



MUSIC WEEK

MARKET SHARE SPECIAL

For Everyone in the Business of Music

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Rondor and tempts Simon back to UK

by Martin Talbot

Zomba co-founder Ralph Simon is returning to the London music business after a five-year absence to head Jerry Moss and Herb Alpert's Almo Sounds and Rondor Music operations.

The appointment of Simon, as the new European president of the companies, coincides with a shake-up of Almo's London office with the departure of managing director Alan Jones. Rondor UK managing director Stuart Hornall left the publishing company last month after 15 years.

Moss - who founded A&M Records with Alpert before selling it to PolyGram in 1989 - says Simon's appointment is part of an active expansion programme for Rondor and Almo. In his new position Simon will oversee the UK and European operations of both companies.

Moss says, "This is a terrific appointment for an independent company such

as ours. We have the advantage of being behind to no-one but our artists and record producers and the eventual consumer."

Rondor is one of the world's biggest independent music publishers, but, in the UK, its market share has consistently fallen each year since 1991's high point when it co-published Bryan Adams's number one (Everything I Do) I Do It For You.

Almo's UK operation has yet to make a significant impact in the UK, 18 months after its launch. Despite releasing eight singles, one mini album and two albums, the label's biggest hit was The Monkeys by Rampage which reached number 61 in November.

Simon co-founded Jive Records and the Zomba group in the mid-Seventies, before selling his interest in 1990 and moving to San Francisco. He was chairman of the independent Scintilla Company, before becoming executive vice president of Capitol Records in Los

Angeles. He left Capitol last August.

Simon says he is a long-time admirer of Moss and Alpert's approach to business. He adds, "The earlier years of building up Jive Records and Zomba Publishing was unashamedly modelled on the house that Jerry and Herb built. Having recently been through the experience of rebuilding a US major label like Capitol, I am convinced that a personalised and musically entrepreneurial approach in today's complex marketplace is really what counts."

Simon will be based at the offices in Parsons Green, west London, which are shared by Rondor and Almo.

Former managing director Jones left the company last week in what Almo/Rondor managing partner Moss describes as a mutually agreed move.

In a statement, Moss said, "I like Alan very much. I believe he is a very talented individual. I am just sorry it didn't work out. We wish him all the best in his future endeavours."

British rockers Bush (pictured) are launching a coast-to-coast US tour to build on their success in the States, where their debut album, *Sixteen Stone*, has jumped five places to number five in the charts. The band, whose single *Glycerine* also enters the Hot 100 at number 39 in the latest US chart, are set to appear on the cover of February's issue of *Rolling Stone*, to be in with a 53-date headlining tour throughout the US from February 1, which will give them a potential audience of 500,000 people over three months. Manager Dave Dorrell says, "Bush played a gig in the US about every three days last year and, this time around, they're already breaking box office records." Bush will then return to the studio to begin work on the follow-up to their debut album, which has now sold more than 3m copies worldwide, though only 12,000 so far in the UK.



Now Oasis join the path to US glory

The UK assault on the US market is continuing with albums and singles by Oasis, *Everything But The Girl* and Bush surging up the charts.

(What's The Story) Morning Glory? by Oasis moved from number 18 to nine in the US album chart this week, while *Wonderwall* enters at number 21 to register the band's biggest singles success by far.

The success coincided with the further steps taken by Bush (see above) and *Everything But The Girl's Missing*,

which jumps up one place to number three in the singles chart.

Creation president Alan McGee says, "This totally vindicates UK music in the US. *Morning Glory* is going to be a number one. I'm fed up of hearing that McGee believes that the success of Oasis has signalled a change in attitude to UK music Stateside. "I think there's been a change of consciousness in American youth recently," he says. "After years of people saying 'UK music

isn't strong enough to make it in the States, Oasis have actually cracked it."

Morning Glory has shipped close to 1m units in the US and Creation is expecting to achieve platinum status there within the week.

Although McGee says hard work touring the US is only part of the story, the band is set to launch a US tour at the end of next month, finishing in New York on March 15. "Oasis are the best British band since The Clash - that's why they're so successful," he says.

Bickerton quits PRS for Sesac

Wayne Bickerton has quit as a PRS director after 20 years to take on a new international role for US performing rights body Sesac.

Bickerton, 54, resigned from the PRS council on Wednesday to take over the new position as Sesac's consultant director, international affairs.

He says, "It was a very difficult decision to make and PRS will always be part of me. I felt there was a potential conflict of interests working with Sesac and that this was the right step for me to take." He will remain a writer and publisher member of PRS.

Bickerton, who is to remain based in London, will become Sesac's first full-time representative in the UK. He says he is to visit the royalty body's headquarters in Nashville next month, after which he will set to work establishing a Sesac office in London.

PRS chairman Andrew Potter says, "We are sad to see Wayne go and we wish him all the best. He will be a tough man to replace."

A new writer director will be appointed to the council over the next couple of months before a formal election at the society's agm in the autumn.

THIS WEEK

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LEFTFIELD
LEFTFISH

TV AND THIS WEEK: G4, SOUTHWINGRO & LWT
BRI'S BURNING TONIGHT "BEST DANCE ACT"
OVER 200,000 ALBUMS SOLD IN UK

Joan Osborne

One of Us

"This is the best debut album i've heard in 20 years, seeing Joan live was the best thing that happened to me in 1995. She's absolutely f---ing stunning!!"
Jay Crawford (Head of Music, Forth FM)

"An intelligent lyricist and a passionate performer."
Sarah Henderson, (Music Manager, GWR Group)

"killer top ten chorus
Monster of the week." Tip Sheet

"Humongous" Music Week

Raunchy, vibrant, energetic
and the sexiest entertainer
I've seen!"
Terry Underhill MFM

Joan Osborne is currently at the top of the U.S. charts with "One of Us". Her debut LP "Relish" has been nominated for 5 Grammys and has sold over 1 million copies.

Simon Mayo Record of the Week

Joan Osborne is unleashed here January 29th

HMV marks birthday with charity concerts

The world's oldest music chain HMV is celebrating its 75th year in business with a series of charity concerts, events and auctions over the next 12 months.

The year-long celebrations – marking July's 75th anniversary of the opening of the first HMV store in London's Oxford Street – will raise funds for charities including Save The Children, the Norfolk Day Centre and the Prince's Trust.

HMV group chairman Stuart McAllister says, "We want to stage the celebrations so there is always something happening

throughout the year. We want to have a lot of fun."

To start the celebrations, the HMV label is being reactivated with the release of the Salena Jones jazz album *It Amazes Me*.

The album will be launched on Wednesday (24) and will be available exclusively through the group's 200 stores worldwide the following day.

McAllister says a concert by tenor José Carreras at the Royal College of Music is planned for next month and HMV will also make an award to Eric Clapton to mark his contri-

butions to the music industry at a concert at the Royal Albert Hall on February 27.

Other fund-raising events include an evening to celebrate the rock musical *Tommy* on March 1, an auction of signed guitars and an event to celebrate new bands.

HMV is also staging the inaugural Football Extravaganza charity dinner at London's Grosvenor House Hotel on March 28 which will feature Jimmy Greaves as guest speaker and include other top footballers among the guests. ● See Dooley, p43

UK music market value to rise 50% in five years

by Ajax Scott

The value of the UK music market will have soared almost 50% by the year 2001, according to a new report into the global music business.

The UK market is expected to be worth more than \$3.5bn (£2,200m, using £=1/\$1.5216 exchange rate) by the first year of the next millennium, according to The MBI World Report 1996. The figure is an increase of 47% from \$2.38bn (£1.56bn) in 1994.

Most of the UK's growth will come from increased CD sales, which are expected to account for up to 95% of album sales in 2001.

Another factor is the strength of sales in 1995, which the report predicts will have risen 23.1% to an estimated \$2.94bn (£1.93bn) compared with 1994. This contrasts with a projected increase of only 19.5% between 1995 and 2001. Overall album sales are set to rise from 176.9m in 1994 to 246m in 2001.

But while the UK's growth rate is almost identical to that for Western Europe as a whole, it will run behind an overall surge in the world market of around 70%.

LOOKING TOWARDS 2001

The world's largest markets in 2001			
Market sales (bn)			
	1994	2001	growth
1 (1) United States	1,023.4	1,194.7	+18.4%
2 (2) China	18.0	72.0	+280.0%
3 (3) India	15.9	40.0	+170.0%
4 (2) Japan	21.0	39.5	+85.8%
5 (2) Germany	22.0	30.4	+38.5%
6 (14) Russia	5.5	23.0	+395.5%
7 (5) UK	17.9	26.0	+39.1%
8 (7) France	12.0	16.0	+33.0%
9 (10) Indonesia	7.2	15.0	+104.9%
10 (13) Brazil	6.2	14.0	+124.2%

Source: MBI World Report 1996. Figures show album sales in millions. Figures in brackets indicate 1995 world rankings.

Much of the global growth will be driven by the developing markets. According to the 408-page World Report, which is published this week, the value of sales is expected to rise by 138% in Latin America, 257% in Asia, 282% in Eastern Europe and 168% in Africa and the Middle East.

Although many of these markets are starting from a far lower base, their development will reshape the balance of world sales. In 1994, European sales

accounted for 38.2% of the value of the world market, but the figure is set to fall to 30.0% by 2001.

North America will see a similar decline – from 34.4% to 28.1% of the world market – while Latin America will rise from 2.3% to 7.3% and Asia will jump from 9.3% to 11.6%.

In terms of volume sales, the US is expected to remain the world's largest market in 2001 (see table).

However, China and India will leapfrog Japan, with the UK slipping to seventh place. The fastest-growing markets will be China, Nigeria and the Philippines.

While the overall growth of the world market is good news for the UK industry, tapping into some of the emerging markets is likely to remain difficult.

In Turkey, the world's most local market, domestic repertoire took 95.7% of sales in 1994. The other markets most ruled by local artists were China (92.6%), Indonesia (87.5%), Venezuela (85.0%) and Japan (77.2%). The UK figure was 50.2%.

● The MBI World Report 1996 is priced £475. For details, call Louise Stevens on 0171-921 5981 or fax 0171-921 5984.

NEWSFILE

MW Award nominations hit new high

Voting for the 1996 Music Week Awards is reaching new levels, with more than 1,000 nominations, up 60% on last year. *Music Week's Creative and Design Awards* (CADs) – rewarding people in video, design, advertising and multimedia – will be presented at London's Grosvenor House Hotel on February 28, with the main awards at the same venue on March 7. The deadline for entries passed last Thursday but votes can be submitted until the end of today (Monday, 22). For ticket details, contact Louise Jefferson on 0171-921 5904.

Imro wins competition case

Irish music rights organisation Imro has won a battle against brewers and promoters in Ireland after the Competition Authority rejected claims from music users that the society was in breach of the Competition Act of 1991 because it limited the choice of music repertoire in Ireland. Several organisations made submissions against Imro in 1991 and have since refused to pay royalties. The society will now be able to collect more than £1m in unpaid royalties.

Gene and Dubstar lined-up for Leeds

Gene, Dubstar and The Wannadies are lined up to perform at the launch concert for the fifth Sound City, taking place in Leeds from April 8-14. At the launch, at the city's Cockpit Club on February 1, organisers will unveil full details of the event, which will feature concerts at the Metropolitan University and the Town & Country Club.

BPI launches new insurance scheme

The BPI is offering specially-tailored export insurance as part of a package produced in conjunction with Fenchurch Credit and Special Risks. The scheme, due to be launched at this week's Midem, will protect exporters against delayed payment arising from problems such as political instability, customer insolvency or trade embargoes.

Arista hires One Little Indian's Campbell

Arista Records' head of promotions Richard Perry has recruited former One Little Indian head of promotions Michelle Campbell as the new head of its radio promotions department. She becomes the third member of the promotions team at Arista, which has initiated a strategy to bring artist promotion in house.

Wake creates management company

British producer Ric Wake is launching a new publishing and management operation, the WR&R Group, run by former First Avenue general manager Anna Turner. Wake has signed 30 writers and producers to the company, which will provide a service to UK labels who are looking for songs or collaborators to work with their artists. Turner is also overseeing the UK operation of Wake's DV8 label, a co-venture with A&M.

Mixmag sees circulation soar

Dance magazine *Mixmag* has increased its circulation by more than 65% to 172,364 for the period July to December 1995 (up from 43,879). Meanwhile, the magazine is teaming up with premier DJ group DMC to support Nightwave 96, the first pan-European festival of nightlife and clubs, which takes place in Rimini from June 1-4.

Food on the move

Food Records is moving on February 5 to 9 Greenland Street, Camden, London NW1 0ND. Its telephone and fax numbers remain unchanged.

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Permanent loses battle over Way's exclusion

Permanent Records' legal bid to overturn The Choir's decision to exclude Anthony Way's album *The Choir* from the classical charts failed last week.

The label's managing director John Lennard applied at the end of last year for a judicial review to examine the decision of CIN's chart panel to place Way's release in the mainstream albums chart rather than the specialist chart. The singer's Decca debut, *The Choir*, reached number one in the classical chart but The Choir's only reached number 61 in the pop chart.

Last Thursday, a High Court judge threw out Permanent's application. CIN chart director Catharine Pusey says, "We are absolutely delighted that CIN's decision has been vindicated."

Lennard, who says he has spent £14,000 on bringing the case, says the failure was due to a legal technicality. "The courts are very particular to what bodies they give reviews," he says. "I will talk to our solicitors but, if CIN is not a reviewable body, there is nothing further we can do. But we have highlighted the fact that the CIN panel is a nonsense."

Pusey adds CIN is continuing to research the feasibility of introducing a crossover classical chart, which would pick up records deemed neither strictly classical nor pop.



Place Records has won the closely-fought battle to sign avant pop trio Placebo to a long-term worldwide deal. Managing director Dave Boyd says they are a valuable addition to the Virgin-owned but autonomous label. "It's great to get a young band who've got great songs, are exciting live and so completely sussed," he says. The band will retain their identity with their own Elevator Music imprint on releases through Hut. After the release on February 5 of *Come Home*, as part of a one-single deal with Deceptive, the band will begin putting an album together. Placebo are currently supporting Cast on a 17-date UK tour.

BABYLON ZOO ACHIEVES RECORD FIRST-WEEK SALES FOR EMI - p4 ▶▶▶

COMMENT

Royalty rows to rage at Midem

There will be some serious meetings between publishers and collection societies at Midem. As the current issue of our sister title *MBI* points out in an exclusive interview with Gema chief Reinhold Kreile, the Anglo-American publishers and the continental societies are still miles apart.

Now the societies face an onslaught on two fronts. On performance royalties the pressure of US's legal action against PRS is forcing them to compromise on social and cultural decisions. Meanwhile EMI's decision to take Simply Red's Life out of the network of reciprocal agreements on mechanical rights is forcing them to reconsider the now standard practice that record company users of publishing copyrights get a kickback for centralising licensing through one society.

Jean Loup Tournier and Reinhold Kreile may not see it that way, but none of the money they collect belongs to them. It belongs to the writers who created the music and the publishers those writers are contracted to. The continental societies too often behave as though it is their own money to be spent how they choose. They should be told to go in uncertain terms this week to smarten up their act.

Now is the time to capture the US

EBTG, Bush and now Oasis — the US charts are looking up. But with apologies to East West, which markets them over here, when the most successful thing the Americans can come up with is Hootie And The Blowfish, we shouldn't be so surprised. Creatively speaking, US music has hit the kind of dead end the UK faced four years ago. It's an opportunity the UK is well-primed to exploit. We should be a way of saying it — when Colin Welland uttered these words in the wake of Charities Of Fire, he ended up looking foolish. But, hopefully, this time The Brits Really Are Coming. *Steve Redmond*

TILLY

Britpop Brits misses pure pop yet again

Well, it's that time of year again — the Brit Awards and the controversy, yet again, over the nominations. I observed the media's reaction at the launch. Paul Burger was confident, if not really convincing, in his speech, and, as he said in being questioned about the nominees, "...all the record industry, music publishers and various media personnel have a vote, and this is their choice which I am here to relay".

The worrying thing is that it appears everyone who voted was probably a social secretary at university at some stage in their career, with a definite dislike of pop music.

Therefore they appear to have decided, if they don't strum a guitar, don't vote for them. What concerns me is if the people voting dislike the success of Robson & Jerome, Take That, East 17, MN8, Boyzone, Whigfield and so forth, what commitment do they make to them in their marketing and promotion plans during the year?

There is talk about how we are now transferring our UK success to the rest of the world, yet here are the nominations for Nicki French, who had a number two single in the US, and N-Trance, who had two of the most successful singles around the world last year? Sure Oasis, Blur, and Pulp should be in there, but the whole list looks exactly like the *NME* Awards.

A message to Rod Stewart, Cher, Luther, Annie Lennox, Elton John and others: don't do cover version albums if you want to be nominated for a Brit — that's the greatest excuse ever for the non-appearance of the multi-platinum Soldiers. Get a life!

The sad thing is the producer will no doubt invite artists to perform at the show who the general public love, to boost TV audience figures, but whom the industry would not dream of nominating because of their obsession with Britpop.

Tilly Rutherford's column is a personal view

NEWS

Empag Metro has recruited former *Daily Mirror* journalist Kate Thornton as the new editor of *Smash Hits* following Mark Frith's departure in November to edit *Sky* magazine. Thornton, who at 22 becomes the magazine's youngest as well as first female editor, will take up the reins on Monday (25). Thornton says she will continue to broaden the magazine's range of music which began with the title's revamp last April. "Pop music is just an abbreviation of popular music, so anything that's popular will be covered," she says. Pictured from left are Thornton, *Smash Hits* creative designer David Bostock and *Smash Hits* editor-in-chief Mark Eade.



1993 sees new releases balloon to 14-year high

by Catherine Eade

The number of records being released has reached its highest level for more than a decade according to latest figures.

The average number of releases per week across the whole of last year was the highest for 14 years, according to data compiled by *Music Week* sister organisation Entertainment Research & Analysis. An average of 114 singles and 247 albums were released every week during 1993, up 17% and 16% respectively compared with the previous year.

And initial figures for 1996 indicate this year will be even busier.

The number of albums due to be released by the end of January is likely to be around 1,400, a 70% rise compared with just over 800 in the same period last year.

The singles schedules also indicate just over 460 will be released this month, up 20% compared with 380 in January last year.

The *Era* figures show continuing acceleration in the past five years. A total of 12,300 albums and 5,900 singles were released in 1985, while in 1990 just 5,500 albums and 4,000 singles

RETAILERS LIP HOPES ON NEW MICHAEL LP

George Michael, Del Leppard, Celine Dion, Tricky, Manic Street Preachers and The Prodigy are all due to release albums in what will be a busy first half of 1996.

Many retailers are expecting the Michael album, due in March, to boost sales. Meanwhile Dion precedes her new album, due on March 11, with its title track, *Falling Into You*, on February 19.

Due in April are Del Leppard's album *Slang*, Epic's as yet untitled Manic Street Preachers' album, and Tricky's album *Nearly God*, which features collaborations

with Bjork and Damon Albarn. The Prodigy's new album is due in June to follow their first single for a year, *Firestarter*, on March 12.

EMI UK's success with the Babylon Zoo single *Spaceman* could also spark big sales for the album *The Boy With The X-Ray Eyes*, due on February 5. Singles sales will also be boosted by releases such as Oasis's *Don't Look Back in Anger* on Creation and Simply Red's *Never Never Love on East West* on February 18, and Everything But The Girl's follow-up to *Missing*, *Walking Wounded*, set for release by Virgin on March 25.

were released by the industry.

However, the high number of releases is not necessarily good news for retailers says Wayne Allen, manager of Ainsley's in Leicester. "Some of the good quality releases can get lost because of the quantity out there," he says. "It means we have to be choosier."

Adrian's Records owner Adrian Rondeau agrees. "There's certainly a lot more around these days, particularly singles," he says. "There's far too much dance music and most doesn't sell."

Chart analyst Alan Jones confirms

that dance makes up much of the growth, with dance singles accounting for around 70% of today's market, many of which are selling little more than 2,000 copies, he says.

The figures indicate that, although sales show record growth over recent years, the increase does not match the growth in the number of releases. Between 1990 and 1994 the number of albums released per year rose 34%, while shipment figures increased just 17%. In a similar period single releases grew 26% with sales up by just 7%.

Russell takes new role as XL Recordings MD

A series of changes at XL Recordings has seen the promotion of former head of A&R Richard Russell to the position of managing director.

Russell takes over after five years at the label, replacing Tim Palmer who left two weeks ago to take a sabbatical from the business.

Martin Mills, chairman of the Beggars Banquet group, says the promotion is a natural progression and marks a stronger partnership between XL and Beggars Banquet.

"Richard has in effect been running XL for some time," he says. "He came in doing promotion five years ago and quickly became very central to the workings of the company."

Russell is replaced as head of A&R for the six-year-old label by Nick Worthington, the former A&R promotions manager and member of successful remix duo Dancing Divas. Russell, who has also re-

signed the label's premier act The Prodigy to a new long-term deal, says he will still have a strong hands-on role in signing and developing artists.

"I'm very pleased with my appointment because we have quite a unique set-up, with major distribution but an artist-friendly feel," says Russell, who adds that his immediate aim is to increase the number of acts with live potential on XL's roster.

"Nick is a very musical, hands-on A&R person, but I will still be very much involved with the artists," he says.

Former club promotions man Leo Silverman has been promoted to A&R specialist promotions manager and Elisse Thoms is the new label co-ordinator of the reshuffled XL team. Mills and Russell are now looking for a "dance orientated marketing person" to work with both the Beggars and XL labels.

Virgin Radio sets up live music initiative

Virgin Radio is launching a series of mini tours, *Virgin Nights*, to showcase newly-signed and development acts.

EMI UK is the first company to participate, with established singer songwriter Paul Carrack lined up to perform in February supported by new signing Howard Neu. The gigs will run over four nights between February 1-4 at small venues in London, Bristol, Manchester and Sheffield.

Virgin Radio head of concerts and events Leigh Gardner says the gigs are a chance for new artists to perform to audiences in intimate surroundings.

"It's an opportunity for record companies to put the best of their new signings in front of a respected audience, namely Virgin Radio listeners," says Gardner.

Virgin Radio programme director Mark Story adds, "This is the first time a radio station has actively created a series of gigs directly with promoters and record companies."

Venues will be kept small and ticket prices under £10. Virgin Radio will be flagging the gigs and selling tickets on site, with Harvey Goldsmith as the promoter.

Record first week sales put Babylon Zoo in orbit

by Robert Ashton

Babylon Zoo's Spaceman was set to become the fastest-selling single in EMI's history after topping 450,000 sales after just four days on release last week.

The single was almost certain to enter the singles chart at number one yesterday (Sunday), after out-selling the second placed George Michael single by a ratio of 2:1 to one by the end of business on Thursday.

Spaceman, which has been boosted by its use in the latest Levi's jeans ad, is set to overhaul EMI's previous fastest seller. Records show that The Beatles' 1963 number one She Loves You shipped 270,000 copies to dealers in its first week of release, although actual sales figures are not available.

EMI Records UK and Ireland president and ceo Jean François-Cecillon says, "This success demonstrates that artist development is the future of our company and I want to thank Clive Black and Jas Mann for having given

WILL SPACEMAN BREAK BABYLON ZOO?

David Dann, head of music at Kiss 102FM: "Levi's ads are almost exclusively populated by long extinct acts or new ones who have one very big hit and that's it. Let's see what the second single is like without an ad."
 Andre Camilleri, owner of London's Dee Jays Records: "These bands come up, but I think only time will tell how long they will be about. The Levi's ad is such a good one and that makes a difference."

Nick Swift, co-owner of Manchester's Decoy Records: "Siltskin had a big bit and I don't recall hearing much from them lately. But I think Jas Mann is odd enough and curious enough to have more life in him."
 Nick Godwin, co-director of Britlist: "EMI has done a great job. Babylon Zoo are also slightly different from Siltskin - it's very different music, innovative and interesting and sounds great on the radio."

me the most exciting day of my career."

Babylon Zoo were first signed to Parlophone three years ago by then A&R manager Black, who took the act with him when he joined WEA as A&R director. He then brought them back with him again when he joined EMI UK managing director in September.

The Babylon Zoo success is an early boost for singles sales in 1996 following George Michael's number one Jesus To A Child on Virgin, which will be approaching 200,000 sales in a fortnight by the end of this week.

Virgin Records has expressed delight at the international success of the project, with the single going to number one in Ireland, Australia, Finland and Norway in its first week. Nancy Berry, Virgin's executive vice president worldwide, says, "First-week sales are very good and it is outselling any previous releases internationally. The Americans are very, very happy and there is real anticipation for the album."

The single is released in the US on February 5.

● New-look Chart Focus, p17

Dann opens doors to R1 playlist policy

Radio One head of production Trevor Dann is opening the doors of his playlist meeting to the industry's pluggers in a bid to demystify the station's record selection process.

Dann says the new initiative will explain the mechanics of choosing A- and B-list records. He adds, "I know this sounds high-faluting, but we're the BBC and it is, in some ways, an exercise in accountability."

Scott Piering, managing director of promotions company Appearing, has already attended a session and Dann says he is inviting Anglo Plugging's Dylan White this week. "I thought it would be a good idea because pluggers have all kinds of misapprehensions about how we formulate the playlists," says Dann. In giving pluggers an idea of how the process works, it will enable both sides to do their jobs more efficiently, he says.

Pluggers attending the open sessions will be banned from participating in the decision-making process and will be bound to secrecy on the subject of the Radio One producers' personal views.

Piering says his visit was very enlightening. "It has made me a better pluggger and communicator because if you know the ropes it is easier to get attention," he says.



Compilation specialist Dino has signed a worldwide licensing deal with Fire Records which will see the release of a series of compilations by artists including Pulp, Teenage Fanclub and The Gigolo Aunts. The 12 albums drawn from Fire's back catalogue will initially be released through the mid-price Nectar Masters label, backed by a "substantial" marketing spend focused on regional radio and press. The first album will be a Pulp retrospective, due in March. Dino commercial manager Steve Tallamy says there will be extensive regional radio and press campaigns. Pictured are, from left, Tallamy, Dino managing director Mario Warner and Fire managing director Clive Selomson.

NEWSFILE

MTV joins Raygun for new music title
 MTV Europe has joined forces with alternative US publisher Raygun to produce its first monthly magazine, *Blah, Blah, Blah*. The magazine will be launched on March 14 with an initial print run of 120,000 and cover price of £2.50. Former *Vox* features editor Shaun Phillips is editor-in-chief, with John Blain of MTV's *Pulse* as style editor and Raygun's Marvin Scott Jarret as publisher. MTV Europe expects the magazine to eventually become a pan-European publication. It is aimed at 18-25 years-olds and 70% of the content will be music-related.

PolyGram snaps up PDO CD plant
 PolyGram is to buy the Blackburn-based PDO CD plant from Philips Electronics for an undisclosed sum. PDO managing director Bill Beddows says PolyGram accounts for about 50% of the company's 50m CD, CD-Rom and CD-i production each year. Beddows also says the group plans to increase capacity at the plant this year and the change in ownership will be reflected in a name change to PolyGram Manufacturing & Distribution Centre.

Radio One rings in new jingles
 Radio One is scrapping its existing jingles in favour of movie soundtrack-inspired ident to trail programmes and brand the station. Some 35 of the new clips will be unveiled over the next week. Eddy Temple-Morris, Radio One's senior presentation producer, says the new musical idents will replace the old-fashioned singing with morphed sounds and noises.

Scottish Radio Holdings splashes out
 Scottish Radio Holdings has acquired the assets and broadcast licences of West Sound Radio for £1.6m, creating a new subsidiary company, Westsound Ltd, to operate the radio licence held by the station which broadcasts to 337,000 adult listeners across Ayr with a 26.5% market share. Radio staff will be transferred to the new subsidiary, SRH has also acquired South West Sound, a subsidiary of West Sound which operates a service in Dumfries and Galloway.

This week's BPI awards
 BPI-certified awards presented last week included singles awards for Everything But The Girl's *Missing* (platinum), Babylon Zoo's *Spaceman* (gold), Eternal's *I Am Blessed* (silver), Mike Flowers Pops' *Wonderful* (silver) and Mariah Carey & Boyz II Men's *One Sweet Day* (silver). Albums awards went to Oasis's *(What's Life The Story) Morning Glory?* (6x platinum), Simply Red's *Life* (4x platinum), Paul Weller's *Stanley Road* (3x platinum), Queen's *Made In Heaven* (3x platinum), Neil Sedaka's *Classically Sedaka* (gold), Live's *Throwing Copper* (silver), Lesley Garrett's *Soprano In Red* (silver) and *Essential Mix* by Various Artists (silver). The awards were for the week ended January 19.

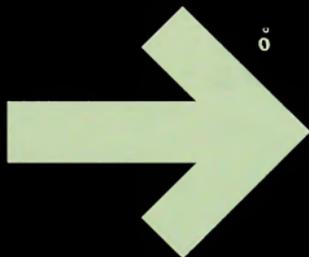
▶▶▶▶ OUTSTANDING FINAL QUARTER FOR VIRGO AND WEA - p9 ▶▶▶▶

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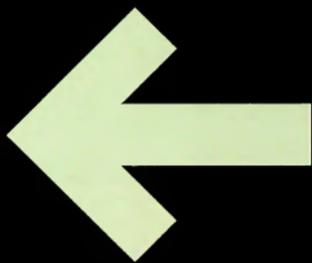
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Wisdom's ever-present delegates look back with pride and affection

For five of the British contingent at this year's Midem, the 30th anniversary event will provide a particularly meaningful landmark.

Peter Knight-Jar, John Nice, Patricia Seaward, Bruce White and the French-born honorary Brit Jean Luc Young are among the 41 delegates who are being honoured at Wednesday's Pioneers' Dinner for a notable achievement; they have not missed a single Midem since the very first event in January 1967.

And it is a point of some pride. Global Music general manager Peter Knight says, "I was seriously ill with bronchitis one year but I haven't missed it. If I ever left the business, I would still go down there to see the fellas."

After three decades, the industry's longest-standing convention certainly fosters strong feelings of loyalty and nostalgia.

Bruce White, of Surrey-based Creole Records, says, "Instead of travelling the world, you can meet the world in one place."

Valentine Music's John Nice and Patricia Seaward, who attended the first event from Decca offshoot label Burlington Music, both agree. "Just after we set up Valentine in 1972, we went to Midem," says Nice. "We had about six songs and sold the company worldwide. People put their faith in us and helped us get going."

For all five, among the most vivid memories is of that very first event, which saw around 900 delegates from 11 countries visit Cannes for the first time.

For Jean Luc Young it provided an entry into the music business. "I recall driving down from Paris in a 'borrowed' car with someone called Simone," he says. "The only clothes I had were a pair of short pants and a T-shirt. My residence was somewhere above Cannes in the open air on a bushy mountain."

"At the time I worked for no-one, I wasn't registered and I had no money to get in. But some people - don't ask me who - took pity on me and invited me in. I was apparently so bright and incredibly quick to suss things out that I was hired on the spot by Eddie Barclay."

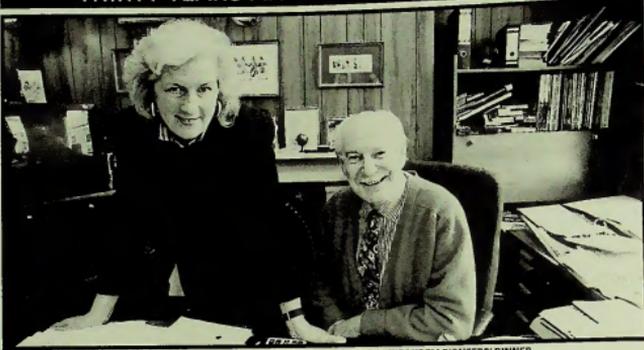
Back then, and for the first three years of the convention, Midem was staged in the old Palais on the Croisette, now known as the Nigha Hilton. For four years in the early Seventies, the event moved to the Martinez while the Palais was refurbished.

