

For Everyone in the Business of Music

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Asda makes charts debut

by Catherine Eade

Record companies are being promised an increase in the quality and reliability of chart data after a rush by non-traditional stores to join the chart panel.

Asda will become the first supermarket chain to supply data to CIN, and the first chart including information from the group's 201 stores - which will take the chart panel to more than 2000 outlets - will appear in next Sunday's chart (Oct 8). A second wave of non-traditional outlets joining the panel will see sales from seven Currys stores and three Dixons outlets also being included in the chart of October 8.

CIN says the addition of non-traditional outlets will answer three concerns:

- It will make the chart a more accurate reflection of sales;
- It will slow the chart down; and
- It will make it more difficult for chart hypesters to abuse the system.

But record companies have expressed fears that the inclusion of supermarket chains will make it more difficult for leftfield and new acts to gain exposure in the charts.

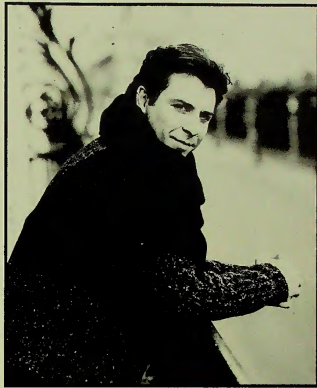
BPI charts committee chairman and Virgin Records' managing director Paul Couray says, "It's always good news to get data from as many sources as possible and this is very pure data that will certainly make the charts more accurate. It's a wonderful step forward for the music industry, but record companies may well be worried that it is too narrow a band of buying."

Vital director Peter Thompson is con-

cerned non-mainstream music will suffer. "The addition of another retailer with a limited stocking policy is not good news for the industry because it hastens the departure of new acts from the charts," he says. "Asda caters for its own marketplace and is even more limited than Woolworths - there's a whole range of music it doesn't support."

Answering fears about a more mainstream chart, Asda's category controller for entertainment Steve Gallant, says, "A sale is a sale is a sale. We've got a more advanced album stocking policy than Woolworths - we carry between 12,000 to 15,000 albums and we'll stock anything we feel has sales potential." Artists such as Blur, Oasis and Elastica have all sold well for the chain adds Gallant, who estimates the £6bn turnover grocery group commands between 5% and 6% of singles sales and around 5% of albums. He says Asda wants to become part of the record industry, rather than just be perceived as offering CDs and videos as a sideline.

"This will help us to develop our business, but also enable record companies to find out more about the middle market customers and what they are buying," he says. A recent rule change allowing video-only stores selling 100 or more units per week to contribute to the charts means they too could soon be included. Chart director Catherine Pusey says CIN is talking to a number of video stores, and Our Price's Playhouse stores are expected to be added to the chart panel in the next three months.



EMI Classics is putting its biggest promotional campaign to date behind Roberto Alagna, the 32-year-old tenor widely regarded as heir apparent to Pavarotti and Domingo. Classical marketing director James Brock says EMI's shipment of his debut solo album, *Popular Tenor Arias*, out next week, is more than that of Venesa Mae's *The Violin Player* and the *Monks Of Silos* combined. ● In the week of the *Gramophone Awards*, which take place this Wednesday at London's Savoy Hotel, MW's devoting its talent pages to classical music and profiling some of the UK's most influential composers. See p13-14

THIS WEEK

4 EMI signs deal with Carlton TV

6 Signings buoy Virgin roster

8 Wootton: Bard chief profiled



13 Classical gas: the new A&R ethic

33 Video gears up for autumn



Video Hitch delays new George single

Virgin Records' first single from George Michael has been postponed until the first week of January.

The single *Jesus To A Child*, a strong self-penned ballad which was first aired publicly at the 1994 MTV Awards, was due to be released before Christmas, but has been put back because of delays in the production of the song's video.

The star had planned to attend the Virgin sales conference, at Park Royal Studios, north-west London, last weekend but had to fly to the US at the last minute. More than 800 staff and guests attended the conference, which featured a live set from Virgin dance act Dreadzone.

- Full conference report, p6

EMI breaks new ground with multimedia division

EMI has become the latest UK major to set up a multimedia division.

The new EMI International Multimedia department will be headed by senior vice president Shelagh Macleod, who will also continue her existing role as senior vice president, legal and business affairs.

In announcing the move, EMI International ceo and Virgin Music group worldwide chairman Ken Berry says, "The time is right to give new focus in this area and to provide an enabling framework for the creativity and inventiveness of our artists."

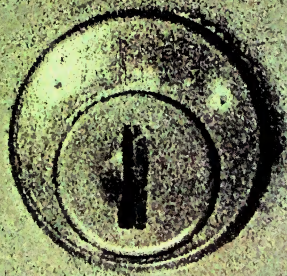
As part of the launch, EMI has promoted and recruited a number of its existing staff, including five from the

EMI video division which suffered substantial staff cutbacks two weeks ago.

Virgin's director of press and promotions Jeremy Silver becomes vice president, interactive media. Silver has been closely involved in developing Virgin's own internet site over the past year and will now also coordinate multimedia projects on CD-ROM and other technologies for EMI labels worldwide.

The PMI staff recruited include Rob Wann as senior director, broadcast media and Mandy Payne as senior director, business affairs, multimedia. At PMI, Martin Haxby continues as managing director, Dawn Stevenson is director of programme sales and Caroline Dare is programme sales executive.

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THIS AUTUMN





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ARMAGEDDON IT
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SO BAD
ROCK OF AGES
HYSTERIA
BRINGIN' ON THE HEARTBREAK

Alme Records looks set for its first UK hit with Mankes, a jangle cover of the Sixties TV theme tune by Rampage, the sound system turned production team. Out later this month, it will be the fourth release by the label started by A&M founders Herb Alpert and Jerry Moss. The label's UK managing director Alan Jones says, "We're very much an artist-friendly, boutique label but we want to compete with majors." Rampage have been signed to produce their own material and other acts, starting with new R&B duo Exelle. Jones says, "Rampage are artists in the old-fashioned sense. Their roots are in R&B, reggae and hip hop but what they're doing is very alternative and fresh." Pictured from left are Alex (Exelle), Alan Jones, Mike Anthony (Rampage), Michelle (Exelle), Chris Cooke (A&R consultant).



Dudgeon to head A&R as Castle builds roster

by Robert Ashton

Castle Communications is moving its frontline labels to London with a mandate to sign some of the increasing number of established artists who have been neglected by the majors.

The focus on signing talent from a base in the capital comes after an injection of cash from Alliance, the largest US independent distributor which snapped up the group at the end of last year.

The group's headquarters in Chessington, Surrey, will continue to house the back catalogue labels Castle and the budget audio and video divisions, while the new Hammersmith offices will be the base for Castle's four frontline labels Transatlantic, Raw Power, When! and Essential, under newly-promoted A&R director Dougie Dudgeon.

Hammersmith will also house the legal, public relations, business affairs, international and multimedia departments.

Dudgeon says the move comes at a time when Castle is becoming increasingly identified as a company with an expanding roster of current artists: the four label's handle artists as diverse as The Stranglers and Joe Ely.

"Eighteen months ago we were known mainly for our success with reissued and repackaged back catalogue," he says. "We needed to relocate to develop our image as a vibrant, growing record company. Now we have a record company which everyone expects to see and it creates a distance from back catalogue, which makes managers and artists comfortable."

Dudgeon will scout for new artists, but his main priority will be recognised

artists who are not getting the full attention of their record company. "Our drive is great artists and there are a lot of great bands around," he says.

As part of the reorganisation, chairman and chief executive Terry Shand has been appointed to the board of Alliance in America, which distributes Castle product in the US (BMG and Pinnacle will continue to distribute the labels in the UK). Former commercial director Jon Beecher is moving up to the new post of managing director to take on many of Shand's responsibilities.

Other new appointments include former EMI pluggster Steve Payne as head of promotion, Judy O'Brien, head of legal affairs, Mike Fay, director of sales, Mick Carpenter, head of the mid-price Tonic division, and Sandra Serrada, head of international television sales.

EMI HQ takes in staff from absorbed labels

Staff who remained with Chrysalis and Cooltempo to the two companies were absorbed into parent company EMI last month have now relocated to EMI's Brook Green, west London headquarters. The staff who moved to EMI last Wednesday will report to EMI UK and Ireland president and co-Jean-Francoise Ceclillon. They include Chrysalis marketing manager Steve Davis, A&R manager Steve Levy, head of press Suzanne Parks and coordinator Sarah Berg. Cooltempo will be run by product manager Dave Cross, A&R manager Trevor Nelson, head of press Jodie Dunleavy and co-ordinator Mandy James.

Maureen O'Donnell is being retained as A&R administration manager for both labels and Adrian Cornes and Rob Cressey will take up positions as business affairs manager and finance manager.

EMI Premier is absorbing three Chrysalis media staff: Katie Conroy, Tina Steiner and Juliet Lloyd-Prico, while EMI Premier senior press officer Jo Pratt also joins the media team.

Individual labels will now handle video production and marketing following last week's shake-up of Picture Music International. Elizabeth Flowers, former producer with PMI, has been appointed head of creative for EMI Premier, Chrysalis and Cooltempo.

NEWSFILE

Bon Jovi to star at MTV Awards

Mercury artists Bon Jovi will perform at the second annual MTV Europe awards which will be held at Le Zenith, a purpose-built music venue in Paris, on November 23. Performances are also confirmed from East 17, The Cranberries and French rap MC Solar. The night's proceedings will be broadcast live by MTV to an estimated 240m households and will be covered by French designer Jean Paul Gaultier. Nominations for the eight award categories are now being collected and MTV viewers will be invited to vote on the shortlist from October 16.

Jazz FM wins approval

Jazz aficionados have given the thumbs up to the reformed jazz FM, which relaunched on September 22 under new head of music David Freeman. Jazz head Adam Sieff says, "It has got the right person making musical decisions now. It's a return to jazz in a big way." Jon Newey, associate publisher of Tower Records' free music magazine *TOP*, adds, "It's moved away from soul to more of a mix of classic jazz and blues and is much less bland." Richard Wheatly has become chief executive of the London station's parent company Golden Rose Communications, replacing David Maker who has left the company but will be retained as an adviser.

Blur begin US campaign

Blur kicked off their campaign to break in America last week by selling out most of their 10-date mini tour. And their album *The Great Escape*, released in the US on Tuesday (26), is tipped to at least triple the 100,000 US sales of Parklife. Manager Chris Morrison says the first concert in Washington was over subscribed and most of the tickets at the other 1,000-1,500-capacity venues have also sold out.

Accountant tells court of blackmail

Sting's former accountant Keith Moore, who is charged with stealing £6m from the star, claimed in Southwark Crown Court last week that he was being blackmailed by his business partner. The court also heard that most of Sting's money was unlawfully involved in ventures including a chain of Australian restaurants, a London restaurant called the Bombay Bicycle Club and a scheme devised by the former head of the Soviet Union Mikhail Gorbachev to branch into commercial aviation. The case continues today (Monday).

PolyGram in deal for Bernstein works

PolyGram International Music Publishing and the late Leonard Bernstein's estate have jointly set up a new publishing company, the Leonard Bernstein Music Publishing Company. In effect, PolyGram has acquired 50% rights to the entire Bernstein catalogue and will administer it from a central office in New York and through its worldwide network of subsidiaries.

MCPS wins case against Alpha

MCPS has successfully prosecuted specialist church music company Alpha Records and its director Harry Mudd, underlining its commitment to stamp out copyright theft. Alpha was ordered to pay costs and fines of £2,500 and Mudd was given a conditional discharge for two years for distributing and selling unlicensed product after a four-day trial at Middlesex Guildhall Crown Court.

War Child to release two more EPs

War Child is planning two more Help EPs to follow its October 16 release of an EP containing tracks by PJ Harvey. Curia featuring Big Shug and Radiohead, plus an instrumental recorded for the Help TV documentary. It will be followed by an October 23 release, with a third in December, which is expected to feature Paul Weller's version of Come Together from the Help album, which has now sold more than 420,000 copies.

Jackson and Sony set to link publishing interests

Michael Jackson's ATV Music is believed to be on the verge of merging with Sony Music Publishing in a move which publishing insiders claim shows Sony is trying to establish itself as a bigger player in the publishing sector.

According to an article in the US magazine *Hollywood Reporter*, Jackson is in the early stages of negotiations to buy part of Sony Music Publishing, which he is to merge with his own publishing company ATV Music.

ATV Music is one of the biggest independent publishers, with rights to catalogues such as The Beatles, Elvis Presley and Little Richard. It was valued at \$30m in 1993, but that figure will have increased over the past two years, particularly with the resurgence in Beatles sales triggered by last year's Live At The BBC album and the forthcoming Beatles single and anthology.

Complete Music managing director Martin Costello says, "Sony has been desperately trying to build up its catalogue for years. It would be a nice deal for them."

Sony Music Publishing currently holds a 3.5% combined market share, but, although the merger would make it a bigger player in the industry, it would still be far behind the top companies such as EMI Music Publishing, Warner Chappell and BMG Music Publishing.

EMI Music Publishing signed a deal with Jackson in 1993 to administer the ATV catalogue, which still has at least three years to run, and would need a substantial offer to persuade it to sign off the agreement from Warner Chappell, which holds the copyright. However, a publishing source says, "Warner Chappell will hang on to the Jackson catalogue as long as they can. There's no way they'd sell that."

Sony Music, Warner Chappell and EMI Music Publishing all declined to comment on the speculation.

IAAAM BOOSTS BLACK MUSIC IN THE UK - p5

COMMENT

Asda will add extra to the charts

You can't have it both ways. That's the message CIN should shout out loud and clear to the music industry as the inevitable complaints begin about the news that supermarket chain Asda is to begin contributing sales data to the chart. As my colleague Steve Redmond has pointed out, there is no such thing as a perfect chart. But the addition of the Asda data should help answer two of the most fundamental concerns about the rundown — the oft-heard criticisms about hyping and accuracy. Theoretically, of course, the sophisticated sampling techniques used to compile the charts should mean that the addition of the Asda data will have no visible effect. In practice, though, the stocking policy of Asda and the other non-traditional outlets which are coming on board will probably act to slow the chart down. Which is what everyone has been asking for. The trouble is, some people are already using the words stagnant and predictable. Suggestions for a more universally popular solution would be gratefully received.

Jungle makes the final breakthrough

The disjointed rhythms, bone-shaking bass and sheer other-worldliness of jungle made it a completely unenticing musical proposition when it first crept overground a couple of years ago. The idea of anything so radically different emerging from the UK appealed greatly, but as an accompaniment for an enjoyable evening it hardly seemed worth investigating. Two years on, Goldie is hardly off the CD player and some people I know can even dance to the stuff. But this is not the real breakthrough. British Home Stores, that most mass-market of department stores, is using a jungle-tinged jingle in its latest TV ad. It's yet another example of the way underground music sounds can infiltrate the mainstream. Never let it be said that it's not worth persevering with leftfield music. *Selina Webb*

WEBBO

Hyping: tracking down the guilty

Everyone involved with a new release wants it to be a hit. It's just that some will go to greater lengths than others to make it so. Which is why, when it comes to tracking down who exactly is behind the buying-in of a record, there are always many potential suspects. The record company (obviously), publisher, agent, management, and even family and friends all stand to benefit from the reflected glory, if not the financial rewards, of a hit record.

But in situations where there is proof of buying-in, CIN really has no choice. Removal from the chart is the only punishment applicable to a bought-in record, it is the only way to clear up the buying-in business. The problem comes, of course, when, as in recent cases, it is carried out so ham-fistedly, rather than in the super-sophisticated manner needed to deceive the chart police these days. Suspicion then falls on some over-enthusiastic friend of the act.

There is, however, one other possible scenario — that someone not over-friendly to the act or record company deliberately made the buying-in obvious to get the record pulled from the chart. In this viciously over-competitive market, anything is possible.

The problem is that so many people have such a detailed knowledge of how the chart works these days that professionalism applied to chart hyping can work. It's only the amateurs who get caught.

Pulp: scam or sham

I don't know how to react to Island Records' capitulation to the *Daily Mirror* over the anti-Pulp campaign. They should either be chastised for giving in to the narrow-minded bully tactics of the media... or applauded for coming up with the scam of the year. Great record, though.

Jan Webster's column is a personal view

NEWS

Producers' supergroup Node surprised a few thousand commuters when they played three live sets at Paddington Station on September 22 to promote their eponymous new Deviant Records album, released today (2). Kicking off during the morning rush hour and continuing at lunchtime and in the evening rush hour, the foursome, comprising (from left) Floyd, Gary Stout, Dave Bessel and Ed Buller, played to a continuous stream of commuters and tourists in the main concourse, with a number of speakers suspended from the ceiling carrying their music around the station. Node are considering playing another venue, possibly also linked to trains, in the near future.



EMI coup as Carlton signs exclusive publishing deal

by Jake Barnes

EMI Music has become the country's biggest publisher of television music after signing a deal to handle all rights for Carlton UK.

The London-based TV company, which recently acquired Central TV, is responsible for a quarter of ITV's prime time schedule with shows such as Inspector Morse and Soldier Soldier and takes 31% of the ITV network's advertising revenue. EMI already handles the rights for Meridian, Anglia, Scottish TV and S4C.

Under the new deal, EMI will negotiate record deals for Carlton and be able to exploit its catalogue for sheet music and library use.

Jonathan Channon, EMI Music's head of film and television, says, "The day-to-day business will be sub-publish-

ing of the back catalogue but we want to extend beyond that by means of promotional synchronicity."

EMI now has rights to every type of music broadcast by Carlton UK, ranging from weather jingles to chart hits such as Robson & Jerome's Unchained. The deal also provides EMI with a massive promotional outlet for its own material.

Channon says, "The deal gives us a fantastic springboard for promotion because programmes like Soldier Soldier and Sharpe get anything up to 14m viewers. It will allow us to work closely with programme producers to place catalogue titles and get greater exposure and returns for our writers and composers."

The EMI/Carlton deal has its roots in the decision to allow Carlton the London-wide ITV franchise in place of Thames TV in January 1993. EMI won

the initial contract to represent Carlton's music catalogue, but when the TV company swallowed up Central and became Carlton UK in November 1993, a conflict of interests was identified as Central was represented by BMG. EMI had to re-negotiate the deal.

"We pitched again and got it," says Channon.

EMI will also be able to exploit Central's back catalogue, which includes music from series such as Peak Practice, Boon and Chancer. With satellite channels making extensive use of re-runs, Channon is confident that the catalogue will continue to provide returns.

The first releases prompted by the deal will target the Christmas market. An Essential Inspector Morse compilation and Sharpe album will be released on Virgin following up a Kavanagh QC album on EMI Premier.

Radio's 'third age' dawns as BBC goes live on DAB

BBC Radio moved further into the multimedia age last week when it switched on the country's first national Digital Audio Broadcasting network.

Jon Morgan, managing director of BBC Network Radio, says the launch of the service on Wednesday marks "the third age of radio", after the launch of AM and FM, now 100 and 50 years old respectively.

Radio One, Two, Three, Four and Five Live are now digitally broadcast alongside the existing AM and FM services. The DAB service offers near-CD quality sound and more channels, as well as addi-

tional services such as text information displayed on a screen.

The five transmitters already set up in the M25 cover 20% of the population, and the BBC is investing £10m over the next three years in a further 22 transmitters, to cover 60% of the population by 1998.

Listeners are unlikely to reap the benefits for at least two years, as the new radios needed to receive the service are still at prototype stage and mass-produced receivers will not be available until 1997.

Forgan says of the new service, "DAB empowers the listener. This is a real advance, not a gimmick."

Music spectacular gets December date

BBC1 is planning a two hour Christmas special covering a live music spectacular staged by Tribute Productions the company behind Nelson Mandela's 70th Birthday Tribute and Pink Floyd's The Wall music shows.

The Greatest Music Party In The World is being filmed at Birmingham's NEC from December 13 to 17. The five acts lined up to play on each night are due to be announced this week and tickets will then go on sale priced between £20 and £27, depending on each line-up.

The show, which aims to attract big name international acts, will be sold to a global network of broadcasters at this week's Mipcom TV industry trade fair in Cannes. Interest from MTV and 35 other broadcasters is reported to be strong.

Tribute hopes to establish the \$3 million show as an annual event.

Janice Long to head Merseyside 'XFM'

Merseyside is to get 28 days of alternative music over the airwaves from November 6 when Crash Radio begins broadcasting on a restricted licence (RSL).

Like London's XFM, the 24-hour station will be appealing to a currently resurgent indie market and hopes to secure a permanent regional licence in early to mid 1996.

Spearheaded by former Radio One presenter Janice Long and local entrepreneur Peter Pulwell, Crash says it will be presenting leftfield music with a

professional face, incorporating news reports and tight scheduling. DJs include Pete Wylie, actress Margi Clarke, and footballer Pat Nevin.

Andy Redhead, owner of Liverpool venue The Lomax, says, "There's a mad-dog's tend to have primetime live shows. There's definitely need for it."

Long has been closely involved with XFM but stresses that Crash has a wider remit. "It will be everything alternative," she says, "from rock to dance."

Long sees Crash as part of the wider

commercial picture in Liverpool's financial resurgence.

"Money's coming in from Europe and people are staying here to develop business," she says. Another reason for Crash's viability is that Liverpool has the largest student population outside London, she adds.

According to Jonathan Payne, head of regional radio at Anglo Plugging, there is room for Crash on Merseyside's airwaves. "Liverpool is a good city for plugging," he says, "but there has always been a need for something different."

▶▶▶▶▶ VIRGIN SALES CONFERENCE NEWS -p6

IAAAM boosts profile of black British music

by Jake Barnes

The profile of black music in the UK is set to soar this week with the International Association of African American Music convention attracting unprecedented media attention. The Black Entertainment Society (BES), the UK organiser of the three-year-old transatlantic event, is anticipating coverage in publications ranging from the *Daily Mirror* to the *Mail On Sunday*.

Radios One, The Big Breakfast and BBC's *O2 Zone* are also lined up to carry features triggered by the six days of events in London, which begin today (Monday).

Yvonne McGhie, one of the convention's founders, says the attendance of African American producers Jimmy Jam & Terry Lewis and this year's focus on training has convinced the mainstream media of the event's worth.

"We've used the experience of Jimmy and Terry as a tool to gain media attention but the media has also realised that, as an event in our third year, we're getting bigger," she says.

There is a greater focus on UK acts at

CONVENTION CALENDAR

- Oct 2: Convention delegates gather
- Oct 3: Luncheon hosted by Choice FM and The Voice. Kiss FM emerging artists showcase in the evening at the Harverd Grand.
- Oct 4: Visit to Kiss FM; private Ascop dinner.
- Oct 5: Invitation-only press conference and a tour of the Jet Star label; gospel night at the Jazz Cafe, featuring Ann Nesby of the Sounds Of Blackness, Nu Colours, and Solo.
- Oct 6: Invitation-only meeting with BMG/RCA; Concert Night Out in Croydon; private dinner hosted by A&M.
- Oct 7: Seminars at Kensington Town Hall; black tie dinner at Park Lane Hotel to mark the achievements of Tary Jan and Jimmy Lewis, Carl Macintosh and De'Vea.

this year's event, which has BPI chairman John Preston as its honorary patron and Sony's director of business affairs Dej Mahoney as honorary chairman. Live performances from Omar, Pauline Henry, Truce and Doo-Dee are scheduled for the closing night gala dinner at London's Park Lane Hotel.

Raw Stylus celebrated the signing of a long-term publishing deal with Chrysalis Music last week. The jazz funk three-piece, signed to M&G offshoot Wired Records in the UK and Geffen in America, are currently promoting their new single, *Believe In Me*, from their debut album, *Pushing Against The Flow*, which is due to be released in the new year. The band spent several months in New York recording the album under the direction of Gary Katz and Donald Fagen, the producer and writer behind Steely Dan's best work. Pictured, from left, are programmer Ron Aslan, vocalist Donna Gardier, guitarist Jules Brookes and Chrysalis Music Publishing managing director Jeremy Lascelles.



Electronic CD tagging plan wins worldwide approval

The global music industry has moved closer to standardising royalty collection and improving the administration of rights payments after a meeting of the world's collecting societies adopted the electronic tagging system. International Standard Recording Code (ISRC) to identify digital recordings.

A working party, comprising representatives from collecting societies and record companies, was also established at the Madrid conference on September 21 and 22, with a brief to harmonise the way data is collected, shared and exchanged.

The move has been widely applauded by the industry as it contemplates a world where recordings will become more important than the sound carrier because of technological advances such as the Internet.

"This meeting has given more momentum to something that is

going to be necessary in the digital age," says Godfrey Rust, data service controller at the Mechanical Copyright Protection Society (MCPs).

"ISRC is essential for protecting all copyright but, until recently, few have recognised its value. We are 100% behind it."

MCPs is pressing for an early meeting with the newly-formed working party to urge it to take on board the Composers, Authors and Editors (CAE) number, which is the backbone for identifying the names of authors behind recordings.

Rust says the adoption of ISRC, which is encoded in the digital recording, will make societies' monitoring of music easier and more cost effective. "At the moment radio logs titles, but with ISRC they can copy the codes on CDs and supply the codes," like bank statements. Using ISRC will be more accurate and much cheaper," he says.

VCI signs deal with US movie company

Fifteen months after its flotation on the stock market, video and music publishing group VCI has announced a joint venture deal with Hollywood film group Columbia Tristar and posted interim profits of £1.15m.

Turnover for the company is up 6% to £24.6m for the six months to June 30, with operating profits up 23% to £1.24m.

VCI group managing director Ivan Dunleavy, who was promoted from finance director last week, says the company's success is down to the broad range of product it distributes and high sales of videos such as *Riverdance* and *Rosemary Conley's Fitness Videos*.

"The obvious route to progress was to float the company. The proceeds went to remove the debt in the business and configured us for growth," says Dunleavy.

"Our new distribution contract with HTM, which started in June, has also been a big step forward, and MCI is doing well in the growing audio market."

The deal with Columbia Tristar will enable VCI to exploit and distribute feature films on its budget label Cinema Club.

NEWS

NEWSFILE

D'Arcy hires general manager

Doug D'Arcy's Dedicated label has recruited Geoff Muncey from Brave Management as its first general manager and appointed Paul Maslen, previously at World's End Management, as A&R manager. The label, which was launched five years ago as a joint venture between managing director D'Arcy and BMG, has new releases lined up for later this year by Spiritualized, The Cranes, Velo Deluxe, Butterfly Child and new US signings Skeleton Key.

BBC airs country awards

The 25th annual Country Music Association awards, held this Wednesday (October 4) at the Grand Ole Opry House in Nashville, will be broadcast by BBC2 and Radio Two on Saturday (7) at 10.10pm. The show features performances by Mary Chapin Carpenter, Willie Nelson, Dolly Parton and Trisha Yearwood.

GWR ponders Galaxy offers

Bids for Galaxy Radio are being considered by the GWR Group which, under the government's ownership rules, must dispose of the Severn Estuary service by October 28 following its takeover of the Chiltern Radio Network. Galaxy chief executive Paul Chantler says, "What we're hoping for is backing to build on what we've achieved so far in terms of audience and revenue."

Publicist McDougall dies

Legendary music publicist Allan McDougall has died of a heart attack, aged 53. The Glaswegian made his name as the publicist behind many of the leading Sixties groups including The Who, The Kinks and Cream. More recently, he set up a publishing, promotions and management company called Gaffer Music. Eric Easton, the former partner of the Rolling Stones mentor Andrew Loog Oldham, has also died at his home in Florida after a long illness.

eternal



Power of a Woman

WAVE OCTOBER

PROFILE OF NEW BARD CHAIRMAN RICHARD WOOTTON -p8

New signings give Virgin strength across all genres

Virgin Records managing director Paul Conroy couldn't have wished for better timing when he stood to address his staff at Virgin's sales conference last week.

With Shaggy's Boomastic at the top of the singles chart, Conroy's hope that Virgin would move up from eighth position in the second quarter to achieve the number one share of the singles market for 1995 did not seem too far-fetched.

For the past two years the Virgin label has held on to the top spot in the album market, and with albums due from The Rolling Stones, Meat Loaf and Sacred Spirit - not to mention the first release from George Michael in January - Conroy is more than pleased with the prospects for the coming Christmas and New Year.

That Virgin currently has on its books credible bands such as Massive Attack, The Verve, Rub Ultra and The Smashing Pumpkins is down to four years of hard work since EMI bought Virgin from Richard Branson in 1991, says Conroy.

"We've completely refocused the company," he says. "The whole roster needed freshening up, and with myself, Ray Cooper and Ashley Newton on the helm, Virgin Records has become a broad company that can deal with music across the genres."

Top 10 singles from Janet Jackson, Simple Minds and McAlmont & Butler on offshoot Hut, bolster Conroy's

VIRGIN: THE VITAL STATISTICS

HITS SO FAR THIS YEAR

Singles: Number one: (Boombastic - Shaggy) Top 10: five; Top 20s: seven.

Artist albums: Top 10s: seven; Top 20s: five; Top 40s: four.

Compilations: Number one: five (Now! 23, 30 and

3); The Best Punk Album... Ever!; The Best Summer Album... Ever!; Number 10s: 15; Top 20s: three.

KEY STAFF

Chairman and ceo: Ken Berry
Managing director: Paul Conroy
Deputy MDs: Ray Cooper, Ashley Newton
Sales and marketing director: Mark Hutton

assertion that Virgin has found success across a range of genres, while the fact that the company attracts key artists is demonstrated by the signing of high-profile acts such as Massive Attack and Caroleen Anderson, both of whom have provided the label with both album and single success over the last year.

But one aspect of the company that stands out is Virgin's performance in the compilations sector. Virgin's 6% share of the album market in the second quarter of this year was largely due to its many top-selling compilations, three of which appeared among the 10 biggest selling compilations of the period.

The commercial marketing division, headed by Steve Pritchard and Peter Duckworth, has seen tremendous growth over the past 12 months, with The Best... Ever! series of compilations alone scoring five Top 10s in the compilations chart, alongside releases such as Street Soul and Celtic Moods. "That division has just snowballed,"

says Conroy, who at the conference presented the commercial marketing team with discs to mark more than 8m sales over the past four years - around half of which were generated in the past year.

Virgin will be continuing its high level of spending to maintain the momentum of its current TV advertised releases throughout the autumn and in the run up to Christmas, while it will add to the catalogue with a crop of additions to the Best... Ever! brand and to the platinum-selling Moods series with a set of original recordings, Instrumental Moods.

The poaching of Andy Thompson in April to head the new dance imprint VC Recordings after six years at London is another reason Conroy is looking forward to the period ahead. "It's a key appointment for us because we had dabbled in dance but without much success," he says. "Now we've got Candy Girls in the Top 30 and we'll be pushing further in that area."

Conroy's strategy of constantly

adding young blood to the company is reflected by appointments from Gordon Campbell's music business course at West Lothian College - with two over the last year bringing the company's total number of recruits from the college to seven. Attracting youth to Virgin's products also remains a priority, with the college department active in presenting artists to students around the country.

Hut is performing well, and despite the recent news that The Verve were to split, Conroy is looking forward to a strong future for the band, who will reform with a new guitarist and continue to record for the label.

Conroy's aim before next year's conference is to ensure that many of its existing artists move on to the next level, while deputy managing director Ashley Newton is working on broadening Virgin's artist roster further, with new signings such as Duran Duran and Everything But The Girl already in the bag for next year.

Meanwhile a number of deals similar to the one Virgin has with Ai Campbell's label Kuff are also in negotiation, says Conroy. "The fact that people like working with us is something we're going to try and promote," he adds.

And with long-anticipated releases from George Michael and Meat Loaf on the schedule, Conroy's aim is to make the label an even stronger force seems to be well within reach. Catherine Eade

VIRGIN'S AUTUMN RELEASES - THE HIGHLIGHTS

SHAGGY: Boomastic - Virgin (Oct 2). Shaggy's blend of pop, reggae and Jamaican melody on this number one hit has dominated the charts on both sides of the Atlantic, while the album has gone gold in the States. Expective dates across Europe next year.

MCALMONT & BUTLER: You De - Hut (Oct 3). After their Top 10 debut with Yes the pair return with heart-wrenching music and lyrics to match.

KING: Life After You - Virgin (Oct 9). The first single from the currently available album Great Day For Gravity sees ex-Danny Wilson singer Gary Clark accompanied by former Ediri Reader guitarist Niall MacColl and American musicians Eric Pressly and Matt Lau.

SOUL II SOUL: I Care - Virgin (Oct 9). After making the Top 20 albums chart with their latest album, Volume II Believe, the second single features new singer Charlotte Kelly. Soul II Soul will be taking to the road in 1996.

BOY GEORGE: Same Thing In Reverse - Virgin (Oct 9). The third track from George's Chequers And Beauty album has club mixes courtesy of Evolution and Clubzone. It is already being played by Pete Tong and is destined to be a club hit.

ADIEMUS: Songs of Sanctuary - Virgin (Oct 9). A re-release for the praise of Mike Rodden and Karl Jenkins, formerly of Soft Machine and now award-winning writers of advertising music. Adiemus, featuring the haunting vocals of Miriam Stockley, is the soundtrack to a multi-million pound TV ad for Delta Airlines, breaking in September.

SACRED SPIRIT: Chants And Dances Of The Native Americans - Virgin (Oct 16). Sacred Spirit has seen phenomenal success in France, Spain and Australia,

promoting the rest of the European territories to re-release and re-market the album this autumn. The project will also be supported by a substantial national TV and radio advertising campaign.

BRYAN FERRY/ROXY MUSIC: More Than This - Virgin (Oct 23). A 16-track TV-advertised best of retrospective album from Bryan Ferry. Accompanying it will be a four-CD boxed set covering Roxy Music's 10-year history including remastered and rare music, with a documentary booklet.

THE SMASHING PUMPKINS: Mellon Collie And The Infinite Sadness - Hut (Oct 23). Fresh from their blistering set at Reading at which they aired many of their new tracks, The Smashing Pumpkins' new double album is produced by Alan Moulder, Flood and lead singer Billy Corgan. The album will be preceded by a limited edition single, Butter With Butterfly Wings, on October 18, and the band will be touring Europe in early 1996.

DENISE WELCH: Soldier Soldier - Virgin (Oct 23). Two of the standards Denise Welch performs in the covers of the series (followed by her's the nation's households) are released on a single along with the Soldier Soldier theme, You Don't Have To Say You Love Me and Cry Me A River.

THE HUMAN LEAGUE: Greatest Hits - Virgin (Oct 23). This retrospective collection of their last 14 years of chart success includes 13 Top 20 singles, plus the first ever remakes of Don't You Want Me from Snap and Red Cherry. Heavyweight TV advertising, plus club/radio/singles exposure of Don't You Want Me should ensure sales throughout Christmas.

UB40: The Best Of Volume 2 - Virgin (Oct 30). Including two new songs, a cover of Sister Wonder's Supplication and a poignant new track, Until My Thing Day,



The new Denise Warren song and first single, I'd Lie For You And That's The Truth, released on October 15, heralds the new album from Meat Loaf, Welcome To The Neighbourhood. The single is accompanied by a spectacular music video directed by Howard Greenhaugh. Produced by Ron Nevison and including songs from Sammy Hagar and Jim Steinman as well as Warren, the new album is set for worldwide release on October 30 and will be supported by live dates worldwide in 1996.

This 14-track album covers singles released from 1987 on and will be supported by a massive television advertising campaign from November.

THE ROLLING STONES: Stripped - Virgin (Nov 6). The greatest rock 'n' roll band in the world return this autumn with a brand new album featuring new versions of some classic songs. The new album, Stripped, kicks off with their rendition of the song that was written for them by Bob Dylan, Like A Rolling Stone. The album is released on November 6.

