



MUSICWEEK

1995 YEAR-END CHARTS ISSUE

For Everyone in the Business of Music

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Euro laws threaten UK acts

by Catherine Eade

British promoters and managers are leading protests over new legislation in Europe which has delivered a double blow to the continental prospects of UK acts.

Touring acts are being urged to boycott Germany over a tax hike which will see foreign artists paying up to 32% on gross live revenue to the country's tax authorities.

And the industry is voicing concern at new French legislation which will compel all of the country's radio stations to play at least 40% French language music from March.

Many managers are considering withdrawing plans for acts to tour

Germany because of the new tax rates. The rate covering groups has been increased from 17.25% to 29.86%, while solo artists face a rise from 18.54% to 32.01%.

The German authorities are also suggesting that the increase is backed aged six years, a move which would leave acts such as Dire Straits, Simply Red and U2 facing huge bills. One concert promoter indicates that he could face a £1m bill in back tax.

An emergency meeting in December, organised by booking agent Neil Warnock of The Agency, was attended by more than 20 managers, agents, promoters and accountants, and resulted in the creation of a six-strong steering committee to lobby the Government,

the Inland Revenue and the European Commission to reverse the decision in Germany. The steering committee is currently setting up a meeting with the German finance minister Mr Hauser, to lobby for a fairer tax rate.

Senior accountant Jan Sikorkicki of The Agency, says, "The tax will severely impair the majority of small and medium sized bands touring Germany because it doesn't take into account expenses incurred or losses made. If no concessions are made, groups will look for alternative venues in Europe."

Pete Jenner, who manages acts including Billy Bragg and Gallon Drunk, says, "In our view the tax is very damaging and possibly illegal. It means all but the biggest bands can

forget touring because it's just not worth it."

The Musicians' Union's music business advisor Horace Trubridge says it is to campaign against the changes. "The German decision is a disaster for all touring musicians, and the French legislation is frankly ludicrous," he says.

Music lawyer Jonathon Peralch of Mishcon De Roys says that the French move will severely undermine performance royalty income as well as affect sales by reducing the exposure of British acts in the territory.

Polydor international marketing manager Alastair Farquhar adds, "For the international departments of record companies it will undoubtedly have a detrimental effect."



David Bowie has been named as the winner of the outstanding contribution to British music award for next month's Brit Awards. Bowie is also the first performer to be confirmed for the show, which takes place at London's Earl's Court on February 19 for broadcast across the TV network the following day. The awards will see the inauguration of The Freddie Mercury Award, in memory of the late Queen frontman. News of the two awards was due to be announced in full today (8) at London's Hard Rock Cafe, along with the full list of nominations. See p3 for details

RCA puts Squaddies at ease

RCA is resisting the temptation to squeeze another single from its Robson & Jerome album.

The duo ended 1995 as the biggest album and singles act of the year, selling 2m copies of their debut, anonymous album and 1.84m copies of their Unchained Melody/White Cliffs Of Dover single. The 960,000-selling I Believe/Up On The Roof was also the

year's third biggest-selling single.

But managing director Hugh Goldsmith says, "We could go with another single and try to squeeze another 150,000 copies out of it, but sometimes the best thing to do is to get out of the market. Doing that means that if they decide to do another album, it will still be special."

● See p6

MW revamps Airplay Charts

MW this week launches a new Look Airplay Chart in the first part of a revamp of its charts coverage.

Changes include clearer flagging of fast movers and high climbers within the chart to draw attention to breaking records, and the introduction of an exclusive ILR chart highlighting the distinctive character and growing importance of local commercial radio.

Managing editor Selina Webb says, "This latest development of our service reflects the growing importance of radio within the music marketing mix."

● New-look charts p16/17

Brits make strong showing in Grammys

Seal, PJ Harvey, Annie Lennox and Bjork were all nominated in a strongly British-flavoured Grammy list which was unveiled in Los Angeles on Friday. British and UK-signed artists received 35 nominations for the awards, which will be presented at a show in Los Angeles on August 28. The tally compares with the 30 nominations achieved by UK artists last year.

Seal leads the way with three nominations for Kiss For A Rose, which is challenging for record of the year, song

of the year and best male pop vocal performance. In the best male pop vocal category, Britons take up three of the five nominations, with Elton John and Sting also listed.

Six British and Irish artists pick up two nominations, including Annie Lennox (best pop female vocal and best pop album) and PJ Harvey (female rock performance for Down By The Water and alternative music performance for To Bring You My Love). Harvey faces Bjork's Nomination in the best alternative per-

formance category.

A strong showing from the UK classical community sees double nominations for engineer Tony Faulkner - in the best classical engineered recording category - and for John Eliot Gardiner. Argo's Andrew Cornall is nominated in the best classical producer category.

Jimmy Page and Robert Plant are nominated in the rock performance by duo or group with vocal category, while Boomstache by UK-signed Shaggy is nominated as best reggae album.

IT'S ONE TO REMEMBER...

FROM TODAY THE ECHO LABEL IS DISTRIBUTED BY VITAL.

BARBYBIRD - JULIAN COPE - DENIM - ANNE DUDLEY FEEDER - MELANIE GARDISE - MOLOKO - ORANG SUB CIRCUS

THIS WEEK

4 Brits to be honoured at Midem '96

5 January sees sales boom go on

6 Ed Heine quietly takes WC's reins



27 Levi's ad kickstarts Babylon Zoo

35 Dooley dusted off for New Year



THE GLOBAL PICTURE

In less than 6 years since its inception in 1989, Warner Classics has developed into a pre-eminent force in the world of classical music.

The brand new Warner dealer scheme is available to quality Independent dealers throughout the UK. To ensure you don't miss out contact your Warner Classics sales rep or call 0171 938 5532



Adams
Barenboim
Borodin Quartet
Carreras
Christie
Davis
Glass
Górecki
Harnoncourt
Koopman
Kronos
Masur
Nagano
Reich
Schiff
The 3 Tenors
Upshaw
Vengerov
and many more...

Dealers already participating in the new Warner scheme:

Dillons-Gower St. Harrods, MDC-Creed Lane, Strand, Rathbone Place, South Kensington, Camden Town; Templar Records-Living Street, Harold Moore's GI Marlborough St, James Dace-Chelmsford, McAllister Matheson-Edinburgh, Prelude Records-Norwich, Heffers-Cambridge, Classical Longplayer-Canterbury, Brighton, H&R Cloake-Croydon, Arcade Music-Finchley, Bristol Classical Discs, Bath Compact Discs, AudioSonic-Gloucester, Sounds Good-Cheltenham, St Martin's Records-Leicester, Dillons-Birmingham, J.G. Windows-Newcastle, The Classical Record Shop-Leeds, Calm & Classical-Sheffield, Blackwells-Oxford, Duck Son & Pinker-Swindon, Whitwams-Winchester, Forsyth & Manchester, Amberstone Bookshop-Ipswich, Garon Records-Cambridge, C.D. Centre-St Albans, Les Aldrich-Muswell Hill, Sotford Music-Fastbourne, Sidney Bastow-Chichester, Solo Music-Exeter, Adagio-Harrogate, Record Corner-Godolming, A.G. Kemble-Wigston, Reidy-Blackburn, The Outback-Hereford, Sounds Expensive-Rugby, Sound Barrier-Guildford, Presto Music-Leamington Spa.



Britpop makes mark as EMI tops Brits list

by Martin Talbot

Parlophone and Island have affirmed their prowess as developers of British talent by scooping the lion's share of nominations for 1996's Brit Awards, announced today (6).

In a shortlist which is dominated by the Britpop pack of acts including Oasis, Blur, Pulp, Radiohead and Supergrass, Parlophone picked up 13 nominations, almost two thirds of the EMI Group's total of 21 names.

Blur, last year's four times winners, again lead the way with a total of five nominations in the four categories for best British band, best album, best video and best single.

With Radiohead and Supergrass also picking up three nominations each, Parlophone's haul helps EMI to more than a quarter of the 75 nominations, well ahead of its nearest rival, PolyGram. Marc Maro's Island Records leads the PolyGram challenge with eight nominations including four for Pulp and three for Tricky.

Creation's Oasis also pick up four nominations. Britpop's strongest influence comes in the best album and best British group categories, and it also accounts for more than half of the best video and best single listings.

The success of Oasis boosts the performance of the independent labels,

THE STORY SO FAR

Company	1995 nominations	Awards to date*
EMI	21	36
PolyGram	16	37
Warner	12	26
BMG	9	20
Sony	5	23
Creation	5	1
Mushroom	2	0
Selena	2	0
MCA	1	4
One Little Indian	1	2
Deceptive	1	0
Tommy Boy	1	0
Mute	0	3

*One award each to Rhythm King, Factory, Really Useful, KLF
Source: BPI

*Based on all Brit Awards presented between 1982 and 1995, all categories included except Best British Producer, best video by a British act, best single by a British act and outstanding contribution.

which take 12 nominations – a 50% advance on last year's eight – with two nominations for both Selena's Edewyn Collins and Mushroom's Garbage.

Warner also performs strongly with 12 nominations, with much of its success coming from international acts.

Brit Awards chairman Paul Burger says he is delighted with the list which reflects a strong year for music in 1995.

He says he is not surprised by the only main omissions, RCA's Robson & Jerome and Epic's Michael Jackson, who was ruled ineligible as his *HIStory* album was deemed to be a greatest hits collection.

He adds, "There has always been a tendency for people in the industry to not necessarily vote for the biggest selling records. But there is no question that Robson & Jerome have been a big part of our business in 1995; as a phenomenon they speak for themselves."

Burger expects the profile of the awards to be higher than in previous years, with the addition of the Brit Awards previews *The Brits Are Coming* (which is screened on ITV at 8.30pm on February 15) and a deal with *TV's The Chart Show* through which will be voted for best promo video which will be conducted. The show is planning to drop its Video Vault feature for four weeks to showcase the 10 promos shortlisted (see table), with various promotions tied in.

The Brits album will also be produced by Sony for the second year running, with a release date set for February 5.

The awards, which will be broadcast the day after the event on ITV on February 20, will also be sponsored by Britanna Music Club again after a new one year deal was struck last week with the PolyGram-owned record club.

THIS YEAR'S NOMINATIONS



The new Freddie Mercury Award (left) will be presented every year to an individual, company or group of people for an achievement in aid of charity, says Brit Awards chairman Paul Burger. The recipient of the award will be announced at the Brits show on February 19.

Simply Red – Fairground Supergrass – Alright/Time
Take That – Back For Good

BEST BRITISH PRODUCER:
Brian Eno; Neilson Hooper; John Leckie; Owen Morris & Noel Gallagher; Stephen Street

BEST ALBUM BY A BRITISH ARTIST
Blur – *The Great Escape* Food/Parlophone
Oasis – *(What's The Story) Morning Glory?* Creation
Pulp – *Different Class* Island
Radiohead – *The Bends* Parlophone
Paul Weller – *Stanley Road* Go! Discs

BEST INTERNATIONAL MALE SOLO ARTIST
Coolio Tommy Boy
Lenny Kravitz Virgin

Mest Faust Virgin
The Artist Formerly Known As Prince WEA
Neil Young WEA

BEST INTERNATIONAL FEMALE SOLO ARTIST
Bjork One Little Indian
Mariah Carey Columbia
Celine Dion Epic
K'Leang WEA
Alanis Morissette WEA

BEST INTERNATIONAL GROUP
Bon Jovi Mercury
Foxy Fighters Parlophone
Garbage Mushroom
Green Day WEA
TLC Arista

BEST INTERNATIONAL NEWCOMER
Brita Arena Columbia
Boyzone Polydor
Foxy Fighters Parlophone
Garbage Mushroom
Alanis Morissette WEA

BEST SOUNDTRACKCAST RECORDING
Batman Forever Atlantic/Decca
Braveheart EMI
Muzia's Wedding Polydor
Natural Born Killers Interscope/Epic
Writing To Exhale Arista

BEST PROMO VIDEO BY A BRITISH ARTIST
Blur – *Country House* Food/Parlophone
Blur – *The Universal* Food/Parlophone
Massive Attack – *Protection* Island
Oasis – *Wonderwall* Creation
Pulp – *Common People* Virgin
Radiohead – *Just* Parlophone
Rolling Stones – *Like A Rolling Stone* Virgin
Simply Red – *Fairground* East West
Supergrass – *Alright* East West
Take That – *Back For Good* RCA

Source: BPI

NEWSFILE

EMI reaches MCPS deal for Simply Red
EMI Music Publishing is seeking an assurance from German mechanical rights society Gema that it will concede the right to collect royalties on the Simply Red album *Life*, after reaching a similar agreement with MCPS for the UK. The MCPS board agreed before Christmas that rights lay with the new EMI-established Music Rights Society Europe and that it would not seek to collect the UK mechanicals.

Promoters go for Glastonbury gap

Festival promoters are gearing up to capitalise on last week's decision by farmer Michael Eavis to cancel this year's Glastonbury Festival. In the meantime, the Mean Fiddler is negotiating to increase the capacity of the Reading Festival (August 23-25) by 5,000 to 50,000 and is planning to increase the capacity of the Phoenix (July 18-21) from last year's 30,000 to 40,000.

Three companies face hyping charges

Three record companies are to face the BPI's committee of inquiry this week over allegations of chart hyping. The companies comprise two as yet unnamed BPI members and Mike Stock's Love This Records label. The hearings, on Wednesday and Thursday this week, have been prompted after joint CINEBPI probes at the end of last year indicated unusual sales patterns on a series of records.

Ex-Oasis drummer issues royalty writ

Oasis founder member and former drummer Tony McCarrroll is launching a legal action against his ex-band members seeking a share in royalties from their 1.5m-selling album (*What's The Story*) *Morning Glory?* in the writ McCarrroll says he was expelled from the Manchester group on April 28, 1995 and although he did not play on the album – apart from Roll With It – he says he was an equal partner in the band and is entitled to a fifth share of the royalties. Neither Oasis's management at Ignition or Kaz Gill, a partner at Statham Gill Davies, the solicitors defending the action, would comment on the writ.

Rajar to reconsider research system

Rajar has confirmed it is re-examining its new research system following complaints from stations that it is producing artificially low audience figures. The new system resulted in a drop in weekly audience levels for almost all national and local radio services over the pilot period of June to September 1995.

US airplay firm closes UK operation

US airplay information provider Broadcast Data Systems has closed its London operation, signalling the failure of its attempt to export its successful American airplay operation to Europe. The move leaves Media Monitor – a joint venture between *Music Week* publisher Miller Freeman Entertainment and the German company Music Control – as the leading provider of electronically generated airplay information for the UK music industry.

Cuckoo joins Warner Vision

Warner Vision International managing director Ray Still has appointed Sandra Cuckoo as marketing director for the company's UK operation. Cuckoo, who reports direct to Still, joins from PolyGram Video where she spent five years, most recently as head of marketing.

New Mercury label focuses on R&B

Mercury Records is launching the Mercury Black Vinyl label to focus on and develop the label's black music, covering R&B, hip hop and roots. The first release on the label will be Addis Black Widows' *Immaculate*.

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COMMENT

Christmas crowns year of success

Never was a Christmas break so well earned. That astonishing total of more than 10m album sales in the week before Christmas crowned a year of incredible success for the industry. It's barely a month since a number of senior industry executives confessed to me that they feared their predictions for the Christmas market might have been too optimistic. How groundless those fears turned out to be.

Sometimes this column is criticised for being too gushing about the industry's successes. "What about the problems?," people ask. Of course there are problems: this week's front page story about government action in France and Germany highlights two of them. But with the lows of 1991/1992 still in recent memory, we know all too well the dangers of talking oneself into recession. The triumph of the past two years has been to show us that success can also generate success.

Keeping the tills ringing

As those of us who have been lucky enough to have a Christmas holiday struggle to get back into the swing of things, we should spare a thought for those people who didn't have a break – the distributors, manufacturers and particularly retailers who worked on. This year the shops seemed to be open virtually every day – a fact which almost certainly contributed to buoyant sales between Christmas and New Year.

While everybody else in the business is quick to take credit for success, too often those responsible for manufacturing, distributing and actually selling music to the public are forgotten.

The renewed emphasis on A&R in record labels over the past few years has been a major contributor to the upturn in the UK business, but so too has been retailers' investment in new stores and the commitment of their staff.

Steve Redmond

PAUL'S QUIRKS

Room for improvement

The music industry should give itself a pat on the back after one of the most successful years in memory. Top-quality product, major tours, massive TV advertising and innovative marketing combined to deliver a bumper Christmas for the majority of music retailers.

The phenomenal performance of some of the major distributors and wholesalers was a bonus, with EMI taking the top honour by delivering product ordered at 5:30pm one day by 10am the next morning and going one better than anyone else by delivering Saturday and Sunday orders on Monday morning. Having said that, there was also some pretty mediocre service on offer and those companies responsible will have to look to their laurels in 1996.

Marketing departments have had a much better year and have managed to produce some eye-catching browser units that could be assembled in two minutes, which is a major step forward after the earlier Pink Floyd model.

Our stores also received realistic quantities of CD carrier bags from EMI, Warners and Sony which kept their marketing message in shoppers' minds throughout December.

I'm sure that some of these improvements have come about because of retailer feedback in one form or another – either via Bard or through one of the many distributor questionnaires retailers have filled in over the past 18 months.

So somebody is listening and taking notice and, if we can all just keep talking, then maybe we can solve the other irritating problems facing our great industry. (Watch out for them in the first Indie Laments chart of 1996, which I will be featuring in next month's column).

Paul Quirk's column is a personal view

NEWS

Five Brits get honours as Midem marks birthday

by Robert Ashton

Five Britons are to be honoured among Midem's most loyal supporters at a gala dinner being staged as part of the 30th annual convention which takes place in Cannes from January 21-24.

The five executives are among 41 people who have attended every Midem since the inaugural event in the south of France in 1967.

They are Valentine Music Group's managing director John Nice and director Patricia Soward, Chary Records' founder Jean-Luc Young, Creole Records' managing director Bruce White and Global Music's general manager Peter Knight.

Midem UK managing director Peter Rhodes, says, "It's quite an achievement and they must have seen some changes over that time," he says.

The dinner, which is being staged instead of the Man Of The Year dinner, will take place on January 24.

A record British contingent will descend on Cannes for the convention; some 82 British exhibitors – up 17% from 70 last year – have already been confirmed for the event.

Among the new exhibitors are PPL, which joins the BPI, PRS, MCPS and MPA on the British At Midem stand for the first time.

MPA secretary Peter Dadsdell says PPL's involvement with the British At Midem stand means there is now a music industry presence from all sides of the British business.

"The idea has always been to cultivate a bigger British presence and PPL's involvement should help to create a centre of activity on the stand," he says.

The British At Midem stand will feature at least 27 companies; label applications are still being considered.

Other UK companies will have their own high-profile stands. Low Price Music is putting up a boxing ring in place of a stand and Rose Rouge

International is adopting a beach theme for its area in the Palais.

Rhodes, says "More British companies are taking part than ever before. It's absolutely brilliant."

"It's sometimes easy to forget what these things are for, but the live event is particularly good this year and I think Midem Asia has helped to remind people that Midem really works."

The live festival has been boosted by the late addition of Plácido Domingo. The tenor is scheduled to perform at the grand auditorium of the Palais des Festivals on January 22.

Other artists appearing over the five days include Celine Dion, Culture Beat, the Outbre Brothers, Credit To The Nation, Natacha Atlas and The Shamen.

For the first time this year, Midem is also hosting the Live Music Club, which will be a meeting place for anyone involved in the business of live entertainment.

New legislation puts pressure on pirates



Anti-piracy campaigners have a new weapon in their fight against bootleggers thanks to legislation allowing magistrates to confiscate the proceeds of counterfeiting.

New powers introduced at the beginning of the year as part of the Criminal Justice Act mean anyone convicted of counterfeiting goods will have to account for the legal origin of their cash and property. If they cannot, it could be confiscated.

David Martin, the BPI's anti-piracy unit head of operations, says, "It's something we've been lobbying for for several years now."

The new laws will be most effective in deterring counterfeiters who are linked to organised crime such as money laundering and terrorism, by allowing the authorities to confiscate money or valuable equipment. "It is going to be powerful against the big dealers who get into bootlegging because they think there is less chance of getting caught than robbing banks," says Martin.

Meanwhile, the APU and Federation Against Copyright Theft, the anti-piracy body acting for the film industry, also won a significant victory when pirate Leslie Vail was jailed for 15 months on Thursday (4) after pleading guilty to eight offences.

The first jointly-funded APU/Fact private prosecution against a video and cassette counterfeiter followed a raid on Vail's Romford house last June.



Edward Johns was awarded a CBE in the New Year's Honours List, an award which is being hailed as a further step forward in the music industry's efforts to earn recognition by the government. Although Johns was the only pop artist honoured, despite calls by several MPs for the surviving Beatles to be knighted, it follows awards six months ago for Sir Clifford and industry lawyer John Kennedy, BPI chairman John Deacon says. "It is an important honour for pop which, despite its supposed age, isn't always first at putting itself forward," Deacon says. He believes honours give to people in the pop field will soon catch up with those given to classical composers – six AMEs went to people working in classical music in the latest honours list.

EC rules give windfall to publishers

The publishing industry is preparing for a royalty windfall after the implementation of new legislation extending the duration of copyright to death plus 70 years.

The new law, introduced on January 1, extends the existing copyright from death plus 50 years and brings back into copyright works by composers such as Elgar, Holst and Delius which had passed into the public domain.

The move – which stems from an EC Directive first drafted in 1993 – follows years of campaigning by copyright owners and composers and puts the UK in line with other countries in the EC.

MCPS specialist copyright manager Michael Turner says it is examining the

legislation to determine what the full impact will be. But he says it will be far-reaching. "It does not only apply to old music, new music will be afforded 70 years protection, too. There are various administrative issues which publishers will have to work out," he says.

The legislation will have a minimal initial impact on rock or pop music – because any compositions which will be brought out of the public domain will have already been the birth of rock 'n' roll date since before the birth of rock 'n' roll in the Fifties – but the PRS says it will affect many pieces of classical music.

The PRS has no immediate plans to change its licensing policy or increase tariffs, but it will enjoy an increase in income from music venues that will

have to apply for a PRS licence for music that has reverted to copyright protection.

EMI Music Publishing head of business affairs Chris Milson says the copyright of at least 70 composers has reverted back to the company since January 1, including Elgar and Rachmaninoff, while songs including Knees UP, Mother Brown by RP Weston and It's A Long Way To Tipperary by Jack Judge have also reverted.

Andy Heath, chairman of the Music Publishers' Association and managing director of Momentum Music, adds, "As it improves the period of protection, it increases the value of a publisher's catalogue, which is great news."

Elternal have collected a platinum disc for achieving 1m worldwide sales of their second EMI UK album, *Power Of A Woman*. Co-manager Oliver Smallman says the album has taken off faster than their successful debut album *Always & Forever*. Besides reaching platinum status in the UK, *Power Of A Woman* has sold 200,000 copies in Japan after just eight weeks on release, compared with 100,000 over two years for their debut. "It is way over and above our expectations," says Smallman, who manages the trio with Denis Ingelsby as part of their First Avenue stable. "We are thrilled, especially with Louise leaving - we never knew what effect that would have." The soul trio are pictured picking up the disc from BBC TV's *Live & Kicking* producer Cathy Gilbey.



Record-breaking boom continues into January

by Robert Ashton

The music business is entering 1996 in confident mood after its most successful festive period to date.

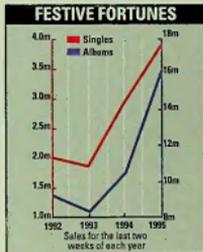
In the two weeks over the Christmas and New Year holiday period, 14.8m albums were sold, compared with around 10m in the same period last year, and the sales boom is continuing into the new year.

Early figures indicated last week's sales remained 10% ahead of the first week in 1995, driven by January sales at multiples including Virgin, Our Price, HMV and Tower.

Retailers are hoping Virgin Records' new George Michael album, which is due next month, will be accompanied by further big-name releases in the coming months to drive business.

Virgin's Our Price marketing director Neil Boote says, "We've had a fantastic couple of weeks and there is always a drop off in January. It depends a lot on the release schedule."

Independent dealer John Corbett, who runs Birmingham's Easy Listening outlet, adds, "We are looking at 1996 with a lot of confidence. Record companies seem to be spreading releases over the year instead of cramming them into the eight weeks before Christmas, which creates much better sales. We could find we are kicking-starting this year with George Michael."



The 49% expansion in the album market was boosted by the success of Robson & Jerome. Their album set a one-week sales record of 483,000 copies in Christmas week and 35 other albums sold 50,000 copies or more, compared with 27 in the same week of 1994. Oasis's *What's The Story* Morning Glory? album also maintained its strong performance and is likely to pass the 2m sales barrier within the next month.

The Christmas period also saw Parlophone's Queen album *Made In Heaven* easily outselling The Beatles Anthology, Queen sold almost 300,000

copies in the last two weeks of the year, almost three times the Fab Four's tally. Michael Jackson's *Earth Song* was by far the biggest single of the holiday period - easily passing platinum status as it achieved 240,000 sales to become the Christmas number one, ahead of Mike Flowers Pops' 200,000-selling *Wonderwall* cover.

Jackson was expected to remain on top of the singles chart this week with sales now topping 800,000, although strong competition is expected from new singles by George Michael and Babylon Zoo over the next month. The strength of the UK market contrasts with disappointing sales in the US, where business was said to be flat or down on 1994 over the holiday period.

Boote says, "Music plays a very important part of people's lives and perhaps the US doesn't have the same vibrancy we have with the new groups at the moment and so they haven't had the interest."

Although 1995 saw another new record with the number of platinum singles at an all-time high of nine, fewer new acts broke through during the year, according to preliminary analysis.

There were 26 artists who scored their first gold awards in 1995, down on 1994's tally of 35. However, observers indicate that this is not a significant trend and has more to do with release schedules.

Ikon closes after six months

'Music and leisure magazine *Ikon* has folded after six months after its parent company European Consumer Publications went into liquidation on Wednesday. ECP says the closure was due to "lower than expected sales". *Ikon* achieved an average circulation of around 30,000 for its five issues.

Warner splashes out on Carreras

Warner Classics is unleashing its largest marketing promotion since last year's *The Three Tenors* with a £150,000 TV, press and poster campaign for the new 13-track album from Jose Carreras. Released on January 22, *Passion* features classical arrangements from composers such as Liszt, Mozart and Borodin, with lyrics by writers including Don Black and Jeremy Sams. The first single, *Chopin's Tristesse*, was released on January 2.

Echo launches sampler

The Echo Label is launching a two-month promotion centring on a 14-track sampler album which features its artists including Julian Cope, Moloko and Aeneas Dudley. The sampler will be supplied to independent stores, through Vital Distribution, and HMV stores. Subscribers to *Emap's Q* will receive a free copy of the sampler with the March issue.

Marshall lands marketing role at WEA

Richard Marshall has joined WEA as marketing manager from Narcotic Records & Management. Marshall was previously marketing manager at A&M and worked in the marketing department at Our Price between 1989 and 1991.

Nominations due for Ivors

Nominations are being invited for the 41st Ivor Novello Awards. Applications should be submitted to the British Academy of Songwriters, Composers and Authors by February 23. Works are eligible if they have been published or exploited in the year to December 31, 1995. The awards luncheon and presentation will be held in the Great Room, Grosvenor House Hotel, Park Lane, London on May 30.

Orbital opt for solar-powered sounds

London act Orbital were due to record a track for their forthcoming album powered by a mobile solar generator supplied by environmental charity Greenpeace last weekend. The generator was plugged into east London's Strongroom studio.

Virgin Radio reaches Japan

Virgin Radio is expanding its service into Japan from February 1 via a deal with the music and entertainment network Usen Broadcasting Corporation, which has 7m subscribers. Usen will broadcast Virgin alongside the BBC World Service and a number of American radio services.

ROBSON & JEROME DOMINATE YEAR-END CHARTS - p8

Advertisement

DIGITIZE NOW! KPM GOES ON-LINE TO MARS

TRANSCRIPT OF PETER COX, MANAGING DIRECTOR OF EMIS PRODUCTION MUSIC LIBRARY, KPM, FROM THE IBBMARS LAUNCH AT BAFTA

SO WHAT IS MARS GOING TO DO FOR YOU?

I think the IBBMARS On-line Service increases the use of a music library and it certainly gives us better management and better access to the users. At present, we are coping with vast quantities of CDs, without the ability to locate the tracks we want. MARS speeds this process up considerably. More importantly this

technology cuts down the time between producing a finished CD to the actual time we can get it to users.

