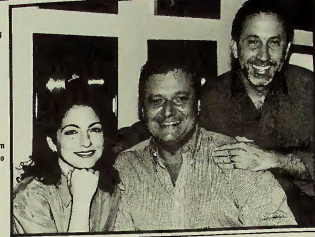
I hear all the whinging about "Oh, the record companies put it back" or "Are they ever going to release this record?". The promo guys blame the marketing departments who in turn blame someone up above. It is becoming increasingly difficult in our market to simultaneously co-ordinate all the elements needed to generate a hit.

If you gave radio programmers Simply Red in January, they would probably still be playing it now - the racing certainties aren't hard to pick. IR stations sit on the fence nine times out of 10, and wait for a chart position. Then when they get it, they don't play the record because it's dance or indie or it's going to drop out of the chart next week! At least Radio One is programming more new records, and I do understand its concern about these release dates, but unfortunately with record companies not being able to see exactly where they are going anymore, and because of the investment on new product being so high, the situation is going to get worse, and I envisage release dates being a thing of the past. Not, of course, if you're the wonderful Simply Red or those battling bands Blur and Oasis. If they sang "Three Blind Mice" nobody would give a damn about when they were released. But for any act not in the super league, the buyer's reluctance to rack without extensive radio/TV means some great records slip through the net.

Tilly Rutherford's column is a personal view

## NEWS

EMI Music Publishing has renewed its publishing deal with Gloria Estefan for the world excluding North America through the singer's own publishing company, Fipp. Estefan and her husband/manager Emilio (pictured right) inked the deal with EMI Music Publishing Worldwide's chairman and ceo Martin Davies (left) at EMI's offices in Miami. The deal covers the existing Gloria Estefan/Miami Sound Machine catalogues and future records including Estefan's Spanish language album *Abriendo Puertas*, which is due for UK release by Epic on October 2. Her last Spanish language album *Mi Tierra* has sold almost 4m copies worldwide. No tours are planned as Estefan is having a year off to look after her new baby. Davies says, "I am very happy to be renewing this deal with Gloria and Emilio, having had an extremely successful long-standing relationship." Estefan's next English language album is expected in the New Year.



# Pluggers voice concern over Chiltern's changes

by Catherine Eade

The first significant changes within the Chiltern Radio Network since its hostile takeover by the GWR Group in July have left pluggers worried about its new play-safe music policy.

The takeover of the Chiltern Radio Group has led to five of the newly-acquired stations being relaunched as adult contemporary services.

Last Saturday (14), five of what were formerly Chiltern Radio Network FM stations began broadcasting more mainstream acts targeted at the 25-35 age group, with artists such as Queen, Bon Jovi, Simply Red and Elton John on their playlists.

The stations, Chiltern Radio in Devon and Bedford, Gloucester's Sunburst Sound, Horizon Radio in Milton Keynes and Northants Radio in Northampton, ceased broadcasting their usual output at 4pm last Thursday and switched to test tapes until 10am on Saturday.

The GWR Group's area director south, Simon Cooper, says the aim of the relaunch is to attract a higher mar-

ket share for the FM services, all of which have seen falls in audiences over the past year.

"We did extensive audience research in all the areas and what emerged was that listeners wanted more recognisable music. Dance music and the 'hot' side of our playlist were not as desirable to listeners," he says.

The result has been the dropping of the 'Hot FM' brand and all specialist music shows from the stations, a move which worries some radio pluggers.

Michael Fryton, head of regional promotion for Fleming Molloy, says changes such as these make the pluggers' job much tougher. "It certainly limits the exposure new artists get when you've got so many stations playing established artists. I'll still try and promote new artists for specific shows, but it's getting harder to break new acts during the daytime, particularly for smaller record labels," he says.

Gut Intermedia head of regional promotions Steve Tandy adds, "With so much playlist control going to smaller groups of people, which is effectively what the new ownership rules amount

to, pluggers will have to re-evaluate their plugging techniques and approach plugging in a different way."

Radio One is seen by the majority of pluggers as the saving grace of current radio output. "It's the only station playing new records at the moment," says Fleming Molloy director Nick Fleming. "Commercial radio is more difficult than it's ever been because they just want to stay safe - although Virgin Radio is getting better since Mark Storey joined as programme director."

Cooper says the stations will still play some new artists in the evening slots which will be aimed at younger listeners but GWR's focus is to play more music people recognise.

The relaunch, which does not affect the Chiltern Gold services or Oasis Radio in St Albans, will initially be supported by a local press and bus-side campaign, budgeted at around £250,000.

Each station now has its own programme controller. Group programme controller Paul Chantler has become programme controller of Bristol-based Galaxy, which GWR must dispose of by October 31 under new ownership rules.

## Computer show features latest in music multimedia

Many companies launched new music-based software products at last week's European Computer Trade Show at London's Olympia, writes Catherine Eade.

Pinnacle Software launched its new music CD-ROM based on Zion Train's Homegrown album, following its deal with China Records, while BMG Interactive Entertainment unveiled its new multimedia project, The Freedom Sessions, a collection of eight songs from Grammy-nominated US singer Sarah McLachlan with added digital video and biographical information. BMG also launched Beethoven Lives

Upstairs, a music tutorial CD for children, and a CD-ROM game based on the Zomba-signed band Redline.

Sony Interactive Europe's first software title for its Sony Play-Station games console is *WipOut*. It features Orbital, The Chemical Brothers and Leftfield on its soundtrack and will be available from September 23, followed by an album in October.

Meanwhile, Philips Media launched its CD-i Online service that enables home users to access the World Wide Web from their living rooms, using a CDi player, standard telephone line, modem and Internet connection kit.

The system also enables users to send and receive e-mail and access a catalogue of CD-i titles, including hundreds of music video titles.

## Nimbus invention to combat CD piracy

Nimbus Manufacturing unveiled what it claims is a breakthrough in CD piracy deterrence at last week's ECTS show at London's Olympia, writes Bill Postor.

Nimbus and Applied Holographics have set up a joint venture to produce and market two forms of 3-D i-D. Holographic technology that creates unique visual effects while at the same time offering a deterrent to pirates.

Previous attempts to attach holograms on to CDs have always resulted in reduced playing time but 3-D i-D Edge To Edge allows holographic images and data to share the same disc spaces.

An alternative technique called Security Band, which etches a hologram inside or outside the playing area during glass mastering, is also being offered and is cheaper to produce as it involves pressing in the conventional way.

3-D i-D also provides the ability to add a covert image, such as a logo or trademark, which can then be verified either by an automated system or simply by sight.

# XFM to make final bid to win London licence

by Jake Barnes

XFM returns to the airwaves on October 2, confident that its new, more accessible sound will woo the Radio Authority into awarding it a permanent London licence next spring.

The station begins its latest 28-day restricted licence (RSL) on the spare 104.9FM frequency, broadcasting a revised format that will more closely resemble its permanent plans.

This is XFM's third attempt at gaining a full licence and the fifth time it has gone on air for a one-month spell since it formed in 1992.

Chris Parry, XFM's director, says: "We have smoothed out the format because we have to use a new approach. Now there is less of a contrast between the daytime and evening programmes."

An added aspect of this latest XFM campaign is that, in principle, it has secured the backing of the CLT media group and Enterprise Radio.

The *NME*, Red Bull and Boddingtons are also giving their support, but it is the addition of established media companies to XFM's board that the station hopes will give it an extra advantage in its continuing battle to secure a licence.

Parry says, "Our original consortium is still in place but we considered it necessary to bring in some proven radio players. These people know about setting up radio stations."

As part of its bid to be taken more seriously, XFM will run news bulletins from Reuters, traffic reports from Metro and use experienced DJs such as Janice Long and Gary Crowley.

Parry believes the climate has

changed at the Radio Authority since XFM lost out to the AOR of Virgin Radio and Heart FM in last year's licence allocations.

"We're more hopeful this year," he says, "because the new radio head Peter Gibbins says he will allow new operators into the market. His predecessor Lord Chalfont believed that radio was best kept in the hands of a few."

This RSL is likely to be XFM's final bid for a London licence, says Parry. "If we don't get this licence, then London will never have an alternative rock station and we may target other cities."

As part of its increased marketing campaign, XFM is launching a 17-track compilation album, entitled 104.9, on its own label. The album, released on October 2, features new tracks from The Boo Radleys, Leftfield and others.

## Classical award winners to feature on sampler CD

This year's *Gramophone* classical awards will be backed with a 13-track compilation CD of the winners, written by Peter Brown.

The classical industry is keen to boost the profile of the *Gramophone* Awards, which take place on October 4, in the same way that the Mercury Music Prize sampler has helped that event.

Previous awards CDs have been cover-mounted on *Gramophone* magazine, but the BPI's classical committee believes selling through shops will reach a wider audience. It also avoids licensing objections from labels.

The EMI-distributed CD, on sale from the day of the awards, features Sir Simon Rattle, Dawn Upshaw and Maxim Vengerov. The dealer price is £2.50 and counter dispensers and other 'poS' material will be available. "Having the CD in the shops may well boost sales by giving people an idea of what certain pieces are like," says David Alker, of London's Farringdon Records.

The sold-out awards, being held at the Savoy Hotel, look set to be the biggest yet. Now in their 19th year, they will be presented by BBC Radio's Natalie Whelan.

Recordings released between June 1994 and May 1995 are eligible and, for the first time, the artist responsible for the record of the year will give a live performance at the event. The winners will also be announced on radio news programmes from 6.30am to the day.

Other changes this year include an award for Early Opera, and a week of previews on Classic FM, in which Henry Kelly will be seeking listeners' votes for the station's own award from a shortlist of eight nominees.



A documentary/concert film featuring The Pretenders to be screened on Channel Four on October 17 is one of three new programmes currently being produced by music TV production company Initial Film & TV. Also planned is a new series of the acclaimed *White Room* for early next year, and *Music And The Mind*, a series of three one-hour shows exploring the relationship between music and the brain, to be screened next year. Initial has also been confirmed as producer of the 1996 Brit Awards for Carlton/ITV in February and BBC2 will screen the company's production of *The African Prom*, which takes place at the Royal Albert Hall, on September 23.

## NEWSFILE

### PWL shuffles the pack

As part of an overhaul of PWL International, managing director Peter Price has created the company's first full in-house promotions team, headed by former MCA TV promotions manager Suzanne Hague. MDMC's radio promotions executive Sam Wells is moving to PWL at the end of the month as national radio promotions manager, while former Sony promoter Nathan Denton becomes club promoter.

### Carlton brings back Old Gold

Carlton Records is reactivating the seminal Old Gold label acquired by Pickwick (now Carlton Home Entertainment) in 1988 with 30 new releases on September 25. The first double A-sided CD singles, priced at £2.99, include classics such as T Rex's *Telegram Sam* and Grandmaster Flash's *The Message*. Commercial director Trevor Eyles says they will be followed each month by up to 20 new titles.

### Chrysalis to relaunch MCS

MCS, the audio systems and background music subsidiary of Chrysalis, is being relaunched as Chrysalis Retail Entertainment. It will offer a one-stop consultancy, tailoring and supplying entertainment systems for its retail clients. The group, which offers everything from video jukeboxes to listening posts for clients including Our Price and Burtons, will begin trading under the new name on October 5.

### Fragile to release Pretty Things box

Rock label Fragile Records is to release its first album since director Brian Lane bought out his business partner, Triag founder Mark Levinson, in July. A boxed set by The Pretty Things, entitled *Unrepentant 1964-1995 Bloody But Unbowed*, is released on October 16 with a 50-page booklet. Lane says, "I aim to release product from cult artists that gives value for money without being bargain basement. And I want a chance to break new acts again."

### O Zone rescheduled in new slot

BBC2 music magazine *The O Zone* is moving to a new Monday evening slot, kicking off tonight (18) with a feature on Blur. The show, repeated on Sundays at 1.15pm, features new graphics, new presenters and Shamen-penned title music.

### Luna Park on the move

Luna Park Management has moved to 4th Floor, Suffolk House, 1-8 Whitfield Place, London W1P 5SF. Tel 0171 813 5555 Fax 0171 813 4567.

### Final Vinyl

The Nightcrawlers and 4Mandu were signed by Final Vinyl directors Denis Ingoldby and Oliver Smallman and not Arista A&R heads Nigel Gralings and Chris Hill, as stated in last week's BMG conference coverage.

MUSIC ON THE NET GETS QUICKER AND CLEARER - p12 >>>>>

# nicki french

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STOCK UP WITHKEN  
RECORDS



EMI'S CONFERENCE LINE-UP: (FROM LEFT) STEFAN PINDER, NEIL YOUNG AND TIM FINN, BRIAN MAY WITH PETER FRAMPTON (TOP), GEMINI MEET RUPERT PERRY (BOTTOM) AND JOHN WALSH, EMI'S SINGLES MANAGER

# Cecillon ushers in new

Mark Pinder, the man charged with putting 18 acts on stage in two days at last weekend's EMI conference, faced a logistical nightmare.

But the EMI co-ordinator's success in presenting a diverse array of artists from Sir Cliff Richard to Blur did much to bolster Jean-François Cecillon's expansive mission statement to the 400 delegates in Dublin.

Cecillon, the company's ceo and president for just four months, took the opportunity to set out his strategy for his new look EMI: a strategy in which the words music and artists cropped up again and again.

"Breaking artists is becoming the number one EMI priority—and we must be bullish about it," he said. Cecillon described creative understanding as one of his most important credos.

"That doesn't mean being friends with the artists—that's the cherry on the cake—it's understanding what they are doing," he said.

Cecillon explained that he has reshaped the company to allow all artists to be handled by creative people, and all music to be handled by record labels—rather than marketing divisions. "This is the most important cul-

tural change," he said, adding that the creation of a new artist relations unit headed by Cathy Greger would send out the right message to EMI's signings.

Cecillon promised heavy investment in new talent and also stressed the importance of building careers, describing Blur, Radiohead and Supergrass as the Beatles, Queens and Pink Floyd of the future. "We must do everything to take them to the next level," he said.

In the second quarter, EMI's 11.5% albums market share made it the third biggest corporate group, but Cecillon declared last week that he wants to take a bigger slice of the market. He also pledged to fulfill a request from his predecessor Rupert Perry, now president of EMI Records Europe, to increase profitability "in a very drastic way".

Looking back over the achievements of the past year, Cecillon singled out Tony Watersworth's Parlophone label. "Tony stole the charts this summer," he said. "I'm sure EMI kept its market share thanks to Parlophone. It has been a great achievement."

The conference marked the end of a period of upheaval for EMI. Most visibly, he said farewell to its historic

Manchester Square offices and is now based in a new headquarters in West London's Brook Green.

Cecillon did not attempt to play down the significance of the move, which he acknowledged was emotional. He said, "It's a very serious issue. It's a new home for us, a reflection of our culture and values and a place where we can create an environment which is appropriate for our risk-taking attitude. I love it already."

In July, Cecillon dismantled the company's 11-year-old Strategic Marketing Division and created the new Premier label group with Roger Lewis at the helm. Premier is responsible for EMI and Virgin Classics, Capitol Nashville, the Christian Music Group, Hemisphere, MOR and core catalogue. In another A&R-oriented speech, Lewis urged delegates not to pigeonhole the division.

"We are not about being niche, we are about delivering our artists' music to as wide an audience as possible. We are about being mainstream," he said.

The re-jig meant a promotion for sales director Richard Cottrell, who is now senior director, commercial operations. His plans for this division include

investigating new distribution channels to build incremental sales. National sales manager Joe Gallagher revealed talks are under way with the Thresher and Victoria Wine chains.

Cottrell said he aimed to triple EMI's share of the TV market in the next quarter, as well as continuing to grow its mid-price business. He also asked his company's marketing managers to treat budget clearances seriously to help the resurgence of budget label MFP.

Last week's announcement that Clive Black, after 20 months at WEA, is returning to the company to take Cecillon's former role as EMI UK MD looks like the final piece in the corporate jigsaw, and EMI is now going into the Christmas period with arguably its strongest release schedule ever. Besides the new Queen album and a likely Beatles package, its releases also include new albums from Cliff Richard, Garth Brooks and Eternal (see right).

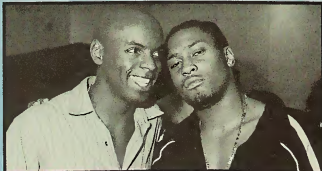
EMI TV director Barry McCann also used the conference to announce a new compilation series to complement Now. The first titles in EMI's *That's* range, due to be launched next month, are *That's Rock And Roll*, *That's Country*, *That's Love* and *That's The Sixties*.

## CHRYSLIS MAKES NEW ARTISTS A PRIORITY

Chrysalis's presentation at the EMI conference, its fourth since joining the EMI fold in 1992, put the emphasis on artist development.

Managing director Roy Eldridge announced the company has made eight new signings, including *The Fuzz* and *Proper*. "That's a huge A&R investment for a company of our size," he said. The first releases from the new acts are not expected until March, by which time Chrysalis should also have a new World Party album.

Before Christmas, the Chrysalis label will be focusing on its established artists (see right), while Cooltemp will be working on new talents such as Earthing as well as continuing to build the word-of-mouth for exciting new American R&B talent. D'Angelo (pictured with Cooltemp A&R manager Trevor Nelson, left), the singer/songwriter, whose debut album *Brown Sugar* is already in the shops, impressed in Dublin with a couple of live numbers before flying to London for two packed gigs last week at the Jazz Cafe.



**JETHRO TULL: Roots To Branches**—Chrysalis (out now). This new album, which entered the chart last week at number 20, coincides with UK live dates, and a 13-month world tour.  
**SHARA NELSON: Friendly Fire**—Cooltemp (Sept 25). Nelson's first album was shortlisted for last year's Mercury prize. The first single from the second is already a

hit. An extensive marketing campaign backs this release and Nelson is due to embark on her first UK tour in December.  
**VARIOUS: Cooltemp Remixed**—Cooltemp (Sept 25). Released to coincide with the label's 10th anniversary, this album includes a Love To Infinity mix of Adeva's Thank You and a Perfecta reworking of Arrested

Development's Mr Wendal.  
**CARTER USM: Straw Donkey**—The Singles—Chrysalis (Oct 2). The students' favourites are on tour to support this live package, backed by a national TV campaign.  
**GURU: Feel The Music**—Cooltemp (Oct 9). The new single, featuring Baby, comes from the recently-released second Jazzmatazz album, which is nearing silver status. There will be London dates from Guru on November 19 and 20.  
**MIKE SCOTT: Building The City Of Light**—Chrysalis (Oct 16). The second single from the former Waterboys' new album, *Bring 'Em All In*, which is out this week.  
**RUNNIN' MARS (See)**—Chrysalis (November 5). An estimated 20,000 incremental sales for Cutler in The Clan were picked up on the back of the Scots band's musical appearance on the latest Carlsberg ad and this new album will be pitched at an ever-broadening audience.  
**KENNY THOMAS: Him**—Cooltemp (Nov 13). A TV campaign will back Thomas' third album which is previewed by another single, *Foolin' Around*, on October 30.



MARKETING MANAGER, WITH LOUISE LORING

# EMI

EMI UK is also launching a new pop dance imprint, Encore, to go head-to-head with London's Systematic and WEA's Eternal. Run by Julian Close and Bob James, its first releases include singles from Max A Million, 2 In A Room and Bombers' version of Independent Love Song.

PMI, meanwhile, described its video release schedule as its strongest for years, with titles from Queen, Cliff Richard, UB40, Carter USM, Jasper Carrott, Roxette and Robert Palmer lined up for before Christmas.

But if delegates took one thing away from last weekend's EMI conference, it was the live music. The appearance of Cliff Richard and Blur were highlights in a line-up which included Eternal, a cappella number from new pop act Gemini, brothers Neil and Tim Finn, jazz singer Holly Cole and hip hop act Eusebe.

Arguably most memorable were the performances of the nine-piece Kelly Family, respected American singer-songwriter John Hiatt, Cooltempo's D'Angelo and the new young threat promising to rival Pavarotti's crown, Roberto Alagna, who earned a standing ovation.

Selina Webb

## LABEL BY LABEL

### EMI RECORDS UK

President and ceo — Jean-François Ceccillon

### EMI UK

Managing director: Clive Black

Hits so far this year — Singles: Top 10s — three; Top 20s — two; Top 40s — 17.

Albums: Number ones — one; Top 10s — four; Top 20s — two; Top 40s — five.

### PARLOPHONE

Managing director: Tony Wadsworth

Singles: Number ones — one; Top 10s — four; Top 20s — seven; Top 40s — 15.

Albums: Number ones — one; Top 10s — five; Top 20s — three; Top 40s — five.

### PREMIER

Managing Director: Roger Lewis

New division. EMI Classics has had one Top 10 single and one Top 40. EMI TV has had three number ones, five Top 10s and two Top 40 albums.

### CHRYSALIS

Managing director: Roy Eldridge

Singles: Top 20s — two; Top 40s — 10. Albums: Top 10s — one; Top 20s — two; Top 40s — one.

• Figures for the year to date, up to and including chart dated September 16, 1985.

## THE PICK OF EMI'S AUTUMN RELEASES

**LOUISE: Light Of My Life — EMI UK (Sept 25).** A light box in Piccadilly Circus kicks off the campaign to launch the former Eternal girl's solo career, which begins with this growing-up single and a promo which brings Olivia Newton-John to mind. An album is planned for next year.

**IN AURA: This Month's Epig — EMI UK (Sept 25)** The first single from these big new signings, formerly known as Polaroid, will be followed by a further offering on October 23 and backed initially by an indie-orientated marketing campaign.

**THUNDER: Their Finest Hour (And A Bit) — The Best Of Thunder — EMI UK (Sept 25).** Press and regional radio ads plus a fanbase mail-out back this hits package from the British rockers. It offers three bonus tracks including the current single in A Broken Dream.

**ITZHAK PERLMAN: A La Carte — Premier (Oct 2).** This release from "the classical artist of the year", which also features Yo Ma, is being targeted at a broad market.

**THE KELLY FAMILY: An Angel — Premier (Oct 2).** The acoustic rockers have sold a staggering 2.3m albums in Germany, Austria and Switzerland. This single is from their over-the-hump album, which the hard-working Kellys are promoting with, among other things, a stint as The Big Breakfast's family of the week.

**IRON MAIDEN: The X Factor — EMI (Oct 2).** The first studio album in three years, albeit without Bruce Dickinson, is backed by TV and radio ads, a teaser press ad campaign and a November tour.

**DUOLEY MOORE: Plays The Grieg Piano Concerto — Premier (Oct 2).** Moore is embarking on an extensive pramo schedule, which takes in appearances on Blue Peter and the National Lottery show, to support this back-to-his-roots release.

**THE TWINS: Bestest Lyrics — Positive (Oct 2).** On the heels of their new US-produced single *Money*, the Twins' album fuses reggae, jazz and hip hop.

**JACQUELINE DU PRE: Elgar Dvarak. Cello Concertos — Premier (Oct 2).** Du Pre's interpretation of Elgar's cello concerto received three times more votes than any other work in a survey to discover retailers' all-time favourite classical recording. It's included here in this three CD package released to coincide with the 50th anniversary of Du Pre's birth.

**DUBSTAR: Disgraced! — EMI UK (Oct 9).** Pet Shop Boys' collaborator Stephen Hague has produced the first album from these Food signings who already have a Top 40 hit under their belt. EMI is describing them as a development priority.

**DUBSTAR: Fly Fresh 'n' Phat — EMI UK (Oct 9).** The fruit of A&R woman DJ Elaine's high-profile UK talent trawl, showcasing a dozen new British R&B hopefuls. An appropriately titled single from Denzhahe *We're On Our Way* — is out next week.

**VARIOUS: Classics OST — Capitol (Oct 9).** Beastie Boys proteges Lustica Jackson

A hits compilation seems long overdue from Roxette, the Swedish duo who have now sold more than 40m albums worldwide. EMI releases on October 23 with the release of an 18-tracker which includes four new tracks, among them a single, which is due out on October 2. Heavyweight television advertising is being lined up to support the release.



and new Capitol signings Smoking Popes have tracks on this soundtrack album alongside labelmates Supergrass and Radiohead.

**ROBERT ALAGNA: Popular Tenor Arias — Premier (Oct 9).** The first solo album from the Italian tenor, who even Pavarotti is raving about.

**DANA DAWSON: Black Butterfly — EMI UK (Oct 16).** The darling of both clubland and regional radio has worked with a clutch of production luminaries, Narada Michael Walden among them, on her debut album. The follow-up to 3 Family is *Got To Give Me Love*, co-written by Dawson and out on October 2.

**ROBERT PALMER: The Very Best Of... EMI (Oct 16).** Following *Addictions I* and *II*, this extensively researched package promises to be the definitive Palmer hits collection and is backed by national TV ads. A Power Station LP is due early next year.

**FINN FINN — Parlophone (Oct 16).** Songsmith Neil and Tim Finn have had huge success with Crowded House; here they go back to their roots.

**JOHN HIATT: Cry Love — Capitol (Oct 16).** The hugely respected songwriter, whose work has been covered by Joe Cocker and Bonnie Raitt among many others, unveils a new album which is previewed by the single *Cry Love* on October 2.

**TOM COCHRANE: Ragged As Road — EMI Music Canada (Oct 23).** Cochrane, who broke Canadian sales records with *Mad Mad World*, is being pitched at the Bryan Adams market.

**CECIL: No Excuses — Parlophone (Oct 23).** This single from the no-holds-barred rock band follows their tour with The Levellers and precedes an album due for completion by January.