"It was very quickly established that the Martinez was the place to be," says Knight. "It was the only bar that was open all night. But it was so small, you could only get about 30 people in there at any one time. It was about the size of a pub and was almost impossible to get a drink."

"People quickly realised it was the best place to stay," he recalls. "We found it was quicker to go up to your room and order drinks by room service and bring them down than to try to get them from the bar."

The early Midems were not without their problems, however. Nice recalls that the very first Midem was staged while France was in the grip of a strike. "The country was in turmoil," he says. "And the electricians kept going out on

THIRTY YEARS AND STILL GOING STRONG



PATRICIA SEAWARD AND JOHN NICE: AMONG THE FIVE BRITS BEING HONOURED AT THE MIDEM PIONEERS' DINNER

BEGINNER'S GUIDE TO MIDEM

Secret of a good Midem:

Jean Luc Young - "The first time should remember the eyes of the entire industry are on them - to turn up at meetings hanger, exhausted or a little tired and emotional will only result in a not very good deal being made."

Peter Knight (right) - "There are three things, pre-planning - I have 90 meetings booked for this year - pacing yourself and following up afterwards. We also get all our agreements to terminate on December 31, so we can resign at Midem."

John Nice - "Take the bull by the horns. For a first timer, it is easy to be overawed, but you can bet your life that 90% of people are

selling worse crap than you could ever think of."

Where's the best place to stay:
Peter Knight - "The Splendide. It's right across the road from the Palais. We all stay in the same rooms every year."

John Nice - "We stay in apartments now. This year we're in the Majestic apartments, behind the Martinez."

Bruce White (right) - "I've stayed at them all but there's not really any one that I've preferred. In the past few years, we've been going private and staying in a villa."

The best Midem to date:
Patricia Seaward - "The 1973 event was

our first as Valentine Music Group and really set us on our way."

Jean Luc Young (right) - "It must invariably be the next one and, after that, the next one again. For me to feel Midem has been successful, I must feel I have improved on the previous year in terms of sales completed or rights acquired."

Peter Knight - "The first one was memorable because I had just started Global, and in 1976 I had just started working for Nems Records and we all stayed on a very large yacht in the harbour. It was also very extravagant - which is very unlike me - and I hardly had any meetings."

strike, so everyone was running around Midem looking for candles. Of course, the firemen objected, saying it was a fire hazard, and then they came out on strike as well."

In the midst of the electricians' strikes, one delegate managed to turn the problems to his advantage, though, remembers Cyril Shoe, somehow managed to acquire a wind-up gramophone player for his stand. So he was able to make sure that he always had music."

Thirty years on, a lot has changed. The former Martinez bar is now the site for the hotel's hairdressing salon, and the former dining room has been converted into the main bar.

The majority view among the five veterans is that Midem was better in the good old days.

The new Palais - "the underground bunker" as Seaward describes it - is not popular, partly because the much-loved old Casino was knocked down for the late Seventies to make way for it.

This year's event, with a live festival boasting the likes of Ceeline Dion and Placido Domingo, signals a return to the glamorous old days when the likes of Tom Jones and Elton John were among the live draws.

But Nice remembers an event which was less serious in its early years. "It used to be more fun. I'm convinced of that," he says, recalling the less politically-correct days when scantly-clad models walked the Palais for no reason but to promote exhibitors.

Nice recalls one year during the Sixties recession when, because of UK government restrictions on the amount of money delegates were allowed to take abroad, he was forced to stay in a cheap hotel without realising it was the one used by the majority of Cannes' then-booming population of prostitutes.

That was one year when rain-storms hit Cannes, a resort which has not always lived up to the scorching reputation of the French Riviera, particularly in the early Eighties when snowstorms hit Midem.

"I know the head porter at the Carlton has pictures of people skiing down the Croisette," says Knight.

Seaward adds, "That year, we were driving back from a restaurant round the harbour and the palm trees had been blown all over the Croisette. I don't think they had ever seen weather like that."

So what keeps executives going back for 30 years in succession? The simple reason is business. "I've never come

away from Midem without doing enough business to cover my costs," says White. "In the first year, I remember doing a deal with people who I still do business with today."

And the people are always changing, says Nice. "There's always something new to do. As we've developed into record production and video production, there's always been new people coming in from new countries."

"The secret, it seems, is thorough organisation and a little abstinance. For each of the five veterans, the days of the all-night "negotiation" sessions in the Martinez bar are long past.

"I used to be able to do that," says Knight. "But not anymore."

For White, the lure of the Martinez bar is one reason why he doesn't stay at the hotel anymore.

"You just can't get past the bar to get to your room," he says. "You think, 'I'll just stay for a quick one,' and find you're still standing there at 4am. That was okay when I was 20, but not anymore."

Maybe for this year, Britain's five veterans will have to forget any ideas of abstinance for the 30th anniversary - there will certainly be plenty of people willing to buy them a celebratory drink this week.

Martin Talbot

Virgin and WEA see off rivals in double triumph

Spurred on by incredible sales in the final quarter, Virgin and WEA saw off allcomers to hang on to their top spots in the singles and albums rankings, while hitting top six in both

The phenomenal record sales matched up in the final quarter rubbed off on virtually every company in the record business, but for Virgin and WEA it was a particularly sweet three months.

Unusually, the pair performed outstandingly with both singles and albums—and as a result are the only two companies to figure among the top six in both rankings. To cap this, Virgin again topped the all-important albums shares with a neat 10% share of the market, and WEA took a marginally bigger slice—10.3%—to retain its lead in the singles league.

Three months ago, Parlophone must have been secretly anticipating carrying off the albums crown with albums from Queen and The Beatles on the schedule. It did well—increasing its share by more than a quarter to take second place with 6.8% of the market—but not well enough to wrest the crown

from Virgin, which must now be on course to take the annual albums title.

Paul Conroy's company again scored most strongly with compilations.

As well as its share in *Now 32*, it had three other compilations among the Top 20 of the quarter, led by *The Love Album II*, the second-placed compilation of the quarter and ninth overall. Its performance was less impressive with artist albums—its biggest, Meat Loaf's *Welcome To The Neighbourhood*, was 28th overall—but, with big albums due from George Michael and Everything But The Girl, the emphasis will undoubtedly change this year.

It was Meat Loaf who led the way for Virgin in the singles rankings, with *I'd Lie For You* finishing the quarter in 11th place, ahead of the quarter-straddling *Shaggy with Boombastic* at number 19.

Under Moira Bellas, WEA continues

to resist its old image as an album-led company, scoring high-profile singles success with its remix of *Missing* by the now-departed Everything But The Girl and Madonna's *You'll See*. In previous quarters, releases on Steve Allen's Eternal label boosted WEA's share considerably. This time, Eternal's contribution is further down the mix, but WEA again scored its biggest hits on subsidiary labels—blanco y negro and Maverick respectively. The biggest seller with a WEA stamp on it was Enya's whimsical *Anywhere Is*, in 16th place overall.

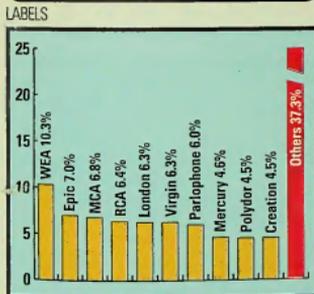
When the new, more logical, company rankings were introduced at the beginning of last year, WEA took the first-ever albums crown. Its share has since fallen, but it still manages to take third place and again has Madonna and Enya to thank.

Elsewhere among singles companies, the most impressive upturn was

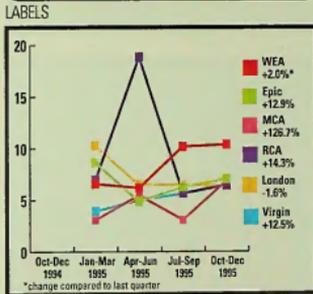
registered by MCA. The company has been fairly quiet of late, and MD Nick Phillips must be hoping this performance signifies the shape of things to come, even if it was all down largely to one single—Gangsta's *Paradise*. Another company to more than double its singles share in the last quarter was ninth-placed Polydor, where Boyzone helped push its share up from 2.2% to 4.5%. Only marginally behind was Creation thanks to, it will be no surprise to learn, the mighty Oasis.

Creation was also the most spectacular performer among albums companies, back in ninth place but registering a quadruple increase in the 0.9% share it took last quarter. Again, it was all down to those boys. The other big leap among albums companies was registered by RCA, who almost doubled their share to 5.4% after shifting nearly 2m copies of *Hobson & Jerome* in the run-up to Christmas. **Selina Webb**

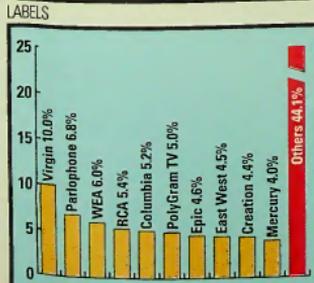
SINGLES: QUARTERLY SNAPSHOT



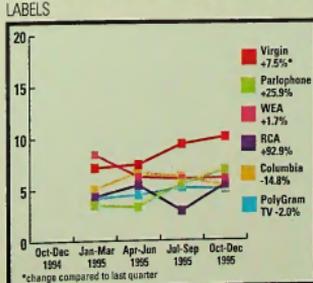
SINGLES: 12-MONTH TREND



ALBUMS: QUARTERLY SNAPSHOT



ALBUMS: 12-MONTH TREND



EVERYTHING BUT THE GIRL



MICHAEL JACKSON



THE LOVE ALBUM II



QUEEN

Staying power proves key to singles success while record-breaking

SINGLES

It was a close-run thing, but the biggest selling single of the final quarter was not — as you might expect — Michael Jackson's Christmas number one, or even Robson & Jerome's doubleheader, but Coolio's Gangsta's Paradise, the rap track with grungy appeal.

Like so many singles in this record-breaking quarter, the Coolio release defied market trends by demonstrating remarkable endurance. It entered the chart at number one in October, stayed there for a second week, and then took up residence in the Top 10, only dropping out last week — 13 weeks after release.

Its success recaptured the tiny Tommy Boy label from obscurity to third place in the label rankings with 5.3% of the market and pushed MCA to sixth place among corporate groups with a 7.1% share — nearly double its total for the July to September period.

Similar tenacity was shown by many of the quarter's top sellers, most notably two that never made it to number one — Oasis's Wonderwall and Everything But The Girl's Missing. Wonderwall entered the chart at number two in the second week of November and spent every subsequent week in the quarter, bar one, in the Top 10. Missing was up there for 10 out of 13 weeks and was still in the top five last week.

None of these success stories was enough to secure the lead in the market shares, however.

Among labels, that honour went to Epic, who led a tightly-bunched field with a clutch of hits from the likes of Lightning Seeds and Celine Dion as well as the mighty Earth Song.

A good 30% ahead sales-wise was Robson & Jerome's I Believe/Up On The Roof — the second biggest-seller of the quarter — but the actors' label, RCA, couldn't match Epic's breadth of success

and had to settle for second place.

London had a strong three months — doubling its share for the previous quarter — with hits from East 17, Mike Flowers' Pops and Childlinders, but the biggest year-on-year improvements were registered by the Oasis-fueled Creation in sixth place and Parlophone, which scored a 256% rise. The latter's upturn was achieved even without The Beatles' Free As A Bird, which is on Apple, but was propelled by two Queen hits: Heaven For Everyone, in 12th place overall, and A Winter's Tale in 31st place.

Top of the pile in both the corporate group and distribution rankings was PolyGram. After losing its distribution crown to Warner last quarter and nearly succumbing in the corporate groups league, the company pulled ahead of the pack in both categories, although its share is still down just under a third compared with final quarter last year. PolyGram's most

successful singles were spread across its affiliate companies, with Boyzone's Father And Son, on Polydor, leading the way. Among the other PolyGram-distributed releases figuring among the Top 30 sellers of the quarter were Def Leppard's When Love And Hate Collide, and Josh Wink's Higher State Of Consciousness on Mercury and Pulp's two singles on Island.

The independent distribution sector will continue to intrigue this year, with Vital and Pinnacle now locked in battle, at least on paper. Vital managed to retain its lead over Pinnacle in the final quarter — taking over sixth place overall — but Pinnacle is back on its heels, less than one percentage point behind.

Overall, CD singles showed their dominance in the fourth quarter, taking more than 60% of the market for the first time — 60.8% to be exact — with the combined share of seven and 12-inch vinyl down to 8.2%. *Sefina Webb*

TOP ARTISTS

- 1 COOLIO FEATURING LV
- 2 ROBSON GREEN & JEROME FLYNN
- 3 MICHAEL JACKSON
- 4 OASIS
- 5 EVERYTHING BUT THE GIRL
- 6 BOYZONE
- 7 SIMPLY RED
- 8 QUEEN
- 9 BJORK
- 10 ETERNAL

TOP PRODUCERS

- 1 RASHEED
- 2 STOCK/AITKEN
- 3 JACKSON/FOSTER/BOTTRELL
- 4 EVERYTHING BUT THE GIRL/COXON
- 5 MORRIS/GALLAGHER
- 6 HEDGES
- 7 HUCKNALL/LEVINE
- 8 BJORK/HOOPER
- 9 FOSTER
- 10 CURNOW/HARDING/MORTIMER

TOP SINGLES

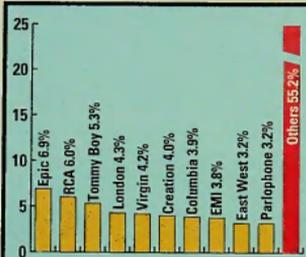
- 1 GANGSTA'S PARADISE
Coolio featuring LV (Tommy Boy)
- 2 I BELIEVE/UP ON THE ROOF
Robson & Jerome (RCA)
- 3 EARTH SONG
Michael Jackson (Epic)
- 4 MISSING (Everything But The Girl
(blanco y negro/Eternal))
- 5 WONDERWALL
Oasis (Creation)
- 6 FATHER AND SON
Boyzone (Polydor)
- 7 FAIRGROUND
Simply Red (East West)
- 8 IT'S ON SO QUIET
Bjork (One Little Indian)
- 9 YOU'LL SEE
Madonna (Maverick/Sire)
- 10 THUNDER East 17 (London)



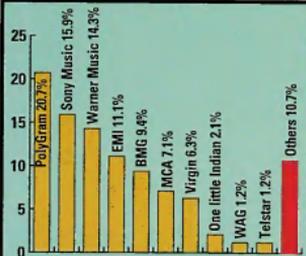
OASIS

SINGLES: QUARTERLY SNAPSHOT

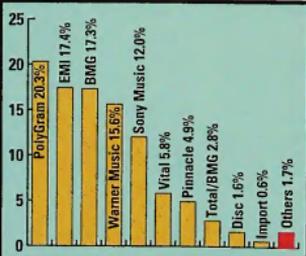
LABELS



CORPORATE GROUPS

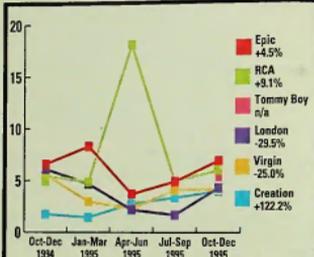


DISTRIBUTORS

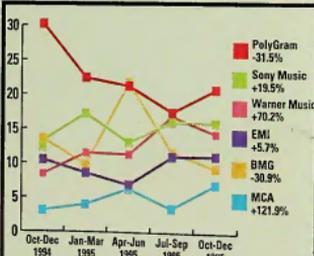


SINGLES: 12-MONTH TREND

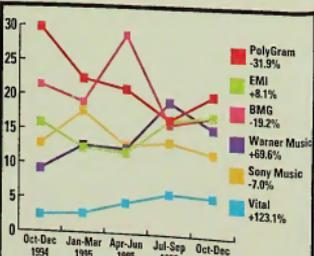
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CORPORATE GROUPS



DISTRIBUTORS



album sales show fear of a Christmas log-jam was unfounded

ALBUMS

Too much good music? Impossible, surely, but that didn't stop the rankings around sales conference time that the sheer volume of big albums being lined up for Christmas would result in some fingers being burned.

As the industry looks back on its best Christmas ever, those fears now seem unfounded, although things didn't pan out exactly as expected.

Take EMI. The group, and Parlophone in particular, had a great quarter, taking 14.6% of the market and retaining second place behind PolyGram, but its share was still down from PolyGram's Queen's Made In Heaven was by far its biggest seller, taking fourth place overall. It sold very nearly twice as many copies as The Beatles' 11th-placed Anthology in the fourth quarter and more than twice as many as Blur's The Great Escape over the same period.

Hot on EMI's heels and similarly hidden in the fourth quarter was Sony. The music was buoyed by Oasis's (What's The Story) Morning Glory? thanks to the fact that Creation — itself up 50.8% year-on-year to take fifth place in the labels league — comes under the Sony Music umbrella in the corporate group rankings. Sony's other biggie was Michael Jackson's HIStory which continues to confound the sceptics and finished the quarter in eighth position in the combined albums chart. Sony had five albums among the Top 20 of the quarter — the same as PolyGram — and registered a 48% year-on-year rise. PolyGram's big five came from Pulp, Elton John, Janet Jackson, Paul Weller and Boyzone. But it also scored considerable success courtesy of PolyGram TV, which continues to be the top dedicated compilations label and took 4.1% of the market — up more than 50% year-on-year. In contrast, sixth-placed

BMG had just one album among the 20 — but it was the number one. In the end, Robson & Jerome comfortably took the album crown from Oasis to help BMG and its RCA label to hefty year-on-year improvements in their market shares.

The top corporate group was PolyGram, still well ahead of EMI, though with a reduced share. Warner retained fourth place, but increased its share nearly 10% year-on-year, buoyed by Madonna's seventh-placed Something To Remember and Simply Red's Life which, though well behind Robson & Jerome and Oasis, finished a very respectable third in the combined sales chart for the quarter.

There was little change in the relative placings of the albums distributors for the fourth quarter, but there were interesting developments at each end of the league. At the top, EMI stretched its lead over PolyGram, taking a 25.7% share — nearly five

percentage points ahead of PolyGram compared with the previous quarter when just one point separated them. Its share was nevertheless down nearly 8% year-on-year, while PolyGram fell 18.9%.

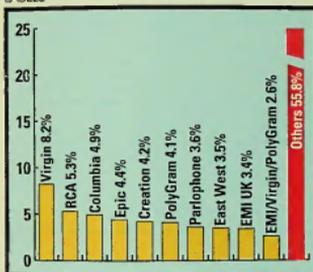
In contrast, Vival registered a 333% year-on-year improvement down in seventh place and is now as close as it has ever been to Pinnacle. The Bristol-based distributor now has 5.2% of the albums distribution market, compared with Pinnacle's 5.8%.

Independent distributors' share of the market was down overall, however, from 18.5% in the third quarter to 16.4%.

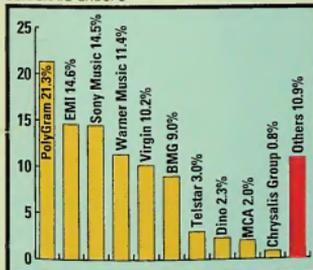
An unusually chunky 45% of Robson & Jerome's sales were on cassette, and in general the Christmas quarter tends to show a dip in the proportion of albums sales accounted for by CD. But, overall, that was not the trend this year. Instead, CD took its highest yet share of the market — 68.7% — with vinyl down to a minuscule 1%. *Selina Webb*

ALBUMS: QUARTERLY SNAPSHOT

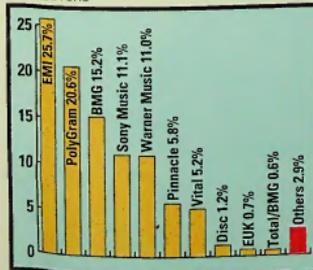
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CORPORATE GROUPS

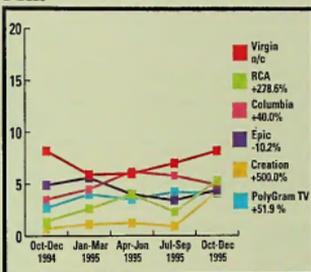


DISTRIBUTORS

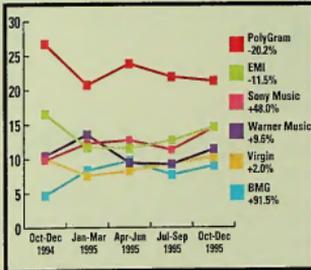


ALBUMS: 12-MONTH TREND

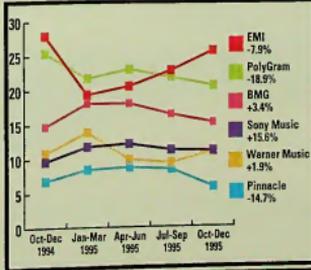
LABELS



CORPORATE GROUPS



DISTRIBUTORS



TOP ARTISTS

- 1 ROBSON GREEN & JEROME FLYNN
- 2 OASIS
- 3 SIMPLY RED
- 4 QUEEN
- 5 THE BEATLES
- 6 PULP
- 7 MADONNA
- 8 MICHAEL JACKSON
- 9 ELTON JOHN
- 10 BLUR

TOP PRODUCERS

- 1 STOCK/AITKEN/ARWRIGHT
- 2 GALLAGHER/MORRIS
- 3 LEVINE/HUCKNALL
- 4 QUEEN/RICHARDS
- 5 THOMAS
- 6 MADONNA/VARIOUS
- 7 JAM LEVINS/JACKSON/JONES/VARIOUS
- 8 DUGGEND/THOMAS/VARIOUS
- 9 MARTIN/BEATLES/AYNNE/KAEMPFER/SMITH/HENEBERY
- 10 RYAN

TOP ALBUMS

- 1 ROBSON & JEROME Robson Green & Jerome Flynn (RCA)
- 2 (WHAT'S THE STORY) MORNING GLORY? Oasis (Creation)
- 3 LIFE Simply Red (East West)
- 4 MADE IN HEAVEN Queen (Parlophone)
- 5 THE WORLD IS ENOUGH PolyGram (Island)
- 6 SOMETHING TO REMEMBER Madonna (Maverick/Sire)
- 7 HISTORY — PAST, PRESENT AND FUTURE, BOOK 1 Michael Jackson (Epic)
- 8 LOVE SONGS Elton John (Rocket)
- 9 ANTHOLOGY 1 The Beatles (Apple/Parlophone)
- 10 THE MEMORY OF TREES Enya (WEA)

TOP COMPILATIONS

- 1 NOW THAT'S WHAT I CALL MUSIC! 32 (EMI/Virgin/PolyGram)
- 2 THE LOVE ALBUM II (Virgin)
- 3 HEARTBEAT — FOREVER YOURS (Columbia)
- 4 THE BEST 60s ALBUM IN THE WORLD...EVER! (Virgin)
- 5 THE BEST ROCK BALLADS ALBUM IN THE WORLD...EVER! (Virgin)
- 6 DANCE TAP 95 (Global TV/Warner TV)
- 7 PURE SWING IV (Dino)
- 8 HITS 96 (Global TV/Warner TV)
- 9 THE BEST OF DANCE MANIA 95 (Pure Music)
- 10 THIS YEAR'S LOVES IS FOREVER (Sony TV/Global TV)

ANALYSIS

FOURTH QUARTER MARKET SHARES

CD-Rom technology's here, but what do you play on it?

Now that Father Christmas has kindly donated a few thousand computers fully kitted out with nice, fast CD-Rom drives to the nation it is only right that the music industry should do its best to fill them. But what with?

Yes, we know it's going to be a collection of multimedia-enhanced CDs, either CD Plus or CD-Roms, but what is actually going to go on them? So far, the debate has centred on format and technical matters. What standards to look for? How many CD-Rom drives are out there? Where should the boxes go in the megastore? How much can you charge for them?

We can finally see how, in the US at least, the market is taking a clear shape: Full-blown, \$30 or more, CD-Roms are ideal milestones in major artists' careers. Coming works such as Sting's *All This Time* by Streamwave, which features the great eco-warrior at home and in a number of locations providing us with new recordings of old tracks and interviews, are ideally suited to the medium (take a look at <http://www.starwave.com>).

Below that comes the Enhanced CD, which can demand a retail premium of around \$5 but involves a fraction of the production required for a CD-Rom and may be able to slot in with the album production schedule. These will also become easier to make later this year when the multimedia designers' software Director will be adapted for CD Plus production.

And this is where we expect to see significant growth. Rich Schupe of Fischer Multimedia in New York says: "Within two or more years every disc will have some sort of multimedia content."

But what is this multimedia content?



THE ROLLING STONES GO INTERACTIVE – AND MORE SUCCESSFULLY THAN MOST

The truth is no-one really knows yet. Ty Roberts, the coo of Ion, was responsible for David Bowie's OK-ish disc *Jump* and has just produced an enhanced CD for Todd Rundgren to be released here later in the year. He says the industry still needs something which will really stand out. "We're still in that experimental phase where people are trying to master the format," he says. "What is needed is something so amazingly cool that people will just have to see it – something that will define the medium."

At the moment this seems a long way away and we seem to have stepped immediately into cliché territory.

Take two discs from last year. The Cranberries' *Dance And Windows* and The Rolling Stones' *Voodoo Lounge*. Both are very impressive – The Cranberries for its innovative Rainbow format, and *Voodoo Lounge* for the quality and quantity of material. But both are essentially the same.

We go in through a front door, see the band, click around moving from room to room getting bits of video and audio, "fly on the wall" comments from the band, some previously unseen interview videos – it's a sort of cross between *Through The Keyhole*, *Hello!* magazine and a Dungeons & Dragons-style computer game.

True, there's the odd pleasant twist – such as The Stones talking us through their favourite blues artists in the VIP Lounge – but these are interesting additions rather than genuine innovation.

CD Plus is often little better. Here the more limited budgets and memory space mean the supposed multimedia enhancements are often not very enhancing at all. Ingredients such as a cursor which moves along lyrics as the song plays and being able to click on a word to start the song from that point are fine, but the novelty wears off.

What we really want is a multimedia equivalent of video to sell the song.

Some of the lead is going to come from artists getting involved with the medium. Already we can see in every bit of new media from the industry that genuine artist involvement – not just a quick stroll around with a camcorder – can improve the product no end. Roberts, meanwhile, is looking for new artists to produce "multimedia albums" where the multimedia element is at the core, rather than just an extra.

But even this may not be enough. The disc-based world could well be overtaken by the latest wave of offerings on line. Developments such as programming language Java will mean that Web sites will

start to look less like press releases and more like sections of an enhanced CD – with the benefit that they can be constantly updated. It's for this reason that Marc Geiger, senior vice president marketing artist development and news media at American Recordings has invested heavily in The Net (go to http://www.american_recordings.com).

"CD-Rom, Enhanced CDs are just nice milestones," he says. "Ultimately it's the same old system of getting a box on a shelf. The Web provides a new way to do things and web sites are continually living and breathing."

In truth, whether it be on a web site or a disc, multimedia content is going to have to improve – and quickly. Thanks to Santa's generosity and the drop in prices of PCs for the January sales, a new group of consumers will experience multimedia. It would only take a couple of boring discs for them to decide they'll be best sticking with good old audio CDs and computer games instead.

Simon Waldman



Dorado Records 1996

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Pukka 

The cultural gulf in the Brits Fan says Move It, Cliff

What are the British record buying public to think when their favourite acts, Robson & Jerome, fail to get any mention in the Brit Awards nominations?

It can't be anything to do with art as such, surely as the commercial side of our business is 'low-culture', with few exceptions. If, on the other hand, art is a factor then it begs the question, why wasn't Paul McCartney nominated for his work A Leaf? That could easily be mistaken as a composition by Ravel or Eric Satie.

Or what about Riverdance's Davey Spillane, Gaelic musician extraordinaire, seen by millions recently on TV, and who in 1987, along with Albert Lee, Balla Fieck and Jerry Douglas made the most profound and poignant musical statement on the roots of country music with the stunning album Atlantic Bridge, which also, got lost.

"Grown ups" are the largest group of TV viewers, including the lapsed rock buyers/baby-boomers, and in my humble opinion the industry may attract even more customers and viewers to the television Brit Awards by widening its sights commercially and culturally.

Denis Knowles,
Opportunities Worldwide

Sir Cliff Richard is doubtless perplexed by his recent, quite excellent, single - Had To Be, with Olivia Newton John - faltered after just one week's residence in the Top 40. May I humbly suggest that it is all down to the company he keeps - namely EMI!

Frankly, its promotion of Cliff, in

'EAR WE GO WITH DJ MICKEY

With all the musical chairs currently going on in the various major record companies' A&R departments, I thought I would write to you as a person of some standing in the UK music industry.

I am anxious to get job as an A&R man, however I do not have that many contacts in the industry. Recently, at a concert, somebody suggested that I write to you as you had a lot of links with the right people. As you can see from the photograph, I believe that I have the right look to work in a corporate music environment and it has been said to me by various friends that I have "good ears" something I believe to be quite necessary for the job.

I do hope you can help me, as I'm currently on the move and it will be difficult to pin me down for a couple of weeks. However, if it's



okay, I shall write to you soon and forward you my new address, on which you might be kind enough to pass on to some of your music biz associates, if you need any more photographs, please let me know and I'll get on the case.
DJ Mickey

a year which saw him receive a knighthood from the Queen, play a leading role in the VE Day celebrations at Buckingham Palace, and star in the Royal Variety Show, has been nothing short of abysmal. One can just imagine the hype - sorry, promotional expertise - of other record companies, had one of their artists achieved anything like the recognition accorded to Sir Cliff.

EMI, however, undoubtedly failed to persuade many record dealers to stock Cliff merchandise in any numbers. For example, in Glasgow's huge HMV store, his Heathcliff album was never displayed on the chart wall racks, while other lesser albums were featured prominently.

Likewise, the local John Menzies stores didn't stock the Had To Be single and radio airplay for the record was simply nonexistent.

Having spent his entire career with EMI, dare I say it's time for Cliff to move it! W J Thomas, Cathcart, Glasgow.

While it may be a purely personal view, has anyone else noticed the influence of Terence Trent D'Arby and Sade on the new George Michael single Jesus To A Child? A bit bizarre, when it is remembered that they are both Sony Music acts! An unusual "comeback". Mark Wilkins, Clapham Common, London SW4.

I fear that Andrea Worfor's new night-time ITV schedule (news, December 23) may not be as refreshing as she hopes. Not Fade Away, one of two music-based shows, will, apparently, "feature celebrity guests picking their favourite videos".

This sounds strangely similar to VH-1's Ten Of The Best (in which celebrity guests pick their favourite videos), a staple of our programming since the day of our launch in 1994. We screen seven different editions of Ten Of The Best each week. The show airs three times a day from Monday to Friday, twice on Saturday and once on Sunday, and has never been out of our three top-rated programmes. We had around 200 artists and celebrities picking their favourite videos, among them Luther Vandross, Cyndi Lauper, Michael Hutchence, Dave Stewart, Catherine Zeta Jones, UB40, Meat Loaf, Jim Bowan, Daved Thompson, Def Leppard, Crowley House, Sheryl Crow, Shane Richie, Lyle Lovett, Mary Chapin Carpenter, Bonnie Raitt, Isaac Hayes, Lennox Lewis and Prince Naseem to name but a few.

Furthermore, Ten Of The Best is also seen in South Africa via our service in that country, and from January will be screened right across the US by our sister channel in America. It's very flattering to see how influential our shows are. Mark Hagen head of programming, VH-1 Hawley Crescent, London NW1.

Please send all letters for publication to: The Editor, Music Week, Lutgate House, 26 Bickhurst Road, London SE1 9UR. (Tel: 071-421 1835). We reserve the right to edit letters on grounds of length or on the advice of our lawyers.