Anyone who has tried to produce a CD will know that it takes a lot of time, effort and resources with all the problems of printing etc. Yet because an album has a limited shelf life, the ability to release it on-line instantly is a tremendous advantage to us.

KPM
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Warner Chappell's low-profile CEO takes a measured approach to life

When Warner Chappell Music hired Ed Heine to replace Robin Godfrey-Cass as managing director of the UK publishing company last summer, it could hardly have chosen a more different personality.

In the seat formerly occupied by the ebullient Godfrey-Cass, then a fully paid-up member of the London publishing social set, Heine, a 50-year-old American, offers a stark contrast.

An apparently quiet and cautious man, Heine is a largely unknown quantity to the UK publishing community despite his last eight years as the highly-successful managing director of Warner Chappell Germany. And six months after he arrived in London, many in UK music publishing are still asking, "Who is he?"

Reaction to Heine among his peers in London ranges from, "He seems like a nice guy" to, "I've no idea about him—I wouldn't mind seeing a photograph." Overwhelmingly, the message is that he's been keeping a low profile.

In his sixth floor office at Warner Chappell's Park Street offices, just off London's Oxford Street, the tall, softly-spoken American takes his time answering questions. He is clearly not in the habit of talking for the sake of it. "Ed's a very thoughtful guy," says Andrew Gummer, the deputy managing director at Warner Chappell.

It is a characteristic befitting a man who was born and raised in Nebraska—an American state where life is measured and slow.

But Heine suggests another reason for his caution; he's getting used to speaking his native language again. "Working in London means I get to speak English at work for the first time in 23 years," he says.

Clearly Heine has been getting to know his new situation as a new city and a new territory. MPA secretary Peter Dadswell suspects as much, "I think he's taking things in and weighing us all up, before he says his piece."

But people who work for Heine do reveal a fuller picture of the man. He was the first managing director of Warner Chappell in Germany, taking over the role after five years as managing director of Warner Bros Music when the company was merged with Chappell.

He went on to preside over the company's huge success. Boosted by signings of exportable talent like Snap, Captain Hollywood and Yello, the company was market share leader in Germany for all of Heine's last five years in control. He ascribes the success he enjoyed in Germany to the quality of his personnel there. "I had a great staff," he says.

Such modesty is typical of the man, who expressed genuine surprise at the invitation to stand for the MPA council just after he arrived in London last summer. "People have been very friendly since I've been here," he says.

"Unlike in Germany, everything is located in the capital here and, on a social level, that's very useful. There is more of a feeling of camaraderie here that we're all in it together. You have a hit record, people call to congratulate you. There's competition, but it's a friendly competition."

Les Bider, worldwide head of Warner

ED HEINE



FROM NEBRASKA TO WARNER CHAPPELL

Ed Heine (5 April 1945)

1964-67: In a spell at university in his home town of Nebraska, studying journalism and English, Heine plays in a soul combo that toured the Mid West. "We made more money from live shows than a lot of bands do today," he recalls.

1967-68: Drafted into the US Army, Heine is sent to Germany. Works on Armed Forces Network in Munich.

1969-72: Returns to the US to complete his degree, followed by a split year as programme director of an Omaha radio station.

Oct 72: Heine returns to Munich, the same month as the Olympics are staged in the city. Gets a job at the MUZ publishing company, set up by WEA Records, working on radio promotions and songwriting.

78-78: MUZ becomes part of Warner Bros Music Germany and Heine becomes general manager of the new operation.

1982: Heine promoted to managing director of Warner Bros Music Germany.

1987: Warners buys Chappell Intersong to create Warner Chappell and Heine becomes managing director of Warner Chappell Germany, relocating from Munich to Hamburg. In July 1992: After 21 years in Germany, Heine moves to London and succeeds Robin Godfrey-Cass as managing director of Warner Chappell UK.

Chappell, is certainly confident he was the right man. "Ed is a very well-rounded and astute business person," he says. "Look at what he achieved in Germany, without even being a local. We flourished and I am confident he can duplicate that success in the UK, both creatively and financially."

One of Heine's main strengths, according to MPA chairman Andy Heath, is his encyclopedic interest in music, which stems from his first working years as programme director at a radio station in the American Mid West.

"Ed has a very impressive and profound knowledge of rock music, which is a great attribute in any publisher," says Heath. "He is a 'music' publisher rather than an administrative publisher, even though his administrative abilities are also excellent. Someone with Ed's extensive knowledge and experience is a very welcome addition to the MPA table."

Gummer confirms Heine's extraordinary, archival knowledge of

music as well as an enthusiasm for socialising. "He is also fanatical about wine," he says. "He has an encyclopedic knowledge, particularly of French wines. And he used to play bass in a college band. At the Christmas party, he got up and played a couple of numbers and he was pretty good."

Another staff member says, "Ed is a real gentleman and very approachable. He is very popular here."

Heine is clearly well on his way to winning over his new staff—if he has not already done so—but this has probably less to do with his bossing than with his style of management.

"I like to give staff as much leeway as possible and the chance to follow their creative instincts," Heine says. "I don't mind staying in the background and I don't like to take the credit for work they have done."

He has certainly not rushed to make changes at the Park Street set-up. His most significant move has been to create two new soulless teams—one dedicated to the UK, headed by Sas

Metcalfe, the other concentrating on international, run by Annette Barrett. Even in change, he emphasises the importance of handing responsibility to his team. "The idea is to give people as much opportunity as possible to develop their individual skills and their creativity," he says.

Metcalfe, Barrett and Gummer—promoted to deputy managing director in the autumn and now responsible for exploring new areas of the business—were all at the company several years before Heine's arrival.

The new managing director says, "I had the advantage that I knew the people here as a result of my frequent visits from Hamburg and it only took a short time to realise that my hunches about their capabilities were correct." Gummer says, "Ed's approach is measured and thoughtful which, for Warner Chappell at this time, is extremely good. We're going through a period of change and need to figure out where we should be in 10 years' time. "Ed is not swayed by what the market thinks and is doing right now. He will do what he thinks is right."

As he takes over Warner Chappell's UK operation, the company is not at its most buoyant. After topping the UK publishers' market share charts in 1994, Warner Chappell suffered in 1995 at the hands of its resurgent main rival EMI Music.

Unsurprisingly, Heine is inclined to play down Warner Chappell's downturn in market share last year. Echoing Bider's well-publicised criticism of the previous regime at Warner Chappell, he does make an important distinction between chasing market share and making sure that the business remains profitable.

"There has to be a balance between market share and making money, and having one doesn't necessarily mean that the other is in place," he says. "We're not averse to spending money, but you can buy market share by signing a lot of writers and wait till they eventually strike lucky. Is that the publisher's goal?"

Building profits is clearly Heine's main priority, and also his main cause for concern. "The erosion of profit margins is the big issue affecting music publishers. It has hit publishers harder than it has record companies," he says. "The reason, he says, is unclear.

"Many publishers are nicer guys," he suggests. "The publishing share of writer/producer splits is getting smaller and smaller. And that means we cannot provide the service to writers that we should," he adds, suggesting that the problem has been created partly by the competition between publishers.

It is not unusual to see Heine in his office at 7am, which is not surprising given he is currently living on his own in a flat within walking distance from Warner Chappell's offices.

Until the summer at last, he is still spending time travelling to and from Hamburg where his wife Monika completes his school studies.

His long-distance commuting is not something which should worry anybody at Park Street, according to Heath. "For Warner Chappell, he is a seriously safe pair of hands," he says. David Knight

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Britpop takes the glory, but Robson & Jerome hit the top

In a year when Britpop captured all the headlines, it is ironic that the biggest fillip given to the UK singles market for years was provided by two TV actors singing MOR versions of four American songs written before their 1966 births.

Robson & Jerome's two double-sided breakthrough hits could have been recorded at almost any time in the past 30 years and seemed whimsical throwbacks compared with the newer and distinctly British sounds with which they fought their chart battles.

Ultimately though, Robson & Jerome were not to be denied. After launching their career with the seven-week chart-topper *Unchained Melody/White Cliffs Of Dover*, they followed up with a further four weeks at the summit via *I Believe/Up On The Roof*. The first single sold 1.54m units to become the biggest-selling single, not only of the year, but also of the Nineties, and one of the 10 best-sellers of all-time. The latter disc, placed third for the year, has sold 920,000 copies to date, the combined tally of 2.8m being the highest ever achieved by an act in its debut year, and one of the highest of all-time. Robson & Jerome are also the first act to have two singles in the year's top three since Adam & the Ants in 1981.

Collectively, Britpoppers played an even more important role in restoring British fortunes in the home market. After providing 56 of the Top 100 singles in 1991, native talent flagged badly during the next three years, only contributing just 39 of the Top 100 singles in 1994, its worst year to date. In 1995, pride was restored as indigenous performers upped their share to 49%. For the second year in a row – and only the second time ever – the US contributed fewer hits (25) than the rest of the world (26). The latter group is made up of 18 records by European acts, and eight by others. To have such a large contingent of acts from outside the Anglo-American axis is a fairly new phenomenon, as recently as 1991, only 12 came from elsewhere.

Britpop being the province mainly of groups of boys with guitars, solo artists had a fairly lean time in 1995. Of the 31 soloists in the Top 100, 13 are male and 18 are female, confirming women's recent takeover. The 69 group/duo discs are largely of British origin, but it's a curious fact that female solo singers who make good here are rarely our own. The only solo British women in the Top 100 are Baby D, Nicki French, Annie Lennox and Berri – the latter being a doubtful inclusion, given that her hit *Sunshine After The Rain* previously had a chart outing with the artist credit New Atlantic/UEA featuring Berri.

Special kudos must go to Perez 'Prez' Prandi's *Gauglione*. Recorded in 1958, it sold more than 400,000 copies, becoming the biggest-selling purely instrumental track since Harold Faltermeyer's *Eye In The Sky* in 1985. Prandi made his chart debut in 1955. Prado thus stretched his span of hits to more than 40 years.

At the other end of the scale, 25 of the year's Top 100 singles were debut hits, with Diana King, Ini Kamoze, The Rembrandts, Rednex and The Outbeers brothers providing some of the most successful fresh faces. The latter act were readily embraced despite their

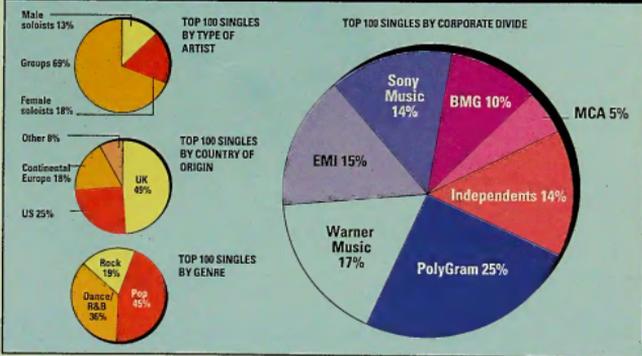


ERTG: THE YEAR'S BIGGEST SELLER NOT TO HIT NUMBER ONE



BOYZONE: THE YEAR'S MOST CONSISTENT HITMAKERS

1995 TOP 100 SINGLES BREAKDOWN



dubious rhymes, with two number ones and a further brace of Top 10 hits. In their native America, they are still comparatively unknown, having reached number 65 with their solitary Hit 100 hit, *Boom Boom Boom*.

Boyzone are not technically newcomers, as they made their debut towards the end of 1994, but the boys were the year's most consistent hitmakers, with four top three entries. All four are placed in the year-end tabulation, *Father & Son* at number 13, *Key To My Life* at number 69, *Love Me For A Reason* at number 87 and *So Good* at number 93. They were the first of a record eight acts to sell a million singles in the year. The only other act to place four records in the Top 100 are, inevitably, Oasis, who are represented

by *Wonderwall* (number 10), *Roll With It* (number 20), *Some Might Say* (number 31) and *Whatever* (number 80), for an even more impressive cumulative sale of 1.5 million units.

Dance music continues to be close to its historical peak, and grabbed 36% of the chart action, while pop (including reggae) accounted for 45% and rock, resurging, 19%.

The company which came out with the most entries in the Top 100, as it has done every year in the Nineties, was PolyGram, which provided the corporate muscle behind a quarter of the hits. Trailing in its wake were Warner Music (17), EM1 (15), Sony (14), BMG (10) and MCA (5). While there seems to be little evidence that they were exploiting any mutual niche

unreachable by the majors, indie labels had their best year in a while, contributing 14 hits. This tally doesn't include records like *Gangsta's Paradise* (Coolo), or the Clock singles, which are notionally indie, but were assigned to majors.

The charity disc *Love Can Build A Bridge* (Cher, Chrissie Hynde, Neneh Cherry, Eric Clapton) sold fewer copies than any other number one to finish 43rd for the year. All of the top eight reached the summit, leaving *Everything But The Girl's Missing* – which spent the last 10 weeks of the year in the chart operating in a narrow band between numbers three and eight – placed ninth for the year as the biggest seller not to reach number one.

Alan Jones

Title artist	label (distributor)	Title artist	label (distributor)
1 UNCHAINED MELODY/WHITE CLIFFS... Robson Green & Jerome Flynn	RCA (BMG)	50 MIS-SHAPES/SORTED FOR ES & WIZZ Pulp	Island (I)
2 GANGSTA'S PARADISE Coolio featuring LV	Tommy Boy/MCA (BMG)	51 A GIRL LIKE YOU Sheryl Crow	Sentinel (V)
3 I BELIEVE/UP ON THE ROOF Robson Green & Jerome Flynn	RCA (BMG)	52 NO MORE I LOVE YOU'S Anita Laneox	RCA
4 BACK FOR GOOD Take That	RCA (BMG)	53 I LUV U BABY (Remix) Drizella	Dre/XL Recordings (W)
5 THINK TWICE Celine Dion	Epic (SM)	54 WHEN LOVE & HATE COLLIDE Duff Lepage	Blueprint Rhythm/Mercury (V)
6 EARTH SONG Michael Jackson	Epic (SM)	55 ANYWHERE IS Tina Turner	WEA (W)
7 FAIRGROUND Simply Red	East West (W)	56 PUSH THE FEELING ON Nightcrawlers	ffrr (F)
8 YOU ARE NOT ALONE Michael Jackson	Epic (SM)	57 SCREAM Michael Jackson/Jamie Jackson	Epic (SM)
9 MISSING Everything But The Girl	Bianco Y Negro/Earnal (W)	58 TRY ME OUT Dionne	Earnal/WEA (W)
10 WONDERWALL Oasis	Creation (DM/V)	59 CHAINS Tina Turner	Columbia (SM)
11 BOOM BOOM BOOM The Duhane Brothers	Stip/Earnal/WEA (W)	60 ONE SWEET DAY Marvin Hamey & Boyz II Men	Columbia (SM)
12 COUNTRY HOUSE Blur	Food/Parlophone (E)	61 U SURE DO Sade	Fresh (DMV/SM)
13 FATHER AND SON Boyzone	Polydor (F)	62 JULIA SAYS Herb Wise Way	Precious Org/Mercury (V)
14 DON'T STOP (WIGGLE WIGGLE) The Duhane Brothers	Stip/Earnal/WEA (W)	63 REACH UP (PAPA'S GOT A BRAND NEW PIG BAG) Perfecto Alabar	Perfecto/East West (W)
15 BOOMBASTIC Cher	Virgin (E)	64 TURN ON, TUNE IN, COP OUT Smash Faber	4th & Broadway (F)
16 COTTON EYE JOE Reflex	Internal Affairs (BMG)	65 I AM BLESSED Eternal	1st Avenue/EMI (E)
17 SET YOU FREE Stevie Nicks	All Around The World (TRG/BMG)	66 RUN AWAY Wet Wet Wet & The Real McCoy	Logic/Arista (BMG)
18 WHO THE F**K IS ALICE? Smokie featuring Roy Chubby Brown	Wag (TRG/BMG)	67 THAT LOOK IN YOUR EYE Al Campbell	Kurt (E)
19 HOLD ME, THRILL ME, KISS ME, KILL ME Admiral/Columbia (W)	Admiral/Island (W)	68 THINK OF YOU Whigfield	Systematic (F)
20 ROLL WITH IT Diana	Creation (DM/V)	69 KICK TO MY LIFE Boyzone	Polydor (F)
21 GUAGUONE Perez "Paco" Prado & His Orchestra	RCA (BMG)	70 HAVE YOU EVER REALLY LOVED A WOMAN? Grynes Adams	A&M (F)
22 I'LL BE THERE FOR YOU The Rembrandts	East West (W)	71 IF YOU LOVE ME Brownsound	MLI/Epic (SM)
23 TWO CAN PLAY THAT GAME (Remix) Bobby Brown	MCA (BMG)	72 DISCO 2000 Pulp	Island (F)
24 HERE COMES THE HOTSTEPPER His Majesty's	Columbia (SM)	73 IN THE SUMMERTIME Shaggy featuring Rayon	Virgin (E)
25 SHY GUY Diana King	Columbia (SM)	74 YOUR LOVING ARMS Babe Ray Martin	Magnat/WEA (W)
26 IT'S OH SO QUIET Goffin	One Little Indian (F)	75 THE GIFT OF CHRISTMAS Dunblavin	London (F)
27 NEVER FORGET Tina Turner	RCA (BMG)	76 HIDEAWAY DeLacey	Deconstruction (BMG)
28 DON'T GIVE ME YOUR LIFE Alicia Keys	Systematic (F)	77 RIVERDANCE Golf Whelan feat Alicia Keys	Sos (TRG/BMG)
29 WATERFALLS TLC	Lafayette/Arista (BMG)	78 CAN I TOUCH YOU...THERE? Michael Biehn	Columbia (SM)
30 SCATMAN (SKI-BA-BOP-BA-DOP-BOP) Scatman John	RCA (BMG)	79 INDEPENDENT LOVE SONG Scarlett	WEA (W)
31 SOME MIGHT SAY Dixie	Creation (DM/V)	80 WHATEVER Dionne	Creation (DM/V)
32 YOU'LL SEE Madonna	Maverick/Sire (W)	81 WHOOMP! (THERE IT IS) Clock	Media/MCA (BMG)
33 THUNDER Frost IV	London (F)	82 AXEL F/KEEP PUSHIN' Clock	Media/MCA (BMG)
34 STAYIN' ALIVE Nu Trace feat Ricardo Da Force	All Around The World (TRG/BMG)	83 LOVE CITY GROOVE Love City Groove	Planet 3 (P)
35 TD LIE FOR YOU (AND THAT'S THE TRUTH) Westlife	Virgin (E)	84 BABY BABY Sade	Eternal/WEA (W)
36 COMMON PEOPLE Pulp	Island (F)	85 POWER OF A WOMAN Patena	1st Avenue/EMI (E)
37 FANTASY Mariah Carey	Columbia (SM)	86 THE UNIVERSAL Blur	Food/Parlophone (E)
38 I'VE GOT A LITTLE SOMETHING FOR YOU MNS	Columbia (SM)	87 I LOVE ME FOR A REASON Boyzone	Polydor (F)
39 KISS FROM A ROSE/I'M ALIVE Gina	ZTT (W)	88 MISS SARAJEVO Passengers	Island (F)
40 DREAMER FOR EVERYONE Dunblavin	Undiscovered/MCA (BMG)	89 TU M'AIMES ENCORE (TO LOVE ME AGAIN) Epic (SM)	Epic (SM)
41 FREE AS A BIRD The Beatles	Parlophone (E)	90 CALL IT LOVE Deuce	London (F)
42 LOVE CAN BUILD A BRIDGE Cher/Dionne Warwick/Barbara Clancy with Eric Clapton	London (F)	91 THIS AIN'T A LOVE SONG Bon Jovi	Mercury (F)
43 I NEED YOUR LOVING (EVERYBODY'S GOT TO...) Beyoncé	Systematic (F)	92 NOT OVER YET Grace	Perfecto/East West (W)
44 THE SUNSHINE AFTER THE RAIN Bern	3 East/Intersound (F)	93 SO GOOD Boyzone	Polydor (F)
45 THE BOMB! (THESE SOUNDS FALL INTO MY HEAD) The Beatmasters	Positiva (E)	94 RUNAWAY Janet Jackson	A&M (F)
46 WONDERWALL Mike Flowers Pops	London (F)	95 WHOOPS NOW/WHAT'L I DO Janet Jackson	Virgin (E)
47 TOTAL ECLIPSE OF THE HEART Koolhaas	Bega Of Fun (TRG/BMG)	96 TELL ME WHEN Human League	East West (W)
48 ALRIGHT/TIME Sugarplum	Parlophone (E)	97 ALICE (WHO THE X IS ALICE?) Gorillaz	Habana (SM)
		98 I'M A BELIEVER EMF/Reverend Alton Mortimer	Parlophone (E)
		99 GOLD Fatboy Slim	Warner Bros (W)
		100 LIGHT OF MY LIFE Lolita	EMI (E)

Mutants spice up albums as Oasis leave their mark

Registering the best-selling single and album of the year is a rare and noteworthy double.

The Beatles did it first, in 1963, with *Let It Be* and *Please Please Me*. The Police did it in 1980, according to some reports (there are two versions of the annual chart for that year) with *Don't Stand So Close To Me* and *Zenyatta Mondatta*, and Meat Loaf did it in 1993 with *I'd Do Anything For Love (But I Won't Do That)* and *Bat Out Of Hell II - Back Into Hell*. Most spectacularly of all, Robson & Jerome did it in 1995 with *Unchained Melody*/White Cliffs Of Dover and their self-titled debut album, which sold an unprecedented 2m copies in the last 48 days of the year.

In so doing, it put paid to the hopes of Oasis, whose *(What's The Story) Morning Glory?* had looked odds on to take the title, having taken over from Celine Dion's *The Colour Of My Love* in the autumn. Oasis had the consolation of being the year's biggest selling albums act, selling 2.36m albums - 1.84m copies of *Morning Glory?* and 520,000 copies of their debut album *Definitely Maybe* to add to the 400,000 it sold in 1994.

The Robson & Jerome album spent seven weeks at number one at the most crucial time of the year, so its success in the year-end tabulations was fairly predictable. But reaching number one does not in itself guarantee massive sales, as the Boo Radleys found. Their *Wake Up!* album peaked at number one in April but slipped to at number 77 for the year, after selling a respectable 142,000. By way of contrast, the Joffification album by their fellow scousers, the Lightning Seeds, which never climbed higher than number 15, sold consistently throughout the year finishing in 26th place, after selling more than three times as many copies as *Wake Up!*

The top catalogue album is Bob Marley & The Wailers' *Legend*, which finished in a highly creditable 63rd place, 11 years after it was first released.

The biggest selling reggae album ever in Britain, it also holds that title in America, where it has been certified for sales of more than 5m.

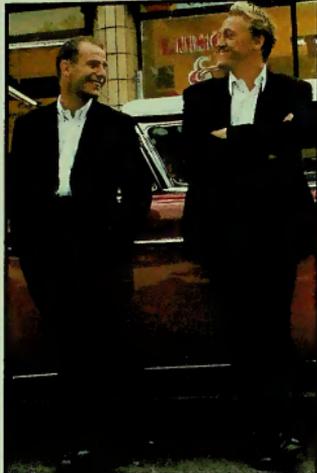
The Marley album is one of 30 in the chart owned by PolyGram, though EMI is close behind on 27. Of the other majors, Warner Music claims 12 titles, Sony 10, BMG 6 and MCA 4. Indies share the remaining 12 (see right).

While dance music has a consistently high share of the singles market, it continues to struggle as an album medium. Only 11 of the titles in the Top 100 can be remotely considered as dance albums, this tally generously including the more downtempo R&B mutations of Tricky and Portishead, the experimental Leftfield and the slick American swing merchants like TLC and R Kelly. Fifty-three pop albums - from watery MOR to pure pop - make the grade, alongside 34 rock albums plus solitary representatives of reggae (the aforementioned Marley album) and country.

Apart from Robson & Jerome, eight other debut albums released in 1995 make the grade, these being the albums by Boyzone, Free The Spirit, Leftfield,

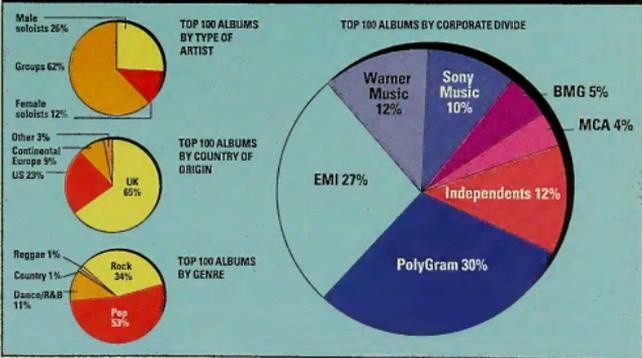


OASIS: EMERGING AS OVERALL BEST-SELLERS WITH TWO ALBUMS



ROBSON & JEROME: DOUBLE TOP WITH ALBUMS AND SINGLES

1995 TOP 100 ALBUMS BREAKDOWN



Bill Whelan, Tricky, Blowing Free, The Foo Fighters and the Chemical Brothers.

Mention should also be made of Green Day, whose *Dookie* album came out twice in 1994, but didn't really take off until 1995 was under way. By year's end, it had sold more than 200,000 copies.

Green Day were one of the few modern American acts to succeed in 1995. The US representation dropped to a 10-year low, with just 23 Stateside acts in the Top 100 for the year, compared with 63 Brits, nine other European acts and three from further

afield. As in the singles chart, groups were more in vogue than they have been for years, taking 62% of the chart, compared with 26% for male soloists and 12% for women.

The fact that Robson & Jerome topped the chart is but one indication that Britain marches to a different drum from the rest of the world. The three contenders for best-selling album worldwide in 1995, all with somewhere around 10m sales, are Hootie & The Blowfish's *Cracked Rear View*, Garth Brooks' *The Hits and The Cranberries' No Need To Argue*. The latter album is ranked at number 22 in the UK with

almost half a million sales, but Brooks is down in 88th place, while the Blowfish are nowhere.

Looking at it from another angle, in *Billboard's* Top 100 albums of 1995, you have to go down as far as number 37 before you reach the first British act, and they are Bush, who have yet to make the grade here, and could end up like East End band Outfield who enjoyed a fair bit of success in America in the Eighties but weren't to British tastes.

Things are improving, but despite the success of Take That, we're not back for good, yet.