**RADIOHEAD: Nice Dream — Parlophone (Oct 23).** Though overlooked by the Mercury

The stage show did not come together, but Cliff Richard has completed recording the album for his Health/IF project, first mooted five years ago. Olivia Newton-John features on five tracks. But not the first single —

*Misunderstood Man* — which is out on October 9, three weeks before the TV-advertised album. Cliff is committed to a busy pramo schedule in the run-up to Christmas but fans have to wait until next Autumn for a UK arena tour.

judges. The Bends remains one of the year's most acclaimed British albums — and has sold 160,000 copies. *Nice Dream* is the latest single.

**PETER FRAMPTON: Frampton Comes Alive II — IRS (Oct 23).** Volume one sold 17m copies to become the best-selling live album of all time following its release 20 years ago. EMI's anniversary follow-up, packaged with a Susan Q featuring four Frampton classics, has a hefty marketing campaign behind it.

**KATE: My Side Of Town — EMI UK (Oct 23).** Already hard at work on the new, this new rock band comprises former Gun-nars Barry Stafford and Scott Shallds with Paul Roden. The promo for this, their debut single, focuses on Scotland.

**ROXETTE: Roxette's Greatest Hits — EMI UK (Oct 23).** See picture caption.

**CLIFF RICHARD: Songs From Health/IF — EMI UK (Oct 23).** See picture caption.

**VARIOUS: Coronation Street — Premier (Oct 23).** Premier's biggest TV spend of the year backs this cast album which also features Michael Ball and Cliff Richard.

**TINA TURNER: Golden Eye — Parlophone (Nov 9).** The theme from the new Bond film precedes a new Nellie Hooper-produced Turner album due in April.

**ETERNAL: Power Of A Woman — EMI (Nov 6).** The 11th attempt at Eternal stemmed to follow up the 1.4m-selling *Always* and Forever, again working with producers Dennis Charles and Ronnie Winsos as well as Dallas Austin, Rhet Lawrence and Bebe Winans. The first single, also called *Power Of A Woman*, is out in three weeks.

**QUEEN: Made In Heaven — Parlophone (Nov 6).** A brand new album with Freddie's vocals recorded in the final months of his life.

**AMANDA ROOFCRAFT: Mozart And His Contemporaries — Premier (Nov 6).** TV, radio and press promo backs this new release from the busy classical singer.

**TASMIN ARCHER: Bloom — EMI (Nov 13).** The second album from the Brit-winning Yorkshire singer songwriter is preceded by a rocky single, *One More Goodnight With The Boys*, on October 15. Live dates are expected to follow.

**ENGLBERT HUMPERDINCK: Love Is A Many Splendoured Thing — Premier (Nov 13).** This single release kicks off a festive re-promotion of his *Love Unchained TV* album, released at the end of May and already his first silver album in the UK for 25 years.

**GARTH BROOKS: Fresh Horses — Premier (Nov 20).** A new album to follow the handed one's in *Peace* — his package which has sold 150,000 units in the UK. Brooks is visiting these shores in November and TV ads are planned.

**DAVID BOWIE: Live At The BBC — Premier (Nov).** A double album in the spirit of *The Beatles: Live At The BBC*, recorded during the Seventies, the period widely



# CONFERENCE NEWS

EMI

If Warner Music chairman Rob Dickins had one message for the assembled delegates at last week's sales conference in Southampton, it was that the company is beginning to prove its strength in non-traditional Warner areas.

It may have come as a surprise to those following the fortunes of the company to see it take the hitherto-unthinkable step of moving into dance music.

Long seen as a stable for US megastar artists such as REM and Madonna, Warner Music has enjoyed more than a little success over the past 12 months, particularly with East West of shoot, Perfecto, and Eternal, the singles label headed by Steve Allen.

In fact, Warner's singles success of the second quarter of 1995 was mainly due to Eternal's two number one hits by the Outhere Brothers - Don't Stop (Wiggle Wiggle), the fourth highest-selling single of the period, and Boom Boom Boom, the 16th bestseller, which helped Eternal to grab a 3.8% share of the market.

"We still have the jewels in the crown but, for a company people thought could not sell dance music, the labels Eternal and Perfecto have emerged as a potent force in the market," says Dickins.

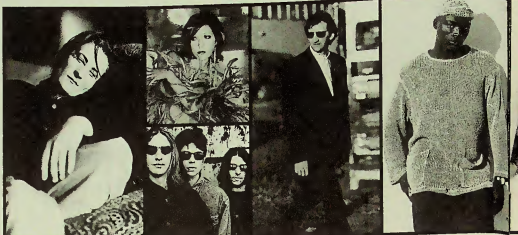
And with hits from Tin Tin Out, Corona and ADAM featuring Amy, the company's entry into the dance arena is clearly not a flack in the pan.

WEA managing director Moira Bellas says the re-emergence of Eternal after a dormant period has certainly been a highlight of the year, but adds that the signing of Marc Morrison to WEA, already with a Top 20 single to his credit in Crazy, also marks a step forward in the area.

"People have been critical of us in the past for our lack of success in the dance area but this year has changed that," she says.

After what Bellas admits was a slow start to the year, singles sales for WEA picked up to the extent that the company had four singles in the Top 10 for two weeks in a row in August - the Outhere Brothers' Boom Boom Boom, Seal's Kiss From A Rose, Corona's Try Me Out and I'm Only Sleeping by Suggs.

Bellas admits that the news which emerged just before the conference that WEA's head of A&R Clive Black was to



BIG NAMES AND BIG HOPES IN THE WARNER STABLE: (FROM LEFT) KD LANG, BILLIE RAY MARTIN (TOP), ELEKTRAFIXION (BOTTOM), JIMMY NAIL

THE WIDE WORLD OF WARNERS

WARNER MUSIC

Chairman: Rob Dickins  
**WEA**  
 Managing director: Moira Bellas  
 Director of marketing: Tony McGuinness  
 Director of international artist development: Phil Straight  
 Senior marketing manager: Mike Wilson  
 UK marketing manager: Emma Graenegrass  
 Senior product manager: Roma Maryniuk  
 Creative director: Ollie West  
 Head of promotions: Chris Mason  
 Director of press: Barbara Charona  
 ZTT managing director: Jill Sinclair  
 Blanc Y Negro managing director: Geoff Travis  
 Eternal A&R manager: Steve Allen

Singles: Number ones - two (The Outhere Brothers: Don't Stop (Wiggle Wiggle); Boom Boom Boom); Top 10s - seven; Top 20s - six; Top 40s - 12.  
 Albums: Top 10s - four; Top 20s - five; Top 40s - 11. Compilation albums: Top 10s - two; Top 20s - one.  
**EAST WEST**  
 Managing director: Max Hole  
 Director of promotions and US labels: Alan McGee  
 Director of marketing: Elyse Taylor  
 Head of international: Ian Greenhall  
 Marketing manager: Richard Engler  
 Product manager: Alison Beat  
 Atlantic/East West America product manager: Mark Blanch

Anxious Records product manager: Dave Auty  
 Director of press: Lee Egan Newman  
 Head of A&R: Ian Stanley  
 Head of rock: Dante Boronatto  
 Anxious A&R consultant: Diane Young  
 Magedt managing director: Mark Deag  
 Head of Perfecto and East West A&R consultant: Paul Oakenfold  
 A&R manager: Spencer Baldwin  
 Head of club promotion: Jean Branch  
 Manager of A&R: Jean Straight  
 Singles: Top 10s - six; Top 20s - five; Top 40s - six. Albums: Top 10s - three; Top 20s - two; Top 40s - four.  
 ● Figures for year to date, up to and including chart dated September 16, 1995.

return to EMI was a blow. She says, "I was thrilled when he joined so it was disappointing, but we are fortunate in having strong sources of repertoire from other areas, like Geoff Travis on Blanc Y Negro, and ZTT, who are prolific in signing."

"Beth will have acts ready to launch next year, and we have a strong ongoing A&R team at WEA as well as Rob Dickins' signings."

Bellas says the priorities for WEA over the coming months are to consolidate the success of big artists

such as REM, Madonna and the artist formerly known as Prince, as well as working new signings such as Suggs and Cher, both of whom were signed by Dickins earlier this year.

East West managing director Max Hole also stresses the strength of the A&R team at his company, and his preference delight at East West's record 30% increase in turnover over the year - "the best results it has had since becoming an autonomous company - is hard to conceal."

"Five years of hard A&R work is

starting to pay off. Jimmy Nail sold nearly a million in three months; we've had a gold album with the Human League and three hit singles, and Perfecto hasn't put out a record that hasn't been a success. We've got a lot of diversity on the artist roster and I'm very pleased with the way it's developing," says Hole.

East West's strategy over the next year is to continue to build the artist roster to cover all genres of music, he says, even forseeing a foray into jungle. Meanwhile, East West's strong

PERFECTO PUSHES ARTISTS TO BUILD LONG-TERM FUTURE

East West's dance off-shoot Perfecto has been one of the success stories of the year, with singles from Grace, BT, and Jon Of The Pleased Wimmin contributing to its tally of two Top 10 hits, one Top 20 and two Top 40s since the beginning of this year.

Since East West managing director Max Hole offered Perfecto's founder DJ Paul Oakenfold (right) full backing last summer, the label has focussed on building its roster, which now comprises nine acts.

Although the label's obvious strength so far has been in singles, Hole says the aim is to build the successes into acts with long-term futures. "I just encourage Paul to get on with it, but the overall plan is to turn singles into artists. Artists like Grace will go on and on, and sell albums," says Hole.

Grace will have put out four singles by the end of the year and an album is in the pipeline for early next year. Meanwhile, techno/dance artist BT (far right) will release an album, Ina, on October 2,



Other artists on the roster are The Perfecto Allstars, Man With No Name, Virus, Jon of the Pleased Wimmin, Rise, Mozaic and Wild Colour. Other signings are likely to be announced soon including what Perfecto A&R manager Spencer Baldwin



terms a high-profile dance band. "We're still signing new acts, but we're showing restraint," says Baldwin. "Anything we do sign to Perfecto we're looking to develop into acts that will last, starting out as club acts and developing to

a broader audience. Today's underground is tomorrow's pop."

The close-knit team of four - Baldwin and Oakenfold, club promotions manager Jean Branch and assistant Michelle Lynch - also recently launched the imprint Perfecto Future, set up specifically to operate as an underground/techno imprint showcasing more leftfield acts than on the regular Perfecto label.

One release from Oakenfold and Steve Debrina, Virus, will be followed by a number of harder, more specialist releases, says Baldwin, including the Man With No Name track Sun, which is out today (18). Releases will be on CD and 12-inch vinyl only, with no radio remixes.

"Perfecto has definitely brought new life to the company," says Baldwin. "Warner Music traditionally has strong reputation from the States, so it's been really enjoyable giving people the opportunity to work on domestic releases that do well."





SEAL AND ALANIS MORISSETTE

presence in the adult contemporary market with Chris Rea, The Human League, Dave Stewart and Jimmy Nail will be further strengthened by the recently signed Paul Young—who Hole believes is “just one record away from a million in sales”.

But the biggest quarter is yet to come. After the phenomenal success of Stars, Simply Red have a lot to live up to but Hole is confident the new album will be East West achieving one of its strongest pre-Christmas periods yet.

New albums from Jimmy Nail and Vanellis are also expected to boost sales, while next year's releases include new titles from established hitmakers Tori Amos, Chris Rea and The Beloved.

East West has benefited from being the UK sister label of the hottest US imprint of the nineties—Atlantic—but Hole admits the US success of acts such as Hootie And The Blowfish, Stone Temple Pilots and Brandy has yet to translate into UK sales. “Hootie in the US went bang as a reaction against grunge but it's been a flatter year for Atlantic over here. Next year I expect it to do better,” he says.

Since the formation of WEA and East West as autonomous companies five years ago, both have embraced a wider genre of music styles but there is one area both intend to address—Britpop.

“I would dearly love to have a Blur or an Oasis, but it is not our sole reason for being,” says Dickinson.

“The A&R team will be focusing on increasing the share of the British pop band, but not to the detriment of the international side.”

Projects such as William Orbit's experimental label N-Gram, formed at the start of this year, show Warner's willingness to explore new genres.

Dickins is making another unusual step in pledging future expansion into the area of television compilations and licensing. A new division is planned specifically to focus on the sector.

Dickins says the A&R department can also expect some additions before the end of the year. “We're still the skinniest of the majors, but our profits are good and we've got a strong market share,” he says.

As a schedule that includes albums from Prince, Madonna, Simply Red, Enya and Sugab, it's a statement Dickinson may well be repeating at next year's sales conference. Catherine Eade

## THE PICK OF WARNERS' AUTUMN RELEASES

**PRINCE: The Gold Experience**—Warner Bros (Sept 25). The symbolic one at last returns. Senior marketing manager Mike Wilson says the new album will be backed by the biggest radio campaign in WEA's history.

**AC/DC: Ballbreaker**—East West (Sept 25). A hard new album from a band who have sold 80 million albums during their career. Led by the single Hard As A Rock, the release of the album will be backed by TV advertising on Sky Sports, heavy press advertising, flyposting and in-store displays, along with national chain support.

**ELECTRAXION: Burred**—WEA (Sept 25). The debut album from the former Echo & The Bunnymen frontman's band precedes a single, Never, on October 22. They are special guests on the Boo Radleys' tour around the UK.

**J.PAC: Nutter**—East West (Sept 25). The new single from the anarchic Etham leads will be supported by nationwide gigs/PAs and mixes across the board (Ironmen, Aphrodite, MotiB, Sheep On Drugs). This release will be supported by innovative ads, a poster campaign and lots of press coverage. An album will follow.

**NO LANC: All You Can Eat**—Warner Bros (Oct 2). Largely's album follows the first single, If I Were You, out today (18) and will be backed by two-week television advertising campaign on TV and Channel 4. See Talent, p25.

**MIKE OLDFIELD: Songs Of Distant Earth**—WEA (Oct 2). The veteran songsmith releases this album, backed with a CD-Rom version and game.

**SEAL: If I Could**—ZTT (Oct 9). After his phenomenal success with Kiss From A Rose, Seal's next single should be an interesting one. A September tour will boost his profile further.

**VOICE OF THE BEEHIVE: Sex & Misery**—East West (Oct 2). Following the release of the single Angel Come Down on September 11, the duo return with a set of soothing ballads to follow their succession of radio friendly hits such as Don't Call Me Baby, Monsters And Angels and I Think I Love You.

**BT: Ina**—Perfecto (Oct 2). Brian Transeau's debut album includes the single Loving You More with the CD and cassette featuring Sacha's Voyage of Ina DJ mix. The album is supported by extensive music press

coverage and flyposter ads. **BILL WHELAN: Reel Around The Sun**—East West (Oct 2). The single precedes the album pencilled in for October 23, and coincides with the return of the Riverdance stage show in London.

**ALL SAINTS 1975: If You Wanna Party (I Found Lovin')**—ZTT (Oct 2). The R&B duo are already receiving airplay on commercial radio for their funky debut. **GREEN DAY: Ibc**—WEA (Oct 9). WEA aims to emulate the 80-selling Dookie with this album. Green Day are surfing on the back of a headlining appearance and will be touring throughout September.

**THE FLOOD: Right Here Right Now**—ZTT (Oct 9). Boosting ZTT's pop roster, The Flood are a mix of Nineties pop sensibility and dance. As special guests of Boyzone on their September/October UK tour, they should find a willing teen audience.

**TERRY HALL: Rainbow EP**—East West (Oct 9). Hall is joined by Blur's Damon Albarn on the lead track Chasing A Rainbow, which they co-wrote, and on another track Mistakes, which was co-written with Ian Brodie. Hall also joins forces with Tricky for a live version of The Specials' classic number one Ghost Town.

**JIMMY NAIL: Big River**—East West (Oct 16). The single, which features Mark Knopfer on guitar, is the title track from the album to be released on November 6.

**PETE TOWNSHEND: Conwalkingsmooth-talkingtrishakingfreestaking**—East West (16 Oct). Interesting is The Who remains strong and this compilation highlights all the best of Townshend's post-Who career, plus a radical reworking of minor classics like Let My Love Open The Door.

**D:REAM: Power**—East West (Oct 16). Taken from D:ream's second album World, out on September 18, the single could benefit from its parent's high-profile TV campaign, extensive press ads and prominent in-store presence. A UK tour follows.

**VARIOUS: Perfection**—Perfecto (Oct 16). The album contains all the hits released so far on Perfecto, plus previously unavailable tracks. It will have special packaging and a heavyweight marketing campaign including radio advertising. The CD and cassette formats have been mixed live by Paul Oakenfold.

**SUGS: The Lone Ranger**—WEA (Oct 16). Backed by a poster campaign in the major cities and a possible TV campaign, the Nutsy Boy should see his singles success translating into album sales with this debut, following his second single Garden Town out October 2.

**ALANIS MORISSETTE: Hand In My Pocket**—WEA (Oct 16). Backed by dates in September and October, the single is designed to re-promote the Jagged Little Pill album.

**THE PRETENDERS: Isle Of View**—WEA (Oct 16). An album of hits along with lesser known tracks recorded live with a string quartet, preceded by a re-recorded version of Kid on September 18. Chrissie Hynde will be the subject of a Channel 4 documentary and a live October 16 will also be released in October.



Simply Red follow up the 1991 worldwide hit album Stars with their new offering. Live, an East West hit on October 9. The first single Fairground (out today, 18) is already receiving massive airplay and looks set to become a huge sales hit. An extensive marketing campaign will promote Live, with the bulk of the budget being spent on TV ads and billboards.

**MADONNA: I Want You**—Maverick/Sire (Oct 23). A national two-week TV campaign supports this compilation of ballads featuring two new tracks, which WEA managing director Moya Bellas says will attract a wide audience.

**AZTEC CAMERA: Freestonia**—WEA (Oct 23). Touted by WEA as Aztec Camera's best release since their Love Album, Freestonia is heralded by the first single, Sun, out today (18).

**VANGELIS: Voices**—East West (Oct 23). Vangelis's first album since his worldwide success with the soundtrack to Ridley Scott's film 1492 Conquest Of Paradise, features vocal performances from Sinead O'Riordan, Paul Young and Caroline Lavelle.

**BILL WHELAN: Riverdance**—East West (Oct 23). A revamped and re-packaged version of the popular album, featuring tracks incorporated into the show since its initial conception. It also features the Celtic Choir, Anuna, who appear in the stage show, as well as additional dance 'tapes' to several tracks.

**BILLIE RAY MARTIN: Space Oasis**—East West (Oct 23). Taken from her debut solo album Cascade For My Memories, which includes her two hit singles, Martin proves herself to be a dance diva and more. A high profile ad campaign backs the album.

**CHER: Album Two**—WEA (Nov 6). A teaser 95-sheet poster campaign and some heavyweight national television advertising will push this album, preceded by a single, Walking In Memphis (tbc).

**ENYA: Album Two**—WEA (Nov). Dubbed by Rob Dickins as the best album he's heard in 10 years, WEA is backing this with a heavy promotional spend and will be aiming to emulate the success of 1991's Shepherd Moons.

**JIMMY NAIL: Album Two**—East West (Nov 6). Nail follows the triple-platinum success of his Crucial Stone. He's backing this with a third album backed by a major marketing and promotion campaign including billboard and TV advertising.

**GRACE: Down To Earth**—Perfecto (tbc). The third single is scheduled for later this year. Grace is currently in the studio working on the fourth single and debut album to be released in the New Year.



The debut single, Bee Charmer, out on October 2, from the top gossnress Ingrid Schroeder features mixes by Hopie B, Goldie and DJ Muggs of Cypress Hill. Already causing a commotion in the press, the Megadist-schroeder will follow Bee Charmer with an album in the New Year.

CONFERENCE NEWS

WARNER MUSIC

If things had turned out differently, Neil Boote would be a sober-suited, umbrella-carrying tax inspector instead of Virgin Our Price's new marketing director.

In 1988, at what he calls a career crossroads, he made moves to leave record retailing by applying to follow his father and brother into the civil service.

"I've always battled with the idea of having a 'proper' job," explains the straight-talking Midlander. "The fact that I was still working in a record shop three years after leaving university and wasn't running ICI was preying on my mind."

But after being offered a civil service post, Boote opted to stay with the music business. "I realised sitting behind a desk all day wasn't really me," he says – and the government's loss has turned out to be Virgin Our Price's gain.

At 32, Boote is replacing John Laidlaw who is leaving to become buying and marketing director of WH Smith News. Boote will head a 17-strong team when he takes up his position on October 1.

John Taylor, product director for Virgin Our Price and currently Boote's boss, believes Boote's successful integration of both companies' buying systems earlier this year shows he is more than up to his new role.

"Neil created a completely new structure which was a difficult thing to do and he did it very well," says Taylor. "I think he will make an excellent marketing director because he's worked in all three product areas: music, video and games, and he's a very good strategic thinker and planner."

It was joining Our Price's fledgling marketing team in 1989 which stirred

## NEIL BOOTE



Boote's fascination for the marketing ethos. "At that time I vaguely knew about this thing called marketing which was a mixture of hard business and creative solutions and it really appealed to me," he says.

His eagerness was rewarded in 1992 when Laidlaw offered him the mammoth task of supervising a £5m upgrade of the 300-store chain. Heading a team of designers, ad agencies and research consultants, Boote rose to the challenge. "It was fantastic to be given

## MARKETING MOVES

- Neil Boote (b. 26 February 1953)
- 1981: Gains degree in marine zoology at Bangor University.
- Jan 1985: Starts work as Christmas sales assistant at Virgin store in Milton Keynes.
- Jan 1985: Joins permanent staff.
- Mar 1985: Promoted to albums buyer.
- 1986: Moves to Oxford Megastore as CD and albums buyer and stockroom supervisor.
- 1987: Returns to Milton Keynes store as assistant manager.
- Nov 1988: Applies to join the civil service but, though successful, turns post down.
- Jan 1989: Becomes assistant marketing manager at Our Price.
- Feb 1991: Promoted to marketing manager.
- Aug 1991: Appointed senior marketing manager.
- 1992: Becomes brand marketing manager to oversee upgrade of the Our Price chain.
- 1993: Appointed senior product manager supervising buying teams in all product areas.
- Jan 1995: Becomes product controller for non-music product for Virgin and Our Price and steers merger of the two systems.
- Oct 1995: Starts work as marketing director of Virgin Our Price.

that opportunity to take risks and argue for change," he says.

The project was rolled out in March 1993 and, under Boote's direction, nothing was left untouched from the height of the counters to the style of letterhead. The revamp was a success, and Boote points out that Our Price has moved from making a small loss in 1993/94 to "significantly contributing to the profit of the overall business" in 1994/95.

Although company psychological

tests define Boote as a "strong character, often too eager for change", he says his main priorities in his new position are to direct the company's Christmas campaigns and get to know his new team rather than making drastic changes.

Such restraint is perhaps a legacy of his days as an overly-zealous marketing assistant when he discovered, to his cost, that juggling too many ideas at the same time has its pitfalls. "When I started, I tried to do too much with limited resources. I didn't know when to stop," he admits. "I have matured a lot over the past three years."

Today, Boote's no-nonsense approach has earned him respect from across the industry. "Neil is a great lateral thinker who is open minded and will take unusual ideas on board," says MCA's commercial director John Pearson. And Sony Music's sales director John Aston adds, "Neil is one of the most knowledgeable guys in his role in the industry. He talks a lot of sense."

And for Boote, six years after his first foray into marketing, the thrill remains. "I get my biggest kick out of doing things differently or better which pay off commercially," is the Boote philosophy which is borne out by a track record characterised by strong opinions and exacting standards.

"My golden rule is that once something goes into the stores, I want it to be as close to right as possible and if that means taking on endless research and bringing things in on trial, then that's what I'll do. That old 'retail is detail' maxim might have been written for Boote, a man who knows he has now got what he always wanted – a "proper" job. **Paula McGinley**

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# Net could advance herald the end of waiting for Liam

The days of waiting for hours on end to download sound clips from the Internet may be drawing to a close. Developments for fans and direct sellers are coming thick and fast

The message on the Sony music site tells us to "give Oasis a listen - and please turn it up loud". It seems that all you have to do is click and within a matter of seconds Liam Gallagher will be screaming out of your speakers.

Half an hour later though, the computer lets on that at the current rate it's going to take just over four hours before you can finally have a 40-second slug of Slide Away sitting on your hard disk. And this, supposedly, is the system that is going to bring down the structure of copyright as we know it.

Getting sound off the net is usually little fun. The table right shows what happened with a number of attempted downloads. These were done at a quiet time on the net using a fast modem - in other words, this is about as fast as it gets for the home user.

The Oasis problem was one of bandwidth. Basically, the lines between the user and Sony were just too busy to download the sample. Trying to get a 700 kilobyte sample down those lines was like trying to steeple a juggernaut through Soho on a Saturday night.

When it does work swiftly, it's because the sounds have been reduced to around 250 kilobytes - which means you only get 15 to 30 seconds. As with many things in life, what you can get with ease is often not really worth having.

But even if you can get the sample on to your computer, there may be further problems because some computers simply don't have the bits necessary to play it. All the samples featured here required a separate piece of software so you could play them. If you were taking them on to a PC, you would also need to have a sound card installed.

