



For Everyone in the Business of Music

16 NOVEMBER 1996 £3.25

HOW DO VENUES WIN THE BACKSTAGE PASS? - p25

Dann empire extends to TV

by Martin Talbot

Trevor Dann has taken control of all the BBC's pop music output across both radio and TV as part of a restructuring of the corporation.

The move will create a one-stop production department for all of the BBC's music output, BBC Music. Dann will take over as head of music entertainment for the newly-established division, with a head of classical music production still to be appointed.

Dann, the head of Radio One's production department for the past two years, will step down as head of Radio One's playlist in taking the role. The changes, which were announced on Wednesday, form part of the BBC's

restructuring which sees the corporation separating its broadcast and production departments.

In his new role, Dann will oversee production of programmes such as Top Of The Pops and Later as well as stand-alone documentaries. Dann says, "I'm delighted and very flattered to have been asked to lead the BBC's contemporary music programme makers. I'm looking forward to working with my new colleagues at Radio Two, Top Of The Pops and Later, as well as my existing staff at Radio One in developing new opportunities for music entertainment in the future."

Dann first joined the BBC in 1979 as a producer at Radio One, later producing The Old Grey Whistle Test, work-

ing as studio producer on Live Aid and becoming programme organiser of GLR. He rejoined Radio One after 18 months in independent production in January 1995.

Following Dann's promotion, Radio One controller and BBC director of radio Matthew Bannister announced that two new heads of music policy will be established for Radio One and Two. The new roles will cover many of the functions carried out by Dann, including chairing playlist meetings, overseeing the development of the station's mainstream music policy and developing its relationship with the music industry. Dann will retain the responsibilities until the appointments are made.

Bannister says, "These are positions

which will be recognised by the commercial radio world. They are similar to the role of head of programming."

Bannister stresses that there are no plans to adjust the station's music policy as a result of the changes. "We have reshaped the mainstream music policy under Dann's direction and that's been applauded by much of the industry," he says.

The restructuring formalises the BBC's move towards the commissioning of programmes from outside producers. Around 33% of Radio One's output is produced by independent production outfits, including Chris Evans's breakfast show (Ginger Productions) and the Pete Tong Essential Selection (Wide Buddha Productions).

THIS WEEK

6 Christmas number one: they're off

8 Women of the year: the winners



12 The new maturity of Mark Owen

14 Chris Rea: a career in film beckons

39 Douley: if it happened, he was there



More than 5,000 fans turned up to see Virgin's Spice Girls switch on the Oxford Street lights in London from HMV's 363 store last Thursday, as the act prepared to enter the chart at number one with their debut album. Spice was outselling the next biggest albums by four-to-one in some stores as it tracked up 150,000 sales in its first week of release. Spice Girls have also been confirmed as hosts of the Christmas edition of BBC's Top Of The Pops.

Barlow splits with manager Martin Smith

Spice Girls manager Simon Fuller is in line to take over as the new manager of Gary Barlow, after the artist's split from Nigel Martin Smith last week.

Fuller is discussing the possibility of a management arrangement, but says that no final decision has been taken.

Fuller, who has masterminded the US launch campaigns for Annie Lennox and Cathy Dennis, says, "I've known Gary for a long time, and we are discussing ideas. But nothing is finalised."

Martin Smith's split from Barlow ends a six-year relationship which resulted in the creation of Take That.

the biggest new UK act of the Nineties.

The split is described as amicable by both manager and artist. Martin Smith, who will retain a financial interest in the first Barlow solo album, says, "We have been planning this for a while. It had to happen sooner or later. I've played a big part in the recording and production of the solo album, but the promotion will be done out of the States. I can't be over there for Gary and do all the things that I am committed to."

In a statement Barlow said, "Over the past six years, it's been more than a business with Nigel - we've been great

Deliveries pick up after sluggish start

The record market has begun to recover after a quiet first half of the year according to new BPI trade delivery figures for the third quarter, which show the value of the overall market up 11%. More than £225.4m worth of music was delivered to the trade between July and September, as deliveries of albums increased by 15.3% to 44.7m (£199.3m). In contrast, singles were up just 1.8% to

17.4m (£26.1m). Overall, the figures indicate a 8.3% increase in the value of sales in the first nine months of 1996.

The sales were buoyed by continuing improvement in the performance of the CD format, which made up 71.8% of album sales across the quarter (compared with 72.3% a year ago) and 62.3% of single sales (56.2%).

● Full details next week

MW radio event tips Morrison for the US

Mark Morrison was highlighted as the UK act most likely to break through in the US by some of America's top radio programmers at Thursday's Breaking Hits In America seminar in London.

More than 100 industry executives gathered for the MW-organised event, which saw reviews of 12 new UK acts as part of a gridded session. Delegates were also warned that the US radio market is set to become more tough for new acts because of the increasing conservatism of radio.

● See details p4 & p5

friends too. I hope this friendship continues into the future."

The only former member of Take That still signed to Martin Smith is Howard Donald, who will release a solo single through RCA early in the new year, with an album expected in the summer.

Martin Smith is also continuing to work with Kavanna as part of this Virgin label deal with Nemesis. Martin Smith managed Barlow since his first attempt to launch a solo career in the late Eighties and he subsequently built Take That around the singer-songwriter.

SHOLA AMA

YOU'RE THE ONE I LOVE

THE DEBUT SINGLE

REVIEWS FROM CUTPHER & JOE, DODDIE, FRESHY SOU, BETH UNLAW
ALL FORMATS CONTAIN THE MASSIVE D & INFLUENCE PARADISE MIX

13" - CD - CASSETTE/HEADBATS/CD/OUT NOW



▶▶▶ 'BUMPER BRITS' SECURES TWO-HOUR TV COVERAGE - p3 ▶▶▶



VOICE
OF
LOVE

DIANA
ROSS

Following the success of the million plus selling ONE WOMAN album, comes a new collection of Diana Ross classics, featuring 15 favourite love songs and 3 brand new recordings, including the superb new single, IN THE ONES YOU LOVE.

An extensive TV advertising based campaign supports this release.

CELEBRATING
15 YEARS



Department of Heritage secretary Virginia Bottomley was among a host of MPs and celebrities attending a VIP launch for the MTV Europe Music Awards at London's National Portrait Gallery last Tuesday (5). Bottomley paid tribute to BPI director general John Descon and BPI chairman John Preston for helping to raise the profile of the music industry in the corridors of power. Kula Shaker, Simply Red, Fugees and Italian singer Eros Ramazzotti are the latest acts to be confirmed as performers at the EMAs, which take place at Alexandra Palace this Thursday (14). Bottomley is pictured (l-r) with president business director Peter Einsteln and MTV Europe president Brent Hansen.



'Bumper' Brits secures two-hour TV coverage

by Catherine Eade

The Brit Awards have won an extra half hour of TV coverage after the ITV network agreed to extend their regular slot to two hours.

The awards show will take place at London's Earl's Court for the second year running on Monday February 24, with the TV show going out at 8pm the following night.

Brit Awards chairman and Sony chairman and ceo Paul Burger says the extended TV coverage will heighten the profile of the music show still further.

"This reflects the fact that the show has become a major event in the calendar," says Burger. "There's been an enormous amount of interest."

Burger adds that the Brits committee is negotiating with a number of big-name artists to perform on the show, many scheduling their tours around the date of the Brits. "I look forward to celebrating a bumper year for British music with an exciting line up," he promises.

Kyriacou moves from press to take RCA marketing helm

RCA head of press Kristina Kyriacou has become marketing director at the company following Kevin Dawson's promotion to a new strategic role.

Kyriacou, a former Music Week PR Of The Year, will continue to oversee RCA's press department until she appoints a replacement.

She says she is planning to restructure the marketing department to put greater emphasis on product managers. "I want to get back to a basic approach," she says. "We have some fantastic people working here and I want them to feel more of a sense of ownership with the projects they are working on."

Since joining the label 12 months ago, Kyriacou has overseen the press coverage surrounding the split of Take That and subsequent launches of the solo careers of Gary Barlow and Mark Owen, as well as campaigns for Robson & Jerome, Michelle Gayle and Brian Kennedy. She was previously general manager at One Little Indian, where she was voted Music Week PR Of The

Lisa Anderson, who is the BPI's executive producer for the sixth year running, says the show gets more exciting every year. "Our aim to strive for excellence every time has obviously paid off," says Anderson. She adds that the London Tourist Board has also nominated the event for the Ambassadors For London Most Prestigious Event Award.

Initial Film & TV will again produce the awards for Carlton, with Malcolm Gerrie as executive producer and David Mallet directing, while Britannia Music will be sponsoring the awards for the ninth consecutive year.

Gerrie says the extended show is particularly good news in view of the recent upsets in music television. "It is terrific news. First, because it's an endorsement of how important the show has become, and second because it gives the show more chance to breathe," he says. "We'll have one hour and 40 minutes of viewing time instead of 78 minutes, so we'll be able to keep in some of the stuff we've had to cut in the past."

Worldwide TV distribution will be coordinated by Big Picture, while Mark Goodier's Wise Buddha agency will handle international radio sales.

Carlton commissioner for entertainment John Bishop adds that the extended show may allow the inclusion of more performances. "Two hours gives us room to expand. Last year we found it very hard to take bits out," he says.

Both Bishop and Gerrie believe the extended programme will sustain viewers' interest. "The Brits is such a sensational programme for ITV that an extra half hour will give us the chance to give people what they want to see," says Bishop. "The event's reached such a stature that people will stay tuned in, particularly if I can deliver the right line-up," adds Gerrie.

Last year's show attracted a record 12.7m viewers and enjoyed a second highest of the year at the second annual awards dinner at London's Cafe Royal last Monday.

McLeod's award, in honour of 16 years service to the music industry, was presented by Richard Branson, founder of the Virgin empire where she worked in the Eighties.

McLeod, who joined A&M from lawyers Theodore Goddard in 1980, says she is delighted with the award. "The best recognition is that of your peers," she told more than 500 guests at the event in aid of Nordoff Robbins and the Brit Trust.

The two other winners were Deconstruction's new head of International Juliette Joseph, who was presented with the special achievement award by former Virgin managing director Jon Webster, and Kay O'Dwyer of EMI Music Publishing. She was presented with the lifetime achievement award by veteran songwriter Lionel Bart.

● See Profile, p8 - Dooley, p39

The industry salutes Women Of The Year

EMI International vice president Shelagh McLeod was named the woman of the year at the second annual awards dinner at London's Cafe Royal last Monday.

McLeod's award, in honour of 16 years service to the music industry, was presented by Richard Branson, founder of the Virgin empire where she worked in the Eighties.

McLeod, who joined A&M from lawyers Theodore Goddard in 1980, says she is delighted with the award. "The best recognition is that of your peers," she told more than 500 guests at the event in aid of Nordoff Robbins and the Brit Trust.

The two other winners were Deconstruction's new head of International Juliette Joseph, who was presented with the special achievement award by former Virgin managing director Jon Webster, and Kay O'Dwyer of EMI Music Publishing. She was presented with the lifetime achievement award by veteran songwriter Lionel Bart.

● See Profile, p8 - Dooley, p39

NEWSFILE

EU proposal may lead to music tax cuts
The European Union is to consider a proposal to have records and videos considered a "cultural item" as part of a move to standardise VAT across the Continent. The initiative, put forward by the Italian and French ministers of culture, could see music listed as one of a series of items eligible for a preferential VAT rate. If the move is adopted, the UK government would come under pressure to relax its resistance to calls for a cut in VAT on music.

The Kings Of Infinite Space sign to V2
V2 has signed Liverpool band The Kings Of Infinite Space on the eve of its first release. The double-A-side More Life In A Trap's Vets/Looks Like Chaplin by Stereophonics, is released today (11) as a 1,500-issue limited edition. Although sales and distribution will be handled by 3M/Vital, a long-term deal has not yet been finalised. The label will launch on November 27.

The Beatles top in US third time running
The Beatles have scored their third consecutive number one album in the US as Anthology 3 enters at the top of the *Billboard* chart this week. The success gives them a record total of 18 US chart-toppers and follows number one debuts for Anthology 1 last November and Anthology 2 in March.

UK showing to hit a peak at 31st Midem
British attendance at next year's 31st Midem from January 19 to 23 is set to reach an all-time high with more than 70 UK exhibitors confirmed out of a worldwide total of 280 so far. The British at Midem stand organised by the BPI, MPA and PRS has signed around 30 companies.

East Midlands radio deal secured
The East Midlands Broadcasting Company, backed by Investors In Radio, has won the East Midlands regional radio licence covering more than 10.5m listeners across Leicestershire, Nottingham and Derby. Radio 106FM will target listeners aged between 30 and 54 with a soft adult contemporary format.

Buoyant Boots posts profit boost
Boots has announced turnover up 5.3% to £1,539.3m in the first six months of this year. Counter sales were up by more than 5% and profit increased by 12% to £184m. The chain says costs remained under tight control, although expansion has continued with the opening of an extra five small stores and three large outlets.

Chuck D signs to Chrysalis Publishing
Chrysalis Music Publishing has signed Chuck D of Public Enemy to an exclusive worldwide publishing deal. The long-term deal, signed by A&R head Cheryl Robson, covers his solo album *Autobiography Of Mr. Chuck* and future Public Enemy releases.

Spice Girls strike platinum in week one

Spice Girls' first album *Spice* was certified platinum in its first week of release by the BPI. The Beautiful (South's) Blue Is The Colour and Boyzone's A Different Beat also reached platinum status, while Gold awards went to Gabrielle's self-titled album, The Smurfs' Christmas Party, The Very Best Of The Moody Blues, East 17's Around The World The Hit Singles, The Journey So Far, The Love Album III and The Best Of Journey 56. Achieving silver were Disco Mix 96, Michael Flatley's Lord Of The Dance by Ronan Hardiman, Shirley Bassey's The Show Must Go On, Kenny G's The Moment and The Very Best Of Roy Orbison, Singles Innomia by Faithless, You're Gorgeous by Baby Bird and Simply Red's Angel went silver.

.dotmusic

The latest industry news ON THE NET.
From Music Week. Updated Mondays at 18.00 GMT.
<http://www.dotmusic.com>

▶▶▶▶▶ HIGH STREET HOTS UP WITH FESTIVE PROMOTIONS - p6

COMMENT

Break the US, advance an American

Of all the nuggets of advice thrown up by last week's Breaking Hits seminar, one in particular sticks in the mind: if you want to break the US market, make friends with an American. Preferably a radio programmer working on an alternative or dance station.

It seems us Brits shouldn't be put off by major label priorities, release dates and 3,000 miles of Atlantic Ocean—the people who matter in US radio want to hear UK music and the more unofficial the route by which it reaches them, the more interested they're likely to be. In the immortal words of KUPR's Mike Halloran, the secret of success would appear to be to "leak shit".

Bypassing the official channels to send records direct to people like Halloran and Groove Radio's Egil Asvik could pay particularly big dividends for Britain's black and dance music. It is no snake that the runaway winner of the griddle was Mark Morrison, a black act who looks set to follow De'Nee and Seal to become a big British crossover success in the States. History dictates that it's new British rock acts which attract the most attention from record companies and the media in the States, but in recent years our new black and alternative dance music has had just as big an impact on sales. There's a real opportunity for drum and bass to go the same way. At last week's seminar, the Americans were talking enthusiastically about this home-grown genre and there was a clear indication it could take off on college radio. But have they got much to play? It appears not. Mercury act Lamb, purveyors of stunning drum and bass-oriented music, didn't perform too well in the griddle but they did attract a lot of interest from the panelists after the session. Anyone with a commercial drum and bass record may find grabbing a padded envelope and airmail stickers a productive course of action—probably more productive than waiting around for a licensing deal. *Selina Webb*

WEBBO

Weapons for the indie retailer

I'm delighted that CIN can detect double sales caused when one retailer purchases stock from another. However, as it is using technology developed to counteract buying terms surely it can only detect multiple purchases or odd patterns? When an album sells as many as Boyzone did in its first week then wouldn't you expect multiple purchases, especially when one chain has an exclusive offer? So there's another weapon for indie retailers in their war against the low-balling multiples.

Not only do they buy their stock from multiples cheaper than they can buy from the record companies, but they get that multiple removed from the chart panel as well. Do it every week and the record companies might want to do something about the lower pricing sooner rather than later.

And here's an alternative tactic. Most non-traditional outlets rely on stocking levels set by their supplier. How about buying all your stock of a TV-advertised hits album from the multiple last thing on a Friday night? Not only will you have cheaper CDs but they'll be out of stock on your busiest day of the week!

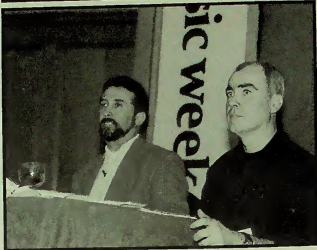
I don't wish to declare war on the non-traditional outlets but they are only thinking in a short-term way to grab the market share. They therefore deserve all they get for selling at less than dealer plus tax.

One bash that shouldn't bite the dust

Last year I was criticised for suggesting that there were too many industry/charity dinners and that the Woman Of The Year event should go. I did not say that and on the evidence of this year's W.O.T.Y. dinner it should remain and some of the others should bite the dust. A thoroughly enjoyable non-partisan, celebratory evening.

Jon Webster's column is a personal view

BREAKING HITS IN AMERICA



Getting your US record label involved at an early stage is one of the keys to building success in America, argued Columbia managing director Gerd Doherty at one of last week's seminar. The policy has run through Columbia's US campaigns for Kula Shaker, says Doherty, who took over as Columbia MD in the summer after four years working for Epic in the US. "English labels only focus on the UK and don't think about America until it's too late," he said during a session examining how to break new artists in the US marketplace. Columbia has been integrally involved in setting up the project over the past five months, including helping to decide which tracks should go on the album, said Doherty, who is pictured (right) with seminar moderator Dave Shelton. Doherty also stressed the importance of acts going to America to discover for themselves the diversity of the market. "A lot of bands only go to LA and New York and five other cities and they're not even scratching the surface. Going there and playing there is a huge education in what the marketplace is like," he said. As for costs, he put the figure for getting the Kula Shaker American project under way at between \$300,000 and \$500,000. And fellow panellist and seminar sponsor, Jeff McCusky, of US promotion company Jeff McCusky & Associates, estimated the cost of a promotional campaign for an alternative campaign was \$25,000-\$30,000 and \$75,000 for Top 60.

Airplay is still best route to sales success, says survey

Radio exposure is still the best way to spark record sales in America, according to research unveiled by US marketing expert Jordan Berlant.

Berlant, former director of sales and marketing for MCA and now vice-president of marketing for Left Bank Management, outlined a far-reaching survey of consumer tastes as part of the Breaking Hits conference.

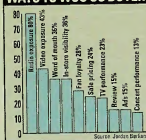
The survey, comprising telephone interviews of 40,000 12-54-year-old US and Canadian citizens over the first six months of 1996, outlined that 80% of record buyers cited radio exposure as their main influence when buying, compared with 43% for video and 36% for word of mouth (see graph).

Radio exposure was also more than twice as important for creating awareness of a record than either word of mouth or visibility in a record shop. The research showed that males were the most active buyers in the US, with 52% of them purchasing music regularly, among whom 18-24 year olds were the most active, purchasing an average 11 albums per year, despite the fact that most radio was still targeting the 25-plus age group.

The study, which highlighted media usage and shopping habits, attitudes and behaviour of music buyers and information about specific artists, also showed that only one third of fans bought the latest record by their favourite artist.

"Record companies still don't do a good enough job telling fans new

WAYS TO WOO US BUYERS



product is out," said Berlant. The biggest reason for a non-sale, in 45% of cases, was that fans were simply not aware of the latest release, he said. Some 21% had not heard the record, and 21% said they had heard it so much on the radio they didn't need or want to buy it.

Berlant said that there is no simple way of reaching a specific music fan, because the market is so complex. Some 57% of listeners to country music stations are also frequent buyers of other genres, while one out of four modern rock buyers also buy rap, hip hop, classical and urban music, he said.

The survey also revealed that 37% of Americans had little brand loyalty when it came to retailers. Top for popularity were chain-stores in shopping malls such as Blockbuster and Sam Goody, second were discount stores such as K-Mart, and record clubs were third. Independent shops were fifth most popular, with chains such as Tower, HMV and Virgin in sixth place.

by Catherine Eade

UK artists will find it increasingly difficult to break into the US over the next few years, warned leading US radio programmer Bill Gamble at last Thursday's *Music Week*-organised US radio conference.

The 20-year music veteran, programme director of Q101 and regional vice-president of programming for Emmis Broadcasting, told delegates at the one-day Breaking Hits In America conference that UK artists should expect even tougher times in the US.

"American radio will become more conservative," he said in his keynote speech. "Pop bands will be played on more alternative stations and the rest will be fewer alternative radio stations, and a return to the adult contemporary format. Too many stations are being limed and conservative."

The move is the result of the increasing concentration of radio ownership in the hands of a few big broadcast companies, he said.

"Our business is dictated by Wall Street," he said. "Radio is no longer about small companies with a handful of stations. It is about companies owning 80 or more radio stations."

Gamble's warning follows a year in which only four new British acts less than three years old have had Top 100 albums in the US.

Delegates at the conference reacted

US stations want to hear more UK music

Key US radio executives are eager to hear more music by UK artists.

At one of the Breaking Hits masterclasses, managers, labels and artists were urged to leak tracks to US radio stations, to help build a buzz about new tracks and acts.

Mike Halloran, programme director of San Diego-based KUPR, said he was keen to get hold of tracks early and pointed to his station's early support of Kula Shaker. It is also currently supporting artists including Billy Bragg, Cast and The Chemical Brothers.

"Imports have a certain appeal in the States and you should send us as many copies as you can. Give it to us as fast as possible," he said. "To me, a buzz is a buzz is a buzz. The key is getting it to us and it can take off organically from there."

Egil Asvik, programmer of dance station Groove Radio, added, "There are a lot of artists coming out of England and I want to give out an invitation to come and see me and maybe we can help to break some of them. So far, we've been able to break artists like Mark Morrison. We were the first station to play him in America."

He said his station had added Alex Reece to its playlist and was playing the likes of Orbital, Leftfield, The Prodigy, Massive Attack and The Chemical Brothers. "Somebody has got to stand up and be the first one to see if audiences are going to like it. I feel we're such a radio station."

Bill Gamble, programme director of Q101, stressed the importance of developing personal contacts with people in US radio, independent of promotion via record companies.

"If you believe in the song, send it to programme directors. If you've got a great song, we'll listen to it," he said.

COMMENT

Gallagher renews publishing deal

Noel Gallagher has renewed his publishing deal with Creation Songs/Sony/ATV Music Publishing. The new deal sees Gallagher's publishing contract extended for a further two albums and Creation says it will earn him an additional £2m over the next three years.

Our Price backs Smash Hits party

Our Price is sponsoring the *Smash Hits* Poll Winners Party at London Docklands Arena as part of a newly-extended deal with the *Smash Hits* magazine. The event, being held on Sunday, December 1, will include the Our Price best single award and the best album cover award, voted for by Our Price customers via a leaflet and in-store voting boxes.

IFPI in Danish piracy victory

The IFPI has won its biggest victory to date against back-catalogue piracy in the Danish courts, with a judgment against the Patricia Companies which have been exporting recordings from Denmark on various labels such as Caraby, Duchesse, BRS and World Music. The group was ordered to pay 11m DKK (£0.5m) having been found guilty of producing unauthorised recordings belonging to EMI, BMG, MCA, PolyGram, Sony and Warner Music.

Carlton launch for Videotech

Carlton TV launches its new prime-time video show Videotech with a party at London nightclub The End tomorrow night (Tuesday). Alisha's Attic, Shed Seven and Ant & Dec will perform live. The series of 30-minute shows hits the screens on Thursday November 28 at 6.30pm.

Executives set for Soho Live seminars

MTV North and VH-1 head of talent and artist relations Christine Boaz, Virgin Records director of personnel Jill Berry, Polydor A&R manager Rick Lennox and promoter Tony Dobson are among the executives confirmed to speak at seminars for Radio One's Soho Live event, which begins in London tomorrow (Tuesday). The free seminars at Madame Jo Jo's will address subjects such as how to secure a gig for a band and how to get a job in the music industry.

Empap film title to cover music

Music reviews will be featured in a new movie magazine aimed at 16 to 24-year-olds launched this month. *Empap* magazine title *Neon* is edited by former *Select* editor Adam Higginbottom and includes *Select* regulars Clark Collis and Miranda Sawyer among its writing contributors.

Chrysalis Radio bolsters marketing

Chrysalis Radio has expanded its sales and marketing department with five new appointments. Debbie Callick joins as promotions coordinator from Capital Radio, with Lisa Ridgeway as marketing and promotions assistant and Sarah Killie the new ground patrol coordinator. Charlotte Robson joins as account handler, while Sarah Moizer has become national sales assistant.

Band Register offers search service

The National Band Register is to offer an international name search service for the first time. The register has data on more than 55,000 acts as part of its European database, in addition to 20,000 UK entries and a further 20,000 from North America. The service's 14th CD review of tracks by unsigned bands is also released this month, and an internet site has been launched at <http://www.bandreg.com>.

New number for Music & Media

The Music & Media Partnership is changing its phone number to 0171 373 6500 and fax number to 0171 373 6629 from this week.

NEWS

The Christmas number one: they're off

The race for the Christmas number one single is hotting up, with just six weeks to go before the festive period.

The first of the main contenders are out next week, when RCA releases Mark Owen's single *Child and Epic releases 3T's I Need You*.

Favourites with the bookies are Spice Girls' third single *Two Become One*, an odds-on-shot at 4/6, and the Dubliner charity single, *Knockin' On Heaven's Door*, which has advance orders of 100,000.

Bookmaker William Hill has decided not to accept bets on the Dubliner single - which is raising money for three children's charities - due to its emotive nature and also because the announcement of its release came after a betting market had been established. If it does get had been established, it will pay out on the number two.

Media relations manager Graham Sharpe says, "This is a light-hearted fun bet at Christmas time, but Dubliner is far from

being light-hearted, so we wanted to avoid allegations of making money on the back of the tragedy."

Among the main runners are Madonna's *Don't Cry For Me Argentina* (5/1), released on December 6; Boyzone's *A Different Beat* (6/1) out on Dec 2; Elton John and Pavarotti's *Live Like Horses* (10/1) out on Dec 2 and Mark Owen's *Child* (12/1) released on Nov 18. Other contenders include East 17's *The Puggies* (25/1), Celine Dion (35/1) and The Smurfs (33/1).

High Street hots up with festive promotions spree

by Paul Williams

Christmas kicks off this week for specialist record retailers who are launching expanded promotional campaigns for this year's festive market. HMV, Our Price, Virgin (see break-out) and Tower have all announced increased seasonal advertising budgets, just days after VH Smith and Woolworth unveiled their own Christmas offers.

HMV's £7.5m spend, which represents an increase of 30% on last year, starts today (11) centring on its highest profile TV campaign to date backed with 4,000 poster sites across the country. This year's campaign is targeted at the family market and will see 4m £1-off gift vouchers given away in the Christmas edition of *Radio Times*. Similar vouchers will be given away at all football league grounds.

Advertising and marketing manager Cormac Loughran says, "*Radio Times* is not normally the kind of medium for HMV but, as far as families go, it's a pivotal item for Christmas viewing."

Our Price has kept its Christmas advertising budget at last year's £2m

VIRGIN COURTS CONVICTION

Virgin Retail is anticipating controversy to be provoked by its Christmas advertising campaign which centres on a modern depiction of the Virgin Mary, supported with the strapline *All You Need Is... Virgin*. Endorsed by a £2m advertising budget - double last year's spend - the campaign starts today (Monday). A £25 voucher booklet is



being given away with every £25 spent, while new 3-D gift vouchers are also being launched.

Virgin is also offering a gift service which will enable customers to have product gift-wrapped and sent anywhere in the UK.

Marketing director Neil Boots says the image is consistent with the chain's irreverent approach to advertising.

level, despite a fall in store numbers. The campaign starts today focusing on an image of Father Christmas. A "perfect present" promotion to bring TV advertised and in-store gift areas are to be extended.

Tower's campaign, starting on Friday (15), goes under the strapline "The Store With Balls", and will take in TV, press, poster and big advertising. A 28-page Christmas catalogue is being given out in-store and inserted in copies of regional magazines *Time Out* in London, *The List* in Glasgow and *Hot Press* in Dublin.

Independent chain Andy's launched its campaign last week, with a budget inflated in line with its increased num-

ber of outlets; it now has 35 stores. The campaign takes in regional TV advertising, press ads and a leaflet being mailed to its 17,000 database which will offer £1 off selected EMI titles. In-store offers include three EMI CDs for £21.

Meanwhile, WH Smith is offering £1 and £2-off vouchers in its Christmas catalogue with a budget promotion offering four CDs or five cassettes for £10. Woolworth's 24m Christmas advertising campaign, launched on Wednesday (6), aims to reinforce the retailer's strong Christmas links through TV, press ads and in-store promotion. John Menzies has also unveiled a 10-fold increase in its Christmas TV budget.

Religious anthems album starts new Irish sensation

The Irish music industry looks set to unleash another Riverdance-style international phenomenon after the record-breaking success of an album of Irish religious anthems. *With Our Fathers* has become one of the fastest-selling albums in the history of the Irish music business. Certified double platinum in its first week on sale, the album last week kept Boyzone's new album from the top of the chart and looks set to sell 200,000 units by Christmas.

Brian Molloy, managing director of Lunas Records, which has released the record on its RTE label in Ireland, says the success has taken everyone by surprise. "It's been phenomenal. It's Riverdance all over again."

The project was put together by John Kearns, 37, and Bernard Bennett, 35, of Dublin-based Enigma Productions. Kearns says he came up with the idea when he heard a priest singing at mass one Sunday. "I started imagining what it would sound like with full orchestral backing," he says. "I checked up to see if anything like it had been done as an album before and it hadn't."

Recorded with a £100,000 budget in September, the album features an 180-piece choir including monks from Glendalough Abbey in Ireland. Kearns says, "There's a huge market for something like this. Not only is there the Irish market, but there's also the classical, religious and catholic markets."

Kearns and Bennett, who retain worldwide rights for the record, are discussing possible licensing deals for the UK and the US. Two UK companies have voiced interest in the project, which Molloy believes could be a potential UK number one album at Christmas if it is released in time.



WEA's reissue next month of the Chaka Khan classic, *I'm Every Man*, will be one of the last big releases for the year. The Christmas rush of releases comes to a halt for around three weeks from December 9, the week in which Celine Dion's single *All By Myself* is also scheduled. WEA is releasing its Khan single to capitalise on its use in BHS's nationwide TV ad campaign running through November and December. It is taken from the greatest hits album, *Epiphany*, which is released on November 25, featuring five new tracks.

LOUISE



Naked. The Album.

Strictly limited edition calendar pack in store this week.

Includes a free jewel case sized 1997 Louise calendar featuring 12 exclusive photographs.

The New Single.

One Kiss From Heaven. Out Next Week.

A massive campaign supports these releases. Contact your EMI representative for further details.



McLeod's method sets the standard

When a senior music industry executive suggests, "Never mind woman of the year, what about executive of the year?" you get the feeling that the woman in question is pretty hot property.

Virgin founder Simon Draper's delight that his former colleague Shelagh McLeod was honoured last Monday night is matched by others in the business.