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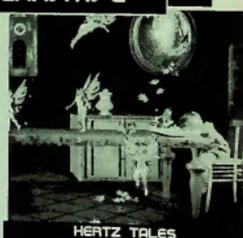
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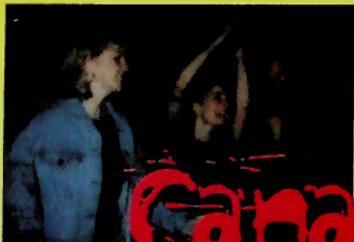
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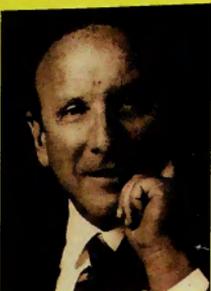
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THE OFFICIAL UK CHARTS



Welcome to a new look Chart Focus, marking a unique extension of Music Week's weekly chart service, with a new panel, detailing for the first time market shares of the singles, albums and airplay charts. Please note these are chart share statistics and so will not necessarily tally with our quarterly figures which are based on overall sales and airplay totals.

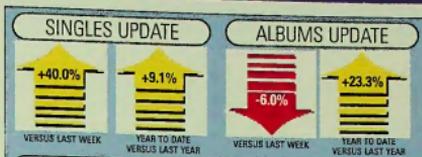
The bar charts tabulate the top companies, according to the C.I.N.Y. definition, while the pie charts detail the shares taken by the largest corporate groups and independents.

After a remarkable first week in the shops when it sold more than 400,000 copies, **Babylon Zoo's** debut single **Spaceman** entered the chart at number one. The sixth number one from the band's TV ad, it outdid the rest of the Top 10 added together, outscoring its nearest rivals by more than five to one. Singles sales scored 40% week-on-week and Babylon Zoo were responsible for the majority of the increase, accounting for 28% of all singles sold. Compared to this week last year, singles are up a very healthy 26%.

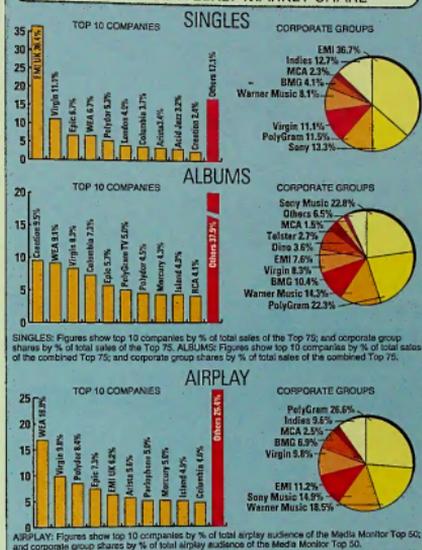
Though far short of the all-time record for singles sales in one week (**Band Aid's** *Do They Know It's Christmas* did 750,000 in 1984), **Babylon Zoo** sold more singles in their first week than any other new act has ever managed. They're only the third newcomers to debut at number one, following **Whigfield** in 1994 and **Robson & Jerome** last year.

Their success must be viewed with a wary smile as Warner Music whose WEA label had the single pressed up and within 12 days of release (it was due out on 28 August last year) before the band was whisked off to EMI by Clive Black.

Breaking new boy acts is an increasingly difficult business but the dividends can be huge. The last act to break big were **Boyzone**, who debuted in December 1994. Last year, the only new contenders in the teen heart-rob stars to make the Top 40 were **Gemini**, and even they barely made the grade, reaching number 40 with **Ever, Though You Broke My Heart**. This week, however, the latest of the breed, **Upside Down**, turn the formbook on its head as their debut single **Change Your Mind** surges from number 35 to 12. This is a major triumph, following the record's mid-week performance, when it was ranked 41st. Its amazing recovery came after the genesis of **Upside Down** was the focus of BBC TV's **Inside Story**. The group are the first signing to the new World Records label. Like **Gemini** – and new Irish boy group **Over The Top** – they are produced



AT-A-GLANCE WEEKLY MARKET SHARE



by Ian Levine, who also played a part in the initial success of **Take That** as well as giving the world **Bad Boys Inc.**

US Special: **Oasis** make a stunning debut at number 21 in America's **Hot 100** this week with **Wonderwall**. Among the 10 most played tracks on MTV, and the number one Modern Rock track on radio for five weeks, **Wonderwall** has exploded like no British debut single before. The Beatles were the long-time holders of the record for the highest ever US debut by a British act, entering at number 45 with **I Want To Hold Your Hand** in 1964. That record held for 31 years, only being beaten last October when **Edwyn Collins's** first US hit, **A Girl Like You**, debuted at number 42. And another British act, **Bush**, is **The Hot 100's** second highest new entry with **Glycerine** debuting at 39. This is the first time in the Nineties that the two highest new entries on the chart have come from British acts. Unlike **Oasis**, however, **Bush** are practically unknown at home. Veering towards metal, they have been building in the US for some time, and the success of **Glycerine** has had a dramatic effect on their album, **Sixteen Stone**. In the US chart for a year, during which it sold nearly 3m copies, it entered the Top 10 a fortnight ago, and this week springs from 10 to number five. **Alan Jones**



It's no longer Britain's best-selling record but **George Michael's** **Jesus To A**

Child moves to the top of the Airplay chart. It logged over 150 plays more than any other record last week, even though it is more than six minutes long. Capital remains its biggest fan, spinning it 48 times last week. That's one fewer than its top spin – **Michael Jackson's** **Earth Song** – but typical of the station's long-lasting love affair with **George**. Evidence of this fact is provided by the station's latest 'Hall of Fame' poll. More than 300,000 of its listeners submitted lists of their all-time favourite records and **George** came top with **Carless Whispers**, ahead of **Take That's** **Back For Good** and **Bryan Adams's** **I Do I Do I Do I Do For You**. **George** is even popular at **Radio Two**, where the seven plays **Jesus To A Child** won last week place it at the top of the station's chart ahead of **Michael Bolton's** **Love So Beautiful** and **Enya's** **Anywhere Is**, which merited five spins apiece.

Radio One was also keen, giving the song 23 plays, though its top play was the **Bluetones's** **Slight Return**, which got 31 airings. Even though the **Bluetones** are being widely championed as the next big thing, they're receiving little support elsewhere. **Radio One** delivered 83% of the disc's audience.

For the first time since last summer, **Atlantic 252** played its top tune more than 100 times. In fact, both the top two managed this rare feat, **Pulp's** **Disco 2000** getting 102 plays and **Everything But The Girl's** **Missing** getting 100, with **Michael Jackson's** **Earth Song** placed third with 91. While **Virgin** has the same top three in a slightly different order, it has promoted two unproven records to its upper echelon, playing the **Lighthouse Family's** **Lifed** and **Paul Carrack's** **Eyes of Blue** 23 times apiece for them to share sixth place. While the R&B/pop sound of the **Lighthouse Family** is an unexpected addition, adding **Carrack's** single is logical – one of **Virgin's** favourite acts is **Mike & The Mechanics**, for whom **Carrack** moonlights as lead vocalist on tracks like **Over My Shoulder**.

Despite being long familiar from the **Levi's** TV ads and outstaring all other records by a massive margin last week, **Babylon Zoo's** **Spaceman** had a cautious reception from radio. After four weeks, it's only beginning to get into its stride, moving 97-28 this week. Even that position flatters it, however, as it's due to stations like **Radio One** with big audiences that it appears so high. In total, it received only 166 plays – even the number 100 airplay hit, **July Cheek's** **Reach**, has 33 plays more. **Alan Jones**

'New York's red hot... but London's burning'

john alford
smoke gets in your eyes

Debut single released February 5th LUVTHIS 7 (7") - LUVTHIS 7 (cassette) - LUVTHISCD 7 (CD)
Appearing: Friday 2nd Feb - Big Breakfast, Saturday 3rd Feb - Noel's House Party - The Grille
Show, Monday 5th Feb - 'After 5', Saturday 10th Feb - Live & Kicking, Sunday 11th Feb - Disney
Club, Monday 12th Feb - Pebble Mill, Saturday 17th Feb - Just Saturday



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NEW TOP 75 SINGLES

27 JANUARY 1996

Rank	Artist	Title	Label	CD/Cass (Distribution)	Rank	Artist	Title	Label	CD/Cass (Distribution)		
1	NEW SPACEMAN	EMI COEM 41507EM 416 (M)	Virgin	VSCDG 157V/MSG 157I (E)	38	NOT SO MANIC NOW	Food/EMI CDFOG005 71/TFODG 71 (E)	39	SINGLE GIRL	408 BUD 6000CD - (RTM/DSD) A40 BUD30 -	
2	JESUS TO A CHILD	Virgin VSCDG 157V/MSG 157I (E)	40	GOLD	Warner Bros W 032CDXW 025E (W)	41	ENEMY MAKER	Etarache MUSH 14302CD - (W)	42	OH FATHER	Maverick/Sire W 032CDXW 032E (W)
3	WHOLE LOTTA LOVE	M&J/EMI 96271526/97154 (SM)	41	NEW ENEMY MAKER	Etarache MUSH 14302CD - (W)	43	WHITESKIES	Sunscreen (Sunscreen) Sun (Sunscreen)	44	NEW MIRROR IN THE BATHROOM	026-Fer/Arista 743212356/743212326 (M)
4	ANYTHING	M&J/EMI 96271526/97154 (SM)	45	NEW MIRROR IN THE BATHROOM	026-Fer/Arista 743212356/743212326 (M)	46	RE SHUT UP (AND LEAVE ME BE)	Sing Sing/RCA 74213256/74213256 (M)	47	I BELIEVE/UP ON THE ROOF	RCA 74213256/74213256 (M)
5	EARTH SONG	EMI 826952/826954 (SM)	46	RE SHUT UP (AND LEAVE ME BE)	Sing Sing/RCA 74213256/74213256 (M)	48	TELL IT TO MY HEART	Arista 74213256/74213256 (M)	49	CAUGHT A LITTLE SNEEZE	East West W 032CDXW 030C (W)
6	FATHER AND SON	Polydor 5757862/578624 (W)	47	I BELIEVE/UP ON THE ROOF	RCA 74213256/74213256 (M)	50	NEW AUTOMATIC	Perfecto PERF 1150CD - (W)	51	NEW WANDA DROPP A HOUSE (ON THAT BITCH)	MCA MCSTO 4002E - (M)
7	ONE BY ONE	WEA WEA 032CDXW 025C (W)	48	TELL IT TO MY HEART	Arista 74213256/74213256 (M)	52	FOR THE DEAD	Costume/gamer COST 0080C - (W)	53	REACH	Positive CDTV 4972CD - (W)
8	MISSING	Blanco Y Negro/Euro/East/West BAC026E 84C (W)	49	CAUGHT A LITTLE SNEEZE	East West W 032CDXW 030C (W)	54	FEEL LIKE SINGING	Capitol/Capitol 9252 (M)	55	NEW ONE SHOT/NOTHING IN PARTICULAR	Bite B/Virgin 8100DD 9 - (E)
9	WONDERWALL	Creation CREDD 215 CD/MS 215 (M)	50	NEW AUTOMATIC	Perfecto PERF 1150CD - (W)	56	EYES OF BLUE	IRS CDREPS 1207/CEIRS 1207 (E)	57	SPIRITS IN THE MATERIAL WORLD	MCA MCSTO 2113MCSC 2113 (M)
10	SO PURE	Systematic SYSDC 215 CD/MS 215 (M)	51	NEW WANDA DROPP A HOUSE (ON THAT BITCH)	MCA MCSTO 4002E - (M)	58	ANYWHERE IS	WEA WEA 032CDXW 025C (W)	58	MEIN BLACK	Dragned/EPIC 602792/EPIC 602792 (M)
11	GANGSTA'S PARADISE	Tommy Boy MCSTO 2104MCSC 2104 (M)	52	FOR THE DEAD	Costume/gamer COST 0080C - (W)	59	FREE AS A BIRD	Apple/Parlophone CDR 6422/CDR 6422 (E)	61	RE WHATEVER	Capitol/Capitol 9252 (M)
12	CHANGE YOUR MIND	World Circuit/WB 14MCDW011 (P)	53	REACH	Positive CDTV 4972CD - (W)	62	THE BEST THINGS IN LIFE ARE FREE	HEMIX JAM 5010/CEMS 195A (P)	62	THE BEST THINGS IN LIFE ARE FREE	HEMIX JAM 5010/CEMS 195A (P)
13	LOOPS OF FURY EP	Franchise/Dual/Runners/Big One CHMDS3 43 (E)	54	FEEL LIKE SINGING	Capitol/Capitol 9252 (M)	63	NATURAL HIGH	Bellman/CDBRL 12/CDBRL 12 (M/MS)	64	PAINT A PICTURE	Perfecto PERF 114CD - (W)
14	GETTING BETTER	Polydor 5781925/578194 (F)	55	NEW ONE SHOT/NOTHING IN PARTICULAR	Bite B/Virgin 8100DD 9 - (E)	65	SEX ON THE STREETS	Cowbird/cont CDLOAD 24/CDALOAD 24 (P)	65	YOU'LL SEE	Maverick/Sire W 032CDXW 025C (W)
15	WORLD OF GOOD	Shantam SAW 00203/SAW 00203 (M)	56	EYES OF BLUE	IRS CDREPS 1207/CEIRS 1207 (E)	66	IN A WHISPER	Wild Card 577752/577774 (W)	66	BORN IN B	Elemental ELM 302CD - (RTM/DSD) ELM302 -
16	SANDSTORM	Polydor 5781925/578194 (F)	57	SPIRITS IN THE MATERIAL WORLD	MCA MCSTO 2113MCSC 2113 (M)	67	THUNDER	London LDCDP 3743/UNCS 3743 (F)	67	MISS SARAJOVO	Island CDJ 825/CDJ 825 (E)
17	LAMP	Columbia 6674862/6674864/6674867 (SM)	58	MEIN BLACK	Dragned/EPIC 602792/EPIC 602792 (M)	68	CIGARETTES & ALCOHOL	Creation CREDD 110VCD/310 (M/MS)	68	I DON'T WANNA BE A STAR	Etarache MUSH 14302CD - (W)
18	CREEP	Rafac 74213340/9427/42133494 (BM)	59	FREE AS A BIRD	Apple/Parlophone CDR 6422/CDR 6422 (E)	69	STAY WITH ME TONIGHT	East West W 032CDXW 025C (W)	69	I DON'T WANNA BE A STAR	Etarache MUSH 14302CD - (W)
19	TOO HOT	Tommy Boy TBCD 7187/BC 718 (RTM/DSD)	60	SEX ON THE STREETS	Cowbird/cont CDLOAD 24/CDALOAD 24 (P)	70	STAY WITH ME TONIGHT	East West W 032CDXW 025C (W)	70	STAY WITH ME TONIGHT	East West W 032CDXW 025C (W)
20	WEAK	One Little Indian 141 TP/CD141 777C (P)	61	RE WHATEVER	Capitol/Capitol 9252 (M)	71	I DON'T WANNA BE A STAR	Etarache MUSH 14302CD - (W)	71	LIVE FOREVER	Creation CREDD 185/CREDS 185 (M)
21	BEAUTIFUL LIFE	Melrose/Concord AZCCO 340CD/340 (F)	62	THE BEST THINGS IN LIFE ARE FREE	HEMIX JAM 5010/CEMS 195A (P)	72	STAY WITH ME TONIGHT	East West W 032CDXW 025C (W)	72	STAY WITH ME TONIGHT	East West W 032CDXW 025C (W)
22	I AM BLESSED	1st Avenue/EMI COEM 41507EM 416 (M)	63	NATURAL HIGH	Bellman/CDBRL 12/CDBRL 12 (M/MS)	73	I DON'T WANNA BE A STAR	Etarache MUSH 14302CD - (W)	73	I DON'T WANNA BE A STAR	Etarache MUSH 14302CD - (W)
23	NEW NO A DRY EYE IN THE HOUSE	Virgin VSCDT 156V/MSG 157I (E)	64	PAINT A PICTURE	Perfecto PERF 114CD - (W)	74	A WINTER'S TALE	Parlophone CDQUEENS 227/QUEEN 22 (E)	74	A WINTER'S TALE	Parlophone CDQUEENS 227/QUEEN 22 (E)
24	LET'S PUSH IT	Final Vinyl/Arista 743212356/743212344 (E - JEMC)	65	YOU'LL SEE	Maverick/Sire W 032CDXW 025C (W)	75	LIVE FOREVER	Creation CREDD 185/CREDS 185 (M)	75	LIVE FOREVER	Creation CREDD 185/CREDS 185 (M)
25	WHY YOU TREAT ME SO BAD	Virgin VSCDT 156V/MSG 157I 156B (E)	66	IN A WHISPER	Wild Card 577752/577774 (W)						
26	IF YOU WANNA PARTY	Snap/Ematic/WEA WEA CD30D/WEA CD30C (W)	67	THUNDER	London LDCDP 3743/UNCS 3743 (F)						
27	GOT MYSELF TOGETHER	Portrait CDTV 487/CTV 48 (E)	68	BORN IN B	Elemental ELM 302CD - (RTM/DSD) ELM302 -						
28	LITTLE BRITAIN	Virgin VSCDT 156V/MSG 157I (E)	69	MISS SARAJOVO	Island CDJ 825/CDJ 825 (E)						
29	IT'S OH SO QUIET	One Little Indian 182 TP/CD182 177C (P)	70	CIGARETTES & ALCOHOL	Creation CREDD 110VCD/310 (M/MS)						
30	HEY LOVER	Real Jam/Real/Real CD/MS 402C 140C 14 (P)	71	LIVE FOREVER	Creation CREDD 185/CREDS 185 (M)						
31	NEW HOW CAN I RUN TO	Columbia 668112/68118 (SM)	72	STAY WITH ME TONIGHT	East West W 032CDXW 025C (W)						
32	INSIDE OUT	EMI 826952/826954 (SM)	73	I DON'T WANNA BE A STAR	Etarache MUSH 14302CD - (W)						
33	RELEASE THE PRESSURE	Mercury/Columbia MAND 292/MAND 290E (SM)	74	A WINTER'S TALE	Parlophone CDQUEENS 227/QUEEN 22 (E)						
34	THE ONE	China WCKDC 2076/WCKMC 2076 (P)	75	LIVE FOREVER	Creation CREDD 185/CREDS 185 (M)						
35	DISCO 2000	Island CDJ 825/CDJ 825 (E)									
36	ONE SWEET DAY	Columbia 826705/826704 (SM)									
37	WONDERWALL	London/LDCP 3743/UNCS 3743 (F)									

TITLES A-Z

A	Apple	...
B	Beverly Hills	...
C	Acoustic	...
D	Debut	...
E	East West	...
F	Funk	...
G	Garage	...
H	Hip Hop	...
I	Island	...
J	Jazz	...
K	Kid	...
L	Latin	...
M	Melrose	...
N	New	...
O	Old	...
P	Parlophone	...
Q	Queen	...
R	RCA	...
S	Sire	...
T	Tea	...
U	Unlabeled	...
V	Virgin	...
W	Warner Bros	...
X	X	...
Y	Y	...
Z	Z	...

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Stone Y Rogo

PLAY PROFILE

STATION OF THE WEEK

Glasgow's Clyde 2 goes against virtually every other trail of popular music commercial radio in the UK. Though an AM station it has no gold format. Its presenters are usually left to choose their tracks by themselves and within the programme schedule there is an abundance of specialist music and talk shows. "Clyde 2 is one of the few stations that's not computerised," says head of music Mike Riddoch. "The presentation guys I tend to leave alone. I go over their music with them and I either move things around or put things in." The station, which as part of Radio Clyde was Scotland's first independent station when it opened at the end of 1973, doesn't have a playlist, instead the presenters are told to stick to a melodic format of old and new which stretches from Fifties hits to the likes of Madonna's current single. While the original station split in January 1990 to become Clyde 1 and 2 it wasn't tempted to go down the familiar road of an AM gold station to attract its 35-plus target audience. "We decided we'd play a much wider range of music than that. We play contemporary, current melodic singles and albums, we play comedy and we also play film music," says Riddoch, who's been with Clyde for 15 years. "I think, as a listener, gold's very much depends on the mood you're in, if you hear Gerry and the Pacemakers and you're in a good mood you think that's nice and cheery, but not, you think, 'Not that again.' You can only play things like Freddie and the Dreamers so many times." Twice a station of the year winner at the Sony Radio Awards, Clyde 2 also has a number of highly-



CLYDE 2 TOP 10

- 1 Lady Luck Rod Stewart (Warner Bros)
- 2 I Give It All To You Mary Kiani (1st Avenue)
- 3 Remembering The First Time Simply Red (Mercury)
- 4 Jesus To A Child George Michael (Virgin)
- 5 In This Life Berni Morici (Atlantic)
- 6 No Religion Van Morrison (Sire)
- 7 I Am Blessed Eternal (1st Avenue)
- 8 Making Love (Out Of Nothing At All) Bonnie Tyler (East West)
- 9 Anywhere Is Eric (WEA)
- 10 K's On So Quiet Spork (The Little Indian)

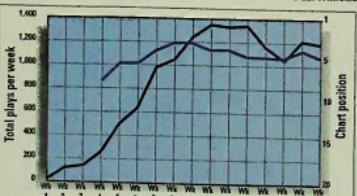
popular specialist outlets, including a classical programme on Sunday nights - which Riddoch says gets a better audience than Classic FM - all-rounder country, Sixties and Seventies music shows. There is even a programme dedicated to Scottish and Irish country dance music. At the last Radio showing, the station had 433,000 listeners, a 24% reach and 17.1% listening share in its 1.847m transmission area. Says Riddoch, "The strap-line of the station is 'Music makes the memories', but I think it's successful because it's flavoured in current melodic music and we haven't locked ourselves into the old gold format." The top 10 shown here is a sample of Clyde 2's output and is in no specific order. Paul Williams

TRACK OF THE WEEK

EVERYTHING BUT THE GIRL: MISSING Everything But The Girl's Missing has been a remarkable success considering on its first chart outing in August 1994 it struggled to reach 69 for just one week. Since being reactivated, the track has taken up seemingly permanent residence in the Top 10 and united the tastes of rock and dance radio programmers. Following success on the Continent, most notably Italy, the track re-emerged here in the autumn, winning early support from, among others, Radio One, City, Clyde 1 and Manchester's Kiss 102. The network, which A-listed it straight away, made the song its fourth favourite ahead of release and after Missing's number eight chart debut moved stations came on board. Both City and Picochild placed it as their top tune in the week it hit a sales chart peak of three to break through 1,000 plays. The song then displayed its cross-grease appeal by winning over London dance station Kiss and rock radio Red Radio. That same week it kept the Beatles from the airplay number one to begin four weeks at the top. Virgin waited several weeks



before playing it - then made the track their favourite. And like its yo-yo sales chart position, Missing also saw its radio support decline, then increase. Warner Music promotions manager Peter Dawes, who plugged the release to radio, puts the song's long chart run down to its popularity on radio. "It was initially interest from club promotion and the fact it did well in Europe, but I don't think any club record could have lasted this long without the support of radio," he says. "It's been on Radio One's playlist for 14 weeks. It's just one of those records that captured people's imagination." Paul Williams



RADIO 1

Rank	Title	Artist	Label	Weeks on Chart	Peak
1	SLIGHT RETURN	Bluetones	(Superior Quality)	20	1
2	SANDSTORM	East (Polygram)	18	28	
3	SINGLE GIRL	Lush (A&E)	30	28	
4	LUMP Presidents Of The United States Of America	(Polygram)	27	27	
5	GOT MYSELF TOGETHER	Booker T & the MG's	27	27	
6	WHOLE LOTTA LOVE	Geddy Lee (Red Jaws)	26	27	
7	LITTLE BRITAIN	James Brown (Virgin)	25	27	
8	NOT SO MANIC NOW	Dubstar (Fontana)	23	26	
9	TOT HOT	Tommy Devito	25	26	
10	CREEP	My Chemical Romance	23	26	
11	JESUS TO A CHILD	George Michael (Virgin)	20	23	
12	HEY LOVER	L1 (Capitol/Jay's Friends)	20	23	
13	WHY YOU TREAT ME SO BAD	Shaggy Feat. Grand Puba (Virgin)	22	22	
14	RELEASE THE PRESSURE	Leifur Eiriksson (Mercury)	16	22	
15	ONE BY ONE	ONE (WEA)	15	22	
16	PUSH IT	Nightmares Featuring Jah's Real (Arista)	24	21	
17	AFRICAN DREAM	Wesley Dip Fatt. Lena Taybe (Mercury)	24	21	
18	SPACEMAN	Boyzone Two (EMI)	24	21	
19	DRY EYE IN THE HOUSE	Mist Loaf (Virgin)	21	20	
20	FOR THE DEAD	One (Systematic)	21	20	
21	NO FRONTS	Dry Eye (Systematic)	13	20	
22	SU PURE	Easy D'Spanner (Parlophone)	22	19	
23	INNOCENT	Adels Beck Withow (Mercury)	16	19	
24	GIMME THAT BODY	A Tea (Heavenly)	12	19	
25	ONE OF US	Jean Cosmos (Island/Capitol)	13	18	
26	MISSING	Everything But The Girl (Epic/Warner Y Negro)	18	17	
27	OH FATHER	Mafona (Mercury)	20	17	
28	FROM A WINDOW	Northern Uproar (Decca/Construct)	15	17	
29	FATHER AND SON	Boyzone (Polygram)	19	16	
30	MR FRIDAY NIGHT	Lee Muzich (Island Bear)	15	16	
31	DO U STILL LOVE	East 17 (London)	16	16	

© Media Monitor. Titles ranked by total number of plays on Radio One from 01.00 on Sunday 14 January 1995 until 24.00 on Saturday 20 January 1995.

Rank	Title	Artist	Label	Weeks on Chart	Peak
1	JESUS TO A CHILD	George Michael (Virgin)	1204	1374	
2	ONE BY ONE	ONE (WEA)	1000	1256	
3	FATHER AND SON	Boyzone (Polygram)	1258	1098	
4	EARTH SONG	Michael Jackson (Epic)	1308	1048	
5	MISSING	Everything But The Girl (Epic/Warner Y Negro)	987	895	
6	DISCO 2000	Pulp (Island)	864	797	
7	I AM BLESSED	Eternal (1st Avenue/EMI)	789	729	
8	LIFTED	Lighthouse Family (Polygram)	742	709	
9	OH FATHER	Mafona (Mercury)	768	697	
10	GOLD TAPKAP	Warner Bros/WPE	628	666	
11	BEST THINGS IN LIFE ARE FREE	Jamet Jackson & Luther Vandross (A&M)	835	631	
12	NOT SO MANIC NOW	Dubstar (Fontana)	613	617	
13	ONE SWEET DAY	Martha Carey And Boyz II Men (Columbia)	569	577	
14	EYES OF BLUE	Paul Carrack (EMI)	558	523	
15	WONDERWALL	Depeche Mode (Creation)	477	514	
16	CREEP	My Chemical Romance	410	466	
17	WONDERWALL	Mixt Loafers (Systematic)	433	422	
18	NOT A DRY EYE IN THE HOUSE	Mist Loaf (Virgin)	145	368	
19	YOU'LL SEE	Mafona (Mercury)	390	348	
20	FREE AS A BIRD	Beastie Boys (A&M/Polygram)	501	345	
21	REMEMBERING THE FIRST TIME	Simply Red (East West)	631	341	
22	ANYWHERE IS	Eric (WEA)	446	336	
23	I DON'T WANNA BE A STAR	Corona (Epic)	440	317	
24	PLEASE	One (Polygram)	228	313	
25	LET IT BE PUSH IT	ONE (WEA)	228	313	
26	ITCHYWOOD PARK	My Chemical Romance (Decca/Construct)	163	291	
27	BEAUTIFUL LIFE	Age Of Chance (London)	433	283	
28	MAKING LOVE (OUT OF NOTHING AT ALL)	Bonnie Tyler (East West)	226	283	
29	I JUST WANT TO MAKE LOVE TO YOU	Eric Tenor (WEA)	230	275	
30	I'LL BE THERE FOR YOU	The Rembrandts (East West)	146	249	

© Media Monitor. Titles ranked by total number of plays on 46 mainstream independent local stations from 01.00 on Sunday 14 January 1995 until 24.00 on Saturday 20 January 1995.