The fact that these items are often missing means that Web site designers can't just put in sound files that play automatically when you go into a page (eg, you go to the Blur page and immediately, as the pictures start to appear, you hear the opening riff from Parklife) as this confuses the computers

DOWNLOADING MUSIC ON THE INTERNET						
Artist	Site	What you get	Clip size	Time taken	Notes	
Paul Weller	<a href="http://www.godiscs.co.uk/godiscs">http://www.godiscs.co.uk/godiscs</a>	32 seconds of current single You Do Something To Me (others available)	253Kb	90 seconds	Swift download but this was mono. The quality was far from great. Tried several times and on other clips - gave up after computer said it would take four hours	
Oasis	<a href="http://www.sony.com/">http://www.sony.com/</a>	Sample from Rock And Roll Star (others available)	738Kb	Didn't work	Worked fine. Sounded great. Sounded a bit feeble, but worked well	
Dreadzone	<a href="http://www.vmg.co.uk">http://www.vmg.co.uk</a>	38 seconds of Cave Of Angels	308Kb	55 seconds	Good value - one of the few examples of a full song. Quality was pretty good	
Elastica	<a href="http://gffm.com/elastica">http://gffm.com/elastica</a>	19 seconds of Connection	204Kb	110 seconds	Constantly informed you that the server was too busy	
Rolling Stones	<a href="http://www.stones.com/audio">http://www.stones.com/audio</a>	39 seconds live version of Rocks Off (from Wallis Cotton Bowl)	2.2Mb	18 mins, 25 sec		
Rolling Stones	<a href="http://www.stones.com/audio">http://www.stones.com/audio</a>	As above but in Real Audio format		Didn't work		

that do not have the required add-ons. But sound on the net is going to work, and it is going to be big - even if it's not actually distributing entire songs. The much-favoured option of a small sample of a long-awaited single will always be appreciated.

For those with a commercial bent, it will eventually be an integral part of selling CDs on-line. To see how this is already being done, take a look at US indie specialist retailer Soundwire (<http://www.soundwire.com>), where browsers can listen to a brief clip from an album and then order it on-line.

To make this really happen, there needs to be a fair amount of technical progress - and as with everything else on the net, things are moving fast.

The most exciting sound development comes from RealAudio (<http://www.realaudio.com>). It's a bit of software allows you to load audio on demand. In other words, instead of having to wait to download something and then play it, it plays straight from the computer it is stored on. At the moment, it has to be said, the sound quality is somewhat less than wonderful because of the amount of compression required to make it work.

The Rolling Stones (<http://www.stones.com/audio>) have used RealAudio for their live clips - although, once again, 20 attempts to listen to them on

three separate occasions yielded only an instruction that the server was busy.

If you want to get some idea of the potential of RealAudio, take a look at an independent on-line music magazine from the US called LISTEN UP MAGAZINE (<http://plaza.interport.net/listenup/yes.html>). This works in the same way as any music mag, but it's all done in sound. So if you go to the album reviews, you don't just read a piece of text - with a simple click, you can hear the record, too.

What makes this really rather special is that once the RealAudio player is going, you can carry on looking all over the net or, if your computer has the memory, working on a word processing document with the sound running in the background.

The commercial side of RealAudio is simple. The player is free. The encoder is free. What you pay for is a server that you can put the sounds on (price between \$1,500 and \$10,000 plus annual fee, dependent on power). Many of the companies using it are radio stations who can now let people hear their shows at any time of the day.

As well as RealAudio, a company called King Technology (<http://www.king.com>) has created a system called StreamWorks, which uses a similar set-up, with equal potential for sound (said to be slightly better

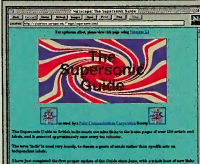
quality) and possibly video as well. This, too, is popular with radio stations for broadcasting over the net.

But you still need the player. A new browser, currently being tested, called Hot Java (<http://sun.java.com>), is getting Netheads very excited. Among other features, it should not require add-on programmes. It allows for enormous amounts of interactivity on a site. For example, while moving the cursor over a picture of a band, as you touch each musician they give you a quote. Touching an instrument could give you a riff. The potential is vast and will only be explored thoroughly when the software is more widely available.

One final development comes from the unlikely source of Condé Nast Publishing - producers of *Vogue*, *Tatler* and *Q&Q*. Not happy with the Web pages looked, they set about trying to do it better, and produced a special bit of browser software, being launched today (September 18), to help you see their on-line version of *Q&Q* (go to <http://www.condenast.co.uk>). There is no sound capability on this, but a second version comes out early next year, which they say will allow live and instant sound and video over the Internet. If this is true, then the days of having to wait four hours for 40 seconds of Oasis could truly be behind us.

Simon Waldman

## NEW ON THE NET AND BEYOND



If you're making those first intrepid moves on to the net and want to see as much music stuff as possible as quickly as possible, or if you've been on a white hot funk you've seen it all, take a trip to Nigella Gladstone's Supersonic Guide to UK Music (<http://gladstone.wjoregon.edu/~nigella/supersonic.html>).

He's a student at the University at Oregon who has obviously not been going to too many lectures, as this splendid resource provides links to almost 200 UK artist and record label sites (both official and unofficial), as well as other general industry sites (including, of course, *MM's* own domestic). The guide, and presumably Gladstone with it, are moving to the UK later this month, which could make it easier to access, but even in this form it is a fine bit of work.

Trying to track the link between what you get on a Web site and the amount you sell is not easy, however, Perfecto Records (<http://www.musicbase.co.uk/perfecto/>) is using a voucher scheme to promote links. The debut album from Miles Tresser, due to be launched on October 2. Those who take the voucher from the site to Tower Records will be able to buy the album for £10.99 instead of the usual £14.99.



The techno-trendy magazine *Wired* has not had the best of times of late in the UK, thanks to legal wranglings with its partner, *The Guardian*. But, its on-line service, *HotWired* (<http://www.hotwired.com>), continues to go from strength to strength. It's worth looking at anyway (just to keep an eye on what can be done on The Web), but its *Soundz* section provides a weekly music magazine as well as links to some of the more interesting and esoteric



music sites on the World Wide Web. And finally, if you've worked out who killed JFK and need a new conspiracy to keep you busy, you could do much worse than take a look at the Kurt Cobain Conspiracy page (<http://mvax1.aac.muohio.edu/~carnance/kurt.html>) to provide you with endless hours of "did you know?" conversation in the pub. Send Net news to Simon Waldman at [simon@saswtd.demon.co.uk](mailto:simon@saswtd.demon.co.uk)



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# Single banned in hype probe

## SALES

A part of an ongoing investigation into hyping, CIN acted late on Friday evening to disqualify a single from the chart.

The record, which was released last Monday, was in the midweek Top 40 but CIN obtained conclusive proof that the record's performance was being unfairly manipulated and ruled it ineligible. It's the first time a record has been excluded from the chart since Millward Brown took over compilation duties from Gallup in February 1994. The last record to suffer a ban was Donnie Pease's *The World*, in July 1992.

On a more positive note, big selling new releases debut at the top of both the singles and album charts this week. Ending Michael Jackson's reign at the top of the singles chart, by a very small margin, is Shaggy's Boombastic single, his second number one, following 1995's *Hot Carolina*, and the fifth number one so far generated by Levis 501 advertising campaigns.

Blur's *The Great Escape* made its anticipated splash at the top of the album chart. It sold nearly 190,000 copies last week - more than the rest of the Top 10 artist albums put together.

The last album to sell more copies in a week was *Take That's Nobody Else*, which sold approximately 250,000 copies in the week of its release in April. The *Great Escape* spurred album sales to their second highest level of the year, just a little below the level they reached at Easter.

Aside from Blur, the Red Hot Chili Peppers, Lenny Kravitz, Inspirations and The Rembrandts all had albums debut in the Top 20. For the third week in a row, compact discs' share of the album market reached a new peak, climbing to 71.5%, leaving cassettes in the poor second place with 26.3% (their lowest level for over 15 years) and vinyl on 2.2%.

The singles market also continues to shift in favour of CDs, though this week's CD market share (58.3%) is 0.2% below the record it established last week. With only three formats eligible for the singles chart, the seven-inch share of the market is falling away with increasing rapidity. This week it stands at a new low of 1.3%.

In the run-up for the Mercury Music Prize, most of the album beneficiaries, including Portishead's *Dummy*, which increased its sales and climbed the chart five weeks in a row, without the stimulus of a current single.

Having now won the competition, it registers a more significant upgrade this week, climbing from number 84 to number nine, with an estimated 6,000 additional sales. Alan Jones

## SINGLES UPDATE



## ALBUMS UPDATE



## AIRPLAY

Simply Red's Fairground is the number one airplay hit for the third week in a row. The level of airplay it received in its first two weeks at the top was impressive but it makes a further surge this week, adding another 192 plays to establish a new high of 1,467 plays from the stations on Michael Monitor's panel.

Michael Jackson's *You Are Not Alone* continues to shadow it and increases its tally of plays to 1,445. Simply Red will be looking to add the sales crown to their airplay title next week and have occupied the number 11 slot on the Network Chart for the past fortnight.

Since the Top 10 is based on sales alone and therefore always identical to the CIN chart, number 11 is as high as any record can get on the Network Chart prior to release - and Fairground is the first record to do it.

Other records have generated substantial airplay and thus fairly high Network Chart positions prior to release and one - Andy Bell and KD Lang's *No More Tears* (Enough Is Enough) has reached the Top 20 on airplay without subsequently being released as a single (it remains available only on The Oneheads film soundtrack).

With just one week to go before it is released, Pulp's upcoming single, which pairs Mis-Shapes and Sorted For E's & Whizz, is still shy of the Top 50 - but not by just. The former track is ranked 51st and was played 46 times last week and the latter 53rd after 41 plays. If they were to have their audiences added together they would rank 28th on the chart.

Four months after it topped the CIN sales chart, Livin' Joy's *Dreamer* is one of the biggest dreamers in the airplay chart this week, moving from 50 to 36, on the back of renewed support from Atlantic 252, which accounts for 69 of its 100 plays this week.

Shaggy's Boombastic is top of the sales apex and earning massive TV and cinema exposure via its Levis 501 gig but its success appears to have caught programmers by surprise. It ranks only 85th on airplay this week with 140 plays, a little over two per station. Expect a big re-think on this one.

The Bosnian charity album (which has attracted a fair amount of airplay in the past week, Of the 20 tracks (which aren't actually listed anywhere on the packaging or CD), the one most favoured seems to be the Paul Weller, Noel Gallagher and Paul McCartney rendition of *Come Together*. *Virgins* is its most fervent fan, playing it 10 times last week. Alan Jones

## SALES AWARDS

- Platinum: Blur: *The Great Escape*; Supergrass: *I Should Coco*; Rolling Stones: *Jump Back - The Best Of The Rolling Stones*
- Gold: TLC: *CrazySexyCool*; Boyzone: *Said And Done*; Various: *The Best Dance Album Of The Year*
- Silver: TLC: *Waterfalls* (single); Simply Red: *Fairground* (single); Michael Jackson: *You Are Not Alone* (single); D-Team: *World*; The Charlatans: *The Charlatans*; PJ Harvey: *To Bring You My Love*; Vangelis: *Bladerunner* (OST)

## PLAYLIST ADDS

- Radio 1 FM: w/c 13.09.95: B List: Bobby Brown - *My Prerogative*; The Box Rudies - *From The Beach At Belvedere*; Dubstar - *Anywhere*; Louisa - *Light Of My Life*; M-People - *Love Rendezvous*; Sleeper - *What Do I Do Now?*; C List: Amy Grant with Vince Gill - *House Of Love*; Audionow - *Sleeper*; Oasis & Friends - *Face Away* (from *Hept*); The Lovelliers - *Fantasy*; The Pogues - *Flow Come, Tears For Fears - Road* (and *The Kiss Of Spain*)
- Capital FM: w/c 14.09.95: A List: M-People - *Love Rendezvous*; B List: The Beautiful South - *Dream A Little Dream Of Me*; Paul Weller - *Broken Stones*; C List: Bobby Brown - *My Prerogative*; Virgin 1215: w/c 15.09.95: B List: Lightning Seeds - *Lucky You*; Paul Weller - *Come Together*; C List: Lighthouse Family - *One Day*
- MTV Europe: w/c 13.09.95: Foo Fighters - *It Sits Around*; Mariah Carey - *Fantasy*; The Real McCoy - *Come And Get Your Love*

## THIS WEEK'S HITS

### Singles

- NUMBER ONE: Boombastic Shaggy - *Virgin*
- HIGHEST NEW ENTRY: Boombastic Shaggy - *Virgin*
- HIGHEST CLIMBER: Alice (Who The X Is Alice?) - *Gompie - Habana*
- NUMBER ONE R&B SINGLE: Boombastic Shaggy - *Virgin*
- NUMBER ONE DANCE SINGLE: Cry India Umboza - *Positiva*

### Albums

- NUMBER ONE: The Great Escape Blur - *Food/Parlophone*
- HIGHEST NEW ENTRY: The Great Escape Blur - *Food/Parlophone*
- HIGHEST CLIMBER: Hits Out Of Hell Meat Loaf - *Epic*
- NUMBER ONE COMPILATION: Help - *War Child Go Discs*

### Airplay

- NUMBER ONE SINGLE: Fairground Simply Red - *East/West*
- BIGGEST GROWER: Fantasy Mariah Carey - *Columbia*
- MOST ADDED: Dream A Little Dream Beautiful South - *Go Discs*

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CHART FOCUS

THE UK'S OFFICIAL CHART SOURCE

music week

US Radio Workshop: Breaking Records in America

Learn from some of the most respected names in US radio and promotions

Tuesday October 10th, The Hurlingham Club, London SW6

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# AIRPLAY PROFILE



RANK	TITLE	ARTIST	No. of plays	
			LAST WEEK	TW
1	1	1	1	1
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			LAST WEEK	TW
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All data this page © Media Monitor. Set on profile charts split lists by total number of plays per station from 00.00 on Sunday 10 September 1995 until 24.00 on Saturday 16 September 1995.

## AIRPLAY FOCUS

### NORTHERNS RADIO

More music, less chat and tighter overall presentation are the pledges of the new-sounding Northerns Radio. Just a few months after taking over the former Hot FM from the Children group, GWR relaunched this and four other stations on Saturday (September 16) in a bid to win new listeners. Extensive research has resulted in the station putting less emphasis on news and dance music and more targeting of the 25 to 45 age group. GWR group programme editor Steve Orchard promises a lot more music from 36.6 Northerns FM. "There will be a lot less intrusion from

presenters. When they talk it will be about things that are of interest to the target audience," he says. Airtime for local broadcasting has been extended, while Orchard hopes playing fresher material, including unsigned local bands, in the evening will ensure the station avoids becoming bland. Latest Rajar figures show the station 111,000 listeners, a 24% reach and a 17.6% market share in its 468,000 transmission area. But Orchard says, "Ideally in 12 months' time we'll have a 30% reach and an 18 to 19% share but it could take 18 months."

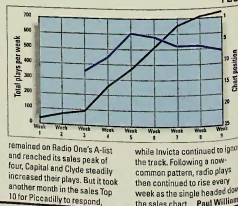
Paul Williams

### NORTHERNS TOP 10

Track	Plays
1 Country House (Boy) (Duet)	38
2 Kiss From A Rose Seal (XTI)	36
3 I'll Be There For You (Remix)	35
4 Never Forget That (RCA)	31
5 This Summer Squeeze (A&M)	31
6 On The Bills (Epic)	30
7 Roll With It (Capitol)	30
8 My Cup (Coca Cola)	29
9 Alright Supersax (Parlophone)	29
10 So Good (Bop)	29
11 Happy Just To Be With You (Mercury)	29

Most played tracks on Northerns with 9/16/95 © Media Monitor

Many UK programme planners were slow to warm to the radio-friendly qualities of TLC's Waterfalls, even though the track had spent more than a month at the top of the US chart. Kiss FM was a station early supporter, but when the track made an impressive entry at 13 in the sales chart, it lingered at just 57 in the airplay listings with only single airplay support. By the following week, as Waterfalls became one of the UK's 10 biggest sellers, Atlantic came on board, while City—UK's biggest split—was its biggest fan. As the track





# THE OFFICIAL CHARTS - 23 SEP

100% music week  
AS USED BY V



## SINGLES

### 1 BOOMBASTIC

1	YOU ARE NOT ALONE	Michael Jackson	Epic
2	STAYIN' ALIVE	N-Trance featuring Ricardo Da Force	All Around The World
3	FANTASY	Mariah Carey	Columbia
4	YOU'LL BE THERE FOR YOU	The Rembrandts	East West
5	RUNAWAY	Janet Jackson	A&M
6	LA LA LA HEY HEY	The Outthere Brothers	Stip/Eternal/WEA
7	WHO THE F**K IS ALICE?	Smokie featuring Roy Chubby Brown	NOW
8	THE SUNSHINE AFTER THE RAIN	Berri	3 Beat/Freesound
9	CAN I TOUCH YOU... THERE?	Michael Bolton	Columbia
10	COUNTRY HOUSE	Blair	Food/Parlophone
11	WATERFALLS	TLC	Laface
12	TU M'AIMES ENCORE (TO LOVE ME AGAIN)	Celine Dion	Epic
13	HIDEAWAY	De'laicy	Slip N' Slide/Deconstruction
14	STAY WITH ME	Erasure	Mute
15	SCATMAN'S WORLD	Scatman John	RCA
16	ALICE (WHO THE X IS ALICE?)	Gompie	Halbana
17	CLOSE TO YOU	Whigfield	Systematic
18	CRY INDIA	Umboza	Positiva
19	EYE HATE U	(symbol)	Warner Bros
20	ROLL WITH IT	Oasis	Creation
21	TELL ME THE WAY	Cappella	Systematic
22	U GIRLS (LOOK SO SEXY)	Nush	Blunted Vinyl/Island
23	UNRAVELLING	The Original	One/At Recorders

## ALBUMS

### 1 THE GREAT ESCAPE

1	THE GREAT ESCAPE	Blair	Food/Parlophone
2	HOT MINUTE	Red Hot Chili Peppers	Warner Bros
3	STANLEY ROAD	Paul Weller	Go/Discs
4	CRAZYSKYCOOL	TLC	Laface/Arista
5	CIRCUS	Lenny Kravitz	Virgin
6	HISTORY-PAST-PRESENT AND FUTURE, BOOK 1	Michael Jackson	Epic
7	ZEITGEIST	Levellers	China
8	THE CHARLATANS	The Charlatans	Beggars Banquet
9	DUMMYY	Portishead	Go/Beat
10	DEFINITELY MAYBE	Oasis	Creation
11	SEAL	Seal	ZTT
12	THE COLOUR OF MY LOVE	Celine Dion	Epic
13	PAN PIPE DREAMS	Inspirations	Pure Music
14	LP	The Rembrandts	East West
15	SAID AND DONE	Boyzone	Polydor
16	PARKLIFE	Blur	Food/Parlophone
17	I SHOULD COCO	Supergrass	Parlophone
18	NO NEED TO ARGUE	The Cranberries	Island
19	PICTURE THIS	Wet Wet Wet	Precious Organisation
20	THESE DAYS	Bon Jovi	Mercury
21	IT'S GREAT WHEN YOU'RE STRAIGHT...	Yeah Black Grape	Rednoise
22	TAKE ME HIGHER	Diana Ross	EMI
23	CIRCUS	Mary Black	Capricorn

## Nick Heyward - The World

The New Single Out Now

CD Digipack - Previously Unreleased tracks: Mir-Shrit and The Friday

# em

23 9 95

## telstar unveils credible dance label

Telstar's move into the dance singles market looks set to take another quantum leap with the launch of a new dance imprint, Ts\*, and a probable Top 10 placing for 20 Fingers' "Short Dick Man" next week on Telstar offshoot Mulpiply.

Ts\* will be run in-house at Telstar by A&R manager Bill Grant, who has previously compiled the company's "Dance Mania", "Jungle Mania" and

"100% Acid Jazz" collections. Ts\*'s first release will be Antonio Lucas's "Feel Good" with mixes by Serious Rope, Push and Aquarius.

Grant says, "Ts\* is a different label identity for more credible dance material."

"We're aiming to build up a profile which is still under the Telstar banner but has its own separate identity."

Grant is currently looking for

new product to sign to the label. "We're interested in reasonably commercial dance material," he says.

Meanwhile, the almost certain Top 10 chart place for 20 Fingers' "Short Dick Man" will give Mulpiply its second big dance hit of the year following Jimmy's "Keep Warm", which reached number 11 in July.

"When we first released 'Short Dick Man', it was the club crowd

alone that got the track to number 21. This time it's been purely retail demand."

"A lot of people heard it abroad on their summer holidays. And also a lot of people took a long time to get into it, by which time it had been deleted," says Mulpiply's A&R manager Scott MacLachlan.

However, MacLachlan is wary of Mulpiply now being hyped purely as a

commercial label. "In between the 20 Fingers and Jimmy records we also released a track by the Huff Sisters which was an underground release. We're not just releasing big commercial hits," he says.

Meanwhile, the Telstar-funded dance label Pukka is shaping up for a hit of its own with Sweetbox featuring Tempers' "Booyah (Here We Go)".

## emi launches euro pop imprint

EMI is to launch a new Euro pop dance imprint called **Encore**.

The formation of the label is a conscious move by EMI to grab a slice of the market currently cornered by the likes of London's Systematic and WEA's Eternal.

Tony Harlow, marketing director for EMI UK, says, "We'll be using product from our own labels as well as licensing material where we think it's appropriate. We're lucky because we've got a lot of strong records on our EMI labels around Europe. That means we'll be getting a lot of tracks without having to chase for them."

The label will be run by A&R manager Julian Close and Bob James of the promotional company Euro Solutions. The company will have six releases before the end of the year - Cerrone's "Mercy, Duke's "So In Love", Two In A Room's "Giddy Up", Maximilian's "Fat Boy", Bounce's "Pop Corn" and Me & My's "Dub I Dub".

Encore will also work in tandem with EMI's existing dance imprint Positiva with the Two In A Room and Maximilian tracks having been passed on to the label by Positiva. Encore will also provide EMI with valuable ammunition for the "Now Dance" compilation series.



Victory was snatched from the jaws of defeat last weekend at Heavenly Records' one-off Bosnia fund-raising outing of its famed Sunday Social. Due to run at the Hanover Grand in central London from 5.30pm to 12.00pm, a freak power cut affecting the club's electricity supply saw early comers stuck outside in weather that was worthy of Noah's ark. However, with full power returned by 8.30pm, 800 punters saw Espritto play live with DJing support from Underworld, Rocky & Diesel, Tim Burgess from the Charlatans, Dave Clarke (pictured), St Etienne and the Chemical Brothers. Meanwhile, several thousand pounds were raised for the War Child charity.

### inside

- 1 **buju** says bye bye to bad image with new album release
- 2 **techno** jack jay beltram picks his top 10 classic tracks
- 3 **talking** shop - how retailers are facing up to tougher competition

### club chart:

- 1 **FANTASY** Mariah Carey
- 2 **cool cuts:** FANTASY Mariah Carey

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RELEASE DATE SEPTEMBER 25

CD - MC - 12

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**Club:**  
Voodoo, Le Bateau, Duke Street, Liverpool.  
Saturdays 10pm-2am.



**Capacity/PA/special features:**  
600/3K/two floors - downstairs hard and fast techno, upstairs Balearic; club recently redecorated with all-over zebra pattern.

**Door policy:**  
"We haven't got one," - **Claire Coombs.**

**Music policy:**  
Hard house and techno.

**DJs**  
Jeff Mills, The Drum Club, Dr Alex Paterson, Andrew Weatherall, Craig Walsh, Justin Robertson, Steve Bicknell, Richie Howlin.

**Spinning:**  
Dave Angel 'Autobahn' (Carl Craig Beatless Mix); 2-Bank white label; Drum Club 'Buy'; Model 500 'Slow' (Underworld Mix); Mike Dearborn 'Moments'.

**DJ's view**  
"I started playing there when it was really empty. I told them they had to stick at it and now the people going there fucking love it. The most vibrant crowd without a doubt," - **Charlie Hall.**

**Industry view:**  
"There's no attitude, it's pure energy. An amazing experience. A lot of people are dying to play there," - **Steve Millar, Dy-na-mix.**  
**Ticket price:**  
5£.

# news buju says bye bye to bad image

Managing to turn around the controversy that had attached itself to his name following the infamous 'Bcom Bye Bye', a more mature, spiritual Buju Banton returned to London last week to promote his latest album, 'Ti Shion'.

Generally regarded as one of the year's most accomplished reggae LPs, the CD is a culmination of Banton's move to a more conscious outlook stretching from an opacito into through issue-based hits like 'Murderer' to 'Compliment', a duet with the late singer Cornell Silk.

Banton is eager to point out that he has always held the beliefs on the album and is not just jumping on a current

bandwagon. "The principle of rastafan and the impact it had on my life as a youth is tremendous because it helped me analyse life in a more sturdy manner, looking at things from other perspectives and overcoming the evil with good all the time," he says.

Banton points to the positive effects he's achieved with tracks such as 'Murderer', which criticises violence and gun culture. "Murderer" influenced the youth. It made them start to look at things on a more positive level. I like them to take the music to their minds, to their hearts," he says.

'Ti Shion' is out now with a UK tour to be announced shortly.



## sub base plans US drum & bass party

and boss market with a huge party in Orlando, Florida, on September 23.

The event - called Suburban Base USA Presents Janglized - will have capacity for 5,000 and will coincide with the release in the States of 'Drum & Boss USA Volume 5'. The party will feature a host of both UK and US DJs.