The former lawyer, who is now senior vice president at EMI International, has earned a reputation as an exceedingly tenacious as well as charming executive.

It takes a particular level of determination to get to the top and McLeod displays plenty. "One should always set one's sights high," says the 44-year-old Scot.

McLeod's strong will has been apparent throughout her 16-year career in the record business. When she agreed to move to Virgin from A&M in 1984 it was only after nine months of persuasion from Richard Branson. And it was on her terms: that she would be involved in the decision-making process of Virgin Music Group's international expansion.

"Having a say in the management of the parent company was one thing A&M couldn't offer me and I knew moving to Virgin would present me with a great challenge," says McLeod. Branson, who presented her award last Monday, says getting McLeod on board was one of the best decisions he ever made. "She helped steer Virgin to become one of the most potent forces in the music industry," he says.

It was McLeod's hunger for a challenge that prompted her entry into the legal profession 20 years ago. After graduating from St Andrew's, Edinburgh with an MA in English, McLeod tried a succession of jobs in London, including teaching English as a foreign language, before deciding to study law. "I wanted to do something more challenging," she says, omitting to mention that while at Lancaster Gate College of Law she achieved a distinction for her studies.

Paddy Gratton Green is a partner at Theodor Goddard, where McLeod first came into contact with the music business. He says that, as his assistant of three years, she proved her mettle and established a name for herself. "She was perceptive, logical, bright and a pleasure to work with," he says, also pinpointing a quality in McLeod that is evident in her dealings to this day—toughness. "Shelagh would never be pushed around," says Gratton Green. "She could deal with any bullies in the business, and there were several."

First in the music business to recognise her potential was A&M managing director, Derek Green. He recalls meeting her while she was working at Theodor Goddard in the late Seventies on a case involving Iain Armistead. Impressed by her thoroughness and intelligence, he subsequently decided to recruit an in-house lawyer, and McLeod was the only one he considered for the job.

"It took quite some persuasion to get Shelagh to change from commercial to music law, but I was convinced there was a little rock'n'roll beneath the slightly stuffy lawyer's exterior," says Green. "You could say I created her, she's my monster."

Monster or not (and it is a metaphor that prompts a wry chuckle from McLeod) the legal-minded executive manages to combine strength with a sense of humour, says David Bowie's manager Alan Edwards. "She's not

WOMEN OF THE YEAR



THE TRIUMPHANT TRIO (LEFT TO RIGHT): JULIETTE JOSEPH, SHELAGH McLEOD AND KAY O'DWYER

only very efficient and good at what she does, she's always a pleasure to work with," says Edwards.

Jeremy Silver, vice president of interactive media at EMI, who reports to McLeod in EMI's new media department, highlights her ability to grasp every different situation.

"On the one hand she's amazingly sensitive to people's emotional needs, yet she can cut through the frenzy of a situation to reach the bones of what needs to be done. She's a hell of a negotiator—and she doesn't suffer fools gladly," he says.

Former Virgin managing director

'Lifetime' award goes to dynamic O'Dwyer

During a working life spent exclusively in music publishing, Kay O'Dwyer has achieved a number of notable firsts for women in the industry.

Known as a tough but fair negotiator, the youthful 68-year-old became the first woman to start her own publishing firm, was Francis, Day & Hunter's first female director and the first woman to receive a Basca Gold Badge award.

Described as both "well respected" and "inspirational" by her colleagues at EMI Music Publishing, she has been there since 1973 and is now director of its business development division.

"She's brilliant," says director of business affairs Deborah Harris. "We've had battles, but she's fair."

Determined from the start to

succeed in a field then dominated by men, O'Dwyer joined a small publishing company after leaving school in the mid-Forties at 16. After gaining her first experience of publishing, she became Chappell's first female employee. "All I wanted to be was a music publisher," she says. "People thought I was a good song plugger and they began to accept me."

There was resistance, though. In the Fifties, determined to get a job with publisher Francis, Day & Hunter she refused to accept she should be kept out because the firm had never had a female on its staff.

Instead, she set up her own song plugging consultancy, K O'Dwyer Publicity, and struck a deal with the publisher which guaranteed a steady stream of work. A few years later, she was taken on by Francis,

Day & Hunter as its first woman director.

Her many successes include work with songwriters such as Les Reed, Barry Manilow and Geoff Stephens and plugging songs such as Apache, Wonderful Land, Please Don't Go and The Last Waltz.

O'Dwyer is as active today as she has ever been. As director of EMI's business development division she oversees synchronisation usage, TV advertising and film and is in charge of multimedia and technology. Among recent successes, she secured the deal for the use of M People's *Secrets For The Hero* in Peugeot's advertising campaign.

Her award may have been for lifetime achievement, but clearly O'Dwyer's career in publishing is far from over.

Paul Williams

Joseph: mastering the language of business

Juliette Joseph has had quite a week. Besides walking off with the special achievement prize at the Women Of The Year Awards, she has taken up her new post as head of international at Deconstruction.

Her new boss, Deconstruction managing director Keith Blackhurst, reckons she is the best around in the global field. "She's extremely knowledgeable about her area of the international business and she has a very strong personality," he says.

However, a career in the music industry was never Joseph's original intention. Brought up in the West Indies and educated in Switzerland where she studied languages, she had originally set her heart on becoming an interpreter. Aged 19, she returned to her UK birthplace and took

several non-music jobs before joining Virgin Records as secretary to Lisa Anderson, then head of international and now the BPI's Brit Awards executive producer.

"She is such a bright, open person," says Anderson. "When she came in for an interview she was told she could have a second interview later in the day. But, instead of coming back later, she stayed in the building. By the end of the day, she had effectively integrated herself within the company."

After being promoted to product manager, Joseph eventually moved into promotion and marketing for the Virgin roster which involved working with artists including Culture Club and Peter Gabriel. But it hasn't all gone so well for Joseph. She was twice made

redundant, the first time following EMI's acquisition of Virgin in 1992.

Soon, though, she was appointed A&R manager by then Polydor boss Jimmy Devlin — she played a key role in Boyz II Men's 1992 number one with *The End Of The Road* — but left following organisational changes at Polygram.

She quickly bounced back, becoming head of international A&R at Sony UK. It is a position she held for two years before joining Deconstruction.

Her progress highlights the determination which is made her to juggle being a mother of two daughters with her career. "To many, it may have been a slow rise," Joseph says. "But I started from the bottom and it shows what can be achieved through tenacity and resilience."

Paul Williams

eternal



Power of a Woman

THE SENSATIONAL MULTI-PLATINUM ALBUM FEATURING THE SMASH HIT SINGLES

Power of a Woman, I am Blessed & Good Thing

NOW AVAILABLE AS A LIMITED EDITION DOUBLE CD PACK
INCLUDES BONUS CD OF ETERNAL'S NUMBER ONE DANCE MIXES



COMING SOON THE NEW SINGLE *Secrets* OUT NOVEMBER 25TH WITH EXCLUSIVE TRACKS & COLOUR POSTCARDS

** CONFIRMED TV APPEARANCES: THE ROYAL VARIETY PERFORMANCE / CHILDREN IN NEED / T.F.I. FRIDAY
LIVE & KICKING AND THE SMASH HITS POLL WINNERS PARTY **

** THERE WILL BE AN EXTENSIVE MARKETING CAMPAIGN THROUGH TO CHRISTMAS INCLUDING
TV ADVERTISING FROM SUNDAY 10th NOVEMBER / PLUS NATIONAL, TEEN AND MUSIC PRESS ADS **

VIDEO

BRUCE SPRINGSTEEN: Blood Brothers (SMV 541392). This fly-on-the-wall film intriguingly captures The Boss's reunion with The E Street Band in minute detail, from leaving down new studio tracks to being back on stage. Three previously unreleased tracks and a free limited-edition CD are added bonuses. □□□□

SINGLES

PETER ANDRE: I Feel You (Mushroom D152). Andre gets mellow on a strong, sweet ballad. Radio will love it, as will his teen fans. Adult soul fans may come on board, too. □□□□

GARAGELAND: Fingerspots (Flying Nun FNC038D1279). The New Zealand label comes up with a sparky, Pavement-like band with this guitar-pop thrill, backed by three hitz-sweet tracks. □□□□

HAPPY CLAPPEERS: Never Again (Coliseum/Shindig 0630 171502). The band who have become club and chart favourites, return with another mighty anthem featuring the soaring vocals of Sandra Edwards. □□□

ELISHA LAVERNE: Say Yeah! (A-Depth ADPTCD6). The South London-based singer's second single is a swinging, soulful affair with a light, subtly infectious chorus and tastefully smooth production. □□□

TANYA DONELLY: Sliding And Diving EP (IAD BAD6018CD). The ex-Belly vocalist stylishly opens her solo account with a four-track EP, from the thrashy guitar pop of *Born to Be the Reflective* to acoustic of *Restless*. □□□

THE LIGHTHOUSE FAMILY: Loving Every Minute (Wind Card/Polydor 5730992). With more soul and less pop than its predecessors, this is not as instant as *Lighted*, but it undoubtedly led the duo round of the year with another hit. □□□

DAVID N. PASSION (Feverpitch CDPR1012). A great big pumping dance track with in your face, crunchy lyrics. You can just see it whipping up the Christmas clubbing crowds. □□□

DAMAGE: Forever (Big Life BLRD4132). The pop/R&B quintet follow their number 12 debut with an ultra-smooth ballad which will benefit from their slots on the forthcoming *Smash Hits* and Boyzone tours. □□□

JOHN SHUTTLEWORTH: Y Reg (Eleven Records LSN022CD). Shuttleworth and his magnificent organ pay tribute to the Austin Ambassador. Having already sold 8,000 spoken word tapes with his offbeat humour, he could yet have a big Christmas hit. □□□□

SPONTIVE: Meaning Of Love (Quirk Recordings QUIC002). The instantly recognisable sample from Kate Bush's



WILDBEATS: ROUGH DIAMONDS

Wov is the centrepiece to this hypnotic mix of vocals and beats, which brings back fond memories. □□□

PJ PROBY & MARC ALMOND: Yesterday Has Gone (EMI Premier CDPR513). PJ Proby's over-the-top warble has been the benchmark for many a northern dub entertainer and here Almond attempts to do for him what he did for Gene Pitney. □□□

SUMOSOMIC: Come Friendly Spaceman (Creation CRESC2 242). Bringing together a catchy chorus and limp rap with a Chumbawamba-style wit, the competition may be too hot right now for this slight hip pop tune. Expect it to do better on re-release next year. □□

PLAZA: Futures (PUSH COVER005). Bright, upbeat guitar pop from the north London trio who sound even more interesting on the two B-sides which are getting a promising diversity. □□□

GLORIA ESTEFAN: I'm Not Giving Up On You (Epic 66022). A smooth ballad which should do well for Christmas, this single ties in nicely with her first UK top four in five years. Expect it, hi! □□□□

RAGGA AND THE JACK MAGIC ORCHESTRA: Where Are They Now? (SH/EMI UK CD0645). If Kate Bush joined Portishead this might be the result. A combination of percussive bangs and vocal scourgings, this suggests big things should be expected in 1997. □□□□

METALLICA: Mama Said (Mercury METCD4). Another slice from the increasingly broody metal icons, all the better for the use of an aching pedal steel guitar that eases the menace. □□□

DEEP BLUE SOMETHING: Jesse (Interscope IND 95518). This decidedly Eighties-sounding offering will more than likely find DBS joining the ranks of 4 Non Blondes and Mr Big as one-off UK Top 10 visitors. □□

MELVY: Fragile (AniCD072). Another Welsh band, well da, hits the scene with a blend of Cactus-style pop and some swirling background melodies. A quirky debut that might pick up Evening Session play. □□□

EVERYTHING BUT THE GIRL: Driving (Blanco Y Negro NEGROCD). Masters At Work attempt to do what Todd Terry did for Missing, but the result is not as good,



ETERNAL SMOOTH AND FUNKY

mainly because Driving lacks the wild charm of Missing. □□□

THE CANDY GIRLS: Wand Candy (Feverpitch 12YDVR163). A pumped-up version of Wow Wow's hit complete with piano breaks for that hands in the air bit. The girls' debut could catapult them chartwards. □□□

ETERNAL SECRETS (EMI UK/First Avenue CD0455). Taken from the repackaged album, *Power Of A Woman*, this smooth, funky number should follow the trio's last three singles into the Top 10. □□□□

SINGLE OF THE WEEK

ALANIS MORISSETTE: All I Really Want (Maverick W038CD). Another single, another gem and another hit for Morissette, who can do no wrong with this ballad ballad. □□□□

ALBUMS

ENIGMA: Le Roi Et Mort, Vire Le Roi (Virgin 723420682). The formula which has already shifted 17m albums around the world remains intact, but this time with prog-rock tinged and the addition, for the first time, of Michael Cretu's vocals. Another winner. □□□□

BJORK: Telegram (One Little India TPLP15CD1). A worthwhile mixes project in which tracks from Post get reworked, some beyond recognition, by the likes of The Brooklyn Quartet and drum & bass maestro DJLinn. Should attract plenty of takers. □□□□

TIGER: We Are Puppets (Island Trade 2 TR0CD192). It will be very easy to dismiss Tiger, because we have heard it all before from bands such as The Fall. But their lo-fi keyboard-sound never fails to captivate, mainly because of the wry lyrics. They're burning bright. □□□□

ACR: Change The Station (Rabs CDRO8 50). Pretty commercial radio-friendly stuff from the electro-pop veterans, who bring together catchy pop tunes and nicely complementary male and female vocals with this first new album for four years. □□□□

THE WILDHEARTS: The Best Of The Wildhearts (East West 063071212). East

West makes the most of a two-album catalogue which boasts the fiercest, freshest and finest British heavy rock of the Nineties. A rough diamond. □□□□

SEPTUAGINTA: Rosta Di Septuaginta (Reanimator CD089908). Something of a companion to the top five album *Rosta*, this 20-track double set is a treasure trove of outtakes, B-sides, remixes, demos and live recordings. □□□□

SUN ELECTRIC: Present (R&S AMB6943CD). This ambient thing of beauty is a joy throughout its 13 tracks thanks to a richly textured collage of musical sounds as diverse in style as in mood. □□□

CHARLES AZNAVOUR: She - The Best Of... (EMI Premier PRMTV04). The French crooner's best-loved songs are collected together for the mums and grannies at Christmas. Appearances on a variety of TV shows will spark the memories. □□□

VARIOUS: The Annual (Ministry Of Sound ANNC096). Pete Tong and Yoo George mix up some of the year's hottest tunes (Born Slippy, Fingerspots, Keep On) with a corker, mixed by Tom Scapino. □□□□

VARIOUS: Pink & Poisonous (Sabrettes SB8005). This is the last release on the Sabrettes label, acclimated for its adventurous leftfield techno, and it's a corker, mixed by Tom Scapino. □□□□

JOHN ALFORD: John Alford (Love This Records LUVITCD2). Anything Robson & Jerome can do...? Unfortunately the London's Burning star's bland collection of covers adds nothing to the originals. □□□

VARIOUS: Chicago House (Beechwood CHBOXCD1). From the vaults of Trax Records, and spanning the years 1986-1991, this retrospective collection will please collectors of original house music. □□□

SPECIAL PROJECTS: Kick Loops & Cool Breaze (Filter FHI012CD). A mixture of cool drum and bass, ambient loops and lazy hip hop makes for perfect post-club listening. □□□

ULTRA LOUNGE: Christmas Cocktails (EMI Premier CD0E51600). Digitally remastered Christmas classics with the kitsch touch on such standards as *Jingle Bells*, *Santa Claus Is Coming To Town* and *Winter Wonderland*. □□□□

ALBUM OF THE WEEK

CHAKA KHAN: Epiphany (Warner Bros 596248652). A remarkably fresh-sounding best of which also includes five strong new tracks. The re-release of *I'm Every Woman* should help this one. **hi!** □□□□

This week's reviewers: Michael Arnold, Sarah Davis, Catherine Ede, Leo Finlay, Martin Talbot, Paul Vaughan, Selina Webb and Paul Williams.



ALAN JOHN'S TALKING MUSIC

As a serif duetist, Elton John is rivaled only by Cliff Richard. Elton's latest pairing is with longer-than-life opera star Luciano Pavarotti on *Live Like Horses*. Starting fairly quietly, it builds beautifully into an emotional tour-de-force, with both men at the top of their vocal form. The song is a hugely commercial ballad, which easily lends itself to Pav's full-on vocal assault, as well as Elton's less forced delivery. Sequel's *Deep Beats* releases one of its more important albums in *The Best Of The Deele*. The name may not be instantly familiar, as the group in question had only a handful of Eighties R&B hits with fairly minimal mainstream interest, at least in Britain. But the Deele numbered among its members LA Reid and Babyface, who honed their writing skills to

perfection on superb songs like *Two Occasions*, a beautifully observed vignette with charming lyrics. Their early promise is here for all to appreciate, albeit retrospectively... **Robert Miles'** excellent *Dreamland* album is being reissued as a doublepack, featuring exclusive mixes of two of his hits, *Children* and *One & One*. *Dreamland* remains the benchmark against which all other dream house albums have to be measured, combining concise, concentrated melodies and a throbbing NRG dancebeat, a compelling mix which has already found many buyers and will now attract still more... It's an astounding fact that **Chuck Berry** recently turned 70. As if by way of celebration, MCA now unleashes a double album containing 40

of Berry's finest songs. This shows why he was so revered by The Beatles, with landmark songs like *Johnny B Goode*, *No Particular Place To Go*, *Roll Over Beethoven* and *Sweet Little Sixteen*... **Diana Ross'** seasonal offering is a collection of love songs. Released under the title *Voice Of Love*, this 18-song selection revisits some of her more potent singles - *Touch Me In The Morning*, *You Are Everything*, and *I'm Still Waiting* - as well as three new songs, which are grafted on to the end and suffer badly by comparison with her earlier work, especially true in the needless remake of *You Are Not Alone*, the R Kelly song which was such a big hit for Michael Jackson a year ago.



W E WON'T JUST FLY YOU TO AMERICA. WE'LL WELCOME YOU INTO OUR HOME.

As our guest, we'll take great pleasure in showing you around, flying you in comfort to more than 250 cities in the Americas. So when business sends you across the Atlantic, let American AirlinesSM take you there. And as any good host would tell you, as long as you're with us, let us know if there's anything you need. For information or reservations, call your travel agent or American Airlines on 0171 744 1234 or 0845 844 1234 (outside London). Or visit the American Airlines web site at <http://www.americanair.com>*

American AirlinesSM
Something special in the air.



SHOLA AMA

CHANCE MEETING SEES THE DISCOVERY OF AN R&B STAR

Shola Ama is potentially the brightest new star of British R&B and her story is no less than a music industry fairy tale.

London-born Ama was just 15 when she was discovered by Kwame of UK jazz-funk group D-Influence. Even more remarkable than her age was the place where Kwame met Ama – the westbound Piccadilly line platform at London's Hammersmith station.

Kwame heard Ama singing to herself and asked her if she could sing a couple of songs for him right there and then. She sang a Mariah Carey tune and one by Mary J Blige. Within a year, Kwame had taken Ama to hip London indie label FreakStreet, where he is a director. "I don't make a habit of talking to 15-year-old girls on tube platforms," he laughs. "But Shola sounded amazing and she has just got better and better. She has such a mature voice."

FreakStreet released her debut single *Celebrate* in early 1995. Since then, a deal has been struck with WEA, with production and management still handled by FreakStreet. Now Ama is set to make an impact with her first major label single, *You're The One I Love*.

FreakStreet managing director Paul Kennedy believes Ama can be the next Mariah Carey. "As soon as Kwame

brought Shola to us we knew that we wanted to sign her for more than just a two or three-single deal," he says. "We didn't want to just drop her in at the deep end at 15, so we wanted a while and did some small PAs and studio work for the first few months. Then we put *Celebrate* on a FreakStreet EP and straight away Kiss FM really went for it, so we knew we'd got it right."

Ama went from schoolgirl to R&B prodigy inside a hectic 12 months – and took it in her stride. No ordinary teenager, she laughs when people meet her and refuse to believe she is so young. "I'm not one of those people who gets nervous," she says.

Ama grew up in Kilburn singing along to her mother's Aretha Franklin and Gladys Knight records. She still loves old soul songs but is shaping her own music to be ultra-contemporary and become the hottest new sound in the urban/R&B market. To this end, she will be working with a variety of top-line UK and US producers for her debut album, due in early 1997.

"I want my album to be a bit around the corner from what everyone in the US is doing," she explains. "I want to create my own thing. I'm going to LA in the next few weeks to work with American producers, so there will be a US flavour on the album, but it'll be

very British because I'm from London.

"That's something that I'd love to prove – that there are just as good R&B artists here. I really like his hip tracks with lovely sweet vocals on top, and a lot of my stuff's laidback, chilled, with vocals all over it, vocal gymnastics."

You're The One I Love is a precocious big-league debut. Written and produced by Shaun Labelle, one of America's fastest-rising new producers, the track is smooth and streetwise and Ama's performance is super-confident. Equally impressive is the fact that Ama has co-written most of the songs for her album. D-Influence have collaborated on most tracks. "They're family," Ama says. "Songwriting comes naturally. I love just chilling in a studio and putting a backing track together."

As well as learning the ropes from the FreakStreet posse, Ama has also spent time with Fugees, whose work ethic struck a chord. And Ama is prepared to work equally hard to reach her goal of selling a million records. Kennedy believes she will. "We decided to make Shola a priority for FreakStreet because she really could go ballistic worldwide. Already we have very big plans for the second album."

All this and she'll be only 18 in March. By the time she's 21, Shola Ama could be a household name. Paul Elliott

He was the pretty one in Take That, with an energetic stage presence that also made him the most popular member of the band, drawing 60% of their fan mail. While it was always obvious that he was going to have a successful solo career, initially at least, few could have predicted that Mark Owen's album would be as accomplished and mature as Green Man is.

The single, *Child*, does not give the full picture, being very much a bridge from his Take That days to his new sound. But there are a few signs elsewhere on the album of the teenybopper fare that could have been expected. It is an album which, if not exactly full of surprises, is still surprisingly good – and perhaps most unexpected is the people Owen has chosen to work with. The co-producers are John Leckie, who is more normally associated with rock acts such as Radiohead and The Fall, and Craig Leon who has most famously worked with Florida. Among the musicians Owen has used on the project are former XTC guitarist Dave Gregory and Blondie drummer Clem Burke.

It was the singer's idea to get Leckie involved, largely because he was the most prominent producer's name he could think of.

Owen says, "Before I started talking to the record company about a producer, I had no idea who John Leckie was. But I love the atmosphere of *The Bends*; it really is a brilliant album, and I found that when I looked at the back of lots of other records I listen to Leckie's name is often there."

He adds that this lack of comparative knowledge ensured he wasn't nervous by the big musician he worked with. He says, "To me, they were just people who came in and worked really well with me. People would ask me who I was working with, and I'd mention Clem and Dave. I knew they were famous when people kept saying, 'Oh wow, really?'"

But if Owen's reasons for choosing his collaborators were relatively straightforward, it seems incongruous that a big name such as Leckie would opt for a solo project of Take That's poorest member individual. RCA managing director Hugh Goldsmith believes he knows the decisive factor in swinging his view.

Artist: Shola Ama Label: FreakStreet Project: single Songwriter: Shaun Labelle Producer: Shaun Labelle Stylist: Rollover, London Publisher: pending Released: November 11

NEW SIGNINGS

ARTIST	MUSICAL STYLE	SIGNED TO	MANAGEMENT	TYPE OF DEAL	SIGNED BY
CHUCK D	lead rapper from Public Enemy	CHRYSALIS MUSIC	self managed	worldwide publishing	Cheryl Robson – "I've been talking with Chuck for ages about this."
DIDO	dance music songstress with Faithless	WARNER CHAPPELL	7PM Management	worldwide publishing	Mike Sault – "She's currently meeting with labels."
THE JULIA SET	souful pop three-piece from Pinner	EATON MUSIC	none	worldwide publishing	James Brookes – "We've been developing them in the studio."
THE KINGS OF INFINITE SPACE	experimental Liverpool three-piece	V2	Fat Man Organisation	albums deal	Paul Naor/Nick Siddall – "It's a cliché but they're something different."
NO WAY IS PEACH	ever-ascending Oasis tribute band	EMI RECORDS	GR Management	singles and album option	Anna Garonator
THE PROPELLORHEADS	mix of hip hop, techno and madness	CHRYSALIS MUSIC	self managed	worldwide publishing	Mike Sault – "The deal was done just after the Mita deal."
RNT	reggae/reggae/reggae/soul singers	LONDON RECORDS	Erskine Thompson	albums deal	Pete Sasse
STEREOLAB	musical adventurers from south London	POLYGRAM/ISLAND MUSIC	Martin Pike	worldwide publishing	Steve Tong – "I found them as street-corner accapella singers."

Compiled by Jake Barnes 0181-954 5310, urbania@dflrcon.co.uk

One to WATCH

PLAZA

The north London trio had a minor side show last year with their last single on Puff Records, and should do much better with the mostly female Frontiersmen. J's vocals are particularly impressive, and November 18's *Hope & Fear* gig is well worth checking out.

K OWEN

SIGHTS BEYOND TEENPOP

"John generally works with bands who go into the studio knowing exactly what they want to do, and his input can be limited by this," he says. "With Mark, he was able to take a more active role in shaping the music and was involved a lot more deeply in the whole project from the off."

Leckie agrees, but adds much of the credit for the success of the project must go to his partner Leon. "I'm not a musician myself, so I needed Craig to get the band together and help out a lot on getting the best out of Mark's songs," he says.

Although Owen received two co-writing credits while with Take That, these were B-sides and did not seem to indicate the basis for a singer-songwriting career. But he kept himself busy once Take That split last February, writing 31

songs, of which 12 turn up on the album. All except Child are solo efforts, and all were demoed at his Lancashire home with Owen on piano and his father on guitar.

Child is the most obvious 'ex-member of Take That' track and those who have heard latter-period John Lennon or Lenzy Kravitz's less exuberant moments can be forgiven for feeling that this is not the work of a vastly original songwriter. But Owen says Child was always going to be his first solo outing.

"It was the first song I wrote, and while I was writing the others I always knew it was going to be the first," he says.

Goldsmith adds, "I think Child acts as a bridge from his Take That career to his more adventurous solo work. It is the most Take That-like track on Green Man, and it will give his fans the opportunity to develop along with him."

Leckie agrees that the album is a

medium work, but believes that there is little risk of Owen leaving behind a large chunk of his audience.

"The 14-year-olds who were original fans of Take That are now 20-year-olds who listen to music such as Radiohead and Kula Shaker," he says. "I think when people hear the range of material across the project, they will be surprised. I also think there's a fair chance that people who never bought Take That records, but preferred indie-style product, will be impressed enough to shell out for Green Man."

And, indeed, the follow-up single to Child, Clementine, is sufficiently strong to make non-pop fans sit up and take notice. The tune is undeniably catchy, and one gets the feeling that noses will only turn up in indie circles when it's realised who the performer is. It is a strange situation Owen finds himself in, considering that Gary Barlow was supposed to be the serious

songwriter and Robbie Williams the indie kid with attitude. But Owen is making sure he doesn't get involved in any spats with any of his former colleagues.

Besides which, the diminutive singer with the strong Mancunian accent seems genuinely too nice for petty arguments. And he's got other things on his mind. "There's no point me slagging anybody off, but I'll admit Gary and Robbie's row helped me by taking the spotlight away from me," he says. "I was allowed to get on with writing the album, without any pressure or expectations, and I was able to enjoy myself in the process."

There's little doubt that Green Man will follow Child into the chart's higher reaches, and Goldsmith is anticipating bumper sales. "I really wanted it out this side of Christmas so that Take That fans could have something to spend their money on," he says.

Owen himself admits he's making no long-term plans beyond getting out on the road early next year. He's even cool enough about his future to admit that he doesn't know if there will be a second solo album.

"Making a record I'm happy with means I've already realised all my ambitions," he says. "I write from my emotions, and if more songs I'm happy with come to me, there'll be another album. If they don't, there won't."

But as Goldsmith rates the band Owen has put together for next year's shows as "amazing", there is little doubt that Owen will be bitten by the bug all over again.

He's undoubtedly got enough Take That money to retire for life, but Green Man proves Owen has an unexpected degree of talent to match his natural charm. We'll be seeing and hearing a lot of him in years to come. Leo Finlay

Act Mark Owen Project album Label: RCA Songwriters: Owen, except Child, Owen/Law/Brammer Publisher: EMI Music (except Child: EMI Music/PolyGram Music/Its On Hits) Producers: Leckie, Leon Studio: Abbey Road Released: December 2

STEVE LAMACO ON A&R

I was talking to the singer of a band in Preston last week whose grip on the zeitgeist is frightening. Her band are at school. And yes! They want to be the next Kenickie. Not the biggest ambition on the planet, I know, but yet another indication that the new school of teenage bands – that's the new school who are still at school – are forging a path straight for the cool-NME-Smash Hits crossroads. The Preston band Angelica are full of all the excitement that's so often missing from the eyes of stalwart wannabes in London. They're a brilliant mish-mash of ambition and innocence. It's heart-warming... Two days later I was talking to John Keenan, promoter at

the Duchess in Leeds and he's got a list of new teenage groups, too, including Helen, Supercharger and Stockcube... And that's not to mention the return of Fierce Panda Records, back with a six-track EP of noisy, nascent, barely old enough to get served in pubs, guitar action including Tampsam and Midget (oh, and a Peadaroes single to boot)... Anyway, all this brings us to our end-of-year round-up, asking who you would have signed if you could in '96. Here's what some of the professionals say... Nick Evans of Element4: "It would have been ROC, but they signed to Virgin. They were just the most kooky band and I couldn't stop listening to them. Everything else this year I

was lucky enough to get like Rocket From The Crypt and

Alabama 3"... And here's Mark Bowen who's done very nicely with Super Furry Animals: "I'd pick Olivia Tremor Control (who supported the Super Furrys on their UK tour) because they're the one band I've seen who seem to have less idea what they're going to do next than I have..." Good reason. I've just returned from Eurospoting – a festival featuring bands from all over Europe. Why do bands from Scandinavia always look like children's TV presenters? Our hosts in Denmark were great people but they can't play pop for toffee. No surprises there...



One to WATCH

SEELY

The Adren's Getrich apartment are a one US gigging in London into Two Pure, but have certainly taken a lot of inspiration from ethical 4AD acts. Their debut single for the label, Myster Shower, is as whimsical as anything with 4AD influences gets and is eagerly very well for their debut album, released on November 23

CHRIS REA

FILM PROVIDES A NEW PLATFORM

For the handful of acts whose artistic lifespan outlasts the usual five or 10-year cycle, there comes a time when they find themselves reaching middle age in a business normally associated with youth. For them, the conundrum is how to stay working and progress creatively without going in ever-decreasing circles in an attempt to recapture past glories.

This problem had been troubling Chris Rea before he was struck down by a serious stomach illness while touring in France. This required six operations and almost brought an end to his life, never mind his career. It left him determined to complete a project he had been toying with for some time—a film which he scripted in hospital to complement a collection of songs he had written in his home studio.