GOLDEN EYE - OFFICIAL SOUNDTRACK -

Virgin (Nov 13). This soundtrack to the new Bond movie, Golden Eye, is set to hit the stores late in the autumn to coincide with the massive promotion and profile that the movie is bound to secure. The album leads off with a single written by Bono and The Edge, produced by Nelle Hooper and performed by Tina Turner.

THE ESSENTIAL INSPECTOR MORSE COLLECTION - Virgin (Nov 20). The Morse album series has sold more than 500,000 copies in the UK and this highlights collection features some of the most popular pieces from earlier volumes.



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Respected Wootton brings hands-on experience to Bard

Richard Wootton's eclectic CV is proof that to be a successful music retailer doesn't always require an adolescence spent racking new releases and dispensing of bubble wrap.

In fact, if it weren't for his wife, the partner in Ainley's Music & Video and newly elected Bard chairman might still be selling livestock wormers and iron injections to local farmers.

However, in 1982, Wootton started dating Liz Ainley and his destiny took a radical change of direction.

That year, after the death of her father, Jack Ainley, who founded the store, Liz took over the business with her mother Wynne and, before long, Wootton found himself bedeviled with the paperwork. He eventually came on board as a third partner four years later. "In the early days, I just did what I was asked to do, but after a while things gathered speed like a roller coaster and I got caught up in the business," he says.

Wootton, 46, says he had no qualms about joining an established family business or the record industry, even though his knowledge of music at that time didn't stretch much further than the Beatles and the Stones. Pinnacle sales manager Chris Maskery, who was assistant manager of Ainley's when Wootton first arrived, says he quickly proved himself adaptable and committed.

"Initially, I didn't know whether Richard would stick with it because it was such a new business for him," says Maskery. "But he soon picked everything up and it was a remarkably smooth transition. He slotted into the team well."

These days, the 4,000 sq ft store, based in Leicester's city centre, represents a lethal combination - its six, competitive pricing and flashy displays give it the look of a multiple but it has retained the indie ethos - which doubtless helped it win *Music Week's* independent retailer of the year award twice in the past four years. And it has more than held its own in a fiercely competitive market which includes an HMV Superstore, Virgin Megastore and Woolworths directly opposite.

Wootton, regarded as placid and personable by those who know him, is keen to share the glory with his team and stresses a clear division of labour: manager Wayne Allen handles the buying and shopfloor activity, Wootton runs the finances while his wife maintains a steady overview. "My job is to solve everyone else's insoluble problems like suppliers letting them down. I'm the troubleshooter who makes people's lives bearable," says Wootton.

He views himself as workhorse rather than creative engine, crediting Allen as the man behind Ainley's striking displays and successful programme of PA's.

But Wootton rarely shies from trying out something new. Like the time he introduced listening posts in 1989, and spotted the potential for a video wall as part of the store's ambitious 1991 refit - at that time both were novel installations for multiples and virtually

RICHARD WOOTTON



PHOTO: MARK WOODMAN

unheard of in independent stores.

Although Wootton comes across as mild mannered, that's not to say he doesn't fight for what he wants, as his track history with Bard demonstrates. While most indie titles dismissed the association as a cosy self-help group for the multiples, Wootton was one of its early members when it started in 1988, moving on to chair the operations committee and serve as deputy chairman before taking the helm following Charlie McAuley's departure in June.

"I have always believed that unity is strength and when you're in an industry in which the manufacturers have a strong trade body, you have to get up and do something to redress the balance," he asserts.

The indefatigable Wootton showed what he was made of when, as chairman of the operations committee, he won the battle for Friday deliveries after a two-year stand off with record companies. Admittedly, the cause had been established by Wootton's predecessors, but he was the one who had to negotiate logistics with distribution directors and convince them that retailers wouldn't cheat and breach the Monday morning embargo.

Clearly his powers of argument are persuasive. Friday deliveries started with Pinnacle earlier this year and the majors quickly followed. "I'm determined and very patient," says Wootton, analysing the breakthrough. "If I think I have a case, then I'll plug away at it until something is done."

And what's more, Wootton's conciliatory nature ensures that record

companies are prepared to consider his views. Fred Whittle, distribution director of Sony Music Operations, describes Wootton as someone who "stands out as a gentleman" and commands a great deal of respect. "Richard is always very fair and talks a lot of common sense. When he's on the phone, he's always 'willing listening,'" he says.

Such respect should smooth the way for his Bard chairmanship. Only the second independent retailer to hold the post in the association's seven-year history, Wootton admits he is "frightened stiff" of the responsibility, but is determined to push through Bard's ongoing agenda via its various committees.

He also hints that he wants to press for a couple of new initiatives such as the introduction of autumn sales presentations for independent retailers who generally aren't invited to the round of conferences, and increasing the association's profile, particularly among independents who still view it with scepticism. "It disappoints me that many independents don't regard the association as being for them," he explains. "But that attitude is nonsense because most of the things we discuss round the table have a direct bearing on independent retailers."

If anyone can achieve this, Wootton can. His election has been greeted with great enthusiasm by indie retailers who feel that they now have someone in their corner. Spinidisc partner Dick Raybould, who has known Wootton for around 10 years, refers to Ainley's as a "flagship" independent and is looking

BAGS TO BARD

Richard Wootton (b. 14 August 1949)

1966: Starts management training scheme with Grantham-based packaging company specialising in military equipment including nuclear submarine parts.

1967: Joins Grantham nuclear submarine parts sales rep selling stocks. "Anything you put in a bag, I'd sell it."

1970: Moves to road surface manufacturer Lion Emulsions in Grantham as trainee works manager where his duties include supervising the consistency of the raw materials.

1972: Promoted to assistant manager of the Grantham works.

1973: Offered the post of PA to the production director based in London but resigns because he doesn't want to move to the capital.

April 1977: Joins veterinary medicines company H&H Chemica's as sales rep.

1974: Resigns after a company takeover.

Nov 1974: Sets up his own veterinary medicines company. "I calculated I had to make £16 profit to keep going and on my first day I made £28 profit and I knew I'd cracked it. It was wonderfully liberating to be self-employed and in control of my own destiny."

Dec 1982: Starts helping out at Ainley's after the death of girlfriend Liz Ainley's father who owns the shop.

1986: Sells medicines business and joins Ainley's as a partner alongside wife Liz and her mother Wynne.

1988: Ainley's joins new trade association Bard as an associate member.

1991: Becomes a full Bard member and Wootton is invited to join the 16-strong executive council.

1992: Elected deputy chairman of Bard under Simon Burke's chairmanship. Re-elected following two years.

1993: Becomes chairman of Bard's operations committee.

July 1995: Takes on temporary chairmanship of Bard after resignation of Charlie McAuley.

Sept 1995: Elected unopposed as chairman of Bard at the association's age.

forward to his reign at the association. "Richard is a very practical retailer who doesn't moan and groan about the lot of an independent," says Raybould. "His chairmanship of Bard should be reassuring for the whole industry because he has hands-on experience of running a record store and hasn't been totally office-bound like most of his predecessors."

For his part, Wootton is careful not to be seen just as the indie champion. To succeed as chairman, he is far-sighted enough to know that he can't afford to alienate the multiples or antagonise the record companies and his diplomatic prowess will no doubt be tested in the coming year.

But there's not much danger of Wootton flying off the handle or taking impulsive decisions. He is measured and isn't one to get out of his depth. In fact, when asked why Ainley's doesn't open a second store, he responds swiftly and matter of factly in the manner of someone who has been asked the same question many times before.

"I have no lust for empire-building and I have never wanted to open a second store," he says. "All I want is a good enjoyable life and I provided I can achieve that I'm satisfied. The idea of an opening store after store doesn't give me a buzz. I'm ambitious enough to want the best out of Ainley's, but cautious enough to realise that building up a chain doesn't necessarily pay off." Ambition and caution: a combination which should serve Wootton well as both indie retailer and chairman of Bard.

Paula McGinley

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Minneapolis duo have stayed ahead of changing R&B field

JIMMY JAM AND TERRY LEWIS

Of all those who could have been named guests of honour at this year's UK leg of the International Association of African American Music (IAAAM) conference – the annual black music industry event – producers Jimmy Jam and Terry Lewis are perhaps the most appropriate choice.

Since their first hit with the SOS Band's *Just Be Good To Me* in 1984, right up to Janet Jackson's latest single *Runaway*, the duo's productions have remained a permanent fixture in R&B and pop charts around the world.

Working with artists like Janet Jackson, Alexander O'Neal, George Michael, Karyn White, Boyz II Men, Johnny Gill and Sounds Of Blackness, the Minneapolis-based duo have not only amassed platinum albums and awards by the score, but have also managed to keep at the forefront of a fickle, constantly changing R&B scene.

While most of their early Eighties peers have fallen by the wayside over the past decade, Jam and Lewis have kept up with – and often stayed ahead of – the wealth of new production talent that the US R&B scene has thrown up.

The duo have been involved in IAAAM since its inception in 1990 and have a genuine enthusiasm for their part in the organisation's now annual transatlantic venture. "It's been very exciting to see IAAAM grow from an American-only thing to now branch out to the UK," says Jam.

The American party will be arriving at a particularly pertinent time, with black music in general enjoying a golden period in the States. Week in, week out, R&B and rap artists now dominate the US charts to an unprecedented degree. "It's becoming the mainstream, in the sense that there is almost no mainstream anymore in America. If you look at the charts now you have R&B and rap tracks, and you have the alternative music and that's almost it, apart from the odd thing coming from the leftfield like Seal's *Kiss From A Rose*, which happened because it's a great radio record," says Jam.

The UK's black music industry, though, lacking America's huge black market and its urban radio network, is a very different proposition from its giant US cousin. Jam acknowledges the important differences, but points out what he sees as one essential similarity. "I think one thing we have in common," he says, "is the position of struggle that black music has always been in."

Jam sees communication between the US and UK, with their very different markets, as a way forward. "We're coming over to learn as well. As much as we can share what knowledge we have from the US on our way, we also want to learn about the UK, see how things work and what makes things happen. It's also a good chance to get people together in terms of networking," he says.

In fact, all of those travelling with the IAAAM party, Jam and Lewis are among the best placed to understand the UK. Almost since day one the British public has shown an unwavering appetite for the duo's work. *The SOS Band*, Janet Jackson, Cherelle, Alexander O'Neal and the Sounds Of



FLYTE TIMERS FLY HIGH

- 1972:** 13-year-old Terry Lewis and Jimmy Jam meet at a University Of Minnesota teenage teaching programme. Jam joins Lewis's group *Flyte Time* but leaves shortly afterwards.
- 1981:** Jam rejoins *Flyte Time* which becomes the backing band for Prince's childhood friend Morris Day and is rechristened *The Time*. Prince secures *The Time* a record deal with Warner Bros.
- 1982:** Jam and Lewis form *Flyte Time Productions*.
- 1983:** *First Jam* and Lewis production is *Klymaxx's Wild Girls*. They release their first hit production – *The SOS Band's Just Be Good To Me* – and are sacked from *The Time* by Prince after missing a gig.
- 1984-1985:** The pair build *Flyte Time Studios* in Minneapolis. This begins a monster roll of hits which includes such classics as *Pauli Austin's Heart Of The Heart*, *Cherry Lynn's Encore*, *Cherelle's I Didn't Mean To Turn You On* and her hit due with Alexander O'Neal, *Saturday Love*.
- 1986:** Begin production collaboration with Janet Jackson which will see her established as one of the biggest female artists in the world. Spawning three number one platinum LPs and the US – *Control*, *Rhythm Nation* and *Janet* – as well as 16 top five single hits and numerous awards.
- 1989:** American Society Of Composers And Publishers launches an R&B songwriting award with Jam and Lewis win for five years running.
- 1991:** Jam and Lewis launch their own label, *Perspective Records* via A&M worldwide. Launch groundbreaking acts such as *Sounds Of Blackness* and enjoy chart success with *Mint Condition*.
- 1993:** *Perspective* has a worldwide hit and UK number five with Janet Jackson and Luther Vandross's *The Best Things In Life Are Free* from the *Perspective* soundtrack for the film *Mo'Nasty*.
- 1995:** Jam and Lewis honourary guests at the annual London IAAAM conference.

Blackness are just some of the acts with whom Jam and Lewis have worked big British hits, giving them a UK profile unmatched even by such enduring US production heavyweights as *Teddy Riley* or *LA & Babyface*. It's a situation Jam and Lewis are well aware of, although they can offer no explanation for their peculiar British popularity. "I almost wish I knew our secret myself," laughs Jam. Furthermore, the duo's relationship

with the UK is far from being one-way traffic. On the phone from his Minneapolis home, Jam demonstrates a genuine and knowledgeable enthusiasm for the UK's black music, past and present. "Before we became successful as producers, I used to make a living as a DJ and even then I remember there were great British records that I used to play. Things like Junior were really popular, and a track by that group *Light Of The World*.

When we were having our first hits, *Loose Ends* were really big in the States. Then came *Soul II Soul*, *The Young Disciples* and all those groups." "One of the great things about having been able to visit the UK so much is that we've been able to get hold of records and hear things that might not otherwise have ever made it over to the States," adds Jam.

For all their success, though, the duo are arriving for the IAAAM tour well aware of the problems and obstacles that can be faced in the industry. Four years ago, Jam and Lewis set up their own label, *Perspective*, via A&M. *Perspective* is home to such acts as the *Sounds Of Blackness*, *Low Key* and *Mint Condition*.

The project has given them firsthand experience of the problems that running a label and launching acts can pose, with Jam readily admitting that over its short history *Perspective* has been a source of frustration as well as fulfilment.

"I've been disappointed in terms of the corporate bottom line and how many records we've actually sold. Obviously I want all our LPs to be double platinum," he says. "But on the positive side, we've been able to launch artists that aren't the cookie cutter type of R&B acts. At least we've been able to have an act like *Sounds Of Blackness*, who otherwise just wouldn't get the chance to put their records out," he adds.

Jam also feels that the experience has taught the duo lessons that can be of general value. "It took us three years to get it into our heads that it's not enough just to make great records. You have to make sure the record company understands what you're doing. You have to explain your records to them and make sure they understand them so they can do their side," says Jam.

Perspective's latest venture is a new rap offshoot, *P Street*, which will feature a host of new hip hop talent such as rappers *Puggae* and *Master Black*. Talking about this project and generally about the new wave of rap/R&B artists and producers in the States, Jam shows a genuine enthusiasm which keeps him and Lewis at the cutting edge of music.

However, such has been their longevity that they now find things coming full circle, with young acts like *TLC* and their producers *Organized Noise* and *Dallas Austin* drawing inspiration from Jam and Lewis' own early Eighties work with their original, legendary, group, *The Time*. "When we met *Chilli* from *TLC* at the MTV Music Awards, she told us that they'd originally done a version of a *Time* song – *Get It Up* – for the album. I take that as a real compliment," says Jam.

For the future, the duo will be working with their usual stellar array of top-drawer artists, providing tracks for New Edition's reunion LP and working with Luther Vandross, among others. However, they'll also be showing that they are men of action as well as words, by taking time out of their trip to the UK for *IAAAM* to find new production arrangements with none other than the UK's very own Fine Young Cannibals. Tony Ferrisides

A promotional poster for the band Thunderhead. The background is a dark, stormy sky with swirling black and grey clouds. A large, bright blue lightning bolt strikes down from the top left. In the center, four members of the band are shown from the chest up, their faces partially obscured by the dark clouds. From left to right: a man with short blonde hair looking forward; a man with dark hair looking to the right; a man with a shaved head wearing a necklace with a circular pendant looking forward; and a man with dark hair and a goatee looking down. The text "THUNDER ROLLS ON OCTOBER 23RD" is printed in a bold, yellow, sans-serif font across the upper middle section of the image.

THUNDER ROLLS ON OCTOBER 23RD

LONDON

Multimedia manufacturers set off for destination DVD

In the near future, one disc – the Digital Video Disc – will be able to contain the whole back catalogue of any artist, as well as providing moving images and games

Clever people would always look at a CD-Rom and go, "Yeah, very interesting, but it's just an intermediary technology."

Even cleverer people would then come back to them and ask, "Yes, but an intermediary on the way to what?"

Well, now we know. The answer is DVD – digital video disc – the new high density standard agreed by the powerful mega media quartet of Time Warner, Philips, Toshiba and Sony. The DVD does the lot. In the words of Sony president and ex-Michael P Schulhof, it will "address all consumer and industry needs for a single music, game, motion picture and multimedia platform."

The technical specifications are mindboggling. It can take two layers of information, each holding 4.7 gigabytes (about three hours of video), compared with the comparatively scrawny 640 megabytes that you can fit on a current CD.

And it's recordable. And it can handle 20-bit sound instead of the 16-bit sound on normal CDs. And it will work as a cross platform, uniting all the hybrid CD platforms that have been coming out in the past couple of years. And more important than any amount of bits or bytes for the consumer is the fact that it is going to

be backwards compatible. In other words, when we eventually buy our DVD player, we won't need to throw out our previous CD collections.

The driving factor for this new technology is intended to be movies – doing to the VHS what the CD originally did to vinyl. But, beyond this, the creative potential is enormous and, to be honest, no-one yet has an idea of the sort of things that will come out given the sheer amount of stuff that can be put on a DVD.

Start with the simple fact that one disc could now contain an artist's entire back catalogue at a sound quality previously impossible in the home. Then the massive amount of space available means that video and animation can be used in a way that will make current CD-Roms seem truly antiquated.

If there is a hint of what might be on its way, it is going to start to emerge on platforms such as the Sony PlayStation. Ian Capon, managing director of software developer Virtual Studios, is working on a game called Melt which features Iron Maiden's mascot Eddie and the band's music in a massive virtual world. For him, the arrival of new platforms is rapidly opening up the creative possibilities.

"The offerings so far, such as Peter Dinklage's Xplora have missed it because they've had to design for a lowest common denominator. We haven't really been able to use quality sound and real 3D graphics before because there hasn't been the space on the disc to use it," he says. "It's only now with the PlayStation that you start to have real creative freedom."

But wait a while before you take your CD player, your CD-i player, your CD-Rom drive, your PlayStation or your Sega Saturn and sling them in the bin in anticipation of this wonder machine.

The first DVD players are unlikely to make it to the UK before the start of 1997. When they finally arrive, they will be way beyond the mass market. So, for a while at least, the proliferation of CD formats, and the confusion this can cause, is set to continue.

For manufacturers the decision to go into DVD is going to be a tricky one. The cost of production will involve a once-only upgrade of the production line (estimated by Philips to be in the region of \$50,000).

For those who decide that 20-bit recording is the way forward, that will also involve massive investment in the

studio. There are estimates (although no-one is currently certain) that individual discs will cost up to three times as much as a normal CD to produce.

Also, the DVD is set to hit the streets just as many of the existing bits of CD based hardware are approaching maturity. The players may not make CD-based software redundant, but they will kill off pieces of hardware that many families will only have bought during 1996 and so will be unwilling to upgrade.

Because of this, it could take years for the consumer market to develop to the size where publishers and manufacturers can hope to make a profit from investing in DVD. And investment it will take, especially if labels want to make the most of the multimedia potential that DVD offers their artists.

The result is that DVD is no short-term solution, rather an ultimate goal. It will eventually allow everyone to focus on what goes on a disc, rather than the current debate over exactly what sort of disc it is.

In other words, it has given us a destination, but for the moment at least, there is no quick way to get there.

Simon Waldman

NEW ON THE NET AND BEYOND

Sound on the Net continues to develop. This Thursday (October 5) at 11pm, there's a chance for you to experience the joys/frustrations of logging into a live gig over the internet.

The performers are Warner's Joshua Redman Quartet who will be playing from The Fashion Cafe in New York. Anyone with a 144 modem or better and a PC with a soundcard will be able to listen live, using the Streamwave software from Kingtech (<http://www.kingtech.com>). To find out details go to <http://www.jazzonline.com/JAZZWB/jazz.htm>.

The broadcast is set to include interviews as well as the concert and those logged on should be able to download artwork and information on the band during the performance. Even if you don't like the music, logging on, or at least trying to log

on, should prove to be something of an experience.

The search for the best listing of music sites on the Net could well have come to a close with the discovery of The World Wide Web of Music in the excellent American Recordings Site (pictured right). This is huge, and gives you everything from basic band sites to information on forthcoming catch sessions. They've also put up a world wide venue listing. Go to <http://americanrecordings.com/WWWWM/index.htm>.

If you're looking for all there is to know about blues music, you can head to an excellent new site – The Blue Highway (<http://www.vivestart.com/~blues/>), which offers a mass of links, chat rooms, and chunks of history. It all looks superb end, yes, it actually works.



While mainstream publishers of music maps (with the exception of Time Warner's *Vibe*) are struggling to make much of a presence on-line, there are a number of

Web-zines on the net that are leading the way. One of the most striking of these comes from Rocktopolis

(<http://www.rocktopolis.com>), where your guides Some and Droog take you through a mass of impressive-looking areas including the ever-so-worothy Rock And The Environment section and a special area devoted to unsigned bands.

And finally, two unofficial pages. Fire, The David Bowie File (<http://barstansford.edu/~torrie/Bowie/>) includes just about everything there is to know about Bowie, including discography, personal details, lyrics, pictures and a quote of the day.

And Tangled Up In Jews (<http://www.well.com/user/dylan/ht.html>) provides an insight into Bob Dylan's relationship with Judaism.



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CLASSICAL MUSIC

GRAMOPHONE CHIEF CHRIS POLLARD ASSESSES THE MARKET

We all know how difficult it is to rub your tummy and pat your head at the same time. The record companies have a similar dilemma trying to satisfy an aging, conservative core market which just wants to hear the old classics, while attempting to supply something that will interest a younger, more adventurous market. The next generation requires a new diet.

At Gramophone, we work from the sidelines and often it's a position I'm glad to be in. We get a lot of letters from people who say they're interested in our coverage of composers such as Michael Nyman and of relatively unknown repertoire, but they also say, 'don't forget the great interpretations'. The independent labels are taking an increasingly large share of the market. They set up their stalls very clearly by releasing less well-known repertoire. Big names don't matter, because the material stands up purely because it's unfamiliar.

Naxos has taken in and almost effortlessly become a huge share of the market by releasing well-recorded central repertoire material. It's of unimpeachable quality, but the CDs cost £4.99. It's left the majors in a difficult position.

They can no longer release a new set of Beethoven Symphonies, as they've always done, because companies such as Naxos and Tring can beat them on price. They've also got to face the fact that their own past repertoire – old recordings by great artists – will compete against whatever new interpretations they put out.

Everyone knows Blur and Oasis will fly off the top of the charts, but all the big recent classical hits have been unexpected. Look at Warners with Gorecki's Third Symphony. That sold 500,000 units in the UK alone, but nobody had expected a record on Naxos to do so much more than the normal 15,000 global sales.



THE NEW STARS OF CLASSICAL MUSIC: CLOCKWISE FROM TOP LEFT: MICHAEL NYMAN, STEVE MARTLAND, VANESSA MAE AND TODD LEVIN

The Three Tenors was more obvious, but we must not forget that it was mainly very effective incidental music for Italia 90. And the opera it comes from, Puccini's Turandot, is very poorly-selling indeed. Jonathan Miller had the wonderful idea of staging Turandot, with only a clock onstage as scenery. The function of the clock was to count the minutes down to Nessun Dorma.

From 1990 to 1994 there was a huge preoccupation with trying to follow up that success, with increasingly spurious compilations, but it hasn't thrust classical music into the limelight.

However, I believe there are a lot of 35- to 50-year-olds who have grown up with long-form music. If somebody can relate to Yes's Tales From Topographic Oceans, they can surely get through Mahler's Second.

Today's baby boomer is somewhat bereft of spiritual guidance, in that religion no longer means much, and this explains why the Monks Of Silos were so successful with their Gregorian chants. It gave people who were looking for a quasi-religious experience something to latch on to.

It's important to remember that

music only really became compartmentalised in the mid-Sixties. Up to then, Gramophone reviewed all the singles releases. We reviewed all The Beatles' stuff, and it was one of our reviewers who caused the furore by comparing The Beatles with Schubert. There are great contemporary composers such as Michael Nyman, James MacMillan and Philip Glass. But the people who buy a Nyman CD are not those who'll buy 20 classical CDs per month.

Deutsche Grammophon has Todd Levin, who's very extreme. I find his combination of house music and classical quite repulsive, and we gave it a terrible review, but you must applaud DG for attempting to redefine what the genre is all about.

Then there's Vanessa Mae who has been stretching the boundaries for EMI. But she is not sold to a classical audience. She is a top tier professional violinist but that's it – there are no rights of genius. EMI has been remarkably opportunistic with her.

Other names to look out for are the Estonian composer Arvo Part – now based in Colchester, on ECM and Paul Smith's (Sony Classical).

The film music industry is an interesting area for selling people long-form music. James MacMillan is doing fascinating material here and John Tavener is coming up with interestingly accessible stuff.

It will be interesting to see how the record companies capitalise on this year's successes of their composers in 1996.

Hopefully, we will now see collaboration between these new names and the old orchestras which will bring the old and new closer together.

Chris Pollard is editorial director of Gramophone magazine. The 1995 Gramophone Awards will be placed on Wednesday (October 4).

CLASSICAL A&R TAKES UP THE METHODS OF ITS ROCK COUNTERPARTS

Not all A&Rs spend their nights in dodgy pubs checking out the latest grungy hopefuls. There's a whole other world of talent spotting within the classical industry.

And as composer James MacMillan comments in these pages, the differences between the rock and classical genres are not as great as many would imagine. He talks about the substance and directness of rock and how he strives to reflect that in his own works.

Musically, artists and composers in both fields are attempting to create a mood and a style, whether it be in the space of three minutes or within a hour-long symphony.

And the A&R's job in both cases is to look for the sparks of genius which will ignite that creativity.

"A classical A&R's job is to identify the artists of the present and future and, of course, to encourage new talent. I spend my life at concerts and operas and a lot of time creeping around backstage," says Peter Alward, A&R vice president for EMI worldwide.

So the job isn't that different then. Certainly, as far as his employer management director Ted Perry is concerned, even the day-to-day functions are remarkably alike and classical A&Rs find new talent in very similar ways to the rock and pop A&Rs.

"We've got to be around and about at concerts to check on performers. And it's imperative to be in the know by reading

reviews and listening to other labels' records that an artist might appear on," says Perry.

"We also get a lot of demo tapes in. The one area where classical differs from other sectors of the market is that a lot of the agents who put on concerts hold auditions, which are open to anyone who's interested. They have a day where they present up-and-coming artists and you can often hear around 30 performers."

Attending such events this year has led Perry to believe that there is curiously an abundance of talent in the UK classical sphere.

"There are also a lot of emerging composers, but we're a bit nervous about taking them on.

The main reason is that the public is reluctant to take a chance on new names," he says. And this is where the two fields of A&R begin to differ. Whereas many UK record labels can sign acts in all manner of ways – from the smaller development deal for an indie group to a substantial deal for a superstar – the classical labels have a far more restrictive mandate.

For a start, when a UK major signs a classical work, composer or artist, it is usually for the world, not necessarily just for the UK. Consequently, the pressure to make the right decision and sign an almost guaranteed seller is enormous.

"The majors have international repertoire centres. A lot of do sign local talent – for instance, Vanessa Mae was signed locally but then taken on internationally by EMI – but it is not happening enough and that has to

change," says Decca Classic head of marketing Paul Mosley.

"Those international centres are not always right down on the ground picking up on where the new talent is. I think that will change out of necessity," he says.

As classical records sell significantly less than pop mainstream pop and rock albums, it's not surprising that some classical labels are so wary about new talent.

"There is an immense amount of talent across the board in the UK, but the difficulty is to channel it into the music industry's requirements," says Alward. "We mainly work with material that is already known and it's rare to come across a totally new composer whose work must be preserved for posterity straight away."

Maybe the likes of Mercury Music Prize nominee John Tavener and James MacMillan are beginning to change that situation and there is certainly a new breed of composers trying to convert the old guard.

Steve Martland's career reflects the sort of A&R story that's prevalent in the rock world and possibly points the way forward.

Martland's career began on Factory Records – home of Joy Division and New Order – and it was through that traditional indie route that BMG's director of classics Simon Foster discovered him.

He sees the likes of Martland as the most important figures in the contemporary

classical world. "He was the first contemporary composer to cross over, well before Gorecki and Gavin Bryars," he says.

Of course, it's not just the classical majors that are searching out new composers.

Financé's classical division Collins has moved from its standard repertoire origins into exploring contemporary and lesser-known works. The label works closely with British composers such as Maxwell Davies, Colin Matthews, Judith Weir and Harlow Sirlin, who is profiled on these pages.

Decca's Mosley believes that classical A&R is similar to pop A&R in that trends do develop in terms of signings. Just as Blur and Oasis have taken off and spawned a string of similar acts, so he sees the rise to such acts as James and Gavin Bryars led to a current trend in more experimental, sometimes ambient, new works.

"We have seen a similar thing with all the early music and chants that have been released recently. It's vital that we have these trends," he says.

Collins managing director Anne Rushton says many classical labels support their A&R budgets for new signings by building their catalogue sales. And when composers such as Davies are averaging 7,000 sales per record, it's clear that support is vital.

"Classical music, sadly, is only current with a very tiny minority," she says. But just maybe, very slowly, that interest in new classical music is beginning to grow. Leo Finlay

Anne Dudley is redefining the word eclectic with her music.

The British composer came to prominence with her work for early Eighties pop experimentalists Art Of Noise and she has won further attention with the array of TV and film music she has composed since then.

Now the success of her first solo album, *Ancient And Modern*, is garnering even wider acclaim. "Of the things I've ever done, this was really made for myself," Dudley says. "But I did wonder where they would stack it in record shops - it's really a classical album, so it should be stacked there, but as I've worked with Art Of Noise it could have been racked as a rock album. In the end it was racked in both."

Dudley was signed to her current record label Echo by A&R manager Steve Ferrera. "Before I got the job at Echo, I had come into contact with her," he says. "We began talking because we were thinking of putting together a new project like Art Of Noise for the Nineties. Then she told me about an idea that she'd had."

That idea, Dudley explained to Ferrera, was to record some classic British songs and airs and recreate them in modern interpretations. "There are certain hymns and tunes that are part of the fabric of British society. She wanted to take these and put them in an orchestrated setting, in differing forms, maybe using a choir or with a Philip Glass feel," says Ferrera.

Once Ferrera joined Echo, he immediately called Dudley and signed her. "I jumped at the chance as opportunities like that rarely come up," he says. "She's one of the most rounded musicians I have met."

"She doesn't just work in different styles, she understands them and brings something to them and adds her qualities to them."

Although *Ancient And Modern* was released in February of this year, its steady sales have encouraged Echo to give it another big push as Christmas approaches. The label's general manager John Chuter recounts how he first established the album in the traditional press channels, alongside the likes of Classic FM on radio, and used classical label New Note's sales force to augment Pinnacle's support. Then he decided to change tack.

"We realised, at the risk of sounding pretentious, that it could cross over into the post-ambient market," says Chuter. "We felt that people who liked acts such as Enigma could appreciate it."

Magazines such as *The Force* had dubbed *Ancient And Modern* as "the

ANNE DUDLEY

FOLLOWING A TRADITION OF REINTERPRETATION



chillout album with class", while *The Guardian* observed that it "renders everything The Orb ever did entirely redundant".

But Echo discovered that there was still some resistance to the release. "There was the element to overcome that in this case the artist is alive and that can be a disadvantage (in the classical market)," says Chuter. "And because she was with Art Of Noise and the fact that she's still young and a woman was a negative to some people."

But, he adds, "It's a testament to the strength of the album that we got around the fact that it's not an established classical album. We got round it because it is a great record. "Sales-wise, it still has potential,

unlike pop albums, this album will tick over. It was in the classical charts for 10 weeks, but we've still only scratched the surface," Chuter adds.

As part of the winter campaign, two new tracks have been recorded for a Christmas EP which will also feature carols from *Ancient And Modern*.

Dudley is currently writing her second album and has scored a new film, *The Grotesque*, starring Sting, who has added lyrics to the opening credit music.

Having chalked up successes with scores for *The Crying Game* and *Jeaves And Wooster*, among others, Dudley looks set to continue the trend with the new film. Set in the Fifties, it features a Dudley-penned big band track and

collaborations with Sting which Dudley relished. "Sting's one of my heroes," she says. "Ten Summoner's Tales is one of my favourite albums."

As for *Ancient And Modern*, Dudley is happy to see it continue to attract new audiences. In addition to its recent release in Europe, a licensing deal is still being sought for the US.

As she concedes, *Ancient And Modern* continues a British custom of reinterpretations that stretches back for centuries. "Composers have done it forever - way back to Purcell, Bach and Tallis - and taken those traditional works and weaved them into compositions. The title is very apt. I'm just following on that tradition."

Stephen Worthy

ONES TO WATCH

THE INBREDS

A talented Canadian duo of the 16-school of indie acts, this lot are notable for their sparse but melodic instrumentation - they use just bass, drum and vocals. Their *You Will Know EP* on Tap Recordings since selected recordings from the past two years.

CECIL

Recently signed to Parlophone, this Liverpool-based pop act has had their debut single *No Excuses* released on October 23. They're an unusually hard, aggressive act for Parlophone but the new track owed a lot of industry support for the group already. Their debut album will be out in the new year.

FREAKS OF DESIRE

After a controversial signing, the Freaks return with some great songs to match the hype. *Beast Inside* is released as a single on November 12 and features on the soundtrack to the new Paul (Basic Instinct) Verhoeven film *Showgirls*. An album of more hard-edged, pop-infused rock is out in January.

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
AGENT PROVOCATEUR	London progressive dance indie group	EPIC	Mark Jones	album	Alfie Hollingsworth
BEAR	Shames-meets-Pet Shop Boys duo	CLEVELAND CITY	Bill Stonebridge	singles and option	Mick Evans
SARAH CRACKNELL	St Etienne chanteuse	GUT RECORDS	Martin Kelly, Heavenly	album	Guy Holmes
DAN CURTAIN	Chicago dance producer	MINISTRY OF MUSIC	self-managed	worldwide publishing	Tony Wheatley ex-North America
DJ M.S. JAH & TIM	Underground dance duo	Hir	Midtown Records	single	B Nose
TONY H	Italian dance pop artist	ETERNAL	c/o LED	single	Steve Allen
LUCINDA	Guitar-based pop	EDEL UK	Jeff Gilbert	album	Andrew Cleary
MONORAIL	London-based rock band	EDEL UK	Chris Proole	album	Andrew Cleary
MUNDY	Dublin-based singer/songwriter	EPIC	Sally Ann Cooper/Paul White	album	Alfie Hollingsworth
OUT OF MY HAIR	London-based act led by singer Conker	BMG MUSIC	Paul West	worldwide publishing	Dominic Walker
SEXUS	Pop duo	ZTT	Brian Harris	album	Mark Cowley
SPACE	Indie pop four-piece from Liverpool	GUT RECORDS	Mark Cowley	album	Jill Sinclair/Nick Jackson Guy Holmes
THE RETREAT	West Country seven-piece folk rock band	EDEL UK	self-managed	album	Andrew Cleary
PHIL THORNALLY	writer/producer	BMG MUSIC	Bill Stonebridge	album	Mark Beazley
TUBI	London garage dance trio	EPIC	Mark Beazley	worldwide publishing	Marc Fox
X	Italian dance pop act	ETERNAL	c/o LED	album	Alfie Hollingsworth Steve Allen

Compiled by Sarah Davis 0181 948 2320

John Tavener won his first *Gramophone* Award – best contemporary recording for *The Protecting Veil* – in 1992. In that same year, he was also nominated for the UK's prestigious rock and pop award *The Mercury Music Prize*.

Today (October 2), Sony Classical releases *Innocence* and expectations are high that Tavener will be a contender for more honours next year.

It's Tavener's steadily building international profile and his ability to weave the instantly accessible elements of human voice and small scale ensembles featuring cello and bass into highly-charged music that have energised Sony's campaign.