Alan Jones

#	Title Artist	Label (distributor)	Title Artist	Label (distributor)
1	ROBSON & JEROME Robson Green & Jerome Flynn	RCA (BMG)	50 DON'T BORE US, GET TO THE CHORUS! GREATEST HITS	EMI (B)
2	(WHAT'S THE STORY) MORNING GLORY? Nena	Creation (BMV/V)	51 ELASTICA	Deceptive (V)
3	THE COLOUR OF MY LOVE Gloria Jones	Epic (SM/8)	52 ALWAYS AND FOREVER	1st Avenue/EMI (E)
4	LIFE Simply Red	East West (W)	53 DOOKIE	Reprise (AA)
5	HISTORY-PAST, PRESENT AND FUTURE, BOOK 1 Michael Jackson	Epic (SM)	54 STRIPPED	Virgin (E)
6	MADE IN HEAVEN Queen	Parlophone (E)	55 THE BENDS	Parlophone (E)
7	STANLEY ROAD Paul Weller	Go! Discs (F)	56 GREATEST HITS 1981-1995	Epic (SM)
8	PICTURE THIS Wet Wet Wet	Precious Ory (F)	57 GALORE - THE BEST OF	Virgin (E)
9	THE GREAT ESCAPE Blur	Food/Parlophone (E)	58 PROTECTION/NO PROTECTION	Wild Bunch/Virgin (F)
10	DIFFERENT CLASS Pulp	Island (F)	59 LEFTISM	Hard Hands/Columbia (SM)
11	SOMETHING TO REMEMBER Madonna	Maverick/Sire (W)	60 SONGS FROM HEATHCLIFF	EMI (E)
12	LOVE SONGS Bon Jovi	Rockafella (F)	61 SINGS THE MOVIES	PolyGram TV (F)
13	CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South	Go! Discs (F)	62 THE BEST OF - VOLUME TWO	DEP int/Virgin (E)
14	MEDUSA Annie Lennox	RCA (BMG)	63 FIELDS OF GOLD - THE BEST OF	AS&M (F)
15	DAYDREAM Mariah Carey	Columbia (SM)	64 100 GOLDEN GREATS	Tablar (BMG)
16	NOBODY ELSE Tina Turner	RCA (BMG)	65 PAN PIPES MOODS TWO	PolyGram TV (F)
17	DEFINITELY MAYBE Jade	Creation (BMV/V)	66 RIVERDANCE - MUSIC FROM THE SHOW	Celtic Heartland (W)
18	BIZARRE FRUIT/BIZARRE FRUIT II M People	Deconstruction/RCA (BMG)	67 TWISTED	A&M (F)
19	ANTHOLOGY 1 The Beatles	Apple/Parlophone (E)	68 STEAM	London (F)
20	THESE DAYS Bon Jovi	Mercury (F)	69 BEGGAR ON A BEACH OF GOLD	Virgin (F)
21	THE MEMORY OF TREES Enya	WEA (W)	70 MAXIMUM	4th & Broadway (F)
22	NO NEED TO ARGUE The Cranberries	Island (F)	71 UNPLUGGED IN NEW YORK	Geffen (W)
23	SAID AND DONE Boyzone	Polydor (F)	72 THE VIOLIN PLAYER	EMI (E)
24	DECISION OF A DECADE 1986/1996 James Jackson	AS&M (F)	73 MAD IN ENGLAND	Rocket (BMG)
25	PARK LIFE Blur	Food/Parlophone (E)	74 EVERYBODY ELSE IS DOING IT SO WHY CAN'T WE?	Island (F)
26	JULIFICATION The Lightning Seeds	Epic (SM)	75 SMASH	Decca (F)
27	GREATEST HITS Bruce Springsteen	Columbia (SM)	76 MORE THAN THIS - THE BEST OF	Virgin (F)
28	DUMMY Pulp	Go! Discs (F)	77 WAKE UP!	Creation (BMV/V)
29	GREATEST HITS 1985-1995 Michael Bolton	Columbia (SM)	78 DAYS LIKE THIS	Exile/Polydor (F)
30	VAULT - GREATEST HITS 1980-1995 Del Shannon	Bludgorn/Ritola (F)	79 GOOD NEWS FROM THE NEXT WORLD	Virgin (E)
31	SINGLES Alison Moyet	Columbia (SM)	80 GOLD - GREATEST HITS	Polydor (F)
32	POWER OF A WOMAN Etienne	1st Avenue/EMI (E)	81 AUTOMATIC FOR THE PEOPLE	Warner Bros (W)
33	CRAZYSEXYCOOL TLC	LaFace/Arista (BMG)	82 SAX MOODS	Dino (F)
34	I SHOULD COCO Supergirls	Parlophone (E)	83 THE CHOIR	Decca (F)
35	WELCOME TO THE NEIGHBOURHOOD Mead Wolf	Virgin (E)	84 ZEITGEIST	China (F)
36	POST Black	One Little Indian (F)	85 FOO FIGHTERS	Reprise/Parlophone (E)
37	CROSS ROAD - THE BEST OF Eric Clapton	Mercury (F)	86 THE CHARLATANS	Beggars Banquet (RTMO/SCS)
38	BIG RIVER Jimmy Nail	East West (W)	87 LEGEND	Tuff Gong (F)
39	IT'S GREAT WHEN YOU'RE STRAIGHT...YEAH Black Grape	Radioactive (BMG)	88 THE HITS	Liberty (E)
40	CROCODILE SHOES Jimmy Nail	East West (W)	89 MUSIC FOR THE JILTED GENERATION	XL Recordings (W)
41	PULSE Pink Floyd	EMI (E)	90 NEVERMIND	Geffen (BMG)
42	PAN PIPE MOODS Enya	PolyGram TV (F)	91 A SPANNER IN THE WORKS	Warner Bros (W)
43	UP ALL NIGHT East 17	London (F)	92 THE GHOST OF TOM JOAD	Columbia (SM)
44	THE VERY BEST OF Robert Palmer	EMI (E)	93 HANK PYLE CUFF	PolyGram TV (F)
45	CHANTS & DANCES OF THE NATIVE AMERICANS Sacred Spirit	Virgin (E)	94 HIS 'N' HERS	Island (F)
46	SEAL Seal	ZTT (W)	95 GREATEST HITS	Virgin (E)
47	MONSTER REM	Warner Bros (W)	96 DIVINE MADNESS	Virgin (E)
48	TUESDAY NIGHT MUSIC CLUB Street Crew	AS&M (F)	97 BEAUTIFUL DREAMS	AS&M (F)
49	JAGGED LITTLE PILL Alicia Keys	Maverick/Sire (W)	98 SECOND COMING	Geffen (BMG)
			99 EXIT PLANET OUST	Junior Boy's Own (E)
			100 12-PLAY	Jive (BMG)

TOP 100 ALBUMS 1995

Year-end charts © C.I.N.

Time	Title	Label (distribution)	Time	Title	Label (distribution)
1	NOW THAT'S WHAT I CALL MUSIC! 32	EMI/Virgin/PolyGram (E)	25	THE BEST PARTY...EVER!	Virgin (E)
2	THE LOVE ALBUM II	Virgin (E)	26	THE GREATEST PARTY ALBUM UNDER THE SUN!	EMI TV (E)
3	NOW THAT'S WHAT I CALL MUSIC! 30	EMI/Virgin/PolyGram (E)	27	DANCE ZONE - LEVEL FOUR	PolyGram TV (F)
4	THE BEST ROCK BALLADS ALBUM IN THE WORLD...	Virgin (E)	28	CREAM LIVE	Deconstruction (BMG)
5	NOW THAT'S WHAT I CALL MUSIC! 31	EMI/Virgin/PolyGram (E)	29	THE BEST PUNK ALBUM IN THE WORLD...EVER!	Virgin (E)
6	HEARTBEAT - FOREVER YOURS	Columbia (SM)	30	NOW 1995	EMI/Virgin/PolyGram (E)
7	PULP FICTION (OST)	MCA (BMG)	31	DANCE MANIA 95 - VOLUME 3	Pure Music (BMG)
8	THE BEST 60S ALBUM IN THE WORLD...EVER!	Virgin (E)	32	VERY BEST OF BLUES BROTHER SOUL SISTER	Dino (P)
9	DANCE TIP 95	Global TV/Warner TV (BMG)	33	BEST CLASSICAL ALBUM IN THE WORLD...EVER!	EMI TV (E)
10	PURE SWING IV	Dino (P)	34	ROCK ANTHEMS	Dino (P)
11	HITS 96	Global TV/Warner TV (BMG)	35	DANCE ZONE - LEVEL SIX	PolyGram TV (F)
12	THE BEST OF DANCE MANIA 95	Pure Music (BMG)	36	SMASH HITS 95 - VOLUME 1	Telstar (BMG)
13	THIS YEAR'S LOVE IS FOREVER	Global TV/Sony TV (SM)	37	HOUSE COLLECTION - VOLUME 3	Fantasia (3MV/SM)
14	THE NO 1 MOVIES ALBUM	PolyGram TV TV (F)	38	STREET SOUL	Virgin (E)
15	ON A DANCE TIP 2	Global TV (BMG)	39	THE BEST 80S ALBUM IN THE WORLD...EVER!	Virgin (E)
16	ON A DANCE TIP	Global TV (BMG)	40	SHINE 3	PolyGram TV (F)
17	DANCE ZONE - LEVEL FIVE	PolyGram TV (F)	41	THE LOVE ALBUM	Virgin (E)
18	THE GREATEST HITS OF 95	Telstar (BMG)	42	THE BEST SUMMER...EVER!	Virgin (E)
19	THE NO 1 CHRISTMAS ALBUM	PolyGram TV (F)	43	TOP OF THE POPS 1	Columbia (SM)
20	THE BEST...ALBUM IN THE WORLD...EVER!	Virgin (E)	44	DANCE ZONE '95	PolyGram TV (F)
21	HELP - THE WAR CHILD ALBUM	Go! Discs (BMG)	45	THAT'S COUNTRY	EMI TV (E)
22	DANCE MANIA 95 - VOLUME 1	Pure Music (BMG)	46	CHARTBUSTERS	Global TV (BMG)
23	DANCE MANIA 95 - VOLUME 2	Pure Music (BMG)	47	DANCE TIP 3	Global TV (BMG)
24	THE BEST OF ALL WOMAN	Quality Television (P)	48	TOP OF THE POPS 2	Columbia (SM)
			49	PURE SWING	Dino (P)
			50	INSTRUMENTAL MOODS	Virgin (E)

Virgin leads the compilations boom

It is seven years since the album chart was split in two, a device employed primarily to stop the encroachment of compilations.

In the last full year before they were exiled to their own chart, they topped the combined chart for 18 weeks, and deprived many artist albums of top billing, including Hot House Flowers' People, OMD's Best Of And Push by Bros. More importantly, as the compilation's share of the market climbed towards 20%, it was thought that many artist albums weren't getting a fair crack of the whip, as the chart positions they would otherwise hold were occupied by ever more anonymous hits collections.

Better by far, it was thought, to encourage the growth of new talent by giving the compilations their own playground, thus freeing as many as 20 positions in the Top 75 for artist albums which would otherwise be below the wire. From this extra exposure, hit artist albums would grow, and the compilation sector's growth would be checked.

That, at least, was the theory. But since the 1989 revolution, multi-artist compilations have grabbed even greater market share, declining only once, and marginally, in 1992. By Christmas 1995, the compilation's share of the market was up to 26.8%, which means that in the busiest seven day period of the year, no fewer than 2.85m compilations were sold - more than in any year in the Sixties, and more than any week before.



NOW: RETAINING THE NUMBER ONE COMPILATION SLOT

The rise and rise of the compilation can be gauged from the fact that, in 1992, the 50th biggest-selling multi-artist compilation was placed 221st in the overall album chart, and sold 50,000 copies. In 1993, it sold 85,000 copies and was 171st. In 1994, it sold 110,000 copies and ranked 146th. And last year it sold 123,000 copies and was up to 131st. It's a far cry from 1982, the post Ronco/Arcaide/K-Tel and pre-Nova era's low point, when the biggest-

selling compilation was twelfth by 29 artist albums. For the ninth time in 10 years - The Bodyguard soundtrack triumphed in 1993 - the number one compilation is from the enormously successful EMI/Virgin Now stable.

Now! That's What I Call Music 32, to give it its full name, debuted at the top of the compilations chart in mid-November, and stood firm for the remaining six weeks of the year, accumulating 1m sales to outrank The Love Album II, a Virgin solo effort.

As usual, Virgin made the biggest impression of all in the compilation sector. It participated in all five of the top albums, and 15 of the Top 50, achieving great success with its Best...Ever! brand, which was an eight of these albums.

The Best...Ever! concept covered

everything from classical to punk, and brought diversity to a market where there had previously been an over-emphasis on dance. Dance's biggest year was in 1993, when it contributed 22 of the Top 50. In 1994, that was reduced to 16, but it recovered slightly to 17 last year.

The inroads made by Virgin and by Global TV - a BMG company set up by former Dino employees - forced the independent specialists into a secondary role in 1995. Telstar, which traditionally dominates this sector, had 17 of the Top 50 in 1993, but only 11 in 1994 and just six last year. And the Telstar marquee itself is now secondary to its Pure Music offspring, contributing just one record to the tally. Dino, which was previously a definite second to Telstar in this area, was much more stable, increasing its share of the chart from five to six albums.

Finally, though several movie soundtracks spun off major hits - GoldenEye, Kiss From A Rose, Hold Me Thrill Me Kiss Me Kill Me and so forth - the year's biggest soundtrack, and the only one to appear in the year-end rankings, was Pulp Fiction.

The audio accompaniment to Quentin Tarantino's latest cinematic epic spawned only a minor (number 37) hit in the form of Urge Overkill's Girl, You'll Be A Woman Soon at the tail end of 1994, but still went on to sell around half a million copies - four times as much as any other film tie-in - to rank seventh for the year.

Alan Jones

▶▶▶ TOP 50 AIRPLAY CHART AND COMMENTARY - SEE p23 ▶▶▶

Oasis back on top as sales settle

SALES

Singles are down 25% and albums are off 44% as sales return to normal levels this week. The party is certainly over for **Robson & Jerome**, whose self-titled debut album finally surrenders its position at the top of the chart after a seven-week residency. The last album to have a longer unbroken run at the top was **Fury's** Greatest Hits in 1991, and no other debut album has ever spent its first seven weeks at the summit.

The album which replaces Robson & Jerome at number one is **What's The Story** Morning Glory by **Oasis**. Never out of the top three after debuting at number one some 14 weeks ago, and spurred on by the renewed success of **Wendell** – up another notch to number five this week – **Morning Glory** is only a week away from its two millionth sale. In a fortnight, it will overtake **Kylie Minogue's** *Kylie* as the best-selling indie album of all time.

The **Lightning Seeds** have yet to have a top 10 single, but the four hits they've plucked from *Jollification* have all done well and helped build the album into a major success. While the group's previous albums *Cloutdeukooland* and *Sense* each spent a single week in the chart, peaking at number 50 and 53 respectively, *Jollification* has gone from strength to strength. This week, it reaches a new peak, number 12, while its sales now top 430,000 copies.

In the singles chart, **Michael Jackson** is number one for the sixth week with **Earth Song**, which still has a 4.3 sales advantage over **Boyzone's** *Father And Son*, while **Baby D** are the week's highest debutants, crashing in at number three with **Su Pure**. Among the other newcomers to the chart, the best achievement is that of **TLC**, whose **Creep 96** enters at number six, a year after the original mix of the song peaked at number 22. All the indications are that 1996 will see as many respectable hits from recent years being expensively overhauled to make them meet record company expectations. But it doesn't always work – **Judy Cheeks'** original recording of **Reach** got to number 17 in 1994, while the newly commissioned mixes debut at number 22 this week, and are thus unlikely to match the original.

Madonna's *Oh Father*, which debuted last week at number 16, crashed to number 21. In America, when it was originally released in 1989 it peaked at number 20, bringing to a close a run of 17 consecutive Top 10 singles. In Britain, it is now the lowest peaking single of her 39-hit career.

Alan Jones

SINGLES UPDATE



ALBUMS UPDATE



AIRPLAY

Last week we reported how seasonal factors had caused almost all of the big airplay hits of the moment to go into decline. Well, normal programming has been resumed and, predictably, this means that although all of the top eight airplay records are well past middle-age, they all not increase in both plays and audience this week.

The star performer of this group is **Oasis' Wendell**, which climbs from number 10 to number seven after a 19% increase in plays and a 29% up in audience since last week. Ironically, it seems to be succeeding at the expense of the group's new single **Don't Look Back In Anger**, which debuted at number 44 last week and has now slumped to number 100. This, no doubt, is only a temporary setback. The **Mike Flowers** version of **Wendell**, incidentally, is fading rapidly, as novelties often do.

Radio One played **Michael Jackson's** *Earth Song* and new settee **George The Poet's** *President Of The United States' Lump* 26 times last week to give Sony a double success at the top of the chart. The Jackson single is equally popular elsewhere and is easily the number one airplay disc this week nationally, but Radio One's fondness for the President's record is not shared by others – the BBC station contributed over 90% of the disc's audience last week.

Among new and developing acts, the star performers are **Goldbug**. Their novelty revival of **Led Zepplin's** *Whole Lotta Love* interpolating the **Pearl & Dean** cinema theme climbs to number 39 on the chart. The upcoming smash, on **Acid Jazz**, is almost favoured at Radio One, where it was played 18 times last week.

Meanwhile, old hand **Cher**, as well as performing on the **National Lottery** show on **BBC1** on Saturday, has one of the most added records of the week, with 39 stations joining the six early champions of her new single **One By One** last week. Like **Walking In Memphis**, it's getting airplay at stations where **Cher** is not normally considered suitable, thanks to credible dance mixes by **Junior Vasquez**.

Finally **TLC** have two tracks in the Top 50, their new single **Creep 96** at number 25 and its flip, the newly-released **Waterfalls** at number 31. It is unusual for a track not listed as a double A-side to get this amount of support, and its success suggests that radio never tired of the song from its release last August. Combining airplay for both tracks on the **TLC** single would place it 11th in the chart.

Alan Jones

SALES AWARDS

- Platinum: **Michael Jackson: Earth Song** (single); **Oasis: Wendell** (single); **Jimmy Nail: Big River, Bjork: Post**
- Gold: **Bjork: It's Oh So Quiet** (single); **Goldie: Timeless**
- Silver: **Pulp: Disco 2000** (single); **Garbage: Saint Etienne: Too Young To Die – The Singles; Adiemus: Songs Of Sanctuary**

PLAYLIST ADDS

Radio 1 FM: **wk 01.01.96: B List:** Babylon Zoo - Spaceman; Bobby Brown - Every Little Step; East 17 - Do U Still; Lisa Moorish - M; Friday Night; C List: Billy McLean - Natural History; Brandy - Sitting Up In My Room; Lighthouse Family - Lighthouse; T. Moore - The Northers; Uproar - From A Window; Saw Doctors - Work Of God; Uppink! Down - Change Your Mind.
Capital FM: **wk 05.01.96 A List:** Simply Red - So Beautiful; Simply Red - So Many People; B List: Tori Amos - Caught A Lite Snowen; Brandy - Sitting Up In My Room; Janet Jackson - Twenty Minutes; C List: Bjork - It's Oh So Quiet; Coolio - Too Hot; East 17 - Do U Still; Goldbug - Whole Lotta Love; Louisa - In Wanted Love; MIA - Pathway To The Moon; Shaggy - Why You Treat Me So Bad.
Radio 1215: **wk 05.01.96: C List:** Bjork - It's Oh So Quiet; Nick Heyward - Rollabout; Joan Osborne - One Of Us.
MTV Europe: **wk 01.01.96:** George Michael - Like Jesus To Child; Simply Red - Remembering The First Time; Daren - A Winner's Tale; Coolio - Too Hot; Die Fantastischen Vier - Populix; Mika Flowers - Pops - Wendell; Patz Banno with Gang - Spings In The Material World; Meat Loaf - Not A Dry Eye In The House; Backstreet Boys - I'll Never Break Your Heart.

THIS WEEK'S HITS

Singles

- NUMBER ONE: **Earth Song** Michael Jackson – Epic
HIGHEST NEW ENTRY: **Su Pure** Baby D – Systematic
HIGHEST CLIMBER: **Eyes Of Blue** Paul Carrack – IRS
NUMBER ONE R&B SINGLE: **Creep 96** TLC – LaFace
NUMBER ONE DANCE SINGLE: **Hide-A-Way** Nu Soul – frr

Albums

- NUMBER ONE: **(What's The Story) Morning Glory**
Oasis – Creation
HIGHEST NEW ENTRY: **Wild One – The Very Best Of**
Thin Lizzy – Vertigo
HIGHEST CLIMBER: **Music From Riverdance**
Bill Whelan – Celtic Heartbeat
NUMBER ONE COMPILATION: **Hits 96 – Global TV/Warner TV**

Airplay

- NUMBER ONE SINGLE: **Earth Song** Michael Jackson – Epic
BIGGEST GROWER/MOST ADDED: **Oh Father**
Madonna – Maverick
BIGGEST INCREASE IN AUDIENCE: **Got Myself Together**
Bucketheads – Positiva

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(Source: Music Week Reader Profile Survey 1995, results independently analysed by NOP Media)

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For everyone in the business of music

TOP 75 ALBUMS cin

13 JANUARY 1996

The Week	Artist (Producer)	Label/CD (Distributor/Cass/Vinyl)	Chart	Title	Genre	Chart	Title	Genre
1	(WHAT'S THE STORY) MORNING GLORY ★ 1	Casablanca (Capitol)	1	WHAT'S THE STORY (Morning Glory) ★ 1	Rock	1	IT'S GREAT WHEN YOU'RE STRAIGHT...YEAH	Rock
2	ROBSON & JEROME ★ 6	RCA 7432152360 (BMG)	2	ROBSON & JEROME ★ 6	Pop	2	WILD ONE - THE VERY BEST OF	Pop
3	DIFFERENT CLASS ★ 7	Island (Capitol)	3	DIFFERENT CLASS ★ 7	Rock	3	WELCOME TO THE NEIGHBOURHOOD	Rock
4	HISTORY PAST, PRESENT AND FUTURE, BOOK 1 ★ 4	Capitol (Capitol)	4	HISTORY PAST, PRESENT AND FUTURE, BOOK 1 ★ 4	Pop	4	CARRY ON IN THE CHARTS - THE BEST OF	Pop
5	SAID AND DONE ★ 5	Polygram (Polygram)	5	SAID AND DONE ★ 5	Pop	5	STRIPPED	Pop
6	SOMETHING TO REMEMBER ★ 2	Mercury (Mercury)	6	SOMETHING TO REMEMBER ★ 2	Pop	6	CHANTS & DANCES OF THE NATIVE AMERICAN INDIAN	World
7	MADE IN HEAVEN ★ 7	Parade (Capitol)	7	MADE IN HEAVEN ★ 7	Pop	7	EAT UP ALL NIGHT	Pop
8	POWER OF A WOMAN ★ 1	Capitol (Capitol)	8	POWER OF A WOMAN ★ 1	Pop	8	BIG RIVER ★ 3	Pop
9	THE MEMORY TREES ★ 1	WEA (Capitol)	9	THE MEMORY TREES ★ 1	Pop	9	THE VERY BEST OF	Pop
10	LOVE SONGS ★ 2	Rocket (Capitol)	10	LOVE SONGS ★ 2	Pop	10	MEDEUSA ★ 2	Pop
11	THE COLOUR OF MY LOVE ★ 5	Epic (Capitol)	11	THE COLOUR OF MY LOVE ★ 5	Pop	11	DIRTY DIRT US, GET TO THE CHORUS!	Pop
12	JULIFICATION ★ 1	Epic (Capitol)	12	JULIFICATION ★ 1	Pop	12	THE GREAT HITS 1985-1995	Pop
13	JAGGED LITTLE PILL	Maverick (Capitol)	13	JAGGED LITTLE PILL	Rock	13	SEAL ★ 1	Pop
14	THE GREAT ESCAPE ★ 2	Food/Parlophone (Capitol)	14	THE GREAT ESCAPE ★ 2	Pop	14	THE BENDS	Pop
15	LIFE ★ 3	East West (Capitol)	15	LIFE ★ 3	Pop	15	THESE DAYS	Pop
16	STANLEY ROAD ★ 2	Capitol (Capitol)	16	STANLEY ROAD ★ 2	Pop	16	MUSIC FROM RIVERDANCE THE SHOW	World
17	BIZARRE FRUIT/BIZARRE FRUIT II ★ 2	Decca/Parlophone (Capitol)	17	BIZARRE FRUIT/BIZARRE FRUIT II ★ 2	Pop	17	ONE MORE DANCE - THE VERY BEST OF	Pop
18	DAYDREAM ★ 1	Columbia (Capitol)	18	DAYDREAM ★ 1	Pop	18	THE SOUND OF	Pop
19	CRAZYSKYCOOL ★ 1	Lafayette (Capitol)	19	CRAZYSKYCOOL ★ 1	Pop	19	ISHOUKU COOL ★	Pop
20	DEFINITELY MAYBE ★ 3	Creation (Capitol)	20	DEFINITELY MAYBE ★ 3	Pop	20	ALL CHANGE	Pop
21	DESIGN OF A DECADA 1986/1996 ★	ASAP (Capitol)	21	DESIGN OF A DECADA 1986/1996 ★	Pop	21	PARKLIFE ★ 4	Pop
22	ANTHOLOGY 1 ★ 1	Capitol (Capitol)	22	ANTHOLOGY 1 ★ 1	Pop	22	EXIT PLANET DUST	Pop
23	POST ★ 1	One Little Indian (Capitol)	23	POST ★ 1	Pop	23	GREATEST HITS 1981-1995	Pop
24	PICTURE THIS ★ 7	Precious Organisation (Capitol)	24	PICTURE THIS ★ 7	Pop	24	PARTY ALBUM	Pop
25	VAULT - GREATEST HITS 1980-1995 ★	Capitol (Capitol)	25	VAULT - GREATEST HITS 1980-1995 ★	Pop	25	NO NEED TO ARGUE ★ 2	Pop

TOP COMPILATIONS

The Week	Artist	Label/CD (Distributor/Cass/Key)	Chart	Title	Genre	Chart	Title	Genre
1	HITS 96	Global TV/Warner TV RADCO 30RADMC 30 (BMG)	1	HITS 96	Pop	1	THE BEST OF YOURS' LOVE IS FOREVER	Pop
2	NOW THAT'S WHAT I CALL MUSIC 32 ★ 1	EMI/World (Capitol)	2	NOW THAT'S WHAT I CALL MUSIC 32 ★ 1	Pop	2	THE GREATEST HITS OF 95	Pop
3	THE LOVE ALBUM II ★ 1	Virgin (Capitol)	3	THE LOVE ALBUM II ★ 1	Pop	3	PURE SWING IV	Pop
4	DRIVETIME ★ 2	Dino (Capitol)	4	DRIVETIME ★ 2	Pop	4	THE BEST ROCK BALLADS ALBUM IN THE WORLD...EVER	Pop
5	BEST SWING 96	Capitol (Capitol)	5	BEST SWING 96	Pop	5	THE NO 1 MOVIES ALBUM ★	Pop
6	PURE SWING 5	Dino (Capitol)	6	PURE SWING 5	Pop	6	THE BEST PARTY ALBUM ★	Pop
7	THE BEST 60S ALBUM IN THE WORLD...EVER	Virgin (Capitol)	7	THE BEST 60S ALBUM IN THE WORLD...EVER	Pop	7	HEARTBEAT - FOREVER YOUNG	Pop
8	DANCE TIP 95 ★	Global TV/Warner TV RADCO 27/RADMC 27 (BMG)	8	DANCE TIP 95 ★	Pop	8	PULP FICTION (OST)	Pop
9	THE BEST OF DANCE MANIA 95	Pure Music (Capitol)	9	THE BEST OF DANCE MANIA 95	Pop	9	THE ANNUAL	Pop
10	THE BEST OF DANCE MANIA 95	Pure Music (Capitol)	10	THE BEST OF DANCE MANIA 95	Pop	10	TOP OF THE POPS 2	Pop
11	RETROSPECTIVE OF HOUSE 91-95 - VOL 2	Sound Dimension (Capitol)	11	RETROSPECTIVE OF HOUSE 91-95 - VOL 2	Pop	11	THE GREATEST HITS OF 95 - VOL 2	Pop

ARTISTS A-Z

Artist	Chart	Artist	Chart	Artist	Chart	Artist	Chart
ABBA	28	MEAT LOAF	28	ALICE IN CHAINS	46	SMOOTH JAZZ	46
BEATLES, THE	22	MENDELSON	22	ALICE IN CHAINS	46	SMOOTH JAZZ	46
BEATLES, THE	22	MENDELSON	22	ALICE IN CHAINS	46	SMOOTH JAZZ	46
BEATLES, THE	22	MENDELSON	22	ALICE IN CHAINS	46	SMOOTH JAZZ	46

AIRPLAY PROFILE

STATION OF THE WEEK

Neither all gold nor contemporary, Signal Cheshire is a hybrid of both in a bid to musically win over its 15 to 35-year-old target audience. The combination of three decades of favourite oldies with new chart material is a policy head of programmes Neil Cossar is confident has appeal across the generations. "We play music from East 17 and Take That right through to Erykah and Annie Lennox, Oasis and Blur, a very wide mainstream appeal," he says. "We try to target ourselves between Radio One and Radio Two and a gold station and an FM station so we're perhaps a Radio One and a half." Currently with a Razor showing of 73,000 listeners, a 12% reach and 5.2% listening share in its 622,000 transmission area, the station opened as KFM Radio in 1990 before undergoing a radical overhaul two years later when Signal took over the station from owner Emap. "KFM had a bit of an alternative edge at the time, it was when the Manchester music scene was at its height. Having said that, the Manchester scene is probably bigger now," he says. In coming a new name for the station serving south Manchester and Cheshire and a more mainstream music playlist, drawn up by Cossar with input from other presenters. He does not entertain audience telephone research. "I go to the music on my own judgement," he says. "I've been in the music business for two years and worked in retail for seven years with HMV. I've spent a lot of time in recording studios. I did session work for the BBC and I was a professional musician for seven years so I trust my ears. I also trust my own

Signal Cheshire

46.6% • 100.1%

Track	Plays
1 Father And Son Boyzone (Polydor) 31	
2 Earth Song Michael Jackson (Epic) 23	
3 The Best Things In Life Are Free Live (A&M)	28
4 Remembering The First Time Simply Red (East West)	25
4 Mistral Gales Don (Epic)	25
4 Anywhere Is Erykah (WEA)	25
7 A Winter's Tale Doreen (Parlophone)	24
8 Free As A Bird Beatles (Apple/Parlophone)	23
9 Wonderwall Mike Flowers (Polygram/Systematic)	22
9 Gold TAPAK Warner Bros/NRG	22