That movie, *La Passione*, the story of a small boy's infatuation with sports cars, motor racing and Italy, finally reaches the big screen with its premiere at this year's London Film Festival on November 14. Its accompanying soundtrack album, written and recorded by Rea, precedes it into the shops this week. But does this indicate an underlying frustration with rock music?

"It's not disillusion," says Rea. "But the albums themselves were changing. They were becoming less like straightforward rock albums and more like bits that had been lifted out of films. I was looking for ways of moving on, getting away from that thing when you put 10 tracks down and then wonder what happens next. I also needed to find a way to take people with me."

Not everyone appreciated his attempts to escape the straitjacket of expectation.

"I'd done a track playing slide guitar with a Count Basie-style brass orchestra but that wasn't good enough for the label so I had to justify it as a soundtrack element. Really it was just one going forward," he says.

East West managing director Max Hole is an enthusiastic supporter of the project.

"From our point of view, the record isn't just the soundtrack to a film, it is the music to a film and, at the same time, it is a Chris Rea record even if it isn't a traditional rock album.

It has great depth, style and humour, too. We're backing him to the hilt on it."

In fact, making soundtrack music was not such a radical departure for Rea who grew up steeped in movies. After all, he says, it was a piece of Ray Coode's film music which first inspired him to pick up the guitar in the Sixties. Rea also had a brief foray into soundtrack scoring a couple of years ago, contributing to the British road movie *Soft Top Hard Shoulder*.

However, *La Passione* is something entirely different, a movie he not only wrote and produced but one he also financed entirely himself.

"I put up my future royalties through the label, which is a big step, but I had to do it," says Rea. "I've made decisions which have cost me a lot of money, but it was a price I was very willing to pay. I wanted to be involved in music for longer than the lifetime of the average musician."

The soundtrack album is a diverse, but fully realised affair, deliberately evoking the Sixties and Seventies setting of the movie. There are a few examples of his trademark slide playing but Rea relies on a richly evocative score played with a 68-piece orchestra.

There are also two marvellous tracks with iconic Welsh siren Shirley Bassey, a great, funny call-and-response number with Rea, Shirley Do You Have A Ferrari?, and a kitsch dance number, *Disco La Passione*, which looks like launching the duo into the charts and on to the dancefloor.

Rea met Bassey on a plane flying back from his operations in France.

"By the time the plane landed she was in the movie," he laughs. "She is a Ferrari, an icon in her own right and perfect for the film."

Rea enjoyed a club hit in the late Eighties with the song *Josephine after Paul*. Cakes and Ale picked up on an imprint

of an R&B Chic mix he had sent to a friend in France, but *Disco La Passione* has been revived by an outside team—specifically with the aim of attracting a club audience.

"The '66 mix is the brainchild of Max Hole who saw another way to promote the soundtrack."

"I suggested doing a remix for the clubs because originally it wasn't supposed to sound contemporary," he says.

"The response has been excellent. There's an awful lot of interest in the movie because of the subject matter and elements like this give us all these additional avenues to pursue with it."

Disco La Passione has been A-listed by several ILLR stations and Chris Evans recently made it his Breakfast Show Biggie on Radio One, so the record is also shaping up to be a crossover pop hit.

For Rea, such an event is an unexpected bonus, but not one that matters to him greatly. He is more concerned with exploring further film opportunities than having his singles. The possibility is that *La Passione* may bring outside commissions Mark Knopfer-style but he's not exactly hanging around waiting for the phone to ring.

"I'm not going to wait for that to happen because you can't predict that sort of thing," he says. "So I've set up my own company, Targa Florio, to handle more movie projects. I've written four new scripts and I'm looking around for ways to fund them in the future."

British film now has a new player, it seems, and East West will have to be content with soundtracks from

Rea for some time to come.

Mike Pattenden

FROM BOYHOOD MEMORIES TO THE SILVER SCREEN



La Passione
Warner Vision International
Written and produced by Chris Rea
Directed by John B Hobbs

La Passione is based on Chris Rea's childhood memories of Grand Prix racing and his obsession, as a seven-year-old, with the German driver Wolfgang von Trips and his blood-red, shark-nosed Ferrari.

For a first effort, the film is creditable, it overruns at 110 minutes. The first half-hour is immensely touching, with Thomas Oranga

giving a wonderful performance as the car-obsessed child. It's evocative of just about everybody's childhood hopes and Rea's gentle score is similarly redolent of youthful ambitions.

Paul Shane also impresses as the down-to-earth Italian immigrant ice cream factory-owning father. The film loses its way somewhat, however, as the character matures into adulthood, becomes hugely successful as an adhesive manufacturer and attempts to buy every Ferrari in the world.

But Rea's score continues to lift the film and one sequence makes it essential viewing:

Shirley Bassey's big-screen debut. She appears in a dream sequence to deliver the deliciously over-the-top Shirley, Do You Own A Ferrari?, surrounded by hundreds of thousands of pounds worth of sports cars. She also sings the film's theme.

Premiered at the London Film Festival on November 14, the film will reap plaudits from the critics as a worthy first-time effort, but the soundtrack is a far more successful work. And if it gives Bassey her first hit for years, and restores Rea to the public consciousness, it will have more than done its job.

Leo Finlay

One to Watch

MIKE HENDERSON & THE BLUE BLOODS

Just-ated RCA Distribution for Resound will add wings to the Mark Knopfer-inspired slide guitar maestro's new album packed with excepts of electric blues, roots, rock and country. Ride city from Whipping Bob and Paul Jones plus straight new-wave capture should kick-start consumer interest in what is sure to be a lasting act.

Artist: Chris Rea Project; album Label: East West; Songwriter: Chris Rea; Publisher: Warner Chappell; Producer: Rea Studio; Released: November 11

THE OFFICIAL UK CHARTS



A triple A-side it may be but sales of Robson & Jerome's third chart-topping single – 'What Becomes Of The'

Broken Hearted/Saturday Night At The Movies/You'll Never Walk Alone – seem unlikely to come near matching their first two. After debuting at number one with sales of around 196,000 last week, it suffers a dip in demand, selling only 113,000 in its second phase. With their new album out today likely to take even more of an edge off the single's sales, it will be vulnerable to challenges next week.

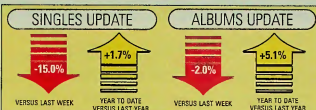
Creation's latest re-activation of Oasis's back catalogue pays big dividends, with all nine of the group's singles thus far returning to the Top 75, while boxed collections – each featuring four of the group's singles and an interview disc – enter the album chart.

Including the boxed sets, some 218,000 Oasis singles were sold last week. The last – and indeed only – set to have more than nine singles on the chart simultaneously were the Jam, who had 14 hits charted on February 5 1983 after a similar reissue blitz.

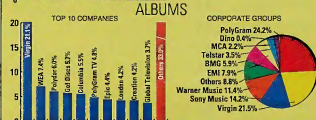
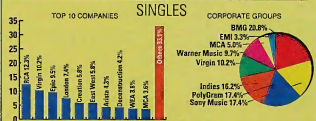
Oasis singles have spent 103 weeks on the chart so far in 1996. The 103 weeks mark has been broken in a calendar year only twice before, most recently in 1957. If eight of Oasis's singles stay on the chart next week they will establish a new all-time record – but more of that as and when it happens. Of all their singles, Whatever is the one with the longest Top 75 career, clocking up 41 weeks on the chart, a total beaten by only 12 records in the history of the 44-year-old chart.

Two other Oasis-related singles are on the chart: this week: Beck's Devils Haircut, which is a mix by Noel Gallagher to which he contributed additional guitar work, debuts at number 22, while the Chemical Brothers' Setting Sun, on which he sings lead, continues its descent, dipping 39-54. Setting Sun debuted at number one but spent only one further week in the Top 10, equalling the shortest stay in the Top 10 by a number one set by Queen's Innenduo in 1991.

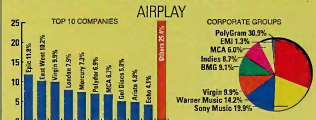
In an otherwise completely unchallenged Top five this week, the only newcomer is Michael Jackson's latest single, Stranger In Moscow, which thus becomes the fourth new recording from his HISTORY project to re-enter the top five. It may go higher still, as the second CD of Stranger In Moscow was issued today. HISTORY is not responding to the success of its latest single very forcefully, drifting up a couple of notches to number 88, though it has sold around 1.25m copies since it was released in June 1995.



AT-A-GLANCE WEEKLY MARKET SHARE



SINGLES: Figures show top 10 companies by % of total sales of the Top 75; and corporate group shares by % of total sales of the Top 75. **ALBUMS:** Figures show top 10 companies by % of total sales of the combined Top 75, and corporate group shares by % of total sales of the combined Top 75.



AIRPLAY: Figures show top 10 companies by % of total airplay audience of the Music Control UK Top 50, and corporate group shares by % of total airplay audience of the Music Control UK Top 50.

The Spice Girls knocked Boyzone off the top of the singles chart four weeks ago, and to show it wasn't a fluke they repeat the feat on the album chart. The girls' debut album Spice sold 155,000 copies last week, three times as many as any other album, to debut in pole position.

It's the biggest splash made by a debut album since Robson & Jerome's self-titled introduction arrived 60 weeks ago, and the first album by an all-girl group to top the charts since 1977, when a Diana Ross & The Supremes retrospective reached number one.

While the Beatles' Anthology 3

makes a dramatic debut at number one in the US to give the group their 18th number one there – twice as many as Elvis Presley and the Rolling Stones, who are their joint nearest rivals – it disappointingly stays 4-21 in the UK. It's a sad fact that the Beatles are far more revered in America than in Britain these days, even though their influence on bands like Oasis and Ocean Colour Scene is widely documented and means a great deal more here than Stateside. The 32 years and nine months which have elapsed between the Beatles' first and last number one albums is also a US chart record. **Alan Jones**



It's one of those little ironies of life that while Robson & Jerome's latest single is shaping up to be their least

successful at retail, it has blossomed into their biggest radio hit to date. The lead track on their single, What Becomes Of The Broken Hearted, climbs 28-14 on the Airplay chart this week, though it has received little support from Radio One – so little, in fact, that it has been played only on the chart show.

Meanwhile, the record knocked off the top of the sales chart by R&B – Spice Girls' 'Say You'll Be There' – surges to the top of the Airplay chart, though East 17 and Gabrielle are dancing close attendance with If You Ever, which received just 28 fewer plays and an audience of 50.6m compared to the Spice Girls' 61.3m. If You Ever is earlier in its 'spins' cycle than Say You'll Be There and is gaining rapidly. Expect it to overtake next week.

The reissue of Oasis's entire singles output sparked renewed play for many of them last week, with Don't Look Back in Action (95-53) and Wonderwall (145-77) leading the charge, though Atlantic 252's long-term preference for Champagne Supernova helped that song to break into the Top 50 last week – a rare feat for an album track. Atlantic 252 has also taken a rare unilateral decision to play Merril Bainbridge's upcoming Arista single Mouth, which it spun 23 times last week. The Aussie songstress's single is currently a hit in the US, and Atlantic 252's patronage helps it to move 121-70 on the Airplay chart.

Radio One's on-off support for Blackstreet's No Diggity is causing the US number one to bounce around the Airplay chart, moving 27-44-28.

Having gone nap on Jamiroquai's Virtual Insanity, Virgin sticks with JK & Co, averting their upcoming single Cosmic Girl seven plays last week. The occasional inclusion of artists like Jamiroquai, Freakyplay and Tony Rich is as far as Virgin goes to accommodating R&B, but it's a start.

After topping the Airplay chart (not to mention the sales chart) with their last two singles, Fugees are aiming to make it three in a row with their re-working of Bob Marley's No Woman No Cry, which moves 59-31 this week. It's a shrewd choice, though Fugees must have no idea that Marley's gentle reggae rhythms attract more stations across more formats than any other artist. Kiss, Hears, Virgin, Radio One, Melody, Radio Two and every gold station in the country are among those that regularly programme tracks by Marley, with No Woman No Cry the most frequent choice. **Alan Jones**

CHART FOCUS

THE UK'S OFFICIAL CHART SOURCE

Beck's Devils Haircut

"LAST NIGHT"

E.P. INCLUDES "YOU CAN HAVE IT ALL" & "HEAVEN HAS TO WAIT"

CECD 13040/MC 13040

RELEASED 25/11/96

12" LIMITED EDITION DJ DUBS CE 13040



TOP 50 AIRPLAY HITS

16 NOVEMBER 1996



This Week	Last Week	Wks on chart	Title	Artist	Label	Total Plays	Plays % w/c	Total Audience	Audience % w/c	
1	2	7	SAY YOU'LL BE THERE	Spice Girls	Virgin	1739	n/c	61.36	-4	
△ 2	3	14	IF YOU EVER	East 17 Featuring Gabrielle	London	1711	+27	60.85	+10	
3	1	9	ROTTERDAM	Beautiful South	Gof Discs	1530	-6	58.90	-14	
4	4	7	YOU'RE GORGEOUS	Baby Bird	Echo	1262	+3	49.55	-3	
5	4	11	I LOVE YOU ALWAYS FOREVER	Donna Lewis	Atlantic/East West	1439	n/c	47.37	-2	
△ 6	8	11	UNBREAK MY HEART	Toni Braxton	LaFace/Arista	1475	+22	46.16	+11	
7	3	10	BREAKFAST AT TIFFANY'S	Deep Blue Something	Interscope/MCA	1286	-10	46.00	-5	
△ 8	12	18	ANGEL	Simply Red	East West	1255	+21	45.09	+37	
9	7	12	WHAT IF...	Lightning Seeds	Epic	1127	-6	43.44	-10	
△ 10	10	15	ALISHA RULES THE WORLD	Alisha's Attic	Mercury	1044	+5	42.57	+12	
△ 11	11	30	STRANGER IN MOSCOW	Michael Jackson	MJJ/Epic	1029	+22	36.67	+12	
12	9	9	WORDS	Boyzone	Polydor	937	-21	36.40	-8	
△ 13	17	22	NEIGHBOURHOOD	Space	Gut	733	+20	32.99	+20	
△ 14	38	37	WHAT BECOMES OF THE BROKEN HEARTED	Robson & Jerome	RCA	723	+53	29.73	+56	
HIGHEST CLIMBER										
△ 15	38	38	DON'T MAKE ME WAIT	911	Ginga/Virgin	409	+80	25.41	+71	
16	34	4	FOLLOW THE RULES	Livin' Joy	Undiscovered/MCA	500	-5	25.13	-3	
17	15	18	IT'S ALL COMING BACK TO ME NOW	Celine Dion	Epic	1011	-19	24.60	-24	
18	11	9	FLYING	Cast	Polydor	535	-41	24.06	-44	
△ 19	23	28	FLAME	Fine Young Cannibals	London	716	+2	23.06	+1	
△ 20	40	113	I BELONG TO YOU	Gina G	Eternal/WEA	514	+128	22.62	+72	
21	11	13	SPINNING THE WHEEL	George Michael	Aegean/Virgin	660	-17	22.45	-19	
△ 22	24	26	GOOD ENOUGH	Dodgy	A&M	550	+4	22.42	+1	
23	18	14	VIRTUAL INSANITY	Jamiroquai	Sony S2	667	-23	22.12	-34	
24	21	38	PLACE YOUR HANDS	Reef	Sony S2	238	-10	20.43	-19	
25	14	18	ESCAPING	Dina Carroll	1st Avenue/Mercury	764	-40	20.00	-61	
△ 26	44	33	ONE & ONE	Robert Miles Featuring Maria Naylor	Deconstruction	398	+37	19.53	+75	
△ 27	42	117	EVERYDAY IS A WINDING ROAD	Sheryl Crow	A&M	353	+67	19.30	+49	
△ 28	44	27	NO DIGGITY	Blackstreet Feat. Dr. Dre	Interscope/MCA	260	n/c	19.18	+51	
△ 29	34	54	THIS IS FOR THE LOVER IN YOU	Babyface	Epic	265	+72	17.96	+9	
△ 30	43	3	IF YOU'RE THINKING OF ME	Dodgy	A&M	250	+23	17.94	+37	
△ 31	59	8	NO WOMAN, NO CRY	Fugees	Ruffhouse/Columbia	514	+238	17.87	+96	
△ 32	38	35	SINGLE BILINGUAL	Pet Shop Boys	Parlophone	274	+201	17.74	+33	
33	16	6	BEAUTIFUL ONES	Suede	Nude	677	-23	16.80	-63	
34	32	31	GOODBYE HEARTBREAK	Lighthouse Family	Wild Card/Polydor	538	-10	16.59	-1	
35	27	18	TRIPPIN'	Mark Morrison	WEA	299	-48	16.04	-43	
△ 36	43	219	CHASING RAINBOWS	Shed Seven	Polydor	102	+50	15.92	+61	
37	37	12	I AM, I FEEL	Alisha's Attic	Mercury	434	-9	15.84	-28	
38	39	43	1ST OF THE MONTH	Bona Thugs-n-harmony	Ruthless/Epic	181	+81	15.30	-9	
BIGGEST INCREASE IN AUDIENCE										
△ 39	128	538	I'LL NEVER BREAK YOUR HEART	Backstreet Boys	Jive	124	+143	14.70	+265	
40	45	35	INSOMNIA	Faithless	Chester	191	-10	14.09	-47	
△ 41	68	380	WHEN I FALL IN LOVE	Ant & Dec	Telstar	185	+97	13.87	+60	
△ 42	60	365	DEVILS HARDCUT	Beck	Geffen/MCA	57	+73	13.80	+154	
△ 43	26	17	READY OR NOT	Fugees	Ruffhouse/Columbia	247	-52	12.93	-58	
△ 44	45	482	FUN LOVIN' CRIMINAL	Fun Lovin' Criminals	Difontaine/Chrysalis	51	+38	12.81	+34	
45	31	34	DANCE INTO THE LIGHT	Phil Collins	Face Value/WEA	412	-44	12.48	-38	
△ 46	51	88	WRONG	Everything But The Girl	EDG/Virgin	234	+4	11.89	+24	
47	27	21	SEVEN DAYS AND ONE WEEK	B.B.E.	Positiva/EMI	78	-127	11.54	-21	
BIGGEST INCREASE IN PLAYS										
MOST ADDED										
△ 48	87	258	GOVINDA	Kula Shaker	Columbia	131	+308	11.52	+98	
△ 49	19	179	MILK	Garbage	Mushroom	164	+84	10.53	+47	
50	43	72	YOU MUST LOVE ME	Madonna	Maverick/Warner Bros.	414	+8	10.42	+23	

© Music Control UK. Compiled from data gathered between 00:00 on Sunday 3 November 1996 and 24:00 on Saturday 9 November 1996. Stations related to audience figures based on latest full-hour plays data. ▲ Audience increase. ▲ Audience increase 50% or more.

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in no. of plays
1	NO WOMAN, NO CRY Fugees (Ruffhouse/Columbia)	514	262
2	IF YOU EVER East 17 Featuring Gabrielle (London)	1711	369
3	I BELONG TO YOU Gina G (Eternal/WEA)	514	289
4	UNBREAK MY HEART Toni Braxton (LaFace/Arista)	1475	265
5	WHAT BECOMES OF THE BROKEN HEARTED Robson & Jerome (RCA)	723	249
6	ANGEL Simply Red (East West)	1265	221
7	STRANGER IN MOSCOW Michael Jackson (MJJ/Epic)	1029	185
8	SINGLE BILINGUAL Pet Shop Boys (Parlophone)	274	183
9	DON'T MAKE ME WAIT 911 (Ginga/Virgin)	409	182
10	EVERYDAY IS A WINDING ROAD Sheryl Crow (A&M)	353	141

© Music Control UK. Chart shows tracks boasting greatest increase in the number of plays.

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total status	Plays added	Wks on chart
1	GOVINDA Kula Shaker (Columbia)	30	17	9
2	NO WOMAN, NO CRY Fugees (Ruffhouse/Columbia)	51	38	8
3	SECRETS Eternal (1st Avenue/EMI)	26	10	8
4	COSMIC GIRL Jamiroquai (Sany S2)	34	12	7
5	I BELONG TO YOU Gina G (Eternal/WEA)	52	42	6
6	DON'T MAKE ME WAIT 911 (Ginga/Virgin)	51	32	6
7	EVERYDAY IS A WINDING ROAD Sheryl Crow (A&M)	31	26	5
8	ONE KISS FROM HEAVEN Louise (1st Avenue/EMI)	27	20	5
9	I'LL NEVER BREAK YOUR HEART Backstreet Boys (Jive)	25	16	5
10	SINGLE BILINGUAL Pet Shop Boys (Parlophone)	35	18	4

© Music Control UK. Chart shows tracks boasting greatest number of stations added (as defined as four or more plays).

AIRPLAY

Music Control UK monitors those stations 24 hours a day, seven days a week. Airplay is based on: 12:00-1:00 PM, BBC Radio 1; 1:00-2:00 PM, BBC Radio 2; 2:00-3:00 PM, BBC Radio 3; 3:00-4:00 PM, BBC Radio 4; 4:00-5:00 PM, BBC Radio 5; 5:00-6:00 PM, BBC Radio 6; 6:00-7:00 PM, BBC Radio 7; 7:00-8:00 PM, BBC Radio 8; 8:00-9:00 PM, BBC Radio 9; 9:00-10:00 PM, BBC Radio 10; 10:00-11:00 PM, BBC Radio 11; 11:00-12:00 AM, BBC Radio 12; 12:00-1:00 AM, BBC Radio 13; 1:00-2:00 AM, BBC Radio 14; 2:00-3:00 AM, BBC Radio 15; 3:00-4:00 AM, BBC Radio 16; 4:00-5:00 AM, BBC Radio 17; 5:00-6:00 AM, BBC Radio 18; 6:00-7:00 AM, BBC Radio 19; 7:00-8:00 AM, BBC Radio 20; 8:00-9:00 AM, BBC Radio 21; 9:00-10:00 AM, BBC Radio 22; 10:00-11:00 AM, BBC Radio 23; 11:00-12:00 AM, BBC Radio 24; 12:00-1:00 AM, BBC Radio 25; 1:00-2:00 AM, BBC Radio 26; 2:00-3:00 AM, BBC Radio 27; 3:00-4:00 AM, BBC Radio 28; 4:00-5:00 AM, BBC Radio 29; 5:00-6:00 AM, BBC Radio 30; 6:00-7:00 AM, BBC Radio 31; 7:00-8:00 AM, BBC Radio 32; 8:00-9:00 AM, BBC Radio 33; 9:00-10:00 AM, BBC Radio 34; 10:00-11:00 AM, BBC Radio 35; 11:00-12:00 AM, BBC Radio 36; 12:00-1:00 AM, BBC Radio 37; 1:00-2:00 AM, BBC Radio 38; 2:00-3:00 AM, BBC Radio 39; 3:00-4:00 AM, BBC Radio 40; 4:00-5:00 AM, BBC Radio 41; 5:00-6:00 AM, BBC Radio 42; 6:00-7:00 AM, BBC Radio 43; 7:00-8:00 AM, BBC Radio 44; 8:00-9:00 AM, BBC Radio 45; 9:00-10:00 AM, BBC Radio 46; 10:00-11:00 AM, BBC Radio 47; 11:00-12:00 AM, BBC Radio 48; 12:00-1:00 AM, BBC Radio 49; 1:00-2:00 AM, BBC Radio 50; 2:00-3:00 AM, BBC Radio 51; 3:00-4:00 AM, BBC Radio 52; 4:00-5:00 AM, BBC Radio 53; 5:00-6:00 AM, BBC Radio 54; 6:00-7:00 AM, BBC Radio 55; 7:00-8:00 AM, BBC Radio 56; 8:00-9:00 AM, BBC Radio 57; 9:00-10:00 AM, BBC Radio 58; 10:00-11:00 AM, BBC Radio 59; 11:00-12:00 AM, BBC Radio 60; 12:00-1:00 AM, BBC Radio 61; 1:00-2:00 AM, BBC Radio 62; 2:00-3:00 AM, BBC Radio 63; 3:00-4:00 AM, BBC Radio 64; 4:00-5:00 AM, BBC Radio 65; 5:00-6:00 AM, BBC Radio 66; 6:00-7:00 AM, BBC Radio 67; 7:00-8:00 AM, BBC Radio 68; 8:00-9:00 AM, BBC Radio 69; 9:00-10:00 AM, BBC Radio 70; 10:00-11:00 AM, BBC Radio 71; 11:00-12:00 AM, BBC Radio 72; 12:00-1:00 AM, BBC Radio 73; 1:00-2:00 AM, BBC Radio 74; 2:00-3:00 AM, BBC Radio 75; 3:00-4:00 AM, BBC Radio 76; 4:00-5:00 AM, BBC Radio 77; 5:00-6:00 AM, BBC Radio 78; 6:00-7:00 AM, BBC Radio 79; 7:00-8:00 AM, BBC Radio 80; 8:00-9:00 AM, BBC Radio 81; 9:00-10:00 AM, BBC Radio 82; 10:00-11:00 AM, BBC Radio 83; 11:00-12:00 AM, BBC Radio 84; 12:00-1:00 AM, BBC Radio 85; 1:00-2:00 AM, BBC Radio 86; 2:00-3:00 AM, BBC Radio 87; 3:00-4:00 AM, BBC Radio 88; 4:00-5:00 AM, BBC Radio 89; 5:00-6:00 AM, BBC Radio 90; 6:00-7:00 AM, BBC Radio 91; 7:00-8:00 AM, BBC Radio 92; 8:00-9:00 AM, BBC Radio 93; 9:00-10:00 AM, BBC Radio 94; 10:00-11:00 AM, BBC Radio 95; 11:00-12:00 AM, BBC Radio 96; 12:00-1:00 AM, BBC Radio 97; 1:00-2:00 AM, BBC Radio 98; 2:00-3:00 AM, BBC Radio 99; 3:00-4:00 AM, BBC Radio 100; 4:00-5:00 AM, BBC Radio 101; 5:00-6:00 AM, BBC Radio 102; 6:00-7:00 AM, BBC Radio 103; 7:00-8:00 AM, BBC Radio 104; 8:00-9:00 AM, BBC Radio 105; 9:00-10:00 AM, BBC Radio 106; 10:00-11:00 AM, BBC Radio 107; 11:00-12:00 AM, BBC Radio 108; 12:00-1:00 AM, BBC Radio 109; 1:00-2:00 AM, BBC Radio 110; 2:00-3:00 AM, BBC Radio 111; 3:00-4:00 AM, BBC Radio 112; 4:00-5:00 AM, BBC Radio 113; 5:00-6:00 AM, BBC Radio 114; 6:00-7:00 AM, BBC Radio 115; 7:00-8:00 AM, BBC Radio 116; 8:00-9:00 AM, BBC Radio 117; 9:00-10:00 AM, BBC Radio 118; 10:00-11:00 AM, BBC Radio 119; 11:00-12:00 AM, BBC Radio 120; 12:00-1:00 AM, BBC Radio 121; 1:00-2:00 AM, BBC Radio 122; 2:00-3:00 AM, BBC Radio 123; 3:00-4:00 AM, BBC Radio 124; 4:00-5:00 AM, BBC Radio 125; 5:00-6:00 AM, BBC Radio 126; 6:00-7:00 AM, BBC Radio 127; 7:00-8:00 AM, BBC Radio 128; 8:00-9:00 AM, BBC Radio 129; 9:00-10:00 AM, BBC Radio 130; 10:00-11:00 AM, BBC Radio 131; 11:00-12:00 AM, BBC Radio 132; 12:00-1:00 AM, BBC Radio 133; 1:00-2:00 AM, BBC Radio 134; 2:00-3:00 AM, BBC Radio 135; 3:00-4:00 AM, BBC Radio 136; 4:00-5:00 AM, BBC Radio 137; 5:00-6:00 AM, BBC Radio 138; 6:00-7:00 AM, BBC Radio 139; 7:00-8:00 AM, BBC Radio 140; 8:00-9:00 AM, BBC Radio 141; 9:00-10:00 AM, BBC Radio 142; 10:00-11:00 AM, BBC Radio 143; 11:00-12:00 AM, BBC Radio 144; 12:00-1:00 AM, BBC Radio 145; 1:00-2:00 AM, BBC Radio 146; 2:00-3:00 AM, BBC Radio 147; 3:00-4:00 AM, BBC Radio 148; 4:00-5:00 AM, BBC Radio 149; 5:00-6:00 AM, BBC Radio 150; 6:00-7:00 AM, BBC Radio 151; 7:00-8:00 AM, BBC Radio 152; 8:00-9:00 AM, BBC Radio 153; 9:00-10:00 AM, BBC Radio 154; 10:00-11:00 AM, BBC Radio 155; 11:00-12:00 AM, BBC Radio 156; 12:00-1:00 AM, BBC Radio 157; 1:00-2:00 AM, BBC Radio 158; 2:00-3:00 AM, BBC Radio 159; 3:00-4:00 AM, BBC Radio 160; 4:00-5:00 AM, BBC Radio 161; 5:00-6:00 AM, BBC Radio 162; 6:00-7:00 AM, BBC Radio 163; 7:00-8:00 AM, BBC Radio 164; 8:00-9:00 AM, BBC Radio 165; 9:00-10:00 AM, BBC Radio 166; 10:00-11:00 AM, BBC Radio 167; 11:00-12:00 AM, BBC Radio 168; 12:00-1:00 AM, BBC Radio 169; 1:00-2:00 AM, BBC Radio 170; 2:00-3:00 AM, BBC Radio 171; 3:00-4:00 AM, BBC Radio 172; 4:00-5:00 AM, BBC Radio 173; 5:00-6:00 AM, BBC Radio 174; 6:00-7:00 AM, BBC Radio 175; 7:00-8:00 AM, BBC Radio 176; 8:00-9:00 AM, BBC Radio 177; 9:00-10:00 AM, BBC Radio 178; 10:00-11:00 AM, BBC Radio 179; 11:00-12:00 AM, BBC Radio 180; 12:00-1:00 AM, BBC Radio 181; 1:00-2:00 AM, BBC Radio 182; 2:00-3:00 AM, BBC Radio 183; 3:00-4:00 AM, BBC Radio 184; 4:00-5:00 AM, BBC Radio 185; 5:00-6:00 AM, BBC Radio 186; 6:00-7:00 AM, BBC Radio 187; 7:00-8:00 AM, BBC Radio 188; 8:00-9:00 AM, BBC Radio 189; 9:00-10:00 AM, BBC Radio 190; 10:00-11:00 AM, BBC Radio 191; 11:00-12:00 AM, BBC Radio 192; 12:00-1:00 AM, BBC Radio 193; 1:00-2:00 AM, BBC Radio 194; 2:00-3:00 AM, BBC Radio 195; 3:00-4:00 AM, BBC Radio 196; 4:00-5:00 AM, BBC Radio 197; 5:00-6:00 AM, BBC Radio 198; 6:00-7:00 AM, BBC Radio 199; 7:00-8:00 AM, BBC Radio 200; 8:00-9:00 AM, BBC Radio 201; 9:00-10:00 AM, BBC Radio 202; 10:00-11:00 AM, BBC Radio 203; 11:00-12:00 AM, BBC Radio 204; 12:00-1:00 AM, BBC Radio 205; 1:00-2:00 AM, BBC Radio 206; 2:00-3:00 AM, BBC Radio 207; 3:00-4:00 AM, BBC Radio 208; 4:00-5:00 AM, BBC Radio 209; 5:00-6:00 AM, BBC Radio 210; 6:00-7:00 AM, BBC Radio 211; 7:00-8:00 AM, BBC Radio 212; 8:00-9:00 AM, BBC Radio 213; 9:00-10:00 AM, BBC Radio 214; 10:00-11:00 AM, BBC Radio 215; 11:00-12:00 AM, BBC Radio 216; 12:00-1:00 AM, BBC Radio 217; 1:00-2:00 AM, BBC Radio 218; 2:00-3:00 AM, BBC Radio 219; 3:00-4:00 AM, BBC Radio 220; 4:00-5:00 AM, BBC Radio 221; 5:00-6:00 AM, BBC Radio 222; 6:00-7:00 AM, BBC Radio 223; 7:00-8:00 AM, BBC Radio 224; 8:00-9:00 AM, BBC Radio 225; 9:00-10:00 AM, BBC Radio 226; 10:00-11:00 AM, BBC Radio 227; 11:00-12:00 AM, BBC Radio 228; 12:00-1:00 AM, BBC Radio 229; 1:00-2:00 AM, BBC Radio 230; 2:00-3:00 AM, BBC Radio 231; 3:00-4:00 AM, BBC Radio 232; 4:00-5:00 AM, BBC Radio 233; 5:00-6:00 AM, BBC Radio 234; 6:00-7:00 AM, BBC Radio 235; 7:00-8:00 AM, BBC Radio 236; 8:00-9:00 AM, BBC Radio 237; 9:00-10:00 AM, BBC Radio 238; 10:00-11:00 AM, BBC Radio 239; 11:00-12:00 AM, BBC Radio 240; 12:00-1:00 AM, BBC Radio 241; 1:00-2:00 AM, BBC Radio 242; 2:00-3:00 AM, BBC Radio 243; 3:00-4:00 AM, BBC Radio 244; 4:00-5:00 AM, BBC Radio 245; 5:00-6:00 AM, BBC Radio 246; 6:00-7:00 AM, BBC Radio 247; 7:00-8:00 AM, BBC Radio 248; 8:00-9:00 AM, BBC Radio 249; 9:00-10:00 AM, BBC Radio 250; 10:00-11:00 AM, BBC Radio 251; 11:00-12:00 AM, BBC Radio 252; 12:00-1:00 AM, BBC Radio 253; 1:00-2:00 AM, BBC Radio 254; 2:00-3:00 AM, BBC Radio 255; 3:00-4:00 AM, BBC Radio 256; 4:00-5:00 AM, BBC Radio 257; 5:00-6:00 AM, BBC Radio 258; 6:00-7:00 AM, BBC Radio 259; 7:00-8:00 AM, BBC Radio 260; 8:00-9:00 AM, BBC Radio 261; 9:00-10:00 AM, BBC Radio 262; 10:00-11:00 AM, BBC Radio 263; 11:00-12:00 AM, BBC Radio 264; 12:00-1:00 AM, BBC Radio 265; 1:00-2:00 AM, BBC Radio 266; 2:00-3:00 AM, BBC Radio 267; 3:00-4:00 AM, BBC Radio 268; 4:00-5:00 AM, BBC Radio 269; 5:00-6:00 AM, BBC Radio 270; 6:00-7:00 AM, BBC Radio 271; 7:00-8:00 AM, BBC Radio 272; 8:00-9:00 AM, BBC Radio 273; 9:00-10:00 AM, BBC Radio 274; 10:00-11:00 AM, BBC Radio 275; 11:00-12:00 AM, BBC Radio 276; 12:00-1:00 AM, BBC Radio 277; 1:00-2:00 AM, BBC Radio 278; 2:00-3:00 AM, BBC Radio 279; 3:00-4:00 AM, BBC Radio 280; 4:00-5:00 AM, BBC Radio 281; 5:00-6:00 AM, BBC Radio 282; 6:00

record mirror

16 11 96

indie scoops majors in 'offshore' bid

The independent dance label Extravaganza has pulled out a David vs Goliath-style coup by winning the fierce bidding war to secure the licensing rights for Chicone's 'Offshore'.