And in a retail climate still coming to terms with the platinum impact of *Gorecki* and the *Monks Of Silos*, the 50-year-old composer's heartfelt

spirituality and dramatic arrangements offer something closer to a zeitgeist.

Tavener is leading the British attack on the worldwide contemporary classical music market. Signed to Sony Classical for four of his next five compositions, this committed Russian Orthodox Christian is also the focus of the label's bid to capitalise on the current resurgence of international interest in British talent.

The crossover and artistic successes of Steve Martland, Michael Nyman, The Penguin Cafe Orchestra, James MacMillan and The Kronos Quartet are steadily building a critical mass of influence on the industry's attitude to original contemporary music.

Meanwhile, the emotional charge of Tavener's intensely spiritual music has already found willing ears around the world.

The 1994 Sony recording of his 1988 composition *The Acathist Of Thanksgiving*, on the *Arc Of Light* label, has added depth to the breakthrough success of *The Protecting Veil*, on Virgin Classics, which dominated the classical chart for much of 1992 and has gone on to sell 23,000 units in the UK and another 16,000 around the world.

"British music travels well at the moment," says Steve Finnigan, head of classical at Sony UK. The company is reflecting that changing mood by relocating its A&R and live performance departments from Hamburg to London.

"The world premiere of *Innocence* – dedicated, says Tavener, "to the memory of all the innocent people who have died across the chain of centuries" – will take place on October 10 at Westminster Abbey, a suitably resonant venue.

The charity premiere is calculated to deliver maximum press and media

JOHN TAVENER TAKING BRITISH MUSIC WORLDWIDE



impact in the live performance-oriented classical scene.

Key new choral works are always significant events in the classical calendar and Westminster Abbey's associations with great state and religious occasions make it the perfect venue for *Innocence*.

The performance will feature the Abbey Choir, under the direction of the Abbey's Master of Choristers – and frequent Tavener collaborator – Martin Neary, who has also had a strong hand in Tavener's career, commissioning him regularly over the years as well as regularly conducting his works.

"We think that we've got the traditional classical buyers guaranteed," says Finnigan. "The key to *Innocence* is going to be crossover. Crossover to the same people who are buying new-age and meditation and chart music. These are the tastemakers we need outside our traditional market."

That philosophy is behind Sony's decision to take co-op ads in *Q* and *GQ* from the beginning of the campaign, as well as in the more conventional national dailies and classical magazines. "It's a major push with a major British composer," says Finnigan.

Radio Three will be broadcasting the charity premiere a week later, while the plugging effort for *Classic FM* and other stations will concentrate on the most accessible sequence from the work, the opening carol *The Lamb*, originally written in 1982.

As Radio Three's senior producer for choirs, Michael Emery, says, "He's a brilliant writer for choirs who's practically invented a new genre using Russian and Greek Orthodox chant and melodic techniques."

"It's a large body of work that's entirely different in conception from anything else around," he says. "Tavener could well tap into that new market trend for religious or spiritual music, but he's a self-effacing man with a deep spiritual commitment."

Finnigan adds, "Sales sometimes suffer from a lack of live appearances, but if we can't sell Tavener on the back of this show, we can't sell anything."

Sony expects to ship 10,000 copies of the album before Christmas. If Tavener's alliance of paradisiacal solo soprano and cello in dramatic counterpoint with massed choir, plus solo tenor and angelic alto backed by handbells can capture the imagination of the Gregorian chant market, or the Enigma and Yanni buyers, the release of *Innocence* may herald the arrival of a new player in the modern composers' superleague. Ian Nicolson

TALENT

NICK ROBINSON ON A&R

Changes at PolyGram/Island Music have seen co-head of A&R **Matt Chalk**, who recently had a number one album with *Boyzone*, leave the company with fellow co-head Mark Lewis now assuming full responsibility. More details next week. **Matt Chalk** can be contacted on 0370-462621... **Kula Shaker** and manager **Kevin Nixon** were close to tying up a deal with a major at the end of last week... **Notting Hill Music** has signed **Barrie K Sharpe**, the man who contributed to the theme for the National Lottery TV ad... **Unsigned act B-Yond**, from London, have just returned from Greece having won the Thessaloniki Song Festival – the first time a UK act has finished in the top three. The winning song was the self-composed *Love Will Turn The Key*... **B-Yond** were also one of the 16 finalists in the *Battle Of The Bands*, held in conjunction with the UK

Studio Accord, at London's Earls Court. The winners were Norwich-based all-girl pop act **Pure Passion**... Former Peer Music A&R **Amy Norman** has resurfaced as video promo representative at TV and film company **Kudos**, looking after their five directors... Most people who endured the marathon two day Decadod event at Brixton Academy raved about quite a few acts who performed a couple of excellent new songs, and **William Orbit's Strange Cargo** who put on a typically eclectic show... Performance of the week though came from **Deus** offshoots **Moondog Jr** at the *Splash Club* last Wednesday. It was so refreshing to see an act so young (average age 21) play with such musicality, energy and originality. Okay, the **Tom Waits** influence may dominate their sound but there's enough diversity and unique style

within their jazz-based rock to appeal to a wide spectrum of fans... Supporting **Moondog Jr** were fellow Island act **Sah**, from Sweden. The female-led three-piece presented an angst-filled set of impassioned guitar pop that veered from all-out aural assault to quiet melancholia. The melodies are still struggling to get through on many of the songs but the potential is certainly there... **ZTT** showcased an impressive array of new pop talent in Manchester and London last week: **R&B** act **Public Demand** could become the black equivalent of **Take** that if they get the breaks they deserve; **The Flood** are a catchy *Erasure*-styled techno pop duo; **All Saints 1975** – now named to a duo – are a tough version of *Eternal*, while the excellent **Sexus** hail the return of the new romantic movement...



While most contemporary composers can count themselves lucky if a new work is performed even once, that all-important second performance, which helps to establish a piece as potential repertoire, is more difficult to come by.

But Scottish composer James MacMillan is currently celebrating 14 premiere performances by key British orchestras of his latest opus *Britannia*.

The 10-minute orchestral fantasy, which is based on patriotic themes, and is dedicated to Libby MacNamara of the Association of British Orchestras, was funded by BT as part of its Celebration Series.

It is MacMillan's hope that "this little 10-minute concert overture" will stimulate and entertain the hundreds of British orchestral musicians as well as their audiences.

Certainly, it is set to capitalise on the profile boost he received earlier this year when his *Seven Last Words From The Cross* for chorus and string orchestra was nominated for the 1995 Mercury Music Prize and was screened on BBC2 during Holy Week.

BMG director of classics Simon Foster signed MacMillan to BMG's Catalyst label last year as he foresaw a long-term career for the composer.

"I introduced Jimmy to BMG because I believe he is a genuinely great composer with enormous potential," he says.

Born in Ayrshire in 1950, MacMillan read music at Edinburgh University and took doctoral studies in composition at Durham University. After working as a lecturer at Manchester University, he returned to Scotland in 1988, settling in Glasgow where he teaches part-time at the Royal Scottish Academy of Music and Drama.

He played penny whistle and keyboards in a folk band for years and has always been interested in traditional Scottish and Irish music. That practical experience of folk traditions has now been absorbed into much of his music.

All of his compositions are

JAMES MACMILLAN

MERCURY NOMINEE UNVEILS NEW OPUS



harkened by an extraordinary directness, energy and emotional power. His strongly-held religious and political beliefs, coupled with community concerns, inform both the spirit and subject matter of the music.

"I don't feel hemmed in by any ideological position," says MacMillan.

"I'm free to move wherever I like and I have a genuine universal curiosity about all the music that goes on around me, whether from TV commercials, films or the pop and rock scene. I love dealing with extremes with vast ranges of expression."

He keeps a close eye on developments

in the rock music field - he likes the genre for its exuberance and directness.

"But what repels me is that most of it is so tame. Critics talk about things, but it's being inventive and with the modern music world I inhibit," he says.

But MacMillan does not seem to shock. "One can engage an audience, even one with opposing views, by civilised discussion. Music should respect listeners not offend them. I'm not a music tub-thumper, I'm not here to convert. If my music doesn't work in an abstract sense, then it has failed."

MacMillan's exclusive deal with BMG is unusual for a composer - only artists normally stick to one label. Artists normally stick to one label artists normally stick to one label. Artists normally stick to one label.

"I try to engage an audience, even one with opposing views, by civilised discussion. Music should respect listeners not offend them. I'm not a music tub-thumper, I'm not here to convert. If my music doesn't work in an abstract sense, then it has failed."

"I enjoy a close relationship with my producer Ralph Mason and trust his judgement and instincts to lead the truth on matters of music quality and balance."

Foster adds, "Jimmy is always interested and involved in the A&R side and gradually we have persuaded him to conduct some of his music. I think it sounds all the better for that."

"Each new piece from Jimmy is distinctly different and illuminating. We have an exciting partnership and I cannot wait for the next new score to come along," says Foster.

That next work will be MacMillan's largest project to date. It's a commission from Scottish Opera called *Ines de Castro*, a lurid tale based on the story of a 13th century Spanish lady who became the mistress of the Portuguese crown prince.

As with many of his works, MacMillan's concerns within his new piece are with the rights of bigotry and oppression. Thankfully, in his difficult role as a modern composer, MacMillan has skillfully avoided such opposition himself.

Peter Brown

HARRISON BIRTWHISTLE

PROMS PREMIERE ANSWERS THE CRITICS



The Last Night Of The Proms is the most popular classical music event in the British calendar and hardly the place for anything too challenging or risqué. It's the time for Pupp and Circumstance and plenty of flag waving. This year was quite different, however.

Just after the fanfare which opened the second half of the evening and just after the channel switch from cultural BBC 2 to more mainstream BBC 1, audiences were confronted by the premiere of a 17-minute saxophone and drum solo piece, known as *Panic* and composed by 61-year-old Harrison Birtwhistle.

For John Drummond, who surrenders his stewardship of the Proms this year, the commissioning of Birtwhistle for the last night must have been a real joy, thumbing his nose at the traditionalists who have turned the last

night into a hybrid of sing-song and nationalist rally.

Birtwhistle is an icon for those in the classical music fraternity who believe that music should challenge convention rather than become it.

The modernist composer's notoriety among the public is due, in part, to the campaign of a lesser known and more conventional composer who booed throughout the performance of one of Birtwhistle's operas a few years ago.

The said antagonist has subsequently gathered a small but noisy anti-Birtwhistle fan club who have probably done more good than bad for Birtwhistle's career.

But within the contemporary classical society, Birtwhistle, one time musical director of the National Theatre, is almost an establishment.

Few British composers are as busy. "Someone like Birtwhistle, who is at the top of his profession, can pick and choose what he wants to do," says David Allenby, publicist at Boosey & Hawkes, Birtwhistle's publisher.

"All of his work is commissioned by leading musical organisations around the world. He doesn't court controversy. He just writes what he wants to."

The commissions come largely by reputation and partly through the efforts of agent Allied Artists which manages Birtwhistle's schedule and negotiates the extraneous fees for him. For example, there would be little

need for the BBC to retain exclusive rights to Birtwhistle's work, as the one performance would be sufficient. But for other work, it is more normal for orchestras to negotiate the rights for a period, typically one or two years, so that whoever wishes to put on a production, or be the first to record the piece, must employ that orchestra to perform it.

Previous examples include *Gawain*, Birtwhistle's opera first performed and heckled at the Royal Opera House, The Second Mr Kong for Glyndebourne and The Cry Of Anubis for tuba and orchestra commissioned by the London Philharmonic Orchestra.

In the next few months, Collins Classics, Deutsche Grammophon and Decca will release Birtwhistle albums. Collins has a new recording of *Gawain* due in spring 1996. DG has just released an album of his work conducted by Boulez and Decca is to release an album which includes the BBC Radio Orchestra performance of *Panic* conducted by Andrew Davis, along with a recording of *Earth Dances*.

Despite the apparent impenetrability of the Birtwhistle fan club, Birtwhistle is extraordinarily popular.

One of Collins Classics' first CD singles was a Birtwhistle piece which sold more than 10,000 copies, while its release of Joanna MacGregor's performance of his piano concerto *Antiphonies* was made record of the

month by Collins' US distributors.

"It is difficult music, but I don't think that necessarily puts people off," says Collins' managing director Anne Rushton.

"In these days of commercialism, there is so much pap that people make an effort to seek out challenges. It's easy to brand Harry's work as just 'savage' gate music, but that's just a red herring. His music has got such life and verve and his structures are so intriguing."

Rushton, who claims to listen to Birtwhistle while doing the ironing, says she laughed when she heard of the letters to the press attacking the Proms performances. "That's it, Harry. I thought, 'You haven't got sick. Sock it to 'em'."

As Rushton points out, Birtwhistle might be of the flavour of the month that Goracki and the minimalists were two years ago, but he will be the one who makes the A-Level music syllabus.

From April 12 to May 4 next year, London's South Bank is organising a festival of Birtwhistle's work called *Secret Theatre*, featuring new works and a broadcast of the first concert performance of *The Mask Of Orpheus* since it was commissioned by the English National Opera.

"It will be a momentous event performed by the BBC Symphony Orchestra and conducted by Davis again," says Allenby. "It will be the largest ever celebration of his work."

Few great classical composers can claim to have achieved what Birtwhistle has achieved to date, and even fewer can have done so with so little regard for commercial values.

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SINGLES

MEAT LOAF: *Ty Lie For You (And That's The Truth)* (Virgin VSCD11953). The mighty 'loaf returns with an epic of the same power as his last single and number one. This could top the chart for weeks. **CD** **CD**

ELTON JOHN: *Blessed* (Rocket EJSCD39). A lush, impassioned ballad from the gold album, *Made In England*, which should emulate the Top 20 success of *Believe*.

CD

SNAP: *The World In My Hands* (Arista 74321 314792). The video for this single took three months to make. Chances of seeing it seem slim, though, as this is a dreary, down-tempo effort from the Bayousters. **CD**

COOLIO: *Gangsta's Paradise* (MCA055140). An infectious release from the Grammy-nominated rapper challenges all the assumed form of the genre. Number one in the US and could do big things here. **CD**

PHENIX: *People Stand Up* (WEA0404CD 630-1118-2). Uplifting properly-sounding music not a million miles from DJ Koolha's work of the late Eighties as *Natural Life*. The 'Tin 'Un Out mixes will ensure it hits the right spot. **CD**

DIANA KING: *Ain't Nobody* (Columbia CP255). A fairly standard cover of the Chaka Khan classic, with strong production. She might just convert some more fans. **CD**

BONE THUGS 'N' HARMONY: *1st Of The Month* (Epic Records 6625176). Solid and low hip hop from the West Coast. American chart toppers whose melodious melodies would have profited from a summer release. **CD**

JIMMY NAIL: *Big River* (East West 06302532). Nail's latest ballad mixes a Dire Straits sound with almost Sting-like vocals. Fans will love it anyway. **CD**

BLESSED ETHEL: *Veronica/Fat Star* (2Bam/Loud 2dm010). Great jangling guitar riffs and a cool spoken vocal mesh with a groovy and grungy pop rhythm on *Veronica*, while *Fat Cat* has a bluesy feel to its simple jagged guitar pop. An excellent fourth single from the Malvern four piece. **CD**

ELVIS PRESLEY: *The Twelfth Of Never* (RCA 742232012). Recorded in 1974 at rehearsals, this previously unreleased track taken from the upcoming boxed set. It features a great harmony vocal and benefits from its impromptu recording. **CD**

GROOVE THEORY: *Tell Me* (Epic XPCD729). A huge radio hit in New York, this rapper singer/boy/girl duo deliver an infectious, dance style dose of club-oriented R&B. Excellent. **CD**

SMASHING PUMPKINS: *Bullet With Butterfly Wings* (Intuit CD 53). A raucous taster for their third studio album the



MK13: EFFECTIVE BRITPOP

following week. *Bullet* also features Yusef Sala's Nina Gordon on vocals on the ballad's backing track... **Said Sadly**. **CD**

LUCIANO: *How Can You* (Island Records LIA 2004). Light and upbeat *Lovers' Rack* from the sweet-voiced Jamaican, taken from his impressive *Where There Is Love* album. Luciano's a candidate for crossover success. **CD**

TEEZ: *I Should Have Known Better* (Pulse 8 CDSE97). The teen girl trio turns in a breezy, jungle version of Jim Diamond's emotional ballad, but it doesn't sound strong enough to become a hit. **CD**

ABLEMESH: *Canical Life* (Noisejager NBJ4). This single from the Milton Keynes act has an edgy, tuneful TQ meets Wonderstuff feel to its insistent guitar pop. **CD**

MK 13: *SSRT/Plastic Reaction* (San Of Sound/et Records SOUND 008). A quite simplistic Britpop tune with a lazy and effective female vocal. Not quite as strong as the debut *Powder* but still a respectable effort. **CD**

SINGLE OF THE WEEK

PHOSPHORUS: *Inspiring Light* (Epic Language WD 1003). This has a jazzy, trippy feel but very much within gentele techno parameters. Sweet, lush and quite beautiful, this is a very expressive collection. **CD**

ALBUMS

CAST: *All Change* (Polydor 528312). The long-awaited album lives up to expectations with 12 short, sharp and to the point pop songs. **CD**

LUTHER VANDROSS: *Best Things - The Greatest Hits Of Luther Vandross* (Epic EP48110042). The slimmed one's collection manages to hit all the right spots, with favourites alongside a new Thom & Lewis-produced track, *The Thrill Is In*. **CD**

MARK BURGESS & YVES ALTANA: *Paradying* (Dead Dead Good CD00008). A decade after *The Chameleons* split, Burgess is still working. New



KEZIAH JONES: ROCKING

collaborator Altana seems just the right partner, the pair creating a strong album that could attract a wider audience than *Chameleons* fans. **CD**

LORDZ OF BROOKLYN: *All In The Family* (American Records 7432127962). Blue collar hip hop ala House Of Pain, only with more *Bad*. Plenty of mad shout-outs should see the competition off. **CD**

ADIMBUS: *Songs Of Sanctuary* (Virgin CDVE325). A re-release of this hauntingly beautiful sounding that's hardly been out of the classical chart, with native chants that rise above Deep Forest-type comparisons. **CD**

GERRY RAFFERTY: *One More Dream - The Very Best Of* (PolyGram TV 527972). From folk singer to author of classic AOR hits, it's been the sheer craft of Rafferty's songwriting that has set him apart, as this collection most aptly demonstrates. **CD**

TELSTAR PONIES: *In The Space Of A Few Minutes* (Fire FIRECD052). Wiseful gems abound in this album from former Teenage Fanclub and 18 Wheeler members OFace and Keenan. They're on form. **CD**

JOE LUIS WALKER: *Bloes Of The Month Club* (Verve 5279982). Walker's third album for Verve/Gitanes continues his steady progression, this time with Steve Cropper as producer. Standout ballad guitar and his trademark gutbucket growl should keep old fans squealing and make new fans. **CD**

TEARS FOR FEARS: *Road And The Kings Of Spain* (Epic EP4898272). Some of the tracks here recreate the power of *Songs From The Big Chair*, with Roland Orzabal in fine voice. There are some gentle more acoustic tracks too. **CD**

THE VIOLETS: *Wild Place* (Schizothopie Records SZ219). Lead vocalist Lisa has the energy of a Marie McKee at full tilt while the four-man band around her rocks out in a remarkably melodic and powerful style. **CD**

VARIOUS: *Fly, Fresh & Phat* (EMI CDCEM3319). Twelve streetwise and

mighty soulful tracks from British Jodeci and Brownes of the future, discovered by EMI's DJ Elyanve via, believe it or not, UK-wide auditions. Well worth checking out. **CD**

STEEL DAN: *Live In America* (Virgin/BMG 7432126902). A full-on collection of Dan classics endorsed by breathtaking musicianship gives UK fans a chance to savour the highlights of the group's return to the live stage. **CD**

TINDERSTICKS: *The Blossombyr Tradition* (This Way Up 2587). An excellent edition live album with full orchestra adds extra dimension to the moody song merchants that makes this album eminently more listenable. **CD**

VARIOUS: *Tales From Yesterday* (Roadrunner RR0142). Covers of classic Yes songs from old Yes members and their offshoots. For fans only. **CD**

KEZIAH JONES: *African Space Craft* (Virgin DE724384616326). Jones upes his rockiness in this blues/funk outing, at times sounding like a Lenox Kevins gone haywire. His African fans will be keen. **CD**

SUGGS: *The Lone Ranger* (WEA 0630214782). Sly and witty as ever, the nutty boy naturally nicely with a collection which includes *It's Only Shoving* and *Kinkisan* epic *She's Gone*. **CD**

ROBERT PALMER: *The Very Best Of* (EMI CDDE0 1988). Some might head for the bigger-selling likes of *Admitted To Love*, but the real nuggets are to be found among the sprinkling of Seventies and Eighties soul burners such as *Every Kinda People* and *She Makes My Day*. **CD**

VARIOUS: *Dream Injection* (Sun Yarranann SPV 0838382). 150 minutes of classic tracks from 24 artists including Underwood, Biosphere, Kenny Larkin and p-Ziq, among others, sit happily on this quality two CD offering. **CD**

THE BEST OF BARBARA BONNEY: (Teldec 706301470). Oratoria and opera highlights by Schubert, Mozart, Bach, Haydn, Strauss and others from her best selling recordings on Teldec with various orchestras. **CD**

ALBUM OF THE WEEK

VARIOUS: *Loved Up* (Prima CD2). It was down in no small part to the soundtrack that last week's debut *IBC* about *E* culture ran true. This is a must for even fringe followers of the scene with classics from Leftfield, The Grid, Prodigy and Sabres Of Paradise in its definitive line-up. **CD**

This week's reviewers: Jake Barnes, Peter Brown, Catherine Esda, Tony Fariesides, Paul Gordon, Duncan Hallam, Ian Nicolson, Nick Robinson, Paul Vaughan and Selina Webb.



ALAN JONES TALKING MUSIC

PolyGram's ongoing *Chronicles* reissue series has produced numerous interesting compilations, but none so eagerly-awaited as its Polydor imprint's *Peel Slowly And See*, a superb five CD boxed set focusing on the career of the **Velvet Underground**. For the ever-growing army of fans of this seminal band, Christmas has come early among the 74 tracks, all digitally remastered, are 25 previously unreleased demos, outtakes and live cuts. The band's four original albums are all contained within the six hours of material. Too weird for casual buyers, but an important and worthwhile release... Serving as an appetiser for their upcoming greatest hits album, the **Human League**'s finest hour/biggest

seller, *Don't You Want Me*, has been remixed by Red Jerry and Snap. Stripping away all the original parts, save for the vocals, Red Jerry's mix is more frantic and less of a classic, though undoubtedly more suited for today's dancefloor than the now dated original. Snap deconstruct it still further and disrupt the vocals more. The result is already a dancefloor hit, and short-lived Top 20 success seems likely to follow... Topping both of *RM's* club charts this week is it's *On You* (Scan Me), the third and best Eurogroup single to come from Japanese writer **Tetsuya Komuro**. The FKB edit, for radio play, is succinct and typically catchy Eurodance, more instant and a tad slower than the group's earlier hits.

Meanwhile, a variety of dance mixes by Jon Pleased Wimmin, Fury Go Go and Felix Da Housecat take it further into Euro, house and hard house areas, widening its potential audience. Likely to beat the group's previous best chart peak (number 28)... The first of a quartet of singles prised from their gold *Judification* album, *Lucky You* was the only one to become a Top 40 hit for the **Lightning Seeds**, hence its imminent re-release. Ian Brodie's melancholic voice and finely-honed writing skills make this a whimsical delight, whose chirpy but understated singalong style is likely to make the grade this autumn.

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Mariah wins in albums stand-off

CHART FOCUS

SALES

After a closely-fought battle, Simply Red's Fairground just manages to cling to its position at the top of the singles chart ahead of Pulp's double-sided smash Mis-Shapes/Sorted For Es And Uno, which drops emphatically at number two, their last hit, Common People. Even though Pulp failed to wrest the crown from Simply Red, they did outpace them early in the week, and must be fancied to take the title next week.

The battle for the albums chart honours is between Sony stakeholders Michael Bolton and Mariah Carey ended in victory for Carey. Though not released until Thursday, her Daydream album stormed to the summit on the strength of three days' sales, leaving Bolton stranded. It's Mariah's second straight number one album. Poor Michael has had more platinum albums than anyone else in the Nineties (five of 'em) but is still waiting for his first number one.

Whether Bolton or Carey had claimed the album chart title this week, it's all money in the bank, and lots of it, for Walter Afanador. The man of whom many of our readers with enquire "who" produced seven tracks on each album. He also co-authored one song on Bolton's album and six on Carey's.

Artist-owned record labels are usually no more than ill-advised exercises in vanity – but not Madonna's Maverick.

Not only has her own Bedtime Stories sold 3m copies state-side, another Maverick album, Candeborn's self-titled debut, has sold nearly 4m. This week, Maverick's latest star Alanis Morissette wins the race to the top, moving to the summit with her debut album Jagged Little Pill, which has sold over two and a half million copies in four months. It is also this week's highest climber in the UK albums chart.

In the UK, the Michael Bolton/Mariah Carey stand-off overshadowed the week's other major new album, The Gold Experience by Prince, which debuted at number four. Last time out, Prince debuted at number one with Come, but that album sold fewer copies in its successful first week than The Gold Experience managed last week. Excluding a trio of greatest hits packages, Prince has had four top five albums in the Nineties. Even more impressively, in an album chart career that spans a mere 11 years, he's delivered 16 hit albums of his own, as well as providing input on several others. He's nothing if not prolific.

Alan Jones

SINGLES UPDATE



ALBUMS UPDATE



AIRPLAY

For the fourth week in a row, the same two East West releases hold down the top two places in the airplay chart. At number two is The Rembrandts' introductory hit I'll Be There For You, and at number one – for the fifth straight week – is Simply Red's Fairground, which remains far and away the most played disc, though its tally of audience impressions is only slightly better than the Rembrandts'.

Support for Fairground remains solid, even though programmers have already been serviced with a whole album's worth of new Simply Red material in the form of Life.

It's early days yet, but radio programmers have opted to give a broadly similar amount of plays to several tracks from the album, with So Many People taking a slender lead from Remembering The First Time, Never Newer Love and You Made Me Believe. Even at this stage, they are playing more different tracks more often than they did with either the new Blur or Oasis albums.

No album has had such play in depth since Michael Jackson's HIStory – Past, Present & Future Book 1. Having said that, Simply Red's 1991 hit Stars is still attracting more airplay than any Life excerpts and continues to bubble on the cusp of the Top 100.

Programmers got plenty of Elton John to choose from last week, being simultaneously serviced with Randy Newman's Faust (on which Elton guests singing Little Island), the Leonard Cohen tribute album Tower Of Song (Elton reprises 'My Year Man) and his upcoming single Blessed. The first two picked up a modicum of play, but Blessed scored a good first week tally of more than a hundred plays, and is poised to enter the Top 50 next week. Elton is a perennial radio favourite, and each of his last three singles has been far more successful on the airwaves than at retail.

Another old-timer, Cher, is back on the airwaves with Walking In Memphis. The introductory single from her upcoming WEA album is indeed the Marc Cohn song as the fact it was a number 22 hit for Cohn a mere four years ago hasn't stopped it from getting widespread acceptance, and it should burst into the Top 50 next week. Cher's version is very similar to Cohn's, at least in the regular mix, though a remix package putting Cher in the hands of Shut Up & Dance is different, both to the original and to the vinyl anarchists' own Raving, 'M Raving, which violated Cohn's copyright and was notoriously deleted after climbing to number two in the chart.

Alan Jones

SALES AWARDS

- Platinum: Eric Clapton: Unplugged (3x); Take That: Everything Changes (4x)
- Gold: Michael Bolton: Greatest Hits 1; Various: Warning! Dance Room 2
- Silver: Mary Chapin Carpenter: Stones In The Road; Mary Chapin Carpenter: Come On Come On; Echoberry: Everyone's Got One; Goldie: 1 Impeccable; KD Lang: All You Can Get; Red Hot Chili Peppers: One Hot Minute; Shave Temple Pilots: Purple; Various: This Is Cult Fiction; Various: A Retrospective Of House '91-'95 Vol 1; Various: Acoustic Rock; Hoodie & The Bawlfish: Cracked Rear View; Pulp: Sorted For Es And Whizz (Smokie): Smokie Featuring Roy Chubby Brown: Who The F--- Is Alice! (single); Benji: The Sunshine After The Rain (single)

PLATINUM ADDS

- Radio 1 FM: w/c 22.09.95: A List: Everything But The Girl - Missing (Todd) /any Club Mix; Meat Loaf - I'd Lie For You; B List: Alanis Morissette - Head In My Pocket; Jimmy Nail - Big River; Lightning Seeds - Lucky You; C List: Derman - Dead New Day; Del Amby - Tell Her; Jimmy Somerville - By Your Side; The Shamen - Transmancia; Scull II Soul - I Care; Whipping Boy - We Don't Need Anymore Love.
- Capital FM: w/c 29.09.95: B List: Lightning Seeds - Lucky You; Meat Loaf - I'd Lie For You; Robert Palmer - Respect Yourself; Jimmy Somerville - By Your Side; Suggs - Camden Town; C List: Ace Of Base - Lucky Love; Diana King - Ash Nobody Wild Colour - Dreams.
- Virgin: C List: Jill Sobule - I Kissed A Girl; Jimmy Somerville - By Your Side.
- MTV Europe: w/c 03.10.95: Green Day - Geek Stink Breath; Clawfinger - Tomorrow; Coolio - Gangsta's Paradise; Soul Asylum - Jack Up Anymore; Scars On Spines - Yeh-Nah-Nah; Heros Of Silence - Icaria Sunrise; Ace Of Base - Lucky Love; Meat Loaf - I'd Lie For You.

THIS WEEK'S HITS

Singles

- NUMBER ONE: Fairground Simply Red – East West
- HIGHEST NEW ENTRY: Mis-Shapes/Sorted For Es And Uno Pulp – Island
- HIGHEST CLIMBER: Something For The Pain Bon Jovi – Mercury
- NUMBER ONE R&B SINGLE: Boombastic Shaggy – Virgin
- NUMBER ONE DANCE SINGLE: Deeper Escrima – Hoj Choons

Albums

- NUMBER ONE/HIGHEST NEW ENTRY: Daydream Mariah Carey – Columbia
- HIGHEST CLIMBER: Jagged Little Pill Alanis Morissette – Maverick/Sire
- NUMBER ONE COMPILATION: Heartbeat – Forever Yours – Columbia SonyTV

Airplay

- NUMBER ONE SINGLE: Fairground Simply Red – East West
- BIGGEST GROWER: Something For The Pain Bon Jovi – Mercury
- MOST ADDED: I'd Lie For You... Meat Loaf – Virgin

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7 OCTOBER 1995

TITLES A-Z

Rank	Label	Title (Artist)	Producer/Publisher (Writer)	Label/Cat/Cass (Dist. Ref.)	7/12
1	NEW	FAIRGROUND	East West EW 01/00/VEW 001C (W)	Island CDX 6303 6303 (F)	7/12
2	NEW	MIS-SHAPED/SORTED FOR ES & WIZZ	Virgin VSCOT 153K/VC 103B (E)	Island CDX 6303 6303 (F)	7/12
3	NEW	BOMBASTIC	Shirley (EastWest) Greenleaf/WBC (Burt) Kingsford (P)	Island CDX 6303 6303 (F)	7/12
4	NEW	YOU ARE NOT ALONE	Michael Jackson (A&M) Zomba (A&M)	Island CDX 6303 6303 (F)	7/12
5	NEW	WHO THE F**K IS ALICE?	Now! CDWAG/ASPCAG 215 (TRC/BMG)	Island CDX 6303 6303 (F)	7/12
6	NEW	FANTASY	Marcus Gray (Hall) Island/Sony/WC (Cere) Franz/Weymouth (Verve/Stanley)	Island CDX 6303 6303 (F)	7/12
7	NEW	SOMEWHERE SOMEHOW	Precious Precision JAWCD 06/WMAC 26 (F)	Island CDX 6303 6303 (F)	7/12
8	NEW	STAYIN' ALIVE	All Around The World CDG18 131/CDAGC 131 (TRC/BMG)	Island CDX 6303 6303 (F)	7/12
9	NEW	THROW YOUR SET IN THE AIR	Mercury JONCK 181/WMAC 26 (F)	Island CDX 6303 6303 (F)	7/12
10	NEW	I'LL BE THERE FOR YOU	East West A 4392CD/4 439C (W)	Island CDX 6303 6303 (F)	7/12
11	NEW	LIGHT OF MY LIFE	1st Avenue/EMI CDEMS 391/CTCM 397 (E)	Island CDX 6303 6303 (F)	7/12
12	NEW	SHORT SHOTS	Multiply CXMULTI 7/CAMULTY 7 (TRC/BMG)	Island CDX 6303 6303 (F)	7/12
13	NEW	WHAT DO I DO NOW	Excel SP003 0302/SP003 0302 (W)	Island CDX 6303 6303 (F)	7/12
14	NEW	THROW YOUR SET IN THE AIR	Mercury JONCK 181/WMAC 26 (F)	Island CDX 6303 6303 (F)	7/12
15	NEW	GEEK STUFF	Mercury JONCK 181/WMAC 26 (F)	Island CDX 6303 6303 (F)	7/12
16	NEW	LA LA LA HEY HEY	Stip/Earna/WBA Y2 974C/Y2 974C (W)	Island CDX 6303 6303 (F)	7/12
17	NEW	THE SUNSHINE AFTER THE RAIN	3rd/Redemption TACD 221/TABX 221 (F)	Island CDX 6303 6303 (F)	7/12
18	NEW	WATERFALLS	Lafayette 74321/26812/74321/26814 (BMG)	Island CDX 6303 6303 (F)	7/12
19	NEW	CAN I TOUCH YOU... THERE?	Michael (Botta) RCA/Banana/Contra (Botta)	Island CDX 6303 6303 (F)	7/12
20	NEW	NEVER KNOW LOVE	Diya Adams (Berford) MCA/Variety (Berford/Adams/Wakefield)	Island CDX 6303 6303 (F)	7/12
21	NEW	ALRIGHT	Polydor 57982/279/57982A (F)	Island CDX 6303 6303 (F)	7/12
22	NEW	FROM THE BENCH AT BELVIDERE	Oration CRESD 210/CREDS 210 (W)	Island CDX 6303 6303 (F)	7/12
23	NEW	MARY JANE (ALL NIGHT LONG)	Uptown MISC10 280/MISC 208 (BMG)	Island CDX 6303 6303 (F)	7/12
24	NEW	COUNTRY HOUSE	Food/Farphone/CTD 0005 63/CTD 0005 63 (F)	Island CDX 6303 6303 (F)	7/12
25	NEW	DEEPER	Hood Choons TABCD 236/TABX 236 (F)	Island CDX 6303 6303 (F)	7/12
26	NEW	HIDEAWAY	Sip N'Side/Deconstruction 74321/31047/74321/31047 (BMG)	Island CDX 6303 6303 (F)	7/12
27	NEW	FEE FI FO FUM	VC Recordings VCRD 11/VC 11 (F)	Island CDX 6303 6303 (F)	7/12
28	NEW	TO MY AIMES ENCORE (TO LOVE ME AGAIN)	EMI 82/35269/82/35269A (EMI)	Island CDX 6303 6303 (F)	7/12
29	NEW	RAOUL AND THE KINGS OF SPAIN	Epic 62/35269/82/35269A (EMI)	Island CDX 6303 6303 (F)	7/12
30	NEW	LOVE EVICTION	Xplore BANG 200/BANG 200 (W)	Island CDX 6303 6303 (F)	7/12
31	NEW	BROKEN STONES	Go!Discs GDDDD 132/GDDDD 132 (F)	Island CDX 6303 6303 (F)	7/12
32	NEW	KISS SO GOOD	Columbia 66252/262/66252A (EMI)	Island CDX 6303 6303 (F)	7/12
33	NEW	ALICE (WHO THE X IS ALICE?)	Habana HABSCD 514/HABSCD 514 (F)	Island CDX 6303 6303 (F)	7/12
34	NEW	STARDUST	Laurie/Laural 61/ALUAC 61 (P)	Island CDX 6303 6303 (F)	7/12
35	NEW	CRY INDIA	Positive CDTW 43/CTW 43 (E)	Island CDX 6303 6303 (F)	7/12