Most played tracks on Signal Cheshire
w/e 31/12/95 @ Media Monitor

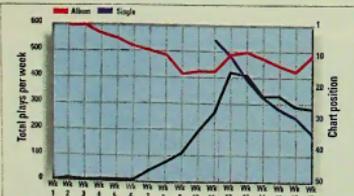
jocks' ears as well." As to music choice, Cossar — with the station since its KFM days — says: "We are chart-led. We don't play it, especially in the A and B lists, really anything until it's firmly in the chart, exceptions being something as big as the Beatles single or a new Take That song." Though the format dominates the schedule, there is room for guest music interviews — recently including Paul Carrack, Erasure and Cliff Richard — a mid-week album and CD and specials, including a recent Beatles weekend and a Top 200 chart which was broadcast over the Christmas period. Paul Williams

TRACK OF THE WEEK

Blur's much-documented chart-popping battle with Oasis in the summer very effectively helped to break many stations' previous reluctance to feature the band. But while the two-week chart-topping Country House remained high on playlists for many weeks, the follow-up single The Universal has been given a far less friendly welcome. First detected on Signal Cheshire in the week of parent album The Great Escape's release, the single attracted most support from GLR during its first few weeks of airplay. The title Country House was making a fairly swift ascent of the chart, radio play gradually picked up for The Universal. As ever, new music champion Radio One A-listed the track early on, placing it as its joint number two the week leading to its debut at five in the sales chart. City, Clyde, Piccadilly and Virgin all got behind the track too, but Capital managed a best of only five plays and Atlantic initially overlooked the song, preferring, like many other stations, to give proven radio hit Country House heavy support with the single falling



out of the Top 10 after only a week in the sales chart, radio plays quickly reached a peak of 420 plays. Then, as The Universal lost support, its predecessor started a radio revival, re-entering the airplay Top 50 as the follow-up dropped out of the sales Top 20. Weekly sales for the current single started to stabilise and its decline slacken as Atlantic finally started to play the track a month after it first charted. The station quickly made up for lost time by becoming the song's biggest supporter including in the final week of 1995 giving it a generous 65 plays. Paul Williams



RADIO 1

As to music choice, Cossar — with the station since its KFM days — says: "We are chart-led. We don't play it, especially in the A and B lists, really anything until it's firmly in the chart, exceptions being something as big as the Beatles single or a new Take That song." Though the format dominates the schedule, there is room for guest music interviews — recently including Paul Carrack, Erasure and Cliff Richard — a mid-week album and CD and specials, including a recent Beatles weekend and a Top 200 chart which was broadcast over the Christmas period. Paul Williams

GLR

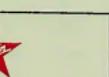
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VIRGIN

Rank	Title/Artist/Label	Plays	TW
1	MISSING Everything But The Girl (Epic/Bluesville) V Reggae	29	31
2	DISCO 2000 Pop (Polygram)	28	28
3	GOLD TAPAK (Warner Bros/NRG)	29	25
4	EARTH SONG Michael Jackson (A&M)	21	24
5	SLEEPING In Memoriam (RCA/Real Gone)	24	21
5	FREE AS A BIRD Beatles (Apple/Parlophone)	21	21
7	HAND IN MY POCKET Atomic Kitten (Parlophone)	19	21
8	DON'T CARE (Epic)	21	24
9	ONE OF US Alanis Morissette (Capitol)	9	20
14	STRANGERS WHEN WE MEET Bowie (BNA)	10	20

Rank	Title/Artist/Label	Plays	TW
1	EARTH SONG Michael Jackson (A&M)	17	26
1	LUMP The President Of The United States Of America (Columbia)	26	24
3	I DON'T WANNA BE A STAR Corona (Epic)	28	24
4	IT'S ON SO DURET The Roots (Jive)	23	24
4	HOT SO MANIC NOW (Dunham) (Fontana)	23	24
4	BEST THINGS IN LIFE ARE FREE Janet Jackson & Luther Vandross (A&M)	23	24
7	TELL IT TO MY HEART O'Jays (Mercury)	19	22
8	TOO HOT Cools (Epic)	17	21
8	OH FATHER Madonna (Mercury)	14	21
10	IMITATION OF LIFE Lisa Lisa (Mercury)	17	20
10	GOT MYSELF TOGETHER Backstreet Boys (A&M)	17	20
10	LITTLE BRITAIN (Various Artists)	23	19
13	FATHER AND SON Boyzone (Polydor)	26	19
15	DISCO 2000 Pop (Polygram)	22	18
15	GOLD TAPAK Warner Bros/NRG	22	18
15	I AM BLESSED David (D) Arca (BMG)	16	18
15	CREEP Led Zepplin	16	18
15	WHOLE LOTTA LOVE George (A&M)	13	18
19	NOT A DRY EYE IN THE HOUSE Men (A&M)	7	17
19	SANDSTORM (Various Artists)	10	17
21	MISSING Everything But The Girl (Epic/Bluesville) V Reggae	26	16
21	SO FUR (Various Artists) (Mercury)	16	16
21	JESUS TO A CHILD George Michael (Epic)	22	16
21	LET'S PUSH IT (Various Artists) (Mercury)	12	16
21	WHY YOU TREAT ME SO BAD Sheryl Crow (Globe) (Mercury)	20	16
26	FOR THE DEAD Dave (Mercury)	8	15
26	SINGLE GIRL (Various Artists)	7	15
26	WONDERWALL Oasis (Epic)	12	14
28	AFRICAN DREAM (Various Artists) (Mercury)	9	14
28	RELEASE THE PRESSURE Led Zepplin (Columbia) (Mercury)	10	14

Rank	Title/Artist/Label	Plays	TW
1	FATHER AND SON Boyzone (Polydor)	51	34
2	EARTH SONG Michael Jackson (A&M)	51	34
3	WONDERWALL Oasis (Epic)	27	30
4	UP ON THE ROOF (Various Artists) (Mercury)	27	28
5	MISSING Everything But The Girl (Epic/Bluesville) V Reggae	41	27
5	JESUS TO A CHILD George Michael (Epic)	46	27
7	ITCHYWOOD PARK (Various Artists) (Mercury)	28	25
7	FREE AS A BIRD Beatles (Apple/Parlophone)	33	25
7	ANYWHERE IS Erykah (WEA)	33	24
8	GOLD TAPAK Warner Bros/NRG	27	24
11	ONE SWEET DAY Mariah Carey and Boyz II Men (Columbia)	40	23
12	BEST THINGS IN LIFE ARE FREE Janet Jackson & Luther Vandross (A&M)	32	22
13	WONDERWALL Mike Flowers (Polygram/Systematic)	26	21
13	GANGSTA'S PARADISE (Various Artists) (Mercury)	24	21
14	EXHALHE (SHOOP SHOOP) Whitney Houston (A&M)	21	18
15	YOU'LL SEE Madonna (Mercury)	23	18
17	MISS SARAJEVO Passenger (Epic)	19	17
17	I AM BLESSED David (D) Arca (BMG)	12	17
19	REMEMBERING THE FIRST TIME Simply Red (East West)	23	14
19	HEAVEN FOR EVERYONE (Various Artists) (Mercury)	11	14
19	I DON'T WANNA BE A STAR Corona (Epic)	23	14
22	FAIRGROUND Simply Red (East West)	14	13
22	POWER OF A WOMAN (Various Artists) (Mercury)	16	13
22	I JUST WANT TO MAKE LOVE TO YOU The O'Jays (SWEA)	17	13
25	74-75 Casualty (TV)	6	12
26	LIFTED (Various Artists) (Mercury)	4	11
26	A WINTER'S TALE Boyzone (Polygram)	23	11
28	DISCO 2000 Pop (Polygram)	14	10
29	WATERFALLS (Various Artists) (Mercury)	5	9
29	A GIRL LIKE YOU (Various Artists) (Mercury)	6	9
29	ANOTHER NIGHT (Various Artists) (Mercury)	4	9



Rank	Title/Artist/Label	Plays	TW
1	MISSING Everything But The Girl (Epic/Bluesville) V Reggae	41	27
2	WONDERWALL Oasis (Epic)	27	30
3	DISCO 2000 Pop (Polygram)	27	28
4	EARTH SONG Michael Jackson (A&M)	23	24
5	LUCKY YOU (Various Artists) (Mercury)	26	21
6	THE UNIVERSAL Blur (Polygram)	10	17
7	REMEMBERING THE FIRST TIME Simply Red (East West)	23	14
8	WALKING IN MEMPHIS (Various Artists) (Mercury)	26	11
9	GANGSTA'S PARADISE (Various Artists) (Mercury)	24	21
9	BEST THINGS IN LIFE ARE FREE Janet Jackson & Luther Vandross (A&M)	32	22

ATLANTIC 252



Rank	Title/Artist/Label	Plays	TW
1	MISSING Everything But The Girl (Epic/Bluesville) V Reggae	41	27
2	WONDERWALL Oasis (Epic)	27	30
3	DISCO 2000 Pop (Polygram)	27	28
4	EARTH SONG Michael Jackson (A&M)	23	24
5	LUCKY YOU (Various Artists) (Mercury)	26	21
6	THE UNIVERSAL Blur (Polygram)	10	17
7	REMEMBERING THE FIRST TIME Simply Red (East West)	23	14
8	WALKING IN MEMPHIS (Various Artists) (Mercury)	26	11
9	GANGSTA'S PARADISE (Various Artists) (Mercury)	24	21
9	BEST THINGS IN LIFE ARE FREE Janet Jackson & Luther Vandross (A&M)	32	22

TOP 50 AIRPLAY HITS

13 JANUARY 1996

MEDIA MONITOR

This Week	Last Week	Weeks on Chart	Title	Artist	Label	Total plays	Plays % of total	Total audience	Audience % of total
1	1	1	EARTH SONG	Michael Jackson	Epic	1531	7	74.59	23
△ 2	3	3	MISSING	Everything But The Girl	Eternal/Bianco Y Negro	1208	15	63.71	12
△ 3	5	7	BEST THINGS IN LIFE ARE FREE	Janet Jackson & Luther Vandross	A&M	1025	6	50.81	1
△ 4	3	3	FATHER AND SON	Boyzone	Polydor	1259	4	49.85	6
△ 5	6	7	DISCO 2000	Pulp	Island	988	7	48.02	9
6	4	4	GOLD	TAFKAP	Warner Bros/NPG	905	1	47.33	n/c
△ 7	10	13	WONDERWALL	Oasis	Creation	651	19	47.13	29
△ 8	8	13	I AM BLESSED	Eternal	1st Avenue/EMI	855	1	40.62	5
△ 9	17	15	JESUS TO A CHILD	George Michael	Virgin	914	25	38.61	20
10	9	14	IT'S OH SO QUIET	Bjork	One Little Indian	423	-1	36.08	-7
△ 11	18	10	FREE AS A BIRD	Beatles	Apple/Parlophone	613	-3	34.78	15
12	16	6	I DON'T Wanna Be a Star	Corona	Eternal	481	1	31.19	n/c
13	7	11	WONDERWALL	Mike Flowers Pops	London/Systematic	541	-24	29.60	-43
14	11	6	REMEMBERING THE FIRST TIME	Simply Red	East West	852	-7	28.02	-24
BIGGEST INCREASE IN PLAYS									
MOST ADDED									
▲ 15	20	16	OH FATHER	Madonna	Maverick	415	149	26.50	86
▲ 16	17	20	ONE BY ONE	Char	WEA	646	56	25.37	72
17	15	9	ONE SWEET DAY	Mariah Carey And Boyz II Men	Columbia	785	3	24.69	-23
△ 18	10	24	GANGSTA'S PARADISE	Coolio Featuring L.V.	Tommy Boy	375	5	23.74	-1
△ 19	23	28	NOT SO MANIC NOW	Dubstar	Food/EMI	275	107	23.53	29
20	18	18	YOU'LL SEE	Madonna	Maverick	682	-16	22.31	-7
△ 21	22	18	ANYWHERE IS	Enya	WEA	472	-10	22.11	16
22	17	12	ICHYCOO PARK	M-People	Deconstruction	543	-1	21.63	-28
23	14	17	A WINTER'S TALE	Queen	Parlophone	577	-34	21.41	-43
24	23	18	THE UNIVERSAL	Blur	Food/Parlophone	267	-8	19.70	-5
▲ 25	47	27	CREEP	TLC	LaFace	225	84	19.85	87
▲ 26	32	32	LUMP	Presidents Of The United States	Columbia	82	105	19.38	48
△ 27	32	37	IMITATION OF LIFE	Billie Ray Martin	Magnet	137	59	17.49	26
▲ 28	46	30	LET'S PUSH IT	Nightcrawlers Featuring John Reid	Arista	188	58	16.94	63
BIGGEST INCREASE IN AUDIENCE									
▲ 29	17	24	GOT MYSELF TOGETHER	Backstreet's	Positive	141	68	16.02	170
30	20	29	LUCKY YOU	Lightning Seeds	Epic	217	-31	15.86	-44
△ 31	28	51	WATERFALLS	TLC	Arista/LaFace	278	-2	15.84	37
△ 32	15	40	A GIRL LIKE YOU	Edwyn Collins	Serantia	332	12	15.48	5
△ 33	49	12	TOO HOT	Coolio	Tommy Boy	96	50	15.32	47
△ 34	44	27	SHE'S ALL ON MY MIND	Wet Wet Wet	Precious Organisation	397	4	14.89	29
△ 35	44	11	SO PURE	Baby D	Systematic/Production House	119	45	14.04	33
▲ 36	38	13	NOT A DRY EYE IN THE HOUSE	Meat Loaf	Virgin	104	112	13.79	76
37	30	11	PRETENDERS TO THE THRONE	Beautiful South	Go! Discs	169	-42	13.74	-2
▲ 38	38	2	BACK FOR GOOD	Take That	RCA	282	29	13.65	68
△ 39	37	36	WHOLE LOTTA LOVE	Goldbug	Acid Jazz	49	44	13.54	45
△ 40	39	30	I'LL BE THERE FOR YOU	The Rembrandts	East West	325	-4	13.46	4
▲ 41	39	30	FANTASY	Mariah Carey	Columbia	230	35	12.85	140
△ 42	35	41	TELL IT TO MY HEART	Q-Club	Manifesto	34	70	12.49	-22
△ 43	34	44	UP ON THE ROOF	Robson & Jerome	RCA	251	9	12.41	27
44	38	13	MISS SARAJEVO	Passengers	Island	253	-20	12.32	-3
△ 45	40	54	LITTLE BRITAIN	Dreadzone	Virgin	65	124	12.30	38
△ 46	41	51	FAIRGROUND	Simply Red	East West	339	24	12.03	8
△ 47	28	48	HEAVEN FOR EVERYONE	Queen	Parlophone	271	8	11.99	4
△ 48	45	77	ROLLERBLADE	Nick Heyward	Epic	156	73	11.97	4
HIGHEST CLIMBER									
▲ 49	119	15	SANDSTORM	Cast	Polydor	63	66	11.53	133
▲ 50	11	63	TWO CAN PLAY THAT GAME	Bobby Brown	MCA	302	22	11.35	11

© Media Monitor. Compiled from data gathered from 10:00 am on Sunday 12/31/95 until 24:00 on Saturday 6/1/96. Stations report by audience figures based on local half-hour figure only. ▲ Audience increase ▲ Audience increase 50% or more

TOP 10 GROWERS

Pos.	Title/Artist (Label)	Total plays	Increase in number of plays
1	OH FATHER Madonna (Maverick)	415	248
2	ONE BY ONE Char (WEA)	646	232
3	JESUS TO A CHILD George Michael (Virgin)	914	181
4	MISSING Everything But The Girl (Eternal/Bianco Y Negro)	1208	162
5	NOT SO MANIC NOW Dubstar (Food/EMI)	275	142
6	WONDERWALL Oasis (Creation)	651	103
7	CREEP TLC (LaFace)	225	103
8	EARTH SONG Michael Jackson (Epic)	1531	99
9	LIFTED Lighthouse Family (Polydor)	115	90
10	BEAUTIFUL LIFE Ace Of Base (London)	163	77

TOP 10 MOST ADDED

Pos.	Title/Artist (Label)	Total stations	Stations added this week
1	OH FATHER Madonna (Maverick)	47	34
2	ONE BY ONE Char (WEA)	45	39
3	LIFTED Lighthouse Family (Polydor)	37	13
4	ROLLERBLADE Nick Heyward (Epic)	19	14
5	PLEASE Elton John (Rocket)	21	11
6	SPIRITS IN THE MATERIAL WORLD Patto Barrios/Wing Sign (MCA)	19	10
7	SECRET'S Tears For Fears (Epic)	8	6
8	HEY LOVER (I Don't Want) Jam/Jarvis	15	3
9	LET'S PUSH IT Nightcrawlers Featuring John R. (Arista)	24	13
10	BEAUTIFUL LIFE Ace Of Base (London)	26	13

© Media Monitor. Chart shows tracks having greatest increase in the number of plays. © Media Monitor. Chart shows tracks having greatest number of stations added (add/ded as for or from plays)

AIRPLAY

Media Monitor monitors these stations: 24 hours a day, seven days a week. Atlanta: 23, 28C, 28D, 1, 80C, Radio 2, 82C, Radio 3, 83C, 84C, 85C, 86C, 87C, 88C, 89C, 90C, 91C, 92C, 93C, 94C, 95C, 96C, 97C, 98C, 99C, 100C. Boston: 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Chicago: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Dallas: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Denver: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Detroit: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Houston: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Los Angeles: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Miami: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Minneapolis: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. New York: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Philadelphia: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Portland: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. San Francisco: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. Seattle: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. St. Louis: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38,

THE OFFICIAL CHARTS - 13 JAN

music week

AS USED BY

BBB RADIO



SINGLES

1 EARTH SONG

1	Michael Jackson	Epic
2	FATHER AND SON Boyzone	Polydor
3	SO PURE Baby D	Systematic
4	MISSING Everything But The Girl	Bianco Y Negro/Eternal
5	WONDERWALL Oasis	Creation
6	CREEP 96 TLC	Lafaze
7	I AM BLESSED Eternal	1st Avenue/EMI
8	IT'S OH SO QUIET Björk	One Little Indian
9	IF YOU WANNA PARTY Mollie featuring The Outliers Brothers	Sing! Eternal/WEA
10	GANGSTA'S PARADISE Coolio featuring LV	Tommy Boy
11	WHY YOU TREAT ME SO BAD Shaggy featuring Grand Puba	Virgin
12	WONDERWALL Wilke Flowers Pops	London
13	JUST THE ONE Levellers	China
14	FOR THE DEAD Gene	Costamanger
15	LUMP The Presidents Of The United States Of America	Columbia
16	DISCO 2000 Pulp	Island
17	I BELIEVE/UP ON THE ROOF Robson Green & Jerome Flynn	RCA
18	ONE SWEET DAY Mariah Carey & Boyz II Men	Columbia
19	NOT SO MANIC NOW Dubstar	Food/EMI
20	CAUGHT A LITE SNEEZE Tori Amos	East West
21	OH FATHER Madonna	Maverick/Sire
22	REACH (REMIX) Judy Cheeks	Positiva
23	TELL IT TO MY HEART (REMIX) Taylor Dayne	Arista
31	LITTLE BRITAIN Dreadzone	Virgin

ALBUMS

1 (WHAT'S THE STORY) MORNING GLORY?

2	Oasis	Creation
3	ROBSON & JEROME Robson Green & Jerome Flynn	RCA
4	DIFFERENT CLASS Pulp	Island
5	HISTORY-PAST, PRESENT AND FUTURE BOOK 1 Michael Jackson	Epic
6	SAID AND DONE Boyzone	Polydor
7	SOMETHING TO REMEMBER Madonna	Maverick/Sire
8	MADE IN HEAVEN Queen	Parlophone
9	POWER OF A WOMAN Eternal	1st Avenue/EMI
10	THE MEMORY OF TREES Enya	WEA
11	LOVE SONGS Elton John	Rocket
12	THE COLOUR OF MY LOVE Ceeline Dion	Epic
13	JOLLIFICATION Lightning Seeds	Epic
14	JAGGED LITTLE PILL Alanis Morissette	Maverick/Sire
15	THE GREAT ESCAPE Blur	Food/Parlophone
16	LIFE Simply Red	East West
17	STANLEY ROAD Paul Weller	Go! Discs
18	BIZARRE FRUIT/BIZARRE FRUIT II M People	Deconstruction/RCA
19	DAYDREAM Mariah Carey	Columbia
20	CRAZYSEXCOOL TLC	LaFace/Arista
21	DEFINITELY MAYBE Oasis	Creation
22	DESIGN OF A DECADE 1986/1996 Janet Jackson	A&M
23	ANTHOLOGY 1 The Beatles	Apple/Parlophone
24	POST Björk	One Little Indian



LEFTFIELD
RELEASE THE PRESSURE

Five new mixes. Out NOW.

Virgin

virgin launches science label

Virgin Records is to launch a new dance imprint called **Science**.

The new label will focus on the more experimental leftfield areas of the dance arena and will be run by general manager Steve Brown. Previously Brown was marketing manager for Virgin's US acts.

"It will be a boutique label," says Roy Cooper, Virgin's joint deputy managing director. "The musical direction will be down

to Steve. He'll sign about two to three acts a year."

Science will seek to cover a variety of musical creas, says Brown. "The idea is for me to sign music that moves me. So it will be quite leftfield and very broad, we won't be restricted to any one genre. We'll cover the whole sphere of experimental music, from jazz-based sounds to drum and bass," says Steve Brown.

The label's first signing is the

drum and bass producer Pholok, who has previously released tracks on his own Pholok imprint, as well as on such well regarded labels as Metahedz and Looking Good. Pholok also recently reissued the Irish rock group Therapy? and Mo Wax's Attica Blues.

Science will be worked in house at Virgin, using the BM distribution network with specialist distribution when necessary.

The label will also offer a number of different deals, signing artists in a variety of ways. "It's going to be the whole gamut. If a one off project comes my way I'll sign it, but the album deals we'll be doing will be full on," says Brown.

As well as running Science, Brown will maintain his duties as A&R man for Virgin top group the Brotherhood and as UK marketing manager for US

Virgin acts such as Lenny

Kowitz and Ben Harper. The launch of Science follows the setting up of two other Virgin imprints - VC, which is targeting the mainstream house market, and Hut, an alternative rock imprint.

More new Virgin labels may be started this year, says Cooper. "We're always looking for new ideas and we're currently talking to people about other labels."

For much of last year, Washington producer and artist BT was regarded with the rather dubious accolade of being the dance scene's next big thing. However, in terms of chart success, 1995 was very much a case of so-so-but-so-far for BT, with his biggest tune, "Loving You More", only reaching number 28 when first released last September. The tune is now getting another outing with a new set of mixes from Alcazorz, the Man With No Name and Fourth, all hoping to give old BT the success his talents deserve. The Alcazorz mixes are particularly apt, as Victor Imbres, one half of that US duo, was the engineer on many of BT's finest moments in the past. With a new album due for the summer, BT is planning more live performances. "Loving You More" is out on January 29.



kiss 102 plans bid for yorkshire franchise

Kiss 102 in Manchester has announced its intention to launch a bid for the Yorkshire regional FM radio licence which is currently being put up for tender. The licence covers Humberstone as well as Yorkshire and includes key dance centres such as Leeds and Sheffield. Kiss estimates the area has a potential 3m listeners.

Successful in its bid, Kiss would replicate the Kiss 102 Manchester formula: a daytime mainstream format with specialist programmes in the evening and at weekends.

Kiss 102 MD Guy Hornby says, "We've proven the viability of Kiss in Manchester in just over a year and made it a runaway success. I'm confident our application will demonstrate the same potential for dance music exists in Yorkshire and Humberstone."

The widespread appeal of Kiss 102 was demonstrated last month in replies to the station's Foster's talent competition. Aside from the predictable entries from Salford, Bury and Wigan came an offering from Argentinian dance outfit Orquesta Rojo Amor.

Sent via Kiss's interactive pages, the track was of a high enough standard to ensure it got through to the next round.

inside

- 2 black music gets mercury label boost
- 3 Larry heard gets the chicago blues
- 4 dj silk gets his favourite tracks

club chart: YOUR LOVE/HIATUS Inner City

cool cuts: YOUR LOVE/HIATUS Inner City

Released on Monday 22nd January with mixes by: Happy Clappers • Boyz with Pride • Checkpoint Charlie • Todd Terry

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18 THE ANNUAL
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The Chemical Brothers Loops of Fury

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Chemical Beats (Dave Clarke Remix)
Loops Of Fury
(The Best Part Of) Breaking Up
Get Up On It Like This



BLACK GRAPE (in the name of the father (crown of thorns remix))
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OUT NOW

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- 20 26 GOLD
- 27 27 HIDE-
- 28 28 SEX O
- 29 29 ANYW
- 30 30 THE BEST
- 31 31 THUN!
- 32 32 YOU'L
- 33 33 LIGHT
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- 38 38 JUST
- 39 39 TELL
- 40 40 EYES

Bullethead trips at

the smc

PAUL WELLS



W&A

</

Larry heard gets Chicago blues

This year will see the 10th anniversary of the arrival of Chicago house music in the UK and the start of what became a worldwide explosion in dance and club culture largely based on the music that the young musicians of Chicago invented. However, many of those original musicians still based in Chicago will have little to celebrate this year, with the millions of pounds they helped generate having passed them by and their situations now little better than when they started. A good case in point is Larry "Mr Fingers" Heard, the

founding member of the legendary Chicago group Fingers Inc. Aside from writing such anthems as 'Can You Feel It', 'Bring Down The Walls', and 'Mysteries Of Love', Heard almost single-handedly pioneered the ambient house idea with his 1988 'Amnesia' album. And his 'Someries' LP 'Sons' in the UK's top 10 was his last year. Heard will have a new album, 'Aliers', out



in the UK in February. Without a doubt some of his best work yet, the albums have

been released either on Heard's own label or through his manager Renee Calista's Black Market label.

Heard admits even getting records out these days is a struggle. "I don't want to come across as complaining but that's the reality of it. But I do have positive hopes for 1996," he says.

Part of the problem for Heard is that Chicago still lags behind the likes of New York, Los Angeles and Atlanta

in terms of musical status.

"Chicago is very stigmatised," he says. "I can't believe that out of 3m people, R. Kelly is the only artist from Chicago that can succeed. It's a weird position for me because I come across people who all look to me to make something happen here, and I can't even make things happen for myself."

However, Heard is considering an, going r&b demo for singer Rajane, writing for CJ Lewis and setting up an Internet site - where he can contact this E-mail address: Alikev Now @X.Nelcom.Com

stewart steps up his assault on europe

With his main charge Coolio (pictured) enjoying sales of more than 600,000 and 12 weeks in the UK Top 10 with 'Gangsta's Paradise', what better time for Coolio's manager, West Coast rap impresario Paul Stewart, to announce a new label deal for his PMP record imprint. A multi-million dollar worldwide joint venture will see PMP team up with BMG/Low, the US label responsible for the likes of Wu Tang Clan and Mobb Deep.

Stewart is generally regarded as a key player in the US rap market, and aside from Coolio's international success he also enjoyed massive sales internationally with Montell Jordan last year, before "creative differences" saw a split with Det Jam, which released the Jordan track. Until recently Stewart also managed the critically acclaimed rappers The Pharcyde, with

many of the artists associated with Stewart actually being discovered by him.

Starting out as a DJ, 31-year-old Stewart originally began PMP as a promotion company before branching out into management and production through the deal with Det Jam. Stewart feels his days behind the DJ decks stood him in good stead. "I can't imagine a better training for A&R," he says.

The new label's first releases will be by alternative rap group Delquented Habits, r&b singer Anthony Bone and Oakland rap group OT The Hook. Stewart hopes PMP will be able to replicate Coolio's success in Europe. "I was really affected by my last trip to Europe. It was a big education to see how the different markets work. There's a huge market in Europe and not to capitalise on it would be silly," says Stewart.



Quality Price Music is celebrating a label name to live up to, but we're sure that you'll agree that the company's four-CD 'Ultimate Drums & Bass Collection' at £14.99 and a three-CD 'Club Ibiza' set at £9.99 deserves applause all round.

The Ibiza set is mixed by the likes of Steve Johnson, Mark Ryder, Brandon Beck, Alex P and Luvdy's Adrian & Mark. To win copies of both just answer this question: Ibiza is off the coast of which country - (a) Greece (b) Italy (c) Spain? Answers to QPM Comp, RM, Ludgate House, 245 Blackfriars Road, London SE1 9UR by January 16.

say what?

how did you see in the new year?

Stuart Kirkham - press office, Red Jazz

"I went to the Blue Note, ported down and ended the night cabling Mars - or that's what it felt like."

Jamie Raeburn - Clubscene

"On a carpet somewhere. I think. I went to a club called 'Swimming among a lot of mauling' 'woogie' (Glaswegians) and ended up under the table. Went back to

someone else's home - just like any normal Saturday night really."