VIRGIN

Rank	Title	Artist	Label	Weeks on Chart	Peak
1	DISCO 2000	Pulp (Island)	30	32	
2	EARTH SONG	Michael Jackson (Epic)	30	32	
3	MISSING	Everything But The Girl (Epic/Warner Y Negro)	25	29	
4	GOLD TAPKAP	Warner Bros/WPE	23	24	
5	LIFTED	Lighthouse Family (Polygram)	23	24	
6	EYES OF BLUE	Paul Carrack (EMI)	6	23	
7	JESUS TO A CHILD	George Michael (Virgin)	20	23	
8	HAND IN MY POCKET	Alamo Mo (Island Bear)	22	22	
9	PRETENDERS TO THE THRONE	Headland South (Island Bear)	18	22	

ATLANTIC 252

Rank	Title	Artist	Label	Weeks on Chart	Peak
1	DISCO 2000	Pulp (Island)	101	100	
2	MISSING	Everything But The Girl (Epic/Warner Y Negro)	51	100	
3	EARTH SONG	Michael Jackson (Epic)	64	91	
4	REMEMBERING THE FIRST TIME	Simply Red (East West)	65	87	
5	THE UNIVERSAL	Age Of Chance (London)	65	83	
6	PRETENDERS TO THE THRONE	Headland South (Island Bear)	55	83	
7	CREEP	My Chemical Romance	31	82	
8	I AM BLESSED	Eternal (1st Avenue/EMI)	31	82	
9	WONDERWALL	Depeche Mode (Creation)	96	81	
10	LUCKY YOU	Lighthouse Family (Polygram)	55	80	

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TOP 50 AIRPLAY HITS

27 JANUARY 1996



Pos	Last	Weeks on chart	Title	Artist	Label	Total plays	Plays % w-o	Total audience	Audience % w-o
1	3	6	JESUS TO A CHILD	George Michael	Virgin	1459	+16	67.56	+28
2	2	16	MISSING	Everything But The Girl	Eternal/Blanco Y Negro	1180	-1	63.37	n/c
3	1	10	EARTH SONG	Michael Jackson	Epic	1253	-20	63.09	-12
4	8	10	ONE BY ONE	Cher	WEA	1306	+15	53.73	+28
5	4	11	FATHER AND SON	Boyzone	Polydor	1123	-15	45.49	-17
6	11	26	CREEP	TLC	LaFace	603	+18	45.21	+17
7	5	5	DISCO 2000	Pulp	Island	943	-7	44.34	n/c
8	5	7	WONDERWALL	Oasis	Creation	597	-2	36.97	-29
9	9	6	I AM BLESSED	Etel	1st Avenue/EMI	819	-5	33.82	-19
10	7	6	GOLD	TAFKAP	Warner Bros/NPG	755	-18	33.44	-29
11	13	5	NOT SO MANIC NOW	Dubstar	Food/EMI	669	+19	33.34	+9
12	19	25	LIFTED	Lighthouse Family	Polydor	800	+95	31.79	+39
HIGHEST CLIMBER									
13	47	48	SANDSTORM	Cast	Polydor	272	+121	29.09	+108
14	12	13	OH FATHER	Madonna	Maverick	753	-11	28.68	-17
15	26	34	TOO HOT	Coolio	Tommy Boy	293	+83	28.23	+38
16	18	29	GOT MYSELF TOGETHER	Buckwheatheads	Positiva	290	+55	26.50	+10
17	22	28	LET'S PUSH IT	Nightcrawlers Featuring John Reid	Arista	361	+74	25.66	+19
18	21	28	LUMP	Presidents Of The United States	Columbia	162	+9	24.17	+12
19	3	9	BEST THINGS IN LIFE ARE FREE	Janet Jackson & Luther Vandross	A&M	689	-34	23.54	-69
20	48	32	SLIGHT RETURN	Bluetones	Superior Quality	114	+124	22.70	+70
21	25	28	WHOLE LOTTA LOVE	Goldbug	Acid Jazz	135	+42	22.30	+7
22	23	4	SO PURE	Baby D	Systematic/Production House	273	+7	21.50	n/c
23	19	9	REMEMBERING THE FIRST TIME	Simply Red	East West	435	-68	20.93	-19
24	26	3	NOT A DRY EYE IN THE HOUSE	Meat Loaf	Virgin	402	+114	20.03	+19
25	40	29	ONE OF US	Joan Osborne	Blue Griffin/Mercury	258	+59	18.86	+26
26	35	7	SINGLE GIRL	Lush	4AD	61	+91	18.77	+75
27	29	45	LITTLE BRITAIN	Dreadzone	Virgin	119	+18	18.44	+11
28	47	11	SPACEMAN	Babylon Zoo	EMI	166	+105	18.43	+110
29	29	13	PRETENDERS TO THE THRONE	Beautiful South	Go! Discs	222	+2	18.29	+7
30	17	23	ANYWHERE IS	Enya	World Circuit	362	-34	18.20	-34
31	34	18	GANGSTA'S PARADISE	Coolio Featuring L.V.	Tommy Boy	253	-17	17.80	+4
32	21	4	WHY YOU TREAT ME SO BAD	Shaggy Feat. Grand Puba	Virgin	154	-8	17.51	n/c
33	27	12	ONE SWEET DAY	Mariah Carey And Boyz II Men	Columbia	580	-20	17.38	-13
34	49	86	HEY LOVER	LL Cool J	Def Jam/Island	146	+103	17.17	+17
35	40	98	PLEASE	Elton John	Rocket	350	+38	17.04	+66
36	71	43	RELEASE THE PRESSURE	Lethfield	Columbia/Hard Hands	136	+143	16.85	+104
37	24	12	ITCHYCOO PARK	M-people	Deconstruction	324	-47	16.75	-25
38	14	18	IT'S OH SO QUIET	Bjork	One Little Indian	261	-48	16.24	-74
39	20	14	THE UNIVERSAL	Blur	Food/Parlophone	190	-44	15.69	-15
40	28	4	ROLLERBLADE	Nick Heyward	Epic	251	-27	15.63	-39
41	14	22	MR FRIDAY NIGHT	Lisa Moorish	Go Beat	214	+107	15.41	+38
42	40	30	YOU'LL SEE	Madonna	Maverick	354	-12	14.68	-2
43	23	39	BEAUTIFUL LIFE	Ace Of Base	London	298	+26	13.97	+23
44	15	11	FREE AS A BIRD	Beats	Apple/Parlophone	365	-53	13.94	-90
45	39	67	AFRICAN DREAM	Wasis Diop Feat. Lena Fiagbe	Mercury	48	+71	13.77	-11
46	35	17	I JUST WANT TO MAKE LOVE TO YOU	Etta James	MCA	260	+78	13.70	+52
47	18	12	ANYTHING	3T	MJJ/550 Music	224	+136	13.58	+82
48	38	156	INNOCENT	Addis Black Widow	Mercury	32	+23	13.04	-21
49	49	89	DO U STILL	East 17	London	200	+13	12.85	-2
BIGGEST INCREASE IN PLAYS									
50	155	14	CHANGE YOUR MIND	Upside Down	World	120	+275	12.84	+183

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TOP 10 GROWERS

Pos.	Title/Artist/Label	Total plays	Increase in no. of plays
1	LIFTED Lighthouse Family (Polydor)	800	390
2	NOT A DRY EYE IN THE HOUSE Meat Loaf (Virgin)	402	214
3	JESUS TO A CHILD George Michael (Virgin)	1459	197
4	ONE BY ONE Cher (WEA)	1306	175
5	LET'S PUSH IT Nightcrawlers Featuring John Reid (Arista)	361	154
6	SANDSTORM Cast (Polydor)	272	143
7	TOO HOT Coolio (Tommy Boy)	293	133
8	ANYTHING 3T (MJJ/550 Music)	224	129
9	COUNT ON ME Whitney Houston And Ce Ce Winans (Arista)	143	117
10	I JUST WANT TO MAKE LOVE TO YOU Etta James (MCA)	260	114

TOP 10 MOST ADDED

Pos.	Title/Artist/Label	Total stations	Stations + plays	Adds this week
1	NAKED AND SACRED Chynna Phillips (EMI)	19	11	8
2	ALL I NEED IS A MIRACLE 96 Mike & The Mechanics (Virgin)	16	7	7
3	STAY HOME Eg (WEA)	21	13	5
4	COUNT ON ME Whitney Houston And Ce Ce Winans (Arista)	19	11	5
5	PLEASE Elton John (Rocket)	35	29	4
6	I JUST WANT TO MAKE LOVE TO YOU Etta James (MCA)	28	14	4
7	MR FRIDAY NIGHT Lisa Moorish (Go Beat)	27	16	3
8	GIVE ME A LITTLE MORE TIME Gabrielle (Go Beat)	12	3	3
9	NOT A DRY EYE IN THE HOUSE Meat Loaf (Virgin)	36	28	2
10	TOO HOT Coolio (Tommy Boy)	45	18	2

© Media Monitor. Chart shows tracks boasting greatest increase in the number of plays. © Media Monitor. Chart shows tracks boasting greatest number of station adds (add defined as four or more plays).

AIRPLAY

Media Monitor monitors these stations 24 hours a day, seven days a week. Ratings are based on the following: BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, BBC Radio 67, BBC Radio 68, BBC Radio 69, BBC Radio 70, BBC Radio 71, BBC Radio 72, BBC Radio 73, BBC Radio 74, BBC Radio 75, BBC Radio 76, BBC Radio 77, BBC Radio 78, BBC Radio 79, BBC Radio 80, BBC Radio 81, BBC Radio 82, BBC Radio 83, BBC Radio 84, BBC Radio 85, BBC Radio 86, BBC Radio 87, BBC Radio 88, BBC Radio 89, BBC Radio 90, BBC Radio 91, BBC Radio 92, BBC Radio 93, BBC Radio 94, BBC Radio 95, BBC Radio 96, BBC Radio 97, BBC Radio 98, BBC Radio 99, BBC Radio 100.

27 JANUARY 1996

THE OFFICIAL CHARTS -27 JAN

SINGLES

1 SPACEMAN

MO	ARTIST	TRACK	EMI
1	JESUS TO A CHILD	George Michael	Virgin
2	WHOLE LOTTA LOVE	Goldbug	Make Dust/Acid Jazz
3	ANYTHING 3T		MAU/Epic
4	EARTH SONG	Michael Jackson	Epic
5	FATHER AND SON	Boyzone	Polydor
6	ONE BY ONE	Cher	WEA
7	MISSING	Everything But The Girl	Blanco Y Negro/Eternal
8	WONDERWALL	Oasis	Creation
9	SO PURE	Baby D	Systematic
10	GANGSTA'S PARADISE	Coolio featuring LV	Tommy Boy
11	CHANGE YOUR MIND	Upside Down	World
12	LOOPS OF FURY EP	The Chemical Brothers	Freestyle Dust/Junior Boy's Own
13	GETTING BETTER	Shed Seven	Polydor
14	WORLD OF GOOD	The Saw Doctors	Shantown
15	SANDSTORM	Cast	Polydor
16	LUMP	The Presidents Of The United States Of America	Columbia
17	CREEP	96 TLC	Laface
18	TOT HOT	Coolio	Tommy Boy
19	WEAK	Skunk Anansie	One Little Indian
20	BEAUTIFUL LIFE	Ace Of Base	Metrone/EMI
21	I AM BLESSED	Eternal	1st Avenue/EMI
22	NOT A DRY EYE IN THE HOUSE	Meat Loaf	Virgin
23	LET'S EVANX	The Nightcrawlers	Bluebird
24	LET'S EVANX	The Nightcrawlers	Bluebird

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ALBUMS

1 (WHAT'S THE STORY) MORNING GLORY?

MO	ARTIST	TRACK	EMI
1	(WHAT'S THE STORY) MORNING GLORY?	Creation	Creation
2	DIFFERENT CLASS	Pulp	Island
3	ROBSON & JEROME	Robson Green & Jerome Flynn	RCA
4	FIRST LOVE	Michael Ball	Columbia
5	JAGGED LITTLE PILL	Alanis Morissette	Maverick/Sire
6	HISTORY-PAST, PRESENT AND FUTURE, BOOK 1	Michael Jackson	Epic
7	SAID AND DONE	Boyzone	Polydor
8	SOMETHING TO REMEMBER	Madonna	Maverick/Sire
9	CRAZYSEXYCOOL	TLC	LaFace/Arista
10	POWER OF A WOMAN	Eternal	WEA
11	POWER OF A WOMAN	Eternal	1st Avenue/EMI
12	ALL CHANGE	Cast	Polydor
13	MADE IN HEAVEN	Queen	Parlophone
14	LIFE	Simply Red	East West
15	BALLROOM HITZ - VERY BEST OF SWEET		PolyGram TV
16	DEFINITELY MAYBE	Oasis	Creation
17	LOVE SONGS	Elton John	Rocket
18	THE PRESIDENTS OF THE UNITED STATES OF AMERICA	The Presidents Of The United States Of America	Columbia
19	STANLEY ROAD	Paul Weller	Go! Discs
20	WILD ONE - THE VERY BEST OF THIN LIZZY		Vertigo
21	THE COLOUR OF MY LOVE	Celine Dion	Epic
22	JOLLIFICATION	Lightning Seeds	Epic
23	BIZARRE FRUITCACHARE FRUIT II	Paquito	Disques/Creation

midem xtra

27 1 96

club uk gets growth go-ahead

Club UK has won planning permission to expand its premises - just two days after a tragic drug-related death at the venue.

The go-ahead was confirmed at a local council meeting on January 15 and came at a time when the Wandsworth club was fighting to defend its reputation following the death of 19-year-old Andreas Bouzis on

Saturday, January 13. Only last October, the club received much bad publicity after a major police drugs raid.

While the council would make no official statement about the death, it said it had no objection to the club's expansion programme which will see the capacity of the venue raised to 3,000 later in the year.

Although police confirmed that Bouzis had bought the drugs that allegedly killed him outside the club, it came to light in a police press conference that the police had previously raised objections to various aspects of the club's licence.

At this stage, the police have not applied to close the premises, a police spokesman said. "But we have put various

objections forward," he added. A press statement from Club UK, which is owned by the First Leisure Group, points out that the club had followed all the anti-drug guidelines it had developed with the police following the October raid.

"Club UK reaffirms its commitment to stamping out the use of all illegal substances at the club. Club UK has always

operated and promoted a stringent anti-drugs policy with body searches and security patrols," says Gerard Franklin, Club UK's press spokesman.

"After the raid in October the venue worked in conjunction with the Metropolitan Police to implement a six-point plan which is now in effect," he adds

terror threat kills qfx tour

Scottish dance group QFX last week cancelled a tour of Ireland following threats made to many of the venues on the schedule by Irish organisation Direct Action Against Drugs.

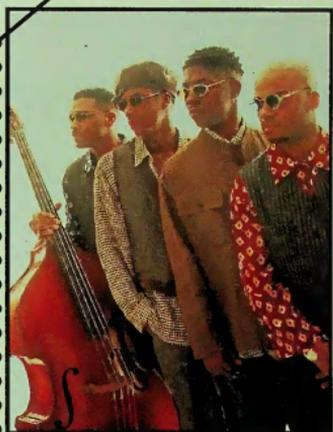
The clubs targeted are deemed by the group to be promoting rave music and hence the use of drugs. The Arena in Armagh has so far had three threatening telephone calls.

Arena owner Donald German says, "I find the threats terrifying." The venue has thus discontinued its dance music-based nights and adopted a playlist of commercial chart material.

QFX expressed their dismay at the tour's cancellation, especially in view of their vehement anti-drugs stance. "We have never condoned the use of drugs or the drug culture which comes with the rave scene. I want people to get a natural high from my music," says band member Kirk Turnbull.

Despite the cancellation of most of their Irish dates, QFX still plan to go ahead with selected appearances in the republic. The group will play at the 'Scooter concerts' at the Point in Dublin on March 15 and at Belfast's Kings Hall on March 16.

Meanwhile, the group's latest single, 'Every Time You Touch Me', will be released today on Epidemic Records.



Mixing doo wop Fifties/Sixties-style vocals with modern r&b production, four-piece US male vocal group Solo are the latest signings to producers Jam & Lewis's Perspective label. In the UK this week to promote their debut UK single, 'Heaven', the group have been welcomed by the media and, with the right radio exposure, look set to give the producers their first non-Jam&Lewis hit for quite a while. The group are an important project for the world-renowned duo. "We talk about r&b, we talk about black music, hip hop and rap, but we have left one thing out - and that is soul. Going into the year 2000 we're going to need as much soul as we can get," says Lewis. The debut LP features a mix of old and new styles with acoustic covers of such classics as 'What A Wonderful World', 'Cupid' and 'Under The Boardwalk' and is now in the shops. 'Heaven' is released on January 22.

inside

- 2 baby d hit underlines a class act
- 4 a detroit album to please the purists
- 5 dj fracheu cubans picks her top 10 tracks

club chart



GIV ME LUV
Alicatraz



STRINGS (AIN'T WHAT THEY USED TO BE)
Astrofarm

SLIP

UNLEASHED IN 96...

KINGS OF TOMORROW feat DENSAID

"I'M SO GRATEFUL"

MIXES FROM ANGEL MORAES, RAY ROC & JOEY NEGRO (5-2-96)

SLIP

BLAK N SPANISH

"JAZZ POWA"

SICK BEATS FROM PHIL ASHER AND ORIN WALTERS (26-2-96)

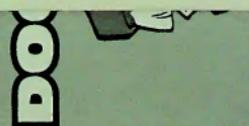


- 11 18 UNITED DANCE - VOLUME 3
- 11 19 THE BEST OF TREATMENT
- 11 20 RENAISSANCE - MIX COLLECTION - PART 2

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15	25	WHY YI	14	26	F YOU W	12	27	GOT M	20	28	LITTLE	19	29	IT'S OI	17	30	HEY LO	31	32	WHO I	13	33	RELEA	22	34	JUST	21	35	DISCO	29	36	ONE S	26	37	WOND	28	38	NOT S	21	39	SINGL	30	40	GOLD
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Bullseye titles are



DOO



baby d hit underlines a class act

With their third Top Five single for Systematic/London, 'So Pure', shooting straight in at number three to the chart, Baby D will finally be able to throw off the "one-hit-wonder" tag so ubiquity attached to the group when the reissued 'Let Me Be Your Fantasy' hit the top of the charts in 1994.

Baby D will also no doubt be further adding to their reputation with a live gig this week of London's Sublerama and the release of their debut LP 'Deliverance' in early February.

The success of the self-penned 'So Pure' is particularly sweet as it proves that the group's own new material, rather than reissues and covers, can cut the mustard with the public. Baby D's Nina, who wrote 'So Pure', never took the one-hit-wonder criticisms

seriously. "There are one-hit, two-hit and even three-hit wonders, but we would still be doing this even if our records weren't making the charts and we were selling only a hundred copies," she says.

Indeed, what many people don't realise is that the group have now been together in some form for more than six years. The new LP will reflect that history. "It's a 'Your Fantasy' old-style sound with other things that we're into now, like 'sniper', jungle breaks and elements of jazz," says Nina.

The group's current live show is now more than an hour long and far removed from the one keyboard and singer set-up which the band had at the height of the rave



Baby D's gig of Sublerama, Labriola Road, London W11 will take place this Thursday (25). DJs will be Slip Matt and Mickey Finn.

Baby D's gig of Sublerama, Labriola Road, London W11 will take place this Thursday (25). DJs will be Slip Matt and Mickey Finn.



Club:
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Music policy:
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DJs:
Harvey, Ashley Beadle, Frankie Fancott, Derrick Carter, Ralph Lawson.

Spinning:
Lisa Maria Experience 'Jumpin'; El Mariachi 'Desperado'; Alcotraz 'Giv Me Lu'; Annette Taylor 'Put The Fire Out'; Morel Inc. 'Time Waits For No One'.

DJ's view:
"The best venue I've played in the country. It's Sheffield's best-kept secret." - Dave Camacho.

Industry view:
"The best clubbing venue in the universe," Rob Mitchell, Warp Records.

Ticket price: £7/£8.

still funky after all these years

In the wake of acts like the Brand New Heavies and the Young Disciples, the UK's acid jazz scene boasted legions of funky live-based groups.

However, as that scene developed the live funky side dropped off, replaced instead by a fondness for all things digital, trip hoppy and now jugalitic. But one group that have kept

the faith are Bristol's **Parloia**, who formed in 1991 and were to become a key part of the early Mo Wax roster, releasing an LP entitled 'Flower To The Sun' in 1994. Partnering company with Mo Wax, the band looked up with Indo China last year for a single, 'Hold On', which was made single of the week by *Blues & Soul*. The group are this month following up with a

new single 'Paradise', a prelude to a second LP, 'Earth Loop', to be released in March. Though largely true to their roots, the group haven't been dead to the latest developments, as seen by the style of the new material. Much of the input has come from founder members **St John** and **Alex Swints** who are also jazz house producers for, among others, America's **Eight Ball** records. "We've moved on in a lot of ways. With our first LP we recorded our live set. The natural progression was to fuse the two areas together. In a way the stuff we're doing is much more up Mo Wax's street than the records we put out with them," says John.

The Federation's 'Paradise' is released on February 12 and 'Earth Loop' on March 4.



Chester to open liverpool dub

Dance impresario **Charlie Chester** is to open a club in Liverpool next April. Chester has chosen the name **Eden** for the two-tier venue, which will be located in a grade II listed building forming part of Liverpool's Royal Institution in Seel Street. Chester's partners in the venture are actors **Jake Abrahams**, who will soon be starring in a new series of TV drama *The Governor*, and **Paul Broughton**, who plays **Eddie Banks** in *Brookside*. The Eden venture is part of a three-phase development. Part one began in December with the launch of bar/bistro **Eve**, the second will be the club and the third will be a 300-seat cinema and theatre complex.

THE OFFICIAL CHARTS - 27 JAN 1995

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ROADSHOWNER



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- 14 26 IF YOU W
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- 21 39 SINGL
- 30 40 GOLD

↑ Bullseye titles at



jock Konherbox

candy girl and self-confessed couch potato rachel auburn lists her big 10

'pump that bass (get a little stupid)' original concept (def jam)

"This is one of the early ones when I was hugely influenced by hip hop. It has a hugely funky bassline. I used to play it to death."

'wicky wacky fat back band (xyz)

"Probably one of the first full funky disco records I got turned on to. It came out in the mid-Seventies when I started disc jockeying. It really got me going in a deep and funky way. It's fabulous."

'steamin' tips for the week

- when bass' (strip club remix) candy girls (origin)
- I just can't get enough (goodfellows remix) transamerica (positive)
- do it 'til you're (defective)
- jump for joy! (the nu)
- remember me! phil jubb (koolhaas)
- yes, am you! (diana's love, family commander tom (boom))
- least angels! unmanagable (cover)
- I thank you! (sounding divas rhythm mix) alicia (cool tempo)
- my house is your house! (monty experience) (chorus rising)

'amok/koma' interactive (tec)

"John Truolove licensed this from Germany and it was one of the first things I remixed. It was around 1993 and one of the most influential periods of my life. It was one of the first nu energy tracks and was a huge anthem."

'unfinished sympathy massive attack (circa)

"My boyfriend was working with Nersah Omary's husband Cameron Meloy who was managing Massive Attack, and he introduced me to Massive Attack really early on. He brought me a first early demo, and I thought 'I'd died and gone to heaven.'"

'the music is moving' fargetta (marton music)

"This came out around 1988. I kind of missed out on the whole rave thing - I was having my kid. But when I started playing again it was one of the first ones in my box. It's an Italian anthem, full of energy. It's beautiful, a gorgeous tune. I thought that's what the whole Summer Of Love was about - it encapsulates that period for me."

'I feel love' donna summer (gta)

"Again, it's one of those records that's phenomenal considering the time it was made. It was groundbreaking. The original was brilliant, hugely influential."

'the message' grandmaster flash (sugarhill)

"I used to play this all the time when I was first DJing. It was hugely influential - the lyrics, music, everything - as was everything Sugarhill did then."

'last night a dj saved my life' in deep (sound of new york)

"This was a huge influence on me. I never stopped playing it when I was DJing at Taboo. I played it all through the Eighties and beyond. I keep hearing bits of it everywhere and I refer to it constantly in the studio."

rachel auburn

'playing with knives' bizarre inc (vinyl solution)

"I started playing records again of Kinky Galinsky and this was the first thing on the deck. It's got Angie Brown's wonderful vocals over the top; it was everything I loved about a tune - a gorgeous eruption of screaming vocals, but not too full on."

'pride (deeper love) c&c music factory (columbia)

"Another turning point in the early Nineties. It was massively influential. I often refer to it for percussion and bass sounds when I'm in the studio. It's got a superb groove - it's beautiful."

compiled by rachel auburn
tel: 011 948 2320

BORN: Kingston Upon Thames, "after the war" **LIFE BEFORE DJING:** Degree in fashion from Harrow College of Art. Worked in the fashion industry. **FIRST DJ GIG:** Taboo at Maximus, Leicester Square, 1983. "I was a very close friend of Leigh Bowery who was promoting the night and he asked me to play. He liked my records and a girl DJ was a bit of a novelty then. I hadn't had any experience but in those days it didn't matter." **MOST MEMORABLE GIG:** Best - Trade about two months ago. I also played there at New Year's. If I died and went to DJ heaven, that would be the place! **Worst** - "Any club where there's only 10 people." **FAVOURITE CLUBS:** Trade and Garage (London); Wonderland (Sheffield) **NEXT THREE GIGS:** Fridays at Heaven at Garage; Zap Club, Brighton (Jan 27); Sundays at Sherbert, Southston (28); Sin Club, Stoke on Trent (Feb 2) **DJ TRADEMARK:** Chunky, upfront hard house. **LIFE OUTSIDE DJING:** Artists' member of Candy Girls, single Wham! Bone out (Feb 8), working on album. "I want to work with other female artists." Deal with Trigger for Effective; remixer, credits include: JX 'Son Of A Gun'; Felix 'Don't You Want Me'; Rio Mars 'Boy I've Got To Have You'; Super Nature Ceromne (Encore); looking after my son and sitting in front of the TV scrolling my face!"

CV



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Owner's view:
"We've been the premier
shop in Norwich for the
past five years. At the
moment we shift lots of
happy hardcore and
jungle. We do go through
phases with music but of
present people are buying
into those across the
board. Jungle has got a
new generation, the
younger people are into it
as well as the older
people." - Spencer
Tooke.

**Distributor's
view:**
"Very good all-round
shop. It's a very useful
shop for hip hop. It is also
really customer-oriented
and the staff are good at
getting records in that
people ask for. I've been
dealing with the shop for
years now and it is
definitely the best in the
area." - Andy Marriott,
Greyhound.

DJ's view:
"They're a really friendly
bunch. It's not the best
scene being stuck out on
the east coast, but they
manage to do a really
good job of picking out the
records that nobody else is
able to get. I play all over
the country and Sound
Clash is always upfront
with its music. Great
shop." - DJ Tonic,
Hacienda.

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

COOL cuts

1 (2)

2 (6)

3 NEW

4 (4)

5 NEW

6 (8)

7 NEW

8 NEW

9 (3)

10 NEW

11 NEW

12 (13)

13 NEW

14 NEW

15 NEW

16 NEW

17 NEW

18 NEW

19 NEW

20 NEW

STRINGS (AIN'T WHAT THEY USED TO BE) Astrofarm

ORANGE/SKIN ON SKIN Grace

I RANCE YOU Gipsy
Underground classic back in new mixes from Aquarius and Johnny Vicious

HEAL (THE SEPARATION) The Shamen

PUSHIN' AGAINST THE FLOW Raw Stylus
With mixes from Joey Negro and Roger Sanchez

PHOEBUS APOLLO Carl Cox

BONY INCUS Eat Static
Another corker from this top techno band

REACH Li Mo Yin Yang
Now out here with new Alpatraz mixes

MAKE ME WHOLE Andronicus

PASSION Got Decor
Another blast from the past with new versions from Vasquez and Mr Ray

CHILD Definition Of Sound
In no less than three packs of mixes

SOUND OF THE RHUMBA EP Coyote

OYE COMO YA Tito Puente Jr
Lively Latin house

LOVELIGHT Joya
A long swirling mix from Blue Amazon

ROCK ME GENTLY Erasure
Phil Kelsey on the mix

CRIED TO DREAM Bullit
Chunky progressive vocal track

AMERICA Full Intention
Disco house with Patrick Juvet's 'I Love America'

JUST CAN'T GET ENOUGH Transformer 2
More from the vaults - new mixes from Goodfellow's, Ken Doh and Skin Deep

IN HOUSE WE TRUST Yoshitosh Artists
Four tracker of US house

I'VE HAD ENOUGH Ivan Matas
With mixes from FOS and CJ Mackintosh

Perfecto

Limbo

One Little Indian

Wired

Ullimatum

Planet Dog

Multiply

Hooj Choons

Way Of Life

Fontana

Stress

Media/MCA

VC Recordings

Mute

Casa

Sugar Daddy

Positivo

Tribal UK

Arista



a guide to the most essential new club tunes as featured on 11m's "essential selection", with Pete Tong, broadcast every Friday between 7pm and 10pm. Compiled by DJ Feedback and data collected from leading DJs and the following stores: city sounds/dj/tying/boom/black market (London), eastern blow/underground (Manchester), 23rd precinct (Glasgow), 3 beat (Liverpool), wary (Sheffield), trax (Newcastle), joy for life (Nottingham).



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1 SP1 Babylon

1	JESUS	2	WHOL	3	ANYTH	4	EARTH	5	FATHER	6	ONE B	7	MISS	8	WOM	9	SO PU	10	GANG	11	CHAN	12	LOOPS	13	GETTI	14	WERR	15	SAND	16	LUMP	17	CREEP	18	TOO H	19	WEAK	20	BEAUT	21	I AM B	22	LAM A	23	NOT A	24	LET'S P	25	LET'S P
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namecheck: daisy & havoc @ james hyman @ ralph tee @ brad beatnik @ tim jeffery @ andy beavers

tune of the week

inner city: 'your love/h hiatus' (network)

house Inner City bound back with an instantly popular and beautifully delicate song that's available in a variety of mixes. Kevin Saunderson's Clubbed UK Vocal mix is the sweetest with its subtle mix of house/ techno styles all wound uncommercially round the basic song and his Clubbed UK dub is similarly charming. Mike Hillman Wilson and Noel Howard soften the track and piano if it's very nice on the flip. Also on this doublepack are the original and Mr G's excellent mixes of 'Horus' - all lovely pounding weirdness. The other double features Serial Divo's more up and 'em mixes of 'Your Love' which will undoubtedly be the most popular versions with their massive intro and enormous piano and vocal breaks. These and other mixes by Serial Divo, Nail and Kenny Larkin make it unstopable. **★★★★** d&h



time featuring a pretty decent vocal with gospel-influenced harmonies. There is also a very tasty instrumental with free roaming jazzy keyboard themes, plus two stripped-down percussion-heavy libal versions. **★★★★** ab

DJ SNEAK 'The Polyester EP Volume 2' (Heavy Street US). Last year's 'Volume One' was a consistently strong seller, and this value-for-money, filler-free five-tracker should follow suit. The classy lead track, 'Summer Day' is an extended workout with all kinds of shimmering synth lines that are guaranteed to raise the temperature a few notches. 'Return To Funk' is a more characteristically spiky affair with colliding disco

Good' winds things up in fine style. **★★★★** ab

JOINT VENTURE 'Let's Get Into It/Stand Up' (Strictly Rhythm). With a George Morel track on the A-side and a DJ Pierre track on the flip, this is a January special offer from Strictly Rhythm that's worth picking up. Morel's 'Let's Get Into It' is the lead track in every sense - and a very effective little brawler it is too with its completely indecipherable one-line vocal and hard-nodding-is-compulsory beats. DJ Pierre's 'Stand Up' is more of a command than a request but a bolder too, if one's working on a different site. Big, booming and unapologetic, it's hell if you're unexciting. **★★★★** d&h

house

ANDRONICUS 'Make You Whole' (Remixes) (Hoop Chees). This must be at least third time round for this classic track - and it still sounds as fresh today. Thankfully, the remixes - from Red Jerry, Blu Peter, JK and Lisa Marie Experience - retain enough of the keyboard-based original and an equal amount of creative flair to make their contributions extremely tasty. Pick of the bunch one side B's

Blu Peter House mix - a remarkably restrained yet perfectly blended, lunked up version - and the JK mix which fits the whole thing up with typical keyboard stabs and Euro-style synth swirls. A must-have. **★★★★** bb

NORMA JEAN BELL 'I Like The Things You Do For Me' (Balance Prescription US). Norma Jean's superb hook-laden vocal gets a bit bogged down on the two A-side mixes, but really comes to life on the

flipside's excellent Moodyman version. A busy drum track and sublime jazzy keys combine to bring out the song's disco nuances. If the Salsoul label was still alive and kicking, then it would be releasing tunes like this. **★★★★** ab

BRAXTON HOLMES presents JOHN REDMAN 'People Everyday' (Cajual US). Chicago's hottest label serves up another slice of raw and raucous Nineties disco, this

don-e



BRAXTON HOLMES presents JOHN REDMAN 'People Everyday' (Cajual US)

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28	38	NOT
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30	40	GOLD

Ballbeat titles



16

Europe's dance business is a bubbling brew of differing viewpoints and tastes with each country evolving its own exciting scene, often in tandem with other nations. The two giants of the European dance market are the UK and Germany, with the UK continuing to act as a buffer between dance music made in North America and Europe, with a strong garage and house scene. Germany's central location means its trends are influencing countries that border it, while it has learnt much from the techno and trance scenes of the Benelux countries and France. In most European nations the vibrancy of the independent dance sector shines through, suggesting that its vigorous nature is being vindicated in increased sales, as Stephen Worthy reports

small labels and distributors are at the forefront of the burgeoning UK dance scene - house is ever popular, jungle remains vibrant and trance is beginning to make an impact

From house specialists like Strongroom to trance-led companies like Transient, UK dance labels are at odds: their business is as strong as ever.

And there is a growing feeling among many labels that the market will continue to thrive if the current trend of developing artists long-term rather than relying on speculative one-off scoring deals is sustained.

"It's our philosophy to work with one or two artists long term rather than license lots of dance tracks which may or may not be successful," says Strongroom Records Mark Shiner. "We are also adding unique value to our own label by having our own artists, basically UK house and garage between 125 bpm and 130 bpm."

Since it released Self Preservation Society's debut *All Steps Out* a year ago, Strongroom has firmly planted its flag on the UK house map, and Self Preservation's Dove Valentine is now in huge demand as a remixer.

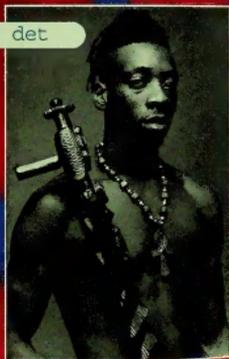
Another small UK house label with a similar standard of releases is Skiny-moinky. Partners Big C and Joel Bravo set up the label in March, last year. Its first release being Big C's own project, *Mother's Pride's Floribunda*. A Mark Moore tune of the year, subsequent releases have picked up patronage from the likes of Sasha and Dave Seaman, including a play on the essential mix for *The Beat Foundation's Save Me*.