Rank	Label	Title (Artist)	Producer/Publisher (Writer)	Label/Cat/Cass (Dist. Ref.)	7/12
36	NEW	STAY WITH ME	Mute LDMUTE 174/CMTUTE 174 (RTM/DISC)	Island CDX 6303 6303 (F)	7/12
37	NEW	HOLD THAT SUCKER DOWN	DeeJay OHECD 08/08/CKE 08 (F)	Island CDX 6303 6303 (F)	7/12
38	NEW	SICK & TIRED	Stockholm 5731/12/PCS 586 (F)	Island CDX 6303 6303 (F)	7/12
39	NEW	HISTORY	The Verve/Motown (The Verve) (EMI)	Island CDX 6303 6303 (F)	7/12
40	NEW	CLOSE TO YOU	Whispering Will (EMI)	Island CDX 6303 6303 (F)	7/12
41	NEW	ROLL WITH IT	Oasis (Linn) (Mersey) Creation/Sony (Gallagher)	Island CDX 6303 6303 (F)	7/12
42	NEW	ANYWHERE	Food/Farphone CPOD00 07/CPD00 07 (F)	Island CDX 6303 6303 (F)	7/12
43	NEW	EVEN THOUGH YOU BROKE MY HEART	EMI CDMS 391/CTCM 391 (E)	Island CDX 6303 6303 (F)	7/12
44	NEW	IT'S SUMMERTIME (LET IT GET INTO YOU)	John Jive/JVC 383/JVC 383 (BMG)	Island CDX 6303 6303 (F)	7/12
45	NEW	WAITING IN VAIN	RCA 74321/31632/74321/316114 (BMG)	Island CDX 6303 6303 (F)	7/12
46	NEW	ALL OVER YOU	Roadshow RAOX02 20/RAOX 20 (BMG)	Island CDX 6303 6303 (F)	7/12
47	NEW	ONLY HAPPY WHEN IT RAINS	Mushroom D 119C/D 119B (BMG/EMI)	Island CDX 6303 6303 (F)	7/12
48	NEW	I LUV U BABY (REMIX)	DuXal Recordings AGR 82/AGR 82 (F)	Island CDX 6303 6303 (F)	7/12
49	NEW	SCATMAN'S REMIX	RCA 74321/31632/74321/316354 (BMG)	Island CDX 6303 6303 (F)	7/12
50	NEW	PARTY UP THE WORLD	PJCMagnet MAG 103/CD/MAG 103Z (F)	Island CDX 6303 6303 (F)	7/12
51	NEW	THE SUN ALWAYS SHINES ON YOU	East West Y2 94C/Y2 94C (W)	Island CDX 6303 6303 (F)	7/12
52	NEW	CHURCH OF FREEDOM	Positive CDTW 391/CTW 391 (F)	Island CDX 6303 6303 (F)	7/12
53	NEW	LICK IT	20/Fearless/Roadie 1 (EMI)	Island CDX 6303 6303 (F)	7/12
54	NEW	TIME BOMB	EMI 82/35269/82/35269A (EMI)	Island CDX 6303 6303 (F)	7/12
55	NEW	PULL UP TO THE BUMPER	EMI 82/35269/82/35269A (EMI)	Island CDX 6303 6303 (F)	7/12
56	NEW	BORN ON THE 5TH OF NOVEMBER	Chrysalis CDUSM 119/CDUSM 119 (F)	Island CDX 6303 6303 (F)	7/12
57	NEW	TWILIGHTS	Fontana CTCD 31 (F)	Island CDX 6303 6303 (F)	7/12
58	NEW	WARM SUMMER DAZE	4th/Sway BMG 315/BRCA 315 (F)	Island CDX 6303 6303 (F)	7/12
59	NEW	DOWNTOWN VENUS	Street GEMSD 03/GEMSD 03 (F)	Island CDX 6303 6303 (F)	7/12
60	NEW	HARD AS A ROCK	Atlantic A 4386/CD 43 (F)	Island CDX 6303 6303 (F)	7/12
61	NEW	FALLING IN LOVE	Ariza 74321/30510/74321/30594 (BMG)	Island CDX 6303 6303 (F)	7/12
62	NEW	EYE HATE U	Warner Bros W 0315/CDW 0315 (W)	Island CDX 6303 6303 (F)	7/12
63	NEW	U GIRLS LOOK SO SEXY!	Blunted Vinyl/Island 130M 130M 13 (W)	Island CDX 6303 6303 (F)	7/12
64	NEW	FOREVER FALLING	Mute/Farphone/CTD 0005 63/CTD 0005 63 (F)	Island CDX 6303 6303 (F)	7/12
65	NEW	I FEEL LOVE	Manilla/EMI Mercury FESCD 11/FESCD 11 (F)	Island CDX 6303 6303 (F)	7/12
66	NEW	KISS FROM A ROSE/T I AM	ZTT ZANG/ROCK 43/ZANG 167 (W)	Island CDX 6303 6303 (F)	7/12
67	NEW	COLOURS OF THE AIR	Web Disney WD 7877/WD 7877 (F)	Island CDX 6303 6303 (F)	7/12
68	NEW	RED THREES	Bush/Deconstruction 74321/30632/74321/30632 (BMG)	Island CDX 6303 6303 (F)	7/12
69	NEW	ANYWHERE	Bolton CDRIIL 11/CARIL 11 (EMI)	Island CDX 6303 6303 (F)	7/12
70	NEW	FALLEN ANGEL	Radioactive RAXTD 10/RAXTD 10 (BMG)	Island CDX 6303 6303 (F)	7/12
71	NEW	SUGAR FREE	Sony S2 8624/8624/8624 (EMI)	Island CDX 6303 6303 (F)	7/12
72	NEW	THE WORLD	Epic 66238/552/66238A (EMI)	Island CDX 6303 6303 (F)	7/12
73	NEW	HAPPY JUST TO BE WITH YOU	1st Avenue/RCA 74321/30632/74321/30632 (BMG)	Island CDX 6303 6303 (F)	7/12

As used by Top of the Pops and Radio One

Stages Camden Town

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PERFECTO

MUSIC WEEK 7 OCTOBER 1995

AIRPLAY PROFILE



Rank	Title/Artist Label	LP	TW	No. of plays
1	ALRIGHT (C) (Polygram)	28	31	107
2	FAIRGROUND (Sony/Red East/West)	19	27	106
3	ANYWHERE (Sony/Red)	16	25	93
4	BROKEN STONES (Mercury/Red)	22	24	84
5	MARY JANE (All Night Long) (Mercury/Red)	14	24	84
6	BOOMBASTIC (Mercury/Red)	23	23	82
7	I'LL BE THERE FOR YOU (Mercury/Red)	22	22	82
8	SOMETHING FOR THE PAIN (Mercury/Red)	22	22	82
9	SUNSHINE AFTER THE RAIN (Mercury/Red)	22	22	82
10	SOMEWHERE SOMEHOW (Mercury/Red)	19	21	81
11	STAYING ALIVE (Mercury/Red)	23	21	81
12	STARBUCK (Mercury/Red)	23	21	81
13	FANTASY (Mercury/Red)	19	20	80
14	STARDUST (Mercury/Red)	18	20	80
15	DREAMS (Mercury/Red)	18	20	80
16	WHAT DO I DO NOW? (Mercury/Red)	18	20	80
17	LOVE RENDEZVOUS (Mercury/Red)	23	19	79
18	RUNAWAY (Mercury/Red)	21	19	79
19	FROM THE BENCH AT BELVIDERE (Mercury/Red)	18	19	79
20	STAY WITH ME (Mercury/Red)	20	19	79
21	PULL UP TO THE BUMPER (Mercury/Red)	18	19	79
22	SORTED FOR E'S & WHIZZ (Mercury/Red)	18	19	79
23	DOWNTOWN VENUS (Mercury/Red)	16	19	79
24	EVEN THOUGH YOU BROKE MY HEART (Mercury/Red)	5	19	79
25	RAGUL AND THE KINGS OF SPAIN (Mercury/Red)	18	15	78
26	LA LA LA HET WET (Mercury/Red)	19	15	78
27	EYE HATE U (Mercury/Red)	15	14	77
28	CAMDEN TOWN (Mercury/Red)	15	14	77
29	HIDEAWAY (Mercury/Red)	15	14	77
30	POWER OF A WOMAN (Mercury/Red)	4	14	77
31	ONLY HAPPY WHEN IT RAINS (Mercury/Red)	0	14	77



Rank	Title/Artist Label	LP	TW	No. of plays
1	FAIRGROUND (Sony/Red East/West)	30	33	133
2	SOMETHING FOR THE PAIN (Mercury/Red)	26	31	126
3	COUNTRY HOUSE (Mercury/Red)	32	31	126
4	74-75 (Mercury/Red)	31	26	117
5	ROLL WITH IT (Mercury/Red)	23	25	116
6	LUCKY YOU (Mercury/Red)	22	23	116
7	SEARCH FOR THE HERO (Mercury/Red)	22	23	116
8	THE WORLD (Mercury/Red)	21	23	116
9	DOWNTOWN VENUS (Mercury/Red)	19	22	115
10	LIKE LOVERS DO (Mercury/Red)	24	22	115
11	ROLL TO ME (Mercury/Red)	20	22	115
12	SORTED FOR E'S & WHIZZ (Mercury/Red)	20	22	115
13	WAITING IN VAIN (Mercury/Red)	22	21	114
14	IN THE GROOVE AGAIN (Mercury/Red)	22	21	114
15	WHEN LOVE & HATE COLLIDE (Mercury/Red)	20	21	114
16	RAGUL AND THE KINGS OF SPAIN (Mercury/Red)	18	21	114
17	EYE HATE U (Mercury/Red)	15	20	114
18	GREAT THINGS (Mercury/Red)	21	20	114
19	SAME THING IN REVERSE (Mercury/Red)	10	19	114
20	OCEAN DRIVE (Mercury/Red)	26	18	114
21	HOPE (Mercury/Red)	27	18	114
22	LET YOUR YEAR BE (Mercury/Red)	22	13	114
23	LET LIE FOR YOU (Mercury/Red)	0	13	114
24	HELP - COME TOGETHER (Mercury/Red)	22	13	114
25	ANOTHER CUP OF COFFEE (Mercury/Red)	8	11	114
26	TIME GOES BY (Mercury/Red)	27	10	114
27	ALRIGHT (Mercury/Red)	0	9	114
28	CAMDEN TOWN (Mercury/Red)	0	9	114
29	BY YOUR SIDE (Mercury/Red)	0	9	114

Rank	Title/Artist Label	LP	TW	No. of plays
1	WATERFALLS (Mercury/Red)	59	72	231
2	I'LL BE THERE FOR YOU (Mercury/Red)	59	66	215
3	FANTASY (Mercury/Red)	48	52	160
4	FAIRGROUND (Mercury/Red)	40	49	160
5	COUNTRY HOUSE (Mercury/Red)	40	41	160
6	LOVE RENDEZVOUS (Mercury/Red)	7	40	160
7	I NEED YOUR LOVING (Mercury/Red)	34	40	160
8	3 IS FAMILY (Mercury/Red)	33	39	160
9	FANTASY (Mercury/Red)	40	39	160
10	ROLL WITH IT (Mercury/Red)	38	38	160
11	I FEEL LOVE (Mercury/Red)	37	37	160
12	TU M'AIMES ENCORE TO LOVE ME AGAIN (Mercury/Red)	35	37	160
13	A GIRL LIKE YOU (Mercury/Red)	29	37	160
14	HAPPY JUST TO BE WITH YOU (Mercury/Red)	45	37	160
15	ROLL TO ME (Mercury/Red)	37	36	160
16	HEAVEN HELP MY HEART (Mercury/Red)	23	30	160
17	RUNAWAY (Mercury/Red)	5	29	160
18	ANOTHER NIGHT (Mercury/Red)	33	27	160
19	CAN I TOUCH YOU... THERE (Mercury/Red)	41	26	160
20	7 SECONDS (Mercury/Red)	0	25	160
21	SOMETHING FOR THE PAIN (Mercury/Red)	22	24	160
22	YOU ARE NOT ALONE (Mercury/Red)	0	23	160
23	SOMEWHERE SOMEHOW (Mercury/Red)	24	23	160
24	DREAMER (Mercury/Red)	48	21	160
25	WAITING IN VAIN (Mercury/Red)	25	19	160
26	PARTY UP TO THE WORLD (Mercury/Red)	24	16	160
27	SHOOT ME WITH YOUR LOVE (Mercury/Red)	8	14	160
28	TURN ON TUNE IN, COP OUT (Mercury/Red)	8	14	160
29	DON'T GIVE ME YOUR LIFE (Mercury/Red)	6	13	160



Rank	Title/Artist Label	LP	TW	No. of plays
1	FAIRGROUND (Mercury/Red)	51	50	201
2	I'LL BE THERE FOR YOU (Mercury/Red)	46	49	195
3	FAIRGROUND (Mercury/Red)	38	39	195
4	FAIRGROUND (Mercury/Red)	38	38	195
5	RUNAWAY (Mercury/Red)	40	36	195
6	CAN I TOUCH YOU... THERE (Mercury/Red)	40	36	195
7	SOMETHING FOR THE PAIN (Mercury/Red)	19	36	195
8	WATERFALLS (Mercury/Red)	33	33	195
9	SHY GUY (Mercury/Red)	34	33	195
10	TWO CAN PLAY THAT GAME (Mercury/Red)	30	32	195
11	HOLD ME, TALK TO ME, KISS ME, KILL ME (Mercury/Red)	30	32	195
12	WALKING IN MEMPHIS (Mercury/Red)	1	29	195
13	SOMEWHERE SOMEHOW (Mercury/Red)	28	28	195
14	POWER OF A WOMAN (Mercury/Red)	20	27	195
15	KISS FROM A ROSE (Mercury/Red)	22	26	195
16	WAITING IN VAIN (Mercury/Red)	28	25	195
17	HOUSE OF LOVE (Mercury/Red)	18	24	195
18	TU M'AIMES ENCORE TO LOVE ME AGAIN (Mercury/Red)	31	22	195
19	BACK FOR GOOD (Mercury/Red)	21	22	195
20	LOVE RENDEZVOUS (Mercury/Red)	17	29	195
21	SEARCH FOR THE HERO (Mercury/Red)	17	19	195
22	74-75 (Mercury/Red)	12	15	195
23	BLESSED (Mercury/Red)	2	12	195
24	OVER MY SHOULDERS (Mercury/Red)	6	11	195
25	MARY JANE (All Night Long) (Mercury/Red)	7	10	195
26	LUCKY YOU (Mercury/Red)	0	10	195
27	BROKEN STONES (Mercury/Red)	14	9	195
28	STAYING ALIVE (Mercury/Red)	8	19	195
29	TELL HER THIS (Mercury/Red)	2	9	195

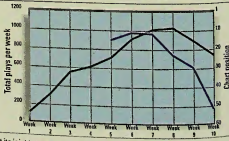
All data by page 60 in Monitor. Station profile charts rank lists by total number of plays per station from 00 on Sunday 24 September 1995 until 24 00 on Saturday 20 September 1995.

AIRPLAY FOCUS

LINCS FM
For a relatively young station, Lincs FM is something of a throwback to a former age of commercial radio. Within its 40 stations in direct competition, the Lincs-based station takes on the joint role of oldies and new music broadcaster. And as listening figures have risen consistently since it came on the air in March 1992, the combination of 30 years of oldies and current "quality" music is obviously appealing to the 15 to 45-year target audience. Least Rajat figures on the station 227,000 listeners, a 36% reach and 26% share of the market in its £86,000 transmission area. Programme manager Eddie Shaw, says "It's one of those radio stations which you might describe as one of the original BLP stations." Shaw, with the station since its start, compiles the new playlist after listening to every release arriving at the station. "Generally, we tend to avoid teen dance pop music and went towards the core artist format, but that's not to say we only play safe music. In recent weeks, we've played artists like Blur, Supergrass and Edwyn Collins," he says. The station also has a weekly country music show and its own chart compiled from local record shops and station airplay. **Paul Williams**

Rank	Title/Artist Label	Plays
1	Can I Touch You... There? (Mercury/Red)	21
2	Runaway (Mercury/Red)	20
3	You Are Not Alone (Mercury/Red)	19
4	Country House (Mercury/Red)	19
5	Fairground (Mercury/Red)	18
6	Stay With Me (Mercury/Red)	18
7	Tu Me Aimes Encore (Mercury/Red)	17
8	Waterfalls (Mercury/Red)	17
9	Fantasy (Mercury/Red)	17
10	Wish I Think Of You (Mercury/Red)	17
11	Keaty Thorns (Mercury/Red)	17

Michelle Gayle's record sales, though strong, have yet to match the highly impressive airplay profile. Her fifth hit, *Happy Just To Be With You*, was a perfect example; picking up widespread radio support a month before its release, it continued getting more plays even as it made a steady descent of the sales chart. Capital FM was its first fan, spinning the single 25 times four weeks ahead of its chart debut. Clyde, Piccadilly and Hampshire's Power FM were also strong early supporters. In the week it entered the sales chart as number 15, most of the top 10 stations were giving the track good or excellent airplay. Radio One made



it its joint top two the week after it peaked at number 11 in the sales chart and Clyde placed it as number one for several further weeks. Atlantic quickly abandoned the song but, with so much support elsewhere, it remained in the airplay Top 10 throughout its Top 40 sales chart life, peaking at 1,045 plays a fortnight before dropping out of the Top 40. **Paul Williams**

TOP 50 AIRPLAY HITS

7 OCTOBER 1995

MEDIA MONITOR

This Week	Last 2 weeks	Title Artist Label	Radio 1 FM											Total no. of plays	Total audience % +/-		
			Los Angeles	San Francisco	Atlanta 252	RM/BB	Capital	City	Clyde	Heart FM	Innova	Metrom	Precisely			Virgin Radio	
1	1	FAIRGROUND Simple Red (East West)	A	27	42	49	50	42	45	30	38	29	42	33	1675	76.18	1.4
2	2	I'LL BE THERE FOR YOU The Rembrandts (East West)	B	22	69	36	39	40	42	1	7	30	36	31	1361	70.55	3.3
3	4	FANTASY Mariah Carey (Columbia)	A	21	39	44	51	42	44	17	34	32	35	0	1349	58.22	1.1
4	11	SOMETHING FOR THE PAIN Ben Jovi (Mercury)	A	22	25	28	36	18	31	0	8	7	20	31	744	48.73	53.1
5	10	SOMEWHERE SOMEHOW Wet Wet Wet (Precious Organisation)	A	21	23	32	38	38	25	36	37	22	26	1	1066	47.33	38.4
6	3	YOU ARE NOT ALONE Michael Jackson (A&M)	B	9	24	46	49	18	15	31	38	31	45	0	1343	44.82	-24.9
7	5	RUNAWAY Janet Jackson (A&M)	A	19	30	37	37	24	29	1	37	28	2	0	1037	43.93	-3.5
8	8	CAN I TOUCH YOU...THERE Michael Bolton (Columbia)	1	27	27	36	2	29	3	37	30	1	1	1	1043	34.53	-12.9
9	7	WATERFALLS TLC (Arista/LaFace)	10	72	13	33	9	29	0	1	4	9	0	670	34.37	-15.0	
10	6	COUNTRY HOUSE Blur (Food)	2	52	4	7	31	21	0	1	12	18	31	532	29.55	-35.4	
11	12	74-75 The Corvets (VTV)	0	72	1	15	41	26	5	14	0	33	26	714	29.32	0.4	
12	28	WAITING IN VAIN Annie Lennox (RCA)	B	10	21	27	25	1	16	20	26	12	9	21	652	28.27	7.6
13	15	A GIRL LIKE YOU Edwyn Collins (Catalpa)	4	37	25	38	9	6	0	7	0	2	7	484	26.15	8.8	
14	25	ALRIGHT East (Polygram)	A	31	0	1	18	4	0	1	1	6	9	163	26.63	28.9	
15	27	EYE HATE U Jennifer Warner (Bop)	15	10	3	4	26	14	24	6	9	1	20	529	25.30	42.4	
16	29	LOVE RENDEZVOUS M People (Deconstruction)	A	20	0	18	20	0	31	33	5	10	24	0	425	24.89	44.7
17	24	SUNSHINE AFTER THE RAIN Barri O'Bea/Wireframe	B	22	0	7	7	29	1	0	1	8	7	0	434	24.17	13.8
18	19	STAYING ALIVE M-Trance (AAWV)	B	21	0	6	9	27	10	1	0	2	1	0	300	23.14	-15.0
19	53	MARY JANE (ALL NIGHT LONG) Mary J. Blige (MCA/Upfront)	A	24	0	7	10	33	1	0	1	3	1	0	248	22.72	108.9
20	38	BROMBASTIC Shaggy (Virgin)	A	23	2	11	7	5	6	0	1	4	1	0	264	22.58	-7.1
21	32	Broken Stones Fast Walker (Go Discs)	A	24	0	1	10	1	9	0	1	1	8	24	234	22.27	14.0
22	14	TU M'AIMES ENCORE (TO LOVE ME AGAIN) Céline Dion (Epic)	1	37	23	22	18	23	17	35	11	2	0	515	21.98	-27.5	
23	23	KISS FROM A ROSE Seal (ZTT)	2	13	29	26	39	25	5	37	4	1	4	639	21.73	-11.5	
24	82	POWER OF A WOMAN Eternal (EMI)	B	14	0	18	27	19	12	0	15	2	0	264	19.53	85.0	
25	41	THAT LOOK IN YOUR EYE Jamiroquai (Kulfi)	1	66	13	8	5	1	0	12	10	0	343	18.25	5.4		
26	18	ROLL TO ME Del Amitri (A&M)	3	37	7	6	9	23	5	7	1	1	22	337	17.97	-35.0	
27	22	ROLL WITH IT Oasis (Capitol)	1	39	1	6	2	10	0	1	1	25	216	17.64	-33.9		
28	7	HAPPY JUST TO BE WITH YOU Michelle Gayle (RCA)	0	37	1	4	1	33	0	1	5	24	0	488	16.63	-82.0	
29	48	STAY WITH ME Enigma (MCA)	A	18	0	1	1	22	10	0	1	0	1	207	16.16	-2.8	
30	154	ANYWHERE Outkast (A&M)	A	25	0	0	14	0	0	0	0	0	1	81	16.15	53.6	
31	29	SHY GUY Dina Gold (Mercury)	0	0	34	33	3	11	0	1	6	1	0	590	15.52	-9.0	
32	28	LUCKY YOU Lightning Seeds (Epic)	B	4	0	5	10	19	12	0	0	15	23	304	15.30	170.8	
33	58	DOWNTOWN VENUS PM Dawn (Island)	A	18	0	0	0	0	0	0	5	22	76	15.27	24.9		
34	15	STARDUST Maroon 5 (Laurel)	A	20	0	1	1	2	2	0	1	1	7	0	79	14.84	45.7
35	53	SORTED FOR E'S & WIZPs Phil Szeinel	A	18	0	0	0	1	0	0	0	0	22	69	14.62	26.5	
36	77	LA LA LA HEY HEY Sublime Brothers (Island)	B	15	0	6	6	4	2	0	1	1	1	0	136	15.56	-6.8
37	24	ALRIGHT Supergrass (Parlophone)	3	41	1	2	7	6	1	0	1	2	287	14.21	-12.5		
38	42	TWO CAN PLAY THAT GAME Bobby Brown (MCA)	1	13	5	30	6	7	0	7	3	9	0	291	14.06	8.9	
39	65	WHEN LOVE & HATE COLLIDE Del Lppard (Mercury)	B	13	0	7	6	3	9	34	0	0	21	236	13.97	45.8	
40	38	HIDEAWAY Deacy (Deconstruction)	B	14	0	5	6	27	2	1	0	2	0	244	13.75	-19.2	
41	93	RAUL AND THE KINGS OF SPAIN Tears For Fears (Epic)	B	16	0	0	0	5	9	0	0	3	21	146	13.61	33.8	
42	118	FROM THE BENCH AT BELVIDERE Bae Badley (Creation)	B	19	0	0	0	19	1	0	0	10	0	136	13.31	12.1	
43	86	HOUSE OF LOVE Any Grant With Vince Gill (A&M)	C	6	0	16	24	4	8	15	8	0	0	311	13.31	32.0	
44	47	HOLD ME, THRILL ME, KISS ME, KILL ME J2 (Island/Atlantic)	2	5	5	29	0	28	0	0	0	0	0	232	12.84	2.8	
45	138	PULL UP TO THE BUMPER Rava (Epic)	A	18	0	0	0	1	0	0	0	0	0	55	12.83	60.7	
46	28	SEARCH FOR THE HERO M People (Deconstruction)	0	8	2	19	6	1	4	12	0	1	23	320	12.79	-12.3	
47	116	CAMDEN TOWN Suggs (WEA)	B	14	0	3	8	0	2	0	0	1	5	96	12.63	206.1	
48	79	DREAMS Wild Colour (Perfect)	A	20	0	0	2	0	1	0	0	0	0	72	12.52	94.8	
49	27	COLOURS OF THE WIND Vanessa Williams (Walt Disney Records)	0	0	1	2	10	6	26	1	29	7	0	338	12.41	2.6	
50	13	PARTY UP THE WORLD Dinosaur (Mercury)	1	19	1	1	27	10	1	0	1	12	27	0	356	12.19	-94.6

© Media Monitor. Compiled from data gathered from 10.00 on Sunday 24 September 1995 until 24.00 on Saturday 30 September 1995. Stations ranked by audience figures based on latest half-hour Rajar data.

TOP 10 SLOWERS

Pos	Title Artist Label	total plays	increase in number of plays
1	SOMETHING FOR THE PAIN Ben Jovi (Mercury)	744	260
2	SOMEWHERE SOMEHOW Wet Wet Wet (Precious Organisation)	1066	242
3	LOVE RENDEZVOUS M People (Deconstruction)	425	220
4	LUCKY YOU Lightning Seeds (Epic)	304	187
5	WALKING IN MEMPHIS Cher (WEA)	187	172
6	RUNAWAY Janet Jackson (A&M)	1037	150
7	I'D LIE FOR YOU (AND THAT'S THE TRUTH) Meat Loaf (Virgin)	148	148
8	SUNSHINE AFTER THE RAIN Barri O'Bea/Wireframe	434	133
9	MARY JANE (ALL NIGHT LONG) Mary J. Blige (MCA/Upfront)	248	128
10	WAITING IN VAIN Annie Lennox (RCA)	652	118

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

TOP 10 MOST ADDED

Pos	Title Artist Label	total plays	stations + plays	add weeks
1	I'D LIE FOR YOU (AND THAT'S THE TRUTH) Meat Loaf (Virgin)	28	18	18
2	WALKING IN MEMPHIS Cher (WEA)	23	14	9
3	LOVE RENDEZVOUS M People (Deconstruction)	32	28	6
4	HOUSE OF LOVE Any Grant With Vince Gill (A&M)	29	24	5
5	LIGHT OF MY LIFE Louise (EMI)	38	22	5
6	CAMDEN TOWN Suggs (WEA)	20	9	5
7	LUCKY YOU Lightning Seeds (Epic)	33	27	4
8	U KRAZY KATS PJ and Duncan (Telstar)	12	4	4
9	SOMETHING FOR THE PAIN Ben Jovi (Mercury)	45	39	3
10	I CARE Soul II Soul (Virgin)	11	4	3

© Media Monitor. Chart shows tracks boasting greatest number of station adds (not defined as four or more plays).

AIRPLAY

Media Monitor monitors data stations 24 hours a day, seven days a week. Airplay 252, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50.

7 OCTOBER 1995

THE OFFICIAL CHARTS - 7 OCT

music week
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SINGLES

1 FAIRGROUND

	East West
1	Island
2	Virgin
3	Epic
4	NOW
5	Columbia
6	Precious Organisation
7	Mercury
8	All Around The World
9	EMI
10	East West
11	East West
12	1st Avenue/EMI
13	Multiple
14	Indolent
15	Ruffhouse/Columbia
16	Reprise
17	Ship/Eternal/WEA
18	A&M
19	3 Beat/Firestorm
20	Laface
21	Columbia
22	Fontana
23	Polydor

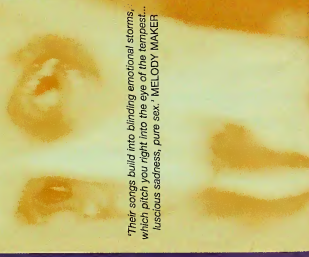
ALBUMS

1 DAYDREAM

	Columbia
2	Columbia
3	Food/Parlophone
4	Warner Bros
5	Go! Discs
6	East West
7	Epic
8	RCA
9	LaFace/Arista
10	Pure Music
11	Epic
12	Precious Organisation
13	Faive/Rhythm King
14	Warner Bros
15	Creation
16	Go Beat
17	ZTT
18	Polydor
19	FXU/Magnet
20	China
21	Epic
22	EMI
23	Mercury

whipping boy

We don't need nobody else



"Their songs build into blinding emotional storms, which pitch you right into the eye of the tempest... luscious sadness, pure sex." MELODY MAKER



7 10 95

snap duo return with new label

Luca Anzillotti and Michael Munzig, producers of Snap and the original creators of Logic Records, are launching a new Europe-wide label Eye Of The Storm this month.

The label's first release will be a remix of 16 Bit's "Where Are You," the same track with which the duo launched Logic in 1986.

Eye Of The Storm will be based in Frankfurt, Germany and run by Konrad Von Lohnmeyer, a former label manager at Logic. Its releases

will be distributed by WEA throughout Europe.

In 1983, Anzillotti and Munzig sold their shares in Logic Records — which has enjoyed worldwide success with Snap and Dr Alban — to BMG.

"We sold our stake because it was just getting out of control. We had 30 employees and offices in London and New York. We just couldn't find the time with our studio work and then having meetings with lawyers. We got fed up and wanted to go back to the idea

of being creative, being in the studio and writing songs," says Anzillotti.

Their reasons for starting Eye Of The Storm are the same as those which prompted them to start Logic a decade ago.

"We did this remix of 16 Bit, took it to Logic and they jumped on it. I thought it wouldn't be a problem to get our tracks out and, as we knew we definitely wanted to do a 16 Bit album, we decided to start our own label," says Anzillotti.

The label will release a

variety of pop and underground material, with one possible future release being a collaboration between Anzillotti & Munzig and original German pioneer Klaus Schulz.

But Anzillotti hasn't set any specific goals for Eye Of The Storm. "Success for us has never been the issue. It always been about having fun," he says. "That was our number one goal and, throughout our career, success has always happened as a by-product of that."

inside

- 2 New Dorado label delivers diversity
- 3 ZTT showcases youthful talent
- 5 The top tracks of techno DJ Dave Clarke

club chart:

1 IT'S ON YOU
Eurogroove

cool cuts:

1 FAIRGROUND
Simply Red



An unexpected visit from US R&B giants Jodeci came as a fitting finale to EMI's 'Fly, Fresh 'n' Phat' showcase last week. The evening at London's Hanover Grand was the culmination of A&R manager Eloyne Smith's year-long quest to unearth new UK talent. The showcase featured the best of those artists who had responded to Smith's campaign to discover new acts. "I didn't invite Jodeci on stage, so I was honoured that they felt the vibe was good enough that they wanted to get up there," says Smith. "Everyone loved it, when I got into work the answerphone was full. What was really great was that a lot of the groups had never been on stage and they really came through." Tracks from all the featured groups will appear on an EMI compilation album 'Fly, Fresh 'n' Phat', which will be released on October 16.

MCA creates imprint to discover dance talent

MCA is to launch a dance-orientated development label, Sound Proof Recordings.

The new label will be run as an in-house operation by MCA A&R manager Anton Partridge and promotions manager Matt Day, who will be label coordinator, but it will be distributed independently by specialist dance distributors Aristo and Mo's.

"The whole idea of the label will be development," says Partridge. "With MCA, things have to be instantly commercial, but we'll be signing things ridiculously cheaply and all we'll have to do is recoup. It'll be a way of bringing in people like engineers and producers and giving them a chance to do things and develop a style. It'll be a breeding ground for new talent."

In contrast to MCA's legendary double pack mail-outs, Sound Proof recordings will just be sold through specialist shops without remixes. "There'll be no mixes because the records will be about the artists and establishing their identity," says Partridge.

Although the label will be run on a strict budget, there's nothing cheap about the release roster scheduled so far. The first track will be Crispin J Glover's 'Denary Falls' ('Denary Falls', followed by a Junior Vasquez collaboration with Belgium gospel singer Vanessa Mitchell for a single entitled 'Recap (What You Sow)'. Other future releases include a Marshall Jefferson EP, a Mombassa single and a Victor Simonelli mix compilation.



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the album 24 carat - Todd Terry mixes house classics from ore music



7" CD MIC
02/10/95

- 17 25 FROM THE MICHICAN BY REMINDER: The Boss Reddies
- 19 26 COUP
- 27 DEEP
- 25 28 HIDE
- 23 29 FEEF
- 22 30 TU M
- 31 RAOT
- 32 LOVE
- 20 33 BROK
- 34 FEEL
- 27 35 ALICI
- 16 36 STAR
- 28 37 CRY I
- 21 38 STAY
- 26 39 HOLD
- 34 40 SICK

Bullseye titles

todd

ore



Club:
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Capacity/PA special features:
1,500/20k/Romanesque decor, podiums, live bongo and sax players.

Door policy:
"You've got to be quite classy, we don't allow stonkers," - Dave Marden.

Music policy:
Uplifting house/garage.

DJs:
Seb Fontaine, CJ Mockintosh, Jon Da Silva, Alistair Whitehead, Dave Marden, Ben Crocker.

Spinning:
Les Claudettes 'Alexandrie Alexandra', DJ Lace 'Illegal Funk EP', Tone Loc 'Wild Thing', Chemical Brothers 'Life Is Sweet' (mixes), Travis Nelson 'Soundtrack'.

DJ's view:
"The image of this club has really turned around. It's a fantastic place to play," - Ben Crocker.

Industry view:
"The Academy is a top venue. The DJ line up is a testament to that," - Alex Sanders, SBM.

Ticker price:
\$5 ticket, \$7 on the door.

new^s Dorado offshoot delivers diversity

Leading acid jazz label label Dorado is to launch a new imprint called Filler for one-off club-oriented releases.

The label will be run by Dorado's in-house producer Charlie Lenton and press officer Ross Allen, who says, "Because the Dorado release schedule is always usually fully booked with releases from our roster of artists like Jhelisa Anderson and Outsize, there's always been loads of things, especially one-off tracks, that, in the past, we have had to pass on."

The label will distributed by Dorado's long-standing distributor RM. At first, it will release only vinyl 12-inch singles.

"It's going to be a lower budget operation than Dorado, rather than making out loads of records or spending loads on advertising its going to be the sort of stuff people will want to buy in the record shops on a

Saturday afternoon," says Allen. Musically, the label will be as varied as possible. "It's going to be a bit of everything, if someone come to me with a soul track and I liked it, I'd do it and then if someone come to me with a good techno track I'd do that. People say you need a niche but I think the time is right for a label that does everything," says Allen.

The first releases on Filler will be 'Kid Loco's' 'Alien Resides/Digital Bad Down', a jungle track; Box Sags's 'Central Pro NYC', a left-field house track, which is to be mixed by legendary producer/mixer Francois Kevorkian; and Fite This Time's 'At Least American Indians', which includes Chuck D and will be mixed by Alex Reese, Mad Professor and Pressure Drop.