The track was a big hit in Ibiza during the summer and was originally put out by the small Modena Records label. As well as becoming last week's Record Of The Week in *RMJ's* Hot Vinyl section, the track has been championed by key DJs Pete Tong and Sasha.

The record, which is the work of producers Nick Baccigalupo and Leo Eslob, who in the past have had success under the name Disco Citizens, had been chased by virtually all the main players in the mainstream dance market. "Eleven companies were after the record

including about four of the majors," says Alex Gold, managing director of Extravaganza. "Thankfully, I knew the producers, but we could also guarantee to put the record out this side of Christmas, which a lot of the boys couldn't."

Gold is now looking to release the track and crack the Christmas Top 10, using the full

might of Extravaganza's partnership with the German-based indie label, which distributes the label across Europe.

"We're well aware that it's one thing buying a track like this but another thing delivering on it. But Ecolasa company is totally committed to breaking the UK market and is aware of what needs to be done in order

to do that," says Gold.

If Extravaganza is successful it will be a significant achievement, giving hope to many in the independent sector who thought that chart hits were beyond their means.

"I think it was a major coup for an indie like us to have scooped a track like this and something I'm very proud of," says Gold.

That Björk likes remixes is evident from the fact that shortly after releasing a triple-pack of her latest single, 'Possibly Maybe', featuring 12 mixes of it and other tracks, the Icelandic superstar is now set to unleash a full remix album, 'Telegram'.

Over the course of her career Björk has amassed a remix discography that reads like a list of the good and the great of the remix world. For 'Telegram', 10 tracks have been lifted from Björk's 'Pox' album for the remix treatment and the remixes were specially chosen by Björk herself. Accordingly, the line-up is for more varied than your average remix project, ranging from Seventies jazz-funk legend Deodato who has mixed 'Isobel', to The Brodsky String Quartet who produced a string-laden version of 'Hyperballad'.

Other tracks include a hip hop version of 'I Miss You' from Dobbie, Dillinja's jungle version of 'Cover Me' and 'My Spine' which Björk actually co-produced herself along with percussionist Evelyn Glennie. Björk re-vocalised many of the mixes on the LP while still allowing the mixers to do exactly what they wanted. Now there's trust for you.

Björk's 'Telegram' is released on November 26.



no knowledge is bliss

It was confirmed last week that Secret Knowledge, the group comprising dance music journalist, DJ and producer Kris Needs and singer Wonder, have left Deconstruction Records.

However, Needs now has a rising profile due to his career as support DJ for The Prodigy. The Alcol and Pimbal Scream, Needs says, "The past 18 months have been a very frustrating period of my life which I'm glad is now over. I'm glad we're off."

Deconstruction, I feel like a weight has been lifted off my shoulders."

Needs is leaving this week for a three-week tour with The Alcol, having just finished The

Prodigy's autumn tour.

Forthcoming material will include some of his own tracks that he plays in his DJ set before The Prodigy take to the stage.

"I made this track which is called 'Wind Up' which features samples of The Clash and Pimbal Scream," says Needs.

His punk credentials have been recognised by The Prodigy - a full-on punk mix from Needs is set to feature on an forthcoming Prodigy single.

"It sounds like an electronic Sex Pistols. It's ironic because the day I did the mix was exactly 20 years to the day since I interviewed The Clash for the first time," says Needs.



From this week, you can check out the UK's 20 coolest club cuts by cutting the Cool Cuts Hotline. See p4.

club chart:

PUSHIN'
Boris
Diugosch
presents
Boom!



cool cuts:

I BELIEVE
The Absolute

BABY DOC La Batteria (The Drum Track)

Released: 18th November 1996

"The Doc has put his artistry to great use... with some added personal spice and ingredients that create an awesome club tune.
DJ Mag

Available on Limited Red Vinyl 12" & CD



club focus
pop hip chart
club focus
club focus
beats & jingles

record mirror tel: 0171 629 3636 fax: 0171 921 5984



16 24 UNRAVES THE STORY BEHIND AN EPIC SINGLES BUY... GOLD DUST: Creation

16 24

Mercury

16 24 AUSHIA RULES THE WORLD Alisha's Attic

17	25	FOLLY
18	27	BREA
15	28	1ST
23	29	NO D
18	30	COOL
21	31	ROTT
20	32	1 FLOW
13	33	POSS
re 34	WHA	
re 35	MY L	
re 36	WON	
30	37	WAN
re 38	CIGA	
24	39	YOU
re 40	SOM	

Bullheaded titles



16 24 UNRAVES THE STORY BEHIND AN EPIC SINGLES BUY... GOLD DUST: Creation

16 24

Mercury

16 24 AUSHIA RULES THE WORLD Alisha's Attic

16 24

Mercury

16 24 UNRAVES THE STORY BEHIND AN EPIC SINGLES BUY... GOLD DUST: Creation

16 24

Mercury

16 24 UNRAVES THE STORY BEHIND AN EPIC SINGLES BUY... GOLD DUST: Creation

16 24

Mercury

16 24 UNRAVES THE STORY BEHIND AN EPIC SINGLES BUY... GOLD DUST: Creation

16 24

Mercury



Club: Scratch at The Crossbar, Penlarville Road, Kings Cross, London. Monthly, next December 5, 10pm-3am.



Capacity/PA/Special features: 4000 OK/one-off graffiti exhibitions, breakdancers, lockers, three-track scratching, live rappers, open mike sessions.

Door policy: 'Old school sneakers preferred,' - Rob McDonald.

Music policy: Hip hop.

DJs: Matty Smooth, Mark One, Cut and Paste, IC-One, Kati.

Spinning: DJ Kool 'Let Me Clear My Throat', Kool Keith 'The Godfather Don', Public Enemy 'Don't Believe The Hype', Tony Touch (tracks from) '50 MC Freestyles' album.

DJ's view: 'There's a mixed crowd, it's not a typical hip hop club. There's not a moody atmosphere and people manage to pull off the breakdancing moves,' - Matty Smooth.

Industry view: 'It's laid back. There's a unique combination of hip hop and freestyle artistry with a good vibe and without attitude,' - Joe Pidgeon, Touch

Ticket price: £4/£2.

new news

good beginning for the end

After only a year, central London club The End has established itself as one of the capital's cutting-edge venues. The End covers a variety of musical styles ranging from drum & bass night Promised Land to the capital's hippest gay night DTDM.

The club was set up by Richard 'Mr O' West (pictured right), of The Sherman and Layo Fox (pictured for right), and the duo are delighted with the way the club has quietly established itself over the past 12 months.

'We've won three awards in our first year. Not trendy ones but for things like design, sound and management. Which is important because, while of course we want the approval of our peers, we're also an independently-owned



highlight formats DJs and producers including Mr Wax's Andrew Parker (pictured). Parker appears on the compilation album alongside DJ Rap, K Head, and Angela Mathison, amongst others. Casio will be following this up with an ad campaign which features well-known DJs relating their 'best "throwback" tapes. Various other dance-related promotions include limited-edition watches which will be made to order for various companies.

The club will celebrate its first birthday on December 7, with Dawn Emerson from Underworld, Derrick May, Murt, Satoshi Tomiie, Matthew B, Cajmere and many more. It is indicative of the club's

popularity with DJs that Emerson, at his own request, is taking on a one-month residency on Saturday nights as part of Carl Cox's Ultimate night. Other club nights include Kiss FM and The End's own 'Favour' night, both on a Saturday, as well as Thursday night's r&b and rap club.

'We've opened up quite a lot. When we started we were quite narrow about the music we had. For example, our main house night will be changed over next year because that's more interesting at the moment,' says Paskin.

The club also runs a label, which releases productions from Paskin and West, called End Records. This month will see the release of the label's fifth single, Kilar Lopez's



'Someone' which features mixes from Slicey Pullen and Alex Reeco.

'We just do club stuff, tracks for DJs. The records always feature me or Richard and then we get our friends or people who DJ at the club in to help us,' says Paskin.

it's a bit of an injunction

The manufacturers of Peppermint sausages are threatening legal action over the use of a sample from their television ad which is being used in a new dance track by Holbox called 'Too Spicy'.

The track which is being released by Telstar Records features a sample of comedian Ade Edmonson exclaiming 'Who's the mother... too spicy for ya?', as featured in the ad.

Last week Telstar received a fax from Van Den Bergh Foods, which produces the famous salami-style sausages, threatening if necessary to injunct the track.

'By recording our Peppermint advert from the television and including it on their record [Hot Box] have infringed our copyright and we take these matters

very seriously. Since Telstar have ignored our request to stop promoting sales of this record we are reviewing our legal position on this matter,' says a statement from Van Den Bergh Foods. It is understood that Ade Edmonson has also taken exception to the record and the use of an Edmonson lookalike in promotional material.

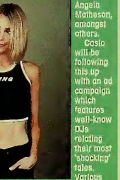
However, Telstar is claiming that when they licensed the track from its original producers, 4 Shake Records, they believed that the sample had been cleared. Telstar ad manager Billy Grant says that the label is attempting to overcome all these difficulties to meet the planned release date of November 18.

'As far as we've concerned we got this track far and square,' he says.

if you've paid close attention to the wrists of many DJs and punters in the more trendy night clubs you'll probably be well aware that Casio's chunky but funky G Shock watches are already de rigueur for many dance aficionados (not least because they light up in the dark).

Casio is wise to this and with the launch of a new range of Baby G watches for girls and a G Shock shop in Covent Garden (35 New Street, London WC1), is aiming to slight solidity at clubland.

The company's first endorsement is to feature an LP called 'O File on Yums', a new label from the MC Projects team. The album



other dance-related promotions include limited-edition watches which will be made to order for various companies. The new watches also feature the added attraction of it 'bein tossin' functionality. We kid you not.

THE COOL CUTS HOTLINE

0891 515 585

At last it's here! The Cool Cuts Hotline will be in service from midnight on Sunday 11th November.

Brought to you by record mirror and frontier media, the hotline offers you the chance to hear any track on the chart. You can select tracks in any order by using the codes attached to the chart and skip backwards and forwards through the tracks, so you won't waste time listening to mixes you've already heard. If you want to be among the first to hear the hottest tracks of the week, call the Cool Cuts Hotline now. Turn to page 4 now for details about how to use the Cool Cuts Hotline.

2 nm homepage: editor-in-chief: steve redmond @ managing editor: seline webb @ contributing editor: tony freilands @ design/pub-editor: helen robertson @ marketing manager: mark roy

1	WHVA	Robson	2	SAY Y	3	IF YOU	4	STRAN	5	UN-BR	6	ONE &	7	HILLB)	8	I'LL NE	9	YOUR	10	I BEL	11	IF YOU	12	INSON	13	ANG	14	WORG	15	THE FF	16	IT'S A	17	THE FF	18	PLAC	19	DONT	20	ATOM	21	THIS I	22	DEVI	23	NEIG	24	AUSH
---	------	--------	---	-------	---	--------	---	-------	---	-------	---	-------	---	--------	---	---------	---	------	----	-------	----	--------	----	-------	----	-----	----	------	----	--------	----	--------	----	--------	----	------	----	------	----	------	----	--------	----	------	----	------	----	------

a decade of farley's funk

For many people in the UK, their first ever exposure to house music will have come 10 years ago when, in August 1986, Farley Jackmaster Funk and Donyl Farley hit the Top 10 with 'Love Can't Turn Around'.

The duo appeared on Top Of The Pops and the house part-time opera singer Pandey rose to the occasion by rolling around on the floor and sticking his tongue out. The 10th anniversary of this momentous occasion is now being marked by the re-issue of 'Love Can't Turn Around' on the garage indie 4 Liberty.

However, for Farley the road has taken some sharp twists and turns in between the record's two releases. Having been one of the key instigators of the original Chicago house scene, Farley began to loose interest in house music shortly after 'Love Can't Turn Around' was an international hit.

"I got involved more with rap

stuff. My appreciation for house music dropped, it seemed to have got really stuck and it just didn't interest me. So, I was doing Vanilla Ice-style commercial rap stuff with some white rappers, as well as more underground stuff," he says.

However, in 1991, Farley got bitten by the house music bug once more and since then has steadily rebuilt his career both as a producer and as a DJ. As a producer Farley had underground hits with 'Another Day' and 'Pray For Me' on 4 Liberty, as well as his Godfather Of House 'Promised Land' single which was released on Strictly Rhythm. Farley has also built his reputation as a live DJ to such an extent that he is now one of the most in-demand US DJs in the UK - particularly on the northern house circuit - and is in the UK every other week as a result.

Farley is particularly happy that many of the people he now plays for are totally

unaware of his past. "It shouldn't be that because you helped start the music you should be able to live off that for ever. You should have to be able to prove yourself all over again," he says.

In the new year, Farley will be launching his own labels, Q The Record and 2-Sided House. As well as this he also hosts Chicago's number one dance mix show on WDC 107.5 and puts on one-off parties in Chicago.

Overall, Farley is as amazed as anyone that 10 years on house music is still going strong. "When I did music originally it was just I could talk to girls. No one thought his music would do what it's done. I still think sometimes 'Come On! Did I really have anything to do with this?'," says Farley. Farley's *Jackmaster Funk* featuring Donyl Pandey's 'Love Can't Turn Around' is released on November 25

new rom antics for bedroom producers



MultiMedia has the name of a new interactive CD-ROM being targeted at the dance market from Richard Branson's new V2 operation. The PC-compatible disc offers bedroom mixers the chance to perfect their skills on a computer screen by mixing together the eight tracks included on the CD in infinite variations.

What's best is that the programme will automatically synchronise the tracks together as even the most novice mixer could throw those dreaded clashing beats. The first CD is called 'Spin Control' and features the music of the San Francisco Dance collective with cuts from the files of Bossah Twins, Freaky Chazm and Subdruffah. Future discs will feature other areas of dance and hip hop and the price has been kept around \$20 to fit in with younger dance fans' budgets. *MultiMedia Spin Control* is being released in early December.

Say what?

what was the first ever house record that you heard?

Terry Farley, DJ

"The first record I ever heard as a house record was 'Jack The Groover' by Raze and I thought most of those early house records were rather sub standard. At the time the scene in London was party-bip-hop-ish, things like Eric B. and I thought these records were much better than the early house tracks."

Pete Heller, DJ

"I'll was 'No Way Back' by Adams. I thought 'I'll buy this record'. I used to play the early house stuff but people used to throw things of me. A few of the breakdown cases were into it, but no-one else."

Johnny Walker, club director, Chameleon Records

"I can't remember the first house record I heard, there were too many. But when I first heard 'The Donor' by

Derrick May I knew my life had been touched by a new homoio frequency.

Technology allowed the producer to take us to a higher level with the sound vibration of what we feel. This new electronic frequency combined with human emotion has changed the way we think and has become the key to a new sound of music."

Mr C, The Shamen

"The track is called 'Wax The

Van' by Lola on Jump Street Records (New York). The reason that this was the first house track I really loved was that its powerful production and psychedelic nature made it a stand-out dance track pointing disco in a brand new direction."

DJ Jerry M.

"The first house record that had impact on me 'No Way Back' in 1985. It was a very,

very powerful record, it had incredible raw power and energy and that racing, that speed that seized you and took you on to the floor. Going back before that to 1983, a track came out called 'Music Is The Answer' by Colonel Abrams. Here we had a track with a really punchy male vocal which was 12/8-time - bumping house with a soul flavour. I thought 'What the hell is this?'

ADAM F - F JAM

FEATURING MC CONRAD

THE SINGLE OUT ON 18TH NOVEMBER

<p>18TH NOV THE TRINKLE BRESTOL</p> <p>19TH NOV CAMPUS UNIVERSITY WITH GUEST DJ GROOVEMASTER</p> <p>20TH NOV SUN SET DISC CORNHALL OFFICE WITH GUEST DJ GROOVEMASTER</p>	<p>20TH DEC DANCEHOPKA AT THE MUSIC CENTRE QUEEN WITH GUEST DJ L.H.H.P.O</p> <p>21ST DEC DREDS, MANHIM, GERMANY</p> <p>22ND DEC SUN SET DISC SHEPPARD WITH GUEST DJ GROOVEMASTER</p>	<p>23RD DEC THE PRINCE NEWCASTLE WITH GUEST DJ FISHWAY</p> <p>24TH DEC THE CIRCUS LINDS WITH GUEST DJ RONI SEE</p> <p>25TH DEC NON FEND DISC WITL-HARICE, HEAVEN, LONDON WITH GUEST DJ GROOVEMASTER</p>	<p>AVAILABLE FROM ALL CD/DVD STORES STOCKISTS: NCL, HMV, ASDA FRANKE, LINDS, WENS DISTRIBUTION: NCL TEL: 011 111 111 TEL: 0904 66100 FAX: 0904 25441</p> <p>HAR KTEL: 011 111 111 111 THROUGH PORTLAND AVAILABLE ON CD 07 37</p>
--	--	---	--

Group sales manager: razi blockson @ deputy group sales manager: Judith rivers @ int. sales manager: Matthew Tyrrell @ sales execs (overseas): archie carroll, shelly wood, adrian papp @ promo execs: lucas stevens

16 24 ALISH

17 25 FOLI

18 26 THEI

19 27 BRET

20 28 IST

21 29 NO D

22 30 COU

23 31 ROT

24 32 ILO

25 33 POS

26 34 WH

27 35 MY

28 36 WOR

29 37 WAN

30 38 CIGA

31 39 YOU

32 40 SOM

Ballasted titles

18 THE TWO TRACK BALLEADS ALBUM

19 UK BUREAU PRESENTS BIRTH - VOLUME ONE

20 UNLIMITED

club bases
pop hip chart
shop bases
beats & pieces

record mirror tel: 0711 620 3636 fax: 0711 921 5984

Shop
focus

Shop:
Bassline Records, 333
Kilburn High Road,
London NW6 7QB, (25ft x
30ft); tel: 0171-372
5330).



Specialist areas:
Hip hop, soul, reggae,
jungle, swing, house and
garage. Merchandise:
record bags, record boxes,
slipmats, jackets, T-shirts.
Owner's view:
"We like to keep to our
vinyl here. It's a long shop
with racks and racks of
vinyl. We're into our
second year and I'm very
happy with it. We sell a lot
of swing and hip hop at
the moment - artists such
as 2Pac, The Lost Boys,
PMD. The Ghostface
Killah album is selling
very well, we're really
turning over a lot of that.
Our garage section is
expanding all the time as
well, though. We've got
good staff - individual
people who specialise in
hip hop, swing and
reggae." - Junior
Moyhe/Vincent
Edwards.
Distributor's view:
"Bassline buy a lot of
garage from us, they're
very strong on that. A lot of
London shops tend to
sleeve clear of happy
hardcore but that's a big
market. Vincent's very
egger, too, he doesn't like
missing anything. I feel
bad if he misses any
tracks because he wants
to have it all. Great shop."
- Lee Muspratt, Mo's
Music Machine.
DJ's view:
"It's a pretty good place to
go and hang out. They've
plenty of vinyl down there.
I do try to stop off in there
and load up with records.
Garage and the big hip
hop numbers are what
they specialise in. If that's
your bag, then you can't
go too far wrong." - Bratt,
The Dungeon.

club & shop focus
compiled by Johnny Davis, tel:
(0)716 242 984.

COOL CUTS



THE COOL CUTS HOTLINE - Call 0891 515 585 to hear the Coolest Club Cuts

You need a touch tone phone to use this service. When requested enter the relevant TCC Code. Press 3 to go forward a track, 1 to go back. To skim within a track, press 6 to go forward or 4 to go back. Press the star key to make a new selection. Cuts cost 50p/min peak rate, 45p/min of all other times. Service starts at midnight on Sunday and is provided by: Frontier Media. Faxline: 0171-371 5460

1 NEW		I BELIEVE	AM:PM	Code - 1001
		The Absolute (Stunning remixes from Mark Picchiotti with more to come from K-Klass)		
2	(3)	OFFSHORE Chicane	Extravaganza	Code - 1002
3	(1)	RUN TO YOU Dina Carroll	Manifesto	Code - 1003
4	(6)	YES YES Y'ALL DJ Rags	Concrete	Code - 1004
5	(7)	PRO-GEN The Shamen	One Little Indian	Code - 1005
6	NEW	ZOE Paganini Traax (Shades of Underworld on this laugh, chunky Italian track)	Italian Moonlite	Code - 1006
7	NEW	LET THE MADNESS BEGIN Maffi (Funky house groove with plenty of early house influences)	Nuphonic	Code - 1007
8	NEW	PASSATION Armen (Paul Van Dyk provides the progressive mixes)	Feverpitch	Code - 1008
9	(8)	MILK Garage	Mushroom	Code - 1009
10	NEW	COZ I CAN The Hard Knox (Acid synths and breakbeat madness)	Skint	Code - 1010
11	NEW	KEEP HOPE ALIVE Serial Dova (Strong production on this act's debut single)	Ministry Of Sound	Code - 1011
12	(14)	I HAVE NO FEAR Le Monde	Slip Underground	Code - 1012
13	NEW	LOVE IS ALL YOU NEED 99 Allstars (Featuring new mixes of this excellent UK house track)	99 North	Code - 1013
14	NEW	FEVER SJ (Classic pumping linear with mixes from Tony De Vit, Sharp and Aquarius)	React	Code - 1014
15	NEW	MAKE MY DAY Grace Under Pressure (With new mixes from Casino)	White label	Code - 1015
16	NEW	KELMA Rachid Taha (Sanchez adds his magic touch to this afro-funk track)	Barclay	Code - 1016
17	NEW	PHUNK THEORY THEME New Phunk Theory (Deep funky house workout from Newcastle)	Paper	Code - 1017
18	NEW	LIVV FUNK VOL 1 No-Tension (Jazzy guitars and percussion on this hot EP)	X-Plicit	Code - 1018
19	NEW	LUV DANCIN' HedLuk (A Stretch Silvester production on his own label)	Furry Windmill	Code - 1019
20	NEW	TEALUMPS Jay Tracks 1 (Tough driving UK house number)	Red Ant	Code - 1020



a guide to the most essential new club tunes as featured on 16th's "essential selection", with pole-top, broadcast every Friday between 7pm and 10pm. Compiled by DJ Redhouse and data collected from leading DJs and the following stores: city sounds/Hip/Beats/Book Market (London), eastern Music/Recordland (Manchester), 23rd street (Glasgow), 3 beat (Liverpool), wep (Sheffield), Total (Newcastle), global beat (Leicester).



41

Subscription enquiries for RRM/Music Week, Tel: 0171-921 6900/6967 @ Record Mirror - ISSN 1361-2166

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
WH/Robbie	SAY I	IF YOU	STRA	UN-B	ONE &	HILLE	I'LL N	YOU'	I BEL	IF YOU	INSO	ANGI	WOR	THE	IT'S J	THE	PLAC	DON	ATOM	THIS	DEVI	NEIG	ALUS

Jack on his box

dj gaffa has been running armagideon since the eighties. here are his 10



photograph: GP

dj gaffa

'let's all unite' hugh mundel (rockers)

"This is a seven-inch on Augustus Pablo's label. I love it because it's a positive communication song - a killer - Augustus Pablo rhythms, mixed by King Tubby. No matter whether black or white, all love it - and it's got a wicked b-line."

'dub gone crazy' king tubby (dub and fire)

"King Tubby is the dub master for me. Lots of people like Lee 'Scratch' Parny, he's good, but King Tubby is the man who really got me going."

'warrior stance' dread & fred (jah shaka music)

"This is about three or four years old. Again, it's a classic digital dub with a relentless step."

'stykling' horace andy (melankolic/studio one)

"I've supported Horace a million times, he's a friend as well as an all-time favourite artist. This was reissued on Massive Attack's Melankolic label. Horace sang on their first and second albums and is part of the live show. I supported Massive Attack on their first world tour with an hour-long dub warm-up set and I played this track. They were lucky enough to learn up with him. They forged a relationship to give him momentum to work on more material and get more recognition for his amazing box catalogue."

'promised land/love fire' dennis brown & aswad (island)

"The vocal is 'Promised Land' and the dub is 'Love Fire', which is a classic dub of Dennis Brown, one of my favourite singers because he sings about things that make sense: a reality singer."

'drum song' sound dimension (studio one)

"This came out in 1969 and is an immortal ode to the drum with its slow, Nyabingi feel. Nyabingi is the name of a particular set of warriors and they meet when orthodox Rastafarian dreads get together and play drums of heartbeats. It's foundation earth music."

'prowling lion' disciples (boomshakalacka)

"This was released two years ago and I reckon I'll be playing it in 10 years' time. It's a killer digital dub track. Normally in reggae it's the old material that has longevity, but this is such a good track and I still play it now."

'northern lights' the bush chemists (conscious sounds)

"I play the dub plate mixes. It's a mellow, meditative, marijuana-inspired melody."

'freedom broadcast' dub me crazy part 5 mad professor (arival)

"This came out in 1983 and it's zany, stippy, psychedelic dubstey."

'revelation '87' jah shaka (jah shaka music)

"'Rabbits legend' Jah Shaka giving a warning to conscious people. Jah Shaka playing the track live is enough to make anybody vote green at the next election."

steamin'

tips for the week

- Tune to the power of each dub ghetto (dub head)
- 'roots forward ever' (from dub cut west vol 2) various (riddim)
- 'club meets dub vol 2' various (rip disc)
- 'dub head vol 3' various (dub head)
- 'infinite density of dub' the cowpokes (dub head)
- 'research & development' dub syndicate (conscious sound)
- 'who is it?' the phat controller (dub plate)
- 'rastafari' alpha & omega (alpha & omega)
- 'wellness' henry & louis (rip of ice)
- 'into the light' the rootsman (third eye)

compiled by gaffa gaffa
tel: 0171 349 2220

Q&A

BORN: Lincolnshire, August 25, 1963. **LIFE BEFORE DJING:** Musician. **FIRST DJ GIG:** "I started the Armagideon sound system in the Eighties and the first gig would have been at St Paul's Festival, Bristol in 1986." **MOST MEMORABLE GIG:** *Best* - "Last year in Roskilde, Denmark. There were 5,000-6,000 people and Dolby 3-D surround sound; I was on a platform in the middle of the marquee so the sound was behind me as well as in front of me." *Worst* - "Zurich, last year. Swiss Air dropped my record box from a height and destroyed my collection." **FAVOURITE CLUBS:** Subterania, London; the Dub Club at the Dome, London - "because it's the longest-running showcase for roots and culture"; L'Aeroneut, Lille. **NEXT THREE GIGS:** Club Meets Dub tour Sam Foy's, Nottingham (Nov 14) and Trinity, Bristol (30); Dub Club, London (Dec 3). **DJ TRADEMARK:** "My siren is a little bit distinctive and there's often a distinctive smell - a rather thick atmosphere - not exclusive to me but guaranteed." **LIFE OUTSIDE DJING:** "Artist/sound system/record label owner under name Armagideon. Current work includes retooling for Conscious Sounds and new Armagideon albums, both for release next year. Remixes for Roni Size, Dub Checco and there's something in the pipeline for Massive Attack. I have two lovely daughters - aged 3 and 6 - and a lovely wife and I'm into pyrotechnics."