Big C says, "I was deeplying in Belfast at Christmas and someone said to me, 'Most house music at the

elementz of noise



mc det



moment is like being hit in the face with a wet flannel, but yours is like having a herbal bath."

"They're obviously picking up that there's a bit of thought and musically going on. House is ultimately all powerful as a type of music, and too often it's just some guy who's looped it up, repeated it for six minutes and banged it out because they can get away with it."

At Jockpot Records, company director Soren Webster reflects on the vigorous nature of UK house. Set up with partner Matt Jagger, they have already earned plaudits for Blue Amazon, who have been described as the next stars of the UK underground house scene.

"They are being perceived as the next Lettfield," says Webster. "We're being chased by a number of the majors offering us \$50,000 to sign them - and that from a project developed from an underground act. It is our intention to develop full-on cutting edge acts."

The distributors appear equally upbeat about the nature of the UK dance scene. James Waddicker, a partner at Manchester-based Linque, has seen his company increase its supplies to independent dance shops across the country as well as witnessing a dramatic rise in telephone and von sales. Although the company handles US house and garage labels like Stilly Rhythim and Nervous, it also has a newer label, Fantastic, which is benefiting from the boom in sales.

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UK leads the way as dance goes from strength to strength

"I don't think the growth has reached its highest level yet," says Waddicker. "A few big artists are charting, doing really underground house tracks. The media has a lot to do with that, because whatever people like BT and Sasha play sells. It reflects on the way we buy things. We know that a Sasha mix sells bucket-loads."

He says this trend has led to the growth of many small labels, such as Loaded, where Pizzaman's latest effort has seen a huge jump in sales for a company that used to average only 2,000-3,000 units per release.

Likewise, Intergroove, which has a sister company in Germany, has taken huge strides in the past year. With labels like Universal Diction, Intelligence, 303, SV Nocturnal and the fast-growing Headzone, the company, which started off last June supplying 40 shops in the independent dance sector, now visits 120.

"Shops are listening to more product and we can give them the promos so they can support them," says Nicky Selby of Intergroove's promotions department. "They are more aware before they buy, and the scene really is growing and getting bigger and better. Shops want to know more about the music they are selling."

The bulk of Intergroove's operations is rooted in techno, but as it has grown, Selby has seen the style of music it distributes move towards the Chicago and Detroit sound.

"House is definitely on the up. Our records have got more house mixes on them because people are fed up with 'boom boom', and want more groove. We still distribute techno but are going for the more funky style," she says.

Many people working in the UK dance market expect 1996 to be the year that trance takes a grip on the UK. Trance has been a staple diet for the dance scene in many European countries for more than five years, and the work of DJs such as Paul Oakenfold are increasing its profile in Britain.

One UK label known as a trance specialist is Transient. The company may be only 18 months old, but label owner Russel Coulart says it will release its tenth single on January 29 as well as a third compilation album in March. Coulart is aware how difficult it could be to convince the dance music-buying public of the merits of trance. But he says his approach will be bullish. "We are going to diversify this year," Coulart says. "We're often grouped with Goa Trance labels, but I like to think we are a dance label, which just happens to have produced product that fits into the Goa Trance category. A lot of our early releases are very much the sort of music you hear at Trade, much harder, huge tunes, but no vocal. A bit difficult to describe really."

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Coultart says that unlike his house counterparts, his sales are growing slowly, which he blames on a lack of support from the dance music press. "Dance hasn't made it into the minds of the people who run the magazines, although dance magazine *Muzik* has just started a France page," he says. "Dis on the radio are coming round, but many seem to have contempt for the genre, but that's because they don't understand it."

With heavy acts like Cosmo's going from strength to strength and securing gigs at the Return To The Source at Britton Academy and the Trust Gathering, it seems unavoidable that dance will

increase its exposure and sales. Coultart mentions that trance has already made it into house clubs, pointing to Oakenfold's acclaimed sets of Dream In Liverpool.

Though jungle has not yet made it into house clubs, the burgeoning drum & bass scene is still vibrant, says Dove Stone, managing director of underground drum & bass label, SOUR. Since artists such as Original Nutch have enjoyed Top 40 success, Stone has seen the genre diversify, a move he says is good for the music. SOUR is now concentrating on the hip top influenced style which has entered the main jungle arena. SOUR has set up an imprint, Emotif, to deal with what Stone calls tech-step, or freetank drum & bass, with artists such as Elementz Of Noise and MC Del.

"It's being led here by people like Ed Rush, making a brand new style which hasn't got black elements," says Stone. "It's started to merge with hip top making for some interesting nights out, like Mondays of Bar Thumbai in London with Gilles Peterson."

He has confidence in the longevity of a form that is at last beginning to make inroads into other European countries too. "The reason I think jungle will continue is that it is the only music that operates on two tempos," suggests Stone. "If you're 16 and in a club you can go wild at the 160 bpm, whereas if you're 32 and a holy-osed old bastard like me, then you can sit in and bang it in, and although its moving at 160 bpm, the bass is moving at 80 bpm." Stone says that although some might have seen a drop in sales last year, the fall is understandable because these are now so

many forms of jungle available. The building of artists as album acts is a feature of many of the smaller, quality dance labels. Seven Webster anticipates Jockpot releasing two to three artist albums this year, as artists such as Blue Amazon progress within the underground house scene. Dance music is still growing as a profit making sector, he says, and he predicts that after the success of BT, Scooby will crack the world open, letting artists like Blue Amazon follow in his wake.

"I see the house and techno scenes getting closer and the house sound will get harder, which will help UK house acts progress into album artists," says Skinnymainly's Big C. "People say the scene is stale, but when I go out of London and do gigs there are still places all over the country where there's huge rooms of 2,000 people."

He adds, "The more I listen to records that aren't necessarily getting in the Cool Cuts chart, I see this idea of putting together musically-structured tracks which work as a piece of music but are also good club tracks which pound the dancefloor. That's the way forward, it's been going so long now, that people are going to treat it as a form of music that can be put on an album."

House music remains the choice of the dance music crowd, but it has learnt from other genres - such as jungle and trance - that artists must be allowed to develop. In the UK, with a lively dance press, an expanding number of dance music stations and specialist shows plus mainstream exposure, more and more people are buying and making dance. As the competition heats up there will be casualties, but it's clear that UK dance music knows when to adapt to survive. ★

'blue amazon are being perceived as the next leftfield. we're being chased by a number of the majors, offering us £50,000 to sign them - and that from a project developed from an underground act'

Seven Webster

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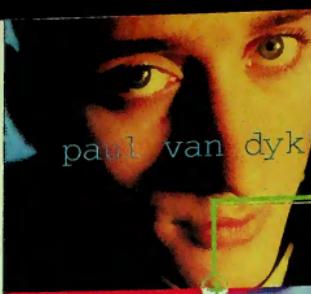
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paul van dyk

moving

Teutonic techno and trance might still dominate the dance floors of Germany, but many smaller labels are building a reputation for innovation

There was a time when German music was treated with derision outside its borders. The country struggled to find its own style, often producing third-rate copies of established American and British artists.

One band credited with changing that is Kraftwerk whose influence on dance music was pivotal. Along with the 'Knot Rock' movement in the mid-Seventies, many say they changed popular music for ever in Germany.

Today, as in the UK, there are many small labels in Germany building good-quality rosters, and the vitality of the country's dance distributors is feeding the dance market not only nationally but throughout Europe and beyond.

The scene in Germany is still dominated by the harder end of

dance music with Teutonic techno and trance the mainstay of most clubs.

But many smaller labels are following a progressive course. Berlin's MFS label is typical. Originally an arm of a state-owned East German label, it was taken over of the time of unification by Englishman Mark Reeder and business partner, Torsten Jurk. It has built a reputation for solid quality trance, although it does not want to be pigeon-holed.

Each artist sounds different, and the music develops all the time, says Reeder. "One artist will go away, be inspired by a new sound and come back. We want them to be free to develop how they want."

The label's roster includes mainly German artists, with musicians like Paul Van Dyk and Meik Van Dijk as well as an Australian/British collaboration Effective Force. Reeder stresses that MFS's policy is always to go for the unusual.

Europop still dominates the commercial side of dance music in Germany, with young labels like Orbit capitalising on the passion of German youth for 'poggy techno'. Orbit's managing director, Sascha Bester, formed the label in October and already has poppy techno stalwarts like Shobin and Sirman and Dune under his wing. He sees a place for the poppy-style alongside harder underground music, which Orbit is also keen to promote.

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on from techno

labels, with 60 of them home-based. The vast majority are house and techno-based, but Discmania's international employment manager Christoph Denig says German dance music is "at a crossroads." "Everybody is trying to change because the whole techno scene grew too big and was becoming very political," he says.

With labels like Force Inc, DMD and Climax on board, Denig covers the lower end of the market as well as the big 10,000-unit sellers. He believes that sales of dance music in Germany often depend on which DJs are playing which records. If techno guru like Sven Vath are not playing them then the kids don't want to know, he says.

German independent Eye-Q has set up operations in the UK. Spokeswoman Fozia Shah, based in its London office, is enthusiastic about her company's future. With two subsidiary labels, Harthouse and Recycle Of Die, releasing underground records and ambient tunes, and even a drum & bass artist lined up for this year, she expects the company to thrive on its variety of acts during 1996.

"Our product is very obscure at the moment," she says. "We have an artist called Darkiso and she's working with the artist B-Zee who's been on Eye-Q for years. We also have DJ Sven Vath who

regularly comes to the UK and does a five-hour set, and he has a real Frankfurt sound."

As in the UK, the machinery has been in place for a long time to boost sales of dance music. Smaller radio stations like Berlin's Fritz play dance music, while TV stations like MTV and its German counterpart VIVO play Europp through the day, taking slightly more risks in the evening.

The club scene, like the music, appears to be undergoing a period of transition. "It is on a very different scale to the UK," says MFS's Reeder. "And there's nowhere like Berlin in the rest of Germany. Frankfurt has different clubs, while there's a different sound because of the DJs. Germany has gone from little raves to mega raves, but the smaller clubs will become popular again."

Meanwhile, Discmania's Denig says there is growing support for hip hop and jungle, while Germany remains the main market for hip hop in Europe.

Hip hop's infiltration into the German youth's psyche came with the US army and air force bases that littered Germany before the end of the Cold War. German hip hop has grown up in something of a vacuum, however, with language effectively concealing it from the excesses of some US exponents.

Pop darlings like Die Fantastischen Vier have had number one singles in the German mainstream charts through major label support, and there are several independents with a foothold in the market. Labels like Bizt Vinyl and Move have even signed British acts unable to find

a deal back home. Akim Watta, A&R manager of M-Zee records, cites artists like his own IAG Rene, who has shifted 10,000 copies of his album Rene Revolution.

"German hip hop is healthy," says Watta. "It is going forward." M-Zee also supports the growth of the hip hop culture – not just music but graffiti and breakdancing too. "M-Zee has based its label on the culture thanks to a series of events," says Watta. These include the world's largest break dance competition and festivals like M-Zee Frisco.

German dance music is on a up, with the outside influences of other dance music styles beginning to beat a path to Germany's door. Nevertheless, quality German dance continues to build, and the innovation that started with Kraftwerk looks set to continue. ★

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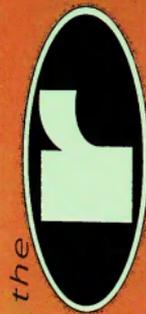
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Alcatraz
Yohti Teshi/Alcatraz
- 2 YOUR LOVE (KEVIN SAUNDERS/MIKE "RITMAN" WILSON/NEL HOWARD/SERIAL DIVA MIXES)/MIATU (KENNY LARKIN/KEVIN SAUNDERS MIXES) Inner City
KMS/Six
- 3 THE SOUND (IARD HEAD/KUBI HEAD MIXES) X-Press 2
Junior Boy's Own
- 4 ULTRA FLAVA (HELLER & FARLEY/GRANT NELSON MIXES)
Heller & Farley Product
- 5 GET INTO THE MUSIC (GOODFELLOWS MIXES) D.J.'s Rule
AMP/MP
- 6 MAKE THIS WORLD GO ROUND (DEEP DISH MIXES) Sandy B
Champion
- 7 HEART & SOUL (STRIKE/HYPER GO-GO/JOHNNY VERSAISE MIXES) T.S.D.
Axx
- 8 CATERPILLAR (Keeb)
Moonshine
- 9 HAPPY DAYS (DAVID MORALES/THE DEEP MIXES)
Sweet Mercy featuring Joe Roberts
- 10 WHO DO U LOVE (DRIZA BONE/DAVID MORALES/GASS MIXES) Deborah Cox
Anata
- 11 MR FRIDAY NIGHT (GOODFELLOWS/UBERRE & SHAPAM/WUBBLE (UBOOT & MAC/JOHNNY DOUGLAS MIXES) Lisa Morsch
Go Beat
- 12 I WILL SURVIVE (ROGER SANCHEZ/SURE IS PURE MIXES) Diana Ross
EMI
- 13 Candy Girls featuring Sweet Pussy Pauline
VP Recordings
- 14 BRIGHTER DAY (MOTIV/APPAUL GOTE/CIRCUIT/SHIMMON & WOODLESS/STEVE KERR MIXES) Kelly Lorenzo
Pukka
- 15 SKIN ON SKIN (DAKEN/DEE & OSBORNE/MAN WITH NO NAME MIXES)/ORANGE
Perfecto Mix/Groce
- 16 CHILDREN (ROBERTO MILANO MIXES) Robert Miles
Deconstruction
- 17 LOVING YOU MORE (FOURTHMAN WITH NO NAME/ALCATRAZ MIXES)
BT featuring Vincent Covello
- 18 POSSESSION (RABBIT IN THE MOON MIX/FEAR (RABBIT IN THE MOON/LUNADOL MIXES)
Sarah McLachlan
- 19 I MUST BE LOVE (MAANA SUTRA/ALEX NERI MIXES) Dub Franks
T.M.P. featuring Pina de Thiere; P.P.P. featuring D.J. (D.J. MIXES)
- 20

- 35 JUST CAN'T GET ENOUGH (KEVIN COO/ORIGINAL GOODFELLOWS/KEVINDEEP MIXES)
Transformer 2
- 36 DOMINATION (MURBA ROWA/WAY OUT WEST/BONKERS BEAT MIXES)
Way Out West
- 37 WAKE UP/BULLBASE/GIVE ME A CHANGE/IT'S OVER/WAKE UP/BASS DUB
David Anthony featuring Faye Victor
- 38 ONLY HOUSE MUZIK (Mr. Jacks)
EXTRAVAGANZA
- 39 DESPERADO B (Marbach)
AMP/MP
- 40 OUT THERE (TONY DE VIT MIXES) Marc Almond
Mercury
- 41 HEAL THE SEPARATION (HEALTH FROM H.E.L.P. MIXES) The Shannan
One Little Indian
- 42 DO U STILL (WIDCOLD MIXES) East 17
SOMER (I DON'T KNOW) (EDDIE LOVE ARROYO MIXES)
- 43 B.O.D.M. featuring Ashlie Burton
D.I.M.
- 44 AND I'M TELLING YOU I'M NOT GOING (DANNA IN DUB/RAY ROCK/STONEBRIDGE MIXES)
Danna Giles
- 45 TELL ME MIXES) UltraBoogie
One
- 46 SUSTAIN Spanish Fly
Whoopi!
- 47 STOP STARTING TO STOP STOPPING EP-GUSTADANCE TO THE HOUSE/CAN YOU FEEL IT/HOW DO YOU FEEL (D.O.P. MIXES) D.O.P.
Hi-Lite
- 48 LOVE IS WHAT WE NEED (Luv) Large featuring Colonel Abrams
Nier 'N' Ripe
- 49 THE LOVER THAT YOU ARE (Pulse)
US Jollybean
- 50 THE TRUTH (Tinky)
Tempo Tones
- 51 GOT MYSELF TOGETHER (HUSTLERS CONVENTION/KEN/LU/TOOD TERRY MIXES)
Kenny "Dope" presents The Blackhearts
- 52 MIATAMA (ordinary People)
Positive
- 53 DREAMS (J DOLAN & SEAN QUINN/TONY DE VIT MIXES) Quench
Infectious
- 54 BRING BACK MY HAPPINESS (MOBY/INTERACTIVE/JOSH WINK MIXES) Moby
Mute
- 55 CULTHOUSE (LIT/TEVUNDALE & MCCREERY MIXES) Pro Active
Lumbo
- 56 BE MY LOVER (SPICE/ERIGIOUS GOODIE/ALEX PARTY MIXES) La Bruchle
Axxis
- 57 EXPLOZIVN (WINK MIXES) Wink
Nervous/XL Recordings
- 58 HYPOCRISY (MAPPING BROTHERS/MR. ROY/PURGE J MIXES)
Axxis presents Mr. of Virginia
Chlorination Music
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- 28 **24** LET'S GO
- 15 **25** WHY Y
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- 30 **40** GOLD

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- 41 **20** APENOLLENNA BE THERE! (PAUL TAYLOR SERIAL DIVA MIXES)
Up for Reason (featuring Mary Peace)
- 40 **21** WHEN YOU NEED SOMEBODY (JUNIOR VASQUEZ/STONEBRIDGE/SERIAL DIVA MIXES)
Graduad
- 39 **22** REAL LOVE (STONEBRIDGE & NICK NICE/JA/PIERRE J/ROB BELOW MIXES)
3rd Nation
- 38 **23** THE NAUGHTY NORTH & THE SEXY SOUTH (RHYTHM MASTERS MIXES) E-Motion
- 37 **24** SHOULD A GULLIDA WOULD A (DAVID MORGAN MIXES) Sherie Faye Payne
- 36 **25** LOSING YOU (STRIMES/SIMON DUFFY/WANGUARD MIXES) SH
- 35 **26** STAND UP FOR LOVE (BABY BUMPS/RH/LUX/SUGAR*BUMPS MIXES) Henry
- 34 **27** GONNA TAKE TIME (ROGER SANCHEZ MIXES) The Trinity
- 33 **28** GOTTA PARTY Pump Fiction
- 32 **29** TLL TAKE YOU TO LOVE/LOVE DUB/KEEP PUSHIN'/TELL ME
Naked Music NYC EP
- 31 **30** MAKE YOUR BODY (HAPPY CLAPPERS/TODD TERRY/BOYZ WITH PRIDE MIXES)
Emancipate
- 30 **31** ONE GOOD VA JUEY MUSA/PRIYA/TSOBSTAR BOYS MIXES) (The Punjabi Jr. & The Latin
Merida/MCA
- 29 **32** I SEE ONLY YOU (LOVE TO INFINITY/LISA MARIE EXPERIENCE MIXES) Noctropic
Hi-Life
- 28 **33** INCREDIBLE GROOVE (TONGUE IN CHEEK/STEVIE KERR MIXES) Skelator
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12 **19** THE BEST OF HEARTBEAT
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Real Gone!
Clubs
Home 19/96

- 52 **59** MAY I SAY I LOVE YOU
Urban Hero
- 51 **60** WE ME MORE (BOTTOM DOLLAR/LAKATA/FREELANCE WORKERS MIXES)
Freelance Workers
- 50 **61** MR WENDAL (PERFECT MIX) Arrested Development/Luke MARVIN SAID (WHAT'S GOING ON) (ORGANIZED NOIZE MIXES) Speech
Bubble Beats
- 49 **62** DISCO'S REVENGE Eusto
Bach/Deconstruction
- 48 **63** SOUTHSIDE (DA SNEAK MIX) (Dave Clarke
Warehouse (Days of Glory) (BANANA REPUBLIC MIXES) New Deep Society
Sweet
- 47 **64** WAREHOUSE (DAYS OF GLORY) (BANANA REPUBLIC MIXES) New Deep Society
Sweet
- 46 **65** WHO'S GONNA KISS THAT MAN? (GEORGE MORRELAHEIMER & KAUFFOLIVE BOYS, LONDON MIXES) Marisa Turner
Hansa/RCA
- 45 **66** THE NIGHT TRAIN Kadoc
Dutch Urban Sound Of Amsterdam
- 44 **67** I FOUND OUT Harbaggere
Tidy Track
- 43 **68** CELEBRATION OF LIFE (SCORPIO MIXES) Truce
Big Life
- 42 **69** DON'T SHE (TOMMY MUSTO/ALL STATION & JOHN GREEN/NEVILLE THOMAS, PULE PIETHO & ROBERT MALCOLM MIXES)/VORLES (THOMAS, PIETHO & MALCOLM MIX)
Don-E
- 41 **70** WHO DO YOU WANT? Fabian Sheber
4th & 5th/9
- 40 **71** IN HOUSE WE TRUST (Yoshihishi Artists
Tribal UK
- 39 **72** CAN YOU DIG IT (ORAN/GELVIN ROTANE MIXES) Mark The 999 King
Tribal UK
- 38 **73** U GOT 2 KNOW (SUN UP/LOVE BOYS MIXES) Sam
Hansa Music/Sing Sing
- 37 **74** FOR THE NIGHT YOU TRIP ME UP/SOUND OF THE RHUMBA Coyote
Stress
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| 1 | 8 | DUB-I-DUB Me & My | EMI | 22 | NEW | PAM PAM Dub Train | Planet 3/China |
| 2 | 3 | MOVE YOUR BODY Eurogroove | Avex | 23 | 17 | READ MY LIPS ALEX PARTY/HOT Ideal | Cleveland City |
| 3 | 15 | HEART & SOUL T.S.D. | Avex | 24 | 29 | DO WHAT YOU FEEL | Johnna PWL International |
| 4 | 12 | BE MY LOVER La Bouche | Arista | 25 | 20 | REACH Judy Cheeks | Positiva |
| 5 | 5 | SUNNY Blue Bamboo | Extravaganza | 26 | 8 | I DON'T WANNA BE A STAR | Corona Eternal |
| 6 | 4 | TELL IT TO MY HEART | Arista | 27 | 34 | BRING ME SUNSHINE EP | Clipper 0161 In The Area |
| 7 | 1 | SO PURE | Arista | 28 | 24 | SOONER (I DON'T KNOW) | B.O.O.M. featuring Arline Burton S3 |
| 8 | 1 | Baby D Production House/Systematic | EMI | 29 | NEW | YOUR LOVE/HIATUS | Inner City KMS/Six6 |
| 9 | 10 | I WILL SURVIVE Diana Ross | Media/MCA | 30 | NEW | BRIGHTER DAY Kelly Llorenna | Pukka |
| 10 | 10 | HOLDIN' ON 4 U Clock | Media/MCA | 31 | 15 | HEAL (THE SEPARATION) | The Shamen One Little Indian |
| 11 | 14 | SO TIRED OF BEING ALONE | Sybil PWL International | 32 | 13 | FEELS LIKE I'M IN LOVE | Dolly Rockers Glam Slamm |
| 12 | 7 | ONE BY ONE Cher | WEA | 33 | 27 | ETERNAL MEGAMIXMAS '95 | Various Eternal |
| 13 | 22 | WHAM BAM Candy Girls featuring Sweet Pussy Pauline | VC Recordings | 34 | 9 | WHY YOU TREAT ME SO BAD | Shaggy featuring Grand Puba Virgin |
| 14 | 36 | MR FRIDAY NIGHT | Lisa Moorish Go.Beat | 35 | 28 | GOT MYSELF TOGETHER Kenny "Dope" | presents Bucketheads Positiva |
| 15 | 18 | U FOUND OUT Handbaggers | Tidy Trax | 36 | NEW | SKIN ON SKIN/ORANGE | Grace Perfecto |
| 16 | NEW | U GOT 2 KNOW Slam | Hansa Muzik | 37 | NEW | DO U STILL East 17 | London |
| 17 | NEW | GOTTA PARTY Pump Friction | Logic | 38 | 11 | DISCO 2000 Pulp | Island |
| 18 | 35 | EXCLUSIVE Apollo presents House Of Virginism | Clubvision/Logic | 39 | 29 | SKY HIGH Newton | Bags Of Fun |
| 19 | 38 | THE NAUGHTY NORTH & THE SEXY SOUTH E-Motion | MCA | 40 | NEW | COMING HOME NOW | Boyzone Polydor |
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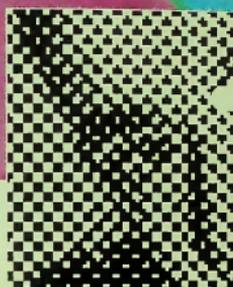
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| 24 | LETS P | | |

playing away from home

struggling at home, Italian dance music only survives because of healthy exports to foreign markets. but while there's invention, there's hope for a more vibrant future



joe t vannelli

Italian dance music is at something of a crossroads. Formed for its style of house music, which fit to fuse under the British dance scene of the end of the Eighties, Italy's home-grown market has gone through a lull period.

Italian artists are reliant on exports to keep the dance scene moving forward, because the infrastructure of home is unable to support the innovation and technical advances of its artists.

Italian dance music is broader than just piano-driven, hands-in-the-air stomps, with labels like ACV producing techno artists who rival anything any other country has nurtured.

Anna Porta helps run the label's UK operation, with techno appearing on ACV and house on its imprint Under Control. She explains that the life of ACV began with the release of Roberto Ammon's Chicago-orientated techno, which created something of a house sound for the label. His minimal, house-inflected grooves have, however, been more successful away from Italy.

"You must experiment with other things," says Porta. "That is why we are releasing records which are techno but, if you listen to them, have different kinds of backgrounds. There are various influences, there are real instruments, there are real guitars and live drums, so it's techno, but more than just stomping beats."

Other artists like Riccardo Rocchi have built on Ammon's success, and Porta is keen to stress that there's more to Italian dance music than "cheesy rhythms". Indeed, the European market away from Italy has snapped up the



riccardo rocchi

label's releases. "We do better outside Italy. When DJs go to the UK, for example, they prefer it because they feel the crowd is really out to have a good night," she says.

ACV's Rome-based general manager Terry Verde has announced that it will soon release product from one of the Italian club scene, and Verde describes Noferrin's popularity as similar to Sasha's in the UK. He hopes it will enable ACV to expand into new markets.

"We work with artists and producers from around the world - England, the US, Canada, Japan - anywhere. In Britain,

artists have mixed the different genres of music which is how they discover new genres. We hope to make that change in Italy."

Energy Records' managing director Alvino Ugolini licenses product ranging from Whigfield to Barbara Tucker. He talks of the continuing popularity of Europop, but feels that the dance radio stations have an increasing part to play in the growth of the Italian dance scene.

Good relationships with the programming directors will bring the profile of dance music forward, he suggests.

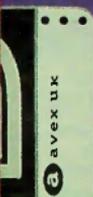
"It is an exciting time," he says. "The stations are more competitive in terms of sound and production, and have a clearer direction to follow."

In Italy, as in other countries, many a DJ wields power in the manufacture of dance music. Joe T Vannelli has been DJing since 1978, but with his three labels Dreambeat, Muzik Without Control and DBK he covers the gamut of Italian dance music. Like ACV, he also runs on English operation, and its UK-based label manager, Govino Prunco, explains the different role of each imprint.

"Dreambeat is the label Joe likes most, because it's the music he prefers to play," says Prunco. "It consists

'italian djs prefer it in the uk because they feel the crowd is really out to have a good time'

Anna Porta



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the politics of dancin'



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22	MEU	NOT A
23	MEU	LET'S P
24	MEU	MEU V

robert armani



pulls in the money for Joe. It's a Eurobeat label for which he does not perform much production work apart from maybe the occasional dub.

The gap between the markets is highlighted by an average garage tune selling 6,000 units on Dreambeat while Whigfield can sell two million on Muzik Without Control. He is confident that other Dreambeat artists will make inroads into the wider market, citing his work with Seventies dance act Bohannon and a project with Hungarian opera singer Csilla.

It's all, admits Prunos, in the face of a fragmented dance scene in Italy. "It's close to death," he says. "Italian dance music survives only because of foreign markets. The home scene is not a big market, with 80% of it made up of local artists like Jovanotti. There isn't the market for CD singles, and the only things that really sell are compilations." He adds that many of the labels and distribution companies came close to collapse last year because they launched a massive compilation war. "If one released Tuffi Frutti, the next day another would bring out Tuffo Frutto and the day after that another would bring out Tuffo Fratello. Slowly there was too much TV advertised product achieving sales of only 4,000 units," he says.

Meanwhile, there is no significant record store network in Italy, which creates huge distribution problems. This means the cuts, attended by more than 4m people every

weekend, become responsible for most of the promotion of tracks.

However, Prunos is not too disheartened about the sector's future. "Going back through history Italian musicians have led the way, and I'm sure that things will improve."

Fortunately the problems that the large Italian distributors have faced haven't been experienced by the smaller dance distributors such as Self Distribution, which also has Time Records in its stable. With artists like The Outthere Brothers and Carol Bailey, sales for Time are buoyant, according to general manager Giacomo Mialini. However, he admits that Euroopp's importance is fading in the commercial dance scene. "The future of dance music is going towards the progressive melodic style and the commercial underground," he says.

"Consequently, our products are going in this direction. Self Distribution is ready to acquire the labels which will produce these different kinds of music."

Italy's success in exporting its product should ensure that any temporary glitches in its internal market are not terminal. The commercial labels that run alongside harder imprints still attain financial success, even if the focus of the output is shifting. It also gives Italian DJs the excuse to make the tracks they really want. Italian dance led the way before, and no one should be against it doing so again. ★

itself a pure house and garage label, or what they call underground in Italy. DBX, meanwhile, is a label that has just put out Robert Miles's Children, and is a more progressive trance label." Prunos adds that the Italian club scene is split between underground and progressive. Underground encompasses acid jazz, soul, garage and hardhouse while progressive is the other edge of hardhouse to trance to techno and dream music.

"There is a third label, which is the commercial label," says Prunos. "Muzik Without Control is the one that

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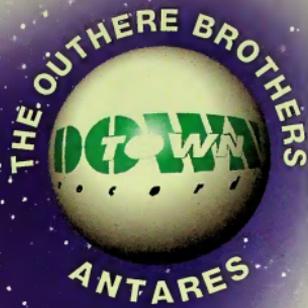
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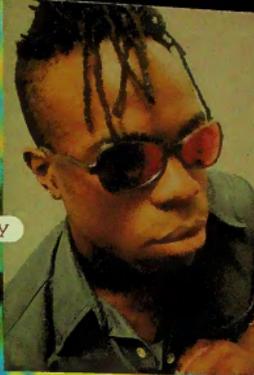
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belgium's dance scene is developing in a myriad of directions, rapidly catching up with its bigger, more illustrious neighbours

mr happy



montini experience

good vibe going

Dance music has helped secure Belgium's identity in the European music scene. Sandwiched between such large record-producing countries as Germany, France and Holland, it is no surprise Belgium has been slow to assert its musical strength, though there is little doubt it's making up for lost time.

Belgium's R&S Records, for example, is a label that has become a byword for progressive, challenging dance music. Chiefly led by techno, it has begun to move forward with more diverse product.

Luc Gulnick, general manager of R&S's home operations, says, "Of course we have always been known as a techno label, with techno in all its various sub-divisions." He adds, "There's also always been a house inclination with the Global Outs label and ambient with the Apollo label, but I think this year the trend will be towards more funky techno. We have things in the pipeline."

Gulnick's plans include a move into more rock-oriented product on R&S, but keeping what he calls "an undercurrent of dance". He still sees R&S retaining the strict quality control it has had before, as well as remaining fresh and being able to sell in other territories. "The dance scene is developing in so many different directions, and we just keep our ears open to hear what's happening," he says.

Elsewhere in Belgium, labels like KK have grown up alongside R&S, and are enjoying the same level of growth. The label is home to Psychic Warriors Ov Gola, a Belgian experimental trance act who have enjoyed considerable success throughout Europe.

Sjan Martens, promoter of KK, says the company has moved from producing what he calls "industrial electronic music" to more traditional electronic dance and "listening music". Through the success of Psychic Warriors and their offshoot, Exquisite Corpses, KK has witnessed many new artists flooding the label with music in this style. So much in fact, that a new imprint, Nova Zambra, has been set up specifically to release this type of product.