The first Filler release will be out towards the end of this month.

Tribal UK is to launch its forthcoming 'This Is The Sound Of Tribal UK Volume 2' with two strictly-limited single releases from those flavour-of-the-moment US producers Deep Dish.

The Washington-based duo of DJ Shoram and DJ Dubfire are making a firm name for themselves with UK dance fans via their own productions and recent mix of Janel Jackson's 'When I Think Of You' and DeLacy's 'Hideaway'.



tribal dishes it deep

The Tribal single releases will be a re-issue of Deep Dish's 'Chocolate City' (out on October 5) with new mixes from the UK's Ashley Beale, followed by 'Wear The Hat' (October 16).

In the US Deep Dish are running a new midweek club night in Washington and producing Doja.

Another American, Tony Humphries, has mixed the Tribal albums, which will be released on October 30.



Featuring the featured DJs on Radio One/Cream's forthcoming Sequel Tour together in one place for a pre-visual photograph will probably be the hardest aspect of one of the most hotly-tipped club tours so far. An itinerary has now been finalised for the tour, which kicks off on October 14 at Cream in Liverpool with Pete Tong, Dany Romping and Cheka Khan playing live; followed by October 28: the Tall Trees, Middlesbrough, with Tong, Jon Digweed, Paul Bleasdale and Hooligan K; November 4: Que Club, Birmingham, with Tong, Paul Oakenfold, Sasha, Boy George, Bleasdale and Black Box playing live; November 25: Arches, Glasgow with Tong, Sasha, Oakenfold and Bleasdale; and December 9, Babeleonicus at Hastings Pier, with Tong, Romping, Sasha (rbc), Digweed and Oakenfold. The first three dates will be broadcast live on Radio One on Saturday night/Sunday morning from midnight. A finale is also being planned for December 23. Pictured are Cream's Darren Hughes (left) and James Barton with Pete Tong (second left) and Dany Romping (right).

enter phase 3

Since its Phase 2 compilation, Positiva Records has added even more substance to its dancefloor stature with hits like The Buckheaters' 'The Bomb' and Umbarosa's 'Cry India'. Add the developing talents of long-term artists such as Barbara Tucker and Judy Cheeks and you have a recipe for success with its new 'Phase 3' compilation. We have five bumper packages of a record bag, CD and T-shirt for the first five correct entrants to this week's competition. Which Seventies rock group recorded the track that 'The Bomb' sampled. Was it? a, Steely Dan, b, Chicago, c, The Eagles. Answer to Positiva Tracks, RM, 245 Blackfriars Road, London SE1 9UR.

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ztt showcases youthful talent

ZTT records launched a new wave of young dance based acts with a series of nationwide showcases last week.

The three nights, billed as Zangtuumpt, featured performances from new ZTT groups including neoR&B girl

duo All Saints, hard house duo The Flood and the five piece R&B boy group Public Demand (pictured together right).

ZTT A&R manager Simon Aldridge says the roster of fresh talent continues a historical commitment to dance. He

says, "I think ZTT has always had a history with dance music right from Frankie and Art Of Noise on to 808 State. These new groups are all up-tempo dance style acts but it's just what we turned up in our scouting missions," he says.

Avex UK looks to be shaping up for its biggest UK dance hit to date with the release of Eurogroove's 'It's On You' (Soon Me) Eurogroove - a three-piece act comprising a girl singer and two male rappers/dancers, one of whom trained with the experimental Circus Arcs - made the Top 40 with their previous two singles but are set to go higher with the new track, which was the highest climber in last week's *RM Club Chart*. It has been produced by Japan's most successful dance producer Tetsuya Komuro and the UK release has mixes by Felix De House Cat, Hyper Go Go and Jon Pleased Wimmim, who has provided a 'Divine Tribute' mix. Eurogroove's 'It's On You' is released on October 9.



say what?

how valuable are showcases?

Jamie D'Cruz - editor of *Music*

"A well-chosen showcase is proof that there is the need for mass bookings throughout the industry. I rarely have time to go to showcases myself but the few I have been to seem to be full of people who obviously have no interest in music - they're only there for the beer!"

Eugene Mansi - head of press, *London Records*

"They are a necessary evil - some week, some don't. There's the 6-30 after-work ones with free beer that only really work with pop acts and are good for the retailers and

the bean press. Showcases definitely don't work for indie/rock acts. In these cases, they seem to do more harm than good because there's no real atmosphere, it's just too confined. These sort of bands should be getting their recognition the proper way, by building up a buzz through doing gigs.

Adam Freedland - *Silce Promotions*

"There's so much fresh talent to be unleashed. A lot of artists would come good on tape but, when it comes to the live, showcases are essential because image is everything in the pop world these days."

Nick Halves - *Positiva*

"It's great if the band are ready

but, if they're still finding their feet in a live sense, it can be detrimental especially when put in front of a notoriously unresponsive industry crowd. In terms of quantifying the direct returns of a showcase, I think the positive aspects can filter through about two or three singles down the line, as opposed to a few weeks later."

Kevin Moss - booking agent, *Canorode International Artists*

"They are very important as they enable everyone in the industry to see what an act can actually do. Many artists spend a lot better live than they do on the recordings. They are also great for publicising up and coming acts."



Aldridge says the showcase acts are all proper artists rather than put together outfits. "They're all very young but they write and do the music themselves, so they're genuine artists in that respect," he says. "For us, the more interesting

side of things has always been where there's an artist rather than a studio-based one-off." The first of the new ZTT acts to have a release will be All Saints, whose single 'If You Wanna Party (I Found Lovin')' is out later this month.

fantazia becomes compilation force

The Fantazia organisation's growing profile in the burgeoning compilation sector was underlined last week when its 'House Collection 3' compilation LP entered the compilation charts at number five and the dance charts at number one. Perhaps still better known for its five-year history as a weekly organisation, the company is now a major

Penny's in Birmingham, Golden in Manchester and the Cross in London, among others. The DJs were given a free hand in making their selections for the Fantazia album. "All the tracks are my choice," says Whitehead. "It's difficult to get some of the newer tracks you want for these things, so I've got good tracks from a few months

ago. It's a matter of quality rather than just trying to be current."

Whitehead is also working on his own music with his Association remix team partner John O'Leary.



head of promotion Andrew Galloway. The latest collection has been mixed by the superstar DJ line up of Jeremy Healy and Allister Whitehead (pictured above).

Fantazia will be following its House Collection later in the year with a completely new album from New York producer Amanda Van Holden and another House Collection.

Whitehead is one of the rising stars of the premier DJ scene and, later this month, starts a bi-weekly residency at Liverpool's Cream, adding to his regular gigs at Money

Fantazia is also planning a large tour for January. "It will be unbelievable, it's going to be massive and embrace all these people who say they're doing tours," says Galloway.

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- 20 **20** A RETROSPECTIVE OF HOUSE '87-'88 VOL.1

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17	25	MAR	19	26	COUP	27	DEEP	25	28	HIDE	23	29	FEEL	22	30	TU M	31	RAO	20	33	LOVE	27	35	ALIC	16	36	STAR	28	37	CRY	21	38	STAY	26	39	HOLD	34	40	SICK
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Billed as titans

todd

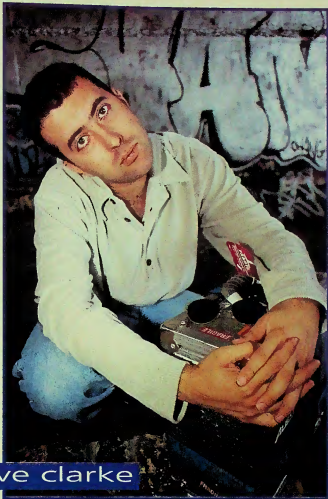
the album 24 can't - a ted terry mixed house classics from one music



7 CD MIC
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jock on his box

uncompromising techno dj dave clarke made his debut at a roller disco. here are his top 10



dave clarke

'sea wolf' underground resistance (underground resistance)

"The definitive, second wave, 303 track. I worked at Jolly Jom in '91/'92 and got it there. There was a trilogy - 'Kamakazi', 'Belgian Resistance' and 'Sea Wolf' - but for me 'Sea Wolf' was the classic - it's incredible."

'no way back' adonis (trax)

"Trax makes the graniest of tracks. This one has an amazing bassline - when people used to make basslines - and the vocals are really hypnotic. It came out around 1987/'88."

'work the box' santos (trax)

"Evil vocals and a bassline from hell. It's a brilliant track and an inspirational album and I managed to track it down for £3."

'do it to the crowd' twin hype (profile)

"The lyrics - 'Shameek - let's house this crowd' - say it all. After this, the bigger bass drum comes and itypes it up even more. He was into hip hop when it started and he utilises hip hop breaks. I still sometimes play it out and it's interesting to see the crowd's reaction, to see who knew it from before and who didn't. It's very powerful."

'can you feel the bass?' phortune (hot mix)

"If you can't feel the bass then you don't understand. I knew this track and then I found out it; then I heard DJ Hell play it and I thought, shit, Hell's got this, so I found it and started playing it again. When the bass goes subbers I'm surprised people don't empty their bowels everywhere. Wonderful!"

'wave form vol 7' jeff mills (treason)

"This record turned techno upside down. It was originally reinvented techno. Many people can hear the influence he has had on producers from the UK, the US and Europe. Again, it was difficult to choose one particular Jeff Mills release, but it's the most solid. A bloody genius."

'dare to dream' viola wills (streetwave)

"OK, so I cheated, this isn't in my box. It is, however, a beautiful ballad. I find myself singing it in my head at airports. It came out in 1985."

'i wanna be your boy' iggy pop & the stooges (elektra)

"To limit myself to 10 favourite records is impossible. I love thousands of records. Again I cheated, this isn't in my box. Laura (my wife) introduced me to this but I could just as easily have chosen David, Hendrix, Funkadelic or The Stranglers. I just love music."

'energy flash' joy beltram (r&g)

"It was difficult to choose a Joy Beltram track as I like so many. For example, recently I played a freestyle track of his that samples Divine, and the new LP proves that he still knows his shit."

'club m.c.m.' club m.c.m. (rhythm beat)

"I've played this solidly since it came out in the late Eighties. It was way ahead of its time, utilising the technology and techniques that are now in vogue. Lots of people caught on to it like."

'steamin'

tips for the week

- 'pieces' (psycho bodega) (mass)
- 'trailer' (botox) (mass)
- 'come by' (j) (garden music)
- 'end it heart' (d) (ocasm)
- 'x 313' (remix) (mix & woody) (canon)
- 'hypo plastic earth' (excelsior) (red ants) (red)
- 'bubba' (red ants) (red)
- 'uncharmed' (red ants)
- 'submarine' (multiple) (paranoid) (red ants)
- 'behind groove' (red ants)

TELEPHONE: 0181-846 2320

BORN: Brighton, 1968. LIFE BEFORE DJING: "Left school, lived on beaches and in parts for a short time, got a job in a clothes shop and progressed to storeroom manager, which meant I could lock the door and play my tapes really loud. Bar work. Got sacked from all of it. Worked for the Government, but I can't say what it was as I'm bound by the Official Secrets Act, and moonlighted as a DJ at the same time. Journalist." FIRST DJ GIG: "Boller disco. I had to hire the equipment so I never made any money at it. It was around '87 and I was playing acid house and I hired strobes and smoke machines and some people were crashing and others took off their states and danced." MOST MEMORABLE GIG: "Bee - 'I've had so many good gigs it's hard to say, but I've had a lot of warm feelings from Manchester, Scotland and Dublin." FAVOURITE CLUBS: "Dubs, Ravensburg, Germany; say, but I've had a lot of warm feelings from Manchester, Scotland and Dublin." NEXT THREE GIGS: "Metropolis, Glasgow, Glasgow (27/28), DJ TRADEMARK: "Intense, uncompromising, real music. No requests." LIFE OUTSIDE DJING: "Artist - album 'Archive One' out October 16; mixer; driving bloody fast cars; good food; would like to get into tennis."

CW!

17 **18** THE LOW KING (OST)
18 **19** TECHNO NIGHTS AMBIENT DAWN
20 **20** A RETROSPECTIVE OF HOUSE '91-'95 - VOL 1

the album 24 carat - Todd Terry mixes house music classics from one music



the album 24 carat - Todd Terry mixes house music classics from one music

17	25	MAR	19	26	COP	25	28	HIDE	23	29	FEF	22	30	TU M	19	31	RAOL	20	33	BROK	27	35	ALICE	16	36	STAR	28	37	CRY I	21	38	STAY	26	39	HOLD	34	40	SICK
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Bullshit times

todd

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the **IR** music week



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Britain's nearest beats till

chart

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

1 **1** FA
2 MIS
3 BOO
4 YHO
5 WHO
6 FAN
7 SOM
8 SOM
9 STAY
10 MAN
11 I'LL
12 LIGH
13 SHO
14 WHI
15 THRO
16 GEE
17 LA U
18 RUM
19 THE:
20 WAT
21 CAN
22 NEVE
23 ALRI
24 TROK
25 MAR

1 IT'S ON YOU (SCAN ME) (FELIX DA HOUSECAT/HYPER GO-GO/JON OF THE PLEASED WIMMIN MIXES)

Rank	Artist	Track	Label	
1	FANTASY (DAVID MORALES/SEAN "PUFFY" COMBS MIXES)	Mentah Carry	EMI	
2	I CARE (FUNK DREO PRODUCTIONS/TONY MASERATI MIXES)	Soul II Soul	East West	
3	RENEGADE MASTER (TALL PAUL/YOUNG & DANGEROUS MIXES)	Witchchild	Ph-Life	
4	IT'L ALWAYS BE AROUND (ROBERT "ROBB-ROB" CLIVILLES MIXES)	C+C Music Factory	MCA	
5	THE ULTIMATE	Adelic	Hooj Choons	
6	GOT TO GIVE ME LOVE (T-EMPO/BOOMSHANKAJASON & THE ARGONAUTS)			
7	DANCING DIVAZ (ARIC MIXES)	Darna Davison	EMI	
8	FAIRGROUND (ROLLO & SISTER BLISS/QUINVER MIXES)	Simply Red	East West	
9	GET AWAY (STONEBRIDGE & NICK NICE/VOLCANO/MONDAY BAR MIXES)	Shauna Davis	Magnet	
10	CHURCH OF FREEDOM (QUINVER/TIMMAN/ROCKY & DIESEL/THE BEAT BARONS/CLUBZONE MIXES)	Amas	More Protein/Positive	
11	PASSION (PAUL MASTERSON/JEFF TAYLOR MIXES)	Amen featuring Luvin	Deconstruction	
12	COOL/TECH REMIXED SAMPLER: THANK YOU (LOVE TO INFINITY MIX)	ADENA/RIGHT (DANNY D MIX)	Urban Soul/LOVE AND HAPPINESS (DAVID MORALES MIX)	River Ocean
13	GIVE YOU (ISTRIKE MIX)	DJ Jammin	Coolltempo	
14	(I WANNA GIVE YOU) Devotion	Normal		
15	LOVE RENDEZVOUS (M PEDAZINO/CLK-KLASS MIXES)	M People	Deconstruction	
16	LET IT SLIDE (SOUL INSIDE/GOULD/BOOMTANG/GENIC KUPPER/BOOKER TELEVIATOR)			
17	MANBANDY SEAN MIXES	Charlene Smith	China	
18	FEEL GOOD (ISERIOUS ROPE/AQUARIUS/PUSH MIXES)	Amoria Lucas	Ts*	
19	LOOK UP TO THE LIGHT (EVOLUTION MIXES)	Evolution	Deconstruction	
20	REPEVE IN ME (PETER FORMER & RICHARD HIMPETY/USOMI/ERIC KUPPER)		Embrace	
21	WEEKEND (TODD TERRY/DANCING DIVAZ/GREED/PULL INTENTION MIXES)	Todd Terry Project	Ph-Life	
22	KEEP IT MOVIN' (SOL BROTHERS MIXES)	Sol Brothers	One	
23	FOREVER YOUNG	Intracative		
24	KAMA SUTRA EXPRESS (BLAKATT/SLO MO/SUHN/PULSATION MIXES)		Uptown/MCA	
25	KAMA SUTRA			
26	GIRLS & BOYS (DANCING DIVAZ/HED BOYS & DR. MONTOS MIXES)	Hed Boys	Deconstruction	
27	24 CABAT SAMPLER: STAND UP FOR LOVE (BABY BUMPS MIX)	HENRY/RIGHT AND EATZ (PIZZAMAN MIX)	Chris/Ward	One
28	MARY JANE (ALL NIGHT LONG)	(BOTTOM DOLLAR/SEAN "PUFFY" COMBS/SOULSHOCK & KARLUN MIXES)/M GOIN' DOWN (SEAN "PUFFY" COMBS REMIX)	Mary J. Blige	Uptown/MCA
29	CWON C'WON (I'M NOT IN LOVE WITH YOU) (K-KLASS/ASHLEY BEEDLE & THE DELTA HOUSE OF FUNK MIXES)	Peard	Sony Sz	
30	GOTTA HAVE YOUR LOVE (DAT CLIFF/EARL MIXES)	Helicopter	Disc Bleu	
31	FLAVOUR OF THE OLD SCHOOL (2BX/ORIGINAL MIXES)	Beverley Knight	Dome	
32	I WANT U (INNER CITY BLUE) (MIXES)	Rouge Gains	Motown	
33	HAVARA	Rimo Da Vida	Limbo	
34	AUDIO SENSATIONS EP	Grant Nelson & Richard Pursat	Nice 'N' Ripe	
35	DEPER (MATT DAREY/CHAKA BOOM BONG/RAUSH MIXES)	Escarina	Hooj Choons	
36	GOTTA LET YOU GO (DJ THEOR & JAIMY/HYPER GO-GO/LOU/ELECTRO/ROSET MIXES)			
37	SOUL RISING (LOHAN S/BEANAMA REPUBLIC MIXES)	Rhythm Inc. featuring Nevada	Hi-Life	
38	BEING THINKING ABOUT YOU (BOTTOM DOLLAR/OPAZ MIXES)	Marino Grault	ZIT	
39	REACH O-U-Mo-Ty-In-Fing		RCA	
40	STAY TOGETHER (MASTERS AT WORK/GREED/ARMAND VAN HELDEN/FRANKIE FELICIANO MIXES)	Barbara Tucker	US Society/Rhythm	
41	MY PREROGATIVE (JOE T. VANNELLI MIXES)	Bobby Brown	MCA	
42	HOUSE FOREVER (NIGMA/MUDHIEH MIXES)	Ellibang	No Recordings	
43	SHORT SHORTY MAN (STRIKE/RED JERRY/JULES & SKINS MIXES)	20 Fingers	Multiply	
44	FREE BASS Yum Yum	Yum Yum	Starm	
45	BY YOUR SIDE (BIFF & WATT'S/PEACOCK/TENS MIXES)	Tim Sparrow	London	



Eurogroove

Axex

NEW SINGLE 9.10.95

JOY

Lorna Scott

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NEW SINGLE 9.10.95

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 K-SCOPE PROJECT 2 Eric Kuppar
 ILLEGAL PUNK EP: SHAKE YOUR TAIL FEATHERS/FEEL ME/HORIZONTAL LAMBADA
 COSMIC DODOODOO DJ Loco
 RUN TO ME (TINMAN/HANSON & NELSON BOREZ/ORIGINAL MIXES) Sam Morrison Effective

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 COSMIC DODOODOO DJ Loco
 RUN TO ME (TINMAN/HANSON & NELSON BOREZ/ORIGINAL MIXES) Sam Morrison Effective

- Encore
- 12 BELIEVE IN ME (PETER LORMER & RICHARD HUMPTY VISSION/MERIC KUPPER) One Little Indian
- 13 JULES BROOKS/SOMODIVER/ROAN ASLAN MIXES) Raw Stylus
- 14 FREE (DOMI/GAZZ/WAD/BABY BUMPS/BABY SEAN MIXES) Louche Lou & Michie One China
- 15 A MOVIE/LA COLTA Chaz
- 16 CLOSER (INTERNAL SPACE MITTENS/LIQUID MIXES) Liquid
- 17 LOVE COME DOWN (T-EMPO/COW/AN GATE MIXES) Eve Gallagher
- 18 MORE PRESENTS (Cleveland City
- 19 SECRET (SELF PRESERVATION SOCIETY/VALENTINE MIXES) The Self Preservation Society
- 20 EAST WEST
- 21 BREAKIN' AWAY (ORIGINAL/T-EMPO/MATT DAREY MIXES) Kim Wilde MCA
- 22 SAME THING IN REVERSE (EVOLUTION/CLUBZONE MIXES) Boy George Virgin
- 23 WHEN I THINK OF YOU (DAVID MORALES/DEEP DISH/HELLER & FARLEY/JUNIOR TACK
- 24 HEAD MIXES/RUNAWAY (JUNIOR VASQUEZ MIXES) Janet Jackson A&M
- 25 DON'T YOU WANT ME (RED JERRY/SWAP) MIXES) The Human League Atlantic
- 26 MY LOVE IS ALIVE (BOTTOM DOLLAR/RICHIE JONES MIXES) Maria Christensen Atlantic
- 27 NO MORE LOVE YOURS (JUNIOR VASQUEZ MIXES)/TRAIN IN VAIN (TODD TERRY) DANIGY (DANNY D MIXES) Annie Lennox RCA
- 28 RIGHT HERE, RIGHT NOW (FLOOD/GRIN/STRET/CHERYL T-EMPO/CAPPELLA/DJ PROFESSOR MIXES) The Flood
- 29 THIS TIME BABY (MAY/PLAY/BOYS MIXES)/RISE UP (DANSA DUB)/KEEP THE FIRE BURNING (MARRY'S VOCAL DUB) PandaBe Network

- 17 25 MAR 22
- 19 26 COUP
- 20 27 DEEP
- 21 28 HIDE
- 22 29 FEE F
- 23 30 TU M
- 24 31 RAOL
- 25 32 LOVE
- 26 33 BROK
- 27 34 FEELS
- 28 35 ALICE
- 29 36 STAR
- 30 37 CRY I
- 31 38 STAY
- 32 39 HOLD
- 33 40 SICK
- ↑ Bullseye titles

Janet Jackson.

Runaway /

When I Think Of You.

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19 TECHNIO NIGHTS AMBIENT DAWN

20 A RETROSPECTIVE OF HOUSE '85 - VOL.1 Soul'd Phosho

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the album 24carat - Todd Terry mixes house classics from ore music

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7 10 95 ON A POP TIP Club Chart

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

1	IT'S ON YOU (SCAN ME)	Eurogroove	Avex	21	13	LA LA LA HEY HEY	The Outhere Brothers	Eternal
2	UNION CITY BLUE	Blondie	Chrysalis	22	5	BREAK THE CHAIN	Motiv 8	Eternal
3	DON'T GO	Lizzy Mack	Media	23	31	FEI FI FO FUM	Candy Girls featuring Sweet Pussy Pauline	VC
4	STAYIN' ALIVE	N-Trance featuring Ricardo Da Force	All Around The World	24	25	THIS IS THE WAY	E-Type	ffreedom
5	DO WHAT'S GOOD FOR ME	2 Unlimited	PWL International	25	3	AMERICAN PIE	Just Luis	Pro-Activ
6	FOREVER YOUNG	Interactive	frrr	26	6	RUNAWAY/ WHEN I THINK OF YOU	Janet Jackson	A&M
7	DON'T YOU WANT ME	The Human League	Virgin	27	25	SHORT SHORT MAN	20 Fingers	Multiply
8	BOOMBASTIC	Shaggy	Virgin	28	NEW	LOVE IS ALL AROUND	Wet Wet Wet	Krunchio
9	FLAVOUR OF THE OLD SCHOOL	Beverly Knight	Dome	29	30	DEEPER	Escrima	Hooj Choons
10	HIGHER STATE OF CONSCIOUSNESS	Wink	Manifesto	30	NEW	BREAKIN' AWAY	Kim Wilde	MCA
11	I FEEL LOVE	Donna Summer	Manifesto	31	21	OOH-AH-AA (I FEEL IT)	EYC	Gasoline Alley/MCA
12	SHIMMY SHAKE	740 Boyz	Cutting/MCA	32	15	GOT TO GIVE ME LOVE	Dana Dawson	EMI
13	(I WANNA GIVE YOU) DEVOTION	Nomad	Rumour	33	NEW	WILD 'N' FREE	Rednex	Internal Affair
14	CRY INDIA	Umboza	Limbo/Positiva	34	22	SAME THING IN REVERSE	Boy George	Virgin
15	CHURCH OF FREEDOM	Amos	More Protein/Positiva	35	17	FANTASY	Mariah Carey	Columbia
16	FAIRGROUND	Simply Red	East West	36	NEW	MOVE YOUR ASS!	Scooter	Club Tools
17	I SHOULD HAVE KNOWN BETTER	Teez	Pulse-8	37	24	LOVE COME DOWN	Eve Gallagher	Cleveland City
18	NEVER KNEW LOVE	Oleta Adams	Mercury	38	10	FREAKS	Lippy Lou	More Protein
19	WRAP ME UP	Alex Party	Systematic	39	NEW	HEAVEN	Neuronic	Interpop
20	OOH LA LA LA	Red Raw featuring 007	Media	40	NEW	SOMEDAY	Love To Infinity	Mushroom

S

1	FA	Samp	MIS-	2	3	BOO	4	YOU	5	WHO	6	FAN	7	SOM	8	SOM	9	STAY!	10	MAN	11	FLL	12	LIGH	13	SHO	14	WH/	15	THRC	16	GEE	17	LA U	18	RUN/	19	THE	20	WAT	21	CAN	22	NEVE	23	ALRII	24	BOOK	25	MAR
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namecheck: ralph fee @ brod beatnik @ tim jeffery @ andy beevers

tune of the week

felix da housecat: 'metropolis present day? - thee remixes' (radikal fear)

techno The best track on the album, the deep and soulful 'Some Kinda Space' is lifted as a single and is backed by the stunning techno funk of 'B 4 Wuz Then' and two killer remixes. 'Submarine' is turned into a deep house epic - complete with swirling synthetic strings - that totally redefines itself halfway through. Finally, 'Faceless Of Fear' gets the Robert Hood treatment and builds a glorious deep synth bass groove with lots of moody synths washing over it. **★★★★★** **bb**



moose tune. **★★★★★** **bb**
MINDCHIME featuring Eli Samuel 'Disco Boogie' (Equity Records). Skiping NY-style garage is the vibe as Isi lets loose a soulful vocal over simple funk beats. Disco only really comes into it on the Classic Disco Mix which, while clichéd, has a certain charm. Best of the three is the gently drifting Tokyo Dub Mix which creates the most seductive and arresting groove by cutting up the vocals. **★★★★★** **bb**

alternative

SUDDEN IMPACT 'Paint Blank' (Soul Jazz). A deep, rumbling bass, nifty funk drum rolls and a Messive-style string section glide in before a samba-ish rhythm takes hold. It all gets a bit chaotic at times and a little focus is certainly in order but there's a tune in there somewhere... **★★★★★** **bb**
O'WILLIAMS 'Reach Up' (Final Phase). The debut from this London-based label is a cracking house tune, complete with great builds, piano breaks and oodles of squelches. It's the piano and the wailing female vocal that gives it a euphoric late Eighties house feel, making it a great cut as a total crowd mover. A

behind this off-the-wall gem that should keep the chill out crowds happy. **★★★★★** **bb**
MR. SCUFF 'The Frolic EP, Pt. 1' (Pleasure). This three-track EP has got to be rare groove for the trip hop generation or something... whatever it is it's totally groovy and nicely demotred. There are some of the beats you may be hearing plenty of at the moment but from there are plenty of unusual atmosphere changes, squelches, mood flutes, mad drums, mad unidentifiable things... It just goes on and on. **★★★★★** **db**

WAX DOCTOR 'Atmospheric Funk/Never As Good' (Talkin' Loud). After the recent seemingly endless flow of 'atmospheric' remixes, it's good to hear Talkin' Loud going back to its roots with some refreshing new sounds. 'Atmospheric Funk' makes a simple trackback with lush synths and a deep bass line to create a Detroit gogo jungle vibe. 'Never As Good' is even more chilled and features a wicked vocal hook. **★★★★★** **bb**

techno

SPEAKING IN TONGUES 'Speaking In Tongues' (Blunted). Some of the dreamier mid-tempo tunes really can be dangerously close

trance

VAN BASTEN 'Explosion Road/Dark Electronics' (Tribal UK). As a teaser for the brilliant debut album, Van Basten create a storming hard-edged acidic trance banger in 'Explosion Road'. The constant percussion rolls and vocal hook make it a surefire winner. The flip is darker and will appeal to fans of more minimal techno. **★★★★★** **bb**

sections making it a well-above-average piece of deep US noise. **★★★★★** **db**
DU TONIA 'Feel' (US Force Inc). A MAW-style rhythm is fused with an extremely funky bassline and really catchy vocal hooks... then the laidback piano break comes in. 'Feel' is simply gorgeous while, on the flip, Roy Davis Jr does the deep, garagey remix honours on the sublime 'Flashback'. **★★★★★** **bb**

wrapped up in one of the few decent vocals we've heard on a house record for some time. All three versions are as powerful as each other (the dub alone is better than about 90% of tracks on UK house prodn). Unmissable. **★★★★★** **db**

O'WILLIAMS 'Reach Up' (Final Phase). The debut from this London-based label is a cracking house tune, complete with great builds, piano breaks and oodles of squelches. It's the piano and the wailing female vocal that gives it a euphoric late Eighties house feel, making it a great cut as a total crowd mover. A

ANTONIA LUCAS 'Feel Good' (TS Records). This one's absolutely blazing up a few charts but that's probably because it's more of a dependable chugging house tune than a great, original track. The Scottish singer provides an excellent vocal but the music is just a little too predictable at times although there are a few mixes to play around with. **★★★★★** **bb**

VOCODA 'Wave of Love' (Cleveland City). After a few disappointing singles Cleveland City is back with a cracking release courtesy of Jon Da Silva and Donald Wought. Brilliant house with extra 'wow' and plenty of kick. **★★★★★** **bb**

house

DEEP DISH 'Chocolate City' (Tribal UK). Ashley Beedle's with the mix as Tribal UK releases the first of three exclusive remixes from its upcoming second label compilation. The used high quality deep house vibes from the Deep Dish boys are topped with Beedle's typically jazzy layers of sweet sounds. Deliciously moody and eminently funky, this is a very classy record. **★★★★★** **bb**
DU BUCK 'Northern Exposure EP' (Sincerely Rhythmic). A fascinating house EP littered with unusual noises (loghorns, seagulls). Added to these there are plenty of dirty grooves, tense build-ups and eccentric deep 'n' low wibbly-wobbly

- ★★★★★ the icing in the cake
- ★★★★ a tasty tune
- ★★★ sure to make those feet batter the floor
- ★★ doesn't rise to the occasion
- ★ burnt offerings

todd terry project



weekend

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 18 19 TECHNO NIGHTS AMBIENT DAWN
 20 20 A RETROSPECTIVE OF HOUSE 1985 - VOL.1

the album 24 carat - todd terry mixes house classics from ore music



- 17 25 MAR
- 19 26 COUP
- 21 27 DEEP
- 25 28 HIDE
- 29 29 FEEF
- 22 30 TU M
- 23 31 RAOL
- 31 32 LOVE
- 20 33 BROK
- 34 34 FEELS
- 27 35 ALICE
- 16 36 STAR
- 28 37 CRY I
- 21 38 STAY
- 26 39 HOLD
- 34 40 SICK

↑ Bullied blues &

todd

ore

MUSIC WEEK

club chart commentary

by alan jones

Eurogroove's *I'm On You* moves to the top of both of our club charts this week, beating *Blondie's Union City Blues* by a single point on the On A Pop Tip rundown, and pushing 53 points ahead of *Wink's Higher State Of Consciousness* at the top of the upfront club chart. The danger comes not from *Wink*, now in decline, but from *Love To Infinity*, whose *Someday* single is the week's highest debutant at number three. *Love To Infinity's* last single, *Keep Love Together*, debuted at number one in May, after what many believe to be the heaviest mail-out of doublepacks ever. It stayed at number one for three weeks, before surrendering to *Dona Dawson's* *3 Is Family*. The *Love To Infinity* single is already the most popular record in London, followed by *Mariah Carey's Fantasy*. *C&C Music Factory's I'll Always Be Around*, *Wink's Higher State Of Consciousness* and then *Eurogroove's It's On You*... if one or two records don't seem to have kicked in as expected, it's because this week's chart was compiled two days early... Early deadlines or not, the pop dance chart is awash with 17 new entries this week, with *2 Unlimited* the highest of them, at number five with *Do What's Good To Me*. Since *RM* introduced the chart at the start of the year, it has been heavily targeted by promotion companies. I'm not sure whether this is pleasing or not - it was expected to be home to commercially released mainstream hits rather than promos. Still, it serves a purpose, and has been copied by *Motormix* (Music Factory's magazine), though its chart is only monthly. *DMC* is about to follow suit, compiling a monthly pop dance chart for its *D is Only* newsletter, which goes out to subscribers... Club chart breakers this week: *Glen Underground, Splice Of Life* featuring *Gina Foster, TLC, The Original, Lighthouse Family, Roplin' 4-Tay, Kenlou, Blu Peter, B.T., Indica, Robert Ferrer, Cheryl Lynn, Dorkman, Cypress Hill, Discosoulie, Black Box, Baby D, Chapter 9, Crystal Waters* and *Spooky*.

beats &



Pictured is the type of streamlined clubland operation that wins awards. In fact the snap shows the staff of Chris George's Club UK, who were awarded the prize by their leisure industry

colleagues for the best independent operator of the year. The UK operation covers the original Club UK in Wandsworth, UK Midlands in Wolverhampton and a new 4000 capacity UK venture to open in December, which George claims will be the biggest club of its kind in Europe... Following our piece last week on the mindblowing mango video for Japanese techno boff *Ken Isai's* new R&S single 'Extra', *Anna* from the Ministry Of Sound rang us to inform any interested parties that the video will be shown at the club on October 13 as part of a Ken Isai launch party in the new members' bar... *Northwest 10 Records* is putting together a garage/house mailing list. Send your details to Northwest 10 Records, PO Box 9223, London NW10 5WA. Tel/Fax: 0181 969 2009... The eighth LP in *Rumour's* Trance series will be a Goa trance collection featuring the likes of *Enlca, Power Gen, D&S or Die* and *Beta-Beat*... *Direct Dance Distribution* is a new distribution company specialising in happy hardcore, house, garage, jungle, techno and drum & bass. Labels, retailers and export companies can get in touch at 79 West Ham Lane, First Floor, London E15 4PH. Tel: 0181 221 1142. Fax: 0181 221 1152... For the first time, *Ninja Tunes* will present all its acts in the same place at the same time this Monday (3). This monumental happening will take place at the *Blue Note*, Hoxton Square, London N1. Entrance £5. The acts will be *DJ Food, The Herbelliser, Funk! Porcini* and the London *Funk All Stars*... *D*Influence, Raw Stylus* and the *Brotherhood* will all be appearing at the *Astoria* this Sunday (5) as part of the *Soho Jazz Festival*. Tickets £8... *Asian* fusion specialist *Jai* is to host a free early evening club on the first Thursday of every month, starting this Thursday (5) at *Bar Rumba, 36 Shaftesbury Avenue, London W1*, from 6.00pm to 10.30pm... AND THE BEAT GOES ON!