Suburban Base managing director Don Donnelly says, "It's getting a lot of interest. Yellowman's going to be there and wants to get on the mike and we've had people like Turbo B and Shaquille O'Neal on the phone wanting to get on the guest list."

The Ramrod label has so far had five albums out in the US with its release overseen by US indie Moonshine. "Previously when we had a deal with a major in the States and people got sick of the rave scene, everything got shelved. We didn't want to go that route again, we'd rather just get the stock out here otherwise things will never take off. Now you can walk into a Blockbuster Video shop and buy a copy of 'Drum & Boss USA', says Donnelly.

Meanwhile, in the UK the label will soon be releasing artist albums from the likes of Marvellous Kane and O'Grize.

Suburban Base will cement its growing presence in the US's most accomplished jungle/drum

Back in the limelight as one of the lead vocalists on Guru's 'Jazzmatazz' projects, singer DC Lee this month returns in bar own right with a new single, 'Things Will Be Sweeter', and an album of the same name to follow in October.

Produced by DC herself, in partnership with New York's DJ Jazzy Nice and Mike McEvoy, the album and single mix hip hop style production, classic songs and Lee's unique jazz-tinged vocals, achieving a cool sophisticated result.

"I'm just hoping that I can fill up a gap for good r&b-based adult music. I think that I can fill up a gap for good r&b-based adult music. I just doesn't get catered for at the moment," she says.

The records are being released on DC's own Clearstone label having been debuted in Japanese earlier in the year. "I've just



never been lucky with the majors because I never fitted into any pigeonhole and the big labels never give you a chance to do things artistically. It's been really hard doing it but I've always said that I wanted artistic control and now I've got it," she says.

The single 'Things Will Be Sweeter' is released on September 25 and the album will be coming out in early/mid-October.

# PAULINE HENRY

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2

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# r1 mix show snaps up compilation chance

One welcome entry into an otherwise sated dance compilation market will be the release of 'Snap - The Essential Mix Show' which will offer punters the chance to buy a CD pressing of Snap's recent mix show for Radio One's Essential Mix.

The choice of Snap producers Luca Angelotti and Michael Murdas will no doubt shock cynics expecting a Euro dance fest with selections from Finlthibe, Letfield and Brother Grim, among others.

They really wanted to do something that represented the left side of their brains, rather than the pop stuff," says the Essential Mix's producer Eddie Gordon, who is releasing the CD on his Manifesto label.

It was so good, it needed to be made a piece of catalogue somewhere. For me, good techno is spiritual and can have a much longer shelf life

than other material. Also, what's really good is that a lot of the tracks are British," says Gordon.

Upcoming mixes on the show come from: BT (September 24), Carl Craig (30), A Guy Called Gerald (October 7), Cream Live (14) and DJ Comacho (21).

## azuli wheels out cd to celebrate four years



Times have changed since 1991 when Azuli Records first emerged with its debut single by Chocolate Fudge. At the time, such was the snobbishness of the garage scene that label owner Dave Piccolini (pictured) had to pretend that the label was American.

"We had this problem because British printers were so good that when they printed our labels they didn't look like the US ones which are really badly done. We had to take about four photocopiers of our artwork to get it looking right," says Piccolini.

Forty single releases later, Azuli is one of the UK labels in a currently thriving UK garage/underground house scene and is celebrating its fourth anniversary with a compilation of its best moments to date, 'Big Wheels Of Azuli'. Included on the album are such classics as Disco Elements' 'Running',

KOC's 'Heaven' and Andrea Meadez's 'Bring Me Love'.

"We'd always had a policy never to re-press any of the singles but people were always ringing up wanting old tracks, so we decided to do a CD," says Piccolini. "Also, a lot of the people who now buy our records just don't know about the early releases."

However, while the popularity of the garage/underground house scene has allowed Azuli to triple its sales and expand into areas such as distribution and publishing, it's also brought competition from some unexpected quarters.

"The scene's much bigger and there's obviously more competition from other

indies, which is OK. But now we find the majors are also competing with us for tracks that in the past they wouldn't have touched," says Piccolini.

Unable to compete with the majors' deep pockets, Azuli has changed its A&R policy. "We just have to be quicker off the mark and have our ear to the ground more. And we're concentrating on more leftfield material," says Piccolini.

An example of the label's more leftfield leanings will be the forthcoming debut album from Romantony which, says Piccolini, is "the weirdest album you've ever heard".

'Big Wheels Of Azuli' is released on October 16.

## gold ties up with edel for extravaganza label

Alex Gold, formerly of Escapee Records, is launching a new imprint - Extravaganza - to be licensed across Europe through Edel Records.

Gold helped launch the 'DJ Power' LP series while at Escapee and last year had a Top 20 hit with Blue Bamboo's 'ABC&D', he is also one half of the Platinum People remix team.

"Edel is a major player in Europe with a keen grasp of current trends in the UK market," says Gold.

The project will be overseen by Edel's UK managing director Andrew Clacy. "We're very excited about having Alex and Extravaganza on board and are confident he will continue to sign hit singles with both good judgement and fortune," says Clacy.

Gold will continue his association with Metropole Music for which he is currently co-ordinating a Donny Hey Romping mix album.

The first releases on Extravaganza are yet to be announced.

Where dub was once the province of the reggae world, over the past five years it has crept into virtually every corner of the dance scene from jungle to trance. Zip Dog Records' 'Club Meets Dub Volume One' is a concise document of this increasingly popular dancefloor fusion with the new dub sound caught in all its various permutations. To win a copy of the 'Club Meets Dub CD just answer this question: who mixed Massive Attack's recent dub LP - (a) Lee Perry (b) Augustus Pablo, (c) Miah Professor? Answers to Dub Competition, BMX 245 Blackfriers Road, London SE1 BUR by September 26.

## say what?

what would you be doing if you weren't running a record label?

Dan Donnelly - Suburban Base

"I would probably be a second-hand car salesman because I'm a bit of a wheeler dealer, but to be honest, there isn't anything else that I really wanted to do. I was always a record collector at school and then when I got my first job at 17 I started working in a record shop so it had to be the

music industry really."

Spencer Baldwin - Perfecto

"I would be replacing Damon Hill at Williams Renault as its leading Formula One driver, following my triumph of the go-karting competition of my company's conference."

Andy Bailey - Mo's Music Machine

"I'd be sitting on a beach off

day until the money ran out, then going home and making music to flog to other labels."

Mike Evans - Cleveland City

"Footballer, singer or supermodel."

Vikki Aspinall - Fresh Records

"I'd be producing records or writing music for films. But if

I really had to do something completely unrelated I suppose I might be something like running a restaurant - either that or a toy shop."

Mel Medaille - Champion Records

"I always wanted to be a creeker but I didn't quite make the grade so I got stuck making millions in the record industry."

# Vibe

## warm summer daze

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27 CAN

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29 HAPPY

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WAR Ch1d

18 TECHNO NIGHTS AMBIENT DAWN  
15 THE HOLO 70S ROCK ALBUM  
14 20 TRADE

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Shop  
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**Shop:**  
Hummit! Records, Bluebird Garage, 350 Kings Road, London, 0171-823 3584 (15E x 10D).



**Specialist areas:**

US house, Belgian house, Italian house, trip hop, trance. Merchandise: slip mats, record bags, mixed tapes, record boxes; ticket outlet; mail-order service.

**Owner's view:**

"We've been in the current premises about two years and we're about to move to just over the road. We have a reputation to maintain as the friendliest shop in London. We have listening decks set aside at the back of the shop so people can listen to what they want. There's no-one else in the area, we've got loads of local customers and people always remember us as the friendliest shop they've been in," - Rob Cockerton.

**Distributor's view:**

"Hummit! is certainly a good little shop. Really friendly. They have a good idea of what to stock to look after their customers. I'm in there twice a week, so they keep me busy.

They're moving across the road to bigger premises, so it'll be interesting to see what happens." - Wayne Thistleton, Amata.

**DJ's view:**

"Most of the records they get in are really good. It's a good little shop for British house. The atmosphere is really good and they've got four decks. I like the fact that they let you go through everything; sometimes I sit in there for hours." - Matt Cassar, Gardening Club.

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

COOL cuts



(3) **FANTASY**  
Mariah Carey



(1) I'LL BE AROUND C&C Music Factory



(4) **WHADDA U WANT (FROM ME)** Frankie Knuckles featuring Adeva  
Adeva and Knuckles team up once again for some smooth garage



(2) **HAPPINESS Pizzaman**  
Another uplifting slice from the Pizzaman



(2) **HIGHER STATE OF CONSCIOUSNESS** Wink



(4) **RENEGADE MASTER** Wildchild



(7) **TURN ME OUT** Kathy Brown



(8) **NEW LOOK UP TO THE LIGHT** Evolution  
Crossover NR3 house



(11) **BABY I'M GONNA LEAVE YOU** Led Zepplin



(8) **CLOSER** Liquid



(8) **GET AWAY** Shauna Davis  
Smoothly produced garage tune



(13) **THE WICKERMEN** The Wickerman



(13) **STREET CORNER JAZZ** Steel Corner Symphony  
Retro, jazzy house from Glen Gunner & Co



(15) **(I WANNA GIVE YOU) DEVOTION** Nomad



(15) **NEW BY YOUR SIDE** Jimmy Somerville  
Not much Jimmy but plenty of E-type in the mix



(16) **NEW SCANDALOUS** Noel McKay  
Cool garage doublepack



(18) **MEISO** DJ Krush



(18) **BRING BACK MY HAPPINESS** Moby  
Wink on the mix



(17) **JUST GET UP AND DANCE TO** 1995



(17) **ONCE BITTEN TWICE SHY** Brilliance  
Happy UK house track

Columbia

- MCA
- Virgin
- Loaded
- Manifesto
- Hi-Life
- Stress
- Deconstruction
- white label
- XL
- East West
- Shindig
- Open
- Rumour
- London
- Indochina
- Mo Wax
- US Elektro
- Planet 4
- Wizz



a guide to the most essential new club tunes as featured on 1fm's "essential selection", with Pete Tong broadcast every Friday between 7pm and 10pm. Compiled by DJ feedback and data collected from leading DJs and the following stores: city sounds/tying/zamibook market (London), eastern blue/underground (Manchester), 23rd precinct (Glasgow), 3 beat (Liverpool), warp (Sheffield), Trex (Newcastle), joy for life (Nottingham).



*Deeta Adams*

**Never Knew Love**

12" includes mixes by

Cleveland City  
(the Reverend Jefferson Mix)

Splice Of Life

Danny Tenaglia/Satoshi Tomie

The Press

Out Now

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



# JOCK on his box

techno dj joey beltram  
hails from queens in new york.  
here are his top 10 cuts



## joey beltram

### 'uphill' c.o.d. (emergency)

"This is from 1984, the era when I started DJ'ing – lots of people know I came from hip hop. Kids today think gangsta rap is hip hop, but this was the hip hop of that era – it's closer to the techno I do today. It brings back memories."

### 'funkysoul/makessa' awesome foursome (streetwise)

"This is early hip hop electro from '84. There's a good instrumental dub. It's one of my all-time favourites from the electro days."

### 'visage' pleasure boys (rated x)

"This came out in 1985 and it has no rap in it. It's a funky electro song. Most hip hop was electronic in those days."

### 'i'm strong' mr fingers (alleviate)

"This came out in '88 and also started the torch for previous house music. House has divided into commercial vocal happy house and good, raw underground music. The guys who put out the commercial, piano-and-finger-snapping house stole the term house. It was a bit like techno is today. I feel what I'm doing is the link. I'm not fond of the name techno but it differentiates the music from the false house."

### 'it's ur' farley jackmaster funk (dj international)

"This came out in 1987 and is a beautiful song with an awesome dub on the other side – one of the early house records. It was a new form of music – it was only very exciting."

### 'no way back' adonis (trax)

"This was one of the first house records I ever heard. I was about 14 and used to hang out with the guys, and in those days you didn't leave the house without a beat box. I heard this record – and 'It's U' – being mixed together, played back to back, by Tony Humphries on the radio. We were totally glued to the music. The next day we ran out to the record shop."

### 'when you hold me' master c & j (trax)

"This came out in 1986 and was one of the first house records when I made the leap into house. Around that time records were mimicking old disco tunes – electro versions of Seventies' disco. It had drum machines instead of a drummer which was interesting. This was one of the first underground house singles to make me change to house."

### 'can you feel it' mr fingers (trax)

"I also heard this when I was about 14, maybe it was the following week. Mr Fingers was on the radio being played by the same DJ. It was a whole other vibe."

### 'the sound' reese & santonio (kms)

"This was released in 1987 and was probably the first techno record. It was the first time I'd heard Detroit material. It has the boogie shaking rhythm. It's very funky, like magic."

### 'video crash' tyree (rockin house)

"This carried the torch for earlier tracks in 1988. It's still really thumping good house music. When I play it, the whole dance hall lights up. This song has inspired my music as an artist and as a DJ."

## steamin'

### tips for the week

- **22-101** ep white label (helsinki)
- 'acid tunes' ep/12" (mad touch)
- 'dirty funk' ep dirty funk (white label, japan)
- 'showtunes' ep showtunes (white label, germany)
- 'moorsloop' (mish) (darkom, cd-gate)
- 'strong' ep/12" (white label, helsinki)
- 'wide funk' (dj) (gates, relief)
- 'state of shock' (dj) (mish, white label, canada)
- 'in the am' (m) (dax)
- 'lester' (itzpatrick, relief)

compiled by sean o'neil  
hi. 011. 946 2220

**BORN:** Queens, New York, 1971. **LIFE BEFORE DJING:** UPS messenger and other odd jobs. **FIRST DJ GIG:** "Pulled in New York; it was a pretty kickin' house club. When I was growing up it was really creative, really happening." **MOST MEMORABLE GIG:** *Best* – "There have been so many. It's best when you catch a crowd that's open-minded, then there's magic between a DJ and the crowd." *Worst* – "Big, impersonal raves with 20,000 people and a poor sound system. Only 1,000 people can hear it, for the other 19,000 all the records sound the same. I try not to do big parties too much." **FAVOURITE CLUBS:** *East, London* – "The crowd's really good and you can do your own thing; you can work with the magic of the moment"; and *The Orbit, Morley* – "I've played there 14 times over the past six years; it's incredible. I love it." **NEXT THREE GIGS:** *Treasure tour* – every city in Germany. From September 20-October 14. **DJ TRADEMARK:** "My baseball cap, worn backwards." **LIFE OUTSIDE DJING:** "Artist; new album, 'Pieces', just out on Arista; movies; hanging out with the boys on weekends and with my girl during the week."

# CW

20	25	PARA	26	IN A B	27	I CAN'	16	28	FEEL	23	29	HAPPY	21	30	I WAN	21	31	COLON	22	32	DIABL	23	33	OOH-F	27	34	KISS F	35	THE H	31	36	74-75	24	37	LIKE L	38	THE N	39	CATCH	22	40	FIND M
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Bulletted titles a

EVERY THING YOU BROKE MY HEART  
OUT NOW  
AVAILABLE ON 2 PART CD SET AND CASSETTE.  
CD1 INCLUDES 3 COLOUR PRINTS.

CD

18

TECHNO NIGHTS AMBIENT DAWN

15 19 THE NO.1 70S ROCK ALBUM

TRADE

CD

14 20

WAR  
Child

Pop/Gen '91

Eleventh

U



# shop talk

all dance retailers have been feeling the pinch over the summer months and as competition, from both large and small operators, increases, many are finding that specialisation and merchandise are the route to survival. Johnny Davis reports from the shopfloor

If ever you needed an indicator of how populist dance music has become in the mid-Nineties, you need look no further than the High Street.

In fashion, club culture has touched everywhere from Sign Of The Times to Miss Setridge; musically you're as likely to hear Jungle booming from the speakers in McDonalds as from car boots in Notting Hill.

But while the growth in dance culture has made many club promoters very wealthy, for those who attempt to make a living from actually selling vinyl - the record

shop owners - it's often not as easy as it may appear.

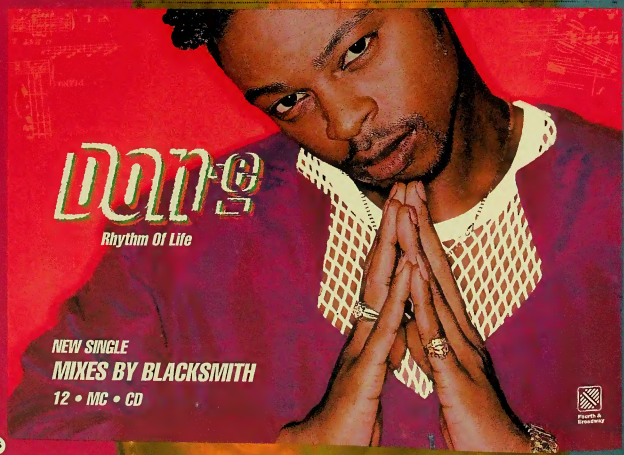
With more and more record shops being established and higher quantities of product being manufactured weekly (conservative estimates put the number of dance records released each

Monday of just over 100), many feel there is now too much competition.

"The amount of shops is not a good thing," says Dave Brownings, owner of Time Is Right Records in Islington, London.

"People think that opening a record shop is an easy thing to do but there is

MW *Music Week*



**SI**

- 1 **BO** Shaggy
- 2 YOU A
- 3 STAYIN'
- 4 FANTY
- 5 I'LL BE
- 6 RUNA
- 7 LA LA
- 8 WHO TT
- 9 THE S
- 10 CAN I
- 11 COUIN'
- 12 WATE
- 13 TU M/T
- 14 HIDEA
- 15 STAY
- 16 SCATIN'
- 17 ALICE
- 18 CLOSE
- 19 CRY IN
- 20 EYE H
- 21 ROLL Y
- 22 TELL M
- 23 U GIRL
- 24 ALVIN
- 25 PART

continued on page 71



# COOLTEMPO REMIXED

10 DANCEFLOOR CLASSICS REMIXED FOR '95  
"Everyone's a winner" - Mixmag Update



ROEVA • I Thank You  
[Love To Infinity's Classic Paradise Mix]  
URBAN SOUL • Alright  
[Danny's Monster Club Mix]  
RIVER OCEAN featuring INDIA  
Love And Happiness [Yamaya Y Ochun] [Morales Mix]  
D'JAIMIN • Give You  
[Strikes Tribute to Balearia Mix]  
HENNY THOMAS • Trippin' On Your Love  
[Tall Paul Mix]

MONIE LOVE • The Power  
[Mrs Wood's Dub]  
JULIET ROBERTS • I Want You  
[Grant Nelson's 95 Revival Mix]  
ARRESTED DEVELOPMENT • Mr Wendal  
[Perfecto Mix]  
ALY-US • Follow Me  
[Ashley Beedles Critical Mass Vocal Mix]  
THE TYRREL CORPORATION • Six 'O Clock  
[UCP's Gam Club Mix]

RELEASE DATE: 25.9.95

CD • TC • DJ FRIENDLY DOUBLE VINYL

WAR  
Child

18 TECHNO NIGHTS AMBIENT DAWN  
15 THE NO.1 70S ROCK ALBUM  
14 20 TRADE

EVENT THOUGH YOU BROKE MY HEART  
OUT NOW  
AVAILABLE ON 2 PART CD SET AND CASSETTE.  
CD1 INCLUDES 3 COLOUR PRINTS.

2 24 110N  
20 25 PART  
26 IN A B  
27 I CAN  
16 28 I FEEL  
23 29 HAPPY  
30 I WAN  
21 31 COLO  
32 DIABL  
33 OOH-F  
27 34 KISS F  
35 THE H  
31 36 74-75  
24 37 LIKE  
38 THE M  
39 CATCH  
22 40 FIND M  
Bullethead titles a



# THE OFFICIAL CHARTS - 23 SEP

100



the **britain's nearest beats till**

25  
9  
95



chart

**1** BO  
Shaggy

2 YOU A

3 STAYIN'

4 FANTY

5 I'LL BE

6 RUINA

7 LA LA

8 WHO TI

9 THE S

10 CANT I

11 COUN

12 WATE

13 TU M'

14 HIDEA

15 STAY'

16 SCATT

17 ALICE

18 CLOSE

19 CRY I'

20 EYE H

21 ROLL I

22 TELL N

23 U GIRL

24 I LVN I

25 PARTY

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

1 **FANTASY (DAVID MORALES/SEAN "PUFFY" COMBS MIXES)**  
Mariah Carey

2 CHURCH OF FREEDOM (QUINCY/TIMMAN/ROCKY & DIESEL/THE BEAT BARONS/CLUBZONE MIXES) Atmos

3 HIGHER STATE OF CONSCIOUSNESS (DJ WINK/JULES & SKINS MIXES) Wink Manifesto

4 GOT TO GIVE ME LOVE (T-EMPO/BOOMSHAKAJASON & THE ARGONAUTS/DANCING DIVAZDARC MIXES) Dana Dawson

5 COOLTEMPA REMIXED SAMPLER: I THANK YOU LOVE TO INFINITY (MIKI ADESA/ALRIGHT (DANNY D MIX) Urban Soul/LOVE AND HAPPINESS (DAVID MORALES MIX) River Open GIVE YOU STRIKE (MIKI D Jaimin)

6 WHEN I THINK OF YOU (DAVID MORALES/DEEP DISH/HELLER & FARLEY/JUNIOR TACKHEAD MIXES/RUNAWAY JUNIOR VASQUEZ MIXES) Janet Jackson

7 MY LOVE IS ALIVE (BOTTOM DOLLAR/RICHEL JONES MIXES) Mario Christensen

8 LET IT SLIDE (SOUL INSIDE/GOULD/BOOMTANG/ERIC KUPPER/BOOKER T ELEVATOR/MAMBA/SEAN MIXES) Charlene Smith

9 LOVE COME DOWN (T-EMPO/COW AN GATE MIXES) Eve Galagher

10 KEEP IT MOVIN' (SOL BROTHERS MIXES) Sol Brothers

11 FEEL GOOD (GERIUS ROPE/AQUARIUS/PUSH MIXES) Antonia Lucas

12 BELIEVE IN ME (PETER LORIMER & RICHARD HUMPTY MISSION/ERIC KUPPER/JULES BROOKES-SMOOVERON ASLAN MIXES) Raw Stylus

13 WEEKEND (TODD TERRY/DANCING DIVAZZ/GREED/FULL INTENTION MIXES) Todd Terry Project

14 DEEPER (MATT DAREY/GHAKA BOOM BONG/MUSH MIXES) Ecstima

15 GET AWAY (STONEBRED & NICK NICE/LOCOMO/MONDAY BAR MIXES) Shauna Davis

16 NEVER KNOW (DANNY TENAGLIA & SATOSHI TOMIIE/SPLICE OF LIFE MIXES) Danny Adams

17 BENEADO MASTER TALL PAUL/YOUNG & DANGEROUS MIXES) Wildchild

18 NO MORE I LOVE YOU (LORIAN VASQUEZ MIXES)/TRAIN IN VAIN (TODD TERRY/DANNY D MIXES) Anis Lennox

19 PAULSINEMORE (JAKE T VANNELLI MIXES) Daisy Brown

20 THIS TIME BABY (PLAY BOY'S MIXES)/RISE UP (DANISA DUB)/KEEP THE FIRE

16 WHADDU I WANT (FROM ME) (FRANKIE KNUCKLES/K-KLASS/DAVID MORALES MIXES) Frankie Knuckles featuring Adreia

17 FEE FUM FUM (RATED PG/SHARP FOR SHARP MIXES) Candy Girls featuring Sweet Pussy Puddle

18 SHIMMY SHAKE (ORIGINAL/MAX/MAX/AQUARIUS/FRED JERRY MIXES) 740 Boys

19 SOUL RIZING (JOHAN S/BANAMA REPUBLIC MIXES) Rhythm Inc. featuring Nevada

20 FREE BASS Yum Yum

21 I COULD BE THIS... (JOEY M/SAPHIA/GEORGE MORELA/AQUARIUS MIXES) Aetropolis featuring Michael M

22 ROUND AND AROUND (PHIL KELES) (E-SMOOVE MIXES) Carl James

23 STREET CORNER SYMPHONY Street Corner Symphony

24 C'MON C'MON (I'M NOT IN LOVE WITH YOU) (K-KLASS/ASHLEY BEEDLE & THE DELTA HOUSE OF FUNK MIXES) Peat

25 TIMBA A.V.A.

26 THE BONE (ORIGINAL/SWANKENSTEIN MIXES) Rockford Files

27 REAL LOVE (ORIGINAL/PROJECT AKAMA SUITRA MIXES) EMJ

28 EVICTION (Quartz Lock featuring Lornia Gordon)

29 I WANT U (INNER CITY BLUE) MIXES) Resis Gains

30 THIS IS THE WAY (BFF IN MEMPHIS/KNIFE N FORK MIXES) E-Type

31 LET'S GET DOWN (BROCKPOCKET/D-INFLUENCE/THE FULL CREW/HOLA/MATT DAREY MIXES) Mark Morrison

32 NO TIME FOR PLAN (DOCKERY/TEPPER/PRES/DEE MIXES) Grand Larceny

33 PASSION (PAUL MASTERSON/JEFF TAYLOR MIXES) Anon featuring Luvlin

34 BLADENUNNER/MAGIC FLY/Premake

35 THERE MUST BE MUSIC (Justin Garrett)

36 MOODS Desert

37 EVERYBODY BE SOMEBODY (Ruffneck featuring "Yvonne")

38 IT'S SUMMERTIME (LET IT GET INTO U) (MIXES) Smooth

39 ANYWHERE (KEITH UTT/MAGRAEME PARK/CRUNCH MIXES) Dubstar

40 ALL NIGHT (EXPANDED/GREENHOUSE/YOSH PRESENTS LOVE/DEJAY AKEMI MIXES) Tokyo

41 WE LIFT OUR VOICES (Integrated Society)

42 WE LIFT OUR VOICES (Integrated Society)

43 WE LIFT OUR VOICES (Integrated Society)

44 WE LIFT OUR VOICES (Integrated Society)

45 WE LIFT OUR VOICES (Integrated Society)

46 WE LIFT OUR VOICES (Integrated Society)

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31 WE LIFT OUR VOICES (Integrated Society)