18 THE HOT ROCK BALLADS ALBUM
19 LET BUREAU PRESENTS SEVENTH VOLUME ONE
20 UNTOILETED 3
BYRON BERRY
DUB
GARY NASH
GARY NASH

18 THE HOT ROCK BALLADS ALBUM
19 LET BUREAU PRESENTS SEVENTH VOLUME ONE
20 UNTOILETED 3
BYRON BERRY
DUB
GARY NASH
GARY NASH

dub focus
pop lip chart
shop focus
beats & pieces

16	24	ALUS
17	25	FOLL
18	26	THEI
18	27	BRE/
15	28	IST
23	29	NO D
30	COU	
21	31	ROTT
20	32	LLOW
13	33	POSS
re 34	WY	
re 35	MY	
re 36	WOR	
30	37	WAN
re 38	CIGA	
24	39	YOU
re 40	SOM	

Bullethead titles



read mirror tel: 0171 620 3636 fax: 0171 921 9394

- 16 **24** **ALIS!**
- 17 **25** **FOLLI**
- 18 **26** **THE**
- 19 **27** **BRE!**
- 20 **28** **1ST!**
- 21 **29** **NO D!**
- 22 **30** **COU!**
- 23 **31** **ROTT!**
- 24 **32** **TLOS**
- 25 **33** **POW!**
- re **34** **WH!**
- 27 **35** **MY!**
- re **36** **WON!**
- 30 **37** **WAN!**
- re **38** **CIGA!**
- 24 **39** **YOU!**
- re **40** **SOM!**

⬆ Bullseye tiles



read mirror tel: 0171 620 3836 fax: 0171 921 5194

- 0 **18** **NEW** **RELENDEN** (MASTERS MIXES) FINE (CING) (CANDID) (ANDRES) VOOODOO (PULSAR) WILL STARVINCE & MURRY (MIXES) Justin Barr
- 0 **19** **LOVE CAN'T TURN AROUND** (FARLEY "JACKMASTER" FUNK/RHYTHM MASTERS) JULES & SKINS (MIXES) Farley "Jackmaster" Funk, featuring Darryl Pandy
- 0 **20** **NITE LIFE** (JODE T VANNELLI) LEEMAN/ARMAND VAN HELDEN (BASEMENT JAZZ MIXES) Kim English
- 0 **21** **THE SECOND** (AGHELOTOPIC MIXES) AGH Skyway
- 0 **22** **THE YUMMY COMING** (UNVISIBLE) MANTONY DE VITTOP BANANIA/ITCHY & SCRATCHY (MIXES) Jibido Top Banana
- 0 **23** **HAPPINESS** (IS JUST AROUND THE BEND) (STRETCH & VERN) (ILL DISCO) BOB PUNKHOUSE (MIXES) Brooklyn's Poor & Needy Air Dog
- 0 **24** **THE ULTIMATE** (DJ RANDY & DJ THE FREAK MIXES) Anic Hoji Chains
- 0 **25** **JUMP TO MY BEAT** (TALL PAU) (DEX & JONESE) (EEMAN) (DOOD EDWARDS) (WILDCHILD MIXES) Wildchild HR-Life
- 0 **26** **ATOM BOMB** (FLUKE MIXES) Fluke Circa
- 0 **27** **TALL 'N' HANDSOME** (MUSH) (DEX & JONESE) (V) (BABY DOC) (SLEEPING LIONS MIXES) Club For Life/Positive
- 0 **28** **BE LONG TO YOU** (DJ TONKA MIX) Circa G Eternal
- 0 **29** **FEELING UM PA PA PA** (MIXES) Dee firr
- 0 **30** **MAGIC IN U** (SUGAR BABIES MIX) (MEMESIS Sugarbabies Fresh
- 0 **31** **ALRIGHT** (MARCO TRANTO) (DA SILVA & McCREADY) (COTTON CLUB) (GATE MIXES) Strictly Babylon/Cleveland City B.O.P. featuring Earl Bennett

Ⓜ The new club chart is available as a special fixed service in selected firms as soon as it is completed on the Friday before publication, call Tracey Burney on 017-533 7233

PIGFORCE AFRIKAPIG

11.11.96
mixes by
Wissass + Loop Da Loop

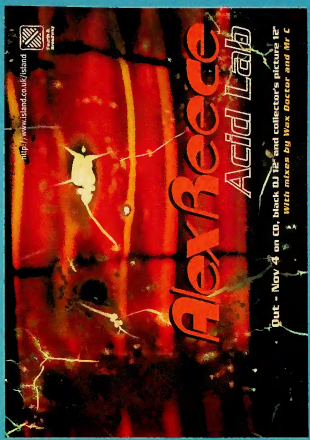


club focus
pop hip chart
shop focus
beats & pieces

18 THE NO.1 ROCK BALLADS ALBUM
19 LIZ BUREAU PRESENTS 4-11-11... VOLUME ONE
20 UNWITTED 3
Shop Focus

- 0 **58** **A WAY** (MATTRESS) (GENTS & LEON) (ROBERTS MIXES) Afterlife Ripe Recordings
- 0 **59** **DESIRE** (SHOOT THE BIMBO) (WU) Perfecto
- 0 **60** **MOVING UP** (MOVING ON) (SCORCIO) (DEE) (FINGERS) (KEN DOH) (MIXES) Mosaic. Perfecto
- 0 **61** **WALK** (BLAZE) (MOUSSE T) (MIXES) Anara Slip 'N' Slide
- 0 **62** **LAND OF THE LIVING** (DEKARD) (ROLLO & SISTER BLISS) (MAD) (LAD) (ALISA MARIE) EXPERIENCE (DEEP DUSH MIXES) Krasine W Champion
- 0 **63** **MAKE MY DAY** (Gracia) (Under Pressure) Positiva
- 0 **64** **PARADISO** (UMBOZA MIX) Umbosa Positiva
- 0 **65** **SMAL TOWN** (BOY) Legaloo Blackground/African
- 0 **66** **BLUE SKIES** (BT) (Featuring Ton Amos) D Tour
- 0 **67** **LA BATTERIA** (THE DRUM TRACK) (Baby Doc) Blackground/African
- 0 **68** **GOT TO GIVE UP** (TOOD TERRY) (MIXES) (Alyjah) D Tour
- 0 **69** **SATURDAY** (MIXES) East 97th St. Deal
- 0 **70** **ROM/TATION** (IMPACT) (GROOVE FEELINGS) (Vincent de Moor) US Giant Step
- 0 **71** **ONE & ONE** (QUIVER) (ROBERT MILES) (DAVID) (MOJALES) (JODE T VANNELLI MIXES) Robert Miles featuring Maria Nayler
- 0 **72** **SECOND CHAPTER** (P) (Pagaram) (Traxx) Italian Moonlite
- 0 **73** **MEKONG** (Pumpkin) (Club) Whoopi!
- 0 **75** **PASSION** (TONY DE VITO) (BUERGER) (QUEEND) (BOP) (PURE) (SEDUCTION MIXES) Feverpitch

Ⓜ www.whoopi.net



Out - Nov 4 on CD, black (DJ) and collector's picture CD
With mixes by Wax Doctor and Mr C

11.11.96
18 THE NO.1 ROCK BALLADS ALBUM
19 LIZ BUREAU PRESENTS 4-11-11... VOLUME ONE
20 UNWITTED 3
Shop Focus

read mirror tel: 0171 620 3836 fax: 0171 921 5194

namecheck: danny mcmillan @ daisy & havoc @ tim jeffery @ andy beavers

tune of the week



702: steelo (motown/polydor)

An r&b track which samples The Police might sound like a recipe for disaster but 702's debut single, "Steelo", is without a doubt one of the best r&b tracks of the year. The Police tune in

question is "Voices Inside My Head" and Andy Summers' echoey guitar figures are used to underpin a very classy girl-group workout which builds up via some excellent harmonies.

The group are apparently from Las Vegas and are the latest discovery from Michael Bivins' Biv Entertainment stable which brought us Boyz II Men. Ignore an annoyingly

lacklustre remix and plump for the LP version and you have a track that will work equally well both in the clubs and, given the chance, on mainstream radio. ●●●●● **ff**

house

DJ AND NYN: "The Disco Affair EP" (Other). Not sure who decided that two tracks constitutes an EP, but this pair of future-disco offerings from DJD and Terry Bristol are superior enough to kill any quibbles. "The Lights And The Music" is very cool with its meandering jazz-funk keys and echoed-up vocal snippets but it still packs a real punch thanks

to its bug disco beats, floorshaking bass and spiky guitar. The lipside's "Wearing Out My Shoe" is a more underground and dubby affair that is also well worth checking. ●●●● **ab**

L'HOMME QUI VALLIAT 3 MILLIARDS: "Foxy Lady" (Cassius France). This very hippy disco-house fusion from Boom Bass and Zdar of La Funk Mob provides more

evidence that France is on a real roll of the moment! The deep swivling beatless intro gives way to a dirty great collision of some of the very best loops around, including a 10-5 boogie rhythm, super-scratchy guitars and mod funky keys, all punctuated by a vocal loop that simply says "Don't". The lipside is a more minimal rhythmic affair with further loops from leftfield. ●●●● **ab**

RE-VIBE-AL: "The Feeling" (Soulforce/Tear US). This new Soulforce offshoot label debuts with a very tasty disco-house groove produced by Brian Topper and mixed along with his jazz/Warrows/Litton Blues Project partner Marc Pomroy. It has their familiar lush sound with live bubbling bass, dramatic strings, cool keys and vibrant vibes. The only vocals are a familiar "Feeeeeeling" loop, which is no substitute for

Michael Procter, but the tune is strong enough to survive. Also look out for "U.N.I." by Soul Searcher, a jazz-tinged vibes-drenched Pomroy production which is the first release on another offshoot label, Soulforce Deep. ●●●● **ab**

KILLER LOOP FEATURING GLAMAZON: "Somebody" (The End). Alex Focsa and Stacey Pullen are responsible for the two mixes of this tune by Mr. C

- 16 **24** ALISI
- 17 **25** FOLL
- 18 **26** THE
- 19 **27** BRE/
- 20 **28** 1ST
- 21 **29** NO D
- 22 **30** COUL
- 23 **31** ROTT
- 24 **32** ILOW
- 25 **33** POSH
- 26 **34** WYR
- 27 **35** MYL
- 28 **36** WOR
- 29 **37** WAN
- 30 **38** CIGA
- 31 **39** YOU
- 32 **40** SOM

Bulletproof titles



18 THE HOT ROCK BALLADS ALBUM
19 LIZ BUCHAN PRESENTS EMATH - VOLUME ONE
20 UNWITLED 3

hot vinyl
 namecheck: danny mcmillan @ daisy & havoc @ tim jeffery @ andy beavers

old faves
 pop lip chart
 shop focus
 beats & pieces

record mirror tel: 0171 629 3636 fax: 0171 921 5984

THE OFFICIAL CHARTS - 16 NOV

and Laya. The former slips a globular bassline and solid house beats beneath the dreamy vocal snippets, spacy organ lurches and the gorgeous swishes of ambient keys to create a tune that is as seductive as it is stimulating. Shoozy Puffen creates a deeper, more minimal affair with inventive drums and bumping bass beneath some different but equally delicious female vocal samples and Hammond swipes. ●●● ab

RE-TRIGGER 'Breakin' Point' (8-Star). This is a brand new label with a croaking little number as a debut. The A-side journeys off in a usual sporadic fashion incorporating some cool tweezy minimally sequenced chord slices driven upon a bed of slithering beats. Esie strings float comfortably in the background while the acid line modulates freely and repetitively. Simple but effective. ●●● dm

K. PASA 'East Side Express' (O Force). Plenty of passion on this unusual song from vocalist Lurlean Lewis and, while the key is sometimes sacrificed in favour of some good ol' waiting, the overall effect is appealing. The rhythm arrangements are quite old-fashioned in style but well-produced and, together with the catchy organ and basslines, it makes for a good track that's a little different from the norm. ●●● tj

BAFFLED 'Back To The Funk EP' (Z Records). There are plenty of these retro disco/funk type EPs to choose from every month but this is significantly better than most. The formula is familiar - old breaks and samples woven into semi-instrumental grooves that are great for mixing and as tracks in their own right. 'Something About The Music' and 'On The Surface' fall into the latter category but 'Knee High' has a funky groove feel to it and 'My Organ' has some great tremolo Hammond. All in all, a very satisfying EP. ●●●● tj

CANDY GIRLS FEATURING VALERIE MALCOLM 'I Want Candy' (Feverpitch). The next morning Candy Girls' outfit is probably their best yet. It's really amusing, with the sought-after 'I want candy' vocal and the all-round Nileas pop meets Filles Kitch feel, and it's positively rattle-dancing in its enormous piano breaks. The mixes are good and sit well with mainstream 12-inch, tough and feverish 'Disco Dub', drilling Jon the Dentist and, our favourite, the surprisingly subtle Beat Bonanz house. One for most tastes. ●●●● d&h

PAUL JOHNSON 'Feel The Music' (Peacore). From a label that has become synonymous with deep house and techno comes this album from Paul Johnson that's



packed with hidden delights and variety. Although entirely instrumental and house, the tracks range from atmospheric melodic grooves to spatterily funky excursions, all with a high standard of production. Familiar sampled riffs poke their heads out of the rhythms on tracks like 'Summer Heat' and 'About Your Love' but others like 'Relax With Me' feature original keyboards and horns. A collection of tracks that will keep you busy and entertained for some time. ●●●● tj

UNKNOWN 'Hip Hop Renegade' (White). Much mystery surrounds this handy, if a little throwaway, Wildchick-esque white label A-side that's all bouncing beats and hip hop samples. On the B-side remixes are provided by Djs Girls On Top of a totally

different track altogether - this time it's recognisable 'House music' and 'Loose control' samples wound up with some very nicely old-fashioned house sounds and, indeed, house feelings. Their second remix is harder and verging on the sleep-techno - a sadly underrated genre of the past. Very appealing. ●●●● d&h

NU WORLD BRAVES 'Monkey Shines/Joy Ride' (Planet Nice). This little label deserves more fussing around and patting on the head for coming up with another couple of super house rare grooves. A lot of the recent smoothies house just sounds like bad old rope but this A-side really gets the basic ingredients right and sounds original while at the same time evoking a different, and much cooler, era. The B-side 'Joy

Ride' is the stronger of these two particular tracks - it spits out the brass riffs and makes it sound unbelievably easy. ●●●● d&h

alternative

GARBAGE 'Milk' (Mushroom). For their next trick Garbage have worked with...yes, Tricky and are releasing special edition mixes of the resulting track 'Milk', by Rabbit In The Moon. Soldie, Massive Attack and Tricky again as well as mixes of 'Stupid Girl' by Todd Terry and Danny Saber. 'Milk' involves much use of the words 'I'm waiting' sung in an dreamy manner as you could imagine and the RITM mixes struggle bravely to make this dreariness interesting. Massive Attack seem to try less hard and

come up with two far more forgettable versions. This leaves it in the hands of our Lord, the nearly God, King of dreariness to save the day. The Tricky mixes, we must assume, will be here next week - hold out till then. ●●● d&h

THE ADVENT 'Standers' (Internal). Colin & Cisco deliver the goods yet again with three pieces of futuristic electronics. 'Standers' won't leave you glued to the spot as the intensity of the drum track will send you and your beatings left of centre. The crunching hi-hats complement the harsh snapping snares, creating a militant workout. A nagging bass undertone and pulsates for what seems like infinity. 'Real Timez' on the flip

10

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
WH	SAV	IF VO	STR	UN-E	ONE	HILL	TLLA	YOU'	IBEL	IF VO	INSC	ANG	WOR	THE	ITS	THE	PLAC	DON	ATO	THIS	DEVI	NEIG	ALIS
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24

side keeps in the same vein, except this is a bit drier and drier, with its pumped-up kick drum and seething white noises. Lost but not least 'insight' is a self-programmed, baseball-swoody builder, continuously plugging and penetrating relentlessly throughout. ●●●● dm

funk

BLUE BOY 'Scattered Emotions EP' (Guidance US), Chicago's Guidance label has already won the hearts of househeads with its first few releases, and now it is wooing the jazz and funk crowd with the track 'Remember Me' from this EP, which was apparently recorded in Scotland. The tune in question loops some vocal samples from the live version of Motown Show's classic 'Woman Of The Ghetto' over a very basic but very bouncy funk rhythm. It's blindingly simple, dead cheesy and undeniably effective. The rest of the EP features the strangely charming dissected disco sounds of 'So Lonely' and 'Funky Friday' (check the latter's surreal cut-and-paste voices) plus the oddly loveable acid-fingered 'Discworld 91'. Snap up on import now because it is unlikely that any UK label will get the required sample clearance for a domestic release. ●●●● ab



candy girls

FEVERPITCH PRESENTS

CANDY GIRLS "I WANT CANDY" 25. 11. 96

MIXES FROM THE CANDY GIRLS, JON THE DENTIST & BEAT BARONS

DAVID H "PASSION" 25. 11. 96

MIXES FROM TONY DE VIT, DAVID H, THE BURGER QUEENS & D-BOP

DJ SNEAK "DIFFERENT SHAPES AND SIZES (IIN DA CLOUDS)" 2. 12. 96

MIXED BY DJ SNEAK & ALAN THOMPSON

OUT NOW "TRADE VOLUME 3"

30 BLASTIN' TRACKS COMPILED AND MIXED BY TONY DE VIT & STEVE THOMAS

FORTHCOMING IN 1997

DIDDY "GIVE ME LOVE"

BRAND NEW MIXES FROM DIDDY, TONY DE VIT, AMOS & KOGLIN, THE BURGER QUEENS

AMEN "PASSION"

THE ORIGINAL WAND MIX PLUS NEW MIXES FROM BABY DOC, PAUL VAN DYK & NARCOTIC THRUST

ANDY ALLDER "TAKE ME AWAY"

FEVERPITCH

METALLIC BATTLE TUBE
 *Published at South 1, Capital, Virgin & Atlantic 242
 *49.99/39.99 & still growing
 *All new music & audio
 *Learn how to do everything today! The Guide!
 *The original music business! The Guide!
ARISTA **BLG**

18 THE NO.1 ROCK BALLADS ALBUM 1996
19 THE BUKEN PRESENTS EARTH - VOLUME ONE 1996
20 UNTITLED 3 1996

club focus
 pop hip-hop
 shop focus
 beats & pieces

record interior tel: 0711 420 3636 fax: 0711 921 5984

- 17 24 FOLLOW
- 18 26 THE F
- 18 27 BREA
- 15 28 1ST O
- 23 29 NO DI
- 18 30 COUN
- 21 31 ROTT
- 20 32 1 LOVE
- 13 33 POSSI
- re 34 WHAT
- 18 35 MY LO
- re 36 WOME
- 30 37 WANN
- re 38 CIGAR
- 24 39 YOU I
- re 40 SOME

Bullethead titles at



clubchart
commentary

by alan jones

Boomi's 'Keep Pushin' climbs to the top of the Club Chart this week despite a 5% dip in support, as former number one 'Cosmic Girl' by Jamiroquai surrenders its title after two weeks as the nation's top uptown tune. 'Keep Pushin' was originally released on Germany's Peppermint Jam label through EMI Electrola but has found a UK home (natch) at Manifesto. It's Manifesto's eighth number one of the year, the highest hit for any label in any year.

It follows Dina Carroll's 'Mind Body & Soul', Gusto's 'Disco Revenge' and Lar's 'All Chari', Donna Summer's 'Sole of Independence', Todd Terry's 'Keep On Jumpin'', Wink's 'Higher State Of Consciousness' and David Morales' 'In De Ghetto'... Boomi's reign is likely to come to an early end, however, with The Shamen's 'Move Any Mountain' (new of four), Dina Carroll's 'Run To You' (new of five) and TechnoTronic's 'Pump Up The Jam' (43-6) all likely to stake their claim next week. Dina's single is another Manifesto project, though only promotionally, as it will be commercially released on Mercury. Manifesto has a third record in the Top 10 - the United Nations Project's 'United Nations Of House', which moves up 13-7 but has no realistic chance of topping the chart... Gino G's 'I Belong To You' has a good week, moving to the top of the Pop Tip chart after three weeks of number two. Gino's 'Ooh Ach...Just A Little Bit' topped the Pop Tip chart earlier in the year. 'I Belong To You' also makes a re-entry to the uptown chart at 28, after it was serviced in a new promo-only DJ

Tonka mix, which contains Gino's original vocal to wax cooler elaborations... Grace Jones, who has made some very successful club records in the past, returns to the chart with 'Love Bites', which is available promotionally only to plug the Sci-Fi Channel's week of vampire films. It has succeeded in its purpose admirably, debuting at 20 on the Pop Tip chart, and at 47 on the uptown chart. There are no plans for a commercial release of this outcasts' item, though its fast start may well result in a rethink.

beats &

Rumours are rife that Paul Oakenfold will shortly be undertaking a 42-week residency of Cream in Liverpool. A spokeswoman for the club says that while the club is aware of the rumours it's unwilling to comment... Nigel Wilton, who for the past two years has been working at Safe & Sound promotions has moved to Saffron Square to head a new promotion department - Intro Specialist Media - at Avex UK. Intro Specialist Media will be run alongside the company's press operation Rhythmic Republic and will deal with radio, club and press. The focus will be R&B and any uptown jocks interested in getting on the list should contact Nigel on 0171-734 6120... AM:PM has signed Holland's technomeister Patrick Prins under his Moving Melodies moniker. The first release from the act will be an EP out in early December... London will be hosting its first ever Hardcore Dance Music Festival on November 22. Four of London's top hardcore promoters - Moondance, Freedom 2 Dance, Back From The Future and Harry - will be coming together to put on the event at Bagley's Studio in King's Cross. DJs will include Sillematt, Hype, DJ Rap, Dougl, Trevor Fung and Grooverider. Tickets will be £14... Danny Rampling (pictured) has secured both B.B.E.'s 'Seven Days And One Week' and Tari Ames's 'Professional Widow' for his 'Love Groove Dance Party 3&4' compilation on Metropolis Records. The album will also feature an exclusive cut of former Ten City vocalist Byron Stingily's killer 'Get On Up'. The two CDs will be split with one focusing on commercial tracks and the other on more experimental material... The Hacienda is launching a new Friday night Pleasure, to reflect the more garage/house direction the night has been taking. This residents of this revamped night will be Pete Robinson and Jay Brown with guests such as Kenny Carpenter, Ben Wilcox, DJ Camacho, Gusto and many more. The launch night will be December 6... AND THE BEAT GOES ON!



discs



Look out for special features in record mirror throughout 97. We'll be covering the major trade shows, exposing the developments in Europe, keeping you clued up on the hottest releases, plus lots more.

MIDEM

Winter Music Conference

ram
in 97

Amsterdam Dance Event

Popkomm

For more info call adrian pope (uk) or archie carmichael (International) on 0171 921 5933 or 5931

S

1	WH	1	ROBBIE
2	SAY	2	
3	IF YO	3	
4	STRIP	4	
5	UN-E	5	
6	ONE	6	
7	HILLI	7	
8	ILLI	8	
9	YOU'	9	
10	I BEL	10	
11	IF YO	11	
12	INSCO	12	
13	ANG	13	
14	WOR	14	
15	THE	15	
16	ITS/	16	
17	THE	17	
18	PLAC	18	
19	DON	19	
20	ATON	20	
21	THIS	21	
22	DEVI	22	
23	NEIG	23	
24	ALIS	24	

- 17 **25 FOLLOW THE RULES** Livin' Joy Undiscovered/MCA
- 18 **26 THE FUN LOVIN' CRIMINALS** Criminals Chrysalis
- 19 **27 BREAKFAST AT TIFFANY'S** Deep Blue Something Interscope
- 20 **28 1ST OF THE MONTH** Bone Thugs-N-Harmony Epic
- 21 **29 NO DIGGITY** Blackstreet featuring Dr Dre Interscope
- 22 **30 COUNTRY BOY** Jimmy Nail East West
- 23 **31 ROTTERDAM** The Beautiful South Go/Discs
- 24 **32 I LOVE YOU ALWAYS FOREVER** Donna Lewis Atlantic
- 25 **33 POSSIBLY MAYBE** Björk One Little Indian
- 26 **34 WHATEVER** Oasis Creation
- 27 **35 MY LOVE IS FOR REAL** Strike Fresh
- 28 **36 WONDERWALL** Oasis Creation
- 29 **37 WANNA BE** Spice Girls Virgin
- 30 **38 CIGARETTES & ALCOHOL** Oasis Creation
- 31 **39 YOU MUST LOVE ME** Madonna Warner Bros
- 32 **40 SOME MIGHT SAY** Oasis Creation

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



TOP TWENTY COMPILATIONS

1 HUGE HITS 1996

www.rca.co.uk/bat TV/Sony TV

- 2 **REARVIEW - NUMBER LOVE SONGS OF 80s** Capitol
Pop/Conty
- 3 **KISS IN RIZA '96** Island
Rock
- 4 **GREATEST HITS OF '95** Various
Pop/Conty
- 5 **THE ALL TIME GREATEST LOVE SONGS** Capitol
Pop/Conty
- 6 **THE BEST...ALBUM IN THE WORLD...EVER!** Virgin
Pop
- 7 **THE LOVE ALBUM III** Virgin
Pop
- 8 **HOW 'TAT'S WHAT I CALL MUSIC!** 34
B/Hollywood
- 9 **THE MOTHER OF ALL SWING ALBUMS** Now
Pop
- 10 **THE BEST OF AN ALBUM IN THE WORLD...EVER!** Virgin
Pop
- 11 **THE BEST...MUSIC ALBUM IN THE WORLD...EVER!** Virgin
Pop
- 12 **THE BEST OF YOUNG** Sony
Pop/Conty
- 13 **TRANSPODING (OST)** Ballantine
Soundtrack
- 14 **THE BEST OF DAVE NAVY** Zomba
Rock
- 15 **DISCO MIX '95** Atlantic
Pop
- 16 **TOP GEAR - ON THE ROAD AGAIN** B&W
Pop
- 17 **IN THE MIX '95 - 3** Virgin
Pop
- 18 **THE YU ROCK BALLEDS ALBUM** Virgin
Pop
- 19 **DJ BUENEN PRESENTS EARTH - VOLUME ONE** Virgin
Pop
- 20 **UNTITLED 3** Island
Pop

- 21 **25 SONGS OF INSPIRATION** Daniel O'Donnell Ritz
- 22 **26 TRAVELLING WITHOUT MOVING** Jamiroquai Sony SZ
- 23 **27 NATURAL** Peter Andre Mushroom
- 24 **28 K Kula Shaker** Columbia
- 25 **29 ONLY HUMAN** Dina Carroll 1st Avenue/Mercury
- 26 **30 THE SMURFS GO POP!** The Smurfs EMI TV
- 27 **31 THE BEST OF Everything** But The Girl Blanco Y Negro
- 28 **32 MOSELEY SHOALS** Ocean Colour Scene MCA
- 29 **33 COMING UP** Suede Nude
- 30 **34 THE DAY** Babyface Epic
- 31 **35 ALL WORLD** LL Cool J Def Jam/Mercury
- 32 **36 II** The Presidents Of The United States Of America Columbia
- 33 **37 EVERYTHING MUST GO** Manic Street Preachers Epic
- 34 **38 PRESLEY-THE ALL TIME GREATS** Elvis Presley RCA
- 35 **39 ALL CHANGE** Cast Polydor
- 36 **40 THE VERY BEST OF The Moody Blues** PolyGram TV

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

record mirror

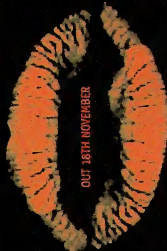
the leading dance trade magazine for the UK



every week in record mirror...
industry news
-pick on his box
cool cuts chart
hot vinyl
rm club chart
club bars
pop lip chart
shop floors
beats & prices

record mirror tel: 0171 629 3036 fax: 0171 921 9984

mouth



merril bainbridge

*Reignited *Audi 3 *Covers *Single *Albums *EP

*Reignited *Audi 3 *Covers *Single *Albums *EP

*Reignited *Audi 3 *Covers *Single *Albums *EP

*Reignited *Audi 3 *Covers *Single *Albums *EP

*Album from the forthcoming album 'The Mouth' by the same name.

*Album from the forthcoming album 'The Mouth' by the same name.

*Album from the forthcoming album 'The Mouth' by the same name.

*Album from the forthcoming album 'The Mouth' by the same name.

*Album from the forthcoming album 'The Mouth' by the same name.

*Album from the forthcoming album 'The Mouth' by the same name.

INTERNATIONAL FOCUS

US CHARTWATCH

And in the end it's a clean sweep of Anthology number ones Stateside by The Beatles as the third and concluding volume effortlessly enters the top of the *Billboard* albums chart. It marks a remarkable feat by The Fabs who have achieved three US number one albums in the past 12 months, something they haven't managed since 1968 when Rubber Soul, Yesterday... And Today and Revolver all hit number one. That's not tally in 18 number one albums, twice that of runners-up Elvis Presley and The Rolling Stones, and, incredibly, in the Nineties only Garth Brooks and Nirvana have had more number ones.

Meanwhile, 58 places below The Beatles, another veteran UK band make their chart return. Yes enter at 58 with Keys To Ascension, their first hit album since 1999's Talk. Of the other UK albums in the top 100, Phil Collins' Dance Into The Light is the second-highest placed, even if it does drop eight places to 31 after only two weeks in the chart. There's a equally disappointing news for him on the Hot 100 where the album's title track falls five to 50, but sits on the chart for two on Gavin's adult contemporary chart. Below him is Donna Lewis at six, Eric Clapton at eight and at 12 is Seal's Fly Like An Eagle which is already in *Billboard*'s airplay chart.

Red Steward's If We Fall In Love Tonight, Gavin's fastest airplay grower in adult contemporary circles and at 21 on the air chart, enters the Hot 100 at 78 this week. Apart from Elton John's You Can Make History (Young Again) holding at 70, it's the only totally UK single



not falling. I Love You Always Forever by Donna Lewis, now with 22 weeks on the chart, drops two to five and the rest of the field is: Eric Clapton (11-16), Republica (36-59), Crush (79-85), Oasis (87-98) and Sting (94-103). The UK signed I Love U Baby by The Original Climbs tucks to 71 and Garbage drop nine to 74. Slowly, but surely, Kala Shaker are continuing to make their mark across the Atlantic. They have won a top 40 place in *Billboard*'s Heatseekers chart for artists who have never reached the overall top 100 and *Tarvo* continues to climb the modern rock tracks top 40. The album *K* is also six in the *Gavin* College chart, though the band still has a long way to go to match the achievements of Bush. Their single Swallowtail currently stands proudly at the top of the *Gavin* alternative chart, 16 places above *Tarvo*.

Over the years, the UK's Eurovision entries have bombed Stateside except for Brotherhood Of Man's 1976 winner Save Your Kisses For Me which was a US top 40 hit. But now Gavin is reporting substantial airplay gains for Gene G's Deb Ah... Just A Little Bit, released in America tomorrow (Tuesday).