PIRECES



spooky stereo ep

- spooky stereo ep
1. stereo
 2. can't remember
 3. do not adjust your set
 4. mono

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RM POP CHART
7 OUT OF THE TOP 10

- No. 1 EUROGROOVE
- No. 3 LIZZY MACK
- No. 6 INTERACTIVE
- No. 7 THE HUMAN LEAGUE
- No. 8 SHAGGY
- No. 9 BEVERLEY KNIGHT
- NO. 10 WINK

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1	FA	Slimp	2	MIS	3	BOO	4	YOU	5	WHO	6	FANT	7	SOMI	8	SOMI	9	STAY	10	MAN	11	TLL E	12	LIGH	13	SHOI	14	WHA	15	THRO	16	BEEN	17	LA U	18	RUN	19	THE I	20	WAT	21	CAN	22	NEVE	23	ALRI	24	FRON	25	MARY JANE (ALL NIGHT LONG) Mary J Blige
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Updown

NO NEED TO ADJUST YOUR SET

- 17 **25 MARY JANE (ALL NIGHT LONG)** Mary J Blige Upfront
- 19 **26 COUNTRY HOUSE** Blur Food/Parlophone
- 27 **DEEPER** Escrima Hojo Choons
- 28 **HIDEAWAY** DeLacy Slip N'Slide/Deconstruction
- 29 **FEE FI FO FUM** Candy Girls VC Recordings
- 30 **TU M'AI/MS ENCORE (TO LOVE ME AGAIN)** Celine Dion Epic
- 31 **RAOUL AND THE KINGS OF SPAIN** Tears For Fears Epic
- 32 **LOVE EVICTION** Quartz Lock featuring Lonnie Gordon Xplode
- 33 **BROKEN STONES** Paul Weller Go/Discs
- 34 **FEELS SO GOOD** Xscape Columbia
- 35 **Alice (Who the X is Alice?)** Gompie Habana
- 36 **STARDUST** Menswear Laurel
- 37 **CRY INDIA** Umboba Positive
- 38 **STAY WITH ME** Erasure Mute
- 39 **HOLD THAT SUCKER DOWN** The OT Quartet Cheeky
- 40 **SICK & TIRED** The Cardigans Stockholm

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

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- 4 HOUSE COLLECTION - **VOLUME 3** Impact
- 5 DANCE TIP 3 Clear Records
- 6 THE BEST OF ALL WOMAN Quality Recordings
- 7 DANCE MANIA 4 Free Music
- 8 NOW THAT'S WHAT I CALL MUSIC 31 BMG/World Circuit
- 9 DRIVING ROCK! Clear Records
- 10 HELP - **WAS CHILD** Deflax
- 11 ACOUSTIC ROCK Polygram UK
- 12 PUP FRITION (OST) UK
- 13 CLUB ZONE 2 Zone
- 14 THE BEST DANCE ALBUM OF THE YEAR! Virgin
- 15 DANCE ZONE - **LEVEL SIX** Polygram UK
- 16 MINISTRY OF SOUND SESSIONS - **VOLUME 5** (May 19) Best
- 17 PURE SWING III Decca
- 18 THE LOW KING (OST) Mercury
- 19 TECHNO NIGHTS AMBER DAWN BM
- 20 A RETROSPECTIVE OF HOUSE 91-95 - **VOL 1** Soul Train/Sony

- 21 **25 NO NEED TO ARGUE** The Cranberries Island
- 8 **26 PARANOID & SUNBURNT** Skunk Anansie One Little Indian
- 27 **LOVE STORY** Lloyd Cole Fontana
- 28 **PARKLIFE** Blur Food/Parlophone
- 32 **29 CARRY ON UP THE CHARTS - THE BEST OF THE BEAUTIFUL SOUTH** Go/Discs
- 20 **30 THE CHARLATANS** The Charlatans Beggars Banquet
- 14 **31 LET'S PUSH IT** The Nightcrawlers feat. John Reid Final Vinyl/Arista
- 15 **32 TIMELESS** Goidle frrr
- 29 **33 IT'S GREAT WHEN YOU'RE STRAIGHT... YEAH** Black Grape Reductive
- 26 **34 LP The Rembrandts** East West
- 35 **ADAGIO** Bpo/karajan Deutsche Grammophon
- 17 **36 THE SINGLES** Inspirational Carpets Cow
- 19 **37 CIRCUS** Lenny Kravitz Virgin
- 38 **BURNED** Electrafixion Spacejunk
- 39 **TAILS** Lisa Loeb & Nine Stories Geffen
- 40 **I SHOULD COCO** Supergrass Parlophone

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R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	BOOMBASTIC	Shaggy	Virgin	VST 1536 (E)	
2	2	FANTASY	Mariah Carey	Columbia	CS 6624952 (SM)	
3	3	RUNAWAY	Janet Jackson	A&M	SM 921951 (F)	
4	NEW	NEVER KNEW LOVE	Oleta Adams	Fontana	OLEX 9 (F)	
5	4	MARY JANE (ALL NIGHT LONG)	Mary J Blige	Uptown	MCST 2388 (BMG)	
6	5	WATERFALLS	TLC	Lafayette	742129811 (BMG)	
7	NEW	FEELS SO GOOD	Xscape	Columbia	6629226 (SM)	
8	NEW	IT'S SUMMERTIME (LET IT GET INTO YOU)	Smooth	Jive	JIVET 363 (BMG)	
9	6	PULL UP TO THE BUMPER	Patra	Epic	6622946 (SM)	
10	NEW	WARM SUMMER DAZE	Wybe	4th+5 Way	12B/W 315 (F)	
11	8	SUGAR FREE	Pauline Harty	Sony	S2 6624366 (SM)	
12	10	I CAN'T TELL YOU WHY	Brownstone	M&A/Epic	CD 6623775 (SM)	
13	7	EYE HATE U	(Symbol)	Warner Bros	W 01157 (W)	
14	9	HAPPY JUST TO BE WITH YOU	Michelle Gayle	1st Avenue/RCA	742133261 (BMG)	
15	11	PLAYAZ CLUB	Rappin' 4-Tay	Columbia	12CDOL116 (E)	
16	12	ROUGH WITH THE SMOOTH	Shara Nelson	Columbia	12CDOL 311 (E)	
17	NEW	BELIEVE IN ME	Raw Stylus	Wired	WIRED 1220 (BMV/SM)	
18	13	SHY GUY	Diana King	Columbia	6621686 (SM)	
19	NEW	BLUEPRINTS	Altica Blues	Mo Wax	MWO 388 (W)	
20	15	ANGEL	Galde	Hit-FX	FX 288 (F)	
21	16	SOMETHIN' 4 DA HONEYZ	Montell Jordan	Def Jam/Island	12DEF 10 (F)	
22	14	LET'S GET DOWN	Mark Morrison	WEA	WEA 0017 (W)	
23	18	HUMAN NATURE	Madonna	Maverick/Sire	W 03007 (W)	
24	21	THE THING I LIKE	Aaliyah	Jive	JIVET 362 (BMG)	
25	17	HE'S MINE	Mekaela	Def Jam/Island	12DEF 10 (F)	
26	22	ONE MORE CHANCE/STAY WITH ME	The Notorious B.I.G. Puff Daddy	Arista	7421330781 (BMG)	
27	23	TU BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	Method Man featuring Mary J Blige	Def Jam/Island	12DEF 11 (F)	
28	20	THE SEED	Kamot Crew	Parade	74213136 151 (SRO)	
29	NEW	UNCONDITIONALLY	Saundra Williams	Activ	12TVB (TRC/BMG)	
30	27	3 IS FAMILY	Dana Dawson	EMI	12EM 578 (E)	
31	24	SUMMERTIME HEALING	Eusebe	Mama's Yard	12MAMA 4 (E)	
32	19	RHYTHM OF LIFE	Don E	4th+5 Way	12B/W 228 (F)	
33	31	GIRLFRIEND'S BOYFRIEND	Gwen McCrae	Home Group	HGT 4 (AS)	
34	NEW	STILLNESS IN TIME	Jamiroquai	Sony	S2 6620256 (SM)	
35	26	WATCH WHAT YOU SAY	Guns featuring Chaka Khan	Cosmo	12CDOL 308 (E)	
36	NEW	THINGS WILL BE SWEET	Dee C Lee	Cleanzone	CTNNS 5005 (F)	
37	25	DON'T TAKE IT PERSONAL (JUST ONE OF DEM DAYS)	Monica	Arista	CD 74213319452 (BMG)	
38	29	SPACE COWBOY	Jamiroquai	Epic	4271827 (SM)	
39	NEW	TELL ME (HOW IT FEELS)	Mike Spillers & Mel'ba Morgan	Donna	1102DWE 04 (DMS/SM)	
40	40	FREK 'N YOU	Jodeci	Uptown	MCST 2072 (BMG)	

© C.I.N. Compiled from data from a panel of independents and specialist multiples.

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	NEW	DEEPER	Escrima	Hoo! Chooz	TABX 238 (F)	
2	NEW	CHURCH OF FREEDOM	Amos	Positive	12TV 38 (E)	
3	NEW	THE K-SCOPE PROJECT 2	K-scope	Tribal UK	TRUK 045 (F)	
4	NEW	LOVE EVICTION	Quartz Lock featuring Lennie Gordon	Xplode	BANG 21 (E)	
5	1	FE E FI FUM	Gandy Girl	VC Recordings	VCRT 1 (E)	
6	NEW	THROW YOUR SET IN THE AIR	Cypress Hill	Cypress Hill	6625546 (SM)	
7	4	CRY INDIA	Limboza	Positive	12TV 43 (E)	
8	6	HOLD THAT SUCKER DOWN	The OT Quartet	Cheeky	CHEK12 009 (BMV/BMG)	
9	3	MARY JANE (ALL NIGHT LONG)	Mary J Blige	Uptown	MCST 2060 (BMG)	
10	2	RED THREE	Dave Clarke Presents...	Deconstruction	7421330951 (BMG)	
11	NEW	NEVER KNEW LOVE	Oleta Adams	Fontana	OLEX 9 (F)	
12	17	U GIRLS (LOOK SO SEXY)	Niasha	Blurred	Vinyl/Island 12BLN 13 (W)	
13	5	FLOOR-ESSENCE	Man With No Name	Perfecto	PERF 1081 (W)	
14	NEW	THE SUN ALWAYS SHINES ON TV	Dive	East West	12EW 9471 (W)	
15	NEW	LIMB BY LIMB	Cutty Ranks	Suburban Base	SUBBASE 36R (SRO)	
16	NEW	BLUEPRINTS	Altica Blues	Mo Wax	MWO 388 (W)	
17	NEW	SEXUAL HEALING	Luvspunge	Dance 2 D2	ROD1 (DMV/BMG)	
18	8	BOOMBASTIC	Shaggy	Virgin	VST 1536 (E)	
19	13	HIDEAWAY	De'Lacy/Sip N'Slide	Deconstruction	74213310471 (BMG)	
20	NEW	IT'S SUMMERTIME (LET IT GET INTO YOU)	Smooth	Jive	JIVET 363 (BMG)	
21	NEW	DRUM HYDRAULICS	Sweag	Junior Boy's Own	JBO 33 (RTM/MSJ)	
22	NEW	FEELS SO GOOD	Xscape	Columbia	6629226 (SM)	
23	NEW	A HIGHER STATE OF CONSCIOUSNESS	Wink	Saricly	Rhythm SR 12021 (Import)	
24	19	THE FLOW	Mudd 500	B&S	RS 9507X (V)	
25	NEW	BELIEVE IN ME	Raw Stylus	Wired	WIRED 1220 (BMV/SM)	
26	11	CLUBBED TO DEATH	Cubbeet To Death	Mo Wax	MWO 328 (W)	
27	NEW	GOES AROUND	Desired State	Ramm	RAMM 12 (SRO)	
28	NEW	DEZIRES	Aquasly	Moving Shadow	SHADOW 94 (SRO)	
29	27	LOVING YOU MORE	BT featuring Vincent Covello	Perfecto	PERF 1107 (W)	
30	9	STAY TOGETHER	Barbara Tucker	Positive	12TV 39 (E)	

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Distributor)
1	1	HOUSE COLLECTION - VOLUME 3	Various	Fantasia	FAC 2LP/PHC 241C (W)	
2	NEW	DAYDREAM	Mariah Carey	Columbia	4333671/4333674 (SM)	
3	NEW	SMOKERS DELIGHT	Chick Corea	Way	WAY 9 P 20102/9PAC 20101/10152	
4	2	MINISTRY OF SOUND SESSIONS - VOLUME 5	Various	Ministry Of Sound	MILK 5 (BMV/MSJ)	
5	6	TIMELESS	Golfie	Hit	ECW 3410/26264 (F)	
6	5	FANTASY	Mariah Carey	Columbia	44X 3844 - Import	
7	3	POSITIVE EDUCATION	Slam	Soma Recordings	SOMA 20 - RTM/MSJ	
8	7	TRADE	Various	Feverpitch	4VTRIC 1001 (E)	
9	NEW	HOLD IT DOWN	Das EFX	Atlantic	7558 16291/2594 16294 (W)	
10	4	DRUM & BASS SELECTION 5	Various	Break Down	BDRP 008/SOBRM 009 (SRO)	

SPECIALIST CHARTS

7 OCTOBER 1995

MIRO

Music Industry Research Organisation

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RELEASES

TOURS

PROMOS

RECORDING

CHARTS

MEDIA

MUSIC VIDEO

This Week	Last Week	Title	Artist	Label (distributor)	This Week	Last Week	Title	Artist	Label (distributor)
1	1	BILL WHELAN: Riverdance-The Show	Bill Whelan	Riverdance-The Show VCI VCS94	16	27	BLUR:Shogakukan	Blur	Parade
2	2	GASLIFE:Live By The Sea	Gaslife	Capitol	17	16	JOHN DENVER:The Wildlife Concert	John Denver	Mercury
3	3	TAKE THAT:Heartline-Live At Manchester G-Mex	Take That	Mercury	18	23	CARERAS/DONING/PARADITTS:Concert '94	Careras/Doning/Paraditts	Capitol
4	4	JOE LONGTHORN:Live-Live At The Royal Albert Hall	Joe Longthorn	Mercury	19	12	SEPTUAGINT:Ultra-Third World Madness	Septuagint	Mercury
5	5	MICHAEL JACKSON:Video Greatest Hits - History	Michael Jackson	A&M	20	25	MAONONINI:Bad With Madness	Maononini	Mercury
6	6	VARIOUS ARTISTS:Reflections Of Ireland	Various Artists	Mercury	21	15	TAKE THAT:Berlin	Take That	Mercury
7	7	THE PRODIGY:Electronic Punk	The Prodigy	Mercury	22	18	TAKE THAT:Take That & Party	Take That	Mercury
8	8	FINN FLOYD:Palace - 20.10.94	Finn Floyd	Mercury	23	26	BARRON STRASSER:The Concert	Barron Strasser	Mercury
9	9	RON JUVON:Cross Road-Best Of	Ron Juvon	Mercury	24	26	COEN Live In Budapest	Coen	Mercury
10	10	REM:Pearl	REM	Mercury	25	21	BOB MALLORY:Legend	Bob Mallory	Mercury
11	11	ELECTRIC MAC:Power Grass's Fleawood Mac	Electric Mac	Mercury	26	4	BEAUTIFUL SOUTH:Carry On Up The Charts-The Best Of	Beautiful South	Mercury
12	12	TAKE THAT:Mac'N'Cheese's Fleawood Mac	Take That	Mercury	27	4	DANIEL O'DONNELL:An Evening With...	Daniel O'Donnell	Mercury
13	13	BLUR:Shoeline	Blur	Mercury	28	4	HUMAN HIGHWAY:Neil Young	Human Highway	Mercury
14	14	VARIOUS ARTISTS:Songs That Won The War	Various Artists	Mercury	29	14	DANIEL O'DONNELL:For You	Daniel O'Donnell	Mercury
15	15	NIRVANA:Live! Tonight! Sold Out!!	Nirvana	Capitol	30	17	FET SHOP BOYS:Discovery - Live In Rio	Fet Shop Boys	Mercury

INDEPENDENT SINGLES

This Week	Last Week	Title	Artist	Label (distributor)
1	1	STARDUST	Stardust	Laurel LAUCO 6 (P)
2	1	STAY WITH ME	Osasia	Mute LDCMUTE 174 (RTM/DISC)
3	3	HOLL WITN IT	Oasis	Creation CRESCO 212 (SMV/V)
4	2	U GIRLS	Ush	Blunted World BLUND 13 (V)
5	5	LUCK IT	ENO	ZYX ZYX 7399 (SH)
6	4	COLOURS OF THE WIND	Veronica Williams	Live This LUTHXSD 4 (P)
7	4	HERE I GO AGAIN	ENO	Wax Music WM 8210 (V)
8	5	CLIMBED TO DEATH	Huffy	Pathway PARK 8020 (V)
9	5	HYPERNOISE	Iszabella	Planet 3 CXV 20650 (V)
10	6	THE NIGHT	Tejana	Live This LUTHXSD 4 (P)
11	6	SANTA MARIA	Mis Wood	React COREACT 968 (V)
12	6	JODANNA	Ines	How! Cheers HOUL 3101 (RTM/P)
13	8	ITS - PEICES	Anaprasia	Mute DUNG 27CD (RTM/D)
14	7	ROBE	Belouga Bros	Stress 12STX 55 (P)
15	10	EVERLASTING GORBOSTOP (GET UP)	Oasis	Creation CRESCO 195 (SMV/V)
16	20	WHATEVER	Oasis	Creation CRESCO 304 (SMV/V)
17	16	SOME MIGHT SAY	Oasis	Creation CRESCO 304 (SMV/V)
18	17	A GIRL LIKE YOU	Edwyn Collins	Genius ZEP 8620 (V)
19	10	CIGARETTES & ALCOHOL	Oasis	Creation CRESCO 190 (SMV/V)
20	19	GRANITE STATUE	Oasis	Ireland Red CR124 198 (P)

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INDEPENDENT ALBUMS

This Week	Last Week	Title	Artist	Label (distributor)
1	1	ON	Echobilly	Faure FAUV CD (SMV/V)
2	2	PARANOID & SUNBURST	Stark Anonnie	One Little Indian TPLP 8421 (P)
3	1	THE CHARLATANS	The Charlatans	Beggars Banquet BBQCD 174 (RTM/D)
4	2	ZETTERIST	Levelers	China WOLCD 194 (P)
5	3	THE SINGLES	Inspirid Carpet	Mute COMWOTCD 13 (RTM/D)
6	3	DEFINITELY MAYBE	Oasis	Creation CRESCO 169 (SMV/V)
7	4	SMASH	Oltpip	Epitaph E 86422 (P)
8	5	POST	Bark	One Little Indian TPLP 8100 (P)
9	5	AMNITA	Loop Guru	North & South SGHR 506A (P)
10	6	REFRID ECTOPLASM (SWITCHED)	Sterelab	Dusapholic UHF SHUNCD 195 (RTM/D)
11	8	ELASTICA	Elastica	Decadent BLUFF 6142 (V)
12	8	SAX WODDOS	Blowing Free	Some Recordings SOMA 30 (RTM/D)
13	9	POSITIVE EDUCATION	Sam	Echo ECHOCD 5 (P)
14	7	20 MONTHS	Julian Cope	Epitaph 86442 (P)
15	12	...AND OUT COME THE WOLVES	Manx Mac	Mo Wax MW 6040 (V)
16	9	MARK'S KITCHEN REPAIR	Manx Mac	Silvertone RSCDS 538 (P)
17	15	THE COMPLETE	Sarah Rones	Intention LDCD 23 (P)
18	10	TIMES'LV	Orbital	Selena SCD 014 (V)
19	14	GORGEOUS GEORGE	Edwyn Collins	Island SLEEPCD 901 (V)
20	20	SMART	Sleeper	

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ROCK

This Week	Last Week	Title	Artist	Label (distributor)	This Week	Last Week	Title	Artist	Label (distributor)
1	1	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 932425332 (W)	11	10	ASTRO CREEP 2000	White Zombie	Geffen GED 24896 (BMG)
2	2	THESE DAYS	Ben Jovi	Mercury 2292482 (F)	12	13	UNPLUGGED IN NEW YORK	Nirvana	Geffen GED 24727 (BMG)
3	3	FOO FIGHTERS	Foo Fighters	Roswell COEST 5268 (E)	13	12	...AND OUT COME THE WOLVES	Rancid	Epitaph 86442 (P)
4	4	THE ULTIMATE EXPERIENCE	Jimi Hendrix	PolyGram TV 5172262 (F)	14	15	METALLICA	Metallica	Vertigo V100222 (V)
5	8	CROSS ROAD - THE BEST OF	Ben Jovi	Jambco 325292 (E)	15	16	NEVER WHEN	Nirvana	DGC DDCD 28425 (BMG)
6	7	SMASH	Oltpip	Epitaph E 86422 (P)	16	17	SLIPPERY WHEN WET	Ben Jovi	Vertigo VERHCD 30 (P)
7	5	LIVE AT THE BBC	Fleawood Mac	Essential EDCD 287 (BMG)	17	14	NEW JERSEY	Ben Jovi	Vertigo 830242 (F)
8	6	FROGSTOMP	Silverchair	Mercury 4003402 (SM)	18	17	...AND JUSTICE FOR ALL	Metallica	Vertigo VERHCD 01 (P)
9	9	DOOKIE	Greasy	Reprise 936245252 (W)	19	19	BLOOD SUGAR SEX MAGIK	Red Hot Chili Peppers	Warner Bros 25956812 (W)
10	11	SO FAR SO GOOD	Bryan Adams	A&M 5401572 (F)	20	-	BETWEEN HEAVEN AND HELL...	Black Sabbath	Raw Power RAWCD 104 (BMG)

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CLASSICAL

This Week	Last Week	Title	Artist	Label (distributor)	This Week	Last Week	Title	Artist	Label (distributor)
1	1	THE BEST CLASSICAL ALBUM...EVER!	Various	EMI CDMDT0 86 (E)	11	13	THE ALBUMS	Lesley Garrett	Telstar TCD 2206 (BMG)
2	2	CLASSICS ON A SUMMER'S DAY	Adamas	Pure Music PMR6 718 (BMG)	12	10	TOP GEAR CLASSICS: TURBO CLASSICS	Various	Deutsche Grammophon 647812 (F)
3	3	SONGS OF SANDY	Michael Nyman	Venture CDVE 825 (E)	13	13	PINK SPRUNG/SUMNER...SAMPLER	Various	HMV HMV 66484 0 (E)
4	5	THE PIANO	Michael Nyman	Venture DVDX319 (E)	14	15	THE CLASSIC EXPERIENCE	Various	EMI EMVTD 45 (E)
5	6	THE CHOIR	Anthony Way	Decca 481852 (F)	15	14	IN CONCERT	Carreras, Pavarotti, Domingo	Decca 434532 (F)
6	4	CLASSIC FM BREAKFAST BAROQUE	Various Artists	Classic FM CFMCD 04 (CRG)	16	16	THE LILY AND THE LAMB	Harmonia Mundi HMU091725 (HM)	
7	8	THE 3 TENORS IN CONCERT 1994	Carreras, Pavarotti, Domingo	Teldec 450992002 (W)	17	15	CANO GREGORIANO	Monks Chorus Sius	EMI Classics GMS 5662 (E)
8	9	OFFICIN	Caranaka/Hilbert/Ensemble	ECM 445362 (P)	18	17	SHOSTAKOVICH THE JAZZ ALBUM	CD/Orchestra	EMI Classics GMS 463722 (F)
9	7	VISION OF PEACE	The Monks of Ampleforth	Classic FM CFMCD 1763 (CRG/P)	19	12	THE VAGABOND	Bryon/Duffy	Deutsche Grammophon 4659462 (F)
10	11	TRANQUILITY	Various	EMI CDC5592432 (E)	20	18	100% CLASSICS	Various Artists	Telstar TCD 2757 (BMG)

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MID PRICE

This Week	Last Week	Title	Artist	Label (distributor)	This Week	Last Week	Title	Artist	Label (distributor)
1	1	THE CHARLATANS	The Charlatans	Beggars Banquet BBQCD 174 (RTM/DISC)	11	11	UNISON	Delina Dion	Columbia 642032 (SM)
2	2	HEAVEN AND HELL	Bonnie Tyler/Meat Loaf	Columbia 4736962 (SM)	12	3	MIDNIGHT LOVE	Various	ULTCD0 0
3	3	HITS OUT OF HELL	Meat Loaf	Epic 4504472 (SM)	13	13	PAST PRESENT	Clannad	RCA 7432129812 (BMG)
4	4	NORTHERN SOUL	M People	Deconstruction 432117712 (BMG)	14	14	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Columbia 662482 (SM)
5	2	ON THE ROAD AGAIN	Various	TEMPLE TMPCD 018 (BMG)	15	15	AN INNOCENT MAN	Various	Columbia 662321 (SM)
6	8	LEISURE	Blur	Food CD9 7375062 (E)	16	4	ULTIMATE 80'S - VOLUME 1	Various	The Hit Label ULTC011 (P)
7	5	GREATEST HITS	The Bangles	Columbia 4667925 (SM)	17	7	TIMELESS (THE CLASSICS)	Various	Columbia 472362 (SM)
8	6	GREATEST HITS	Bob Dylan	Columbia 4697927 (SM)	18	7	VERY BEST OF PAN PIPES	Michael Bolton	The Hit Label ULTC011 (P)
9	9	INTRODUCING THE HARDLINE...	Tenence/Trent D'Arby	Columbia 4505112 (SM)	19	5	GREATEST HITS	Various	The Hit Label ULTC011 (P)
10	10	OFF THE WALL	Michael Jackson	Epic 4504681 (SM)	20	5	ULTIMATE 80'S	Fleawood Mac	PolyGram TV 518321 (F)

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**US RADIO WORKSHOP:
BREAKING RECORDS IN AMERICA**

The Hurlingham Club, Ranelagh Gardens, London SW6 3PR 10th October 1995

We are pleased to announce the inclusion of two of the most influential programmers in US radio.

MIKE HALLORAN, Programming Director of 91X in San Diego, and also one of America's Premier Modern Rock (Alternative) radio programmers.

STEVE RIVERS oversees the programming of KISS in Boston, as well as being VP of programming for all Pyramid Broadcasting stations.

Both of these speakers will provide invaluable information on US radio and complete our schedule for the day.

THE OVERVIEW

Gary Wall, Wall Media, San Diego
A detailed analysis of US radio, stations, formats and programmers.

WHAT RADIO MEANS TO ME

Rick Bisceglia, Sr Vice President, Arista Records
What resources do you need to deal with US radio? • How much of a label's costs does promotion account for?
Are there any surefire ways to break a record? • How important is the promotional tour?
What time commitment does an act need to make?

DAVID DALTON & JEFF MCCLUSKY

David Dalton, the ceo of Gavin interviews Jeff McClusky - the owner of the premier music promotion company in the USA specialising in Top 40 and alternative independent promotion, and the man who has helped America learn to love hot UK acts Bjork, Drugstore, Electrafixion, Oasis, Portishead and many others.

Subjects covered will include: When and why get involved with UK acts? What went wrong with UK talent? Do UK labels understand needs of US programmers? How long does it take to break a record? What advice would he give a band/label? If he could create a band from scratch ideally suited to US radio what would it be?

LUNCH WITH... THE EXPERTS

An opportunity for delegates to meet the speakers. During lunch speakers will move from one table to the next, answer questions, and get indigestion!

THE BREAKOUT FORMATS

Bob Galliani, GAVIN • Kent Zimmerman, GAVIN
An examination of the formats where the hits start out, but first an explanation of the breakout process.

MONEY FORMATS - The Inside Story On Alternative and Top 40

Max Tolkoff GAVIN • Steve Rivers, VP Of Programming, Pyramid Broadcasting • Mike Halloran, Programming Dir, 91X, San Diego
Brian Phillips, Programming Dir, 99X Atlanta • Daniel Glass, Executive Vice President Rising Tide
Are college and alternative the same? • How tightly defined are the formats?
What are they looking for - Talk us through current records on the playlists • How do you approach these guys?

THE GRIDDLE

All speakers are lined up to give their instant opinion on some of the most hotly-tipped UK acts of the moment

REGISTRATION - If you wish to attend and have not registered already then you should complete and fax the registration form below to Mark Ryan as soon as possible.

REGISTRATION - Complete and return immediately

* All fees are inclusive of refreshments, luncheon and documentation

Single delegate registration £277.00 plus VAT Group registrations £227.00 plus VAT per delegate

DELEGATE INFORMATION Please complete

1. Delegate Name: _____
Company Name: _____
2. Delegate Name: _____
Company Name: _____
3. Delegate Name: _____
Company Name: _____

Company Address: _____

Postcode: _____
Telephone: _____
Facsimile: _____
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Please detach and photocopy this form if you are registering more than three delegates

PAYMENT DETAILS

CHEQUE/CREDIT CARD I enclose the sum of _____ made payable to Miller Freeman Entertainment
My payment is made by: Cheque/PO Access Visa Amex Diners Card Number _____ Expiry Date: _____

Signature: _____ Date: _____

SPECIAL NOTES: 1. We can only accept your registration where the full registration fee is enclosed. 2. As this event is restricted to 200 places all registrations will be dealt with on a 'first come, first served' basis - SO DON'T DELAY
Please complete and return to: Mark Ryan, Miller Freeman Entertainment, Logistics House, 245 Blackfriars Road, London, SE1 6UR
Please contact Louise Jefferson on 0171 521 5004 for advertising, sponsorship, and gandy bag information.

SONY MUSIC VIDEO PRESENTS...



CELINE DION - THE COLOUR OF MY LOVE CONCERT
CAT NO: 200842 2
Release date: October 23rd

This live concert includes the number one 'Think Twice' plus 'The Power Of Love', 'Beauty And The Beast', 'Only One Road' and her latest hit 'Tu M'aimes Encore'.



GLORIA ESTEFAN - EVERLASTING GLORIA
CAT NO: 50128 2
Release date: October 23rd

A collection of 17 videos from 1990 to 1995, including 'Hold Me, Thrill Me, Kiss Me', 'Turn The Beat Around' and 'Everlasting Love'. Plus exclusive behind the scenes footage.



MICHAEL BOLTON - GREATEST HITS 1985-1995 THE VIDEOS
CAT NO: 200553 2
Release date: November 13th

The man, the music, the magic. This video compilation features his greatest hits, including 'How Am I Supposed To Live Without You', 'How Can We Be Lovers', 'Steel Bars' and his latest smash hit 'Can I Touch You... There?'. Plus unseen interviews and footage.



MICHAEL JACKSON - HISTORY VIDEO GREATEST HITS
CAT NO: 50123 2
Out Now

The number one video from the king of pop. Ten of the greatest short films of all time. Includes 'Thriller', 'Billie Jean', 'Black Or White', 'Beat It', 'Rock With You', 'Bad' and 'The Way You Make Me Feel'. Experience his unforgettable music and visual images.



MARIAH CAREY - CHRISTMAS SPECIAL
CAT NO: 50133 2
Release date: November 13th

This Christmas video from the biggest selling female artist of the 1990's is certain to fly off the shelves. It includes the hit 'Hero' and her own interpretations of many Yuletide classics such as 'Silent Night' and 'Santa Claus is Coming To Town'.



CAT NO: LV 49623



CAT NO: LV 49638



CAT NO: LV 49595



CAT NO: LV 49613

THE ENCHANTED TALES SERIES

Currently available five new and classic animated stories - 'Pocahontas', 'Peter Rabbit', 'Jungle King', 'Snow White' and 'The Prince And The Pauper'. Plus, released on November 6th three Yuletide offerings, 'The Night Before Christmas', 'The Christmas Elves' and 'Noah's Ark'. This series will capture the hearts of young and old alike.

TALES FROM THE CRYPTKEEPER

New to video, this animated series features a nightmarish medley of spine-tingling stories and howling - horrific tales, hosted by the wisecracking Cryptkeeper. The initial release features four videos each containing two episodes.



ORDER NOW THROUGH GOLDS, T.H.E. OR SONY MUSIC OPERATIONS ON 01296 395151



VIDEO

Video is vibrant for music retailers who have seen the sell-through market grow extensively in recent years, helped by big name Disney releases which have made million-selling titles commonplace. This Christmas is no exception with The Lion King tipped to become the most successful video release yet for UK distributor Buena Vista. The TV programme video market is also a boom area, fuelling gift sales by targeting fans of series that are currently being broadcast or are no longer shown. The current BBC costume drama *Pride And Prejudice*, which comes out on video on October 16, is set to become the latest success in this market. Sales of music

videos, however, continue to shrink and now account for just 9% of all trade. Niche sales are no longer enough to justify music video's shelf space alongside other mass-appeal categories such as children's titles and feature films, and most labels have to cross-market videos with album releases to enjoy any significant retail success. A scan of this year's music video chart reveals that sales are increasingly concentrated on fewer major acts. Take That, for example, have sustained an overwhelming presence, often occupying four chart positions in the same week with different product and they have another video out soon to get their teen fanbase flocking to stores. Similarly, Oasis demonstrated how music loyalty can translate directly to video when their *Live By The Sea* video, on PMI, stormed to the top of the chart at the beginning of September.

AUTUMN RANGE GIVES SPECIALISTS A BOOST

THE UK'S SUPERMARKETS HAVE BITTEN DEEP INTO THE MARKET SHARE OF SPECIALIST MUSIC/VIDEO RETAILERS, BUT KAREN FAUX REPORTS THAT THE TABLES COULD TURN THIS AUTUMN WITH A WIDE RANGE OF PROMISING RELEASES

The fact that there are fewer blockbuster videos being released this autumn could be good news for record retailers.

With the exception of Disney's The Lion King - tipped to sail past The Jungle Book's 4.4m unit sales record - the unprecedented range of other titles with the potential to sell more than 500,000 copies puts specialist stores in a strong position to compete with arch rivals such as the grocery supermarkets.

Pete Kalhorn, video manager at HMV, says, "Last year, the trade was polarised between the blockbuster and second division titles, and many people bought the blockbusters from their local supermarket. This year, there's a wider range of solid feature film, special interest and music contenders which will push consumers towards the specialist store where that range is represented."

With last year's final quarter sales standing at 33m units and representing a rise of 6.2% on the preceding year, according to CIN, hopes are high that this year's peak period will mark another sharp rise. This could seal a year in which the video companies have come close to realising their aim of creating a strong 12-month market.

Quarter two figures were 33.6% up on 1994, emphasising that Easter has become an increasingly important high-point as far as sales are concerned.

James Thickett, marketing director of Buena Vista, UK distributor for Disney Home Video and Touchstone Home Video, says, "It's been a very



MANGA SEEKS TO CASH IN ON THE SUCCESS OF THE STREETFIGHTER COMPUTER GAME WITH THIS AUTUMN'S RELEASE OF STREETFIGHTER II (RIGHT) ON VIDEO

SONY'S NEW RELEASES INCLUDE TALES FROM THE CRYPTKEEPER FOR CHILDREN (LEFT) AND MUSIC TITLES FROM CELINE DION (TOP) AND GLORIA ESTEFAN (RIGHT)



consistent year so far. Return Of Jafar was released at the end of January and went on to sell almost 1m copies, while our spring title The Aristocats sold almost 2m over a three-month period.

Thickett is quick to give due credit to VCT's Riverdance which injected new life into the market during the late summer months. The fifth best seller behind The Aristocats, Four Weddings And A Funeral and Return Of Jafar, "It's all about strength of product

rather than relying on key titles of the year," maintains Thickett.

The children's share of the Easter market remained strong but static at 22%, while other areas such as film and TV programming increased significantly - reflecting the growing importance of these areas for gift purchases.

According to CIN figures, feature films have been the best performers this year. In the second quarter, the sector reached an all time high of 39% of the market, buoyed by releases

such as Four Weddings And A Funeral, Schindler's List and Philadelphia.

This trend will continue into the autumn with contenders such as Pulp Fiction, Forrest Gump, Speed, Interview With A Vampire and The Mask all hotly tipped by retailers to be substantial earners.

Videos of television programmes also fared well with sales rising from 15% in the second quarter of 1994 to 17% this year. As the BBC's steadily expanding roster of titles and increasing marketing budgets

highlight, the TV programming sector has sky high potential - especially at Christmas.