14	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
MC	MC	MC	Network	Virgin	Parlophone	Hi-Life	Deconstruction	XL Recordings	Arista	Uptown/MCA	Public Demand	Pukka	Positive	Axex	Mere Protein	Limbo/Positive							
MY PRE-GIGGAWATT LOVE (LARRY NIXON)	LOVE (LARRY NIXON)	THIS TIME BABY (MARTY PLAYBOY)	BURNING (MARTY'S VOCAL DUO)	SHORT DICK MAN (STRANDED)	SAME THING IN REVERSE (EVOLUTION)	DREAMS (PERFECTO/TIN DUT/B.T.)	GOTTA LET YOU GO (DU THEIR & JAMMY)	LOOK UP TO THE LIGHT (EVOLUTION)	CLOSER (LETTERAL/SPACE)	A MOVER LA COITA (Chaz)	MARY JANE (ALL NIGHT LONG)	SOULSHOCK & KARLIN	CELEBRATE THE WORLD (LENNY FONTANA)	BODYVAH (HERE WE GO)	STAY TOGETHER (MASTERS AT WORK)	IT'S ON YOU (SCAN ME)	FREAMS (MARSHAL STAZ)	CRY (INDIA TRALL PAUL)	FLYING VOICES (Integrated for)	FLAVOR OF THE OLD SCHOOL (GZ)	RYTHM OF LIFE (BLACKSWITH/DON-E)	AGROTRAX (EP)	RIGHT HERE, RIGHT NOW (FLOOD)
Bobby Brown	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	Parlophone	
15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	
MC	MC	MC	MC	MC	MC	MC	MC	MC	MC	MC	MC	MC	MC	MC	MC	MC	MC	MC	MC	MC	MC	MC	
FLYING VOICES (Integrated for)	FLAVOR OF THE OLD SCHOOL (GZ)	RYTHM OF LIFE (BLACKSWITH/DON-E)	AGROTRAX (EP)	RIGHT HERE, RIGHT NOW (FLOOD)	MIXES (The Flood)	MIXES (MIXES)	WEAVE OF LOVE (PETER BECKMAN)	TURN ME OUT (CHRIS & JAMES)	FEEL LOVE (MASTERS AT WORK)	WAITING (D-INFLUENCE)	D-INFLUENCE	ILLEGAL FUNK EP	COSMIC DOODOO DJ	ROLLERSKATE DISCO (HANSON & NELSON)	WIDE OPEN SPACES (MOTHERS PRIDE)	DYNAMIC KUTZ 3	BREAK THE CHAIN (MIXES)	Boogaloo	SKINNYMINIFY	UNDERGROUND VIBE	ETERNAL	ETERNAL	ETERNAL
Integrated for	GZ	Blackswith/Don-E	EP	Flood	The Flood	MIXES	Peter Beckman	Chris & James	Masters at Work	D-Influence	D-Influence	EP	DJ	Hanson & Nelson	Mothers Pride	Dynamic Kutz 3	Mixes	Boogaloo	Skinnyminify	Underground Vibe	Eternal	Eternal	

MC club chart is available via a special faxed service in countries where it is compiled on the following publication. call 1-800-359-7320



Bulletted titles a

# Church of freedom *by Amas*

Mixes by Timman, Quiverer and Roesky & Diesel. Available 21.9.93.

**OUT NOW**  
AVAILABLE ON 2 PART CD SET AND CASSETTE.  
CD INCLUDES 3 COLOUR PRINTS.

## OT QUARTET "Hold That Sucker Down"

### Featuring Remixes by Rollo and Rob D

Out Now via 3MV/BMG

CHEK12.009 / CHEKCD.009 / CHEKK.009

**EVEN THOUGH YOU BROKE MY HEART**

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EU

Public TV

Europe

**! 18** TECHNO NIGHTS AMBIENT DAWN

**15 19** THE NO.1 '70S ROCK ALBUM

**14 20** TRADE

# 23 9 95 ON A POP TIP club chart

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

Rank	Artist	Title	Label
<b>1</b>	N-Trance featuring Ricardo Da Force	STAYIN' ALIVE	All Around The World
<b>2</b>	Motiv 8	BREAK THE CHAIN	Eternal
<b>3</b>	Just Luis	AMERICAN PIE	Pro-Activ
<b>4</b>	740 Boyz	SHIMMY SHAKE	Cutting/MCA
<b>5</b>	Donna Summer	I FEEL LOVE	Manifesto
<b>6</b>	Red Raw featuring 007	OOH LA LA LA	Media
<b>7</b>	The Outhere Brothers	LA LA LA HEY HEY	Eternal
<b>8</b>	Nicki French	IS THERE ANYBODY OUT THERE?	Love This
<b>9</b>	Shaggy	BOOMBASTIC	Virgin
<b>10</b>	Dance Floor Virus	MESSAGE IN A BOTTLE	Epic
<b>11</b>	Mark Morrison	LET'S GET DOWN	WEA
<b>12</b>	Clock	EVERYBODY	Media/MCA
<b>13</b>	E-Type	THIS IS THE WAY	frr freedom
<b>14</b>	Lippy Lou	FREAKS	More Protein
<b>15</b>	Oleta Adams	NEVER KNEW	Mercury
<b>16</b>	E.Y.C.	OOH-AH-AA (I FEEL IT)	Gasoline Alley/MCA
<b>17</b>	Janet Jackson	WHEN I THINK OF YOU/ RUNAWAY	A&M
<b>18</b>	Sweetbox featuring Tempest	BOOYAH (HERE WE GO)	Pukka
<b>19</b>	Charlene Smith	LET IT SLIDE	China
<b>20</b>	Amos	CHURCH OF FREEDOM	More Protein/Positiva
<b>21</b>	Mariah Carey	FANTASY	Columbia
<b>22</b>	Zoo Inc.	LAY DOWN	Eternal
<b>23</b>	Scatman John	SCATMAN'S WORLD (REMIXES)	RCA
<b>24</b>	Obsession	ONLY WANNA BE WITH YOU	Almighty
<b>25</b>	Various	THE ETHERNAL SUMMER MEGAMIX	Eternal
<b>26</b>	Strike	(THE MORNING AFTER) FREE AT LAST	Fresh
<b>27</b>	La Bouche	FALLING IN LOVE	Arista
<b>28</b>	Popcorn	TAP-MOI-LA!	Mercury
<b>29</b>	Blondie	UNION CITY BLUE	Chrysalis
<b>30</b>	Eurogroove	IT'S ON YOU (SCAN ME)	Avex
<b>31</b>	Quartz Lock featuring Lonnie Gordon	LOVE EVICTION	X:Plode
<b>32</b>	Lizzy Mack	DON'T GO	Media
<b>33</b>	Bobby Brown	MY PREROGATIVE	MCA
<b>34</b>	Annie Lennox	NO MORE I LOVE YOU'S/ TRAIN IN VAIN	RCA
<b>35</b>	Michael Jackson	ROCK WITH YOU/ YOU ARE NOT ALONE	MJJ/Epic
<b>36</b>	The Original	I LUV U BABY	Ore
<b>37</b>	D:Ream	PARTY UP THE WORLD	FXU/Magnet
<b>38</b>	Johnna	LET THE SPIRIT MOVE YOU	PWL International
<b>39</b>	Jill Dreski	HEARTBREAKER	ZYX
<b>40</b>	Bombers	INDEPENDENT LOVE SONG	Steppin' Out/EMI

Rank	Artist	Title
<b>1</b>	Shaggy	BO
<b>2</b>		YOU A
<b>3</b>		STAYIN
<b>4</b>		FANT
<b>5</b>		I'LL BI
<b>6</b>		RUINA
<b>7</b>		LA LA
<b>8</b>		WHOT
<b>9</b>		THE S
<b>10</b>		CAN I
<b>11</b>		COUN
<b>12</b>		WATE
<b>13</b>		TU M'
<b>14</b>		HIDEA
<b>15</b>		STAY
<b>16</b>		SCATT
<b>17</b>		ALICE
<b>18</b>		CLOST
<b>19</b>		CRY IN
<b>20</b>		EYE H
<b>21</b>		ROLL I
<b>22</b>		TELL A
<b>23</b>		U GIRL
<b>24</b>		I LUV
<b>25</b>		PARTY

more to it than simply liking records. Eight or nine years ago there were probably only about 25 or 30 dance shops in London. Now there are over a hundred."

Time Is Right is a small independent chain with a handful of shops in Cardiff, Bristol and London. Most recently it opened an outlet in London's Shepherd's Bush.

"Our shop in Shepherd's Bush has been there for roughly a year and since then three other shops have opened. All that happens is that the new shops end up taking a little bit of custom from all the other shops," reasons Brownings.

Despite owners of smaller outlets pointing to larger, more established shops (most notably the HMV chain, which many now believe boosts an unrivalled dance section) as their main competition, the decline in dance sales during the traditionally tough summer months has been felt everywhere.

"Without a doubt the downturn in trade has been right across the spectrum from the major shops to the big independents," says Mario Howell, of Amulo Distribution.

While most shops are able to compensate for the lean months with increased promotion and sales leading up to Christmas, the arrival of an established name can be fatal for the owners of smaller shops.

'Eight or nine years ago there were about 25 or 30 dance shops in London. Now there are over a hundred.'

- Dave Brownings, Time Is Right Records, London

Eastern Bloc, a nine-outlet chain, arrived in Leeds last year and has already signalled the demise of several independents.

"I ran a small shop and I heard about Eastern Bloc coming so I realised I should shut it down and move here," says Tony Walker, who now manages the Leeds branch of Eastern Bloc.

"When you're a dance shop up against a big player, a multi-million pound company, you just can't compete," he says.

Many smaller shop owners now appreciate

that the way forward is through further specialisation.

The fragmentation and genre spilling that has occurred since the days when dance music was simply house has meant that specialist stores are now able to come into their own, providing stock and knowledge that larger stores are often not able to compete with.

Shop owners have become particularly proud of their reputation for attracting "trainspotters" and employing staff with extensive specialist knowledge. "The market is now so fragmented that you

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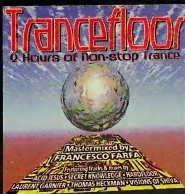
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OUT SEPT 25TH

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OUT SEPT 25TH

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Spoon, Secret Knowledge &  
Laurent Garnier

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OUT OCT 2ND

Featuring Tracks & Mixes by  
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Days, Fintribe, Iki & Dobro  
& Sub Sub

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**Still Available:** Definitive - Jon Aquaviva, Club X-Press - Jon Pleased Wammin', 3 Ball - Paul Trouble Anderson, Nitebeat - Oscar & of Turk, Cutting - Danny Morales, Nervous - Phil Asher,

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- 27 I CAN
- 16 28 I FEEL
- 23 29 HAPP
- 30 I WA
- 21 31 COLC
- 32 DIAR
- 33 OOH
- 27 34 KISS
- 35 THE
- 31 36 "74"
- 24 37 LIKE
- 38 THE
- 39 CATC
- 22 40 FIND

Bullethead titles



'Merchandising has definitely become a bigger proposition. Everyone now has a record bag.'

- Jay Hannan, Black Market Records, London

can specialise and still make a decent profit," reckons Amala's Howell.

Ambient Soho and Silverfish, both based in central London, are two shops whose success is testament to this.

"I used to work in Quiff and I saw kids that weren't being properly serviced by dance shops," says Rockitt, manager of Ambient Soho. "I saw a niche for album sales and easy listening music, I knew who to target."

Silverfish, a project that ambitiously combines a cafe with an outlet for underground techno and electronics, has also benefited from targeting an audience. "Because we're also a cafe, we get a lot of tourists through. Over two years we've built up a huge reputation in Europe thanks to our

novelty," says manager Ben Thompson.

For others, the proliferation of dance culture has created more opportunities for profit by expanding the notion of the record shop beyond traditional parameters. Merchandising, mail-order and ticket sales are now widely established means of increasing profit.

"Merchandising has definitely become a bigger proposition," says Jay Hannan, of Black Market Records in London. "You look around and everyone now has a record bag. Even people who don't know what they're for - everyone has them."

"Merchandising is a considerable part of our

income," admits Tony Walker of Eastern Bloc. "It's around 20% of our takings. In shops in London it's even more."

Phil Beddard, one of the owners of 33cat Records in Liverpool, agrees. "We've created another outlet adjacent to the main record shop. We knocked a wall through and made a separate department for merchandise. Since then there has been a lot more made from tapes, slipmats, bags and headphones."

By combining exclusive merchandising and specialist stock, smaller shops have managed to create niches for themselves that generate their own fervent customers.

As Mario Howell explains: "People will always love their little underground shops. You can have mass turnover like HMV or be specialist like Fat Cat (London) and you can still get people through the door."

Thankfully, shop owners and managers who have been feeling the strain over the summer months can begin to relax again. With October approaching, most cities will be experiencing the annual influx of a large sub-section of the record buying public: the student.

"Summer's not been too bad for us," says Walker. "But once all the students get back to Leeds we should certainly be firing on all cylinders."

Let's hope it's the same for all the shops out there. ★

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14	HIDEP	
15	STAY	
16	SCATT	
17	ALICE	
18	CLOS	
19	CRY I	
20	EYE H	
21	ROLL V	
22	TELL M	
23	U GIRL	
24	110V	
25	PARTY	



namecheck: ralph tee @ brod beatnik @ tim jeffery @ james hyman

## tune of the week

### pentaura: 'pentaura' (infectious)

**techno** South London creative techno duo Auro - Gary Folgate and Dave Bull - link up with Pentatonik's Simon Bowring (check out for a wonderful double-header of mixes). The A-side *Uma Gets To Linger* mix is Auro's rich, warm and mid-paced techno throbber which utilises clanging sounds and lairi Egyptian which utilises clanging sounds and lairi Egyptian which utilises clanging sounds and lairi Egyptian which utilises clanging sounds and lairi Egyptian. But the real gem is Pentatonik's mix which adds live Spanish guitar and drums to create a very moody, sweeping melody and rhythm to a haunting effect. If you were a fan of Pentatonik's last single, 'Credo', you'll believe you'll adore this. **bb**



on the title track. Relying heavily on a dubby drum and double bass slow groove, the tune dips nicely in and out of your head in a warm, enveloping way. Back in *The Day* is a harder, funkier groove while the other three cuts have that same tingy, laid-back, 'hazy' feel. 'BangZoom!' they've dubbed it, and that isn't far from accurately describing the feel of this cool five-tracker. **bb**

**CAPITAL SWING 'Jazz Doober' (US Slighty Rhythm)**. It's the A-side's Break It Mix that stands out here, so much so that the rest of the EP - which is fairly straightforward US garage/house - sounds like a pedestrian in comparison. With that man DJ Face as part of the production team, it's a kind of breakout mostly-jazz affair with funky rhythms, linking piano and sax solos all intermingling to create an unusual and atmospheric piece that muso DJs will love. Works well on the floor too, so don't let the 'jazz' tag put you off if you're not that way inclined. **bb**

☆☆☆☆ a right royal  
☆☆☆☆ cup-winning performance from Windsor Wanderers  
☆☆☆☆ sure to get the royal footmen on the floor  
☆☆☆☆ princely pitch potential  
☆☆☆☆ a coroll of a cut  
☆☆☆☆ sick as one's parrot



## house

**IAN POOLEY 'My Anthem - US Mixes' (Force Inc./Force Blue Squad 001/KINKY BROS.)** Kinky Bros./Force Inc./Force Inc. US. Mr Pooley is back in the spotlight again with these especially tasty deep house mixes of his recent B-side, 'My Anthem'. Ray Davis Jr provides a wonderful Wild Pitch-style long groove packed with skipping beats and cringing vocals while Robert Hood adds two similar Plant Life mixes, with the latter adding a very effective sexually-moaning female vocal. **bb**

**Love!** style Madonna-isms with Italy's Fathers Of Sound providing a smart, suitably dubby house backing which includes the ingenious use of Italiano guitar. From the UK, Blackout adds a more rhythmic, equally tasteful sluttish dub groove. **bb**  
**New Yorker** Santano whips up a frenzy on the hip-hop-sampling funky house beats of 'Green Mushroom' and 'Panorama' while the stand-out CD, 'On Zane Loyer', has a definite Chemical Brothers/Prodigy vibe to its hard funky rhythm. **bb**

to find. The lead track, 'Concentrate On The Rhythm', is a funky, jazzy groove with organ riffs and guitar licks and there's a weirder, sparse version of this on the B-side. 'Let The Funk Ride!' is another useful track with a familiar guitar sample looped over a steady groove. With plenty of ideas, this is an EP that's great for the DJ and the casual listener. **bb**

## alternative

**THE 13TH SIGN 'Take Me To A Distant Boss' (On Delancey Street)**. A sort of ambient version of label-mates Morden Hill is what Chris Bangs and his crew have come up with

## techno

**TECHNOHEAD 'I Wanna Be A Hippy' (Mokam)**. With blatant references to getting high and smoking marijuana, this novelty gamba-lulled hit has already been number one in Holland, Germany and Austria. **hh**  
**Atomic** poccá remixes come courtesy of DJ Dano & No Sweat, Speedreak and GTO. **hh**

**LASSIGUE BENDTHAUS 'Overflow' (KX)**. Germany's Uwe Schmidt and partners conspire to create a hard yet colourful techno soundscape that's both listenable and danceable. The original and extended mixes feature a typically Germanic fuzzy bassline and the Fluid mix is a lighter, almost housey interpretation. UFO fans will want to check out Mark Bell's Silt mix which delves into hard and distorted LFO territory. There's another Bell mix on the CD too. **bb**

**BANDULU 'Now/Non-Stop' (Attone)**. Bandulu's final release for an indie before switching to WEA is a gloriously funky farewell. Typically minimal in its approach, the frenetic, blippy 'Now' is a masterful repetitive groove that instils itself in your brain before flipping its funky lid in the last quarter. 'Non-Stop' is similarly funky and repetitive if a little more abrasive in its use of sounds. Both are real mind and feet tinglers. **bb**

**EMJ 'Real Love' (Fever Pitch)** Originally released on Undercovered, the label that brought you Livin' Joy, this track features the distinctive Earthy Kill-style vocals of Elaine Motta Jones. Raunchy garage is where it's at and Komatsu provide the suitably hot-stepping remixes alongside the Euro-ish original and Project A's nu-NRG high collars slammer. Nothing too remarkable but a reliable floor-filler. **bb**

## jazz/funk

**AIM 'Pacific North West EP' (Grand Central)**. With hip-hop EPs aplenty, this is one that's worth wading through the dross



**MODEL 500 'The Flow Vol. III' (R&S)**. Part three in the remix series features two versions of the Juan Atkins track by Underwood, only one of which features on the official release. The Mk 1 mix is a hard, minimal techno stomper that

**slam**

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AV	CA	CA	CA	CA	CA	CA	CA	CA	CA	CA	CA	CA	CA	CA	CA	CA	CA	CA	CA	CA
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⬆ Bullseye titles



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reconstruction dub

1-4

Justine



**SLAM 'Positive Education' (Some).** In retrospect, this 1993 production is one of the finest UK-produced techno records ever made, so it's no surprise that it should be reissued to a new generation of converts. Either level in the original's hypnotic raw energy or sample one of the remixes from Luke Slater, Richie Hawtin and Derrick Carter, all well chosen since they all come up with interpretations that complement the original and turn this into a doublepack that is full of variety. Excellent. **\*\*\*\*\***

**PRISM 'Vapor Trails/DISTA Phenomenon'/SPACER IV 'Arc 2 & 3' (Pleasure).** The latest three releases from this new Manchester label are absolute stunners. Prism set out on a deep, bossy and colourful trance journey through space on the title track and 'ONV' while on 'Skunk Buddhist' they go for a dubber feel. \*\*\*\*  
Dista cruise along with a dreamy, dare I say, hip happy dub bass groove on 'Phenomenon' and the equally inventive and effective, old-style house of 'Random House'. **\*\*\*\*\***  
Finally, Spacer IV trance things up nicely on the deep, swelling and pulsing 'Arc 2' and the slightly harsher techno beats of 'Arc 3'. Storming stuff. **\*\*\*\*\***

**JON THE DENTIST 'Elera' (Phoenix Rising).** The hard trance spin-off label for Effective Records gets its catalogue under way with this monster tune from label head John Bosco. The 303 and hard, clattering beats battle it out on the lead John Svenson mix as the momentous acidic funk groove grows in true Hardcore-style before one of those blow-your-speakers-style builds erupts. On the flip, there's a more Euro-flavoured nu-NRG version coupled with Shimmon & Woolston's brilliant funky, acidic mix. Top marks, without a doubt. **\*\*\*\*\***

**SCHEMATIX 'Contradictions EP' (Deviant).** The debut release from the 22-year-old, London-based Phil Hornberg has all the hallmarks of a dance fan brought up on electro and influenced by the likes of creative techno acts such as Penitronix. Musically, the four-tracker has a Detroit-style techno feel but there's plenty of surprises and odd moments in there to make it a remarkable and rewarding debut. A talent to watch. **\*\*\*\*\***

**SOUL**

**TROI 'Never Knew Love' (Juice).** One of the most promising UK all-time r&b vocal trio tempt us with their third single, a snappy, catchy pop/soul ditty with all bases covered. While '24

Hours' was a pure urban affair, and their last outing 'Need Your Love' a little too twee, this song gets the balance right between urban cred, the dancefloor and radio appeal. Now somewhere between the urban rawness of Damage and the pop slickness of The Posadas, Troi hit a formula not unlike Casanova used to take 'Ain't No Casanova' to the top the first time round. Very deserving. **\*\*\*\*\***

**CHARLENE SMITH 'Let It Slide' (Chino).** While still to surpass 'Feel The Good Times', Charlene Smith is now carving a niche for what is becoming a distinctive voice on the soul scene. With an airy quality that glides over a strong melody, Charlene's vocal is presented here over basic soul mixes (booming bass and crispy urban funk beats to the max), an alternative Good As Gold mix on a Grover Washington 'Mr Magic' flip and a harder funk boomling Original mix which I guess hails from Canada where Charlene originally comes from. **\*\*\*\*\***

**CAMELIE HINDS 'Let It Flow (Sussalito Ceiling)' (Black On Black).** Every so often a track comes along that simply blows you away, and this is such a tune. Camelle's been a member of Central Line, had his own group, Hindsight, for a series of randy tunes in the late Eighties, and even co-wrote a song for Bad Boys Inc (don't hold it against him), but here he delivers a straight ahead piece of class that is one of the best pieces of soulful jazz the country has ever produced. You won't see it in the charts but for a richly textured Latin flavoured, falsetto vocalised example of pure unadulterated excellence, make the effort and check this out. **\*\*\*\*\***

**COOL BREEZE 'Can't Deal With This (Remixes)' (Dorado).** Ambient jazz with soulful vocals, Charlie Lexton's group lift a cut from their debut 'Assimilation' set for single release. Lyrically the issues on the homeless and hypocrites in government, while vocally immani swells and weaves her way through the moodiest of gentle drum, bass/ percussion and keyboard arrangements. In its main radio/extended format, the rhythm section has a live acoustic feel, this being in contrast to Alex Reese's mix which takes the track up a gear or two with some frantic breakbeat jungle grooves while still maintaining the dreamy quality of the song (as does Kid Looops on his remixes). It's a classy release which should serve to draw more attention to the album if not itself a major chart contender. **\*\*\*\*\***

1	BO	Shaggy
2	YOU!	
3	STARTIN'	
4	FANT!	
5	TLL B	
6	RUN!	
7	LA LA	
8	WHOT	
9	THE S	
10	CAN	
11	COOL	
12	WAT!	
13	TU M	
14	HIDE	
15	STAY	
16	SCAT	
17	ALICE	
18	CLDS	
19	CRY!	
20	EYE H	
21	ROLL	
22	TELL I	
23	U GIRL	
24	I UN	
25	PARTY	



club chart  
commentary

by alan jones

An extremely close battle for chart honours again this week, the tightest ever, saw the top three separated by a woe-is-me margin at the death. **Wink's 'Higher State Of Consciousness'** was the slowest off the mark, but accelerated as the week progressed to make a handsome leap from 41 to three. On returns from the last day of the week alone, it was the most popular disc. Earlier in the week, **Amos's 'Church Of Freedom'** had a slight edge over its rivals, but eventually stayed of number two, being pipped at the post by **Mariah Carey's 'Fantasy'**, which catapults from number 30 to the apex. Mariah is the first **Sony** artist to have a Club Chart number one for more than two years, the longest drought endured by any of the majors. The last **Sony** act to reach the summit were **Ten City**, who topped the chart on 28 August 1993 — and, spookily, their song was also called **'Fantasy'**. It went on to very limited pop success, while Mariah's release is out after a particularly short gestation in the clubs, and is already storming up the **CIN** chart... Spurred on by one promotion person's suggestion that it's as hard to get a record to climb the Club Chart as the **CIN** sales chart nowadays, I did a little research. And, while it's true that more records debut at their peak Club Chart position than ever before, some 77% of them climb the chart subsequent to their debut, compared to about 10% of **CIN** chart hits. There are, for example, 14 developing records climbing the Top 40 of the Club Chart this week, alongside the new entries, those holding steady and the droppers. It seems fairly healthy when looked at like this, but the sheer weight of releases, the enormous pressure exerted on DJs and the snowballing doublepack (and more) phenomenon all cause havoc...