Paul Williams

UK WORLD HITS

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

AUSTRIA			FRANCE		
1	I LOVE YOU ALWAYS FOREVER	Adriatic	1	WANNABE	Virgin
2	SAI YOU'LL BETHERE	Virgin	2	CHANGE THE WORLD	Eric Clapton
3	SALVA MEA	EMI	3	VIRTUAL INSANITY	Real Gone
4	MYSTICIOUS GIRL	BMG	4	I LOVE YOU ALWAYS FOREVER	Adriatic
5	WANNABE	Virgin	5	MYSTICIOUS GIRL	Mushroom
	Source: IFPI			Source: IFPI	

NETHERLANDS			SWEDEN		
1	SAI YOU'LL BETHERE	Virgin	1	SAI YOU'LL BETHERE	Virgin
2	INSOMNIA	Cheeky	2	INSOMNIA	Orange
3	WANNABE	Virgin	3	BEAUTIFUL ONES	Nada
4	T MALICE	Mercury	4	ILANA	Mushroom
5	I LOVE YOU ALWAYS FOREVER	Adriatic	5	I LOVE YOU ALWAYS FOREVER	Adriatic
	Source: Dutch Mags Top 50			Source: SVEPP	

IRELAND			SPAIN		
1	SAI YOU'LL BETHERE	Virgin	1	WANNABE	Virgin
2	INSOMNIA	Cheeky	2	BORN SLUPPY	Underwood
3	I LOVE YOU ALWAYS FOREVER	Adriatic	3		
4	IF YOU EVER	London	4		
5	SETTING SUN	Virgin	5		
	Source: IRMA			Source: National Brown Spain	

ARTIST PROFILE: CHEMICAL BROTHERS

Being studio bound with their next album hasn't stopped the Chemical Brothers making an impact internationally with the Noel Gallagher collaboration Setting Sun.

Despite a heavy recording schedule, the duo are currently ruled out almost any promotional work, the band have seen the former UK number one charting across Europe and even entering the top 100 in Mexico. Virgin Records' head of international marketing Loraine Barry is convinced this success, which includes top 10 hits in Finland, Ireland and Sweden, is due largely to five performances undertaken by the band in the past.

"Wherever they have performed before we're winning friends," she says. "Last year they did quite a lot of work in Benelux and Scandinavia and we see sales starting to build." Though they haven't yet visited France and Germany, the record is taking off in those territories with French radio going against the trend elsewhere and playing the track during the daytime. Specialist and night-time programmes, however, have been snapping up the single in droves.

But the Noel Gallagher link, while not hindering efforts, hasn't played a crucial part in getting the Chemical Brothers seen and heard, according to Barry. "We're not riding on the fact it's Noel Gallagher. The key has been their live performances," she says.

And, significantly, it appears America is ready to embrace the band. Already stations in San Francisco and Seattle are playing Setting Sun and more should come on board with a



two-week US tour the band are about to undertake. They are also set for a second visit to the States where they will be carrying out a full programme of promotional work, including press and radio shows.

"I think America is treating them very much as the act coming out of England," she says. "They're really starting to get a fanbase."

Undoubtedly, though, the one territory that stands out among their chart breakthroughs is Mexico. They have never played there and it appears the success is still thanks to the efforts of enthusiastic record company staff in the country pushing the record themselves.

"There isn't a great video or gigs to support it. It's just one of those tracks that's caught the imagination and taken off," says Barry. Paul Williams

TRACKWATCH: SETTING SUN

- Top 10 entry in Finland, Ireland and Sweden
- Radio play building in America ahead of tour
- Top 40 in Denmark, Israel, Italy, Norway and Slovenia
- New entry in Mexican top 100

NETWORK CHART

#	Title	Artist	Label
1	WHAT BECOMES OF THE BROKEN HEARTED	House & Jive	Jive
2	MY LOVE	Setting Sun	Virgin
3	IF YOU EVER	London	London
4	STRANGER IN MOSCOW	Michael Jackson	A&J
5	UNBREAK MY HEART	Tom Brantley	A&J
6	ONE & ONE	David White Featuring Max Miller	Planet Soul
7	HILLBILLY BUCK, HILLBILLY ROLL	Whisperers	BMG
8	I'LL NEVER BREAK YOUR HEART	Backstreet	BMG
9	YOU'RE GORGEOUS	Amy Bra	BMG
10	I BELONG TO YOU	Gina G	BMG
11	ROTTERDAM	Beautiful South	BMG
12	BREAKFAST AT TIFFANY'S	Coco D & Company	Interscope
13	I LOVE YOU ALWAYS FOREVER	Donna Lewis	Adriatic
14	ANGEL	Shiny Red	BMG
15	WORDS	Boyz n the Bay	BMG
16	ALISHA ROLDS THE WORLD	Alisha's Acid	Warner
17	IT'S ALL COMING BACK TO ME NOW	Carole Ed	BMG
18	FLAME	Fire King Catalysts	London
19	WHAT IF...	Lightning Bolt	BMG
20	SPINNING THE WHEEL	George Michael	BMG
21	FOLLOW THE RULES	Little Jay	Underwood
22	VIRTUAL INSANITY	Zimbabwe	Shiny Red
23	IF YOU'RE THINKING OF ME	Dejay	BMG
24	GOOD ENOUGH	HEART	BMG
25	NEIGHBORHOOD	Spice	BMG
26	INSOMNIA	Felicia	Cheeky
27	DO'NT MAKE ME WAIT	112	BMG
28	ESCAPING JAIL	Wesley	BMG
29	GOODBYE HEARTBREAK	Light House Family	BMG
30	THIS IS FOR THE LOVER IN YOU	Rebecca	BMG
31	I AM, I FEEL	Alice's Acid	Warner
32	FLYING CAT	Planet	BMG
33	FROG PRINCESS	Three Comedy	Universal
34	READY OR NOT	Pages	BMG
35	PLACE YOUR HANDS	Shade	Shiny Red
36	BEAUTIFUL ONES	Nada	Under
37	DANCE INTO THE LIGHT	Phil Collins	Parlophone
38	YOU MUST LOVE ME	Melanie	Maverick
39	EVERYDAY IS A WINDING ROAD	Sheryl Crow	BMG
40	1ST OF THE MONTH	Bob Thigp & Hermany	Under

VIRGIN RADIO CHART

#	Title	Artist	Label
1	BLUE IS THE COLOUR	The Beautiful South	BMG
2	GREATEST HITS	Empire	Shiny Red
3	OCEAN DRIVE	Light House Family	BMG
4	RETURNING DRUMS... THE VERY BEST OF	Goodie Mob	BMG
5	ANTHOLOGY 3	The Brakes	BMG
6	SPIDERS	Spice	BMG
7	DANCE INTO THE LIGHT	Phil Collins	Parlophone
8	OLDER	George Michael	BMG
9	JAGGED LITTLE PILL	Kevin Morahan	Maverick
10	WHAT'S THE STORY	MORNING GLORY	BMG
11	TRAVELLING WITHOUT MOVING	Marshall	Shiny Red
12	K's BEST	Columbia	BMG
13	THE BEST OF	Everything But The Girl	BMG
14	COMING UP	Suede	BMG
15	DEFINITELY MAYBE	SINGLE BOX - SILVER	BMG
16	IF WE FALL IN LOVE TONIGHT	Red Steward	Mushroom
17	UGLY BEAUTIFUL	Boy In Blue	BMG
18	EVERYTHING MUST GO	Marvin Gaye	BMG
19	THE VERY BEST OF	The Mighty Blue	BMG
20	SHERYL CROW	Sheryl Crow	BMG
21	THE VERY BEST OF	Ray Charles	BMG
22	NEW ADVENTURES IN HI-FI	Wanna Be	BMG
23	ALL CHANGE	Cat	BMG
24	TIL I DIE	Bryan Adams	BMG
25	BIZARE FRUIT/BIZARE FRUIT II	BMG	BMG
26	RECOVERING THE SATELLITES	Quinn	BMG
27	THE IT GIRL	Shogun	BMG
28	DEFINITELY MAYBE	Davis	BMG
29	BLUE LINES	Melanie A	BMG
30	LONG DISTANCE - THE BEST OF	Ferry	BMG
31	THE Presidents Of	The United States Of America	BMG
32	FREE PEACE SWEET	Dejay	BMG
33	WALKING WOUNDED	Everything But The Girl	BMG
34	FROM THE MUDDY BANKS OF THE WISMAN	James Galt	BMG
35	WILDEST DREAMS	Tina Turner	Parlophone
36	STOOSH	Swiss Airline	BMG
37	THE BENDS	Parlophone	Parlophone
38	DIFFERENT CLASS	Pop	BMG

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	1	ANGEL	Simply Red	EastWest	CD-EW 0740CD (W)
2	2	THIS IS FOR THE LOVER IN YOU	Babyface		Epic 6628356 (SM)
3	3	1ST OF THE MONTH	Busta Rhymes-N-Harmony		Epic CD-6636305 (SM)
4	4	NO DIGGITY	Blackstreet featuring Dr Dre	Interscope	INT 1550G (BMG)
5	6	LOUNGIN'	LL Cool J	Def Jam/Mercury	12DEF30 (F)
6	5	BOHEMIAN RHAPSODY	Brandy	A&M	CD-A&M 675 (W)
7	8	LOVE II LOVE	Damage		Big Life BLRT 131 (P)
8	7	TRIPPIN'	Mark Morrison	WEA	CD-WEA 079CD1 (W)
9	10	READY OR NOT	Fugees	Columbia	CD-6638132 (SM)
10	9	SO IN LOVE WITH YOU	Duke	Pukka	12PUKKA 11 (BMG)
11	13	VIRTUAL INSANITY	Jamiroquai	Sony	CD-6637215 (SM)
12	11	LET'S GET TOGETHER	Alexander O'Neal	EMI Premier	CD-PRSEC11 (E)
13	14	MUSIC MAKES ME HIGH	Lost Boys	Universal	MCST1 48015 (BMG)
14	16	YOUR SECRET LOVE	Luther Vandross		Epic CD-6638385 (SM)
15	17	ILIKE	Marcel Jordan	featuring Slack Rick Def Jam/Mercury	12DEF 15 (F)
16	12	LIKE A PLAYA	Janet	Jive	JIVET 405 (F)
17	26	TWISTED	Keith Sweat	Elektra	EKR 2237 (W)
18	23	HOW DO YOU WANT IT?	2 Pac	featuring KC and Jaz-O/Death Row/Island	12DRW 4 (F)
19	18	THE RHYME	Keith Murray	Jive	JIVET 407 (F)
20	15	DREAMING	MNB	1st Avenue/Columbia	CD-6638302 (SM)
21	22	IF YOU REALLY CARE	Gabrielle	Go Beat	CD-GOBCD 153 (F)
22	23	THINGS WE DO FOR LOVE	Hovav Brown	Motown	860511 (F)
23	29	KEEP ON MOVIN' (REMIX)	Soul II Soul		Virgin VST 1612 (E)
24	29	TOUCH ME TEASE ME	Casa feat Foxy Brown	Def Jam/Island	12DEF 18 (F)
25	24	NO	Chuck D	Mercury	MERF 478 (F)
26	27	WARNING	AKA	HCA	CD-3432136662 (BMG)
27	25	OUT OF THE STORM	Incognito	Talkin' Loud	TLK 14 (F)
28	21	LOVE WILL BE ON YOUR SIDE	Indo Amorata	Man!Go	FESX 14 (F)
29	30	GOODBYE HEARTBREAK	Lighthouse Family	Wild Card/Polydor	CD-5752392 (F)
30	31	GETTIN' MONEY (THE GET MONEY REMIX)	Junior M.A.F.I.A.	Big Beat/East West	A 56147 (W)
31	38	SPACE COWBOY	Jamiroquai		Epic 4277827 (SM)
32	34	WHY	ST featuring Michael Jackson		Epic CD-6636482 (SM)
33	32	THA CROSSROADS	Busta Rhymes-N-Harmony		Epic 6625503 (SM)
34	39	IT'S A PARTY	Busta Rhymes featuring Zhane		Elektra EKR 2267 (W)
35	19	MUTUAL FEELING	Beverly Knight	Dome	12DOME 111 (SM)/SM
36	33	BELIEVE IN ME	Raw Stylus	Wired	WIRED 1234 (SM)/SM
37	35	DOIN' IT	LL Cool J	Def Jam/Island	12DEF 15 (F)
38	40	IF I RULED THE WORLD	NAS		Columbia 6634029 (SM)
39	36	YOU'RE MAKIN' ME HIGH	Toni Braxton	LaFace	7300684 1611 (Impor)
40	38	KISSIN' YOU	Total	Arista	742214094 171 (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	1	HEAVEN KNOWS - DEEP DEEP DOWN	Angeli Moraes		FFRR FC 282 (F)
2	2	BELIEVE IN ME	Manley		Fresh RISKY 4 (SM)/SM
3	3	MY LOVE IS FOR REAL	Strike		Fresh FRSH 46 (SM)/SM
4	4	ATOM BOMB	Ruke		Virgin VIT 125 (E)
5	1	JUS' COMING	Cool Jack		A&M PM 581981 (F)
6	5	COMING HOME	Visions featuring Dianne Lynne		Swing 125TRK 74 (P)
7	2	BLUE SKIES	BT featuring Toni Amos		Perfecto PERF 1307 (W)
8	2	WALK	Anita		Slip 'N Slide SLIP44 (RTM/DISC)
9	4	CUBA	Ei Manachi		Itm FX 286 (F)
10	3	BJANGO	Lucky Monkeys		Hi-Life/Polydor 0757131 (F)
11	5	CONSTANTLY WAITING	Pauline Taylor		Cheeky CHEK 12015 (SM)/BMG
12	6	THIS IS FOR THE LOVER IN YOU	Babyface		Epic 6628356 (SM)
13	10	LUNO DOS TRES/WILL O' THE WISP	Swabe		Dope Dragon DDRAQ 14 (SR)
14	10	ACID LAB	Alex Reece		Fourth & Broadway 12BRW 344 (F)
15	10	HEY JUPITER/PROFESSIONAL WIDOW	Toni Amos		East West A 9424 (W)
16	8	FORERUNNER	Natural Born Grooves		XL Recordings XLT 76 (W)
17	10	WHAT THE TIME DREO	Deed Dred		Second Movement SMR 22 (SR)
18	10	WALKING	AG Affairs		Fresh FRSH 55 (SM)/SM
19	7	HELP ME MAKE IT	Huff & Puff		Skyway SKYWT 4 (F)
20	10	ICE RAIN	Alex Whitcombe		Skinny Malinky SMR 01196 (ADD)
21	19	MUSIC MAKES ME HIGH	Lost Boys		Universal MCST1 48015 (BMG)
22	16	GROOVEBIRD	Natural Born Grooves		Heat Recordings HEAT 002 (F)
23	10	IT'S GONNA BE ALRIGHT	Tocayo		ID & T Music IDT12 917A (W)
24	17	FOLLOW THE RULES	Livin' Joy		Undiscovered/MCA MCST 40081 (BMG)
25	26	REACH OUT	Dj Zinc		True Playaz's TPR12002 (D)
26	10	HEAT	Wax Doctor		RBS RS 96103 (D)
27	27	STAMPI	Jeremy Healy & Amos		Positive 12TIN 05 (E)
28	23	LET'S GROOVE	George Merrill featuring Heather Whitson		Positiv 12TV 62 (E)
29	11	BACK TOGETHER	Urban Soul		Sony ST DANU 1 (D)
30	10	KEEP ON DREAMING	LME		Ultra UL12 007 - (RTM/DISC)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No. (Distributor)
1	NEW	THE BORN KILLMANNATI... THE 7 DAY TRECERY	Makaveli	Death Row/Island	7NOC 90039 (BMG)
2	NEW	LTJ BUKEM PRESENTS EARTH - VOLUME ONE	Various		Earth EARTH 1001 (D)
3	1	IRONMAN	Ghostface Killah		Epic 4853881/4853884 (SM)
4	NEW	THE DAY	Babyface		Epic 4853881/4853884 (SM)
5	2	DEAD CITIES	The Future Sound Of London		Virgin V 2014/2015 2814 (E)
6	NEW	ALL WORLD	LL Cool J	Def Jam	534125/5341254 (F)
7	NEW	RICHARD D JAMES ALBUM	The Aphex Twin	Warp	WARPLP 43/WARP/PC 43 (RTM/DISC)
8	6	ANOTHER LEVEL	Blackstreet	Interscope	VNICE 30071 (BMG)
9	3	WRATH OF THE MATH	Jeru The Damaja		6871241/191826844 (F)
10	NEW	COME ON BABY	Moby	Mute	CD-COMUTE 20 (RTM/DISC)

SPECIALIST CHARTS

16 NOVEMBER 1996

music week yearplanner 1997

we are currently putting together the music week yearplanner for

1997. take this opportunity to promote your company's products or services to over 46 000* music industry professionals throughout 1997. for further information contact terry m'nally on 0171 921 5966 now

to reserve your space (*music week survey 1995)

reach the music industry every day of the year

you can have an advertisement

on the music week planner

from as little as £520.00

deadlines:

booking deadline: 22 nov 96

copy deadline: 29 nov 96

VIDEO

This	Last	Artist	Title
1	1	TOY STORY	
2	10	TRANSPORTING	
3	10	THE FILES - FILE 6 - MASTER PLAN	
4	10	JUMANJI	
5	2	MICHAEL FLATLEY/Lord Of The Dance	
6	3	101 DALMATIANS	
7	4	BEAVERHEART	
8	10	THEY THINK IT'S ALL OVER	
9	5	GOLDENEYE	
10	7	A LITTLE PRINCESS	
11	3	ROY CRUBBY BROWN - SATURDAY NIGHT BEAVER	
12	10	STAR TREK VOYAGER - VOL 2:11	
13	8	OASIS...there & Then	
14	10	BOTTOM - FLUFF	
15	2	SHALLLOW GRAVE	

Label Cat No	16	10	THE FILES - SERIES ONE - BOX SET
Walt Disney 0272142	16	18	JETHRO - NOT FOR THE VICAR
PolyGram Video T279041	18	10	SEVEN
Fox Video H1315	18	16	JENNEY CLARKSON - UNLEASHED ON CARS
Columbia TriStar 0294223	20	14	LEE EVANS - DIFFERENT PLANET TOUR
VWL 43383	21	10	KEN ODUM - LIVE LAUGHTER TOUR
Walt Disney 027352	22	12	APOLLO 13
BBC 001993	23	22	NICK HANCOCK - FOOTBALL NIGHTMARES
Mgmua 5165657	25	10	SHOOTING STARS - UNVIEWED
Warner Home Video 043045	26	15	DANIEL O'DONNELL Christmas With
PolyGram Video 0430454	27	20	BARNEY - 1,2,3 SEASONS
CIC Video VHR22	28	19	BOYZONELive At Wembley
SMV 2003232	29	23	TOTIS TV - SNOWY ADVENTURE
BBC 0019581	30	10	THE LAND BEFORE TIME III
PolyGram Video 0314463			© CIN

MUSIC VIDEO

This	Last	Title	Label Cat No
1	1	MICHAEL FLATLEY/Lord Of The Dance	VWL 43383
2	2	CASIO...There & Then	SMV 200322
3	3	DANIEL O'DONNELL Christmas With	Ric 91275709
4	4	BOYZONELive At Wembley	VWL 43384
5	6	BILL WHELAN: Avengeance-The Show	VO VGS94
6	5	DECATORWINN Kisses & Cakes	Video Collection 0623
7	7	CLIFF RICHARD:Gn At The Movies	PolyGram Video 43343
8	8	TINA TURNER:An Audience With	Astron 4511028
9	12	TINA TURNER:Widest Woman Tour	Feedback Fusion 7005
10	11	ROZELLE:All About Great @ Little Live	Telexor Video The 70's
11	8	SIMPY:Red-Green Video Hits	Warner Music Video 3301993
12	10	ROZELLE:All About Great @ Little Live	PolyGram Video 43343
13	10	PAUL FELLELLIN:CALLED.LIVE	VWL 43383
14	13	OBSSIVE:By The Sea	PML 100491473
15	15	DEATH:Be The Dealer Anthology - Volume 8	PMI
		© CIN	MNH038333

INDEPENDENT SINGLES

This	Last	Title	Artist
1	1	POSSIBLY MAYBE	Bjork
2	1	YOU'RE OBSCUROUS	Babybird
3	2	NEIGHBOURHOOD	Space
4	1	PEARL'S GIRL	Underworld
5	3	BEAUTIFUL ONES	Suede
6	4	HELP ME MAKE IT	Huff & Puff
7	5	LOVE I LOVE	Dance
8	10	ATOM POWERED ACTION	Wija
9	10	BOY WONDER	Speedy
10	6	UNDERGROUND	Sneaker Pimps
11	10	STEM	DJ Shadow
12	10	LIVE A PLAYA	LA Gunz
13	9	TIM BAYKING	Scooter
14	10	RAYNER'S LANE	Real People
15	7	THE RHYME	Keith Murray
16	10	ARE YOU ALL READY?!	Tony De Vit
17	10	DRINK THE SUNSHINE	Sympotian
18	8	NO ONE SPEAKS	Genève
19	10	C'MON KIDS	Boo Radleys
20	10	GIRL FROM MARS	Ash

© CIN

This	Last	Title	Label (distributor)
1	2	SPIDERS	One Little Indian 193 TPFDL (P)
2	3	COMING UP	Excite ECSD2 16 (V)
3	1	UGLY BEAUTIFUL	Qui CDQ15 5 (U)
4	4	(WHAT'S THE STORY) MORNING...	Junior Boy's Own JB0 45CD3 (RTM/D)
5	5	THE IT GIRL	Nude NUD 21C1 (3MV/V)
6	6	STOOSH	Skyway SKYWC4 4 (P)
7	7	DEFINITELY MAYBE	Big Life BLU 131 (P)
8	8	1977	Wija WJW 83C (RTM/D)
9	11	EXPECTING TO FLY	Bolter House! B01L 23C (3MV/V)
10	13	THE TIGHTEST TOUGHNESS IN THE INFANTS	Clean Up DUP 832CD3 (V)
11	12	END TOGETHER...	Mo Wax MW 683CD (V)
12	12	CASANOVA	Jive JIVECD 405 (P)
13	14	THE COMPLETE	Club Tonic 0963015 CLU (P)
14	10	SYSTEM EXPRESS	Grenite MGGC02 21 (P)
15	8	CASINO CLASSICS	Jive JIVECD 407 (P)
16	10	INTERPRETER	Jump Wax 12JW 9R (RTM/D)
17	10	BACKSTREET BOYS	Infectious INFECT 30C (RTM/D)
18	19	THE DREAMING SEA	Nude NUD 22C1 (3MV/V)
19	10	DOMESTICS	Creation CRESCD 238 (3MV/V)
20	16	TRUTH CRUSHED TO EARTH...	Infectious INFECT 20C (RTM/D)

© CIN

INDEPENDENT ALBUMS

Artist	Label (distributor)
Space	Gut GUTCD 1 (T)
Suede	Nude NUD 6C (3MV/V)
Babybird	Excite ECHCD 11 (V)
Oasis	Creation CRECD 195 (3MV/V)
Sleeper	Indolent SLEEPD 012 (V)
Skunk Anansie	One Little Indian TPLP 85C (P)
Oasis	Creation CRECD 195 (3MV/V)
Ash	Infectious INFECT 40C (RTM/D)
Underworld	Superior Quality BLUCD 98 (V)
DJ Shadow	Junior Boy's Own JB0C 4 (RTM/D)
Diving Comedy	Selena SWS 05CD (V)
Stone Roses	Silverstone ORECD 535 (P)
System 7	Butterfly BFLCD 21X (P)
Saint Etienne	Heavenly HVMPL 16CD (3MV/V)
John Cage	Excite ECHCD 12 (V)
Backstreet Boys	Jive CHP 165 (P)
Karen Carpenter	Survival SURCD 028 (P)
Delgados	Chemical Underground CHEM 099C (SRD)
House Of Pain	Tommy Boy TBCD 1161 (RTM/D)

ROCK

This	Last	Title	Artist
1	1	BEST OF - VOLUME 1	Van Halen
2	1	FROM THE MUDDY BANKS OF THE...	Nivarna
3	3	18 TIL I DIE	Bryan Adams
4	2	STOOSH	Skunk Anansie
5	4	GARBAGE	Garbage
6	10	LIVE AT THE ISLE OF WIGHT...	The Who
7	5	THE SUN IS OFFEN OUT	Longpigs
8	7	LOAD	Metallica
9	6	BEST OF THE BEAST	Iron Maiden
10	11	NO CODE	Pearl Jam

© CIN

This	Last	Title	Label (distributor)
1	1	TO THE FAITHFUL DEPARTED	Warner Brothers 39264472 (V)
2	8	ANTICHRIST SUPERSTAR	Geffen GED 195 (BMG)
3	14	CROSS ROAD - THE BEST OF	AAM 5405512 (F)
4	13	NEVERMIND	One Little Indi TPLP 85CD (P)
5	15	TEST FOR CATHO	Mushroom D 31458 (RTM)
6	10	MOTEL CALIFORNIA	Essential EFDCC 226 (BMG)
7	12	METALLICA	Mother MUMCD 802 (F)
8	18	UNPLUGGED IN NEW YORK	Vertigo V526182 (F)
9	19	THE ULTIMATE EXPERIENCE	EMI CDPMO 1807 (E)
10	17	SO FAR SO GOOD	Epic 494882 (SM)

© CIN

Artist	Label (distributor)
Cranberries	Island CD1 8046 (F)
Marvin Manson	Interscope IND 90086 (BMG)
Ben Joni	Jambco 5229382 (F)
Nivarna	DGC DGC2 24425 (BMG)
Rush	Atlantic 756782922 (V)
Ugly Kid Joe	Evolution RAWCD 113 (P)
Metallica	Vertigo 5100222 (F)
Nivarna	Geffen GED 24727 (BMG)
Jim Hendrix	PolyGram TV 5172352 (F)
Bryan Adams	AAM 5405512 (F)

COUNTRY

This	Last	Title	Artist
1	1	A PLACE IN THE WORLD	Mary Chapin Carpenter
2	2	WITH YOU IN MIND	Charlie Daniels/Charlie
3	3	TIMELESS	Daniel O'Donnell/Mary
4	1	THE WAY I SHOULD	Br5 Demart
5	4	BLUE	LeAnn Rimes
6	5	FROM THE HEART	Daniel O'Donnell
7	7	THOUGHTS OF HOME	Daniel O'Donnell
8	8	THE WOMAN IN ME	Shania Twain
9	8	FLATLANDS	Don Williams
10	9	TREASURES	Dolly Parton

This	Last	Title	Label (distributor)
1	12	IN PIECES	Columbia 4851822 (SM)
2	14	EVERYBODY KNOWS	Ric RITZCD 707 (P)
3	13	FRESH HORSES	Warner Brothers 39261982 (V)
4	15	INGENU	Carb CUBCD 028 (P)
5	10	BLUE FLECK SKY	Telstar TCD 2327 (BMG)
6	11	MUSIC FOR ALL OCCASIONS	Telstar TCD 2327 (BMG)
7	19	GENE	Mercury 522882 (F)
8	15	THE ROAD TO ENSENADA	Country Skyline 303830132 (CHE)
9	10	BR5-49	Rising Tide RTD 80328 (BMG)

© CIN

Artist	Label (distributor)
Garth Brooks	Liberty CD2 2212 (E)
Tisha Yearwood	MCA MCD 11512 (BMG)
Garth Brooks	Capitol CD2 (E)
KD Lang	Sire 793520908 (V)
Brooks & Dunn	MCA MCD 11428 (BMG)
Mercedes	Arista 0720189160 (BMG)
Dwight Yoakam	MCA MCD 11394 (BMG)
Lyle Lovell	Capitol 53240512 (V)
BR5-49	MCA MCD 11400 (BMG)
	Arista 0722188126 (BMG)

JAZZ & BLUES

This	Last	Title	Artist
1	1	THE MOMENT	Kenny G
2	5	FEELING GOOD - BEST OF NINA SIMONE	Nina Simone
3	1	DIAMOND LIFE	Sade
4	1	ESSENTIAL ELLA	Ella Fitzgerald
5	1	THE BEST OF	Ella Fitzgerald
6	1	THE BEST JAZZ...EVER!	Various Artists
7	1	BEST JAZZ...	Kenny G
8	7	SIX SHADES OF BLUE FUNK - PAST ...	Various Artists
9	1	THE VERY BEST OF MILES DAVIS	Miles Davis
10	1	THE BLACK BOX OF JAZZ	Various

© CIN

This	Last	Title	Label (distributor)
1	1	X Files	Arista 0782189352 (BMG)
2	1	Wallace & Gromit	Verve 5228992 (F)
3	1	Kala Shaker	Epic CD20494 (SM)
4	1	Trainpopping	Verve 5239802 (F)
5	1	Virgin	MCA MCD119521 (BMG)
6	1	Boyzone	Virgin VTDCD 93 (E)
7	1	Dr Moose	Arista 0782184602 (BMG)
8	1	The Prodigy	Blaze Note CDPS52332 (E)
9	1	Suede	Columbia SONYTV 130 (SM)
10	1	Kernit	Merble Arch MBSCD 450 (BMG)

© MIP compiled from: HMV Oxford Street and Thurrock, Our Prices Sheffield, Virgin Bristol and Birmingham

T SHIRT CATALOG

This	Last	Act	Description	merchandising company
1	1	X Files	Mulder & Scully	Network
2	1	Wallace & Gromit	Various	Viz
3	1	Kala Shaker	K	Network
4	1	Trainpopping	Various	Underworld
5	1	Virgin	Various	Underworld
6	1	Boyzone	Various	Underworld
7	1	Dr Moose	Hardcore Porn	Underworld
8	1	The Prodigy	Antis	Bubble
9	1	Suede	Antis	DNC
10	1	Kernit	Various	DNC

TOURING: A MODERN DUTY

Never mind football, it's rock'n'roll that's coming home. To the clubs and concert halls of Great Britain. Maybe it took Britpop and a change of programming policy at Radio One but as more and more young guitar bands are on the airwaves and in the charts so the demand for live music is arguably higher now than at any time in the past 15 years. Acts who were once

advised not to tour until they had at least three hit singles to their credit now see their albums rocketing into the charts on the strength of gigs alone. As a result, many UK venues have upgraded facilities to meet the increasingly sophisticated requirements of the modern rock band and its crew. But are they good enough? For this supplement, Sue Sillitoe asks the managers, agents, PA, lighting, trucking and catering crews of five of the country's hardest working acts what they look for from a venue. Meanwhile, on page 29, Caroline Moss investigates whether there is enough live business to go around for the UK's biggest halls and arenas.

HOW DO VENUES WIN THE BACKSTAGE PASS?

A GOOD CROWD AND ATMOSPHERE ARE NOT THE ONLY FACTORS THAT MAKE A SUCCESSFUL GIG IN TODAY'S BOOMING LIVE SCENE. SUE SILLITOE GATHERS INSIDE VIEWS ON EVERYTHING FROM ACOUSTICS AND MERCHANDISING TO CATERING

Not surprisingly, atmosphere and audience reaction are what most touring professionals look for first from a venue. Thus Chris Craddock, manager of Ocean Colour Scene – who, with more than 80 headline shows in the UK under their belts this year, are surely one of the country's hardest working acts – rates Glasgow's Barrowlands above all others.

"Scottish audiences don't suffer fools gladly, but if they like the band they are the best in the world," he says. The 1,500-capacity dance hall which, for the past 10 years, has been one of the region's busiest rock venues is also a favourite with Ocean Colour Scene's agent Mick Griffiths from Aard. He ranks it alongside London's Electric Ballroom for its crowd reaction.

Other venues considered by managers and agents as best from the punter's point of view include Manchester's Apollo, Cambridge Corn Exchange, Shepherd's Bush Empire, the Empress Ballroom in Blackpool and the Leadmill in Sheffield.