The BBC's complete Blackadder series justifies a marketing spend of more than £250,000 spanning TV, radio, press and in specifically-targeted leaflets, while a similarly huge campaign is planned for the video release of the sit-com Absolutely Fabulous.

At Channel Four Video, audience feedback has enabled it to convince retailers of the demand for specific titles.

► "We have a unique strength in that we get feedback from TV," says Laura Trill, video manager at Channel Four Video.

"We have a hotline which sometimes yields the most surprising results. For example, our documentary *The Wild West*, at six hours of viewing, hadn't been an obvious contender for video but we had so many requests for it that we've now released it on two three-hour tapes."

One advantage of videos featuring TV programmes is that they don't always require a hefty marketing investment because public awareness can already be high if a series is on air at the time of release.

Robert Callow, sales director of VCI, whose Christmas TV titles include *Soldier Soldier*, *Heartbeat* and *Cracker*, says, "The genre of TV drama was very successful for us last year and it represents a steady catalogue seller which can go on and on."

With such a wealth of good product on offer this autumn, competition for shelf-space is hotting up. Because video has justly its space allocation – either in competition with audio product in specialist stores or with other non food products in grocery outlets – marketers are particularly adept at sustaining an on-going dialogue with retailers to provide tailored in-store support.

Buena Vista, for example, has a dedicated trade marketing department which meets store representatives in advance of a release and works out how sales can be maximised. This fosters a relationship in which retailers

are encouraged to come up with their own powerful initiatives. This was certainly the case for *Pulp Fiction* where Virgin and Our Price gave away free T-shirts with pre-sale orders and screenplays with the first batch of product.

At Carlton Home Entertainment, general manager Allison Williams testifies to the benefits of co-operative promotions for video. "They allow releases to gather their own momentum within a particular store," she says.

"For example, coverage in WH Smith's *Update* magazine can help lever a video into their in-store charts and sales build from there."

Price can often be a barrier, preventing the small, independent retailer from carrying a video section. Full-price product – which accounts for 74% of the market and, on average, has a dealer price of £10.21 – can be a high risk investment, particularly in the light of heavy discounting by a neighbouring supermarket.

At THE, director of corporate affairs Barbara Buckley says the company has recently developed its own-brand videos with a view to providing more flexible margins and appealing to a wider cross-section of retailers. "Quality children's programming on our Playbox label is offered for a dealer price of £2.99, and is currently doing well in a range of independents including Andy's Records."

While independents still need encouragement when it comes to stocking more video, there's no

doubt the multiples will be devoting more space than ever to video this Christmas. At Our Price, for example, displays will be increased by between 20%-25%.

Such consumer choice means video companies are under pressure to ensure their campaigns are more clearly defined and targeted than ever before. With around 50% of their annual marketing spend allocated to the last three months of the year, they cannot afford to get it wrong.

WARNER TURNS HORROR AND SCI-FI INTO A TERRIFYING SUCCESS



Terror Vision and *Beyond Vision* are two labels created by Warner Home Video to tap the market for cult horror and sci-fi classics. Marketing director Wayne Borg says the labels will enable retailers to reach the potentially huge group of consumers who are horror and sci-fi enthusiasts.

Releases have included various Hammer films including *The Illustrated Man*, *Forbidden Planet*, *Poltergeist* and *Don't Look Now*. "Sales have been boosted by healthy exposure in the film and specialist consumer press, and we have maintained a high promotional profile by involving actors such

as Christopher Lee," says Borg. Titles released on October 30 include *One Million Years BC* (pictured left), *Clash Of The Titans*, *Highlander* on widescreen (pictured right), *Dr Jekyll And Sister Hyde* (pictured centre) and *The Legend Of The Seven Golden Vampires*.

THE MUSIC VIDEO WINNERS THIS CHRISTMAS!

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REFLECTIONS OF IRELAND

PLAY 368

Some Wilson, Some McE, The Dillones, The Wolfesons, Paddy Reilly, The Fogans, and the beautiful scenery of Ireland

36 Favourite Songs from the Emerald Isle
REFLECTIONS OF IRELAND

36 GREAT HITS OF COUNTRY MUSIC
The Legends of COUNTRY MUSIC

PLAY 369

WILLIE NEMAN
BRENDA JOHNS
PETER ALBING
MELLY JEE BRADEN
BOB WILLIAMS
DONALD PATTERSON
MARTY STARR
GUYTON JENNINGS

36 GREAT HITS OF COUNTRY MUSIC
The Legends of COUNTRY MUSIC

PLAY 370

30 Favourite Scottish songs
REFLECTIONS OF SCOTLAND

30 Favourite Scottish songs
Reflections of SCOTLAND

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FROM THE LION KING TO MICHAEL BOLTON

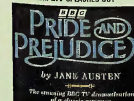
VIDEOS AS PRESENTS FOR FRIENDS AND FAMILY ARE THE LIFEBLOOD OF THE VIDEO MARKET AT THIS TIME OF YEAR. KAREN FAUX REPORTS ON SOME OF THE TITLES WHICH ARE LIKELY TO BE TOPPING MOST CHRISTMAS LISTS.



ANGELS 2: MARTIAL ARTS MOVIE



THE MASK: EIV SPLASHES OUT



PRIDE AND PREJUDICE: TOP NOTCH



MUSIC WEEK 7 OCTOBER 1995

FEATURE FILM

PULP FICTION (Miramax, out now). With the help of strong window displays and retailer initiated promotions, this has performed spectacularly well since its September release.

COLOR OF NIGHT (PolyGram Video, out now). This film, starring Bruce Willis and Jane March, contains some of the most explicit sex scenes to make it to mainstream cinema. When it was released to the rental market in the spring, it reached number four in the rental video charts.

SPEED (Fox Video, out now). Fresh from its cinema showing earlier this year, the high profile for this action movie starring Keanu Reeves will be sustained throughout the autumn with press and competitions.

THE MASK (Entertainment In Video, out today). A £17m gross at the UK box office bodes well for sales, along with the fact that EIV is putting its biggest yet marketing spend behind it. **FORREST GUMP** (CIC Video, October 9). With a clutch of Academy Awards and a UK box-office take of more than £16.2m, this has all the credentials to be a festive front-runner. Marketing support is worth £1.26m.

STAR WARS TRILOGY (Fox Video, October 16). Star Wars, The Empire Strikes Back and Return Of The Jedi are offered here as a set for a limited period only.

INTERVIEW WITH A VAMPIRE (Warner Home Video, November 6). This grossed £10.2m at the UK box office earlier in the year and Warner Home Video is hoping for a similar value on video.

THE BEATLES - A HARD DAY'S NIGHT & THE MAKING OF VCL (November 13). This and simultaneous release *Help!* follows the awareness created by ITV's Beatles Anthology documentary.

MICHAEL ON 9TH STREET (Fox Video, November 20). With less competition around in the family viewing stakes this autumn, Richard Attenborough's remake of this Forties classic should see steady sales.

SPECIAL INTEREST

RIVERDANCE - THE SHOW (VCL, out now). One of the most profitable titles for retailers this year with sales of around £10m. VCI plans a heavyweight TV advertising

campaign for Christmas. **GEORGE BEST & RODNEY MARSH - DRUGS, MUGS & THUGS** (BMG Video, out now). This lively review of the 1994/95 football season featuring Best, Marsh, Ian Wright and Jack Charlton will receive TV and radio advertising support. **TORVILL & DEAN - FACE THE MUSIC TOUR** (VWL, out today). With a UK audience of 20m for the TV screening of the show in the summer, there's no doubt that this video will be a star performer.

DEAD BEFORE DAWN (Heartline/THE, out today). Starring Cheryl Ladd, this is just one of a whole host of UK true story TV dramas and mini-series that feature on the new Heartline label. Strong in-store back-up.

STREETFIGHTER TWO (Manga Video, October 4). Huge appeal is guaranteed among 15-25 year olds who have already bought the best-selling Streetfighter series of computer games. A £200,000 marketing campaign will support.

ANGELS 2 (MIA, October 9). Following the July release of *Angels*, this latest fast action good-versus-evil offering from the Hong Kong Classics label should enjoy healthy sales from martial arts fans.

PRIDE AND PREJUDICE (BBC Video, October 16). Another top notch BBC literary adaptation, written by Andrew Davies who was responsible for 1993's acclaimed *Middlemarch*. Set for an autumn TV screening, the gift market spin off will be substantial.

LADY BOSS (DePussy Video, October 16). At a budget price of \$9.99, a substantial mileage should be had out of this sequel to Jackie Collins' pot boilers *Lucky and Chances*.

SOLDIER SOLDIER Series 5 - Part 1 (VCL, October 16). Sales will be strong for both this and part 2 (released November 13) packaged as double box sets from the current ITV series. Wide ranging press advertising is scheduled.

STAR WARS DATA BOX SET (CIC Video, November 6). This six-episode boxed set comes in spectacular packaging featuring a chromed mask of Data's face which will appeal to Trekkie collectors.

KIMBERLEY DAVIES - YOUR BODY'S CALLING (Carlton Home Entertainment, December 26). Neighbours star Davies promises to tap a significant chunk of the 5.5m UK audience of the series with this upbeat fitness programme featuring music by R Kelly and Kim Appleby.



CHILDREN'S FAVOURITES: DISNEY'S THE LION KING (ABOVE) SET TO BREAK SALES RECORDS AND TALE OF THE FLOPSY BUNNIES (BELOW) FOR BEATRIX POTTER



CHILDREN'S

THE LION KING (Buena Vista, out now). Another certain animated blockbuster set to surpass the record sales of *Jungle Book* which reached 4.4m copies. A three-phased advertising campaign runs throughout December. **KIMBERLEY DAVIES - YOUR BODY'S CALLING** (Carlton Home Entertainment, out today). As one of Carlton's flagship autumn titles, this addition to the Beatrix Potter series will feature strongly in its TV advertising.

POSTMAN PAT'S BUMPER COLLECTION (BBC Video, out today). Five adventures on this 92 minute tape featuring BBC Video's best-selling character. The series is repeated on TV this autumn.

YOUR FAVOURITE THOMAS THE TANK ENGINE & FRIENDS STORY COLLECTION (VCL, out today). A Thomas video with a difference, featuring 12 episodes selected and introduced by his fans. It also marks the 10th anniversary of Thomas on video, which is the hook for wide-ranging advertising and promotions.

TALES FROM THE CRYPTKEEPER (SMV, October 16). Sony's key children's series this Christmas. Each of the four videos available includes two episodes from the series to be broadcast on ITV in the coming months. Each episode emphasises the difference between right and wrong.

ADVENTURES OF MOLE (BMG Kidz, October 16). This and companion title *Mole's Christmas* (October 30) will be cross-promoted with spoken word and music albums released on BMG Records.

MONSTER CHRISTMAS ON VIDEO (Footprint Communications, October 23). Vincent Jancsó's characters have already proved their popularity with sales of more than 30,000 copies for his book *My Favourite Monsters*. This animated adaptation will get a shot in the arm from a TV debut on BBC1 in December.

POWER RANGERS: THE MOVIE (Fox Video, November 6). Five- to 12-year-olds will be keen to own the Rangers' movie debut which features sky diving stunts and a spectacular outer space battle.

TIM BURTON'S THE NIGHTMARE BEFORE CHRISTMAS (Buena Vista Home Entertainment, November 13). With a £3.2m take at the UK box office there should be plenty of takers for this innovative animated feature.

SING ALONG SONGS: COLOURS OF



BLACK LACE: PARTY FAVORITES

THE WIND (Buena Vista, November 13). Demand will be strong for this addition featuring the hit from Pochentras, sung by Vanessa Williams. National TV advertising will support.

COMEDY

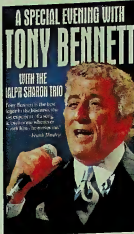
ABSOLUTELY FABULOUS SERIES 3: DOORHANDLE AND JEALOUSY (BBC Video, out today). The Ab Fab series demonstrated strong air-grip appeal last Christmas. A powerful PR campaign will boost awareness.



BOYZONE: FOR THE TEEN MARKET

BLACKADDER: SERIES 1-4 (BBC Video, out today). Total Blackadder sales now exceed 2.1m units and this complete set will be bolstered with a £150,000 TV ad campaign in December and £100,000 worth of press advertising from today's release.

BILLY B CONNOLLY - TWO BITES OF BILLY (WVL, October 30). Connolly's 1994 Live video sold around 600,000 units over the Christmas period and this is tipped by retailers to do similar levels of business. Strong PoS will feature.



TONY BENNETT: SOARING POPULARITY

UNSEEN BEAN (VCI, October 30). More than 2m Bear videos have been sold to date. This one features a show with an 18 month TV hold-back. Marketing worth £300,000 includes TV and press advertising.

THE MILLION QUIDD VIDEO (PolyGram Video, November 13). Zig & Zag go on the rampage in their first full length feature. Marketing will span press and TV with pre-awareness built via The Big Breakfast and MTV.

THE VERY BEST OF BARRYMORE (VCI, November 20). Last autumn his Live video sold 300,000 copies and this promises to outdistance it. TV and press advertising will run in November and December.

release featuring jazz greats such as Dixie Gillespie, Marian McPartland, Thelonius Monk and Coleman Hawkins which will tie in with a companion Sony CD.

A SPECIAL EVENING WITH TONY BENNETT (MIA, October 9). Sales of Tony Bennett material have soared since the singer appeared on MTV's Unplugged, and this video is timed to take maximum advantage of his current rise in popularity.

ANDERSON BRUFORD WAKEMAN HOWE - AN EVENING OF YES MUSIC PLUS (Wiesnerworld, October 9). Arguably featuring the definitive Yes line up, this 150-minute video trails the band's career through their various albums and should appeal to the act's huge fanbase built up over the past 27 years.

BOYZONE - SAID & DONE (WVL, October 16). The first time on longform video for the Irish teen band who topped the UK albums chart last month. The well-produced mixture of behind-the-scenes footage and promoting is supported by pop magazine and national press advertising.

ROBERT PALMER - THE VERY BEST OF (PML, October 16). A collection of 16 tracks feature on this 60-minute tape to be marketed simultaneously with an album release of the same name. Marketing spans TV, press and radio advertising.

CLIFF RICHARD - THE HIT LIST LIVE (PML, October 16). Last Christmas's Hit List video achieved sales of more than 102,000 and expectations are high for this live offering which will be boosted by the release of a new single and album at the end of October.

MUSIC

REFLECTIONS OF IRELAND - 29 SONGS FROM THE EMERALD ISLE (Prism Leisure, out now). This follow-up to Prism's Memories Of Ireland, which hit the streets exactly a year ago and sold 40,000 units, features artists such as Mary Black, Daniel O'Donnell, Sean Wilson and The Dubliners. It will be supported by extensive press and radio promotion.

BLACK LACE - THE ULTIMATE PARTY VIDEO (Prism Leisure, out now). Ideal video for those looking to celebrate New Year in their own home. Includes such stinkers as Superman, Agadoo, Do The Conga, Wig Wam Bam and I Am The Music Man.

JANET JACKSON DESIGN OF A DECADE 88-96 (WVL, out today). With marketing tied in around the release of her album, this is poised to be one of the biggest music videos this Christmas.

OTTO KLIMPERER, BEETHOVEN SYMPHONY NO.9 'CHORAL' (EMI Classics, October 2, F10.21). A collectable performance of Beethoven's Ninth Symphony conducted by Klimperer at the Royal Albert Hall.

ROBSON & JEROME (BMG Video, October 9). Retail expectations are sky high for this performance which coincides with the release of the duo's debut album. National TV advertising, press ads and a database mailing to more than 100,000 fans will support.

TAKE THAT - FROM ZEROS TO HEROES (Wiesnerworld, October 9). Available for a budget price of £4.99, there will be plenty of takers for this recording of the band's early days featuring archive footage and a karaoke session.

A GREAT DAY IN HARLEM (Wiesnerworld, October 9). A classy

release featuring jazz greats such as Dixie Gillespie, Marian McPartland, Thelonius Monk and Coleman Hawkins which will tie in with a companion Sony CD.

PERLMAN, YO-YO MA (EMI Classics, October 23). Barembom comes together with violinist Perlman, cellist Yo-Yo Ma and the Berlin Philharmonic for this performance of Beethoven's Triple Concerto.

EVERLASTING GLORIA (SMV, October 23). A collection of 17 videos reviewing Gloria Estefan's career from 1990 to 1995. Includes Hold Me, Thrill Me, Kiss Me and her most popular dance remixes.

CELINE DION - THE COLOUR OF MY LOVE CONCERT (SMV, October 23). This release should receive a boost from the singer's nationwide tour which begins on October 27 in Glasgow. Includes hits such as Think Twice and The Power Of Love.

URAO LIVE IN THE NEW SOUTH AFRICA (PML, October 30). PMI is releasing this 90-minute live concert alongside Virgin Records' Greatest Hits Volume II, and both will be supported by TV advertising, press ads in Q, Smash Hits and the nationals.

M PEOPLE - LIVE AT G.MEXE (BMG Video, November 13). M People are set for another conquest with this live video filmed on home territory in Manchester. Cross promoted with a simultaneously released album and the result is a sell-out UK urban tour; this should make a steady ascent to the top of the music video chart.

MICHAEL BOLTON - GREATEST HITS 1985-1995, THE VIDEOS (SMV, November 13). This video includes 13 smash hits which will delight his huge fanbase, as well as rare interview footage. Among the tracks are Soul Provider, How Can We Be Brothers, Dock Of The Bay, Time, Love & Tenderness and Completely.

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from the UK, three nights Hilton Hotel accommodation (no surcharge for single occupancy) and the Gala Dinner.

Places are strictly limited and priority will be given to ELSPA/VUD/SELL members on a first come first served basis to those confirming by October 31st. Thereafter non-members' bookings will be accepted, subject to a £100 surcharge.

Alternative packages available if you wish to travel or stay in Rome independently and provision can be made for spouses. For further information, please ring Steve Cheese at ELSPA on 01.386.830.642.

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Helmut Jost	ESCOM/Amiga
John Edelson	3DO
Leigh Robinson	Philips CD-i
Malcolm Miller	Sega
Chris Deering	Sony CE
Mark Bruard	IBM
Rod Cousins	Acclaim
David Ward	Ocean
Detrich Meutsch	Bertelsmann
Pilar Cloud	Bröderbund
Simon Turner	Philips Media
Jeremy Silver	Virgin Records
Anthony Askew	Random House
Mark Lewis	Electronic Arts
Kevin Turner	Virgin Interactive
Greg Ingham	Future Publishing
Yves Guillemot	Ubi Soft
Brad Smith	Microsoft
Mark Bernstein	Entertainment Online
Bruno Bonnell	Infogrames
Bernard Schiphorst	Bertelsmann Online
Jack Schofield	The Guardian
Gary Bracey	Telstar
Sean Brennan	Virgin Interactive
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SPOKEN WORD

Woolworths confirmation last month that it is to put its full support behind the spoken word market in time for Christmas has been welcomed by the audiobook publishers who will no longer have to rely predominantly on WH Smith to convince the mass consumer market of the merits of the hundreds of titles available. The spoken word trade is confident it can build on a successful 1995 which has seen the sector display encouraging growth despite what many companies perceive as a lack of retail and media support for

the genre. The growing influence of the Spoken Word Publishers Association, however, is helping to break down the barriers using marketing techniques built up over many years by the music business and the book trade, such as co-op ad campaigns and direct mail. Many companies are also experimenting with their pricing structures to try and tempt new consumers, while others are investing in specific marketing and promotion for the first time, despite the relatively small sales volumes achieved by most audiobook titles. The majority of spoken word releases struggle to sell more than a couple of thousand units in their first year, although there are still numerous titles that can achieve big sales (up to 50,000 units a year), especially those emanating from the BBC Radio Collection stable or from the large book publishing houses such as Hodder Headline and Penguin. The sector is confident more releases can enjoy such success if more people knew they existed.

BOLD TALK BACKS THE FINAL BREAK THROUGH

WITH MARKET GROWTH OF 50% IN THE PAST 12 MONTHS AND THE CRUCIAL CHRISTMAS PERIOD LOOMING, NOW SEEMS TO BE THE BEST TIME FOR SPOKEN WORD TO FINALLY PROVE ITSELF IN THE MARKETPLACE. SUE SILITOE REPORTS

Sspoken word publishers and retailers are on the offensive, armed with a mass of autumn product and statistics showing the market has grown 50% in the past 12 months.

And the heavy marketing guns are being wheeled out with the intention of finally convincing the general public that books on tape or CD can be just as much part of their leisure time as part of their music or reading.

Sales figures from the Spoken Word Publishers Association (SWPA), based on the turnover of all member companies, show that the value of the market has risen from £22m last year to its current total of £34m.

At first glance such an explosion in trade looks like a staggering performance.

However, as the figures are not broken down into product categories, it is difficult to assess exactly where the growth is occurring and which companies are benefiting most in terms of market share.

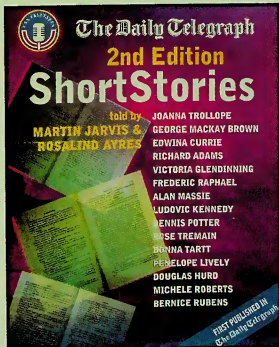
Colin Collins, chairman of the SWPA and managing director of comedy specialists Laughing Stock, says, "Although the cake is bigger, publishers are having to fight harder for their slice because there are now so many titles being released. The larger publishers like BBC Radio Collection, Harper Collins and Hodder Headline are maintaining their market share, but I think some of the smaller companies are finding it difficult

to compete—and some may even be forced out."

In all new markets, the law of the jungle will ultimately prevail. But for now, with Christmas looming, spoken word publishers are concentrating their efforts on attracting new consumers. And, as audiobooks make wonderful Christmas gifts, this time of year provides publishers with a perfect opportunity to get their message across.

With the gift market in mind, many publishers are releasing attractive boxed-sets. Rupert Lancaster, publishing director of the audiobook division at Hodder Headline, says, "We are selling in a large number of gift packs, which is great for our overall profile. We have also concentrated on marketing audiobooks alongside book releases and are running special promotions with particular retailers such as WH Smith, which is offering 10 titles at £5.99 throughout October to stimulate demand."

Alistair Giles, manager of trade fiction and head of Harper Collins' audiobook division, says he is also promoting audiobooks alongside book releases. He adds, "The market is growing steadily and obviously we want to make more people aware of the product that is available. Simultaneously releasing and co-promoting our titles alongside book releases and providing retailers with dump bins for in-store promotion is a way of doing this."



JOINT PROMOTION, SUCH AS THE TELEGRAPH/CSA EVENT, ATTRACTS AWARENESS

Steve Crickmer, head of marketing for BBC Radio 32% year-on-year growth, says the company is concentrating its Christmas promotional activity on co-promotions with multiple retailers such as WH Smith and Woolworths, the latest multiple

to enter the market.

He says, "To inspire public confidence in the genre and open up the market you need strong releases, as well as an extensive number of outlets. For this autumn, we put together a £2.99 comedy sampler, Clown Jewels, which has gone down very well

with third market outlets such as garage forecourts. Our initial ship out was 50,000 units which is quite remarkable considering it is not on sale or return."

Persuading retailers to devote more shelf space to spoken word is not easy. Woolworths' entry into the market has been universally welcomed by audiobook publishers who see it as a significant step forward for the whole business. The company has put together a range of 400 titles, most of which are supplied on an exclusive basis, and it will be promoting these in 600 (76% of its 790 outlets throughout the UK.

Sam Brown, music and audiobook product manager at Woolworths, says, "Spoken word fits in well with our customer profile and is a natural extension of our home entertainment range. It is still an untapped market, but we are committed to promoting it on a regular basis to raise awareness of the format both in-store and through co-op advertising."

Brown adds that the Woolworths range, which has a £5.99 price point, includes something for everyone. "Spoken word is ideal for gift purchasers and we have titles to suit all tastes—even for members of the family that are difficult to buy for," she says.

The spoken word fraternity's delight at the Woolworths promotion is summed up by Jan Paterson, head of Penguin's audiobook division, who says, >

► "Having Woolworths on board is fantastic for the whole business because it will bring spoken word to the attention of the mass market. But the problem we still face is persuading other retailers not only to stock this material, but to display it properly."

He points out that retailers need to display spoken word alongside books and videos, and to display the face of the product rather than just the spine so it gets noticed.

Bespoke Audio And Video, a division of Total Records, has just signed a sales and distribution agreement with Harper Collins Audio Books covering the record retail and wholesale trade, plus non-traditional outlets, but managing director Bob Nolan says many retailers are still only paying lip service to the audiobook genre.

"The consumer base for spoken word is out there, it's just a question of reaching it. With the right support from retailers, the market could easily be two or three times the size it is now," he says.

"We recently ran two co-op advertising campaigns with retailers and I was very disappointed with the lack of in-store follow-up we received." Steve Bunyan, head of special projects at MCF, says that stocking and selling spoken word is not necessarily the same thing.

"Awareness is bound to increase as people see more product in the shops. But the only way we can persuade them is through a concerted marketing effort that promotes the whole genre, not just individual titles," he says.



BOB NOLAN (LEFT WITH NATIONAL ACCOUNTS MANAGER LYN CRAWSHAW) OF BESPOKE FEELS THAT WITH THE CORRECT RETAIL SUPPORT, SPOKEN WORD COULD DOUBLE ITS MARKET; WHILE JONATHAN HAYDEN OF REDBACK BELIEVES PRICE REMAINS THE KEY FOOD FOR THOUGHT FOR THE SWPA (ABOVE)



He adds that with the exception of comedy and children's material, which both sell well because of their links with TV personalities and characters, the spoken word market is still short of big names to help spread its appeal.

"We have to concentrate on 'A' grade titles that sell quickly if we want to encourage more retailers to stock spoken word," he says. "At the moment there is simply too much product on the market and a lot of it isn't really strong enough to be there."

To get product moving faster and in bigger volumes, some spoken word publishers are also experimenting with price to stimulate demand. Jonathan Hayden, managing director of Carlton Publishing which handles the Redback audiobook imprint, says, "We carried out

extensive market research and came to the conclusion that the desirability of owning spoken word product is pretty low. For this reason we feel that audiobooks need to be priced at the same level as a paperback." Hayden believes that a price reduction combined with specific retail promotions and marketing tie-ins with book publishers should increase demand.

Among the retailers that Redback is targeting is MVC which is currently allocating more shelf space to audiobooks in all of its stores.

Chris Birchley, marketing manager for MVC, says, "Initial trials with the Redback catalogue have proved very popular with our customers, which is why we are investing heavily in what is still a

relatively under-exploited product area."

Hayden adds he is experimenting with direct mail which he sees as another way of attracting new customers. This is a view shared by Clive Stanhope, managing director of CSA Teiltapes, who says, "There are too many spoken word titles chasing too little retail shelf space so publishers have to look at new ways of selling their product. We have already experimented with direct mail by running a joint promotion with *The Daily Telegraph* for our *Daily Telegraph* Short Stories collection."

Stanhope adds that direct mail reaches people who don't necessarily go into book or record shops, a view shared by Nick Downing, audio manager at Random House. He says,

"Spoken word doesn't have a natural retail home, so direct mail is as effective as any other selling method. We recently ran a two for the price of one promotion with the Radio Times and the results were fantastic. We were reaching a lot of people who wouldn't necessarily have bought spoken word from a retail outlet but who will now be fully aware of the genre."

Any promotion that gets people into the shops and asking for audiobooks has to be good news for publishers and retailers. Although many stores are criticised for not giving the genre enough support, there are some – notably the multiples – who are finding it a useful source of additional income.

Ricky Gordon, spoken word buyer at HMV, says, "We are giving the genre more space than ever this Christmas because sales are definitely picking up, especially in our West End stores. We are also promoting spoken word with co-op consumer press advertising and by featuring it within in-store product selections."

But Gordon adds that the volumes involved are still quite small. He points out that there are certain titles – such as comedy and film and TV tie-ins – that do better than others because they are more in keeping with HMV's customer base. Given the huge amount and diversity of product on the market, it is certainly a time for retailers to experiment.

After all, with the market growing at the rate of 50% a year, it would seem short sighted to ignore it. ■

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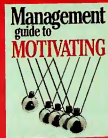
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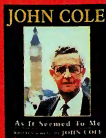
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BALANCING

WITH SHELF SPACE A PREMIUM AND SO MANY SPOKEN WORD TITLES ON THE MARKET, HOW CAN YOU STOCK UP ON THE BEST OF THEM? SUE SILLITOE REVIEWS SOME OF THE

ROMANTIC POETS - Byron Listen For Pleasure (LPFC7904) ISBN: 1805484154
 Reader: Charles Dance
 Release date: out now

This release, one of five titles in LPF's new Romantic Poets series, features some of Byron's best-loved poetry. The other titles in the series cover Wordsworth, Coleridge, Keats and Shelley.

CARRY ON UP THE JUNGLE MCI (GAGM0381) ISBN: 1897862318
 Reader: Various

Release date: out now
 The mad antics of the Carry On team are captured for the first time on cassette with the original soundtracks carefully adapted for the audio version. MCI has also released Carry On Up The Khyber. Both releases will be promoted with retailer co-op activity.

**CRACKER - To Say Love You MCI (TALKM0047) ISBN: 1897862350
 Reader: Steven Hartley
 Release date: out now**
 The Cracker TV series was a huge success and this release, along with the Mad Woman In The Attic and One Day A Lemming Will Fly, should benefit.

JACK & VERA DUCKWORTH IN THEIR OWN WORDS BMG Talking Visuals (VLP2) ISBN: 1899026359

Reader: Bill Tarmsey and Elizabeth Dawn
 Release date: out now
 Characters from Coronation Street make their audio debut with the release of four "autobiographical" tapes. In this episode, Jack and Vera Duckworth reveal the intimate details of their marriage.

CREATIVE FIRE - Featuring the poetry of Robbie Burns Bespoke (BB CD 2001) ISBN: 1890510159
 Reader: Billy McCall
 Release date: out now
 This charming and unusual collection could prove to be a surprise success story this Christmas. The brainchild of actor Billy McCall, this release features 27 of Burns's poems set against a background of contemporary music.

THE ONE THAT GOT AWAY BY Chris Ryan Random House (RC254) ISBN: 1858662283
 Reader: Paul McGann
 Release date: out now
 This first-hand account of the Bravo Two Zero mission behind enemy lines in Iraq is written by the only member of the SAS team to avoid capture.

THE GUNS OF NAVARONE by Alistair Maclean MCI (TALKM0256) ISBN: 1897862385
 Reader: Bob Peck
 Release date: out now

This wartime action audiobook is part of a series of four releases from novels by Alistair Maclean. This is the first time the novels have been abridged for audio release. MCI will back the releases with extensive PR and advertising.

ALEX FERGUSON - A Year In The Life Bespoke (4SPOKEC14) ISBN: 1890510167
 Reader: Eamon Holmes
 Release date: out now

Manchester United's manager Alex Ferguson talks openly and frankly about the 1994-95

season. Bespoke is promoting this release with an advertising and PR campaign aimed primarily at United fans.

A LOAD OF OLD BALLS Laughing Stock (LAFFC 40) ISBN: 1897774821
 Reader: Jo Brand
 Release date: out now

The audiobook version of this successful book has Jo Brand targeting a list of some of the most famous men in history. It will be promoted in HMV and Tower's Christmas catalogues, and will feature in Tower's Laughing Stock/Bespoke window display until the end of October.

THAT REMINDS ME Laughing Stock (LAFFC44) ISBN: 1897774825
 Reader: Barry Cryer
 Release date: out now

Cryer is one of the most prolific TV and radio comedy writers whose credits include The Two Ronnies, Kenny Everett and Rory Bremner. This release features Cryer live at Bury St Edmunds and will be included in HMV and Tower's Christmas catalogue.

JEREMY CLARSON'S TOP GEAR COMEDY BBC Radio Collection (ZBBC1177) ISBN: 0563388714
 Reader: Various

Release date: out now
 Top Gear's Jeremy Clarkson has selected these extracts from various BBC comedies, all of which have a driving connection. As the BBC's lead Christmas title, it will be heavily promoted.

MY WORD by Luciano Pavarotti and William Wright Redback (1857222555)
 Reader: David Dukes
 Release date: out now
 The ups and downs of a megastar's life are captured in this second volume of Pavarotti's autobiography. He talks of his forays into popular music, the mysterious illness of his youngest daughter and his collaboration with the likes of Domingo and Carreras.

THE DAILY TELEGRAPH SHORT STORIES 2ND EDITION CSA Feltpages (ITDMC 450) ISBN: 1873889397
 Reader: Martin Jarvis and Rosalind Ayres
 Release date: out now

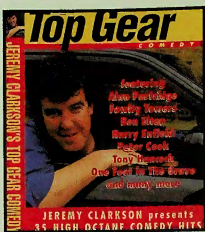
CSA's first collaboration with *The Daily Telegraph* sold more than 5,000 units and the company anticipates a bigger demand for this edition. *The Daily Telegraph*, which is making the title available through mail order, will be promoting the release up to Christmas.

BOTHAM & LAMB Bespoke (ASPOKEC15) ISBN: 1860510175
 Reader: Ian Botham and Allan Lamb
 Release date: out today (October 2)

Highlights from Ian Botham and Allan Lamb's recent Beef & Lamb In A Stew tour are being released on audio and video. The two cricketers tackle a series of questions and reveal hilarious behind the scenes exploits. Bespoke is providing in-store posters and counter boxes.

THE CHRISTMAS BOX by Richard Evans Simon & Schuster ISBN: 0671856332
 Reader: Richard Thomas
 Release date: out today

Destined to become a perennial Christmas classic, this is the



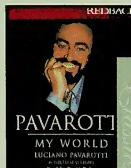
story of a magical box that contains the key to mysteries and wisdom. The company is spending £100,000 promoting the UK audio and hardback release of this book.

MY AUTOBIOGRAPHY by Nigel Mansell Harper Collins (HCA305) ISBN: 0001049429
 Reader: Murray Walker
 Release date: out today
 Nigel Mansell, World Formula 1 Drivers' Champion and king of IndyCar racing, tells his rise to fame and explains why he finally decided to quit Formula 1.

THE MOOR'S LAST SIGH by Salman Rushdie Random House (RC318) ISBN: 1858662054
 Reader: Aze Malik
 Release date: October 5

Salman Rushdie's first novel since the infamous Satanic Verses tells the story of Moor Zogby, the son of a wealthy Bombay family who disappoints his beauty-loving mother because he is ugly and has a deformed hand. Full promotional support for Christmas.

GOLDENEYE Hodder Headline (HH 134) ISBN: 1859981909
 Reader: Samantha Bond
 Release date: October 5



Based on the screenplay for the new James Bond movie featuring Pierce Brosnan. Hodder Headline will be capitalising on the publicity surrounding the film and promoting the release heavily in-store.

A PORTRAIT OF THE ARTIST AS A YOUNG MAN by James Joyce Naxos (NA0710) ISBN: 9628345705
 Reader: Jim Norton
 Release date: October 6

Joyce's masterpiece details the early life of Stephen Dedalus, from infancy to early adulthood when he finally decides to leave Ireland. Irish violin and pipe music, specially recorded for Naxos, is combined with music from Wagner and 19th century piano music.



JUDGE DREDD: Series 2 - Apocalypse War PolyGram Spoken Word (S286654) ISBN: 18588496784
 Reader: Various
 Release date: October 16

Radio One is already serialising this Judge Dredd material and there will be national press advertising. In this episode - the second in PolyGram Spoken Word's Judge Dredd series - Mega-City One comes under nuclear attack.

FREDDIE MERCURY & QUEEN Castle Communications (BKSMC1001) ISBN: 1860741517
 Reader: Mark Collins
 Release date: October 16

The story of Freddie Mercury and Queen is usually told through their music, but in this version, part of Castle Communications' Rock Lives series, words are the medium.