Brokers this week include: **Trol**, **Dave Clarke**, **Scooter**, **Jon The Dentist**, **Xscape**, **E.Y.C.**, **Led Zeppelin**, **Sweet Mercy**, **DJ Camecho**, **Disco cocaine**, **Black Box**, **Bruce Hornsby & The Range**, **Vanessa Dooz**, **Salt City Orchestra** and **Nomad**.

beats &

Following our recent story about the death of techno musician **Lee Newman** from **GTO** (pictured), Lee's friends from the music world are to hold a special one-off **Lee Newman-Technohead Benefit** on Monday, September 25 at London's Heaven. DJs for the night will be **Daz Sound**, **Trevor Rockliffe**, **Carl Cox**, **Collin Dale**, **Collin Faver**, **Brendo Russell**, **Choccol**, **Neato** & **Jan** from **Jesus Jones** and **GTO's DJ Squad**. The entry fee will be \$5 or whatever people feel they are able to donate. All the money collected will go to cancer research. **Planet Four Records**, home to the likes of **FPI Project**, **Ritmo Rivais**, **Analogue City** and **GTR**, is starting a new monthly club night — **Just Get Up And Dance** — at **Holy City Zoo**, Manchester on September 29. DJs for the night will be **Joe T Vannelli** and **Danny Hussain**; entrance will be \$7. **Luna Park Management**, which represents the likes of **Maxmaster Morris**, **Resistible Force**, **Biosphere** and **Illumination**, has moved. Its new address is: 4th Floor, Suffolk House, 1-8 Whitfield Place, London W1P 6SF. **Ministry of Sound's 'Ruin'** night celebrates its fourth birthday on September 23 with a head-to-head featuring **David Morales** and **Tony Humphries** with support from **CJ Mackintosh**, **Harvey**, **Gilles Peterson**, **Frankie Fonceft**, **Jazzy M**, **Ricky Morrison** and **Seb Fontaine**. Ambient dance trance band **New Age Radio** will be performing at **Paralith University** of London's **Bagley's Studio** on September 21 offering "a spiritual uplifting sound of lushly techno and ambient dance trance". The group will also be playing at **Whirl-Y-Gig** at **Shoreditch Town Hall** on September 23. **Apache Indian** will be returning to **Radio One** on Monday October 2 for a new series of programmes featuring the best in **reggae**, **bangra**, **rap** and **soul**. UK r&b girl group **Truce** will be performing at the **Jazz Cafe** on September 28 with support from DJs **Daddy Bug** from **Kiss FM** and **Steve Clarke** from **Choice FM**. AND THE BEAT GOES ON!



discs

# nightcrawlers

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2	YOU /
3	STAYIN /
4	FANT /
5	TLL B /
6	RUINA /
7	LA LA /
8	WHO T /
9	THE S /
5	10 CAN /
4	11 COUP /
8	12 WAIT /
7	13 TU M /
11	14 HIDE /
15	STAY /
14	16 SCAT /
19	17 ALIC /
13	18 CLOS /
19	19 CRY I /
20	20 EYE F /
10	21 ROLL /
17	22 TELL /
15	23 U GIR /
12	24 1 LUV /
20	25 PARTY UP THE WORLD D'Ream /

THE WORLD / Blue Hat  
FXU/Magnet  
12. 24. 1 LUV  
20. 25. PARTY UP THE WORLD D'Ream

- 20 **25 PARTY UP THE WORLD** D-Real  
**26 IN A BROKEN DREAM** Thunder  
**27 I CAN'T TELL YOU WHY** Brownstone  
 16 **28 I FEEL LOVE** Donna Summer  
 23 **29 HAPPY JUST TO BE WITH YOU** Michelle Gayle  
**30 I WANT TO LIVE** Grace  
 21 **31 COLOURS OF THE WIND** Vanessa Williams  
**32 DIABLO** The Grid  
**33 OOH-AH-AA (I FEEL IT)** EYCC  
 27 **34 KISS FROM A ROSE** M ALIVE Seal  
**35 THE HEART'S FILTHY LESSON** David Bowie  
 31 **36 74-75** The Connells  
 24 **37 LIKE LOVERS DO** Lloyd Cole  
**38 THE MORNING AFTER (FREE AT LAST)** Strike  
**39 CATCH A FIRE** Haddaway  
 22 **40 FIND ME (ODYSSEY TO ANYOONA)** Jam & Spoon featuring Plavka  
 Epic

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

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 50 **26 NORTHERN SOUL** M People  
**27 IT'S TIME...** Clock  
**28 THE ULTIMATE EXPERIENCE** Jimi Hendrix  
 17 **29 NOBODY ELSE** Take That  
 38 **30 CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South** Capitol/Island  
 63 **31 HITS OUT OF HELL** Meat Loaf  
 19 **32 SAX MOODS** Blowing Free  
 29 **33 MODERN LIFE IS RUBBISH** Blur  
 35 **34 FOO FIGHTERS** Foo Fighters  
 42 **35 EVERYBODY ELSE IS DOING IT, SO WHY CAN'T WE?** The Cranberries  
 25 **36 BIZARRE FRUIT** M People  
 62 **37 GREATEST HITS** Bangles  
 49 **38 MAXIMUMAVE** Tricky  
 37 **39 LEFTISM** Leftfield  
 26 **40 SMASH** Offspring  
 Epic  
 © CIN. Produced in co-operation with the BPI and BARD, based on a sample of more than 1,000 record outlets.

## TOP TWENTY COMPILATIONS

### 1 HELP - WAR CHILD

60 singles

Rank	Title	Label	Genre	Sales Weeks
1	HELP - WAR CHILD	60 singles	60 singles	1
2	DANCE TIP 3	Solo	Tricky	1
3	THE BEST... ALBUM IN THE WORLD... EVER	Virgin	Virgin	1
4	THE BEST ROCK BALLAD ALBUM IN THE WORLD... EVER	Virgin	Virgin	1
5	NOW THAT'S WHAT I CALL MUSIC! 31	EMI/Warner	EMI/Warner	1
6	THE BEST DANCE ALBUM OF THE YEAR!	Virgin	Virgin	1
7	DANCE ZONE - LEVEL SIX	Virgin	Virgin	1
8	ACOUSTIC ROCK	Virgin	Virgin	1
9	RUBE SWING III	Virgin	Virgin	1
10	PULP FICTION (OST)	UJA	UJA	1
11	SHINE TOO	Virgin	Virgin	1
12	HEAVEN AND HELL	Virgin	Virgin	1
13	WASHINGTON DANCE ROOM 2	Virgin	Virgin	1
14	THIS IS CULT FICTION	Virgin	Virgin	1
15	HITZ BLITZ	Virgin	Virgin	1
16	CREAM LIVE	Virgin	Virgin	1
17	A RETROSPECTIVE OF HOUSE 91-95 - VOL 1	Virgin	Virgin	1
18	TECHNO NIGHTS AMBIENT DAWN	Virgin	Virgin	1
19	THE NO. 1 70S ROCK ALBUM	Virgin	Virgin	1
20	TRADE	Virgin	Virgin	1



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# R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	<b>BOOMBASTIC</b>	Shaggy	Virgin	VST 1536 (E)
2	3	<b>FANTASY</b>	Mariah Carey	Columbia	CD 6624952 (S/M)
3	2	<b>RUNAWAY</b>	Janel Jackson	AS&M	581291 (F)
4	1	<b>WATERFALLS</b>	TLC	LaFace	7421238811 (BMG)
5	5	<b>EYE HATE U</b>	(symbol)	Warner Bros	WV315T (W)
6	4	<b>I CAN'T TELL YOU WHY</b>	Brownstone	MAJ	6623772 (S/M)
7	3	<b>HAPPY JUST TO BE WITH YOU</b>	Michelle Gayle	1st Avenue/RC	7432130261 (BMG)
8	2	<b>ROUGH WITH THE SMOOTH</b>	Shara Nelson	Cooltempo	12CDD1311 (E)
9	6	<b>SHY GUY</b>	Diana King	Columbia	6621986 (S/M)
10	4	<b>LET'S GET DOWN</b>	Mark Morrison	WEA	WEA 3011 (W)
11	10	<b>HE'S MINE</b>	Motestaf	Def Jam/Island	12DEF 13 (F)
12	8	<b>ANGEL</b>	Goldie		fr: FX 266 (F)
13	5	<b>SOMETHIN' 4 DA HONEYZ</b>	Montell Jordan	Def Jam/Island	12DEF 10 (F)
14	7	<b>HUMAN NATURE</b>	Madonna	Maverick/Sire	WV330T (W)
15	9	<b>THE THING I LIKE</b>	Aaliyah	Jive	JVET 362 (BMG)
16	12	<b>ONE MORE CHANCE/STAY WITH ME</b>	The Notorious B.I.G.	Puff Daddy/Arista	74231300781 (BMG)
17	10	<b>SUMMERTIME HEALING</b>	Euseba	Mama's Yard	12MAMA 4 (E)
18	13	<b>WATCH WHAT YOU SAY</b>	Guru featuring Chaka Khan	Cooltempo	12CDD1308 (E)
19	17	<b>3 IS FAMILY</b>	Dana Dawson	EMI	12EM 378 (E)
20	16	<b>I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY</b>	Method Man featuring Mary J. Blige	Def Jam/Island	12DEF 11 (F)
21	11	<b>THE FINEST</b>	Trace	Big Life	BLRT 118 (F)
22	18	<b>WE GOT THE LOVE</b>	Tri	FXJ/Epic	6623646 (S/M)
23	14	<b>DOWN FOR THE ONE</b>	Beverly Knight	Dome	12DOME 102 (S/M)/US (S/M)
24	15	<b>DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)</b>	Monica	Arista	CD 74321301452 (BMG)
25	15	<b>RESPECT</b>	Alliance Ethnik	Delabel	DLB75 (E)
26	20	<b>THE HELL EP</b>	Tricky vs The Gravediggaz	4th+V/Bwy	12BRV 308 (F)
27	24	<b>SCREAM</b>	Michael Jackson & Janel Jackson	Epic	CD 626022 (S/M)
28	21	<b>LOVE ENUFF</b>	Soul II Soul	Virgin	VST 1527 (F)
29	26	<b>FREEK 'N YOU</b>	Jodeci	Uptown	MCST 2072 (BMG)
30	23	<b>GIRLFRIEND'S BOYFRIEND</b>	Gwen McCrae	Home Grown	HG174 (J/S)
31	19	<b>IT'S YOUR LOVE</b>	Signs Of Life	Aimo	Sounds 12ALMDS038 (F)
32	18	<b>WARP 9 MR ZULU</b>	Rude Bwoy Money	Frontline	FRONT 029 (S/RD)
33	31	<b>GRAPEVINE</b>	Brownstone	MAJ/Epic	6620946 (S/M)
34	22	<b>I HEAR YOUR NAME</b>	Incognito	Talkin Loud	TLXK 56 (F)
35	25	<b>TURQUOISE</b>	T Power	Sound II Underground	SOUR 028 (S/RD)
36	29	<b>I SEEN A MAN DIE</b>	Scarface	Virgin	VUST 94 (E)
37	25	<b>I CAN'T GET NO SLEEP '95</b>	Masters At Work present India	AS&M	581143 (F)
38	28	<b>STAY (TONIGHT)</b>	Insha-D	Cleveland City Blues	CCB 15005 (S/M)/US (S/M)
39	31	<b>OVER THERE (I DON'T CARE)</b>	House Of Pain	Reflexus/RC	CDXLS 81C3 (W)
40	30	<b>STILL IN TIME</b>	Jamiroquai	Sony	SZ 6620256 (S/M)

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

# DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	<b>CRY/INDIA</b>	Umbrata	Positive	12TV 43 (E)
2	2	<b>RUNAWAY</b>	Janel Jackson	AS&M	581291 (F)
3	3	<b>STAY TOGETHER</b>	Barbara Tucker	Positive	12TVK 39 (E)
4	4	<b>BOOMBASTIC</b>	Shaggy	Virgin	VST 1536 (E)
5	1	<b>U GIRLS (LOOK SO SEXY)</b>	Nush	Blunted Vinyl/Island	12BLN 13 (W)
6	5	<b>I WANT TO LIVE</b>	Grace	Perfecto	PERF 100T (W)
7	3	<b>JOANNA</b>	Mrs Wood	React	12REACT 666 (W)
8	2	<b>THIS IS THE WAY</b>	E-Type	Freedom	TABX 237 (F)
9	4	<b>STAYIN' ALIVE</b>	It's Funky Enough/Born This	Albino/Ph	12ALB 028 (E)/US (S/M)
10	10	<b>THE FLOW</b>	Model 500	R&S	RFS 95070X (W)
11	2	<b>LOVING YOU MORE</b>	BT featuring Vincent Covello		Virgin VST 1535 (E)
12	12	<b>LA LA LA HEY HEY</b>	The Durbare Brothers	Sign/Eternal	WEA X2 574T (W)
13	13	<b>HANDLE WITH CARE EP</b>	Dave Angel	Blunted Vinyl/Island	12BLN 011 (F)
14	6	<b>HIDEAWAY</b>	DeLacy	Slip N Slide/Construction	7423153471 (BMG)
15	13	<b>A HIGHER STATE OF CONSCIOUSNESS</b>	Wink	Street Rhythms	SR 12321 (Import)
16	15	<b>STOMP</b>	Ramp	Loaded	LOAD 26 (M/G)
17	5	<b>I FEEL LOVE</b>	Donna Summer	Marinette/Mercury	PESX 1 (F)
18	18	<b>MAXIMUM EP</b>	Dreadzone	Virgin	VST 1535 (E)
19	19	<b>WARP 9 MR ZULU</b>	Rude Bwoy Money	Frontline	FRONT 029 (S/RD)
20	11	<b>FIND ME (ODYSSEY TO ANYOONA)</b>	Jam & Spoon featuring Plavka	Epic	662246 (S/M)
21	21	<b>DIABLO</b>	The Grid	Deconstruction	7423130040 (BMG)
22	22	<b>HE'S MINE</b>	Motestaf	Def Jam/Island	12DEF 13 (F)
23	23	<b>FREE LA FUNK</b>	JMJ & Richie	Moving Shadow	SHADOW 68 (S/RD)
24	24	<b>IN/FLUX</b>	DJ Shadow	Mo Wax	MW 014 (F)
25	25	<b>BITS + PIECES</b>	Amnesia	Hotj Cheese	HOJQJ 31 (R/TM/DISC)
26	26	<b>THIS PLACE I WANT YOU/DO YOU LOVE ME?</b>	Chrome	Consolidated	CSD 22006 (S/M)/US (M)
27	26	<b>ANGEL</b>	Goldie		fr: FX 266 (F)
28	16	<b>LIFE IS SWEET</b>	The Chemical Brothers/Junior Boy's Own	CHEMST 2 (E)	
29	29	<b>FREEK 'N YOU</b>	Jodeci	Uptown	MCST 2072 (BMG)
30	27	<b>I LUV U BABY (REMIX)</b>	The Original	Dre/XXL	Recordings AGR 8 (W)

# DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	<b>THE DUNGEON TAPES</b>	The Bucketheads	Positive	12TV 44/TCTV 44 (E)
2	1	<b>TRADE</b>	Various	Feverpitch	FVPTC 1001 (E)
3	2	<b>REGGAE HITS - VOLUME 18</b>	Various	Jewstar	JELP 1018/JELC 1018 (J/S)
4	3	<b>SMOOTH</b>	Smooth	Jive	HIP 152/HPCH162 (BMG)
5	3	<b>SOME OF THESE WERE HOOG... TWO</b>	Various	Hotj Cheese	HOJQJ 2MOJQMC 2 (R/TM/DISC)
6	6	<b>PURE SWING III</b>	Various	Drop DINTV	105 DINTMC 109 (F)
7	5	<b>FAITH</b>	Faith	Bad Boy	BB1270031/BB1270034 (BMG)
8	5	<b>INSPIRATION</b>	Kent Christy/Amok James	Freedom Inc	FR 145 (E)/US (S/M)
9	8	<b>CRAZYSEXCOOL</b>	TLC	LaFace/Arista	7300820051/7300820034 (BMG)
10	10	<b>BLUEPRINTS</b>	Atilla Blues	Mo Wax	MW 028 (W)

SPECIALIST CHARTS

23 SEPTEMBER 1995

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The much-touted Britpop resurgence has many advocates, but there are surely few more unlikely than KD Lang. The Canadian genre-hopping torch singer whose new album *All You Can Eat* is trailed by the single *IFT* *Were You This Week?*

Lang, who breaks through to public recognition in the UK with a spirited disco rendition of *Enough Is Enough* with *Enroute's* Andy Bell at the 1993 Brit Awards, appears almost apologetic for generating too much of the new "generation" of UK acts.

"I'm not just giving you a snob job - the most interesting thing for me in the past year has been British pop music," she declares in a swish but impersonal conference room within WEA UK's Kensington headquarters.

"My favourites are Radiohead, but I also really like Blur, Oasis, Elastica, Björk and PJ Harvey. British bands have a blatant irreverence and no other country has that. In the US, bands who adopt that approach appear forced, but here the scene seems to be on fire."

Lang says she drew on Britpop for the "sing-songy" choruses on *All You Can Eat*, but otherwise its influence is not easily detectable. The dreamlike, almost ambient textures created by Lang and her long-time collaborator, fellow Canadian Ben Mink, provide a suitable setting for her immediately recognizable vocal style.

Desire provides the keynote to the project in yearning songs such as *Sexuality*, *You're OK and Maybe*. Indeed the aura of lust builds to a discernible climax with the track *I Want It All*, on which she details the extent of her needs.

"I guess the lustiness of the record comes from me being a lecherous old lesbian," says the forthright 34-year-old. "We decided to put *I Want It All* last, as a statement, maybe reflecting some of that British irreverence."

Recorded over a year in Vancouver, *All You Can Eat* can be seen as the formal follow-up to 1992's *Shadowland*, which sold 440,000 copies in the UK and included the Top 20 hit *Constant Craving*.

But in fact Lang and Mink also concocted the overlooked soundtrack to Gus Van Sant's hip-art-house movie *Even Cowgirls Get The Blues*. Released in 1993, the album allowed Lang free rein over a series of styles, from full-on country to glam disco.

"I was upset that the record didn't receive the recognition I thought it deserved," she admits. "However, it probably did my ego a lot of good, and it set me on course for developing the music and themes on *All You Can Eat*."

WEA Records marketing director Tony McGuinness points out that *Cowgirls* sold a respectable 46,000 copies in the light of the film's limited release. "For a movie which barely came out that is a very good sales figure," says McGuinness, who also pays tribute to the ease with which Lang shed the shackles of country associations created by her early albums *Angel With A Livin'*, *Shadowland* and *Absolute Torch And Twang*.

"KD just seemed to shrug off any attempts to categorise her and head for the clear blue open," adds McGuinness. "The main reason is the uniqueness of her voice which allows her to cross musical genres. That was the thing about the Brits performance - it just allowed everybody to really appreciate her singing."

Such is Lang's standing these days that she is the subject of a South East Show special, to be screened by ITV on October 1. Filmed in Vancouver and Los Angeles by Caz Gorham and Frances Dickinson, it traces her life from childhood in Alberta and includes interviews with legendary country

# KD LANG

## WISTFUL CHANTEUSE HAS LONGEVITY IN MIND



producer the late Owen Bradley (who worked with Etta Cain and came out of retirement to produce Lang's *Shadowland* album) and Barbara Orbison, widow of Roy Orbison, who duetted with Lang on the hit *Crying*.

As the woman who appeared on *Vanity Fair's* cover being "shaved" by a scantily-clad Cindy Crawford, and one of the driving forces behind the US vegetarian campaign *Meat Stinks*, Lang's desire to confront gay and animal welfare issues seems unabated.

She is also unfazed by the prospect of her activism obscuring her music. "I'm not pissed off that people have these preconceptions about me. Not yet anyway," she says.

"These elements make me the type of artist I am. It's also very topical right now to talk about gay issues. If it serves to obscure the music, that's OK for now, because I plan on being around a long time as a singer and hopefully that will rise to the surface."

Lang is full of admiration for female artists who have achieved longevity, from Björk through Annie Lennox to Peggy Lee.

"There are artists I admire for just staying and putting up with the celebrity and industry which maintains creativity. The thing about me is that I just follow what I'm attracted to, but I never do it in its pure form. My country stuff had a take on the genre."

This is undoubtedly due to Lang's background in performance art - she launched herself into country after basing a theatre group role on *Celine*.

"My performance art molecules are still there and that training in spontaneity and focusing can still be found in my music," she adds.

An area Lang is now considering is alternative music. "I would love to do some of that stuff. I'm a bit wary about going into detail now, but I want to experiment some more. I actually wanted this record to be edgier than it

turned out, but that's fine because I have a lot more records to make."

She has already considered creating an album "somewhere between Björk and Yma Sumac", and fields requests from a variety of sources, including an offer from Stone Temple Pilots.

The most laudable aspect of Lang's artistry is her openness. "A large part of my time between 18 and 25 was spent in gay clubs, listening to dance and disco music, which I have never really gotten into on record," she says. "I'm tempted to work with anybody, as long as there is some logic for me."

Lang also admits to a fantasy of singing with a band and "not being KD Lang, but being a band member, maybe even playing guitar".

Given the variety of avenues that this singer has already explored so successfully, it may not be too long before we spot a familiar face in the line-up of some up-and-coming alternative act.

Paul Gorman

### TRACK BY TRACK

**KD LANG: All You Can Eat**

**Label:** WEA Records

**Publisher:** Songs of PolyGram

**International/DWZevion**

**Writers:** KD Lang/Ben Mink

**Producers:** KD Lang/Ben Mink

**Tracks:**

**IFT** *Were You 3:59*

The first single from the album uses a chattering rhythm, luscious vocals and a lush feel to set the tone for the whole LP.

**Maybe 4:11**

"As a songwriter, I believe this is pretty strong," says Lang.

**You're OK 3:30**

Lang plays to her lyrical strengths with this upbeat statement of lust which may be the

second single. "I am wrought by passion/ But I have brought myself before you/ Nakedly: You're OK."

**Sexuality 3:24**

A sensual call to arms. "Release yourself to me... unless you're sucking/ Lang urges, against a wash of chiming strings.

**Get Some 3:37**

Driving drums, quasi-Arabic swirls and wah-wahs maintain the aura of desire which pervades the grooves.

**Acquiesce 3:33**

Leaving bossa beats and ambient textures see KD in Madonna territory. Given her propensity for Britpop, maybe it's no coincidence that this unusual song title features here and on the B-side of *Oasis'* *Some Might Say*.

**This 4:02**

An over-wrought slow burning ballad of resignation.

**World Of Love 3:44**

This slow-led, luscious-laden track provides proof if it was needed of the album's theme of enigmatic romance.

**Infinite & Unforsen 2:57**

"Emotionally speaking, this is my favourite track," says Lang about this song which features lightly strummed guitars and layered solo harmonies.

**I Want It All 3:39**

Slo-mo funk, vibas and soaring guitars provide the background for this forceful statement of intent. "I'm surprised others don't feel as strongly about this as I do," she says.

## RUBY

A NEW INCARNATION  
FOR SILVERFISH STAR

Once the vocal driving force behind acclaimed UK hardcore faves and Creation signings Silverfish, Lesley Rankine has undergone massive changes in her life.

She now calls New Orleans home, rather than Glasgow or London, she is working under the name of Ruby and her debut solo album *Salt Peter* is a delicious mix of rhythms that fits in neatly with the cutting edge of British trip hop.

Rankine chose the new name for personal reasons — both her and producer/writer Mark Walk's grandmothers' names were Ruby — plus, she reckons, "Ruby is a hell of a lot more of a sexual name than Lesley."

Recorded over seven months in Walk's basement studio in Seattle, *Salt Peter* is surprising people with its diversity and the fact that Rankine's voice has much more to offer than her ranting of old.

"She has got a lot more depth than people have given her credit for, with funky, bluesy and jazzy tinges to her voice," says Creation managing director Dick Green. "When she started writing these songs, she was still almost shouting them out, once she got the confidence, she was able to use her



voice in a different way while retaining the power."

Once the album was completed, Rankine returned to Britain to discover the term "trip hop" being freely bandied about.

"Someone played me Portishead when we were mixing the album but I'd never heard this term 'trip hop' before, or knew that Tricky existed," she maintains.

"We totally shut ourselves away and don't really talk about what was going on and now I'm supposed to be part of this scene."

Rankine says she gave Walk verbal ideas of sounds and aesthetics for him to turn into sound, "and he doesn't listen to other people's music or even own a hi-fi. Anyway, when I heard

Portishead, I didn't think there was that much similarity, except for the track [and current signing] Parafin. My album is much more eclectic."