Nicky Trax - Phuture Trax

"You're never going to believe this... I stayed at home. Well I went out for dinner then came back for a romantic evening with the love of my life, a low budget of champagne and some naughty things."

Judge Jules - DJ

"I want to five different gigs: Gem'Dine Production, Performance, Clockwork Orange, The Cross and High

Society, starting at about 10pm and finishing at 8pm by which time I was blind drunk."

Jenny Topham - Ministry Of Sound

"I came down to the Ministry of Sound with my boyfriend, Luke, danced to some music in the box, then I went home in the morning and slept all day."

Mark Wilkinson - Flying Records

"I want to a small party of 4/70 friends and people we know. We listened to quality

house music. It was much better than a big 3,000-people party - they're rubbish."

Graham Gold - DJ, Kiss FM

"Dined and working socially OT working and coming. I had seven gigs and we started the day before, getting the tunes ready and deciding what set to play. It was really important to play a set the audience hadn't heard, so I played two boxes of new tunes and one box of old tunes which seemed to work. I had a brilliant night, though without any new year kisses unfortunately."

THE HUMAN LEAGUE

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19 TOP OF THE POPS 2
20 A RETROSPECTIVE OF HOUSE 91-95 VOL 2

WAR Child
BLACK GRAPE is the name of the father (crown of thorns remix)
DOGGY is a new
out now

- 15 25 FREE /
- 20 26 GOLD
- 27 27 HIDE-A
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Bullseye titles at
the smc

PAUL WELLS

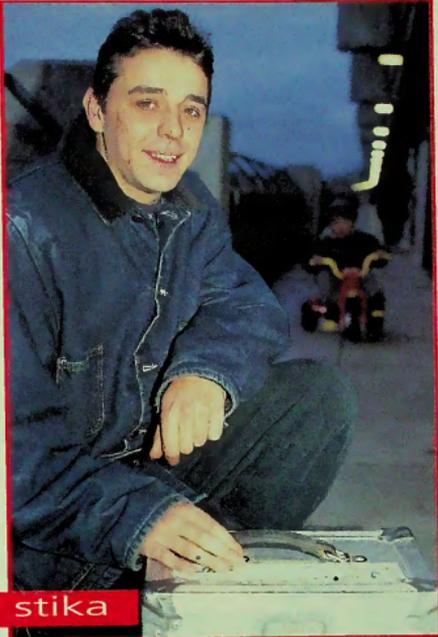
By the Way: Check out our new CD-ROM 'The Human League: A Retrospective of House 91-95 Vol 2' - available online to buyers (ISBN 1 85196 000 0) - £14.99

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jock on his box

stika promises an unusual set when he's squatting behind the decks. here are his top 10



dj stika

'saxophone' vest barn (low spirit)

"This is the flip side of 'Alarm Clock' which came out around 1969/90. All the way through there's this drum and the rest is chopped up sax samples. It's a really hardcore track. It's dope. When it came out it was definitely one of the hardest records of that time. House then was quite fluffy but after this was released then harder tracks started coming out of the States."

'no 9 had acid' dhs (hungenan)

"This came from 'The House Of God EP', which was a six-track EP that came out around 88/89. 'Bad Acid' samples the line "Number 9, Number 9," it's on the hard edge."

'i can't stop' plez

"This has got weird jungle-like samples in the background and is moody with rain at the beginning, it's one of my all-time favourites."

'something wonderful' the shamen (one little indian)

"This is from the 'En-Tac' album and I think it's the best track the late Willy ever did. It came out in '91. On this particular mix I helped provide him with samples. I was constantly in the studio with Willy and Colin providing samples during that time, and it's been one of my favourite tracks ever since."

'love me forever or love me not' (dub of doom mix) trilogy (atco)

"This came out in 1989 and it's around US house music with acid. The Dub Of Doom mix is quite dark and oddy. It still works today, I play it regularly."

'we gonna rock' prodigy (ad)

"This is the flip of 'Android' and came out around 1991/92. It was the start of jungle/breakbeat music from the English side. They were innovators of the jungle scene. It was coming from America but the Prodigy were the first English group to do it. If you play it of the right speed and with the right records you can mix it today."

'cascades' sheer taft (creation)

"It came out in 1990 and uses the breakbeat from 'Humpty Dances'. It's digital underground breakbeats, girl vocals and an acid line on top. It's as relevant today as it was then, as a hip hop track. It hasn't lost anything."

'la musika tremenda' ramirez (pkc)

"This came out in 1992 and is one of the first records we now call trance music. It got four-on-the-floor with atleast hi-hats and he does a weird Spanish rap."

'fight the power' public enemy (def jam)

"This was on the 'Do The Right Thing' soundtrack. I really, really like it. It's dope man. At the time we played it at festivals and raves. It had a real angle then."

steamin'

tips for the week

- 'Feel the sunshine' alex reese (island)
- 'emilies 3' uncredited (emilies white label)
- 'get up' winbox (Newau horizons)
- 'i am ready' spring & koon (too)
- 'broad new york retro' (alex reese mix) hicky (island)
- 'sinus connections' (white label, distributed by network 23)
- 'mae me' dj shuffmeister (mc projects)
- 'trans dimensional' disintegrator (ff)
- 'i de oelark' (uk (may/label))
- 'the 7th samurai' phatek (gnatic)

Compiled by Keith Davis
Tel: 0181-948 2320

'hear the angels' da juice (torso dance)

"This uses a sample of an Arabic chant over the top of a hip hop beat speeded up to 120bpm with a huge bass. It came out in 1989/90 but I would class it as trip hop. It's a wicked record."

CVI

BORN: Southend on Sea, 1956. **LIFE BEFORE DJING:** "Squatter and anarchist. I left home in '84 and moved to a commune in Wales. Then I moved to London in '85 and started scouting." **FIRST DJ GIG:** "A guy called Rampion gave me my start at the Powerhouse. I played dub and hip hop." **MOST MEMORABLE GIG:** *Beer* - "Gigs in Siberia and Moscow when I was on the Synge to tour with The Stramen. It was overwhelming to see how people lived and the whole atmosphere." **Worst** - "I tried everything to get a car to play in Nantes recently. I got the train to Paris and the promoter had screwed up the car hire. I tried everything to get a car to drive there but couldn't, so I missed the gig." **FAVOURITE CLUBS:** Blue Note, ANOL, Sugar Lamp, NEXT THREE GIGS: French tour starting at Muzinor, Paris from January 15. **DJ TRADEMARK:** "My mixing is second to none and my choice of tracks tour starting at Muzinor, Paris from January 15. **ONE TRACK:** "I never have the same tunes as someone else on the bill, they're usually a bit leftfield. I try and secure little known, obscure labels." **LIFE OUTSIDE DJING:** "Joined Pressure Of Speech in 1994 and worked on albums. Now works under artist name AKA Stika."

Bullfight times at

the
smc

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BLACK GRAPE is the name of the father (crown of thorns name)

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Money (3 Stars)

Cash

18 THE ANNUAL

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20 A RETROSPECTIVE OF HOUSE 91-95 VOL 2

WAR

CHILD

THE OFFICIAL CHARTS - 13 JAN

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britain's nearest beats till

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chart

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- 49 40 EYES I

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21

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Charts
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- 60 new
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- 74
- 75 new

0161 In The Area

WOLKSHY

the new musical album... (Review) keep us off our feet and still light a '95 attitude... it's a rock thing... use us yet there...

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ON A POP TIP

club chart

13
1
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compiled by alan jones from a sample of over 600 dj returns (fax: 0171-928 2881)



I DON'T WANNA BE A STAR

- | | | | | |
|----|-----|--------------------------------------|---|-----------------------------|
| 1 | 1 | I DON'T WANNA BE A STAR | Corona | Eternal |
| 2 | 2 | TELL IT TO MY HEART | Taylor Dayne | Arista |
| 3 | 3 | THE BEST THINGS IN LIFE ARE FREE | Luther Vandross & Janet Jackson | AM:PM |
| 4 | 4 | DISCO 2000 | Pulp | Island |
| 5 | 5 | SO PURE | Baby D | Production House/Systematic |
| 6 | 6 | SUNNY | Blue Bamboo | Extravaganza |
| 7 | 5 | HEAVEN/THIS I SWEAR | Kim Wilde | MCA |
| 8 | 20 | MOVE YOUR BODY | Eurogroove | Avex |
| 9 | NEW | WHY YOU TREAT ME SO BAD | Shaggy featuring Grand Puba | Virgin |
| 10 | NEW | DUB-I-DUB | Me & My | EMI |
| 11 | 30 | LIFE? | Blair | Mercury |
| 12 | 12 | HE'S ON THE PHONE (PRIMAX REMIXES) | Saint Etienne | Heavenly |
| 13 | NEW | SO TIRED OF BEING ALONE | Sybil | PWL International |
| 14 | NEW | I WANNA BE A HIPPIY | Technohead | Deep Blue |
| 15 | 13 | SKY HIGH | Newton | Bags Of Fun |
| 16 | 7 | FEELS LIKE I'M IN LOVE | Dolly Rockers | Glam Slam |
| 17 | 5 | I KNOW THE LORD | The Tabernacle | Good Groove |
| 18 | 14 | IS THIS A DREAM | Love Decade | All Around The World |
| 19 | NEW | BE MY LOVER | La Bouche | Arista |
| 20 | NEW | EXCLUSIVE | Apollo presents House Of Virginism | Clubvision/Logic |
| 21 | 21 | SEX ON THE STREETS | Pizzaman | Loaded/Cowboy |
| 22 | 8 | AMERICAN PIE (REMIX) | Just Luis | Activ |
| 23 | 27 | BINGO BONGO | DJ Quicksilver | Interpop |
| 24 | NEW | BRING ME SUNSHINE EP | Clipper | 0161 In The Area |
| 25 | NEW | WHAM BAM | Candy Girls featuring Sweet Pussy Pauline | VC Recordings |
| 26 | 15 | CHAINS | Rochelle | Almighty |
| 27 | NEW | MR FRIDAY NIGHT | Lisa Moorish | Go!Beat |
| 28 | NEW | HEAL (THE SEPARATION) | The Shamen | One Little Indian |
| 29 | NEW | HOLDIN' ON | Clock | Media |
| 30 | NEW | GOT MYSELF TOGETHER | Kenny "Dope" presents Buckheads | Positiva |
| 31 | NEW | WHO THE FUCK IS ALICE? (DANCE REMIX) | Smokie | New Music |
| 32 | 22 | TOSSING AND TURNING | Chakka Boom Bang | Hooj Choons |
| 33 | NEW | BRIGHTER DAY | Kelly Llorenna | Pukka |
| 34 | 34 | MAGIC FLY | Space Brothers featuring Free-Man | Wired |
| 35 | NEW | I WILL SURVIVE | Diana Ross | EMI |
| 36 | NEW | READ MY LIPS | Alex Party/ HOT Ideal | Cleveland City |
| 37 | 18 | REACH | Judy Cheeks | Positiva |
| 38 | NEW | SPACEMAN | Babylon Zoo | EMI |
| 39 | NEW | ONE BY ONE | Cher | WEA |
| 40 | 31 | IF YOU WANNA PARTY | Molella featuring The Outhere Brothers | Eternal |



1	EA	2	FATH	3	SO PI	4	MISS	5	WON	6	CREE	7	I AM	8	IT'S C	9	IF YOU!	10	GANI	11	WHY	12	WON	13	JUST	14	FORT	15	LUMP	16	DISC	17	IBEL	18	ONE	19	NOT	20	CAUC	21	OH F	22	REAC	23	TELL I	24	LITL	25	FREE
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club chart
commentary

by alan jones

The traditional post-Christmas shakedown brings 30 newcomers into the Club Chart this week. First in our Inner City who return in some style, cruising off the way to the top with their 'Your Love/Hiatus' double-header. Kevin Saunderson's crew were last at the top of the Club Chart in May 1993, with a reworking of their 1988 monster 'Good Life'. They are showing great longevity for a dance act, and are just a nose ahead of the second highest newcomer, Kelly Llorenna, erstwhile N-Trance vocalist... London clubgoers are less wild about either disc than the rest of the country, their current number one choice being Alcatraz's 'Give Me Lov', which had a 10-week run on the chart as a US import, but is now listed as an AM-PM promo, as it has been serviced domestically. It's been in the chart for longer than any other current disc, though another import - Pulse's 'The Lover That You Are' - took up residency nine weeks ago and shows no sign of checking out. It makes a 5% dip in points, but luckily moves up from 48 to 45. The unluckiest records, on the other hand, are D.O.P.'s 'Stop Starting To Stop Starting EP', which has 23% more support this week but holds at number 10, and Moby's 'Bring Back My Happiness', which attracts 37% more points while slipping a notch to 17... Cooltempo has a possible egg-on-face situation with the new single by Arrested Development mainman Speech. In order to help promote his new single 'Like Marvin Said', it has put the rare Perfecto mix of 'Mr Wendell' on the flip - and it's overshadowing the A-side quite significantly, with many DJs preferring it to 'Like Marvin Said'... The El Mariachi/Gusto dispute between PolyGram's A&M and Mercury divisions has been amicably resolved, with both Gusto's 'Disco Revenge' and El Mariachi's closely-related 'Desperado' now coming out commercially on the same disc. They have not, however, been promoted together and until they are united one way or the other, we'll keep them apart. El Mariachi still leads the way at 23, while Gusto are wallowing 100 places lower.

beats &

This time last year we tipped Brownstone - their new signings to Michael Jackson's MJJ label - as an act to watch. The group subsequently achieved huge success both here and in the US with a string of hits and a big selling album. Duty dictates that we should make you aware of Michael's new offering BT



(pictured), who are none other than the teenage offspring of Jackson's brother and guitar player in the Jackson Five, Tito - although with those kinds of connections they hardly need plugs from us, so moving swiftly on... The Escape Club, one of Brighton's premier venues, is currently shut while it gets refitted, ready to emerge as a bar as well. The new-look venue will re-open on Saturday January 26 for a night called Woman's Own, a new weekly club that will feature top name DJs spinning three to four hour sets...

Deconstruction is launching a DJ Hotline which aims to provide DJs with up-to-date release schedules and news on forthcoming promos. The service will cover Deconstruction, Concrete and Heavenly and can be reached on 0171-384 7851...

Nation Records, home to the likes of Transglacial Underground, Fun-Do-Mental and Hustlers MC, are on the worldwide web and can be contacted on @natrecc.demon.co.uk

Finally, Venture Movies is looking for extras for the nightclub and cabaret scenes in its forthcoming film production, Hardmen. For the club scenes they want glamorous, hip, night people while, for the cabaret scenes, they need seedy-looking Mediterranean types. In addition to people who could play 'tired old prostitutes' and 'dirty old men'. As I'm sure none of our readers would ever fit such a shocking description, all you beautiful young things that would like to get your mugs on film should contact Geraldine at Venture on 0181 871 9922... AND THE

BEAT GOES ON!



100



Q. How can you make sure you'll be seen in Miami and Mercury between March 17-20?

A. Call Ben on 0171 921 5996 to find out!





Naughty North

E-Motion



Sexy South

Features the new Rhythm Masters Mixes
Released 22nd January

12"/CD/MC

...Where the girls look nice and the boys look twice

MCA SOUND PROOF



- | | | | |
|----|--------|----|-------|
| 1 | EA | 11 | WHY V |
| 2 | FATHE | 12 | WOM |
| 3 | SO PL | 13 | JUST |
| 4 | MISSI | 14 | FORT |
| 5 | WOM | 15 | LUMP |
| 6 | CREE | 16 | DISC |
| 7 | I AM I | 17 | IBELI |
| 8 | IT'S O | 18 | ONE |
| 9 | IF YOU | 19 | NOT |
| 10 | GANG | 20 | CAUG |
| 11 | WHY V | 21 | OH FA |
| 12 | WOM | 22 | REAC |
| 13 | JUST | 23 | TELL |
| 14 | FORT | 31 | LITTL |
| 15 | LUMP | 15 | 25 |
| 16 | DISC | 16 | 26 |
| 17 | IBELI | 17 | 27 |
| 18 | ONE | 18 | 28 |
| 19 | NOT | 19 | 29 |
| 20 | CAUG | 20 | 30 |
| 21 | OH FA | 21 | 31 |
| 22 | REAC | 22 | 32 |
| 23 | TELL | 23 | 33 |

15	25	FREE AS A BIRD	The Beatles	Apple/Parlophone
20	26	GOLD TAPKAP		Warner Bros
27	27	HIDE-A-WAY	Nu Soul featuring Kelli Rich	ffrr
28	28	SEX ON THE STREETS	Pizzaman	Cowboy/Locald
29	29	ANYWHERE IS ENYA		WEA
30	30	THE BEST THINGS IN LIFE ARE FREE (REMIX)	Usher/Vandross & Janet Jackson	A&M
31	31	THUNDER	East 17	London
32	32	YOU'LL SEE MADONNA		Maverick/Sire
33	33	LIGHTNING CRASHES LIVE		Radioactive
34	34	I WISH	Skeet-L0	Wild Card
35	35	I DON'T WANNA BE A STAR	Corona	Eternal/WEA
36	36	THE GIFT OF CHRISTMAS	Childliners	London
37	37	ROLLERBLADE	Nick Heyward	Epic
38	38	JUST TAH LET U KNOW	Easy-E	Ruthless/Epic
39	39	TELL IT TO MY HEART	Q-club	Manifesto
40	40	EYES OF BLUE	Paul Carrack	IRS

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



TOP TWENTY COMPILATIONS

1	HITS 96	Global TV/Warner TV	EMI/Warner	High
2	NOW THAT'S WHAT I CALL MUSIC '92		EMI/Warner	High
3	THE LOVE ALBUM II			High
4	DIVINITY 3			High
5	BEST SWING '86			Telex
6	PURE SWING V			Deo
7	THE BEST OF'S ALBUM IN THE WORLD... EVER!			High
8	DANCE TAP '85		Global TV/Warner TV	High
9	THE BEST OF DANCE MANIA '85		Five Music	High
10	THIS YEAR'S LOVE IS FOREVER		Sony Music/ATV	Telex
11	THE GREATEST HITS OF '85		Telex	High
12	THE BEST ROCK BALLADS ALBUM IN THE WORLD... EVER!		High	High
13	PURE SWING IV		Deo	High
14	THE BEST PARTY... EVER!		High	High
15	THE NO.1 MOVIES ALBUM		Parlophone IV	High
16	HEARTBEAT - FOREIGN YOURS		Columbia	High
17	PUP FICTION (OST)		Deo	High
18	THE ANNUAL		Deo	High
19	TOP OF THE POPS 2		Melody of Great	High
20	A RETROSPECTIVE OF HOUSE '91-'85 - VOL.2		Columbia	High
			Sand Discos	High

24	24	IT'S A WONDERFUL FEELING	Various Artists	Parlophone
25	25	VAULT - GREATEST HITS 1980-1985	Def Leppard	Bludding Riffola
26	26	IT'S GREAT WHEN YOU'RE STRAIGHT... YEAH	Black Grape	Radioactive
27	27	WILD ONE - THE VERY BEST OF Tim Luzzi		Vertigo
28	28	WELCOME TO THE NEIGHBOURHOOD	Meat Loaf	Virgin
29	29	CARRY ON UP THE CHARTS - THE BEST OF The Beautiful South	Go/Discs	Virgin
30	30	STRIPPED	The Rolling Stones	Virgin
31	31	CHANTS & DANCES OF THE NATIVE AMERICAN INDIAN Sacred Spirit		Virgin
32	32	UP ALL NIGHT	East 17	London
33	33	BIG RIVER	Jimmy Nail	East West
34	34	THE VERY BEST OF Robert Palmer		EMI
35	35	GARBAGE	Garbage	Mushroom
36	36	MEDUSA	Amiee Lennox	RCA
37	37	DON'T BORE US, GET TO THE CHORUS! - GREATEST HITS	Rowette	EMI
38	38	GREATEST HITS 1985-1986	Michael Bolton	Columbia
39	39	SEAL	Seal	ZTT
40	40	THE BENDS	Radiohead	Parlophone

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

EUROGROOVE

-MOVE YOUR BODY-

Released on Monday 22nd January
with intro by:
Happy Chappners • Boyz with Pride
Checkpoint Charlie • Todd Terry

AS SEEN ON TV
MOST POPULAR
30th JANUARY
1992

HELP ep

the smokin' mojo filters

come together

PAUL WIELER PAUL MCCARTNEY NOEL GALLAGHER
THE BEAUTIFUL SOUTH a minute's silence
BLACK GRAPE in the name of the father (crown of thorns song)
DOODY'S is it me

out now

WAR
MUSIC

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US SINGLES

#	Title/Artist	Label	#	Title/Artist	Label
1	ONE SWEET DAY Mariah Carey & Boyz II Men (RCA)	26	AS I LAY ME DOWN Jagged Little Pill (Columbia)		
2	EXHALE (SHOOP SHOOP) Whitney Houston (A&M)	27	TIME Herbie & The Beaches (Atlantic)		
3	HEY LOVER L.L. Cool J (Jive)	28	BULLET WITH BUTTERFLY WINGS Smashing Pumpkins (Geffen)		
4	GANGSTA'S PARADISE Coolio (Jive)	29	MISS FROM A ROSE Seal (Geffen)		
5	DIGGIN' ON YOU TLC (Jive)	30	SET U FREE Pearl Jam (Geffen)		
6	BREAKFAST AT TIRFANY's Day After Tomorrow (RCA)	31	LOVE U A LIFE Jaded (Geffen)		
7	FANTASY Mariah Carey (Jive)	32	SITTIN' UP IN MY ROOM Jaded (Geffen)		
8	BEFORE YOU WALK OUT OF MY MIND (Jive)	33	CARNIVAL Mariah Carey (Jive)		
9	NAME One Day (West Coast)	34	WE ROLL TO ME Outkast (A&M)		
10	MISSING Everything But The Girl (Atlantic)	35	DREAMING OF YOU Seal (Jive)		
11	YOU'LL SEE Madonna (Sire)	36	WHO CAN I RUN TO? Scarpa (Sire)		
12	ONE OF US Janet Jackson (A&M)	37	NO ONE ELSE Pearl Jam (Geffen)		
13	RUNAWAY Janet Jackson (A&M)	38	NOBODY KNOWS THE TRUTH Project (Geffen)		
14	YOU REMIND ME OF SOMETHING ELSE Jive (Jive)	39	THE WORLD I KNOW Collective Soul (Geffen)		
15	FREE AS A BIRD The Beatles (EMI)	40	NATURAL ONE Fat Juggernauts (Geffen)		
16	I GOT U LONG ROAD Pearl Jam (Geffen)	41	WONDER Herbie Hancock (Geffen)		
17	BEAUTIFUL LIFE Aaliyah (Jive)	42	RUN-AROUND Esha Thompson (Geffen)		
18	TELL ME Cause Theory (Jive)	43	HOOK Esha Thompson (Geffen)		
19	TODAY'S THE NIGHT R Kelly (Jive)	44	TO LEIFER YOU (AND THAT'S THE TRUTH) Seal (Geffen)		
20	ANYTHING R Kelly (Jive)	45	JUST TALK LET U KNOW Easy E (Geffen)		
21	SOON AS I GET HOME Faith Hill (Mercury)	46	I REMEMBER Boyz II Men (Jive)		
22	BACK FOR GOOD Faith Hill (Mercury)	47	TO LEIFER YOU (AND THAT'S THE TRUTH) Seal (Geffen)		
23	ONLY WANNA BE WITH YOU Herbie Hancock (Geffen)	48	DECEMBER Collective Soul (Geffen)		
24	TOO HOT Coolio (Jive)	49	WATERFALLS TLC (Geffen)		
25	BE MY LOVER Aaliyah (Jive)	50	GET TOGETHER Big Mountain (Geffen)		

US ALBUMS

#	Title/Artist	Label	#	Title/Artist	Label
1	DAYDREAM Mariah Carey (Jive)	41	E 1999 Eternal Burti Thugs N Harmony (Jive)		
2	WAITING TO EXHALE (OST) Various (Jive)	42	ANGEROUS MINDS (OST) Various (Jive)		
3	JAGGED LITTLE PILL Alice Masekita (Mercury)	43	TIGERLILY Mariah Carey (Jive)		
4	FRESH HORSES G-Unit (Capitol)	44	MR. SMITH LL Cool J (Jive)		
5	CRACKED REAR VIEW Health & The Blowfish (Mercury)	45	GREATEST HITS 1985-1995 Michael Bolton (Columbia)		
6	THE GREATEST HITS COLLECTION Alice Jackson (Jive)	46	STARTING OVER Debra McFarlane (Mercury)		
7	MELLOW CALLIE & THE INFINITE... Smashing Pumpkins (Geffen)	47	BE RELIJS Jane Doe (Blue Bird)		
8	CRAYSEYCOOL LLC (Jive)	48	UNDER THE TABLE AND DREAM Dave Matthews (Jive)		
9	ANTHOLOGY 1 The Beatles (Capitol)	49	THE BRIDGE Alanis Morissette (Jive)		
10	SIXTEEN STONE Bush (Epic)	50	WHAT'S THE STORY? MORNING GLORY Dave (Jive)		
11	R KELLY R Kelly (Jive)	51	A BOY NAMED ONE Day (West Coast)		
12	THE WOMAN IN ME Shania Twain (Mercury)	52	VAULT-GREATEST HITS (OST) Various (Jive)		
13	GANGSTA'S PARADISE Coolio (Jive)	53	ONE HOT MINUTE Faith Hill (Mercury)		
14	SOMETHING TO REMEMBER Madonna (Sire)	54	THE HITS Lash Brothers (Capitol)		
15	ALL WANT THE MIDWEST... Smashing Pumpkins (Geffen)	55	GAMM'S REINDEERS PLAY Jive (Jive)		
16	DESIGN OF A DECADE 1985/1995 Janet Jackson (A&M)	56	CYPRESS HILL Cypress Hill (Capitol)		
17	SOUVENIRS Sade (Jive)	57	YOUR LITTLE SECRET Melissa Etheridge (Geffen)		
18	FOUR FOUR Boyz II Men (Jive)	58	IT MATTERS TO ME Faith Hill (Mercury)		
19	PRESIDENTS OF THE USA Presidents Of The USA (Columbia)	59	OZYMOSIS Don Henley (Geffen)		
20	DOGGO Food For Thought (Capitol)	60	THROWING COPPER Luscious Jackson (Jive)		
21	ALIVE IN CHAIRS Alice In Chains (Jive)	61	MTV PARTY TO GO VOLUME 8 Various Artists (Jive)		
22	INSOMNIA Green Day (Reprise)	62	JOHN MICHAEL MONTGOMERY John Michael Montgomery (Mercury)		
23	THE REMIX COLLECTION Boyz II Men (Jive)	63	STRIPPED Holly Stinson (Jive)		
24	FROGSTOP Elevator (Jive)	64	PULP FICTION Soundtrack (Jive)		

Chart courtesy of Billboard 13 January 1999. * Artists are awarded to their products demonstrating the greatest airplay and sales gain. UK acts are UK signed acts.