Despite the growth of labels like KK, Martens does not think there is an identifiable sound to Belgium's current dance output. "Years ago you had a genre called New Beat which came out of the country, but such a strong national genre does not exist at the

moment," he says. "People are picking up their influences from all over the world. So many people are working on what they see as 'the next step, but distributors will say they'll concentrate on Goa trance because it sells."

Chart-based Big Time have a number of labels that cut across the wide spectrum of dance music, like Relaxo, Nitric and Acoustic. Big Time doubles up as a publishing and production company, and director Laurent Vanmeersbeke focuses on his label's ability to produce music within their own environment. A case in point is Martini.

Experience, whose Astrosyn track has been licensed to English, Italian, German and Spanish companies. Vanmeersbeke says that techno has been accepted across most of Europe and Belgium has played a large part in this. Now, with crossover hits across the continent for Big Time international's Mr Happy, worldwide releases are being achieved. Mr Happy's material has already been taken up by Sony for international release. The Belgian companies' views on jungle, meanwhile, are that the genre has yet to make a

significant impact in the territory. Says Vanmeersbeke, "You read massive articles on jungle, but I don't think this is working in Belgium yet."

Gulnick's views on jungle and drum & bass, are more open, however. He seems sure that the genre has a potential for growth which R&S can exploit. Until now he has been content to watch the scene building, waiting for the right time.

"The press here is already aware of what's happening," he says. "In another three or four months it will be really happening for the general public. We don't care where someone comes from, as long as we can work with them. Our work really starts once interest in the genre begins to take off."

Trip Hop is another potential area for expansion, says Gulnick, with artists who might have previously turned to alternative music as the forefront of its growth. He is aware, however, that it is the trance and techno scene that continues to dominate in Belgium. Most labels believe that the Belgian dance scene needs to concentrate on export to make money. Says Gulnick, "It's an international thing to get a good vibe going and the love of good dance music does not stop at national borders." ★

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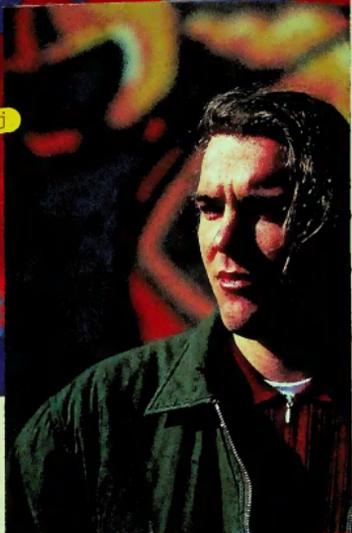
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gabba hi as techno

the dutch scene thrives on diversity, with gabber, hardcore european techno, house and techno all taking off, and as europop begins to wane trip hop could be the next scene to explode

speedy j



It might be a small country, but the Netherlands' chisly urban population produces a sizeable amount of Europe's dance output. A range of styles prevail, but the overpowering force is techno in its many forms, with gabber - hardcore techno of breakneck speed - the most favoured. But Dutch dance music thrives on diversity. Michael Wells from Netherlands-based, English-bred group Technohead had a Europe-wide smash with their 'Want To Be A Hippo' single. He explains that the Dutch charts are made up of gabber, hardcore European techno and the pure house and garage that also dominates the UK dance charts. "Techno here is very European-based, four-four beats, crossing over into happy hardcore and gabber," says Wells. "It is mainly Dutch, Belgian, German and Detroit techno which is still very club-based. Although there are commercial records that cross over." Wells says the Dutch audience religiously follow labels like Roughneck, Rotterdam Records and Technohead's own label, Mokum. Mokum's head of A&R, Fred Bershout, delves deeper into the Dutch dance scene, and explains that the label runs different imprints to put out the various forms, from hardcore to mellow label Work through to the trance techno label ESP. While gabber artists like Chosen Few, an underground act, sell around 4,000 singles, a crossover hit can multiply this figure substantially. 'I Want To Be A Hippo', for example, has already sold 600,000 units in Europe. "The fans of Mokum are really into hardcore," he says. "They will listen to

other hardcore music but not so much to ambient jungle. Compilations are also hugely popular. The more underground compilations can sell around 40,000. We use mainly Mokum artists and really hard product which, if TV-advertised, can sell up to 150,000 units."

Meanwhile, trip hop, a chiefly British export, is getting the dance scene very excited in Holland. "It has to do with the hip hop influences which are still popular here," says Bershout. "It also has a pop-type appeal. Porfished were as huge here as they were in England, for example."

This view is echoed by Play II Agan Sam's dance label manager, Marcel Merlens. PIAS is one of the country's largest distributors of dance music and he says trip hop has made huge advances. "We distribute Mo Wax in Holland, but there will be trip hop labels in Holland soon too. A lot of people who were into techno are turning to hip hop."

Techno is still PIAS's meat and drink, with a whole clutch of former Dutch techno labels under their auspices like Seven Stars, Night



acid junkies

'compilations are hugely popular. the more underground ones can sell around 40,000'

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its heights o goes dutch

technohead



chosen few

Vision and Beam Me Up, home to top Dutch act, Speedy J, but their receptiveness to other forms of dance cagers well for the future. Another of Holland's independent dance distributors, Rhythm Distribution, also bases its operations on the popular techno and house scene, but its managing director, Peter Duykstaal, is aware of the growth of other sectors. "I'd say, away from house and trance, the most popular dance form in Holland is the American and British hip hop and swing."

Duykstaal, however, prefers to focus on the genres Rhythm has dealt with for a long time, which includes working with progressive labels like Djaz.

Founded by DJ Miss Djaz, aka Saskia Siedge, the label's sounds range from experimental Chicago house to futuristic acid. Acts like Acid Junkies, Planet Gong and Mike Dearborn have secured widespread popularity in Germany and Belgium as well as at home.

As Europe warms in Holland, Dutch dance music is making further progress into the mainstream charts. With hip hop an exciting prospect for the nation's labels and distributors to exploit, the Dutch dance scene could be the one to watch. *



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house, techno and france
look set to follow the
flourishing french rap scene
in discovering their
own musical identity

france finds a voice of its own

It is difficult to fathom why hip hop hasn't had the sort of impact across Europe that it has had in its country of origin, the US. However, French hip hop has carved a niche in recent years for music that consistently challenges American-led acts.

Dance music in France generally takes the form of rap and Eurobeat, while France's stature in the competitive field of trance is growing steadily.

"Rap is the most popular art form in France," says Gaby, rapper with Alliance Ethnik. The French rappers have had widespread success across Europe with their single *Respect* reaching number one in Belgium and France last summer. They and their French rap label Delabel, which also includes popular hip hop act IAM, have seen French hip hop fans eschew the American form for the homegrown market. They have enjoyed huge album success in France with hip hop skills normally associated with residents of Brooklyn, New York and Compton, Los Angeles.

However the difference is that French rap focuses on the musicality of hip hop rather than what many perceive as its negative images. "We like a lot of Gangsta rap groups, but in the way they play their music and the way they rap - not in the way they act or dress," says IAM rapper Jo.

French rap has been taken to the heart of the nation's youth as a voice with which to register their disquiet with national politics. Matthieu Kassovitz's award-winning film about a French housing estate, *La Haine*, is accompanied by a soundtrack from some of France's top rap acts. The furore that surrounded the film in the French media was taken up by militant French rappers Minister Amer, who were accused by the French police federation of inciting violence against them.

Even dance labels like trance-dominated POF acknowledge rap's importance, but POF's label manager Patrick Salhofer stresses that there are other dance forms apart from rap picking up plaudits. "Foreign tunes, such as German and Belgium trance, are still making up most of the sales volume in France, but there is a stronger trend now for French house and trance too," says Salhofer. "However, the domestic market only makes up 10%-15% of POF's sales."

POF's first collective trance album *Nolargio 1* sold more than 12,000 copies worldwide, of which about 2,500 were sold in France. POF was founded last year specifically as a platform to develop the growth of French techno and trance artists. Salhofer points out that in look French rap music many years to become popular, and product sales by French artists now exceed sales of foreign artists in France.

"The lack of French production output in recent years has submitted French producers to influences from around the world," explains Salhofer. "France has therefore been able to develop a style of its own, incorporating international influences and creating a new sound. This new sound will come through strongly within the European dance scene this year." Salhofer cites artists such as young trance producers like Amante FX, Joking Sphinx or French trance forebears Blue Planet Corporation as prime examples.

Although French music gets considerable support from its own radio due to the law that obliges French stations to play 40% French product, this only pertains to music with French vocals. Salhofer is confident that the trance, techno and house scenes will continue to

flourish if the law is changed and the genre gets wider respect from the French music media.

This growing confidence is shared at Happy Music, whose four imprints cover a wide range of dance, from house and garage (Feel The Rhythm), techno (Overdrama), commercial dance (On The Beat) and underground techno (Step2House).

"The French house scene is growing, but it's difficult to find good production. Techno is different but often produced in small home studios by young artists," says Step2House's label manager Korin Robaux.

Robaux says that after a period where foreign artists dominated the scene in France, the home techno and trance scene is growing stronger, with Happy Music acts like Lantz Jobail and, especially, with the patronage of labels like F Communications, run by top DJ Laurent Garnier.

As the end of the century nears, France should have built on the foundations in place to expand all forms of dance music. Homespun French hip hop has managed to find a personality of its own and, with increasing awareness of the kind of dance music that the rest of Europe holds dear, France will hope for a similar result for its house and technofrance movements. ★



laurent garnier



pof



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swimwear catalogue

future 3

The future of dance music in Scandinavia appears to be in safe hands with Sweden, the territory's most populated region, remaining the dominant force.

"On the charts, hip hop is booming, especially the G-lunk sound and Swedish house artists," says Glenn Carlsson, label manager of Stockholm-based Fluid Records. The label was formed in the summer of 1994 with the aim of giving producers, artists and DJs from the Stockholm underground a chance to get their music released.

The label has signed a number of Swedish acts and received favourable feedback from clubbers and DJs in Sweden. The label covers the whole spectrum of dance music from jungle and house to deep house, and at the end of last year it released a compilation called Nordic Rave which features tracks from 16 artists, all but one Swedish.

"Hip hop has gone mainstream, but we remain more underground," says Carlsson. "But there is a huge rave scene among the kids. The techno, trance and drum & bass scene is really growing, and you can see that by watching kids in records shops. Trance is also getting very strong. We had a group called Antipop who had a Top 40 hit on the Swedish charts, and they made their way onto MTV's *Chill-out Zone*."

Carlsson says the quality of Sweden's producers is giving them an edge in the European dance market. At other Swedish dance labels like Clubvision, which has had huge worldwide success with Swedish house acts like Clubland and Apollo presents House of Virginism, producers such as Stonebridge have gained a reputation which is winning them high-profile commissions across the world.

Pitch Control Records runs a number of labels - T-2ne, Cammo and Roof Top - in Sweden, and is trying to increase the profile of hip hop and R&B in the country. The scene is led by Infinite Mass, Stockholm-based "west coast" funkies, who Christian Wolberg, A&R manager of Roof Top, says have influenced the country's R&B explosion.

Their first single, *Mo' Boyz*, is set to gain an international release soon, having had a number one dance chart placing in Sweden. Wolberg says that it's opened up the market for international hip hop and R&B artists

boom

sweden's dance scene remains the most dynamic in Scandinavia, with hip hop the most vibrant. In its shadow is Denmark, but the country is starting to take off in its own right

andnavian dance

ads sc

from the US and UK. Infinite Mass's success has also allowed Roof Top to develop new talent, and it has a number of R&B and hip hop artists ready to release singles, such as swing artist George and hardcore rappers, Sherlock.

Pitch Control also operates a record shop, which Wolberg says lets the label keep a close eye on what the consumer is buying.

The sales of R&B and hip hop magazines are booming too, he says, although radio in Sweden is still mainstream and therefore has not yet given the kind of support to most dance genres that stations in other parts of Europe have begun to.

Across the Baltic, Denmark lies in the shadow of Sweden as far as dance is concerned, but in labels such as April Records, part of the Pingo distribution company, it too is making a name for itself. April's managing director, Jan Schmidt, explains that Denmark's size and its mainly agricultural-based economy means it must be aggressive in its marketing of any musical genre.

April previously focused on signing ambient acts such as *Swimwear Catalogue* and *Double Muffled Dolphin*, but its two previous releases have seen it move into top hop territory. It also has an Australian acid-dub act, *Sonic Voyagers*, while *Future 3*, a Danish hip hop group, have already obtained a *Muzik* magazine's *Vital Album* award.

As in many other parts of Europe, Schmidt has seen a wider variety of musical genres making their mark in his country. "Right now there seems to be no dominating trend," he says. "Of course there are commercial dance acts like *Whitfield*, who is from Denmark, but we are in a

very interesting period because there's a space for everything - jungle, hip hop, Goa."

Denmark, like Sweden, has a thriving hip hop scene, and April hopes to sign Danish acts in the future. Pingo, meanwhile, has to content itself with distributing many different forms of music to survive, from metal to indie rock as well as dance.

There are small pockets of dance fans among the Danes and it is early days for independent dance labels and distributors in Denmark. Sweden's vibrant scene remains the most dynamic in Scandinavia. However, as Denmark is beginning to show, it shouldn't be long before the attainments of labels like *Fluid* and *Roof Top* is replicated throughout the region. *

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follow that **beat**
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The MideM music conference in Cannes celebrates its 30th anniversary this month with a strong presence from the continent's dance fraternity.

The conference, from January 21-25 at the Palais des Festivals, gives delegates plenty of opportunity to hear informed discussion and performances from some of Europe's leading artists and DJs.

Aside from the conferences, panels and debates, the dance element at MideM will be much in evidence throughout the huge list of live performances.

The highlight will be the Extravaganza of the Picasso Palm Beach tonight (Monday January 22) at 7pm. It will be a celebration of the dance explosion on the mainstream charts and will feature performances from the likes of Ace of Base, MNS, The Outfere Brothers, Nightcrawlers, Whiplife and Technohead. As part of the evening, there will also be a new dance award presented, the Dance O'Cr.

Tonight also sees a double header for the Sony Dance pool at the Picasso Palm Beach, with DJ Jeremy Healy presenting Fantazia and The Shamen in the Chapiteau at midnight and performances from Culture Beat, Sound of Seduction and 86 The Prince of Rap from 10.30pm in the Megamibo.

Tuesday's events feature an international dance night of the Whisky A Go Go with Lornie Gordon, Yogo and Milk from midnight, while Wednesday's main feature is the MTV Euro night, Credit To The Nation, Melowman, Gary Cooil & Adrian Sherwood, Les Sages Poets, Natcho Atlas, Alzaka and Paul Van Dyk are among the eclectic list of dance performers appearing. On Thursday the Palm Beach will be taken over by the cutting edge dance DJs and artists. House is catered for by Miss Wood, Paul van Dyk and Josh Wink, techno by Jeff Mills and Ken Ishii and trip hop and jungle by Laurent Garnier and Soul Slinger. Something for everyone, in fact.

The key seminars affecting the

dance industry were due to take place yesterday (Sunday January 21).

These included, Radio: The Winning Formula in The New Century - Old Recipes Or Nouvelle Cuisine? which discussed whether general music radio stations or thematic radio stations will be the norm in Europe as the industry enters the 21st century. Speakers were due to include Trevor Donn, head of production of Radio One and Alain Weil, director general of French dance station, NRJ.

Other key seminars included Multimedia: A New Way Of Promoting Music? which looked at the use of web sites as a way for labels and artists to promote their product - including by many independent dance labels. The speakers included Michael Koch, new media manager with Sony Music France and Duncan Kennedy, line manager of Apple Computer Europe.

One other key seminar was Contract, Airplay Or Concert? Choose From The European Menu, featuring A&R executives, promoters and radio programmers discussing a number of successful European acts. Speakers included Peter Hofffeld, managing director of Deconstruction and Manfred Tetzl, concert co-ordinator of Musik Komm in Germany.

On the live scene yesterday (Sunday), there was an Avix night at the Whisky A Go Go, with appearances due from some of Avix's dance acts such as Eurogroove, Adeva, TSD, Hyper Go Go and Jargon. ★



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21 BEAU

22 I AM E

23 NOT A

24 LETS PL

25 WRY VV

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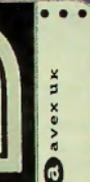
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11 **18** UNITED DANCE - VOLUME 3
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23 **24** LET'S PL
14 **25** WHY YO
14 **26** F YOU W
12 **27** GOT M
20 **28** LITTLE
19 **29** IT'S O
17 **30** HEY L
17 **31** WHO
17 **32** INSID
13 **33** RELE
22 **34** JUST
27 **35** DISC
29 **36** ONE
26 **37** WON
28 **38** NOT S
21 **39** SING
30 **40** GOLD

Bullseye titles at

DO



US SINGLES

#	Title Artist	Label	#	Title Artist	Label
1	ONE SWEET DAY Mariah Carey & Boyz II Men	Columbia	26	SET FREE Planet Soul	(Gleason/Parade)
2	EXHALÉ (SHOOP SHOOP) Whiskey Houston	(Merac)	27	I GOT I'DONS ROAD Pearl Jam	(Epic)
3	MISSING Something By The Girl	(Atlantic)	28	ONLY WANNA BE WITH YOU Jay-Z & The Blackstreet/Project	(A&M)
4	HEY LOVER I'm Cool	(Real Gone)	29	WONDER Natalie Merchant	(Elektra)
5	NAME Don Don Dolls	(Merac)	30	BEAUTIFUL LIFE Ace Of Base	(Atlantic)
6	ONE OF US Jean Sebben	(Star Gate)	31	HOOK Bruce Traveller	(J&M)
7	BREAKFAST AT TIFFANY'S Deep Blue Sensibility	(BlueTone)	32	CARNIVAL Natalie Merchant	(Elektra)
8	YOU'LL SEE Mariah Carey	(Merac)	33	NATURAL ONE Eric Burdon	(Merac)
9	BEFORE YOU WALK OUT OF MY Mindia	(World)	34	BE KISS FROM A ROSE Seal	(GTT)
10	BE MY LOVER In The Bush	(RCA)	35	YOU REMIND ME OF SOMETHING Koolha	(Jive)
11	DIGGIN' ON YOU Ritchie	(Capitol)	36	RUN-AROUND Bruce Taveller	(J&M)
12	NOBODY KNOWS The Tony Rich Project	(Lifeline)	37	NO ONE ELSE ET	(Real Gone)
13	FANTASY Mariah Carey	(Columbia)	38	SOON AS I GET HOME Faith Evans	(J&M)
14	TIME Issues & The Blackhat	(Atlantic)	39	HE GLYCERINE Bush	(Trautman)
15	GANGSTA'S PARADISE Culture	(RCA)	40	BULLET WITH BUTTERFLY'S Wings	(Sausage/Purple/Sony)
16	TELL ME Queens Thirtysix	(Epic)	41	DREAMING OF YOU Swans	(Epic)
17	TONITE'S TINA NIGHT Eric Krass	(BlueTone)	42	HE BLESSED Chan Jahn	(Black)
18	ANYTHING IS	(MCA)	43	DECEMBER Collective Soul	(Major 7)
19	AS I LAY ME DOWN Supri & Hawkins	(Columbia)	44	GET TOGETHER Monksville	(Epic)
20	SITIN' UP IN MY ROOM Brandy	(Merac)	45	LET'S PLAY HOUSE The Dogg Pound	(Death Row)
21	WONDERWALL Oasis	(Epic)	46	LOVE U LIFE Judas	(Glight)
22	RUNAWAY Janet Jackson	(A&M)	47	RIDIN' LOW L&D featuring Davy Crockett	(Hollywood)
23	THE WORLD I KNOW Collective Soul	(Atlantic)	48	CUMBERSOUL Seven Mary Three	(Merac)
24	BACK FOR GOOD Take That	(A&M)	49	WATERFALLS The Roots	(Epic)
25	ROLL TO ME Don Aron	(J&M)	50	FU-DEE-LA Agents	(BlueTone)

Charts courtesy of Billboard 27 January 1996. * Arrows are awarded to those products demonstrating the greatest airplay and sales gain. **UK** = UK acts. **US** = US signed acts.

US ALBUMS

#	Title Artist	Label	#	Title Artist	Label
1	WAITING TO EXHALE (OST) Various	(Merac)	26	DOGG FOOD The Dogg Pound	(Death Row)
2	DAYDREAM Mariah Carey	(Columbia)	27	MR SMITH (Live)	(Def Jam)
3	JAGGED LITTLE PILL Alice In Chains	(Merac)	28	ALICE IN CHAINS Alice In Chains	(Columbia)
4	CRACKED REAR VIEW Paula & The Bluebelly	(Merac)	29	UNDER THE TABLE AND DREAM Dave Matthews Band/RCA	(RCA)
5	SIXTEEN STONE Bush	(Epic)	30	ALL WANT TeniGonzo	(Epic)
6	THE WOMAN IN ME Drake & Treva	(Merac)	31	A BOY NAMED GUN Don Don Dolls	(Merac)
7	THE GREATEST HITS COLLECTION Alvin Jackson	(Merac)	32	FROGSTOP Shovakar	(Epic)
8	MELON COLLEGE THE INFINITE... Smashing Pumpkins	(Glight)	33	E1999 Eternal Stone Temple Pilots	(Warner)
9	WHAT'S THE STORY? MORNING GLORY? Devo	(Epic)	34	IT MATTERS TO ME Fair 96	(Warner Bros)
10	BREKHY's Study	(Jive)	35	THE BRIDGE Ace Of Base	(Merac)
11	FRESH HORSES Earth Brothers	(Capitol)	36	HE VAULT - GREATEST HITS Deppelard	(Merac)
12	CRAZYSCOOOL LLC	(Epic)	37	GREATEST HITS 1985-1995 Michael Bolton	(Columbia)
13	THE MEMORY OF TREES Snow	(Merac)	38	THE REMIX COLLECTION Boyz II Men	(Merac)
14	SOMETHING TO REMEMBER Madonna	(Merac)	39	YOUR LITTLE SECRET Melissa Etheridge	(J&M)
15	YOUNG, RICH & DANGEROUS Kris Kross	(BlueTone)	40	AMERICAN STANDARD Swain Music Three	(Merac)
16	REJUSJAN Osborne	(BlueTone)	41	33 DANGEROUS MINDS (OST) Various	(MCA)
17	TIGERLILY Natalie Merchant	(Elektra)	42	HE OZZMOSIS Joey DeMaio	(Epic)
18	DON'T BE A MENACE TO SOUTH... (OST) Various	(Merac)	43	THE JOCK JOINT Country Jones	(Epic)
19	FOUR BORN Tenor	(J&M)	44	COLLECTIVE SOUL Collective Soul	(Merac)
20	PRESIDENTS OF THE USA Presidents Of The USA	(Columbia)	45	THE HTTS Earth Blues	(J&M)
21	BE ANTHOLOGY 1 The Beatles	(MCA)	46	HOME Deep Blue Something	(Merac)
22	SOUVENIRS Weva DJ	(Epic)	47	MISS THANG Various	(Merac)
23	DESIGN OF A DECADE 1986/1996 Janet Jackson	(A&M)	48	STARTING OVER Rauli Yonka	(MCA)
24	INSOMNIAC Green Day	(Reprise)	49	PULP FICTION (OST) Various	(MCA)
25	GANGSTA'S PARADISE Culture	(RCA)	50	THROWING COPPER Dns	(Parade/Red)

UK WORLD HITS

UK WORLD HITS:

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

GERMANY

- MISSING Something By The Girl (Blues V/Megid)
- THUNDER East 71 (Metromoon)
- MISS SARAJEVO Passengers (Island)
- STAYIN' ALIVE N-Trance (Blow Up)
- HEAVEN FOR EVERYONE Queen (Parlophone)

Source: Media Control

SWEDEN

- JESUS TO A CHILD George Michael (Virgin)
- MISSING Everything But The Girl/USA (Merac)
- WONDERWALL Oasis (Creation)
- FREAS AS A BIRD The Beatles (Parlophone)
- DIANE Therapy? (Polydor)

Source: GLF/FFP

NETHERLANDS

- MISS SARAJEVO Passengers (Island)
- JESUS TO A CHILD George Michael (Virgin)
- DIANE Therapy? (Polydor)
- REMEMBERING THE FIRST TIME Smyley (RCA)
- FAIRGROUND Smyley (Creation)

Source: Stichting Mega Top 50

AUSTRALIA

- JESUS TO A CHILD George Michael (Virgin)
- WONDERWALL Oasis (Creation)
- STAYIN' ALIVE N-Trance (Festival)
- MISS SARAJEVO Passengers (Island)
- FAIRGROUND Smyley (Creation)

Source: ARIA

NETWORK CHART

#	Title Artist	Label	#	Title Artist	Label
1	SPACEMAN Babylon Zoo	(BMG)	21	LET'S PUSH IT High Contrast featuring Jason Jay Reid	(Merac)
2	JESUS TO A CHILD George Michael	(Virgin)	22	ONE SWEET DAY Mariah Carey And Boyz II Men	(Columbia)
3	WHOLE LOTTA Love Goldsb	(Merac)	23	REMEMBERING THE FIRST TIME Smyley	(Epic)
4	ANYTHING IS	(MCA)	24	SANDSTORM C&C	(Polygram)
5	EARTH SONG Michael Jackson	(Epic)	25	NOT SO MANIC NOW Dubstar	(Epic)
6	FATHER AND SON Boyzone	(Polygram)	26	NOT A DRY EYE IN THE HOUSE Lee Steel	(Merac)
7	ONE BY ONE Cher	(Merac)	27	BEAUTIFUL LIFE Ace Of Base	(Atlantic)
8	MISSING Everything By The Girl	(Atlantic)	28	CHANGE YOUR MIND Loudness Open	(Merac)
9	WONDERWALL Oasis	(Creation)	29	PETTERSSEN TO THE THRONE Brandt/Saah	(Capitol)
10	SO PURE Bye Bye	(Merac)	30	ITCHYCOO PARK H People	(Merac)
11	DISCO 2000 Pulp	(Jive)	31	LUMP Presidents Of The United States	(Columbia)
12	CREEP N.E.	(Merac)	32	GET MYSELF TOGETHER Bush	(Merac)
13	I AM BLESSED Eternal	(Epic)	33	THE UNIVERSAL B... (Merac)	(Merac)
14	GOLD 101.9	(Merac)	34	ANYWHERE IS Snow	(MCA)
15	GANGSTA'S PARADISE Culture	(RCA)	35	LOOPS OF FURY Chemical Brothers	(Merac)
16	OH FATHER Mariah Carey	(Merac)	36	GETTING BETTER Dead Space	(Polygram)
17	LIFTED Lightbox Family	(Polygram)	37	WORLD OF GOOD Dave Davies	(Merac)
18	IT'S ON SO QUIET Pulp	(Epic)	38	WEAR Snow	(Merac)
19	BEST THING I'VE EVER DONE Jason & Lynda LaPlante	(J&M)	39	FREE AS A BIRD Madness	(Merac)
20	TOO HOT Eddie	(Merac)	40	YOU'LL SEE Mariah Carey	(Merac)

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

VIRGIN RADIO CHART

#	Title Artist	Label	#	Title Artist	Label
1	WHAT'S THE STORY? MORNING GLORY? Devo	(Epic)	21	IT'S A MAN'S WORLD Cher	(MCA)
2	DIFFERENT CLASS Pulp	(Merac)	22	IT'S GREAT WHEN YOU'RE STRAIGHT... FEAN Back Street Boyz	(Merac)
3	JAGGED LITTLE PILL Alice In Chains	(Merac)	23	THE BENDS Peter Dinklage	(Parlophone)
4	HUSH! PULP, PRESEN & FUTURE, BOB! Michael Jackson/Split	(Merac)	24	GARBAGE Garbage	(Merac)
5	SOMETHING TO REMEMBER Madonna	(Merac)	25	18 PICTURE THIS Weir/West	(Merac)
6	THE MEMORY OF TREES Snow	(Merac)	26	ANTHOLOGY 1 The Beatles	(Merac)
7	MADE IN HEAVEN Queen	(Merac)	27	WELCOME TO THE NEIGHBOURHOOD The Waitresses	(Merac)
8	LIFE Smyley	(Epic)	28	COUNTS & GANGES OF THE NORTH AMERICAN INDIAN Sound Tribe 3	(Merac)
9	BALLROOM HITZ - VERY BEST OF Jewel/Playhouse TV	(Merac)	29	VAULT - GREATEST HITS 1985-1995 Michael Bolton	(Merac)
10	DEFINITELY MAYBE Oasis	(Merac)	30	CARRY ON UP THE GABLES - THE BEST OF The Beatles	(Merac)
11	WILD ONE - THE VERY BEST OF The Loxly	(Merac)	31	THE VERY BEST OF Robert Palmer	(Merac)
12	LOVE SONGS Chan Jahn	(Merac)	32	MEDUSA Annie Lennox	(Merac)
13	JULIFICATION Lightning Seeds	(Epic)	33	STRIPPED The Rolling Stones	(Merac)
14	STANLEY ROAD Paul Weller	(Merac)	34	BIG WIVER Jimmy Hall	(Merac)
15	SQUARE FURZDREAM FRUIT H & H People	(Merac)	35	DUMMY Panchade	(Merac)
16	ALL CHANGE Curt	(Merac)	36	DISGRACEFUL Dubstar	(Merac)
17	POST HIVE	(Merac)	37	GREATEST HITS 1985-1995 Michael Bolton	(Merac)
18	THE GREAT ESCAPE Blur	(Merac)	38	2001 BUSH: US GO TO THE CROWN - GREATEST HITS... (Merac)	(Merac)
19	DESIGN OF A DECADE 1986/1996 Janet Jackson	(Merac)	39	MAXIMUMOVE Hely	(Merac)
20	ON MORE DREAM - THE VERY BEST OF Gary Nardino/Playhouse TV	(Merac)	40	LIFE The Carpenters	(Merac)