Rankine puts the trip hop connection down to the fact that the artists share a common goal. "People have been looking for things that weren't happening a couple of years ago, like a bit more soul and beauty to their music, but with aggression and a more sinister element, which is what I wanted to do before I moved to America," she says.

As *Salt Peter* confirms, it is possible to make soulful music on computers, and Rankine was happy working without a band.

"I find it hard to spend my time with the same people and in Silverfish the personalities became very strained,"

she admits. "If we had actually liked each other, it might have ended up at this point musically but I felt like I was banging my head against a brick wall by the end."

Rankine was fortunate that she had Creation's backing to change direction without pressure or interference. Green says, "We've always had a lot of faith in Lesley, more than we ever did with Silverfish, because she has that indefinable star quality with tremendous energy and ambition. She's definitely one of Creation's main priorities right now."

Green says the album has already gone down a storm with the label's US, French and German licenses but admits, "Maybe I'm being cautious but it might take a while for Ruby to get through because it's not a straightforward pop record," he says.

Given Rankine's dynamic stage presence, live concerts will be a crucial part of the equation but the nature of the *Salt Peter* material means it won't be a straightforward proposition either.

But first, Rankine admits, she has to find musicians she can work with for the next year.

"At least I know I've got more freedom and control over what I'm doing than before, which makes a difference," she says.

As for the future, Rankine plans to work with Walk again. "We definitely haven't exhausted our imagination or ideas," she says.

If *Salt Peter* is anything to go by, the UK has another embarrassment of imaginative riches to be proud of.

Marie Astor

## RANCID

US PUNKS MIX SKA  
WITH HARMONY

While UK bands like Blur and Oasis may base their sound on reinterpretations of classic British pop and rock, there's one group of US bands gaining inspiration from an era as self-respecting Brit indie kid would touch with a barge pole — punk.

*Newsweek* magazine even described 1994 as "the year punk broke," as far as the US is concerned, and while it took some time for Green Day and Offspring to make their mark, they've achieved the commercial breakthrough cynical commentators thought could never happen in "the birthplace of punk," the UK.

Now another band, Rancid, are cashing in on the kids' enthusiasm for all things '77. Last year's Rancid album *Let's Go* sold 500,000 copies and has spent many months in the US Top 100 album chart, while advance orders for their third LP, *And Out Come The Wolves*, were 400,000 in the US and 75,000 in Europe, making them twice as popular as stalemates Offspring in terms of album pre-sales.

It's a fine album, too, mixing an obvious Clash influence with spots of ska and a particularly strong sense of harmony.

These acknowledged influences, along with frontman Tim Armstrong's 1978-style mohican haircut, will see many castigate the band as pliant punkers but Epitaph Europe managing director Jay Zinkoff dismisses such suggestions.

"Rancid have their own unique sound and it's just sour grapes for people to take away from their

songwriting ability and overall talent," he says.

Epitaph and Madonna's Maverick label both tried to snatch Rancid from Epitaph before the release of *Let's Go*. "There was a lot of money being offered — \$500,000 from Epitaph — and we nearly went but we decided to stay where our friends are," says bassist Matt Freeman. "Madonna came down to see us and was on her best behaviour. She was a really nice person but it was all too strange having a bunch of punkers courted by this megastar."

Epitaph isn't putting any pressure on the band to duplicate the success of Offspring, reflecting a policy Zinkoff says has allowed the indie to hang on to its acts. "If Rancid were on a major and had an unsuccessful record, the label would cut its losses. That would never happen with us," he says.

"It was quite a compliment to us as a baby independent label that the majors were interested. The fact they wanted to

talk to us proved we'd done something they couldn't," adds Zinkoff.

Freeman is confident the band will do even better with the new album but accepts this new punk explosion might not last for ever. "I'm sure punk is a fad for a lot of people buying the records, but there'll always be a hardcore following out there," he says.

...And Out Come The Wolves is out now. Leo Fitzlay



## ONES TO WATCH

### THE STARVING SOULS

An alias for Tricky and his singing partner Martina. The typically trippy, dubby and mellow *I Be The Prophet* is the first release on his new label Durban Poison, through Fourth & Broadway/Island, which is out on October 9. Expect more material very soon.

### PAL SHAZAR

She's written for Matthew Sweet, painted for Mike Scott and been a member of LA band Slow Children and now Pal Shazar goes solo. Her debut, edgy guitar songs are showcased on her first album *There's A Wild Thing In The House*, the first release on Andrew Lauder's new Jericho label, through Castle.

### RHONDA HARRIS

Former Trane & Scots & Planes leader Nikolas Nordlund has linked up with Atlantic's Mark Robinson and 18th Dyke's Pat Brelinski to form this mini indie supergroup. And a super epynymous album it is, too, all acoustic, reflective, melodic and gentle and available on Cleopatra Records, through SRO.

## NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
BI-BI ACTION SQUARE	London new age hip hop four-piece	ISLAND RECORDS	Phil Secada	album	Dave Gilmore/Rachel Iyer — "I heard it down the phone," Dave Gilmore
STEVE BOOKER	featuring Matt Daresy Singer/songwriter	MINISTRY OF SOUND	none	singles with option	Harvey Eagle
DAVE LEWIS (GASH)	Jungle label	WINDSWEPT	none	worldwide publishing	Nick Battle
REBELLION RECORDS	Techno vocalist	WINDSWEPT	n/a	worldwide publishing	Nick Battle
MELNHOUSE	Glasgow/brandy acid trio	MILLENNIUM ROUNDHOUSE	none	two albums	Bent Recknagel
MOONDOG JR	Folk blues five piece featuring Dees's Steel	ISLAND RECORDS	Musicstress, Belgium	solo album deal	Mark Goldinger "A release on another local label which sold over 5,000"
NEURONIC	Pop duo	INTERPOP	John Widdow	album	Daniel Miller
PURESSALS	Manchester rock band	CHRYSALIS MUSIC	Ian Tracey	worldwide publishing	Steve Allen
RAW STYLUS	Jazz funk band	CHRYSALIS MUSIC	Nigel Tompkins, ETC Management	worldwide publishing	Cheryl Robson/Steve Sasso Jeremy Lescelles
SALT	Swedish rock trio	ISLAND RECORDS	Per Kivanan	licensing deal	Dave Gilmore/Rachel Iyer
SCANNERS	Spanish electro pop duo	ETERNAL	c/o Bit	singles licensing deal	Steve Allen
SEXUS	Pop duo	ZTT	Brian Harris	album	Jill Sinclair/Nick Harrison
KASIM SHARP	Soul singer	UNDISCOVERED	Chris Parker, Gladys Hgt.	singles and albums	Angelo Bernardi/Doug Osborne
THE VISITORS	Dance trio from Italy	ETERNAL	c/o IOM	singles licensing deal	Steve Allen

contacted by Sarah Davis 0181-948 2320

# TEARS FOR FEARS

## ORZABAL RETURNS TO FORM

You might think that when Mercury let go of Tears For Fears it was because it had been presented with a poor album.

The truth, according to Tears For Fears manager Debrah Baum, was more a case of the band/record company relationship coming to a natural end. In fact, the new album *Raoul And The Kings Of Spain* is being acknowledged as Tears' mainman Roland Orzabal's best record for many years.

The album was delivered to the PolyGram label a year ago but wasn't received too well. The way Orzabal sees it, things started going wrong after partner Curt Smith left the group in 1990.

"PolyGram could never get over the duo concept and when I went off and started doing things my way and wanted to make the act something slightly different, I don't think they kept up with me," he reflects.

What had made matters even more difficult for PolyGram was that Orzabal's renegotiated deal in 1990 gave him total creative control, so Mercury A&R director Dave Bates had significantly less involvement in the making of the new album.

"I was in the position of simply handing over the finished records, which was much better for me," he says. "My manager and I are a very independent act—we do the artwork, the video concepts and the marketing plans. The older I get, the more I feel I don't have to compromise."

As a result of the disagreements, Orzabal had the option of fading a new record deal. But that had to be done within five days so the record would not lose its place on PolyGram's release schedule if a new house was not found.

With so little time to set up meetings to discuss potential deals and organize album playbacks, Baum had her work cut out to reach a new deal. But in just a few days Baum and Orzabal managed to meet half a dozen labels and made a verbal agreement to sign to Epic US by the end of the week.

Mercury declines to comment on the split, except for an official statement from managing director Howard Bernstein which talks of the label's "extremely fruitful" 14-year relationship with the group.

"Songs From The Big Chair was, and

remains, one of my personal all-time favourite albums. I sincerely wish the band every success with their new label," he adds.

According to Orzabal, the move marks a new beginning in the story of Tears For Fears. It has also seen which reaffirms Orzabal's ability to write great pop songs for a mature, mainstream audience.

The original album, recorded more than a year ago with Tim Palmer producing and Gail Ann Dorsey on bass, was changed little following the new deal. At Epic's request, though, two new tracks, *Humdrum* & *Humble* and *I Choose You*, were added.

Orzabal's relationship with PolyGram stretched back to 1981 when Tears For Fears signed to Mercury and had a string of worldwide hit singles such as *Mac World*, *Shout* and *Everybody Wants To Rule The World* as well as chart-topping albums including *The Hurting*, *Songs From The Big Chair* and *The Seeds Of Love*.

In 1990, Orzabal, the band's songwriter and conceptual thinker, parted company with Smith but retained the name.

The first album without Smith, *Elemental*, sold 1.1m worldwide but was generally considered a commercial and critical disappointment in the light of past achievements.

But Epic US president Richard Griffiths, who signed Tears For Fears publishing while head of Virgin Music in the early Eighties, had kept his belief in the group and, despite the relative failure of *Elemental*, kept at the chance to work with Orzabal again.

Griffiths says he loved Tears For Fears even before their first big hit *Mad World* was released in 1982. "I felt they fitted right into a great tradition of English songwriters," he recalls. "I felt the career of a career developing in the same way as Sting's did after *The Police*, where it won't be dependent on having huge pop singles. (Raoul) is a really strong album which shows how much he's progressed after the transitional *Elemental*."

Baum adds, "I called Epic first because that's where I wanted Roland to go. I really respected the way Richard led the company and the way

they see projects through, like with Babyface, Oasis and Silverchair."

With an album as convincing as *Raoul And The Kings Of Spain* there is every reason to expect success this time around.

Although it is no youth-courting, indie-rocking outing, Orzabal is right to call it a back-to-basics record after the layered mechanics of the past albums.

Martin Aston



### TRACK BY TRACK

**TEARS FOR FEARS: Raoul And The Kings Of Spain**

**Label:** Epic  
**Producers:** Roland Orzabal, Tim Palmer and Alan Griffiths

**Publisher:** EMI/Virgin Music  
**Writer:** Orzabal

**Tracks:** *Raoul And The Kings Of Spain* 5:16

The first single and a memorable, rousing opener with Orzabal in falsetto mode.

**Falling Down** 4:55

Possibly the track most overtly reminiscent of the mid-Eighties Tears For Fears sound.

**Secrets** 4:42

A swaying, big ballad with stirring strings and matching guitar solo toवर the close.

**God's Mistake** 3:47

Another upbeat, commercial outing with tightly meshed instrumentation.

**Sketches Of Pain** 4:21

Starts delicately and picks up speed before

an arresting flamenco middle-eight section.

**Les Reyes Catolicos** 1:48

A slow voice-and-guitar duet with Spaghetti Western atmospherics.

**Sony** 4:48

A wide-screen rocker with a more abrasive edge than Orzabal usually goes for.

**Humdrum & Humble** 4:10

Phased guitar leads into a rhythmically nimble, danceable number.

**I Choose You** 3:25

A shimmering, waltz-soul ballad with just piano behind Orzabal's heartfelt vocal.

**Don't Drink The Water** 4:51

Bordering on funk-metallic guitar lines but with a typically classy, commercial chorus.

**We And My Big Ideas** 4:33

The album's second big ballad, with a smouldering feel boosted by Dieta Adams' shared vocal duties.

**Les Reyes Catolicos (reprise)** 3:43

Extended, dramatic version of the sixth track.

## NICK ROBINSON ON A&R

It's all gone a bit quiet since *In The City* but a couple of acts who appeared there have been on an increasing number of tips—and possibly soon on record contracts, too...These include **Kula Shaker** who claim to have no less than 12 labels interested in them with four firm offers—amazing what a name change can do—and **Baby Bird**, who tellingly put in a characteristically odd appearance at EMI's sales conference last week...On a sadder note, last year's best unsigned band winners **Flinch** have split up...One signing that is complete is that of **Jocasta** who are now with Sony's Licensed Repertoire Division and Epic in North America...Expect a few names from the past to reappear on Pure Records, the new US label set-up by ex-Columbia and SBM man **Arma Anderson**, former Prince and World Party manager **Steve Fargnoli** and **Gordon Anderson**,

who has spent much of his career at Columbia/Sony Music. The roster includes **Big Country**, **Nils Lofgren**, **An Emotional Fish**, **Cerrone** and new Canadian act **Guleleg**. The label's London office will be run by Fargnoli who is joined by A&R consultant **Steve Hedges**, formerly of Sony Music...The North South deal is signed **Loop Guru** to a long-term deal and their *Amrita* album is released today (Monday). North South has also agreed a licensing deal with LA-based label **City Of Angels** and has new releases from **Pressure Of Speech** and **Waxworth Industries** on the way...**Baum** adds, "I called Epic first because that's where I wanted Roland to go. I really respected the way Richard led the company and the way

act **The Amps**, featuring **Kim Deal**, were also impressive with their new songs sounding particularly strong...Gigs to watch out for this week include the excellent **Lineolun**—currently being closely watched by a bunch of labels and about to sign a publishing deal—at Club Spangle, Dublin Castle, Camden, London, tonight (18) and **Placebo** and **Descend** at the Ascap night at the Splash Club, London, on Wednesday (20)...There are also two bizarre gigs of note. **Node**, featuring producers **Ed Buller** and **Flood**, are playing all day on the main concourse at London's Paddington station on Friday (22). The same night, **Bristol's Flying Saucer Attack** play on a boat, the **Cam Leopard**, on the River Thames, with the **Quickspace Supersport** and **Crescent**...



## SINGLES

**THE NEW POWER GENERATION:** Count The Days (Epic/Parade). The faintest backing band in the world live up to their name, fronted by bass player Sonny T on vocals. Groovy. □□□□

**GARY KEMP:** My Lady Soul (Columbia XPCD726). It'll almost certainly be a bigger, restrained yet lush, Keane's new single is emotional airwave stuff. Squeaky clean. □□□

**NICK CAVE AND KYLIE MINOQUE:** Where The Wild Roses Grow (Mute CD185). Nick croons while Kylie purrs in this folkay forays of the album of mutant ballads, which is yet for New Year release. □□□□

**NORTHERN UPROAR:** RollerCoaster (Heavenly HVM47). The much-touted 'sons of Oasis' throw some excellent Teenage Fanclub-style shapes but imbue the tracks with an individuality which separates them from the pack. □□□□

**ANTONIA LUCAS:** Feel Good (I's Records CD ST05276). A no-nonsense chunky vocal strider across the field. Scottish singer's up-tempo house number. □□

**MOTHER EARTH:** To War (Focus 207/CD). Mother Earth zip through a crisp three minutes of Wellerish chorus-driven pop and not a single note in sight. □□□

**ALL SAINTS:** 1978 (New Waves Part II) (Foged Lovie) (ZTT ZANG 71 CD). A frothy swing tune with funky remixes from Krues and the obligatory house beats laid down by Love To Infinity. □□□

**GAVIN FRIDAY:** Angel (Island CD16153/4419-2). Tim Simons has produced this wayly, lofly torch song from the former Virgin. It's Marc Almond meets splash-hop, and very pretty with it. Bass camp. □□□

**BIG MOUNTAIN:** Caribbean Blue (Giant 192311972). Despite this follow-up to 1994 smash Baby I Love Your Way being a weaker reggae-lite offering, they will probably manage to reach the upper echelons of the chart. □□

**LUSCIOUS JACKSON:** Here (Grand Royal/Parlophone CD19788). Impressive fusion between funk, grunge and hip hop produces this original, infectious cut from the Beastie Boys' fledglings. □□□□

**THE NUBLES:** Trainee (All Over Me) (Lime Street Records LS3). The two pretenders deliver a rousing single that nevertheless doesn't quite cut it. □□

**CHARLENE SMITH:** Let It Slide (China WOK CD 2057). This is available in 13 pleasant and catchy mixes and, unusually for a soul tune, it seems to work best with a house/garage slant. □□□

**KIM WILDE:** Breakin' Away (MCA KIMT021). Anyone else on vocals and this marshmallow pop could pass unnoticed, but the massive past success of 'Wild' should see her get the chart top spot. □□

**LIGHTHOUSE FAMILY:** Ocean Drive (Wild Card/Polygram CD102). Mellow vibes with a Tracy Chapman feel to the vocal



BRIAN ENO &amp; JAH WOBBLE: FASCINATING COLLABORATION

result in a record that you can imagine radio rightly embracing. □□□

**THE BLUETONES:** Bluetonic (Superior Quality Recordings 731456120322). The second single lives up to expectations, with plenty of jaunty hook-filled guitar. □□□□

**PENTAURO:** Pentaura (Infectious Infect 23). Techno/ambient duo Aura and fellow techno fanzine Pentatonik join forces on this moody dinner out that's inventive and very moving. □□□□

**DEF LEPPARD:** When Love & Hate Collide (Bludgeon/Riffa/Mercury CD14/8242032). The Leps have delivered some fine pop metal in their time, but this Chicago-esque Greatest Hits sweetener is more likely to rot your teeth than melt your heart. □□□

**TODD TERRY PROJECT:** Weekend (Dre Ag 13). Dance producer and remixer Todd Terry's 1988 house classic is updated with Nineties-style bouncing house mixes by Groed and Dancing Divas. □□□□

**2 UNLIMITED:** Do What's Good For Me (PWL PW 322). Anita and Ray go for a harder-edged techno sound, resulting in a less radio-friendly track than many of their recent releases. □□□

## SOUND OF THE WEEK

**SPOOKY:** Stereo EP (Generic/A&M GENR 002). A gloriously original dance tune. The title track uses a similar infectious keyboard sound to that on The Who's 'Won't Get Fooled Again' along with a general church organ-style feel. An epic. □□□□

## ALBUMS

**KO LANG:** All You Can Eat (WEA 5382460402). An album which is every bit as strong as 1992's platinum-achieving *Ingenue*. With ITV's South Bank Show devoted to her the night before this release, Lang looks set for further success. □□□□

**BOSS HOG:** Boss Hog (Geffen GE024811). Blues Explosion mainman Jon Spencer and partner Cristina Martinez make up half of this quartet side project. Noisy and downright dirty, it could be a surprise success. □□□□

**AIR MIAMI:** Me, Me, Me (4AD CAD 5011/CD). A thoroughly Anglophone collection with

a broad musical palette. Touching on Young Marble Giants and Heavenly among others, this is a gentle and enjoyable debut. □□□□

**STEVE JANKEN & RICHARD MARCHI:** Stone To Flesh (Medium Productions MP003). The fourth collaboration between former Japan members results in this intense ambient offering of perfectly-layered atmospherics. □□□□

**DETMENTAL:** Xenophobia (Cooking Vinyl DETCD003). A somewhat mixed album that pulls no punches in its subject matter and features a bizarre Joe Strummer-penned track. □□

**NODE:** Node LP (Deviant DVNTS). The freedom electronic roots quartet provides a powerful yet understated soundscape full of brooding industrial synths and darkly classical electric guitar sounds. □□□□

**NICK HEYWARD:** Tangled (Epic XPCD466). Chunky guitars, Beatles and more recent influences abound in this ultimately pleasant return from the pretty boy of pop. There have been successful comeback more unlikely than this. □□□□

**MONDA HARRIS:** Rhonda Harris (Cloudland Records RAIN014C). Wistful harmonies over a lo-fi backing from the Copenhagen-based collaboration make this a little charmer. □□□□

**BRIAN ENO/JAH WOBBLE:** Spinner (All Saints ASD22). A fascinating collaboration to put the fear of Jah into all ambient pretenders. Check out the secret track for a clue to Eno's future direction. □□□□

**SHAGGY:** Bombastic (Virgin CDV2782). Brimming with confidence, Bombastic contains enough rhythm-heavy evidence to prove there is more to Shaggy than mega-single hits. □□□□



CHARLENE SMITH: WELL MIXED

**MICK HARVEY:** Intoxicated Man (Mute CD194). At last a fitting tribute to Serge Gainsbourg. Bad Seed Harvey anglicises the lyrics to bring out the full meaning of cuts like Lemon Incest, and Anita Lane brings the right tone of besmirched innocence. □□□□

**VARIOUS:** House Parties (X-Trans Records XTR1700L). A collection of rare and wonderful old tracks from influential artists and producers such as Laurent X and Todd Pumping. □□□□

**STEPCHILD:** Stepchild (WEA 9362-45874-2). Solid but straight down the middle R&B. Stepchild's layered harmonies are tight and snappy, but the tunes need a bit more life. □□□□

**VARIOUS:** 1045 (XFMCD2). Some bizarre tracks (like The Cure's dramatic version of Bowie's *Young Americans*) sit alongside exclusive new recordings from Leftfield, Garbage and Dragstore, among others, on an album released the day that London's alternative radio station goes on air for four weeks. □□

**CARTER USIN:** Straw Dog: The Singles (Chrysalis CH861104C). Fifteen tracks spanning Carter's career, including three previously unreleased offerings. □□

**SHUT UP AND DANCE:** Black Men United (Pulse8 PULS1W22CD). Breaking musical boundaries always seems to result in a mix of uninspiring tracks and some killer tunes that haunt you forever and this album is no exception. □□□□

**GARBAGE:** Garbage (Mushroom DJ1450). Proving that they are much more than hyped-to-hell wonders, Garbage offer an album packed with ingenious melodies, cranking guitar riffs and cool vocal hooks. □□□□

**ALBUM OF THE WEEK**

**OASIS:** (What's The Story) Morning Glory (Creation CRE189). The riffs, the laconic Manc vocals and simple but expressive lyrics—they're all here again as Oasis triumph with another rousing, ringing album. □□□□

**This week's reviewers:** Michael Arnold, Steven Dowling, Catherine Eade, Leo Fisher, Ruth Geth, Paul Gorman, Tom Horan, Nick Robinson and Paul Vaughan

## ALAN JONES TALKING MUSIC

Snapp have changed since the early days when they perfected the male rap/female singer combination which has proved such a potent force in Eurodance. Now, they can confidently expect an 11th Top 20 hit with *The World In My Hands*, a brooding mid-tempo workout, with some almost tribal samples... Likely to become the most successful collection of BBC archive recordings since the Beatles' chart topper, *Fleetwood Mac's Live At The BBC* comprises 36 songs recorded between 1967 and 1970. It finds this extraordinarily hardy band at the peak of their powers as a blues/rock powerhouse. Subsequent re-inventions were commercially

more successful, but, with the legendary Peter Green on board, and dominating proceedings, these are historic recordings... Music Collection's Emporio label has been trawling the archives, too, but for previously released material to add to its super-budget range. The latest additions include *Priceless*, a collection of early *Alan Price* solo hits, a *Reggae Tribute To The Beatles*—a very hit and miss, but nevertheless interesting collection of Beatles-related songs—and *Hits Of The 70s*, a collection of 16 original hits such as *Clog Dance* by ELO offshoot *Violinski*, *Lieutenant Pigeon's* *Desperato Dan*, *Mac & Katie Kissoon's* version of *Chirpy Chirpy Cheep*

**Cheep and Scott** English's *Brandy...* The number of artists doing albums of remakes has reached epidemic proportions, but one of the best is *Regina Belle*, whose *Reaching Back* sets its sights firmly on the Seventies, soul and, more specifically, Philadelphia. Her commitment to the songs is total, and though some of them are given instrumental treatments not a million miles from the originals, her vocal twists and turns reinvigorate them. This should spawn a couple of hits and expose her to a wider audience than her previous admirable, but little known, material.



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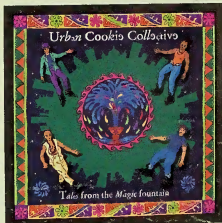
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ITC unsigned bands indecision  New release embargoes

I feel compelled to write concerning the In The City unsigned bands competition final which took place at Holy City Zoo, Manchester, on the final night of the convention.

Far be it for me to accuse anyone of a "fix", but that four experienced judges were unable to make their mind up as to who was the best band on the night, I find totally remarkable.

Surely, the whole purpose of this competition is to not only showcase British-based talent but to be able to give the backing to one band in particular. A split decision defeats the whole purpose of the event.

Like many others in A&R, I spent time going round the unsigned circuit during In The City and was able to make up my own mind as to what I thought was good and worth considering for both my label and publishing company. Nevertheless, the final event was an opportunity to gauge both audience reaction and the opinions of other A&R personnel.

The general consensus of the audience was that one of the three bands should not even have been in the final, and when asked to shout for their favourite, it was obvious that there should have been a clear winner.

Tony Wilson's comments on stage that he thought one particular band was better than the others once again demonstrates his blind prejudice against the London-based music scene.

His blatant support of, I believe,

a Manchester-based band who did not have the support of the audience on the night, won him no new friends.

Paul Moore, managing director, Equity Records, London W2

Please could someone at EMI explain exactly why they need to have their conference in Dublin when 95% of the workforce are in England.