UK WORLD HITS

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

NETHERLANDS		FRANCE		AUSTRALIA		SWEDEN	
1 (10)	MISS SARAJEVO Passengers (Dunnet)	1 (10)	MISSING Everything But The Girl (WEA)	1 (10)	STAYIN' ALIVE N-Trance (Festival)	1 (10)	MISSING Everything But The Girl (WEA)
2 (10)	FREE AS A BIRD The Beatles (Apple)	2 (10)	MISS SARAJEVO Passengers (Dunnet)	2 (10)	MISS SARAJEVO Passengers (Dunnet)	2 (10)	FREE AS A BIRD The Beatles (Apple)
3 (10)	FAIRGROUND Simply Red (WEA)	3 (10)	HEAVEN FOR EVERYONE Queen (EMI)	3 (10)	FAIRGROUND Simply Red (WEA)	3 (10)	WONDERWALL Oasis (Creation)
4 (10)	THUNDER EAST 17 (Mercury)	4 (10)	WONDERWALL Oasis (Creation)	4 (10)	FREE AS A BIRD The Beatles (EMI)	4 (17)	THUNDER East 17 (Mercury)
5 (10)	AWNTER Tale Queen (EMI)	5 (10)	STAYIN' ALIVE N-Trance (Dance Pool)	5 (10)	SUNSHINE AFTER THE RAIN Bert (London)	5 (10)	STAYIN' ALIVE N-Trance (CNR)

NETWORK CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	EARTH SONG Michael Jackson (Epic)	21	OH FATHER Madonna (Epic)		
2	FATHER AND SON Boyz II Men (Jive)	22	THE UNIVERSAL Blur (Polygram)		
3	SO PURE Baby D (Capitol)	23	YOU'LL SEE Madonna (Sire)		
4	MISSING Everything But The Girl (Atlantic)	24	I BELIEVE/UP ON THE ROOF Pearl Jam & Friends (Geffen)		
5	WONDERWALL Oasis (Creation)	25	ANYWHERE I'm Not (Mercury)		
6	CREEP TLC (Geffen)	26	BY ONE OF CHER (Jive)		
7	I AM BLESSED Eternal (EMI)	27	WHAT YOU TREAT ME SO BAD Dugga Persson/Seal (Epic)		
8	IT'S ON SO QUIET Cher (Sire)	28	LUCKY YOU Lightning Seeds (Epic)		
9	YOU WANNA PARTY (Various) Various (Various)	29	NOT SO MANIC NOW Suzie Kat (Jive)		
10	GANGSTA'S PARADISE Coolio (Jive)	30	I DON'T WANNA BE A STAR Scarpa (Sire)		
11	DISCO 2000 Pulp (Virgin)	31	MISS SARAJEVO Passengers (Dunnet)		
12	GOLD TALKAP Mariah Carey (Jive)	32	WATERFALLS TLC (Geffen)		
13	BEST THINGS IN LIFE ARE FREE Janet Jackson & Boyz II Men (A&M)	33	HE'S ALL ON MY MIND Vixen/Wet Wet (Polygram)		
14	FREE AS A BIRD Beatles (Apple)	34	HEAVEN FOR EVERYONE Queen (EMI)		
15	WONDERWALL Mike Flowers Page (Epic)	35	PREFERENCES TO THE THRONE Beautiful Soup (Epic)		
16	ONE SWEET DAY Mariah Carey & Boyz II Men (Columbia)	36	REACH Ready Childs (Polygram)		
17	JESUS TO A CHILD George Michael (Virgin)	37	I'LL BE THERE FOR YOU Herb Alpert (Mercury)		
18	REMEMBERING THE FIRST TIME Simply Red (Mercury)	38	WALKING IN MEMPHIS Chris (EMI)		
19	A WRITER'S TALE Ozzy Osbourne (Polygram)	39	LUMP Presidents Of The United States (Columbia)		
20	ITCHYCOOD PARK U2 (Deconstruction)	40	JUST THE ONE Leserales (Jive)		

VIRGIN RADIO CHART

#	Title/Artist	Label	#	Title/Artist	Label
1	WHAT'S THE STORY? MORNING GLORY Dave (Jive)	21	WELCOME TO THE NEIGHBOURHOOD Meat Loaf (Mercury)		
2	DIFFERENT CLASS Pulp (Virgin)	22	CARRY ON UP THE HILLS - THE BEST OF THE BEACHES Sound (Mercury)		
3	HISTER-PAST, PRESENT AND FUTURE, BOOK 1 (Various) Various (Epic)	23	STRIPPED The Rolling Stones (Mercury)		
4	MADE IN HEAVEN Queen (Polygram)	24	BIG RIVER Jimmy Rod (East West)		
5	SOMETHING TO REMEMBER Madonna (Sire)	25	CHICKS & TANKS OF THE NATIVE AMERICAN INDIAN (Various) Various (Mercury)		
6	LOVE SONGS Esha Thompson (Geffen)	26	DON'T HIDE US, LET TO THE CLOUDS - GREATEST HITS Various (Jive)		
7	JULIFICATION Lightning Seeds (Epic)	27	THE VERY BEST OF Robert Palmer (Epic)		
8	THE GREAT ESCAPE U2 (Polygram)	28	GREATEST HITS 1985-1995 Michael Bolton (Columbia)		
9	THE MEMORY OF THRES Eva (Mercury)	29	GARBAGE Garbage (Mercury)		
10	LIFE Simply Red (East West)	30	THESE DAYS Ben Jelen (Mercury)		
11	STANLEY ROAD Paul Weller (Epic)	31	THE BENOS Paul Weller (Polygram)		
12	ROMPE FANTASMAS FRUIT & MARMALADE (Deconstruction)	32	PARK LIFE U2 (Polygram)		
13	JAGGED LITTLE PILL Alice Masekita (Mercury)	33	MOUSAS Anna Lennox (Jive)		
14	DESIGN OF A DECADE 1985/1995 Janet Jackson (A&M)	34	SEAL Seal (Geffen)		
15	ANTHOLOGY 1 The Beatles (Capitol)	35	I SHOULD COOD Savage Garden (Polygram)		
16	DEFINITELY MAYBE Oasis (Geffen)	36	THE SOUND OF... Michael & Buster (Jive)		
17	POST Esha Thompson (Mercury)	37	ALL CHANGE Seal (Geffen)		
18	VAULT - GREATEST HITS 1985-1995 Michael Bolton (Columbia)	38	CRUSH ROAD - THE BEST OF Don Jago (Mercury)		
19	PICTURE THIS Vixen/Wet Wet (Polygram)	39	THE BEST OF UB40 VOL 2 (Various) (Epic)		
20	IT'S GREAT WHEN YOU'RE STRAIGHT... YEAR (Various) Various (Mercury)	40	NO NEED TO ARGUE The Darkness (Jive)		

R&B SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Dist./Inv.)
1	NEW	CREEP 96	TLC	Lafayette	74321/134594	(BMG)
2	NEW	WHY YOU TREAT ME SO BAD	Shaggy featuring Grand Puba	Virgin	VST 1566	(E)
3	1	GANGSTA'S PARADISE	Coolio featuring LV	Tommy Boy	CD/MCST 2194	(BMG)
4	2	I AM BLESSED	Eternal			(EMI - E)
5	3	ONE SWEET DAY	Mariah Carey & Boyz II Men	Columbia	CD/662635	(SMA)
6	4	I WISH	Skee-Lo	Wild Card	5/77791	(F)
7	5	THROW YOUR HANDS UP/GANGSTA'S PARADISE	LV	Tommy Boy	TEV 699	(RTA/DJ/S&S)
8	6	GOLDENEYE	Tina Turner	Parlophone	129 00/1001	(E)
9	7	LOVE HANGOVER	Pauline Henry	Sony	52 6826136	(S&M)
10	8	(YOU MAKE ME FEEL LIKE A) NATURAL WOMAN	Mary J Blige	Uptown/MCST	2108	(BMG)
11	11	LOVE U 4 LIFE	Jodeci	Uptown/MCST	2105	(BMG)
12	9	EXHALE (SHOOP SHOOP)	Whitney Houston	Arista	CD/74221327542	(BMG)
13	10	BOOMBASTIC	Shaggy	Virgin	VST 1536	(E)
14	10	BOOM ROCK SOUL	Beiz	RCA	CD/74221329652	(BMG)
15	15	SPACE COWBOY	Jamiroquai	Epic	427782	(S&M)
16	14	TELL ME	Groove Theory	Epic	962396	(S&M)
17	12	DIGGIN' ON YOU	TLC	Lafayette/Arista	CD/74221319242	(BMG)
18	17	BROWN SUGAR	D'Angelo	Cooltempo	12CD/001 303	(E)
19	19	1ST OF THE MONTH	Boyz n th Harzmy	Epic	6265176	(S&M)
20	21	(I)LL BE THERE FOR YOU/YOU'RE ALL I NEED TO GET BY	Method Man featuring Mary J Blige	Def Jam/Island	12DF 119	(F)
21	20	FEEL THE MUSIC	Guru	Cooltempo	12CD/01 313	(E)
22	31	GOT TO GIVE ME LOVE	Diana Dawson	EMI	12EM 392	(E)
23	18	INNER CITY LIFE	Goldie	ffrr	FX 267	(F)
24	16	YOU REMIND ME OF SOMETHING	R Kelly	Jive	JIVE7 388	(BMG)
25	23	KEEP THEIR HEADS RINGIN'	Dr Dre	Priority	PTVST 163	(E)
26	26	AIN'T NOBODY	Diane Kim	Columbia	CD 6025492	(S&M)
27	22	BABY IT'S YOU	MNH	1st Avenue/Columbia	CD 6824522	(S&M)
28	28	RUNAWAY	Janet Jackson	A&M	5813261	(F)
29	28	I CARE	Soul II Soul	Virgin	VST 1560	(E)
30	35	OVER THERE (I DON'T CARE)	House Of Pain	Ruffness/XL Recordings	CDXLS 6103	(W)
31	25	FANTASY	Mariah Carey	Columbia	CD 6624952	(S&M)
32	NEW	ANGEL	Goldie	ffrr	FX 266	(F)
33	33	HOOKED ON YOU	Silk	Elektra	EKR 2127	(W)
34	30	MY PREROGATIVE	Bobby Brown	MCA	MCST 2094	(BMG)
35	NEW	NO-ONE ELSE	Total	Arista	7861273451	(Import)
36	24	SENTIMENTAL	Deborah Cox	Arista	7432134961	(BMG)
37	27	I'LL ALWAYS BE AROUND	C+C Music Factory	MCA	MCST 4001	(BMG)
38	32	IF MASSER SAYS...	Euseebe	Mama's Yard	12MAMA 5	(E)
39	32	FLAVOUR OF THE OLD SCHOOL	Beverly Knight	Dome	12DOME 105	(S&M/S)
40	29	SCREAM	Michael Jackson & Janet Jackson	Epic	CD/629221554	(S&M)

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

DANCE SINGLES

This	Last	Title	Artist	Label	Cat. No.	(Dist./Inv.)
1	NEW	HIDE-A-WAY	Na Saut featuring Keri Rich	ffrr	FX 269	(F)
2	NEW	REACH (REMIX)	Judy Cheeks	Positive	12TV 42	(E)
3	NEW	SO PURE	Baby D	Systematic	5YK21	(F)
4	1	SEX ON THE STREETS	Pizzaman	Cowboy/Leadz	12LD/040 24	(F)
5	NEW	COTTON WOOL	Lamb	Fontana	LAMB X 1	(F)
6	11	LITTLE BRITAIN	Dreadzone	Virgin	VST 1565	(E)
7	NEW	TELL IT TO MY HEART (REMIX)	Taylor Dayne	Arista	74321323961	(BMG)
8	4	ARE YOU OUT THERE	Crescendo	ffrr	FX 270	(F)
9	3	IMITATION OF LIFE	Billie Ray Martin	Magnet	MAGNET FES3 4	(W)
10	NEW	SOLAR FEELINGS	Jacob's Optical Starway	R&S	RS 96022	(W)
11	2	TELL IT TO MY HEART	D-Club	Man!star	FES3 4	(F)
12	NEW	WHY YOU TREAT ME SO BAD	Shaggy featuring Grand Puba	Virgin	VST 1566	(E)
13	25	HIGHER STATE OF CONSCIOUSNESS	Josh Wink	Man!star	FES3 4	(F)
14	10	FEEL THE SUNSHINE	Alex Reece	Blurred Vinyl/Island	12BLN 016	(W)
15	5	CHILDREN	Robert Miles	Platina	PLAT 18	(S&M)
16	21	MISSING	Everything But The Girl	Blanca Y Negro	NEG 84T	(W)
17	18	FLOOR-ESSENCE	Man With No Name	Perfecto	PERF 198T	(W)
18	8	CHANGE	Dezno	Stress	12STR 54	(F)
19	NEW	STIMULI	Infinity Project	Perfecto	PERF 113T	(W)
20	7	JUST TAH LET U KNOW	Eazy-E	Ruffness/Epic	6029186	(S&M)
21	6	I BELIEVE	Happy Chappers	Shindig	SHIN 9T	(W)
22	14	LOVE HANGOVER	Pauline Henry	Sony	52 6826136	(S&M)
23	14	IT'S WHAT'S UPFRONT THAT COUNTS (REMIX)	Yosh presents Loveday/Akemi	Limbo	LMB 90T	(F)
24	NEW	I'M READY	Size 8	VC Recordings	VCRT 2	(E)
25	NEW	LIFE?	Blair	Mercury	MERX 447	(F)
26	12	TECHNOCAT	Technotec featuring Tom Wilson	Snap!/Def.Ub	12U04 176	(BMG)
27	NEW	WHADDA U WANT (FROM ME)	Frankie Knuckles featuring Adeva	Virgin	W03TX 96	(E)
28	NEW	WEEKEND	Todd Terry Project	Dre/XL Recordings	AG 13	(W)
29	29	SPACE COWBOY	Jamiroquai	Sony	52 6274287	(S&M)
30	NEW	TURN ME OUT	Pixie featuring Kathy Brown	Stress	12STRX 40	(F)

DANCE ALBUMS

This	Last	Title	Artist	Label	Cat. No.	(Dist./Inv.)
1	2	BEST SWING 96	Various	Telesat	-JTA/CD238	(BMG)
2	1	RENAISSANCE - MIX COLLECTION - PART 2	Various	Network/Echo	-REN/MIX 2/MC 1/NET	(S&M)
3	NEW	PURE SWING V	Various	Dino DINTV	117/CD/MC 117	(F)
4	5	CREAM ANTHEMS	Various	Deconstruction	-74321326154	(BMG)
5	NEW	JOURNEYS BY DJ - VOLUME 8	Various	Musik United	-JUD/MC 8	(S&M/S)
6	6	EXIT PLANET DUST	The Chemical Brothers	Janez Bey Dev	12JSD/PL 19	(S&M/S)
7	8	THE ANNUAL	Various	Ministry Of Sound	-JAN/MC 95	(W)
8	NEW	O'S JOOK JOINT	Quincy Jones	Qwest	-90R4450754	(W)
9	NEW	DISGRACEFUL	Dubstar	Food/Parlophone	-FD/002 13	(E)
10	NEW	DUMMY	Portishead	Go Beat	829527/6295224	(F)

SPECIALIST CHARTS

13 JANUARY 1996

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VIDEO

MUSIC VIDEO

This Last	Artist Title	Label/Cat No
1	WALLACE & GROMIT - A CLOSE SHAVE	BBC B0067576
2	STAR TREK - GENERATIONS	CIC Video V170256
3	REAL RESULTS IN 10 WEEKS WITH B. COLLARD	Video Collection V02118
4	BILL WHELAN: Reverence-The Show	VCI V02494
5	BATMAN FOREVER	Warner Home Video S023658
6	THE LION KING	Walt Disney D220172
7	THE FOX AND THE HOUND	Walt Disney V1430C
8	TIMECAP	CIC Video V-R1102
9	RETURN OF THE JEDI	Fox Video V1430C
10	EMPIRE STRIKES BACK	Fox Video V1430C
11	STAR WARS	Fox Video V1430C
12	COBRATION ST - FEATURE LENGTH SPECIAL	Warner Video Int. 063072982
13	ROBSON GREEN & JEROME FLYNN: Far So Good	BMG Video V620159483
14	THE MASK	EDV 051198
15	BO CONLEY'S COMPLETE FLAT STOMACH PLAN	Video Collection V02619

This Last	Artist Title	Label/Cat No
16	ACE VENTURA PET DETECTIVE	16
17	BOTTOM LIVE - THE BIG NUMBER 2 TOUR	17
18	MIK WILTON/ARTY'S SIX 10 MINUTE WORKSHOPS	18
19	WALLACE & GROMIT: THE WRONG THROUSTERS	19
20	WALLACE & GROMIT - A GRAND DAY OUT	20
21	PULP FICTION	21
22	PAID AND PREJUDICE	22
23	INTERVIEW WITH THE VAMPIRE	23
24	FOREST GUMP	24
25	POWER RANGERS - THE MOVIE	25
26	ROY CROBBY BROWN - CUTHBERTS ALLSORTS	26
27	TWO BITS OF BILLY CONNOLLY	27
28	BOYZONE-Said And Done	28
29	STAR WARS GENERIC TRIPLE PACK	29
30	STANGATE	30

This Last	The	Label/Cat No
1	BILL WHELAN: Reverence-The Show	VO V0546
2	ROBSON GREEN & JEROME FLYNN: Far So Good	BMG Video V620159483
3	BOYZONE-Said And Done	VVL 030633
4	TAKE THAT:Nobody Else - The Movie	BMG Video V620122223
5	ODASIS:Live By The Sea	PMI/MAN/SH/41775
6	BON JOVI:JACKSON:Video Greatest Hits - History	SMV 546151222
7	BON JOVI:Live In Heaven	PolyGram Video 6381768
8	QUEEN:Made In Heaven	PMI M/248575153
9	DANIEL O'DONNELL:The Classic Live Concert	Art 4127675
10	VARIOUS ARTISTS:Knock-95 All-Time Pop Favorites	Art 4127675
11	WETBEN:WetBEN:This Live+Video	PolyGram Video 63720
12	WETBEN:WetBEN:This Live+Video	PMI 6374943
13	PULP:Saved For Films & Video	PMI 6374943
14	FOSTER AND ALLERSON:In Concert	Telstar Video V107101
15	EAST 213:Like Life Like Home	PolyGram Video 6382203
16	PJ AND DUNCAN:Top Katz - The Video	Telstar Video V107101

INDEPENDENT SINGLES

This Last	Title	Artist
1	WONDERHALL	Oasis
2	IT'S ON SO QUIET	Bjork
3	JUST THE ONE	Loveliers
4	SEX ON THE STREETS	Pizaman
5	THROW YOUR HANDS UP	Flav
6	WHATEVER	Oasis
7	CIGARETTES & ALCOHOL	Oasis
8	SHAKERMAKER	Oasis
9	WHEN I'M LEAVING WINDOWS	2 In A Tent
10	SUPERSONIC	Oasis
11	LIVE FOREVER	Oasis
12	SOME MIGHT SAY	Oasis
13	ROLL WITH IT	Oasis
14	SLEEPING IN	Mansweaver
15	FEEL THE SUNSHINE	Alex Reece
16	THE MOVE YOUR ASS EP	Scotter
17	ROCK DA BASS	Ultimate Youth/MC Bee
18	IT'S WHAT'S UPFRONT... THAT	Yosh: Lovdeejay/Akami
19	HE'S ON THE PHONE	Saint Etienne
20	HELLO, HELLO, I'M BACK AGAIN	Gary Gitter

This Last	Title	Label (distributor)
1	WHAT'S THE STORY, MORNING...	Creation CRESCD 215 (SMV/V)
2	DEFINITELY MAYBE	One Little India: 162 77P/COL (P)
3	POST	China WOKCD 2078 (P)
4	GANGSTA'S PARADISE	Loaded COLAD 24 (P)
5	TOO YOUNG TO DIE - THE SINGLES	Tummy Boy TBDC9 09 (RTM/D)
6	GUN	Creation CRESCD 195 (SMV/V)
7	ZEITGEIST	Creation CRESCD 190 (SMV/V)
8	THE CHARLTANS	Creation CRESCD 182 (P)
9	NOISANCE	Love This SPONCD 1 (P)
10	SMASH	Creation CRESCD 176 (V)
11	THE COMPLETE	Creation CRESCD 185 (SMV/V)
12	DEBIT	Creation CRESCD 204 (SMV/V)
13	ERASURE	Creation CRESCD 212 (SMV/V)
14	STONE ROSES	Laurel LAUCD 7 (P)
15	-AND THE BEAT GOES ON!	Blasted Vinyl BLACK DISK (V)
16	THE BEST OF	Club Trakz 0161052UL (P)
17	ELASTICA	Chabscene CMBT 062 (Self)
18	TO THE MOON	Limbo LHM 500 (SMV/V)
19	SMART	Various HYFN 50CD (SMV/V)
20	GRAND PRIX	Carlton Sounds 303600152 (P)

INDEPENDENT ALBUMS

Artist	Label (distributor)
Oasis	Creation CRESCD 180 (SMV/V)
Oasis	Creation CRESCD 169 (SMV/V)
Bjork	One Little India TPLP 31CDX (P)
Coolio	Tommy Boy TBDC 1141 (RTM/D)
Saint Etienne	Heavenly HWNP 1 10CDX (SMV/V)
Echoboy	Faave FAUV 6CD (SMV/V)
Loveliers	China WOLCD 1064 (P)
The Charlatans	Beggars Banquet BBQCD 174 (RTM/D)
Mansweaver	Lumen 8286762 (P)
Offspring	Epitaph E 8832 (P)
Stone Roses	Silverstone CRESCD 235 (P)
Bjork	One Little India TPLP 31CDX (P)
Erasure	Mute CDSTUM 145 (RTM/D)
Stone Roses	Various SINGLES CRESCD 512 (P)
Scotter	Club Trakz 005962 (CLP)
Small Faces	Sublimt SUNCMD 4001 (SNM)
Elastica	Deceptive BLUFF 0140D (V)
Capercaille	Survival SURV 0159 (P)
Teegarden	Indolent SLEEPCD 007 (V)
Seerape	Creation CRESCD 173 (SMV/V)

ROCK

This Last	Title	Artist
1	MADE IN HEAVEN	Queen
2	VAULT - GREATEST HITS 1960-95	Ed Leppard
3	THESE DAYS	Bob Jovi
4	WELCOME TO THE NEIGHBOURHOOD	MeatLoaf
5	GARBAGE	Sarbage
6	CROSS ROAD - THE BEST OF	Bob Jovi
7	FOO FIGHTERS	Foo Fighters
8	NEVERMIND	Nirvana
9	SMASH	Offspring
10	DOOKIE	Green Day

This Last	Title	Label (distributor)
11	INCONJUNCT	Paraphone COPD5D 162 (V)
12	UNPLUGGED IN NEW YORK	Bluegrass RFD 328572 (P)
13	ALICE IN CHAINS	Mercury 5282462 (P)
14	ONE HOT MINUTE	Virgin DVD 2789 (P)
15	NEW JERSEY	Musstrom D 31456 (RTM)
16	SLIPPERY WHEN WET	Jambico 5229362 (P)
17	BLEACH	Roswell CDEST 2266 (E)
18	SO FAR SO GOOD	DGC DGCDD 2445 (8MG)
19	IN UTERO	Epitaph E 864322 (P)
20	THE ULTIMATE EXPERIENCE	Reprise 936245282 (V)

Artist	Label (distributor)
Green Day	Reprise 936245282 (V)
Nirvana	Geffen GED 24237 (8MG)
Alice In Chains	Columbia 481114 (SM)
Rick Hartill/Pappers	Warner Brothers 936245282 (V)
Bob Jovi	Vertigo 8302642 (P)
Bob Jovi	Vertigo VERICDD 38 (P)
Nirvana	Geffen GED 24433 (8MG)
Bryan Adams	AKM 540152 (P)
Nirvana	Geffen GED 24536 (8MG)
Jimmy Hendrix	PolyGram TV 5172352 (P)

COUNTRY

This Last	Title	Artist
1	FRESH HORSES	Garth Brooks
2	INGENUITY	KD Lang
3	WRECKING BALL	Emmylou Harris
4	MUSIC FOR ALL OCCASIONS	Mavericks
5	IN PIECES	Garth Brooks
6	STARTING OVER	Reba McEntire
7	STONES IN THE ROAD	Myra Chapin Carpenter
8	ESPECIALLY FOR YOU	Daniel O'Donnell
9	THE LAST WALTZ	Daniel O'Donnell
10	NO FENCES	Garth Brooks

This Last	Title	Label (distributor)
11	A DATE WITH DANIEL O'DONNELL	Capitol CDOG 1 (E)
12	GONE	Sire 759928402 (V)
13	ROVIN' THE WIND	Grapevine GRACD 102 (P)
14	FOLLOW YOUR DREAM	MCA MCD 11344 (8MG)
15	BORROWED TALK	Lycia CDEST 2212 (E)
16	WHAT A CRYING SHAME	MCA MCD 11264 (8MG)
17	SHADOWLAND	Columbia 478793 (SM)
18	THE CHASE	Ritz RTZCD 703 (P)
19	IT MATTERS TO ME	Ritz RTZCD 708 (P)
20	TRAIN A COMIN'	Capitol CDEST 2136 (E)

Artist	Label (distributor)
Daniel O'Donnell	Ritz RTZCD 702 (P)
Dwight Yoakam	Reprise 936245032 (E)
Garth Brooks	Capitol CDEST 2142 (E)
Daniel O'Donnell	Ritz RTZCD 701 (P)
Caritas	306380012 (TC)
Mavericks	MCA MCD 10961 (8MG)
KD Lang	Warner Bros 9325274 (E)
Garth Brooks	Lycia CDEST 2134 (E)
Faith Hill	Warner Brothers 936245872 (V)
Steve Earle	Transatlantic TRACD 111 (8MG)

CLASSICAL

This Last	Title	Artist
1	BEST CLASSICAL ALBUM IN THE WORLD	Various Artists
2	SOPRANO IN RED	Lesley Garrett
3	CINEMA CLASSICS	Various
4	ADAGIO	BPO/Karajan
5	THE ESSENTIAL INSPECTOR MORSE	Barrington Pheloung
6	CHRISTMAS WITH	Kiri Te Kanawa
7	THE CHOLA	Anthony Way
8	SONGS OF SANCTUARY	Ademus
9	THE 3 TENDERS IN CONCERT 1994	Carreras, Pavarotti, Domingo
10	CHRISTMAS WITH THE 3 TENDERS	Carreras/Domingo/Pavarotti

This Last	Title	Label (distributor)
11	IN CONCERT	EMI ETV12
12	CHRISTMAS IN VIENNA	Silva Classics SILKTCV 1 (CON/SS)
13	THE PIANO	EMI CDMTVO 106 (E)
14	CANTO GREGORIANO	Deutsche Grammophon 4652802 (P)
15	HMV ELEMENTS - BOX SET	Virgin VTCD 82 (E)
16	100 POPULAR CLASSICS	Vidisco 459990042 (V)
17	THE PUCING EXPERIENCE	Decca 481652 (V)
18	POPULAR CLASSICS - OPERA COLLECTION	Nature CDMS 425 (E)
19	POPULAR TENDERS ANTS	Vidisco 45996202 (V)
20	CLASSIC EXPERIENCE	Sony Classical SKA7186 (SM)

Artist	Label (distributor)
Pavarotti/McIntyre/Domingo	Decca 4304332 (P)
Carreras/Domingo/Decca/Rossini	Decca 4304332 (P)
Carreras/Sony/Classical	EMI Classics CDS 551272 (E)
Michael Nyman	Nature CDXV019 (E)
Monks Chorus Siles	EMI Classics CDS 551272 (E)
Various Artists	HMV (F)
Various Artists	Castle Communications MBS0517 (8MG)
ROH OR/Domates	Royal Opera House 75605505132 (P)
Various Artists	HMV HMV506042 (E)
Alagnal/POU/Arntstrang	EMI Classics cds5515402 (E)
Various Artists	EMI Classics cds790332 (E)

1 BACK FOR GOOD		Take That		25 MISSING Everything But The Girl		Eternal/Blanco Y Negro	
2	TWO CAN PLAY THAT GAME (Remix) Bobby Brown	RCA		26	JULIA SAYS Wet Wet Wet	Precious Org/Mercury	
3	FAIRGROUND Simply Red	MCA		27	INDEPENDENT LOVE SONG Scarlet	WEA	
4	THAT LOOK IN YOUR EYE Ali Campbell	East West		28	DON'T GIVE ME YOUR LIFE Alex Party	Systematic	
5	A GIRL LIKE YOU Edwyn Collins	Kuff		29	SHY GUY Diana King	Columbia	
6	KISS FROM A ROSE Seal	Setanta		30	YOU ARE NOT ALONE Michael Jackson	Epic	
7	I'LL BE THERE FOR YOU The Rembrandts	ZTT		31	SOMEDAY I'LL BE SATURDAY NIGHT Bon Jovi	Mercury	
8	TURN ON, TUNE IN, COP OUT Freak Power	East West		32	DREAMER Linin' Joy	MCA	
9	OVER MY SHOULDER Mike And The Mechanics	4th & Broadway		33	YOU GOTTA BE Dea'ree	Dusted Sound	
10	NO MORE I LOVE YOU Annie Lennox	Virgin		34	WHOOPS NOW Janet Jackson	Virgin	
11	THINK TWICE Celine Dion	RCA		35	POWER OF A WOMAN Eternal	1st Avenue/EMI	
12	WAKE UP BOO! Boo Radleys	Epic		36	WHEN LOVE & HATE COLLIDE Def Leppard	Blueground Riff	
13	DON'T WANT TO FORGIVE... Wet Wet Wet	Creation		37	HAVE YOU EVER REALLY LOVED A WOMAN Bryan Adams A&M		
14	SEARCH FOR THE HERO M People	Precious Org		38	OPEN YOUR HEART M People	Deconstruction/RCA	
15	CHAINS Tina Arena	Deconstruction		39	SHE'S A RIVER Simple Minds	Virgin	
16	ROLL TO ME Del Amitri	Columbia		40	LUCKY YOU Lightning Seeds	Epic	
17	ALL I WANNA DO Sheryl Crow	A&M		41	IF YOU LOVE ME Brownstone	MJJ/Epic	
18	ALRIGHT Supergrass	A&M		42	HAPPY JUST TO BE WITH YOU Michelle Gayle	1st Avenue/RCA	
19	THIS COWBOY SONG Sting	Parlophone		43	SOMETHING FOR THE PAIN Bon Jovi	Mercury	
20	TELL ME WHEN Human League	A&M		44	THIS AIN'T A LOVE SONG Bon Jovi	Mercury	
21	HOLD ME, THRILL ME, KISS ME, KILL ME U2	East West		45	WONDERWALL Oasis	Creation	
22	FANTASY Mariah Carey	Island/Atlantic		46	'74-'75 The Connells	TNT/London	
23	COUNTRY HOUSE Blur	Columbia		47	SIGHT FOR SORE EYES M People	Deconstruction/BMG	
24	WATERFALLS TLC	Food/Parlophone		48	3 IS FAMILY Dana Dawson	EMI	
		LaFace/Arista		49	STRANGE CURRENCIES REM	Warner Bros	
				50	RUNAWAY Janet Jackson	A&M	

Radio plays a different tune to sales

While it was Robson & Jerome and Britpop in the shops, radio programmers were playing to a different tune for much of 1995.