And even though Oasis rounded off their working year with those open air shows at Loch Lomond and Knebworth, manager Marcus Russell still has fond memories of the smaller gigs the band played on their way to the top. Thus the Wedgewood Rooms in Portsmouth receive his vote as an example of a small club venue with a great atmosphere.

"If a band is starting out, this is exactly the type of place you choose to help build their experience," he says.

Indeed, the importance of good grass roots gigs is not lost on agents such as Mike Dowdney at



OASIS TAKE TO THE STAGE IN DRAMATIC STYLE AT EARLS COURT

ITB (who booked out Kula Shaker more than 40 times this year) and Ben Winchester who has been responsible for Oasis' date sheet at Primary Talent.

Dowdney is particularly complimentary of the Army & Navy in Chelmsford. "It's a good barometer venue for testing audience reaction to new bands," he says. Meanwhile, Winchester cites the Zodiac in Oxford for its fun and friendliness. "It is only a small club, but it is dark and dingy and perfect for creating an intimate feel," he says.

Naturally, front-of-house vibes are of paramount importance when staging a successful rock'n'roll show. But when a band is living on the road for what may well be two or three weeks on end, a venue's back-stage facilities, the general level of

organisation and quality of its staff are also factors which add up to a good working environment.

"Of course your main concern is getting as many bums on seats as possible and putting on the best show you can," says The Agency's Paul Buck who has been booking out Blanco Y Negro's Catania for the past year. "But you also want to know that the bands and crews will be properly looked after."

In this respect Buck is particularly impressed by The Leadmill in Sheffield, The Wedgewood Rooms in Portsmouth and the Manchester Academy. Otherwise, the Manchester Apollo and London's prestigious Royal Albert Hall also emerge as particular favourites with the professionals we talked to for this article. Kula Shaker's manager Kevin Nixon professes a high regard for Portsmouth's Guildhall and Leicester's De Montfort Hall – where recent improvements to dressing rooms and stage have made it easier to mount big productions.

Of course, one of the rationales behind touring a rock band is to show them off to the media and attract as many live reviews as possible. Inevitably there are some venues which are more journalist and guest-friendly than others. Here Nixon singles out the Cambridge Corn Exchange, while his agent Mike Dowdney reckons the Brixton Academy comes out on top for meeting and greeting after the show.

Others, including Louis Parker at Concordia, who has put together Boyzone's extensive datsheet of more than 40 shows this year, are always on the lookout for out-of-the-way

KULA SHAKER: COLUMBIA



Management: Kevin Nixon & Co – Kevin Nixon 01483 426393
 Agent: ITB – Mike Dowdney 0173-379 1313
 PA: Electrotech Audiolease – Steve Sutherland 01223 837775
 Lighting: CPL – Lester Cobrin 0181-575 5555
 Merchandise: Big Tours – Jeremy Hewitt 0181-540 8211
 Trucking: Stage Truck – Keith Drury 0181-563 4444
 Catering: Popcorn Wendy – 01542-700388

OASIS: CREATION



Management: Ignition - Marcus Russell 0171-238 6000
 Agent: Primary Talent - Ben Winchester 0171-405 4001
 PA: Britannia Row - Bryan Grant 0181-877 3949
 Lighting: Lighting and Sound Design - Robin Wain 0112-765 6040
 Merchandise: Underworld - Wayne Clarke 0171-488 4288
 Trucking: Stardes - David Steinberg 0114 2510051
 Catering: Cat And Mouse - Mouse 0181-852 7774

OCEAN COLOUR SCENE: MCA



Management: Chris Cradock Music Management 0121-605 8448
 Agent: Asgard - Mick Griffiths 0171-387 5030
 PA: Capital Sound Hire - Keith Davis 0111-378 5825
 Lighting: Neg Earth Lighting - Dave Ridgway 0181-363 0327
 Merchandise: Underworld - Wayne Clarke 0171-488 4288
 Trucking: Fly By Night - Ken Francis 0121-622 7158
 Catering: Sugar & Spice - Dave Thomas 01564 770790 (0375 314294)

TOP VENUES

The following were named as among the UK's best venues by the management and crews of Oasis, Ocean Colour Scene, Kula Shaker, Boyzone and Catatonia

Albert Hall, London; Army & Navy, Chelmsford; Birmingham Symphony Hall; Brixton Academy; Cambridge Corn Exchange; Cardiff International Arena; Clapham Grand; Earis Court, London; Electric Ballroom, London; Empress Ballroom, Blackpool; Glasgow Barrowlands; Glasgow Royal Concert Hall; ICA, London; King Tut's, Glasgow; LA2 at the Astoria, London; Labatts Apollo, Hammarstrand; Loadmill, Sheffield; Leeds Town & Country; Leicester De Montfort Hall, Manchester Academy; Manchester Apollo; Manchester Roadhouse; Mean Fiddler, London; NEC, Birmingham; Newcastle Arena; NIA, Birmingham; Norwich UEA; Oxford Apollo; Portsmouth Guildhall; Rhyd Pavilion; Rock City, Nottingham; Scottish Exhibition Centre, Glasgow; Sheffield Arena; Sheffield City Hall; Shepherd's Bush Empire; St David's Hall, Cardiff; St. George's Hall, Bradford; The Forum, London; The Regent, Ipswich; Trentham Gardens, Stoke; Wedgewood Rooms, Portsmouth; Wembley Arena, Wolverhampton Civic; Zodiac, Oxford

CATATONIA: BLANCO Y NEGRO



Management: MRM Productions - Richard Lowe 0171-637 2333
 Agent: The Agency - Paul Buck 0171-278 3331
 PA: n/a
 Lighting: n/a
 Merchandise: Underworld - Wayne Clarke 0171-488 4288
 Trucking: Stardes - David Steinberg 0114 2510051
 Catering: n/a

BOYZONE: POLYDOR



Management: Louis Walsh 0035312697025
 Agent: Concorde - Louis Parker 0171-602 8822
 PA: Wigwam Acoustics - Chris Hill 01706 622012
 Lighting: Lite Alternative - Jon Greaves 01706 627066
 Merchandise: Underworld - Wayne Clarke 0171-488 4288
 Trucking: Stardes - David Steinberg 0114 2510051
 Catering: Home Cooking - Sandy Grahham 01954 718288

► venues which will not attract the press. "My favourite is Rhyd Pavilion. It's a great place to open a tour because you can effectively do production rehearsals there without media pressure."

But what may be a dream venue for the bands and their management can prove a nightmare for the sound, lighting and trucking crews.

According to Ken Francis of Ocean Colour Scene's trucking company Fly By Night, a good venue is defined simply as one with easy access and secure parking. "The last thing you want is to park on the street and risk having the gear pinched when your luck is turned."

Unfortunately, the majority of the UK's most significant venues

are situated in or near city centres so loading in and loading out, let alone overnight parking, has become increasingly problematic. However, Sheffield Arena, the NEC in Birmingham, Leicester De Montfort Hall and Labatts Apollo (aka The Hammersmith Odson) are generally recognised as offering trouble-free access.

The Sheffield Arena is also a favourite with sound crew bosses such as Kula Shaker's Keith Davis (of Concert Hire Sound), Britannia Row's Bryan Grant (who works with Oasis) and Chris Hill who supervises the Wigwam Acoustics rig which Boyzone take out on the road.

"The acoustics are naturally good there, it has a great crew and very good access," says Hill. "It must be one of the best places to work in the UK."

But while it comes to stage lighting, Britton Academy and Birmingham's NEC take joint first prize. "They are good venues because they go very dark, which is important for lighting crews," says Paul Normandale of Lite Alternative who lights Boyzone. "The Academy also has a large stage in relation to the auditorium so you can put on technically complex shows while still staying in a relatively small and intimate venue."

Coincidentally, these last two venues are also the most highly regarded by those merchandising companies such as Underworld and Big Tours who regularly send sales teams out on the road.

"The first thing the audience sees when they come through the door at Brixton is the merchandising unit," says Jeremy Lewis of Big Tours, who handles all Kula Shaker's T-shirt and memento business. "So even

if they've rushed to the front to get a good position for the show they'll stop on the way out. We often find that as many as 60% of the audience at Brixton end up making a purchase."

Hewitt would expect a similar concentration of merchandise sales at the NEC, since the 12,500-capacity venue not only serves a large catchment area but ample space is available to set up as many as six selling points and mount extensive displays.

While working conditions at UK venues for most touring professionals have improved considerably over the past couple of years, facilities for out-of-the-road caterers are still limited, basic or simply non-existent.

"I can't name one UK venue that has everything a caterer needs," says Mouse of the Cat and Mouse catering company who feeds the Gallagher brothers when they tour. "If you're lucky there may be a kitchen, but too often we are expected to set up our equipment in toilets and corridors. It's generally so bad that I think I'm doing well if I've got 1 hot water and daylight."

Of course it's not just menial little to the fans queuing up outside. But when a hot meal is often the high point of the day for a hard working band and their crews, good kitchen facilities must surely be on the list of what makes up the perfect venue. ■

FROM STANDING OVATION TO SALES SUCCESS

Record companies, once reluctant to support any but the biggest bands on the road, are waking up to the effect that live performances have on boosting record sales. Once regarded as a drain on marketing department resources, tours are now regarded as effective marketing tools. For the right act.

Harvey Eagle, A&R label manager at Blanco y Negro, says playing live is vital for a new alternative rock act because it puts them in context and means records are released into a vacuum. "It costs a lot of money to tour a band and each case has to be decided on its merits," he says. "With Catatonia we recognised that touring was going to be the most important factor in their growth."

Kula Shaker are another new band who can attribute their 1996 chart success directly to their live shows.

"Their tours are part of the marketing plan - just as videos or TV appearances are for bands that can't play live," says Columbia's product manager Jo Cavanagh. "Kula Shaker's management have always worked to very tight budgets so our financial involvement in their tours has been minimal. However, we market their gigs with leaflets, flyers and pre-awareness campaigns and there is no doubt that their live shows have increased album sales."

Although it is often hard to quantify the effect tours have on sales, Emma Greengrass, Oasis's product manager at

Creation, is certain the band's sales increased noticeably after their Loch Lomond and Knebworth appearances this summer.

Matt Cook is MCA's product manager for Ocean Colour Scene and notes that their Knebworth performances also paid dividends at retail. He adds that extensive live work in Scotland has led to strong sales in the region.

"These days we don't have to underwrite Ocean Colour Scene tours because everywhere they play they sell out," Cook says. "But we do see touring as an important part of their career development because it enables the band to be much tighter musically and more comfortable with their material."



Wet Wet Wet photograph courtesy of Simon Fowler, Virgin Publishing

London's newest and most versatile concert venue has the capacity for even the smallest show!

Technically advanced, acoustically acclaimed and perfectly located, London Arena can accommodate any show from college gig to national tour.

In fact....

From 2,000 to 12,500 seats

From glam rock to hard rock

From cult to mainstream

From selective to sellout

From intimate to ultimate

For an intimate chat about the ultimate venue, call Alex on 0171 538 8880



LONDON ARENA LIMEHARBOUR LONDON E14 9TH FACSIMILE: 0171 538 5572



**LONDON
ARENA**

YOUR NEXT EVENT SHOULD BE HERE!

- ❑ The UK's Premier Indoor Entertainment Centre
- ❑ State of the Art Facilities
- ❑ Upholstered Seating for up to 12,000 People
- ❑ Permanent Ice Facility
- ❑ Capability for Variable Configurations



In Sheffield Arena, promoters and event organisers have a venue with audience potential of more than nine million people living within one hour's drive time. They have a venue which offers direct access to the UK motorway network barely a mile away. They also have a venue which, for good measure, can boast a growing track record of success in staging major concerts, sporting events, family shows, exhibitions and conferences.

SHEFFIELD

ARENA



An INTERNATIONAL MANAGED FACILITY for SHEFFIELD FOR HEALTH LTD.

SHEFFIELD ARENA, Broughton Lane, Sheffield, S9 2DF, U.K. Tel: (0114) 256 2002. Fax: (0114) 256 5520.

LIVE! UK
VENUE OF
THE YEAR
1993 -
1996

DIVERSIFYING TO SURVIVE

FEWER BIG TOURING ACTS MEANS THAT LARGER VENUES ARE HAVING TO DIVERSIFY, REPORTS CAROLINE MOSS

The announcement at the end of last month that Harvey Goldsmith's Allied Entertainment group has become a shareholder in Superdome UK, the leisure, sport and entertainment complex currently under construction in Bradford, West Yorkshire, could mark the beginning of a new era in the concert promotion business.

There is little doubt that Superdome UK, which will be situated in 100 acres of parkland, and offer seating for up to 65,000 people, will set new standards in gig-going comfort. It will have a prime catchment of over 10m people within an hour's drive, and the intimate involvement of such a high profile music promoter as Goldsmith, responsible for extravaganzas such as Live Aid and Pavarotti In The Park, should help it realise Superdome UK chairman Mike Firth's aim to "put Bradford on the UK, European and world entertainment map".

But news of the venture coincides with Sony Music's decision to pull out of its agreement to manage the 65,000 capacity Milton Keynes Bowl when its lease expires in December. And it begs the question: can the UK concert

market sustain so many mega venues?

In the three years since it announced its expansion into the concert staging business, with a pledge to develop the Bowl into the country's most prestigious open-air venue, Sony has seen the number of major rock acts performing there dwindle from seven in 1993 to just one - Bon Jovi - in 1995. However Bowl managing director Elizabeth Kaye is confident that a new agreement with Milton Keynes Borough Council, which holds the Bowl's freehold, will be struck and that the site will continue to operate in 1997.

"The fact is that there aren't too many venues available to promoters with our capacity," she says. "In the south, Wembley is the only comparable one unless you're talking about one-off places like Knebworth. We're all in the same boat so in so far as what business we can do is dictated by how many big acts there are out there wanting to play live. And



SIMPLY RED LIVE AT THE 1996 BRIT AWARDS AT EARL'S COURT

there haven't been that many this year."

Martin Corrie, press and PR manager for Wembley Stadium concourse. "It's a cyclical industry," he says. "Some years are good and some years there simply isn't enough business to go round."

This year we put on seven shows compared to a record 13 in 1993 and none at all in 1994. It doesn't help that mega acts appear to be shifting fewer albums than

record company projections. If that translates into live support a lot of promoters may think twice before jumping in with shows."

Such a situation is unlikely to be alleviated by the advent of Superdome UK, which will open in close proximity to two other large Yorkshire venues - Sheffield Arena and the newly developed Alfred McAlpine Stadium in Huddersfield - which regularly host top rock shows.

Kevin Collinge, chief executive of Alfred McAlpine, which hosted its first rock show in 1995 and staged one of The Eagles three outdoor UK shows this summer, feels that the 40,000 capacity venue will be sufficiently established by the time Superdome opens in 1998. Meanwhile, Rob Vick, director of marketing at the smaller Sheffield Arena, believes that the most likely impact on business from the proliferation of venues will be that promoters will plan fewer multiple night shows in the region. In 1995, he reports, the 12,500 capacity facility hosted a healthy 31 music events.

"However, the trend over the last couple of years, has been that fewer artists have been doing multiple dates. We had Simply Red do three superb sell-out nights and we're looking forward to Tina Turner doing the same. But the days when people like Cliff Richard or Wee Wee Wet would be booked in for five nights in a row are gone."

On the whole, however, most major hall managers echo Kirsten McAkenzie, PR manager of The Scottish Exhibition and Conference Centre in Glasgow, who believes that the established regional venues, already in a league of their own, have little



"The night was hot and Brixton felt like New Orleans - the conditions were perfect for The Rolling Stones ... this time you could actually see them."
Evening Standard

The Academy is the most competitive venue for multiple sell-out shows between 2,000 and 4,200 capacity. This popular venue is perfect for live music and comedy events, production rehearsals, dance events and filming. It contains a state-of-the-art box office and an up-to-date database backed up by a highly-experienced management team.

4,272 full capacity 2154 standing

Recent events include:

- Bring me the head of Mavis Davies (BBC Films)
- Bruce Springsteen Show + Archaos Circus
- The Fugees • A Literary Evening with Terry McMillan
- The Rolling Stones • Erasure Production Rehearsals
- Leftfield • Rising Roots Comedy Evening • Megadog
- Pulp Video • Return to the Source

For bookings and venue information contact:

Nell O'Brien on 0171-287-1331
or 0171-292-0928

Britannia Academy
211 Stockwell Road London SW9 9SL
0171-274-1535

"We all like the idea of the shows we are playing at the Borderline It's been pretty much a revelation to do something this relaxed, where you can talk to the audience." Peter Buck-REM

The Borderline is the prime showcase venue for international debuts and UK artists alike. Secret gigs from artists as high profile as REM and Oasis have proved that it is not only a favourite showcase venue. Located in the heart of Soho, this intimate venue's eclectic mix of music has sustained a popularity unrivalled in London.

275 capacity

Recent events include:

- Reef showcase • Mansun • Launch of Radio One Soho Live • Sheryl Crow • PC Christmas Party • Crowded House • Oasis - video shoot • Joan Osborne
- Warner Music Christmas Party • Pearl Jam - secret gig
- The Lightning Seeds • James • Strangelove

For bookings and venue information contact:

Jane Cotter on 0171-287-1441

Borderline
Orange Yard, off Manette Street
London W1V 5LB 0171-734-2095



"The Empire is one of the best places to see a gig in the capital. It's just about small enough to be intimate but large enough to make a show feel like an occasion."
The Guardian

The Empire, twice winner of Music Week and Live Magazine's Best Venue Award, contains a first class PA and lighting system widely regarded as London's finest. Brand new top-of-the-range removable theatre seating has been installed and together with a new canopy, it now allows shows to be held in an intimate setting for audiences of up to 1,000.

2,000 capacity 4,095 seated

Recent events include:

- The Sex Pistols • GLR Comedy Night • Tangerine Dream on the Internet • Joe Cockar • Cut • The Essential Selection Live on Radio One • Alanis Morissette • The Wedding Reception of Gala Wright & Guy Pratt • Divine Comedy video • Rock The Vote comedy event • East 17 rehearsals • UK Brocadeance Championships • "The One" - film for GMTV

For bookings and venue information contact:

Martin Creaney on 0171-287-1331
or 0171-292-0920

Shepherds Bush Empire Shepherds Bush Green
London W12 8JT
0181-740-1515

For further details contact Caroline Jones on 0171-292-0922

► to fear for the future. Nevertheless, David Scott, marketing director of The London Arena, situated just a stone's throw from Canary Wharf, feels little cause to be complacent.

"Obviously there are only three rooms of any significance in London suitable for large events: ourselves, Earl's Court and Wembley," he says. "But if somebody else came along and decided to build or develop a new venue somewhere in south London, for example, we could be in trouble."

Already there are signs that promoters and hall managers alike are looking away from music as the provider of bread-and-butter business.

"Increasingly, we're being offered anything from basketball teams to touring versions of West End shows such as Rutherford or Heathcliff," says Sheffield Arena's Rob Vick. "Everybody's trying to develop the market. It's very exciting."

NEC arena director Linda Barrow doesn't share all his confidence. Although the Birmingham venues will have staged 60 shows, by acts ranging from AC/DC to Boyzone, across its two sites in 1996, she sounds a note of caution.

"As far as concerts are concerned, I don't think there's enough business to go around and, if we're not careful, that market is in real danger of being diluted further by the number of arenas. On the other hand, if ice hockey and basketball are to be developed into staples then we may need more arenas to accommodate them. It's a double-edged sword. More venues will mean we may have to diversify even more, not to grow business but simply to survive."

For other venues, wide diversification is already the norm. The core business of Earl's Court in London, for instance,

has long been trade and public exhibitions, with half a dozen rock and pop events a year fulfilling more of a profile building role, according to group communication manager Caroline Moore. Earlier this year, the venue broke new ground by successfully staging the Brit Awards extravaganza.

"It's one thing to put on one or two bands for a seated audience of 18,000. But for the Brits we had to co-ordinate half a dozen different live performances and serve a three-course meal to 2,000 guests in just 90 minutes. That was a major challenge for us," says Moore.

Others are experimenting with offering promoters and acts a flexibility that was unheard of only four or five years ago.

"The negative credibility that was once attached to playing an arena show has gone," says Wembley's Martin Clive. "Many acts now regard them as a measure of their prestige in the marketplace even though they may not be able to sell enough tickets to fill them."

Wembley Arena has reacted to this trend by adapting its cavernous 12,000 capacity auditorium and sectioning it off so that it can accommodate an audience of 6,000. Other venues developing different formats to suit smaller or more specific audience and promoter demand include the Alfred McAlpine Stadium, which will be opening a purpose-built green-field site next summer, to host both smaller sporting events and concerts.

Beside Superdome UK's promises of a venue sited in a retail park, boating shops, cinemas, theatres and even health clubs, such developments may appear insignificant. But they are proof that hall, arena and stadium owners up and down the country know they must adapt to survive. ■

THE NEW MEDIA



"You haven't come out all this year just to watch TV have ya?" That was the question Bono asked audiences on the Zoo TV tour two years ago. Video screens were first used in the UK in 1984, and are now ubiquitous at arena and stadium shows up and down the country. But if U2 was the first band to use the medium to provide crowds with continuously creative entertainment and not just close-up shots for those at the back, then Cube TV was the first company to realise the commercial possibilities of using video screens in the gaps between performances,

writes Matt Pennell. Making its debut in 1994 at Milton Keynes Bowl, Cube TV's ad and video transmissions have been a feature of this year's Pulp, M People and

Boyzone UK tours, not to mention the Masters Of Music extravaganza at Hyde Park, and both of the V96 events.

"We bring the perception of added value to a gig without necessarily putting the ticket price up," says Fiona Hyder, co-founder of Cube TV. "It's also great back-up for artists because if there's a delay in the running order we can fill it."

Displaying these transmissions is not cheap. The price of hiring a basic 33.5 metres square screen is £10,000.

But, Hyder claims, the extra costs are invariably offset by substantial advertising revenue, since media agencies regard rock and pop audiences as a prime target.

"Research has shown that the highest rated figure of a single brand advertisement on Cube TV

was 69% and the highest spontaneous recall was 51%," she continues. "That is on a par with cinema, and way ahead of accepted figures for TV."

Record companies have been swift to respond and promo videos now provide an increasingly important part of a varied programming mix which often includes raw-style graphics which stretch the hardware's technical capabilities. As a result

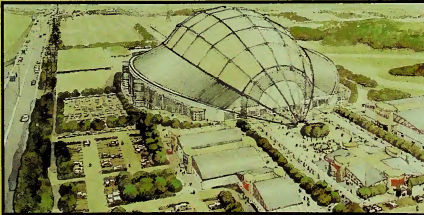
Screenco, the UK's leading video screen hire company has upgraded its screens three times since Cube TV's inception. The next important step will be screens transportable in flight cases. Then audiences in the rest of the world will get a taste of the video packages which have so far only been available in the UK.

THE NEW STADIA

In the run-up to the new millennium, stadium owners and managers are beginning to focus not just on the shape and form of venues but the uses to which they will have to be put if they are to operate profitably, writes Matt Pennell.

The number and variety of the events held at these new venues – and the audiences which they will have to cater for – will be bewildering. There could be a football match one day, a pop concert the next, followed by an ice hockey match. All on the same floorpace.

There is already one venue in Britain which embodies this all-purpose sports/entertainment/exhibitions crossover on a daily basis – the NYNEX Arena, Manchester. As Europe's largest indoor arena, NYNEX staged 143 events in its first year, playing host to Take That, Simply Red, and The Eagles, as well as being the Manchester Giants basketball team and the Manchester Storm ice hockey team. Nyx is managed by Ogdan Entertainment Services, the world's largest venue



AN ARTIST'S IMPRESSION OF LITTON TOWN FC'S 21ST CENTURY-STYLE STADIUM

management company. Based in New York, Ogdan has undoubtedly drawn on its North American experience, where sport and entertainment merge into the giant leisure sector.

British entrepreneurs are catching on fast, though. Huddersfield Town FC has already led the way with the Alfred McAlpine Stadium and its neighbouring Huddersfield Bowl site. But Luton Town FC chairman

David Kohler's far-sighted proposals for a new stadium, which is awaiting planning permission, could move open-air venue design into the 21st century. Chartered surveyor

turned property developer Kohler turned property developer Kohler studied a variety of state-of-the-art North American facilities such as BC Place Stadium, Vancouver, and the Pontiac Silverdome and then took their ideas further by devising a pitch

made up of grass trays, which would be easily removable, to accommodate a new floor surface quickly.

"The problem with the Silverdome was that it had a system which needed three days to move the pitch out," says Kohler. "So I invented one which required only six or seven hours. This means the facility can be used for more often for concerts, exhibitions, shows, all forms of

entertainment and commerce." Kohler projects that the new stadium could be used 130 times a year, compared to 20 to 30 times at present and claims that at least one partnership club is planning to follow Luton's lead.

The advantages of easily removable pitches are not lost on David Davies, general manager at Ogdan. "There are already sports stadia such as The Amsterdam Arena (home of Ajax FC) with slide-in roofing. But the permanent grass there cuts down on flexibility. Kohler's design sounds very interesting indeed."

However, apart from Bristol, Belfast, Edinburgh and Glasgow, Davies questions how many UK courtdomains could sustain sports and entertainment centres of the size suggested. Nevertheless, it is certain that the design of any new Ogdan stadium, not to mention the planned refurbishment of existing venues such as Earl's Court (which is due to have £20m spent on it over the next five years) will be made with multipurpose usage uppermost in the architects' minds.

GEARHOUSE



P. O. Box 53407 Dubai,
United Arab Emirates.
TEL: (00971) 4389296
FAX: (00971) 4386042

E-MAIL: ghdbai@emirates.net.ae

LIGHTING
unlimited



PA
SOUND

Woza
POWER



PART OF THE
GEARHOUSE GROUP
PLC COMPANY

Johannesburg, South Africa.

TEL: (27 11) 618-2105/6 618-2179

(27 11) 618-2183

FAX: (27 11) 618-2195

Cape Town.

TEL: (27 21) 951 6251

FAX: (27 21) 951 5886

E-MAIL: llightunl@iafrica.com

• WE • MAKE •

























Light Work

• OF • ALL • YOUR •

Staging needs

State-of-the-art equipment for absolutely everything you need, indoors or out. No concert, conference, performance or show is too big or small for us to take care of. We can offer a comprehensive service to cover all aspects of your event.. or you can select whichever of our services you specifically need.

AD FOCUS

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BABYSIRO Ugly Beautiful	Echo	November 18	  	Echo is re-promoting this album with national press and radio ads, a British Rail poster campaign and displays with independent retailers. There will be ads in the Daily Mail and Daily Mirror and promotion in-store with Woolworths, which is giving away a calendar booklet.
MICHAEL BOLTON This Is The Time	Columbia	November 18		National press and radio ads will support this release. There will also be in-store displays with selected multiples and independents.
NATALIE COLE Starlight	WEA	November 18	 	Radio ads will run on specialist regional radio stations and there will be press ads in Touch and Echoes.
BERES HAMMOND Lifetime Guarantee	Greensleeves	November 11	 	National ads will run on ITV and Channel Four. Press advertising will include Hello, OK and The Observer and there will be LUL posters.
JULIO IGLESIAS Tango	Columbia	November 18	  	This release will be promoted with advertising in the specialist music press. There will be radio promotion on regional stations.
KING TUBBY Dangerous Dub	Greensleeves	November 11	 	Ads will run in the national press and there will be in-store displays with Woolworths, WH Smith and HMV. There is also a mailout to the fanbase.
BARRY MANILOW Summer Of '78	Arista	November 18		Ads will run in NME, Echoes, Touch, HipHop Connection and Down Low. Point of sale material will be available to all retailers.
MO THUGS Family Scriptures	Epic/Relativity	November 18		National and regional TV ads, including some retailer co-ops, will support this release with regional spots following tour dates.
TINA TURNER Wildest Dreams Special Tour...	Parlophone	November 18	 	TV ads will run on Channel Four, Sky, UK Living, The Family Channel and selected ITV regions. Radio ads will run on Heart and Capital.
VARIOUS Best Of All Woman 2	Olno	November 18	  	Ads will run in NME, Melody Maker, Wire, Jazz, Musik, Wax, Eternity, Atmosphere and Knowledge. There will be posters and club promotion.
VARIOUS Breakfast Science Vol. 1	Volume	November 11	  	Ads will run in NME, Echoes, Touch, HipHop Connection and Down Low. Point of sale material will be available to all retailers.
VARIOUS Urban Assault	Epic/Relativity	November 18		

Compiled by Sue Sillitoe: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



TAFKAP - EMANCIPATION

Record label: NPG

Media agency/executive: TMD Carat/Gareth Jones

Marketing director: Tony Harlow

Creative concept: The Artist

An extensive all-media campaign will support the new triple album from The Artist Formerly Known As Prince, due out on the NPG label next Monday. The campaign, run by EMI, includes teaser ads followed by national TV and radio ads plus extensive press advertising and posters. The marketing runs until Christmas.

COMPILATION



THE BEST CHRISTMAS ALBUM IN THE WORLD...EVER

Record label: Virgin

Media agency/executive: MCS/Mark Holden

Product managers: Steve Pritchard, Peter

Duckworth. Creative concept: In-house

Virgin is promoting its Best Christmas Album... with national ads on ITV and Channel Four. The album, which features new tracks not included on Virgin's last Christmas album, will be radio advertised in selected regions and backed by extensive in-store promotions.

Because
music business
is your business,
MIDEM is
where it's at...

MIDEM, The Premier International Music Market: where key professionals from all areas of the music world meet and make deals, help define the industry's year ahead and obtain the "inside track" on vital issues. And of course, there's music...

Call Emma Dallas or Peter Rhodes for further information about exhibiting, attending MIDEM and advertising in the MIDEM Guide, Pre-News and Daily News magazines.

19-23 January 1997

- Cannes

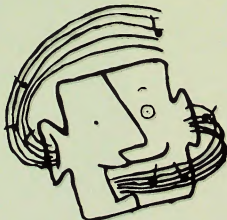


Palais des Festivals

- France -

midem '97

Music is the keynote



Reed Midem Organisation
247 Tottenham Court Road, London W1P 0AU
Tel: 0171 628 0086 Fax: 0171 895 0949



FRONTLINE

BEHIND THE COUNTER

JOHN KERFOOT, Piccadilly Records, Manchester
 "Our biggest indie album this week has been Mazzy Star's *Among My Swans* and we're still doing really well with *The Beatles, Future Sound Of London, Babybird* and *System V11*. As more than half of our business is in back catalogue we are always working on more imaginative ways to sell it. We're currently putting together our own pick of the year, which will be featured on Soundside listening posts and complemented with in-store displays. The emphasis will be on interesting acts on the rise, like *Mazzy Star, Frente, Geneva, Purescence* and *Bell And Sebastian*. We've been playing test pressings of *Bell And Sebastian's* forthcoming album, on *Jeepster*, and it has created quite a bit of interest. Our reputation for picking up early on new talent and catering to specialist areas means that we're not relying on the big TV-advertised albums to be profitable this autumn."