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R&B SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	ANYTHING	JT	MJJ/Epic 6627156 (SM)
2	1	TOO HOT	Coolio	Tommy Boy/BV 718 (RTM/DISC)
3	6	GANGSTA'S PARADISE	Coolio featuring LV/Tommy Boy CD: MCSD 2104 (BMG)	
4	3	CREEP 96	TLC	LaFace 74321340941 (BMG)
5	2	HEY LOVER	LL Cool J featuring Boy II Men	Def Jam/Stand 130EF 14 (F)
6	NEW	WHO CAN I RUN TO	Xscape	Columbia 6628116 (SM)
7	4	WHY YOU TREAT ME SO BAD	Shaggy featuring Grand Puba	Virgin VST 1556 (E)
8	5	I AM BLESSED	Eternal	EMI - CODEMS 408 (E)
9	7	ONE SWEET DAY	Mariah Carey & Boyz II Men/Columbia CD: 6626035 (SM)	
10	NEW	ONE SHOT/NOTHING IN PARTICULAR	Brotherhood	Bite It/Virgin BH0007X 3 (E)
11	8	I WISH	Skee-Lu	WHL Card 577751 (F)
12	9	TROW YOUR HANDS UP/GANGSTA'S PARADISE	LV	Tommy Boy/BV 689 (RTM/DISC)
13	15	SPACE COWBOY	Jamiroquai	Epic 6277827 (SM)
14	10	BOOMBASTIC	Shaggy	Virgin VST 1536 (E)
15	11	EXHALE (SHOOP SHOOP)	Whitney Houston	Arista CD 74321327942 (BMG)
16	13	GOLDENEYE	Tina Turner	Parlophone 12R 0071001 (E)
17	14	(YOU MAKE ME FEEL LIKE A) NATURAL WOMAN	Mary J Blige	Uptown MCST 2105 (BMG)
18	12	LOVE HANGOVER	Pauline Henry	Sony S2 6628138 (SM)
19	16	LOVE U 4 LIFE	Jodeci	Uptown MCST 2105 (BMG)
20	19	BOOM ROCK SOUL	Benz	RCA CD 74321329652 (BMG)
21	25	YOU REMIND ME OF SOMETHING	R Kelly	Jive JIVET 388 (BMG)
22	18	TELL ME	Groove Theory	Epic 6623980 (SM)
23	23	1ST OF THE MONTH	Bone Thugs-N-Harmony	Epic 6625176 (SM)
24	17	NEVER SAY NEVER	AG Thomas	Capitol 128HY1001 (E)
25	21	I'LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	Method Man featuring Mary J Blige	Def Jam/Stand 130EF 11 (F)
26	20	DIGGIN' ON YOU	TLC	LaFace/Arista CD 74321318242 (BMG)
27	NEW	NO-ONE ELSE	Total	Bad Boy 78612730431 (Import)
28	26	BROWN SUGAR	D'Angelo	Cochtopan 12CD0L307 (E)
29	22	FEEL THE MUSIC	Guru	Cochtopan 12CD0L313 (E)
30	27	HOOKED ON YOU	Sik	Elektra EKR 7127 (W)
31	NEW	I CARE	Sault II Soul	Virgin VST 1550 (E)
32	33	AIN'T NOBODY	Diane King	Columbia CD: 6625492 (SM)
33	24	INNER CITY LIFE	Goldie	ffrr FX 257 (F)
34	NEW	BABY IT'S YOU	MNR	1st Avenue/Columbia CD: 6624522 (SM)
35	31	GOT TO GIVE ME LOVE	Dana Dawson	EMI 12EM 392 (E)
36	32	POWER OF A WOMAN	Eternal	1st Avenue/EMI 12EM308 (E)
37	NEW	OVER THERE (I DON'T CARE)	House Of Pain	Ruffhouse/VL Recordings CD: XLS 6V CD (W)
38	37	SCREAM	Michael Jackson & Janet Jackson	Epic CD: 659222 (SM)
39	38	ECHO ON MY MIND PART II	Ear-Biting	Cochtopan 12CD0L312 (E)
40	NEW	I'LL ALWAYS BE AROUND	Cubic Music Factory	MCA/MCST 40001 (BMG)

DANCE SINGLES

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	NEW	SPACEMAN	Babyface Zoo	EMI 12EM 416 (E)
2	NEW	LOOPS OF FURY EP	The Deen Brothers	Fresh/6 East/Jr Boy's Don DMST 3 (E)
3	3	CHILDREN	Robert Miles	Parlophone PLAT 118 (SRO)
4	NEW	WANNA DROP A HOUSE (ON THAT BITCH)	Urban Discharge featuring She	MCA/MCST 40020 (BMG)
5	NEW	AUTOMATIC	Floorplay	Perfecto PERF 1157 (W)
6	NEW	WHOLE LOTTA LOVE	Goldbug	Make Duct!/Jazz JAZZ 12ST 1 (W)
7	2	PAINT A PICTURE	Men With No Name featuring Hannah	Perfecto PERF 1147 (W)
8	1	GOT MYSELF TOGETHER	The Buckleheads	Positive 12TV 48 (E)
9	5	RELEASE THE PRESSURE	Lefffield	Hard Hands/Columbia HMD 28T (SM)
10	NEW	ONE SHOT/NOTHING IN PARTICULAR	Brotherhood	Bite It/Virgin BH0007X 3 (E)
11	NEW	WHO CAN I RUN TO	Xscape	Columbia 6628116 (SM)
12	4	FEEL LIKE SINGING	Tek Tek	Dub Dub/AAAM 5813211 (F)
13	10	WHITE SKIES	Sunscream	Sony S2 6627406 (SM)
14	NEW	INSIDE OUT	Culture Beat	Epic 6626596 (SM)
15	8	CREEP 96	TLC	LaFace 74321340941 (BMG)
16	NEW	EXPRESSIONS	Dave Wallace	Moving Shadow SHAD0W 71 (SRO)
17	NEW	ANYTHING	JT	MJJ/Epic 6627156 (SM)
18	11	TOSSING AND TURNING	Chikka Boom Bang Hoo! Chorus HOOJ 26 (RTM/DISC)	
19	7	REACH (REMIX)	Judy Cheeks	Positive 12TV 42 (E)
20	NEW	GIVE ME THE NIGHT	Randy Crawford	Blue Moon 26590 (Import)
21	15	LITTLE BRITAIN	Dreadzone	Virgin VST 1565 (E)
22	12	HEY LOVER	LL Cool J featuring Boyz II Men	Def Jam/Stand 130EF 14 (F)
23	6	HIDE-A-WAY	No Soul featuring Kelli Rich	ffrr FX 269 (F)
24	NEW	WORK THIS PUSSY	Klubheads	Blue BLUE 005 (Import)
25	20	WATCH ME SHINE	Sylvester Stretch	Spot On 5EB 009 (ADD)
26	9	SO PURE	Baby D	Systematic SYXK 21 (F)
27	NEW	SECOND ENCOUNTER	Phyrexia	Moving Shadow SHAD0W 72 (SRO)
28	21	HIGHER STATE OF CONSCIOUSNESS	Josh Wink	Manhattan FESX 3 (F)
29	19	TOO HOT	Coolio	Tommy Boy/BV 718 (RTM/DISC)
30	NEW	FUNKMASTER FLEX ALBUM SAMPLER	Yvette Michelle/Alinyehi SatalX	RCA 7420132611 (BMG)

DANCE ALBUMS

This	Last	Title	Artist	Label/Cat. No. (Distributor)
1	1	BEST SWING 96	Various	Telstar JSTAC2905 (BMG)
2	NEW	EVERYTHING IS WRONG/MIXED & REMIXED	McFly	Mute STWAM 030ALSTUMM 13 (RTM/DISC)
3	4	PLATIPUS RECORDS - VOLUME TWO	Various	Platipus PLAT 20LP (SRO)
4	5	RENAISSANCE - MIX COLLECTION - PART 2	Various	Network/Epic 48NEX2MIX 1NE250 (E)
5	NEW	EXIT PLANT DUST	The Chemical Brothers	Jacir Boy's Don 1201UP 180ALNDC 1 (E)
6	NEW	BROWN SUGAR	D'Angelo	Cochtopan CTP 46CTTC 46 (E)
7	NEW	IMA	BT	Perfecto PERF01205/012012354 (W)
8	NEW	PURE SWING V	Various	Dino DINTY 11701MCM 117 (P)
9	8	PURE SWING V	Lefffield	Columbia HANDUP ZFHAN0MG 2 (SM)
10	2	LEFTISM	Various	

SPECIALIST CHARTS

27 JANUARY 1996

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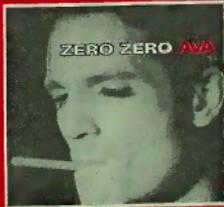


REDHEAD RECORDS

David Margerson, owner of Mismanagement and Livingston Recording Studios, is launching a new record label called REDHEAD RECORDS. Redhead Records will be distributed by Pinnacle Records with a release at the end of February of two outstanding new acts - ZERO ZERO and RUNWAY PICNIC. David Margerson is interested in distribution for the rest of the world through major or major/minor record companies.

Midem Contacts:

Stand 1905, British at Midem
or M. Y. Mullion, tel: (33) 9296 7071



AWA: Alan Smithee



Redhead Records, c/o Mismanagement, 754 Fulham Road, London SW6 5SH • Tel: 0171 731 7074 Fax: 0171 736 8605



VIDEO

This	Last	Artist/Title	Label/Cat No	16	14	THE MASK
1	2	THE X FILES - FILE 1 - THE UNOPENED FILE	Fox Video 09115	17	10	TIMECOP
2	1	REAL RESULTS IN 10 WEEKS WITH B CALLARD	Video Collection V03516	18	16	ACE VENTURA PET DETECTIVE
3	4	WALLACE & GROMIT - A CLOSE SHAVE	BBC R005786	19	20	PULP FICTION
4	4	BILL WHELAN: Reverence-The Show	VO V03694	20	18	CORONATION ST - FEATURE LENGTH SPECIAL
5	6	R CONLEY'S COMPLETE FLAT STOMACH PLAN	Video Collection V03515	21	15	ROBSON GREEN & JEROME FLYNN: So Far So Good
6	3	MR MONTAGNA'S SIX 10 MINUTE WORKOUTS	PolyGram Video 627690	22	22	PRIDE AND PREJUDICE
7	7	THE LION KING	Walt Disney 022972	23	21	INTERVIEW WITH THE KAMMPRE
8	8	STAR TREK - GENERATIONS	Walt Disney 022942	24	23	BOTTOM LAZ - THE BIG NUMBER 2 TOUR
9	8	THE FOX AND THE HOUND	Fox Video 1438C	24	24	ROY CHUBBY BROWN - CLITORS ALLORTS
10	11	RETURN OF THE JEDI	Walt Disney 022942	27	27	GREASE
11	5	BATMAN FOREVER	Warner Home Video 203366	28	28	STARGATE
12	17	WALLACE & GROMIT-THE WRONG TROUSERS	BBC Video R005031	29	29	FORREST GUMP
13	12	EMPIRE STRIKES BACK	Fox Video 1435C	29	26	STARBUCK
14	13	STAR WARS	Fox Video 1133C	30	30	PINOCCHIO
15	13	WALLACE & GROMIT - A GRAND DAY OUT	BBC Video R005035	30	30	PINOCCHIO

MUSIC VIDEO

This	Last	Title	Label/Cat No
1	1	BILL WHELAN: Reverence-The Show	VO V03694
2	2	ROBSON GREEN & JEROME FLYNN: So Far So Good	BMG Video 74201750
3	3	BOYZONE-Said And Done	BMV 63003
4	4	ODDISEE-By The Sea	PMA MVA0473
5	5	MICHAEL JACKSON:Video Greatest Hits -History	SMV173102
6	6	TAME THAT:Nobody Else -The Movie	BMG Video 74201233
7	7	DANIEL O'DONNELL:The Classic Live Concert	Ritz RIT20175
8	8	BEEN:Jovi Live In London	PolyGram Video 630128
9	9	QUEEN:Made In Heaven	PMA MVA03953
10	10	U2:Rattle And Hum	PolyGram Video 63053
11	11	VARIOUS ARTISTS:Michael Crawford	Teletext Video 1638
12	12	VARIOUS ARTISTS:Live At The Party Factory	AVL 0201
13	13	ELVIS PRESLEY: Hollywood	BMG Video 74201750
14	14	MIKE DUFFLEY: Hollywood	BMG Video 74201750
15	15	PULP-Sorted For Films & Video	VO V03694

INDEPENDENT SINGLES

This	Last	Title	Artist	Label (distributor)
1	2	TOO HOT	Coollio	Tommy Boy TB02 118 (RTM/DG)
2	1	WONDERWALL	Oasis	Creation CRESCD 215 (3MM/V)
3	3	SINGLE GIRL	Lush	4AD BADO 6030 (RTM/DG)
4	4	JUST THE ONE	Loveliers	China WOLCD 2978 (P)
5	3	IT'S ON SO DONEY	Ljls	One Little Indian 122 TPYCD (P)
6	5	CHANGE YOUR MIND	Upstart Down	World COMWOL 1A (P)
7	2	FOR THE ROAD	Pizzman	Costumesong CDST 0005 (P)
8	5	SEX ON THE STREETS	Game	Headed CLOLOD 24 (P)
9	6	TOSSING AND TURNING	Chaka Boom Bang	Hoop Jingles LHDJ 39 (RTM/DG)
10	7	SUPERSONIC	Oasis	Creation CRESCD 176 (V)
11	9	SOME MIGHT SAY	Oasis	Creation CRESCD 204 (3MM/V)
12	13	LIVE FOREVER	Oasis	Creation CRESCD 185 (3MM/V)
13	11	CIGARETTES & ALCOHOL	Oasis	Creation CRESCD 190 (3MM/V)
14	10	SHAKERMAKER	Oasis	Creation CRESCD 182 (3MM/V)
15	12	ROLL WITH IT	Oasis	Creation CRESCD 212 (3MM/V)
16	8	WHATEVER	Robert Miles	Creation CRESCD 195 (3MM/V)
17	10	CHILDREN	LV	Playtapes PLAT 18 (SHD)
18	6	THROW YOUR HANDS UP	LV	Tommy Boy TB02 099 (RTM/DG)
19	14	SLEEPING IN	Mansweat	Laurel LAUCO 7 (P)
20	16	FEEL THE SUNSHINE	Alix Reene	Blunted Vinyl BLNCD 016 (V)

INDEPENDENT ALBUMS

This	Last	Title	Artist	Label (distributor)
1	1	WHAT'S THE STORY? MORNING...	Oasis	Creation CRESCD 189 (3MM/V)
2	2	DEFINITELY MAYBE	Oasis	Creation CRESCD 169 (3MM/V)
3	3	POST	Bjork	One Little Indian TPLP S10CX (P)
4	4	GANGSTA'S PARADISE	Coollio	Tommy Boy TB02 1141 (RTM/DG)
5	6	ON	Echobelly	Faave FAUFF 603 (3MM/V)
6	7	ZETZGETZ	Loveliers	China WOLCD 1064 (P)
7	5	TOO YOUNG TO DIE - THE SINGLES	Saint Etienne	Heavenly HMVLP 100CX (3MM/V)
8	8	THE CHARLATANS	The Charlatans	Beggars Banquet BR00C 174 (RTM/DG)
9	12	PARANOID & SUNBURNT	Skunk Anansie	One Little Indian TPLP S5CX (P)
10	8	NUSSANCE	Menowear	Laurel 826782 (P)
11	13	THE COMPLETE	Stone Roses	Silvertone ORECD 535 (P)
12	11	DEBUT	Bjork	One Little Indian TPLP S1CX (P)
13	6	SMASH	Ofspring	Epitaph E 094522 (P)
14	16	OLYMPIAN	Gene	Costumesong CDST 0005 (P)
15	14	...AND THE BEAT GOES ON!	Scotter	Club TROUS 060952 CLU (P)
16	17	THE BEST OF	Sleazy	Summit SUMCD 0401 (5MM)
17	15	ELASTICA	Elastica	Indolent SLEEP0D 014 (V)
18	19	THE STONE ROSES	The Stone Roses	Deceptive BLDP 09 (V)
19	15	ERASURE	Erasure	Silvertone ORECD 502 (P)
20	16	ERASURE	Erasure	Mute CDSTUMM 145 (RTM/DG)

ROCK

This	Last	Title	Artist	Label (distributor)
1	1	MADE IN HEAVEN	Thin Lizzy	Parlophone CDPCSD 587 (E)
2	4	WILD ONE - THE VERY BEST OF	Queen	Capitol CD 1132 (P)
3	2	GARBAGE	Garbage	Bushroom R 31456 (RTM)
4	3	VAULT - GREATEST HITS 1980-95	Ed Leppard	Melrose DM 476973 (SM)
5	5	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin CD 2779 (E)
6	6	THESE DAYS	Bon Jovi	Mercury 625882 (P)
7	7	CROSS ROAD - THE BEST OF	Bon Jovi	Mercury 625882 (P)
8	8	FOO FIGHTERS	Foo Fighters	Roswell CDST 2206 (E)
9	11	INSOMNIAC	Green Day	Reprise 636246042 (W)
10	9	NEVERMIND	Nirvana	DGC 06CD 24425 (BMG)

This	Last	Title	Artist	Label (distributor)
11	12	DOOKIE	Green Day	Reprise 636245232 (W)
12	10	SMASH	Ofspring	Epitaph E 094522 (P)
13	15	ONE HOT MINUTE	Red Hot Chili Peppers	Warner Brothers 536245733 (W)
14	14	SO FAR SO GOOD	Bryan Adams	ABM 540157 (E)
15	13	UNPLOGGED IN NEW YORK	Nirvana	Geffen GED 24747 (BMG)
16	16	SMASH	Aerosmith	Geffen GED 24546 (BMG)
17	18	THE ULTIMATE EXPERIENCE	Jimi Hendrix	PolyGram TV 517235 (SM)
18	17	ALICE IN CHAINS	Alice in Chains	Columbia 661112 (SM)
19	20	METALLICA	Metallica	Vertigo 510222 (E)
20	19	ALL BORO KINGS	Oog Eat Dogs	Redrunner RR 90202 (P)

COUNTRY

This	Last	Title	Artist	Label (distributor)
1	1	FRESH HORSES	Garth Brooks	Capitol CDG01A (E)
2	2	IRISHEU	KD Lang	Self 799050492 (E)
3	4	MUSIC FOR ALL OCCASIONS	Mavericks	MCA MCD 1134 (BMG)
4	3	WRECKING BALL	Emorylou Harris	Columbia GRACD 102 (P)
5	5	STONES IN THE ROAD	Mary Chapin Carpenter	Grapevine 477697 (SM)
6	6	STARTING OVER	Reba McEntire	MCA MCD 11264 (BMG)
7	8	THE LAST WALTZ	Daniel O'Donnell	Ritz RITZ CD 0608 (P)
8	7	IN PIECES	Garth Brooks	Liberty CDST 2212 (E)
9	10	TRAIN A COMIN'	Steve Earle	Transatlantic TRACD 111 (BMG)
10	15	WHAT A CRYING SHAME	Mavericks	MCA MCA0 10661 (BMG)

This	Last	Title	Artist	Label (distributor)
11	13	SHADOWLAND	KD Lang	Warner Bros 9257242 (W)
12	12	GONE	Dwight Yoakam	Reprise 636246512 (W)
13	11	NO FENCES FOR US	Garth Brooks	Capitol CDST 2138 (E)
14	9	SPECIALY	Daniel O'Donnell	Ritz RITZCD 703 (P)
15	17	IT MATTERS TO ME	Daniel O'Donnell	Warner Brothers 536245672 (W)
16	14	A DATE WITH DANIEL O'DONNELL	Daniel O'Donnell	Ritz RITZCD 703 (P)
17	16	WILD ANGELS	Martina McBride	RCA 078265592 (BMG)
18	18	ABSOLUTE TORCH AND TWANG	KD Lang and The Redclines	Self 8256712 (E)
19	18	ROPIN THE WIND	Garth Brooks	Capitol CDSTU 2102 (E)
20	19	FLOW YOUR DREAM	Daniel O'Donnell	Ritz RITZCD 704 (P)

SPOKEN WORD

This	Last	Title	Artist	Label (distributor)
1	3	JOHNNERS AT THE BEER	Brian Johnston	BBC 2BBC 1561 (P)
2	4	GOON SHOW CLASSICS... ECOLLES!	The Goons	BBC 2BBC 1725 (P)
3	2	CLITORS ALLORTS	Roy Chubby Brown	Speaking Volumes 528114 (P)
4	1	HANCOCK'S HALF HOUR 7	Original Radio Cast	BBC 2BBC 1723 (P)
5	5	THE LION KING - STORY & SONG	Original Cast Recording	Disney PDC 315 (CHE)
6	10	AN EVENING WITH JOHNNERS	Brian Johnston	Listen For Pleasure LP 7742 (E)
7	15	DIARIES 1980-1990	Alan Bennett	BBC 2BBC 1424 (P)
8	16	LIVE - WHAT HAPPENED...!	Jethro	Speaking Volumes 528044 (P)
9	20	THE CLOWN JEWELS	Various	BBC 2BBC 1752 (P)
10	7	RED DWARF - THE LAST HUMAN	Craig Charles	Speaking Volumes 528764 (P)

This	Last	Title	Artist	Label (distributor)
11	11	JUST WILLIAM	Martin Jarvis	BBC 2BBC 1779 (P)
12	12	ROUND THE HORNE. MOVIE SPOOFS	Original Radio Cast	BBC 2BBC 1881 (P)
13	13	BLACKBORDER EGGS FORTH	Original TV Cast	BBC 2BBC 1652 (P)
14	14	KNOWING ME, KNOWING YOU	Alan Partridge	BBC 2BBC 1518 (P)
15	8	POLCAHONTAS STORY & SONG	Original Soundtrack	Disney PDC 315 (CHE)
16	15	JINGLE EXIBIKS	Roy Chubby Brown	Speaking Volumes 528764 (P)
17	12	LAST OF THE SUMMER WINE	Original TV Cast	BBC 2BBC 1724 (P)
18	18	IMMEDIATE ACTION	Andy McNab	Speaking Volumes 528764 (P)
19	19	CLASSIC CONNOLLY - WORDS & MUSIC	Billy Connolly	Speaking Volumes 518664 (P)
20	19	KNOWING ME, KNOWING YOU 2	Alan Partridge	BBC 2BBC 1637 (P)

SINGLES

RAMSHACKLE: Eyes, Lips, Body (Big Life BLR012). An excellent single from the west London group that infuses the obtuse and inventive dubwise sounds of 1990s reggae with a traditional song structure. Comes with mixes by Mekon and Metalheads' J Magik. **□□□**

CYPRESS HILL: Illusions (Columbia XP0270). The British rappers continue to mine their rich vein of split-fluffled paranoia. The black backing track disguises a deceptively catchy melody. A real grower. **□□□**

THE CARDIGANS: Rise And Shine (Polydor 537825). More classy, upbeat kitch pop from the Swedish sibling, who may see their star in the ascendancy this year following the Mike Flowers Pope's success. **□□□**

JOY B: Pretty Girl (Epic EPC 6625972). Catchy blue-eyed soul from the 19-year-old Babyface protégé. Joy B's UK debut is a dreamy, crafted ballad that could be the first of many hits. **□□□**

GEOFFREY WILLIAMS: I Don't Want To Talk About It (Hands On Records CDH07). Williams, whose songwriting credits include Eternal and Color Me Badd, proves himself as a performer with this soulful tempo soul in the Bobby Brown mould. **□□□**

DARLING: Famous (Cof Funk CD C001). Vocalist Val Guinness has been around for a bit and supplies some amusing lyrics to this refreshingly vibrant package, but it is Steve Levine's production which adds some order to Darling's brassy funk sound. Different enough to make an impact. **□□□**

LUNIZ: Get On It (Virgin VUSCD101). Catchy US hip hop that makes use of the egotism from Timex Social Club's rappers hit *Humors*. Has all the prerequisites to sell well. **□□□**

SPANKHORSE: Someday I Will Treat You Good (Parlophone CDDCL376). Fast-paced but light pop rock from the highly-tipped US mystic whose forthcoming *Brats* is long overdue. **□□□**

THE FOURMUSIC: Lucy's Factory (Fontana MYSCD 3). Irkesome Mary Chain lyrical derivations aside, this is a splendidly leamy episode of melody and mayhem. Imagine Brett Anderson fronting Sonic Youth and you'll get the picture. **□□□**

SPECK: Like Marvin Gaye Said (What's Going On) (Cooltempo CD000314). Arrested Development founder member Speck comes up with some mellow grooves but this pleasant enough parlay to Gaye still lacks bite. **□□□**

SALT HERB: Me (Intact CD 005). A far cry from accepted Scandinavian musical exports. Salt walk the line between indie and mainstream, but despite a melodic aptitude, fail to fully convince on either count. **□□□**

URISSEI YATSURA: Plastic Ashtray (Che



GEOFFREY WILLIAMS: UP-TEMPO SOUL

LUNIZ: CATCHY US HIP HOP

46/49380. The Glaswegians follow in their city's garage tradition with yet more slices of fuzzy, rattling popcides. Further success depends on their recording a live reputation. **□□□**

KELLY LORENA: Brighter Day (Pakka Records CPDUKAKS). The former N-Trance diva transfers her distinctive vocals to her own material on this thumping house debut. Euro pop fans will lap it up. **□□□**

HOUSE OF VIRGINISM: Exclusive (Logic 7432132418). A catchy but decidedly toothless happy-hour effort from the Swedish outfit that lacks the rhythmic power to live up to its dancefloor potential. **□□□**

MOTHER EARTH: Compare Yourself (Focus 137CD). This track is Paul Weller by numbers – but the earnest lyrics lack the great man's wit and the rhythm section plods where it should groove. **□□**

WHITNEY HOUSTON & CE CE WINANS: Count On Me (Arista Cassel). A slightly lecherous ballad from the Waiting To Exhale soundtrack but, since everything Houston touches turns to gold, put your money on this reaching the Top 10. **□□□□**

SCOTTERS: Back In The UK (Efel 00155504). A rif that sounds like You Are My Sunshine and rabble rousing singing gives this German four-piece's latest track some personality. Otherwise, it's the sort of frantic technopop that gets lapped up on the Continent but engenders a lukewarm response in the UK. **□□□**

ALBUMS

MARION: This World And Body (London 82065). Marion's riveting debut album lives up to the quintet's early promise, echoing U2's early exuberance and anæsthetic ferocity but with an altogether darker edge. **□□□□**

THE BROTHERHOOD: Elemental (Virgin CDH00011). The debut album by the UK's brightest hip hop hopes possesses deep, portentous production from Trevor Jackson aka The Underdog, and witty rhymes from the group. **□□□□**

BABY D: Deliverance (Systematic/Production House 828683.124). Innovative mixes of trippy textures, blippy electronics, strong melodies and polished vocals have given Baby D three huge hit singles. This debut album delivers more of the same. **□□□□**

NICK CAVE & THE BAD SEEDS: Murder Ballads (Mute STUMM130). Cave's ninth studio album could attract a wider audience thanks to the inclusion of the successful Kylie duet and the talents of PJ Harvey and Shane McGowan, despite the rather disturbing subject matter. **□□□□**

DOG'S EYE VIEW: Happy Nowhere (Columbia 481267). Highly-rated Dog's Eye View – aka New Yorker Peter Stuaert – offer catchy, riff-laden songs as a slightly rockier Counting Crows. One of this year's critical growers. **□□□□**

DAVE CLARKE: Archive One (Deconstruction ARC01). Clarke's excellent debut album ranges from classic granite-hard techno to cutting edge bass bin-heavy technopop hip. **□□□□**

PATTY LOVELESS: The Trouble With The Truth (Columbia 481468). Perky, gritty, soulful or full-throated, Loveless sweeps away Nashville's burden of cliché with ease. A lasting seller from a class act on the way up. **□□□□**

SNIFF: Demensussabotek (Deceptive BILUFF 023CD). London's finest scooter-punks return after a three-year hiatus. Their full-on, trombone-augmented

nonsense sounds as fresh as ever and is a much-needed rejoinder to the US punk boom. **□□□□**

GEORGE DUKE: Meir Woods Suite (WEA 5362461322). A 1993 Montreux jazz performance of Duke's orchestral suite for strings and jazz trio. Frequently ravishing but left field rather than crossover. **□□□**

DEEP PURPLE: Parzancardiel (RCA 7432138022). The veterans' 26th album will not set the world on fire but there are fans out there who'll rush in on Monday morning. **□□□**

THE FALL: Sinister Walk (Receiver RRCD209). The first of three approved rarities compilations, this set concentrates on The Fall's output from Extracto onwards. On the same day is The Chiselers, a sleazy, glammed-up new single in 4/4, which precedes a new set later in 1996. **□□□**

ALBAN BERT QUARTET: 25th Anniversary Edition (EMI Classics 7243455768). One of the world's finest quartets celebrate 25 years together in a compilation of 20 years of music by Bert, Barkot, Schnitke, Stravinsky, Janacek and others. **□□□□**

JESSYE NORMAN: Great Moments (EMI Classics 724355526). Operatic excerpts by Wagner, Berlioz and Offenbach combine with songs by Schubert, Prohens, Ravel, and Brahms to give a compelling portrait of one of today's great personalities. **□□□□**

ALBUM OF THE WEEK

BABYLON 200: The Boy With The X-Ray Eyes (EMI CDEM33742). Following up a hit on the back of a jeans ad with a critically acclaimed album won't be an easy task, but this foursome with the enigmatic *Joe Mann* as frontman have all the signs of lasting chart success. **□□□□**

This week's reviewers: Michael Arnold, Martin Atton, Jake Barnes, Peter Brown, Catherine Edel, Lee Fisher, Ian Nicolson, Tom Rollett, Martin Tallbot, Paul Vaughan and Selma Webb.



ALAN JONES TALKING MUSIC

After their success with Robson & Jerome, producers Mike Stock and Matt Aitken turn their attention to John Alford, star of ITV's *London's Burning*. His version of Smoke Gets In Your Eyes – a painfully obvious pun and a good song to boot – is lightweight reggae, owing more to a 1974 version by Blue Haze than to the definitive Platters recording. He sings competently enough, but his heart-throb looks are likely to be the determining factor in setting the charts on fire. RCA A&R man Simon Cowell – chief architect of the Robson & Jerome hits, not to mention Zig & Zag, Power Rangers and much more – doesn't so much jump on bandwagons as help to build them. He's just finished putting the wheels on

the one that will carry the new single by *Bit To Beat* deep into the chart. The name may mean nothing, but their debut disc is a trobbing piece of Euro-NRG fashioned around the theme to cult TV hit *The X Files*. ...Belatedly following up *Stavin' Alive*, which is now clambering up America's Hot 100, N-Trance return with *Electronic Pleasure*. It features the same guests, vocalist Gillian Wisdom and rapper Ricardo da Force, but is an edgy Euro-style dance track more like the earlier N-Trance hits. ...Perhaps the oddest record of the week is *Tantra's* Song Of Solomon, combining spoken erotic poetry from the Old Testament with female vocals sampled from a Turkish recording made in 1918 and bathing them in a soothing sonic soundscape. It is a strange and

haunting record and may just take off...EMI joins the easy listening instrumental album market with *Late Night Sax by After Dark*. It features Mornington Lockett, who plays three different types of sax and is clearly on the right side of competent. The songs are pretty much what you'd expect, though, such as *Think Twice*, *Careless Whisper*, *Songbird* and *(Anything I Do) I Do It For You*...Much-valued *Romyo Band Sexus* debut with *The Official End Of It All*, a slick and glossy single brilliantly remixed for the dancefloor by Hi-Lux. It's a bit of an anthem, with a Hi-NRG throb set among some tweaking synths. It doesn't sound much like new romantic music but sure sounds like a hit.

Meanwhile, a team was constructed around Lightning Seeds to enhance their credibility: maverick video director Pedro Romhanyi was commissioned to direct promos for Lucky You and Change while a relationship with Simon Moran at SJM helped realise Broodie's live ambitions, culminating in crucial support of The Beautiful South at the end of 1995.

Key to this strategy was the recruitment of a working band of musicians, thus allowing Broodie to perform live for the first time since he was part of the Original Mirrors in the late Seventies.

The line-up of bassist Martin Campbell (ex-Rain), drummer Chris Sharrock (from The Icicle Works) and guitarist Paul Hemmings (previously with The La's) has transformed the Lightning Seeds from being a studio-based one-man project into a living, breathing and – most importantly – touring rock and roll band.

"Performing has definitely opened Ian up," says Stringer. "The new single Ready Or Not (released on February 16) is evidence of that – it's more of a band project, there's a live drum sound on it and the approach is far more natural, not studio-bound."

While Broodie's creative skills have been extended by live performance, his business affairs have been boosted by the selection of John Reid as his manager in June of last year.

Up until that point, Broodie's career had been overseen on an informal basis by Leahy.