Twelve months after retail and radio opinion were matched when Wet Wet Wet's *Love Is All Around* topped both the year-end sales and airplay charts, the past year has seen notable differences in musical tastes.

Though the year's most successful radio hit, *Back For Good* by Take That, was also a number one in the sales chart, seven chart toppers this year – including 1995's three biggest sellers – failed to make the airplay Top 10 in any one week. The Soldier, Soldier pair's *Unchained Melody*, by far the biggest-selling single of the year, struggled to a best of only 12 in the airplay chart and so finds no place at all in the year's overall Top 50. After a slow radio start, it eventually won respectable support on a number of stations, though Radio 10 awarded it at most only four plays in a week. Radio didn't make amends several months later when the follow-up *I Believe*, the third biggest seller of the year, fared even worse.

"Unsuitable" language kept The Outbrethren's two number ones – *Don't Stop* (Wiggle Wiggle) and *Boom Boom* – away from many radio playlists, while Shaggy's chart-topping *Boombastic* only partially overcame many stations' resistance to regga. The long chart run of Coolio's *Gangsta's Paradise* persuaded some programmers to drop their rap policies, but despite being the year's second biggest seller, it figures nowhere in 1995's airplay Top 50.



TAKE THAT: ONE OF FEW TO MATCH AIRPLAY TO SALES

Oasis saw a massive shift in attitudes during the year. Their spring number one, *Some Might Say*, was largely ignored by radio but, by November, they were breaking new ground when *Wonderwall* became the first Britpop song to top the airplay chart. That attitude change was largely down to the summer's highly-publicised Blur versus Oasis singles battle which included, at last willing to play the new crop of British artists.

Preceding all that were Supergrass, whose *Alright* equalled its number two chart position on the airplay listings, and *Common People*, which found it hard to match huge Radio 10 support on some other leading stations.

Surprisingly, *Take That* also

experienced some initial resistance to their massively popular *Back For Good*, though it did match its four weeks heading the sales chart on the airplay listings. It was one of an increasing number of songs winning airplay weeks before release, so helping to build up demand and produce a high debut chart position.

For the early part of the year, radio still favoured the more-established homegrown acts including *The Human League* whose impressive retail return with *Tell Me When* was far outstripped on radio, where it topped the airplay charts for four weeks. Annie Lennox's six-week airplay number one *No More I Love You's* was also an enduring radio hit, but it was no competition for *Simply Red's Fairground* which made new ground by topping the airplay

chart before being released. Airplay number one for an amazing 11 consecutive weeks, it also broke the record for most plays in a week three times, all helped by *Media Monitor* tracking more stations – 67 – than before.

The Beatles' long-awaited *Free As A Bird* made a speedy radio impact, but quickly dropped off, while *Bon Jovi* and *M People*, with three titles apiece on the overall chart, were among those enjoying continuing airplay success throughout the year.

Recent minor hits given a chart revival also performed exceptionally well on radio in 1995, notably *Bobby Brown's Two Can Play That Game*, *Edwyn Collins' A Girl Like You*, *Freak Power's Turn On, Tune In, Cop Out* and *Seal's Kiss From A Rose*, which was boosted by its inclusion in *Batman Forever*. Between them they made up four of the year's eight most aired hits.

Very notable also during the year was the growth in the gap between Radio 10 and the majority of commercial stations. While the independents often stuck with the likes of *Del Amitri*, *Mike And The Mechanics* and *Sting*, even when sales completely dropped off, the network was often prepared to go it alone, making singles by artists such as *Black Grape*, *Crest* and *Sleeper* their most played tracks while radio elsewhere largely ignored them. With *Blur*, *Oasis* and others finally making a huge impact on the airwaves last year, it will be interesting to see how long radio takes to be won over by these and other British acts in 1996.

Paul Williams

SINGLES

RADIOHEAD: Street Spirit (Fade Out) (Parlophone LC029). Another beautifully-constructed epic from the group whose continuing ascendancy shows no sign of coming to an end. The B-side, featuring Talk Show Host and Bishop's Robes is equally captivating. **□□□**

NORTHERN UPBURN: From A Window (Heavenly HW45). The second single from the boy-tipped teenage prodigies comprises four tracks of typically raucous new-wave-punk. **□□□**

TECHNOHEAD: I Wanna Be A Hippie (Mokum CD1703). Infuriatingly catchy slice of techno that buzzes with HI-NRG madness. Already a huge European hit. **□□□**

DISSIDENT PROPHET: Unconditional Love (MGJ Granite MGGRC026). The second single from the Birmingham group displays a post-Seattle grunge edge allied to glittering guitar melodies. **□□□**

ADDIS BLACK WIDOW: Innocent (Mercury M8VCD 1). Summery hip-hop/soul from California via Sweden. Addis Black Widow are two Americans who use topped sticks to Stockholm and come up with a sweet R&B groove. A possible Top 40 hit. **□□□**

DAVE CLARKE: Southside (Deconstruction 7421335872). A minimalist list but deep cut from the UK's rising techno star. Clarke looks the man most likely to follow Josh Wink into the charts. **□□□**

WHIPPING BOY: When We Were Young (Columbia XPCD795). Powerful new music from the Dublin group foursome wrapped in the smoky brogue of lead singer Fergal McKee. The CD version features a Phil Lynott-inspired version of the track. **□□□**

JUNIOR M.A.F.I.A.: I Need You Tonight (East West AR300). An excellent cover of Lisa Lisa's original from the Brooklyn rappers, featuring the game vocals of child star Aaliyah. The B-side has a re-issue of the popular and ribald Player's Anthem. **□□□**

SAVIN FRIDAY: You Me & World War III (Island C102). Taken from the veteran's most recent solo album *Shag Friday*, this comes in a bewildering array of mixes, from Tim Simenon's melancholic mid-tempo version to The Grid's fourth-to-date floor interpretations. **□□□**

THE GYRES: Break (Seagar Sagar7). A highly promising debut from the Scottish five-piece who stepped in when Morrissey pulled out of David Bowie's *Let*. Produced by hotshot John Leckie. **□□□**

HUGE BABY: Voodoo! Moonshine (Focus 15CD). A diverse double A-side from the Acid Jazz imprint and a new direction



RADIOHEAD: BEAUTIFULLY-CONSTRUCTED EPIC

for the label. Voodoo mines a funky psychedelic groove while Moonshine delivers a slow grinding piece of rock. Experimental. **□□□**

ELTON JOHN: Please (Rocket EJ5CD 4082862). A country flavoured single, backed by live versions of Honky Cat, Take Me To The Pilot and The Bitch Is Back. **□□□**

THE BLUETONES: Slight Return (Superior Quality Recordings BLU030CD). The sort of classy, dancey pop tune we've come to expect from the cool west London outfit. Improving fortunes with their last two singles (31 and 19) suggest a bona fide hit this time. **□□□**

60 FT DOLLS: Stay (Indolent DOLLS02CD). The Dolls' second single for Indolent bursts with raw enthusiasm and energy, particularly when paired with The Mainline Run on the B-side. Their UK tour starts this week. **□□□**

BRANDY: Sittin' Up In My Room (Arista 7421344012). The second single taken from the Babyface-produced *Waiting To Exhale* soundtrack and the one that could finally break Brandy into the big time. Funky. **□□□**

N-TRANCE: Electronic Pleasures (All Around The World GMS 195). N-Trance's third single can't match the catchiness of their two Top 10 hits, *Set You Free* and *Stayin' Alive*, but the group's reputation should secure them some chart action at least. **□□□**

SOLD: Heaven (AIM 5075212). A luscious but piece of R&B from the four Sam & Lewis vocalists with the barbershop voices. Comes in multiple Jam & Lewis mixes. **□□□**

LISA MOORISH: Mr Friday Night (Go Beat 60000 137). Moorish chooses a piece of happy pop funk as a follow up to *I'm Your Man*. No George Michael on this one. **□□□**

COURTNEY PINE: I've Known Rivers (Talking

Wood TLCD 2825759). Pine and vocalist Cassandra Wilson get the remix treatment with Pine's original version being overshadowed by 4 Hero's rolling jungle mix and Pressure Drop's bass-heavy interpretation. The single precedes Pine's forthcoming album, *Modern Day Jazz Stories*. **□□□**

DOG EAT DOG: No Fronts (Roadrunner RR231-3). A recent appearance on *Top Of The Pops* will have done these Boastie Boys-like rappers from New Jersey a big favour, and their raucous debut has enough teenage spirit to make a decent breakthrough. **□□□**

SINGLE OF THE WEEK

GOLDBUG: Whole Lotta Love (Acid Jazz JAZZ02CD). A bombastic combination of Led Zep's anthem and the Pearl & Dean cinema trailer. May sound bizarre but it works a treat. A potential smash. **□□□□**

ALBUMS

POSITIVE BLACK SOUL: Salam (Mango CDMX1114). Hip hop from Senegal that seductively mixes Swahili and traditional Senegalese sounds with the staples of US rap. Recent support slots with Naughty By Nature in the UK should help PBS's cause here. **□□□**

MICKEY & LUDELLA: Bottom A Go (Vinyl) Japan ASK052). Garage-punk meets girl group mayhem as the former Milwaukee and his sparring partner from The Headcoats shake their tail feathers through a selection of originals and quirky covers. **□□□**

THE DOC: Helter Skelter (Giant CD142128282). The second album from the Texan rapper once affiliated to the NWA and Death Row Empire. An injury to his vocal chords in 1989 has given The Doc a gravelly, gruff voice but he's

lost none of his old funkiness. **□□□**

GENE: To See The Lights (Costermonger GEN2). A collection of some of Gene's finest moments, including B-sides and live tracks. Fans will love it, so expect a strong first week at least. **□□□**

THE RENTALS: The Return Of The Rentals (Maverick 6905). Weezer's bassist Matt Sharp and friends revisit the Seventies with analogue synths, heavy guitars, girly choruses and short sharp songs. **□□□**

STEVE RILEY & THE MAMOU PLAYBOYS: La Toussaint (Roumer CD0666). The premier young South Louisiana Cajun band beef up their swinging but traditional sound with New Orleans stars CO Adcock and CJ Chevier. Blues, folk and world brewers may bite. **□□**

DUKE ROBILLARD: Duke's Blues (Pointblank VPBC29). Roomful Of Blues' standout guitarist and founder swaps his session and live duties for the leader's role on his second Pointblank release and comes through a splendidly boisterous illustration of just how a white man should play and sing the blues. **□□□**

JOHN HAMMOND: Found True Love (Pointblank VPBC26). The celebrated Delta blues revivalist and historian delivers another punchy and accessible electric and acoustic album. **□□□**

ALBUM OF THE WEEK

TORI AMOS: Boys For Pele (East West 75178262). Amos follows her number one album *Under The Pink* with an emotional ballad-laden LP exploring the inner dynamics of her soul. Recorded in Ireland and Louisiana, it is intense and cultured, and should do very well in the adult market. **□□□□**

This week's reviewers: Jake Barnes, Paul German, Ian Nicolson and Martin Talbot



ALAN JONES TALKING MUSIC

Definition Of Sound's reputation as one of the coolest and most varied dance acts around is likely to be enhanced by their upcoming album *Experience*, a delightful collection which includes the hit singles *Boom Boom* and *Pass The Vibes*, as well as nine other grooves. They share with the Stereo MCs an ability to sprinkle a lazy rapping style with melodic and instrumentally rich seasoning...With barely 60,000 copies sold to date, the *Waiting To Exhale* soundtrack is a disappointment when compared with Whitney Houston's previous movie blockbuster *The Bodyguard*. All is not lost yet, however. The film caused a major box office surprise in the US by spending Christmas at number one and is about to be released here, as is the second single from the album, *Sittin' Up In My Room* by talented 16-year-old Brandy. A soft swing shuffle with a delightful hook, it is the sort of confection that

eats the opposition in the American R&B chart, and should do pretty well here, too...Just what the world needed: *Smokie's Who The Fuck Is Alice?* has been remixed in a frantic hi-NRG mix. Thankfully lacking the vocal "skills" of Roy "extremely Chubby" Brown, it is already getting a good reaction in the clubs though it hasn't a prayer of doing as well at retail as the recent abomination. To add extra fun, it is the "Alice" rather than the f-word that gets beeped...Anyone who visited the Mediterranean last year couldn't have avoided *La Bouche* and their smash hit *Be My Lover*, a bouncy Eurohit. It reached number 27 here, but as is the way with these things, their record company thinks it deserved better, so it's back with a plethora of new mixes. None of them is an improvement on the original, though the accomplished diva vocals and acute commercial nature of the track, as well as the

Med-mania for the song should hold it in very good stead, and it could improve on its original success...I had to groan when I heard *Diana Ross's* album version of that hoary old chestnut *I Will Survive*, but the combination of two old favourites is bound to win favour with many people, and new dance mixes by Roger Sanchez will ease the track's path to success now it is a single. Sanchez gives it a variety of treatments, from a fairly basic house mix to a more restrained and atmospheric mix which manages to move far enough away from the original to deserve attention. Sanchez leaves a lot of Ross in the mix, too, and all things considered appears to have furthered its appeal. Ross could do with a decent sized hit—none of her last three singles has made the Top 30—and this could be the one to deliver.

THE BLUETONES

THE NEXT BIG NOISE IN BRITPOP

TALENT

For The Bluetones, 1996 will be a crucial year. Tipped throughout 1995 as the next big noise in Britpop, they release their much-anticipated debut album next month.

If they fulfil their potential, The Bluetones will not exactly be an overnight success. Just like the band to which they are most commonly compared — the Stone Roses — the A&M guitar pop quartet are not ones to rush things.

The Bluetones have been together for more than five years since forming in west London at the tail end of 1990.

"We wanted to do things at our own pace and make sure that, when we did play live we were good," says lead guitarist Adam Devlin. "We played very few gigs before getting attention."

The band's first year together was spent rehearsing in a Hounslow garage, before a review in the *NME* in October 1993 led to a feverish signing battle between a series of labels including A&M, EMI and MCA.

Even though that period they played only about one gig a month, a rate that has barely increased since. The priority over the past 12 months has been recording their debut album *Expecting To Fly* (out February 12).

Featuring several songs which the band have been playing since they set out, the album was recorded in Surrey with Dodgy collaborator Hugh Jones during the scorching summer.

Unlike some of the Britpop pioneers, there is no one creative force in the band in the style of Noel Gallagher or Jarvis Cocker, with each member —

frontman Mark Morris, Eds Chester on drums and bassist Scott

Morris — participating in the creative process. Only Morris takes an unequal responsibility, contributing most of the lyrics, says Devlin.

Morris remains modest about the part he plays, though. "I've often thought we play how Holland used to play [football in the Seventies]," he says, "Total football style, with everybody covering every blade of grass."

For A&M and PolyGram worldwide, The Bluetones are a key act for the 12 months ahead. "We don't have priorities as such, but it is clear that they are a substantial band with a substantial following," says A&M managing director Osman Erpal. "For that reason, even though they have had only two singles out, they are probably one of the most important bands on the label now."

The album is being released simultaneously everywhere outside the US next month, with particular interest being voiced by France, Germany, Scandinavia and Japan. A&M has also confirmed the album will be picked up in the US, with releases later this year.

Erpal, the man cited by The Bluetones as the main reason they signed to A&M at the start of 1995, believes the band have the maturity to cope with their new-found status.

"The way they were talking to me was almost exactly the way [Mute Records founder] Daniel Miller used to tell me that major bands think," says the former Mute finance chief. "There are certain things that really great bands don't want to do; they don't do certain TV programmes, certain types of magazines and certain promotions."

"It reminded me of a lot of bands that have been around a long time. It's the way you to see important bands acting: getting people to see them and not just the fluff around them."

Erpal has high hopes for the band also because, unlike many of their contemporaries, they do not carry the distinctive Britishness so often cited as a hindrance in foreign territories.

"They have influences but they don't wear them quite so high on their sleeves," he says. "They don't have that parochial air that a lot of British bands have. There is a quality about them that doesn't seem to be uniquely British."

Most reviews and press interest have compared their sound to that of the Stone Roses early recordings, but they are comparisons which do not annoy the band — yet. "It will pass," says Morris. "It could be worse: we could be getting compared to worse bands. Anyway, people haven't got much to judge us on: just two singles and six songs."

Much of the new album was recorded live, often first take, and it is a collection which combines undeniably early Roses-style guitar-pop with a noticeably harder feel; the boppy pop of *Bluetonic* — voted one of the singles of the year by both *NME* and *Melody Maker* — and new single *Slight Return* (out January 22) are coupled with rockier tracks such as the outstanding *Out Some Rug and A Parting Gesture*.

It is a switch which does not surprise Erpal. "When I first saw them, they had a real rock edge which was buried under the surface," he says. "They are great musicians. A lot of bands are learning the melodies while they are still learning their instruments. That wasn't the case with the Bluetones."

For all the caution

reflected in their steady development to date, they are preparing to launch wholeheartedly into what they know will be a strenuous 12 months.

The preparation started towards the end of last year with intense promotional schedules in Japan and Scandinavia, which will be followed over the next few months by a headlining slot on the 10-date NME Brat Bus tour — which kicks off in Glasgow on Thursday (11) — and a full tour of their own. A further visit to Japan and a handful of other European territories in the spring will be underpinned by a promotional visit to the US later in the year.

"We are expecting it to be a mad year," says Devlin. "I don't want to wake up one day and find there's nothing to do." The visits abroad have already proven useful. "You can get a really bad impression of how successful you are as a band by staying the UK," says frontman Morris.

"It sharpens you up a bit when you get away from home," adds Devlin. "A lot of these places we've been were starting again. A lot of the clubs were smaller and weren't sold out or anything. It's a challenge."

Such a taste for the work that lies ahead can only give hope for the band's prospects abroad.

While confident of the Bluetones chances, Erpal is keen not to add to the pressures they face. "They are at that magical point when anything is possible but nothing in particular is expected," he says.

Martin Talbot

TRACK BY TRACK

THE BLUETONES: Expecting To Fly Talking To Clarry 6.40

An epic opener, this slightly Who-ish rocker is a candidate as a future single packed with guitar hooks and rough edges.

Bluetonic 4.00

One of the best singles of 1995, this is among the band's poppiest moments with Morris vocally and lyrically at his best over a truly danceable melody.

Get Some But 4.00

A driving guitar groove displaying a particularly rocky side to the quartet for the first time on the album. One of the highlights.

Things Change 5.35

This laid-back stroller develops into upbeat pop before erupting into a raucous rocker with some caustic lyrics.

The Fountainhead 4.35

A cool summery stroller partners Morris's vocals with some beautiful guitar-work.

Get 'Em Trashed 3.25

An intentionally less-spill, but true pop winner and possible future single.

Slight Return 3.30

More guitar pop, combining a strong melody with a Roses sound and Devlin's guitar-playing guitar exhort of Johnny Marr.

Putting Out Fires 6.10

A bitter love song which adds a rougher edge to a slick pop tune.

Vampire 4.20

Elements of psychedelia develop into jaunty guitar-led pop.

A Parting Gesture 4.50

Twisted lyrics add an edge to this ballad — "You make me act like a fool over you and now you drive me away," sings Morris.

Time & Again 5.10

An upbeat end to the album, with the hint of harmonies and distorted guitar.

One to WATCH

FLAMING STARS

Ex-Salt'n Shaker guitarist, Max Ditchburn, takes control alongside his RH&B-influenced combo. Recent London dates have seen the band perform into a hell of a hot and their second single, *Money To Burn* on Vinyl Japan, reveals a true songwriting talent.

NICK CAVE

AN ALBUM TO KILL FOR

It was an unlikely pairing, but when gloom-laden Nick Cave teamed up with bouncy Kylie Minogue, they produced one of the year's finest singles.

Where *The Wild Roses* Grow gave Cave his biggest UK hit, sold more than 300,000 copies in Europe, and also gave Minogue some much-needed credibility.

February 5 sees the release of Nick Cave and The Bad Seeds' ninth studio album for Mute, and it could be the one to blast Cave from cult to mainstream.

Murder Ballads is a convincing affair, a darkly humorous collection of originals and covers which document Cave's obsession with the theme. And, as well as the Minogue duet, Cave has also reined in such luminaries as Shane McGowan and Polly Harvey plus members of The Triffids, Die Haut and Galton Drumk.

Cave says that the Kylie version was not as strange as it appeared, "I never took the media bimbo line. I'd wanted to work with her for a long time."

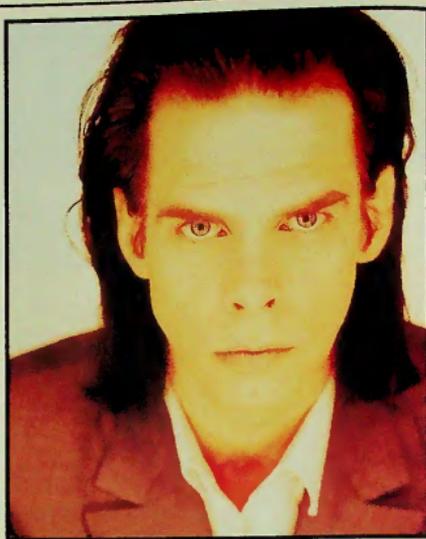
Cave feels he and Minogue have more in common than their Aussie roots, pointing out that he is as misrepresented in the press as her. He says: "I find my supposed image a bit

tresome, but I can now laugh at the absurdity of it all. My creative life is extremely important and my public image is not a very important extension of it."

Perhaps it is that he hates doing interviews that leads to his dour image, but Cave is a perceptive, witty speaker and not afraid to laugh. His old friend McGowan sings a verse on the Bob Dylan cover *Death Is Not The End* and, when asked which one, Cave replies, "the one that sounds like it's being sung by a drunk."

Cave also lightens up noticeably when he talks about his four-year-old son, Luke, though there's still a shade of black humour. He says, "For the first few years, he was basically a digestive tract with an arsehole attached. But I've always loved kids and I had no idea being a father would be as amazing as it is."

Cave says his main ambition for the future is to further develop his relationship with Luke, but where does he see his career going? "I just want to keep things as they are," he says. "I make reasonable money, I know my work is influential. I will always work with the Bad Seeds, unless they don't



want to work with me - but I do think that would be very unwise of them."

Cave admits to a certain fear of out-and-out stardom, believing that the hassle involved would interfere with his creative process.

Mute managing director Daniel Miller believes this relative lack of ambition has hindered Cave's sales over the years but he is not about to start cracking the whip. Miller says, "He sells a lot of records, but could sell a lot more. His sales don't really reflect his popularity but I think he's effort enough to keep Nick Cave happy."

Another factor which could restrict the impact of *Murder Ballads* is Cave's decision not to tour to support the album. "I would like to tour in a different way and phase out interviews and photo sessions," he says. "Playing gigs is a joy, but can be very disrupting. There's so much more I could do creatively in the time it takes to tour, and in the past year I've done really exciting extra curricular work with Barry Adamson and The Dirty Three, plus a soundtrack for *The Passion Of Joan Of Arc*."

But while Cave might be an

underachiever in normal music industry terms he and the Bad Seeds have released consistently strong, critically raved-about records. And the success of the Minogue collaboration has made *Murder Ballads* his most eagerly anticipated album for years. While each song centres on violent death, it is a far from gloomy work, with great swathes of dark humour.

Cave says the project has been under consideration since the Bad Seeds' early years and became a serious idea four years ago when he wrote the epic, *O'Malley's Bar*. He says, "I needed to put the song on a record, and it became clear last year that the time had come to make the *Murder Ballads* album around it. The songs were too long and too strange to put on a normal record and this album started out as an extracurricular work."

It has matured into an intensely satisfying project, however, and Mute's Miller believes it will give the label a hefty kickstart into 1996. He says: "I think it's brilliant. The success of the single has raised its profile and I think Nick is embarking on a much more consistent career." **Leo Fieley**

TRACK BY TRACK

NICK CAVE AND THE BAD SEEDS:

Murder Ballads

Song Of Joy 6:43

Hugely atmospheric opener sets the theme with Cave telling the tale of the unsolved murders of his wife and three children.

Stagger Lee 5:13

Cave updates the traditional 'bully ballad', with new scum and extra lyrics. Sure to be the album's centrepiece, with acrimonious and controversial lyrics such as, "I'd crawl over 50 good pussies to get to one fat boy's asshole."

Henry Lee 3:56

Polly Harvey duets with Cave on another updated folk song. Cave says, "I thought Polly could sing this song well, and I was pleased that she pulled back and sang it very naturally."

Rocky Creature 4:11

Roller number which is a perfect slice of Bad Seeds slow-building atmospherics.

Where The Wild Roses Grow 3:55

Cave's biggest hit has worked wonders for

Kylie Minogue, and has made *Murder Ballads* his most eagerly awaited album for years.

Curse Of Millhaven 6:53

Hillbilly stomp gives this Cave original near-stardom status. Black humour shines through as a snail-tongue female psycho recounts her murderous past.

The Company Of Strangers 4:37

Low-key effort catches Cave in fine vocal style.

Cruc Jane 4:13

Another darkly comic song tells the murder of 'a girl who looked like a bird'.

O'Malley's Bar 14:20

Written four years ago, this was the song that set the whole concept in motion. Cave calls this epic tale of a man who goes psycho in his local bar an "essentially comic song", and it is in a Tarantino, blood 'n' guts way.

Death Is Not The End 4:27

Obscure 1988 Bob Dylan song is rereleased as a lost classic. Verses sung by PJ Harvey, Shane McGowan and Kylie Minogue making a fabulous end to the album.

Acc Nick Cave And The Bad Seeds Label: Mute Project album Publisher: Mute except Death Is Not The End Writers: Cave/Seeds, Stagger Lee, Henry Lee, Dylan Producers: Van Vugt, Cohen Studios, Adams, Sing Stop, Metropolis, Wessler

IN THE STUDIO

ARTIST	PROJECT	COMPANY	AAA	Studio	PRODUCER
BEERIE	mixes	LONDON	Nick Raphael	EDEN (London)	Nick Raphael
THE CURE	album	FICTION	Chris Parry	HEREMERE HALL (Sussex)	Steve Lysin
BRIANNA CORRIGAN	album mix	EAST WEST	Ian Stanley	CHATEAU ROUGE MOTTE (France)	Dave Anderson
DREAM	mixes	EAST WEST	Mark Dean	THE APARTMENT (London)	Rajino Brothers
EAST 17	mixes	LONDON	Tracy Bennett	EDEN (London)	Ian Stanley
FINE YOUNG GANNIBALS	album	LONDON	Tracy Bennett	WHITFIELD STREET (London)	artist
CHRIS GODWIN	compiles	PYLON	Mike Flanders	PLYON (Worce)	Simon Harrison/Dennis Jarent
JAMES	album	POLYGRAM MUSIC	Richard Mairnre	RAK (London)	Stephen Hague/Brian Eno
JARGON	album mix	AVEX UK	Phil France	TOWNHOUSE (London)	Rate McKenna
MC KINKY	single	COOLTEMPO	Dave Cross	OIDDYLAND (London)	Diddy
MANIC STREET PREACHERS	album	EPIC	Rob Stringer	CHATEAU ROUGE MOTTE (France)	Mike Hedges
OUT OF MY HEAD	tracks	EMI	Mike McCormack	EDEN (London)	Paul Corkett
ROBERT PALMER	mixes	FBI	Richard Mairnre	OIDDYLAND (London)	Diddy
RIO & MARS	mixes	EVERPITCH	Dave Cross	OIDDYLAND (London)	Diddy
SIX WAS NINE	single	VRGIN	Bernd Hoffman	CHIPPING NORTON (Oxon)	Mike Vernon
SUBMARINE	album	CIRUSH	Carol Crahtree	RAK (London)	Stephen Hague
SUNDS	album	PARLOPHONE	Keith Vozocraft	RAK (London)	Dave Anderson
SUPERNOVA	single	SING SING (BMG)	Barry Fingelgill	GODDING BRENTFORD (London)	Sparky
TEXAS	single	MERCURY	Alan Pea	ABBEY ROAD (London)	Mike Hedges
RICHARD WRIGHT	album	RICHARD WRIGHT LTD	n/a	WHITFIELD STREET (London)	Anthony Moore

Confirmed bookings week ending January 5, 1996. Source: ERA

One to WATCH

MICKEY & LUDELLA

Veterans of the "Madness" scene spearheaded by soul-influenced by C-103, Mickey & Ludella release their debut *Big Man & Co.* on New York Japan on January 22. It's a raw yet groovy mix of Funk, R&B, disco, jazz and soul. www.mute.co.uk create@pds.moby.com

It hasn't been the music which has got the industry talking about Babylon Zoo, but rather their relationship with Clive Black which has seen them follow him from EMI to Warner and back again.