ROBERT PLANT & LED ZEPPELIN Castle Communications (BKSMC1002) ISBN: 1860741524
 Reader: John Cavanagh
 Release date: October 16

This release, also part of the Rock Lives series, details how Led Zepplin changed the face of rock music by combining a multitude of musical influences and transforming them into their own style.

THE PRINCE by Machiavelli CSA Feltpages (ITDMC 455) ISBN: 1873889619
 Reader: Ian Richardson
 Release date: October 16

Written in the 17th century, this classic book has long been a mainstay of politicians everywhere - rumour has it Margaret Thatcher kept a copy in her handbag.

STAR WARS: THE CHILDREN OF JEDI Harper Collins (HCA 364) ISBN: 000105077X
 Reader: Anthony Heald



THE PRINCE'S CHOICE A PERSONAL SELECT FROM SHAKESPEARE
 Edited by Richard Jones
 ISBN: 1859981909
 Reader: Charles Keir
 Release date: October 5

Includes: Hamlet, Othello, Macbeth, Antony and Cleopatra, Twelfth Night, The Merchant of Venice, A Midsummer Night's Dream, As You Like It, The Taming of the Shrew, The Merry Wives of Windsor, The Comedy of Errors, The Two Gentlemen of Verona, The Winter's Tale, The Tempest, The Merry Wives of Windsor, The Comedy of Errors, The Two Gentlemen of Verona, The Winter's Tale, The Tempest.



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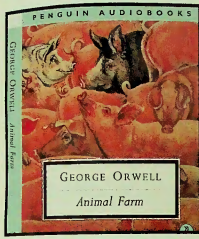


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THE BOOKS

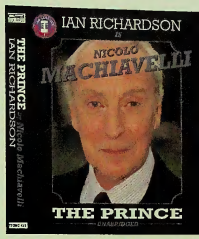
OFFER THIS CHRISTMAS, RETAILERS MUST THINK HARD ABOUT WHICH BEST AND PROVIDES A CHECKLIST OF THE PROMOTIONAL SUPPORT



Release date: October 23
Princess Leia, Han Solo and Chewbacca set out on a mission to search for the lost children of Jedi, while Luke Skywalker undertakes an equally dangerous mission. Released to tie in with the hardback, there will be press ads leading to a Star Wars promotion in February.

A SIMPLE PATH by Mother Teresa
Random House (RC393)
ISBN: 1856864826
Reader: Various
Release date: October 26
Day-to-day issues such as happiness, fear, compassion, the family and death are included in this spiritual guide for modern living which is written by Nobel

Peace Prize winner Mother Teresa. The audiobook is released to coincide with the worldwide publication of the book.
ANIMAL FARM by George Orwell
Penguin (PEN 252)
ISBN: 014086251X
Reader: Tim West
Release date: November 1



George Orwell's allegory of modern political society is recognised as a 20th century classic and is available on audio for the first time. Penguin will be including the release in its Christmas browser bins.

THE PRINCE'S CHOICE
Hedder Headlines (HH500)
ISBN: 1850985149
Reader: Various
Release date: November 2
The Prince of Wales makes his audiobook debut reading a scene from Shakespeare's Henry IV which is part of a compilation of sonnets, soliloquies and scenes from The Bard selected by the Prince.
PENGUIN ENGLISH VERSE GIFT SET VOL. 14
Penguin (PEN 137)
ISBN: 014096136X
Reader: Various
Release date: November 2
The essence of English poetry is captured in six volumes which have been attractively packaged in a boxed set with the Christmas market in mind.
A DOUBLE HELPING OF CARROTT
EMI Comedy Classics (ECC33)
ISBN: 185848443X
Reader: Jasper Carrott
Release date: November 6
This release features the hilarious Jasper Carrott live on stage at London's Drury Lane and The Royal Shakespeare Theatre in Stratford-on-Avon. EMI is promoting its entire Classic Comedy range of 33 titles with a special Christmas browser bin for retailers.
HANCOCK'S HALF HOUR VOL 7
BBC Radio Collection (ZBBC179)
ISBN: 0563391057
Release date: November 6

There are 80 hours of Hancock material in the BBC archives. This latest volume features four episodes of the original radio series with appearances from Sid James, Hattie Jacques and Kenneth Williams.
THE BUDDAH OF SUBURBIA by Hanif Kureishi
Reed (Reed 144)
ISBN: 1860219454
Reader: Naven Andrews
Release date: November 13
The novel has already been televised by the BBC which should help increase awareness. Karim Amir dreams of getting out of the suburbs of London, but his frustration only comes to an end when a glamorous lover provides him with an escape route.
RHODES TO HOME
Reed (Reed 148)
ISBN: 1860219780
Reader: Gary Rhodes
Release date: November 13
Chef Gary Rhodes presents 25 of his most mouthwatering recipes based on traditional British favourites, but with the occasional unusual touch. Reed is making counterpunches available to all retailers and Rhodes will be promoting the release with targeted PR.
STAR TREK: THE NEXT GENERATION - Crossover
Simon & Schuster
ISBN: 071856200
Reader: Michael Jan Friedman
Release date: December 4
Simon & Schuster is releasing this audiobook to coincide with the hardback launch and will be targeting Star Trek fans through promotion in the Star Trek and science fiction magazines.

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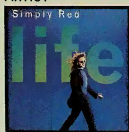
AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
CARTER Snow Donkey - The Singles	Chrysalis	October 2		There will be regional ads on Channel Four, plus nationwide posters and music press ads. In-store displays run with multiples and independents.
GARBAGE Mushroom Records				The release will be promoted in the music press and in-store by HMV, Virgin, Our Price, Tower, Manxias and selected independents.
GREEN DAY Insomniac	WEA	October 9		The campaign includes music press ads, London bus side and Adshel posters and in-store displays with Virgin and HMV.
EMMYLOU HARRIS Winning Ball	Grapovine	out now		There will be music and national press ads plus in-store displays with HMV, Manxias, Our Price, Virgin and MVM.
NICK KEYWARD Tangled	Epic	October 9		The release will feature on MVM listening posts.
JOOLES HOLLAND History Of Beegie Woogie Piano	Temple	October 9		This release, plus The Art Of Ragtime Piano and The Artistry Of Jazz Piano, will be advertised in the music and national press and on radio.
JANET JACKSON Designs Of A Decade 1966-1996	A&M	October 2		There will be an all-media campaign including TV, radio, BR and Tube posters and retail activity with multiples and independents.
KO LANG All You Can Eat	WEA	October 2		Ads will run on ITV, Channel Four and satellite stations. There will be national and music press ads and in-store displays with multiples.
MARTINA MCBRIDE Wild Angels	RCA	October 2		The release will be advertised in Q with HMV, Mojo, The Observer and country music titles. There will be radio ads on Country and a mail-out.
MOKENSTEF Azz Iziz	Island	October 2		The release will be advertised in the music press including Blues & Soul, Echoes and Touch.
SHARA NELSON Friendly Fire	Cooltempo	out now		There will be national ads on Channel Four. Press ads will run in Sky, the music and national press and in-store displays will run with multiples.
NODE Node	Deviant	October 2		Press ads will run in Muzik with Virgin, Time Out with Tower, NME, Melody Maker, Select, Generator, Wire, Tank Girl and Deadline.
MIKE DLOFIELD The Songs Of Distant Earth	WEA	October 9		This release, which contains one CD-Rom track, will be promoted on satellite channels, posters and through 3rd house cinemas.
PAVAROTTI At The Royal Albert Hall	Decca	October 9		Radio ads will run on Classic FM and Melody and there will be national and music press ads plus in-store displays with the multiples.
PIZZAMAN Pizzamania	Pulse-8	October 2		Extensive music press ads will be combined with specialist radio ads and posters. Special dealer prices are available on initial orders.
PHIL DAWY Jesus Wept	Island	October 9		Ads will run in Q, Select, The Face and Icon and there will be in-store displays with HMV and 150 independents.
SHUT UP AND DANCE Black Men United	Pulse-8	October 2		Extensive music press ads will be combined with specialist radio ads and posters. Special dealer prices are available on initial orders.
SIMPLY RED Life	East West	October 9		This release will be supported by nationwide TV and press ads, a billboard and bus-side poster campaign and retail activity.
URBAN COOKIE COLLECTIVE Takes From The Magic Fountain	Pulse-8	October 2		Extensive music press ads will be combined with specialist radio ads and posters. Special dealer prices are available on initial orders.
WET WET WET Picture This	Mercury	out now		The release will be re-promoted in the run-up to Christmas with regional ITV advertising.
VARIOUS The Best Of All Women	Dino	out now		Ads will run on Channel Four and ITV, Viva!, Capital and IR stations, in the women's press and on Adshel and Tube posters.
VARIOUS Chillout - The Album	X-Press	October 2		Radio ads will run on Dream FM for three weeks and there will be press ads in Generator, The Face, i-D and DJ.
VARIOUS Cooltempo - The Remix Album	Cooltempo	out now		Ads will run in DJ, Record Mirror and Muzik and there will be radio ads on Kiss.
VARIOUS The Dance Album	Dino	October 9		Regional Channel Four and ITV ads will be supported by radio, in-store displays with independents and national Adshel and Tube posters.
VARIOUS Driving Rock	Global TV	out now		There will be a Channel Four, satellite and ITV ads, press ads in The Sun and radio ads on Virgin.
VARIOUS Havin' It In Ibiza Volume 2	DWA	October 2		Radio ads will run on specialist dance stations and there will be ads in DJ, MaxMag, Muzik, Generator, Sky, Herb Garden, Loaded, i-D and M3.
VARIOUS Kiss In Ibiza	PolyGram TV	October 2		National Channel Four and regional ITV ads will support this release, which is a joint venture with Kiss FM.
VARIOUS Rock Moods	Pure Music	October 9		A four-week campaign on ITV, Channel Four and VH1 will be backed by ads on Capital, Atlantic 252, Virgin and Heart.
VARIOUS Smash Hits 3	Telstar	October 9		The release will be nationally advertised on Channel Four, ITV and BSkyB and on Capital and Atlantic 252.
VARIOUS Spiritually Ibiza	Pump	October 2		A £70,000 radio campaign on Kiss and other IR stations will be supported by dance press ads, posters and displays with independents.
VARIOUS Tower Of Songs - The Songs Of Leonard Cohen	A&M	October 2		There will be ads in the music press including Q, Mojo and the NME.

Compiled by Sue Sillitoe: 0181-767 2255

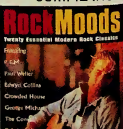
CAMPAIGNS OF THE WEEK

ARTIST



SIMPLY RED - LIFE
Record label: East West
Media agency: BMP/DDA Needham
Media executive: Anna Gustavson
Product managers: Richard Engler & Elyse Taylor
Creative concept: Matt Cook at Intro
Following the enormous success of Simply Red's Stars album, East West is leaving nothing to chance with its marketing campaign for the new release, Life, due out next Monday. Around £700,000 will be spent on nationwide TV and Channel Four ads which will run for three weeks from release and then for four weeks from mid-November. There will be press ads in the nationals and 60-second ads running on shopping precinct multiscreens nationwide. Nationwide posters will be backed by a bus-sides promotion worth £100,000. All multiples and independents are running in-store and window displays.

COMPILATION



ROCK MOODS
Record label: Pure Music
Media agency: Pure Media
Media executive: David Collins
Sales executives: Leigh Newton, Colin Elms
Creative concept: Alex Macnutt
Pure Music's Rock Moods album, released next Monday, crosses the divide between being a heavy rock and a rock ballads compilation and is aimed at audiences in the 30-plus age group. The tracklisting includes classics from artists such as REM, Paul Weller and The Velvet Underground, but there are also more recent tracks from Oasis and The Connells to give it a mass market edge. National TV ads on ITV, Channel Four and VH1 will run for four weeks with the emphasis on late night slots. There will be radio ads on Capital, Atlantic 252, Virgin 1215 and Heart.
Promotional material will be available to all retailers.

BEHIND THE COUNTER

ALLAN SWIRES, Radio City, Liverpool

"It was definitely a week for Pulp that their single selling faster on the Monday than Blur's Country House did. We're just recovering from a move to new premises last week. We moved in to what was effectively a shell on the Wednesday and we were up and trading by the Friday. While we've only moved 200 yards down the road the new shop provides a very different environment. Now we're trading on one large floor rather than being split up into two smaller ones and so far we've had a lot of praise for the decor and the layout from customers. It is certainly easier to present product and signpost it efficiently and many people have been telling us we now look more like a record shop! Most of our business is done with indie, metal, dance and blues product although we sell a wide variety of singles. Blues is currently going well and my vote goes to Keb Mo's eponymous album, through Sony, for being the best blues album of the year so far. We feel that being an indie is all about providing a strong service for the music that we particularly like."

IN THE SHOPS THIS WEEK

NEW RELEASES

Demand for albums by AC/DC and David Bowie outstripped supply in some stores while Prince, Shara Nelson, and Thunder also did strong business. Singles front-runners included Pulp, Green Day, Iron Maiden, Sissler and Boo Radleys

PRE-RELEASE ENQUIRIES

Singles: Def Leppard, Blurtones; Albums: Oasis, Understicks, Hole, Smashing Pumpkins, Cypress Hill, Cast, Queen, Green Day, Garbage, Pulp, Iron Maiden

LIMITED FORMATS

Limited free 4AD sampler with any 4AD product, Iron Maiden 12-inch picture disc and CD collectors box

IN-STORE

Windows: Oasis, Celine Dion, Driving Rock, Janet Jackson, Mariah Carey, Inspiral Carpets, Prince, Help

In-store: Iron Maiden, Oasis, KD Lang, Best Of All Woman, Mariah Carey, Simply Red

MULTIPLE CAMPAIGNS



Windows - Annie Lennox, On A Dance Trip 3, Driving Rock, Celine Dion, Lisa Loeb, In-store - Heartbeat, Michael Bolton, boy two CDs and get one free across selected range. TV ads - Annie Lennox (Anglia), Press ads - Dub Star, Loudon Wainwright, Mavericks, Roberto Alagna, Dudley Moore



Classic Artists promotion with three CDs for the price of two, buy two videos from a selected range and save £3, Best Of All Woman, KD Lang, Pavement, Simply Red, Driving Rock, Janet Jackson, Mariah Carey, Riverdance, Mask, 35th Anniversary of Coronation Street promotion with books and spoken word, Warner musicals on video, The Lion King



Album - Oasis, Single - Def Leppard, Essential selection - KD Lang, Gloria Estefan, Shaggy, M People, Nick Cave, Kylie Minogue, Leveilles, Albums: Windows - Oasis, sale, Janet Jackson, Mariah Carey, Now £5, In-store - Mask, Iron Maiden, Kiss In Ibiza; Press ads - Shaggy, Joe Satriani



Singles - Bobby Brown, M People, Rednex, P J & Duncan, Leveilles, Amy Grant, Def Leppard, Nick Cave, Kylie Minogue; Windows - Oasis, In-store - Janet Jackson, Rival, Outhere Brothers, David Bowie, MCI budget promotion, Cut Price Invasion with CDs from £6.99, The Lion King

ROB FALLON, Tring sales executive, northern area

"These past couple of weeks have been really fascinating and seen a fairly massive upturn. We do a lot of work at airport shops and we're doing very very well with multi-packs there. We really are homing in on our Royal Philharmonic Orchestra collection. We've got 50 titles out and we're getting good reviews. We've got this Peter And The Wolf coming out and, now the Royal Philharmonic Orchestra are performing at the Royal Albert Hall, we've got a programme for taking customers and clients down there over the next two or three months. We've launched a relatively new range of two-pack CDs which retail at £4.99 including VAT and there's a lot of interest because they're such stunning value for money. It's very much the Fifties/Sixties-type material and we believe we're homing into the 35-plus market where the penetration of CD hardware has really accelerated over the past two years. We just know what the customer likes. I do believe people are beginning to realise we're serious players in the field now."

ON THE ROAD



In-store - Charlene Smith, Leveilles, Motter, Fisher, Nicki French, Pizzaman, Planet, Truce, Whisky Priest



Singles - Def Leppard, Simply Red, Pulp; Albums - Oasis, KD Lang, Mariah Carey, Michael Jackson, Blur, Celine Dion; In-store - Now £5, On A Dance Trip 3, Heartbeat; Top 30 cassette singles at £1.99. Disky promotion with CDs at £5.99 each or four for £19.99, selected cassettes for £1.99 each or six for £3.99, selected videos for £4.99 each or five for £19.99, Jungle Book for £3.99, The Mask



Singles - Blurtones, Nick Cave and Kylie Minogue, P J & Duncan, Suggs; Albums - Gomez's, Cocteau Remix; Album, Down, Brian Eno & Jah Wobble, Gloria Estefan, Garbage, Grid; Windows - Oasis, The Mask, Snap Up CDs promotion with two for £20, Forrest Gump, P J & Duncan, Suggs, Blur, The Lion King, Mariah Carey; In-store - Oasis, KD Lang, Shara Nelson, Prince, T Rex, Blur, Pulp Fiction, free courier bag with Sony PlayStation pre-orders; Press ads - KD Lang, Leveilles, Kim Wilde, The Client



Single - Cypress Hill; Windows - Eternal, Pocaohontas, Janet Jackson, Mariah Carey, Inspiral Carpets, Celine Dion, Help, Prince, classical sale; In-store - classical sale, video, soundtracks and laudic promotion; Press ads - Street Fighter II, Janet Jackson, Gramophone Award winners, Joe Satriani



Single - Ash; Album - Oasis; Windows - Pretenders, Finn Brothers, Star Wars, Low Flying CDs promotion with three for £20; In-store - Luther Vandross, Tears For Fears, Garbage, Fleatwood Mac, Carter USM, Grid, Blurtones, KD Lang, Low Flying CDs promotion; Press ads - Ash, Roberto Alagna, Nade, Ghanim Gold, Ruby, Interstellar, Odd Man Out, Cast



Album - Mariah Carey; Windows - Mariah Carey, Adagio, Now £5; In-store - Simply Red, Great Entertainment Offer with up to £5 off CDs and videos



Album - Oasis; Singles - Leveilles, P J & Duncan; In-store - Ultimate Collection, Best For Less promotion with CDs for £5.99 and cassettes for £3.99, free Lion King chocolates with the video plus one other Disney video purchase

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Dulham), HMV (York), One Up (Aberdeen), One Way (Warrington), Radio City (Lincoln), Rival, Selectivics (London), Sordwif's (Birmingham), Tower (Piccadilly) and Virgin (Walsall).

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

EXPOSURE

TELEVISION

7.10.95
Zig & Zag Weekend kicks off, MTV, 8-10am
Live And Kicking features Craig McLachlan, 2 Unlimited and The Kelly Family, BBC 1: 8.30-10.30pm
Scratchy & Co with M People and PJ & Duncan, ITV: 9.25-11.30am
VH 1 To 1: Mick Hucknall, VH-1: 2.30-3pm
8.10.95
Bob Marley Live!, VH-1: 5-6.30pm
Unplugged Collection featuring Leany Kravitz, Eric Clapton, KD Lang, Scott Asplund, Rod Stewart, Annie Lennox and REM, MTV: 7.30-8.30pm

9.10.95
Ten Of The Best with Jimmy Nail, VH-1: 2-3pm
Phil Collins Rockumentary, MTV: 8.30-9.30pm
10.10.95
Sound Stories: follows amateur bagpipe players on the road, BBC 2: 8-8.30pm
11.10.95
Album Show with a feature on the Help album, ITV: 1.40-2.40am
12.10.95
The Best featuring Salad, Mouse On Mars, Suggs, Northern Upland, Gallon Drunk, Thugs N Harmony and Bones, ITV: 2.05-3am

RADIO

7.10.95
Johnnie Walker presents Jehn Hiett and Zion Train live, plus a session and interview with The Levellers, Radio One: 2-5pm
John Peel with sessions from Tame and Manson, Radio One: 5-7pm
8.10.95
Essential Mix with A Guy Called Gerald, Radio One: midnight-2am
Radio One Rock Show features Skid Row in concert and Elvis Hittler in The Junkyard, Radio One: 8-10pm
Andy Kershaw presents Los Angeles Blues singer Keb' Mo', Radio One: 10pm-midnight

9.10.95
Apache Indian, with the latest in regga, rap, reggae and bhangra, Radio One: 9-10pm
Evening Session features Sunscreen and Whipping Boy in session, Radio One: 7-9pm
12.10.95
Simon Mayo with Janet Jackson, Radio One: 8am-noon
Soundbite: featuring The Shamen, Radio One: 9-10pm
13.10.95
The Essential Selection, Pete Tong rounds up the week's best dance tracks, Radio One: 7-10pm

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 Tel: 01732 377460
 Fax: 01732 368210/361534/Telex: 951332
 All Box Number Replies to Address above

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- You will be a self-motivated professional capable of making a success of the existing label roster and the strategic development of the company.
- You will be experienced in marketing or sales or retail or ideally a combination of all three, and a knowledge of the rental market would be an advantage.
- You will have a healthy independent attitude with an affection for a wide range of filmed entertainment.
- You will be personable and inspirational.
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Please apply in writing, enclosing a full CV and stating your current salary to:
 Jim Greenough, General Manager
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 98 St Pancras Way, Camden, London NW1 8NF



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 Tonbridge, Kent TN9 1RW

APPOINTMENTS

Synchronation Licencing Manager
Music publishing company (location WI) seeks Licencing Manager with broad experience in synchronization licencing including quotes, contract development, and promotional functions. Must be well organised with strong computer skills. Prefer degree candidate with a minimum of three years experience.

Send CV in first instance to:

Richard Morgan, 59 Victoria Road, Surbiton, Surrey KT6 4NQ or fax to 0181 390 8041

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Years of experience as DJ and music journalist.

Please contact Mattias Kroon on

0171 252 5487

246a Walworth Road, London SE17 1JE

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The Complete **Music Industry Overview**

Internet existing programme given by established music industry professionals. Covers: Retail, Publishing, Artist Management, Marketing, Promotions, A&R, Legal Agreements, Music Media, Record Company Overview, The International Music Industry etc. (Photocopy recently taken on the BBC's 'The Music Programme').

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COPY DEADLINE EVERY THURSDAY AT MIDDAY

PRS: the aftermath Plugging the power ballads market

I am proud to have stood firm, in a just cause, to my election commitment to PRS members to ensure transparency and accountability at PRS. In the face of the unequal struggle against the combined forces of 22 council members, their and PRS's vast forces and resources, I consider obtaining the support, in just three weeks, of around 40% of the PRS's voting membership to be a highly respectable outcome.

The automatic number of proxies that the PRS council and their friends get in, just as a matter of course, in response from the thousands of members whom they mailed and recruited, all at the expense of members (who automatically send the proxies to the council), absolutely ensure the general council an overwhelming advantage on a poll. The council and its well-organised legions, backed by the resources of PRS, thus held the proxies of the non-attending members who had not heard the full issues.

My request for a hand vote having been refused, the votes of the really concerned members, who took the trouble to attend and hear the issues debated, were never counted. However, impartial observers appear to judge the feeling of the meeting to have been in my favour. The questions will not go away.

Trevor Lyttleton.

As a concerned member, I would like to comment on your two articles about the PRS agm and the removal of Trevor Lyttleton (see comment, MW Sept 23).

At no time did the meeting discuss, decide upon, or refer in any way at all, to any "restructuring" of the society into

five divisions. The society is, to all intents and purposes, already divided into these divisions. Have you let slip a deliberate leak designed to prepare us for the subject at a future agm?

While it is not my intention here to champion Trevor Lyttleton's cause, it can never be argued that he does not have the interests of the society in mind. How do you, or Pete Waterman, actually know what interests another has in mind? You personally refer to him as "an arrogant time waster". How do you know? Have you been at any council meetings?

Finally, it is absolutely outrageous that you or your magazine should have the temerity to suggest that PRS should ignore the wishes of the majority of its members, ie the "unsuccessful songwriters" to whom you refer.

How do you know which members "pay the bills" at PRS? How do you know whose earnings are "insignificant"?

I publicly challenge you to declare where you got the information enabling you to comment on any group of PRS members' earnings. It is the only matter over which the society's obsession with secrecy is justified, and I would like to draw the general manager's attention to it. Brian Engel, Bromley.

My comments about "unsuccessful songwriters" appear to have hit a raw nerve with some readers. But PRS figures show that 92% of the society's 23,000 members earn less than £5,000 a year from it. No one suggests the society

is perfect. Indeed there is substantial support for the substance of Trevor Lyttleton's criticism of it, even from those who voted him off the council. But it remains valid to question whether a large number of financially insignificant songwriters should be allowed to dominate the interests of those high earners who effectively subsidise them. — Steve Redmond

Why is no one following Celine Dion's lead?

Big, power ballads with intricate, layered production techniques are not everyone's cup of tea. Particularly for teenagers and those in their twenties. Indeed, it's easy for artists who adopt this approach to be ridiculed and therefore simply ignored by record reviewers in the press. I wonder if the same goes for record company promotion and marketing staff. Do they really want to promote the likes of Peter Cetera, Martin Page or Sheena Easton? Obviously not — I had to get all three on import.

I can understand it is more difficult to promote a new David Foster-produced Sheena Easton album than push Supergrass through the normal retail channels. Can't we find new marketing channels for such product? Peter Fitton, Bayswater, London, W2.

Steve Redmond says there is no alternative radio station in the capital (Comment, MW September 9). Surely, he's overlooking G.L.R. the

BBC station for London which offers a rich array of alternative speech and music. We are the station that does to play records that have not been, and never will be, in the charts. G.L.R. presenters have a free choice with tracks whereas all other London stations are computer led and heavily formatted. And we are the only station which takes seriously the task of reflecting London's lifestyle and culture.

Steve Panton, managing editor, Greater London Radio, London, W1.

For the record, I'd like to make three points to correct your article about the changes at the Chiltern Radio network (news, MW, Sept 23).

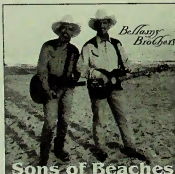
Firstly, the latest Rajar audience figures clearly show all the Hot FM stations — Chiltern, Northants, Horizon, and Severn Sound — have increased market share over the past 12 months under my management as group programme controller.

Secondly, I've now moved from Chiltern to become chief executive at Galaxy 101. The programme controller here is Tristan Bolitho.

Thirdly, plugger Nick Fleming is incorrect to say Radio One is the only station playing new music. All record companies and regional pluggers will testify that Galaxy 101 gives daytime exposure to a lot of new dance music. And our audience seems to love it — proved by our 40% increase in listeners. Paul Chandler, Galaxy 101, Bristol.

Please send all letters for publication to: The Editor Music Week, Ludgate House, 245 Bricklayers Road, London SE1 9JL. Or fax on 071-421 9325. We reserve the right to edit letters in length or on the advice of our lawyers.

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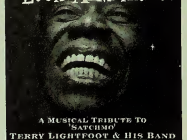
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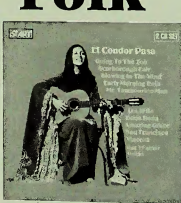


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Start Entertainments Limited, Canada House, Blackburn Road, London NW6 1RZ

DOOLEY'S DIARY

Remember where you heard it... Where better to go on a Friday night than a sales conference? **Virgin Records'** all-star line up certainly tempted a few to the Park Royal studios in north west London last weekend. Before **Dreadzone's** blinding set, **Future Sound Of London** found good use for the messages left on their answerphone, incorporating the cheery tones of Virgin's A&R man **Rob Manley** into their DJing set... **Shaggy's** present to **Ashley Newton** of an outside pair of **Levis** may not quite fit him but he should be able to get **Ray Cooper** in the other leg... Who was that at the **Pretty Things** revival gig last Tuesday? Surely not **Brian 'Lord Lucan' Pendleton**, the group's guitarist who disappeared during the band's heyday in 1965, only to reappear 30 years later. It was hard to tell who was more shocked, the band, or the punters who thought they'd seen the last of this bunch three decades ago... Dashing handsome Cabinet Minister **Michael Portillo's** admission that the **Pet Shop Boys** are his favourite group in a forthcoming biography led to many a chuckle last week, but luckily **Neil Tennant** can add some parliamentary

PHOTO: DAVID DOOLEY

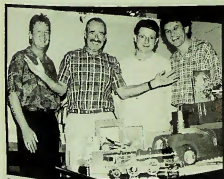


That's two pints of heavy and a Malibu chaser live, jeppers creepers... Webball!!! Yep. Those nine bottles of Brew XI aren't playing tricks with the old mince pies. The guy in the frock with the comely figure and bedroom eyes is Big Ben Webster taking time out from his *MW* column to top up the tankards down *Brum's* Cauliflower Eat. UB40's local boozie was the location for the cover shot of the band's first Best of... Volume 1 in 1987 and for the follow up Volume 2 release All and the boys thought they'd return to the hostelry. As well as indulging Webbo's fondness for pantyhose, UB40 also invited a few mates into the snug, including **Keith Allen** (sipping by the bar) and **A&R's** dog. But who are those old geezers boring All with their tales of great domino victories? Blimey, it's his management team **Mick Cater** and **David Harper**. Another double dear, ummm, Jon, and one for yourself.

democracy to proceedings. 'It's OK,' he told Dooley. '**Tony Blair** likes us as well'... Fed up with not winning the lottery? Remember folks, that the £10,000 offered by **Mike Scott** (oops, **Stock**) is still up for grabs... Does anyone else find it odd that **northern** acts **Oasis** and **Cast** have pictures of themselves posing proudly in **London** on their new album sleeves - **traitors!**... Good luck to the hitherto unfortunate **XFM**, launching today (Monday) from **HMV Oxford Street**. But listen out for the possibility of a competitor with an antipodean flavour broadcasting across London's airwaves... Nominations have been flooding in for the women of the year special achievement award so if there's an unsung heroine out there you feel should get the award, you've got until Wednesday to send off the form in last week's *MW* or contact **Karen Millard** on 0171 736 5500... Calling all **Polydor** old boys and girls. **Dennis Munday** is organising a

reunion on October 6 at the Lamb And Flag in James Street, London W1. Telephone him on 01622 843697... **Parlophone** work experience chap and former Brit School student **Anthony Cauchi** would like to say a big thank you to everyone at the label for their support over the past year and for **EMI** and **Parlophone's** sponsorship, enabling him to attend **Staffordshire University**... Best wishes to **Orange Deluxe** member **Rob** who injured his back while playing football with **Blur** in the

Shelter charity tournament. The band's **Dead Dead** **Good** album will be put back two months as a result... Finally, congratulations to **Columbia A&R** manager **Tracy Slater** and her husband, mixer extraordinaire **Spike Stent**, whose new addition to the roster is a baby boy **Charlie**, born on September 23.....



Zomba's grand old statesman **John Fruin** won't be at a loss to fill his free time as he steers himself into retirement. At his smashing bash to celebrate 47 rockin' years in the business, **John**, who will continue to act as a consultant to **Zomba**, was given a collection of model antique cars, planes, ships and even a steam engine. Naturally the cake was cashed up. **John** is pictured centre with (from left) **Zomba** general manager **Andy Richmond**, *Impulse* promotions MD **Shaun King** and **Zomba** managing director **Steve Jenkins**. Happy motoring mate.



At **Virgin's** bash, **Andy Pidd** (above left) of **Tower Recordz**, celebrates getting the beer with his chums (from left: **Virgin's** **Mark Hutton**, **Tower's** **Andy Mack** and **Virgin** deputy **MD Ray Cooper**). Meanwhile, **Shaggy** (right) receives a silver disc for **Boombastic** from **Virgin** **MD Paul Conroy**, while **Rayvon** looks on.



music week

Incorporating Record Mirror

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Average weekly circulation: 1 July 1993 to 30 June 1994: 10,100.

51

Come on Board - on this album are the ones to remember

IBIZA LIVE

Featuring tracks including: "RED HOT IN IBIZA" (Steve Friend (AKA DJ Pants) "ULTRA FLAVA" (Heller 'n Farley Project); "CLOSER" (Mood to Swing)"SON OF A GUN" (JX); "STICK TOGETHER" (Miss Struck Up); "One Love Mix" (Claudio Coccoluto); "DO YOU FEEL" (Ray Lock Presents Effective); "TELL ME THE WAY" (Cappella); "COME ON Y'ALL" (Rhythm Masters); "MAGIC IN YOU" (Sugar Babies); "MAMBO WHITE" (Nox Alba); "BORN TO SYNTHESIZE" (Mona Lisa Overdrive); "WEEKEND" (Tood Terry Orb); "YOU GOTTA GET UP" (Perfectly Ordinary People); "SPIRITUALIZE" (We Shape Space); "DO YOU WANNA FUNK" (Space 2000); "HULLABALOO" (Honk); "COME WITH ME" (Zero the Hero).

mixed by **Nicky Holloway**

Released **Monday 23rd October**

ARTIST VARIOUS TITLE IBIZA '95
CASALOGUE NO. CD-21CC (DAMI) LP-31CC (LPM) KS-21CC (K300)
BARCODE CD-715449072 LP-715449076 KS-715449074
LABEL 2nd CENTURY COMPILATIONS
DISTRIBUTOR TOTAL RECORDS LTD
FORMAT COMPACT DISC-MULTI CASSETTE, DJ FRIENDLY TRIPLE VINYL
WARRANT STANDARD
CLASS ALBUM

PREM ADVERTISING FOR IBIZA '95

Advertisements for "Ibiza '95" shall be placed in the following magazines at relevant release date and type of ads are listed beside the appropriate magazines.

MAGAZINE	ON SALE DATE	TYPE OF AD
RAMBLING	11TH OCT.	FULL PG. COLOUR
METAL	11TH OCT.	FULL PG. COLOUR
DJ	16TH OCT.	FULL PG. COLOUR
ME	20TH OCT.	FULL PG. COLOUR
HERB GARDEN	11TH SEPT.	FULL PG. COLOUR
LE	16TH OCT.	FULL PG. COLOUR
GENERATOR	16TH OCT.	FULL PG. COLOUR
MUSIC WEEK	22ND OCT.	FULL PG. COLOUR (BLACK COVER)
SPINART	T.B.C.	
SKI	11TH OCT.	1/4 PAGE B&W
ADN	LATE SEPT.	FULL PG. COLOUR
THE FACE	11TH OCT.	FULL PG. COLOUR
THE SCENE	11TH OCT.	FULL PG. COLOUR

This album will be promoted both before and after release with a minimum of 12 weeks of advertising in the press. This album is listed in a slightly different order than the "Ibiza '95" release as it is an unissued track in the press, events and tracks that make this release in time.

RADIO CAMPAIGN

The radio campaign for "Ibiza '95" shall be featured on all our usual radio stations, it shall be 30 sec long and done in a totally different style from the "Ibiza '95" ads. The radio stations are as follows:
 BBC - Belfast
 Capital Radio - London
 Choice - London
 City - Liverpool
 Galaxy - Bristol
 Kiss - Manchester
 KSZ - Colchester and Ipswich
 Top 40 - Manchester
 Capital Radio - London
 Choice - Birmingham
 Drive - Leeds
 Kiss - London
 Radio 6 - Blackpool
 Varsity FM - Hull
 Top 40 - Manchester

With all these radio stations we shall be trying for the general objectives of competition and interviews with the goal of achieving a higher profile for the label releases. The ads shall be placed around the main regional dance shows on each night.

FLY POSTER CAMPAIGN

1000 (6" x 4" SIZE) posters shall be manufactured and will be displayed for a period as follows:
 1000 - Music week, targeting specific towns with high populations of dance music enthusiasts, (e.g. Birmingham, Bristol, Manchester, Leeds etc.)
 4,000 posters shall be on display in London.

This poster campaign shall commence on the 15th October and shall be maintained for 12 weeks, keeping the release profile high 4000 (8" x 10" sizes) shall be manufactured, these shall be used for in-store promotion and shop displays.

Designed by Total Records, please order from DMC customer services on 0121 900 5478