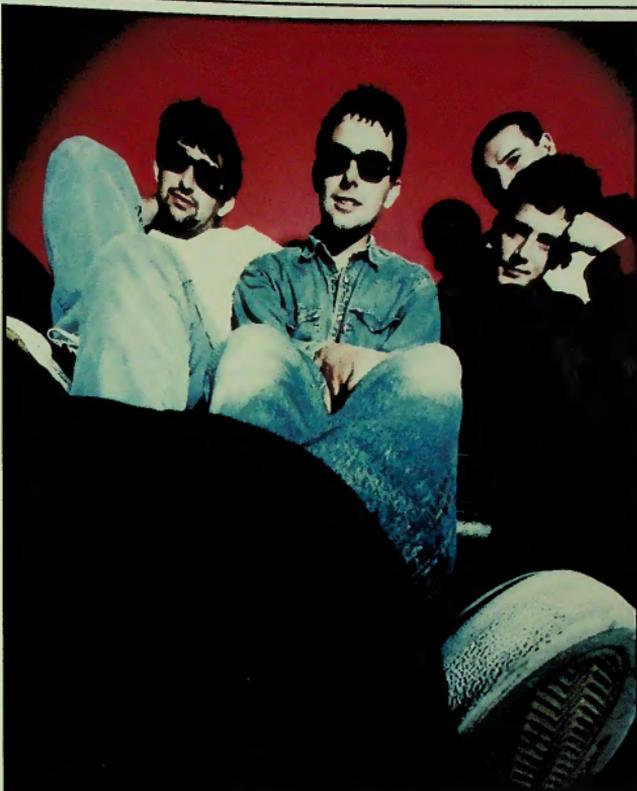
"Dick was really a great help in steering me, but he wasn't really my manager," says Broodie. "Before I played live, I never really needed one but, once you go out on the road, those responsibilities multiply. There has to be somebody making a number of decisions and dealing with agents and promoters."

Reid, whose JFR Management also handles Terrorvision, Del Amiri and producers such as Dave Bascombe (who mixed Jollification), was a long-time acquaintance of Broodie's.

"A couple of years ago, I suggested myself as his manager and Ian eventually came back and said yes last summer," says Reid, who is particularly well-placed to further Broodie's touring ambitions, given that Terrorvision and Del Amiri have established solid live reputations.

"Supporting The Beautiful South acted as a terrific boost," says Reid. However, he stresses that the priority now is to complete recording of the next album for release in August.

In the meantime, Lightning Seeds



have dates to complete as part of the Holsten-backed package which started last Friday (January 19) at the Ipswich Regent.

Broodie is currently locked in the studio with his bandmates. "It's actually been a long time for me," he admits.

"I finished recording Jollification at the end of 1993. This project will have a spread of styles."

The other group members are contributing towards arrangements and the general musical construction, but the songs have all been written by Broodie, who confesses to some pride in

the group's Brits nomination. "I'm especially pleased because it seems to recognise that we have become really good at playing live," he says. "I can't believe that we'll win best British group, however. Noel Gallagher says Oasis will win everything, and I think he's right!"

Paul Gorman

TALENT

Artist: Lightning Seeds Label: Eject Project: single/album Publisher: Chrysalis Writer/producer: Ian Broodie Studio: home studio/Abbey Road Release dates: February 16/late summer

STEVE LAMACO ON A&R

Everyone seems to be able to tell you the odds on winning the National Lottery, but has anyone calculated the exact chances of finding the Next Big Thing from an unsolicited demo tape? The number of noughts involved would probably get me to the end of this column. But then again, anything is possible....Sifting through some demos on the backseat of the NME/Brat Bus tour in Ireland, we came across a couple of neat CDs. Watch for the authentically punky **Compact Pussycat** and the pushy pop of **Furball**, the latter being handled by Carter USM manager Adrian Boss....Back in London, it's been another relatively quiet gigging week, although there was widespread publishing interest at the Water Rats for new teenage band **Symposium** and Improving

Scottish five-piece **The Gyres**, the group who filled in for Morrissey as David Bowie's support recently. Symposium, who make Ash look old, have shades of Girl From Mars and grungey punk about them. Very promising....Also on Wednesday night, various major indie labels were again watching tight UK hardcore band **Ligament** at Camden's Laurel Tree....Diaries poised? This year's Radio One Sound City event starts on April 8 in Leeds, with new, improved A&R panels promised, plus the usual array of gigs. And following the success of the Camden Crawl, last November's five-venue mini-festival in London, organisers are now planning a sequel in Glasgow. The one-night fest, which is set for sometime in May, will take place in three venues and feature around 12 new bands....In

the meantime, the chequebooks have been itching all week at the thought of **Babylon Zoo's** publishing deal. Serious offers only, no timewasters, please....**Linoleum** playing Harlow Square and Bath Motes to a growing crowd of fans and interested managers, and are planning a single on their own Lino Vinyl label for late March to coincide with some more gigs outside of London....And there have been firmer enquiries about Derby's **American TV Cops** who've already recorded a John Peel session and released a handful of short-sharp indie singles. Come to think of it, the first time I heard them was on a demo tape. Anyone got any spare batteries for the Walkman?



One to WATCH

MELANIE GARSIDE

A new addition to the over-25s category since part of *Ex*, she has the coveted patron of Suzanne Vega and the commercial appeal of Celine Dion. Look out for her first single, The Big White Room, in mid-February and a UK tour.



BLUR LIGHTNING SEEDS OASIS PULP RADIOHEAD

In the second in his series of features reviewing the 1996 Brit Awards, Alan Jones looks at the nominees in the best British new-comer, best British group and best British dance act categories.

If sales was the criterion by which awards were judged – and there is a good case for two extra awards which recognise the best-selling singles and albums acts of the year (step forward Robson & Jerome and Oasis) – the best newcomers category would be won by Supergrass, with Black Grape, Elastica, Tricky and Cast following in that order. In reality, all five are worthy of a win.

Black Grape provided a stunning reprise to those who thought Shaun Ryder was all washed up by delivering an album which cast off the shambolic memories of latterday Happy Mondays work and won enthusiastic support from radio and record buyers alike.

Cast are likewise the work of a reconstituted genius whose best days were thought to be behind him – in this case John Power, their vocalist and songwriter, previously of The La's. Their work is chirpy, melodic, retro and arguably too lightweight to win a prize.

Elastica turned in a chart-topping performance with their self-titled album and scored a number 13 hit in February with Waking Up, a splendid single whose songwriting credits acknowledged its debt to the Stranglers' No More Heroes. Amazingly, they chose not to release any further singles in 1995 and probably ruled themselves out of contention as a result.

Tricky, who is dealt with in detail below (see breakout), is obviously a newcomer with prospects, but the most likely to win the award in a close category are Supergrass.

Though they are lumped together with Oasis, Blur et al in Britpop, they are very different to any other group around. Their I Should Coco album was probably the surprise number one of the year while the pick of their singles was the number two hit Alright. Their retro look, as most famously demonstrated by singer Gae's facial fuzz, extends to their sound, too; at times they sound like another "super" group, Seventies icons Supertramp, especially on Alright.

Even more talent is folded in the

BRITS '96

THE COUNTDOWN CONTINUES

best British group category. We're talking serious sales here, too, with five contenders boasting a combined album sales tally of more than four million last year in Britain alone.

Bottom of the pile here but widely lauded are Radiohead – who, like Supergrass, hail from Oxford. They are doing their best to ensure their city is known for musical excellence as well as academic endeavour.

After plucking three superb singles from their number six album *The Bends*, they contributed Lucky, arguably the best track, to the Bosnian relief number 51 on the singles chart. They continue to mature and I reckon the best of Radiohead is still to come. The Lightning Seeds' Joliclicion album was one of the year's sleepers, never rising as high as the Top 10, but selling more than 400,000 copies and yielding four delightful hit singles.

As reigning champions in the best British group category, Blur are there to be beaten. Although they defeated Oasis in the celebrated "battle of the bands" to register their first number one single with Country House in August, they subsequently fell far short of their rivals in the singles and album charts. They are unlikely to retain their trophy.

After years of limited success, everything came right for Pulp in 1995. Jarvis Cocker was omnipresent, and his tongue-in-cheek delivery of songs like Common People and Disco

2000 proved irresistible. Pulp's cheekily-titled *Different Class* album showed a great deal of Sheffield steel, and managed to sell more copies in eight weeks at the end of the year than Blur's album managed in twice the time.

Finally, and inevitably, the odds-on favourites to win the category are Oasis. They won their first Brits trophy last year, taking the best newcomer award for Definitely Maybe and their progress since then has been stunning.

Honing the hits *Scene Might Say*, *Roll With It* and *Wonderwall*, their album (*What's The Story*) *Morning Glory?* is as solid and exciting a rock album as any made in recent years. It's not particularly original – Gary Glitter is invoked and it reeks of the Beatles – but it is a strong, melodic rock album whose very existence has made many a lapsed record buyer return to the fold.

With *Don't Look Back* in Anger poised to become the fourth major hit from the album, *Morning Glory* is set to become one of the 10 biggest selling albums of all time in Britain and is helping to re-awaken the world to the fact that musical talent is still to be found in these isles – reasons enough for them to thoroughly deserve whatever trophies come their way.

WHAT'S NEXT FOR THE NOMINEES?

Black Grape – The group are currently in the middle of their rescheduled shows following the cancellation of several Christmas dates. They release a new single in mid-March and start working on a new album soon.

Blur – The single *Stereotypes* is out on February 12. The band's 12-date US tour is followed by European concerts in February.

Cast – A new single is expected in March or April. Their tour Europe in February, the UK in March and south-east Asia and the US in April before recording a new album.

Elastica – Elastica are currently in Australia and New Zealand on the *Loopalooza*-style *Big Day Out* tour. In February, they go into the studio to work on a new album.

Eternal – A 21-date UK tour starts on February 15. Good Thing is released as a single at the end of February and the group plan a promotional visit to the US later in the year.

Letfield – Several live dates are planned for April, possibly resulting in a live album. They have contributed incidental music to the *Transporting* soundtrack to be released by EMI in February.

The Lightning Seeds – A single *Ready Or Not* is out on February 13. The band are currently recording an album.

M People – Currently on holiday having just finished touring, they start work on their fourth album in February and have lined up shows at Alton Towers on June 15 and Crystal Palace National Sports Centre on June 16.

Massive Attack – They are working on a new album. Their single with Madonna, *Went You*, may see a release in Autumn.

Oasis – The single *Look Back* in Anger is released on February 19. A US tour begins on February 22 followed by dates in Cardiff and Dublin.

Pulp – Japanese dates from January 25 are followed by UK arena concerts from mid February. They have a track on the *Transporting* soundtrack and will start work soon on a new album.

Radiohead – Following the release of the new single *Street Spirit* this week, Radiohead are taking a break after a year of touring. They begin work on a new album in the spring.

Supergrass – A new single, *Going Out*, is released on February 25 and they are currently working on a new album. They will play two dates in Brazil before starting a six-date UK tour at the end of February.

Tricky – Currently in Jamaica recording his second album.



BLACK GRAPE CAST ELASTICA SUPERGRASS TRICKY

THE FIVE FIGHTING FOR THE BEST DANCE ACT AWARD

There are a few more intriguing categories in the Brits than that of best British dance act. Something of an afterthought for the



organisers, despite dance music's ever rising profile, the dance category has only been competed for twice before, and both times it has been won by M People (above). The Manchester-based act are one of the five nominees again this year, and, on any sane criteria, they must be fancied. Their album *Bizarre Fruit* has sold just about as many copies (around 900,000) as all the other nominees together. And, by any regular definition of dance music, the band's house which the group purveys is clearly more

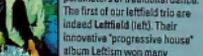
widely appreciated than anything their opponents have to offer. Yet there seems to be a real change in attitude towards the group and something of a backlash against their mannered style.

None of the other contenders for the category is a dance act per se. Eternal (below) are a sophisticated R&B/pop act, who have become popular in the clubs because of some shrewdly packaged remixes. Their slick style makes



them naturals for the American market too, but for some reason I don't see songs like *Power Of A Woman* and *I Am Blessed* adding up to a dance award.

That leaves us with three acts who, though undeniably rhythm-based, operate outside the parameters of traditional dance. The first of our Letfield five are indeed Letfield (left). Their innovative "progressive house" album *Letfield* won many



favourable reviews and a number three CMC chart placing in February. None to his hit singles, it has sold nearly 200,000 copies. They are probably not quite so successful



enough nor critically acclaimed enough to be award winners yet, but there's always next year. Tricky (right) served his

sponsorship with Massive Attack (below) so it is ironic that these two Bristol acts should be competing against each other for the title of best British dance act.



Massive Attack's Protection album carried on their good work

though it didn't mark much of a step forward for the group. It was easier for Tricky, as a debutant. His album – which was largely provided by the 19-year old Martina – is basically tripp, though it's much more than that. It has sold fewer copies than any of the other nominees (160,000) but has spun off four hit singles and could easily earn Tricky the award. Alan Jones

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BEHIND THE COUNTER

ROD SMITH, HMV, Portsmouth

"While the portents were good, Babylon Zoo has sold even better than anticipated. There's a lot of interest in US band Rocket From The Crypt and we're making their album Scream Dracula Scream (on Elemental) our album of the week next week. I reckon they're going to be the grungey band of 1996. We've got a very busy programme of PAs in the store and next up is Skunk Anansie for a signing session on Friday. There's a really buoyant student market in Portsmouth. It makes the business of being a retailer far more interesting and we see ourselves as being the place to come to find what's going on. Portsmouth also seems to be a magnet for X-Files fans. We got more pre-sales on the current X-Files release Unopened File (Fox Video) than any other store and were the smallest in the chain to participate in last week's midnight launch. We roped the store off with scene-of-crime tape and all the staff dressed up as FBI men. We had a real cross-section of customers—from smart business types to students. It definitely heralds a new era of in-store video promotions."

IN THE SHOPS THIS WEEK

NEW RELEASES

Moby, Michael Ball, Bucketheads and Dubstar keep new albums business kicking over. The hottest single of the week was indisputably Babylon Zoo. Demand for the Chemical Brothers single was fuelled by its well-publicised limited one-week release while other singles best-sellers included Lettfield, Meat Loaf, The Brotherhood and DJD Seven.

PRE-RELEASE ENQUIRIES

R&S 11-inch single re-issues featuring Joey Beltram and DJ Hell; Tortoise album (on US label City Slang, through Pinnacle); Dave Clark's new album.

ADDITIONAL FORMATS:

Flaming Lips CD single in green plastic pack with slime, Shed Seven limited edition seventh coloured vinyl, Chemical Brothers limited edition, East limited seven-inch with poster.

IN-STORE

Windows—Tori Amos, Salena Jones, Jose Carreras, Gene, Sisters Of Swing, Rankin Family, Drive Time 3, Pure Swing 4, Presidents Of The United States Of America; In-store—Frank Black, Billie Ray Martin, Tori Amos, Gene, Michael Ball, Moby, Jose Carreras

MULTIPLE CAMPAIGNS



Windows and in-store—Michael Ball, Drive Time 3, Pure Swing 4, Tori Amos, Presidents Of The United States of America



In-store—Top 30 CD singles for £2.99 and cassettes for £1.99, chart CDs from £3.99, Queen, George Michael, Valentine's Day promotion with selected double CDs for £8.99 and cassettes for £5.99, discounts on Hallmark product and selected videos



In-store—Valentine's promotion including Queen, Eternal, Love Album 2, Michael Ball, Piano Reflections, Simply Red, Drive Time 3, Robson & Jerome, Madonna, Jose Carreras, free t-shirt bag with Forgotten Toys in-store, free figurine with Wallace & Gromit video



In-store—Jose Carreras, Cirque Du Soleil, Galina Gorchakova, Victoria Requiem, Voice Of The Blood, Steve Martland Factory Masters, sale, Farrington's Best Of The Year promotion



ON THE ROAD

DEBBIE MELLORS, Full Force rep, central London

"Spaceman by Babylon Zoo is outselling George Michael by about 20 to one in my shops in London's West End. We've had a good start to 1996 with Gene's For The Dead and Telstar's Best Swing '96 which is absolutely flying. We've got another one this week on Acid Jazz—Goldbug's Whole Lotta Love—which is flying out, too. Also going well are Skunk Anansie, Dub War, Saw Doctors and Upside Down, who were on BBC1's Inside Story documentary on Thursday night. Coming up, there's Northern Uproar, The Shamen, Tabernacle, the new N-Trance record and Kelly, who was the lead singer on N-Trance's Set You Free. She's releasing her new solo single called Brighter Day, which should do very well. Telstar have got a new single by Crush called Jellyhead and that's receiving a good reaction so, all in all, a really busy start to 1996. I got married to Billy on the Italian Alps on December 28 so I was busy right up to Christmas Eve, shot off to Italy and got married. I think we had a choice between there and Hackney Town Hall!"

Windows—Salena Jones, Tori Amos, Jose Carreras, Gene, Sisters Of Swing, Sedge Rally (games windows); In-store—Billie Ray Martin, Frank Black

Windows and in-store—three CDs for £20 and three cassettes for £10, Sister Swing, Jose Carreras, Rankin Family

Singles—Josh Abrahams, Applesaged, Dog Eat Dog, Homer Hugel Baby, Maxine, Pro Active, Pura Vida, Supremodel, System Seven, Technohead, Unsofisticated; Albums—Built To Spill, Cage, Heights Of Abrahams, Know Nothing, Rhigain, Universal Being

In-store—Bluetones, Brandy, QFX, Radiohead, After Dark, Gene, Jose Carreras, Tori Amos, Sisters Of Swing, Kamzell videos at £5.99, Blue Cross sale with an extra 10% off audio sale product

Singles—Bluetones, Dog Eat Dog, Windows—Presidents Of The United States Of America, Tori Amos, George Michael, Best Of 95, sale; In-store—Big Singles campaign, two CDs for £10, Michael Ball, No 1 Soul Album

Windows—George Michael, Tori Amos, Billie Ray Martin, Cirque Du Soleil, Frank Black, Melissa Etheridge, budget sale, Dangerous Minds, Melissa Etheridge, Michael Ball; In-store—budget CD sale; Press ads—Frank Black, Michael Hyman, 140 BPM Plus Classics

Megaplay singles—Emotion, Technohead, Essential album—Gene; Windows and in-store—two CDs for £10, East 17, Lighthouse Family, Baby D, Best Album In The World Ever; Press ads—Northern Uproar, 60 Ft Dolls, Cactus Brothers, Mammoth, Frank Black

In-store—Michael Ball, No 1 Classic Soul, Jose Carreras, sale

Singles—Babylon Zoo, Meat Loaf; Album—Late Night Sax; In-store—Love Promotions with double CDs for £9.99 and double cassettes for £5.99, Tons For A Tenner with two CDs or three cassettes for £10

The above information, compiled by Music Week on Thursday, is based on contributions from Andy's Records (Preston), Bestbox (Norwich), Beggar's Banquet (London), HMV (Portsmouth), Missing Records (Glasgow), Our Price (Stourbridge), Rival Records (Bath), Virgin (Piccadilly), Volume (Newcastle) and Virgin (Southampton). If you would like to contribute call Karen Fax on 0181-543 4830.

EXPOSURE

TELEVISION

27.1.96

Live And Kickback features: East 17, BBC 1: 8.15pm–12.12pm

It's Not Just Saturday with The Shamen, LWTV: 10.25–11.30pm

The White Room featuring Smashing Pumpkins, The Pretenders and Lush, Channel 4: 11.10pm–12.10pm

28.1.96

Punk Sunday featuring Rancid, Offspring and Green Day, MTV: 2–6pm

MTV Unplugged: Bjork, MTV: 6.30–7.30pm

29.1.96

MTV Unplugged: Eric Clapton, MTV: 8–9pm

31.1.96

MTV Unplugged: Hole, MTV: 8.30–9.30pm

VH-1 To 1: Neil & Tim Fin, VH-1: 8.30–9.30pm

1.2.96

Not Fade Away featuring Aerosmith, Robert Palmer, Alexis Morissette, Seal, Take That

and George Michael, Carlton: 1.45–2.45am

2.2.96

Sounds Of The Eighties featuring Depeche Mode, Human League, Yazoo, Salt Cell, New Order, Pet Shop Boys and Erasure, BBC 2: 7.30–8pm

Hotel Babylon featuring 3T, Carlton: 12.25–1.05am

27.1.96

John Peel presents Northern Ireland band Joyride, Radio One: 5–7pm

Live From The Met. The Swervedrive with soprano Ruth Ann Barber, Radio Three: 6.30–9.30pm

28.1.96

Sign Of The Times featuring Paul McCartney, Sting, Jackson Browne, Jim Kerr, Billy Bragg and Peter Seeger, Radio One: 7–8pm

29.1.96

On Air, featuring Vivid!, Radio Three: 8–9am

In Concert featuring Faith No More, Radio One: 9–10pm

31.1.96

Folk On Two featuring singer/songwriter Carolyn Hester and keyboard player David

Blume, Radio Two: 7.30–8pm

Voices featuring soprano Cathryn Wyn-Deviens and mezzo-soprano Sara Fugoni, Radio Three: 11.20pm–12.30am

1.2.96

Evening Session, launching Sound City '96 with a preview concert featuring Gene, The Wannadies and Dubstar, Radio One: 7–8pm

2.2.96

Brazil: The Roots Of Samba, presented by Jo

Shazer, Radio Three: 4.30–5pm

RADIO

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
TORI AMOS Bays For Pele	East West	January 22		WH Smith and Woolworths are promoting this as album of the week and there will be displays with Tower, HMV, Our Price, Virgin and Andy's.
THE BEAT	Arista	January 29		National TV advertising on Channel Four will run in conjunction with HMV. There will be plenty of in-store activity with multiples and independents. Specialist music press advertising will be backed with point of sale material for in-store displays.
BMP BOO HEWERDINE	WEA	January 29		The album will be nationally advertised on Virgin Radio and there will also be music press advertising.
Baptist Hospital PAUL CARBACK Blas Views	EMI	January 29		Ads will run on ITV and there will be radio ads on Classic FM, Melody, ILR Gold stations and Talk. Posters will run until the end of January.
JOSE CARRERAS Passion	Warner Classics	January 22		The release will be advertised in <i>Boys, Thud, Gay Times, M8</i> and <i>Amplitude</i> . There will be a free remix CD available with initial orders.
TAYLOR DAYNE Greatest Hits	Arista	January 29		There will be adverts in <i>Guitar</i> , <i>Guitarist</i> and <i>Mojave</i> and a mailout to the fanbase. Point of sale material is available to all retailers.
JOHN HAMMOND Found True Love	Virgin/Point Blank	January 22		The release will be advertised in the specialist music press and there will be radio promotion on Virgin VME.
H-BLODICK Time To Move	RCA	January 22		This album will be advertised in the national and music press in conjunction with selected multiples as part of a re-promotion.
NIGHTCRAWLERS Let's Push It	Arista	January 29		Ads will run in <i>NME</i> , <i>Melody Maker</i> and <i>Select</i> . There will be promotion on VMR and a London-based poster campaign.
PAPAS FRITAS Papas Fritas	Minty Fresh/PLR	January 29		The album will be advertised in the specialist music press including <i>The Wire</i> and <i>Straight No Chaser</i> . There will be in-store displays with HMV.
COURTNEY PINE Modern Day Jazz Stories	Mercury	January 29		There will be adverts in <i>Guitar</i> , <i>Guitarist</i> and <i>Mojave</i> and a mailout to the fanbase. Point of sale material is available to all retailers.
DUKE ROBILLARD Duke's Blues	Virgin/Point Blank	January 22		The release will be advertised on Channel Four and regionally advertised on ITV. There will be advertising in the music press.
VARIOUS The Best...In The World...Ever!	Virgin	January 29		The release will be re-promoted until Valentine's Day with national TV advertising on Channel Four and regional ITV and radio advertising.
VARIOUS The Best Of Blues Brother Soul Sister	Dino	out now		TV advertising will run on Channel Four and ITV and there will be radio ads on Classic FM and Melody.
VARIOUS 100% Classics Vol 2	Teletar	out now		The release will be promoted in-store by selected multiples and independents. There will also be national TV and radio advertising.
VARIOUS Drive Time 3	Rumour	January 29		Ads will run in <i>NME</i> , <i>Muzik</i> , <i>MixMag</i> and <i>Magic Feet</i> and there will be a poster campaign in 35 key cities with HMV.
VARIOUS Goo Trance II	Desert Storm	January 22		Specialist music press advertising will be backed with radio ads on Kiss and Galaxy. There will also be a nationwide poster campaign.
VARIOUS Hardtop Drum 'N' Bass	21st Century Compilations	January 29		Ads will run in <i>Loaded</i> , <i>Blues & Soul</i> , <i>Herb Garden</i> , <i>JD</i> , <i>Muzik</i> , <i>Update</i> , <i>Music Week</i> and <i>The Scene</i> . There will be a generic radio campaign.
VARIOUS Havin' It Stateside Vol 2	Desert Storm	January 22		Specialist music press advertising will be backed with radio ads on Kiss and Galaxy. There will also be a nationwide poster campaign.
VARIOUS Intelligens/Innovative Drum 'N' Bass	Beechwood Music	January 22		Specialist press and radio advertising including ads on Kiss, Choice and Jazz FM will be used to promote this release.
VARIOUS Jazz-Funk Vol 6	EMI TV	January 22		Channel Four and regional ITV advertising will be used to promote this release which is aimed at the mood music market.
VARIOUS Late Night Sax	Virgin	out now		Virgin will continue to promote this release until February with regional TV and radio advertising.
VARIOUS Love Album II	PolyGram TV	out now		This release will be re-promoted with a TV ad campaign on VH-1, GMTV and in the ITV Yorkshire, Tyne Tees and West Country regions.
VARIOUS The No. 1 Classic Soul Album	Teletar	January 29		This compilation of easy listening music will be nationally TV advertised on Channel Four and regionally advertised on ITV.
VARIOUS Nice And Easy	PolyGram TV	January 29		A major campaign taking in national and satellite TV advertising, music press ads and radio ads on Kiss and Choice will promote this release.
VARIOUS Pass The Vibes	Teletar	January 22		National ITV and Channel Four advertising will support this release which is also being promoted on Classic FM and Melody Radio.
VARIOUS Plano Reflections	Desert Storm	January 22		Specialist music press advertising will be backed with radio ads on Kiss and Galaxy. There will also be a nationwide poster campaign.
VARIOUS Regga Jungle	PolyGram TV	January 22		The release will be TV advertised on Channel Four, satellite and regional ITV stations. There will be radio ads on Choice and Kiss.
VARIOUS Sisters of Swing	PolyGram	January 29		Promotion for this album includes national and regional TV advertising, radio ads on Virgin and Capital and ads in the music and national press.
VARIOUS Soft Rock	Moonshine Music	January 29		Radio ads will run on Kiss London and press ads will run in <i>M8</i> , <i>Muzik</i> and <i>Eternity</i> .
VARIOUS Speed Limit 140 BMP+ Classics	Desert Storm	January 22		Specialist music press advertising will be backed with radio ads on Kiss and Vibes. There will be also be a nationwide poster campaign, mailouts to Desert Storm's club list and competitions.
VARIOUS Vocal Jungle	Desert Storm	January 22		

Compiled by Sue Gillitor: 0181-767 2255

CAMPAIGNS OF THE WEEK

ARTIST



THE BEAT - BPM
 Record label: Arista
 Media agency: Target
 Media executive: Julian Ireland
 Product manager: Mervyn Lyn
 Creative concept: Mervyn Lyn
 After success in the late Seventies, Ska band The Beat fell apart so acrimoniously it had taken Arista five years to obtain clearances for BPM to be released. Due out next Monday, it is the first of The Beat's releases available on CD. Arista will be backing it with national TV ads and radio ads on Capital, BRMB, Capital Gold and Virgin. The main thrust of the campaign is in-store where the release will be promoted by HMV, Our Price, WH Smith, Menzies, Virgin and Tower.

COMPIilation



PASS THE VIBES
 Record label: PolyGram TV
 Media agency: The Media Business
 Media executive: Tina Digby
 Product manager: Stan Roche
 Creative concept: Karen Meekings/Stam Roche
 PolyGram TV's latest compilation of laid-back pop rap tracks includes artists such as Coolio and LV. Pass The Vibes, due out next Monday, will be advertised on Channel Four and ITV regions. There will also be an advertising campaign on Sky, The Box and VH-1. Radio ads will run on Kiss London and Manchester and Choice and there will be music and national press ads. Selected multiples and independents will run window displays.

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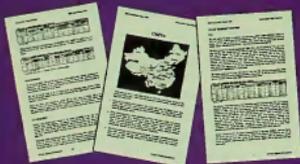
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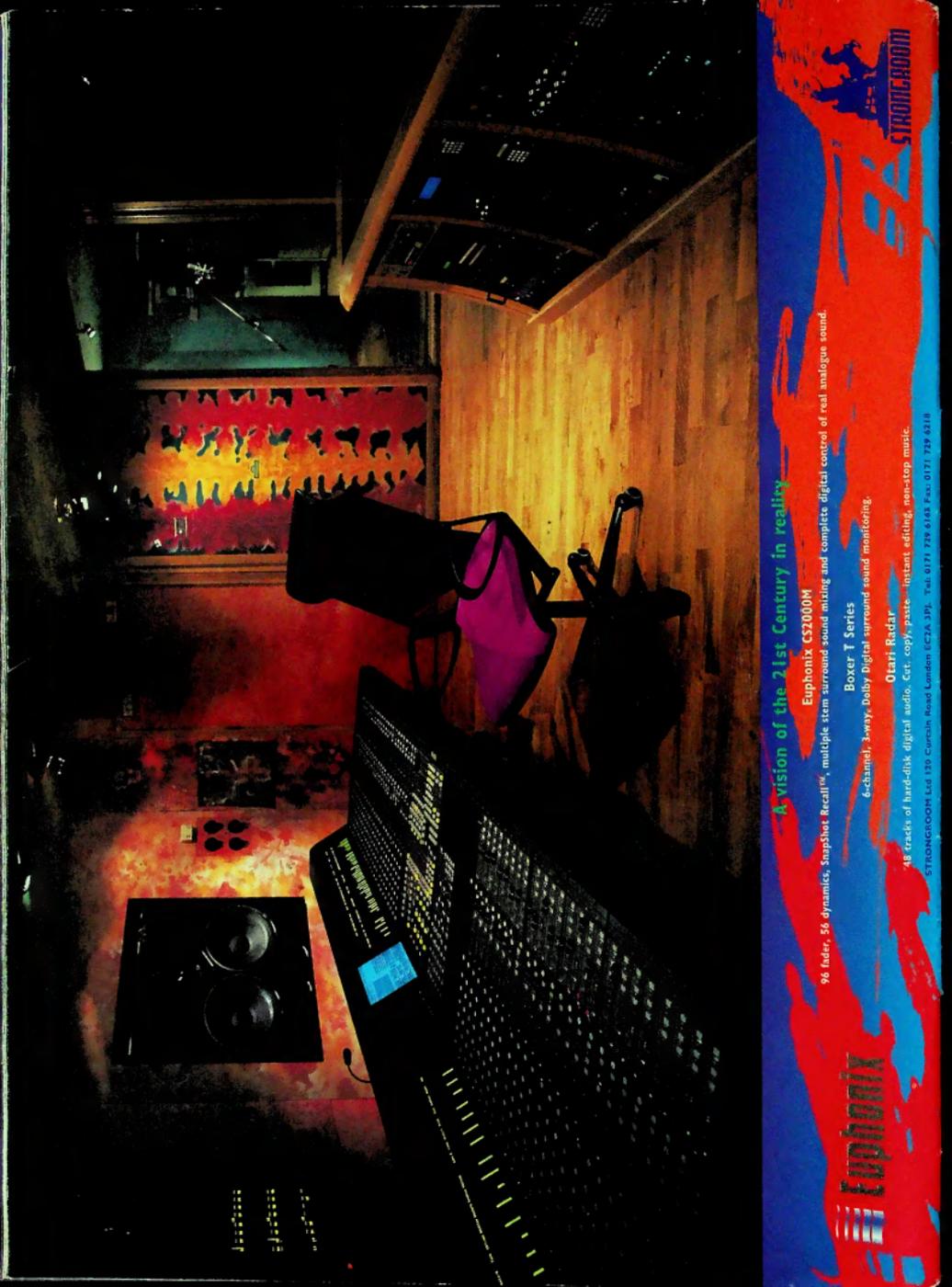
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