Now, though, Black is finally getting recognition for his long-term signing, thanks primarily to their soundtrack for the latest Levi's ad, *Speceman*. Anticipation for the release, on January 15, is strong. "I can't get through a day without retailers begging for a promo," says the EMI UK managing director.

But interest isn't rooted only in that one track. Many who have heard the debut album *Boy With The X-Ray Eyes* believe Jas Mann, the singing, writing, guitar-playing mastermind behind Babylon Zoo, is one of the most precocious talents to emerge from the UK this decade.

Pop bibliographers might recognise some of the theatrical 'verse of David Bowie and Stevie Nicks, the anthemic swagger of The Stone Roses, the electric energy of Nine Inch Nails and a producing/engineering capability to suggest a talent in the Prince mould.

Black has no doubts. Having signed Mann to the head of A&R at EMI UK, he was so mad about the boy that he took him to WEA and then back again to EMI in the space of 18 months. "No one has made me single more since 1976," he says. "If the album isn't number one by April, I'll hang myself!"

Given Mann's amazing grasp of contemporary sound, it is bizarre to hear him confess that he knows little about music. Part Asian and part Native American, his strict Punjabi upbringing in Wolverhampton meant he didn't even have a record player. Instead, Indian films and TV ruled the roost and, although Mann sung with The Sandkings in the late-Eighties (the band supported The Stone Roses and Happy Mondays), he admits to much stronger visual than aural skills. "I would hear things at friends' houses," he says. "But I could never listen to a tape without pretending I could see things, which is probably why I've ended up wanting to visualise my music."

The name Babylon Zoo was conceived in 1993 as a focus for films, gallery displays and kinetic art but Mann felt there was something missing. "We had forgotten about the ears so I got more into songwriting. I started using Apple Mics and instruments and put down time songs which I sent to Clive Black."

Black immediately wanted to see the band live, and was convinced by an impressive performance, including robot-style creatures which housed backing tapes. "Within a week, we had a contract," Mann recalls.

Yet plans were waylaid when, six months later, Mann followed Black to

BABYLON ZOO

LEVI'S AD IS JUST THE START

Warner when the latter became director of A&R at WEA, and dutifully followed when Black returned to EMI.

"Jas wasn't happy to stay at Parlophone without me and the label realised they would be forcing him to do something he didn't feel good about," Black says.

"Similarly, when I decided to leave Warner, Bob Dickins shared my belief that artists sign to people and not companies and, as I was such a huge champion of Babylon Zoo, it would be wrong to stop me taking *Jas* with me."

The album started at Mann's studio while he was with WEA and was finished after the return to EMI. "The changeovers obviously didn't harm his creative flow. If there is a problem, it is with those who see Babylon Zoo as another Siltshin, making it in advertising before the charts.

Black isn't worried. "You can't hype something so great. I signed Babylon Zoo from seeing a rehearsal, not an ad," he says. He admits that EMI worked

stores for two months before Christmas with videos and album samplers "to show this is a real group, not an ad."

Cynics might also be aroused by Babylon Zoo's live shows. But Mann doesn't see them doing regular gigs. He prefers to stage spectacular one-offs such as last year's event under the banner *The Night The Earth Shook SS11*, held at the old M15 building in west London. After appearing on Channel Four's *The White Room* on January 19, Babylon Zoo will perform at London's LA2 on February 9. Black sees the band adding an extra dimension to Britpop. "With people like Damon Albarn and Liam Gallagher wanting to be stars, things are changing," he says.

"Jas comes from a more art-student place, more Mick Jagger than Ray Davies. An Asian kid who sometimes wears a dress might be good for North America but I think we want change, it's just that people are nervous about saying it." Martin Aston

THE STORY SO FAR

- May 1993 Clive Black first hears Babylon Zoo demo and sees them rehearse in Wolverhampton
- Jul 1993 Black signs Babylon Zoo and allocates them to Parlophone
- Jan 1994 Black leaves EMI for the position of director of A&R at WEA. Takes Babylon Zoo with him.
- Jan 1995 Babylon Zoo perform at *NME* Brits gig at Midem
- Aug 1995 Babylon Zoo's debut single scheduled for release on WEA
- Sep 1995 Black accepts an offer to take position as MD of EMI UK and leaves Warner at the end of October. Takes Babylon Zoo with him.
- Nov 1995 Levi's new TV and cinema ad campaign (right) begins, with Babylon Zoo's prospective debut single *Speceman* as its soundtrack.
- Jan 1996 *Speceman* due for release on January 15, two weeks before the debut album *Boy With The X-Ray Eyes*.



Artist: Babylon Zoo Label: EMI UK Project: album Publisher: copyright control Writers: Jas Mann Producers: Jas Mann/Steve Power: Studios: New Atlantis/Townhouse Released: January 23

STEVE LAMACQ ON A&R

Is it just me or is there always a sense of A&R paranoia that creeps into the system in the first two weeks of January? The fear that everyone else is onto a hot tip while you're still waiting on the starting blocks, re-filing last year's *Dats* and demos? I remember one year, when I was still with the *NME* schlepping up to Sheffield in the first week of January to see a band simply because a friend of a friend had heard 20 seconds of a demo which sounded great on a mate's walkman. That's how desperate it can get. With most of London's smaller breeding ground venues shut until next week it's been a muted, hungover start to '96... Of last year's *Next Big Things*, *Placebo* are still close to finalising a deal - as revealed last week -

although reportedly there have been some last minute hitches along the way... Meanwhile, leading lights of the Romo scene *Orlando* were watched again by several labels just before Christmas, as were new pop hopefuls *Wonderland* from Oxford... Everywhere it's all a haze of predictions. Check the *NME*-touted *New Underground* movement for some of the best bets, including the increasingly sought-after *Bis* from Glasgow who look set to seal a publishing deal before turning their attention to record labels. The trio have a new indie single lined up on the excellent *Chemical Underground* Records for February and have had vociferous support from John Peel and countless fanzines. They sound nothing like

them but they could be the next *Blur*-meets-*Shampoo*... Interesting to watch the movements of Camden's *Quickspace Supersport* and Dundee's *Spare Snare*. *Quickspace* are picking up a similar audience to *Strobelab* with a series of indie singles, while *Spare Snare* were featured in John Peel's *Festive 50* and have had interest from Sub Pop... And there's tentative interest in Leamington Spa trio *Twin Hazey*, who claim they met after a car accident, and sound like a messy, fuzz-guitar take on Britpop. Oh, and PS. That band from Sheffield in 1992. They sank without trace. Typical, eh?



One to WATCH

UPSIDE DOWN

The four-piece Bay Area, acoustic band bring their checks on posters splashed new Leazes promoting their debut single. Change Your Mind, receive further exposure on BBC's *Innards* Story documentary on Thursday 1/6.

ARTIST/TITLE	LABEL	RELEASE DATE	MEDIA	CAMPAIGN
BABYLON ZOO Space Man (single)	EMI	January 15	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	A teaser campaign is already running in the press and on Internet sites for this track - from the new Levi's ad. There will be posters and radio ads. This release and the current single Got Myself Together will be advertised in this specialist dance press.
THE BUCKETHEADS All In The Mind	EMI	January 15	<input checked="" type="checkbox"/>	
CATATONIA Sweet Catatonia (single)	Bianco Y Negro	January 8	<input checked="" type="checkbox"/>	The release will be advertised in the <i>NME</i> and <i>Melody Maker</i> and there will be point of sale material available to all retailers. National press and radio advertising will be used to promote this release.
CHER One By One (single)	WEA	January 8	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	
DUBSTAR Diagnosafol	EMI	out now	<input checked="" type="checkbox"/>	EMI is re-promoting this album in January with ads in the music press. It will also be part of the Virgin and Our Price best of 1995 campaigns. Ads will run in <i>RM</i> , <i>Hip Hop Connection</i> , <i>Blues & Soul</i> and <i>Echoes</i> . There will be posters in key cities including London.
EAZY E Eternal E	Virgin	January 8	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	This single will be advertised in the <i>NME</i> and <i>Melody Maker</i> . Point of sale material is also available. There will be a nationwide Junction box poster campaign to support this release which is also press advertised in <i>M2</i> , <i>Generator</i> , <i>Muzik</i> and the <i>NME</i> .
EG Stay Home (single)	WEA	January 15	<input checked="" type="checkbox"/>	
MOBY Everything Is Wrong Mixed And Re-mixed Re-mixed And Mixed	Mute	January 15	<input checked="" type="checkbox"/>	There will be regional advertising on Channel Four and ITV, with radio advertising back-up on Capital FM and SIRS. The release will be press advertised in <i>Time Out</i> , <i>Boyz</i> and <i>QX</i> .
PJ & DUNCAN Top Katz	Telstar	out now	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	
SIN WITH SEBASTIAN Shut Up & Sleep With Me (single)	BMG/RCA	January 15	<input checked="" type="checkbox"/>	The release will be advertised in the <i>NME</i> and <i>Melody Maker</i> and there will be a nationwide poster campaign.
ST. ETIENNE Resurrection	Virgin	January 15	<input checked="" type="checkbox"/>	
SWEET Ballroom Hit - The Very Best	PolyGram TV	January 8	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	The release will be nationally TV advertised on ITV, Channel Four and satellite stations. Press ads will run in <i>Moj</i> and the nationals and there will be in-store displays with major retailers. This album will be promoted with advertising in the specialist country music press.
OF SWEET CHELY WRIGHT Right In The Middle Of It	Polydor	January 15	<input checked="" type="checkbox"/>	
VARIOUS 100% Classics Vol 2	Telstar	out now	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	TV advertising on Channel Four and ITV will run for a minimum of three weeks from today and there will be radio ads on Classic FM and Melody. This hits compilation album will be re-promoted with regional TV advertising on ITV.
VARIOUS Hits '96	Global TV	January 8	<input checked="" type="checkbox"/>	
VARIOUS Ocean Of Sound	Virgin	January 15	<input checked="" type="checkbox"/>	Released to coincide with David Toop's book of the same name, this album will be press advertised in the <i>Independent</i> and <i>The Wire</i> . National ITV and Channel Four advertising will support this release which is also being promoted on Classic FM and Melody Radio.
VARIOUS Piano Reflections	Telstar	January 15	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	
VARIOUS Sounds Of The City Volume One Manchester	Sounds Of The City	January 8	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	Radio ads will run on selected specialist dance stations while press ads will run in <i>MusMag</i> , <i>Entropy</i> , <i>M2</i> , <i>Melody</i> , <i>DJ</i> and <i>Day Times</i> . The album will feature on Virgin listening posts and there will be national posters. A TV and radio campaign concentrating on southern regions will run for three weeks. Radio ads will run on Kiss, Choice and Galaxy.
VARIOUS Swing '96	Telstar	January 8	<input checked="" type="checkbox"/> <input checked="" type="checkbox"/>	

Compiled by Sue Sillitoe: 0181-767 2255

 TV RADIO PRESS POSTERS

CAMPAIGNS OF THE WEEK

ARTIST



SWEET: BALLROOM HITZ - THE VERY BEST OF SWEET

Record Label: PolyGram TV
Media agency: The Media Business
Media executive: Tina Digby
Product manager: Stan Roche
Creative concept: In-house
PolyGram TV is backing this album with national TV and radio ads aimed at the mass market. During the

Seventies, Glam rockers Sweet produced 10 Top 10 hits, all of which are included on this album which is released today. Press ads will run in the national and music press and there will be in-store displays with multiples and selected independents. The release will also feature on listening posts.

SOUNDS OF THE CITY VOLUME ONE - MANCHESTER

Record label: Sounds of The City
Media agency: Matters Media
Media executive: Kevin Fetterplace
Product manager: Paul Fletcher
Creative concept: Gary Smith, Catapult
Manchester-based label Sounds Of The City releases its first compilation today - a 30-track celebration of cutting edge

dance music. It is being marketed alongside a CD-Rom with a Virtual DJ section allowing users to remix all 30 tracks. The CD-Rom will be cover mounted on selected computer titles while the album and CD-Rom will be backed by radio, press and posters. Club and university promotions are also planned.

COMPILATION



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- Independent US record companies
- US Radio stations
- US Promotion companies
- Artist managers
- Music publishers
- And more ...



BEHIND THE COUNTER

IAN PRITCHARD, FOPPI, Aberdeen

"We were extremely busy between Christmas and New Year with teenagers who had been given money or record tokens for presents. Pulp sales edged slightly ahead of Oasis but both are still going really well, while product on Scottish rare label Evolution has also been in hot demand. We do very well with everything Evolution releases and generally expect to sell around 50-60 copies of a new single in its first couple of days. We've been very surprised by the huge demand for the Presidents Of The United States Of America's eponymous album on Sony. It's understandable that there aren't many new releases at this time of year because they'd just get lost in the Christmas overspill. Having said that we noticed the lack of at least one new major release between Christmas and New Year. We've got a big clearance sale on at the moment and it's very busy downstairs in our vinyl department. With many vinyl albums slashed to £3.99, it doesn't look as if we'll be left with any dead stock from 1995."

ON THE ROAD

DAVE TIMPERLEY, Pinnacle rep, north-west England

"We've had that many years of doom and gloom I think the mood ought to be a little more healthy this year. We had a cracker of a Christmas with hit titles such as the Sound Spectrum compilation selling well alongside established favourites like Bjork, The Levellers, Daniel O'Donnell and the Dino Pure Swing series. On to the New Year and we find a surface of glazed, bleated, dehydrated beer monsters all contemplating the detox clinic. But that's enough about the Pinnacle sales force. Generally, there's definitely an air of optimism about the year. We saw the emergence of Britpop last year and I think that's going to carry on through 1996. Looking at the release schedule, I think Pinnacle is well-placed to dominate the market. I think the key albums include releases by the Saw Doctors, which is out in the middle of next month, and Offspring. The bands to watch out for in 1996 are Charlie's Angels and the Space Monkeys and I hope that the Real People finally get the recognition they deserve."

IN THE SHOPS THIS WEEK

NEW RELEASES

Drive Time 3 and This Lizzy were among the few new albums doing well, while business continued to boom for Pulp, Oasis, Queen and Robson & Jerome. Hot new singles included Pizaman, Dreadsone, Tori Amos and Shaggy.

PRE-RELEASE ENQUIRIES

Singles: George Michael, Babylon Zoo;
Albums: Tori Amos, Sunscreen

ADDITIONAL FORMATS

Limited edition Gene seven-inch, Madonna CD single with postcards, Madonna live CD

IN-STORE

Windows: Thin Lizzy, Drive Time 3, Enya, Rolling Stones, George Michael, Hits 96, In-store: Best Of 95, Presidents Of The United States Of America, Simply Red, Sweet, George Michael, Rankin Family, Lightning Seeds

MULTIPLE CAMPAIGNS



Windows - Enya, Rolling Stones, three CDs for £20; In-store - three CDs for £20, Lightning Seeds, Hits 96, Upside Down



In-store - Drive Time 3, 100% Classics 2, a third off prices on the RPO range, clearance sale for various discontinued titles



Windows - clearance sale, George Michael, Best Of 95 campaign, singles campaign; In-store - Best Of 95, Sweet, Presidents Of The United States Of America; Press ads - Bucketheads, Presidents Of The United States Of America; artist of the month poster campaign - Simply Red



Single - George Michael; Windows - sale; In-store - sale, Oasis, chart CDs from £10.99, George Michael, Sweet, Rankin Family



In-store - Gold Bug, Morcheeba, Monorail, Carl Cox and Josh Abrahams (dealer pre-awareness, campaigns roll out on Jan 15)



Singles - Michael Jackson, Everything But The Girl, Mike Flowers Pops Orchestra; Albums - Oasis, Beatles, Pulp, Michael Jackson, Mariah Carey, Robson & Jerome, Janet Jackson, Madonna; Videos - Riverdance, Coronation Street, Motorsports Mayhem, Jethro, Jungle Book at £10.99; Windows - Power Rangers, Miracle On 34th Street; In-store - 10% off all product, four CDs for £19.99



Singles - Cast, Char, Coolio, George Michael; Windows - The Giant Sale; In-store - Thin Lizzy, Sweet, Spring 96, The Giant sale; Press ads - Big! singles promotion



Single - George Michael; Windows - George Michael, Cirque Du Soleil, Presidents Of The United States Of America, Melissa Etheridge; sale; In-store - sale; Press ads - Cirque Du Soleil



Megaplay singles - Cast, Lush; Windows and in-store - Babylon Zoo, Saw Doctors, sale, The X Files; Press ads - Coolio, Leftfield, Bobby McFerrin, Dead Man Walking OST



Album - Drive Time 3; Windows - sale, Thin Lizzy, Drive Time 3; In-store - sale



In-store - Videos for £3.99 or three for £10, CDs for £7.99 and cassettes for £4.99, video games from £4.99, keep fit video promotion

The above information, compiled by *Music Week* on a Thursday, is based on contributions from Andy's Records (Hull), Beggars Banquet (London), FOPPI (Aberdeen), HMV (Dulley), Our Price (Preston) Spin A Disc (Northampton), Sealedisc (Nottingham), Soundcheck (Taunton), Tower (Picaicilly) and Virgin (Reading).

If you would like to contribute call Karen Faux on 0131 543 4630.

EXPOSURE

TELEVISION

13.1.96

On The Road: David Byrne, VH-1: 1 - 2.30am
Beat Specials: Red Hot Chili Peppers, Channel Four: 3.20 - 4.20am

14.1.96

HR Mix featuring Oasis and Shed Seven, Sky One: 2 - 7am

15.1.96

Pebble Mill features Michael Ball, BBC 1: 12.25 - 12.50pm
Omnibus: Through Many Daughters, tracing the history of gospel music and featuring Aretha Franklin, Vanessa Bell Armstrong, Mahalia Jackson and Thomas Dorsey, BBC 1: 10.40pm - 12.10am

16.1.96

The Big Breakfast featuring Culture Beat, Channel Four: 7 - 8am
The House, featuring Deryce Graves and Plácido Domingo in a series looking behind the scenes at the Royal Opera House, BBC 2: 9.30 - 10.30pm

17.1.96

Ten Of The Best: Meat Loaf, VH-1: 1 - 2am
18.1.96
Inside Story: A Band Is Born, charting the progress of new band Upside Down, BBC 1: 10 - 10.50pm
Not Fade Away features Sonia, Carlton: 1.35 - 2.30am

13.1.96

Live From The Met: Don Giovanni featuring British soprano Jane Eaglen, Radio Three: 6.30 - 9.25pm

15.1.96

Theonius Monk documentary, Radio Three: 4.30 - 5pm
In Concert features Paul Waller at last summer's Phoenix Festival, Radio One: 9 - 10pm

Mark Forrest with Paul Weller and the Indigo Girls. Other guests this week: Echobelly and Lloyd Cole (Thu), Noel Gallagher and McAlmont & Butler (Wed), Cast and Alison Moyet (Thu), Virgin Radio: 10pm - 2am

16.1.96

London Symphony Orchestra live from the Barbican Theatre in London featuring Japanese violinist Midori, Radio Three: 7.30 - 8.05pm

17.1.96

Rock Island Line featuring Lonnie Donegan, Woody Guthrie and Leadbelly, Radio Two: 8.30 - 8pm

The Evening Session featuring Tricky, Radio One: 7 - 8pm
19.1.96
John Peel with Bob Tilton and DJ Hell in session, Radio One: 10pm - 1am

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APPOINTMENTS

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As a result of the continuing development and expansion of MCA's UK and international business, we are currently recruiting for two new royalty accounting positions based within the UK company and reporting to the Royalties Manager.

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CALL FOR ENTRIES

Entries are required in the following categories:

VIDEO

- BEST PROMO VIDEO

An overall winner from the following categories:

- ROCK
- POP
- DANCE

PACKAGING

- BEST ALBUM DESIGN
- BEST SINGLE DESIGN
- MOST INNOVATIVE PACKAGING

ADVERTISING

- BEST CONSUMER PRESS ADVERTISEMENT
- BEST TRADE PRESS ADVERTISEMENT
- BEST TV ADVERTISEMENT
- BEST POSTER ADVERTISEMENT

MULTIMEDIA

- BEST NEW WEBSITE
- (entry details will appear on <http://www.dotmusic.com>)

MARKETING

- BEST MARKETING CAMPAIGN

PR

- THE PR AWARD

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ENQUIRIES/COMMENTS

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DOOLEY'S DIARY

Remember where you heard it: While the industry fumed about the new French legislation compelling radio stations to play 40% of French language music, at least someone found a silver lining. "Mark Knopfler's got a track on his new album that he sings in French, so I don't mind," Ed Bicknell says with a smile...No wonder the chap's got a reputation as a shrewd operator. Even with his sizeable bank balance, Ed was spotted eyeing up the potential sale bargains in the Conran Shop...Dooley has just about recovered from all those mad, bad festive parties, and loved all that music on TV over Christmas – particularly the White Room Special, oh and seeing himself on Jools Holland's Hootenanny. But the highlight of Christmas viewing was surely Mick Hucknall's appearance on Alan Partridge's show Knowing Me Knowing You, which saw the singer close the show with a storming rendition of Ding Dong Merrily On High...Speaking of TV appearances, Oasis's post White Room party was proof of how pleased Creation chairman Alan McGee is with his band's performance over the year. The generous fellow presented them with a few Christmas presents that the average muso would feel rather



We saw your faces as you coughed up that dash to sneak backstage at Reading last year. "A fever! What for?" Well now you know Vince Power, head honcho over at the Mean Fiddler Organisation, handed over a cheque for a full £20,000 to Terri Hall (right) before Christmas, to pay into the Philip Hall Memorial Fund coffers. The Fund – set up in memory of the PR man who contributed much to the success of the Manic Street Preachers, the Stone Roses and Shampoo – goes towards cancer research and has now, in total, raised £50,000.

pleased about it: drummer Alan White got a toy car and a cheque, Guigsy and Bonehead each received Rolexes, Liam got a jacket and a guitar as well as his Rolex, and when it came to Noel, Mick Askee asked the Christmassy named one to come outside. What was parked outside but a Rolls Royce. But did Noel really turn to McGee and ask if he could have a white one instead of brown, with the immortal words, "Lennon had a white one". Mind you, seeing neither he nor his girlfriend can drive, Dooley wonders if it will end up as an expensive ornament...Ain't it amazing what demergur rumours can do for share prices? Witness Thorn EMI's amazing soaring shares, which thanks to mutterings that its plans are to be announced "soon" leapt 75p in two days to settle

at 1,558p as MW went to press... Which sun-shaded pluggur whose career has included close associations with the Smiths and KLF, will be the first industry person to be allowed to sit in as an observer at a Radio One playlist meeting? He scored the entree after innocently inquiring of Trevor Dann at a recent Pulp gig what kind of stereo was used in the mysterious weekly conflag. "Next thing I knew, I received the invite," quoth our mystery man...Congrats are in order yet again to British acts across the pond: Everything But The Girl have moved up to number 10 in the Billboard Hot 100 with Missing, while Oasis have leapt from 59 to 36 in the Hot 200 with (What's The Story) Morning Glory?... Heineken sure took the biscuit last week with its incredible fax to Planet 24 criticising the audience of its new music and youth culture show Hotel Babylon. The fax indicated that there was "a too high proportion of negroes" in the audience. Gee thanks for those words of wisdom Heineken, but tell us, had your beer in fact refreshed the racists other beers cannot reach?.....



It was smiles all round after the third annual Sharp End Promotions-sponsored Newcastle vs Wimbledon premier league football match in December resulted in a 3-3 draw. Sharp End director Ron McCreight (left) presented the bubbly to Wimbledon FC man of the match Oyvind Leonhardts (second left), while Newcastle's Las Fernandez (right) was handed his shampong by Newcastle supporter Craig Dewson of FWH Records/Shindig. McCreight now has another reason for that enigmatic smile – as a result of the closely fought match, Dooley hears Leonhardts is being hotly pursued by Newcastle. "Do we get a commission then?" asked McCreight.

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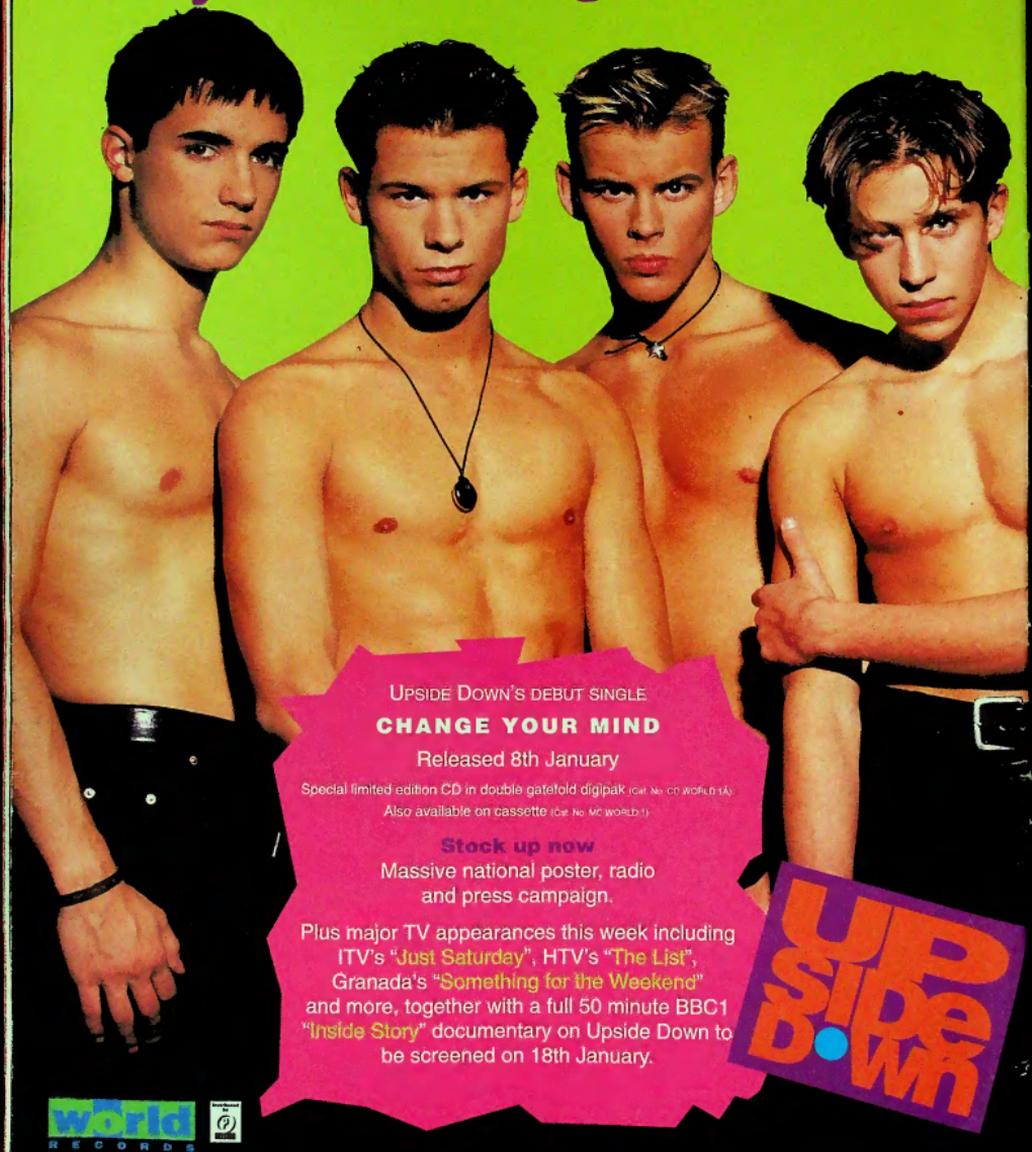
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