The cost of chartering planes, taxis, and hotel expenses must be astronomical.

Could this be why Blur's The Great Escape mysteriously went up from £5.49 to £2.69 after it had been sold in? I always thought price increases were due to manufacturing costs, not the price of Guinness! PN Savage, Sound House, High Street, Deal, Kent

I appreciate that my original letter would have taken an entire page in *Music Week*, and if I really got going on the subject of chauvinism in this business, I could easily fill its entire complement of pages. But in response to Jon Webster's column last week (*Music Week*, September 16), I feel I should clarify one point.

My original letter (*Music Week*, September 9) also suggested that if you were to ask the intended recipient of the Woman Of The Year award, as well as the majority of women in the industry, whether they would prefer a dinner to

celebrate their achievements, or for the money such an event would cost to be donated on their behalf to any one of the many deserving charities, it is my firm opinion that they would choose the latter.

It seems that there is a danger of a man and a woman agreeing here. Having spent a large portion of my career in America, I have had to attend many of the charity dinners Webbo mentioned. These included a rather strange one celebrating women, where the dais consisted mainly of industry men and their wives.

At the risk of offending my gender, I would also have to say that at these events it would not surprise me if half the amount spent on dresses, outfits, hairdos and jewellery (and I have certainly been guilty of such extravagances) would amount to quite a tidy contribution to any charity. Ann Manday, Cavendish Road, London NW6

With reference to your feature regarding retailers breaking new release embargoes (*Music Week* news, September 9), I must remind you that some of the biggest culprits in the industry are our local superstores whose sales data is not collected and analysed by Millward Brown.

I was in my local Tesco superstore on Saturday, September 9 where I discovered two of this year's biggest new releases - Blur's *The Great Escape* and Lenny Kravitz's *Circus* - raked for sale in their chart.

After insisting they were withdrawn

from sale, I feel it necessary to remind other retailers to keep an eye out because the only people that will catch the superstores out are ourselves and not Millward Brown! Stephen Brewer, Manager, Rounder Records, Church Walk, Burgess Hill, West Sussex.

If the music industry wants to slow down the chart then all it has to do is announce the Radio One playlist on Monday morning at the same time as they announce who's on Top Of The Pops instead of waiting until Thursday after the midweek charts (when most records have dropped 10-15 places without airplay and will never recover the previous week's chart position) and before Top Of The Pops is aired.

The present system results in records recovering from their bad midweek chart position but not enough to go up on the previous week's chart entry, therefore clogging-up playlists and confusing retailers.

If Top Of The Pops producer Ric Blaxill can do some work over the weekend then whoever compiles the Radio One playlist surely can do the same.

That's how we will slow the chart down and get records moving up the chart.

Andy Lapper, sales and marketing director, Full Force Promotions, Barnes, London

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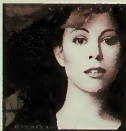
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ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
MARC BOLAN & T. REX The Essential Collection	PolyGram TV	September 25		There will be national Channel Four, satellite and regional ITV ads plus music press ads and radio spots on Capital, Heart, Virgin and Atlantic.
MICHAEL BOLTON Greatest Hits 1965-1995	Columbia	September 18		A cross-media campaign taking in national TV adwork will be backed by in-store and window displays with multiple and independent retailers.
DAVID BOWIE One Outside	RCA	September 25		Press ads will run in <i>The Face</i> , <i>Contemporary Art Magazine</i> and support in-store displays and co-op ads with multiples and independents.
MARIAH CAREY Daydream	Columbia	September 25		In-store and window displays will run with all multiples and there will be extensive TV, radio and press advertising through to Christmas.
LLOYD COLE Love Story	Mercury	September 25		Ads on IR stations and in the music and national press will be backed by in-store displays with multiples.
CELINE DION D'Eux	Epic	September 18		There will be retail displays with multiples and selected independents plus co-op press ads with HMV, Tower, Smitza, Our Price and Menzies.
DOVE SHACK This Is The Shack	Island	September 25		The release will be advertised in the specialist music press including <i>HipHop Connection</i> .
ECHOBELLY On	Rhythm King	out now		The release will be promoted with ads in the music and style press, national posters and displays with multiples and selected independents.
ELECTRAFIXION Burned	WEA	September 25		Ads will run in the <i>NME</i> and <i>Melody Maker</i> and there will be a nationwide poster campaign, plus posters for in-store use.
LOOP GURU Aorthe	North South Records	September 18		Solo and co-op press ads will run in the <i>NME</i> , <i>Melody Maker</i> , <i>Select</i> , <i>On</i> , <i>Vox</i> , <i>Wire</i> , <i>Muzik</i> and <i>Generator</i> and there will be posters in London.
INSPIRAL CARPETS The Singles Album	Mute	September 18		The release will be promoted in-store by multiples, in music press ads and on posters. Radio ads will run on Virgin and on IR stations with HMV.
LOUCHE LOU & MICHIE ONE It's Free	China	September 25		This release will be TV advertised on The Box and supported by ads in the music and local press and on Kxa, Choice and pirate stations.
NIGHTCRAWLERS Let's Push It	Arista	September 18		A national glow-in-the-dark poster campaign will promote this release. There will be in-store displays with multiples plus press and radio ads.
PAN PIPE DREAMS Pan Pipe Dreams	Pure Music	out now		A regional ITV and national Channel Four ad campaign will be backed by radio advertising on Classic FM and Melody.
PAUL Paul	Gravity	September 25		Ads will run in <i>Gazet &amp; Confused</i> , <i>i-D</i> and <i>Time Out</i> . There will be posters and the album is being promoted with a short film featuring Paul's music.
PUCINI La Bohème	Erato	September 25		There will be national and music press ads to support this release featuring Dame Kiri Te Kanawa. Posters are available for in-store use.
SCALALAND Breathing Down The Neck Of Meaning	Polydor	September 25		Press advertising will include <i>The Guardian Guide</i> which will list all independent retailers offering the album as a No Risk Disk. The release will also feature on PolyGram's listening posts.
VARIOUS Acoustic Rock	PolyGram TV	out now		National Channel Four and regional ITV ads plus radio ads on Virgin and in-store displays with multiples will promote this release.
VARIOUS The Best Of Alli Woman	Dino	September 18		The campaign includes TV ads, radio advertising on VIVA, Capital and IR stations, women's press advertising and Adahel and Tube posters.
VARIOUS Club Zone 2	Telstar	September 25		The four-week campaign includes national Channel Four and ITV ads, satellite advertising and radio ads on Capital and Atlantic 252.
VARIOUS Dance Mania 4	Pure Music	September 18		The four-week campaign will include ads on Channel Four, ITV and BSkyB. Radio ads will run on Capital, Kiss and Atlantic 252.
VARIOUS Dance Tip 3	Global TV	out now		Advertising on Channel Four and ITV will be supported by ads on Capital and Atlantic 252 and there will be nationwide posters.
VARIOUS Driving Rock	Global TV	September 18		There will be Channel Four, satellite and ITV advertising plus in-store promotion with multiples, press ads in <i>The Sun</i> and radio ads on Virgin.
VARIOUS Dum & Bass Selection Five	Breakdown Records	September 18		Regional ITV, cable, satellite and radio advertising will be combined with specialist music press ads and an extensive poster campaign.
VARIOUS Help	Go! Discs	out now		This rush-released charity album will be given free press ad support by music titles and there will be displays in multiples and independents.
VARIOUS Midnight Sun	Finlandia	September 25		This collection of Scandinavian music will be advertised in the national press and posters will be available for in-store use.
VARIOUS Modern Electronics Vol 1	Subversive	September 25		Specialist music press and radio advertising will promote this release and there will be nationwide posters and college promotion.
VARIOUS One Hell Of A Rock Album	Vision	out now		Ads will run on ITV Channel Four, BSkyB, Capital, Virgin and Heart and in the national press. In-store displays run with HMV and independents.
VARIOUS People's Century	Virgin	September 25		This soundtrack to the BBC's 26-part documentary will be advertised on Classic FM and IR stations supported by press ads and retail displays.
VARIOUS Pump	Moonshine Music	September 25		There will be ads in the specialist music press and on IR dance stations. In-store displays will run with Our Price and there'll be national posters.

Compiled by Sue Salitree: 0181-767 7255

## CAMPAIGNS OF THE WEEK

## ARTIST



## MARIAH CAREY - DAYDREAM

Record label: Columbia  
Media agency: DPA  
Media executives: Paul O'Grady, Danny Duncombe  
Senior product manager: Jo Headland  
Creative concept: In-house  
With UK sales of Mariah Carey's last album now standing at 1.8m, Columbia is putting plenty of marketing effort

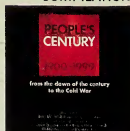
behind *Daydream*, the new release due out next Monday. TV advertising is planned through to Christmas and includes a national ITV campaign in conjunction with Woolworths. Radio ads will run on Capital, Atlantic 252, Piccadilly, BRMB, Clyde, Forth and the Metro group, while press ads in *Smash Hits*, *Moré* and the nationals will target mass-market audiences. Retail support is extensive with the multiples, there will be nationwide posters and Tower is advertising the album on 300 London buses.

## PEOPLE'S CENTURY

Record label: Virgin  
Media agency: MCS  
Media executive: Mark Holden  
Product managers: Steve Pritchard, Teresa Harte  
Creative concept: Laurence Aston, John L. Walters  
Virgin's People's Century compilation, released next Monday, ties in with a

new 26-part BBC TV documentary that looks at 20th century history through the eyes of ordinary people. The compilation includes classical and popular tunes plus the original theme music by Zbigniew Preisner, which is also being released as a single on November 13. There will be radio ads on Classic FM and IR stations and ads in the classical and national press. In-store, there will be promotional activity in EUK, Andy's, WH Smith, HMV (which is running co-op press ads in the *Observer*), Tower and Our Price.

## COMPILATION





## BEHIND THE COUNTER

## KEITH ROBINSON, Volume, Newcastle

"Blur has gone really well this week and we sold out of our first batch of orders by the Tuesday but, apart from that, things have been pretty quiet. We'll be glad when the students are back in force at the beginning of October as they are our biggest customers. Although we've got an HMV and a Virgin very close by, we've managed to thrive on our reputation as an indie specialist with a wide range of vinyl that comprises around 50% of our total stock. We've a hard task ahead of us maintaining that kind of level but the demand for it is certainly there. We're increasingly impressed with the kind of service that specialist indie distributors are offering. Vital Distribution, for example, is going from strength to strength with on-the-ball marketing and A&R people and lots of enthusiasm to carry product through. We can now depend on a rep calling in every week and they always have plenty of car stock. It'll be a good autumn for us with strong local gigs including Black Grape, The Charlatans, Stereolab and Therapy, and we're looking forward to seeing sales climb in their wake."

## IN THE SHOPS THIS WEEK

## NEW RELEASES

Huge sales of Blur's album meant many retailers had to re-order within two days, while Lenny Kravitz and Red Hot Chili Peppers were also fast movers. Strongest singles included Shaggy, Maniah Carey, David Bowie, Janet Jackson, Erasure and the Outhere Brothers.

## PRE-RELEASE ENQUIRIES

Albums: Oasis, Echobelly, David Bowie, Singles: Bon Jovi, Wet Wet Wet, Menswear, Simply Red

## ADDITIONAL FORMATS

David Bowie limited edition 12-inch picture disc, Garbage seven-inch single in 3-D pack

## IN-STORE

Windows: The Lion King, Driving Rock, On A Dance Tip 3, Michael Bolton, Echobelly, Inspiral Carpets, Pocahtontas; In-store: Blur, D.Ream, Michael Bolton, Simply Red, Skunk Anansie, Heartbreak, Fantasia House Collection 3

## MULTIPLE CAMPAIGNS



Windows - Driving Rock, On A Dance Tip 3, Joan Armatrading; In-store - Jethro Tull, Anonymous 4, Westminster Millennium; TV ads - Driving Rock (Anglia); Press ads - Mike Scott, Lloyd Cole



In-store - Lion King, three mid-price compilations for the price of two, buy two BBC Videos and save £3, Michael Bolton, José Carreras, Pan Pipe Inspirations, On A Dance Tip 3, Classic Ads, Mercury Music Prize, Riverdance, Black Beauty, Voyager



Album - Echobelly, Single - Simply Red; Essential Selection - Inspiral Carpets, Cast, Fantasia House Collection 3, Michael Bolton, Menswear, QT Quartet, Garbage; Windows - D.Ream, Michael Bolton, Echobelly, Inspiral Carpets, In-store - CDs from £6.99, videos for £4.99, Skunk Anansie, Heartbeat, Fantasia House Collection 3, Nightcrawlers, Ministry Of Sound Volume 5; Press ads - Paul Weller, Skunk Anansie, Fantasia House Collection 3, Nightcrawlers, Cast, Simply Red



Windows - Lion King; In-store - Lion King, Echobelly, Blur, D.Ream, On A Dance Tip 3, Jimi Hendrix, Mike Scott, Fleetwood Mac



In-store - BND, Flying Saucer Attack, Menswear, Pennywise, Tim Buckley, Loop Guru, Louche Lou and Michie One, Skunk Anansie, Tiger Tail



Album - Michael Bolton; Singles - Simply Red, Bon Jovi, Wet Wet Wet; In-store - Blur, D.Ream, Michael Jackson, Help, Heartbeat, Dance Mania 4, Driving Rock, Acoustic Rock, Disky promotion with CDs at £5.99 or four for £19.99, selected cassettes for £1.99 or six for £9.99, Top 30 cassette singles at £1.99, Lion King, Pulp Fiction, Speed, Jungle Book at £9.99



Singles - ACDC, Garbage, KD Lang, Menswear; Albums - Mary Black, The Connells, Down, Eusebio, Fish, Fleetwood Mac, Jethro Tull, Inspiral Carpets; Windows - Blur, Snag Ups CDs for £9.99, Nescalf promotion, Simply Red; Merchandise - In-store - £4M mid-price promotion with three CDs for the price of two, TV ads - D.Ream (Channel Four), Press ads - Thugs And Mugs video



Single - The Verve; Windows - D.Ream, soundtrack and video sale, Pocahtontas, Michael Bolton, ACDC, Blur, Inspiral Carpets, Red Hot Chili Peppers, Celine Dion, Help; In-store - soundtracks, video and Laserdisc promotion, classical sale; Press ads - country imports, D.Ream, Echobelly, Prince, Pocahtontas, Moonshine, classical sale, Michael Bolton



Single - Mary J Blige; Album - Echobelly; Windows - Family Planning promotion offering two PolyGram CDs for £20, Echobelly, Mercury Music Prize; In-store - EMI mid-price promotion; Press ads - Garbage, Lily The Lamb, Fortress, Del Amiri, Nightcrawlers, Dope On Plastic 2, Carleen Carter, Fantasia House Collection 3



Albums - Michael Bolton, Nightcrawlers, Driving Rock; In-store - Warner Home Video and Warner Music promotion offering up to £5 of more than 100 CDs and feature film videos, Windows - Michael Bolton, D.Ream, Driving Rock



Singles - Annie Lennox, Simply Red, Albums - Michael Bolton; In-store - Movie Greats promotion with videos including Jurassic Park for £7.99, Best For Less promotion with CDs for £5.99

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Hull), Arcade (Nottingham), Avalanche (Edinburgh), Diverse (Newport), HMV (Bath), Our Price (Harlow), Real (Plymouth), Tower (Piscineville) and Virgin (Brighton). If you would like to contribute call Karen Fox on 0181 543 4830.

## EXPOSURE

## TELEVISION

23.9.95

Michael Jackson Weekend, MTV from 2am live & kicking with Beyonce and Louise Nuring, BBC1, 8.30 - 10.25am  
The Soul Of Stax with William Bell, Booker T And The MGs, Sam And Dave, Otis Redding and Isaac Hayes, VH-1, 7 - 8pm  
African Proms with Youssou N'Dour, Salim Kelta and Cheb Khaled, BBC2, 10.40pm - 12.30am  
BPM featuring DJ Rap and Loop Guru, ITV, 4.00-5am

24.9.95

MTV R&B Unplugged featuring Boyz II Men, Shabane and Joe Public, MTV, 7.30 - 8.30pm

25.9.95

MTV Unplugged with Hole, MTV, 9 - 10pm  
26.9.95  
Sound Stories: Africa, I Remember featuring Tunke Jegede, BBC 2, 8 - 9.30pm  
27.9.95  
The Album Show featuring Janet Jackson and Squeeze, ITV, 1.40 - 2.40am  
28.9.95  
The Beat with Pulp and Bones Thugs N' Harmony, ITV, 2.05 - 3am  
29.9.95  
Backtrack with Fleetwood Mac, Beach Boys and Stevie Wonder, VH-1, 10 - 10.30pm

23.9.95

Johnnie Walker featuring Star 89 and Emmylou Harris, plus Mike Scott and Sharon Shannon in concert, Radio 2, 2 - 5pm  
The Essential Mix featuring DJ Brian Transeau, Radio One, midnight - 2am  
24.9.95  
Rock Show featuring Keith-Bass four-piece Barkot, Radio One, 8 - 10pm  
Andy Kershaw presents a session from Tanzanian Remmy Ongala, Radio One, 10pm - midnight  
25.9.95  
Collins & Macdonie's Hit Parade with guests

## RADIO

Jarvis Cocker, Louise Wainer and Noel Gallagher, Radio One, 9 - 10pm  
Evening Session featuring Heavy Stereo, Radio One, 7 - 9pm  
Mark Radcliffe with Extrafrank live in the studio, Radio One, 10pm - midnight  
26.9.95  
Simon May featuring Neil and Tim Finn performing the Tuesday Acoustic session, Radio One, 9am - noon  
29.9.95  
The Essential Selection with Pete Tong presenting the week's best dance cuts, Radio One, 7 - 10pm

Main table with columns: ARTIST, ALBUM, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Includes entries for artists like ABC, AC/DC, Aerosmith, Allman Brothers, Alvin King, etc.

DISTRIBUTORS table with columns: ADD, PHONE, FAX, CATALOG, CATALOG, CATALOG. Lists various music distributors and their contact information.



# CLASSIFIED

**Rates:** **Appointments:** £24 per single column centimetre (minimum) 4cm x 2 col)  
**Business to Business:** £13.50 per single column centimetre  
**Nature Band:** £10.50 per single column centimetre  
**Box Number:** £10.00 extra  
 Published weekly each Monday, dated following Saturday  
**Copy Date:** Advertisements may be placed until Thursday 12 Noon for publication Monday (space permitting).  
 All rates sub ject to standard VAT



WE ACCEPT MOST  
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**Cancellation Deadline:**  
 Wednesday 10 a.m. before publication Monday.  
 To place an advertisement please contact  
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 Music Week - Classified Department,  
 Miller Freeman House, Sovereign Way, Tonbridge, Kent TN9 1RW  
 Tel: 01732 377460  
 Fax: 01732 368210/361534/Telex: 95132  
 All Box Number Replies to Address above

## APPOINTMENTS

### A&R Manager Circa. £20,000pa

Our client, an International Record Company, are expanding. They now require an A&R Manager who can assist in the growth of their latest label... The successful candidate will—

- Have a broad knowledge and appreciation of the music scene today.
- Be able to tell the difference between Sonheim and Stravinsky, Eno and Engelbert, Portishead and Pulp.
- Be an active, motivated and determined self starter.
- Buy records, read the music press and stay out after midnight!

This is a new and exciting opportunity to become an integral part of an exciting new label.

L  
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Call Simon Prior  
 0181 579 9899



### SPANISH-speaking PR and LABEL ASSISTANT

To build on growing sales around the world, the UK's leading Latin American record company now requires a PR and Label Assistant based in Bath.

Fluent verbal and written Spanish are essential for this position as are initiative, commitment and a confident outgoing personality. Duties will range from being responsible for your own word processing to international travel. Salary is negotiable and will depend on experience.

Please send CV and application letter to: Adrian Faiers, Tumi Music, 8/9 New Bond Street Place, Bath BA1 1BH (Closing date 7 Oct.)



### require Vinyl Disc Cutting Engineers

call: Ronnie 0171 371 0978

## WANTED

### SALES ASSISTANT FOR DANCE MUSIC IMPORTERS

Person must be enthusiastic, well organised, with a polite telephone manner, be computer literate, and have a good knowledge of house, techno, garage and hip hop.

If you have the necessary skills and qualities that we are looking for

please send your CV to:  
 MWK BOX NO. 285

### TELESALES PERSON WANTED

For West London based distributors and importers. Person must be enthusiastic, able to organise their own work and have a broad knowledge of music from Mainstream to Underground. Experience not essential but enthusiasm is. Salary negotiable.

Send your CV to BOX NO 290



### PULSE-8 RECORDS

REQUIRES

### PRESS OFFICER

To handle three dance labels and oversee independent PR companies.

The right applicant will have good all round Press and PR experience and excellent contacts (especially with dance publications).

### CLUB PROMOTION

The right applicant must have some previous experience and a wide range of DJ contacts, as well as being familiar with the club scene, specialist press and retail if possible.

Please write with full CV stating current salary to:

Frank Sansom, MD  
 Pulse-8 Records  
 245 Old Marylebone Road  
 London NW1 5QT

### ASSISTANT PRODUCTION MANAGER — RECORD LABEL —

Small, growing, independent Japanese-Anglo record label and production company seeks graduates with relevant experience for branch office in London. Exciting and involved role for committed career person. Enthusiasm, initiative and flexibility essential. Interest in all aspects of media. Computer literacy a must. Salary commensurate with experience.

Please reply with CV to:  
 PO BOX 9009, London W1A 9XA

### handle

### A&R ADMINISTRATOR £15,000

Fantastic opportunity for Administrator with minimum 2 years experience within A&R or studios to assist A&R Manager at major label. You should be numerate, computer literate, able to work to deadlines and under pressure. 23+

the recruitment consultants to the music industry.  
 0171 493 1184 for an appointment

### MUSIC RESEARCHER

Can you name six artists/groups to fit into each of these music categories? — Britpop, Jamaican reggae, hard rock, easy listening, sixties female soul, film composers — When did you last go to the movies/art gallery/concert?

We're based in London and looking for someone with flair and imagination to match music to film. You must have sales/marketing experience, show initiative, be self motivated and enthusiastic about music. Age 25 plus. Salary a.a.e.

Please send CV to:  
 MWK BOX NO 291

### Leading independent publisher seeks ROYALTIES ASSISTANT For Maternity Cover

Enthusiastic person required to start asap. Previous experience with Counterpoint royalty system an advantage. Please send CV stating current salary to:  
 Personnel Manager, Bucks Music Group, 1A Farm Place, London W8 7SX.

## COURSES

### The Complete **Music** INDUSTRY OVERVIEW

Informative evening programme given by established music industry professionals. Covering: Retail, Publishing, Record Companies, Marketing, Promotions, A&R, Legal Agreements, Music, Music, Record Companies, The International Music Industry etc. Programme recently featured on the BBC's 'The Money Programme'. For further details call: 0171 583 0236 The Global Entertainment Group

## EXPAND YOUR MIND

### The "Dance Music" Business Programme

Covering: Licensing Agreements, Sample Clearance, Dance A&R, PR & Club Promotion, Dance Distribution, Setting Up a Dance Label, DJ'ing and Remixing etc. Call: 0171 583 0236

The Global Entertainment Group

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FOR PROSPECTUS  
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## BUSINESS TO BUSINESS

### Where Now & With Whom?

Following the international success of our first foray into the recording industry, we are looking to invest in a small successful company who actively release product, where there is the opportunity of expansion with the involvement of a dynamic new participant.

Only those with a solid asset base should respond.

Contact Jonathan Shalit on (0171) 379 3282

## KEYBOARD PLAYER WANTED

Enthusiastic keyboard player with a keen interest in dance and R&B music required for independent production company. Must be able to work out chord progressions. Experience is vital.

For further details call  
0860 127012

## HIT SONG

Is there anyone in the music business who is not BLANKETY BLANK? I have written a HIT SONG for Christmas concerning the latest craze to hit the UK from America.

MILLIONS WILL BUY  
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0181 981 9420 (eve)  
0181 985 7722 (day)

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Camden, London NW1 7RH.  
Tel: 0171 387 3234

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Full range available  
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## BUSINESS FOR SALE

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## BUSINESS TO BUSINESS

### ARABESQUE DISTRIBUTION

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OUT NOW

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# Wakey wakey,



## PRESS INGREDIENTS:

Placed in the October issue of the following magazines:

- Loaded
- MUZIK
- ME
- Herb Garden
- LD
- Generator
- Sky
- Mixmag Update
- DJ

Plus readvertising in the November issues of all the above magazines.

## RADIO INGREDIENTS:

Radio Ad campaign to run for a total of 5 weeks. Including a 1 week teaser Ad campaign that shall be run prior to albums release on the following stations:

- Kiss 100
- Kiss 102
- Choice London
- Choice Birmingham
- Galaxy
- BCR
- Clyde One
- Capital
- Dream
- and other specialist regional dance programmes

## FLY POSTING:

A national wide flyposting campaign shall be in operation from the 15th of September, encompassing all major cities in the UK.

## RETAIL:

- Points of sale:
- Instore posters
  - Independent cardboard display stands

This month music stores all over the UK will be waking up to the sound of Havin' It Ibiza Volume 2. Containing 14 infectious tunes mixed by the incomparable Alex P. and Brandon Block, released on 2nd October. It is the sound of the Ibizan summer.

HAVIN CD006 • HAVIN LP006 • HAVIN KS006

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