ON THE ROAD
 RAY SMITH, Pinnacle rep for Surrey, Sussex, Hants

"Both the Spice Girls album and single are selling really well this week and most of the independents are offering a free poster with the album. It's a fairly quiet week, but everyone is hoping it's the calm before the storm. Things like the *Simply Red* and *Beautiful South* albums are holding up with the *Beautiful South* album doing especially well. The *Simply Red* single is still selling very well, but the indies don't seem to be doing well with the *Robson & Jerome* single. We're working on the *Bjork* remix album, so the single charting at number 13 has been a strong selling tool for us. Plus, we've got a couple of television projects from *Dino*: firstly, a best of *Buddy Holly* which is going well and *Pure Sound* which is a very strong series from *Dino* and we'll experience some strong sales for that over the Christmas period."

IN THE SHOPS THIS WEEK

NEW RELEASES

Singles business was brisk, led by *Robson & Jerome, Michael Jackson, Divine Comedy, Gina G* and *Fine Young Cannibals* while the *Oasis* re-released singles in boxed sets as well as steaming out. On the albums front, *Spice Girls* outstripped all others in both multiples and indies although *Rod Stewart, Aphex Twin* and *LL Cool J* were picking up.

PRE-RELEASE ENQUIRIES

Singles - *The Prodigy, Fugees, Kula Shaker, Alibums* - Reef, Enigma, Hoax, Fine Young Cannibals, Fugees, Lightning Seeds, Tricky

ADDITIONAL FORMATS

Fun Lovin' Criminals seven inch picture disc, *Moby* double CD single in rubber sleeve, *Fine Young Cannibals* in collectors' tin, *Oasis* singles in collectors' boxed sets

IN-STORE

Windows - *Robson & Jerome, Voices Of Tranquillity, Sentimental Journey, Lightning Seeds, Crowded House, Rod Stewart, Spice Girls, Fine Young Cannibals, Rod Stewart, Chris Rea; In-store* - *Kula Shaker, John Allford, Tricky, Ant & Dec, Warren G and Adina, Garbage, Pat Shop Boys, Babyface, Chart 96, Bing Crosby*

MULTIPLE CAMPAIGNS



Single - *Pet Shop Boys; Windows* - *Bing Crosby, Voices Of Tranquillity, Sentimental Journey; In-store and press ads* - *Discover The Classics, Babyface, Sweetback, Michelle Shocked, Heiter Skeliter, Octopus; TV ads* - *Bing Crosby, Voices Of Tranquillity, Sentimental Journey (Album)*



Single - *Kula Shaker; Album* - *Robson & Jerome; In-store* - *Shed Seven, Garbage, Bryan Adams, Pat Shop Boys, Warren G featuring Adina Howard, Upside Down, Ant & Dec, John Allford, The Prodigy, Christmas music CDs for £9.99 and cassettes for £3.99*



In-store - *The Beatles, Voices Of Tranquillity, Sentimental Journey, Michael Ball, Greatest Hits 99, Peter Andre, M People, Bryn Terfel, Sense And Sensibility, X-Files, Jumanji*



Windows - *Lesley Garrett; In-store* - *Camilla Bartoli, Crispian Steele-Perkins, Shostakovich, Bryn Terfel; Label of the month* - *Sony Classical*



In-store - *The Prodigy, Kula Shaker, Warren G and Adina, Swan Lake; TV ads* - *Fugees (Channel Four), London, Central, Granada, Border; Sky; Radio ads* - *Best Of Vh1 (Kiss Manchester, Choice, Galaxy); Press ads* - *Livin' Joy, Chris Rea*



Singles - *Tony Ferrino, Kula Shaker, John Allford, Garbage, Ant & Dec; Albums* - *Best Mix Ever, Robson & Jerome, Fine Young Cannibals, Chart 96; In-store* - *Robson & Jerome; In-store* - *Tricky, Bing Crosby, Scooter, Bjork, Chris Rea, Tricky, Jimmy Nail*



In-store - *Anathems, Seaweed, Top Hugg; Selects listening posts* - *Scooter, Doof, Vic Chesnut, The Real People*



Single - *Kula Shaker; Album* - *Lightning Seeds; In-store* - *Ant & Dec, The Prodigy, Warren G, Robson & Jerome, Alisha's Attic, Stevie Wonder; Video* - *Oasis, Boyzone, Simply Red*



Singles - *Ant & Dec, Garbage, Kula Shaker, Octopus, The Prodigy, Warren G featuring Adina; Albums* - *Art Of Trance, Johnny Cash, Tony De Vit, Fun Lovin' Criminals; Windows* - *Snowerhere's Easier For Presents Christmas campaign, Snop Doggy Doggy, Tricky, Robert Miles, Robson & Jerome, Lightning Seeds, Fine Young Cannibals, Chris Rea, Alisha's Attic, Jumanji, Sense And Sensibility, X-Files; In-store* - *Christmas campaign, Snop Doggy Doggy, Tricky, Chris Rea, TV ads* - *Lightning Seeds, Bing Crosby (national Channel Four); Radio ads* - *Bing Crosby (Capitol Gold, Melody)*



Single - *Garbage; Windows* - *Spice Girls, Fine Young Cannibals, Beautiful South, Chris Rea, Rod Stewart, Jamarico, Alisha's Attic; In-store* - *MCI four CD boxed sets promotion; Press ads* - *Garbage, MCI boxed sets, Fun Lovin' Criminals, Alisha's Attic*



Megaplay singles - *Garbage, Kula Shaker, Octopus, Pat Shop Boys, The Prodigy, Shed Seven, Smashing Pumpkins, Warren G featuring Adina; Megaplay album* - *Art Of Trance; Windows and in-store* - *Christmas campaign, Spice Girls, Cream, Oasis, Trainspointing; Press ads* - *Heiter Skeliter, United Dance 5, Rick Wright, The Who, EMI Opera*



Single - *Kula Shaker; Windows* - *Lightning Seeds, Rod Stewart, Crowded House; In-store* - *Lightning Seeds, Stevie Wonder, Diana Ross*



Singles and albums - *n/a; In-store* - *PolyGram/EMI promotion, GoldenEye video, Jumanji*

The above information, compiled by *Music Week* on Thursday, is based on contributions from *Andys Records* (Norwich), *HMV* (Bath), *Loggyns* (Edinburgh), *Music Options* (Pimlico), *Musicaurum* (Swansea), *Pri Price* (Corby), *Piccadilly Records* (Manchester), *Plemprock* (Middlesbrough), *Tower Records* (Wirral) and *John (Grimby)*. If you would like to contribute, call Karen Fax on 0181-543 4830.

EXPOSURE

TELEVISION

16.11.96
 Live And Kicking featuring Jimmy Nail and Tony Ferrino, BBC 1: 9.15am-12.12pm
 MTV Europe Music Awards featuring George Michael, Bryan Adams, Fugees and Garbage, MTV: 1-3pm
 Later With Jools Holland features Metallica, The Beautiful South, Donovan and Caterina, BBC2: 11.45pm-12.45am
17.11.96
 The O Zone with Sheryl Crow and Garbage, BBC2: 1-1.30pm
19.11.96
 The White Room featuring Paul Weller,

Suede and Elvis Costello, Channel 4: 1-2pm
 Mr Roadrunner, presented by Jools Holland and featuring George Harrison, Robert Palmer and Dave Gilmour, Channel 4: 2.05-3.25am
20.11.96
 Ten Of The Best: The Buzzcocks, with videos from Paul Weller, The La's and David Bowie, VH-1: 9-10pm
21.11.96
 1996 Moby Awards, with Alexander O'Neal, Courtney Pine and Chaka Demus & Pliers, ITV: 10.40-11.40pm

16.11.96

Let It Rock: Adam Faith assesses the career of Chuck Berry, Radio Two: 5.03-6pm
 Grand Opera Gala featuring soprano Susan Mozart - Don Giovanni, starring Bryn Terfel, Radio Two: 6.30-9.40pm
 Ballocock singing pieces from Puccini's *La Boheme*, Radio Two: 7.30-9.30pm
17.11.96
 Documentary - Punk Fiction, featuring The Clash, The Buzzcocks, Shaun Ryder and Alan McGee, Radio One: 9-8pm
18.11.96
 In Concert - The Best Of Soho Live, with

Babybird, Sugar Furry Animals, Flake, Geneva, The Divine Comedy and Paul Oakenfold, Radio One: 9-10pm
19.11.96
 Jazz Notes: Stan Tracey in session with the BBC Big Band, Radio Three: 12.30-1am
20.11.96
 Jim Lloyd With Folk On Two, featuring folk singer Frankie Armstrong, Radio Two: 7.03-8pm
21.11.96
 The Royal Concert, the RPO with a programme of Beethoven and Strauss, Radio Three: 7.30-9.35pm

RADIO

NEW RELEASES

Table with columns: ARTIST, ALBUM, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Includes artists like VAN DYKE PARKER, VAN DYKE PARKER, VAN DYKE PARKER, VAN DYKE PARKER, VAN DYKE PARKER.

Table with columns: ARTIST, ALBUM, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Includes artists like VAN DYKE PARKER, VAN DYKE PARKER, VAN DYKE PARKER, VAN DYKE PARKER, VAN DYKE PARKER.

SINGLES RELEASES FOR 18 NOV 24 NOV 1996: 49 YEAR TO DATE: 6,286

Table with columns: ARTIST, TRACKS, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Includes artists like 24 HOURS, 24 HOURS, 24 HOURS, 24 HOURS, 24 HOURS.

Table with columns: ARTIST, TRACKS, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Includes artists like 24 HOURS, 24 HOURS, 24 HOURS, 24 HOURS, 24 HOURS.

Table with columns: SINGLES TITLES A-Z, ARTIST, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Lists various singles from A to Z.

Table with columns: SINGLES TITLES A-Z, ARTIST, LABEL, CAT NO., DISTRIBUTOR, CATEGORY. Lists various singles from A to Z.

THE OFFICIAL NEW MUSIC WEEK PRODUCT LISTING



deconstruction

PRESS OFFICER

An opening has arisen for an experienced Press Officer working in deconstruction.

Your role will be to look after established and developing artists signed to deconstruction and Concrete.

Key responsibilities will be:

- Writing biographies and press releases.
- Running full campaigns.
- Dealing with a variety of press enquiries.

The successful person will have a minimum of three years' experience as a music press officer, with a thorough knowledge of the dance press, but also needs to be familiar with the main indie, pop and regional press.

You will be highly organised and very enthusiastic, self motivated but able to work smoothly within a team and thrive under constant pressure. Attention to detail and creative thinking are also a requirement.

Please send your CV with current salary details to:

Sally Webster,
Head of Human Resources,
deconstruction,
Bedford House,
69-79 Fulham High Street,
London SW6 3JW.

deconstruction has an equal opportunities policy and welcomes applications from all sections of the community.



HEAD OF LEGAL & BUSINESS AFFAIRS

Rondor Music & Almo Sounds need a Head of Legal & Business Affairs to join our team at Ravens Green. The successful applicant will be a qualified solicitor or experienced legal practitioner with excellent communications skills, commercial acuity and a proven ability to take on a broad range of legal & business matters in the specific areas of music publishing, record company business and the disposition of intellectual property rights. The successful candidate will be a motivated and highly organised executive who has had experience within the music and/or entertainment business, and enjoys a non-corporate, independent environment with a great group of people.

This important position presents an excellent personal and professional opportunity, with significant career prospects.

Please apply in writing enclosing a current CV to Ralph Simon, President & CEO, Almo & Rondor Companies, 10a Parsons Green, London SW6 4TW.

All applications treated in strictest confidence.



Person required to work in a busy Head Office Sales Department on an initial six month contract.

The successful candidate must have strong interpersonal skills and be a team player with the ability to perform effectively under pressure. Attention to detail is essential along with a good sense of humour and lively personality. Experience is not essential as training will be given to the right candidate. The successful candidate will live within easy commuting distance of central London.

Applications in writing to Gillian Tacchi at the address below with your latest CV and a hand written covering letter.

The closing date for applications is Wednesday 20th November. CV's received after this date may not be considered.

MCA Records Ltd
139 Piccadilly, London W1V 0AX
No Agencies



PRODUCT MANAGER

Music Collection International is one of the UK's leading low-price Music and Spoken Word Companies.

We now wish to strengthen our team by recruiting a product manager. The position will involve the product development of our various low and mid-price music ranges.

The successful candidate must be creative, self-motivated, work quickly whilst prioritising tasks and possess good communication skills.

In addition, they must display a confident manner, have a conscientious eye for detail and show an enthusiasm for working on all types of music with equal commitment.

Previous experience in liaising and negotiating with design and repro companies would be advantageous. We are a young and expanding company, which offers the right candidate an exciting challenge.

Please apply in writing with detailed CV to:
Lorraine Blake (Personnel Manager)
Music Collection International Ltd
35-38 Caxton Way, Watford
Herts WD1 8JF.

A VCI Plc company

MANAGEMENT WANTED Award Winning Hit Songwriter

ACOUSTIC SOLO ARTIST SEEKS management to negotiate new publishing/recording on new Midem '97 catalogue of songs. Exquisitely melodic pop songs.

Big soul voice. Interest now.

0181 898 2887
01207 545314

Career Moves Specialist Music Division

PA at Dir Level - Major Label - 17k - 19k
Shando/Exp. at Dir level ess. Demanding fast paced environment.
Finance areas. Proactive. High calibre PA. Music industry exp. not nec.

Regional Promotions Opportunities - 16k + car
Midlands/West/East/North England
Regionally based. Music retail background suitable. Dealing with local TV/Radio/Petrol outlets.

Exp PA/Secs at Dir or Manager level - 17k - 20k
Excellent PA skills to work in various Commercial sectors of the Music Industry. Previous exp. in Music not ess.

We also have a number of Senior vacancies *sex* in many areas of the Music Industry.

Please call Cathy Cooper for confidential advice.
career moves ltd, sutherland house,
5-6 argyll st, london w1v 1ad
tel: 0171 292 2900 - fax: 0171 434 0297

SUCCESSFUL INDEPENDENT MUSIC PUBLISHERS

need super Accounting Person to take charge of all accounting matters. Must have experience to Final Accounts. Pegasus or similar system. Happy and pleasant office in W9. Excellent salary for hard worker. No clock watchers - non smoker. Fax CV to: (0171) 286-1295

Studios!

ARE YOU LOOKING TO RAISE YOUR PROFILE?

On the 30/11/96 *Music Week* will publish its studios on the Map Feature.

Only twenty studios will be able to participate.

To make sure your *involved call*
Lisa or Matt on 0181 316 3015 or
Fax on 0181 316 3112

Tri-Lingual PA £24,000
Outstanding PA to support high profile VP within major music group. An ambassadorial role for a superb singer with impeccable conversational skills and fluency in at least two languages.

Business Development £17,000 + +

Unique opportunity for a high achiever with a healthy network of music contacts to sort and secure tracks for promotional campaigns. Broad base music knowledge and commercially aware.

Pop Promotions £17,000
Energetic and motivated secretary to assist promotions team with major. Personal exposure to a demanding role within music and contribute to a team orientated environment.

Legal PA.....Where Are You? £18,000
Several positions within the major for experienced Legal/Business Affairs secretaries.
Audio: Topson

handle

the recruitment consultants to the music industry.
0171 935 3585 for an appointment

APPOINTMENTS

PRODUCTION MANAGER

wanted for
SOUL JAZZ RECORDS
£12,000 per annum.

Please write to:

Angela Scott, Soul Jazz,
12 Ingestre Place, Soho, London W1R 3LP

SITUATIONS WANTED

ANAZUKA

A dedicated young guitar-based Oxford band seek professional management to further career.
Demo and live dates available on request.

All songs original.

Band aged 20-22 (5 members, 4 men, 1 woman).

Contact Eliot on

01865 241635 or 01865 794494
19 Magdalen Road, Oxford OX4 1RP

COURSES

A Global Perspective Music Industry Training

INDUSTRY OVERVIEW

Content: Record Company Structure, International Affairs, Publishing, Artist Management, Royalty Calculations, Marketing & PR, Recording Agreements, A&R, Manufacturing & Distribution, Multi-Media. News and Views on Current Industry Topics.

DANCE MUSIC

Content: The Role of the DJ, How to Set up a Dance Label, The Role of a Seminar Disc Distribution, Club Promotions, Sampling and Copyright Clearance, Licensing Agreements, Dance A&R, Dance Management and much more.

ARTIST MANAGEMENT

Content: Touring & Merchandising, Management Agreements, Royalty Calculations, Management/Negotiation Skills, Case Study, Working with A&R, Recording Agreements, Multimedia Topics, Artist Promotion.

For more info, and to find out how we can help please call: **0171 583 0236**

BUSINESS TO BUSINESS

GOLDMINE MUSIC LTD

MANAGEMENT OR PLUGGING & PROMOTION
ARE YOU READY for the big-time? Outstanding opportunities for talented artists. Established and newly signed acts welcome.

TEL 0171 401 1811 FAX 0171 400 1323

OFFICES THROUGHOUT THE UK

TRACKBACK

1 Grange Avenue,
Beistoul BS15 3PE

FOR ALL TYPES OF
CD CASES

Full range of Record Sleeves
& Master Bags.

Computer Disc Cases
& Business Computer

Software Packs

(Incl. 100 CD Jewel Cases £33)

£45 available on 48 hour delivery -

Check out our VISA

to above address.

Contact ROY on

Tel: 0117 947 7272

(24 hr Answer)

Fax: 0117 9615722

REWARD

CASH AVAILABLE

For the purchase of libraries (no stocks

permitted) surplus/private collections

shop stocks, vintage, etc. etc.

LP Records, Compact Discs, Video Cassettes

Books of all musical persuasions.

Many years experience ensures a complete

and discreet service to the public and most

businesses country-wide. Discrete and

no problem. Give us a call.

CHEAPO CHEAPO

RECORDS LTD

53 Roper Street, London W1

Tel: 0171-437 8272

noon-10.00pm

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

We produce Individual Stacking CD Storage Packs that are cheap enough to be given away with each CD sold to your customers. We also provide Fluorescent window adverts stating -
"FREE STACKING CD STORAGE WITH EVERY CD ALBUM PURCHASED"

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

For further details contact:

MJC ENTERPRISES,

1 BROMLEY LANE, CHISLEBURST, KENT BR7 6LH

0181 464 3347 (0831 337312)

IDEAL PRE-CHRISTMAS PROMOTION

POSTING RECORDS, CD's, CASSETTES, DAT?

Then use our
PROTECTIVE ENVELOPES

For ALL your packaging needs - call us NOW!!

Contact Kristina on **0181-341 7070**

Wiltons of London - Sheehya House, 4 Highgate High Street, London N6 5JL
Tel: 287363 Fax: 0181-341 1178

Silver Road Studios Audio Post-production for Broadcast

16 track hard disk recording, full MIDI interfacing
24 track ADAT, 24 track analogue, 80 channel total recall
Time-coded DAT, Analogue mastering to 30 ips 1/2" S.R.
Sync to picture, voiceovers, audio duplication
3 recording areas (1200 sq ft) visible from control room
All rooms acoustically isolated & air-conditioned
Video production, filming, editing & duplication
BBC Approved Facility

2 Silver Road, Wood Lane
London W12 **0181 - 746 2000**

BERWICK STREET RECORDING STUDIOS FOR SALE AS GOING CONCERN

SERIOUS ENQUIRIES ONLY
TEL 0171 734 5750 Fax 0171 494 1229

THE MUSIC STOREFITTING SPECIALISTS

CHART DISPLAYS
WALL & ISLAND SYSTEMS
BROWSERS - COUNTERS
STORAGE UNITS

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



INTERNATIONAL
DISPLAYS
TEL 01480 414204
FAX. 01480 414205

RHYTHMIC
GREENOCK
LEICESTER
TEL 0115 - 253 6136
FAX 0115 - 251 4485

FOR SALE BOX, WILTSHIRE

Close M4/Bath
Barn conversion set in 8.5
acres with 65' x 20'
rehearsal/recording studio,
pool etc.
Stunning location and
views. £450,000
For details call Paul on
01225-743359

CARRIER BAGS BY AIRBORNE

LEICESTER
TEL 0115 - 253 6136
FAX 0115 - 251 4485

ARABESQUE DANCE DISTRIBUTION

Exclusive UK distributors of DMD, 3 Lanka, Cybertronic, Overdrive, Overdose, Energised, Fire, Hyper Hype, Influence, MFS, Suck Me Plasma, Tetsuo, Virtual, Nexus, Bonzai, Bonzai Trance, Bonzai Classics, Matsuri Productions

ARABESQUE IMPORTS
Worldwide non parallel Dance, Rock and Pop Imports.

ARABESQUE DISTRIBUTION
Exclusive distributors of Baktabak CD cards and Music and Art

ARABESQUE EXPORT
Indie and major labels, budgets and overstocks.
LARGE BACK CATALOGUE
ALWAYS IN STOCK

CONTACT US TODAY
NEWARK HOUSE 39-39 STIRLING ROAD, LONDON W9 8DJ
UK SALES TEL: 0181 992 7332 FAX 0181 992 0340
INTERNATIONAL & BUYING TEL: 0181 992 0958 FAX 0181 992 0340

OUTSTANDING RESULTS

T.O.T. SHIRTS

POWERING AHEAD
TEL: 0181 807 8083
FAX: 0181 345 6095

IMAGE BUILDING FOR LASTING IMPRESSIONS

I : SYS

INNOVATIVE SYSTEMS LTD
6 Aveluy Court
Mark Road
Hemel Hempstead
Herts
HP2 7TA
Tel: 01442 240200
Fax: 01442 240000
Sales contact:
Karen Ebanks
Designers and manufacturers
of a comprehensive range
of high performance
merchandising and display
fixtures, listening stations and
sound design.

BRITAIN'S LARGEST SECOND-HAND MUSIC STORE

We buy **BEANOS**
all your music
related items.
Call David on:

0181-649 8181

THE DAVIS GROUP

7" Mailers,
12" Mailers
CD Mailers
Carrier Bags
all types of
Jewel Boxes
All types of
Master Bags.
Call **ROBBIE** on:
0181 951 4264

BLACKING THE RECORDING STUDIO

Customers include:
Manic Street Preachers, The House of Love, Jason Jones, Trash (Globe Underground), Stonecutz, Sean (Chicago A), The High Llamas, Perfume, Power, Colosseum, Hush, Electric, Monsoon, Filarmoon, Hooper, Hooper, Heavy Shains, Therman, Tash, Savage Face Club, Clingo Bats, Jack, Jack Mass, Mopps, The Monks.
(We won't touch your session arrangements)
Dolby SR II in all rooms
0171-261 0118

ARC Music Distribution UK Ltd

£500 for a pop promo,
we're not kidding!
BEST VALUE POP
PROMO IN TOWN.
Top studio quality, dignity, edited
from 5-VHS to Beta and Film. Kares
are all inclusive.
Still don't believe as then come down
to our London office and see our
stocked for yourself or phone
Alan Williams on
0171 357 0077
TARRAMATTA
365 The Bostons Wharf Building
36 Shed Thames London SE8 2YK

'PROBABLY'

The Most Refreshing Blend of all...

High End Mastering Facilities Include:-

5 STUDIOS

MASTERING..

32 Bit Technology
Super Bit Mapping
20 Hz. Monitoring
P.Q. Encoding
1630 PCM Umatics
Exabyte \ DAT \ CD-R
Cedar Restoration

20 BIT CLASSICAL RECORDING..

20 Bit Editing
Digital Mixing with Automation
Steinway Concert Grand
Accommodation
Location Facilities
Parking
Delivery and Collection

POST PRODUCTION..

Voiceovers
Commercials
Creative Services
Programming Suite

SRT
full strength
RECORDING

brewed in Cambridge

SOUND RECORDING TECHNOLOGY CAMBRIDGE

Tel: +44 (0)1480 461880 Fax: +44 (0)1480 496100

SBM
Super Bit Mapping

DOOLEY'S DIARY



What a great night the Women Of The Year awards provided. Lifetime achievement winner **Kay O'Dwyer** even brought her Dad along! (1) Aah, EMI Music Publishing MD **Peter Reichardt** gets all pally with Oliver chappy **Lionel Bart** (2), and host **Gaby Roslin** presents organiser **Karee Millard** with a bunch of flowers (3). PC behaviour at the Women Of The Year Awards? You must be joking (4). Live & Kicking producer **Cathy Gilbey**, a winner last year, looks shocked by the new 3-D walking Wonderbra campaign, or could that really be Mercury head of TV productions **Nicola Lund**? What a fine bunch of men it was that Radio One's **Chris Lycutt** persuaded to don yellow sashes to sell raffie tickets for **Nordoff Robbins** and the **Brit Trust** (5). With **Lycett** (second left) are (l to r) **EUK's Richard Izard**, **Lycett**, **Stone Initiative's Lee Stone**, **Mercury's Matt Thomas** and **Live & Loud's head Roy Edmundson**. Skunk **Anastie chanteuse Skia** did the right thing (6) with extremely blond **Tate** signing **Jamie Hartman**. Comedian **Christie Rock** (7) had attendees either open mouthed or helpless with laughter, although the show's production manager **Andrew Frengley** didn't look so happy. A source hints that **Richard Branson** (8) enjoyed Rock's act so much he signed her up on the spot.



Anyone who doubts that breaking the US is still top of the agenda for most labels and managers needed only to look around the room at **MW's Breaking Hits In America** seminar. Some of the industry's most senior execs came together for the event, which kicked off with some coffee-supping led by none other than **Eric's Rob Stringer** and **Mercury's Howard Berman** (1), with **Eternal's Steve Allen**, **Deconstruction's Keith Blackhurst** and **James Barton** not far behind (2). Not that they needed the caffeine of course, because it was all jolly interesting, particularly when **MWmeister Steve Redmond** got up to make his opening remarks (he made us say that) (3). **Jordan Berlant** flattered his presentation with some sparking one liners, referring to the country music heartbreakers such as "Waco and Bumfuck". He also highlighted that the **Hot AC** format is now better known as "Hot A-Seal", because you're never more than an hour away from a Seal track. Obviously, **Jonathan Green** and **Barliant** found it amusing (4). **Marty Diamond** underlined the importance of touring in trying to break America (5), while **Mark Marat** and old schoolmate **Mike Halloran** chewed the cud with **Bill Gamble** and **Eric's Swedish Eagle** **Aalvik** (6-8). One of the day's concluding panels was led by **Jeff McClasky** - sponsor of the event - watched by the day's MC, **Dave Sholin** (7). **BRMB's Francis Currie** (1) and **Richard Park** took the opportunity to pick **Gamble's** brain in the corner (8).

Remember where you heard it: It seems **Shirley Bassey's** global success with **Goldfinger** never reached Sweden. During **The Griddle** at last week's **Breaking Hits** seminar, the **Swedish Eagle** uttered the understated response to **Chris Rea's** **Disco La Passione**, "The girl's got a good voice"...**Mike Halloran** offered some hope of a promotional breakthrough for the **Spice Girls**, even if he gave their **Wannabe** a miserly three out of 10 at **The Griddle**. He helpfully revealed, "Spice Channel is the soft porn channel in Los Angeles". Mind you, **Virgin** has apparently been besieged with requests for freebie copies of the **Spice Girls** album and, erm, keyring, not

just from the terven mags but also **Metal Hammer**, **Kerrang!** and style mags **The Face** and **Arena**...**What's Go-ing on?** The staff reckon they'll find out this week...Those looking forward to this Thursday's **MTV Europe Music Awards** at **Ally Pally** will be pleased to hear that the local council has agreed to close the road through the park to the public and buses, so the traffic snarl of previous Brits ought not to be repeated...Spare a thought for everyone who worked on the opening of **Andys** in **Barrow In Furness**. On the day of the launch, a clumsy **JCB** cut through a power cable and cut off the electricity...Pretty well guaranteed to be the earliest launch party of the year

must be **EMI UK's** bash for **The Artist** at **London's Belvedere Hotel**. It kicks off at - wait for it - 6.45am this Wednesday (13). **Bet Chris Evans** won't be there...You gotta admire their sauce. **Virgin** b'fast **DJs Russ** n' **Jono** will be appearing in a series of ads in the columns of men's mags reserved for telephone sex lines. You have been warned...Well done to industry designer **Keith Peacock** and dance PR woman **Marion Sparks** for completing the **New York** marathon a week ago. **Marion** raised £2,800 for breast cancer research, while **Peacock's** £2,000 will go to the **Lion's Hospice**. Top marks also to **Noel Gallagher**, whose **Ivor Award** auction earned £8,500 for charity.....

music week
Incorporating Record Mirror
Miller Freeman Entertainment Ltd,
First Floor, Ludgate House, 245 Blackfriars Road, London SE1 9UR.
Tel: 0171-620 3636. Fax: 0171-401 8035

Miller Freeman
A Division of a Media Company

Editor-in-chief: Steve Redmond. Managing editor: Selina Walsh. Group Special Projects Editor: Chas de Whalley. News editor: Martin Talbot. A&P Editor: Les Polley. Suppliers: Catherine Eades, Paul Williams. Contributing editor: Paul Gorman. Group production editor: Duncan Holland. Senior sub-editor/designer: Fiona Robertson. Sub-editor: Paul Vaughan. Group sales manager: Bill Woodhead. Deputy group sales manager: Judith Horan. International sales manager: Jonathan Tyrrell. Sales executive (international): Anthea Curran. Shirley Wood. Andrew Povey. Tony McAlister. US sales executive: John Hurley. Sales executive (international): Anthony John Spens, Richard Collins. Production executive: Louise Stevens. Administration executive: Sangeeta Mehta. For Miller Freeman Entertainment Ltd. Group ad production manager: Clivean Parkhurst. Deputy group production manager: Jane Fawcett. Publishing development: Andrew Smith. Managing Director: Douglas Oswald.

© Miller Freeman plc. 1996. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in advertisement, information and retrieval systems. Registered at the Post Office as a newspaper. Member of Periodical Publishers' Association. Subscriptions, including Free Music Week Directory every January, from: Miller Freeman Direct, 40 Bedford Street, Wychewich, London SE26 4BG. Tel: 0181-617 7191. Fax: 0181-617 3628. UK £12. Europe £15. The American, Middle East, Africa and Indian Subcontinent US\$20. Subscribers and Advertisers send to: Post 133448. Returns on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer. Originated and printed by: Bennett Press, Pinner, Middlesex, Blackwood, Gwent, NP23 1YA.

last: 0285-1548

ABC
A Division of a Media Company

BUSINESS PRESS

Average weekly circulation: 1 July 1995 to 30 June 1996: 10,150

SUBSCRIPTION HOTLINE: 0181-317 7191 NEWSTRADE HOTLINE: 0171- 634 4666

ROBERT MILES DREAMLAND
LIMITED EDITION DOUBLE ALBUM 11.11.96



CD02 FEATURES EXCLUSIVE VOCAL MIXES OF
THE NEW SINGLE ONE & ONE BY DAVID
MORALES AND JOE T. VANNELLI

DEBUT SINGLE 'CHILDREN' WORLDWIDE SALES OF OVER 3.2 MILLION. DEBUT ALBUM 'DREAMLAND'
WORLDWIDE SALES OVER 1.3 MILLION. 3 MONTHS ON THE UK ALBUM CHART. SPECIAL EDITION DOUBLE
ALBUM WILL BE AVAILABLE FOR A LIMITED PERIOD ONLY. MAJOR MARKETING CAMPAIGN TO SUPPORT
RELEASE TO INCLUDE PRESS ADVERTISING AND EXTENSIVE RETAIL MARKETING.
AVAILABLE ON CD ONLY 74321 426132. ORDER FROM BMG CUSTOMER SERVICES ON 0121 500 5678

